

**MONKEES: THIS WEEK**  
*Davy Jones tells all in the Pop Think-In*

**MONKEES: NEXT WEEK**  
*fantastic 4-page words and pictures extra!*

# STEVIE-SPENCE SPLIT UP

**Winwood drops out after Hollies tour**

BY CHRIS WELCH

**S**TEVIE WINWOOD is to quit the Spencer Davis group. After three years of rumours, Winwood's inevitable departure time has come, and British fans will see Spencer and Steve together for the last time on their tour with the Hollies from March 11 to April 2.



WINWOOD

He will be very involved in writing and will write songs for films.

"Spencer will be getting replacements and the group will swell to a five piece as it is impossible to replace Stevie with less.

"Stevie wants to go away and start his own scene. It's a completely amicable split and both will go in different directions."

## RETIRE

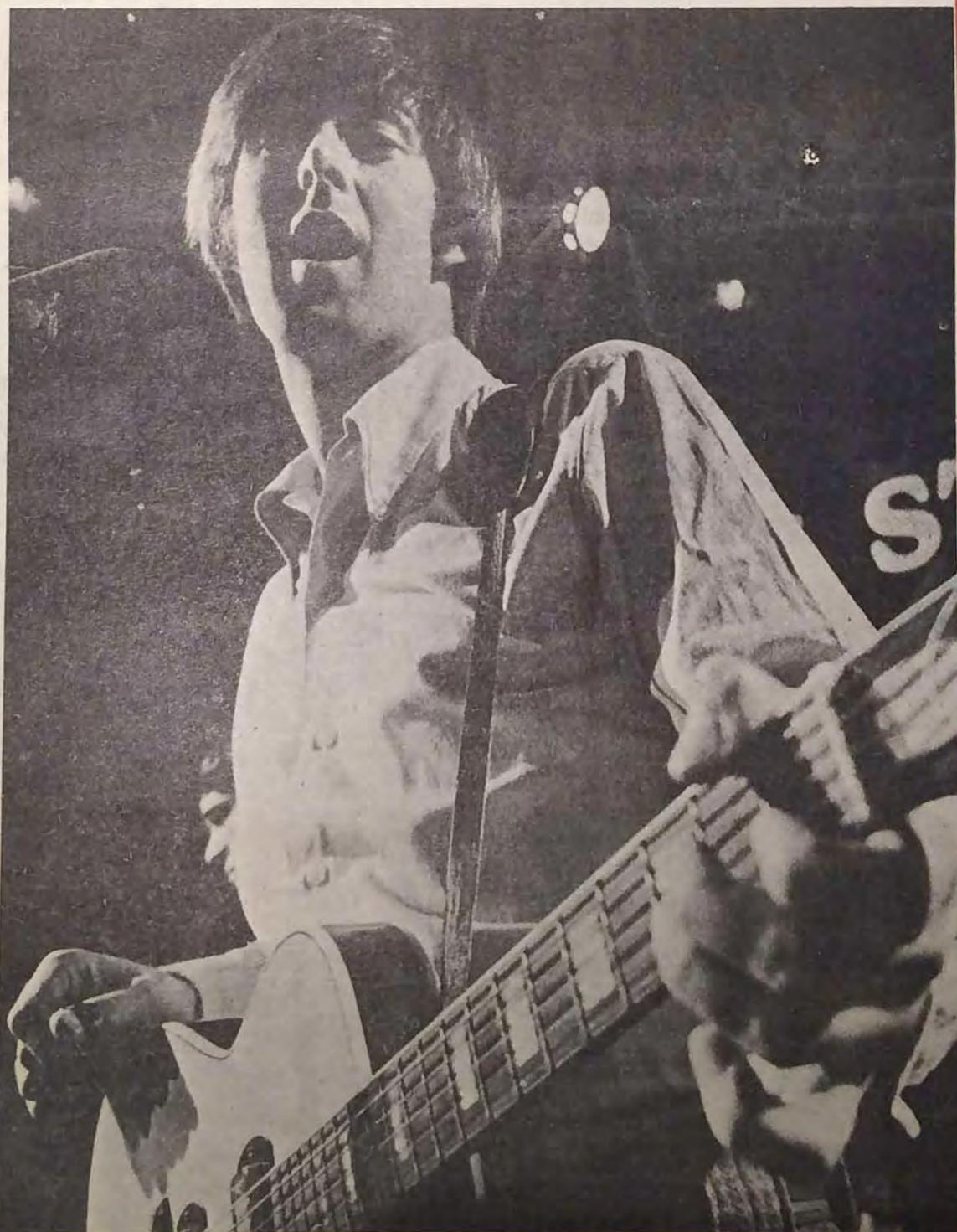
Spencer will tour America, Scandinavia and Hungary without Steve. Drummer Peter York will stay with Spencer while Steve's brother Muff Winwood (bass) is expected to leave and retire from the pop business.

After Steve's "retirement" period in which he will re-think his music, he will form a group and musicians expected to join him include Jim Capaldi (drums) of the Deep Feeling, Dave Mason (guitar), and Chris Wood (flute). The group will be called the Traffic.

## 'WHY I QUIT'

EXCLUSIVE INTERVIEW

CENTRE PAGES



Spencer Davis will replace Stevie Winwood with two new group members



## BEATLES back at the top

**T**HE Beatles released Engelbert Humperdinck from tenancy of the top of the MM's Pop 50 with their double hit "Strawberry Fields Forever" and "Penny Lane".

The group are working on their new album—a follow-up to their "Revolver" hit LP. Their A & R man George Martin told the MM: "We are working every night on the album from seven o'clock until two in the morning. It's even more way out than 'Revolver'."

The LP, which is half completed, will not be released before April.

See "Four Men Behind Today's Hit Sounds", Page nine.

£1,000 CONTEST

**YOU CAN WIN A CAR**

SEE PAGE 4

21

# MELODY POP 50 MAKER

- 1 (3) PENNY LANE/STRAWBERRY FIELDS FOREVER  
Beatles, Parlophone
- 2 (1) RELEASE ME  
Engelbert Humperdinck, Decca
- 3 (2) THIS IS MY SONG  
Petula Clark, Pye
- 4 (10) ON A CAROUSEL  
Hollies, Parlophone
- 5 (5) HERE COMES MY BABY  
Tremeloes, CBS
- 6 (9) SNOOPY VS. THE RED BARON ...  
Royal Guardsmen, Stateside
- 7 (6) MELLOW YELLOW  
Donovan, Pye
- 8 (12) EDELWEISS  
Vince Hill, Columbia
- 9 (18) DETROIT CITY  
Tom Jones, Decca
- 10 (4) I'M A BELIEVER  
Monkees, RCA
- 11 (11) PEEK-A-BOO  
New Vaudeville Band, Fontana
- 12 (20) THERE'S A KIND OF HUSH  
Herman's Hermits, Columbia
- 13 (8) LET'S SPEND THE NIGHT TOGETHER ...  
Rolling Stones, Decca
- 14 (14) IT TAKES TWO  
Marvin Gaye and Kim Weston, Tamla Motown
- 15 (28) GEORGY GIRL  
Seekers, Columbia
- 16 (17) I WON'T COME IN WHILE HE'S THERE  
Jim Reeves, RCA
- 17 (7) MATTHEW AND SON  
Cat Stevens, Deram
- 18 (15) SUGAR TOWN  
Nancy Sinatra, Reprise
- 19 (13) I'VE BEEN A BAD BAD BOY  
Paul Jones, HMV
- 20 (25) GIVE IT TO ME  
Troggs, Page One
- 21 (30) SINGLE GIRL  
Sandy Posey, MGM
- 22 (16) I'M A MAN  
Spencer Davis, Fontana
- 23 (27) I'VE PASSED THIS WAY BEFORE  
Jimmy Ruffin, Tamla Motown
- 24 (22) LET ME CRY ON YOUR SHOULDER ...  
Ken Dodd, Columbia
- 25 (39) THIS IS MY SONG  
Harry Secombe, Philips
- 26 (24) STAY WITH ME BABY  
Walker Brothers, Philips
- 27 (38) I'LL TRY ANYTHING  
Dusty Springfield, Philips
- 28 (32) THE BEAT GOES ON  
Sonny and Cher, Atlantic
- 29 (21) HEY JOE  
Jimi Hendrix, Polydor
- 30 (19) NIGHT OF FEAR  
The Move, Deram
- 31 (23) GREEN GREEN GRASS OF HOME  
Tom Jones, Decca
- 32 (47) IN THE COLD LIGHT OF DAY  
Gene Pitney, Stateside
- 33 (26) LAST TRAIN TO CLARKSVILLE  
Monkees, RCA
- 34 (29) INDESCRIBABLY BLUE  
Elvis Presley, RCA
- 35 (48) AL CAPONE  
Prince Buster, Blue Beat
- 36 (44) MEMORIES ARE MADE OF THIS  
Val Doonican, Decca
- 37 (31) 98.6  
Keith, Mercury
- 38 (—) KEEP IT OUT OF SIGHT  
Paul and Barry Ryan, Decca
- 39 (—) LOVE IS HERE AND NOW YOU'RE GONE  
Supremes, Tamla Motown
- 40 (35) YOU ONLY YOU  
Rita Pavone, RCA
- 41 (40) RUN TO THE DOOR  
Clinton Ford, Piccadilly
- 42 (37) MICHAEL  
Geno Washington, Piccadilly
- 43 (—) THEN YOU CAN TELL ME GOODBYE  
Casinos, President
- 44 (45) WORDS OF LOVE  
Mama's and Papa's, RCA
- 45 (—) TRAFALGAR SQUARE  
Good Time Losers, Fontana
- 46 (34) PAMELA PAMELA  
Wayne Fontana, Fontana
- 47 (—) SO GOOD  
Roy Orbison, London
- 48 (42) HAPPY JACK  
The Who, Reaction
- 49 (—) BABY COME CLOSER  
Loot, Page One
- 50 (33) STANDING IN THE SHADOWS OF LOVE  
Four Tops, Tamla Motown

© LONGACRE PRESS LTD., 1967

## POP FIFTY PUBLISHERS

1 Northern Songs; 2 Palace; 3 Leeds; 4 Grolto; 5 Angusa; 6 Fuller/Sampill/Windang; 7 Donovon; 8 Williamson; 9 Southern; 10 Screen Gems; 11 Metro; 12 Francis Day and Hunter; 13 Mirage; 14 Carlin; 15 Springfield; 16 Metric; 17 Cat Music; 18 Criterion/Lorna; 19 Leeds; 20 Dick James; 21 Mecolico; 22 Island; 23 Carlin; 24 Dominion; 25 Leeds; 26 Essex; 27

Raintree; 28 Carlin; 29 Yameta; 30 Essex; 31 Burlington; 32 Helios; 33 Screen Gems; 34 Carlin; 35 Melodic; 36 Campbell Connelly; 37 Screen Gems; 38 Cat Music; 39 Carlin; 40 Chappell/BEM; 41 Carlin; 42 Jewel; 43 Hour-Rose; 44 Dick James; 45 Southern; 46 Hournew; 47 Carlin-Rose; 48 Fabulous; 49 Dick James; 50 Carlin.

## TOP TEN LPs

- As listed by "Billboard"
- 1 (3) RUBY TUESDAY Rolling Stones, London
  - 2 (2) LOVE IS HERE AND NOW YOU'RE GONE  
Supremes, Motown
  - 3 (11) KIND OF A DRAG Buckingham, U.S.A.
  - 4 (10) BABY, I NEED YOUR LOVIN'  
Johnny Rivers, Imperial
  - 5 (5) GEORGY GIRL Seekers, Capitol
  - 6 (6) THE BEAT GOES ON  
Sonny and Cher, Atco
  - 7 (7) GIMME SOME LOVIN'  
Spencer Davis, United Artists
  - 8 (8) THEN YOU CAN TELL ME GOODBYE  
Casinos, Fraternity
  - 9 (—) SOCK IT TO ME—BABY  
Mitch Ryder, New Voice
  - 10 (4) I'M A BELIEVER Monkees, Colgems

## TOP TEN JAZZ

- 1 THE ELLINGTON ERA Vol 2 (LP)  
Duke Ellington, CBS
  - 2 THE SECOND JOHN HANDY ALBUM (LP)  
John Handy, CBS
  - 3 LIVE IN SAN FRANCISCO (LP)  
Archie Shepp, HMV
  - 4 THINGS AIN'T WHAT THEY USED TO BE (LP)  
Rex Stewart and Johnny Hodges, RCA
  - 5 LIVE AT THE VILLAGE VANGUARD AGAIN! (LP)  
John Coltrane, HMV
  - 6 COMMUNICATION (LP)  
Jazz Composers Orchestra, Fontana
  - 7 BLOSSOM TIME AT RONNIE SCOTT'S (LP)  
Blossom Dearie, Fontana
  - 8 MONDAY NIGHT AT THE VILLAGE GATE (LP)  
Herbie Mann, Atlantic
  - 9 STAN GETZ AND LAURINDO ALMEIDA (LP)  
Verve
  - 10 THE QUEST (LP)  
Mal Waldron, Xtra
- The ten best selling jazz records for the month of February, compiled from returns from the following stores: COLLETT'S, 70 New Oxford Street, London; DOBELL'S, 77 Charing Cross Road, London; JAMES ASMAN'S, 38 Compton Street and 23a New Row, London; MANCHESTER: Barry's Record Rendezvous, 19 Blackfriars Street; LIVERPOOL: Rushworth and Dreaper, Whitechapel.

## US TOP TEN

- 1 (1) I'M A BELIEVER Monkees, RCA
- 2 (2) THE SOUND OF MUSIC Soundtrack, RCA
- 3 (3) BETWEEN THE BUTTONS  
Rolling Stones, Decca
- 4 (4) BEST OF THE BEACH BOYS  
Beach Boys, Capitol
- 5 (7) FOUR TOPS LIVE  
Four Tops, Tamla Motown
- 6 (9) S.R.O. Herb Alpert, Pye
- 7 (5) COME THE DAY Seekers, Columbia
- 8 (8) HAND CLAPPIN'—FOOT STOMPIN'—FUNKY BUTT—LIVE!  
Geno Washington, Piccadilly
- 9 (—) TROGGLODYNAMITE Troggs, Page One
- 10 (6) FRESH CREAM Cream, Reaction

## TOP TEN FOLK

- 1 THE INCREDIBLE STRING BAND (LP)  
Elektra
  - 2 A YORKSHIRE GARLAND (LP)  
Watersons, Topic
  - 3 THE BEST OF BRITISH FOLK MUSIC (LP)  
Various Artists, Xtra
  - 4 FOLK SONG, BLUES AND BALLADS (LP)  
Tom Rush, Xtra
  - 5 BETWEEN DECKS (LP) Cyril Tawney, DTS
  - 6 YOUNG TRADITION  
Young Tradition, Transatlantic
  - 7 SONGS FOR SCEPTICAL CIRCLES (LP)  
Leon Rosselson, Bounty
  - 8 VOODOO MAN BLUES (LP)  
Junior Wells, Delmark
  - 9 SINGING THE FISHING (LP)  
Ewan MacColl, Argo
  - 10 SECOND ALBUM (LP) Martin Carthy, Fontana
- The ten best selling folk records for the month of February, compiled from returns from the following stores: COLLETT'S, 70 New Oxford Street, London; DOBELL'S, 77 Charing Cross Road, London; JAMES ASMAN'S, 38 Compton Street and 23a New Row, London; MANCHESTER: Barry's Record Rendezvous, 19 Blackfriars Street; LIVERPOOL: Rushworth and Dreaper, Whitechapel.

# When Savile went into nick



The RAVER'S weekly tonic

FINDING himself near Dartmoor recently top deejay Jimmy Savile phoned the prison and said: "Is that the nick? This is Jimmy Savile and I want to visit you." They didn't believe him but did when they phoned back and he answered. Jimmy was invited inside, shown round by the Governor and signed autographs. Outside again he found a notice on his Rolls: FOR SALE.

Of whom can it be truly said he does NOT suffer in silence... After Sunday's Saville Theatre performance, Hamilton's Movement could use a laxative.

## SAVILLE

Graham Nash and Mama Cass at the Saville for Chuck Berry's performance... Pete Murray says the song is "Simon Dee Is Amazing Dancing Bare"... Penny's thoughts more interesting than Mao's!

Song for the pop biz without Proby "There's A Kind Of Hush"... In a Bristol record shop a mum asked for Daddy's hit thus: "Have you got 'Let Me Cry On Your Soldier'."

## COATS

Paul and Barry Ryan have their best single to date... And we were only kidding about the coats... Good Time Losers' "Trafalgar Square" now in the chart, written by Barry Fantoni... Scriptwriter David Cumming singing "Rubber Rabbit" on a single shouldn't have allowed his publicity to say his Poor Millionaire season was "enormously successful."

A new quarterly called Pop Singles lists every single available in Britain... Pee Wee Russell says he'll always remember the late Muggsy Spanier arriving to play nightly in New York and saying to the band "And how are all your little resentments tonight?"

## CLOTHES

They'd be better pulling the pushers instead of tracking the takers... The rockers heeded warnings to keep out of the aisles when Chuck Berry returned to the Saville.

Do people who complain their records aren't in the



PROBY: "Kind of Hush"



David Cumming sings a song called "Rubber Rabbit" on a new single. This week while reading his MM on a bus David bumped into a rubber rabbit seen above!

Pop Fifty think we're going to do another?... Singer Hamilton of the Movement modelled clothes... Which pop stars buy in Cannabis Street?

Three cheers for Prince Buster and "Al Capone"... Jimi Hendrix Experience play the gnome game: "Oh Gnome Not My Baby", "Green Green Grass Of Gnome", "You'll Never Walk Agnome", "Nobody's Gnome The Trouble I've Seen", "You Don't Gnome Like I Gnome".

## GREAT

Burglars collected a fur coat and transistor radio from Paul Jones' pad at weekend... Radio Caroline to start a nightly jazz hour at midnight... Two of the Majority engaged to Bunny girls.

Byrd Dave Crosby heard new Beatles album tracks and says they're great... Coleman Hawkins collapsed during Toronto session... Mick Mulligan sat in with Barry Martyn's band at Midhurst.

## TEARS

Tiles Big Band bass drum run over by passing coach on the M1... Barry Fantoni reported his car stolen and then remembered where he'd parked it... Alan Bown Set's new 12-seat Ford Galaxy belonged to King Hussein and has electrically operated windows, record player, tape deck, TV, cocktail cabinet and change-colour windscreens.

Julie Driscoll burst into tears at the end of her new single "If You Should Ever Leave Me" and it was left in... Barron Knights excellent on Palladium TV.

THE POPULAR  
DUKE ELLINGTON  
RCA VICTOR  
SF 7835 M RD 7835  
12" stereo or mono LP  
RCA VICTOR  
RCA Victor Records product of The Decca Record Company Limited, Decca House, Albert Embankment, London SE1

**CORRECTION! CORRECTION!**

## BRON'S ORCHESTRAL SERVICE

**WILL NOT BE CLOSING DOWN**

WE ARE HAPPY TO ANNOUNCE THAT ARRANGEMENTS ARE BEING MADE TO CONTINUE OUR SERVICE UNDER THE SAME MANAGEMENT

As soon as details are finally completed, these will be announced

In the meantime we shall appreciate it very much if you will continue with your orders to same address

## BRON'S

P.O. Box 48H, 29-31 Oxford St., London W.1

LONDON'S LEADING ORCHESTRAL SERVICE

### ALL PUBLISHERS' ORCHESTRATIONS

- ★ Sheet Music
- ★ Band Jackets
- ★ Instrument Repairs
- ★ Albums for Non-buskers
- ★ Organ Music
- ★ Library Covers
- ★ Music Desks
- ★ Accordion Music
- ★ Stan Tracey Specials

Send for complete list. Enclose 9d. stamp postage

**PICCADILLY MUSIC SUPPLIES**  
66 NEAL STREET, SHAFTESBURY AVENUE, LONDON, W.C.2  
P.O. BOX 23  
TEMPLE BAR 9579

## 2 GREAT STAGE BAND ARRANGEMENTS

# THE KID FROM REDBANK

## CUTE

by NEAL HEFTI Price 8/6 each

GIG SERIES

Sunny : In San Francisco : Lollipop and Roses  
It's a Breeze : Sweet Pussycat : Take the "A" Train  
Georgia : If I Had You : Very Thought of You  
Manana : Louise : Mood I'm In : Mean To Me  
Almost There : I Believe : I'm In A Dancing Mood  
Dream Lover : Arrivederci Roma : Poor People of Paris  
Paris : Goodnight Sweetheart : Don't Blame Me  
Come Dancing : Sunnyside Up : Mean To Me

PRICE 5/- EACH

Satin Doll : Heartaches : Malaguena : Green Eyes : Amapola : East of the Sun : Adios  
St. Bernard Waltz : Cokey-Cokey

PRICE 6/- EACH

IN THE PRESS

First Book for Buskers / containing 50 Great Hits  
PIANO / with words—guitar frets—chord symbols 12/6  
Bb INSTRUMENTS—with chords 10/-  
Eb INSTRUMENTS—with chords 10/-

### CAMPBELL CONNELLY GROUP

10 DENMARK STREET, LONDON, W.C.2 TEM 1653

# KEITH'S "98.6" WAS JUST A WHIM

**JAMES** Barry Keefer, better known to his fans as Keith, flew into London on Monday, looking surprisingly English in hairstyle and Carnaby Street type gear.

He arrived as his first big hit, "98.6", is dropping down the Pop 50 and in time for his follow-up single, released tomorrow—"Tell Me To My Face", written by Graham Nash, Tony Hicks and Alan Clarke of the Hollies.

## LACONIC

He proved friendly, if rather laconic. "No," he said, he hadn't met the Hollies, but he admired their work. He didn't have long to wait as Nash—along with Dave Crosby of the Byrds—was at the Mercury Records reception given in his honour.

Keith was born in Philadelphia on May 17, 1945, and he and his sister were brought up by their grandmother after their parents died when Keith was two. He studied art and intended becoming a commercial art teacher before show business caught up with him.

"I shall keep on painting," he told me. "I still do some in my spare time."

"98.6" was, in fact, his second single. "The first was one I did for Columbia and nothing happened," he said. "This was my first for Mercury. My first album was released in the States last month and will be out here in April."

"98.6" was written by Keith himself and he has a lot of material he would like to record.

"I was always interested in music," he said. "I sang in an operetta once at school. Later I got a guitar and harmonica and formed different groups at school. Back in the States I have my own backing group, the Wild Kingdom. I play guitar myself on some numbers, too."

How did he get the idea for "98.6"? "It was just a whim. The title came first and I took it from there. I have no set pattern for writing, sometimes the title comes first, sometimes the melody."

Influences? Well, one fellow who influenced me was a blues singer called Jack Perahia—not the General."

He has a wide taste in music, from classical to rock and R&B. And he likes to collect strange objects, agreeing that a publicity handout was quite correct in saying he was particularly fond of bookcases made out of car radiators.

## THE MELODY MAKER SAYS...

# LET'S GET INTO THE POP COMMON MARKET!



THE BEATLES IN GERMANY—THE LANGUAGE BARRIER DOESN'T SEEM TO MATTER

**T**he Melody Maker says it is about time Britain went into the Common Market—the POP Common Market, that is.

And this is one Market entry that President De Gaulle hasn't killed with an imperious "Non".

For two money-packed years, British beat dominated the American music scene. Today, they still have an influence, but the first fervour has died down. Now the British pop artist or group has to be good before it can break in the States—and not just English.

Over on the Continent, near, accessible and eager, the countries of Western (and Eastern) Europe are crying out for our artists. Records, and the artists who make them, have broken big everywhere except Spain—and even that is changing—but managements and agents seem to be reluctant to fully exploit the demand.

Why? There are two main reasons: most artists still have their eyes covetously on the rich pickings in the States. And until Britain is allowed to enter the Common Market, there are currency restrictions.

Entry into the EEC in the not-too-distant future could sway the balance in favour of Europe as the market to aim for and not America where it's so much harder.

EMI is the biggest recording organisation in the world. They have offices in every European country. A spokesman told the MM that the opportunities in Europe for British artists were tremendous.

"Record sales have increased tremendously over the past year or so, particularly in Scandinavia and Germany. Over there, if an artist does a major TV show and it's good, it can be enough to get him away to massive record sales."

"An artist can sell as many records in Scandinavia and Germany as a big hit sells in Britain. And

there's still Belgium, Holland, France, Austria and Luxembourg to be tapped."

On a recent trip to Paris with Dave Dee, Dozy, Beaky, Mick and Tich, MM man Alan Walsh saw the tremendous interest in British pop in the French capital—and outside it. Where, two years ago, French cafes played Charles Aznavour or Johnny Hallyday, now they play the British Top 20.

But the French aren't prepared to accept artists before hearing them. On Dave Dee's gigs, the fans were fairly indifferent to the group before they went on stage—but besieged the dressing room afterwards. Dave Dee and Co haven't had a hit in France yet, but Philips Records Paris Division told him that every time they play in France, their record sales double.

A spokesman for Philips told Walsh in Paris: "Our sales of British discs are rising all the time. France is getting really interested in

British artists, although they have French stars, too.

"In France, the Stones are the top group—bigger even than the Beatles—and the Troggs and Spencer Davis are also tremendously popular. We do not have singles here, but we can sell 250,000 Stones EPs and a hit EP sells over 100,000."

Singles are not produced in France, but a shop in Paris imports them from Britain and America and they sell for more than the cost of a French EP.

The language barrier between the Continent and Britain does not seem to matter. The fans are prepared to buy the records and learn the words even though they may be hazy about what they mean.

So far, British artists have only scratched the surface.

Now is the time to get into the Pop Common Market. And you don't have to wait for Harold Wilson—or De Gaulle.



KEITH: studied art—and still paints.

he says. "That's what I enjoy doing. I've just come back from a tour with the Beach Boys and I rejoin it when I leave London."

"Ambitions? I'd like to move into films if I get the chance."

## ENGELBERT HUMPERDINCK

reviews the new singles in blind date see centre pages

## NEW PAD

"That was in Philadelphia," he told me. "Now I have a great new pad in New York, near the East River."

How does Keith see his career developing—as a performer or songwriter? "I'm a performer first."

**IT'S THE DRUMMER'S VIEW  
LUDWIG/PAISTE**

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.

**J & I ARBITER LTD. SOLE DISTRIBUTORS OF  
LUDWIG DRUMS AND PAISTE CYMBALS IN THE U.K.**

Please send me full details of Ludwig Drums and Paiste Cymbals  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
My usual Arbitrer Dealer is \_\_\_\_\_

**arbitrer**  
41 GERRARD STREET, LONDON, W.1

**TOP  
21**

**WIN THIS  
CAR!**  
£1,000  
COMPETITION



**FIRST PRIZE**  
1967 Triumph Spitfire, taxed for one year, OR £700 cash

**SECOND PRIZE**  
A stereo radiogram and ten LPs OR £200 in cash

**THIRD PRIZE**  
A stereo tape recorder or £100 cash

HERE'S YOUR LAST chance to win prizes worth £1,000 in Melody Maker's great Top 21 competition.

DEMAND HAS BEEN so great that this week we repeat the previous 14 pictures as well as the last seven. So all you have to do is identify the pictures, choose your favourite and explain, in not more than 20 words, the reason for your choice.

THAT'S ALL—and you could be driving that Triumph Spitfire very soon! Then complete the entry form and send it off to the address given.

ENTRIES MUST REACH US BY MARCH 11.



**MELODY MAKER TOP 21 COMPETITION ENTRY FORM**

NAME .....

ADDRESS .....

SIGNATURE .....

I AGREE TO ABIDE BY THE RULES OF THE COMPETITION AND ACCEPT THE EDITOR'S DECISION AS FINAL.

SEND TO: MELODY MAKER TOP 21 COMPETITION, 1-3 PEMBERTON ROW, LONDON, EC4

**Orbison to film in England**

ROY ORBISON is to make part of his next film in England. And he is to start his own independent record label in Britain.

Orbison, who arrived for his new British tour yesterday (Wednesday), will film part of his second feature film here during the summer. During his current tour, he will be listening to British talent with a view to picking up masters for his new label which he has just launched in Nashville, Tennessee and will be launching here later in the year.

No date has been set for the screening here of Orbison's first feature film, the Fastest Gun Alive, which he completed last autumn.

His new marathon British tour with the Small Faces opens at the Finsbury Park Astoria tomorrow (Friday).



RUSSELL

**MOVE PILOT**

THE Move appear on Granada's Rave programme from Manchester on Monday (6) when the show is transmitted live in the North. It will be shown in the South later in March.

On March 16, the Move film a special project pilot show for the BBC which is said to be "a mystery thing for a new series the BBC are scheduling for the autumn."

In the first week of April, the Move will appear in seven special Move Days which are being held in major towns in the Midlands. They will appear at local stores and record shops.

**MATT OFF**

MATT MONRO'S London Palladium TV show last Sunday was his last appearance in Britain until July.

On Monday, Matt flew to California where he will record a new album for Capitol before starting a five month coast-to-coast cabaret and concert tour of America.

He is due back in England in July for a month at London's Talk Of The Town.

**NAMES IN THE NEWS**

THE KOOBAS' first film Money-Go-Round, a 40-minute colour production, opens at the Columbia, Shaftesbury Avenue, on Tuesday (7).

Brian Auger was due home yesterday (Wednesday) after a three-week Continental tour. He has been offered a three-month season in Milan.

Wood Green Jazz Club this week switches its Saturday sessions to Fridays. Appearing tomorrow (Friday) are Brian Green's New Orleans Stompers. Sunday and Tuesday sessions are not affected.

Dennis Payton, sax player with the Dave Clark Five, married 21-year-old secretary Lyn Griffiths at Epping last week. Dave was best man.

a Birmingham duo, the Double Feature, makes its debut on Deram tomorrow (Friday) with a Cat Stevens composition "Baby Get Your Head Screwed On".

Eric Silk's Southern Jazz Band are on the Jazz Scene on March 19. Clarence "Frogman" Henry, Len Barry and the Chiffons are all scheduled to tour Britain in April, May and June.

John Chilton's Swing Kings feature new singer Ellen Taylor at the Six Bells, Chelsea, on Saturday (4). The group plays the Fox and Hounds, Haywards Heath, on Sunday.

... guests in Pop North today (Thursday) are Paul and

Barry Ryan and the Tremeloes followed by Marianne Faithfull, Dave Berry and the Action on March 9.

The Carl King Projection are being lined up for a new pop film centring round a group playing in a holiday camp. Shooting starts in August.

... the Creation have been signed for the Rolling Stones' trip to Germany and Austria from March 29-April 2.

Chris Farlowe plays Reading's Rub A Dub club tomorrow (Friday).

Saturday Club this week features Herman's Hermits, the Ivy League, Elkie Brooks, the Jaybirds, the Settlers, Jimmy James and Wynder K. Frogg.

... the Alan Price Set are on Easy Beat on Sunday (5).

a new club, the King Creole, opens in Ham Yard, Great Windmill Street, London, on March 10.

The Dudley Moore Trio and the Stan Tracey Trio play at the Arts Theatre, Cambridge, on Sunday (5).

On Wednesday (8), Freddie Hubbard and the Ronnie Scott Quartet play the Union's debating chamber — part of the University Jazz Club's Jazz Week to celebrate 50 years of recorded jazz.

The London Schools Jazz Association has been recognised by the Greater London Council and is to start classes for instrumental beginners.

**RULES**  
The first prize will be awarded to the competitor who correctly identifies the 21 famous faces printed on the competition pages and who in the opinion of a panel of expert judges appointed by the Editor gives the most apt and original summary in not more than 20 words stating the reasons for the choice of a single artist from the 21 pictures. The remaining prizes detailed will be awarded according to merit. Competitors are restricted to one entry only. No competitor can win more than one prize. All entry forms must be clearly written in ink or ballpoint and signed by the competitor. Entry forms and coupons must not be altered or mutilated. Entries must be posted in a sealed envelope bearing correct postage to arrive at the address given not later than March 11, 1967. No responsibility can be accepted for entries lost or delayed in transit or after delivery. Proof of posting will not be accepted as proof of delivery. Employees of MELODY MAKER and members of their families are not eligible to compete. This competition is only open to readers in the United Kingdom. The Editor's decision is final in all matters and no correspondence can be entered into. The results will be published in MELODY MAKER.

ALL ENTRIES WILL BE EXAMINED

# Monkees may make major cities tour in autumn

**T**HE Monkees' autumn tour of Britain looks like being on. Agent Vic Lewis is in Hollywood talking to manager Don Kirschner about the tour and Monkees' British publicist David Cardwell told the MM: "The talks have been going well."

He said that if the negotiations were successful, the Monkees would play major cities around September or October.

The group's second album "More Of The Monkees" will be released here in about six weeks' time.

After fans mobbed Monkee Davy Jones at London airport on February 13, the British Airports Authority have banned pop fans from passenger terminals at Heathrow. In future, fans will only be allowed on to the roof gardens on Queen's Buildings.

## OTTILIE RETURN?

**O**TTILIE PATTERSON is planning a comeback with her husband Chris Barber's band.

Chris told the MM: "She hopes to start again in April on selected engagements."

"After ten years of one-nighters her vocal chords were strained."

## RECORD BREAK

**R**CA-VICTOR, the record label that released Elvis Presley and the Monkees in Great Britain, may be breaking away from Decca, according to a report from America this week.

Rumours have been circulating in London for some time that RCA-Victor was to become an independent label.

The report said that Mr Jack Heath, had joined RCA in a senior executive capacity. It suggested that he might be responsible for the company after the end of the year. But when approached for a comment on Monday, Mr Heath said: "I can make no comment at all."

A spokesman for Decca told the MM: "Our contract with RCA-Victor lasts until mid-1968."

## TROMBONE OUT

**D**RUMMER - BANDLEADER Barry Martyn, who angered his more purist followers when he employed an alto in his band and dropped the banjo, is now to do without a trombone. And his trumpet player, Don Pawson, will double violin in many numbers.

Barry told the MM: "I came to the conclusion there isn't a trombonist in the country that plays the right part for a New Orleans ensemble. I auditioned about ten and they all seemed to miss the point of the style. And I'm not going to use a trombone just to pad out the band's appearance."

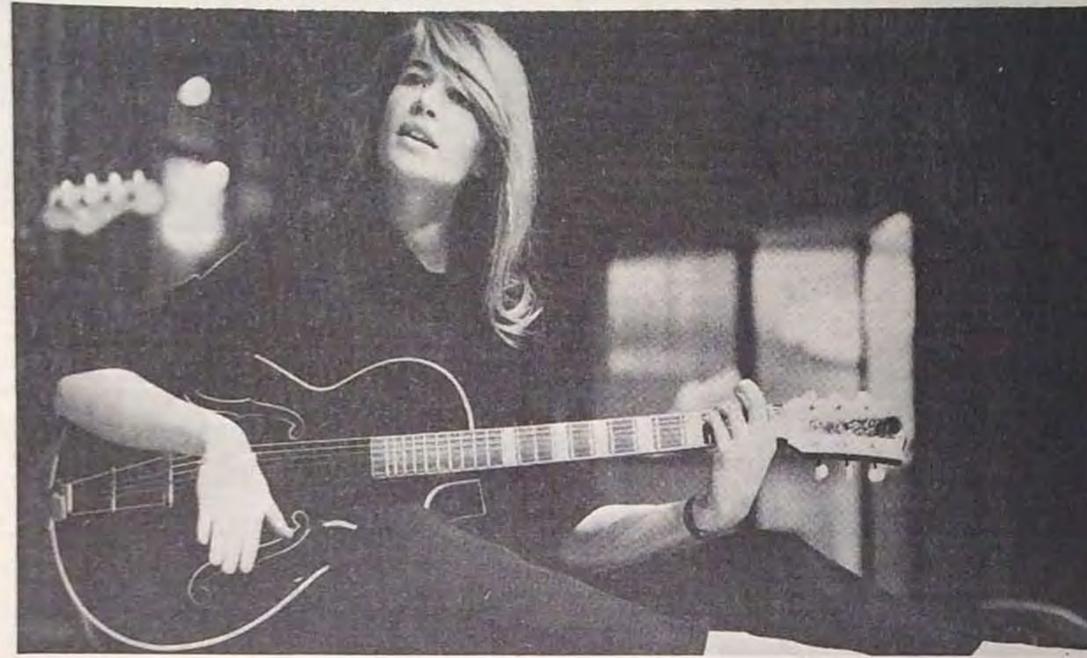
# MM Paris Trip

Please send me full details of the Melody Maker's APRIL IN PARIS trip

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

POST TO: PARIS TRIP, MELODY MAKER, 161-6 FLEET ST. LONDON EC4



## FRANCOISE AT SAVOY HOTEL

FRANCE'S FRANCOISE Hardy opened a cabaret season at London's Savoy Hotel this week. She is being backed by her own French musicians and vocal group.

# CAT COMPOSES FOLLOW-UP TO 'MATTHEW'



• STEVENS

**C**AT STEVENS' next single will be another of his own compositions. "I'm Gonna Get Me A Gun". It will be released by Decca in Mid March.

Its first airings will be on Top Of The Pops (March 30) and Easy Beat (April 2).

Cat resumes work tomorrow (Friday) at Lowestoft after a five-day lay-off on doctor's orders because of bronchitis and exhaustion.

He makes his cabaret debut at the Marimba Club, Middlesbrough, from March 5. The following day he guests in Tyne-Tees TV's Gangway.

Cat flies to Germany on March 14 to star in a TV spectacular. He then moves on to Paris for two days for TV, radio and a concert.

## PETULA CLARK DUE

**P**ETULA CLARK was due to arrive in London yesterday (Wednesday) for TV appearances.

She will also record a follow-up single to "This Is My Song" at Pye's studios during her five-day trip.

"This Is My Song" by Petula Clark is at number three in the MM Pop 50 this week.

Cat resumes work tomorrow (Friday) at Lowestoft after a five-day lay-off on doctor's orders because of bronchitis and exhaustion.

He makes his cabaret debut at the Marimba Club, Middlesbrough, from March 5. The following day he guests in Tyne-Tees TV's Gangway.

Cat flies to Germany on March 14 to star in a TV spectacular. He then moves on to Paris for two days for TV, radio and a concert.

Petula Clark was due to arrive in London yesterday (Wednesday) for TV appearances.

She will also record a follow-up single to "This Is My Song" at Pye's studios during her five-day trip.

"This Is My Song" by Petula Clark is at number three in the MM Pop 50 this week.

Cat resumes work tomorrow (Friday) at Lowestoft after a five-day lay-off on doctor's orders because of bronchitis and exhaustion.

He makes his cabaret debut at the Marimba Club, Middlesbrough, from March 5. The following day he guests in Tyne-Tees TV's Gangway.

Cat flies to Germany on March 14 to star in a TV spectacular. He then moves on to Paris for two days for TV, radio and a concert.

# KEITH ARRIVES

**K**EITH flew into London on Monday for his first British trip which ties in with the release tomorrow (Friday) of his follow-up to "98.6"—"Tell Me To My Face", written by Hollies Graham Nash, Tony Hicks and Alan Clarke.

Keith guests in Top Of The Pops today (Thursday), Easy Beat (5), Saturday Club and Diddy's Music Box (11).

Manfred's will be "Ha! Ha! Said The Clown" a Tony Hazard composition (revealed in the MM on February 18), due for release on March 24.

The Easybeats' single will be "Who'll Be The One You Love?" coupled with "Do You Have A Song" due for release on March 17.

The group return to Holland after their successful visit there on February 5, for a three-day tour from April 13-15.

LEGAL advice is being sought by the police following the recent raid on the home of Rolling Stone Keith Richard at West Wittering.

LEGAL advice is being sought by the police following the recent raid on the home of Rolling Stone Keith Richard at West Wittering.

LEGAL advice is being sought by the police following the recent raid on the home of Rolling Stone Keith Richard at West Wittering.

LEGAL advice is being sought by the police following the recent raid on the home of Rolling Stone Keith Richard at West Wittering.

LEGAL advice is being sought by the police following the recent raid on the home of Rolling Stone Keith Richard at West Wittering.

LEGAL advice is being sought by the police following the recent raid on the home of Rolling Stone Keith Richard at West Wittering.

LEGAL advice is being sought by the police following the recent raid on the home of Rolling Stone Keith Richard at West Wittering.

LEGAL advice is being sought by the police following the recent raid on the home of Rolling Stone Keith Richard at West Wittering.

LEGAL advice is being sought by the police following the recent raid on the home of Rolling Stone Keith Richard at West Wittering.

LEGAL advice is being sought by the police following the recent raid on the home of Rolling Stone Keith Richard at West Wittering.

LEGAL advice is being sought by the police following the recent raid on the home of Rolling Stone Keith Richard at West Wittering.



• HENDRIX

# JIMI HENDRIX RETURNS FOR SINGLE RELEASE

**T**HE Jimi Hendrix Experience return from trips to Paris, Germany, Belgium and Holland on March 19 to coincide with the release of their new single "Purple Haze" written by Jimi Hendrix, and released on March 17.

The single was scheduled for release on Good Friday (March 24) but was brought forward one week because of the Easter Holiday period.

The first Jimi Hendrix Experience LP, "Are You Experienced" was finished yesterday (Wednesday) and will either be released on March 17 with the single "Purple Haze", or a few weeks later. All the tracks have been written by Jimi.

## CREAM FILM BAN

**T**HE TV film made by the Cream to plug their single, "I Feel Free", has been banned in America.

A spokesman for the Cream told the MM: "Apparently it has been banned because the group were dressed as monks and the Americans felt it might offend people's religious susceptibilities."

## HUBBARD TOUR

**U**S trumpet player Freddie Hubbard, who closed a month's engagement at London's Scott Club on Saturday, began a two-week tour with Ronnie Scott's quartet on Monday. Tonight (Thursday) they are at Exeter. They then visit Botley (3), Kingston (4), Coventry (5), Birmingham (6), Nottingham (7), Cambridge (8), Durham (9), Leeds (10), Manchester Cathedral (11) and Manchester Sports Guild (12).

On Monday, American tenorist Eddie Lockjaw Davis began a four-week engagement at Ronnie Scott's, working with Pat Smythe (pno), Tony Crombie (drs) and Kenny Baldoock (bass). Singer Joy Marshall stars at the club with Eddie Davis.

# SHADOW RELEASES NEW ALBUM

**S**HADOWS drummer Brian Bennett has recorded an LP for EMI with a six-piece group of his own choice, playing a mixture of originals, standards and modern pop songs, for which he has written the arrangements.

"I did it for a change of music and a different line-up of instruments," he told the MM at the London Palladium, where the Shadows are currently appearing in "Cinderella".

Appropriately titled "Change Of Direction", the album will be issued in May and the personnel was Brian Bennett (drs), Alan Skidmore (tr, flute), Fred Crossman (French horn), John Rostill (bass gtr), Jimmy Sullivan (gtr and sitar) and Alan Hawkshaw (pno, organ).



# FOUND THE SOUND!

Join the growing number of groups that are putting a keener edge to their attack, creating a new dimension of sound with a Farfisa electronic organ. These wonders of this electronic age offer three great plusses to ambitious groups: Versatility. Lots of voices and tones from one instrument. Portability. Light but sturdy—you can easily go places with Farfisa. Price: The most reasonably priced organ you can buy.

The famous Farfisa Compact range: Compact Duo, Compact de luxe, Compact, Compact Minor.

To: Rank Audio Visual, Woodger Road, Shepherd's Bush, London, W.12.

Please send me further information about the Farfisa Compact electronic organ range for professional groups, also the name of my nearest dealer.

Address \_\_\_\_\_

Name \_\_\_\_\_

Distributed by The Rank Organisation, Audio Visual Division, Woodger Road, Shepherd's Bush, London, W.12. **FARFISA ELECTRONIC ORGANS**



• ARMSTRONG

# Lil Armstrong to make London visit

**L**IL ARMSTRONG, pianist and singer and former wife of Louis Armstrong, intends to visit London later this month. She is coming over on a European holiday and expects to be in this country from March 24 to 28. She previously visited Britain, and played concert dates, in 1952.



**A** MERICA

That is where it all started for me really. I'm drawn back to England but America is nice. I like New York, it's the greatest city in the world to live in apart from London. I'd like to live there a while and then come back to England and start a stable of horses.

**L** ESTER PIGGOTT

He's out of sight.

**M** ANCHESTER

Warmth—except for the weather, of course.

**B** OWLING

I like to go bowling, it's relaxing for one thing. I'm quite good at it and I go quite often. I play every Thursday night with the crew at the studio—the camera crew and the labourers.

**V** IOLET CARSON

I did a thing with her last week—we took some pictures. She said she didn't like the Monkees. She said the Beatles had something which could grow, but the Monkees had nothing. She gave me her personal views on my talent—but then your friends are always your biggest critics, and

**BEFORE FLYING** back to America, Davy Jones became the second Monkee to be featured in the MM's Pop Think-In. Unlike Mike Nesmith, who treated the occasion with great solemnity, Davy answered the questions while keeping a stream of wisecracks and anecdotes

**POP THINK IN**

**DAVY JONES**



people, we see 25,000 screaming girls in an arena. But they allow for all this in the States. They have the artist in mind when they build these places. You can usually drive a car right into the backstage area. And a lot of places we move in and out by helicopter.

**F** ANS

I felt bad about all those kids at the airport when I arrived. The cops bundled me into a car and I just didn't have the chance to meet anybody. I'd have liked to say "Hello" or at least had the chance to wave to them. If some kids spend the time waiting to see you, it doesn't seem right just to walk away. When I got to the hotel there were only about 25 kids outside then so I could stop and sign autographs. But it can get kinda dangerous when there are a lot of them.

thing above my head, he would never put in anything I couldn't follow. We have the same sort of thing with the four Monkees.

**B** RITISH TV

TV in the States is much more relaxed, not so rushed. The dancers, for example, aren't afraid of the producers—like they seem to be here. If I'm asked to do something in American TV, I will do it if I think it is right. If I don't think so, then I'll argue the point—everybody is always open to suggestion. Over here, it seems the producer can be too rigid in his ideas. Mind

suppose my old friends who are out playing darts every night just aren't interested in all this scene—sitting round in hotel rooms all the time and not being able to go out because we might get mobbed.

**H** ERMAN

I don't think we were in Coronation Street together. He is very funny, very talented also. I love his new song, "There's A Kind Of Hush", it's

the best thing he has ever done.

**N** ERVES

I never suffer from them, except when I'm waiting to go on stage for a live

show. I'm not nervous once I'm on stage and TV is nothing because I have all my friends around me. But I do get nervous just before a concert—in the places we play you don't see a couple of hundred

**I FELT BAD ABOUT ALL THOSE KIDS AT THE AIRPORT. I JUST DIDN'T HAVE THE CHANCE TO MEET ANYBODY**

Violet is very down to earth. You know, in America our show has a big public among the 36-66 age group, but it seems that over here it appeals more to the younger people.

you, on the Monkees we picked our crew very carefully—we got the youngest camera crew we could find.

**A** UTOGRAPHS

I'm getting a lot of practise. My signatures are actually beginning to look alike now—they never did before. Signing autographs doesn't bother me, except when I'm sitting trying to have a meal. It doesn't happen much in Hollywood, but then I stay at home most nights and play pool.

**C** OUNTRY AND WESTERN

Pleasant to listen to, but I don't particularly dig it. I dig a couple of the people.

**J** AZZ

It depresses me—I get depressed when I listen to it. You go to a good jazz club and there is all that smoke, and it's dark, and people seem to be out of their minds. If I want to feel sad I'll listen to quiet jazz.

**H** ARRY SECOMBE

Fantastic! One of the funniest men in the world, and certainly the nicest. You can always tell the real performer because he is just as he was in the beginning when he has made it. That guy would give you the world. With Harry you could always throw in some funny business because he always came back at you—it didn't throw him. And when we were in Pickwick he would never put in any-

**F** AME

The only changes it has meant for me have been financial. I don't think I've changed—but my friends have. They just seem to assume that I am too busy, so they just don't call me. I have a thousand friends in London, but only a couple have called me while I was here. But I



Photographed in the music room at Tony Kinsey's home.

**"Why do I use Premier?... well now... they make a good sound of course... a very good sound... they're easy, if you know what I mean... easy to play, easy to tune... that's important for me these days... I do such varied work... what else... well, there's the finish... really great, my outfit takes quite a beating but look at it... good as new... yes, taken all round, Premier's the make for me."**



Take a tip from a drummer's drummer like Tony Kinsey, play on equipment that responds to a professional's touch. And that means Premier for drums and Super-Zyn for cymbals. Get round to your dealer soon and give these superb instruments a workout. For a catalogue of the complete range just send 8d in stamps to: Premier Drums, Dept M.M.2 . 87 Regent Street, London, W.1.

# JAZZ scene

## JIMMY JONES COMPOSING AND PLAYING WITH ELLA AND THE DUKE

BY MAX JONES



JONES: tightening up arrangements between lunch and dinner

WHEN Ella Fitzgerald finished her short tour here with Duke Ellington's band, she and her trio stayed on a few days to holiday in London. Jimmy Jones, her Memphis-born pianist and musical director, didn't miss the chance to tighten up a few arrangements with the trio.

The restaurant manager produced a piano for him between lunch and dinner, and when I walked into Fleming's Hotel one afternoon I heard the desirable sounds of jazz emerging from the eatery. It stopped as I got to the door. Jones, sipping coffee between numbers, was explaining a point to bassist Bob Cranshaw and drummer Sam Woodyard. "When Bob and I break it up there, you hold the beat. Remember this lady was trained by Chick Webb; she feels two and four."

"Is that bad?" Woodyard said. "It was trained by him, too, though I don't think he knew it. One of the great band drummers... what about that bit where Ella goes into a dance?" After the rehearsal, I asked Jimmy how the job with Ella came about. "Well, Duke Ellington is the reason, really. I'd had a coronary more than a year ago, and Duke asked me to do some work for him on an Ella LP. What happened was that I was writing a lot of TV shows. I tried to cover it all and it caught up with me. You know how the New York freelance business is... it smothered me. "One mid-day I just went down, leaving my pencil and

paper on the table. The next I knew I was on a wheelchair going to New York Hospital. Jerome Richardson took me in.

"I was in bed five or six weeks, then had to take it easy for a month. I had to pass on my writing work to Oliver Nelson, Billy Byers and one or two more. "Anyway, Duke called me. He was out on the West Coast and invited me down there to work on the Ella date. He said: 'You know how I write, and since Stray is sick I'd like you to come here and relax and write as you feel.'"

"He told me it wasn't like New York, where the living is hard and fast, and he was right. He rented me a suite and let me get on with arranging the Ellington and Strayhorn things for 'Ella At Duke's Place'. It was complete ease; the exact opposite of the New York race.

"So that was a very pleasant episode altogether. We all put our heads together and really I was a writer, player and general collaborator on that album. It's quite an education to be around this guy, and an honour really to be able to handle that sort of material.

"After the date, Norman Granz said as I was on the album, why didn't I play the tour with Ella. So I did. That was last year's tour, and I've stayed on this far. I've enjoyed it, and I believe it's done me some good. I needed to get around and see what was going on. And I think it's sparked my name up a little, because people easily forget what you look like and you have to come out every now and then and make public appearances. This has helped the audiences are receiving to keep me abreast of what all over the world."

I first met Jimmy late in '54, when he was touring Europe with Sarah Vaughan. I said he'd been lucky with the singers he'd accompanied. Jimmy agreed he couldn't complain.

"Both these singers were as good as I could have had. I couldn't have asked for more in the way of technique and style. In the matter of personal choice, I'll still take these two over any others. By the time you add Billie Holiday, you have the Big Three. Some good singers have come up since, but none of the same stature."

While we were on personal choice, I asked what Jimmy's tastes were in music today.

"Well," he said, "I'll have to generalise, and do it in blocks. Right! Duke Ellington, and the whole Ellington family in fact. That's standard, and so are Hawkins, Carter and the greats of that era. Then my favourite pianist is Hank Jones.

"After that, John Gillespie, of course, and Bird. I heard them on 52nd Street before they became popular and fell in love with them, and some of the ideas rubbed off, of course. Dizzy goes on and on, like Duke Ellington. He'll always be there.

"So they are the big guns. J. J. Johnson is a big gun, too.

"Now, on the horizon, I like Kenny Barron, with Dizzy, and Herbie Hancock and Cedar Walton. Hank, I've said, is beautiful and so is Phineas Newborn. Did you know Phineas played sax and trumpet and several more horns? I heard him sit in with Basie's band, you know, sit in first with the sax section, then the trumpets.

"What I think about jazz though, is that the lines of history overlap really, one style being akin to another and the older things constantly re-appearing in new forms. Like the stride piano that's actually coming back today.

"You know the old ragtime pianist and composer Eubie Blake? Well, he and I are pretty close friends. Now this guy talks about musicians who were active in 1885, and he likes Phineas Newborn too. There's a lesson there."

"I N many people's eyes, jazz has been finished over and over again," said Chris Barber. "On one of our shows in 1955 Lonnie Donegan made a big speech about how jazz was finished and skiffle had taken over — I've got it on tape."

Far from being dead, Chris is hoping for chart success with a new single, released tomorrow (Friday), which features the singing of Kenneth Washington.

"Gospel is one of the current pop sounds and I thought we would try to do a real gospel thing," he continued. "Mind you we did one some time ago and although everybody liked it it was greeted with a storm of apathy, as Mike Cotton says. "We are trying to get a more powerful beat to the band's performance. We've always tried to do different things—13 years ago we were doing a sort of polite R&B, skiffle, Ellington numbers, featuring Joe Harriott and Bertie King sitting in. It wasn't planned that we should become known for playing "Whistling Rufus" at great length.

"In the interests of the band's own sanity we play a variety of sound on a variety of numbers. The trouble is that when one is extracted from an LP and becomes a hit record everybody assumes that is all you do. In America one time we were billed as the Chris Barber Quartet because of 'Petite Fleur'."

"I like the way the people in my band play so I don't want new musicians. I could record with somebody like Sandy Brown, but with all due respect to Sandy I don't honestly think that such a combination would become a saleable product.

"Joe Harriott found the answer with his Indo-Jazz things. But that would be beyond the scope of a band like mine—maybe that's what's wrong with a band like mine.

"The market here was flooded with the trad product from the late 1950s and early 1960s. Every company has rafts of ten bob LPs they can put out. The Indo-Jazz thing wouldn't have sold in competition with similar efforts at a quarter the price."

**LUCKY**

I asked if Chris really wanted to get back to the Hit Parade days of the trad boom with all its pressures.

"I'm not against being on the old chart merry-go-round if you know how to handle it," said Chris. "At no time in the boom were we asked to do anything different from what we were already doing. And we were lucky enough. Booms come and go and they usually leave a residue of people known to the public. We still earn a good living playing jazz as we like it. People have got used again to the idea that jazz goes with booze and chatter in clubs. I don't adhere to that myself, because you obviously prefer to play where the audience is giving its full attention.

"New albums? Every few months one of our old LPs comes out for 10s or 12s 6d. It's difficult to devise an LP that can compete at 35s 6d. These days a jazz album has to have a purpose to it—it's no good just recording things because you haven't recorded them



BARBER: not against the chart

## BARBER THE CHART AND TRAD JAZZ BOOM

BOB DAWBARN

before. "When you think of the long-lived band — people like Basie, Herman and Ellington—you realise the alternatives. Basie teams with Sinatra and Duke teams with Ella—a fresh excuse to do the old tunes. Herman changes the band and gets in young musicians who are tremendously keen.

"I like the way the people in my band play so I don't want new musicians. I could record with somebody like Sandy Brown, but with all due respect to Sandy I don't honestly think that such a combination would become a saleable product.

"Joe Harriott found the answer with his Indo-Jazz things. But that would be beyond the scope of a band like mine—maybe that's what's wrong with a band like mine.

"The market here was flooded with the trad product from the late 1950s and early 1960s. Every company has rafts of ten bob LPs they can put out. The Indo-Jazz thing wouldn't have sold in competition with similar efforts at a quarter the price."

**TROUBLE**

The talk turned back to booms. "The trouble is that, except in a very few cases, the promoters have no interest at all in preserving anything," said Chris. "They are only interested in milking it dry. And in doing so they bore the public artificially, bore them with something that is basically worthwhile, to the detriment of everybody who really wants to play that thing.

"Few artists can avoid getting damaged by that sort of thing."

# THE MIRAGE

# HOLD ON

Released FRIDAY 3rd MARCH  
on PHILIPS BF 1554

Published by  
DICK JAMES MUSIC LIMITED

# MONKEES ON TRIAL

— Stars' and  
Fans' verdicts

EXCLUSIVE IN

# DISC

and MUSIC ECHO OUT NOW 9d

# FOUR MEN BEHIND THE BIG HIT SOUNDS...



GEORGE MARTIN

FOUR men between them have sold more than 30 million records all over the world in the last 18 months. No, not the Beatles — Britain's most successful independent recording organisation AIR (London) Ltd. For AIR is in fact the company run by George Martin, Peter Sullivan, Ron Richards and John Burgess, four of the leading A&R men in British pop.

## TALENT

Since they left staff jobs with the major record companies and combined their talents as an independent recording "factory", they have been phenomenally successful. And from employees earning good salaries, they have become wealthy men. As George Martin's Rolls Royce proves.

Between them, they are responsible for the discs of the cream of Britain's — and that means the world's — pop talent. The list is formidable: the Beatles, Tom Jones, Engelbert Humperdinck, Paul Jones, the Hollies, Cilla Black, Adam Faith, Peter and Gordon, David and Jonathan, the Action.

At their Baker Street headquarters, George Martin, the man who records the Beatles and Peter Sullivan, who produced the million seller Tom Jones' hit "Green Green Grass Of Home", talked to the MM about how they formed their unique and successful consortium.

"We have known each other for a very long time," said George Martin. "We were all roughly in the same position—we were staff A&R men with record companies. We earned salaries, but how ever successful we were at our jobs, it wasn't reflected by the money we were paid."

## MISTAKES

Martin had been thinking about going independent for some time and when his EMI contract came up for renewal, he decided to pin his future on his ability.

The other three joined him and they started their company on September 1, 1965. Martin had been an A&R man with EMI for 15 years and made his name with the Beatles. Apart from the fact that the success of the Beatles paid off for everyone except him, there were other reasons for his decision to give up pension rights and security.

"Another reason was that in a company like EMI, you were subject to the decisions of those above you, decisions which you often knew were wrong but which you could not change.

"As an independent, we

make our own decisions and our own mistakes."

The four were able to carry on recording contract artists for one simple reason—the artists wanted them. "The record companies didn't like the move we made, but they couldn't do anything about it," pointed out Martin. "But it does mean that if we are successful, they make money. If we aren't they don't have to pay anything," said Peter Sullivan.

That principle still applies. Although they are all partners, the one who has the most success reaps the profit. "This is the only way it would work. It means that there is tremendous incentive to get hits. But we know that if we have a problem, we can talk it over amongst ourselves.

## BEATLES

"Also, we do not compete directly against each other. If two of us has a song we think is a hit, we get together and sort out which artist should record it. We do not compete against each other in this way," said Sullivan.

At present Martin is spending seven or eight hours a day in the studios at Abbey Road, St John's Wood, with the Beatles for their next album. "I doubt if it will be out before April," he said. He promised it would be extremely experimental and a lot further forward than even the "Revolver" album.

In the past year, there has been at least one record produced by one of the team in the chart every week—and usually many more. In addition, they have held the top spot for 26 weeks.

They are expanding, but believe that the growth of their organisation should not be too rapid. Plans for the future include the possibility of their own independent label—a plan they are talking over now—and they have also acquired British rights for a new tape cassette machine which will be marketed here by the end of the year.

## SUCCESS

This will be simply a playback machine, using a different system to existing machines and selling—machine and recorded tapes—far cheaper than at present.

George Martin said that last year, AIR was responsible for more than half the records sold by EMI, apart from their artists on other labels.

And that, in any language—including the language of £sd—is success, particularly when the royalties flow in.

# ALL THINGS BRIGHT AND BEAUTIFUL

## HOLLIE GRAHAM NASH OUTLINES A POP STAR'S PHILOSOPHY...

THE adulation of the groomed, well-dressed pop star undoubtedly led to the immaculately dressed, extremely fashion-conscious teenager of today. Pop fans don't copy everything their idols do, but most trends stem from modern pop stars.

Surely it was adulation of the Beatles and the Rolling Stones that was responsible for long hair among the young generation—and, eventually, its acceptance—however reluctant.

Pop is the music of today and it obviously influences and reflects the ideals of the people who listen to it. "Protest songs"—the bitter whine of Dylan, the depressing, nagging songs about bombs, suffering, and society—came at a time when most of Britain resounded to the clamour of militant youth.

The News Of The World suggests that some pop records reflect the activities of a drug-taking generation and that some pop fans copy the example set by "drug-taking" pop stars. There is little evidence of "drug songs" in the Pop 50 and no pop star would advocate —

least of all on a record—that a young fan should take drugs.

"Conversely, the influential groups and stars are more interested in playing better pop music and educating younger people about the good, beautiful, happy things in life."

That statement comes from Graham Nash, speaking for himself and the Hollies, one of the most consistently successful groups. The statement is important because it mirrors an attitude prevalent throughout the "happening" pop circles.

Nash, bearded and moustachioed, continued the tale of the new pop philosophy that emanates from some of pop's biggest names: "The mind of the thirteen and fourteen year-old must be very impressionable. If pop music and its makers influence the way young people think and mature, let's stop singing about bad things. We can instil less ugly things and more beautiful things. Let's stop talking about depressing things, about Vietnam. Let's condition the more easily swayed minds with beautiful things.

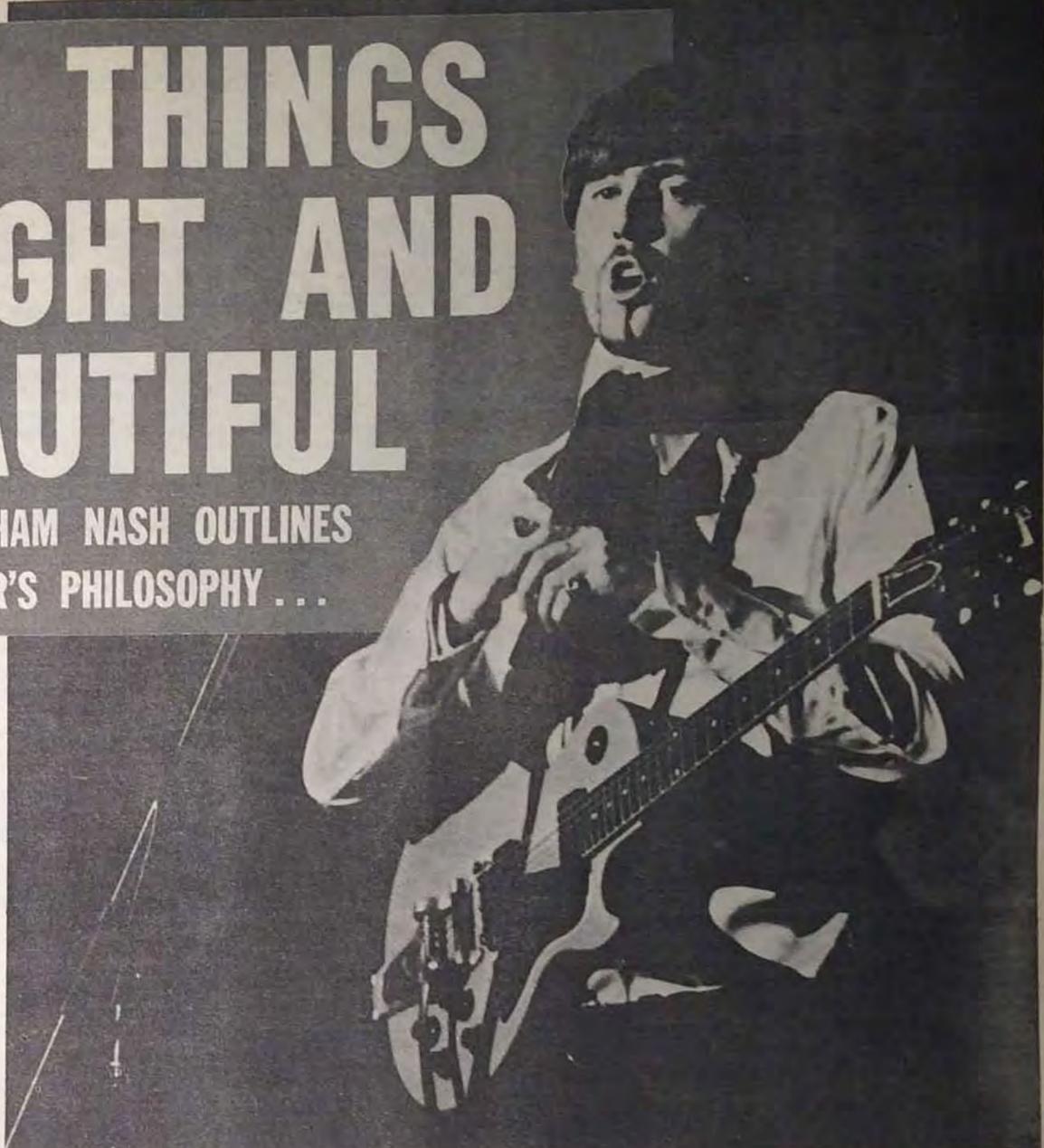
"Young people are in a very beautiful position. Their minds are still open and usually pure. They haven't yet matured and they haven't yet been pressured by society, custom, or tradition to think a certain way about certain things."

Does Graham think this is looking down on pop fans? "Not at all man. Youth is beautiful. It's also innocent. All that we'd like to do, all that I feel one should do, is teach people things so that they grow up to be nice people.

"I feel that it's just teaching. It's part of life. I just dig imparting knowledge of love and beautiful things that you're just not going to learn about in school.

"Unfortunately much of life is such that most kids begin to get screwed up inside by the time they're fifteen. Maybe good, sincere pop music can just show those people that freedom does exist. I want more people to dig everything that's going on around them."

Graham straddled the high stool in the studio and went on: "Adults have no control over what people put on record. Sure, a few institutions can ban a record—but they can't really have control over



## BY NICK JONES

what the kids listen to or what the kids want to absorb. Records have almost taken the place of newspapers."

This bears out something that Donovan said in an MM article: "I'm very excited, though, by the acceptance of songs like 'Eleanor Rigby'. It proves that though kids won't read so many books any more they'll listen to a novel in a song."

"A whole feeling of love and beauty can be imparted to these kids who don't know about love and compassion," says Nash. "You know, man, John Lennon's kid is going to be a gas. He's already painting pictures!"

"Look at the Beatles. They are a classic example of a group that stimulates other people.

"The Beach Boys 'Pet Sounds' album stimulated a lot of people into making comparable records containing as much beauty. I think England is going to lead the field in this kind of thing. I think the American scene is much too far out. You've got to start on a certain level — you've got to make things so that they leave you feeling really nice. The records have got to be great, understandable and fully comprehensible.

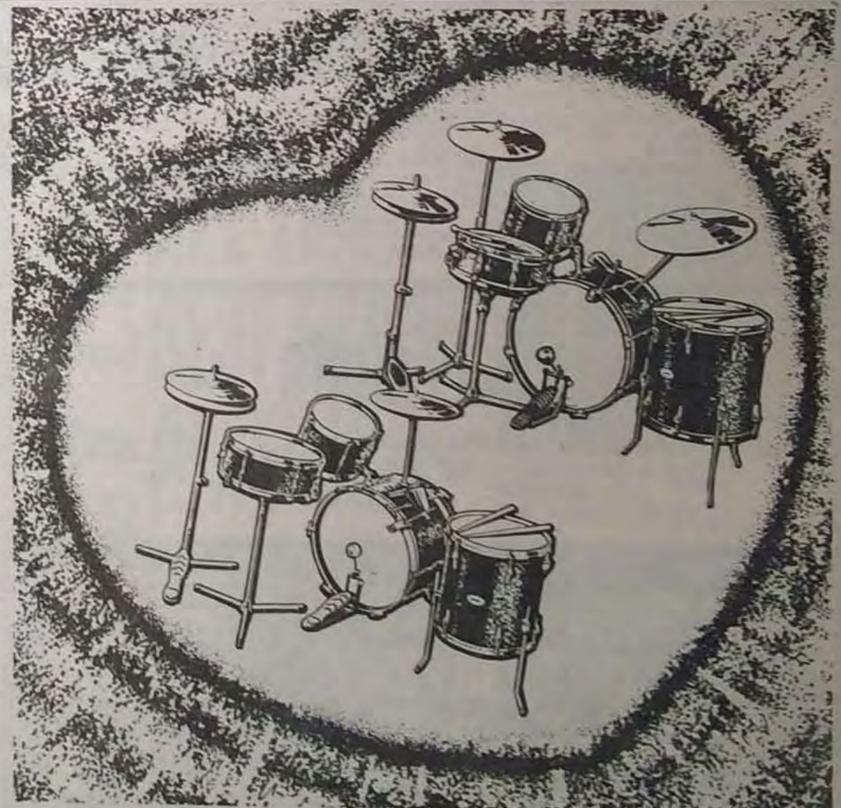
"The Beatles have got the bread and the freedom already. They're in their groove and now they'll just progress along that for ever. They're tired of hearing 'Revolver' because they've progressed from that. They're thinking of newer, nicer, even more beautiful things to put on record."

So how is this going to affect the veteran hit-making Hollies?

"Well, a lot of the stuff we've made hasn't pleased me. But we'll get there. It takes time, and we're only just starting to realise where we're at. We'll get there, and we've got plenty of time, and lots of life still to live. As we go on we get more freedom to do the things we want and we get more inspiration to make better records.

"I know it takes a lot of time. We've had fourteen hits counting 'Carousel' but that just shows that we've learnt a lot in that time. We can teach younger people what it's all about and gradually things will get nicer.

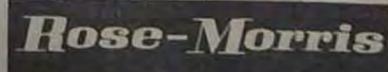
"Man, if fourteen-year-olds could do what the Beatles are doing now — that would be beautiful!"



# GET WITH THE HEARTBEAT OF TODAY'S IN-TOUCH SOUNDS—On Autocrat & Broadway drums

The drums that are laying down today's sounds hold a healthy respect for your budget — prices start at only £29.15.0 for the fabulous 'Phase One' outfit. Autocrat and Broadway drums are built to last—they give endless pleasure and satisfaction to the amateur or professional drummer. Their tone is simply superb—thanks to the famous 'Headmaster' plastic heads, for the big sound you're after. And there are a dozen distinctive, hard-wearing finishes.

AUTOCRAT AND BROADWAY DRUMS by



Send for your free brochure now to:  
ROSE, MORRIS and Co. Ltd.  
32-34 Gordon House Road, London, N.W.3

FOR A COOL, COMFORTABLE, SLENDERISED APPEARANCE wear a

## Mini-TRIM

only 28/6 post free

Step into your MINI-TRIM and be slender and shapely under the briefest outerwear — yes, even under the scantiest swimsuit. Instantly your tummy is shaped and flattened — you feel better — you look better — slimmer. MINI-TRIM works on the V-uplift supporting principle. This V shape supporting panel lifts and pushes in the extended tummy — makes it flat and smooth AND NO ONE can tell you have it on!! MINI-SKIRTS — SLACKS — SHORTS — SWIMWEAR will really look smooth and "Right" on you. Only obtainable from Needle Trade Developments Ltd. Send P.O. or cheque for 28/6 for 7 days' approval. If not delighted your money will be returned.

**NEEDLE TRADE DEVELOPMENTS LTD. (MM1)**  
30 Dryden Chambers, 119 Oxford Street, London, W.1.

**BLIND DATE**

# Engelbert Humperdinck

**GRAHAM BONNEY:** "Happy Together" (Columbia).

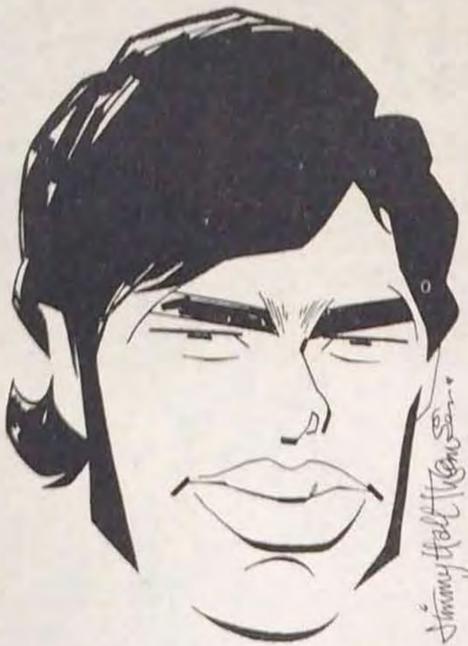
Good song. I've no idea who it is. I like the voices but they should come out more because they are worth listening to. The voices are being drowned throughout by the backing. Who is it? I can remember the melody afterwards which is good. I think it could be a hit—who can tell?

**JAMES BROWN AND THE FAMOUS FLAMES:** "Bring It Up" (Pye).

I like it already. I like the feel and he's introducing himself at the beginning and getting through to the audience. I know who it is. It's James Brown. It hasn't got a lot of lyrical melody but I don't think that guy can go far wrong. It's more of a discotheque record and it's not really hit parade stuff. No, I don't think this is dated. Soul music can't be dated, and he has so much soul and excitement. There will always be a market for this.

**DAVID GARRICK:** "I've Found A Love" (Piccadilly).

It's a country and western song. He's trying to



**KENNETH WASHINGTON WITH CHRIS BARBER:** "Gimme That Old Time Religion" (CBS).

Bold town religion? For a start I can't figure out the title. I don't like anything about religion in pop at all—so I don't like this record. I just don't think religion should be involved in pop music. Gospel music is good, but this isn't gospel and I don't think it will be a hit. Is it Chris Barber? As a person and a bandleader I like Chris Barber and I used to go to his concerts and enjoy them very much indeed. I enjoy trad in moderation but I don't think this is the one for Chris. It's a bit odd. He should have picked something better than this.

**VAL DOONICAN:** "Memories Are Made Of This" (Decca).

Dean Martin? Bing Crosby? Dave King? It's not an old record by Michael Holliday? It sounds like him. Perry Como? He's English? Not Val Doonican—no! Well, I'm sorry, but he shouldn't have done that because Val has such a distinctive style of his own, but here he comes up with a record that makes him sound like Dean Martin, Bing Crosby or Perry Como. It's a shame, but it could make the chart because it's a good song. And I like Val Doonican.

**ALAN PRICE:** "Tickle Me" (Decca).

Is this Alan Price? I like him. I met him once, but I don't know him very well. He has a very distinctive style and I like all of his work. I've heard both sides of this and I like the other side as well—"Simon Smith And The Amazing Dancing Bear". It's a good idea to have a double A side because whenever you do a radio show for example you always sing the A and B sides. This is good cabaret material which is the trend at the moment. I hope it's a hit for him.

**DAVE CLARK FIVE:** "You Got What It Takes" (Columbia).

I know that song. This was a big hit before, and it's the right time for it to come back. Who did the arrangement? It's very good. Let me cheat a little and see who did the arrangement—oh it doesn't say. Dave Clark eh! That wasn't Dave Clark singing. I like Mike Smith.

**KATHY KIRBY:** "No One's Gonna Hurt You Anymore" (Columbia).

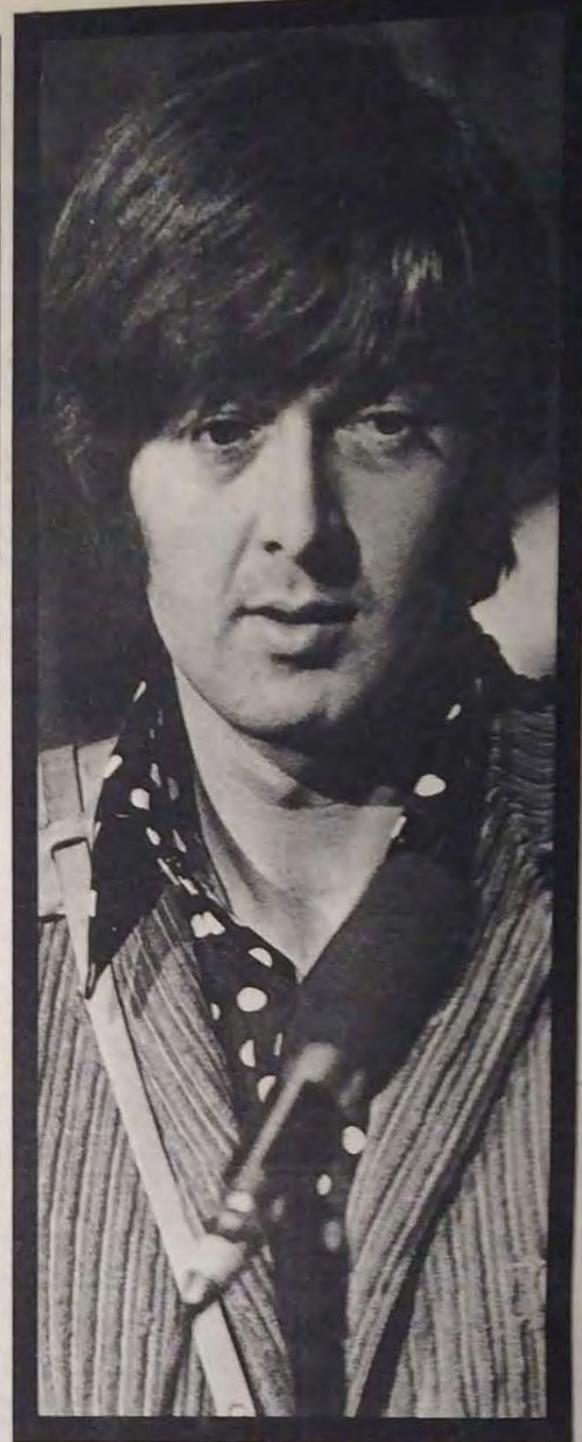
Lovely voice. I don't know what to say about this. I wish she would do a better song. It's confusing and I don't think it does her justice. If it's Kathy Kirby, it will be a hit.

**NAT COLE:** "You'll See" (Capitol).

Unmistakeable. You're trying to tell me it's not Nat King Cole? He's one of my favourites. I haven't heard him do this one before. I really love this kind of music and I like to listen to it really late at night. It's so romantic. He's so distinct you know exactly what he is talking about. I hope they will continue to release Nat Cole records although I think it should be done on albums.

**ATTACK:** "Hi-Ho Silver Lining" (Decca).

Hey, that's good. It's simple and the lyrics are very amusing. It could get off the ground very well. It seems all the new artists are getting off the ground!



**STEVIE WINWOOD** and Spencer Davis shook the pop world with the news of their split this week.

They have made their last records together and have already played their last club date in England.

After three years of building up one of the most popular and consistent groups in the country they have taken the decision that has been rumoured for years. Spencer and Stevie will move on to carve new careers.

**FILMS**

Stevie, the 18-year-old singer, guitarist, organist and songwriter will return to the country for six months to re-think his music.

Spencer will re-form his group and carry on with replacements for Stevie, while Peter York will probably stay.

News of the split was exclusively revealed to the NME by their manager Chris Blackwell.

At the beginning of last week he told me: "Everybody knew Stevie would be leaving at some time, but now he is definitely leaving after the tour with the Hollies from March 11 to April 2. He leaves right after that and there are no more jobs. He has already done his last club date with the group at the Marquee last month. He will be writing music for two films, including Clive Donner's Round The Mulberry Bush. He really intends to get the writing aspect together."

"Spencer will be getting replacements in April and May."

SPENCER: will re-form the group.

The Sound of Entertainment on

## new singles



**KENNETH WASHINGTON WITH THE CHRIS BARBER BAND**  
Gimme That Old Time Religion  
c/w Just A Closer Walk With Thee  
202582

**JERRY MURAD'S HARMONICATS**  
The Spy With A Cold Nose  
c/w Discotheque Doll  
202590

**MARC REID**  
The Magic Book  
c/w My World Turns Around You  
202581



**THE DRAG SET**  
Day & Night  
c/w Get Out Of My Way  
AJ11408

**THE DEREK SAVAGE FOUNDATION**  
Stop The Wedding  
c/w Breakin' Through  
202593

**JOHNNIE LEE**  
Kiss Tomorrow Goodbye  
c/w Love No Longer Sounds  
202591

## chart shots

**ANDY WILLIAMS**  
So Nice  
202814

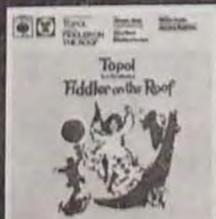
**ANDRE BRASSEUR**  
Holiday  
202867

**THE QUIET FIVE**  
Goodnight, Sleep Tight  
202586

## Broadway's smash hit comes to London

### Fiddler on the Roof

Relive the excitement with the Original London Cast Album



Fiddler On The Roof (S) 70030

## the sound of The Byrds on CBS

a new hit single

So You Want To Be A Rock'n'Roll Star 202599

3 hit albums



Mr. Tambourine Man (S) 62871



Turn! Turn! Turn! (S) 62862



Fifth Dimension (S) 62783

**ATLANTIC IMPORTS FROM THE U.S.A.**  
FIRST RELEASE 27th FEB

Retail Price—39/6d. (inc. P.Tax)

**Fontessa**  
THE MODERN JAZZ QUARTET  
1231

**Coltrane Jazz**  
JOHN COLTRANE  
1354

**FREE JAZZ**  
By The Ornette Coleman Double Quartet  
1354

**THE NEW THING AND THE BLUE THING**  
TED CURSON  
1441

**FREE JAZZ COLLECTIVE IMPROVISATION**  
BY THE ORNETTE COLEMAN DOUBLE QUARTET

And...  
The...  
D...  
E...  
S...  
N...  
R...  
Ch...

# Y I QUIT.....



## MM EXCLUSIVE

**CHRIS WELCH** probes the Great Break Up and finds the Spencer Davis—Stevie Winwood split inevitable

● I ENJOYED EVERYTHING I'VE DONE WITH SPENCER AND THE GROUP — BUT NOW I DON'T. THAT'S WHY I'M LEAVING ●

## STEVIE WINWOOD

and the group will swell to a five-piece, as it is impossible to replace Stevie with less. "Spencer will be going to America without Stevie. He's going to Scandinavia from June 5 to 12 and Hungary from July 5 to 12. He goes to America from August 1 to September 5, and back again in October. "Stevie won't be doing any work at all and he is not even planning to record. He wants to go away and start his own band. "The reason for the split is because it's time for them to go in different directions. It's a completely amicable agreement. But musically they were drifting apart. I'm sure both can be successful. "Stevie will be the one taking

the gamble. Apart from 50,000 hip record buyers in this country the general public haven't a clue who Stevie is. It's Spencer's name that has been on all the records, and they have sold half a million records right round the world. "Spencer has the name. It's his face in all the pictures and he has done all the interviews. There is no doubt in my mind that Stevie will be successful. He has the talent and Spencer has the talent to spot replacements for Stevie. He has already got one or two people in mind." When was it first known Stevie would leave?

### TALENT

"Three years ago, when he first signed with the group, it was agreed Stevie would be free to go his own way, when he had solidified the musical direction of his outstanding talent. "Stevie isn't just a pop star. He has a fantastic voice and musical ability and he looks great too. "He's a young kid and with all the praise he has had it would be very easy to stagnate and he's strong enough to realise he could have been just a teenage genius who didn't have a chance to develop further. "He's not going to become an egghead musician either. When he comes back in October he'll really have something to offer. "He's only 18 and he's been working like a son of a bitch for three years and he needs to

learn to live like an 18-year-old for a bit, to be his own master and not have to go to a gig and be pulled off stage every night. He's an artist in the true sense of the word." Stevie looked as if an enormous amount of strain had been lifted from him and he looked younger and happier than he has been for a year. Now Steve has reached the end of the road with the SDG, what are his future plans? "At the moment I'm writing for a film. It's not the score, just three or four songs. There's a deadline I have to reach and it's a bit of a challenge. Actually 'I'm A Man' was originally written for a film for America until we decided to release it as a single. "I've been thinking about the split for as much as two years. I'll be resting for a while at first, although it won't be so much resting as working on writing. "I'll just be able to cut out travelling. I'm not going to study academically, but I'll study myself — in my secret retreat. "Right from the beginning it was understood that I would leave. I felt there was nothing more I could do in the group, although as it happens I have left just as we have had a big hit in the States. "But I'm prepared to walk out on that. I have no regrets at all and I've learned a lot with the group. "I think Spencer will carry on and there's nothing to stop him in fact. I'll be very pleased if they carry on and it hasn't come as a big shock to them. "I don't think I'm exactly walking out on them. It was

just something that had to be done sometime. "I felt restricted in playing and I also felt restricted in the way that we were not getting together as a group. Everybody had individual ideas and I think it's better if you all put your ideas together. We used to be like that but in this last year we have tended to drift apart. "I think a group should live together and eat together and really know how each person thinks." What about Stevie's pop star image. "This is my biggest problem — how people will accept me after I've left — like a pop star or as a musician? I'm definitely going to change in lots of ways. I don't know exactly how, but I'm going to change my appearance, and my image. It's one of the things that's got to be considered during my time off." Stevie began to reminisce about the group. "You know, up to six months ago the group just seemed to be going up and up, right from when we first started. Then it began to level out. "There was less excitement, but that didn't seem to affect our drawing power or anything. We still got good crowds. It wasn't a concrete thing going, it was the spirit and feeling that went." What sort of band would Stevie like in the future? "I've got plans but it's a bit difficult at the moment. I've got to sort things out.

● HE'S GOING TO CARRY ON. SPENCER'S A BIT WORRIED—THAT'S ONLY NATURAL. HE DIDN'T THINK IT WAS TO BE SO SOON ●

Spencer's wife, Pauline



STEVIE: will concentrate on the writing aspect.

- Then Again  
N JONES
- Great Arrival  
GIO MENDES (Piano)
- Unlimited  
ROACH
- Sounds  
ALLY MANNE & HIS MEN
- Mann at Newport  
BIE MANN
- THE BLUES  
IN MODERN JAZZ  
Dizzy Gillespie  
Art Blakey's Jazz Messengers  
with Thelonus Monk  
The Mingus - Lennie Tristano  
Jimmy Giuffe - Milt Jackson  
The Modern Jazz Quartet  
1237

RECORDED BY EMI

## ALL THE BEST FROM AMERICA

**THE OSCAR PETERSON TRIO**  
Swinging Standards  
Verve SVLP9152 @ VLP9152 @

**THE MOTHERS OF INVENTION**  
Freak Out!  
Verve SVLP9154 @ VLP9154 @

**JIMMY SMITH**  
Peter and the Wolf  
Verve SVLP9159 @ VLP9159 @

**JIMMY WITHERSPOON**  
A Blue Point of View  
Verve SVLP9156 @ VLP9156 @

**ARTHUR PRYSOCK**  
Art and Soul  
Verve SVLP9153 @ VLP9153 @

E.M.I. RECORDS (THE GRAMOPHONE CO. LTD.) E.M.I. HOUSE, 20 MANCHESTER SQUARE, LONDON W.1

### GAMBLE

"And I want to avoid being the front man of a backing group. In fact I started looking for musicians about three years ago! I've got people in mind. It's a gamble and I hope it comes off. "I'm going to concentrate on playing the organ and I'll be singing as well. I hope to use like everything including vibes. The music won't be like jazz. You won't be able to put a name to what we'll be playing. 'I'm A Man' is one direction that we'll be going in. "I'm listening to lots of things in music right now and I've just started going into Indian music, and John Handy is too much. I flipped when I heard him." Will Stevie relinquish old favourites like "Georgia?" "When I make a start I will forget the old things like 'Georgia'. I tried to put feeling into it every time when I had to sing it every night — but it was getting difficult. I was exactly playing like a machine, but it was more of a mass produced feeling." "Really I have enjoyed everything I've done with the group and Spencer but now I don't. That's why I'm leaving."

# WHY I QUIT

**STEVIE WINWOOD** and Spencer Davis shook the pop world with the news of their split this week.

They have made their last records together and have already played their last club date in England.

After three years of building up one of the most popular and consistent groups in the country they have taken the decision that has been rumoured for years. Spencer and Stevie will move on to carve new careers.

## FILMS

Stevie, the 18-year-old singer, guitarist, organist and songwriter will retire to the country for six months to re-think his music.

Spencer will re-form his group and carry on with replacements for Stevie, while Peter York will probably stay.

News of the split was exclusively revealed to the MM by their manager Chris Blackwell.

At the beginning of last week he told me: "Everybody knew Stevie would be leaving at some time, but now he is definitely leaving after the tour with the Hollies from March 11 to April 2. He leaves right after that and there are no more jobs. He has already done his last club date with the group at the Marquee last month. He will be writing music for two films, including Clive Donner's Round The Mulberry Bush. He really intends to get the writing aspect together.

"Spencer will be getting replacements in April and May



## MM EXCLUSIVE

**CHRIS WELCH** probes the Great Break Up and finds the Spencer Davis-Stevie Winwood split inevitable

**I ENJOYED EVERYTHING I'VE DONE WITH SPENCER AND THE GROUP — BUT NOW I DON'T. THAT'S WHY I'M LEAVING**

## STEVIE WINWOOD

and the group will swell to a five-piece, as it is impossible to replace Stevie with less.

"Spencer will be going to America without Steve. He's going to Scandinavia from June 5 to 26 and Hungary from July 5 to 12. He goes to America from August 1 to September 5, and back again in October.

"Steve won't be doing any work at all and he is not even planning to record. He wants to go away and start his own scene.

"The reason for the split is because it's time for them to go in different directions. It's a completely amicable agreement. But musically they were drifting apart. I'm sure both can be successful.

"Steve will be the one taking

the gamble. Apart from 50,000 hip record buyers in this country the general public haven't a clue who Stevie is.

It's Spencer's name that has been on all the records, and they have sold half a million records right round the world.

"Spencer has the name. It's his face in all the pictures and he has done all the interviews. There is no doubt in my mind that Steve will be successful. He has the talent and Spencer has the talent to spot replacements for Stevie. He has already got one or two people in mind."

When was it first known Stevie would leave?

## TALENT

"Three years ago, when he first signed with the group, it was agreed Steve would be free to go his own way, when he had solidified the musical direction of his outstanding talent.

"Steve isn't just a pop star. He has a fantastic voice and musical ability and he looks great too.

"He's a young kid and with all the praise he has had it would be very easy to stagnate and he's strong enough to realise he could have been just a teenage genius who didn't have a chance to develop further.

"He's not going to become an egghead musician either. When he comes back in October he'll really have something to offer.

"He's only 18 and he's been working like a son of a bitch for three years and he needs to

learn to live like an 18-year-old for a bit, to be his own master and not have to go to a gig and be pulled off stage every night. He's an artist in the true sense of the word."

Stevie looked as if an enormous amount of strain had been lifted from him and he looked younger and happier than he has been for a year.

Now Steve has reached the end of the road with the SDG, what are his future plans?

"At the moment I'm writing for a film. It's not the score, just three or four songs. There's a deadline I have to reach and it's a bit of a challenge. Actually 'I'm A Man' was originally written for a film for America until we decided to release it as a single.

"I've been thinking about the split for as much as two years. I'll be resting for a while at first, although it won't be so much resting as working on writing.

"I'll just be able to cut out travelling. I'm not going to study academically, but I'll study myself — in my secret retreat.

"Right from the beginning it was understood that I would leave. I felt there was nothing more I could do in the group, although as it happens I have left just as we have had a big hit in the States.

"But I'm prepared to walk out on that. I have no regrets at all and I've learned a lot with the group.

"I think Spencer will carry on and there's nothing to stop him in fact. I'll be very pleased if they carry on and it hasn't come as a big shock to them.

"I don't think I'm exactly walking out on them. It was

just something that had to be done sometime.

"I felt restricted in playing and I also felt restricted in the way that we were not getting together as a group. Everybody had individual ideas and I think it's better if you all put your ideas together. We used to be like that but in this last year we have tended to drift apart.

"I think a group should live together and eat together and really know how each person thinks."

What about Stevie's pop star image.

"This is my biggest problem — how people will accept me after I've left — like a pop star or as a musician? I'm definitely going to change in lots of ways. I don't know exactly how, but I'm going to change my appearance, and my image. It's one of the things that's got to be considered during my time off."

Stevie began to reminisce about the group.

"You know, up to six months ago the group just seemed to be going up and up, right from when we first started. Then it began to level out.

"There was less excitement, but that didn't seem to affect our drawing power or anything. We still got good crowds. It wasn't a concrete thing going, it was the spirit and feeling that went."

What sort of band would Stevie like in the future?

"I've got plans but it's a bit difficult at the moment. I've got to sort things out.

## GAMBLE

"And I want to avoid being the front man of a backing group. In fact I started looking for musicians about three years ago! I've got people in mind. It's a gamble and I hope it comes off.

"I'm going to concentrate on playing the organ and I'll be singing as well. I hope to use like everything including vibes. The music won't be like jazz. You won't be able to put a name to what we'll be playing. 'I'm A Man' is one direction that we'll be going in.

"I'm listening to lots of things in music right now and I've just started going into Indian music, and John Handy is too much. I flipped when I heard him."

Will Stevie relinquish old favourites like "Georgia?"

"When I make a start I will forget the old things like 'Georgia'. I tried to put feeling into it every time when I had to sing it every night — but it was getting difficult. I was exactly playing like a machine, but it was more of a mass produced feeling."

"Really I have enjoyed everything I've done with the group and Spencer but now I don't. That's why I'm leaving."

**HE'S GOING TO CARRY ON. SPENCER'S A BIT WORRIED—THAT'S ONLY NATURAL. HE DIDN'T THINK IT WAS TO BE SO SOON**

Spencer's wife, Pauline

# NEW JAZZ RECORDS



## Vintage small band jazz from giants at their peak

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES



GILLESPIE: masterful

### DIZZY AND STRINGS

Danger lurks when strings are dragged in behind a jazzman, but when Dizzy Gillespie found himself in front of a string orchestra in a Paris studio fifteen years ago someone took the sensible decision of keeping the whole affair relatively simple and letting the great man get on with it despite the unusual trappings. "DIZZY GILLESPIE AND HIS OPERATIC STRINGS ORCHESTRA" (Fontana) is, therefore, although a joyable experience, although the arrangements on the eight string-laden tracks sound dreadfully corny at this distance. Dizzy is in masterful form throughout, playing superbly controlled trumpet with the occasional pyrotechnical outburst which has been since replaced by a more mature restraint. "The Man I Love", long a personal favourite, contains a coda which is electrifying and each track contains more than its share of superb jazz trumpet; "Ain't Misbehavin'" has a typical Gillespie vocal for good measure. Several of the string tracks were previously available on a ten-inch Vogue LP several years ago, but it's good to have this lot all on one album. Recommended. — B.H.

Brother Jack McDuff is a hard man to beat when it comes to straightforward swinging, and on "SCREAMIN'" (Transatlantic) he heads a punchy quartet with Leo Wright (alto), Kenny Burrell (gtr) and Joe Dukes (drs). Dukes keeps everything going at a fair pace, and apart from the usual hang-ups which appear when most organists tackle a ballad—here it's "I Cover The Waterfront"—this is a well above average organ-saxophone blowing session. Wright may not be at his best, but he contributes nicely to the overall feel of the set. Burrell plays superbly in both solo and rhythm roles; but it's the excellent partnership of McDuff and his regular drummer Dukes which keeps the fires stoked. — B.H.

The new bigger Bilk band is paraded on an international programme of tunes, suitable and otherwise, on "ACKER INTERNATIONAL" (Columbia Stereo Two 154), described as a "Journey into stereophony". Soundwise the album is okay, and musically it is bright and proficient—with two or three very solid things. Its trouble, from my point of view, is one of repertoire. The international tag has led to jazzed-up treatments of "Hong Kong Rose", "Wild Colonial Boy", "Adios Mi Chaparrita", "Volare" and other idiosyncratic choices, and only "Volare" responds at all well. With the exception, that is, of "Maori Farewell"—one of the hottest tracks on the LP. This features very healthy Bruce Turner alto, and Bruce again scores on "Dow De Dow Mercer Ellington and Hodges) and "Stranger In New Orleans". The last is a Bilk original related to "Trouble In Mind" and, besides alto, it gives space to some of Acker's best clarinet and nice relaxed ensemble and solo trumpet. "Trouble" theme, Bruce and Acker (twelve-bar blues. Sleeve Greig) gives Ian Hunter-Randell (tp) for this, but when I played the disc to him, but when I said it was Colin Smith, the LP includes tracks by both, also a third trumpet man, Al Fairweather. It may be that the band was affected by the comings and goings; at any rate, it doesn't lift or click as it should except on three or four numbers. The next album promises to be a good deal better. — M.J.

JOHNNY HODGES — REX STEWART: "Things Ain't What They Used To Be." Hodges orchestra: Squatty Roo; Passion Flower; That's The Blues Old Man; Good Queen Bess; Day Dream; Junior Hop; Going Out The Back Way; Things Ain't What They Used To Be. Stewart orchestra: Linger Awhile; Mobile Bay; Some Saturday; Poor Bubber; My Sunday Gal; Menelik; Without A Song; Subtle Slough. (RCA Victor RD7829)

Hodges (alto, sop) with Cootie Williams (tp), Roy Nance on "Things Ain't", "Squatty" and "Passion", Harry Carney (bar), Lawrence Brown (trb), Duke Ellington (pno), Jimmy Blanton (bass), Sonney Greer (drs). 11/2/40 and 7/3/41. Stewart (cornet), Ben Webster (trb), Carney (bar), Brown (trb) and Ellington Blanton, Greer. Some dates as above.



STEWART: contributes four compositions



HODGES: lead and solo chores

JAZZ may have travelled far and wide since these Ellington units recorded in '40 and '41, but I doubt if an album of small-band jazz will be made this year to outdo this one for style, finesse, melodic attractiveness and sheer creative flow.

The fact that bands still play such pieces as "Things Ain't", "Subtle Slough" (which later became "Just Squeeze Me"), "Queen Bess" and even "Going Out" and "Junior Hop" is evidence of their lasting appeal.

And performances, in the main, match the material. Hodges, Webster, Cootie and Rex were at, or near, their respective peaks. Carney and Brown did all required, and a rhythm team of Ellington, Greer and the remarkable Blanton was clearly out of the ordinary for its time.

As we would have expected, from men who worked together in the world's finest

jazz orchestra, the understanding and insight displayed on these informal dates were of a high order.

Ensemble passages were effectively scored and played with real artistry and the solos—often brilliant in themselves—fitted into the general design. In short, excellent and timeless music in the Ellington manner, and the set is a sensible compilation of four complete sessions.

So much is good and durable that I can touch only on a few highspots of 16 richly eventful numbers. "Things Ain't", the original and slower version, has leisurely blues alto and goodish piano and open Nance trumpet; "Squatty" is one of the brisk, jaunty tunes on which Hodges drives jubilantly, while "Passion" shows the creamier side of his playing.

I am not much of an admirer of these smeary legato exercises of Rabbit's on Billy Strayhorn compositions ("Day

Dream" is another) but the tunes are memorable, I suppose, and it has to be remembered that the originals heard here are just 14 of fifty or so penned by Duke, Strayhorn, Hodges and Stewart during '40 and '50.

The remainder of the Hodges tracks are "That's The Blues"—a fine funky number featuring Hodges' soprano in lead and solo chores and Cootie's most incisive plungered trumpet—and three choice bouncers: "Junior Hop", "Going Out" and "Queen Bess" (an "I Got Rhythm" variant), all performed with tremendous assurance.

Rex Stewart's half-record, while unmistakably Ellingtonian in character, has quite a different flavour although only two faces are different. Here, Rex contributes four compositions, including the blues "Mobile Bay", dedicated to Cootie, and "Poor Bubber", in memory of Miley, and the somewhat far-out "Menelik". On these, and Ellington's "Sunday Gal", and "Subtle Slough", plus a couple of popular songs, Stewart exhibits his range of tonal effects, his powerful swing and, when appropriate, his lyrical feeling. "Subtle" and "Mobile" are particularly striking tracks. Webster's tenor, too, is a joy.

I give the personnel of the Stewarts as listed on the album, but on several numbers an alto is heard. Carney probably doubles alto on the session; however, a Down Beat reviewer suggests that Otto Hardwicke is present.

Finally, it should be mentioned that "Queen Bess" and "Junior" are from previously unissued masters, and the former is noticeably different from the take on earlier local releases.—M.J.

### DON PATTERSON

DON PATTERSON-BOOKER ERVIN: "Hip Cakes Walk", Sister Ruth (a); Donald Duck (a); Rosetta (a); Hip Cakes Walk (b); Under The Boardwalk (a). (Transatlantic PR7349)

(a) — Patterson (organ), Ervin (trb), Billy James (drs). (b)—as (a) plus Leonard Houston (alto).

ORGAN groups are not among my favourite jazz combinations but this is one of the better examples.

Patterson is less under the spell of Jimmy Smith than most and plays long, logical lines with a fine sense of dynamics. I can take any amount of Booker Ervin and he is in his best, aggressive form on this one.

Billy James' drumming is worthy of note. Accompanying an organist is not the easiest of tasks, but James achieves swing without resorting to a hammered off-beat.

Best of the tracks are "Ruth" and "Duck"—two soul swingers—and the Earl Hines classic, "Rosetta" which brings out the best in both Patterson and Ervin.

"Hip" is a slow blues and would have benefited by cutting down from its 16½ minutes. The addition of Houston's alto produces nothing of note.

"Boardwalk" is a rather dull samba.—B.D.

### EARL HINES

EARL HINES: "Jazz Meant Hines", "Bernie's Tune", "Earl's Blues", "Fantastic That's You", "I Used To Love Her But It's Over", "Candy", "Baubles, Bangles And Beads", "Opus One", "Rock A Bye Your Baby With A Dixie Melody". (Fontana TL5378)

Hines (pno, voc), Jim Douglas (gtr), Ron Mathewson (bass), Lennie Hastings (drs) plus Alex Welsh (tp) on "Fantastic" and Johnny Barnes (clt) on "Candy". 3/15/66.

HINES always plays a lot of exhilarating piano on his albums, and his "Jazz Meant Hines" (which means what?) is no exception. Made in London last May—with Alex Welsh's rhythm men, and Welsh and Johnny Barnes on one track each—this doesn't reach the peak hit by Earl on two or three earlier releases such as "Once Upon A Time", "Paris Session" or "Hines '65".

### DELIGHTS

But it shows the expected keyboard authority and each number holds some delights.

"Opus One", for example, includes a few pretty inspiring choruses mid-way, though the support could have driven harder. "Candy", a slow and easy affair with one of Earl's intimate talky vocals creates a soothing night club

## SQUIRES BUDGET PLAN

only 5/- a week

### KEEPS YOUR RECORD PLAYER SPINNING

...YOUR RECORD COLLECTION GROWING!

Build up your record collection easily and conveniently with Squires Budget Plan. For as little as 5/- weekly, payable £1 monthly, you can order £10 of records immediately. We buy direct from the recording companies and can supply you with the records that you want - Any artist, Any label, L.P.'s E.P.'s Singles, Mono or Stereo etc. All records are guaranteed to be in factory new condition. They have not even been played in a shop. A unique service designed to suit every music lover whatever his taste. Also FREE Monthly Bulletin of latest releases on all labels, Special offers, Accessories etc. Send now for full details and order forms to:

**Squires Records Ltd. POST NOW**  
DEPT. NO. M355 202 TOOTING HIGH ST. LONDON S.W.17

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_

### RADIO JAZZ

by CHRIS HAYES

Times: GMT

**FRIDAY (3)**  
4.15 p.m. H1: Jazz. 5.30 H1: Jazz Kondo. 6.0 H2: Charles Mingus. 8.50 H1: Benny Goodman. 10.15 T: Sammy Davis Jr. 10.45 T: Art Tatum. 5 (with Hams, Rich, Edison, Kessel). 11.15 BBC H: Montgomery, Evans, Desmond, Big T. Duke. 1.0 a.m. BBC L: Winding Hackett, MJQ, Carter, Basie, Duke, etc.

**SATURDAY (4)**  
12.0 noon BBC T: Jazz Record Requests. 1.55 p.m. H1: Radio Jazz Magazine (and at 3.7). 2.30 H: Jazz Museum. 4.0 H1: Radio Jazz Club. 6.5 J: Sammy Davis Jr. 4.45 H: Music Cocktail, Inc. (4) Basie. 7.0 RZ: Jazz. 9.35 Q: Pop and Jazz, Inc. Hero. Garner, Duke, Getz, Almeida. 9.40 H1: JJ Johnson, Mundell Lowe Ork. 10.0 L: Toralf Astrewing Ork. Roy Helvin Trio. 10.5 Q: Sweet and Swing. 10.15 T: Sammy Davis Jr. 10.15 H: Grand Prix of Jazz. 10.35 H2: Papa Blues' Viking JB. 10.45 T: Art Tatum. 6 (solo mid 1950's etc.). 11.30 J: Jazz Festival. 12.0 H: Spirituals and Jazz. 12.20 and P: Jazz From Holland.

**SUNDAY (5)**  
6.0 p.m. H2: Radio Jazz. 10.30 H2: Jazz. 11.15 E: Jazz and Near Jazz 11.31 BBC L: The Jazz Scene (Don Rendell - Ian Carr Quintet, Billy Munn, Art Farmer, Brian Priestley, Lennie Best Quartet).

**MONDAY (6)**  
3.30 p.m. L: Laurindo Almeida. 4.5 H1: Jazz. 5.30 H1: Frans Postle's Swing Specials. 8.30 J: Big Bands. 10.10 M: Jazz. 10.15 T: Pop and Jazz. 10.45 T: Moscow JF 1966.

**TUESDAY (7)**  
6.0 a.m. H2: Charlie Parker Ork. Dizzy Gillespie. 8.10 RZ: Jazz. 8.30 H1: Pop and Jazz. 8.50 H1: Frank Sinatra. 9.35 H2: Jazz. 10.0 U: Antibes JF (Tete Montoliu and Jean Luc Ponty Trios, Lillian Terry). 10.5 Q: Jam Session. 10.15 T: Pop and Jazz. 10.45 T: Marion Brown Quartet.

**WEDNESDAY (8)**  
3.35 p.m. U: Jazz Magazine. 4.0 L: Jazz. 5.45 BBC T: Jazz Today. 6.0 H2: Charlie Parker with Strings. 7.0 Q: Pop and Jazz, Inc. Basie, Montgomery. 8.0 Q: Hazy Osterwald Sextet. 8.10 E: Alan Haven, Tony Crombie. 8.20 Q: Jazz. 8.30 J: Jazz. 9.5 H1: Johnny Dank-

worth Ork. Cleo Laine. 9.35 Q: Jzztel. 9.55 H1: Radio Jazz Magazine. 10.15 T: Benny Goodman in Tokyo. 10.45 T: Manny Alban's "Soul of the City" with Hubbard, Clifford Davis, Ernie Royal.

**THURSDAY (9)**  
6.0 p.m. H2: Charlie Parker and Swedish All-Stars. 6.15 Q: Evening Swing. 8.1 V: Jazz. Piano. 4 (Brubeck, Lossler). 9.15 H1: Jazz Corner. 10.15 T: Alec Wilder. 10.45 T: Jazz Records. 10.45 H2: Pete Rugolo Choir and Ork.

Programmes subject to change. VOA (7) may be broadcasting their second jazz programme nightly (except Sunday) at 11.0 and not 10.45.

**KEY TO STATIONS AND WAVELENGTHS IN METRES.**  
A: RT France 368. E: NDR Hamburg 309. 189. H: Hilversum 1-402, 2-298. J: AFN 547, 344, 271. L: NR Oslo 1376, 477, 228. M: Saarbrücken 211. N: Denmark Radio 1-1224, 202, 188; 2-283, 210. D: BR Munich 375, 187. P: Radio Nederland 375. Q: HR Frankfurt 506. R: RAI Italy 1-333, 225; 2-355, 290. T: VOA 251. U: Radio Bremen 221. V: Radio Eirann 530.

mood — Barnes' clarinet mingling with voice, piano and rhythm. "I Used To Love", a good 'un for jazz interpretation, almost confirms that Hines can do as much as anyone past or present when seated alone at the piano (this, in spite of a sleeve note reference to "Earl's Blues", is the completely solo track).

"Bernie's Tune" contains a lot of electrifying fast-moving piano; Jim Douglas solos on guitar and the group finds its best groove here. "Fantastic That's You" reminds us of Earl's penchant for exploring pretty ballads. On this he has the assistance of Alex's trumpet, straight and rather gentle in deference to the prevailing atmosphere.

A pleasantly varied album this, though not outstanding either for Hines or the Welshmen.—M.J.

### DICK MORRISSEY

DICK MORRISSEY: "Here And Now Sounding Good!" Off The Wagon, Corpus; Don't Fall Over The Bridge; Sunday Lunch; Little Miss Sody; El Schluck. (Mercury 20093MCL)

Morrissey (trb), Harry South (pno), Phil Betes (bass), Bill Eyden (drs). September, 1966.

DICK MORRISSEY, it seems to me, is going through a transitional period. A great many influences are struggling for supremacy, ranging from Coleman Hawkins and Ben Webster to Sonny Rollins and the avant garde.

He seems to change style for different types of numbers. But that is not to say he isn't one of our best tenor players. He manages to sound convincing in whatever role he is playing and there is enough pure Morrissey for his playing to be easily identifiable. It's just that I don't believe that today's Morrissey will be the fulfilled Morrissey we will hear in, say, five years' time.

One thing remains constant in all his work—he is basically a swinger and has the all-too-rare knack of building a performance to an unforced climax. He is always exciting often surprisingly subtle.

### EFFECTIVE

For this album, he uses an excellent selection of material by British composers — "Wagon" and "Bridge" by Tubby Hayes, "Corpus" by Ian Hamer, "Little Miss" by Stan Tracey and "Sunday" and "El" by Harry South.

Harry South is one of those soloists, like John Lewis, who leans towards understatement. This can sometimes lower the temperature, but it can equally prove highly effective, as an "Sunday" and "El".

Phil Bates continues to develop and plays highly intelligent lines during the ensembles and some good solos — only in the bowed solo on "El" does he overreach himself.

Bill Eyden has become an integrated part of the group, rather than just a time-keeper. Who compliments drummer, who on around him—and that is rarer than you might think. —B.D.

### JAZZ AND BLUES SPECIALISTS

Exclusive imports  
Blues Classics Historical Records U.S.A. Germany  
Jazz Origin Melodion, etc Italy France, etc

Lists available of vast bargain L.P. Stocks

JAMES ASMAN

CITY BRANCH (Mail Order Dept.)  
38 Camomile Street, Bishopsgate  
London, E.C.3

WEST END BRANCH  
23a New Row, St. Martin's Lane  
London, W.C.2. COVent Garden 1380

SINGLES

NEW POP RECORDS

LPs



DEE: usual ingredients

Dave Dee thrusting towards the chart

DAVE DEE, DOZY, BEAKY, MICK AND TICH: "Touch Me, Touch Me" (Fontana). Dave Dee and his amazing band once again thrust towards the chart with another Howard Blaikley composition that reeks of success. Not such a smash as "Bend It", but it contains all the usual Dave Dee ingredients, i.e. a somewhat suggestive title, a drum beat that sounds like an asthmatic dog barking, soaring harmonies and a full stop at the end that sounds as if the recording engineer had been shot through the head and fallen off his controls.

MICKY DOLENZ: "Don't Do It" (London). Good grief — this is appalling! Micky the well known Monkees recorder did this before he began his career with that illustrious band of popular apes. Briefly the noise is a sort of horrible nightmare travesty of "Jail House Rock" with Micky bawling a stream of incomprehensible gibberish. Acutely embarrassing for Dolenz we imagine and all Monkees fans. Not a hit.

WILSON PICKETT: "Everybody Needs Somebody To Love" (Atlantic). No it's not strike demonstrators outside No. 15 Downing Street — it's Mr. Soul back with a beautiful revival of the old Rolling Stones favourite. Faster than Mick Jagger would wish to deliver this distinct groover. Pleasant, but not worth reviving.

DEAD SEA FRUIT: "Kensington High Street" (Camp). A "pinched" classical intro rather badly played on guitar, some Yardbird type "hey" shouting introduce a dull song, dully played. The group sound as if they have no interest, and who can blame them? It's all about somebody walking down Kensington High Street feeling so lonely he could cry. So what? As an object lesson in how not to produce a pop single it's not a very auspicious start for the new Camp label.

FRAME: "Doctor, Doctor" (RCA Victor). Quite amusing, with somewhat odd lyrics that are worth listening to even if they don't make much sense. Most remarkable feature of this record is the awe inspiring dedication with which everybody concerned with its production have been studying the Who. The lyrics, beat, timing, drumming, bass sound, harmonies and the whole conception of the number are completely Who. It's a remarkable achievement.

THE ASSOCIATION: "No Fair At All" (London). We still reckon this group to be one of the best talents in the States and it's pitiful they haven't met with more success and recognition in Britain yet. This new single is off their latest album, "Renaissance" and is typical of their gentle, harmonious, flowing, style — yet, as always, retaining a climatic overall feel. Written by Jim Yester, who takes the lead vocal, accompanied by recorder and the sweeping, floating harmonies it's a gem of a disc and, like all their others, deserves to hit the chart.

LOVE: "She Comes In Colours" (Elektra). Lifted from their new "Love/Da Capo" album is this fine piece of typical Love music. The group has been expanded, adding a wider range of sounds, which include sax, flute, and a beautiful harpsichord sound. As usual this is high, weird, off-beat number, with modern phrasing giving a jazzy sound, yet, after a few plays the number becomes very memorable. Exciting construction plus the commercial lines might just edge it into the chart.

THE CRITTERS: "Marryin' Kind of Love" (London). This talented U.S. group made their mark with "Younger Girl", and "Mr. Dingly Sad", and it's only a matter of time before they hit big in England. They sound as though, at least their talents are being channelled into a lighter more polished groove. They've certainly improved on this medium tempo swinger with the urgent, sweet and sour vocals, and some interesting arrangement ideas. Good disc and with the right plugs could make it.



MOTHERS OF INVENTION: advocating free love

MOTHERS OF INVENTION

"Freak Out" (Verve): Throwing off their social chains, freeing themselves from their national social slavery and realising whatever potential they possess for free expression the Mothers Of Invention toss the moral code aside like spare sugar lumps. That is, they're sending up American society, advocating free love, nay, advocating freedom already. The medium they have chosen is mainly electronics, echo, the occasional feeding back guitar, thundering drums. Vocally you are presented with a studio full of "freaks" looning about and reminding you that they can give you "motherly love" till you don't know what to do. Some of it's very funny, some of it's a monotonous bore, some of it's got overpowering sexual connotations. Sozy Creamcheese breathes heavily into the mike now and again and on the whole it's a very funny album. It just depends how broad-minded, tuned-in, and far out you are. Side one contains a fair bit of music, "Hungry Freak, Daddy", "Who Are The Brain Police", and the great "Motherly Love". Side two is mainly the free-form lunacy and not recommended for anyone with an unstable mind!

Freak out with the Mothers

KETTY LESTER: "When A Woman Loves A Man" (Stateside). Yes, indeed. Wonderful, feminine performances of love songs that would melt the most masculine heart. A phrase speaks a volume, the LP of a lifetime. Pardon the poetic bit, but Kitty gets you that way. "Yah-hoo". Best tracks: "We'll Be Together Again", "Till The End Of Time", and "Are You Ready For A Woman".

SANDY POSEY: "Born A Woman" (MGM). Sandy happened here with her first song "Born A Woman" the title track of her first album. And a longer album work-out shows she's a vocal talent to watch. There's a lot of country influence in her singing, but then she's from Nashville. This varied selection proves that it'll be a long time before Miss Posey is forced to become a group singer again. Best track is the title, but she's also impressive on the country "Just Out Of Reach" and "Strangers In The Night". Other tracks include: "Miss Lonely", "Satin Pillows", "This Time" and "Caution To The Wind".

THE BROTHERHOOD: "Singin' 'N' Sole-In'" (Fontana). Producer Steve Rowland spotted these two Leicester Square buskers, they made his day and here they are suddenly on record. Playing nice, American influenced blues-folk trad gear the Brotherhood are a pleasant humorous twosome — some of whose material almost verges on that thin, early skiffle sound. Tracks include Leadbelly's "Salty Dog", Jessie Fuller's "San Francisco Bay Blues", plus "Walk And Talk With Jesus", "Another Man Done Gone", "Working On The Railroad", "Keep Your Hand Off" and "Gotta Travel On". It's a good sound and maybe appealing enough to keep the Brotherhood in the

studios and off the streets a bit longer!

BOB MILLER AND THE MILLERMEN: "The Exciting Sound Of Bob Miller And The Millermen" (Mercury). If you ever listen to the radio you must have heard the clean, professional sound of Miller which is showcased on this album — proving it can adjust to the spotlight as well as take a backing seat behind singers whilst "on the air". Len Hunter and organist Gerry Butler share the arranging duties and have come up with some pleasant, and inoffensive variations. Good modern band popular music — including: "Las Vegas", "I'll Always Be In Love With You", "Velvet Dreams", "Carnaby Street Parade", "I've Got You Under My Skin", "My Blue Heaven", "Uptown And Downtown", and "Mini Doll Walk".

MICHEL POLNAREFF: "Michel Polnareff" (Disques Vogue). France's long haired rage doesn't look like setting the English fans on fire. On his French songs, he has a lot of light charm, but as soon as he ventures into English, he starts to sound ordinary. Titles include "Sous Quelle Etoile Suis-Je Ne?", "Love Me Please Love Me", "Histoire de Coeur" and "You'll Be On My Mind".

ADGE CUTLER: "Recorded Live At The Royal Oak, Nailsea" (Columbia). Adge Cutler, erstwhile Acker Bilk road manager and now a professional West Countryman, made the chart with "Drink Up Thy Zider" and "Twice Daily". Both are included in this bawdy, and often hilarious set which proves that most of Adge's best lyrics are hardly suitable as single material for the kiddies. It's all good fun, if not always clean. Try singing along with "The Champion Dung Spreader", "Mabel, Mabel" and "Virtute Et Industrious".

OTTILIE PATTERSON: "Ottillie's Irish Night" (Marble Arch). This will get the sales in Kilburn — jazz singer Ottillie Patterson hosting an Irish party in a London recording studios, with Irish musicians. She sings a lot of traditional Irish songs and the whole record has a party atmosphere about it.

New Label! New Sounds!

camp

DEAD SEA FRUIT



"Like dead sea fruits that tempt the eye, But turn to ashes on the lips."

Thomas Moore (1779-1852) Lalla Rookh: The Fire Worshippers.

KENSINGTON HIGH STREET

602 001-Single 45. (3rd March release.)

DEAD SEA FRUIT

603 001-LP. 33. (Mid-April release.)

Distributed by Polydor Records Limited

EPs



SANDIE: translated

CONTINENTAL STYLED SANDIE

SANDIE SHAW: "Sandie Shaw In Italian", "Sandie Shaw In French" (Pye). Sandie Shaw's making it bigger on

the Continent than at home at the moment, and these two EPs are basically for the French and Italian market, though they are available here. She sings specially translated versions of her hits, including "Long Live Love", "Girl Don't Come", "I'll Stop At Nothing" and "Tomorrow".

THE BARRON-KNIGHTS: "Those Versatile Barron-Knights" (Columbia). They've cornered the beat comedy market, but the Barron-Knights

have those elusive versatile qualities. But this EP is devoted to comedy, with the hit "Under New Management", "Round The World Rhythm And Blues" and "The House Of Johann Strauss".

THE SPINNERS: "The City Sings Back" (Fontana). Liverpool's Spinners, a phenomenal if unheralded success all over Britain, sing four songs in concert at Liverpool Philharmonic, with vocal support from 2,000 Scousers. They tell

of the infamous "Maggie May", "Marco Polo" the clipper captained by infamous skipper Bully Forbes and two songs written by contemporary Liverpudlians.

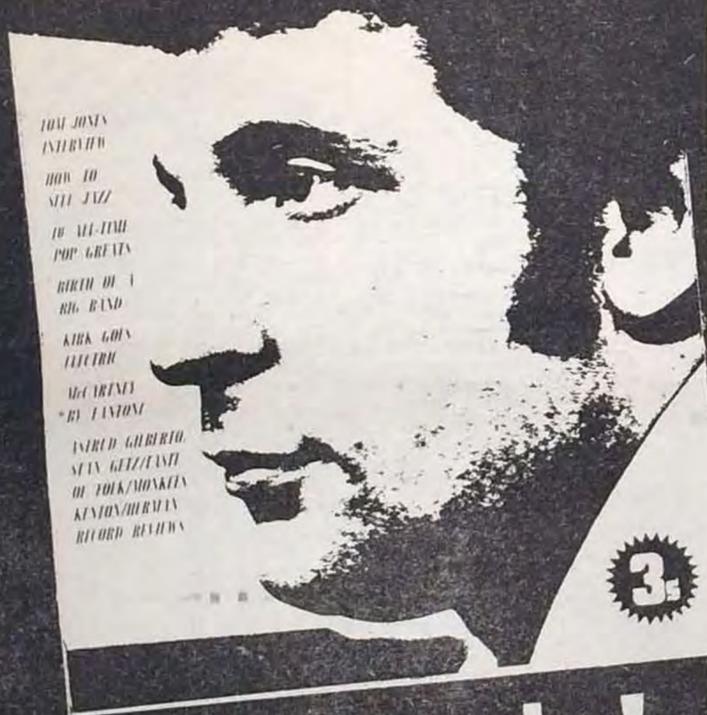
PETER, PAUL AND MARY: "If I Were Free" (Warner Brothers). Four more socially aware tracks from Peter, Paul and Mary including the protesting title track. The other tracks are "Tryin' to Win" "Betty Dupree", "Because All Men Are Brothers".

# TOM JONES

## talks about sex, marriage, fear, temper

### music maker

MARCH 1967



TOM JONES INTERVIEW  
HOW TO GET THE MOST FROM THE RECORDS  
BIRTH OF A BIG BAND  
KING GOINS  
LITTLE  
"BY FANTONI"  
INTERVIEW GIBBERTO  
STAY WITH US!  
OF TOM/JONES  
KENTON/HORVATH  
RECORD REVIEWS

3.

# —and music!

ALL IN MUSIC MAKER NOW!  
PLUS MONKEES, PET CLARK,  
STONES, PAUL BY FANTONI

PLEASE SUPPLY MUSIC MAKER

Name.....

Address.....

HAND THIS TO YOUR NEWSAGENT

# CAUGHT

IN THE ACT

**E**DDIE "Lockjaw" Davis is performing in Britain for the first time as a solo attraction — he has been here previously with the Count Basie band — and lovers of articulate, full-bodied tenor must try to hear him. He is playing a month's season at Ronnie Scott's Club.



DAVIS: in full control

Davis pitches in hot and strong from the word go. On Monday's opening session it was a driving "Way You Look Tonight", and the long fluent opening blow, building up to moments of piledriving force, left no doubt that Lockjaw was in commanding form and in full control of the situation.

The support — by Pat Smythe (pno), Kenny Baldock (bass), and Tony Crombie (drs) — settled in right away and the first number included crisp exchanges between tenor and drums, also some very animated cymbal work behind Smythe's solo.

The groove established, Lockjaw kept things jumping with "Bye Bye Blackbird" then changed the mood with a bossa nova followed by "Moonlight In Vermont". Matthew Gee's "Oh Gee" displayed his most roaring blues style. This—a real wailer for Crombie as well as Lockjaw—broke up the audience.

A tight, slickly presented set ended with Lock's signing-off song "Intermission Riff". All his playing from romantic ballads, to furiously tough up-tempo blasts, is positive and well constructed. And it conveys a feeling of enormous enjoyment which is less common than it should be. No wonder his group left the stand smiling.

Joy Marshall, accompanied by the Gordon Beck Trio, showed commendably broad scope in a selection which ranged from "O Pato", and "Bluesette", to "Alfie" and "Day Tripper".

On the others, however, there were times when she didn't appear to be comfortable. But "Lull In My Life" showed how good she can be.—MAX JONES.

### collier

**I**F the reaction of the full house at the Old Place for the first performance of Graham Collier's 25-minute composition 'Old Places New Faces' is anything to go by, it is just possible that Collier might at long last start to receive some of the acclaim which has long been due to him.

It seemed to me, on first hearing, that this work, with its judicious use of contrasting themes, moods and tempos and the skilful way in which it deploys the front line in a variety of combinations and voicings, is a far more intelligent approach from the listener's point of view to the problem of extending the scope of jazz than the totally free one. Maybe we have a homegrown George Russell on our hands, even if not intentionally, for certainly the intriguing combination of warmth and astringency which reappeared throughout the piece reminded at least one listener of that part of the avant garde which most successfully combines freedom with order.

The "new" septet, also on show for the first time, consisting of Kenny Wheeler (tp), Tony Roberts (ten/flt), Mike Gibbs (tmb), Karl Jenkins (bar/sop/oboe), Frank Ricotti (vbs) and John Marshall (drs), has far greater jazz fire power than any of Collier's previous combina-

## LOCKJAW—FOR ALL LOVERS OF TOUGH TENOR

tions and at last the solo strengths of the band match the skill of the writing.

For example, a fiery, bop-pish, "In Walked Horace", which finished the evening, illuminated everything positive which has happened to this band: the cohesion, discipline and musical intelligence are still there but now there is an extra dimension of swing and excitement as well.

If it is some time since you heard Collier's music, or if you have not yet bothered to do so — stir yourself. — CHRISTOPHER BIRD.

### berry

**N**O riots, but plenty of good music were provided at London's Saville Theatre on Sunday night when Chuck Berry made a return appearance.

In the audience were Mama, Cass Elliot, Hollies, Beatles, Byrds and Cilla Black. They watched Chuck demonstrate his brilliant showmanship, timing and musicianship, while bands of rockers cheered and yelled for more.

Chuck was especially good on slow blues numbers like "Wee Wee Hours". Only an artist of his calibre could have held the audience with this sort of material in the face of rock hungry fans.

Earlier the rockers were very cruel to the Truth, whose Mick Jagger style leaping and bottom wiggling was a bit out of place.

Herbie Goins and the Night Timers were superb and proved they deserve a show of their own as they generated an incredible beat and the Satin Dolls dance provocatively. — CHRIS WELCH.

### rebels

**A**LL those who listen to a protest song and say there's really no connection between folk song and politics should go to the Hampstead Theatre Club, London, to see Patrick Garland's The Rebel (ends this Saturday). This piece of anthology / living newspaper / theatre of fact is remarkable for the interweaving of song and speech.

Among the memorable moments are "Austalaise" (a fine barrack-room party piece to the tune of "Onward, Christian Soldiers") and "Johnson's Motor Car" (which makes you wish the video-record were as common as the stereo disc). Acting honours to Peter Woodthorpe — magnificently versatile. Singing honours to Terry Gould (who does a great job on "McAffity" and "Bold Robert Emmett") and Ian McCulloch. ERIC WINTER.

### fiddler

**F**IDDLER On The Roof at London's Her Majesty's Theatre is a triumph for Topol, star of the show. The hazy story concerns Russia around the revolutionary period of 1905 when Jewish pogroms were taking place. Topol as unofficial village leader has his time taken up trying to sell milk, marry off his daughters honorably and combat persecution.

He does it all with an acute sense of humour and exhibits immense personality. Jerry Bock's music is delightful, likewise Jerome Robbins's direction and choreography. A night out to remember. — JACK HUTTON.

## Ian Campbell to head Manchester Sports concert



**M**ANCHESTER SPORTS GUILD have the second of their series of folk concerts at the Free Trade Hall on March 31, with Ian Campbell, Nigel Denver, and Lancashire singer Harry Ogden. One of the important points of these shows, says organiser Jack Taylor, is the provision of folk in concert at reasonable prices.

His next show, on April 8, will promote the new Manchester Sports Guild record, a 12in LP with 16 tracks from the Taverners, the Pennine Folk, Lyn Taylor, Mary and Sheila, Ken Wilson, and Harry Ogden.

At the concerts, in addition to the Taverners, Pennine Folk and Lyn Taylor, a special attraction will be the Irish Grehan Sisters, who have been over here for two months and have impressed a lot of people.

Proceeds of these concerts go to the Manchester Folk Centre, which has been set up as part of the MSG activities. The Centre is offering members a song service, is planning its own magazine, is to organise a series of lectures, and will start a collecting section soon.

**D**AVID CAMPBELL started his two-week Scottish tour this week. On March 13 he is at the Broadside, Birmingham, followed by Walsall, Grimsby, Lichfield, Leicester, Hastings, Derby, Farnborough in March and the Troubadour, London, Derby and Manchester Sports Guild in April.

That shouldn't do sales of his new LP any harm.

**W**E hear a lot about left activities in the folk field, but the right doesn't seem to take much interest. So I was pleased to hear that West Lewisham Young Conservatives are organising a "Folknic Evening" with John Foreman, Joe Stead and Malcolm Price on Saturday, March 11. Folkal point (their word) will be Sydenham Conservative Club.

Joe Stead also appears, with Martin Winsor and Johnnie Winch at Old Askean Sports Club, Kidbrooke, in a drive to get floodlights for the club. Previous performers at similar events have included Alex

Campbell, Johnnie Silvo, John Foreman and Diz Disley.

**T**HE SPINNERS have their latest Conway Hall concert in London tonight (Thursday). They've been building up quite a sizeable audience for this series of monthly concerts, though they haven't yet reached the sell-out proportions of their Liverpool Phil shows.

**N**OTTINGHAM Traditional Music Club try an interesting experiment tomorrow night (Friday) when Liverpool's Tony Wilson brings over a group of 'Pool singers to the club. Later the Nottingham lads and lasses will coachride to Liverpool to return the compliment.

After having been going for just over a month, this interesting new club is beginning to get going, says resident Colin Cater. Future guests will include Tom Paley on March 17, Fred Jordan on April 7, Barry Dransfield on April 21 and Tom Giffellon on May 5.

**P**AUL SIMON and Art Garfunkel arrive in Britain this month for three concerts. They will be at the Royal Albert Hall on March 18, the Birmingham Theatre on March 19, and Manchester Free Trade Hall on March 20.

CBS Press Officer Rodney Burbeck says their last LP, "Parsley, Sage, Rosemary and Thyme" is still doing well.

**T**HE SETTLERS join Herman's Hermits, Wynder K. Frogg and Co on BBC Light's Saturday Club this Saturday. — KARL DALLAS.

AN IMPORTANT NEW RECORD FROM  
A TRULY GREAT WRITER/SINGER . . .

## MATT MCGINN

XTRA 1045 (LP 21/6)

INCLUDES: THE RED YO YO — WILLIE MACNAMARA  
OLD JOHNNY BULL — BIG SAMMY — THE FOOTBALL REFEREE — BAN THE BEATLES — THE HEILAN MAN  
THE FIRST MAN ON THE MOON — MANURA MAN-YAR — CALLOWGATE CALYPSO — LOTS OF LITTLE SOLDIERS — UNNER ALOW THE GROUND.

Write for complete Folk — Jazz — Blues catalogue to:

**THE TRANSATLANTIC GROUP**  
120/122 Marylebone Lane, London W.1. HUNter 4353

Always insist on  
**AJAX CYMBALS**  
available in a complete range of sizes including Hi-Hat and Rivet models.

## Roll on AJAX

**AVAX Impact DRUM HEADS**

Roll on Ajax impact plastic heads. Supplied complete on hoops, for snare drum, Tom-toms and Bass Drum. Unaffected by temperature changes.

**BOOSEY & HAWKES (SALES) LTD.**  
DEANSBROOK ROAD, EDGWARE, MIDDLESEX  
01-962 7711

# FOLK FORUM

**CLASSIFIED ADVERTISEMENTS**

"MELODY MAKER"  
161-166 Fleet St. E.C.4  
FLE. 5011, EXT. 171/334

**RECORDING STUDIOS**  
1/4d. per word

**AAH! ATTENTION** all pop groups for a fantastic offer. Our new studios in South London are offering demos at half-price. Just £2 16s. per hour and no extras. Full professional quality. Vincent Sound. — TOW 6323.

**ABANDON ABSOLUTELY** your search for a better recording, a better service and price. A phone call brings you free leaflets. (New, larger studio.) — Tony Pike Music Ltd. PUTney 4928.

**CITY OF LONDON RECORDING STUDIOS.** You get everything PLUS expert advice from the ALREADY successful, 4 track, 2 track, experienced engineers. All this in a really RELAXED ATMOSPHERE — and at the right price! — Call us at BIS 1311-2 or write to 9-13 Osborn Street, London E1.

**GROUP RECORDINGS** a speciality. West End Studio, 20ft. x 35ft. EMI, Ampex, Philips equipment, expert attention, evenings and Saturday afternoon sessions arranged, tape to disc service.

**MAGNEGRAPH.** Tel. 01-580-2156. **JENSONS.** The discovery studio where opportunities and first class recording combine with the lowest prices in town. Tel RAV 3991.

**MANCHESTER** Starphonic Sound Studios, Fallowfield. Demos and master recordings for bands, groups, artists. Finest equipment, Hammond Organ, Bechstein Grand. Phone Office, Bramhall 3332.

**SOUND RECORDINGS LONDON**  
THE BEST — TEL COP 3706. **STUDIO SOUND (HITCHIN).** Recording Studios. Demos. Advertising Productions. Tape to disc. — HITCHIN 4537.

**STUDIO 19,** demo specialist, from £3 10s p.h.r., also rehearsal facilities. — 19 Gerrard Street, W.1. GER 1559.

**THE DODD'S.** (I Made Up My Mind). Released. Polydor label were first recorded and then promoted by Jenson's. It could be your turn next. Tel RAV 3991. The Studio that is interested in helping you succeed.

**VOCAL RECORDING** exceptional accompaniment supplied. — EDM 6996.

**WHY JENSONS?** It's best and cheapest, shop around first then telephone us. — RAV 3991.

## THURSDAY

At LES COUSINS, 49 Greek Street, W.1. GER 5413. 7.30-11.30. DAVE & TONI ARTHUR

**BLACK BULL,** High Road, N.20. DAVE AND TONI, ARTHUR, CHAPTER THREE, DENNIS O'BRIEN.

Catch THE HALLIARD. Jug. Birmingham.

**FOLK CENTRE** Hammersmith. **JOHNNY SILVO** with George Board, Rod Hamilton, Les Hammond Prince of Wales, Dalling Road.

**FOLK 67, THE TINKERS, BOBBY CAMPBELL, GORDON McCULLOCH, PAUL LEHMAN, THE MARINERS, JOANNA WHEATLEY,** at Kensington Town Hall, Thursday, March 2, 8 p.m. Tickets 5/-, 7/6, 10/-, on door or phone NEW 3057.

## TONIGHT THE SPINNERS

AT THE CONWAY HALL  
Red Lion Sq., Holborn 8.0 p.m. Tickets 5/6 & 7/6 at door

**WHITE BEAR, Kingsley Road, Hounslow, DAVE TRAVIS, STRAWBS, REDD.**

## FRIDAY

AT GROTTY LOTTIES, Crown & Castle, Dalston Junction, E.8. 8 p.m.

**ALEX CAMPBELL**  
Bus routes: 22, 30, 35, 38, 149, 76, etc.

At LES COUSINS, 7.30-11.30. New Singer Song writer.

**ROY HARPER**  
PLUS GUESTS

At LES COUSINS 11.30-6 a.m. Allnighter.

AND **PETE STANLEY WIZZ JONES**

2nd Blues Artist ('Melody Maker' Poll '67)

alexis korner's  
**FREE AT LAST (GROUP)**

Agency: Nems Enterprises (Robert Masters) REG 3261

## FRIDAY cont.

Catch THE HALLIARD. Matlock T.C.

**EAST HAM JACQUI McSHEE JOHN RENBOURN**  
THE CENTRAL, BARKING ROAD

**FIGHTING COCKS,** London Rd., Kingston, TONY ROSE.

**FRIDAY 31st March** at 7.45 p.m. St. Pancras Town Hall, Euston Road, N.W.1.

**JOHN RENBOURN** and accompanying musicians folk, blues, baroque and soul. Tickets 12/6, 10/6, 7/6 and 5/- from Collets, Dobells, Hampstead Record Centre, Transatlantic Records, HUNTER 4353 and Town Hall booking Office.

**HILL FOLK, OSTERLEY.**

**IV FOLK CLUB, Ewell, DAVE KELLY,** Dave Calderhead.

**MIKE COOPER, Jerry Kingett.** Reading.

**NAGS HEAD, Battersea, Marian & Malcolm, Lawrie McColl.**

**NORWOOD, Freemason's Arms, THE LAYMEN, Old Uncle MARTIN WINNER** and all.

## THE BRACKEN

Appearing soon on Fridays at The Roebuck. Bracken Enquiries The Folk Song Agency, 9 Gordon Mansions W.C.1. Phone Museum 6678.

**TOTTENHAM COURT ROAD AT THE ROEBUCK** (opp Maples)

**N. CATTOUSSE JOHN FOREMAN**  
IAN DAVISON FOLK GROUP (Specially from Glasgow)

Scots House membership valid Admission 5/- every Friday

## SATURDAY

**ANGLERS, TEDDINGTON.** Come Ye All, Floor singers welcome.

## SATURDAY cont.

**A. L. LLOYD TREVOR LUCAS**  
Union Tavern, Lloyd Baker St, W.C.1. 7.45.

At LES COUSINS, 7.30-11.30 plus guests.

## YOUNG TRADITION

At LES COUSINS, Allnighter 12.7. plus guests.

## DAVY GRAHAM

At THE CELLAR, Cecil Sharp House, Camden Town, 8 p.m. Guest **PACKIE BYRNE.** Residents The Laymen.

At THE HOLE IN THE GROUND, 21 Winchester Road, N.W.3. (2 minutes from Swiss Cottage) 8.30 p.m.

## ALEX CAMPBELL

Catch THE HALLIARD, B.B.C. Light, 5.31.

**COLYER CLUB, 10/11 Great Newport Street, W.C.2. ALL-NIGHTER. MIDNIGHT. PAUL ROWAN & FRANK TAYLOR.**

**DARTFORD RAILWAY HOTEL THE COAL CREEKS — NOEL MURPHY.**

**FOLK CONCERT** with Ian Campbell Folk Group, Sebastian Jorgensen and Timothy Walker. Al Stewart and the Piccadilly Line and The Tinkers. Saturday, March 4, 1967, at 7.45 p.m., Greenford Hall, Ruislip Road, Greenford. Tickets 10s., 7s. 6d., balcony 10s., from Ealing Town Hall, EAL 3456, Ext. 243 and Greenford Hall on the night from 7 p.m.

## NEWCASTLE BERT JANSCH

Saturday 18th March. Enquiries Cook's Saville Place.

**TROUBADOUR, 10.30, Earls Ct LOUIS KILLEN.**

## SUNDAY

At THE HOLE IN THE GROUND **GANTS HILL RAMBLERS**

Catch THE HALLIARD, Hitchin F.C.

**HAMPSTEAD, BOB RUNDLE** plus the Residents. The Enterprise, opposite Chalk Farm Stn. 7.30 p.m.

## SUNDAY cont.

**HILLARY MOODY,** Starting Gate, Wood Green.

**HORSESHOE HOTEL TOTTENHAM COURT ROAD BERT JANSCH JOHN RENBOURNE JACQUI McSHEE DANNY THOMPSON TERRY COX**

Come early. Doors 7.0 p.m. Starts 7.30 prompt.

**Mercury International Folk Club TERRY GOULD, JOHN WRIGHT,** plus the Moonrakers, Mercury Theatre, Notting Hill Gate, 7.30 p.m.

**MIKE COOPER, Jerry Kingett,** Bristol.

**NAGS HEAD, BATTERSEA. CHAPTER 3**

**ST. ALBANS, Queen's Hotel, 7.30 p.m. LOU KILLEN** and the Residents.

**TROUBADOUR, 9.30. GERRY LOCKRAN.**

**UNION HOTEL, Surbiton Road, Kingston, PETE WOOD, BARRIE THOMAS.**

## MONDAY

**HENDON, White Bear Burroughs, MARTIN WINSOR, 7.30.**

**WINSTANLEY ARMS Clapham Junction TIPPEN BROTHERS,** ex-Creeksiders.

## TUESDAY

**ALASDAIR CLAYRE** and the 3 City 4 sing amorous and erotic songs. Three Horseshoes, near Hampstead Tube, 8 p.m.

At LES COUSINS, 7.30-11.30 **AL STEWART AND THE PICCADILLY LINE**

Catch THE HALLIARD, Wolverhampton F.C.

**MIKE COOPER, Jerry Kingett,** Basingstoke.

**ROBIN HOOD, High Street, Potter's Bar, NEW OLD TIMERS.** (Blue Grass).

**TOTTENHAM! TOTTENHAM! Y.W.C.A. Rheola Close N17 MELODIC JUG STOMPERS**

**TROUBADOUR, 9.30, A "COME ALL YE"**

## TUESDAY cont.

**THE PEDRO FOLK CLUB IS MOVING TO THE SWAN, UPPER CLAPTON ROAD, LONDON E.5.** opposite Clapton Common. EVERY TUESDAY 8 p.m. LICENSED BAR. FREE MEMBERSHIP TONIGHT.

**TREVOR LUCAS**  
DAVE & ROB LIPSON  
TERRY MUNDAY MEL FLATT

## WEDNESDAY

**AL STEWART AND GUESTS AT THE MARQUEE**

At LES COUSINS, MARK SULLIVAN and RANT GABLE.

**FOLKS, the Folk Cage,** late of The Airhostess, has moved, is now The Fish Bowl, Hamborough Tavern, Uxbridge Road, Southall. Grand re-opening WEDNESDAY, 8th MARCH, THEO JOHNSON, JUG TRUST, 8 p.m.

**GROVE TAVERN (University of Surrey), 275 Battersea Park Road, S.W.11. — A. L. Lloyd** plus residents, 8 p.m. 4s. admission.

**SHIRLEY COLLINS HOLY GROUND** (Opp. Bayswater Tube Station)

**SURBITON, Assembly Rooms, 8 p.m. DEREK SARJEANT, JOY HYMAN.**

**FAN CLUBS**  
1/4d. per word  
**KENNY BALL** Appreciation Society. — S.a.e. to Miss Pat Saunders, 18 Carlisle Street, W.1.  
**YARDBIRDS** (most blueswailing) Fan Club — s.a.e. to 72 Dean Street, W.1.

**HEY BABY!**  
  
**WHAT'S YOURS DODO**  
Write to Dodo Fan Club, Secretary: Lorraine Lang, 80 West Way, Hove, 4, Sussex

**THE FOUR MONKEES**  
FAN CLUB  
LONDON 1967  
No Callers — Letters Only  
APPLY FOR MEMBERSHIP TO THE SECRETARY  
9 EARLHAM STREET, W.C.2

**ELEKTRA PRODUCTIONS**  
in association with Roy Guest, present  
**IN PERSON!**  
**SIMON and GARFUNKEL**  
**ROYAL ALBERT HALL**  
Saturday, March 18th, at 7.30 p.m.  
Tickets: 21/-, 17/6, 15/-, 12/6, 10/-, 7/6, 3/6 from Royal Albert Hall (KEN 8212) and Agents

**THE BIRMINGHAM THEATRE**  
Sunday, March 19th, at 7.15 p.m.  
Tickets: 15/-, 12/6, 10/6, 7/6 from Theatre

**FREE TRADE HALL, MANCHESTER**  
Monday, March 20th, at 7.30 p.m.  
Tickets: 15/-, 12/6, 10/-, 7/6, 5/- from Hime and Addison, Lewis's, etc.

# MAJOR MINOR ANNOUNCE 3 NEW RELEASES



ODINS PEOPLE

## "TOMMY JONES"

b/w

## "I NEED YOUR HAND IN MINE"

by ODINS PEOPLE MM 505

And the first release of the exciting

## DARWIN'S THEORY

"DAYTIME"

b/w

"HOSANNA"

MM 506



THE DARWIN'S THEORY

"THIS IS NOT THE WAY"

b/w

"YOU'LL BE MINE"

by PETER HOLM MM 503

Available from all SELECTA Depots in U.K. and SOLOMON & PERES, Belfast

**EXPERT ADVICE**

**A freak effect—  
a lucky combination  
of guitar and amp**

HOW does Eric Clapton get the violin tone used on the LP, "Fresh Cream"? (T. C. White, Freshwater, 1 of W). How does he get so much volume on treble without getting feedback (whistling) when he switches on his fuzz unit? (Bob Gibbons, Streatham). Can he explain how professional guitarists get their strings soft but still in tune, especially when using a Nashville setting? (Patrick Brzalesa, Val de Marne, France). I get the violin sound by putting everything full on and using finger vibrato. I worked for a long time to get it, because I always knew it was the sound I wanted. I can't exactly describe how it's done, because it is a freak effect—a lucky combination of guitar and amplifier—which I stumbled upon by accident. The principle of the violin sound is the sustain of a note, which can be done with a fuzz-box. So if you want to do it the easy way, buy a fuzz box! I've never used one, but I'm told the best on the market is the Wem-Rush Peppox, made by Pepe Rush. With the Nashville position, it is necessary to use really light-gauge strings, in which case, the result should be perfect. Heavy-gauge strings are not much advantage. I would recommend Fender Rock-n-Roll strings, which may be hard to obtain, but are worth the trouble. I use them and I find them great. — ERIC CLAPTON

WHAT is the instrument — which sounds like a piccolo — used on Paul Jones' recording of "I Can't Hold On Much Longer"? — P. Hall, Aschaffenburg, Germany. I didn't use a piccolo. I would think that the sound you have in mind comes from electric organ, or possibly the alto-sax solo. The full instrumentation was four trumpets, four trombones, two baritones, two tenors, two guitars, alto-sax, piano, organ, bass and drums. — Decca A and R man MIKE LEANDER.

I WISH to learn folk guitar and would like to know which instrument to buy at around £16 and which tutor is best. — Miss M. Edwards, Aston, Birmingham. Most folk players favour a guitar with a flat top and a round sound-hole. There are two distinct types, one built for wire and the other for nylon strings. The nylon instrument is a favourite with the ladies because it is usually lighter in weight and the strings are easier to press down on the fingerboard. We stock a large and varied selection of folk guitars from £10 upwards and all our instruments are checked and adjusted to ensure that they are in proper playing condition before being sold. Folk tutors we recommend and stock are: American Folk Guitar (5s), Folk Guitar, Finger Style (5s), Folk Singers Guitar Guide (Vols 1 and 2, each 21s), Beginning Folk Guitar (21s) and Art of Folk Blues Guitar (21s). — KAY WESTWORTH'S, 17 Cannon Street, Birmingham, 2.

WHERE can I obtain replacement parts for piano-accordion? Dealers don't seem willing to sell these. — F. White, Plaistow. Accordion expert Larry Macari has just opened a shop specialising in accordions and spare parts at 100 Charing Cross Road, London, WC2. He will be pleased to supply anything you require.

ACCORDING to a recent issue of Down Beat, Gary Burton has left Stan Getz to write an instruction book for vibists and he is the author of two similar tutors currently available. Can you tell me the titles, publishers and price? — Frances Jellett, Oxford. The only tutor by Gary Burton at present obtainable in this country is Introduction to Jazz Vibes (Creative Music/Ludwig Drum Co.) which is available from music shops through J. and I. Arbitrator Ltd, 41 Gerrard Street, London, W1, price 21s.

WHERE can I get the music for "Crystal Chandelier", sung by Micky and Griff?

— Agnes Bowen, Cheadle Heath, Stockport. "Crystal Chandelier" belongs to an American C and W catalogue from Harbot Music (New York) obtained by ex-Stargazer Dave Carey, who is now manager of Flamingo Music, in London. Unfortunately, the music is not available, but Miki and Griff have recorded the song on the Pye 7N 17189. Two other numbers in the catalogue are "Chicken Feed", which will be Millie's next single on Fontana in March, and "Once", by Ferlin Husky, whose recording on Capitol has lately been No. 1 in the American C and W charts.

WHAT has been the musical career of genius Peter Green, of John Mayall's Bluesbreakers? (Jeremy Ensor, Blackheath). What equipment does he use and what are his tastes and influences? (H. Mannelgrist, Goteburg, Sweden). Was he using a steel (bottleneck) and a fuzz-box on Saturday Club on January 28? (A. L. Abrams, Penryn, Plymouth). I'm a Londoner and I started playing bass guitar as a semi-pro, while working as a butcher and a french polisher. But I changed over to lead guitar and practised seriously for two months, ready to turn pro. When Eric Clapton left John Mayall for a short while to go abroad, I was one of three deputies tried by John, but I only did a week before Eric came back! Eight months later, in July 1966, when Eric went to the Cream, John booked me permanently. Meantime, I'd been playing with a group called Peter B's, who changed their name to The Shotgun Express. I haven't really been influenced by anybody. I've got a great admiration for harp-players Little Walter and Junior Wells and guitarists Otis Rush, Muddy Waters, B. B. King and Buddy Guy, and I've studied their work. But I've always tried to be original and develop my own style. I know how I want to play and I go ahead and do it. I seldom play harmonica these days, but I do find myself playing a lot of harmonica lines on guitar. My instrument is a standard Gibson Les Paul and I use a 50-watt Marshall amplifier. I never use a fuzz-box. The steel playing on "Saturday Club" was done by John Mayall. — PETER GREEN.

WHERE is jazz pianist Alan Clare playing since he left the Playboy "Bunny" Club. — Cyril Newland, Purley. Alan is currently playing piano and acting as comedian in Spike Milligan's touring farce, The Bed Sitting Room. With drummer Tony Crombie he wrote the opera, Madame Moth, which closes the Cilla Black show, Way Out In Piccadilly, now playing at London's Prince of Wales Theatre.

CHRIS HAYES CLASSIFIED ADVERTISEMENTS "MELODY MAKER" 161-166 Fleet St. E.C.4 FLE. 5011, EXT. 171/334 RECORDS WANTED 1/- per word JAZZ, top price paid. — 31 Conway Road, Cheadle Hulme, Cheshire. STAN KENTON 78s, Jumbo Orange Coloured Sky, Capitol, CL 13392. What's New? Hot Canary, Capitol CL 13611. Jump For Joy, Laura, Capitol CL 13577. — R. Parnell—Horsfield Road, Lewes, Sussex.

RECORDS FOR SALE 1/- per word 200 JAZZ, pop, long-players. S.a.c. lists. — Hind, 159 Andover Road, Nottingham. FOR SALE 1/- per word MILITARY TUNICS from 25/-, with tropical helmets 6/11. ROY 1569.

M.O. PHYSICAL CULTURE BUREAU (Dept. MH13), 30 Baker St., London, W.1

**79-89 OXFORD STREET AND 1 DEAN STREET**

**IMPORTANT ANNOUNCEMENT**

In strict accordance with the Greater London Council Laws governing private members' clubs, the management of Tiles of Oxford Street advise all members that admission to Tiles can only be obtained on production of a current 1967 membership card. Guests to Tiles must be introduced by and accompanied by a member at all times while on the premises. Thank you.

By Order of the Management  
February, 1967  
Signed: D. O'Rand  
Company Secretary

**STARTING GATE**  
Wood Green

The best in young jazz present the

**PAT EVANS BIG BAND**  
on Friday, March 3rd

Supporting Group  
Waitress Service. LP Raffle

"GEORGE", MORDEN congratulates **MAX COLLIE** on his 1st anniversary and welcomes him to the Sunday Night semi-residency starting Sunday, March 19th

**CLUB OCTAVE**  
Hambrough Tavern, Uxbridge Road Southall

Friday, March 3rd  
**MIKE CARR TRIO**  
Sunday, March 5th  
**LES CONDON BOBBY WELLINS**

**CALLING ALL CLUBS!**

Add to funds by selling your members **AUTOMATIC PENS** inscribed with the name of your club, and in the colour of your choice

For full details of this grand offer write to:  
**MELODY MAKER (PENS)**  
161 FLEET STREET E.C.4

**LOOK GOOD & FEEL GOOD** in Lewis leathers

**MADISON**  
Cat. No. 95  
Exclusive fashion in continental style Real Leather shorty coat with tie-belt and slim, snappy lapels. In Imperial Blue or Jet Black.  
Size 34in. - 44in. chest £19.19.0, P. & P. 5/6, or 80/- dep. and 6 mly. pyts. of 61/6. Credit price £22.9.0.  
No. 97. Suede version also available in Chocolate Brown and Bronze £23.19.6, P. & P. 5/6, or £6 dep. and 8 mly. pyts. of 32/2. Credit price £26.17.4.

**REGENT**  
Cat. No. 982  
Real Leather Three-button styled Super scarlet lining and two patch pockets and inside breast pocket. Size 34. 4. In Imperial Blue or Black.  
£12.19.6, P. & P. 5/6, or 40/- dep. and 6 mly. pyts. of 42/-. Credit price £14.12.0.

Money back guarantee. Send for free brochures to London address.

Make your order (with if you wish) to: (Dept. MM-7)  
**LEWIS LTD** 124 Gt. Portland St., W.1  
Callers welcome above, also at  
• BIRMINGHAM: 124 Edgbaston Street, Bull Ring Centre also Bull Ring Mkt. (Stall 144) • SHEFFIELD: 176 The Moor

**GROW MANGROW**  
LADIES, TOO!  
Everybody can increase their height no matter what their age. 1 to 5 inches.  
Introducing the "Bergen Method" based on a Swiss scientific formula which reactivates the Growth Glands. Spend a few minutes a day and in a couple of weeks you will be amazed at your increase in height. Money refund guaranteed. Fully illustrated. Step-by-step instructions. Only 70/- Annual 30/- Refund to you in plain cover.

**THE UPPER CUT**

Forest Gate Centre, Woodgrange Rd London, E.7 Tel. (01) 534 6578/9

**BILLY WALKER** presents

Thursday, March 2nd  
**BIG I PARTY NIGHT**  
featuring EPISODE SIX, THE HERD, PATRICK KERR and his resident bandier Go-Go Girls hosted by RADIO LONDON'S TOP D.J. ED (STEWART) STEWART  
COMPETITIONS AND PRIZES  
7.30-11.30 Admission 6/-

Friday, March 3rd  
**THE BARRON KNIGHTS**  
supported by MOTHERS' RUIN  
7.30-11.30 Gentlemen 8/6 Ladies 7/6

Saturday, March 4th  
**SHE TRINITY**  
Britain's No. 1 all-girl group supported by THE LLOYD ALEXANDER BLUES BAND  
7.30-11.45 p.m. Gentlemen 8/6 Ladies 7/6  
Sunday, March 5th

Thursday, March 9th  
**BIG I PARTY NIGHT**  
featuring THE STYLE, THE JEFF CURTIS SET, PATRICK KERR and his Go-Go Girls hosted by RADIO LONDON'S TOP D.J. TONY BLACKBURN  
7.30-11.30 p.m. Admission 6/-

Friday, March 10th  
**BOZ AND HIS BAND**  
and the great new big sound THE CORNCRACKERS  
7.30-11.30 p.m. Gentlemen 8/6 Ladies 7/6  
Saturday, March 11th  
**THE LOUNGE LIZARDS**  
A unique laughter-packed show with the sound of THE WARREN DAVIES MONDAY BAND  
7.30-11.45 p.m. Gentlemen 8/6 Ladies 7/6

Sunday, March 12th  
**THE MEANTIMERS**  
The big sound sax-organ group and THE PUSSYFOOT whose latest disc is MR. HYDE  
8.00-11.00 p.m. Gentlemen 6/6 Ladies 5/-

And at Weekends  
**BRITAIN RADIO TOP D.J.s**  
Bill Berry • Roger Day • Paul Hobbs and their fabulous dancing girls

**COLOURED RAISINS** with the **KING OSSIE SHOW AND HONEY DARLING LITTLE JOE SET**

agency and management south eastern entertainments  
375 high street, lewisham. dun 2671

A SWINGING ONE-YEAR-OLD!  
**MAX COLLIE'S RHYTHM ACES**  
★  
Congratulations from the **OSTERLEY JAZZ CLUB**

**RICKY TICK**

RICKY TICK, WINDSOR 1a High Street, Hounslow (opp. Bus Station)  
Friday, March 3rd THE VAGABONDS RICKY TICK, HOUNSLOW  
Friday, 3rd Sunday, 5th } DISCS  
Wednesday, 8th }  
Saturday, 4th GENO WASHINGTON & THE RAM JAM BAND  
Friday, 10th CLIFF BENNETT

SOUTHAMPTON GUILD HALL Thursday, March 23rd JIMI HENDRIX  
AYLESBURY ASSEMBLY HALL JIMI HENDRIX Tuesday, March 28th  
K. T. PRINTERS HUDSON 0847

**QUEEN ELIZABETH HALL, S.E.1**  
Sunday, April 2, at 7.15 p.m.

**JULIAN BREAM** guitar

Britten: Nocturnal after John Dowland and music by Bach, de Mudarra, Sanz, Cimarosa, Giuliani, Grieg, Gerhard and Albeniz.

TICKETS: 25/-, 17/6, 12/6, 7/6  
from Royal Festival Hall Box Office (WAT 3191) and Agents  
Presented by BASIL DOUGLAS LTD., 8 St. George's Terrace, N.W.1, PR1 7142

**UE LUB**  
5A PRAED STREET, W.2 TEL. PAD 5274  
Monday - Thursday  
**COUNT SUCKLE & SOUND SYSTEM**  
Latest records from U.S.A. & Jamaica

Friday, March 3rd  
**DAVE DAVANI FIVE**

Saturday, March 4th  
**THE LINKS BAND**

Sunday, March 5th  
**THE TONICKS BAND**  
Coming attraction — from America  
Saturday, April 15th  
**MISS MARY WELLS**  
Ladies' Free Night, every Monday and Wednesday  
Open all night EVERY NIGHT  
LICENSED BAR  
Please apply for membership.

**KEITH AT BLAISES**  
TUESDAY, MARCH 7th

121 Queensgate London, S.W.7

Reservations:  
KEN 6228/9971

★ Hey You!!!  
**THE TROPICAL BOOT CO. . .**

TOWN HALL, Euston Road, N.W.1  
WEDNESDAY, MARCH 8, at 7.30  
**CLEO LAINE**  
with JOHN DANKWORTH  
15/-, 12/6 (all others sold) BRU 2060

**ONE YEAR OLD TODAY!**

**MAX COLLIE'S RHYTHM ACES**

MAX and ANNIE and THE BOYS WISH TO THANK all the B.B.C. producers, club promoters, college secretaries and supporters, who have helped to make the band so successful in such a short time.

This is the band that's put GUTS back into traditional jazz and DANCING back into the clubs.

MANAGEMENT AND ENQUIRIES RAVENSBORNE 1139 OR AGENCY LONDON CITY AGENCY REGENT 3378

**ROARING 20's CLUB**  
50 CARNABY ST., W.1, GER 3561

Monday - Thursday:  
**COUNT CRIPPLE**  
Latest sounds from U.S.A. and Jamaica

Thursday, March 2nd  
From U.S.A. — THE **EDWIN STARR SHOW**

Friday, March 3rd  
The Dynamic **LINKS**

Saturday, March 4th  
The Exciting **JOE YOUNG**  
plus The Soul Sounds of **THE TONICKS**

LONDON'S LEADING ALL-NITER  
OPEN EVERY NITE, 11.30 - 6 a.m.

\* **007 CLUB** \*  
presents at the **KEYS HALL, Brentwood** (few mins. from Brentwood Station)

**SATURDAY, MARCH 4**

**THE BYSTANDERS**  
(latest hit 98.6)  
plus THE STALKERS

Doors open 7.30 p.m. till 11.30 p.m.  
Admission before 8.15 p.m. 6/6 7/6 after

**SOUTHWARK POP SCENE**  
Saturday, March 4, 8 p.m.

**DAVE BERRY** and the **CRUISERS**  
**DAVE CASH WARREN DAVIS MONDAY BAND**  
MANOR PLACE BATHS WALWORTH ROAD, S.E.17

4/6 in advance, 6/- on the night from Entertainments Dept., 29 Peckham Road S.E.5 ROD 6311, Ex. 359

**UFO** FRIDAY, 3rd MARCH 10.30 p.m. till dawn

For each unharmed gentle soul... It's life and life only.

**SOFT MACHINE • AMMUSIC LIGHT SHOWS**

21 Taltanham Court Rd., Members 10s., Guests 15s.

**KING CREOLE CLUB**  
OPEN FRI., MARCH 10  
WATCH THIS SPACE

**MIKE COTTON SOUND** with U.S. Club Singing Star **LUCAS**

Thurs., Mar. 2 SOUTHAMPTON, Concordia Club  
Fri., Mar. 3 STAFFORD, University of Tech.  
Sat., Mar. 4 YORK, Folk Hall  
Sun., Mar. 5 REDCAR, Coatham Hotel  
Mon., Mar. 6 COOKS FERRY INN  
Thurs., Mar. 9 LEEDS UNIVERSITY

CANA VARIETY AGENCY  
43/44 Albemarle Street, London, W.1  
MAYfair 1436

★ **POLY RAG BALL 1967** ★  
**THE PINK FLOYD • MINOR BIRDS SPONTANEOUS HAPPENINGS MISS POLY FINALS • SLIDES ED "STEWART" STEWART**

LICENSED BARS  
**SATURDAY, MARCH 4, 7.30-11.30**  
THE LARGE HALL, LITTLE TITCHFIELD STREET, W.1 (Oxford Circus Tube)

Tickets 7/- in advance, 9/- at the door  
All profits to War on Want and Cancer Research



### BILL Lewington LIMITED

164 Shaftesbury Avenue, W.C.2  
Phone: COVENT Garden 0384  
Hours 9.0-6.0 All day SAT.

**ALTO SAXOPHONES**

LEBLANC, brand new £178  
SELMER Mk. VI, reconditioned £90  
CONN 6M, reconditioned £50  
BUESCHER Aristocrat, reconditioned £75  
CONN Large Bore, fine valve £48

**TENOR SAXOPHONES**

LEBLANC, brand new £189  
SELMER Mk. VI, reconditioned £120  
BUESCHER Tru-tone, excellent £70  
TONEKING, reconditioned £60

**LAWTON SAXOPHONE MOUTHPIECES**  
Gold Plated Metal

TENOR £12.12.0  
BARITONE £15.15.0

The mouthpiece you have been waiting for!

**CLARINETS**

BUFFET, brand new £89  
LEBLANC Std. Boehm, reconditioned £55  
SELMER Paris, Std. Bb, reconditioned £50  
NORMANDY, brand new £35

**FLUTES**

KREUL Model 66, brand new £127  
GEMENHARDT Model 1, brand new £78  
NOBLET, brand new £48  
GRASSL, brand new £29

**TRUMPETS**

CONN FUGELHORN, brand new £162  
KING Super 20, reconditioned £105  
MARTIN Complete, superb £80  
HOLTON Collegiate, reconditioned £60

Highest Part Exchange Allowance on your present Horn

### MUSICIANS WANTED

1/- per word

ALL MUSICIANS who accept paid musical engagements are required to be members of the Musicians' Union. Enquiries: Organiser, Alex. Mitchell, 23 Sicilian Avenue, W.C.1. HOL 2218.

**ALL STRINGS** required by REME Orchestra. Vacancies also for clarinet and bass players. Other instruments considered. Permanent station near Reading. Apply Director of Music, REME Staff Band, Arborfield, Reading, Berks.

**ALTO / TENOR** or baritone sax for busy soul band, London based. — Box 5919.

**AMATEUR** swing band require bass. Good standard enthusiast. Friday evenings, Kingsbury. 346-4013.

**BASS, ORGANIST**, vocalist required for new group in Woodford. CRE 8322.

**BASS** reader, young swinger, able to sing unisons, night club, 6 nights. — Box 5926.

**BASS VOCAL** Guitar, vocal lead singer for name recording group Ring STA 3090.

**BRITISH-OWNED** clubs Algarve Portugal, need two trios commence April. Not interested beat only. wide repertoire necessary. Full details Box 5931.

**CAVALRY AND ROYAL TANK REGIMENT BANDS.** Bandsmen from 17½ years of age and Junior Bandsmen, 15-17 years old, are required for the bands of the Dragon Guards, Dragoons, Hussars, Lancers and the Royal Tank Regiment. Training and excellent facilities exist for sport and further education. Those interested in making a career in any of these bands should contact—The Director of Music, HQ R.A.C. Centre, Bovington Camp, Wareham, Dorset, or the Bandmaster of the regiment concerned.

**COLOURED EXPERIENCED** Musicians urgently wanted to join group, Rhythm Guitarist, Bass Guitarist, Drummer, Vocalist. Experience essential. Long Secure contract work available. Home-abroad. Phone immediately TRE 4693. Evenings only SHE 2772.

**COUNTRY** and Western Group forming, anyone interested. — Phone Graham, BRI 2473.

**DRUMMER** urgently required, established South London Group. New X. 0271.

**GOOD LEAD GUITARIST, BASS GUITARIST AND ORGANIST** REQUIRED. — 223 Elmers End Road, Beckenham, Kent.

**GOOD LEAD GUITARIST** / vocal harmony. Drummer / harmony an asset. Young professionals wanted for vocal instrumental group, must be keen and willing to rehearse. Good opportunity for right people. — Box 5918.

**GOOD** North London semi-pro group, require good lead / rhythm guitarist, must have drive and own transport, good prospects. — Chris. 01-52-9879.

**GOOD**, young, semi-pro, or professional drummer, required for versatile modern dance band. Very good work. — Box 5892.

**GRENADEER GUARDS** Band now has vacancies for Solo Cornet and Clarinet. Applications to Director of Music, Grenadier Guards, Birdcage Walk, London, S.W.1.

**GUITARIST** for conventional trio, weekends. — ISL 6225.

**GUITAR PLAYER WANTED.** Flamenco style, also able to play Italian and English vocals. Six nights per week. Glasgow. Write or phone L. Freeman, 20 Renfrew Street, Glasgow, C.2. 041-Douglas 4241 or 041-Douglas 2562.

**GUITAR**, rhythm or bass, able to harmonise, cabaret/dance/dance, not beat. Buckhurst 9496.

**HAMMERSMITH** Philharmonic Orchestra conductor Joseph Pilibery, requires players for concerts in Berlin shortly. — Secretary TUD 0123. COL 3091.

**INTELLIGENT** GROUP interested in experimenting, wanted by aspiring writer to work on new material. — MON 7644, Ext. 5.

**LEAD ALTO**, lead trumpet, residency. Jack Hawkins Orchestra, Locarno Hallroom, Arundel St., Portsmouth.

**LEAD / BASS** drums, C&W grp., some pop, forming. — Alder, 73 Vale Road, N.7.

**LEAD GUITARIST** / Bass / drummer / organist, semi-pro, white or coloured, for cabaret/dance/writer/singer. (Tamil/blues). Tel. 272-5726, evenings, Kelly.

**LEAD GUITARIST SEMI-PRO.** N. LONDON. — ELS 3813 after 6.30 p.m.

**ORGANIST / HARMONY** vocal, own organ and transport preferred, under 22, for top London soul group. — 450-7348 evenings.

**ORGANIST**, leave your group and join ours, Raver needed in North-West London. — FIE 9928.

**PIANIST** pro wanted for swinging quartet, cabaret/dance/road/busk, night club residency, good money. — Phone/Wire, Alex Greenwood, Baxters, Bishop Auckland 2068.

**PIANISTS, DRUMMER / VOCALISTS; ORGANISTS; ACCORDIONISTS; THREE PIECE BEAT GROUPS; ENTERTAINING TRIOS; LUNGE WORK, LONDON AREA, BANDWAGON.** GRA 9460/5906.

**PIANISTS FOR SOUTH LONDON** week-end lounge work. Top rates. — Clayman's BIS 5531. (Day).

**PIANISTS, ORGANISTS** needed for lounge work etc. Good, reliable players only. Music Unlimited, LIV 7225/TUL 5524.

### Classified Advertisement Department

"MELODY MAKER", 161-166 Fleet Street, London, E.C.4  
Enquiries: FLEET Street 5011, Ext. 334

**ALL TRADERS' ANNOUNCEMENTS 1/4d. PER WORD**  
Rates for private advertisements are listed below each heading  
All words (after first two) in BLACK CAPITALS, 6d. per word extra  
Box Numbers: Please allow Two Extra Words. Plus 1/- Service Fee

**PRESS DATES.** Every effort will be made to include classified advertisements received after 10 a.m. on the Friday previous to week of publication.

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

### PUBLIC NOTICES

1/4d. per word

**EMPLOYMENT AGENCY** Licences. I. Kenneth William Johnson and Edward Cornelius Lemmon trading as Lemmon B. Johnson Agency intend to apply to the London Borough of Camden for a Licence to carry on an Employment Agency for theatrical, variety, concert, cinema and musicians at 108 Charing Cross Road, W.C.2. Such agency to be known as Lemmon B. Johnson Agency. All objections and the grounds therefore, must be submitted in writing to the Town Clerk, The Town Hall, Euston Road, N.W.1, within 14 days of the date of publication of this advertisement.

### SPECIAL NOTICES

1/4d. per word

ACKNOWLEDGED as the best! **IVOR MAIRANTS' POSTAL COURSES FOR PLECTRUM AND FINGER-STYLE GUITAR.** Largest selection of guitars in stock. Particulars: **IVOR MAIRANTS' MUSIC CENTRE LTD.**, 56 Bathbone Place, London, W.1.

**SPECIAL BONUS** offered for anyone knowing where to find Van Morrison (Them-singer). — Write Cuby-Blizzards, c/o Singel 170 Amsterdam, Holland.

### VOCALISTS WANTED

1/- per word

**GIRL VOCALIST** for lounge. — 01-573-3384.

**LOCAL GIRL** needed for established versatile group. — Phone SEV 1274 (Ilford area).

**MOD GIRL WANTED** to form duo with young male singer / guitarist, fab prospects, photograph to fame. — 69 Whitley Road, Hoddesdon, Herts.

**NORTON YORK AGENCY** REQUIRES VOCALISTS. — 86 Turnham Green Terrace, W.4 CHI 4895.

**RECORDING OPPORTUNITY** for young girl singer with distinctive voice and lots of personality. Application forms from Box 5924.

**VOCALISTS MAKE** a first-class demo at half price. Use **JENSONS** sessional backing group. Three guitars, drums and organ line up available every Saturday but please book early. — **JENSONS STUDIOS**, RAV 3991.

**VOCALIST WANTED.** Tamil / harmony vocals group. — FLA 8564.

### VOCALISTS

1/- per word

**A YOUNG** girl pop singer (experienced), requires professional engagement (anywhere). — Tel. 01-888-2211 or OBLA-56572 (AFTER 12 NOON).

**COLOURED** vocalist wishes to join group. — Please reply to 184 Chapter Rd., Willesden N.W.2.

**FOLK SINGER**, girl, wishes to join group. — Box 5928.

**GUITARIST VOCALIST**, ex-surf harmony, seeks good working group. — GIP 1335.

**YOUNG SINGER** looking for experience, will rehearse, big show band, urgently, soul blues, transport, vocal. — Manager, 788 4792.

### TRANSPORT

1/4d. per word

**COACH**, 14 seater for band work (weekends). — BAL 7278.

### HOTELS

1/4d. per word

**STONEHALL HOUSE HOTEL** (20 minutes West End). Room and breakfast from 18s. 6d. daily. Hot and cold: fully centrally heated and heaters all rooms. Lounge, TV and radio. AA and RAC listed. — 57 Westcombe Park Road, Blackheath, London, S.E.3. Greenwich 1595.

### PERSONAL ASSISTANT

to Purchasing Director  
required by **Rose-Morris**

Age 25-30, educated to GCE O-level at least in English and Mathematics, and capable of handling correspondence mainly with overseas suppliers. Some merchandising experience desirable, and preferably (though not essentially) some knowledge of stock control and costing procedures. Pleasant working conditions and the possibility of ultimate advancement offer an excellent opportunity for a keen and conscientious young man. Write, with full details of past career and indicating salary level required, to: **ROY B. MORRIS**, 32/34 Gordon House Road, Kentish Town, London, N.W.5

### MUSICIANS WANTED (cont)

**PIANIST** — Southern holiday camp, busk read, sing songs, concerts, talent comps., etc. good follower. — Write A. Oliver, 52 Rutland Gardens, Harringay, London, N.4.

**PIANISTS START WORK THIS COMING WEEKEND.** Wide choice of lounge work, 15 nights weekly. All areas. New increased rates. — Claymans, Bishopsgate 5531 (day).

**PIANIST** to join quintet in top Northern club. Read/busk. Reply in confidence to Box 5921.

**QUARTET** or trio for March 11, club, dance, Grays area. Also musicians and groups for various dates. — Ring 01-787-2673.

**ROYAL SIGNALS BAND** has immediate vacancies for two experienced Tenor Sax players preferably doubling on Clarinet. — Royal Signals Band, Caterick Camp, Yorkshire.

**SAXOPHONIST** doubling clarinet, and female vocalist, for beat, dance, pop and standards. — Phone SYD 3407 after 7p.m.

**STEEL GUITARIST.** — G. Thomason 195 Downham Rd., N.1.

**TENOR**, baritone or alto for soul band. — Box 5920.

**TENOR / BARITONE / Trumpet**, for ambitious S/P group, work waiting. — WES 2417 or 4306 evenings.

**TENOR SAX**, single, experienced, knockout season abroad. — BEC 4179.

**TENOR SAX** urgently required for busy soul band. Must reside London area and be prepared to rehearse regularly. — Box 5919.

**TENOR**, young, reader, jazz, for Germany. — Phone Portsmouth 32376.

**THE BAND** of the Royal Corps of Transport will shortly have vacancies for a trombonist and cornetist. — Applicants should write to the Director of Music, Queen Elizabeth Barracks, Crookham, Hants.

**TRUMPET** or flugel for modern jazz / soul sextet, willing to rehearse. — After 7, Kelvin 3045.

**VIOLINIST AND DRUMMER.** Vacancies in the Staff Band of the Royal Military Academy, Sandhurst. Apply Director of Music, R.M.A.S., Camberley, Surrey.

**VOCALIST GUITARIST**, high standard, form act with bass. — Box 5923.

**WANTED**, bassist, drummer, organist or trump similar constituted, to back singer/work composer. — Tel. Workshop 4422.

**WANTED**, good pianist, organist, cordervox. — Phone CAN 6428.

**WANTED** young baritone for (tenor) and trumpet for jazz/blues band with wild sound/work waiting. — Phone John, STR 0435.

**WANTED** young trombone player, double vocals, must travel, long contract guaranteed. — Send full details. — Box 5913.

**WILD** bass guitarist and singer required, semi-pro Surrey group. — VIG 3693.

**YOUNG ORGANIST**, must read, for top residency, Watford. Ring LAD 2218.

**YOUNG ORGANIST**, preferably girl, required for pop show group. £25, plus per week guaranteed. — FIE 0458.

**16-18** year old mod organist for top recording group, Hammond and Leslie supplied. — REL 3958.

### ENGAGEMENTS WANTED

8d. per word

**MINIMUM CHARGE 2/8d.**

**ABLE, ACCOMPLISHED** pianist available. — 876-4542

**ABLE ACCORDIONIST** available. — 876-4542

**ACCOMPLISHED** quartet and steel band. — FIN 3984.

**A LEAD GUITARIST** (pro) seeks working group, England or Scandinavia, etc. — Phone LIV 5374 anytime.

**ALTO / CLARINET** pro. Now or summer engagement. — KNI 7256.

**ALTO / CLARINET.** — WOU 9914.

**ALTO** clar., transport library, can supply trio, 373 0241.

**ALTO CLAR.** — UND 3639.

**ALTO (LEAD)** / clar. / flute / baritone. — ISL 1976.

**ALTO S/P.** — Box 5932.

**ALTO/TENOR** Clar. CLI 4811.

**AMBITIOUS GUITARIST** / vocalist / songwriter seeks working group. — HAT 3319.

**AMPLIFIED / ACOUSTIC BASS.** — Alex O'Dwyer, REL 2390.

**AMPLIFIED VIOLIN.** — PUT 5146.

**BASS, ACOUSTIC** / bass guitar, read/busk. Residency wanted. — STR 0802.

**BASS AMPLIFIED.** — WAX 3638.

**BASS / BASS** guitar. — FIT 0977.

**BASS / BASS** guitar. — HAM 9501.

**BASS, DRUMS.** Pros. Readers. Anything considered. — 4 Lauriston Park, Edinburgh. (Fountainbridge 7860).

**BASS.** Gigs / Perm. — 674-3129.

**BASS GUITARIST** desperately requires Pro. Group, Soul/Blues preferred. — Michael Lane, 15 Holly Road, Northampton.

**BASS-GUITARIST** seeks professional group. — 21 Audley Road, Chippinham, Wiltshire.

**BASS - GUITARIST.** Young, wishes to join good semi-pro Motown / Faces style group, good equipment. — Phone evenings Ewell 1465.

**BASS GUITAR.** — FEL 5685.

**BASS (STRING).** — Harrow 01-864-2677.

**BASS / VOCALIST**, experienced. — LIB 3927.

### ENGAGEMENTS WANTED (continued)

**GUITAR**, gigs summer season. Boat work. — GIB 3267.

**GUITARMAN PLUS!** Excellent read/busk. — Esmond, STA 3164.

**GUITARIST FREELANCE**, young x-pro. — Larkwood 4477.

**LEAD AND BASS**, experienced, pro. beat. — EDM 9891.

**LEAD VIOLIN** / Alto Sax wants summer season. — Elgar 7940.

**ORGANIST**, pro, modern, yng. — Alan Marshall TUL 9787.

**PETER S. ROBINSON**, Pianist/ accompanist, entertainer, M.D., accordion. — BAT 7392 or CHE 3484.

**PIANIST DRUMMER.** Duo or solo. — SHO 9442, day; CRE 5218, evenings.

**PIANIST**, experienced. — Hayes 3304.

**PIANIST**, gigs, central/S.E. London, TEM 9351, ext. 18 ET 30470.

**PIANIST.** — Hendon 8128.

**PIANIST**, modern. — HAM 5034.

**PIANIST / ORGANIST / Vocals.** Jazz, Beat. — Phone Worcester 12487 after 5.30.

**PIANIST PRO**, seeks residency, London area. — 01-546 7961.

**PIANIST.** Residency / Gigs. — REM 157 Ramsden, S.W.12, Kelvin 4441.

**PIANIST, s/d** accompanist. — PER 6311.

**PIANIST / VOCALS.** First class. Read, busk, out of town considered. — 907-4268.

**PIANIST**, modern, amateur, 19, John, vocalist. Keen to form group. — Tel. 01-373-6743.

**STRONG LEAD** Alto Sax/clarinet/violin wants first class engagement show-business or dance, stage or pit, home or abroad. — MOW 157 Ramsden, S.W.12, Kelvin 4441.

**TENOR / CLAR. / FLUTE** requires group. — Box 5882.

**TENOR / CLARINET.** Residency. — KIP 1800.

**TENOR PIANO**, flute, vibes. — MOW 157 Ramsden, S.W.12, Kelvin 4441.

**TENOR, SUMMER** season. — Fitzroy 0076.

**TROMBONE**, Dixie / dance. — BUC 3889.

**TROMBONE.** Pete Strange. Jazz/read. — MUNICIPAL 1706.

**TRUMPET/ACCORDION** — DOM 6030.

**YOUNG** drummer seeks position in semi-pro group, N. London area. — Phone ARC 7140, after 7 p.m.

**YOUNG FANTASTIC** female vocalist and backing group require one night stands or residency in club. — Phone 01-953-4516.

### EXPERIENCED PROFESSIONAL DRUMMER

just returned from States seeks working group/band

**GARSTON 6278**

### COLOURED

**COLOURED** pianist - vocalist. — Box 5895.

**COLOURED** singer needs large band (group), to rehearse and appear with 4 years It a I a n Beicano method training. Excellent musical ability. No cash involved. — A. C. Martin (01-749-0496).

**CONGA / BONGO DRUMS.** Vocals. — FIN 3984.

**D / BASS**, young ex-pro, seeks gigs / perm. — FIN 5808.

**DOES YOUR** band require the inspiration of a soul/Motown bass player and drummer good gear. If so phone COP 8092 after 7 p.m.

**DOUBLE BASS / vocals / gigs,** amplifier. — SKYport 1952.

**DOUBLE BASS.** Young exp. pro. requires residency or good class gigs. — 902-5018.

**DRUMMER**, age 22, Jazz / Beat. Transport. — Stanford-le-Hope 3862, Essex.

**DRUMMER** available for pub or group work, experienced. — SHE 2481.

**DRUMMER.** — Bob, THO 4560.

**DRUMMER**, experienced, available for season, cruises, res., gigs. — Phone 684-6385.

**DRUMMER, EXPERIENCED,** Gigs. — CLE 6188.

**DRUMMER**, experienced, seeks working group. Passport. — Southend 4645.

**DRUMMER** experienced, Transport. — SIL 2078.

**DRUMMER**, ex-pro., gigs. — PIE 9915.

**DRUMMER, GIGS / lounge.** — REN 2866.

**DRUMMER** — Johnny Easey — MOUNTVIEW 3027.

**DRUMMER.** Lounge work. — REL 3096.

**DRUMMER** (pro), beat, requires working group. — THO 2437.

**DRUMMER, READER.** Free Saturday. — RIP 2991.

**DRUMMER**, seeks professional engagement, May onwards eight years Continental experience with international big bands, small combos, radio, TV recording work, reader, good equipment, transport. — Jack Wright, 31 Highfield Avenue, Greetland, Halifax.

**DRUMMER.** Tamil/Soul. — EDM 2778.

**DRUMMER, TOP CLASS,** name band musician, first class residency, summer season, sessions, etc. — MAI 8585.

**DRUMMER, TRANSPORT** — DRU 0558.

**DRUMMER, VOCALIST,** compere, family entertainer, Club, lounge, season hotel. — W. Malone, 90 Petherford Road, N.5.

**DRUMMER / VOCALS.** Out of town considered. — PER 2611.

**DRUMMER** (young), Ludwig. Transport. Seeks group. — RIP 5809, 6-7 p.m.

**DRUMMER**, 21, dance, cabaret, jazz. — Dave Fisher, WIL 2596.

**DRUMS.** Mod. jazz, dance, gigs., residency. — OHH2 56214.

### PIANISTS WANTED

HIGHEST LONDON RATES  
for good, versatile, lounge pianists

**MUSIC UNLIMITED**  
LIV 7225/TUL 5524

### SITUATIONS WANTED

1/- per word

**HAVE** "Sackbut" will travel summer season. — Box 5930.

**ROAD MANAGER** requires work. — Danny, 44 Sidmouth Road, Welling, Kent.

### SITUATIONS VACANT

1/- per word

**HOLIDAY CAMP** entertainment staff wanted, good mixers, able to organise sports and play instruments or vocal or novelty etc. — Write Photo, 52 Rutland Gardens Harringay, London, N.4.

**MANAGER WANTED FOR GO-AHEAD, SONG-WRITING, SEMI-PRO GROUP.** — GLA 2915.

### ENGAGEMENTS WANTED

8d. per word

**MINIMUM CHARGE 2/8d.**

**ABLE, ACCOMPLISHED** pianist available. — 876-4542

**ABLE ACCORDIONIST** available. — 876-4542

**ACCOMPLISHED** quartet and steel band. — FIN 3984.

**A LEAD GUITARIST** (pro) seeks working group, England or Scandinavia, etc. — Phone LIV 5374 anytime.

**ALTO / CLARINET** pro. Now or summer engagement. — KNI 7256.

**ALTO / CLARINET.** — WOU 9914.

**ALTO** clar., transport library, can supply trio, 373 0241.

**ALTO CLAR.** — UND 3639.

**ALTO (LEAD)** / clar. / flute / baritone. — ISL 1976.

**ALTO S/P.** — Box 5932.

**ALTO/TENOR** Clar. CLI 4811.

**AMBITIOUS GUITARIST** / vocalist / songwriter seeks working group. — HAT 3319.

**AMPLIFIED / ACOUSTIC BASS.** — Alex O'Dwyer, REL 2390.

**AMPLIFIED VIOLIN.** — PUT 5146.

**BASS, ACOUSTIC** / bass guitar, read/busk. Residency wanted. — STR 0802.

**BASS AMPLIFIED.** — WAX 3638.

**BASS / BASS** guitar. — FIT 0977.

**BASS / BASS** guitar. — HAM 9501.

**BASS, DRUMS.** Pros. Readers. Anything considered. — 4 Lauriston Park, Edinburgh. (Fountainbridge 7860).

**BASS.** Gigs / Perm. — 674-3129.

**BASS GUITARIST** desperately requires Pro. Group, Soul/Blues preferred. — Michael Lane, 15 Holly Road, Northampton.

**BASS-GUITARIST** seeks professional group. — 21 Audley Road, Chippinham, Wiltshire.

**BASS - GUITARIST.** Young, wishes to join good semi-pro Motown / Faces style group, good equipment. — Phone evenings Ewell 1465.

**BASS GUITAR.** — FEL 5685.

**BASS (STRING).** — Harrow 01-864-2677.

**BASS / VOCALIST**, experienced. — LIB 3927.

### ENGAGEMENTS WANTED (continued)

**GUITAR**, gigs summer season. Boat work. — GIB 3267.

**GUITARMAN PLUS!** Excellent read/busk. — Esmond, STA 3164.

**GUITARIST FREELANCE**, young x-pro. — Larkwood 4477.

**LEAD AND BASS**, experienced, pro. beat. — EDM 9891.

**LEAD VIOLIN** / Alto Sax wants summer season. — Elgar 7940.

**ORGANIST**, pro, modern, yng. — Alan Marshall TUL 9787.

**PETER S. ROBINSON**, Pianist/ accompanist, entertainer, M.D., accordion. — BAT 7392 or CHE 3484.

**PIANIST DRUMMER.** Duo or solo. — SHO 9442, day; CRE 5218, evenings.

**PIANIST**, experienced. — Hayes 3304.

**PIANIST**, gigs, central/S.E. London, TEM 9351, ext. 18 ET 30470.

**PIANIST.** — Hendon 8128.

**PIANIST**, modern. — HAM 5034.

**PIANIST / ORGANIST / Vocals.** Jazz, Beat. — Phone Worcester 12487 after 5.30.

**PIANIST PRO**, seeks residency, London area. — 01-546 7961.

**PIANIST.** Residency / Gigs. — REM 157 Ramsden, S.W.12, Kelvin 4441.

**PIANIST, s/d** accompanist. — PER 6311.

**PIANIST / VOCALS.** First class. Read, busk, out of town considered. — 907-4268.

**PIANIST**, modern, amateur, 19, John, vocalist. Keen to form group. — Tel. 01-373-6743.

**STRONG LEAD** Alto Sax/clarinet/violin wants first class engagement show-business or dance, stage or pit, home or abroad. — MOW 157 Ramsden, S.W.12, Kelvin 4441.

**TENOR / CLAR. / FLUTE** requires group. — Box 5882.

**TENOR / CLARINET.** Residency. — KIP 1800.

**TENOR PIANO**, flute, vibes. — MOW 157 Ramsden, S.W.12, Kelvin 4441.

**TENOR, SUMMER** season. — Fitzroy 0076.

**TROMBONE**, Dixie / dance. — BUC 3889.

**TROMBONE.** Pete Strange. Jazz/read. — MUNICIPAL 1706.

**TRUMPET/ACCORDION** — DOM 6030.

**YOUNG** drummer seeks position in semi-pro group, N. London area. — Phone ARC 7140, after 7 p.m.

**YOUNG FANTASTIC** female vocalist and backing group require one night stands or residency in club. — Phone 01-953-4516.

### ENGAGEMENTS WANTED

8d. per word

**MINIMUM CHARGE 2/8d.**

**ABLE, ACCOMPLISHED** pianist available. — 876-4542

**ABLE ACCORDIONIST** available. — 876-4542

**ACCOMPLISHED** quartet and steel band. — FIN 3984.

**A LEAD GUITARIST** (pro) seeks working group, England or Scandinavia, etc. — Phone LIV 5374 anytime.

**ALTO / CLARINET** pro. Now or summer engagement. — KNI 7256.

**ALTO / CLARINET.** — WOU 9914.

**ALTO** clar., transport library, can supply trio, 373 0241.

**ALTO CLAR.** — UND 3639.

**ALTO (LEAD)** / clar. / flute / baritone. — ISL 1976.

**ALTO S/P.** — Box 5932.

**ALTO/TENOR** Clar. CLI 4811.

**AMBITIOUS GUITARIST** / vocalist / songwriter seeks working group. — HAT 3319.

**AMPLIFIED / ACOUSTIC BASS.** — Alex O'Dwyer, REL 2390.

**AMPLIFIED VIOLIN.** — PUT 5146.

**BASS, ACOUSTIC** / bass guitar, read/busk. Residency wanted. — STR 0802.

**BASS AMPLIFIED.** — WAX 3638.

**BASS / BASS** guitar. — FIT 0977.

**BASS / BASS** guitar. — HAM 9501.

**BASS, DRUMS.** Pros. Readers. Anything considered. — 4 Lauriston Park, Edinburgh. (Fountainbridge 7860).

**BASS.** Gigs / Perm. — 674-3129.

**BASS GUITARIST** desperately requires Pro. Group, Soul/Blues preferred. — Michael Lane, 15 Holly Road, Northampton.

**BASS-GUITARIST** seeks professional group. — 21 Audley Road, Chippinham, Wiltshire.

**BASS - GUITARIST.** Young, wishes to join good semi-pro Motown / Faces style group, good equipment. — Phone evenings Ewell 1465.

**BASS GUITAR.** — FEL 5685.

**BASS (STRING).** — Harrow 01-864-2677.

**BASS / VOCALIST**, experienced. — LIB 3927.

### EXPERIENCED PROFESSIONAL DRUMMER

just returned from States seeks working group/band

**GARSTON 6278**

### COLOURED

**COLOURED** pianist - vocalist. — Box 5895.

**COLOURED** singer needs large band (group), to rehearse and appear with 4 years It a I a n Beicano method training. Excellent musical ability. No cash involved. — A. C. Martin (01-749-0496).

**CONGA / BONGO DRUMS.** Vocals. — FIN 3984.

**D / BASS**, young ex-pro, seeks gigs / perm. — FIN 5808.

**DOES YOUR** band require the inspiration of a soul/Motown bass player and drummer good gear. If so phone COP 8092 after 7 p.m.

**DOUBLE BASS / vocals / gigs,** amplifier. — SKYport 1952.

**DOUBLE BASS.** Young exp. pro. requires residency or good class gigs. — 902-5018.

**DRUMMER**, age 22, Jazz / Beat. Transport. — Stanford-le-Hope 3862, Essex.

**DRUMMER** available for pub or group work, experienced. — SHE 2481.

**DRUMMER.** — Bob, THO 4560.

**DRUMMER**, experienced, available for season, cruises, res., gigs. — Phone 684-6385.

**DRUMMER, EXPERIENCED,** Gigs. — CLE 6188.

**DRUMMER**, experienced, seeks working group. Passport. — Southend 4645.

**DRUMMER** experienced, Transport. — SIL 2078.

**DRUMMER**, ex-pro., gigs. — PIE 9915.

**DRUMMER, GIGS / lounge.** — REN 2866.

**DRUMMER** — Johnny Easey — MOUNTVIEW 3027.

**DRUMMER.** Lounge work. — REL 3096.

**DRUMMER** (pro), beat, requires working group. — THO 2437.

**DRUMMER, READER.** Free Saturday. — RIP 2991.

**DRUMMER**, seeks professional engagement, May onwards eight years Continental experience with international big bands, small combos, radio, TV recording work, reader, good equipment, transport. — Jack Wright, 31 Highfield Avenue, Greetland, Halifax.

**DRUMMER.** Tamil/Soul. — EDM 2778.

**DRUMMER, TOP CLASS,** name band musician, first class residency, summer season, sessions, etc. — MAI 8585.

**DRUMMER, TRANSPORT** — DRU 0558.

**DRUMMER, VOCALIST,** compere, family entertainer, Club, lounge, season hotel. — W. Malone, 90 Petherford Road, N.5.

**DRUMMER / VOCALS.** Out of town considered. — PER 2611.

**DRUMMER** (young), Ludwig. Transport. Seeks group. — RIP 5809, 6-7 p.m.

**DRUMMER**, 21, dance, cabaret, jazz. — Dave Fisher, WIL 2596.

**DRUMS.** Mod. jazz, dance, gigs., residency. — OHH2 56214.

### PIANISTS WANTED

HIGHEST LONDON RATES  
for good, versatile, lounge pianists

**MUSIC UNLIMITED**  
LIV 7225/TUL 5524

### SITUATIONS WANTED

1/- per word

**HAVE** "Sackbut" will travel summer season. — Box 5930.

**ROAD MANAGER** requires work. — Danny, 44 Sidmouth Road, Welling, Kent.

### SITUATIONS VACANT

1/- per word

**HOLIDAY CAMP** entertainment staff wanted, good mixers, able to organise sports and play instruments or vocal or novelty etc. — Write Photo, 52 Rutland Gardens Harringay, London, N.4.

**MANAGER WANTED FOR GO-AHEAD, SONG-WRITING, SEMI-PRO GROUP.** — GLA 2915.

### BANDS

**FOOTE has it**

LUDWIG PREMIER OLYMPIC

**CHAS. E. FOOTE LTD.**  
20 DENMAN STREET, W.1 • GER 1812  
OPEN SATURDAYS TILL 5 p.m.  
EST. 47 YEARS

**Selmer**  
MUSICAL INSTRUMENTS LTD.

**THE LITTLE SHOP**  
FORMERLY LEW. DAVIS PRODUCTS LTD.  
134 CHARING CROSS ROAD  
LONDON, W.C.2  
TEL. 6567

**Sale of TRADE-INS**

AJAX 4-drum Kit, Aquasonic, Aredis cymbals, bargain offer 100 gns.

ROGERS 4-drum Kit, Black finish, excellent condition, cymbals, etc. 95 gns.

PREMIER Blue Pearl 4-drum Kit, Complete with cymbals, etc. 100 gns.

PREMIER Black Pearl 4-drum Kit, Aredis cymbal, Hi-Hat, etc., perfect condition 90 gns.

HAGSTROM Viking Guitar, Absolutely as new 48 gns.

BURNS "Marvin", perfect condition 105 gns.

EPIPHONE Casino with Bigby, now only 145 gns.

BURNS Vibraslap 2 P/up, semi-acoustic, absolutely as new 110 gns.

GIBSON E.B.O. Bass, bargain offer 65 gns.

FENDER Stratocaster, special reduction, now only 85 gns.

HARMONY 107, absolutely in mint condition 88 gns.

HOFNER Galaxy, absolutely as new 28 gns.

FENDER Jaguar, bargain offer 105 gns.

BURNS T.R.2, outstanding condition and offer 80 gns.

FUTURAMA Coronado Bass, huge reduction - now 48 gns.

GUILD Small body, natural finish 130 gns.

HOFNER Veratlin, Florentine cutaway, outstanding bargain 60 gns.

FENDER Super Amp, now only 75 gns.

VOX A.C.30, Special reduction 70 gns.

SELMER Zodiac and Thunderbird Amps, from £70

HIRE PURCHASE - PART EXCHANGES.

OPEN 9.30 - 6 WEEKDAYS ALL DAY SATURDAY

THURSDAYS AFTER 1 p.m. UNTIL 6 p.m. REPAIRS AND PAYMENTS ONLY

Play safe—you get the **REAL BARGAINS at KITCHENS**

**SECONDHAND GUITAR BARGAINS**

Senator Bass, S.B. 22 gns.  
Senator Bass 25 gns.  
Burns Split Sonic, cover 50 gns.  
Epiphone Rivoli Bass 85 gns.  
Epiphone Texan Jumbo 90 gns.  
Guild Blue Grass Jumbo 95 gns.  
Fender Palomina Jumbo 100 gns.  
Fender Jazz Bass 110 gns.  
Fender Stratocaster, Blue 110 gns.  
Epiphone Casino, S.B. 120 gns.  
Rickenbacker, 1998 130 gns.  
Gibson Stereo, S.B. 200 gns.

**SECONDHAND DRUM KITS**

Premier Kit in Black Pearl, comprising 20 x 17 Bass drum, 14 x 5 1/2 side drum, 12 x 8 tom-tom, 16 x 16 tom-tom, side drum pedal, side drum stand, Hi-hat pedal, 2 cymbal floor stands, pair 15" Hi-hat cymbals, 15" crash cymbal, 18" ride cymbal, cowbell and post, sticks and brushes. Kit complete with case of fibre cases and all in excellent condition £110.0.0

Secondhand Edgware Kit in White Pearl, comprising 20 x 15 Bass drum, 14 x 5 1/2 side drum, 12 x 8 tom-tom (double head), Hi-hat pedal, 14" Hi-hat cymbal, 18" ride cymbal, sticks and brushes. £52.10.0

**Terms-Exchanges-Lists**

**KITCHENS OF LEEDS**  
27/31 QUEEN VICTORIA ST. TEL. LEEDS 22222  
4th fl. at RIDLEY PLACE NEWCASTLE TEL. 22340

**MOORES BRADFORD**  
26 NORTH PARADE  
TEL. BRADFORD 23577

**PAN** QUALITY INSTRUMENTS

33/37 WARDOUR STREET, LONDON, W.1 TEL. GER 1578  
(Above Flamingo Jazz Club) REG 7654  
or Evenings Ring WOR 0653

**SECONDHAND ORGANS AT BARGAIN PRICES**

VOX Continental, as new £150  
FARFISA Duo Compact, good £220  
LOWRIE Holiday de luxe, as new £425

FARFISA Compact, grey, as new £160  
FARFISA Compact, red, good £135  
FARFISA Ballata, as new £275

**NEW - AMPLIFIER - IMPACT**  
PRICE 50 GNS. — For Lead, Bass or P.A. use

**BOX DRUMS, LUDWIG 4-DRUM KITS, S/H, Complete**  
Champagne Glitter £220, Black Oyster £200

**GUITARS — LEAD and BASS**

GIBSON 335 Sunburst, very nice £130  
GIBSON 330 Sunburst, as new £110  
GIBSON 330 Blonde, good £100  
GIBSON 175D Sunburst £135  
GIBSON, Stereo, in cherry £180  
FENDER Jazzmaster, ice blue £85  
FENDER Jazzmaster, red, as new £85  
FENDER Telecaster, wood finish £75  
FENDER Telecaster, new, L/handed £140  
FENDER Stratocaster, as new £80  
FENDER Stratocaster, good £65

GRETSCH Country Gent., as new £150  
GRETSCH Hollow Body, as new £150  
GRETSCH Tennessean, v/good con. £115  
GRETSCH Anniversary, 1 P/up £60  
NEW FENDER Mustang Bass guitar £85  
FENDER Precision Bass, immaculate as new £100  
EPIPHONE Rivoli Bass Guitar, as new £80  
GIBSON EBO Bass Guitar, as new £100  
HOFNER Beetle Bass, as new £35  
RICKENBACKER, 3 pick-up model £110

**ALL GOOD INSTRUMENTS WANTED FOR CASH**

**AMPLIFIERS — LEAD, BASS, P.A., etc.**

VOX AC 30, T/Boost, as new £75  
VOX AC 30, with 2 x 15" speakers £80  
SELMER Zodiac 50, as new £50  
VOX AC 30 Super Twin £65  
IMPACT 100w P.A. cols., new, pair £120  
IMPACT 60w P.A. cols., new, pair £50  
MARSHALL 100w cols., and 50w top £50

GRETSCH Super Bass Amp £55  
VOX T60, complete £80  
FENDER Bassman, beige £85  
VOX Foundation Bass £75  
SELMER Goliath and T/Bass 50 £55  
IMPACT 100w Bass cabinet £65  
IMPACT 50w Bass cabinet £65

**H.P., PART EXCHANGE, INSURANCE, REPAIRS — BEST SERVICE**

SAXOPHONE & CLARINET MIKES IN STOCK, 9 gns. ea. CALL FOR DEMONSTRATION

LARGE STOCKS OF SAXES, CLARINETS, SPANISH GUITARS

**TUITION**  
1/4d. per word

**A BALLAD singing career.**  
Concord School of Singing, London's leading centre for pop ballad training, trains you for a professional career. — Tel. 611 9228 from 4 p.m. to 8 p.m. for voice test.

**ABSOLUTELY FIRST AND FOREMOST** in every way for **PUP SINGING TUITION.** — Maurice Burman School, 137 Bickenhall Mansions, Baker Street, W.1. HUNTER 2656.

**ACKNOWLEDGED BRITAIN'S** best teacher. **SAXOPHONE / CLARINET** private lessons. Beginners / advanced. **ADVICE!** 1 test / subject. **INSTRUMENTS.** Also postal courses saxophone. **LESLIE EVANS**, 275 Colney Hatch Lane, N.11. Enterprise 4137.

**AUBREY FRANK SAXOPHONE CLARINET TUITION.** Beginners to advanced — 192 The White House, N.W.1. KJN 1295, ext. 192.

**BEGINNERS/ADVANCED LLOYD RYAN (DRUMS) GEOFF BAKER GUITAR—PHONE ACO 7524.**

**CLARINET SAXOPHONE** tuition. 15/- hourly. Jazz — improvisation, beginners, advanced. — Telephone: Winston Ingram, Willesden 2543. Instruments supplied.

**COMPLETELY OVERCOME ALL DRUMMING PROBLEMS AT ROGER KERR'S DRUM STUDIO.** — POL 8324.

**ELECTRONIC ORGAN** lessons. Individual/class, 15a per lesson, R/B. Jazz organ — PIN 4376.

**FOOTE STUDIOS.** Frank King teaches drums — Write, phone or call, 20 Denman Street, W.1. GERard 1811

**GUITAR TUITION** for beginners — GUL 9525.

**JACK BONSER,** saxophone, clarinet tuition, South London. ADD 4186

**MICKY GREEVE.** Specialist drum tuition — STReamtham 2762.

**TRUMPET TUITION?** Naturally Eric Gilder School of Music, 195 Wardour St., W.1. Regent 0544.

**INSURANCE**  
1/4d. per word

**FREDERICKS INSURANCE** Brokers, Cars, vans, instruments, mortgages, etc. — PINner 1833, Field End 9315, 15 Grove Road, Pinner, Middx.

**MUSICIANS**  
insure your equipment against all risks  
Reasonable Premiums, Prompt Service  
Write to —  
**P. CAWTHORNE**  
53 Lockhurst Street, London, E.5

**INSTRUMENTS FOR SALE**  
1/- per word

"A" CLARINET. B. & H. PR. WAR BEST MODEL. AS NEW. £60. — Box 5935.

BARITONE SAX. Selmer Mk. 6. Low "A" model. Immaculate, case, stand, etc. 1160. Hall, Reading 52305 (Evenings).

BURNS TR.2, immaculate, cost £140, snip at £70. — TAT 5837 (evenings).

EPIPHONE Rivoli bass, with case, 120 u.n.a. New condition. — Luton 45556.

FENDER TELECASTER, white, 190. RICKENBACKER, 3 P.U.'s. 1/2 acoustic, mint condition, £85. VOX A.C.30 amplifier, 155. FRAMUS 12-STRING, semi-acoustic, £25. — Michael, 91-399-8895.

GIBSON - EPIPHONE Casino, Sunburst finish, unmarked, absolutely as new. Cost £190, 195 gns. SPEEDWELL 4639 (London).

HARMONY METEOR, blond, strap, leads, case, immaculate condition. Vox AC 30, trouble, hardly used, together £110. CRO 4784 after 5.30 p.m.

HOFNER CEMBALETE, perfect, 185. Evenings LAB 5898.

PIANO, Giles modern upright, immaculate £130 o.n.a. Also Bass Guitar, Futurama, Gibson strings, case, etc. 120 o.n.a. 4 Warneford Place, King Edward Road, Chalk Hill, Oxhey, Watford, Herts.

SELMER MK. VI. Tenor Sax. Beautiful condition. 175 cash. Genuine bargain. HIG 8254.

SML Tenor complete £80 good. Selmer Mk. VI Alto complete £80 perfect. B. Shears, 23 Gordon Road, Northfleet, Near Gravesend, Kent.

VALVE TROMBONE, LaFleur, case, £25. Stephen BAY 3583.

**ORGANS**  
1/- per word

HAMMOND ORGAN, with Vibrato, for hire 50 wats, 1/2 week (long hire). No groups. Rotating organ. Water, sale/hire — Fincham 8691.

VOX, BIRD, Watkins, Farfisa or similar organs wanted for cash. — REG 7654.

VOX CONTINENTAL, very good condition, £130. — Michael, 91-399-4495.

**IVOR MAIRANTS**  
Britain's Leading Guitar Expert...

invites you to see for the first time **the FABULOUS FENDER BANJOS**

"Concert Tone" — five-string Blue Grass £330  
"Artist" — extra long neck five-string £300  
"Allegro" — four-string plectrum £180

**Other Banjos in stock**  
Framus, Kay, B & H Long neck, Cammeyer — new and secondhand

All accessories and strings

Write or call:  
**IVOR MAIRANTS MUSIC CENTRE LTD.**  
56 RATHBONE PLACE, LONDON, W.1 TEL. 01 - 636, 1481-2  
Open all day Sat. MAIL ORDER SERVICE Nearest Tube, Tottenham Ct. Rd.

**FRAMUS GUITARS**

DISTRIBUTED BY **Dallas** MUSICAL LIMITED  
1018 CLIFTON ST. LONDON EC.2

**12 STRING - FOLK COUNTRY WESTERN TENOR - THIN SEMI ACOUSTIC ELECTRIC BASS - CELLO**

See your usual supplier or write to us for details

**THE MANIAC — SPOT CASH BUYER** **GOOD PARKING**

Supplier and Exchange Artist has £10,000 to speculate on Anything Secondhand but urgently requires the more expensive items. CAMERAS: Pentax, Leica, Nikon, etc., all photo equip., etc. RECORDERS: Ferrograph, Ampex, Tomberg, etc. HI-FI: Quad, Leak, Fisher, Garrard, S.M.E., etc. ELEC./ORGANS: MUSICAL INSTRUMENTS: Gretsch, Gibson, Tele, Conn, etc. ANTIQUE GUNS, AIRGUNS: S.S.A., Wembley, etc. WATCHES: Rolex, Omega, Longines, etc. Microscopes, Binoculars, Typewriters, Add. Machines, Test Meters, Tools, Outboard Engines, Car Radios, Modern Records/Players, Radios and TV. Mechanical, Electrical or Household heaters and appliances, etc. Golf Clubs, Fishing Gear, Diamonds, Jewellery, Gold Lighters/Cases, Carriage Clocks, Ivory Figures, Up to £200 paid for Gold £5 and £2 pieces. Crowns or coated coins. Also Antique Weapons — Colts Pistols, Blunderbusses, Armour, Swords, Nazi Gear, etc. Up to £200 paid for Colts over 4b.

WANTED: Scrap Platinum, Gold, Silver, Mercury, etc.

We also have £30,000 worth of Merchandise available for sale consisting of second-hand, shop-soiled, or H.P. Snatch-back articles. All Guaranteed and returnable up to 7 days of purchase. Instant Cash/Chop/ or Terms. RING, SEND OR CALL ON JON AT

**THE TREASURE CHEST OF TOOTING**  
154 UPPER TOOTING ROAD, S.W.17 BAL 6503/4  
(Opposite Mayfair Cinema, 1 minute's walk Tooting Bus Subway)  
Hours: Closed all day Wednesday. Normal 10 a.m. to 6 p.m. Late close Fri/Sat 7 p.m.  
Also at 15 Lower Addiscombe Road, Croydon. CRO 0399. Good parking (5 mins. East Croydon Rail Station)

**IVOR MAIRANTS**  
Britain's Leading Guitar Expert...

invites you to see for the first time **the FABULOUS FENDER BANJOS**

"Concert Tone" — five-string Blue Grass £330  
"Artist" — extra long neck five-string £300  
"Allegro" — four-string plectrum £180

**Other Banjos in stock**  
Framus, Kay, B & H Long neck, Cammeyer — new and secondhand

All accessories and strings

Write or call:  
**IVOR MAIRANTS MUSIC CENTRE LTD.**  
56 RATHBONE PLACE, LONDON, W.1 TEL. 01 - 636, 1481-2  
Open all day Sat. MAIL ORDER SERVICE Nearest Tube, Tottenham Ct. Rd.

**FRAMUS GUITARS**

DISTRIBUTED BY **Dallas** MUSICAL LIMITED  
1018 CLIFTON ST. LONDON EC.2

**12 STRING - FOLK COUNTRY WESTERN TENOR - THIN SEMI ACOUSTIC ELECTRIC BASS - CELLO**

See your usual supplier or write to us for details

**THE MANIAC — SPOT CASH BUYER** **GOOD PARKING**

Supplier and Exchange Artist has £10,000 to speculate on Anything Secondhand but urgently requires the more expensive items. CAMERAS: Pentax, Leica, Nikon, etc., all photo equip., etc. RECORDERS: Ferrograph, Ampex, Tomberg, etc. HI-FI: Quad, Leak, Fisher, Garrard, S.M.E., etc. ELEC./ORGANS: MUSICAL INSTRUMENTS: Gretsch, Gibson, Tele, Conn, etc. ANTIQUE GUNS, AIRGUNS: S.S.A., Wembley, etc. WATCHES: Rolex, Omega, Longines, etc. Microscopes, Binoculars, Typewriters, Add. Machines, Test Meters, Tools, Outboard Engines, Car Radios, Modern Records/Players, Radios and TV. Mechanical, Electrical or Household heaters and appliances, etc. Golf Clubs, Fishing Gear, Diamonds, Jewellery, Gold Lighters/Cases, Carriage Clocks, Ivory Figures, Up to £200 paid for Gold £5 and £2 pieces. Crowns or coated coins. Also Antique Weapons — Colts Pistols, Blunderbusses, Armour, Swords, Nazi Gear, etc. Up to £200 paid for Colts over 4b.

WANTED: Scrap Platinum, Gold, Silver, Mercury, etc.

We also have £30,000 worth of Merchandise available for sale consisting of second-hand, shop-soiled, or H.P. Snatch-back articles. All Guaranteed and returnable up to 7 days of purchase. Instant Cash/Chop/ or Terms. RING, SEND OR CALL ON JON AT

**THE TREASURE CHEST OF TOOTING**  
154 UPPER TOOTING ROAD, S.W.17 BAL 6503/4  
(Opposite Mayfair Cinema, 1 minute's walk Tooting Bus Subway)  
Hours: Closed all day Wednesday. Normal 10 a.m. to 6 p.m. Late close Fri/Sat 7 p.m.  
Also at 15 Lower Addiscombe Road, Croydon. CRO 0399. Good parking (5 mins. East Croydon Rail Station)

**TERRY WALSH & BOBBY KEVIN**  
Guitar and Drum Specialists

**GENUINE BARGAINS**

AUTOCRAT, Red Glitter £60  
AJAX Full Kit £58  
BROADWAY Kit £21  
PREMIER, with cases £85  
BROADWAY Kit £20  
EDGWARE Kit, as new £10  
FARFISA Compact, new £125

L/H VOX Phantom £52.10  
T/R2 BURNS Bass, as new £65. 0  
EPIPHONE Rivoli Bass £140. 0  
FUTURAMA 2 Bass £18.10  
TOP TWENTY Bass £16. 0  
KAY Red Devil £50. 0  
EKO Jumbo £29.10  
HAGSTROM Jumbo £45. 0  
CONDAL Super Classic £116.10

GENEROUS PART EXCHANGE  
GOOD USED INSTRUMENTS BOUGHT FOR CASH

**42 Upper Tooting Road, S.W.17. BAL 3997**  
Open every day 9.30 - 6.30 Wed. 9.30 - 1.00

**IVOR MAIRANTS**  
Guitar Strings  
as used by **STEVE BENBOW**  
Strong and Lasting Sound

Obtainable from **IVOR MAIRANTS MUSIC CENTRE LTD.**  
56 Rathbone Place, Oxford Street, W.1

**VIC O'BRIEN**  
DRUMS  
All makes stocked, U.K., U.S., etc.  
Also used kits. Complete stock of accessories, Avadis, Zyns, Ajax, Cymbals, etc. Plastics, all sizes. Batter skins. Cases, covers, etc. Repairs, Repeating  
TERMS: PART EXCHANGES  
Drum Specialist Est. 50 years  
68 New Oxford St., W.C.1 Langham B316

**EASIEST WAY EVER TO LEARN**

Play either —  
★ GUITAR ★ PIANO  
★ PIANO ACCORDION or  
★ CHORDATIC HARMONICA

Learn quicker, easier.  
AT HOME, from this new simplified Method—the easiest ever. It advances YOU from beginner to player quickly as it's 22 times more effective. Win success, friendship. An amazing learn quickly "No Play—No Pay" offer is now open. Send NOW. Mention instrument preferred. (Enclose 4d. stamp towards mailing costs.)

**MELODY SCHOOL OF MUSIC**  
Studio EA-8  
18 LOWNDEN STREET, LONDON, S.W.1

**THE SCHOOL OF CONTEMPORARY ARRANGING TECHNIQUES**  
for the following correspondence courses—  
The Techniques of Arranging and Orchestration  
The Interpretation Through Aural Perception  
The Schillinger System of Composition  
A Course on Practical Musicship. Also many books, albums and records on best education. Write for free prospectus to—  
S.C.A.T., 51 Haverlock St., London, N.1  
Please state your instrument and the course you are interested in.

**PIANISTS, VIOLINISTS**  
GUITARISTS, and ALL MUSICIANS  
which your hands, they are the VITAL LINK between brain and instrument. Lightning fingers, flexible wrists, strong playing, a fine vibrato, acquired by a few minutes daily practice, come from the instrument. Descriptive Booklet, "Finger Magic", free.  
M.M. COVINGS INSTITUTE  
60 New Oxford Street, London, W.C.3

**LEARN THE ART OF CONDUCTING**  
SAMUEL LEWIS, the Musical Director for the London productions of "My Fair Lady", "Robert and Elizabeth", etc. has prepared a course of lessons in the ART OF CONDUCTING. Both professional and amateur. CONDUCTORS, CHORUS, MASTERS and MUSICIANS. Private tuition. Details from secretary  
MRS E. GREEN Tel. 01-246-3734

**INSTRUMENT REPAIRS**  
1/4d. per word

**A BEAUTIFUL JOB!** Overhauls, Relacquering, 5-7 days by appointment. Saxophones / woodwind/brass — **KEN TOOTELL, LESLIE EVANS**, 275 Colney Hatch Lane, London, N.11. Enterprise 4137.

**FOOTE** for bass repairs. Expert workmanship, estimates free. — Chas. E. Foote Ltd., 20 Denman Street, London, W.1. GER 1811.

**JOE ADAM.** Saxophone, woodwind repairs. Instruments loaned, personal service, collected — BYRON 8883.

**REPAIRS TO YOUR AMPLIFIER, ORGAN & ALL ELECTRONICS WHILE YOU WAIT**  
PHONE BAY 2890 NOW

★ Instant speaker exchange!  
★ 10,000 spares in stock!  
★ Maximum discount!  
★ Expert personal service (Number VOX 829888)  
★ The top groups have had satisfactory results. Their recommendations are your guarantee, e.g. — THE WHO, THE BEATLES, THE ROLLING STONES, THE MOONZ, BRADFORD, NORMANS, BURTON-ON-TRENT, REYNOLDS, SALFORD, STEWARTS, SHEFFIELD, ST. GILES MUSIC CENTRE, W.C.2, for MAYNARDS MOUTHPIECE.

**SOUND EQUIPMENT**  
1/- per word

AC30, Custom Top Boost, new, 175. 15in. Fender Projector rings, £3. — EDM 8691.

**AMPLIFIER REPAIRS** and modifications. All makes, anytime. — EDM 8691.

BURNS Orbit 2. 40w. amplifier and Watkins Echo chamber both very little used, immaculate. 180 will sep. WS 23263 evenings.

BURNS ORBIT 3 amp. Cost £120. Almost new. 175. Perfect. No offers. Phone STR 9922.

CUSTOM 45 Amp, complete with built-in Copycat Echo, 115. 3 Elmwood Crescent, Kingsbury.

EQUIPMENT. A.C.50. Bass amplifier, T60 Cabinet 179. Evenings. LAB 5888.

**SPECIAL BARGAINS** — all fully overhauled and guaranteed. AMERICAN "EXCELISIOR" 25-watt 15in. speaker, 3-channel, Vib. To clear £22.10. WALLACE AC.1520 (original model), completely rebuilt and re-valved, single-channel with Vib. 12in. Goodman's speaker. Absolutely perfect £35. VORTEXION 50/50 watt, 4-channel, indistinguishable from new, cost £65. Bargain, £55. WALLACE "PRO-BASS" Mk. 11 20-watt for bass etc. New model, demo soiled only. List price 75 gns. ONE ONLY £60. Our stock is constantly changing, so ask us FIRST. Cash or H.P. Open Monday to Friday, 9.30 a.m. to 7 p.m. Saturdays and evenings by appointment. — WALLACE AMPLIFIERS LTD., 4 Soho Street, London, W.1. 01-734-2467.

VOX T.60, 165 o.n.a. — 01-399-4717, mornings

**INSTRUMENTS WANTED**  
1/- per word

BARITONE SAX. — UND 3639.  
BASS DRUM, American, Cash waiting. VALentine 9881.  
CASH PAID for P.A. units and bass guitar amplifiers. — REG 7654

CLARINETS, FLUTES, OBOES, TRUMPETS and good TENORS wanted urgently. — PAN, 33/37 Wardour Street, W.1. GER 1578 or WOR 6653, after 7 p.m.

**GOOD GUITARS, AMPLIFIERS** and all Group Equipment for cash. Will call and collect. — GER 1578 or HIL 8225 evenings.

**MUSICAL INSTRUMENTS** wanted for cash — Musical Exchange, Wembley 1970.

WANTED pair tympani or odd drums in any condition. — L. W. Hunt, 10/11 Archer Street, W.1. GERard 8911.

**MOUTHPIECES**  
1/- per word

MAYNARDS MOUTHPIECE. From Barratta. Manchester. All branches. Herts, Liverpool, Kitchens, all branches. MOONZ, Bradford; Normans, Burton-on-Trent; Reynolds, Salford; Stewarts, Sheffield; St. Giles Music Centre, W.C.2, for MAYNARDS MOUTHPIECE.

**CATHEDRAL STRINGS**

**GUITAR STRINGS**  
PLECTRUM GUITAR (Complete Sets)

151 Plated Set 12/-  
185 Giant Monel (Heavy) " 12/11  
357 Tropical Stainless " 13/4  
337 Tropical Stainless (Light) " 13/1

SPANISH GUITAR (Finger Style)

1504 Gut and Wound on Silk Set 26/-  
287 Nylon and Wound on Terylene " 19/4  
497 Nylon and Wound on Nylon " 16/1

ELECTRIC GUITAR

697 Plectrum Set Set 15/3  
Prices subject to Purchase Tax Surcharge

**BRITISH MUSIC (MM) STRINGS**  
130 Shacklewell Lane, London, E.8

**C.A.P.**  
A unique service for ENTERTAINERS, MUSICIANS and PERFORMING ARTISTS

Professional Guidance • Legal and Taxation Advice • Contact Services

Let C.A.P. help you through the 'SQUEEZE'

CO-OPERATIVE ARTISTS PLAN  
1 CHESTERFIELD STREET  
LONDON W1  
WRITE TODAY FOR FULL MEMBERSHIP DETAILS

**DRUMS**  
1/- per word

BLUE RIPPLE Trixon set, Ludwig chrome snare, Super Zyns, Zildjian, accessories, £100, D. Smiddy, 47 Lombardy Drive, Berkhamsted, Herts. Phone Berk 4972.

**DRUM KIT.** — Complete outfit, excellent condition. £70 o.n.a. Ring MAJ 7293 evenings.

LUDWIG DRUMS. Bass drum, two tom toms, champagne glitter, as new, plus covers. £120 o.n.a. — STR 0351.

PREMIER KIT, Black Pearl, complete, cases cymbals, all accessories. Hardly used, £85, 01-890-7789.

PREMIER KIT, immaculate condition, six months old, complete with cymbals, covers, cases and all accessories, genuine bargain £80. — Phone John, Hornchurch 52247 (10.30 a.m. - 1.0 p.m. only).

SONOR, full kit and cases, 190 o.n.a. — SOU 8443.

**MAURICE PLACQUET**

VOX A.C. 30 S/H 60 gns.  
VOX FOUNDATION BASS 110 gns.  
SELMER ZODIAC 50 115 gns.  
SELMER ZODIAC 100 165 gns.  
SELMER CONSTELLATION 20 48 gns.  
SELMER SELECTORTONE S/H 25 gns.  
DYNACOORD ECHO S/H 50 gns.  
ECHOLETTE S/H 40 gns.  
WATKINS COPICAT S/H from FENDER STRATOCASTER 168 gns.  
GRETSCH TENNESSEAN 169 gns.  
GUILD DUANE EDDY 300 gns.  
GIBSON E.B.2 BASS 175 gns.  
FRAMUS 2 PICK-UP BASS 69 gns.  
EGMOND 2 PICK-UP BASS S/H 20 gns.  
PREMIER BLUE SHIMMER, com 168 gns.  
TRIXON S/H, complete 100 gns.  
PREMIER S/H, complete 90 gns.  
CARLTON S/H, complete 60 gns.  
AJAX S/H, complete 95 gns.

ALL MAKES OF MICROPHONES IN STOCK  
126 CHURCHFIELD ROAD, ACTON, W.3  
Telephone ACO 7524

**FOR ALL DANCE ORCHESTRATIONS INSTRUMENTAL TUTORS & SOLOS POP & STANDARD SONG COPIES INSTRUMENTS & ACCESSORIES**

**SCARTH'S**  
55 Charing Cross Road, London, W.C.2  
Open all day Saturday 01 - 437 7241

**RUDALL, CARTE**

KIT Trixon S/H 4 drums £75. 0  
KIT Premier S/H 4 drums £65. 0  
KIT Ajax S/H 4 drums £75. 0  
KIT Edgware S/H 4 drums £42. 0  
KIT Ajax S/H access, metal S.D. £65. 0  
KIT Premier S/H 4 drums £90. 0  
KIT Ajax S/H Complete £65. 0  
KIT Olympic S/H Complete £32.10  
KIT Rogers, Ludwig S.D. new £149. 9  
KIT Ludwig 4 drums, new £259.11  
KIT Ajax 4 drums, new £138. 0  
KIT Autocrat 4 drums, new £62. 0  
KIT Carlton 4 drums, new £90. 0  
VIBES Viscount, 3-oct, good £72.10  
BASS Hungarian, swell back, new £52.10  
BASS German flat back £75. 0  
BASS Hawkas Professor £185. 0  
GUITAR Kimbaro N.175, new £37.12  
GUITAR Antoria £14. 1  
GUITAR Yairi Soloist £21.13  
GUITAR Martin 000-18c £240.10  
GUITAR Eko — Jumbo £29.16  
GUITAR Harmony, 12-string £62. 0

TRUMPET Chinese, complete, new £20. 0  
TRUMPET Olds Ambassador S/H £75. 0  
TRUMPET Regent, complete, new £31. 4  
TRUMPET Olds Recording, new £206.17  
CORNET Conn Director, as new £50. 0  
TROMBONE Basson, complete, new £26. 5  
TROMBONE Basson, Bb/F, new £126. 0  
TROMBONE King, 28, new £147. 0  
TROMBONE King, 38, new £166.19  
FLUGEL LaFleur, G.L., complete £31.10  
ALTO Conn, reconditioned £75. 0  
ALTO Selmer S/A, reconditioned £75. 0  
TENOR Pan-American, recond. £75. 0  
TENOR Conn TOM, reconditioned £110. 0  
BARITONE Selmer Mk. VI, low A £289.16  
CLARINET Oufiti, S/Solled, 4 only £17.17  
CLARINET B & H 1010, like new £55. 0  
CLARINET Bass, Mannig, complete £170. 8  
CLARINET Regent outfit, new £26.10  
FLUTE Ramilly Student, new £32. 3  
FLUTE Uebel, alloy body, new £63.18  
FLUTE Meinig, wood, new £71. 0  
FLUTE Coronet, silver, new £122.10

**BARGAINS:** A few electric guitars, amplifiers, P.A. units and speakers left at ridiculously low prices!!!

OPEN: Mon.-Fri., 9.30 a.m.-5.30 p.m. Sat., 9.30 a.m.-1 p.m.

**8-10 DENMAN STREET, PICCADILLY CIRCUS LONDON, W.1 TEL: GERard 1648**

**REPAIRS TO YOUR AMPLIFIER, ORGAN & ALL ELECTRONICS WHILE YOU WAIT**  
PHONE BAY 2890 NOW

★ Instant speaker exchange!  
★ 10,000 spares in stock!  
★ Maximum discount!  
★ Expert personal service (Number VOX 829888)  
★ The top groups have had satisfactory results. Their recommendations are your guarantee, e.g. — THE WHO, THE BEATLES, THE ROLLING STONES, THE MOONZ, BRADFORD, NORMANS, BURTON-ON-TRENT, REYNOLDS, SALFORD, STEWARTS, SHEFFIELD, ST. GILES MUSIC CENTRE, W.C.2, for MAYNARDS MOUTHPIECE.

**REPAIRS TO YOUR AMPLIFIER, ORGAN & ALL ELECTRONICS WHILE YOU WAIT**  
PHONE BAY 2890 NOW

★ Instant speaker exchange!  
★ 10,000 spares in stock!  
★ Maximum discount!  
★ Expert personal service (Number VOX 829888)  
★ The top groups have had satisfactory results. Their recommendations are your guarantee, e.g. — THE WHO, THE BEATLES, THE ROLLING STONES, THE MOONZ, BRADFORD, NORMANS, BURTON-ON-TRENT, REYNOLDS, SALFORD, STEWARTS, SHEFFIELD, ST. GILES MUSIC CENTRE, W.C.2, for MAYNARDS MOUTHPIECE.

**MAURICE PLACQUET**

VOX A.C. 30 S/H 60 gns.  
VOX FOUNDATION BASS 110 gns.  
SELMER ZODIAC 50 115 gns.  
SELMER ZODIAC 100 165 gns.  
SELMER CONSTELLATION 20 48 gns.  
SELMER SELECTORTONE S/H 25 gns.  
DYNACOORD ECHO S/H 50 gns.  
ECHOLETTE S/H 40 gns.  
WATKINS COPICAT S/H from FENDER STRATOCASTER 168 gns.  
GRETSCH TENNESSEAN 169 gns.  
GUILD DUANE EDDY 300 gns.  
GIBSON E.B.2 BASS 175 gns.  
FRAMUS 2 PICK-UP BASS 69 gns.  
EGMOND 2 PICK-UP BASS S/H 20 gns.  
PREMIER BLUE SHIMMER, com 168 gns.  
TRIXON S/H, complete 100 gns.  
PREMIER S/H, complete 90 gns.  
CARLTON S/H, complete 60 gns.  
AJAX S/H, complete 95 gns.

ALL MAKES OF MICROPHONES IN STOCK  
126 CHURCHFIELD ROAD, ACTON, W.3  
Telephone ACO 7524

**SCARTH'S**  
55 Charing Cross Road, London, W.C.2  
Open all day Saturday 01 - 437 7241

**RUDALL, CARTE**

KIT Trixon S/H 4 drums £75. 0  
KIT Premier S/H 4 drums £65. 0  
KIT Ajax S/H 4 drums £75. 0  
KIT Edgware S/H 4 drums £42. 0  
KIT Ajax S/H access, metal S.D. £65. 0  
KIT Premier S/H 4 drums £90. 0  
KIT Ajax S/H Complete £65. 0  
KIT Olympic S/H Complete £32.10  
KIT Rogers, Ludwig S.D. new £149. 9  
KIT Ludwig 4 drums, new £259.11  
KIT Ajax 4 drums, new £138. 0  
KIT Autocrat 4 drums, new £62. 0  
KIT Carlton 4 drums, new £90. 0  
VIBES Viscount, 3-oct, good £72.10  
BASS Hungarian, swell back, new £52.10  
BASS German flat back £75. 0  
BASS Hawkas Professor £185. 0  
GUITAR Kimbaro N.175, new £37.12  
GUITAR Antoria £14. 1  
GUITAR Yairi Soloist £21.13  
GUITAR Martin 000-18c £240.10  
GUITAR Eko — Jumbo £29.16  
GUITAR Harmony, 12-string £62. 0

TRUMPET Chinese, complete, new £20. 0  
TRUMPET Olds Ambassador S/H £75. 0  
TRUMPET Regent, complete, new £31. 4  
TRUMPET Olds Recording, new £206.17  
CORNET Conn Director, as new £50. 0  
TROMBONE Basson, complete, new £26. 5  
TROMBONE Basson, Bb/F, new £126. 0  
TROMBONE King, 28, new £147. 0  
TROMBONE King, 38, new £166.19  
FLUGEL LaFleur, G.L., complete £31.10  
ALTO Conn, reconditioned £75. 0  
ALTO Selmer S/A, reconditioned £75. 0  
TENOR Pan-American, recond. £75. 0  
TENOR Conn TOM, reconditioned £110. 0  
BARITONE Selmer Mk. VI, low A £289.16  
CLARINET Oufiti, S/Solled, 4 only £17.17  
CLARINET B & H 1010, like new £55. 0  
CLARINET Bass, Mannig, complete £170. 8  
CLARINET Regent outfit, new £26.10  
FLUTE Ramilly Student, new £32. 3  
FLUTE Uebel, alloy body, new £63.18  
FLUTE Meinig, wood, new £71. 0  
FLUTE Coronet, silver, new £122.10

**BARGAINS:** A few electric guitars, amplifiers, P.A. units and speakers left at ridiculously low prices!!!

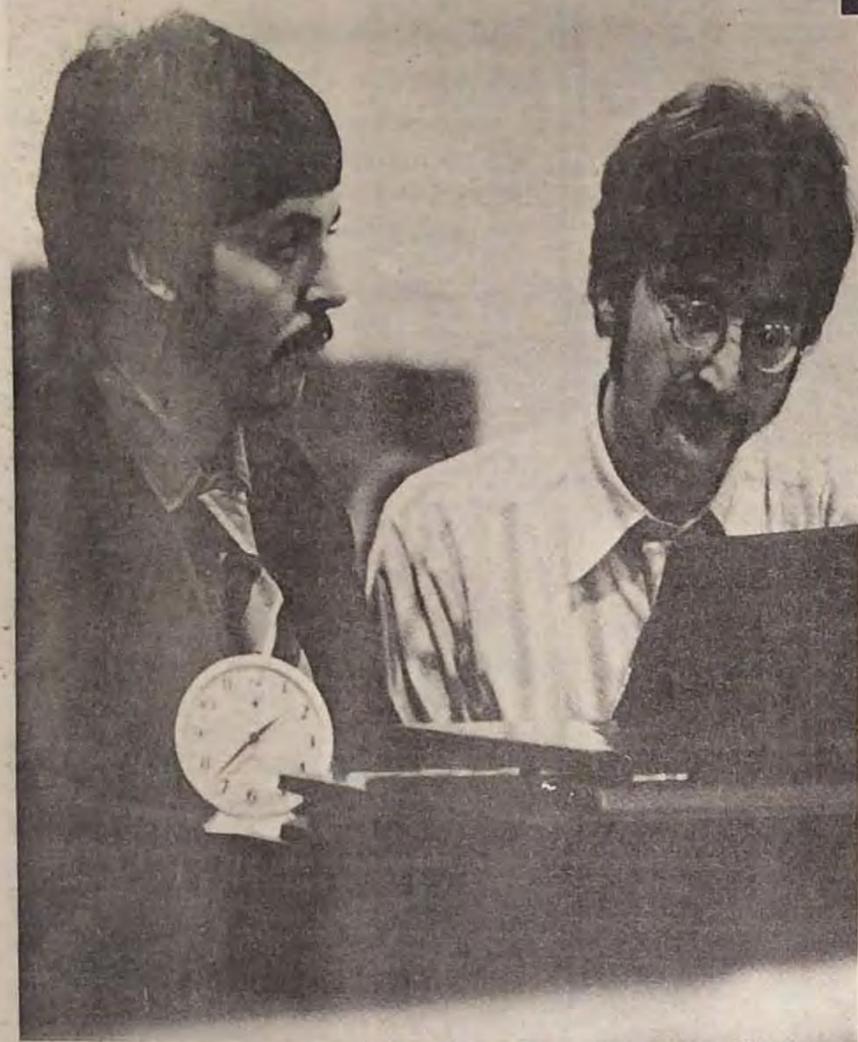
OPEN: Mon.-Fri., 9.30 a.m.-5.30 p.m. Sat., 9.30 a.m.-1 p.m.

**8-10 DENMAN STREET, PICCADILLY CIRCUS LONDON, W.1 TEL: GERard 1648**

**REPAIRS TO YOUR AMPLIFIER, ORGAN & ALL ELECTRONICS WHILE YOU WAIT**  
PHONE BAY 2890 NOW

★ Instant speaker exchange!  
★ 10,000 spares in stock!  
★ Maximum

# BEATLES HAVE ELEVATED THE POP SONG



BEATLES: "are generating 'the new situation' on the pop scene."

**T**HE excellence of the Beatles' latest single demonstrates their increasing ability to elevate the pop song to a more aesthetic and meaningful level, and yet retain its commercial essence.

Aided by inspired musicians and arrangers the Beatles are generating "the new situation" on the pop scene, which far from diminishing their popularity will, I feel, widen and perpetuate it.—IAN CLAYTON, Jazz Pianist, Romford, Essex.

● LP WINNER

**R**EADER C. M. Blomfield and his "quiet chuckle at all this Monkee business" (MM February 18), brings back memories of a quiet chuckle I once had.

When the Beatles first made it big, I predicted "it won't last". The joke was on me, and now I think it's best to say "wait and see".—JOHN HARE, Grantham, Lincs.

● LP WINNER

**S**URELY the Shellees are one of Britain's best groups? Their drummer Dennis Elliott is one of the best I have ever seen.

He is only 16 and has been playing professionally for ten years and can read even the Buddy Rich book! What will he be like when he's 20? I believe we have another Victor Feldman on our hands.—BILL EDWARDS, Erith, Kent.

## MM MAILBAG.



WIN YOUR FAVOURITE LP BY WRITING TO MAILBAG

**T**HE Monkees seem a fine bunch of lads and do not deserve the things said about them. I hope they will make the critics eat their words when they tour here in the summer.

Carry on Monkees—you are bringing good entertainment and something different from other pop groups.—R. B. MANLEY, London SW11.

**I** WAS surprised to see Tommy Whittle was not placed in the 1967 MM Jazz Poll.

What's the matter with British jazz fans? Surely they must realise Tommy is one of the most outstanding tenor players in this country today.—RAY JONES, Newport, Mon.

**M**ANY people say Gene Krupa's "Sing, Sing, Sing" was his greatest solo. But a greater one was surely "Drum Boogie" recorded live at Carnegie Hall in 1952 with Willie Smith and Hank Jones.

It was a brilliant tour de force by this great showman drummer.—JOHN RICE, Aldershot, Hants.

**T**HREE cheers for Peter Clayton—the only critic in the jazz poll to give recognition to Diana Ross.

This queen of singers has far greater jazz feeling than the majority of other female jazz vocalists. Let's see her in the top five next year.—JANE MORRIS, Manchester.

**I**'VE just had the refreshing experience of hearing the Chris McGregor Group at Reading University Jazz Club. These musicians were playing valid, contemporary music, yet an audience of under fifty turned out to see them.

Surely artists of this calibre cannot go unnoticed much longer.—ALAN JONES, Northcourt Avenue, Reading.

**I** SHALL never understand the critics—they are full of praise for Duke Ellington's high note trumpeter Cat Anderson, yet they disparage Maynard Ferguson.—J. MAGGS, Filton, Bristol.

## Webster, second only to Hawkins

**D**OES Mr Dennis Hing (MM February 18) really believe the load of rubbish he stated about Albert Ayler "exposing the bumbling rubbish put out by Webster, Hines, Parker and Co"?

Ayler is a competent player, but his "directness, fire and intensity of feeling" are nowhere as great as Ben Webster's, who is second only to Coleman Hawkins.

How can any jazz fan say three of the greatest ever jazz musicians bumble?—H. P. COHEN, Dagenham, Essex.



● BEN WEBSTER

**T**HERE is nothing more infuriating at a jazz concert than having a number blotted out by applause after every solo.

It gets even worse during a drum solo when people clap and drown it out! Many an unrepeatable phrase has been lost because of this, so for goodness sake audiences—KEEP QUIET!—W. KYLE, Dunfermline, Scotland.

**A** RECENT letter to the MM from the British Institute Of Jazz Studies said their petition to the BBC about jazz on the air had not received a reply and that they felt confident they would not receive one.

The petition reached the BBC on December 7 and a detailed reply from the Assistant Director of Sound Broadcast was despatched on December 14.—J. E. GRANT, Chief Producer Popular Music Department, BBC, London W1.

**TILES** THIS WEEK AT TILES! 79-89 OXFORD ST.

**TILES!** 79-89, OXFORD ST

Thursday March 2nd 7.30-11.30 Mem. 5/- Guests 7/6  
**DEREK SAVAGE FOUNDATION THE WEB & JOHN L. WATSON**

Friday March 3rd 7.30-12.00 Mem. 7/6 Guests 10/-  
**TWICE AS MUCH STACY'S CIRCLE**

All-nighter Saturday March 4th 7.30 p.m.-7.30 a.m. Mem. 7/6 Guests 10/-  
**C JAM BLUES MALCOLM MAGARON MOTIVATION Plus D.J.s Mike Quinn**

Sunday March 5th 7.30-11.30 Mem. 5/- Guests 7/6  
**THE BYSTANDERS Plus Top D.J.**

Monday March 6th 7.30-11.30 Mem. 3/6 Guests 5/-  
**THE MIKE QUINN SHOW Featuring THE LYNX • THE BEES SCENERY LAUREL AITKIN**

Tuesday March 7th 7.30-11.30 Mem. 3/6 Guests 4/6  
**RADIO LUXEMBOURG DISC NITE with D.J. Jeff Dexter**

Wednesday March 8th 7.30-11.30 Mem. 3/6 Guests 4/6  
**TILES TAMLA SHOW Hosted by JEFF DEXTER Plus Live! WASHINGTON D.C.**

RADIO LUXEMBOURG'S 208 LUNCHTIME 208 DISC PARTY 208 HOSTED BY JEFF DEXTER Mon. to Fri., 12 noon to 2.30 p.m. Adm. 1/- Sat., 12 noon to 3 p.m. Adm. 2/6 1967 MEMBERSHIP - Half-yearly Membership available NOW! 5/- Write or call: 79/89 Oxford Street, London, W1

**SEE IMPORTANT ANNOUNCEMENT PAGE 16**

**DON'T FORGET! A GREAT FREE SUPPLEMENT ON THE MONKEES NEXT WEEK ORDER YOUR COPY NOW!**

## IT'S RESULTS THAT COUNT AND SPORTING RECORD GETS THEM!

<b>£47,797</b> A London reader	<b>£5,200</b> A Sussex reader
<b>£3,532</b> A London reader	<b>£3,968</b> 2 Newport Pagnell readers
<b>£2,038</b> A Doncaster reader	<b>£2,343</b> A Glasgow reader
<b>£1,176</b> A Scottish reader	

These are just a few of the Pools dividends won by "Sporting Record" readers in recent weeks.

**SPORTING RECORD WINS MORE POOLS DIVIDENDS FOR READERS THAN ANY OTHER PAPER.**

These are the facts. So if you want to start winning get SPORTING RECORD every Tuesday 6d.

**Sporting RECORD**

To be sure of your copy, place a regular order with your newsagent.

**BLUES, BALLADS AND LAMENTS for GUITAR**  
Containing:—JOHN HENRY — KENTUCKY MOONSHINER — IN THE PINES 900 MILES — MIDNIGHT SPECIAL — MY LAST OL' DOLLAR — STREETS OF LAREDO — DARLIN' CORY  
Price 6/- Post 4d.  
From your dealer or **FELDMANS** 64 DEAN STREET LONDON, W.1