

Melody Maker

November 26, 1966

9d weekly

SPENCER DAVIS, on eve of German tour—

I DON'T WANT TO PLAY TO NAZIS

KIRK BACK AGAIN

LONDON'S Ronnie Scott Club, closed for redecoration for two weeks, reopens tomorrow (Friday) with singer Annie Ross and the Alan Haven-Tony Crombie duo.

Annie, making her first appearance at the club is accompanied by the Tony Kinsey quintet with which Scott will play tenor.

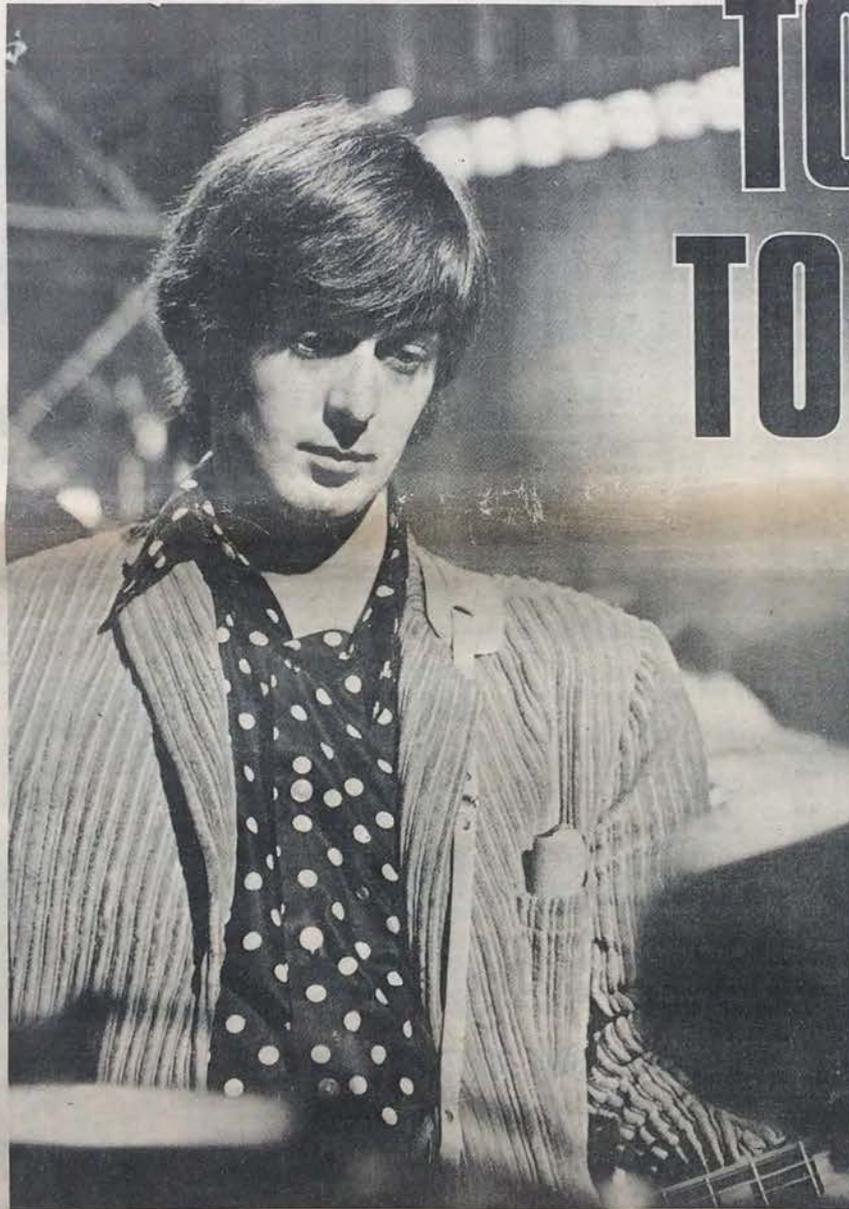
Their season will be followed on December 12 by US tenorman Ben Webster and singer-pianist Blossom Dearie.

And for January, the club hopes to bring back Roland Kirk. "We are negotiating now," Scott told the MM on Monday. "We have had many requests for him."

WILD BILL DATES

EXTRA dates have been set for the tour by US cornettist Wild Bill Davison with Alex Welsh's band, which opens tomorrow (Friday) at Osterley Jazz Club.

After Osterley the tour continues at the Digbeth Institute, Birmingham (26), Keele University (BBC-TV recording), (27), Black Prince, Bexley (28), London's 100 Club (29, 30 and December 1), Studio Four, Norwich (2), Boston Jazz Club, Boston (3), Manchester Sports Guild (4 and 10), Quaintways Restaurant, Chester (5), Hermitage Ballroom, Hitchin (6), Dolphin Hotel, Botley (7), Fox And Hounds, Haywards Heath (8), Sunderland Empire (9) and Carlisle (10).



Two dates in Munich

SPENCER DAVIS hit out at the election successes of "the new nazis" in Germany this week, shortly before the group go there for an extensive tour.

Said Spencer on Monday: "I don't want to play for any fascist audiences. It's unbelievable that something like this could happen again. If this is what's going to happen I think the whole of Bavaria should be handed over to the Russians. It would save a lot of trouble."

The Spencer Davis group moved up to number two in the Pop 50 this week with "Gimme Some Loving". Said Spence: "Fantastic, great — the MM chart is best!"

Their fourth big hit, it was written by the group during a break in rehearsals at London's Marquee Club. "I hoped it would reach number one," said Spence. "but I'm glad it was the Beach Boys that beat us to it."

The group were due to leave for Paris on Wednesday this week and appear on the Paris Music Hall TV show today (Thursday), at Beauvais (Friday) and Lille (Saturday).

They go to Germany on December 1 and appear at Munich (2), Vienna (3), Munich (4), Berlin (7), Frankfurt (9), Essen (10), Dortmund (11), Cologne (12), Dusseldorf (13), Hanover (14), Bremen (15), and Hamburg (16).

BURDON tells all in Pop Think-In



MARRIOTT on the new pop singles



HERE AND NOW



Hampton Hawes Trio

with Chuck Israels & Donald Bailey
SCA 602 LAC 602
12" stereo or mono LP record
Contemporary Records division of Veeva Records Limited
8 Albert Embankment, London, S.E.1

contemporary

MELODY MAKER POP 50

- 1 (1) GOOD VIBRATIONS Beach Boys, Capitol
- 2 (3) GIMME SOME LOVING Spencer Davis, Fontana
- 3 (8) GREEN, GREEN GRASS OF HOME Tom Jones, Decca
- 4 (2) SEMI-DETACHED SUBURBAN MR. JAMES Manfred Mann, Fontana
- 5 (4) REACH OUT I'LL BE THERE Four Tops, Tamla Motown
- 6 (11) HOLY COW Lee Dorsey, Stateside
- 7 (9) WHAT WOULD I BE Val Doonican, Decca
- 8 (6) HIGH TIME Paul Jones, HMV
- 9 (5) STOP STOP STOP Hollies, Parlophone
- 10 (25) MY MINDS EYE Small Faces, Decca
- 11 (10) IF I WERE A CARPENTER Bobby Darin, Atlantic
- 12 (12) DISTANT DRUMS Jim Reeves, RCA
- 13 (7) A FOOL AM I Cilla Black, Parlophone
- 14 (19) JUST ONE SMILE Gene Pitney, Stateside
- 15 (18) HELP ME GIRL Eric Burdon and the Animals, Decca
- 16 (13) I CAN'T CONTROL MYSELF Trogs, Page One
- 17 (22) FRIDAY ON MY MIND Easybeats, United Artists
- 18 (15) NO MILK TODAY Herman's Hermits, Columbia
- 19 (14) TIME DRAGS BY Cliff Richard, Columbia
- 20 (16) WINCHESTER CATHEDRAL New Vaudeville Band, Fontana
- 21 (17) QUANTAMERA Sandpipers, Pye
- 22 (23) A LOVE LIKE YOURS Ike and Tina Turner, London
- 23 (33) WHAT BECOMES OF THE BROKEN HEARTED? Jimmy Ruffin, Tamla Motown
- 24 (29) THE WHITE CLIFFS OF DOVER Righteous Brothers, London
- 25 (27) SOMEWHERE MY LOVE Mike Sammes Singers, HMV
- 26 (26) ALL THAT I AM Elvis Presley, RCA
- 27 (21) I'VE GOT YOU UNDER MY SKIN Four Seasons, Piccadilly
- 28 (—) MORNINGTOWN RIDE Seekers, Columbia
- 29 (—) DEAD END STREET Kinks, Pye
- 30 (30) RIDE ON BABY Chris Farlowe, Immediate
- 31 (49) LIVING FOR YOU Sonny and Cher, Atlantic
- 32 (24) BEAUTY IS ONLY SKIN DEEP Temptations, Tamla Motown
- 33 (44) IT'S LOVE Ken Dodd, Columbia
- 34 (20) BEND IT Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 35 (31) TOO SOON TO KNOW Roy Orbison, London
- 36 (41) MARBLE BREAKS, IRON BENDS Peter Fenton, Fontana
- 37 (48) FA-FA-FA-FA-FA (SAD SONG) Oris Redding, Atlantic
- 38 (28) ALL I SEE IS YOU Dusty Springfield, Philips
- 39 (—) THE DREAMS I DREAM Shadows, Columbia
- 40 (47) HEV YEW GOTTA LOIGHT BOY? Rolf Harris, Columbia
- 41 (—) HEART Rita Pavone, RCA
- 42 (39) SOMEWHERE MY LOVE Manuel, Columbia
- 43 (—) I'M READY FOR LOVE Martha and the Vandellas, Tamla Motown
- 44 (40) WALK WITH ME Seekers, Columbia
- 45 (—) THINK SOMETIMES ABOUT ME Sandie Shaw, Pye
- 46 (32) I LOVE MY DOG Cat Stevens, Deram
- 47 (46) WEATHER FORECAST Master Singers, Parlophone
- 48 (—) WILLOW WEEP FOR ME Alan Price, Decca
- 49 (38) 96 TEARS ? (Question Mark), Cameo Parkway
- 50 (—) LARA'S THEME Roger Williams, London

© LONGACRE PRESS LTD., 1966

POP FIFTY PUBLISHERS

1 Immediate; 2 Island; 3 Burlington; 4 Carter-Lewis; 5 Belinda; 6 Marston; 7 Marvel; 8 Dean Street; 9 Grant; 10 Robbins; 11 Robbins; 12 Acuff-Rose; 13 Shapiro Bernstein; 14 Schroeder; 15 Schroeder/Arnie; 16 Dick James; 17 United Artists; 18 Hourman; 19 Shadows; 20 Meteor; 21 Harmony; 22 Belinda; 23 Belinda; 24 Feldman; 25 Robbins; 26 Belinda; 27 Chappell; 28 Compass; 29 Davray/Carl; 30 Mirage; 31 Carlin; 32 Belinda; 33 Maurice; 34 Lync; 35 Acuff-Rose; 36 Burlington; 37 West One; 38 Belinda; 39 Dick James; 40 Dick James; 41 Screen Gems; 42 Robbins; 43 Carlin; 44 Springfield; 45 Cassandra; 46 Dick James; 47 Marston; 48 Francis Day and Hunter; 49 United Artists; 50 Robbins.

US TOP TEN

- 1 (1) YOU KEEP ME HANGIN' ON Supremes, Motown
- 2 (2) GOOD VIBRATIONS Beach Boys, Capitol
- 3 (3) WINCHESTER CATHEDRAL New Vaudeville Band, Fontana
- 4 (5) DEVIL WITH THE BLUE DRESS ON & GOOD GOLLY MISS MOLLY Mitch Ryder, New Voice
- 5 (5) POOR SIDE OF TOWN Johnny Rivers, Imperial
- 6 (7) I'M YOUR PUPPET Johnnie and Bobby Purify, Bell
- 7 (4) LAST TRAIN TO CLARKSVILLE Monkees, Colgems
- 8 (—) LADY GODIVA Peter and Gordon, Capitol
- 9 (—) MELLOW YELLOW Donovan, Epic
- 10 (—) BORN FREE Roger Williams, Kapp

TOP TEN LPs

- 1 (1) THE SOUND OF MUSIC Soundtrack, RCA
- 2 (2) BEST OF THE BEACH BOYS Beach Boys, Capitol
- 3 (3) DISTANT DRUMS Jim Reeves, RCA
- 4 (4) BIG HITS HIGH TIME AND GREEN GRASS Rolling Stones, Decca
- 5 (5) REVOLVER Beatles, Parlophone
- 6 (6) GOLDEN HITS Dusty Springfield, Philips
- 7 (7) PET SOUNDS Beach Boys, Capitol
- 8 (9) COIN' PLACES Herb Albert, Pye
- 9 (—) COME THE DAY Seekers, Columbia
- 10 (—) FACE TO FACE Kinks, Pye

TOP TEN JAZZ

- DORELL'S, 77 Charing Cross Road, London: 1 CATTIN' (LP) Coleman Hawkins (Fontana); 2 MEDITATIONS (LP) John Coltrane (HMV); 3 NEW FEELINGS (LP) Giorgio Gaslini (Rational, HMV); 4 SLIGHTLY IMPROVED (LP) Clark Terry (Fontana); 5 MUMBLIES (LP) Clark Terry (Fontana); 6 DISK FIRE (LP) Joe Cam and Don Sano (Columbia); 7 STAN GETZ AND BEN JONHSON AT THE OPERA HOUSE (LP) (Verve); 8 STRIKE ONE (LP) Alvin Karpis (Stylark); 9 CHALLENGE (LP) The Scott Yanuska Music Ensemble (Epic); 10 SAINTS AND SINNERS (LP) (21).
- COLLET'S, 20 New Oxford Street, London: 1 MEDITATIONS (LP) John Coltrane (HMV); 2 CHICAGO BLUE VAI 2 (LP) Various Artists (Fontana); 3 ON THIS NIGHT (LP) Archie Shepp (HMV); 4 LADY DAY (LP) Billie Holiday (RCA); 5 ORNETTE COLEMAN-TOWN HALL (LP) (ESP); 6 COOL BLUES (LP) Charlie Parker (RCA); 7 JAZZ DIALOGUE (LP) Modern Jazz Quartet (Philips); 8 DREAM WEAVER (LP) Charles Mingus (Atlantic); 9 TUB HUG AND WASHINGTON (LP) Charles Mingus (Atlantic); 10 ALEXANDER (LP) John Coltrane (HMV).
- ASMAN'S, 38 Camomile Street and 23a New Row, London: 1 AFRICA BRASS (LP) John Coltrane (Impulse!); 2 SOLO FLIGHT (LP) Charlie Christian (ESP); 3 MUMBLIES (LP) Clark Terry (Fontana); 4 CATTIN' (LP) Coleman Hawkins (Fontana); 5 FURTHER EDITIONS (LP) Benny Carter (HMV); 6 PARKER PANORAMA (LP) Charlie Parker (Verve); 7 BASHES BEATLE BAG (LP) Count Basie (Verve); 8 ON THIS NIGHT (LP) Archie Shepp (HMV); 9 JAZZ DIALOGUE (LP) Modern Jazz Quartet (Philips); 10 TEQUILA (LP) Wes Montgomery (Verve).

Manfred's card from the Caribbean

MANFRED MANN'S card to the Raver from his Caribbean cruise says: "Having a ridiculous time and knocked out with the success of 'Mr James', Saved the ship's captain from a twelve foot shark with a penknife."
Dave Dee's newie "Save Me" has an "African sound with cowbells" . . . Singer Dave Bowie reckons Carnaby Street pinches his fashion designs . . . Fleur De Lys getting mobbed.

Incredible red tape barred Normie Rowe from Ray Tulliday reception . . . Deep Feeling beat the Move in a Ford Transit burn-up on the M1.

George Martin says: "The Action are one of the most promising groups in the country" . . . Chas Chandler says: "Viv Prince restores my faith in British drummers" . . . Small Faces plan fantastic sounds for the future.

Arrangement on Chris Farlowe's LP version of "Paint It Black" is tremendous . . . Now available: Op art designed note paper and envelopes called "Carnaby Bond" for DJs, journalists, pop stars and fans . . . Medal to Stan Cornyn for awful Reprise sleeve notes.

MM contributor Alan Stevens now headmaster of All Saints Junior School, Cheshire . . . BBC TV's "The Late Show", once hip, now dull . . . Dusty Springfield doing top business with Buddy Rich's band at Basin Street East, despite unfortunate start . . . But Matt Monro not packing them in at Plaza Hotel's Persian Room in New York.

DONOVAN looks like getting another number one with "Mellow Yellow" in the States . . . Tom Jones' "Green Grass of Home" rush released Stateside . . . Hippies catching up on new girl Lorraine Ellison's "Stay With Me" . . . London Hilton's switchboard: "As far as we're concerned the Beach Boys aren't here" . . . The entire Beach Boys party were staying at the hotel . . . Chris Andrews new single—NO! A Bedford pop fan called the Pink Floyd—"Philadelfia" . . . A tripped stamp collector . . . Watch out Burdon—Paul McCartney, with crop and moustache reportedly "shooting" animals! . . . Max Diamond has left Chappells and



the RAVER

joined Campbell Connolly as record exploitation manager . . . Organic Rock group the Godz have signed to ESP-Disk. First album called "Contact High With Godz" . . . The MM football team rides again— they gave Decca a hard fight before going down 13-0 after a recount . . . Small Faces can go and do their fall-about act on Hippodrome when BSB's story . . . how long can Alan Price go on resurrecting and redecorating oldies . . . how super wick Donovan's "Sunshine Superman" be by the time it gets released?

Albert Ayler's drummer Beaver Harris very cool on Jazz Goes To College recording . . . somewhere there's a recording of Marianne Faithfull singing "Sadness" with the Ornette Coleman Trio. A hit? . . . Cliff Barton free at last from Alexis Korner's Free At Last . . . did Peter Fenton see the story in the Glasgow Sunday Mail?

Untrue next Beach Boys single is "Rock Around The Clock" . . . Barry Fenton wearing U.S. Army uniform jacket . . . who said Tamla Motown was dead? . . . great new Supremes story in the singles . . . Smothers Brothers funny on Emomn Andrews show . . . untrue Bob Dewbar to do publicity for male mini skirts . . . Punch article on Beatles quite revealing.



ALAN PRICE: oldies

Guess Who?

SHOOTING UP THE CHARTS . . .

PETER FENTON

Personal Management and Agency:

BRIAN MORRISON and HARVEY FREED

142 Charing Cross Road, London, W.C.2
TEM 0171/2

THE SWINGING BLUE JEANS ARE SPREADING

"RUMOURS, GOSSIP, WORDS UNTRUE"

BRON'S

P.O. BOX 48H
29-31 OXFORD STREET
LONDON, W.1
GER 3995 & 9493

CURRENT ORCHESTRATIONS

- THE LOVE (ALL) NEW SOUND . . . (ALL) BE UNRESPONSIBLE . . . LOT OF LOVE TO DO (USA) . . .
- HEAR THE . . . THE BEAT . . . CHAIRMAN (NY) . . .
- ROCKERS . . . O' CHRISTMAS . . . BEST IN TIME (USA) . . .
- IT (C. Phils 8) . . . PHOENIX . . . LET'S BE BEING IN . . .
- LIBERTY . . . SANTA FE . . . SAN FRANCISCO . . .
- LAST COUPE . . . PEOPLE (From "Honey Bee") . . . TASTE OF HONEY (NY) . . .
- BEAT MUSIC No. 1 . . . SWEET PEACOCK . . . BEATLES G.E. MEET . . .
- BEAT MUSIC No. 2 . . . MAY CAKE DAY (WALBY) . . . HANNOPTON SPINNAK . . .
- IN THE HEART OF LOVE . . . PETER DINKlage "BOMB" (NY) . . . BAND . . .
- NEVER BE BROTHERS . . . TRAVELER (WALBY) . . . BAND OF THE WOODS . . .
- WALK WITH ME (SUNSHINE) . . . SHIMMERS (WALBY) . . . COLE BANCING (USA) . . .
- NEVER BE BROTHERS . . . BEATLES (USA) . . .
- LOVE OF LOVE (NY) . . . SCENARIUM . . .
- THEME OF PALMER (USA) . . . CROWN IN FIELDS . . . MAJESTIC (USA) (USA) . . .
- THEME (USA) . . . NEW LOOKS (USA) (USA) (USA) . . .
- YOU SOON TO KNOW (NY) . . . CHARLIE GIB (USA) . . . SAVED (USA) . . .
- CELEBRATE . . . HEARER . . .
- RELEASING . . . PROBABLY . . .
- WORLD TRAVEL (USA) . . . BACK TO THE FUTURE (USA) . . . SAVED (USA) . . .
- THEY'RE . . . TOTTENHAM . . . SAVED (USA) . . .
- THEY'RE . . . A WALK IN BLACK (USA) . . . BRIDE BRIDE (USA) . . .

AMERICAN JAZZ COLLECTIONS AND STUDIES

10/- each FOR ALL INSTRUMENTS 10/- each
JAZZ—BUCK BOWNER
PROGRESSIVE JAZZ PHRASES
CHORO & CHORO PROGRESSIONS, Vol. 1
CHORO & CHORO PROGRESSIONS, Vol. 2
TRANSPROGRESS AT NIGHT—W. STUART
YARDING ORIGINALS—CHARLIE PARKER
HOW TO IMPROVISE—S. APPROBATION
JAZZ IMPROVISED FROM W. STUART
SCENARIOS OF JAZZ—W. STUART
MODERN ART OF JAZZ—TODD BROWN
MODERN JAZZ—W. STUART
HOW TO HARMONIZE AT NIGHT
JAZZ IMPROVISED (BRASS INSTR.)
1-100 CHORO PROGRESSIONS—W. STUART
All Publishers' Descriptions Supplied DIRECT FROM STOCK. All post orders dispatched by return. Also Private Study and Music Centre. Order for 10/- or more C.O.D. if required. COMPLETE CATALOGUE (144 pages) PRICE 6/- GER 3995

NOW JULIE HEADS FOR



EUROPE . . .

At a time when Harold Wilson is trying to get into the Common Market, Julie Felix is already going into Europe in a big way.

Last month she sang at a Command Performance for King Olaf of Norway and next month she does the same thing for Prince Rainier of Monaco during a British Week there.

She has made her first film, a non-singing role in a German movie, and she goes back to Germany on December 6 for a big concert in Berlin.

Despite her growing international fame, Julie isn't planning to neglect Britain, in fact, she has an increasing roster of work over here. On Boxing Day she opens for a two-week season at Brian Epstein's Saville Theatre, co-starring with Georgie Fame. And she is on Eamonn Andrews TV show on November 27—her fourth appearance.

"My first appearance was the real breakthrough for me," she recalled.

"It's been a fantastic year for me and it all started with that Eamonn Andrews show, or perhaps with the Fairfield Hall show in Croydon—a short

white before, which was an absolute sell-out. After Eamonn's show, I went to Africa, and then there was the Albert Hall for Christmas Aid, and then Africa again, and the Middle East."

The organizer of a new club rang Julie recently to ask her to come to their opening. "He told me it was going to be a new kind of club, with none of that stuffy traditional stuff," he said. "I was mad and I told him I wouldn't go."

"I may not sing traditional, but I learned to love traditional music right at the beginning. I hadn't been in Britain more than three days before Bruce Dunnet had introduced me to Ewan MacColl and Bob Davenport. The other day I was in a show with the McPeakes, and we had a great time."

"This is why I was hurt when the traditionalists began to attack me. I got very twisted up worrying about it, but I've got over it now."

"Anyway, I think you've got to be prepared to compromise. You can't just sit there and sing to take more time on the next one and produce something I'll really be proud of."

KARL DALLAS

I HAVE never found it easy to write about the Beatles because I always have the feeling they're watching over my shoulder, almost like in childhood when God knew when one was stealing from the collecting box.

It is about three years this month since I first talked at length to George Harrison. We met twice before at press conferences. The first was a dressing room scramble when, with a handful of other rough-cut national press men I had tried to induce the Beatles to agree they were betraying their young fans by appearing on the adult Royal Variety Show.

Their canny side-stepping of this sort of nonsense was, even then, extraordinarily adroit. They didn't use the "no comment" route to safety. John said "Eppy decides." Ringo said: "I wouldn't mind playing drums for the Queen Mother," and George and Paul asked what the weather was like and who else was on the show. No one was trapped into anything.

When I joined them in the early spring of 1964 I realised how little I knew about them. What I had really known had been that small part of them which they exposed to journalists.

Week by week the real figures emerged—George, who could be sour and over-tired and, first thing in the morning, quite hideous. Ringo who was almost all a human being should be and very much wittier than even the Americans were. John, thought to be acrid and to bite hard and quick, turns out to be a man of great simplicity, a loyal family member, delicately mindful of the needs of his aunts, uncles and cousins, and there were plenty of them all over the place. Paul, who had casually concealed his middle-class background under a coarse Liverpool accent, was revealed as a young sophisticate, a lover of fine things.

All that year of 1964 they suffered unparalled heat. They were at the scaring core of show business, pursued by the press in thousands, be-

The Beatles are dead? Long live the Beatles!



DEREK TAYLOR, ex-Beatles publicist and now resident on America's West Coast, recalls the Beatles as he knew them and as he finds them now.

seathed by dukes and the president-elect, sought by royalty, screamed into numbness by half a billion fans.

They were not easy to handle. Photographic sessions were becoming more difficult to secure. So were interviews. Only John's yen for staying up all night made him available for morning press work, and Ringo's attitude of "Oh well, why not?" got him through the tours and the press demands.

The tours! How they tired of them. And of TV too. Records, however, were assuming the importance ratio which all the good groups now allocate to studio work.

I left them at Christmas 1964 and came to America. I didn't see them apart from one brief meeting in February '65 in the Bahamas when I went to interview them for US radio, and how the encounter embarrassed them and me.

They were now clearly new men. Still four Beatles, but definitely more relaxed. Laughing out loud, more often and less privately. Also, they were enjoying touring. Most of all, they

were on the thresh-hold of "Rubber Soul".

I met them again, one year later, when they re-visited Los Angeles for their "next to last concert" of this year's United States tour. This time, they were, off duty, no longer four mop-top Beatles though their stage performance had a greater unity and raffish collective appeal than ever. But behind the scene were four mature adults with differing attitudes maybe motivated in different ways and preparing to work from time to time as individuals.

It was no longer a case of four heads as one, tumbling together in a loose boyish dance of life in the manner of the field scene in A Hard Day's Night. Here, instead, John Lennon shortly to act in a movie, Paul McCartney now wise, contented and confident far beyond his years but well within his justification, planning to write a film score, George hooked on the mysteriousisms of India, talking beautifully of the philosophy of love and of the scholarly Ravi Shankar; and here was Richard Starkey, family man, now nearer thirty

than twenty and wearing only one ring on each hand.

We met, three months later in London, two weeks ago. Paul was abroad in a pith helmet, his score done. Lennon, slim, short, wire-spectled, self-assured, was back from his film. Ringo was at home and George, full of tales of Bombay, was dressed in Indian clothing because that was the way he wanted to be dressed and because he looked fine dressed that way.

They now knew who their real friends were and there are two mustaches between the four of them. There is not a word about tours; there is a very dignified denial of a miserably contrived rumour about them leaving Epstein. There is little club-going, and recording plans are unhurried. Absolute calm.

Lennon, McCartney, Harrison and Starkey, having proved that they were capable of independent life without harming the main body, are now making it clear they are able to pursue separate and rapid growth.

The Beatles are dead? Long live the Beatles.

BEATLES WITEXIS Knight in Rusty Armour

Another Hit Song from Mike Leander
c/w Simple Things
202459



Publisher: Dean Street Music Agents: Kennedy Street Enterprises A Cee Cee Production



who

THURSDAY

George Fame guests on Pop North, (BBC Light, 1 p.m.)
The Jacques Loussier Trio play the Free Trade Hall, Manchester.
Willie "The Lion" Smith plays the Fox and Hounds, Haywards Heath, Sussex, with the Riverside Jump Band.

FRIDAY

Little Richard, Donovan, Ben E. King, Paul and Barry Ryan, and the Creation star in this week's Ready, Steady Go! (Relit-Tusion).
Cornetist Wild Bill Davison backed by the Alex Welsh Band open their tour at Osierley Rugsby Football Jazz Club.

SATURDAY

Willie "The Lion" Smith plays the Manchester Sports Guild.
"Jazz At The Philharmonic" opens at the Royal Festival Hall, London with Gillespie, Hawkins, Carter, Sims and Bellson.
Dave Berry and the Cruisers, Joe Brown, David and Jonathan, the Migi 5 and the Acker Bilk Paramount Jazz Band, guest on today's Saturday Club (BBC Light, 10 a.m.).

SUNDAY

"Jazz At The Philharmonic" moves to De Montfort Hall, Leicester.
Barron Knights start their tour at the Fiesta Club, Stockton.
Peter and Gordon start a

when

week doubling at La Bamba, and Tito's Club, Newcastle.
Kinny Ball's Jazzmen, Dave Brubeck, Steve Voce, and Bill Miles' Dollars guest on the Jazz Scene (BBC Light, 11.30 p.m.)
"Jazz At The Phil" drummer Louis Bellson plays a drum clinic at the Celia Hall, Leicester (2 p.m.)
Peter and Gordon and the Three People guest in this morning's Easy Beat (BBC Light, 10.30 a.m.).

MONDAY

"Jazz At The Philharmonic" moves to Birmingham's Town Hall.
Wild Bill Davison with the Alex Welsh Band at the Black Prince, Bexley town.

TUESDAY

Wild Bill Davison plays the first of three days at London's 100 Club, Oxford Street.
"Jazz At The Phil" plays Bristol's Colston Hall.

WEDNESDAY

Louis Bellson holds another drum clinic at the Notre Dame Hall, Leicester Square, London (12.30 p.m.)
"Jazz At The Philharmonic" plays the Fairfield Hall, Croydon.

where



ELVIS: Christmas song

ELVIS PRESLEY MAKES 'NEW' SINGLE

ELVIS PRESLEY has a new single rush-released tomorrow (Friday)—and it's the first song he's specially recorded as a single for some time.

The record is "If Every Day Was Like Christmas" which Presley recorded in Nashville only two weeks ago. The B-side is "How Would You Like To Be", a song from the film "It Happened At The World's Fair".

At presstime, no special Presley LP was scheduled for Christmas release.



• SWINGLE

Swingle Singers for U.K.

THE Swingle Singers are to tour Britain next year. The Harold Davison Agency in conjunction with impresario Robert Patterson are bringing the Swingles over to play dates from March 2 to 15. Engagements are being set now.

FAME-FELIX

IN SAVILLE SHOW

GEORGIE FAME's Christmas Show at London's Saville Theatre, in which he co-stars with Julie Felix, will also feature Cat Stevens in the Fourmost, Sounds In-Fame Big Band, conducted by Harry South.
The show Fame in '67, begins a two-week run on Boxing Day.

HOLLIES TOUR

USA NEXT MONTH

THE Hollies' "Stop Stop Stop" has reached number 12 in the American charts. They start an American tour with Herman's Hermits on December 26.
The group goes into the studios on November 29 to record their follow-up single.

GREAT TRIBUTE

TO SHORTY BAKER

MARY LOU WILLIAMS, Red Allen, Ray Nance, Buck Clayton, Zutty Singleton, Panama Francis, Herman Autry, Al Hibbler, Gene Ramey, Leonard Gaskin, Wallace Jones and Red Richards were among the many musicians who attended the funeral service of former Ellington trumpeter player Harold "Shorty" Baker in Harlem.
The Rev. John Gensel delivered the eulogy, and during the service Nance played a violin solo and Hibbler sang. Baker is being buried in his hometown, St. Louis, Missouri. (See page 10 for tribute.)

Release date mystery over Donovan's 'Superman'

MYSTERY surrounds the release date for Donovan's "Sunshine Superman" single which earned him a Gold Disc for a million sales in America.



• DONOVAN

Donovan's publicist, Keith Goodwin, told the MM this week: "The release has been put back another week. It will now be released by Pye on December 2."

But Pye Press Office, Pat Preedy, told the MM: "We never had, and still haven't got, a release date for 'Sunshine Superman'."

On November 16 they record four titles for a new EP and on December 17 start work on another album.

Their 12-minute film, in which they play four numbers, will be seen on the ABC circuit from December 12.

BLUES SINGER

JOHN HURT DIES

NEW YORK, Tuesday — Mississippi John Hurt, the country blues singer who was twice "discovered" by recording companies, has died in Grenada, Mississippi, aged 74.
Hurt recorded for the Okeh label in 1928 and then returned to farming in Avalon, Mississippi. He was traced there in 1963 by blues collector Tom Hopkins and enjoyed a second career singing at the Gaslight Cafe, Greenwich Village, appearing at the Newport Folk Festival and in the proposed third film, the script for which has been

LITTLE RICHARD

BOOKED FOR RSG

LITTLE RICHARD opened a new tour of Britain this week and Columbia have released a new single of the rock star, "I Need Love", backed by "The Commandments Of Love".
Richard guests on Top Of The Pops tonight (Thursday) and Ready, Steady, Go! tomorrow.

VAGABONDS STAR

IN NEW YORK

JIMMY JAMES and the Vagabonds are to star at New York's famous Apollo Theatre, Harlem.
They fly to America on February 7 and will do another concert in addition to the Apollo and will make TV and radio appearances.
The group goes to Paris on December 6 for a radio show.

LANERNS STAR

WITH BARDOT

THE Magic Lanterns are to appear in a film with Brigitte Bardot and she will also sing one track on their next EP.

The group goes to Paris to start work on the film, Two Weeks in September, in the second week of January. They will sing the title song, back Bardot on one number and sing two of their own as well as having small speaking parts.

On December 5 they go into the CBS studios to record the EP which will include all four songs for the film.
The group's new single, "Knight In Rusty Armour", is released tomorrow (Friday).

JOE WILLIAMS

IN TV JAZZ SHOW

AMERICA'S Joe Williams is to star in a 40-minute TV show, Jazz 'n' Pop, which will be shot in colour for the States and black and white for Britain.
The show will be pre-recorded in London on December 4 and it is hoped to screen it in Britain in February.

BEATLES BACK

FOR NEW SINGLE

NOW that all four Beatles are back in London — Paul returned this week from a holiday in Kenya — the group will be working on material for their single release. They are due to go into the studios at the end of this month. A single is not now expected to be released until after Christmas.

Beatles press officer Tony Barrow said on Monday that there was no further news on the proposed third film, the script for which has been

FOCUS ON FOLK

BEFORE he left for a sell-out concert in Dublin, Pete Seeger spent a day in a studio at BBC TV Centre, watching folk films from the BBC archives. It was part of his "payment" for the "Tonight in Person" show he taped during his visit here.

Among the films he saw were interviews with Harry Cox and Sam Larner, a film on teenagers with songs from Ewan MacColl and Peggy Seeger, the Durham Miners' Gala, a ceilidh in Co. Galway, a short film of East African work songs, and a film of shanties sung at the Portland Stone Quarry—one of the few remaining places in Britain where work songs are still used.

Pete hopes to be back in the spring for a concert in Arnold Weaker's new "Round House" in Chalk Farm in a concert which will also include British artists.

JULIE FELIX

JULIE FELIX tops the bill at a Vietnam benefit concert at St Pancras Town Hall on Sunday, December 18. With her are Bert Jansch, Nadia Cattouse, Alexis Korner, Trevor Lucas, and Tom Payer. A similar concert at St Pancras on February 4 will be an all-Scottish bill, headed by Ewan MacColl.

THE SPINNERS

THE SPINNERS start a series of regular London concerts at the Conway Hall on December 2. This Friday they are at Bangor University and on Saturday they have another Liverpool Phil concert—their sixteenth, and a sell-out yet again—with London's Broadsheet King, John Foreman, as special guest.
In fact, it's all down to no days off for the Spinners these days. They're doing three BBC Folkweek programmes in Widnes and Salford at the end of the month, have appearances all over the country, and still manage to fit



• WELLS

EMANUEL PAUL TOUR OFF

NEW ORLEANS saxophonist Emanuel Paul will not make his proposed return tour of Britain after all. His club tour with the newly formed Keith Smith band (featuring drummer Barry Martyn), due to begin next Tuesday, was cancelled last week.

Smith band manager Tom Stagg told the MM on Monday: "The MU would not grant an exchange for Paul."

TWO RELEASES

FOR BUSY WHO

BOTH the Who's new single, and their new LP will be released simultaneously on December 2, on the Reaction label. The single is a Pete Townshend composition titled "Happy Jack", and the album is now to be called "A Quick One".
Co-manager for the Who, Chris Stamp, told the MM on

MARY WELLS

TO VISIT BRITAIN

NEW YORK, Monday — Mary Wells, Garnett Mimms and Junior Walker and the All-Stars are all in line for British visits.
Mary Wells will be in Britain for four weeks from January 13. Jr. Walker arrives on January 29 for nine days and Garnett Mimms is due to arrive on February 17 for two weeks.

COMPLETE BILLS FOR THE LITTLE RICHARD SHOW

At the Little Richard show on December 11, the Alan Price Set and Bluesology are also on the bill and the Creation and Sounds Incorporated are on the bill with Geno Washington for the December 18 concert.

PRICE SET FOR

RICHARD SHOW

At the Little Richard show on December 11, the Alan Price Set and Bluesology are also on the bill and the Creation and Sounds Incorporated are on the bill with Geno Washington for the December 18 concert.

BY KARL DALLAS

came down from Leicester and turned up after the recording at various clubs around town, knocking everyone out with his intense ballad singing and his fantastic playing of jigs and reels on the jaws harp.

Incidentally, another singer featured in last week's show, the superb Gordeanna McCulloch, is now living in Hertfordshire. Scotland's loss here is England's gain.

SURBITON and Kingston resident Derek Sarjeant is sick with pleurodynia, a very painful rheumatic complaint, and has had to cancel a number of his forthcoming dates.

THAT lively English group, The Trankles, are featured at a Monday ceilidh at Cecil Sharp House next week along with the Three Melodeon Band. Tony Foxworthy is chairman of the evening's proceedings, which will include singing, dancing, music and stories.—KARL DALLAS



up with

Looking at Long John
Long John Baldry
LONG JOHN BALDRY
Looking at Long John
United Artists SULP1146
DLP1146 M

ERROLL GARNER
Campus Concert
M.G.M. MGM-CS8026
MGM-C8026 M

WES MONTGOMERY
Tequila
Verve SVLP9143 VLP9143 M

COUNT BASIE & HIS ORCHESTRA
Basie's Beatie Bag
Verve SVLP9141 VLP9141 M

JIMMY SMITH
Hoochie Coochie Man
Verve SVLP9142 VLP9142 M

not record this Christmas

Troggs to film RSG spectacular

THE Troggs will have a special Ready Steady Go! spectacular built round them next month. They film the show on which they will do at least five numbers in London on December 13. The group's new LP "Troglodynamite", originally scheduled for release in December, has now been put back until January.

The album contains several Reg Presley compositions and several songs from America. It is as yet unfinished and they will be going into the studios to complete tracks in the near future.

Their new single "Any Way You Want Me" is released on December 9 and is the first time the group have used cellos.

Today (Thursday), they leave London for Scandinavia, where they are playing club and TV dates in Sweden and Denmark until December 2.

They tour Germany from December 4-12 and visit Holland on December 16, 17 and 18 for TV and concerts.

In addition to the RSG! spectacular, the Troggs film Top Of The Pops Christmas Show for screening on December 22, on December 14 and appear on Top Of The Pops on December 15. On Christmas Eve, they are on Saturday Club.



SCOTT WALKER

NO NEW WALKERS SINGLE TILL '67

Home" leaped to number three in the MM Pop 50, will be taking it easy over the next few weeks, reports his publicist John Rowlands.

Tom, who was ill recently with food poisoning, has been ordered by doctors not to overdo things.

He may go to America in the New Year for appearances and there is still a possibility that he may sign for a film part early in 1967.

"Tom wants a supporting role rather than a starring role," said Rowlands.

DEXTER FINED

ON DRUGS CHARGE

A MERICAN tenor star Dexter Gordon finally appeared in court in Paris this week for sentence on charges of possession of drugs, arising out of his arrest in April.

He received a suspended sentence of three months imprisonment and was fined a total of £22.

HEATH BAND 21

TED HEATH and his Music celebrate the band's 21st anniversary with a session at London's Marquee Club on December 11.

Many old members of the band, including Kenny Baker, Jack Parnell and Don Lusher will be present.



TROGGS: LP put back until January

Butterfield—Mayall single in January

A SINGLE by the Paul Butterfield Blues band and John Mayall's Blues-breakers playing together will be released in January.

The record was recorded in London last week and it is the result of a deal between Decca and Elektra. No title was available at presstime. The session was arranged and produced by Mike Vernon.

TALENT RECORDS

TALENT RECORDS are releasing a series of blues

EPs in time for Christmas buyers. The first four issues, which should be in the shops next week, are: Junior Wells' "Blues With A Beat", Roosevelt Sykes' "Back To The Blues", Sleepy John Estes' "Sleepy John's Got The Blues" and Big Joe Williams' "On The Highway".

Talent's Carlo Krahrmer told the MM on Monday: "Bob Koester of Delmark and I feel that these extended play releases will satisfy a demand that is inadequately catered for at present."

FELIX LEAVES

U.S. folksinger Julie Felix has left Tito Burns and the Harold Davison Agency and is now with Richard Armitage of Noel Gay Artists. Joe Lustig remains her personal manager.

On Sunday (27) Julie appears on the Eamonn Andrews Show, and on Tuesday (December 6) she flies to Berlin for a solo concert. Then, on December 10 and 11, she performs at a gala for Prince Rainier and Princess Grace of Monaco in Monte Carlo.

POLICE, FIRE BRIGADE CLEAR MARQUEE AFTER MOVE 'PLUS FIREWORKS'

THE Fire Brigade and Police cleared London's Marquee Club last Thursday after the Move had exploded fireworks during their act.

In addition to letting off the fireworks — one of which went into the audience — the group smashed up a TV set with an axe on stage. As they finished their act, five firemen, five uniformed police and a CID officer arrived. They cleared the club and were later joined by 15 more policemen.

At presstime the question of whether or not the Move would be appearing at the club again today (Thursday) was surrounded by mystery.

The Marquee's John Gee said: "They are contracted to appear although I regard last Thursday's happenings as a cheap, vulgar, publicity stunt."

Said Move manager Tony Secunda: "Whether we play this week depends on what my solicitor advises. The Move did the same act at the Mojo Club, Sheffield, recently and everyone loved it."

CLIFF PREMIER

THE World Premiere of Cliff Richard's new film "Finders Keepers" will be at London's Odeon, Leicester Square, on December 8, at 9.15 p.m.

Robert Morley, Peggy Mount and Viviane Ventura co-star in the film.

VAUDEVILLE BAND

HIT No. 1 IN US

THE New Vaudeville Band has hit the number one spot in the American charts.

The band ends its first American tour on Sunday (28) and will complete a new album as soon as they return to London.

One-nighters include Leicester (December 9), Bridlington Spa (10), and Carlisle (11). They guest in Tyne-Tees TV's Gangway (12).

The band flies to Ireland for dates on December 17 and 18 and travels to Scotland for a four-day tour from January 6.

They will return to America for a nationwide tour in February.

TOM JONES

ORDERED TO REST

TOM JONES, whose "Green Green Grass Of

SOUL PACKAGE IN MARCH

A SOUL package show — "Memphis Gold" — featuring Otis Redding, Percy Sledge, Sam and Dave, Booker T and the MGs, Eddie Floyd and Carla Thomas is coming to Britain in March. They are all artists featured on the American Stax and Volt labels and released here on Atlantic. The ten day tour is expected to open at Odeon, Hammersmith, on March 3.

KING goes wild!

SEX and drugs and pop is the rather startling headline on the leading feature in the 60-page December issue of MUSIC MAKER. It's brilliantly written by pop personality Jonathan King. Don't miss it! It's a gas! In your newsgroups now. Price, three shillings.

PLEASE SUPPLY MUSIC MAKER EVERY MONTH

Name :

Address :

HAND THIS TO YOUR LOCAL NEWSAGENT

Guess Who?

GOD IS ALIVE AND WELL IN MEXICO

BUTTONS ARE IN! BE INSIDE IN

DRINKA PINTA METHSA DAY

BUY WHOLESALE — BOUTIQUES DISCOTHEQUES — CLUBS, ETC.

(Flag 'em to your mates). Large profits. Send for details. Small purchaser buy wholesale in sets of £1 or multiples for 100% profit or retail 5/- assorted set.

Send Cheque or P.O. No. **BUTTONS UNLIMITED** 22 Waltham Ave., Hayes, Middx.

CITY-BASED MANAGEMENT COMPANY

will consider part-management of Artists in conjunction with existing Manager. Best connections, promotion, etc.

Artist or Manager apply
MANCHESTER CENTRAL 6643, or write Box 5657 c/o "Melody Maker", 161-166 Fleet St., London, E.C.4

THE FIRST AND ONLY PORTABLE WITH BIG ORGAN PUNCH



Extended manual bass, 1 or 2 octaves, 16', 8' and 4' voicing, all of which can be separately controlled in volume. Two degrees of mixture, controlled by separate control gives the Capri organ a Big Band Bite.

requiring no additional technique! Individual rotary harmonic controls for 16', 8' and 4' gives endless variations of emphasis between the three footages — a terrific choice of voicings.

Available in Red/Black or Grey/Black. 13-C-Note (Optional).

The Capri features the power and sound quality of a BIG organ, yet when packed into its two sturdy cases, is the lightest portable available. See it at your Selmer Dealer or fill in the coupon for full details.

Please send full details of the Capri portable organ

Name

Address

My usual Selmer Dealer is.....

Selmer 114-116 Charing Cross Road London, W.C.2

BERRY, DOMINO EDDY MAY TOUR IN NEW YEAR

DUANE EDDY, Fats Domino, Chuck Berry, and a host of jazz stars are among the top American artists promoter Roy Tempest plans to bring to Britain next year.

Tempest told the MM on Monday: "Duane Eddy will be coming from February 24 to March 13 for a ballroom tour and I'm setting up a ten day ballroom tour for Chuck Berry from February 17.

"If I can get Musicians' Union clearance and arrange the necessary exchange groups Fats Domino will be coming with his nine piece band from January 27 for concerts."

PET, TURNERS SINGLES SOON

PETULA CLARK, Dave Dee and Co., James Brown and Ike and Tina Turner all have singles released in December.

Petula Clark's disc is a song by Tony Hatch and Jackie Trent, "Colour My World". James Brown releases "Don't Be a Dropout" and the Ike and Tina Turner single is "Somebody (Somewhere) Needs Me". These three records are released on December 20.

Dave Dee's single is "Save Me", written by Ken Howard and Alan Blakely, and is released on December 9. The record has an African influence and features Beaky on tympani.

An album by Italian trumpeter Nini Rosso is released on the same date.



DOMINO

NAMES IN THE NEWS

THE Beach Boys proposed May tour is definitely on, reports promoter Arthur Howes, but venues have still to be set. "The boys were knocked out with their reception," said publicist Roger Easterby. "They are very keen to come back."

Clarinetist Ed Hall completed his first solo tour of Great Britain at Redcar on Sunday and flew off for Continental dates on Monday. Phil Seaman returns with his quartet to the Old Place tonight (Thursday). An organ concert and exhibition featuring top artists has been arranged by Western Music. A complete range of organs will be demonstrated at Hammett Smith Town Hall on Tuesday (29) at 7.30 p.m.

KEN DODD, in the Pop 50 at 33 with "It's Love" starts his first ITV series "Daddy's Music Box" on January 7. The Tubby Hayes quartet appears at the London School of Economics tonight (Thursday). They play the University of Bradford tomorrow (Friday). Rod Garwood, bass player with Unit Four Plus Two, leaves the group after Christmas.

More than 200 jazz musicians took part in events at Manchester's Club 43 and Sports Guild and raised £127 for the Aberfan disaster fund.

Tom Jones tops an all-star bill in aid of the Brook Vale Settlement at Manchester's Palace on December 4. Agent Peter Burman starts weekly modern jazz series Jazz Tete and Tete at the Cavalier at the Prince Albert, Golders Green on November 30. Kenny Baker tops the bill on the opening night of 600 people in Bath and Bristol have signed a petition to get some of Eddie Cochran's old recordings released here.

A Christmas EP by the stars of Coronation Street "Sing-a-long At The Rover's Return" goes on sale next month at Granada TV's Red Arrow TV rental shops. Swinging Blue Jeans are on Saturday Club on December 10 and Pop North (13). Los Bravos' American tour was cut short by illness within the group. They returned to Britain on Sunday — three days early — a folk concert in aid of the Notting Hill Neighbourhood Service will be held tomorrow (Friday) at Bayswater's Porchester Hall.

Australia's Easybeats are on Top of the Pops tonight (Thursday). First broadcast for Haydock's Rockhouse is on Monday, January 1. Manchester's Richard Kent style fly to America on December 8 to make a film with Brenda Lee and Len Barry. Title is "Come On Home". They will also appear on TV.

PETE DYER'S JAZZ BAND plays its first London engagement at the Colyer club on Saturday (26). On Sunday, the band plays Camberley Jazz club. The Sabres, one of the finalists in the MM beat Contest, have their first record "Roly Poly" released on December 2. Lead singer and guitarist Geoff Turton has left the Rockin' Berries to spend more time with his family. Rod Clark replaces him.

CRUICHT

IN THE ACT



RONNIE ROSS: fluent baritone

DUTCH SEE SWINGING STAR STUDDED JATP NEW JAZZ ORK

THE New Jazz Orchestra swung into action at the 100 Club and the Sunday night crowd realised that although leader Neal Ardley had trimmed the size of the orchestra by five or six men, the quality of the music and, when necessary, the sheer volume of sound had not diminished in proportion. In fact the New Jazz Orchestra is playing better now than they ever have. Ian Carr's flugelhorn and trumpet ripped out loud and clear in the "wall of brass" sounds of the ensemble. Don Rendell displayed his mastery of the soprano sax and other strong voices, include saxist Dave Gelly. Norma Winstone came on stand and sang several numbers, with her full, distinctive voice, although she should stand a bit further away from the hand-mike. — IAN SIMPSON.

composition "Sub-Basement Blues" featured all the guests as well as Ronnie's fluent baritone, and there was some particularly nice trumpet from Marjan Domic of Yugoslavia. From Norwegian trombonist Frode Thingmaes came "T-Bone Steak" an up tempo piece by Swedish pianist Berndt Egerbladh with an unpronounceable title. But nice music in any language. The big band had another set and Bobby Orr contributed some fine big band drumming, although he got rather hung up on tempo a couple of times, which may have been due to a disagreement with the bass player, Michel Gaudry of France. The big band was predictable in its concept. Whole new experiences in jazz were totally unpredictable. Whereas the Indo-Jaz fusions were pretty rare, so all the musicians under the direction of violinist conductor John Mayer and altoist Joe Harriott must be congratulated for their enterprise. The forms combined with an unexpected degree of success, and only occasionally did one feel a clash of idioms. Unfortunately some apparently untraceable feedback spoilt some of the musical tension, but electrical upsets aside the Indo-Jazz fusions were really the highlight of an excellent concert. — CHRIS WELCH.

EURO-JAZZ

IN the years long struggle between jazz fans and the BBC many harsh words have been spoken and written. "Not enough jazz on the air!" has been the cry, and grumbles of "Yah boo to the same old tired names." So when the BBC organised something like the European Broadcasting Union jazz concert held at London's Playhouse Theatre recently, it's time for unstinted praise. The programme was divided between the work of an exciting All Star Anglo-European big band including musicians from nine different countries, and Joe Harriott's Indo-Jazz Fusions. The highlights of the programme were broadcast on BBC Light's Jazz Scene and later by contributing European countries. The big band, conducted by Tommy Watt kicked off with a fairly loose arrangement of "Love For Sale" and despite the band being brought together, rehearsed and presented before the public all in one day, it achieved a remarkable cohesion and spirit. Ronnie Ross's

THE CREAM

ANY doubts about the Cream's ability to perform as a group and not just three star soloists were dispelled by their sensational set at London's Klok's Klub club last week. In fact one of their main strengths proved to be the fantastic empathy that exists between them. Reports have been filtering in of bad performances by the Cream, but here they were seen to be obviously enjoying each other's playing tremendously, and working together like a team of bomb disposal experts. Eric Clapton played one of the most astounding solos of his career on "Steppin' Out", which he sustained

MORE
REVIEWS
ON
PAGE TWENTY

READ ABOUT THEM

music maker

'I don't exactly go round all the time hurling cream cakes at people, you know'

sex & drugs & pop | folk guide • west | lark • bill haley • | mj • kinks • new

by jonathan king • good coast jazz '66 • roland guitarmania sweeps u.s. records • three shillings

DECEMBER ISSUE, OUT NOW. IT'S A GAS 3/-

In newsagents now. For free LP with subscription write to: Music Maker, 40 Bowling Green Lane, London, E.C.1

POP THINK IN ERIC BURDON

COPS

Fellows doing their jobs to the best of their ability. I hate American cops. They seem to be in it for the money. That's one thing about keeping the money down here, at the least the police are in it for a vocation. Once money gets involved it destroys everything. I'm amazed at how much the Americans put up with from their police. Tanks are part of their standard equipment, and some of the local police forces are limited companies. The American police are the best equipped in the world, but I think the British police system is the best.



SPIES

I know for a fact there are people with a licence to kill. I know a guy who carries a revolver and he's got a licence to kill. He's one of the Queen's bodyguards. As for stealing secrets and selling them to other countries I imagine the spies are completely different from the obvious James Bond type. They've got to be in the Civil Service for a start.

LITTLE RICHARD

He's great. I saw him in New York and he was on a James Brown kick which he doesn't need. It was very sad and I hope when he comes over here he'll be back to the old Little Richard. He was one of the first gospel influenced rock and roll singers. He's influenced a lot of people, like Paul McCartney. He had a great single out recently but I don't know what happened to it.

DONOVAN

Yeah. I dig Donovan very much. When I first saw him on Ready, Steady, Go! I suppose I thought like everybody else — he was going to be Great Britain's third-rate Dylan, but he is certainly a much lovelier person than Dylan. I'm pleased that he and Mickie Most have done so well together. I think what turned me on to Donovan as a person was when I did a picture session with him. I took some pictures through a telephoto lens of him talking to children, and I've never seen anybody so natural with kids. He's got the simplicity of a child. Not childish, but childlike. It makes him completely unbiased and that's why he is so good musically.

TAXMEN

George Harrison—he wrote that number, didn't he? That sums it up. It's just a big drag. Tax teaches discipline and teaches you not to spend what you haven't got. It's just one of the necessary obstacles of life. The thing is to look at the book of rules they give you.

FEAR OUT

Very vague term. There was a friend of mine in New York — a very rich guy — and he used it all the time. It was just a joke. He'd poke his head round corners and yell "freak out!" We started using it until somebody pointed out it was getting a drag. It comes from when a guy is on LSD and doesn't give a damn about anything, but it's got mixed up with music. I suppose the Who are the closest to a freak-out group in this country, but I prefer to think of freak-out as a term for creation rather than destruction.

MASS MURDERS

I was thinking of writing a song called "Mass Murders". I'd like to do one. I'd like to line-up a few people I know

'Everybody goes on about atomic warfare. I'd prefer someone to press a button than have ten months of slaughter'

and have a go in America it's all down to so many firearms flying about. I think the whole of the United States is going barney except in isolated patches where people are freakin' out. Freak-outs of the world unite! No, the scene is to mass murder yourself, then you don't harm anybody else. I suppose it's a creative thing for the guys that are doing it, but they can only do it once every 20 years if they get caught.

GENE PITNEY

Mass murders! He's probably a nice bloke. I always imagine him as an upstate New Yorker with a nice apartment, a fridge and a car and being a complete perfectionist.

FOUR TOPS

Their concert was fantastic. The only time I have ever seen anything like it was a gospel show at the Fairfield Hall. I didn't know they had such a huge following here or

they had so many records out. I met them when they came for the first time on the Tama Motown tour. Their success this time was due to the way they were handled and the timing of the concert with the hit was beautiful.

CROOKED PROMOTERS

I've had a few of them, but I put it down to experience and make sure it doesn't happen again. The maddening thing is when new people come into the business and don't know about them, but you can't tell 'em anything. Everybody finds out for themselves. There are still a few people around who owe us a few thousand dollars in the States. They come up to you smiling and saying "how are you?" and they've got 15,000 dollars of your money in their pockets. I don't know how they have the gall.

FIGHTING

It's a part of life. I like Cassius Clay as a fighter, because everybody hated him, and now they all love him. I'm fascinated by fighting because it is a part of life, but I hate it, because it's a drag. If you can't talk your way out of a fight — run. As Zoot Money says: "Do unto others, as they would do unto you, only do it first, then split."

FIRST WORLD WAR

That war was so bad — so stupid. It didn't mean anything except millions of innocent people being slaughtered. My grandfather fought in it and he was a very simple, ordinary bloke, and I'm sure that after his experiences he wouldn't fight for anybody again. In those days the people weren't so well educated and they really believed in fighting for "King and Country" and going over the top when the whistle blew. The most beautiful book I ever read was "All Quiet On The Western Front." People say the First World War was the last war fought by gentlemen. To me it was a case of men being used like cattle. Everybody I goes on about atomic warfare, I'd prefer somebody to press a button than have ten months of slaughter.

PROGRESS

I'm trying to progress musically all the time. I'm hoping to get an LP together of poetry and electronic sounds. I want to make experimental tapes of poetry and rock and roll with the new group, and a few friends like Zoot Money. Lots of people should work together. A fellow in New York had an idea of forming a group called Children — because they all wanted to play together. We could have a concert at the Royal Albert Hall and have George Harrison playing star and Paul McCartney doing electronic sounds.

IV POP

I don't know why everybody knocks it. Obviously there is some bad stuff, but Ready Steady Go! is probably the most honest programme on television anywhere in the world. When artists like Nina Simone or James Brown come over they willingly give them the whole programme, and the people who run the show try to present it the best they can and stick to their guns. They'll let you overrun on numbers whereas in the States they cut your numbers and split them in half. They try to get perfection and end up with stodge shows like Shindig. When they take RSG off I'd like to see it replaced by a programme where everybody does what they want.

AHMED A STRINE HEWD NEFFEREFFEREVEN NURDA 'WAR SIGMA TILDA' KUP LUDDAZE EGO, BUTTIED EGG JELLY BOARD 'IT'S NOT EASY'

says Normie Rowe



NORMIE ROWE

"IT'S NOT EASY"

polydor 56132

'He's upstate recuperating' — the Dylan mystery grows



BOB: writing a book

FEW of Bob Dylan's old cronies have been in direct touch with him since his motorcycle accident last summer. Most requests for information get such replies as "I don't know man. As far as I know, he's upstate recuperating."

Another theory advanced is that since Dylan plans to switch record affiliations, he wants to stay away from the scene here until he has met an even greater demand for

his first disc project on a new label. On the other hand, Dylan could be just plain "hung up" as he is known to have been on other occasions.

One source who has not been in direct touch but who is in a position to know, indicates that Dylan's cycle smash caused a much more serious injury than at first had been

diagnosed. A long recuperation became necessary when it was learned that Dylan actually fractured several vertebrae in his neck. These are still extremely weak, it was said.

This source added that during his confinement in a house which is on the vast piece of property in Woodstock, N.Y., owned by his manager, Al Grossman, Dylan has written close to 50 new songs. He is also said to be in an advanced stage of work on his book and is also believed to be preparing a TV special.

It is said that callers at the house where Dylan is holed up are greeted by Dylan's wife, who says he can't be seen. There are some, however, who are admitted to the house and who do get through on the telephone.

With respect to his new record deal, it's understood that talks were held with Capitol but that these were broken off. Prime contenders now are known to be MGM and RCA Victor, with the betting leaning in the MGM direction.—REN GRIVATT.

scene JAZZ

ONE great advantage enjoyed by the exponents of free jazz is that their work is immune from criticism. Since they have broken away from conventional musical construction, the criteria of conventional musical criticisms no longer apply.

This is certainly an advantage in that it provides a refuge for the musically impoverished among the free jazzmen. But it is also a distinct handicap for the mature and accomplished musicians in the movement who are genuinely trying to achieve a break-through.

RESPONSE

If many critics are still reserved and non-committal about the new music, the public—certainly in Europe—seem much less inhibited.

Carla Bley, who has been touring Europe with her Jazz Realities group for the past two months, is extremely gratified by the warmth of audience response. "The group played the Jazz-land Club in Paris for a week recently and Carla told me: 'We had good attendances and some people were really reached. It wasn't just a matter of mild or polite interest. We really got to them.' The jazz public in Europe seems to be far greater than in the States." The Jazz Realities group is an international unit consisting of Carla Bley (piano), Mike Mantler (trumpet), Peter Brötzman (alto, tenor and

CARLA: FEMALE OF THE FREE JAZZ SPECIES

PARIS

baritone) and Peter Kowald (bass), both from Wupertal, Germany, and Italy's Aldo Romano (drums). Carla Bley prefers not to describe the group's music as "avant garde" because she feels that the term has fallen into a certain amount of disrepute.

"I used to use the term until recently. But the other night I was told that the manager of the Montmartre Club in Copenhagen was complaining that he had booked too many avant garde groups. People are getting the impression that it is some kind of weird moon music. So now I object to the term."

"If people like avant garde music, it doesn't follow that

they'll like what we play. The term has frightened a lot of people away. But we've had no problem of communication. We've played clubs and concerts and radio broadcasts, mostly in Germany, and the response has been very good.

INTELLECTUALS

"The newness of the music is no problem—it might be a problem if the music wasn't good. But people don't reject it just because it's new. Managers and club owners are all wrong about the new music. We play plain, strong music and it gets to people—ordinary people, not just intel-



DAVID WISE

BLEY: "people judge you by your music"

lectuals. In fact, maybe it wouldn't get to intellectuals. "You mention avant garde these days and people think you are going to come on in funny hats and climb inside the piano."

"People misjudge audiences—they really don't want to be fed pap all their lives." Carla Bley, 28, has her first introduction to music through her father who was a piano teacher, though she had no formal musical training. "I think of myself principally as a writer—I've written hundreds of pieces—and I only play so that my compositions will be interpreted in the way I want them to be."

RAPPORT

She says she is more interested in composers than musicians and quotes Ornette Coleman and John as two she most admires. "And I really dig all pianists—I'm fascinated by people who can play the piano. I'm not too happy with my own playing—every day I find more limitations. It gets to a point sometimes where I'd like to sit out altogether, but this would be rather selfish because the other musicians are depending on me to a certain extent."

The Jazz Realities group avoids conventional chord sequences, never plays standards, nor even modal themes. "We use our own material. Lots of groups play their own music—Duke Ellington, Horace Silver, Monk." A question which has long intrigued me is: How do you sit in with a free jazz group? Says Carla Bley: "It is not too good for people to sit in with. Playing this music, the musicians have to be in very close rapport with one another, they must all have the same feeling."

FEELING

"It is not a question of the music being hard to follow—if anything it is easier than conventional music—but a guy sitting in might not have the same feeling."

Carla has worked at Newport and at the Museum of Modern Art in New York with a big free jazz orchestra, but generally finds the work situation less satisfactory than in Europe.

"You can't play the Five Spot with a band of from eleven to 15 pieces. And even for a small group it is not work. In New York you only work regularly if you are Miles Davis or John Coltrane. Other than that it's fifty groups chasing five gigs."

DOMINATED

Meanwhile Carla Bley will be travelling the Continent with her six-month-old daughter Karen—"She gets bored if we leave her even at home"—until mid-December. "We'd very much like to play in England—at Ronnie Scott's. We stopped off in London last year but couldn't play. But I believe British audiences are very appreciative and enthusiastic here." Carla Bley finds that being a woman and mother in a field overwhelmingly dominated by your music—not by your sex, or whether you have a big nose or flat feet."

LONDON

THE Albert Ayler Quintet's short visit to Britain last week to film for BBC2's Jazz Goes To College series was hardly an uneventful trip.

First of all, there was a bit of an altercation with the Customs at London Airport. Then there was another altercation over hotel accommodation which resulted in the five musicians spending the hours before the television show parading the streets of London, incommunicado, while BBC officials hunted high and low to find them.

But they finally made it to the London School Of Economics where small differences of opinion as to the positioning of microphones and sound balance kept the camera crew on their toes through what promises to be one of



AYLER: hymns ancient and modern

AYLER: WHAT WILL MRS W MAKE OF ALL THIS?

the television events of the year when Ayler and Co are projected into the lounges of the square-eyed public.

The show attracted a fair number of local musicians, including one, who shall be nameless, who confessed after it was all over: "I came to seof, and I did."

Unfortunately, the format of the two half-hour shows filmed limited the Quintet. Most of the time was taken up with the group's unique ensemble work, a sort of Eureka Brass Band sound which can be very appealing, but tends to lean rather too heavily on the march form.

Solos were cut to a minimum by avant garde standards, and what we were presented with was the Ayler musical philosophy sort of from the waist up.

A fascinating aspect of the music played by Ayler, his brother Don (pt), Michel Samson (vln), William Folwell (bass) and Beaver Harris (drs) is that it melodies are mostly gleaned from folk tunes with a liberal dash of hymns ancient and modern.

Ayler has maintained that "it's not about notes any more, it's about emotions." He plays by that credo, is faithful to it to the point where you wish at least some of it were about notes.

But one myth, the old hoary one that he can't really play the instrument, should be settled for all time.

Nevertheless, whatever you may think, it was most encouraging to have a chance to see the Ayler Quintet in the flesh.

A hearty vote of thanks to producer Terry Henebery for bringing it all about, but I hope he's got his excuses ready when Mrs Whitehouse and her clean-up TV team find this lot blasting into their front parlours one fine evening in the not-too-distant future.

HAYNES: 'I haven't changed my style at all fundamentally'

LONDON

MAX JONES

OF all the drummers who crash and thunder across the scene, Roy Haynes from Roxbury, Massachusetts is one of the most consistently tasteful and disciplined of performers.

He has enjoyed his firm sense of swing on a great variety of sessions, ranging from small modern group to kicking big band and including on the way such Sarah Vaughan albums as "Swingin' Easy" and "At Mr Kelly's" from the middle Fifties.

It was as a member of Sarah's trio that I first met Haynes, when he visited two USAF camps here with a Jazz Parade package in which Sarah shared the honours with Coleman Hawkins and Illinois Jacquet.

Last week, it was pleasant to see him again in Britain, working with Stan Getz on concert and TV dates. Haynes' drums are spotted, incidentally, on "Five Hoot" which will be heard when the Getz programme is screened on BBC-2 in the near future. Haynes stayed five years with Sarah Vaughan, a long while for a drummer to work with a singer, and I wondered where he had been drumming since he left her in the spring of 1958.

"The first thing was a few gigs, then a trip of my own in Birdland for a few weeks, and several places afterwards. It was somewhat of a success, and we had a few albums out. I kept pretty steady with the trio for quite a while, then with a quartet—Frank Strzler on saxophone."

"Among other things, I worked with Monk in '59 and '60. I filled in with Basie when Sonny Payne was out. I didn't stay long because they were coming to Europe. And of course I've played with Eric Dolphy and Coltrane."

Which sort of work does he prefer? "I would prefer small group, naturally, because it's easier to play with a group. When you're with a big band you're trying to hold it together. Of course you try to express yourself too, but you're not as free with a big band."

"The free thing in music is what it's coming to; well, that's really what I've been doing. It's the way I always played, even behind Sarah, doing more of a loose beat rather than a tight sort of beat."

How does Roy feel about the New Thing in jazz? "So far as rhythm playing goes—that's the same thing what I've been doing and still do. I haven't changed my style fundamentally."

"What it is today, the bass player and drummer don't always play the beat. The drummer plays around the times you play with no stated time at all. I guess that's the latest thing."

"But I can't help remembering I heard Chick Webb do a record made years ago playing pretty free rhythm. His solo on this particular record, 'Liza' it was... well,



ROY: five years with Vaughan

if that's not freedom I don't want it.

Would Haynes like to go back to leading his own group? "Having groups of your own is very nice, naturally, and I like it. I can express myself through the night, which is important."

"If I want to play a fast tune or if I want to take a long drum solo, I can. If I want to play loud or soft, according to how I feel, I can do so. I can show off when I want to. These are the advantages of leading, but I'd rather somebody else had the headaches."

From his long and varied experience, who would Haynes name as the most interesting musician (or band) he has worked with?

"I get that question a lot and I can never pinpoint one person I worked with. I learned so much from Bird, Prez, Monk... they all had their points and were interesting to me, and I've been playing over twenty years, and with top people. "Truthfully, all the big ones stick in mind. And that includes Sarah. We're talking about musicians, and you know she's a giant."

THE NAME TO PLAY WITH

VANDOREN REEDS & MOUTHPIECES BY ROSETTI

Superb materials, carved to a musician's design
—all included in a free leaflet available from
Rosetti, 37 Sun Street, London, E.C.2. Send coupon.

NAME _____
ADDRESS _____

Vandoren

NEW SINGLES

WE TALKIES
I've Gotta Hold On
c/w What Are You Waiting For
202457

From the musical Production
'Man Of Magic'
DANNY STREET
sings
Suddenly
c/w Conquer The World
202470

PATTI PAGE
Happy Birthday
Jesus
c/w Christmas Bells
202463

LISTEN
You'd Better Run
c/w Everybody's Gonna Say
202456

THE PANDEMONIUM
Season Of The Witch
c/w Today I'm Happy
202462

LEE TOMLIN
Sweet Sweet Lovin'
c/w Save Me
202455

TONY JACKSON
Anything Else You Want
c/w Come On And Stop
202408

JEFF ROWENA
Eleanor
c/w Short Skirts
202480

LUKE AND BLAKE
Just You
c/w Wondering Man
202467

NEIL SPENCE
Yes Virginia There Is A Santa Claus
AJ11403

SIMON AND GARFUNKEL

... a new single and a new album. At their most brilliant...
blending powerful words with their unique instrumental sound.

A Hazy Shade Of Winter
c/w For Emily, Whenever I May Find Her
202378

Parsley, Sage, Rosemary And Thyme
(S) 62880

LIGHTS! ACTION! MUSIC!

ORIGINAL CAST RECORDING
Houdini—Man Of Magic (S) 70027 Original Soundtrack (S) 62828

MAURICE JARRE
Is Paris Burning?
Original Soundtrack (S) 62885

JOHN BARRY
The Chase
Original Soundtrack (S) 62865

VINTAGE CARS, VINTAGE SUITS GREET VAUDEVILLE BAND IN STATES



EVERYONE seems agreed. The New Vaudeville Band has taken America by storm. They have a number one hit there with "Winchester Cathedral" and their first LP is currently the fastest-selling album in the States.

REVIEWS

Vaudeville trumpeter Pops Kerr sounded suitably surprised when he phoned the MM from New York. "I think we've got a return trip fixed already, for next February," he said. "We did the Ed Sullivan show and got great reviews in the papers. They don't seem to have anything like us here. They have the extremes, of course—jazz or beat groups.

"We've been knocked out with everything. We were met at the airport with vintage cars and everybody wearing 1930s suits." Manager Peter Grant broke in: "I've been on six Ed Sullivan shows, with Herman or the Animals, but I've never seen anything like this. When the band did its first number Sullivan and the whole crew applauded, which is unheard of."

SURPRISED

"Of course the Americans love anything British at the moment." Pops returned. "Whatever we do, they like it. What has really surprised us is that all the great musicians we've heard in the clubs know who we are and are digging the record. They introduce us in the audience.

"We went down to hear the Thad Jones-Mol Lewis big band, with Bob Brookmeyer on trombone. It was very good. We've also heard Coleman Hawkins, and Buddy Rich, knocked us all out when we went along to hear Dusty Springfield at Basin Street East. Rich really has a tremendous band.

"We are going to see Miles Davis and Leo Morgan before we leave and John Coltrane. Despite the rumours that he had packed up, he is playing in New York next week. Maybe he needs the money!



● HANK MARVIN

IF CLIFF QUILTS, WHAT ABOUT THE SHADOWS?

"We've also been down to Greenwich Village and seen a few way-out beatniks. We went to a place called Ondines where they were freak-ing out. I don't know how real it all is, but it seemed pretty phoney to me.

"We are due back home around November 28 and will be doing another album when we get back. We must look pretty terrible by now—we've had two evenings off, and no days."

THE four people most closely concerned with Cliff Richard's possible retirement from show business are the Shadows. Stars in their own right, they nevertheless have been involved with Cliff right from the start.

But, said Hank Marvin this week, they're not worried about their future if Cliff packs it all in.

"What it means is that now have to come out from hiding behind Cliff and start to really work on our own. We've never worked exclusively with Cliff, but the image of Cliff with the Shadows has grown up in people's minds.

"I suppose it's been a bit too convenient to let Cliff be the

leading light in the past, but we have had a lot of hits on our own and I think that if he did give up singing, we'll still go on as a group.

"Next year, we are working almost exclusively without Cliff, because of the two films he'll be making. We may do a bit of music for one, but they aren't musical films basically.

LOYAL

"We'll be doing a Far Eastern tour and lots of Continental work and we may also do our first British tour for about 18 months. But we have always had a loyal bunch of fans who've grown with us and I don't think any one of us have any fears for the future."

But in spite of all their thoughts for the future, Hank doesn't believe that Cliff will break with show business completely.

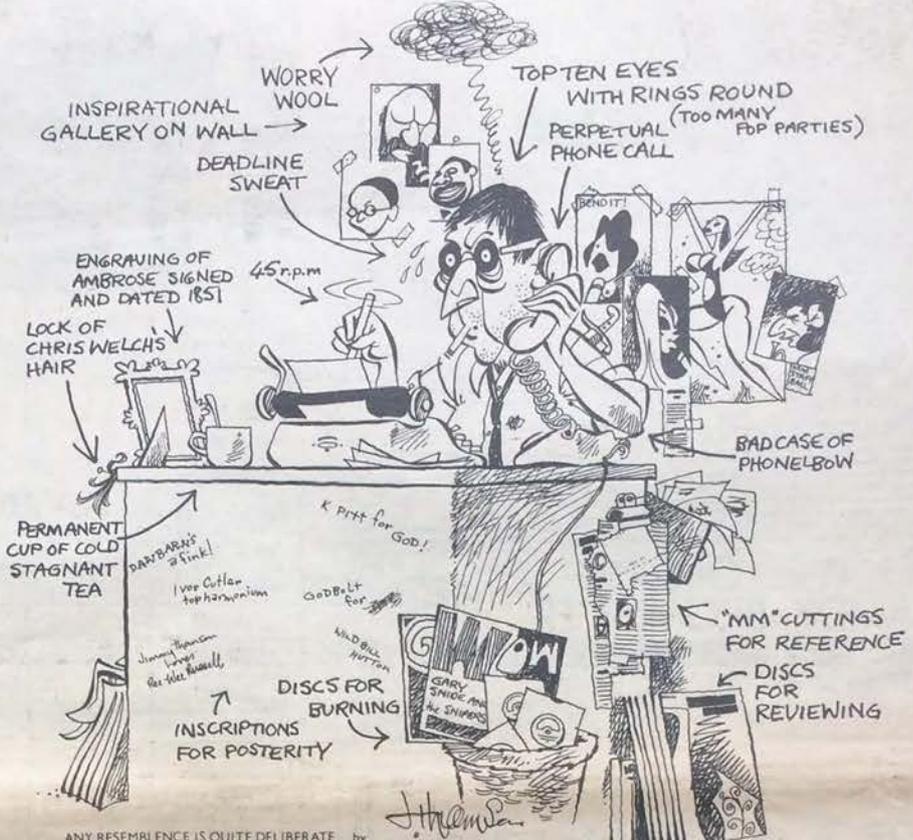
"I don't think he will give up singing. It would certainly be a shame if he did, because he's singing better now than ever. But he's got a lot of show business commitments. And to become a teacher would take quite a few years' training.

REASON

"I think what will happen is that he'll cut down on his show business work to give himself more time for other things.

"But he'll still make records and do TV and a few appearances. I think Cliff basically needs show business. It's part of him. He needs an aura of adulation about him at times. For that reason, I doubt if he'll give up singing completely."

POP'N'JAZZ JOURNALIST



ANY RESEMBLANCE IS QUITE DELIBERATE by AND A P.S. FROM BOB DAWBARN

He's a frustrated musician, a failed singer, a publicist who joined the enemy—or perhaps just a plain honest sadist. For

the pop-jazz journalist things are more exciting than for lesser mortals. His phone doesn't just ring, it "shrills dramatically". He

calls Donovan "Don" and P. J. Proby, "Jim". He says "I'm just off to a reception for Dusty Springfield", when he means "There's free drinks at Philips Records". He's afraid of looking his age in case the

stars think he isn't hip to what's happening on the scene. So he ruins his digestion with hipster pants, stops the circulation with two-inch trouser bottoms and grows his hair down his neck. He must be nuts!

PAUL & BARRY RYAN..



sing mike leander's MISSY, MISSY

F 12520 DECCA

STEVIE WINWOOD
great new colour picture and exclusive feature in
DISC
and MUSIC ECHO OUT NOW 9d

scene JAZZ

HAROLD BAKER: KINDLY, HUMOUROUS AND SINCERE

LONDON

MAX JONES

If I had never seen Harold Baker on a stage, or heard him with a trumpet to his mouth, his death would have come as something of a blow to me. For he was a kindly, humorous and sincere man whose company I shared with interest and amusement on several occasions.

I got to know him and his trumpet playing in France during 1950, when the Ellington band toured there. Baker was featured in "Suddenly It Jumped" and "The History Of Jazz In Three Minutes", and I wrote at the time that he "made the most favourable impression with his sober and fine-toned playing."

He impressed me also, on long coach trips, with his funny observations. For the next meeting, I had to wait

until the band visited Britain in October '58. Shorty — as he was by now nicknamed, and for good reason — was still playing delightfully in his unspectacular way, and listeners were still saying he was greatly underrated. Which I suppose was true.

His playing — calm in comparison with many swing-era trumpet men, but warmly lyrical and well stocked with discreetly chosen growls, smears and choked effects — was a thing to enjoy over and over again.

A relatively recent LP which gave him space to exhibit his gifts is "Jazz At The Modern" (Parlophone), by George Wein's sextet, with telling solos on five tracks. Baker's exquisitely toned playing can be heard on other

records outside Ellington's aegis, but it is the Duke's albums made during the Forties and Fifties that give the measure of his musicianship and feeling.

Very good examples of his playing, having something of the sound and harmonic approach of Bobby Hackett, are to be found on the "Solitude" LP (Philips). "Willow Weep" features beautiful open trumpet, while "Mood Indigo" displays his restrained but subtly swinging muted work.

Quite a few of Duke's pieces contrasted the various trumpet styles. Shorty was one of the four horns heard in sequence on "Big Gate" (Philips) "Newport 1958", and this same album puts Baker's muted trumpet against Nance's fiddle on the witty "Mr Gentle And Mr Cool".

All the trumpet section, of course, was heavily featured in "Trumpet No End", "Mary Lou Williams' exuberant arrangement of "Blue Skies" (made in 1946). Baker takes the second chorus. Before leaving the Ellington library, I should refer to Baker's light punchy solo in the "Red Shoes" section of Duke's "Toot Suite" on Philips' "Jazz Party", and his ballad interpretation, "Under Paris Skies", on the "Midnight In Paris" album.

PEE WEE ON THE SANDY BROWN EP

NEW YORK

JEFF ATTERTON

SANDY BROWN: "Sandy Brown's All Stars" Royal Garden Blues; Stompin' At The Savoy; Love For Sale; Work Song; Fontana TE 17473; Brown (cl), Tony Cox (tr, ct), Al Fairweather (tp), Ron Rubin (pno), Brian Prudence (bass), Terry Cox (dr).

new Sandy Brown EP release. These are the comments he elicited from Pee Wee.

"I think 'Love For Sale' is thoroughly enjoyable although the balance between the two clarinets could have been better.

"The tenor on 'Work Song' is outstanding. Fairweather's trumpet is

great—he could work for me anytime.

"I played the thing for Nat Pierce and Eddie Condon and we all agreed. Great 'Royal Garden', Superb clarinet on 'Savoy'.

"Sandy Brown is a great modern clarinetist. If I ever come to England again I'll ask him to give me lessons."

THE MM's Jeff Atterton visited clarinetist Pee Wee Russell in New York and played him the

MELODY MAKER 1966 JAZZ POLL



It's time once again for you to vote in the annual, world-famous Melody Maker Readers' Jazz Poll. Make sure your favourites get their share of the votes by filling in the coupon now and sending it to Poll, Melody Maker, 161, Fleet Street, London, EC4. This year a new section is included for the first time — LP Of The Year — in which you can nominate your favourite album of 1966. Past winners in the New Star categories are not eligible in the same category. These are: Britain—Peter King, Brian Dee, Dick Morrissey, Alan Havens, Brian Auger, Ernest Ranglin and Roy Budd. World—Benny Colson, Ray Bryant, Leo Wright, Roland Kirk, Freddie Hubbard, Tony Williams and Albert Ayler.

CATEGORY	BRITAIN	WORLD	CATEGORY	BRITAIN	WORLD
Top musician			Piano		
Big band			Organ		
Small group			Guitar		
Male singer			Bass		
Female singer			Drums		
Vocal group			Vibes		
Blues artist			Misc. Inst.		
Trumpet			Arranger		
Trombone			Composer		
Clarinet			New star		
Alto sax			LP of Year		
Tenor sax					
Baritone sax					
Flute					

I certify that this is my only entry

NAME

ADDRESS

Mark your envelope "POLL" and send to Melody Maker, 161-166 Fleet Street, London EC4

PYE RECORDS CHRISTMAS SHOP WINDOW

ALBUMS ON SALE NOW!



CYRIL STAPLETON
The Latin American Dancing Sound of Cyril Stapleton
NPL 18157 (M) NSPL 18157 (S) Pye



SOUNDS ORCHESTRAL
Hits Orchestral
NPL 38037 (M) NSPL 38037 (S) Piccadilly



JOHN SCHROEDER AND ORCHESTRA
John Schroeder's Working In The Soul Mine
NPL 38025 (M) NSPL 38025 (S) Piccadilly



JIMMY JAMES & THE VAGABONDS
AND THE ALAN BOWN SET
Live! At The Marquee Club
NPL 18156 Pye



PETULA CLARK
Petula Clark's Hit Parade
NPL 18159 (M) NSPL 18159 (S) Pye



GENO WASHINGTON AND THE RAM JAM BAND
Hand Clappin' - Foot Stompin' - Funky Butt - Live!
NPL 38026 Piccadilly



THE LAURIE HOLLOWAY QUARTET
Hit Parade Holloway Style
NPL 18158 Pye



TONY HATCH
A Latin Happening
NPL 18164 (M) NSPL 18164 (S) Pye



JIMMY JAMES AND THE VAGABONDS
The New Religion
NPL 38027 Piccadilly



THE ELIMINATORS
Guitars And Percussion
NPL 18160 (M) NSPL 18160 (S) Pye



WHO PUTS THE DOONICANS IN THE TOP TEN?

VAL DOONICAN is back in the Top 10—this time with "What Would I Be"—and you can almost hear the groans of the massed pop hippies at the thought. Doonican has been called a few names by the younger pop element and at least one famous pop manager called him "a bore" on a TV show. But Val doesn't return the bitterness. He believes in the policy of peaceful coexistence and just grins when he's knocked.

"I think that one of the great things about the pop business is that someone like myself, singing square songs, can be in the hit parade with people like Manfred Mann and Spencer Davis.

"I think that the present day pop world is better than it has ever been. The standard is higher and the groups around today play some really terrific music.

CAPTURE

"If some of them don't like me, or what I do, that's up to them. I appreciate what they are trying to do even though I don't like all of it.

"I have no objection to sharing the chart with groups. For me that's the big attraction of the music business. I don't fool myself that I'm a pop star. I do the sort of thing which is right for me and people like it.

"But I've learned never to try to capture someone else's market. People buy my records because they like what I sing. If I tried to change it wouldn't work."

What sort of people did Val think bought his records? "I think there are two categories of teenagers buying records. There's the ones that buy the beat records and the ones who buy my records and records by people like the Seekers and Jim Reeves. But not Ken Dodd. I think he's bought by an older age group, like mums and dads and grannies.

NASTY

"I think a lot of young people buy my records to give to their mums or their grans as presents and I think a lot of young married people buy them.

"Being a singer on television or on records is like a courtship. You must never let the public down, or stand them up or ridicule them. This is one of the few things I object to with some of the groups.

"They ridicule the very people who made them—their fans. Because they are tired or late, when someone asks them for an autograph they are rude and nasty.



VAL: older age group

"They don't seem to realise that those are the people who are paying their wages. They will stay at the top only as long as the kids like them.

FEW

"I started as a singer working all week for a few quid. And I realise that in no time at all, I could be back there. Some of the younger groups don't — until they find themselves out of work with no fans. Then it's too late."

For as Val says, and the MM's Mallbag proves, fans have big hearts, but long memories.

A TOUCH OF THE KINKY TWENTIES



... and now Ray Davies takes up the trombone

"I should be one of the biggest hits of the year," wrote the MM Pop Panel, reviewing the new Kinks single, "Dead End Street."

Once again it is the strength of the lyrics allied to a nostalgic, 1920s touch about the melody which confirms Ray Davies' position as one of the most influential pop composers of the 1960s.

"I wrote half of 'Dead End Street' some time ago, about the time I did 'Sunny Afternoon', and then came back to it about six weeks ago," said Ray this week. "The first recording we made of it wasn't at all like the final one. It was

very cold — no warmth in it at all. The trombone has added a lot of warmth to it.

"First of all we tried French horn but it just wouldn't work."

"How will the Kinks reproduce the record sound on tour? 'I'm going to have a bash at trombone,'" says Ray. "I've bought one and I've been making pathetic attempts at 'The Train And The River.' It's really got me interested.

"And Dave has bought a tenor sax — he used to repair them at one time. He is really getting on quite well on tenor. It's made him more interested in reading music as well. It's good for him in other ways too. I think it was Tal Far-

low who said he got a lot of guitar ideas from trumpet players. This may help Dave in his guitar playing. He says it makes you appreciate the space between the notes — instead of just getting them with your fingers on a fret-board."

Why are Ray's melodies so reminiscent of the 1920s and 30s? "It was a nice, exciting era and a lot of really good songs were written then. And we are moving through a period now that is just like the depression. Every night there seems to be a documentary on TV about miners. It's all the same really and they could be writing those songs now.



BREL: "not a poet"

CONCERT promoter Roy Guest rubbed his chin dubiously when I asked for an interview with Jacques Brel, the legendary French singer-songwriter whose Albert Hall concert last Friday was a complete sell-out.

"The last journalist who tried to see him was thrown downstairs for his pains," he said. "I don't even know if I'll be seeing him myself."

Other singers like Sinatra and Dylan have played hard-to-get with the world's press, but Brel wrote the rulebook to this game, it seems. He denies that he has a "retract" but the fact remains that he has a retinue of friends who see he is not bothered.

"I like my friends, I feel for them like kids feel for their mates," he says. "I'm happy when I tour around for a couple of months with people I like. I like to hang about with them, but they leave me feeling completely free."

His songs are being seized upon by people like Judy Collins, who want to extend their range beyond straight folksong. His songs are hard and beautiful, hitting a

Brel, the man who wrote the hard-to-get rule book

violently at the things he has learnt to hate in his slow, difficult climb to his present pinnacle, when he has packed the Paris Olympia and sung with equal success in New York and Moscow.

He comes from Brussels and made his first record in 1953 at the age of 25, having starred in Paris for two years after chucking up his job in his father's business to write and sing.

After working round the little cellar clubs of Paris he got a spot at the bottom of the bill at the Olympia in July, 1954. Seven years later he topped the bill at the same theatre.

"I am not a poet and I am not a musician," he says. "I make songs, that's all, never more than eight a year. I haven't had many things to say."

"When an idea comes to

me, or an expression comes into my head, I note it down in an exercise book. Then I leave it until I can work out the whole song — it takes me a few hours once I am started.

"My songs are inspired by things that have happened to me, or which happened to me a long time ago. I can remember all the details of things that happened to me ten years ago.

"In these songs I can work out my anger, though I do not deal with particular people. A song will not be about one woman, but a certain type of woman, never one man but about ten men at the same time.

"I am obsessed by those things that are ugly or sordid that people don't want to talk about, as if they were afraid of touching a wound that

might soil them."

Now he has found success, he says he isn't worried by it. "I don't give a damn for money," he says. "If you told me that I was going to be poor one day, I wouldn't complain. In fact, I am afraid of money."

"I don't work for applause. I like it, but I am happy like a boatmaker who is complimented for making a good pair of shoes. For me, the singer is an artisan."

Now, at the age of 37, he has made his first appearance in London. It will also probably be his last, since he is planning to retire in May, possibly to write a book.

But, retire or not, the influence of this gruff-faced singer who was once told he was too ugly for show business, is likely to continue to grow, on both sides of the Atlantic.—KARL DALLAS.

"But did you see that guy singing 'Spread Your Wings' on All Our Yesterdays. That couldn't happen now! I love things like that—old films with George Raft and that sort of thing."

Apart from overseas dates, the Kinks have had few public appearances lately. Why? We've been waiting for Pete Quaife to come back in after his operation and sorting out what we wanted to do: There comes a time for everybody when they have to decide which way they intend to go.

"We have nothing big planned for the rest of this year, but about February something big should be happening for us, though I can't tell you what it is. And at least we've had a rest from touring — and we all needed that.

"We will certainly be doing more overseas things next year — and possibly some TV in Germany before the end of this.

There are also negotiations for another American trip with, we hope, an Ed Sullivan show. You know we've never had a number one in the States although we've had several things in the top five over there. In a way I think that is good. It means you are always coming up whereas when you get to number one you are said to have failed if you don't do it again."

Apart from his work with the group and his songwriting, Ray has several other irons in the fire. He is involved in the company which publishes his songs and he has also started recording other groups.

"As far as publishing is concerned, it was a matter of having to get interested in it," he admits. "I'd be silly if I didn't. My most successful song to date Hard to say, but 'Tired Of Waiting' certainly did a lot.

"On the recording side, there's a group I'm going to do. They wanted me to write something for them, but they are such good writers themselves it seemed a waste. They are called the Ives at the moment, but I'm trying to think of another name.

"I intend to do a certain amount on that side of the business in future, but not too much. The Kinks must still come first."



'MASTER HALLER' GUITAR

MODEL 1634

ONLY £21.80

A well-made instrument for the fastidious player. Lightweight construction, excellent resonance. Spanish concert guitar, large model, veneered back and sides in slightly flamed maple, veneered spruce top with fan struts, broad soundhole ring with marquetry, brown body, sunburst polish, light brown top in dull polish, manifold spliced maple neck, rosewood fingerboard and bridge, solid machine heads with galalith rollers, nylon strings. Just one of the many popular guitars featured in the new Hohner Guitar Catalogue. Available from all Music Shops.

M. HOHNER LTD., 11-13 FARRINGTON ROAD, LONDON, E.C.1



POT IN POT

In the current issue of Music Maker, Jonathan King violently attacks the morals of the pop world.

He fulminates against sexual promiscuity and the use of drugs. In particular he alleges that 75 per cent among "name and artist acquaintances" are pot-smokers—pot being one of the many euphemisms for marijuana, Indian hemp, hashish, etc.

Can this accusation be true? To find out we put three questions to the people who should know—the people in the business. The questions were: 1 Is it true that many leading pop artists smoke pot? 2 If so, why do you think they do it? 3 Apart from the illegality of it, do you think it is a good or bad thing?

These were some of the answers:

ERIC BURDON: I suppose a lot of creative people do use it, because it's supposed to be less harmful than alcohol and is supposed to help the mind be more creative. I don't smoke, but it's a fact that in the USA a lot of people who smoke pot are passive people, while the drinkers are like me and Zoot Money. There must be some medium for people to get out of their skulls, there always has been throughout history. I think the reason it's not allowed here is because alcohol and nicotine are such big business and give a lot of money for government taxes. But I think it has got to change—particularly in

Where there's smoke, is there also fire?

THE whole subject of pop and pot-smoking is surrounded with such hysteria that a number of facts tend to get obscured.

Firstly, I find Jonathan King's belief that 75 per cent of name pop artists smoke pot an unbelievable exaggeration. It probably seems that way because those that do apparently can't resist telling everybody else.

Secondly, this is hardly

a new "problem." The newspapers may have just discovered it, but it has been going on for the last 15 to 20 years.

Thirdly pot is not addictive. Fourthly, I am in some sympathy with those who argue that what people do in the privacy of their own homes is up to them as long as it doesn't affect others.

But—and it's a big but—there are irrefut-

able arguments against it. For a start it's illegal and anyone who indulges risks a break in their career at Her Majesty's Pleasure.

The belief that pot—or any other drug, including alcohol—can improve your music is frankly laughable. It may sound better at your end, but anyone who has been tape recorded while full of booze will know the shame of the play-

back when sober. No drug can be a substitute for talent. All the talk of pot, or any other drug, widening horizons and producing artistic truth is a load of eyewash.

All it does is temporarily release the inhibitions. If you have to get high for a bit of artistic truth you might as well give up any idea of being an artist. Finally there is the

argument about pot leading to far more harmful drugs. This is really the most powerful argument against it and undoubtedly has happened.

It happens to the neurotic who looks for stronger support to his ego than pot can give. It happens to the trying-for-a-new-kick idiots.

In the hands of a well-balanced personality seeking pleasant relaxa-

tion, pot is probably no more harmful than whisky—possibly less.

But, are all pot-smokers well-balanced personalities?

The jazz world has provided enough examples of great musicians who ruined their whole lives once they progressed to the real hard stuff.

BOB DAWBARN

the USA where it's such an accepted part of life.

BEAKY (of Dave Dee): A lot of it does go on—but also in other fields as well as pop. They mainly smoke because it's relaxing. I can't see that it should be illegal, although none of our group takes it. It's not addictive. Everyone goes round smoking cigarettes. If they legalised pot no one would bother. It's only because it's illegal that they smoke it—they can only get it occasionally so it's a big thing.

JIMMY SAVILE: I don't know if people do it or not. People take

drugs because it's fashionable. It's also foolish and quite unnecessary. It's a bad thing for all concerned. Why not try cigars? So drugs and sex are a big drag on the business and I've done without both. I've not done badly—pant, pant, pant.

ERIC CLAPTON: I really have no idea how prevalent it is. If people do smoke I suppose it's to be hip—because that's what most people are striving to be. Morally I don't think there's much harm, but I don't think it would do your health much good. I suppose it's really up to the individual.

SAM PINKERTON: I think there

are a lot who do. From what I can gather it gives a sense of unreality and they think they are playing a lot better than they actually are. I think it's a bad thing, but I don't think there is much harm in it. The danger lies in getting involved and progressing to stronger and more dangerous drugs.

FRANK ALLEN (Searchers): Yes, I suppose it's a fact that it does happen. A lot more people use drugs today than ever before. I couldn't say why they do it, unless I tried it myself, which I don't intend to. I consider drugs a thing I could do without.

ZOOT MONEY: I don't know whether it's true—I don't know many leading pop artists. I know a lot of people smoke cigarettes

and get cancer. I'm a raving drinker but I don't smoke. I've been in the company of people who do and, from what I can gather, it's more of a sedative than a stimulant. The worst part about any drug thing is if it annoys other people—then it's bad.

FREDDIE GARRITY: I would say there is a lot of it among the so-called hippy groups. It's mostly London groups—they are too level-headed in the North. Up here it's pints and birds. They do it to be clever, and copy their American idols. It must be a bad thing. It all boils down to music—if you've got a good act you don't need all that stuff.

KENNY BALL: Of course it's true. But only a few people do it, it's certainly not a general habit. If it makes life seem rosy for them then it's all rather silly, because it's a false rosiness. It's banned in 90 per cent of the countries of the world and there must be a good reason. That reason is that it does nobody any real good.

BRIAN AUGER: Yes, it's done. If they do it before they get on stage, I can't think why. Let's face it, you are either a good entertainer or not—and pot isn't going to help. Personally I don't use it—playing my type of music gets me high enough. In the long run I think it is a bad thing.

ART WOOD: Yes, many smoke. In the long run it's a bad thing. It really depends on how far you are prepared to carry it. It's rather like whisky—in small amounts it can be OK, but carried to excess it can do a great deal of damage.

JIMMY JAMES: There are lots of people who don't, including myself, but there are quite a few who do. I suppose they think it helps them give a better performance. In Jamaica it's looked down on, rather like meths drinking is in this country. I don't see the need for it in any circumstances, but I don't think you can really condemn those who do.

CHRIS BRITTON (Troggs): I haven't come across anybody who smokes it, but don't forget we are relatively new to this business. However, I hear it still exists but I should imagine it's only amongst blues groups. I suppose they indulge to try and give themselves more aptitude to create better music, but it can only cover up their own inadequacies as the music will sound good to them only. Obviously it's a bad thing amongst musicians.

SPENCER DAVIS: I would say yes. I've had no medical evidence presented to me in a detailed form, but I believe alcohol has worse effects on the system than smoking pot. A lot of people confuse hard drugs with pot, but the distance between smoking pot and using the needle is about a million miles. In some countries pot is legal and it's not frowned upon in most intellectual circles. It was used by priests in Mexico to give them a new consciousness and an ability to view things from a different level. My grumble is its indiscriminate use here by people to relax. I don't use it. I'll go and have a drink, but it depends on the type of person you are. It's a matter for the individual. But I think you are better off without it. The obvious dangers are if some young kids get so stoned, the person giving it to them says: "I've got something better that'll really get you high." That's the tragedy of pot.

hit releases for only 20/-

RS CHARITY FANTASIA

in aid of The Save the Children Fund

With "Pleading in the Face of the Children Fund" had the still been able, she would certainly have...
 ...the proceeds of my sale are going to the Fund. I know enough...
 ...to be sure that they are a wonderful help for children...
 ...around, since the big girls that are seen free of it being sold in a...
 ...This when you see the most...
 ...children say to day by The Save the Children Fund.



A record in aid of Save the Children Fund. The following artistes donated their services. Williams Dusty Springfield Shalard and The Shadows Walker Brothers

give a record for christmas and help to save a child



Johnny Dankworth Cleo Laine Roger Miller Spencer Davis Group Frankie Vaughan Sandie Shaw Val Doonican Swingle Singers Harry Secombe Kathy Kirby Ken Dodd available from your record dealer



● BURDON 'accepted'



● SAVILE 'bad thing'



● CLAPTON 'no idea'



● MONEY 'sedative'

Approved in aid of The Save the Children Fund. The following artistes have donated their services:
 Andy Williams
 Dusty Springfield
 Cleo Laine
 Roger Miller
 The Spencer Davis Group
 Frankie Vaughan
 Sandie Shaw
 Val Doonican
 Swingle Singers
 Harry Secombe
 Kathy Kirby
 Ken Dodd

new records:jazz

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

DON RENDELL/IAN CARR: "Dusk Fire," Ruby, "Tah Samfu," Tubal, "Spooks, Prayer, Hot Rod, Dusk Fire," Columbia SX 6044.
Rendell (tr, sop, cl, fl), Carr (tp, flugel), Michael Garrick (vcl), Dave Green (bass), Trevor Tomlin (dnl).

THERE are strong reasons for believing that the Rendell/Carr Quintet is the finest regular modern jazz combo in Britain, and most of them are contained in this album, which is quite outstanding at a time when the recorded work of British jazzmen has reached an all-time high.

Rendell has always been in the front rank of local talent, but since joining up with Carr and the later addition of Michael Garrick to the group, he has enjoyed a new lease of life and is now playing better than ever before.

Here he extends to using soprano, clarinet and flute as well as tenor. His clarinet, featured on the slyly titled "Spooks", has a piercing metallic tone, very akin on occasion to a soprano sax sound, and his work here is tantalising enough to hope that he continues to use it. Carr is very much a thinking musician who although he never sets the place alight, manages to sound logical and appropriate in his solos.

Rendell's now playing better than ever before

Garrick is an eclectic pianist but an intriguing composer, while Green and Tomlin are steady, reliable rhythm men.

One of the outstanding facets of the album is that Rendell, Carr, and Garrick between them wrote all seven tunes. Although the overall inspiration for the group's concept seems to be the Miles Davis small groups of the late Fifties, especially of the "Kind of Blue" period, it is not a suffocating influence. The solo work shows that the whole group is very much aware of the current winds blowing in jazz, and they have assimilated what they feel they need for their own purposes.

This is one of the finest small group albums of the year. And not just by British standards. By any standards. —B.H.

JIMMY SMITH

JIMMY SMITH: "Hoochie Coochie Man," One Mint Julep; "Ain't That Just Like A Woman," Boom Boom; "Blues And The Abstract Truth," TNT (Verve VLP 9142).
 Smith (org, vcl), Eugene Young, Joe Newman, Ernie Royal, Dick Williams (trbl), Melba Liston, Tom McLish, Britt Woodman, Quentin Jackson (trbl), Phil Woods, Jerome Richardson, Bob Ashton, Jack Agee, Jerry Dodgion (trnd), Donald Caruso, Willie Ruff (fr horn), Kenny Burrell, Billy Butler, Bill Snyker, Barry Galbreath (gtr), Don Butterfield (tuba), Bob Cranshaw (elec bass), Richard Davis (bass), Bobby Rosenzander (drum).

by CHRIS HAYES

Grady Tate (dnl), Buddy Lucas (harmonic).

SEVERAL months have elapsed since a new Smith LP arrived on the market, and apart from several guttural vocals, this one is a pretty fair example of the organist's work with a big band and a timely reminder that on his chosen instrument he is still a few lengths ahead of any rivals.

Smith never fails to swing prodigiously, and Oliver Nelson's arrangements for the star-laden accompanying band are an immense help. Smith's insistence on displaying his vocal chords don't present too big a handicap to the listening pleasure here, and after a first chorus of grunting, he settles into that impassioned swing which is one of the greatest virtues. "Ain't That Just Like A Woman", a number associated with Ray Charles, storms away in best Smith-Nelson manner after the vocal, with an intense organ solo in which Smith shows how masterly he can juggle rhythms while swinging all the cows come home.

Those familiar with the previous Smith-Nelson collaborations will find nothing startlingly new or different about this album, but Smith sounds more interested and less prone to rely on clichés (albeit his own clichés) than he has been of late. Smith is still head and shoulders above most other jazz organists, and this is probably the best set for some time. —B.H.

Welsh Band — more than just mere copyists

ALEX WELSH: "Strike One!" Louisiana; "I Wished On The Moon; Open Country; Dawsonport Blues; I Got Rhythm; Between The Devil And The Deep Blue Sea; Bluesology; Oh Baby; That Old Feeling; Strike One (Strike #1190).
 Welsh (trbl), Johnny Barnes (cl, bar), Roy Williams (trbl), Fred Hunt (sop), Ben Douglas (gtr), Ron Mathewson (bass), Lonnie Hastings (dr).

ONCE upon a time I would rather hear the Alex Welsh Band than any other contemporary Dixieland group, including the Americans. I rather expected a load of accusing letters. The lack of them proved the statement to be uncontroversial to the point of obviousness.

Since then the band has spread its musical horizons and now handles everything from Dix Beiderbecke to Bob Brookmeyer tunes with equal assurance. In fact we have grown used to hearing them making just the right noises behind a wide assortment of American stars — and in several cases completely out-playing them.

The Welsh band may not be great originals — influences on the individual players are both many and obvious — but they never descend to the role of mere copyists and all have something of their own to say. Roy Williams and Johnny Barnes, in particular, display techniques that would have been inconceivable in the days of the trad boom. But quite apart from individual brilliance this is a band, and plays like one — everything fits neatly without losing the feeling of spontaneity and fire.

Barnes facility on baritone, alto (which he uses effectively on "Oh Baby") and clarinet has given enormous variety to the group's sound. And one shouldn't forget Welsh's own fine lead on the Dixie numbers, very much in the Wild Bill tradition.

Jim Douglas's amplified guitar has proved a most useful solo addition and the rhythm section has no peer among British traditional or mainstream groups — Ron Mathewson, who recently left to join Tubby Hayes, will prove a very hard man to replace. Hastings always swings and is a listening drummer whose playing has a real relevance to what is going on around him. Not least of Fred Hunt's contribution is the cunning way he feeds the other soloists.

The slightly "toppy" recording is the only small blemish on a highly enjoyable album. —B.D.

Sarah as much as, or more than, most. For one thing, the recordings are early Vaughan and sound it — stylistically and from the standpoint of recording quality.

And for another, they were attempts to build her up as a popular artist, and for this reason lack jazz bite for the most part in the vocal and instrumental work. In the third place, many of them have appeared on previously issued albums (World Record Club and Ember), EPs and singles.

But there was never a time when Sarah's records failed to display rare musicianship and vocal equipment, and this set costs only 12s 6d. And her skill and imagination may have been muted here by sales considerations — affecting the choice of songs, too — and deadened by poor recording, but something pure and original cuts through to confirm that in the Forties she was a very important arrival on the vocal scene.

These, as I have suggested, are not among the jazziest of Sarah's youthful records; and they are not the most interesting of her early-period work, for they are not those with adventurous accompaniments.

Even so, such songs as "Tenderly", "Waterfront", "September Song", "My Kinda Love" and "If You Could See Me" are fair quality material, and the singing is good in a stylised, if somewhat stilted and unemotional, fashion.

The straightness of the vocal approach is not necessarily detrimental to the musical quality, and "Motherless Child" — with its touch of the Marian Andersons in tone and expression — ranks with the more beautiful performances here. "Time And Again" sounds to have Stuff Smith on fiddle.

The record may seem a bit forbidding to jazz fans these days. You have been warned. —M.J.

DENNY ZEITLIN

DENNY ZEITLIN: "Live At The Trident," "St. Thomas, Carole's Waltz, Sour Of The Moment; Where Does It Lead; Lonely Woman; My Shining Hour; Quiet Now; At Sixes And Sevens; What Is This Thing Called Love," CBS BPC 62790.
 Zeitlin (pno), Charlie Haden (bass), Jerry Granelli (dr).

ZEITLIN has been the object of much praise in America, and now that CBS have finally released this album in Britain, it's possible to question why there was so much fuss.

He is an accomplished pianist who works within what might be termed the Bill Evans' sphere of influence with an inclination to stray a bit farther out. But for my money, he's inferior to both Evans and Clare Fischer, a most underrated pianist.

However, this is nevertheless a fine album of modern piano. Zeitlin's trio are a very perky unit, with the excellent Charlie Haden and newcomer Granelli providing firm support for the pianist. "Spur" illustrates a rather detached and clinical approach to the blues — interesting but unsympathetic. "What Is This Thing Called Love" catches Zeitlin at his best of the set, skating through a set of changes which are dear to most jazzmen's hearts, and building up a firm swing with the minimum of fuss.

Zeitlin shows enough ability here to whet the appetite for further releases, and it should be very interesting to watch how he develops. I have a suspicion that lurking beneath the surface is a far more adventurous pianist than he appears to be here. —B.H.

RADIO JAZZ

Times: GMT
FRIDAY
 5.30 p.m. M2: Jazz Rondo.
 10.45 T: Newport JF 1964 (Zilla, Duke). 11.15 BBC M: Clifford Brown, Brubeck, MJG, Davis, Webster. 1.0 BBC L: Spanier.
SATURDAY
 11.50 a.m. L: MJQ, Jimmie Giffie Trio. 12.0 noon BBC T: Jazz Record Requests (Rumph). 7.0 R: Jazz Concerto. 10.15 T: Henry Mancini. 10.45 T: John Coltrane. 11.0 Y: Hour of Jazz (Alexis Korner). 11.30 J: Jazz Festival. 12.47 P: Jazz.
SUNDAY
 2.0 p.m. O: Meet the Beat. 8.35 M: Jazz and Near Jazz. 10.3 A: Paris JF 1966 (Willie Smith, Jacquet, Buckner). 10.30

M1: Jazz. 10.45 A: Kid Dry (Hugues Panassie). 11.15 E: Antibes JF 1966 (Anita O'Day, Tete Montoliu Trio). 11.31 BBC L: The Jazz Scene.
MONDAY
 4.5 p.m. M2: Jam Session. 7.35 O: Big Band Ball.
TUESDAY
 10.0 p.m. U: Paul Eley Trio. 10.5 O: Jam Session. 10.15 T: Count Basie. 10.45 T: Jazz from Jugoslavia.
WEDNESDAY
 3.35 p.m. U: Jazz Festival. 4.0 L: Kansas City Jazz. 5.45 BBC T: Jazz Today. 9.35 O: Jazzlet. 9.55 M2: Frank Jazz Magazine. 10.15 T: Frank Sinatra, Count Basie. 10.30 M2:

Boy Edgar's BB. 10.45 T: Andrew Hill, Eric Dolphy.
THURSDAY
 7.40 p.m. E: Albert Mangelsdorff Quintet. 10.15 T: Glenn Miller Bands Today. 10.45 T: Clark Terry.
 Programmes subject to change. KEY TO STATIONS AND WAVELNGTHS IN METRES.
 A: RTF France 1829 E: NDR Hamburg 309, 189. M: Hilversum 1.462, 2.278. AFN 347, 344, 371. L: NR Oslo 1270, 447, 278. M: Saarbrücken 211. O: DR Munich 379, 187. P: Radi Nederland 375. Q: HR Frankfurt 506. R: RAI Italy 335, 299. T: VOA 231. U: Radio Bremen 211. V: Radio Eireann 530. Y: Radio 390.

WHERE THE BULLETS FLY Susan Maughan
PHILIPS BF1518
 title song of the James Ward/Puck Film now on general release
 Southern Music Publishing Company, 8 Denmark Street, London W.C.2

SOUL SUPPLY
SLIM HARPO I'm a King Bee Statewide S5557
TOMMY TATE Big Blue Diamonds Columbia DBB046
INEZ AND CHARLIE FOX Come By Here Statewide S5556
JOHNNY SAYLES Deep Down in My Heart Liberty LIB12042
GLORIA JONES Finders Keepers Statewide S5558
SARAH VAUGHAN: "Sassy Sings," "Cover The Waterfront," "Tenderly," "Time And Again," "You're Blame," "Let's Get Started," "September Song," "My Kinda Love," "If You Could See Me Now," "What A Difference A Day Made," "You're No The Kind," "Motherless Child," "The One I Love (Saga ERO 8016).
 Vaughan (voc) with various groups. 1946/7.
I CANNOT stop "hooray" at the arrival of this record, though I admire

E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Square, London W.1.
 THE GREATEST RECORDING ORGANISATION IN THE WORLD

ALAN PRICE SETS new records: pop blowing exciting, no-nonsense sound

LPs

ALAN PRICE: "The Price To Play" (Decca).

What a fantastic band Alan Price owns! In a world of crumbling groups losing their sense of direction, identity, and even their enthusiasm, it comes as a great relief to find a band as solid as the Alan Price Set blowing professional, exciting, no-nonsense sounds. Alan's voice comes as a revelation too, sounding cool, unstrained and unimpaired. Listen to his performance on "Just Once In My Life", a great Goffin and King song, and a great production. For make no mistake, this isn't just a band blowing simple riffs behind blues shouting. Trumpet, saxophones, piano, organ, bass and drums are used with orchestral effect where the songs demand it and on "Going Down Slow" Alan plays and sings a beautifully simple and soulful blues with just his own piano accompaniment. There are so many more great numbers, "It's Getting Mighty Crowded", "Honky Tonk", "Mercy Mercy" and "That Peculiar". Sleeve notes are by Alan's old Animal comrade Eric Burdon. Congratulations on a great first album Alan, Steve Gregory, John Walters, Clive Burrows, Boots Slade and Roy Mills.

SURFARIS & OTHER GROUPS: "Wipe Out" (Dot).

Beware—this album might lead one to imagine it's a full set by the Surfaris, but in fact there are only two tracks by this well known American group. The rest of the material consists of well-played instrumental rock hits like "Walk Don't Run", "Green Onions", and "Tequila" by mysterious unnamed groups. It's dependable guitar and drum music recorded with the good old 1950s sound and comes across best played at 3 a.m. as loudly as possible while drinking period and soup.

TWICE AS MUCH: "Own Up" (Immediate).

And it's twice as good as anything to come off the British record presses for many years. David and Andrew make their album debut in fine voice on this superb fourteen track showcase but the credit must go to producer Andrew Oldham and arranger Art Greenslade. Oldham apparently favours the Spector sound for his Rolling Stones production work, but for this album the inspiration comes from Brian Wilson. Add a lot of musical humour, even a send-up of the "God Only Knows" construction on "As Tears Go By", and you are left with a fine album. In such a small space it is impossible to describe what is going on—just buy the album and listen hard. All of the tracks show much thought and creativity—tracks like "I Have A Love", "We Can Work It Out", "Play With Fire", or TAM's originals "The Time Is Right", and "Why Can't They All Go And Leave Me Alone". Astonishing and very hopeful for the British pop scene.



● BALDRY



● NELSON



● ARTWOODS

● TWICE AS MUCH

LONG JOHN BALDRY: "Looking At Long John" (United Artists). Long John is a better singer than he is a composer! And here he sings big production ballads with control and flexibility. He surprises on his version of the Righteous Brothers hit, "You've Lost That Lovin' Feelin'". Bob Leaper's arrangement does something for him. Other standouts—"Make It Easy on Yourself", "The Drifter", "Cry Me A River", "Turn On Your Lovelight", "I Love Paris" and "Bad Luck Soul".

SANDY NELSON: "Superdrums!" (Liberty). We, the slayers of the Pop Panel here had some pretty harsh things to say about Sandy Nelson in the past. But this is Sandy the all American teen drummer's best album yet. His drumming stays pretty much the same, as good as any sober, average British group drummer can offer, but there are some outstanding tracks, five in all which have some trumpets and decent arrangements added by a Mr. Don Peake who can take most of the credit, along with the highly competent session musicians. Material is trendy discotheque stuff, the best generate a kicking beat, especially an excellent "Hey Joe", famed song of Love, plus "Love Is Like An Itching In My Heart", and "Nothing's Too Good For My Baby". There's one joke drum solo—"Superdrums", but most of the time Sandy concentrates on slogging out an off-beat.

ARTWOODS: "Art Gallery" (Decca). One of the big drawbacks in the drive for success by the Artwoods has been the fact they are all nice guys and good musicians. If only they were nasty and talented, they'd be hitting the chart folks! But that can't be entirely the reason, after all the Spencer Davis group made it, Georgie Fame, Chris Farlowe, etc., etc. But in the mad haste to the top, somewhere Art and his Woodies have been left out. Why? On the evidence of this album they have huge potentialities musically, and commercially. Listen to Art sing with authority, power and honesty songs like "Can You Hear Me", "Down The Valley", "Of Somebody", and many more. Listen to Jon Lord tear up the organ on "Walk On The Wild Side", with its excellent drumming by Keef Hartley and the guitar and bass of Derek Griffiths and exciting. Somewhere, someone has blundered. This group need an Andrew Oldham, somebody who can get

down to the hard graft of creating images, and selling the end product. In the meantime we Artwood fans can go on digging their humour and great sounds, and hope the rest join in.

THE SANDPIPERS: "Guantanamo" (Pye International). Is there a lasting demand in the pop field for music a la Sandpipers? It's doubtful, which is a great pity, because the three-man group from Los Angeles can make some very fine music. Their first album here following their hit is consistently excellent vocally, though the backing is slightly excessive in parts. "Guantanamo" introduces the album which also includes "Louie Louie", which will probably be their next single. The Sandpipers also show extremely smooth, pleasant singing ability in English, Spanish and Italian. Among the songs are "Strangers In The Night", "La Bamba", the Beatles' "Things We Said Today" and the Italian "Stasera Gli Angeli Non Volano".

GENO WASHINGTON & THE RAM JAM BAND: "Hand Clapping" (Foot Stompin' Funky Butt—Live!) (Piccadilly). Geno and his happy band have won a rare following in these days of pop drums. They are a 90 per cent male following who like chanting "Geno!", clapping their hands and whistling while Geno churns out a continuous stream of custom-built soul. All the atmosphere is captured on this "live" album of a typical Washington session—all the screams, and whistlings that used to be reserved for George Fame at the old Flamingo. The band suffers a bit from this type of recording. For example the saxes often sound out of tune, but generally there is a driving beat without any let up, and this is probably the best way to bottle the essence of Ram Jammetry. All the soul hits are there like "Up Tight", "Hold On I'm Coming", "Land Of A Thousand Dances", "Respect", and "Willy Willy". Dave Cash does the introductions.

JIMMY JAMES AND THE VAGABONDS: "New Religion" (Piccadilly). Rivalry between Vagabonds fans and Ram Jam storm troops is getting pretty strong these days, and now the two groups are battling it out with two albums. The James is the better of the two, with a proper recorded balance, good arrangements, featuring brass and strings, and better vocalising by The Count. This has a tremendous American feel and slightly less familiar material like "This Heart Of Mine", "I Gotta Dance To Keep From Cryin'", and "People Get Ready". This is one of the best produced British albums of 1966 and a credit to the under-rated Vagabonds and producer Peter Meaden.

singing that breaks away from the influence of the Weavers, the similarities are mostly superficial. The impact of the YT as a group shouldn't hide the fact that they are all three good solo singers, particularly Peter Bellamy's masterly performance here of Harry Cox's rhythmically complex "Betsy the Serving Maid". Royston Wood's rather slower-than-usual version of "Olives and Lazarus" gives this old carol a monumental power, while Heather Wood's work on "The Truth Sent from Above", which she learnt at school, just goes to show that education has its good points, after all. Individually and collectively, in fact, the YT are just about the most exciting thing to have happened to the revival in 1966. —K.D.

A. L. Lloyd—Bert to everyone — is a sort of elder statesman of the folk revival. Not everyone likes his singing, though few admit it, but he is one of those people, like Ewan and Louis and Cyril, whose opinions are passed around on a first-name basis: "Bert says..." and even if people don't understand what it means, they nod their heads wisely. Compared with some other revivalists, who have had to learn their craft as they went on, Lloyd started with more of an idea of what traditional music was all about, and though his ideas may have changed, his singing style has been fairly consistent. He has developed, though, and his latest record for Topic, "First Person" (DZT116) is an interesting illustration of the way he is singing now. It also gives his own performances of songs that he has put into the repertoire but which have become well-known in the mouths of other singers, "Jack Orion" which Bert Jansch did so well on his recent LP, "Sovay the Female Highwayman" which has become a Martin Carthy standard, the Australian "Rocking the Cradle" which the Campbells and Trevor Lucas both do well, and the well-known "Reynardine", which Shirley Collins has made particularly her own. There are some other good songs, not so well known, and not a dud among them. But when is a record of Bert's superb storytelling talent going to be made? —K.D.



ALAN: fantastic band

ENTERTAINMENT—WITH STYLE



The meteoric career of Wild Bill Staggars began, and ended, here.

The new FERGUSON 3220 tape recorder cost Wild Bill only 25 gns. Yet it has many of the components FERGUSON make for their much more expensive specialist models. It's simpler for FERGUSON to do it that way—and it meant Bill got a real bargain! And because it has all those specialist components it makes extraordinarily accurate recordings. So accurate that even Bill had to face the truth. He has no talent whatever. But he has got a marvellous tape recorder!

Simple controls, wonderful sound!
Simple, piano-key controls, fully interlocked to prevent accidental erasure, make recording and playing with the 3220 as simple as switching on

the light! And whatever you record, the 3220 plays it back as if it was happening for the very first time!

Look at these specialist features!
World-proven Thorn tape-deck, pause key, electronic record-level indicator, two-way tape inching, tape editing index, push-button reset tape position indicator. All in a sturdy wood cabinet (for improved sound reproduction) stylishly finished in handsome black leather-cloth. Supplied complete with microphone, 900ft. of Long Play tape and connecting lead.

All for only **25 gns!**

FREE Post this coupon now for full details of the features of the Ferguson tape recorder group.

TO: FERGUSON DIVISION
British Radio Corporation Ltd., Thorn House,
Upper St. Martin's Lane, London, W.C.2.

NAME _____

ADDRESS _____

FERGUSON

ONE OF A RANGE OF 35 HOME ENTERTAINMENT PRODUCTS MADE BY FERGUSON: TELEVISION · RADIOGRAMS · RECORD PLAYERS · TAPE RECORDERS · TRANSISTOR RADIOS · UNIT AUDIO
Your Ferguson dealer will be pleased to arrange demonstrations for you. Ferguson Division, British Radio Corporation Ltd., Thorn House, Upper St. Martin's Lane, London, W.C.2.

SINGLES ON PAGE 20

RECORDS
PUTNEY—SHEEN—BARNES
MORTLAKE—CLAPHAM

Did you know
TONY'S TURNTABLE
has opened late stocks of
MODERN FOLK MUSIC TRADITIONAL JAZZ TOP OF THE POPS BLUES
OPEN 8 p.m. Mon.-Fri. 9 p.m. Sats.
Buses 37 and 73 pass the door, a few steps from Mortlake Station

TONY'S TURNTABLE
199 Upper Richmond Road West, East Sheen, S.W.14

FOLK LPs

■ If commercial showbiz ever makes up to the fact that the most powerful sounds in folk music are being made by the traditionalists, not the popniks, the group that will probably make it big will be the Young Tradition, a folk band which "commercial" is nearly always mistranslated "bad", this may sound a strange thing to say. In fact, if the disc jockey establishment were to hear the YT's debut record for Transatlantic (TRA 142) under the impression it was the latest stage in the development of the Beatles, they'd be raving about it. The album's traditional harmonies use for "Lyke Wake Dirge" are much fatter out than anything the Beatles have tried yet and the careful use of dissonance in songs like "Pretty Man of Yarmouth" and "Byker Hill" would send the avant garde scurrying back to their attic. Comparisons will automatically be made with the Waterstones, but apart from the fact that both the Waterstones and the YT are tackling the same problem of group



PLAY-AN-INSTRUMENT-MONTH/WEEK 4



For expert advice on purchasing and playing—see your local dealer

<p>BEDFORDSHIRE</p>	<p>COUNTY DURHAM</p>	<p>HERTFORDSHIRE</p>	<p>ROCHDALE</p>	<p>W.C.2 con'td.</p>	<p>NOTTINGHAMSHIRE</p>	<p>WARWICKSHIRE</p>
<p>LUTON</p> <p>TERRY WHITE MUSIC for your Drum 56 Leagrave Road Luton, Tel. 26826</p>	<p>SOUTH SHIELDS</p> <p>SAVILLE BROS. LTD. MUSICAL INSTRUMENTS RECORDS • MUSIC • ELECTRONICS HIGH FIDELITY EQUIPMENT and all-round service KING ST., SOUTH SHIELDS and HOLMSIDE, TUNBRIDGE Premier & Selmer AUTHORISED DEALER Tel. No. South Shields 60307/8 Sunderland 59421</p>	<p>WATFORD</p> <p>HAMMONDS OF WATFORD Authorised Premier Agent Hammond Organ Agency, all leading makes of drums, Hert's, largest music centre, guitars and amplifiers in stock 63 QUEEN'S ROAD WATFORD WATFORD 27187</p>	<p>SHORROCK and SHORROCK Drake Street ROCHDALE, Lancs. Rochdale 2730</p> <p>WARRINGTON</p> <p>C. H. & J. A. DAWSON LTD. 65 Sankey Street, Warrington Leading suppliers in the North of all Musical Instruments, Organs, Guitars and Drum Kits Phone: Warrington 32591/2/3</p>	<p>ST. GILES MUSIC CENTRE 16-18 St. Giles High St., W.C.2 Telephone Temple Bar 4080 For all leading makes of: GUITARS • AMPLIFIERS ORGANS • DRUMS TRUMPETS • SAXOPHONES WOODWIND H.P. Terms Generous part exchange allowance Open Mon-Fri. 9 a.m.-5.30 p.m. Sat. 9 a.m.-4 p.m.</p>	<p>NOTTINGHAM</p> <p>HARDY SMITH 38 Clumber Street Musical Instrument Specialists Repairs, Overhauls H.P. — Part Exchange Tel. Mansfield 1103</p>	<p>BIRMINGHAM</p> <p>Full Range of Band Instruments and Amplification Equipment RINGWAY MUSIC (BIRMINGHAM) LTD. 12 and 16 Moore Street The Service for Musicians — by Musicians Tel. Midland 3291</p>
<p>BRISTOL</p>	<p>ESSEX</p>	<p>WELWYN GDN. CITY</p>	<p>LONDON</p>	<p>MIDDLESEX</p>	<p>SHROPSHIRE</p>	<p>YARDLEYS 87/89 SNOW HILL BIRMINGHAM 4 DRUMS AND TUNED PERCUSSION  The Midland's largest stockists of all leading makes</p>
<p>CHURCHILL & SON LTD. 66 Park Street Bristol, Tel. 23886</p>	<p>BARKING</p>	<p>WELWYN DEPARTMENT STORE FOR ALL YOUR MUSICAL REQUIREMENTS Welwyn Garden City, Phone 23458</p>	<p>E.12</p>	<p>G. SCARTH LTD. 55 Charing Cross Road LONDON, W.C.2 Tel. GER 7241</p>	<p>OSWESTRY</p>	<p>KAY WESTWORTHS Melody House 17 Cannon St., Birmingham 2 Birmingham's favourite music shop Tel. Midland 9043</p>
<p>BUCKINGHAMSHIRE</p>	<p>COLCHESTER</p>	<p>KENT</p>	<p>N.W.6</p>	<p>HOUNSLOW</p>	<p>SHREWSBURY</p>	<p>BRATTON'S PIANOS LTD. 23 Dagpole SHREWSBURY, Tel. 2133</p>
<p>SLOUGH</p>	<p>MARKHAM MUSIC 121-123 Priory Street Phone Colchester 7246 NEW & SECONDHAND SPECIALISTS</p>	<p>ASHFORD</p>	<p>MELBOURNE PIANOS 213 Kilburn High Road Tel. MAI 3900</p>	<p>E. J. LONG 5 Lampton Road, Hounslow For all musical goods Tel. HOU 1611</p>	<p>STAINES</p>	<p>SOMERSET</p>
<p>PRO-MUSICA 286 High Street SLOUGH, Tel. 27685 and at 40 Queen Street MAIDENHEAD, Tel. 24878</p>	<p>ECOSKONIC ORGANS at £150 Teisco W.E.M. Organs at £120 ERIC WADE LTD. 52 Ripple Road, Barking Essex, Tel. RIP 2648</p>	<p>HERBERT BURNAGE Limited 22 Bank Street Tel. Ashford 280</p>	<p>LEN STILES MUSICAL INSTRUMENTS LTD. 233/5 Lewisham High Street S.E.13 DUN 2958</p>	<p>BAND BOX (Staines) Ltd. 9 Station Path STAINES, Tel. 55597</p>	<p>NORTH HARROW</p>	<p>BATH</p>
<p>CAMBRIDGESHIRE</p>	<p>GLoucestershire</p>	<p>CHALLENGER & HICKS 3-3A Hythe St., Dartford Professional tuition for all types of musical instruments. For further inquiries: Contact 23644</p>	<p>S.E.15</p>	<p>CONGAS * BONGOS * MEZAL FIBREGLASS LATIN PERCUSSION </p>	<p>STAFFORDSHIRE</p>	<p>COVENTRY</p>
<p>CAMBRIDGE</p>	<p>CHELtenham</p>	<p>GRAVESEND</p>	<p>MELBOURNE PIANOS 36 Peckham Rye Tel. NEW 2524</p>	<p>MELBOURNE PIANOS 14 Lordship Lane Tel. TOW 6652</p>	<p>BURTON-ON-TRENT</p>	<p>WILTSHIRE</p>
<p>KEN STEVENS Musical Instrument Specialists Repairs, Overhauls—H.P. Part Exchange 35 Petty Cur, Cambridge 53159 Premier & Selmer AUTHORISED DEALER</p>	<p>Ken WATKINSON LTD. 19/20 Ambrose Street Cheltenham "Everything Musical!" Premier & Selmer AUTHORISED DEALER</p>	<p>OFFICE & MUSIC SUPPLY COMPANY 39 HARMER STREET GRAVESEND, Tel. 5687 ALL LEADING MAKES OF DRUMS ALSO ACCESSORIES Pro. tuition on all instruments</p>	<p>S.E.22</p>	<p>MEZAL DRUMS LONDON, ENGLAND FOR DETAILS RING 01-863 1841 CONGAS * BONGOS *</p>	<p>CHATFIELDS OF HANLEY 2 Hope Street For all your musical needs from Accordions to Zithers Postal service with pleasure Tel. Stoke-on-Trent 22415</p>	<p>SALISBURY</p>
<p>CHESHIRE</p>	<p>HAMPSHIRE</p>	<p>KENNARD & SONS LTD. Full Servicing Facilities 86 Northdown Road Cliftonville, Margate, Kent Tel. Thanet 23205</p>	<p>S.W.2</p>	<p>CRAMER (BRIXTON) S.W.2. BRI 1982 All musical instruments and accessories Lowest easy terms Immediate delivery, L.P. Re- cords, all makes Budget accounts</p>	<p>WOLVERHAMPTON</p>	<p>WORCESTERSHIRE</p>
<p>STOCKPORT</p>	<p>BOURNEMOUTH</p>	<p>SIDCUP</p>	<p>S.W.19</p>	<p>GEO. CUMMINGS & SON Specialists in Musical Instruments and Accessories Authorised Premier Agent 26 Abbey Parade Merton High Street, London S.W.19 (Nr. Wimbledon Palais de Danse) LIBERTY 2066</p>	<p>BAND BOX (Wolverhampton) LTD. 28 SNOW HILL WOLVERHAMPTON The instrument you are seeking will be here in our compre- hensive range. H.P. and part exchange facilities available Phone Wolverhampton 21420</p>	<p>DUDLEY</p>
<p>NIELD & HARDY Underbank, Mersey Way Walk Thro' Showrooms We are able to provide complete musical instruction for our customers. Contact 6611</p>	<p>MINNS OF BOURNEMOUTH LTD. 68 Poole Road, Bournemouth 5/7 Cervia Place, Bournemouth 16 Paris Street, Exeter 67 Osborne Road, Southsea Premier & Selmer AUTHORISED DEALER</p>	<p>JOHN S. SPICE 33 Sidcup Hill Sidcup, Kent All Musicians' requirements covered for H.P. and Part Exchange Tel. Foots Cray 3838</p>	<p>W.1</p>	<p>NORTHAMPTONSHIRE</p>	<p>CROYDON</p>	<p>DUDLEY</p>
<p>WILTSHIRE</p>	<p>WHITWAM'S Premier and Olympic Drums and Accessories S/H Outfits frequently available 'The Centre of Music' Winchester 5253/4</p>	<p>ALLAN BILLINGTON has the best Drum Kits Come down and see Tuition provided by experts 172-174 Park View Road Welling, Tel. Boxleyheath 1429</p>	<p>CHAS. E. FOOTE LTD. 20 Denman Street, W.1 GER 1811 Specialists in DRUMS, VIBES BONGOS, TYMPANI</p>	<p>MIDLAND MUSIC CENTRE Copper Street (off Kettering Road) Northampton Tuition on most instruments</p>	<p>WESTERN MUSIC (ORGANS) LTD. 40 South End Croydon, Tel. CRO 1248</p>	<p>WORCESTER</p>
<p>CUMBERLAND</p>	<p>HEREFORDSHIRE</p>	<p>LANCASHIRE</p>	<p>W.6</p>	<p>LESLIE LAW MUSIC LTD. 26 Newland, Northampton Tel. Kettering 3020 22 Montagu Street, Kettering 16 The Jamb. Corby Authorised Premier Agent</p>	<p>GUILDFORD</p>	<p>ALLWAYS Electric Ltd. The new Music Centre Russell & Dorrell Lower Ground Floor High Street Worcester 28571 For all leading makes of MUSICAL INSTRUMENTS Tuition on most instruments available Premier & Selmer AUTHORISED DEALER</p>
<p>CARLISLE</p>	<p>HEREFORD</p>	<p>LIVERPOOL</p>	<p>W.11</p>	<p>NORTHAMPTONSHIRE</p>	<p>ANDERTONS MODERN MUSIC CENTRE 14/20 STONE FIELDS GUILDFORD, SURREY Tel. Guildford 5928 Guildford's largest Music Centre H.P. and Part exchange available Repair facilities on all instru- ments Premier & Selmer AUTHORISED DEALER</p>	<p>YORKSHIRE</p>
<p>J. P. DIAS LTD. 149/151 Botchergate Carlisle Tel. Carlisle 22369</p>	<p>MUSICAL INSTRUMENTS (HFD.) LTD. 30 Broad Street Hereford, Tel. 2848 All leading makes of Amplifiers in stock VOX, SELMER, MARSHALL, etc. All leading makes of Drums and Accessories supplied from stock All instrument repairs H.P. Part-exchange Tuition arranged</p>	<p>FRANK HESSY LTD. 27, 29, 62 Stanley Street Liverpool 11 Tel. GEN 1559 Main agent for several famous make of instrument and electronic equipment</p>	<p>WESTERN MUSIC CO. LTD. 150-150a King Street London, W.C.2 Tel. RIV 2824</p>	<p>TRAIAS PIANOS LTD. 276 Parfabelle Rd., W.11 Can offer you expert instruction on Drums, Vibes Bongos, Tympani LAD 5822</p>	<p>NEWCASTLE-TYNE</p>	<p>CASTLEFORD</p>
<p>FRANK WALTON'S "MUSIC HOUSE" Musical Instrument and Record Centre</p>	<p>MANCHESTER</p>	<p>FORSYTH BROS. LTD. 126 Deansgate Manchester Tel. Blackfriars 3281</p>	<p>W.C.2</p>	<p>C. JEAVONS 35 Percy Street Newcastle upon Tyne 1 Tel. 20895 For all musical instruments and specialist advice Selmer DEALER</p>	<p>BRIGHTON</p>	<p>THE CASTLEFORD MUSIC CENTRE 24 Abdon St., Tel. 4304 Specialists in School Percussion, Brass and Woodwind Instru- ments • Percussion Instruments by ORFF or STUDIO 49. Drums also, by CARLTON, LUDWIG JOHN GREY, etc. All accessories always available</p>
<p>DERBYSHIRE</p>	<p>MANCHESTER</p>	<p>FORSYTH BROS. LTD. 126 Deansgate Manchester Tel. Blackfriars 3281</p>	<p>W.C.2</p>	<p>NEWCASTLE-TYNE</p>	<p>LYON & HALL LTD. 92 Western Road Brighton, Tel. 27991</p>	<p>CASTLEFORD</p>
<p>DERBY</p>	<p>MANCHESTER</p>	<p>FORSYTH BROS. LTD. 126 Deansgate Manchester Tel. Blackfriars 3281</p>	<p>W.C.2</p>	<p>NEWCASTLE-TYNE</p>	<p>LYON & HALL LTD. 92 Western Road Brighton, Tel. 27991</p>	<p>CASTLEFORD</p>
<p>CHAS. FOULDS & SON (DERBY) LTD. 40 Irongate DERBY Phone 44842</p>	<p>MANCHESTER</p>	<p>FORSYTH BROS. LTD. 126 Deansgate Manchester Tel. Blackfriars 3281</p>	<p>W.C.2</p>	<p>NEWCASTLE-TYNE</p>	<p>LYON & HALL LTD. 92 Western Road Brighton, Tel. 27991</p>	<p>CASTLEFORD</p>
<p>DEVON</p>	<p>MANCHESTER</p>	<p>FORSYTH BROS. LTD. 126 Deansgate Manchester Tel. Blackfriars 3281</p>	<p>W.C.2</p>	<p>NEWCASTLE-TYNE</p>	<p>LYON & HALL LTD. 92 Western Road Brighton, Tel. 27991</p>	<p>CASTLEFORD</p>
<p>THE MUSIC STUDIO 41 Hyde Road PAIGNTON 58251 Devon</p>	<p>MANCHESTER</p>	<p>FORSYTH BROS. LTD. 126 Deansgate Manchester Tel. Blackfriars 3281</p>	<p>W.C.2</p>	<p>NEWCASTLE-TYNE</p>	<p>LYON & HALL LTD. 92 Western Road Brighton, Tel. 27991</p>	<p>CASTLEFORD</p>

PLAY-AN-INSTRUMENT-MONTH/WEEK 4

DRUMS

Accuracy and control—that's what matter

SAYS JOE MORELLO



MORELLO: played violin at five years old

to be impossible to play with, and they cost me forty cents. With them, I battered away on tables and so on, mainly in the basement so as not to annoy my father.

I started going to the theatre, which had six vaudeville acts, and sat in the first row two feet away from the drummer, Joe Seifchick, an excellent player. I watched him for about a year and a half, three or four shows a day, watching the drummer not the show, before I got up enough nerve to ask him anything.

Then, when the movie was on, I asked if he gave lessons and he said he did, and that it was a dollar and a half a lesson. So I began taking lessons every week — an hour downstairs between shows.

Believe it or not, I didn't

have a snare drum until about six months after I started lessons. My father wouldn't buy me one, so I went out and sold Christmas cards to get the money for my snare drum.

But I don't believe it's too important at first for pupils to have a drum. I feel that a student should play the first two or three months on a practice pad. So it's a cheap instrument to take up.

Once the pupil knows how to hold the sticks, knows the basic wrist movements and how to strike a drum correctly, the action can be gotten on a pad.

Now the pupil is ready to move onto the instruments themselves. He can get hold of a drum set, and he must realise that he's playing a musical instrument.

My advice to beginners is

talent, having the ability will not take them away.

Technical facility without the emotional feeling doesn't mean a thing in jazz, but the only way to express that feeling is through accuracy and control, which come through training.

to get across to them that knowledge and study of the instrument is so important. A lot of young modern teachers think that if you study rudiments it will interfere with your creative talent.

But that is so much bunk. If you have the feeling and

WHEN I was about five years old I started learning violin, and if my father had his way I'd still be playing fiddle today. I kept it up for quite a few years and, in fact, I did a thing with the Boston Symphony Orchestra when I was eight or nine.

My parents would have liked to think I was some kind of prodigy, but I couldn't read because of a vision problem. My mother used to teach me what to play on piano and I memorised it. I got away with that until one day my teacher told me to take it back from her so-and-so, and I didn't know where it was. I guess I was 11 or 12 years old.

What finished it, really, was when I had an audition with Heifetz in Boston. I played for him and then he took the same violin and played for me, and then I went home and cried all night. I knew I'd never get that sound.

After that I fooled with piano for quite a bit, but I had this interest in percussion. I don't know why, but when I was doing anything with an orchestra I always watched the tympanist. I wanted to try drums, so my teacher said, "No, that isn't music."

But I'd made up my mind by the time I was 14 or 15. When I gave up violin my father was most annoyed and said he'd never give me a nickel for any other instrument. So I got no more encouragement from my father. Anyway, I went ahead and got my first pair of sticks. They were rejects, supposed

...MORE ADVICE FROM OTHER TOP DRUMMERS

LENNIE HASTINGS

My first drum kit comprised of a number of odds and ends that I scraped together as a teenager in Carshalton, Surrey, and my first public appearance was with a local semi-pro group the Rogucutters — an "in" name in those days.

ALEX WELSH

My first professional job was at the City Varieties in London, of all things, an all-girls' (except me) band which rejoiced in the name of Myra Morrison and her Juvenile Rhythms Quartet. I was no queen I assure you — but I felt a proper Charlie, and was actually sent off stage that week for committing the cardinal sin of — drinking!

RONNIE BOND

THE TROGGS

I BOUGHT my first drum kit at the age of 18. It was only a small kit with the bare essentials and of course I have added to it and improved it as I have gone along. Which wasn't easy in the early days of playing around the Southampton and Salisbury areas.

HERB PRESTIGE

GENO WASHINGTON

I WAS 16 and sitting one night with two pals in a cinema at Nuneaton, when right out of the blue, they told me that they had each bought guitars, wanted to start a group — and would I play drums?

ROGER POWELL

THE ACTION

EVER since childhood, I never imagined that I would be anything else but a musician. At the age of 13 I bought a snare drum and hi-hat and later swapped a very good camera for the rest of my first drum kit.

ALFRED MOORE, LTD.

26 North Parade, Bradford, 1. Tel: 23577

SCOTLAND

ABERDEEN

HARRY LORD (MUSIC) LTD.

Comprehensive stock of instruments and accessories. Tuition arranged on most instruments.

239 George St., Aberdeen Tel. 29230

LOUIS MARCUS

The Complete Music Store

Smithfield BELFAST

ROGER POWELL

THE ACTION

EVER since childhood, I never imagined that I would be anything else but a musician. At the age of 13 I bought a snare drum and hi-hat and later swapped a very good camera for the rest of my first drum kit.

ALFRED MOORE, LTD.

26 North Parade, Bradford, 1. Tel: 23577

SCOTLAND

ABERDEEN

HARRY LORD (MUSIC) LTD.

Comprehensive stock of instruments and accessories. Tuition arranged on most instruments.

239 George St., Aberdeen Tel. 29230

LOUIS MARCUS

The Complete Music Store

Smithfield BELFAST

ALFRED MOORE, LTD.

26 North Parade, Bradford, 1. Tel: 23577

and appearing on RSG! did us a lot of good.

TIP FOR BEGINNERS: Listen to as many good drummers as possible — you will learn something from every one!

RONNIE BOND

THE TROGGS

I BOUGHT my first drum kit at the age of 18. It was only a small kit with the bare essentials and of course I have added to it and improved it as I have gone along. Which

HERB PRESTIGE

GENO WASHINGTON

I WAS 16 and sitting one night with two pals in a cinema at Nuneaton, when right out of the blue, they told me that they had each bought guitars, wanted to start a group — and would I play drums?

ROGER POWELL

THE ACTION

EVER since childhood, I never imagined that I would be anything else but a musician. At the age of 13 I bought a snare drum and hi-hat and later swapped a very good camera for the rest of my first drum kit.

ALFRED MOORE, LTD.

26 North Parade, Bradford, 1. Tel: 23577

SCOTLAND

ABERDEEN

HARRY LORD (MUSIC) LTD.

Comprehensive stock of instruments and accessories. Tuition arranged on most instruments.

239 George St., Aberdeen Tel. 29230

LOUIS MARCUS

The Complete Music Store

Smithfield BELFAST

ROGER POWELL

THE ACTION

EVER since childhood, I never imagined that I would be anything else but a musician. At the age of 13 I bought a snare drum and hi-hat and later swapped a very good camera for the rest of my first drum kit.

ALFRED MOORE, LTD.

26 North Parade, Bradford, 1. Tel: 23577

SCOTLAND

ABERDEEN

HARRY LORD (MUSIC) LTD.

Comprehensive stock of instruments and accessories. Tuition arranged on most instruments.

239 George St., Aberdeen Tel. 29230

LOUIS MARCUS

The Complete Music Store

Smithfield BELFAST

ALFRED MOORE, LTD.

26 North Parade, Bradford, 1. Tel: 23577

SCOTLAND

ABERDEEN

HARRY LORD (MUSIC) LTD.

Comprehensive stock of instruments and accessories. Tuition arranged on most instruments.

239 George St., Aberdeen Tel. 29230

LOUIS MARCUS

The Complete Music Store

Smithfield BELFAST

ALFRED MOORE, LTD.

26 North Parade, Bradford, 1. Tel: 23577

SCOTLAND

ABERDEEN

HARRY LORD (MUSIC) LTD.

Comprehensive stock of instruments and accessories. Tuition arranged on most instruments.

239 George St., Aberdeen Tel. 29230

quickly fell through — but I was now bitten by the bug, and continued to practice.

I eventually joined the local Baracudas group, and after six months I joined the Demons, which had been formed from several groups. This lasted two years, and I next joined Sonny Stewart's Dynamors for a tour of Germany and it was in this group that I first met Jeff Wright.

HERB PRESTIGE

GENO WASHINGTON

I WAS 16 and sitting one night with two pals in a cinema at Nuneaton, when right out of the blue, they told me that they had each bought guitars, wanted to start a group — and would I play drums?

ROGER POWELL

THE ACTION

EVER since childhood, I never imagined that I would be anything else but a musician. At the age of 13 I bought a snare drum and hi-hat and later swapped a very good camera for the rest of my first drum kit.

ALFRED MOORE, LTD.

26 North Parade, Bradford, 1. Tel: 23577

SCOTLAND

ABERDEEN

HARRY LORD (MUSIC) LTD.

Comprehensive stock of instruments and accessories. Tuition arranged on most instruments.

239 George St., Aberdeen Tel. 29230

LOUIS MARCUS

The Complete Music Store

Smithfield BELFAST

ROGER POWELL

THE ACTION

EVER since childhood, I never imagined that I would be anything else but a musician. At the age of 13 I bought a snare drum and hi-hat and later swapped a very good camera for the rest of my first drum kit.

ALFRED MOORE, LTD.

26 North Parade, Bradford, 1. Tel: 23577

SCOTLAND

ABERDEEN

HARRY LORD (MUSIC) LTD.

Comprehensive stock of instruments and accessories. Tuition arranged on most instruments.

239 George St., Aberdeen Tel. 29230

LOUIS MARCUS

The Complete Music Store

Smithfield BELFAST

ALFRED MOORE, LTD.

26 North Parade, Bradford, 1. Tel: 23577

SCOTLAND

ABERDEEN

HARRY LORD (MUSIC) LTD.

Comprehensive stock of instruments and accessories. Tuition arranged on most instruments.

239 George St., Aberdeen Tel. 29230

LOUIS MARCUS

The Complete Music Store

Smithfield BELFAST

ALFRED MOORE, LTD.

26 North Parade, Bradford, 1. Tel: 23577

SCOTLAND

ABERDEEN

HARRY LORD (MUSIC) LTD.

Comprehensive stock of instruments and accessories. Tuition arranged on most instruments.

239 George St., Aberdeen Tel. 29230

LOUIS MARCUS

The Complete Music Store

Smithfield BELFAST

ALFRED MOORE, LTD.

26 North Parade, Bradford, 1. Tel: 23577

SCOTLAND

ABERDEEN

HARRY LORD (MUSIC) LTD.

Comprehensive stock of instruments and accessories. Tuition arranged on most instruments.

239 George St., Aberdeen Tel. 29230

PLAY Ludwig AND YOU'RE SITTING IN WITH THE GREATEST



No other drums are so willing to explode in sound, yet respond so instantly! No other drums give such vivid tonal definition, such brilliant power without distortion. Only Ludwig is good enough for you.

Please send me full details of Ludwig Drums

Name _____

Address _____

My usual Arbiter Dealer is _____

J & I ARBITER LTD. SOLE DISTRIBUTORS OF FENDER MUSICAL INSTRUMENTS IN THE U.K.

Arbiter

41 GERRARD STREET, LONDON, W.1

Melody Maker PLAY AN INSTRUMENT MONTH NOVEMBER

HULL

J. P. CORNELL
(The Musicians' Shop)
31 and 33 Spring Bank
Tel. HULL 215335

Agents for all leading makes of instruments and Electronic Organs. Tuition on all instruments arranged.

MIDDLESBROUGH

HAMILTONS MUSIC STORE

MIDDLESBROUGH
(Tel. 2318)

Found your way into our store for the best selection of Drums, etc., in the area

LEEDS/BRADFORD NEWCASTLE

THE DRUM CENTRE OF THE NORTH

Main Premier dealers and stockists of the world's leading makes of drums and all percussion instruments for group, orchestra or brass band.

Speedy repair service.

KITCHENS

THE DRUM CENTRE OF THE NORTH

27-31 Queen Victoria St., Leeds, 1. Tel. 23222

29 Ridley Place, Newcastle upon Tyne. Tel. 23500

ALFRED MOORE, LTD.
26 North Parade, Bradford, 1. Tel. 23577

GLASGOW

Over 600 Instruments and 1,000s of accessories in stock at

BIGGARS

Premier & Selmer
271-5 SAUCHIEHALL STREET
GLASGOW, C.2
Best terms, finest service

SCOTLAND'S
Largest Selection of Musical Instruments

MCCORMACK'S (Music) LTD.

33 Bath St., Glasgow, C.2
DOU 8958

WALES

FOR EVERY musical need

GAMLIN PIANOS
Wales most progressive musical instrument store

248 City Road, Cardiff 25553
55 St. Mary St. (20828)

Premier & Selmer
AUTHORISED DEALER

HAVERFORDWEST

SWALES MUSIC CENTRE
High Street
HAVERFORDWEST
for Instruments and Tuition

LLANDUDNO

WAGSTAFF'S
of LLANDUDNO (76649)
Sole Agents in North Wales for Premier and Olympic Drums and Accessories

N. IRELAND

BALLYMONEY

JOHNNIE OWENS MUSIC SHOP
Charles Street
BALLYMONEY, Co. Antrim
Tel. 2147

BELFAST

M. CRYMBLE LTD.

All musicians' requirements catered for

58 Wellington Place
Tel.: Belfast 32991

LOUIS MARCUS

The Complete Music Store

Smithfield BELFAST

KEEP UP TO DATE
make sure you see

Melody Maker
every week

Simply complete this coupon and hand it to your newsagent

Please reserve for me one copy of

Melody Maker
EVERY THURSDAY

EDINBURGH

RAE, MACINTOSH & CO. LTD.

39 George Street
EDINBURGH 2

We provide a full range of Hammond Electronic Organs

All leading makes of Orchestral Instruments, in fact everything from Harmonicas to Church Bells. A fantastic selection of Accessories and Sheet Music.

Also Expert Repairs

Ring Caledonian 1171

PETE SEATON

18 Hope Park Terrace
Edinburgh 8
(Newington 3844)

for all Musical Instruments
Accessories and Repairs

NAME _____

ADDRESS _____

In difficulty write to:
LONGCARE PRESS LTD.
161/166 Fleet St., E.C.4

Subscription rates (inc. post):
1 year £3 (\$9.00); 3 years £6

PLAY-AN-INSTRUMENT-MONTH/WEEK 4

TYMPANI

DELANEY: You must be shown—so take lessons

I FIRST realised that I would need tymps (and had better do something about it) when I was with Geraldo. I was of course, first and foremost a drummer — and as the youngsters today are learning their craft in the beat groups, I learned mine (after serving in the RAF during the war) with such as George Shearing (before he went to America) and with Stéphane Grappelli.

Actually, Geraldo himself didn't sign me for his orchestra. His guitarist (Ivor Mairants) asked me if I would like to audition for the job — and when I arrived Gerry was away, and Bob Farnon was temporarily looking after things for him.

Geraldo endorsed his decision and determined to make a success of this big break. I first bought one tympani, then bought a pair — at the same time realising my limitations. Thank goodness I had the sense to take lessons at the Guildhall School of Music as at least I started off on the right foot.

TIP FOR BEGINNERS: The obvious one — take lessons! For in the first place you must be shown. There is no other way to complete proficiency.



ERIC: started on the right foot

chester restaurant with the late Johnny Rosen. After army service it was back to the profession for me and I joined Ray Martin and the BBC Northern Variety Orchestra which later became the NDO — by which time I was back on tymps, also playing vibes, xylophone, bells, glockenspiel etc.

And I am still using the same pair of pedal tymps that I first used when I was playing drums with Johnny Rosen.

TIP FOR BEGINNERS: Tuning is the beginning, the middle and the end so far as tymps are concerned. Work hard on developing an ear for correct tuning.

VERNON LEIGH

BBC NORTHERN DANCE ORCHESTRA

MANY tympanists were originally drummers — but my case was the reverse, for my first job in a band was on tymps in a cinema orchestra at Horwich, near my home town of Bolton, playing a pair of hand-tuned tymps which I bought in Wigan!

I took lessons from the drummer in the famous Bessees 6th "Barn Brass Band on both drums and tymps — and eventually gravitated into the dance band business — at Bolton Palais, then at a Man-

BOBBY MIDGLEY

SESSION MUSICIAN

I FIRST started to play around on drums at the age of six in my home town of Blackpool. I eventually took lessons from a local drummer Bobby Kay and occasionally I would sit in at the song demonstration booths that Lawrence Wright and other song-publishers had on the promenade.

Imagine my surprise when I arrived one day at the Wright stand to find a gleaming, new kit of drums there — and you could have knocked me down with a feather when a beaming Laurie said "it's all yours, son!" He wasn't kidding either — it was indeed a present for me.

My first professional job was with Feldman's Minstrels on Douglas Head in the Isle of Man, playing drums and vibes — and also playing in the pit band at the Villa Marina at nights. Then I found myself in London playing with George Evans "Saxes 'n' Sovens", with Frank Weir with Geraldo, and with Freddy Bretherton at the Palladium.

It was here that I really got down to playing tymps — having previously played them in a Blackpool Girls' Convent Orchestra!

I played with the original Ted Heath Band (before he had a regular crew), spent five years in the army, then back to the profession for shows, broadcasts, record and TV sessions. I have played with Henry Mancini, Bob Farnon, Percy Faith and others in TV's Best Of Both Worlds series, playing tymps, vibes, xylo and drums.

TIP FOR BEGINNERS: Take lessons from the start. Otherwise it is trial and error. It is much simpler to learn the right way.

TUBBY HAYES

THE blame for my interest in vibes, can be laid fairly and squarely at the door of one Victor Feldman. When Victor was over here with the Woody Herman Herd he appeared as a soloist at the Flamingo when I was playing tenor in the resident group.

Vic's playing completely fascinated me — and when he took a Christmas break from the club, and left his vibes behind, I couldn't resist having a go!

MISTAKE

That was my deliberate mistake I was caught in the web — and when Victor returned to the U.S. I bought his vibes from him. Luckily, I played a little piano, which was a great help to me in developing on vibes, but I still had to work hard to acquire the technique and the style.

TIP FOR BEGINNERS: Learn to read for vibes — it will help you to play without constantly looking down at the instrument as you play. This always looks bad from the spectator's point of view.

MIKE HUGG

MANFRED MANN

I WAS playing drums at a time when many of my friends and colleagues who played with me, took up instruments that necessitated their learning to read music.

Not to be outdone, I started to study piano — then took up vibes as an additional instrument. This was about seven years ago and despite almost daily practice — I still haven't mastered them to my own satisfaction.

JUNK

Milt Jackson was always my idol, and I also have the



TUBBY: still works hard for technique and style



MIKE: idol was always Milt Jackson

Don't fall into the trap of using right hand only

greatest admiration for Victor Feldman. You can imagine the difficulty of reaching the standards that they set.

My first set of vibes cost me £25. They were almost a load of junk, but they helped fire my ambition, and I've never regretted the time devoted to vibes, nor the expense of a first class instrument.

TIP FOR BEGINNERS: Use both hands from the word go — don't fall into the trap of starting with the right hand only. This may be boring, but (as with the piano) scales and exercises are most important.

taken piano lessons for ten years from a very good teacher.

When I was 12 I bought an alto and played with a group of local kids and when I was at Wallasey Grammar School I was doing five gigs per week at nights.

SEASON

On leaving school I did a summer season in Guernsey, then joined Artie Williams, which was followed by a two-year spell in an army band playing sax, clarinet — and percussion!

After demob I played on

the boats for a spell then settled in London playing with various jazz groups until I followed Dudley Moore into the Johnny Dankworth Orchestra where I stayed for five years.

For the past two years I have been doing sessions — and often find myself playing saxes, clarinet, vibes, tymps (everything bar the kitchen sink in fact) on one session.

TIP FOR BEGINNERS: Learn how to "stick" the instrument. Many players use the right hand more than the left — which is often wrong. If you have time — work it out before you play a number. It will help your technique a lot.

ALAN BRANSCOMBE

I FIRST played vibes when — at the age of 17 — I was on tenor sax with Artie Williams at Ellesmere Port in the Wirral. Artie was always looking for new sounds and I was delighted to have a go when he suggested vibes. I had the necessary background, having



ALAN: took piano lessons

IS THIS YOU?

— scratching your head — surrounded by leaflets and brochures all full of beautifully illustrated drum outfits, technical specifications and claims to revolutionary improvements — we admit our brochure is the same.

In spite of all this beautifully presented information, our guess is that you still cannot make up your mind which outfit to buy.

MAY WE SUGGEST FOUR THINGS? —

1. PRICE
You obviously have a budget, so start here. The Autocrat and Broadway range includes the "Phase One" outfit at £29.15.0 and the superb "Supreme" outfit at £158.10.0 — plus many, many more.

2. VALUE FOR MONEY
Select something that is built to last. Autocrat and Broadway outfits may differ greatly in composition — but never in quality.

SEE AUTOCRAT AND BROADWAY DRUMS AT YOUR DEALERS NOW!
Or, if you want to scratch your head some more — we'll send you a brochure by request.

3. TONE
Never buy an outfit without hearing it first — not even one of ours. All Autocrat and Broadway outfits are available fitted with the famous "HEADMASTER" plastic heads, plus a wide choice of shell sizes — so we know you'll find the sound you want.

4. FINISH
With some dozen distinctive and hard-wearing shell finishes, there's sure to be one that immediately takes your fancy.

Autocrat AND Broadway

DRUMS AND ACCESSORIES

Rose-Morris
Incorporating JOHN GREY & SONS

ROSE, MORRIS & CO. LTD., 32-34 Gordon House Road, London, N.W.5

MADE & DISTRIBUTED BY
Dallas MUSICAL LIMITED
10-18 CLIFTON STREET
LONDON E.C.2

What's new in Drums
"AUTOLOK"
EXCLUSIVE TO CARLTON

The revolutionary screw-less, press down height adjustment feature for rapid "set up" and "take down". Send for your copy of the Carlton colour folder

INSTRUMENTAL TEACHERS WANTED

Musicians with good theoretical and practical knowledge wanted for teaching in many districts.

Please write briefly giving details of instruments played, teaching experience and whether free during school hours. This information will be indexed for future reference.

Written applications only to

E.G.M.I.A.

25 OXFORD STREET, LONDON, W.1



PLAY-AN-INSTRUMENT-MONTH/WEEK 4

BONGOES

BARRY MORGAN

IT is on record that when attending a family wedding at the age of four, I just refused to leave the drummer's kit alone — and it was so keen that there and then my father bought the lot for me.

As a result of starting so young, I was playing in semi-pro bands in London when I was 14, and at 15 started with Stan Andrews at a night club, the Orchid Room in Brook St. I next formed my own trio for a job in Brighton which lasted for two years and I then joined Edmundo Ros at the Coconut Grove — later to become Edmundo Ros's Club — and it was here that I first experienced the Latin-American idiom.

Session

After four years with Edmundo (still playing drums) I reformed my trio at the Blue Angel, and was resident there for seven years, before moving into session work. Having had experience with Edmundo, I was often called upon to play bongos and six years ago started to specialise on them.

I have played with most of the big session bands — Jack Parnell, Tony Osborne, Norrie Paramor, etc. and accompanied many world-famous artists, Judy Garland, Lena Horne, Earth Kitt among them.

TIP FOR BEGINNERS: The main thing is to get hold of a good pair of bongoes. The easier they 'speak' — the better for you. It is hard work trying to get a good sound from poor, cheap bongoes.

The better the bongoes—the easier they 'speak'

BEV BEVAN

THE MOVE

AT the age of 16, whilst I was at Moseley (Birmingham) Grammar School, I talked my parents into buying me a cheap kit of drums, which I played in a school group.

I left Grammar School at 17 and worked as a trainee buyer, playing with a local group, the Senators on the same cheap kit.

Then I met Denny Lane and joined his Diplomats — buying (on hire-purchase) a £200 kit for the purpose. Six months later we turned professional and after 18 months Denny left the group to join the Moody Blues. I joined Carl Wayne and the Vikings — now with still another new kit, this time at a cost of £400, and eventually Carl and I formed the Move.

And through all this 'growing-up' I have always been interested in bongoes. My dad was a drummer, and I first

played his bongoes to gramophone records, whenever he left them at home. I am mainly on drums with the Move — but play a lot of bongoes in Latin-style numbers and of course for recordings, when with double-tracking, I feature on both bongoes and drums.

TIP FOR BEGINNERS: You can probably pick-up a second-hand pair of bongoes for £5 or so, and practice at home to records — particularly Latin-American bands.

LOU STEVENSON

I STARTED my professional career as a drummer in Southampton at the age of 15 (I was never a semi-pro) and at 17 I was in London playing at Mrs Merrick's famous 43 Club.

I played with many leaders who were famous in pre-war days — Alfredo, when he opened the Park Lane Hotel, Melville Gideon when he opened the Dorchester Hotel, Maurice Winnick at the Carlton Hotel and so on.

I played with Mrs Jack Hylton for three years and had a similar spell with Jack himself before joining the army — and the Blue Rockets!

After the war I had my first taste of Latin-American percussion with Santiago at the Milroy Club and am now at Edmundo Ros's Club, and regularly play with Edmundo on his broadcasts, etc.

TIP FOR BEGINNERS: Listen to the best Latin-American percussionists on records. The rest is up to you.

DENNIS LOPEZ

ALTHOUGH I learned flute and tenor sax when I was in my early teens (around 13) I have always specialised in Latin-American percussion. My first professional job was on bongoes and flute at the Stork and the Pigalle with Francisco Conde.

I then did a spell on the Mauretania cruising to the

West Indies and South America and I took the opportunity to absorb the true atmosphere of Latin music — sitting with groups in Havana and many resorts on the Eastern seaboard of South America.

I went to New York and listened to the bands there — at the same time taking lessons from one of America's top L-A percussionists Willie Bobo.

When I returned to London I played in turn with almost every Latin group in the West End — Edmundo Ros, Don Carlos and Stanley Black among them.

Seven years ago I formed my own band for the Bagatelle, then formed a vocal-instrumental quartet which included Tom Springfield singing and playing guitar, and nowadays concentrate on sessions (literally with everyone, from pop records to films) and making LPs.

TIP FOR BEGINNERS: Try to sit in with any good Latin groups and listen to what is going on. The bongoes themselves are all-important. You must have a good pair.



DENNIS LOPEZ: bongoes are all-important. You must get a good pair.

AND A P.S. ON DRUMS FROM ROY HAYNES



ROY: keep playing as much as possible

ADVICE for a beginner? Well, now, that's difficult because when young drummers are starting up they all have different, individual problems and need specific advice on each problem.

Degree

In general terms, I'd say: keep playing as much as possible. And — since you're going to be playing in bands, and with hands I hope — try to play with groups as often as you can. You only learn to work with other musicians by actually playing with them. Yes, really!

Was I self-taught? Only to begin with. I had the feeling to want to play drums for as long as I remember, and always felt I was a natural drummer. But I studied at different times after I got going, and I believe some study to be necessary.

One other point: a drummer is to a large degree an accompanist, and there is a great deal to the art of accompaniment. That's one reason it's good to work a spell with a singer.

For instance, I found there was a lot to accompany during the years I was with Sarah Vaughan. We played many clubs and played a lot of jazz. Yes, I learned a lot at that time, but it's no longer necessary for me to do it now. I have been through that school.

NEXT WEEK
PETE QUAIFE
of the
Kinks
in
BLIND
DATE

TOP CHOICE OF TOP DRUMMERS
AVEDIS ZILDJIAN CYMBALS
WORLD'S FINEST CYMBALS SINCE 1623



From your local music store. Write for full details to:—
ROSE, MORRIS & CO. LTD; BOOSEY & HAWKES (Sales) LTD.
32-34 Gordon House Rd. Edgware, Middlesex
London N.W. 5 Tel: EDG 5581

Currently touring the UK
with Norman Granz'

JAZZ AT THE PHILHARMONIC

Premier tops the world's best drums in every respect except...



Sound? Looks? Control? Response? Whatever you look for in your drums, Premier has it — better. In sheer technical achievement, today's Premiers are completely without equal. After all, they've led the way for longer than their competitors care to remember. Right the way down the line. So every single feature is way ahead — except price. As you'll discover. Delightedly. Why not prove it for yourself? Just call in at your local dealers. Try a few drums. Ask a lot of questions. All the best answers are the same — Premier. Can't wait? Send the coupon off now for a colour brochure, or the fact-full Premier catalogue.



TO PREMIER, 87 REGENT ST., LONDON W.1.
Please send me a FREE colour brochure of Premier Drums. Please send me the full exciting Premier Catalogue. (I enclose 3d in stamps for postage. (not at necessary))
Name (CAPS) _____
Address _____
Town _____ County _____
I play in a Jazz/Beat/Dance/Beginners group (please tick)
My usual dealer is _____ NAME/T1/6

POP SINGLES

By Roy Orbison
gets anti-war
new single

ROY ORBISON: "There Won't Be Many Coming Home" (London). Although there is nothing specific in the lyric to associate this song with America's struggle in Vietnam, this is a decidedly anti-war song. Sentimental and commercial yet still an anti-war song and on all counts highly commendable. Roy sings with a feeling, switching from strength to tenderness as he tells of soldiers who won't be coming home. A hit, and also a pop singer's contribution to peace.

FRANK SINATRA: "That's Life" (Reprise). Good grief— with trendy organ and sinful rock and roll drums, on a Ray Charles-type melody. Yeah, Frank, sing dem blues, kick those feet and sock it to 'em, Al Johnson. You could easily call this one of the sickest records of the year. Yes, it's the sickest record of the year.

SIMON & GARFUNKEL: "A Hazy Shade of Winter" (Capitol). First moving beat, that obscures the Paul Simon lyrics somewhat, but doubtless they're worth it. The backing sound is a rather trendy, confused mess, with only the bass drum cutting through with any clarity. In fact there is the impression of two people having a long-distance telephone conversation in a booth next door to a musical instrument breakers yard. A hit.

NORMIE ROWE: "It's Not Easy" (Polydor). Normie Rowe is a young Australian with a big reputation in his own country now determined to make it in Britain. This powerful Walker Brothers-style ballad he could begin to open up Tommy. It's a warm, loving treatment with plenty of strings and drums. It's a nice, well-played, cutely sung ballad, but the concept is a little much. "The More I See You," it won't sell again.

CHRIS MONTEZ: "Time After Time" (Epic). More gentle, rippling Caribbean type beatery from breezy Chris, son of a shine, surf and Bermuda shorts. His incredible how much Americans rely on the dread "similar follow ups." This is a nice, well-played, cutely sung ballad, but the concept is a little much. "The More I See You," it won't sell again.

NIGHTROUS BROTHERS: "Island in the Sun" (Verve). The Brothers Righteous sound a bit like the twin Harry Belafonte on this rascalypop Yuletide feast of fun for Righteous fans everywhere. This is an unmentionable.

SMALL FACES' manager
Don Arden has signed a new contract with the band. The band's first single "Try It" is due for release on December 31. The band's new album has been organised by Majority Rule for Rhodesia at the Chalk Farm Roundhouse on December 3. The Playboys are on the bill. Singer Valerie Masters, 10 years in show business this week, has a new single released tomorrow (Friday) titled "Don't Ever Go".

Michael Cowan, sales director of Selmer, has returned from a sales tour of Europe with record orders for Selmer instruments. Alan Bown Set's tours have been re-arranged. They go to Belgium today (Thursday) for TV, concert and cabaret dates and tour Iceland from December 8-17. They go to Switzerland from January 1-11. Kenny Ball's Jazzmen guest on the Christmas Day edition of Easy Beat. Tuesday's Children start a European tour in Austria on December 14. They also appear in Sweden and France before Cat Stevens are on the Light's Guitar Club on December 16. The Kinks, Twice as Much and Long John Silver guest on the Christmas night at Wimbledon Palais on Saturday (26). London's Bag O'Nails club re-opens today (Thursday) as a discotheque.

An independent record label will be launched in the New Year by WHO co-managers RIT ANBER and CHRIS STAMP. They hope to have the new label operating by the end of January. It is called "RIT ANBER and CHRIS STAMP." Under Milk Wood" will be the subject of Jazz Goes To College tonight (Thursday). Next Thursday, DAVE BRUBECK is featured from Norwich University.

... (Continuation of text from previous blocks, partially obscured)



SINATRA: sinful rock and roll drums

able drag, but you could put that down to our poor taste folks. At least we feel fairly safe in saying it won't be a hit, bananas or no bananas.

BACHELORS: "Walk With Faith In Your Heart" (Decca). A super newie from the Bachelors that comes just in time for the big Christmas religion scene. They will warm the cockles of the nation's hearts as the snow flakes our faces, and as the traffic snarls up in Oxford Street. It's finely sung, as usual by Con, Dec and John.

JR. WALKER & THE ALL-STARS: "Money (That's What I Want) Part 2" (Yama Music). It's revival time, and a different sound from the All-Stars. Unfortunately, for some obscure reason, a load of shoats and yells have been dubbed over to get a "live" effect that is as dated as the old Trixi Lopez hits. Nice tenor, and of course a solid beat, but a play about all those yells. Never a hit. Sad.

CRISPIN T. PETERS: "But She's Untrue" (Decca). All change— it's Crispin T. Peters and it stations in the Pop 100. Crispin's back with a delicate ballad with Spanish onion type guitar, all, and it has a contrast in the sea of Freaking out, revived rock and trad and all the other sounds of the moment.

HERBIE GOINS: "The Incredible Miss Brown" (Parlophone). Whoopee chaps! It's Herbie, leader of the finest band blowing and playing in the latest attempt at cracking the chart problem. But even if it makes only a low entry, more people will begin to hear about the incredible Mr Goins and his Night-Timers, and that can only be good. Let's hope this will be a hit.

MAGIC LANTERNS: "Knight in Rusty Armour" (CBS). More good time and trad, following in the happy path of the New Vaudeville Band and Peter and Gordon. More power to their elbow and let's hope it's a hit.

CAUGHT IN THE ACT
RENBOURN

FOLLOWING up the success of his second solo album rapidly, John Renbourn brought a near capacity crowd to the Cochrane Theatre on Saturday last week. He emerged with great distinction as a solo performer, and in his singing, the weakest part of his recorded appearances so far, seemed more at home in the fish. Towards the end he brought on Jacques, but she added less in person than she does on record. "Confusing!" She did a competent Buzzy job on "My Bonny Boy" but all the same it was John's accompaniments which were making it interesting to hear.—KARL DALLAS.

BREL

THE all-pervading perfume of Gaulois and an audience that went hysterical at the beginning, climaxed at the end, reminded me of the atmosphere at the Paris Olympia when we were there just before her death. In fact it was the Albert Hall when she sang "Brel, Brel, Brel," the French singer-songwriter who is the big "new thing" with folk people both sides of the Atlantic. This wasn't much folk about this night, but the performance, which seemed to use every trick in the theatrical book, in voice and gesture, was a home the cynical worldly-wisdom of his lyrics. Melancholy, the songs sounded much like the usual sort of French cabaret

EXPERT
ADVICE

I AM an accomplished pianist and would like to take up the organ, but my style is boogie and I find it difficult to keep my left hand still. Is it possible to play boogie on organ, apart from the bass pedals? I sing and play like Jerry Lee Lewis. What would be a suitable tutor— R. J. Edwards, Merthyr Tydfil.

You can play boogie on the organ in the style you define, using your left hand as a bass. Consequently, you can double the pedal with left hand, which gives the string bass effect required for this kind of music. The best tutor in the circumstances would be "From Piano to Hammond Organ" (Belwin, Vols. 1 and 2, each 85p), which explain the manuals, pedals and controls.—PAT LEWIN, Organ, Sales Manager, Hoosier and Hawkes Ltd, 295 Regent Street, London, W1.

WHILE I was in Holland on holiday I went to a small club in the Hague where a young entertainer named Pearly Jacobs sang in Dutch a sad little Jewish song which was apparently called "Mama". Do you know it and whether anyone has recorded it in Britain?—Angela Manning, Ipswich.

It could have been "For Mama" which was popularised by Matt Monro and is featured on his LP of best-sellers, "Hits of Yesterday" (Parlophone PMC 1265). It was written by his manager, Don Black, and is published by Essex Music Ltd. Ask a record store to spin the disc for identification.

music that has become almost a cliché now, but the lyrics are what make them with a touch of old age, the British (the audience went wild), and the bourgeois, if, like me, your French is not very rusty, you'd have missed the best part of the show.—KARL DALLAS.

WANDSWORTH
TOWN HALL
Wandsworth High St.
S.W.18
NAG'S HEAD FOLK CLUB
presents a

FOLK CONCERT
FOR ABERFAN
MON., 28 NOV., 8 p.m.
Doors open 7.30

BERT JANSCH
DORRIS HENDERSON
DAVE & TONI ARTHUR
LES BRIDGER
IAN MCCANN
THE BRACKEN
and Guest Singers
LICENSED BAR
Admission: 10/-, 6/6 and 4/6
Tickets from Collets and Dobells, also by post from the Nag's Head Folk Club, 203 York Road, S.W.11 (Enclose S.A.E.)

A Big Celebrity Folk Concert for
UNITY THEATRE

Starring the all-starred "CRITICS GROUP"
EWAN MCCOLL and PEGGY SEGER
Monday, November 28th, 8 p.m.
LYNCHBURGH HALL, Wexham Road, Woking
Tickets 6/- Book Now Tel. 267-1085

TUITION
1/4d. per word

ABSOLUTELY FIRST AND FOREMOST in every way for POP SINGING TUITION.— Maurice Burman School, 137 Bickenhall Mansions, Baker Street, W.1. HUNTER 2668.

A CAREER in Ballad or Pop singing. Concord School of Singing, London's leading centre for pop, ballad training, train you for a professional career. Beginners accepted. Professional work for all fully trained students. For voice only, call 928. Studios 13, Castelnau, London, S.W.13.

ACKNOWLEDGED BRITAIN'S best teacher. SAXOPHONE/CLARINET tuition. Beginners/advanced. ADVISE! I test/ select INSTRUMENTS. LESLIE EVANS, 275 Colney Hatch Lane, N.11 ENTPRINTERS 4157.

A GOOD IDEA! Practice tapes.— Eric Peep, 11 Plumtree Avenue, Bewsey, Warrington, Lancs.

FOOTE STUDIOS. Bob Smith teaches BASS TUITION. Naturally! 20 Denman Street, W.1. Ger. 1811.

FOOTE STUDIOS. Frank King teaches DRUMS.— Write, phone or call 20 Denman Street, W.1. Ger. 1811.

FOOTE STUDIOS. Frank King teaches SAXOPHONE/CLARINET tuition. South London. ADD 4108.

FOLK FORUM

THURSDAY

AT LES COUSINS 49 Greek Street, W.1. GER 5413. From 7.30-11.6.
JOHN RENBOURN
BLACK BULL, High Road, N.20. THE CREE
MALCOLM PRICE
COLYER CLUB, 10 G1 Newport Street, W.C.2. 8 p.m. Ray 50NE and DAVE TRAVIS.

FRIDAY

AT LES COUSINS 7.30 - 11.0
DAVY GRAHAM
AT LES COUSINS 11.30-6 a.m.
ALLNIGHTER
DIZ DISLEY
TREVOR LUCAS
BERT JANSCH
Solo concert January 29th. Glasgow Concert Hall, 8 p.m. Tickets 11/6, 8/6, 6/6 from Cuthbertsons. Block bookings enquiries: James Anderson, Folk Song Promotions, Scottish Representative 45 Sunnyside Place, Glasgow, W.5.

JEAN RITCHIE

One of the great figures in American Folk Music. All tickets 7/6 from Collets, Dobells, Theatre Box Office and at the door.

DAVY GRAHAM

DORRIS HENDERSON
THE CENTRAL, BARKING ROAD, EAST HAM.
FIGHTING COCKS, London Rd., Kingston, Singers Night.

FRANKIE ARMSTRONG
THE BRACKEN
TONY MCCARTHY
THE SCOTS HOOSE

IAN AND ANNE OSTERLEY

IT'S STILL HAPPENING WITH MARTIN CARTER, DAVE SWARBRICK, The Four Folk of Salford and Teresa Clifford of Belfast at Cecil Sharp House on Dec. 9.

DAVY GRAHAM

All tickets 7/6 from Collets, Dobells, Theatre Box Office and at the door.

LES BRIDGER

The Sunday at The Hole in the Ground, 21 Winchester Road, Swiss Cottage, N.W.3.

LOUIS KILLEN
EWAN MACOLL
PEGGY SEGER

Union Tavern, Lloyd Baker St., W.C.1. 7.45.

SATURDAY cont.

RICHARD BYFORD
THE SCOTS HOOSE
TROUBADOUR, EARLS COURT, 10.30. PETE, MARION GRAY.

SUNDAY

"GEORGE", MORDEN
OPENING TONIGHT WITH
STEVE BENBOW
GERRY LOCKRAN

HAMPSTEAD, WARMAN AND JEFFS, DEENA MARCUS, plus the Residents. The Enterprise opposite Chalk Farm station. 7.30 p.m.

MONDAY

AT LITTLE HOGGS, Princess of Wales, Corner of Abbey Road, Belzize Road, N.W.6. Nearest tube Swiss Cottage.

BERT JANSCH
DAVE & ROB LIPSON

DORRIS HENDERSON
WANDSWORTH TOWN HALL, EAST HAM.
CRUBEN CLUB, Winstanley Arms, Winstanley Road, Clapham Junction, TONY DEANE and THE LAYMAN.

PUTNEY — TONITE!

"Half Moon", Lower Richmond Road
GERRY LOCKRAN
ROYD RIVERS
CLIFF AUNGIER

TUESDAY

THE JACKHAMMER FOLK CLUB, The Angel, London Road, Brentford, Middlesex. 7.45. DAVE SEWELL. December 17: Steve Benbow.

WEDNESDAY

ALEX CAMPBELL
AT THE MARQUEE
LES COUSINS
FREE AT LAST

WEDNESDAY cont.

DARTFORD, Railway Hotel, DAVE AND TONI ARTHUR.
PEDRO FOLK CLUB, 230 Rushmore Road, Clapton, E.5. (Nr. Greyhound Stadium).

DORRIS HENDERSON

SURBITON Assembly Rooms, 8 p.m. DEREK SARJEANT, JOHN FRASER, MALCOLM PRICE.

THE LINKS BAND

Sunday, November 27th
THE BLUES-HEALERS BAND
Monday night, ladies free

THE VESUVIUS CLUB

26a Tottenham Court Rd., W.1
Dancing nightly to the sounds of
OSSIE and the LATIN DALES
7.30 p.m. from midnight

OSSE'S RENDEZVOUS

presenting the LATIN DALES
and the Micro Discotheque Sound
Spinning your latest disc, your No. 1, etc.

TEDDY MCKEN

late of the Playboy Club
Make it on Friday, Dec. 2nd, and Saturday, Dec. 3rd!
Membership 10/-
Entrance Fee 10/-, Guests 15/-

MELODY MAKER

is endeavouring to compile a list of British jazz, folk, beat and pop clubs. Club secretaries should send full details to: Clubs, Melody Maker, 161 Fleet Street, London, E.C.4.

FIRST LONDON CONCERT
THE SPINNERS
CONWAY HALL
RED LION SQUARE, W.C.1
FRIDAY, DECEMBER 2nd, 8 p.m.
Tickets: 5/6, 7/6, 8/6, 10/6, 12/6, 15/- from Box Office (RCO 9291), Dobells, and Collets. Presented by Surrey Young Communist League

INTERNATIONAL FOLK SCENE 1966
THE CORRIES
IAN CAMPBELL FOLK GROUP
THE McPEAKES RACHEL & YOSSEFA
Comper: HARRY LANDIS
FAIRFIELD HALLS, CROYDON
FRIDAY, DECEMBER 2nd, 7-45
Tickets: 5/-, 7/6, 10/6, 12/6, 15/- from Box Office (RCO 9291), Dobells, and Collets.

MUSIC
1/- per word
SAVE POUNDS! Standard used orchestras and all classes of music, books and records bought and sold. Lists free. P. R. Linnell (Dept. 7), 12 Whitley Road, Bristol. 8.

GROW MAN GROW
LADIES 100!
Everybody can increase their height no matter what their age. 1 to 5 inches. Introducing the "Super Method" based on a new scientific formula which reactivates the Growth Hormone. Spend a few minutes a day and in a couple of weeks you will be amazed at your increase in height. Many have gained fully 100% height. Step by step instructions, illustrated, 20/-, Robert to you in plain text.

M.O. PHYSICAL CULTURE BUREAU
(Dept. MHS), 30 Baker Street, London, W.1

100 CLUB

100 OXFORD ST. W.1
7.30 to 11 p.m.
(Sat. 7.30 to 11.30 p.m.)

Thursday, November 24th

MIKE DANIELS
BIG BAND

Friday, November 25th

BRIAN GREEN'S
JAZZ BAND
with special guest star
GEORGE MELLY

Saturday, November 26th

MONTY SUNSHINE'S
JAZZ BAND

Sunday, November 27th

KENNY BALL
and his
JAZZMEN

Monday, November 28th

British Jazz Society presents

KID MARTYN'S
RAGTIME BAND

Tuesday, November 29th

Wednesday, November 30th

Thursday, December 1st

The Great Divisland Camerata

WILD BILL
DAVISON
with
ALEX WELSH
AND HIS BAND
Box Extension applied for

FULLY LICENSED BAR
EVERY EVENING

REDUCED RATES FOR STUDENT MEMBERS
Full details of the Club from the Secretary,
100 Club, 8 Great Chapel Street, W.1
JGR 0322

Club Telephone Number: MUSEUM 9922

KEN
COLYER
(STUDIO '51) CLUB
10/11 Gt. Newport Street
LEICESTER SQUARE (TUBE)

Thursday, 8.0, Folk & Blues

RAY SONE & DAVE TRAVIS
Friday, November 25th, 7.30

IAN GRANT NEW ORLEANS
JAZZ BAND
Saturday, November 26th, 7.30

PETE DYER'S JAZZ BAND
Sunday, November 27th, 7.30

GOTHIC JAZZ BAND
Wednesday, November 30th, 7.30

BRIAN HETHERINGTON J.B.
Folk & Blues All-nighter
Saturday, Nov. 26th - Midnight

STEVE BROMFIELD
TERI REDWING

THAMES HOTEL
Hampton Court, Middlesex

Friday, November 25th

MAX COLLIE'S
RHYTHM ACES

Saturday, November 26th

KEN COLYER'S
JAZZMEN

Sunday, November 27th

ERIC SILK & HIS
SOUTHERN JAZZ BAND

SIX BELLS
KING'S ROAD, CHELSEA
Saturday, November 26th, 8 p.m.

SANDY BROWN
with
JOHN PICARD

MIKE COTTON SOUND
with U.S.
Singing Star
LUCAS

Thurs., Nov. 24th **KLOOKS KLEEK**
WEDNESDAY
Sat., Nov. 26th **WOODFORD & TWISDOR**
SUN.
Nov. 27th **SWINDON**
Tues., Nov. 29th **WOOD GREEN**
Wed., Nov. 30th **CROWN HILL**
Thurs. Dec. 1st **SOUTHAMPTON**

CANA VIAGRA AGENCY
43/44 Abchurch Lane, London, W.1
MA 194 1435

TOFT'S
35-38 Grace Hill
FOLKESTONE BR17 3
Saturday, November 26th and
Sunday, November 27th

AMERICAN
FREDDIE MACK
and
MACK SOUND

CLUBS

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

FLAMINGO
33-37 WARDOUR STREET, W.1
STUDENTS AND VISITORS
MOST WELCOME

You do not have to be a member to visit the club but for only 10/- you can get a membership card until September, 1967, and you save 2/6 each time you visit the club. To get your member's privilege card send 10/- to the Secretary with a.s.e. to 41 Hill Brow, Hove, Sussex. For details of the Club or for enquiries phone DIL 1077 (before 8 p.m.), or GER 1949 (after 8 p.m.).

JEFF KRUGER presents
Tonia, Thursday (26th) at 8 p.m.
ROY BROWN BLUES BAND
JOHNNY GLOVER DISC SCENE
Friday (Nov. 25th), 8.31 p.m.

WESTON G SET
SOUL TRINITY
TINA AND JOHNNY GLOVER
Saturday (Nov. 26th), 8.31 p.m.

ALEX HARVEY
AND THE MOX
DEREK SAVAGE
FOUNDATION
TINA AND JOHNNY GLOVER
Sunday (Nov. 27th), 8.31 p.m.

MIKE RAVEN
R&B DISCOTHEQUE
Tuesday (Nov. 29th), 8.31 p.m.

SOUL TRINITY
JOHNNY GLOVER
DISC SHOW
Wednesday (Nov. 30th), 8.31 p.m.

CREATION
THOUGHTS
TINA AND JOHNNY GLOVER
Thursday (Nov. 24th), 8.31 p.m.

TONY HARRIS & RIK GUNNELL
present for **JEFF KRUGER**
THE ALL-NIGHTER CLUB
33-37 Wardour Street, W.1
FRIDAY, NOV. 25th, 8.25 a.m.
CHESSMEN
plus all the latest sounds on record

SATURDAY, NOV. 26th, 12.4 a.m.
SHOTGUN EXPRESS
plus all the latest sounds on record

FRIDAY cont.

OSTERLEY JAZZ CLUB, WILD BILL DAVISON, ALEX WELSH BAND.

SPONTANEOUS MUSIC ENSEMBLE, Little Theatre Club, St. Martin's Lane, W.C.2. Every Wednesday, Friday and Saturday.

STARTING GATE, Wood Green. **ADRIAN PATON** QUINTET plus Guests.

WEMBLEY CLASSIC, SOUTH-ERN STOMPERS' SIXTEENTH BIRTHDAY. Special Guests: **THE ALBERTS**, B.S. members and guests only, 8 to 11.30, Norfolk Arms, Llanover Road, by North Wembley Station (Bakerloo).

SATURDAY

FAMILY BIRMINGHAM
REFECTORY, Golders Green, Mee and The Others.

WOOD GREEN BRIAN GREEN

SUNDAY

AT THE JAZZHOUSE
Green Man Blackheath Hill
MIKE WESTBROOK BAND
Dec. 11 John Dankworth Quintet

BEXLEY, KENT, Black Prince Hotel, The Guy Darrell Syndicate.

BLUE MOON CLUB
CHURCH ROAD, HAYES MIDDX.
THIS SUNDAY
ZOOT & MONEY

COOKS, CHINGFORD
Royal Forest Hotel
BILL BRUMSKILL

COOKS FERRY INN, 11.30-3 p.m.
Freddy Randall Band. Guests.

ERIC SILK, -Thames Hotel, Hampton Court.

THURSDAY

CAUTION, CAUTION, French Horn, St. John's Hill, Clapham Junction.

FAMILY OLDHAM

KLOOKS KLEEK
Railway Hotel, West Hampstead

MIKE COTTON SOUND & LUCAS

RED LION, Colliers Wood, Mick Miller Quartet with Bamona Barron, London's Funkiest Chick Pianist! Musicians welcome!

REFECTORY, Golders Green, Thursday next, December 1st. All Star session. Jimmy Saldmore, Colin Smith, Johnny Richardson, Gerry Salisbury, Etc. etc.

FRIDAY

AT THE REFECTORY
GOLDERS GREEN
WYNDER K. FROG

BLUESVILLE '66
BLUESVILLE '66
JIMMY JAMES
AND THE
VAGABONDS
PLUS! PLUS!
"READY STEADY GO"
DANCERS
- SANDY SARJEANT
CASSANDRA MAHON
"THE MANOR HOUSE"
(Opp. Manor House Underground)

CROYDON JAZZ CLUB, Star Hotel, ALAN ELSDON.

ERIC SILK'S SOUTHERN JAZZ BAND, Southern Jazz Club, 24, Serpentine's Club Hall, Harvey Road, Leytonstone, next door to "Red Lion"

FAMILY SUNDERLAND

FRANCIS FRIDAY at the OVAL HOUSE (Opp. Surrey Tavern), Remington Oval, THE VOYD at 8.10

HIGHGATE VILLAGE, "GATEHOUSE" COLIN WILKINSON QUINTET, SANDY BROWN.

BLUESVILLE '66
AND HIS
BIG ROLL BAND!!
ST. THOMAS' HALL
Eastfield Road, Brentwood, Essex

FAMILY DON READ-MANCHESTER CENTRAL 5347

GEORGE HORDEN, KEN COLYER, inter Alton, Roger

"HIGHWAYMAN", Camberley, STAN TRACEY TRIO (Napper, Dougan), GARRICK TRIO (Green, Barnes).

KLOOKS KLEEK
JIMMY JAMES
AND THE
VAGABONDS

MIKE RAVEN
DISCOTHEQUE
SOUL RECORDS
FROM THE U.S.A.
RAILWAY HOTEL
HARROW WEALDSTONE

SOUND/LIGHT Workshop, Pink Floyd etc. Sigmatic, Powis Gardens, W.11

ST. ALBANS, Barn Cellar, Civic Centre, Alan Eldon.

WOOD GREEN
MIKE COTTON

WEDNESDAY

BLUESVILLE '66
MIKE RAVEN LIVE
"THE MANOR HOUSE"
(Opp. Manor House Underground)

FAMILY LOUGHBOROUGH

HIDDEN MANOR, Tonbridge, SPENCERS WASHBOARD KINGS.

IAN BIRD SEXTET
Modern Jazz Every Wednesday
Star Hotel, Broadgreen Croydon

NEW SEDALIA J.B.
Crown & Anchor, Cross Street, N.1.

FAN CLUBS
1/4d. per word

DAVE CLARK FIVE FAN CLUB
-a.s.e. to Maurcen, 235/241 Regent Street, London, W.1

KENNY BALL Appreciation Society. - S.a.e. to Miss Pat Saunders, 18 Castille Street, W.1.

KOOBAS fan club. S.a.e. to Pam and Isabel, 45 Knutsford Green, Moreton Wirral, Cheshire.

YARBIRDS (most blueswailing) Fan Club. S.a.e. to 72 Dean Street, W.1.

REHEARSAL ROOMS
1/4d. per word

LARGE REHEARSAL STUDIOS for Bands and Groups. - 19 Gerrard Street, W.1

REHEARSAL HALL, with piano available in N.W.2. Ample parking space. Refreshments obtainable. - Apply Secretary, Wordsworth 5821

STUDIO 51, 10 Gt. Newport St., W.C.2. Band rehearsal studio available. - TEM 2071.

HOTELS
1/4d. per word

STONEHALL HOUSE HOTEL (20 minutes West End). Rooms and breakfast from 18s. 6d. daily. Hot and cold; fully centrally heated and heaters all rooms. Lounge, TV and radio. AA and RAC licensed. -37 Westcombe Park Road, Blackheath, London, S.E.3. Greenwich 1595.

FOR SALE
1/- per word

CLUBS. I have 3 fruit machines (sixpenny), and a pin-table, £30 each. -HIT 3546 (make money the easy way).

THE NEW ALL-STAR CLUB
9a Artillery Passage, E.1
Off Middlesex St., nr Liverpool St. 5th
BIS 3697 or 8415

Mon. & Thurs., 7.15 p.m., Min-skirt, Dancing and Hair Fashion Competition, Ladies Free Fri & Sat, 8 p.m. - 11.4 a.m. Sun., 6 p.m. - 11.4 a.m.

Thursday, November 24th
VIBRATORS

Friday, November 25th
OSSIE LAYNE
AND THE RED HOT BAND
Latest release "Come Back" - Dec. 16th

Saturday, November 26th
ERROL DIXON'S BAND

Sunday, November 27th
THE MORAL SET

Monday, November 28th
ULTRA MODERN

FORTHCOMING ATTRACTIONS:
Friday, December 9th
THE ORLONS U.S.A.

LEYTON BATHS
High Road, E.10 (near Bokers Arms)
SATURDAY, NOVEMBER 26th

THE ACTION
DOORS OPEN 7.30
Admission 6/-

WEDNESDAY

BLUESVILLE '66
MIKE RAVEN LIVE
(Opp. Manor House Underground)

FAMILY LOUGHBOROUGH

HIDDEN MANOR, Tonbridge, SPENCERS WASHBOARD KINGS.

IAN BIRD SEXTET
Modern Jazz Every Wednesday
Star Hotel, Broadgreen Croydon

NEW SEDALIA J.B.
Crown & Anchor, Cross Street, N.1.

FAN CLUBS
1/4d. per word

DAVE CLARK FIVE FAN CLUB
-a.s.e. to Maurcen, 235/241 Regent Street, London, W.1

KENNY BALL Appreciation Society. - S.a.e. to Miss Pat Saunders, 18 Castille Street, W.1.

KOOBAS fan club. S.a.e. to Pam and Isabel, 45 Knutsford Green, Moreton Wirral, Cheshire.

YARBIRDS (most blueswailing) Fan Club. S.a.e. to 72 Dean Street, W.1.

REHEARSAL ROOMS
1/4d. per word

LARGE REHEARSAL STUDIOS for Bands and Groups. - 19 Gerrard Street, W.1

REHEARSAL HALL, with piano available in N.W.2. Ample parking space. Refreshments obtainable. - Apply Secretary, Wordsworth 5821

STUDIO 51, 10 Gt. Newport St., W.C.2. Band rehearsal studio available. - TEM 2071.

HOTELS
1/4d. per word

STONEHALL HOUSE HOTEL (20 minutes West End). Rooms and breakfast from 18s. 6d. daily. Hot and cold; fully centrally heated and heaters all rooms. Lounge, TV and radio. AA and RAC licensed. -37 Westcombe Park Road, Blackheath, London, S.E.3. Greenwich 1595.

FOR SALE
1/- per word

CLUBS. I have 3 fruit machines (sixpenny), and a pin-table, £30 each. -HIT 3546 (make money the easy way).

FRIDAY cont.

OSTERLEY JAZZ CLUB, WILD BILL DAVISON, ALEX WELSH BAND.

SPONTANEOUS MUSIC ENSEMBLE, Little Theatre Club, St. Martin's Lane, W.C.2. Every Wednesday, Friday and Saturday.

STARTING GATE, Wood Green. **ADRIAN PATON** QUINTET plus Guests.

WEMBLEY CLASSIC, SOUTH-ERN STOMPERS' SIXTEENTH BIRTHDAY. Special Guests: **THE ALBERTS**, B.S. members and guests only, 8 to 11.30, Norfolk Arms, Llanover Road, by North Wembley Station (Bakerloo).

SATURDAY

FAMILY BIRMINGHAM
REFECTORY, Golders Green, Mee and The Others.

WOOD GREEN BRIAN GREEN

SUNDAY

AT THE JAZZHOUSE
Green Man Blackheath Hill
MIKE WESTBROOK BAND
Dec. 11 John Dankworth Quintet

BEXLEY, KENT, Black Prince Hotel, The Guy Darrell Syndicate.

BLUE MOON CLUB
CHURCH ROAD, HAYES MIDDX.
THIS SUNDAY
ZOOT & MONEY

COOKS, CHINGFORD
Royal Forest Hotel
BILL BRUMSKILL

COOKS FERRY INN, 11.30-3 p.m.
Freddy Randall Band. Guests.

ERIC SILK, -Thames Hotel, Hampton Court.

THURSDAY

CAUTION, CAUTION, French Horn, St. John's Hill, Clapham Junction.

FAMILY OLDHAM

KLOOKS KLEEK
Railway Hotel, West Hampstead

MIKE COTTON SOUND & LUCAS

RED LION, Colliers Wood, Mick Miller Quartet with Bamona Barron, London's Funkiest Chick Pianist! Musicians welcome!

REFECTORY, Golders Green, Thursday next, December 1st. All Star session. Jimmy Saldmore, Colin Smith, Johnny Richardson, Gerry Salisbury, Etc. etc.

FRIDAY

AT THE REFECTORY
GOLDERS GREEN
WYNDER K. FROG

BLUESVILLE '66
BLUESVILLE '66
JIMMY JAMES
AND THE
VAGABONDS
PLUS! PLUS!
"READY STEADY GO"
DANCERS
- SANDY SARJEANT
CASSANDRA MAHON
"THE MANOR HOUSE"
(Opp. Manor House Underground)

CROYDON JAZZ CLUB, Star Hotel, ALAN ELSDON.

ERIC SILK'S SOUTHERN JAZZ BAND, Southern Jazz Club, 24, Serpentine's Club Hall, Harvey Road, Leytonstone, next door to "Red Lion"

FAMILY SUNDERLAND

FRANCIS FRIDAY at the OVAL HOUSE (Opp. Surrey Tavern), Remington Oval, THE VOYD at 8.10

HIGHGATE VILLAGE, "GATEHOUSE" COLIN WILKINSON QUINTET, SANDY BROWN.

BLUESVILLE '66
AND HIS
BIG ROLL BAND!!
ST. THOMAS' HALL
Eastfield Road, Brentwood, Essex

FAMILY DON READ-MANCHESTER CENTRAL 5347

GEORGE HORDEN, KEN COLYER, inter Alton, Roger

"HIGHWAYMAN", Camberley, STAN TRACEY TRIO (Napper, Dougan), GARRICK TRIO (Green, Barnes).

KLOOKS KLEEK
JIMMY JAMES
AND THE
VAGABONDS

MIKE RAVEN
DISCOTHEQUE
SOUL RECORDS
FROM THE U.S.A.
RAILWAY HOTEL
HARROW WEALDSTONE

SOUND/LIGHT Workshop, Pink Floyd etc. Sigmatic, Powis Gardens, W.11

ST. ALBANS, Barn Cellar, Civic Centre, Alan Eldon.

WOOD GREEN
MIKE COTTON

WEDNESDAY

BLUESVILLE '66
MIKE RAVEN LIVE
"THE MANOR HOUSE"
(Opp. Manor House Underground)

FAMILY LOUGHBOROUGH

HIDDEN MANOR, Tonbridge, SPENCERS WASHBOARD KINGS.

IAN BIRD SEXTET
Modern Jazz Every Wednesday
Star Hotel, Broadgreen Croydon

NEW SEDALIA J.B.
Crown & Anchor, Cross Street, N.1.

FAN CLUBS
1/4d. per word

DAVE CLARK FIVE FAN CLUB
-a.s.e. to Maurcen, 235/241 Regent Street, London, W.1

KENNY BALL Appreciation Society. - S.a.e. to Miss Pat Saunders, 18 Castille Street, W.1.

KOOBAS fan club. S.a.e. to Pam and Isabel, 45 Knutsford Green, Moreton Wirral, Cheshire.

YARBIRDS (most blueswailing) Fan Club. S.a.e. to 72 Dean Street, W.1.

REHEARSAL ROOMS
1/4d. per word

LARGE REHEARSAL STUDIOS for Bands and Groups. - 19 Gerrard Street, W.1

REHEARSAL HALL, with piano available in N.W.2. Ample parking space. Refreshments obtainable. - Apply Secretary, Wordsworth 5821

STUDIO 51, 10 Gt. Newport St., W.C.2. Band rehearsal studio available. - TEM 2071.

HOTELS
1/4d. per word

STONEHALL HOUSE HOTEL (20 minutes West End). Rooms and breakfast from 18s. 6d. daily. Hot and cold; fully centrally heated and heaters all rooms. Lounge, TV and radio. AA and RAC licensed. -37 Westcombe Park Road, Blackheath, London, S.E.3. Greenwich 1595.

FOR SALE
1/- per word

CLUBS. I have 3 fruit machines (sixpenny), and a pin-table, £30 each. -HIT 3546 (make money the easy way).

THE NEW ALL-STAR CLUB
9a Artillery Passage, E.1
Off Middlesex St., nr Liverpool St. 5th
BIS 3697 or 8415

Mon. & Thurs., 7.15 p.m., Min-skirt, Dancing and Hair Fashion Competition, Ladies Free Fri & Sat, 8 p.m. - 11.4 a.m. Sun., 6 p.m. - 11.4 a.m.

Thursday, November 24th
VIBRATORS

Friday, November 25th
OSSIE LAYNE
AND THE RED HOT BAND
Latest release "Come Back" - Dec. 16th

Saturday, November 26th
ERROL DIXON'S BAND

Sunday, November 27th
THE MORAL SET

Monday, November 28th
ULTRA MODERN

FORTHCOMING ATTRACTIONS:
Friday, December 9th
THE ORLONS U.S.A.

LEYTON BATHS
High Road, E.10 (near Bokers Arms)
SATURDAY, NOVEMBER 26th

THE ACTION
DOORS OPEN 7.30
Admission 6/-

ronnie scott's club
NOW AT 47 FRITH STREET, W.1
GER 4752

NIGHTLY 8.30 p.m. - 3 a.m.
(Closed Sundays)

WINE AND DINE UNTIL 3 p.m.
and hear the world's finest jazz artists.

Closed for redecoration
Re-opening
This FRI., NOV. 25th
and presenting for
2 weeks only -

ANNIE ROSS
and
ALAN HAVEN
(organ)
TONY CROMBIE (drums)
and
THE TONY KINSEY QUINTET

Commencing December 12th

BEN WEBSTER
AND
BLOSSOM DEARIE

ronnie scott's club
39 Gerrard Street, W.1
GERARD 0217

OLD PLACE

Thursday, November 24th
PHIL SEAMAN QUINTET

Friday, November 25th
FAT JOHN FIVE
Saturday, November 26th
MIKE WESTROCK SEXTET
(JAM SESSION)
Sunday, November 27th
JOHNNY MARSH TRIO
(JAM SESSION)

Tuesday, November 29th
CHRIS MCGREGOR GROUP
Wednesday, November 30th
DANNY THOMPSON TRIO

Saturday, Nov. 26th, 12-7.30
ALL-NIGHTER BOB STUCKEY TRIO
Plus Best Record by PETER IND
Licensed bar and snacks
Members 5/-, Guests 7/6

THE CAVALIER
Adjoining THE PRINCE ALBERT
Golders Green Road, N.W.11
presents

JAZZ TETE A TETE
with
KENNY BAKER
plus
ALL STAR RHYTHM SECTION
WED., 30 NOV., 8 p.m.
Your Host: PETER BURMAN
Next Wed. DANNY MOSS QUARTET

THE PALM COURT HOTEL
RICHMOND

THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRANNAN
presents MODERN JAZZ
Every Friday, Saturday and Sunday

Friday, November 25th
HAROLD McNAIR

Saturday, November 26th
DICK MORRISSEY

Sunday, November 27th
BOBBY WELLS

THE ED FAULTLESS TRIO
presents MODERN JAZZ
EVERY WEDNESDAY
THE PHOENIX
Cavendish Square, W.1 MAY 1700
Wed. Nov. 30th, 8.15-11 p.m.
STAN TRACEY QUARTET
featuring BOBBY WELLS
Double Bar and Snacks
PETER IND
7.30-4.15 Licensed Bar and Dances

THE ED FAULTLESS TRIO
presents MODERN JAZZ
EVERY WEDNESDAY
THE PHOENIX
Cavendish Square, W.1 MAY 1700
Wed. Nov. 30th, 8.15-11 p.m.
STAN TRACEY QUARTET
featuring BOBBY WELLS
Double Bar and Snacks
PETER IND
7.30-4.15 Licensed Bar and Dances

BULL'S HEAD
BARNES BRIDGE PRO 5241

Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening

Friday, November 25th
TERRY SMITH

Saturday, November 26th
DICK MORRISSEY

Sunday, November 27th, Luncheon
HAROLD McNAIR

Sunday, November 27th, Evening
DANNY MOSS

Monday, November 28th
TONY COE-JOHN PICARD
with ROY BRIDIO TRIO

Tuesday, November 29th
DICK MORRISSEY QUARTET

Wednesday, November 30th
TUBBY HAYES QUARTET

Thursday, December 1st
DICK MORRISSEY QUARTET

STARLITE

ALLENDALE ROAD, GREENFORD • FULLY LICENSED BARS • CAR PARK
2 MIN. SUBURBY TOWN PICCADILLY LINE TUBE WEM 9Y44
MODERN LOW LIGHTING KNOCKOUT ATMOSPHERE

FRIDAY NOV. 25th **MINDBENDERS**

SAT. NOV. 26th **BIG L RAVE NIGHT** TWO TOP GROUPS

SUN. NOV. 27th **BIRDS! BIRDS!**

Coming soon - CREAM - DRIFTERS - CLIFF BENNETT - ZOOT MONEY

GOLDEN STAR CLUB

45 Westbourne Road, N.7
(off McKean Road), NOS 1908

FRI. NOV. 25th **BIG "G's"**

SATURDAY, NOV. 26th, TOP SHOW
THE DEEP and the ROCKIN' LOVERS

FRIDAY, DEC. 2nd
THE DYNACORDS
MARTINIENS BAND

SATURDAY, DEC. 3rd
OSSIE LAYNE and
THE RED HOT BAND
New record release on Dec. 16th
MRB 5046

KLEPTOMANIA
10 KINGLY STREET, W.1
just by Canary Street
THE EMPIRE'S WILDEST BOUTIQUE

CALIFORNIA BALLROOM
Whipsnade Road, Dunstable 62654

EVERY THURSDAY
AT
THE ZEBRA CLUB
GREEK STREET, W.1
THE EXCITING
RHYTHM & SOUL GROUP
8 p.m. - 3 a.m. Licensed

PSYCHEDELPHIA
VS
IAN SMITH

ROUNDHOUSE, DECEMBER 3
10 p.m. to 10 p.m. Tickets from
Indians, Rossmores, Battersley, and Colletts

PINK FLOYD!
FREAK - OUT!

MARQUEE

90 Wardour Street London W.1

Monday, November 28th (7.30-11.0)

ALAN DOWN SET
★ 5YN
Tuesday, November 29th (7.30-11.0)

★ THE RETURN OF
MANFRED MANN

★ THE LONGBOATMEN
(from Sweden)
Wednesday, Nov. 30th (7.30-11.0)

★ FOLK NIGHT
★ ALEX CAMPBELL
WITH HIS FRIENDS FROM ESSEX
THE FREE KIND,
GEOFF HOLLOWAY

Thursday, November 24th (7.30-11.0)

★ THE MOVE
★ ROSCOE BROWN COMBO
Friday, November 25th (7.30-11.0)

★ SANDS
★ SUMMER SET
Saturday, November 26th (2.30-5.30)

★ THE SATURDAY SHOW
Top of the Pops, both live and on disc
introduced by guest D.J. and
featuring star personalities.
Saturday, November 26th (8.0-11.30)

★ THE HERD
★ THE ULTIMATE
Sunday, November 27th (7.30-11.0)

★ THE BIG BAND SCENE '66
★ THE LONDON YOUTH
★ JAZZ ORCHESTRA
★ BARRIE FORGE BIG BAND
★ PAT EVANS BIG BAND

The MARQUEE at the
BOGNOR REGIS

SHORELINE

THE ARTWOODS
THE RACE

Saturday, November 26th
8 p.m. - 12 MIGHT

Coffee Bar open all night

Admission: Members 7/6
Coffee Bar open every Wednesday, Friday, Saturday and Sunday

THE RAM JAM CLUB
390 BRIXTON RD., LONDON, S.W.9 Tel. RED 3295

NON-MEMBERS' PRICE INCLUDES 1 YEAR'S MEMBERSHIP

THURS. NOV. 24th
7.30-11 p.m.

THE ACTION

FRIDAY, NOV. 25th
7.30-11 p.m.

GENO WASHINGTON & RAMJAM BAND

SATURDAY, NOV. 26th
7.30-11.30 p.m.

SHOTGUN EXPRESS

SUNDAY, NOV. 27th
3-6 p.m.

RAMJAM "HOT100"

SUNDAY, NOV. 27th
7.30-11 p.m.

AMBOY DUKES

TUESDAY, NOV. 29th
7.30-11 p.m.

JULIAN COVEY & MACHINE

OPEN EVERY NIGHT
WHISKY A' GO GO

PRESENTS

THURS., NOV. 24th **THE ORIGINAL COASTERS**

MON., NOV. 28th Direct from the Whisky A' Go Go
SUBTERRANEANS WITH NEPTHEE

TUES., NOV. 29th **MALCOLM MAGARON & THE BLUESHEALERS**

33 - 37 WARDOUR STREET, W.1 GER 7676

STARLITE

ALLENDALE ROAD, GREENFORD • FULLY LICENSED BARS • CAR PARK
2 MIN. SUBURBY TOWN PICCADILLY LINE TUBE WEM 9Y44
MODERN LOW LIGHTING KNOCKOUT ATMOSPHERE

FRIDAY NOV. 25th **MINDBENDERS**

SAT. NOV. 26th **BIG L RAVE NIGHT** TWO TOP GROUPS

SUN. NOV. 27th **BIRDS! BIRDS!**

Coming soon - CREAM - DRIFTERS - CLIFF BENNETT - ZOOT MONEY

STARLITE

ALLENDALE ROAD, GREENFORD • FULLY LICENSED BARS • CAR PARK
2 MIN. SUBURBY TOWN PICCADILLY LINE TUBE WEM 9Y44
MODERN LOW LIGHTING KNOCKOUT ATMOSPHERE

FRIDAY NOV. 25th **MINDBENDERS**

SAT. NOV. 26th **BIG L RAVE NIGHT** TWO TOP GROUPS

SUN. NOV. 27th **BIRDS! BIRDS!**

Coming soon - CREAM - DRIFTERS - CLIFF BENNETT - ZOOT MONEY

GOLDEN STAR CLUB

45 Westbourne Road, N.7
(off McKean Road), NOS 1908

FRI. NOV. 25th **BIG "G's"**

SATURDAY, NOV. 26th, TOP SHOW
THE DEEP and the ROCKIN' LOVERS

FRIDAY, DEC. 2nd
THE DYNACORDS
MARTINIENS BAND

SATURDAY, DEC. 3rd
OSSIE LAYNE and
THE RED HOT BAND
New record release on Dec. 16th
MRB 5046

KLEPTOMANIA
10 KINGLY STREET, W.1
just by Canary Street
THE EMPIRE'S WILDEST BOUTIQUE

Lewington
164 Shaftesbury Avenue, W.2
Phone: COVEN 5044

ALTO SAXOPHONES
COURTOS, brand new
CONN Contemporary, intermediate

TENOR SAXOPHONES
COURTOS, brand new
CLASSIC DE LUZE, brand new

LAWTON SAXOPHONES
TENOR
BARITONE

CLARINET
SELMER, Full Boehm, recommissioned

FLUTES
KREUL, Split E mechanism
GEMENHART, open holes

TRUMPETS
CONN 40, in new
CONN SUPER 30, recommissioned

SITUATIONS VACANT
1/4d. per word
ASSISTANT REQUIRED FOR "FOLK SHOP"

BECKENHAM BALLOONS
REQUIRE LIVE YOUNG MC FOR SATURDAY EVENING BAND

BECKENHAM BALLOONS
REQUIRE TEACHERS OF DANCING FOR SATURDAY EVENINGS

DANCERS WANTED
BECKENHAM BALLOONS

HAWAIIAN GROUP
well-paid dates in bank, seeks attractive dancer-singer

O. G. A. M. SALESMAN AND DEMONSTRATOR
well-known organ distributor

SALES STAFF
for popular records department, experience of selling records essential

SITUATIONS WANTED
1/4d. per word
GROUP in need of good manager with contacts

JAZZ ENTHUSIAST
seeks position with Record Shop Company

MUSICIANS
IS MANFRED MANN AN IDIOT?

If forming an organisation which offers musicians independent, impartial and confidential advice together with professional advice on such matters as tax, insurance and investments. The answer is yes.

The organisation is known as C.A.P. which stands for CO-OPERATIVE ARTISTS' PLAN.

C.A.P. has been formed together with other musicians, lawyers and accountants to advise on all these matters and help solve the business problems of its members.

C.A.P. also provides other advantages to its members of money-saving rates - demo-discs, hotels, and travelling, photography, clothing, vehicle purchase or hiring, etc.

For full details of this PLAN, send the coupon to (MM) C.A.P. 6 VIGO STREET, LONDON, W.1 or phone them at REG 8561

NAME
ADDRESS

CLUB PREMISES
Attractive Club Premises For Hire
Spacious and Licensed

PUBLIC NOTICES
1/4d. per word
EMPLOYMENT AGENCY

L. Bida Jackson intend to apply for a licence to carry on an Employment Agency for Theatrical and Variety Artists and Musicians in dance bands at 35 Seaford Road, London, N.11. Such agency to be known as the Norman Jackson Agency, A.L. REC-TIONS and the grounds therefor must be submitted in writing to The Town Clerk, Enfield, Middx, within seven days from the date of publication of this advertisement.

EMPLOYMENT AGENCY
TERRY C. ELLIS LTD intend to apply to the London Borough of Lambeth for a licence to carry on an Employment Agency for persons in the entertainment industry. A.L. REC-TIONS and the grounds therefor must be submitted in writing to The Town Clerk, Lambeth, Town Hall, Rixton Hill, S.W.2, within 14 days from the date of publication of this advertisement.

INTERPOP PUBLICITY INTERNATIONAL Limited intend to apply to the Westminster City Council for a licence to carry on an Employment Agency for persons in the entertainment industry. A.L. REC-TIONS and the grounds therefor must be submitted in writing to The Town Clerk, Lambeth, Town Hall, Rixton Hill, S.W.2, within 14 days from the date of publication of this advertisement.

FORDE SANDS (Entertainments) Ltd intend to apply to the London Borough of Harnet for a licence to carry on an Employment Agency for persons in the entertainment industry. A.L. REC-TIONS and the grounds therefor must be submitted in writing to The Public Control Officer, Weights and Measures Office, 560 Seven Sisters Road, South Tottenham, N.15, within 7 days of publication of this advertisement.

ACKNOWLEDGED as the best IVOR MAIRANTS' POSTAL COURSES FOR PLECTRUM and FINGER-STYLE GUITAR. Largest selection of guitars in the world. Particulars: IVOR MAIRANTS' MUSICIAN LTD., 56 Rathbone Place, London, W.1. Write Box 5624.

MUSICIANS who need exchange for U.S.A. - Write Box 5624.

Classified Advertisement Department
"MELODY MAKER", 161-166 Fleet Street, London, E.C.4
Enquiries: FLEET ST 5011, Ext. 334

ALL TRADERS' ANNOUNCEMENTS 1/4d. PER WORD
Refer for private advertisements are listed below each heading. All words (after first two) in BLACK CAPITALS, 1d. per word extra. Box Numbers: Please allow Two Extra Words. Plus 1/- Service Fee.

PRESS STATES. Every effort will be made to include classified advertisements received after 10 a.m. on the Friday previous to week of publication.

MUSICIANS WANTED 1/- per word
A BASS GUITARIST WANTED for group of four. Must be keen and ambitious. - PHINE WAX 4216 (Le9).

ABILITY to sing or play bass guitar. Enthusiasm as good as experience. 18-22 aged, Londoners, cash in new. Girls too! - Box 5671.

ALL STRINGS required by REME Orchestra. Vacancies also for clarinet and bass players. Other instruments considered. Remittance station. Box 5699. - Apply Director of Music, REME Staff Band, Arbroath, Reading, Berks.

ALTO, LEAD, good reader, experienced, good salary. Bobby Perkins, Gay Tower, Ballroom, Birmingham, 49. - Nottingham 323993.

BARITONE, tenor, trumpet for US Star Band singer. - STR 1710 after 6 p.m.

BASSIST. String or guitar. American bases. Continent. Reliable work. Box 5699. Please state age, music preferred. - Box 5678.

BASS required, to complete gig quartette. Must rehearse. - Box 5684.

BLUES BAND needs bass guitarist urgently. - ENF 5586.

DRUMMER, good reader, experienced big band, good salary. - Bobby Johnson, Gay Tower Ballroom, Birmingham.

DRUMMER / VOCALS, young, exp. must read. - Box 5699. - Experienced pianist required for exclusive Nottingham restaurant. Phone Nottingham 54674 for details.

GOOD ORGANIST for well-known semi-pro group. Second year. - Box 5699. - 2324 after 6.30 p.m.

GRANDIOR GUARDS BAND now has vacancies for Solo Cornet, Alto Sax, Trumpet, Trombone, Director of Music, Grenadier Guards, Birdcage Walk, London, S.W.1.

GUITARIST, ORGANISTS, Sax, B&B, Tromba. - KEL 5858, Adm. 4.30 p.m. to 7.30.

JAZZBAND requires Hines style pianist and banjo player, prof. d/guitar. South London. Excellent prospects. - Ring Dorling 3557.

LEAD GUITARIST and organist wanted for brass line up (work waiting). - Box 5699.

LONDON FIRE BRIGADE BAND requires instrumentalists. Must be able to play. - Box 5699. - 18-21 to 35 for ex-regular members of the Forces. Good physical conditions. - Apply Band Secretary, London Fire Brigade, Albert Embankment, S.E.1.

MAINSTREAMERS - piano, bass, drums, front line to join rehearsed group. Enthusiasm to rehearse essential. - Box 5699.

MUSICIANS required to register for ships. - Sydney Lipton, MAY 924.

ORGANIST required, lounge, country and Western, pop, standards. 12 weekly. - Chiswick 3340 after 6.30 p.m.

PIANIST and trumpet, young, for new Top Rank Swans, December 13. - Ronnie Keene, Top Rank, Cardiff.

PIANIST EXPERIENCED, versatile, doubling an advantage. Seaside, commuting. - Box 5648. - JERRY D'ORAM, reader for club, North-East, 10th Dec. 5. - Ring Tony Faulkner, 222, 24 p.m.

PIANISTS ORGANISTS ACCORDIONISTS BASSIST AND DRUMMER TRAINING TROUPE LOUNGE WORK. LONDON AREA - BANDWAGON, GPO 5666.

PIANISTS FOR SOUTH LONDON week-end lounge work. Top rates. - Claymans' BIS 521. (Day).

PIANISTS, START WORK THIS COMING WEEKEND. Wide choice of lounge work. Top rates. All areas. New increased rates. - Claymans' Bishopsgate 5531 (day).

PIANIST / VOCALS, young, good reader / busker, 8 nights. West End. Start immediately. - WEM 9018.

PIANO, BASS, drums, for dance. Bromley (Kent), Debbans 5420. - Phone 31, Albany 5420.

RECORDING STUDIO intending to form all-in-one group, require sax player, organ, bass, drums, guitarist and drummer. - Tel Box 5699.

REQUIRED IMMEDIATELY, experienced alto or tenor sax for modern style quiet working US clubs, Germany, read and busk. No characters. - Box 5664.

ROYAL SIGNAL BAND has immediate vacancies for two experienced Tenor Sax players preferably doubling on Clarinet. Please apply Director of Music, Royal Signals Band, Catterick Camp, York.

SAVOY BROWN'S Blues Band require pianist. Old Spain call. - Box 5699.

STAFF BAND of the CORPS OF ROYAL ENGINEERS have vacant FLUTE, FRENCH HORN and PRINCIPAL EUPHONIUM. Flute and horn to be prepared for orchestral work both light and symphonic. Applications to Director of Music, R.E. Band, Southdown Camp, Colchester, Essex.

TRUMPET for Trad Band - MAI 2000.

PERSONAL
1/4d. per word
A LETTER A DAY KEEPS THE BLUES AWAY! Make new interesting friends through the LET-TERBOX CLUB. See page 11. LET-TERBOX CLUB, P.O. Box 401, London, W.1.

EUROPEAN FRIENDSHIP SOCIETY, Burnley. Penfries any age. All countries. Send a.c.p. for details.

FRENCH penfriends, all ages. From 12-21, send S.a.p. for free details. - French Club, French Club, Burnley.

ROMANCE OR PENFRIENDS, England / abroad. Thousands of members. Details, World Friendship Enterprises, 13 Merton, Amhurst Park, N.16.

UNDER 21? Penpals anywhere. Details free. - Penpals Club, Falcon House, Burnley.

UNIQUE AND UNUSUAL Penfriendship Members' message, stamped envelope to Bureau Britannica, (MM) 13, Spycamore Grove, Rugby, Warwickshire.

BANDS
1/- per word
A ABLE accomplished band available. - Box 5699.

A BAND for all occasions. - SYD 7475.

A BAND of any type, any occasion. - Box 5699.

ABOUT 100 top groups and dance bands immediately available. Travel anywhere. Reasonable prices. - Box 5699.

ANY SIZE BANDS AND GROUP AVAILABLE FOR EVERY OCCASION. - ACO 7524.

ANYTIME BEAT GROUPS. - Box 5699.

ANYWHERE. Dance bands for Ballrooms etc. - Rodney 9987.

A COMPLETE selection of modern bands available for private parties, etc. Send for free copy of MUSIC OF TODAY. - Box 5164.

A SMOOTH but exciting band, completely reliable which plays for successful private and social functions. - Box 5699.

ATTENTION! SPORTS CLUBS. Callenches - Jazz at your Christmas or New Year Dance. - The Brown Band, Victoria 6225.

AUSTRIAN BAPTISTE and his Trio. - Box 5699.

At Smooth Quartet. Just finished. - Box 5699.

AAAAM Confused? Call VANDERBILT. - Box 5699.

BAND PROFESSIONAL musicians. - Box 5699.

BANSHEES, touring Persia during February, have few vacant dates before tour. - Ring A. S. Muter, RB1 5300.

BOB BARTER ORCHESTRA, with Julie Stevens. - Box 5699.

BOBBY KING and the Sabres. - Box 5699.

CLIFF CORBETT band and vocal group. - Box 5699.

DEN ALLAN SET. TERMINUS 2143.

DUNROSAUR, versatile, quartet. - WOO 0652.

FROGSLAND JAZZBAND. Working in London and vicinity. - Box 5699.

FUNCTIONS large / small, anywhere. - Monty Frank 01-658-0450.

HOWARD BAKER Bands. Callenches, anywhere. - 49 Glenwood Gardens, Tel. 4843.

JOHNNY PENN TRIO, seeks residence. London. Welwyn Garden City.

JUNCTION JAZZBAND. - MAT 2095.

BARGAINS
of
STILES

MUSICAL INSTRUMENTS LTD
AMPLIFIERS
Vox A.55 Super Twin, with stand. 211a

Vox A.20 Super Twin, with top cover. 265

Vox A.150 with Amp. Topline only. 110

Vox A.20 with Amp. Section only. 125

Vox A.150 with Amp. Section only. 125

Vox A.150 Twin. 121

Vox Power Amp. Rehearsal. 121

TELEVISION Audio 50. 121

TELEVISION Audio 70. 121

TELEVISION Audio 100. 121

W.M. Radio Valve Amplifier. 121

W.M. Radio Valve Amplifier. 121

GUINNESS. MARSHALL STOCKISTS. 121

HEY READERS! DID YOU KNOW YOU ALL HAVE TINY MINDS?

DO YOU know the funniest thing about your Mailbag page? That all your tiny-minded readers can take pop and jazz so seriously! When I picked up a copy of the Melody Maker on the train and read the letters I couldn't believe my eyes.—JOHN BRITAIN, COLCHESTER.

NO MENTION?

FOR some time we have been following Geno Washington and the Ram Jam Band around the country. It does not surprise me he gets capacity audiences. But there has been no real mention of him in the record papers.—D. S. YARDLEY, Harpenden, Herts.

● MM has featured the group frequently.

WISE UP!

WISE up, Yardbirds. You were the best blues group in the country, now sacrificed to commercialism. Okay, stay in America and return when you have learnt some humility, or when you need some bread. Long live Clapton and the Cream! —CHRIS HILL, South Ockendon, Essex.

QUESTIONS OF BOREDOM

MIKE HUGG of the Manfred Mann group said he finds himself bored by some groups that appear between American acts at Ronnie Scott's club. He says he would have loved to have seen Roland Kirk backed by young players like Johnny Heisman and Jack Bruce. As for his being bored, it is impossible to please everybody. For instance, I find myself asphyxiatingly bored by the Manfred Mann group. Furthermore, I doubt if Johnny Heisman, at present with Graham Bond, or Jack Bruce, who is now with the Cream, would be prepared to leave their very lucrative jobs to play a jazz club for the sort of money we can pay. Would Mike Hugg give up his present financial status to play in a jazz club?—PETE KING, Ronnie Scott Club, London W1.

HILTON'S VIEW

SO June Carter thinks psychedelic music started in Wales. She should understand that psychedelic means "mind expanding". Expanding the mind into another conscious awareness gives ecstatic revelations. For thousands of years certain religions have used chants and rhythmic patterns to produce this enlightened state. So psychedelic music started in the mind.—HILTON VALENTINE, London W1.



The Beatles—why shouldn't they take it easy?

BEATLES NONSENSE!

FOR heaven's sake leave the Beatles alone. To say that they have a duty to their fans to tour and be mauled about is one of the biggest pieces of arrant nonsense I have ever heard.

The only obligation they have to anyone is to give value for money when they decide to perform—whether live, on record or on TV. And no one can accuse them of not doing that. I don't blame them for taking it easy—they must get so sick of the adolescent pop scene. And, while I'm writing, the Beach Boys are merely a reasonable group who are nowhere compared with the Beatles.—JAMES TUFTON, LONDON, E.C.4.

● OUCH!

STAYED home especially to see the Cream on Ready, Steady Go! All they dished up were three clots! —TONY HARDMAN, Manchester.

● POOR DUSTY

POOR Dusty Springfield. She'd waited so long for her opening night at Basin Street East, only to have it half ruined by some of America's "big stars". These people make me sick. I'd like to give the lot of them a hefty kick.—CAROLE COOKE, Bolton, Lancs.

● STINKS

SO Buddy Rich is one of the greats! In my opinion he stinks if he is an example of American show business. And American show business stinks after their treatment of Dusty Springfield at her New York cabaret opening.—MISS ELSIE THOMPSON, Basingstoke, Hants.

● MAGIC

THE POP 50 contains little magic, but even that was crushed by the Top Of The Pops Orchestra recently. "Reach Out I'll Be There" had all its majesty destroyed by the Four Tops' backing.

Bobby Darin's "Carpenter" lost its simplicity, as the orchestra smashed away regardless, while Eric Burdon encountered a soggy backing which seemed to mock his efforts to bring his song to life. For God's sake, bring back miming.—JOHN SYMONS, Weymouth, Dorset.

● HECKLED

WHAT a disappointment Stan Getz was at London's New Victoria. His remarks, intro-



DUSTY: waited

GETZ: disappointed

● LO-FI

AS A PUBLIC service I offer £5 for the amplification gear at the New Victoria, London. If the offer is accepted (and it's a generous one), I will throw the lot in the Thames and so save future audiences the frustrations we suffered at the Stan Getz/Astrud Gilberto lo-fi debacle.—BARRY FOX, Hampstead NW3.

● YAH-BOO

I WOULD like to utter a cry of yah-boo to all those anti-social inverted freak-out rockers who consistently divorce the sounds of pure pop and roll from the immediate creativity of soul'n'boogie live rhythms in the polytonal context of pre-1947 rum and Coke tango beats. Is there no individuality left?

Or must the pop-happening, psychedelic-mainstream of surf'n'raga be haunted continually by the ghosts of past giants, such as the Drifters, Purell, Love, Jerry Lee Lewis, Sandy Nelson and Preston Epps the rock and roll bongie player? —GEORGE SHAW, London W1.

● Cor! A psychedelic letter!

NEXT WEEK

POP

Beach Boy

Al Jardine

in the

Pop

Think-In

JAZZ

Wild Bill Davison

Jazz at the Phil

NEXT WEEK

TILES THIS WEEK AT TILES!
79-89 OXFORD ST.

Thursday Nov. 24th 7.30-11.30 Main 3/-, Guests 7/6	THE QUIET FIVE LITTLE JOE SET
Friday Nov. 25th 7.30-12.00 Main 3/-, Guests 10/-	ZOOT MONEY & The Big Roll Band THE SITUATION THE CLEM DALTON SHOW
Saturday Nov. 26th All Night 7.30-11.30 Main 3/-, Guests 10/-	All Night Session THE GOOD TIME BAND FELDERS ORIOLES THE ENSEMBLE Plus D.J.s CLEM DALTON & MIKE QUINN
Sunday Nov. 27th 7.30-11.30 Main 3/-, Guests 7/6	THE KNACK Plus D.J.s CLEM DALTON & MIKE QUINN
Monday Nov. 28th 7.30-11.30 Main 3/6, Guests 4/6	MIKE QUINN PARTY Prizes! Competitions! Guest Artists! Plus IAN (SAMMY) SAMWELL
Tuesday Nov. 29th 7.30-11.30 Main 3/6, Guests 4/6	Radio Luxembourg's "READY, STEADY, RADIO!" THE U.K.'S TOP LIVE RADIO SHOW with TOP STARS AND D.J.s
Wednesday Nov. 30th 7.30-11.30 Main 3/6, Guests 4/6	THE CLEM DALTON SHOW Prizes! Competitions! Guest Artists! with JEFF DEXTER Plus Live! FLEUR DE LYS

**RADIO LUXEMBOURG'S
208 LUNCHTIME
DISC PARTY 208**
HOSTED BY CLEM DALTON
Daily 12noon to 2.30pm; Admission: 1-shilling.
ENTER BY 79 OXFORD ST.

**SHOP TILL LATE
EVERY NIGHT
IN TILES STREET**

Harold Davison presents Norman Granz' "JAZZ AT THE PHILHARMONIC" FEATURING

DIZZY GILLESPIE	• JAMES MOODY
CLARK TERRY	• COLEMAN HAWKINS
TEDDY WILSON	• LOUIS BELLSON
BENNY CARTER	• ZOOT SIMS
T-BONE WALKER	• BOB CRANSHAW

**THIS SATURDAY, 26 NOVEMBER
ROYAL FESTIVAL HALL**
6.15 only, 17/6 & 22/6 seats left
9.0, SOLD OUT

**MONDAY, 28 NOVEMBER
BIRMINGHAM TOWN HALL**
6.30 & 8.45 p.m. SHOWS

**WEDNESDAY, 30 NOVEMBER
CROYDON FAIRFIELD HALL**
6.45 & 9.0 p.m. SHOWS

**SATURDAY, 3 DECEMBER
MANCHESTER FREE TRADE HALL**
6.15 & 8.45 p.m. SHOWS

TICKETS AVAILABLE FROM ALL USUAL BOX OFFICES AND TICKET AGENCIES

A SELECTION OF SONGS FOR
CHORD ORGAN
Containing—AVALON — YOUNG AND HEALTHY — TIPTOE — I WONDER WHO'S KISSING — CALIFORNIA — TELL ME WHY — TELL STRONG ALONG — MA, etc.
Price 5/- 5/6 by post

FROM YOUR DEALER OR **FELDMANS** 64 DEAN ST. LONDON, W.1