

Melody Maker

April 8, 1967

9d weekly

FRANK and NANCY SINATRA top the chart—

THE FAMILY WAY!

Hendrix: 'clean act'



GUITAR star Jimi Hendrix who jumped into the MM Pop 30 this week at 15 with "Purple Haze" was warned to "clean up" his act on his tour with the Walker Brothers this week.

The tour opened at Finsbury Park Astoria, London, last Friday and his manager Chas Chandler told the MM on Monday: "After Jimi's performances on Saturday and Sunday night I was told that he had got to change his act. The tour organisers said he was too suggestive. I think this is a joke myself and there's not a chance of his changing his act."

BURNED HAND

Said Jimi: "All I want to do is play my guitar and sing. I'm bemused. I play the way I play and I can't understand the situation at all."

At the opening night Jimi sustained a burned hand when his guitar accidentally burst into flames at the climax of his act.

Writes MM's Chris Welch who was reviewing the show: "Hendrix was lying on stage playing the guitar with his teeth when it suddenly burst into flames.

"Jimi leapt backwards and ran off stage followed by his group. The guitar was left burning dangerously near the closed curtains, and compere Nick Jones ran and tried to pick it up, burning his hand in the attempt.

"An attendant rushed on stage with a fire extinguisher and put out the flames which were leaping ten feet in the air."

DRUGS AND POP
PAGE 11



POP 50 and MELODY MAKER

LAST week the MELODY MAKER reduced the Pop 50 to a Pop 30. We explained why we did it. Certain unscrupulous people had been at work in the bottom regions of the chart where, because of low sales, it was easier to get a record in unfairly.

We still compile a Pop Fifty but only the MM staff know what records are in the bottom twenty. In this way we can scrutinise and investigate records before they get into the Pop 30.

We asked artists and managers and people involved in the music business to tell us in confidence, or their trade organisations, if they suspected any

WHAT THE MUSIC BUSINESS THINKS

sharp practice. This has already been done. The MM thanks the people concerned and urges their continued support.

What do people in the music business think of the MM's action? You can read a round-up of their opinions on PAGE NINE.

FRANK and Nancy Sinatra have topped the MM Top 30—the Family Way!

Their "Something Stupid" single has displaced Engelbert Humperdinck from the top after just three weeks in the chart.

The father and daughter duo have scorched to the top with their "All in the clan, we're mates" single.

And it's the second number one for both of them—but their first together. Frank topped the MM chart with "Strangers in the Night" last year—and daughter Nancy made it with the kinky "These Boots Are Made For Walkin'."

For a frank look at Sinatra read the interview with Harold Davison inside.

SEE PAGE 12

MELODY MAKER POP 30

- 1 (4) SOMETHING STUPID Frank and Nancy Sinatra, Reprise
- 2 (1) RELEASE ME Engelbert Humperdinck, Decca
- 3 (7) PUPPET ON A STRING Sandie Shaw, Pye
- 4 (3) SIMON SMITH AND HIS AMAZING DANCING BEAR
Alan Price, Decca
- 5 (2) THIS IS MY SONG Harry Secombe, Philips
- 6 (6) I WAS KAISER BILL'S BATMAN Whistling Jack Smith, Deram
- 7 (5) EDELWEISS Vince Hill, Columbia
- 8 (17) IT'S ALL OVER Cliff Richard, Columbia
- 9 (10) MEMORIES ARE MADE OF THIS Val Doonican, Decca
- 10 (8) THIS IS MY SONG Petula Clark, Pye
- 11 (9) PENNY LANE/STRAWBERRY FIELDS FOREVER
Beatles, Parlophone
- 12 (11) GEORGY GIRL Seekers, Columbia
- 13 (—) HA! HA! SAID THE CLOWN Manfred Mann, Fontana
- 14 (—) A LITTLE BIT ME, A LITTLE BIT YOU Monkees, RCA
- 15 (—) PURPLE HAZE Jimi Hendrix, Track
- 16 (15) LOVE IS HERE AND NOW YOU'RE GONE
Supremes, Tamla Motown
- 17 (13) ON A CAROUSEL Hollies, Parlophone
- 18 (14) THERE'S A KIND OF HUSH Herman's Hermits, Columbia
- 19 (—) BERNADETTE Four Tops, Tamla Motown
- 20 (—) BECAUSE I LOVE YOU Georgie Fame, CBS
- 21 (18) TOUCH ME TOUCH ME
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 22 (26) ARNOLD LAYNE Pink Floyd, Columbia
- 23 (—) I'M GONNA GET ME A GUN Cat Stevens, Deram
- 24 (20) GIVE IT TO ME Troggs, Page One
- 25 (23) AL CAPONE Prince Buster, Blue Beat
- 26 (25) KNOCK ON WOOD Eddie Floyd, Atlantic
- 27 (—) HAPPY TOGETHER Turtles, London
- 28 (—) SEVEN DRUNKEN NIGHTS Dubliners, Major Minor
- 29 (12) I'LL TRY ANYTHING Dusty Springfield, Philips
- 30 (16) DETROIT CITY Tom Jones, Decca

© LONGACRE PRESS LTD., 1967

PUBLISHERS

1 Green Wood; 2 Palace; 3 Maurice; 4 Schroeder; 5 Leeds; 6 Mills; 7 Williamson; 8 Acuff-Rose; 9 Campbell Connelly; 10 Leeds; 11 Northern Songs; 12 Springfield; 13 Bron; 14 Screen Gems;

15 Yameta; 16 Carlin; 17 Glatto; 18 Francis Day and Hunter; 19 Carlin; 20 Feldman; 21 Lynn; 22 Dunno; 23 Cat; 24 Dick Jones; 25 Melodisc; 26 Belinda; 27 Chardon; 28 Scott; 29 Raintree; 30 Southern.



MANFRED: comes in at number 13

US TOP TEN

- As listed by "Billboard"
- 1 (1) HAPPY TOGETHER Turtles, White Whale
 - 2 (2) DEDICATED TO THE ONE I LOVE
Mama's and Papa's, Dunhill
 - 3 (9) SOMETHING STUPID
Frank and Nancy Sinatra, Reprise
 - 4 (5) BERNADETTE Four Tops, Motown
 - 5 (6) THIS IS MY SONG
Petula Clark, Warner Bros.
 - 6 (3) PENNY LANE Beatles, Capitol
 - 7 (10) WESTERN UNION Five Americans, Abnak
 - 8 (—) I THINK WE'RE ALONE NOW
Tommy James, Roulette
 - 9 (—) A LITTLE BIT ME, A LITTLE BIT ME
Monkees, Colgems
 - 10 (4) THERE'S A KIND OF HUSH
Herman's Hermits, MGM

TOP TEN LPs

- 1 (1) THE SOUND OF MUSIC Soundtrack, RCA
- 2 (2) MONKEES Monkees, RCA
- 3 (3) BEST OF THE BEACH BOYS
Beach Boys, Capitol
- 4 (5) COME THE DAY Seekers, Columbia
- 5 (4) BETWEEN THE BUTTONS
Rolling Stones, Decca
- 6 (7) IMAGES Walker Brothers, Philips
- 7 (8) S.R.O. Herb Alpert, Pye
- 8 (9) SURFER GIRL Beach Boys, Capitol
- 9 (6) FOUR TOPS LIVE
Four Tops, Tamla Motown
- 10 (—) HALL OF FAME Georgie Fame, Columbia

TOP TEN JAZZ

ASMAN'S, 38 Camomile Street and 23a New Row, London: 1 UNIT STRUCTURES (LP) Cecil Taylor (Blue Note); 2 BOSS SOUNDS (LP) Shelley Manne (Atlantic); 3 FREE JAZZ (LP) Ornette Coleman (Atlantic); 4 AND THEN AGAIN (LP) Elvin Jones (Atlantic); 5 HERBIE MANN AT NEWPORT (LP) (Atlantic); 6 THE POPULAR DUKE ELLINGTON (LP) (RCA); 7 KULU SE MAMA (LP) John Coltrane (Impulse); 8 THE GOLDEN YEARS Vol 2 (LP) Billie Holiday (CBS); 9 JOHNNY HODGES AND REX STEWART (LP) (RCA); 10 ELLINGTON ERA Vol 2 (LP) Duke Ellington (CBS).

DOBELL'S, 77 Charing Cross Road, London: 1 THE GOLDEN YEARS Vol 2 (LP) Billie Holiday (CBS); 2 THE ELLINGTON ERA Vol 2 (LP) Duke Ellington (CBS); 3 FUSIONS (LP) Joe Harriott and John Mayer (Gambler); 4 THINGS AIN'T WHAT THEY USED TO BE (LP) Johnny Hodges and Rex Stewart (RCA); 5 THE POPULAR DUKE ELLINGTON (LP) (RCA); 6 LIVE IN SAN FRANCISCO (LP) Archie Shepp (HMV); 7 AFRICA BRASS (LP) John Coltrane (HMV); 8 BLUES AND THE ABSTRACT TRUTH (LP) Oliver Nelson (HMV); 9 TRANE WHISTLE (LP) Eddie Lockjaw Davis (Xtra); 10 SOMETHING BORROWED SOMETHING BLUE (LP) Gerry Mulligan (Lime-light).

COLLETT'S 70 New Oxford Street, London: 1 NEFERITTI (LP) Cecil Taylor (Fontana); 2 FREE JAZZ (LP) Ornette Coleman (Atlantic); 3 MARION BROWN (LP) (ESP); 4 DRUMS UNLIMITED (LP) Max Roach (Atlantic); 5 LIVE IN SAN FRANCISCO (LP) Archie Shepp (HMV); 6 THE GOLDEN YEARS Vol 2 (LP) Billie Holiday (CBS); 7 FATE IN A PRESENT MOOD (LP) Sun Ra (Saturn); 8 THE ELLINGTON ERA Vol 2 (LP) Duke Ellington (CBS); 9 BOOGIE WOOGIE TRIO (LP) Various Artists (Storyville); 10 COME SEQUENCES (LP) New York Contemporary Five (Fontana). *Denotes imported record

Life backstage at a pop show

Life backstage at a big pop concert is like watching pop stars trapped in a cage. At the opening night of the Walker Brothers' tour at Finsbury Park last Friday your Raver roamed around noting the mounting tension among artists as zero hour approached and the different ways nerves were bared.

Engelbert Humperdinck worriedly chewed cigars and ate eggs and beans in a transport cafe opposite the theatre until minutes before the curtain went up.

Jimi Hendrix and his Experience frantically washed their hair, dressed, sprayed each other with deodorant and searched for lost drum sticks and guitar picks in their dressing room.

Scott Engel sipped at a beaker of coke, wandered in a rather lost fashion around back stage and talked excitedly about Buddy Rich to anybody who would listen rather than think about the screaming ordeal ahead. It's odd backstage at a pop show.

Dick Sadlier organised highly successful beat course at Hatfield youth centre last week. Ken Barrie has taken over Phil Tate band at Streatham Locarno. Cyril Shane's son Stephen and singer Christian Ward attacked and beaten by jobs. Alan Price next single may be his own composition "The House That Jack Built."

Watch out for 16-year-old drummer Dennis Elliott. Bobby King and the Sabres and Troggs in wild audience scenes at London's Manor Place Baths.

According to the rockers' press "Shindig" — the Hollies "Carousel" greatly influenced by Bill Haley and Elvis Presley. Isn't "Revelation" by Love tremendous?

Sunday Times reports Beatles have spent 525 hours recording their new LP. At an estimated £25 an hour for the hire of studios that means they have spent £13,125 already! Drummers who have raved to the Raver about Buddy Rich include Kenny Clare, Ronnie Stephenson, Mitch Mitchell, Phil Kinorra, Ric Rothwell.

Shevelles should record "Chicken Scratch". Hamilton's Movement split from 10 piece to seven. Singer Pete Hodges may join the Attack. Stolen — 900 Monkee LPs! A daughter to the Tremeloes guitarist Ricky West's wife Lynn. Eric Burdon digging the US freak out scene. Booker T knocked out by Warren Davis Monday Band at the Uppercut.

Have you heard of the Jewish Chronicle strip cartoon — "I'm Abie Lever," "Mathew Ansun" star of TV's Idle Vice Squad series; Honor Carosel, ex-judo girl in ABC's Kinky Series; "Mel O'Yellow" the Irish comedian and scat singer, and "P. Kabu," the well-known Pakistani bus conductor. Thank you and good night David Cumming.

The MM Football Team plays a charity match in aid of Dr Barnado's at Ilford on April 23. Publicist Keith Goodwin kissed a complete stranger in a Chelsea street believing she was singer Kiki Dee. The Move now carry their own genera-



Yes, it is! Harry Secombe as a choirboy in Swansea nearly 30 years ago.



The RAVER'S weekly tonic

Stolen — 900 Monkee LPs! A daughter to the Tremeloes guitarist Ricky West's wife Lynn. Eric Burdon digging the US freak out scene. Booker T knocked out by Warren Davis Monday Band at the Uppercut.

Have you heard of the Jewish Chronicle strip cartoon — "I'm Abie Lever," "Mathew Ansun" star of TV's Idle Vice Squad series; Honor Carosel, ex-judo girl in ABC's Kinky Series; "Mel O'Yellow" the Irish comedian and scat singer, and "P. Kabu," the well-known Pakistani bus conductor. Thank you and good night David Cumming.

The MM Football Team plays a charity match in aid of Dr Barnado's at Ilford on April 23. Publicist Keith Goodwin kissed a complete stranger in a Chelsea street believing she was singer Kiki Dee. The Move now carry their own genera-

tor on gigs, along with three strobes, two still projectors, a movie projector, two bands of lights and PA and amplification gear.

Art Wood has been asked to lecture his local Women's Guild. The engine of the Pyramid's 1938 Chrysler fell out on the M1. Darby, of the Good Time Losers, had to have his hand stitched after getting his thumb caught in the chain of a girl's handbag during their act at Guildford last week.

Tuesday's Children are operating a Baby Sitting business with manager Dave Vidler. Dead Sea Fruit questioned by police while filming for US TV in Kensington High Street at 5 a.m. On a three-day trip to Paris, the Alan Bown Set blew two sets of amplifiers and smashed a car. The trip cost them £1,800.

Holly Tony Hicks' horse Cirius is running against Paul McCartney's Drake's Drum at Kempton Park next Monday. The Fenmen have changed their name to the Bag O'Nails. Tony Secunda has asked Marlon Brando to appear on a record with the Move.

ALAN PRICE REVIEWS THE NEW POP SINGLES IN BLIND DATE PAGE TEN

TOMMY DORSEY and his orchestra

IN A SENTIMENTAL MOOD

In a sentimental mood, For sentimental reasons, Blue and sentimental and nine other tracks make this wonderful value at

only 20/9½

AH 138
12" mono LP record



Ace of Hearts Records - The Decca Record Company Ltd. Decca House, Albert Embankment, London SE1

Make it move with the FAMOUS SEAN BUCKLEY SET

Personal Management: KENNETH JOHNSON LTD.
193 Earham Grove • London, E.7 • MAR 7032/7089

Name _____

Address _____

Send to: Music Maker Subscription Department,
40 Bowling Green Lane, London EC1

DOMINO BRINGS A MISSISSIPPI TANG TO BRITAIN

FAT MAN FROM NEW ORLEANS

IN his dark suit and with his jaunty manner, emphasised by diamond rings and cuff-links, a wrist-watch studded with rocks, and sundry other articles of jewellery, Fats Domino gives the impression on first meeting of being a New Orleans gambler or similar Mississippi sport. He is not, so far as I know, an inveterate gambling man. But he is very much a son of New Orleans, and his conversation touches often on home, the French Quarter, Louisiana cooking ("I can burn a little bit, myself") and, of course, New Orleans music.

I asked him about the Domino style, and whether he thought of it as R&B, jazz or what. "I call it different things, and so do the people who buy it. I was born in New Orleans, grew up there, and played jazz and blues. I believe some of the fast tunes have a New Orleans sound. A lot of people call our music rock-and-roll or rhythm-and-blues, and other people call it jazz. But I don't think about the name too much.

"I play different numbers in different styles, but I can tell you this: I just sing things the way I feel them. Any time I sing I'm singing the way I feel."

"And how do you feel about the beat in music?" "That is the most important thing right now. I mean, you can do something the public may not understand, or even like in certain respects, but if the beat is right they're liable to buy it."

Domino has a nine-piece band with him in Europe, and doubtless it is his insistence on bringing over his own men that has kept him so long from Britain.

"I always keep a band . . . use it on all my dates and records. Have done since we began in 1949. Expensive? Sure, but everything's expensive."

RING

Fats looked at his diamond watch with a certain admiration, and flashed the big ring on his right hand.

"I always liked diamond rings, even when I was trucking. But I couldn't buy what I wanted then. When I could, I got it. When was that? When my records started selling. Now I collect stones."

He held up a jewelled object and explained: "A fan gave me that. Who bought the rest? You did; you all did. Well, you know what I mean. Somebody bought it for me."

"And are the jewels you're wearing all genuine or imitations?"

SIZE

"They're real, just like you're real."

I said I was satisfied they were authentic.

The Domino band, like Fats' real name, Antoine, and most other things about him, has strong Crescent City associations.

"Most of the fellows have been with me a long time, some of them since we started. It's more satisfactory to tour that way, because most everybody was on my records so they know my music."

"Is this the ideal size of group for you?"

"Just about. The smaller your band is, the more the men work. With eight or nine, everyone's punching."

TOUR

The nine musicians who support Domino's voice and piano are Walter Kimble (tr), about three years with the band; Robert Hagans (tr), in at the beginning; Clarence Ford (tr, bar), the straw boss, now in his thirteenth year with Fats; Nat Perrilliat (tr), about two-and-a-half years; Herbert Hardesty (tp), two to three years; Wallace Davenport (tpt), two months; Roy Montrell (gtr), several years; Jimmy Davis (bass), a dozen years or so, and a real newcomer, Clarence Brown (drs).

"Most of them are from New Orleans," Domino says, "and my regular drummer, Cornelius Coleman, got homesick when this tour came up. So I have a new drummer. This is a young cat and he's good."

HOME

"Cornelius has been with me since we started, and he wants to come back when we get home. But I don't know if I'll take him or not. I want someone to work with me all the time, like I'm with them at all times, not just when he feels like it."

I pointed out that anyone was entitled to get homesick.

BY MAX JONES

Fats himself has a wife and family left behind in New Orleans and I supposed that he didn't get much time to spend at home.

"I must have time," he said reasonably, "if I have eight children."

The children, it transpired, are four boys and four girls. Any musical talent raising its head?

"Yes, I believe so. I have one boy, 15, he's playing drums, piano and guitar."

WORDS

Fats Domino is still a fairly young-looking man, well filled but lighter by a good few pounds than he was when he made his first big hit, "The Fat Man."

He says in his pleasant, self-mocking way: "You can say I'm in my late thirties, and that can't be no later than 39, can it? Oh, that picture they've given you, that was made 18 years ago."

"'Detroit City' was my first recording, and 'The Fat Man' was right after it. It was a song they used to sing around New Orleans for years. We just changed the words a little, me and Dave Bartholomew of Imperial Records."

"Are you still with the same record people?"

GROUPS

"No, I been with Imperial 17 years and they've closed up. Now I'm with nobody. I'd like to record in Europe; it would be a good idea."

I asked Fats before he left for his hotel if he knew any of the groups from this country. He said yes, he knew the Rolling Stones, and the Beatles.

"The Beatles, I met 'em in New Orleans and took some pictures of them. From what I saw of them, I think they're very nice. They started singing one of my numbers, 'In Love Again,' and of course I joined in."

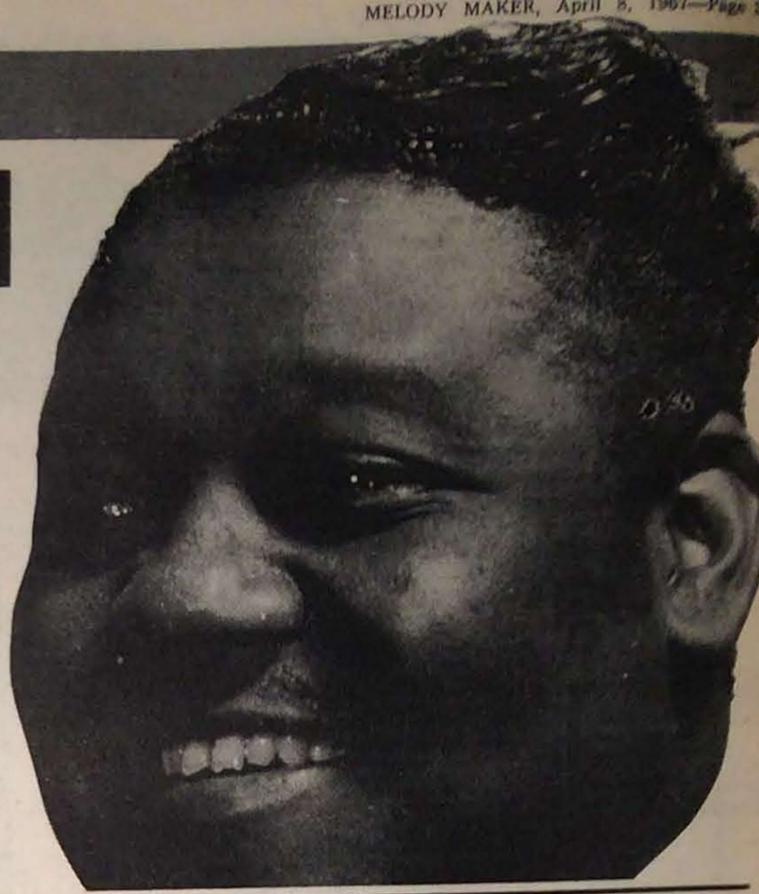
MONEY

A final question: how well has Fats done out of the business?

"Sold many millions of records, singles and albums. I made a lot of money and spent it — and gave it away. Do I spend much on automobiles? Well, one time I owned eight cars. I only have five now."

CAUGHT IN THE ACT TURN TO PAGE 7

IF THE BEAT IS RIGHT PEOPLE ARE LIABLE TO BUY IT



after you've bought a Selmer amp you're left with a small but delightful problem



what to do with all the money you've saved

Selmer are unquestionably the finest amplifiers on the market — and they cost less than many of the others. Big power — unrivalled tonal range — superb styling. The only thing that's missing is the high price tag.

Visit your dealer and compare Selmer equipment with others. Inspect it carefully and hear it perform. Then you'll know that Selmer can't be beaten. Like the amp in the picture. It's the Zodiac Twin 50 Mark II, costing 110 gns., with adjustable chromium-plated stand and wheels. Just one of the many Selmer amps at your dealers and in the Selmer brochure.

Why not go mad and spend 4d. getting hold of a copy by posting the coupon?



To Selmer Ltd., 114 Charing Cross Road, W.C.2

Right, I've lashed out 4d. on a stamp, now send me the brochure fast.

Name

Address

MM/AMPS/5/14/67

My usual Selmer Dealer is

PEEK-A-BOO! AND IT'S A GOLD DISC!

MIKE TRISTRAM of the New Vaudeville Band receives a Gold Disc for US sales of "Winchester Cathedral" on the Mike Douglas TV show in New York last week. The band fly back to the States tomorrow (Friday) to appear on the special Grammy Awards TV show. They won an award for "Winchester Cathedral" which was the best contemporary recording of the year.



TROGGS ROW—'PUBLICITY STUNT'

DENIAL

NEW SINGLE HELD UP

GUITARIST Chris Britton this week announced that he had quit the Troggs.

He told the MM: "It's nothing to do with the boys and I'm getting out of the business altogether. I'm sick of having accusing fingers pointed at me by people who think I must be on drugs because I'm connected with pop." (See centre pages.)

The group's manager, Larry Page, who denied that Chris's announcement was in any way a publicity stunt, said at presstime: "The boys are all in Andover at the moment. I respect Chris's reasons but I think he is ill-advised to leave like this."

"I have had to cancel the recording of the new Troggs' single. We have been auditioning guitarists but haven't found anybody who could replace Chris."

"Unless we find a replacement I shall have to start cancelling jobs."

BUSTER TOURS

PRINCE BUSTER, currently at number 25 in the Pop 30 with "Al Capone," opens his British tour at Brixton's Ram Jam Club on April 27.

The tour goes through to May 21 and other dates set so far are: Birmingham's Digbeth Institute (28), Uppercut, Forest Gate (29), Beachcomber, Nottingham (May 2), Stevenage Locarno (3), Bristol Mecca (4), Ricky Tick Clubs, Southampton and Hounslow (5), Folkestone (6), Gillingham (7), Cardiff (8), London's Marquee (9), Cambridge (10), Swansea (11), Doncaster and Wakefield (12).

During the tour he will record an LP, an EP and a single for Melodisc. He will be accompanied throughout by the Bees.

MOVE TV DATE

THE Move will be plugging their new disc, "I Can Hear The Grass Grow" on BBC-TV's Top Of The Pops tonight (Thursday) and providing they hit the chart also on the April 13 and April 20 programmes.

On April 15 a pre-recorded Saturday Club spot will be transmitted on the BBC Light programme. The group are at present planning various promotional spots for their Paris trip on April 11 when they appear at the Olympia with the Rolling Stones.

The Move's first LP, at present being recorded, will probably be released at the end of May. A Radio Luxembourg contest in which listeners were asked to name the Move's LP, prompted over 8,000 replies.

U.S. DISC SLUMP

NEW YORK, Monday.—The U.S. singles business could be in trouble. Many DJs have joined the strike against radio and TV networks called by the American Federation of TV and Radio Artists last week.

Reports are that the strike may last quite a while and DJs have been replaced in some cases by station executives.

The singles market has been in its worse slump in months and many trade sources say that there is no really big smash hit packing people into the shops at present.

CARMEN HEADS STATES SONG INVASION

BRITISH visits by singers Carmen McRae, Jane Morgan, Ruth Price, Emily Yancey, Vi Redd and Terri Thornton have been arranged by agent Vic Lewis of Nems Enterprises.

Carmen McRae flies to Britain next week to tape an appearance in the Tony Hancock TV series at present being produced for screening later this summer. She will also appear on the Eamonn Andrews Show on April 16. Jane Morgan flies to appear on the

Palladium TV show on April 16.

The other singers have been set for monthly residencies at London's Ronnie Scott Club. Dates are: Ruth Price (from July 10); Emily Yancey (from August 7); Vi Redd (from September 4) and Terri Thornton (from October 2). They will all do other club and TV appearances.

CREAM U.S. SINGLE

THE Cream were this week recording a new single and part of an album in America.

Their manager, Robert Stigwood, flew to the States on Tuesday to supervise the recording on Atlantic Records. The album will be half recorded in America and half in Britain.

NEW COMPANY

BASSIST Spike Heatley and pianist-vibist-composer Bill Le Sage have formed a record company, Fulbright Products, in conjunction with tennis player Tim Leydin.

They have also formed Garnet Products, with the same principals plus Fiona Bentley, a company doing agency, personal management and public relations work.

First of of the Fulbright artists are singer Jeannie Lambe, whose single of "Day After Day" and "City At Night" will be released by CBS this month, a pop group called the Brain, and folk-singer Ivan Holmes. Heatley and Le Sage are musical directors and A&R men for the company.

OTIS SINGS JIMMY

OTIS REDDING is to record a single and EP of songs written by Jimmy James.

The single will couple "Come To Me Softly" and "Hungry For Love." The EP will be titled "Otis Redding Sings Jimmy James."

FOCUS ON FOLK

FIRST of BBC-TV's song-writing contests, "Songs of Grief and Glory", goes out on Sunday with songs by Sheila Cameron of Glasgow, Philip Hills of Crowborough, Susan Tuck of Cirencester, Peter Brinton of Shropshire, and Ruth Roberts of Stoke on Trent.

The songs have been selected by Father Geoffrey Beaumont and Sydney Carter and are being sung on the programmes by Nadia Cattouse, Jimmy MacGregor, and Robin Hall.

The series was the idea of one of BBC's Manchester producers, Ray Short, whose original plan was for one programme. But it has been expanded into six 15-minute programmes, plus finals, and has attracted 3,200 entries on 50 miles of tape.

● This month sees the issue

KINKS SINGLE IN MAY

THE Kinks this week recorded a new single, for early May release. Both tracks are Ray Davies' compositions, but the titles are not being disclosed.

Vince angry over 'new' Pye single

VINCE HILL—the mild mannered balladeer—is furious. Because Vince has become victim of the curse of pop—the Revived 45.

As has happened to so many hit artists in the past an ancient recording made during the struggling days has been resurrected and released as "Vince's latest."

It's called "If You Knew" coupled with "Blue Velvet" released by Pye last Friday.

Vince, who is now an EMI artist told the MM this week: "I made this record three or four years ago when I was with Pye and I'd like to make it clear this is not my follow-up to "Edelweiss," although I have already heard some DJs saying it's not a very good follow-up. It's not going to do me any good."

A Pye records spokesman said: "Releasing old material is always a difficult moral problem, but we did spend a lot of money on Vince's records, and we still think this is worth releasing again."

MONTEREY POP

THE first Monterey International Festival of Pop in California is to take place this year from June 16-18.

This West Coast festival will present top names in pop and hopes to attract thousands of fans from all down the Coast, including San Francisco and Los Angeles.

Publicity officer Derek Taylor told the MM: "The aim is to bring the best elements of pop together for inter-action in the open air." Festival director is Ben Shapero and producer is Alan Pariser.

TET-A-TETE

ANNIE ROSS, the Tubby Hayes quartet and Mike Pyne Trio tour for Peter Burman's Jazz Tete a Tete for eleven days, beginning Sunday, April 30, at the University of Edinburgh.

LLOYD QUARTET FOR LONDON

NEGOTIATIONS are under way to bring the Charles Lloyd quartet to Britain for one day only in June. If the deal goes through, say the Davison Agency, Lloyd will give two concerts in London on June 17.

The Lloyd group has a new album, "Forest Flower," released this month on Atlantic.



FATS DOMINO

The rest of the dates are Metropole Theatre, Glasgow (May 1), Queens University, Belfast (2), Wolverhampton Technical College (3), Manchester Faculty of Technology (4), University of Liverpool (5), Hornsey Town Hall (6), University of Loughborough (7), Bulmersheia College, Reading (8), University of Sussex (9) and Civic Hall, Hemel Hempstead (10).

BO, BEN BILL

BO DIDDLEY and Ben E. King share top billing at London's Saville theatre on April 16. Also on the bill are the Alan Bown Set and the Bunch.

On May 7, Jimi Hendrix Experience top the bill at the theatre, supported by US star Garnett Mimms.

FATS RETURN?

DURING his final show at London's Saville Theatre on Saturday, Fats Domino announced that he had enjoyed his first British visit so much that he would be "definitely coming back later this year."

On the final number, "The Saints," about a hundred members of the audience invaded the stage and danced round Fats. There was no attempt to stop them and no damage was done.

CZECH STOMP

STEVE LANE'S Southern Stompers have been chosen to represent Britain at the International Jazz Festival in Prerov, near Prague, Czechoslovakia on April 14, 15 and 16.

The band, which was formed in 1950, will arrive in Czechoslovakia on April 10 for broadcasting and recording dates prior to the festival.

ALL-STAR SESSION

THE East London Jazz Society present the Anglo-American All Stars at the Lord Rockwood, Leytonstone, on Sunday (9).

The All Stars, composed of jazzmen from both sides of the Atlantic, includes two Americans, Dick Sudhalter (cornet) and Henry Francis (pno), and British musicians Nevil Skrimshire (gtr), J. R. T. Davies and Alan Cooper (reeds), Keith Nichols (tmb) and Russ Allen (bass).

music maker



win this jagger painting/mick interviewed monkee business/woody herman/chuck berry 35

WIN THIS!

You can win this original Barry Fantoni painting of Mick Jagger! To find out how, get a copy of the great April issue of MUSIC MAKER. Hand this coupon to your local newsagent.

PLEASE SUPPLY MUSIC MAKER

Name

Address

HAND THIS TO YOUR NEWSAGENT

Melody Maker
 161 Fleet St., London, E.C.4.
 Telephone: FLEet Street 5011
JACK HUTTON, Editor
BOB HOUSTON, Ass. Editor
BOB DAWBARN, Features Editor
ALAN WALSH, News Editor
MAX JONES
CHRIS HAYES
CHRIS WELCH
BILL WALKER
NICK JONES
ADVERTISEMENT MANAGER
PETER WILKINSON
 Provincial News Editor: **JERRY DAWSON**, 2-4 Oxford Road, Manchester 1. Central 3232

DAVE DEE IN, HOLLIES OUT OF WORLD TOUR

DAVE DEE, Dozy, Beaky, Mick and Tich are to replace the Hollies on their world wide tour — visiting New Zealand, Australia and possibly Japan, Singapore and Hong Kong.

Hollies drummer Bobby Elliott is still ill at his Lancashire home and therefore they have decided not to undertake the trip. Dave Dee and the group leave for

Australia tomorrow (Friday). They will spend about a week in America promoting their "Bend It" single on their way home. They will not be back in Britain until mid-May. Eric Burdon, the Animals and Paul and Barry Ryan are also on the Far Eastern tour. Dave told the MM this week: "This is a great opportunity for us to become known farther afield than Britain. We have been hoping to widen our

scope from Europe and this is our chance." Dave and the group spent yesterday (Wednesday) rush-recording a new single for release while they are away. Co-manager Alan Blaikely told the MM: "We have a number which we think will make a single. We have to record before we leave so that we will have a release while they are away."

RUSH RELEASE FOR SINGLE



• DAVY JONES

RUSH NOW ON FOR MONKEES' CONCERTS

JAZZ RECITAL

A SERIES of recitals in the Purcell Room, adjoining London's Queen Elizabeth Hall, is being presented by the Harold Davison Agency from next month.

Programmes already booked are Bill Coleman with the Tony Milliner-Alan Littlejohn sextet (May 1), Peanuts Hucko with the Alex Welsh band (15) and Teddy Wilson with the Dave Shepherd quintet (June 13).

The Davison Agency's Jack Higgins told the MM this week: "It is a small room, about 360 capacity, so it's not really a commercial proposition. The idea is to give the real jazz fan an opportunity to hear our visiting solo artists in an ideal concert setting."

BRIGHTON FEST

THE Brighton Arts Festival kicks off on April 14 with an all nighter at the Hotel Metropole in which Paul Jones, the Move, Geno Washington and the Ram Jam Band, Cliff Bennett and the Rebel Rousers, Jimmy James and the Vagabonds, Spencers Washboard Kings, and the Mike Stuart Span take part.

Other music activities taking place during the festival include the Pink Floyd and psychedelia at the West Pier (for one week only).

On April 21 at the Brighton Dome (8 pm) the Who, Cream, Merseys, and Crispian St Peters appear. Also at the Dome (22) is a folk concert with Buffy St Marie, the Young Tradition Tinklers, and the Strawberry Hill Boys (8 pm).

Johnny Dankworth and Cleo Laine are in concert at the Dome on April 26 (8 pm); and Georgie Fame and the Harry South Big Band take the stage on April 29.

THE new Monkees single, "A Little Bit Me, A Little Bit You," entered the chart this week at number 14.

The box office has not yet opened for the Monkees' three British dates, at Wembley's Empire Pool on June 30, July 1 and 2, but fans are advised to write off at once for tickets.

Only postal applications will be considered and they will be dealt with in the order they are received. Ticket prices are £1 10s, £1 5s, £1, 15s, 10s 6d and 7s 6d.

Each application must have the correct money and contain a stamped, self-addressed envelope. They should be sent to Monkees Concerts, Booking Office, Empire Pool, Wembley, Middlesex.

Monkees fan, Linda Harde, of Twickenham, was planning yesterday (Wednesday) to lead a march from London's Marble Arch to the American Embassy to present petitions, signed by over 2,000 fans, protesting against the possible call-up for the American Forces of Monkee Davy Jones.

STONES RIOTS

AFTER just six dates of their present Continental tour, riots broke out at the Rolling Stones Vienna concert last Sunday.

It was reported on Monday that 154 Austrian fans had been arrested and a further 200 had been escorted from the premises by the police who attended the concert 400 strong.

Yesterday (Wednesday) the Rolling Stones tour moved on to Bologna, and tonight they play in Rome (Thursday); Milan (April 8); Genoa (9); Paris Olympia (11); Warsaw (13); Zurich Hallen Stadium (14); the Hague Holland (15); and Athens, Greece (17).

Manager Andrew Oldham told the MM last week that the group had not yet scheduled or decided on a new single but would be recording the single and their next LP as soon as possible.

No titles were available at presstime.

The Hollies went into the recording studio on Monday to record a new single. A&R man Ron Richards told the MM: "We have a song called 'Step Right In' but we won't know if it will be a single until we see how it turns out."

TOP BRASS TOUR

A JAZZ package titled Top Brass, put together by the Harold Davison Agency, will tour Britain in the autumn, opening at London's Royal Festival Hall on September 30.

The complete line-up has not yet been settled, but the Davison office told the MM on Monday that the Billy Taylor trio would be the rhythm section, and horns already fixed are Clark Terry, and Doc Cheatham (tpts), and Bob Brookmeyer and Benny Mor-ton (tmps).

WHO FOR GERMANY

GERMAN concert dates are set for the Who, and they leave for Nuremberg tomorrow (Saturday) and tour Germany until April 18.

The group returned from their first American trip this week and spend today (Thursday) and Friday recording for a new single due for release in late May and an album due for release at the beginning of May.

During their German trip with John's Children, a 15 minute colour TV film will be made of the group for showing on Foreign TV.



PINK FLOYD TV DEBUT

THE PINK FLOYD make their first ever appearance on BBC-TV's Top Of The Pops tonight (Thursday), with their first chart entry, "Arnold Layne". The group go on to play the Salisbury City Hall; and tomorrow (Friday) they hire a plane to take them to a gig at the Floral Hall, Belfast. On Saturday (April 8) the Floyd play at Bishops Cleeve and then North London's Roundhouse. They then play the Bath

Pavillion, (April 10); Tilbury Railway Hotel (13); Newcastle A Go-Go (14); and the Brighton Arts Festival (16).

Plans have moved ahead quickly for the group to start shooting sequences for their first feature film on April 24. The provisional title of the half-hour film is The Life Story Of Percy The Ratcatcher. On May 12 the Pink Floyd appear in a giant gala at the new Queen Elizabeth Hall on London's South Bank.

Buddy Rich backs Sinatra

US drum star Buddy Rich who opened his first British tour with his orchestra at Croydon on Friday, is to tour America with Frank Sinatra in the summer.

Rich told the MM this week: "The band has been booked for a 13-week Jackie Gleason TV series in the States and in July we will be touring the States with Frank Sinatra."

"There is also a possibility

of my playing with all-star rhythm section at this year's Newport Jazz Festival with Count Basie (piano), Freddy Green (guitar), Ray Brown (bass) and myself on drums."

Tonight (Thursday), the Rich band records for BBC-TV at Poplar Town Hall. Buddy then plays Manchester's Free Trade Hall (7), Bradford, St George's Hall (8), Newcastle, City Hall (9), and two nights at London's Ronnie Scott Club (10 and 11). There are no seats left for Scott's on Monday (10).

Top British drummer Eric Delaney will be presenting Rich in two concerts at the Coventry Theatre on April 16.

THE Yardbirds leave today (Thursday) for a Scandinavian tour comprising five days in Sweden, three in Norway and three in Denmark.

Kenny Ball's Jazzmen record a new single this week—with Terry Lightfoot on clarinet. From April 9, the band doubles at the Variety Club, Batley and the Ritz Theatre Club, Brighouse... the Artwoods are to have their own six weeks series on Polish TV... the Good Time Losers have signed for a two week cabaret season in Bermuda from July 16. On August 3, they start a tour of Aden, the Far East and Singapore.

Singer Malcolm Roberts has been booked for the Palladium TV show on April 23... Beryl Bryden flew to Spain on Tuesday for two months of club and TV dates in Madrid... the Ram Jam Band recorded an instrumental single without Geno Washington on Tuesday. No titles have yet been finalised.

Come to Berlin!

"A real gas of a weekend" — that was the verdict of the 280 jazz fans who went with the MM to the Berlin Jazz Festival last November. This year, the festival is on again — and stars the Miles Davis Quintet and John Handy's group, as well as Erroll Garner and Sarah Vaughan. Once again the MM is running a jazz weekend by air to the festival: for just 25 guineas, YOU could be flown to Berlin, stay at a good hotel for the duration of the festival and then flown back to London.

Don't miss the jazz weekend of the year—from November 3-5. Fill in the coupon Now for full details of this fabulous jazz trip.

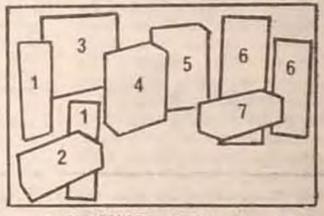
Please send details of the MM Berlin Festival trip.

NAME

ADDRESS

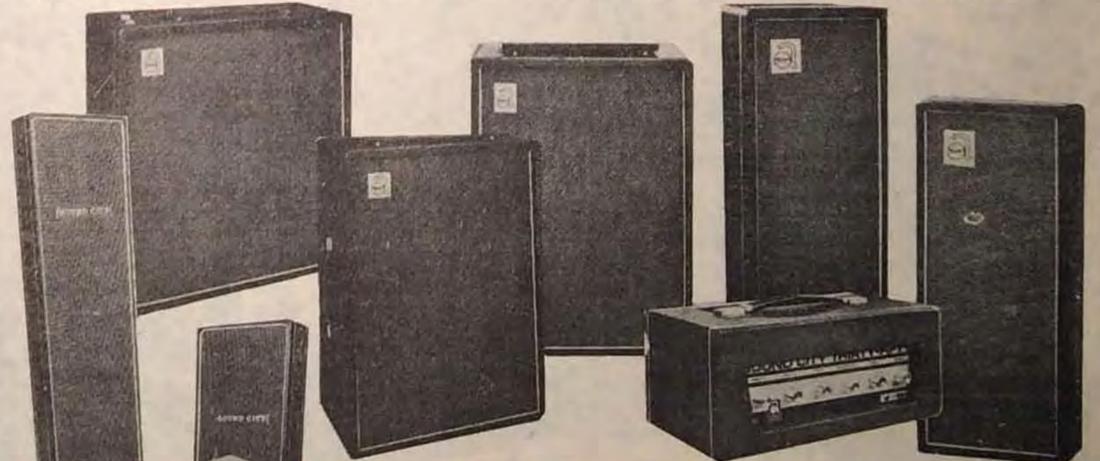
Post to: Berlin Trip, MELODY MAKER, 161 Fleet Street, London, E.C.4.

From any angle they look and sound best!



- 1 SOUND CITY 4 x 12 COLUMN SPEAKER
- 2 SOUND CITY 100-watt AMPLIFIER
- 3 SOUND CITY 4 x 12 SQUARE SPEAKER
- 4 SOUND CITY 18" BASS SPEAKER
- 5 SOUND CITY 2 x 15 ORGAN OR BASS SPEAKER
- 6 SOUND CITY 2 x 12 COLUMN SPEAKER
- 7 SOUND CITY 30/50 P.A. OR INSTRUMENT AMPLIFIER

ALL FITTED WITH GOODMAN SPEAKERS



COME TO SEE AND HEAR THEM AT:—

SOUNDCITY 124 SHAFESBURY AVENUE LONDON, W.1 GER 7486

MODERN SOUND 128 CHARING CROSS ROAD LONDON, W.C.2 COV 1167

Rock Club Roger Nish

PETE JOHNSON

THE HOUSEHOLD NAME OF BOOGIE WOOGIE

BY BOB DAWBARN

PETE JOHNSON, a household name during the Boogie Woogie craze of the late 1930s and early 1940s, died in the Meyer Memorial Hospital Buffalo, on March 23—the day before his 63rd birthday.



JOHNSON: never came to Britain

Boogie Woogie was one of the most limited of jazz fashions, with a percussive treble punched out over a figured bass for a succession of 12-bar blues choruses, but Johnson, along with Jimmie Yancey, Albert Ammons and Meade Lux Lewis, were among the few who brought real meaning to the form. And Johnson was by no means restricted to Boogie, as his small group recordings prove. Born in Kansas City, he was at the centre of the city's great jazz era in the late 1920s and early 1930s. While working at Pinesy Brown's Sunset Cafe he started his famous partnership with singer Joe Turner, who was then working as a bartender.

as Harry James, Ella Fitzgerald and Joe Turner. He toured Europe again in 1958 when he also appeared at the Newport Festival, but in December of that year he suffered a heart attack. He played little after that and his last appearance was a brief spot on the revived "Spirituals To Swing" concert two months ago.

STROKE

In 1966 a benefit session was held for him in New York, and on his 62nd birthday a special concert was given in his honour at Buffalo's Kleinhans Music Hall, with the Buffalo Philharmonic Orchestra playing arrangements of his compositions, including "Cherry Red," "Roll 'Em Pete" and "Wee Baby Blues." His health had continued to deteriorate and he had another stroke four days before his death. He leaves a wife, Margery, and daughter, Margaret. Though something of a forgotten man over the past decade, Pete Johnson will be remembered through his recordings as one of the few outstanding Boogie Woogie performers and an above-average small-group swing pianist.

NEW YORK

World fame came to Johnson in 1928 when he took part in John Hammond's "From Spirituals To Swing" concert at Carnegie Hall, New York. He then teamed up with fellow-pianist Albert Ammons to play New York clubs—the duo became a trio with the addition of Meade Lux Lewis and the threesome recorded for Columbia. Johnson visited Europe, although he never came to Britain, and also recorded with such artists



BUDDY RICH

FIRST-RATE BIG BAND FOR TODAY'S FIRST-RATERS

BY CHRIS WELCH

BUDDY RICH's arrival in Britain for the first time is not just an exciting event for the nation's drummers, who have been waiting to see their idol "live" for years. It's also important for all lovers of the modern jazz big band, and those who admire one of the great figures in jazz history. Buddy's career spans a huge area of the jazz epoch. He was a teenage drum idol in the Thirties, along with Gene Krupa, sparking exciting swing bands of the period.

Hailed by musicians and critics alike as "The Greatest Snare Drummer in the World" he has also been the most solid of sidemen, playing in every imaginable combination of giants, from Louis Armstrong to Charlie Parker, Dizzy Gillespie and Art Tatum.

Possessed of a phenomenal technique, which, for sheer speed, still has to be equalled by any other drummer, he has always maintained the most important requirements for any drummer—an impenetrable sense of time, tremendous swing and drive, plus something best described as "Rich electricity," which no other drummer possesses, and never ceases to startle all who hear him play.

Buddy started in showbusiness at the age of three when he joined his parents' vaudeville act, drumming to "Stars And Stripes Forever".

By the time he was seven he was one of the highest paid child stars in the world, touring America and Australia with his own dancing and drums act billed as "Traps The Drum Wonder". At 14 he settled with his parents in Brooklyn, New York, and retired from vaudeville. Already a jazz fan, he listened to bands like Glen Gray's Casa Loma Orchestra on the radio and played along with wire brushes.

He discovered jam sessions going on at the Manhattan Hickory House featuring Joe Marsala's band and went along, but it was three nights before he was asked to sit in, fifteen minutes before the end. The effect of his playing was so startling, Marsala offered Buddy a job and he remained for a year.

Next he joined Bunny Berigan and he became so well established he was hired by Artie Shry and Tommy Dorsey.



RICH: a great lack of big band drummers.

From 1940 to '43 he was in the US Marines serving in the South Pacific, then on being discharged rejoined Dorsey, by this time featuring Frank Sinatra.

Sinatra backed Buddy in forming his first big band which lasted five years, until the big band business went into decline. Disbanding, he went on tour with Norman Granz's Jazz At The Philharmonic and in 1954 formed his own jazz group.

He has played off and on with the Harry James Band until forming his new orchestra last year.

As well as drumming, Buddy has been a singer—greatly encouraged by Frank Sinatra—a dancer and TV and film actor.

Over the years Buddy has developed a reputation for having an explosive personality as his drumming. When I met him this week, I found him courteous, and

communicative, and very excited about his new band and their first tour of Britain.

Buddy and his teenage daughter Kathy were in their suite at London's Dorchester Hotel, attempting to answer between them a stream of telephone calls from organisers, promoters and TV officials.

"It's pretty hectic today," said Buddy, offering a large box of candy to dip into. The phone rang again. "See what I mean?" The caller was Kenny Clare, one of Britain's finest drummers and a Rich fan from way back.

Rich's band plays tremendously varied material, from soul themes like "Up Tight" to selections from West Side Story. Had Buddy found a new success formula for big bands?

"Varied? I consider there is good music and bad music. If it's varied it's because we do different types of tunes. It doesn't mean the music is varied. If we do 'Up Tight' we do it in good taste.

"Formula? When you are talking about a formula, you are talking about a contrived thing, planned ahead, and that's really nothing better than a gimmick. The only thing you should think about is whether the music is good or bad, and in our case it has turned out good and I'd go so far as to say great.

"And it's great because I am using the young musicians of today, aged from 19 to 24. And when you have young people you have young music, and young attitudes and interpretations. So it's not a formula, just a young approach to music.

"I can show you a formula—like the Glenn Miller Band of 1941, which was a contrived, mechanical band. And in 1967 you can get a backer to take that old success of thirty years ago and try it again. But it's dead.

"I say, let's forget about 1941. People of today want today's music and they don't want yesterday's bands. Let's make it happy, free and exciting."

"We're not a mainstream band, or a commercial band, or a progressive band. We're just a jazz band, if you want to put a label on the sound.

"Now is the most exciting period in my career. There were many great bands in the business who said I couldn't do it, and doing it

anyway is a rewarding experience in itself.

"There is very little honesty in music today. We play honest music. We don't use trick lights. We don't come on with long hair and body odour like a group. We don't insult the intelligence of our audience with the second rate, and they see us and want to come again. For example, I love Count Basie more than anybody except my family, because of his sincerity, and integrity. He has never sacrificed himself for commercialism."

Buddy went on to enthuse about the musicians in his band which includes tenorist Jay Corre—"he's a great player"—Ernie Watts on alto, and Ray Starling on piano—"he's from London and vastly talented.

"And I'm very proud of my brass section. It's phenomenal. We're using some of the most prolific writers like Shorty Rogers, Bill Holman and Oliver Nelson, and Bill Reddie who did West Side Story for us."

Why was there such a long recording gap in Rich's career after the middle Fifties until now?

"That's because I was with

Harry James and he doesn't record much. I was depressed when I was with Harry's band, because they had such great potential but never realised it and played things that made Harry's name 25 years ago."

Some of Rich's greatest recordings were with the Lionel Hampton quartet featuring Oscar Peterson. Was there ever a chance of their recording together again?

"There's always the possibility of working with Lionel Hampton again. In fact there is a chance of playing with an all-star rhythm section at the Newport Festival in July."

Was there any musician Buddy hadn't played with? "I think I have played with everybody who has played a part in jazz—Charlie Parker, Dizzy Gillespie, Lester Young, Basie, Hampton... yes, I think I have recorded with just about everybody. Benny Goodman, Woody Herman—you name 'em. Basie is my favourite."

Are there still any problems left for Buddy playing-wise? Is drumming still a challenge?

"I haven't invented anything I can't play. And the people who lose creativity are the people who suffer."

"I love to play and I'm always looking forward to tomorrow's playing. I'm never satisfied with what I've played tonight—I'm looking forward to the next night."

How has Buddy's playing changed over the years? "It's got better."

Who are his favourite drummers? "I listen to the drummers who are with bands I like. I don't buy drum albums. There is a great lack of drummers who can play with big bands and I guess I listen to about four or five."

"I like the sound Mel Lewis gets, Jake Hanna sounds good and I like Jack Spurling. There are not too many big band drummers left. Oh, and Louis Bellson. "Drumming for me is not so much a challenge. It's not something I have to go out and fight. But the ability to create—that's the challenge."

What does Buddy think of today's pop music? "I don't think what Tamla Motown are doing is any better than what Billy Haley and the Comets were doing ten years ago. The musicians are no better."

"And protest... how can a 16 year-old boy go out and protest about life. You've got to live life and suffer something before you can protest. How can a kid go out and say: 'I'm against...'"

"Second rate people are content with second rate things, and I like to think we are playing to first rate people, while the second rate people can have their rubbish."

TEISCO-Wem
the small organ
with the
'King size'
reputation

125
gms

WALKERS TOUR

—2 pages of pictures, reviews and interviews in

DISC

and MUSIC ECHO OUT NOW 9d

A show which proves pop still has something up its sleeve

POP music happened last week. It happened with screams, good music and a burst of flame ten feet high.

An odd assortment of performers — Engelbert Humperdinck, the Walker Brothers and Jimi Hendrix, not to mention Cat Stevens, provided one of the weirdest pop shows I have seen and proved that pop still has something up its sleeve other than a hyperdermic needle.

Biggest surprise of the tour which opened at Finsbury Park Astoria was the sensational performance — and audience reaction — by Engelbert. Far from mooning through a series of dreamy ballads, he sang with power and enthusiasm and rich varied selection of songs which produced unexpected screams from the girl fans. Applause and appreciation were expected, but not the teeny-bopper bit as well!

He roared through "Midnight Hour" with as much conviction as "Release Me."

Jimi Hendrix was hit by amplifier trouble and while he was visually exciting, his guitar could not be heard above the exciting drumming of Mitch Mitchell.

They wore beautifully coloured stage gear almost as bright as the flames which leapt from Jimi's guitar at the end of his act. Unfortunately Jimi and compere Nick Jones were both burnt in the accident, and a fire extinguisher had to be rushed on stage, while the audience yelled in surprise.

Cat Stevens has improved tremendously stage-wise and looked very cool and confident, even while wearing a cowboy hat and gun for "I'm Going to Get Me A Gun".

He was competently backed by the Quotations featuring some very fine drumming by Micky Walker. They later backed the stars of the show — Scott, John and Gary.

After a careful build-up with judicious shouting by the compere, reviving spotlights and a delayed entrance by Scott and John, they came on to "Land of 1,000 Dances" and the first wave of screams drowned any of the singing that was to follow. Scott's ballad voice was mostly inaudible although occasionally you could hear John bellowing "Hold On I'm Coming" and "What Now My Love" while Gary sang a rather melancholy version of "Turn Your Love Light On," and Scott enjoyed himself beating Leeds' drums.

Most of the time all was movement and light, and actual singing disappeared into the mist of emotion and tantalisation that is a pop concert. —CHRIS WELCH.



SCOTT WALKER

EDDIE MILLER

"PLAYS tenor in a style somewhat akin to that of Bud Freeman," reads the entry on Eddie Miller in *Leonard Feather's Encyclopedia of Jazz*. Somewhat akin in tone, perhaps, but that hardly does justice to Miller who made an impressive British debut at Osterley last Friday with the Alex Welsh Band.

The tone is lighter and airier than Freeman's and his ideas are entirely his own. He had only had one hour's rehearsal with the band, but you would never have guessed. He sounded completely at home in the setting and was obviously delighted with Alex and the boys. Largely known from the Bob Crosby recordings of the 1930s and 1940s, Miller was something of an unknown quantity, if anything, he sounded better than I had expected. His years as a CBS studio musician have done nothing to dent his inventiveness and he allies a first rate technique with a subtle, but definite, swing.

He was presented in various contexts—duetting with that superb trombonist Roy Williams and with fellow-tenorist Al Gay. The tenor duets were particularly interesting with Gay's bigger, more Megroid tone, pointing up Miller's highly individual sound. And it was obvious that both were enjoying the experience with nobody trying to "cut" anybody.

Miller may not be one of the great jazz inventors, but he is a highly professional jazzman who kept me thoroughly entertained throughout two long sets—and that is high praise indeed.

It goes without saying that the Welsh Band made the most of their own chances, individual and ensemble.—BOB DAWBARN.

POP THINK IN

SEX APPEAL IS EXTRA— TALENT IS MOST IMPORTANT FOR SUCCESS IN POP

ENGELBERT HUMPERDINCK



ENGELBERT HUMPERDINCK was tired and hungry when he embarked on Pop Think In, only half an hour before he was due to make his debut on the Walker Brothers' show at Finsbury Park Astoria. He joined the MM in an exotic meal of egg and chips in a plush Finsbury cafe, and attempted to cope with Think In questions while waitresses argued with the old men about spaghetti and schoolgirls stormed the cafe on a wild auto-graph hunt. Maintaining the Engelbert calm with the aid of a cigar and a resolute desire to remain unshaken either by eggs, chips, waitresses or the MM, the Hump battled through the questions then dashed off to that monument of culture, the Astoria, only to find it besieged by fans. Refusing to walk through the foyer he strode with Olympian calm round the side of the theatre. "That's the worst bad luck in the world to walk through an audience before a show," he remarked.

I think his latest record with his daughter will be a number one, and I predicted this when it first came out. The melody is so well constructed and the song has a message. To "say something stupid" is so true to life. It's so easy to destroy a relationship by mere words. Anyway the language of love has no sound, only "ooh". I'm not surprised at Sinatra's continued success. He's got an evergreen type of talent. I hope I do the same as he has!

WALKER BROTHERS
I saw them on the Palladium and I thought they were good. They deserve top of the bill. I think my tour with them is going to prove very exciting. Lack of hits is no problem for them. They don't need them, they've got a big enough name. They always record songs which seem to express their own personalities or experiences.

COUNTRY AND WESTERN

Let me sort myself out. My mind is in a terrible state today. Now let me see—oh yes, I like country and western. I have done some of the numbers on my LP which is out a few weeks. No—I don't like any country artists in particular.

TOM JONES
Why did you ask that? I think he's fantastic.

FRANK SINATRA
I'd like his money, and

appeal they can distribute to millions to people all over the world. I still think talent is the most important thing for pop success, but sex appeal is something extra. It goes with your looks and personality. If you've got it—that's good. I don't judge a person's sex appeal by the way they walk or talk, only the eyes. Eyes are the biggest sex symbol in the world. What's the first thing that you look at when you talk to someone? It's the eyes. People who can't look into the eyes of others lack confidence. Or perhaps they feel guilty about something.

ALF GARNETT
Who? Oh—fantastic! I think he's marvellous. I always watch his TV show. It doesn't shock me at all, I think it's very amusing. When they say those things they are to be laughed at. It's like when you first hear a little child say something rude. You look shocked, but laugh and hope it doesn't happen again.

SWINGING LONDON
I think it exists, if you know where to look. For instance, I made five trips to Paris and I hated it everytime. I thought it was a terrible place until I met a person who showed me all the places to go and I had a great time. Of course London swings! It swings louder than Big Ben, and I think it always has. You don't think so? Where were you? London appeals to me and it caters for so many tastes in amusement. A lot of people don't like London because of all the dashing about. But I dig it. I wouldn't live anywhere else.

MONKEES
I don't know much about them apart from the fact they are in the papers every week. I don't get time to read about them. They've got a good sound but they'll never equal the Beatles' sound.

CHART
Very important. I follow my climb with great excitement.

INDIA.
I remember the city and the house where I lived and that's about all, and the wonderful sunshine that I'm not getting enough of lately.

GERRY DORSEY
Who's he?

KNICKERS
Keep 'em brief.

SUCCESS
You never achieve full success, and you cannot measure success in material possessions. Sure, you can get a lot of things out of life like a good home and lots of money. I suppose you can call that a little bit of success.

HAROLD DAVISON presents
"THE TENOR OF JAZZ"
FEATURING
BEN WEBSTER • EDDIE 'LOCKJAW' DAVIS
BUD FREEMAN • EDDIE MILLER
ALEX WELSH AND HIS BAND
THE LENNIE FELIX TRIO
LONDON: QUEEN ELIZABETH HALL
SAT., 15 APRIL: 6.15 & 9.0 p.m.
TICKETS: 10/6, 14/-, 17/6 & 22/6

TWO SPECIAL JAZZ RECITALS
TO BE HELD IN THE
PURCELL ROOM • LONDON
(ADJACENT TO THE QUEEN ELIZABETH HALL, SOUTH BANK
SEATING CAPACITY ONLY 368)
MON., 1 MAY at 8.15 p.m.
BILL COLEMAN
ACCOMPANIED BY
THE TONY MILLINER
—ALAN LITTLEJOHN SEXTET
MON., 15 MAY, at 8.15 p.m.
PEANUTS HUCKO
ACCOMPANIED BY
ALEX WELSH AND HIS BAND
TICKETS: 7/6, 10/6 & 15/- available
FROM HAROLD DAVISON LTD.

"FESTIVAL FLAMENCO GITANO '67"
THE FULL COMPANY OF SPANISH GIPSY
DANCERS, SINGERS AND GUITARISTS
LONDON • ROYAL ALBERT HALL
TUES., 18 APRIL, at 8.0 p.m.
TICKETS: 3/6, 7/6, 10/6, 15/- & 20/-

HAROLD DAVISON & NORMAN GRANZ
PRESENTS
RAY CHARLES
HIS ORCHESTRA & THE RAELETS
LONDON • ROYAL FESTIVAL HALL
SAT., 22 APRIL: 6.15 & 9.0 p.m.
6.15 CONCERT: ONLY 25/- & 30/- SEATS LEFT
9.0 CONCERT: SOLD OUT

BUDDY RICH & HIS ORCHESTRA
AT
RONNIE SCOTT'S CLUB
TUES., 11 APRIL: 7.30 & M'NIGHT
HAROLD DAVISON LTD.
REGENT HOUSE
235-241 REGENT STREET • LONDON • W.1

BUDDY RICH

BIG bands are coming back, they're always saying. Buddy Rich's new band, formed last year and now touring this country, is sufficiently dynamic and swinging to give the prediction a shot in the arm.

At Croydon, where Rich opened his tour, the band worked hard and performed keenly in spite of a depressing, small first-house crowd. So far as group sound goes, it was easy to tell that this young crew had good cohesion, fine tempos as you'd expect, some well-knit sections including a high-flying trumpet quartet, and a blistering ensemble attack when required.

Individual talent was harder to assess, except in the case of the leader. Rich, as everyone knows, is a drummer's a guy-must. Words can scarcely do justice to his extraordinary talent and magnetism. Control, taste, ideas (in background as well as solo playing), humour and sheer virtuosity, these he has in abundance. But in addition, facets of his appearance and personality—rivet the attention so that the eye mine anyway, seldom leaves him.

The building of the show and placing of the band may be designed to further this aim. But when it comes to the crunch Buddy Rich has to justify the build-up, live up to his reputation, help to swing the band and be its focal point. And he succeeds without question.

He is an exceptional drummer, and the orchestra's outstanding soloist. Quite as impressive as his soloing, though, is his feeding of other instrumentalists. This aspect of his technique was happily demonstrated on "Critic's Choice", an Oliver Nelson original featuring the tenor of Jay Corre (one of the band's better soloists), the band's better guitarist from Rick Somerville, and a lot of chunky piano from pianist Ray Starling, the band's only British-born member and an impressive performer. Trombonist Jim Trimble, alto-

caught in the act

ist Ernie Watts and trumpeter Chuck Findley contributed most of the other solos; and Bob Shew, who takes about 75 per cent of the trumpet leads, was also heard from. "In A Mellotone", "Standing In A Hammock", a Bill Holman arrangement of "Norwegian Wood", a slow blues, "Number 64" and Ellington's "Things Ain't" were in the programme, also "Bugle Call Rag" and a "West Side Story Medley" which both included electrifying displays of drumming. Aside from Buddy, the band's most effective weapon would seem to be the fast-moving, hard-blowing trumpet section. After two two-hour shows, it must be dying on its collective feet. —MAX JONES.

DUSTY SPRINGFIELD

MEMO to promoters: when star artists complain about amplification, lighting, or anything else — don't just put it down to temperament. It is more than likely that they are conscious of their position and are anxious that everything should be just right.

As Dusty Springfield was when she opened last Sunday in cabaret at the Talk of the North, Eccles, near Manchester. Despite a packed house, a warm welcome, generous applause and shouted requests, encores, and a mass of auto-graph hunters round her dressing room door, she was a little brought down.

Why do you always come on opening nights — why not wait

until we settle down" she protested. For despite the acclamation Dusty wasn't satisfied.

She hadn't worked publicly for a week or two and wasn't satisfied with her own performance ("I'll try to make a few more noises," she said when a second encore was demanded) and she was a little unsettled because there were two changes in her accompanying Echoes.

She did a Danny Kaye" by sipping from a cup of tea between numbers, but otherwise bounced around in her usual sparkling form as she sailed through a selection of her hit songs and sang one or two not particularly associated with her — "Wishin' And Hopin'", "Hey Little Girl" and a tender version of "Alfie".

But despite being chiefly associated with up tempo numbers, it was "You Don't Have To Say You Love Me" that really had her audience shouting for more.

Dusty may not have been happy (perfectionists never are) but her public gave no indication that they felt frustrated or disappointed. If she does as well for the rest of the week, the management will be more than happy. — JERRY DAWSON.

DON BYAS

THERE was something of the return of the prodigal about the reappearance of tenorist Don Byas in Paris—the capitol in which he made his home for eight years. On a month's engagement at

the Trois Maillets Club on the Left Bank, Byas is nightly demonstrating that his long period of exile from the States has not diminished his great musical talents.

His big, resonant, almost organ-like tone, his expressive way with ballads and his nimble-fingered work on up-tempo pieces were all well in evidence on the night I caught him.

The club was jam-packed and Byas made his announcements in both English and very presentable French. Backed by Heinz Schafer (piano), Henri Tischitz (bass) and Michel Denis (drums), he happily packed a good number of tunes into each set by simply taking the tune out when he'd said all he had to say.

He got excellent support from the rhythm section. Tischitz getting a good sound from his bass and Schafer playing some very tasteful things on a piano which, unfortunately, was far more "piano" than "forte".

On "Darn That Dream", Byas showed great respect for the changes while weaving pretty, vibrant patterns around them and in the funky-tempoed "Bags' Groove" he really played some booting, swinging tenor, making use of simple but telling phrases.

And when he came back to solo after a fine contribution from Schafer, Byas played some exciting double-time things which revealed that Chichester has nothing on him when it comes to finding his way around the horn.

"Tenderly", a long-time Byas favourite, lived up to its name and "But Not For Me" at a brisk tempo was climaxed by a repeated four-bar coda with Byas pulling out all the stops. Playing opposite Byas was the fine French tenor-saxist/flautist Dominique Chanson, for many years resident at the Trois Maillets and one of the most gifted musicians on the Paris jazz scene. Featured with him was the accomplished vibist Dany Doriz whose Lionel Hampton-like approach was most impressive.

An additional attraction was singer Ernie English who was accompanied on piano by onetime resident at Ronnie Scott's, Stuart da Silva. —MIKE HENNESSEY.



BERT AND KATHY: 'we don't really criticise each other's playing.'

BERT & KATH

KEEPING JAZZ IN THE FAMILY WAY



BY BOB DAWBARN

AFTER 15 years of wedded bliss, Bert Courtnay and Kathy Stobart have decided to combine their jazz, as well as their domestic lives. Instead of solo appearances around the clubs, Mr and Mrs British Jazz are now doing duo gigs.

WORKABLE

Says Bert: "Doing the jobs together means we can be organised, with set routines—although they have to be fairly elastic to accommodate local rhythm sections. It means that instead of sounding like soloist and rhythm we can sound like a group."

"The original success of trad jazz bands was due to the fact that they put on a workable show. It's an important point and one that modern jazz hasn't really learned."

"A single guest star can't do

that, because he doesn't know who he will be playing with. You may appear with a local tenor player who is too inhibited to follow your instructions."

"Or who thinks he is pretty good and is going to show you," interrupted Kathy, with feeling. "The point is that the clubs just can't afford a name quintet, but you can make it sound like one if you have an organised front line."

Does working with your husband or wife raise problems?

"It could," agreed Bert. "But we don't really criticise each other's playing."

POINTLESS

"When you are married and on the way home together it would be utterly pointless to get in the car and say: 'You played rotten tonight,'" interposed Kathy. "Anyway, if you are any kind of musician you know if you played rotten or not."

Bert now makes a comfortable living as a session man and plays jazz because he feels the urge rather than from any hope of financial gain.

STUDIO

"Optimists like Eddie Harvey are always talking about jazz coming back," says Bert. "The point is that it has never been. Jazz in this country has never been a paying proposition and is never likely to be."

"Consequently you have to get into the studio field—if you are lucky enough and talented enough. I was lucky in that I spent three years with Ted Heath, and working for Ted is a passport to the session world."

"Studio work encompasses everything from film background music to pop singles. For example, Duncan Campbell and I are the trumpets on the Beatles' 'Penny Lane'. Not that high stuff, that was a Bb Piccolo trumpet played by a straight player called Mason."

"But jazz remains important to me. I'm 37 now and I feel that I don't have to imitate anybody else's style. I've found my own way of playing and I play exactly and utterly the way I want to play—and that, after all, is the essence of jazz."

"Before, I was always hearing somebody new who made me feel I ought to be playing like that. After my New Orleans phase—Tommy Ladnier was my first idol — my absolute hero was Roy Eldridge. I bought everything he recorded—and yet I didn't play anything like him. I tried like mad to play like Eldridge and it infuriated me when it came out different."

CLASSIFY

"I don't know how you classify what Kathy and I play. Are we modern jazz? Or mainstream? It doesn't matter any more. When Tony Bennett was here I sat ten feet away from Bobby Hackett. I don't give a damn what you call it—it was just absolutely beautiful music—some of the most beautiful trumpet playing I've ever heard in my life."

"The avant garde? I'm all for experiment—that is what has happened all the way through jazz. But, and perhaps I shouldn't say it, it seems to me that a lot of the people playing avant garde are doing so because it's commercial rather than because they feel they must play that way."

We brought Kathy back into the conversation. Does she still get people saying: "She's good—for a girl." "Yes, I do," she admitted. "It infuriates me but I suppose it's only natural. The mere fact that a woman is standing up there automatically influences 90 per cent of the audience."

PALAIS

"My first influences? I was working in a palais in Newcastle when Derek Neville bought me 12 records for my 17th birthday. They included Basie, Hawkins, Lester Young and Ben Webster."

"I can't say I've noticed any Lester in your playing," interrupted Bert.

"The fact remains they were the first jazz records I'd heard," retorted Kathy. "I'd not heard any jazz at all. My brothers used to listen to Harry Roy and that sort of thing."

LIL ARMSTRONG

ROYALTIES AND THE OLD SONGS



BY MAX JONES

BACK in London for a few days' holiday over Easter, Lil Armstrong — onetime wife of Louis — enthused about her first visit in fourteen years.

"Do you remember that last time, the concert at Kilburn?" she asked me. "When the mike wouldn't work? That was real funny, eh?"

"But I'm enjoying myself this time. I and a few friends are on a holiday. We're going to Paris, Rome, Barcelona and Lisbon, then home to Chicago."

Is there any business in the air for the pianist-singer who, as Lillian Hardin, joined King Oliver in 1920?

"Business? I'm talking business. I had an offer for Copenhagen, but I can't make it now as I'm on a 21-day trip. But I'd like to come back, say in late September."

"I could do two weeks in Copenhagen, and a month in Paris if I want to take it. Maybe I could do a few concerts over here at the same time. I know Keith Smith would like to fix up something for me. I was out to his record shop at Richmond over the holiday."

On her previous visit, Lil Armstrong told me she was working as a single, doubling as a tailor and writing a book, Decie, on the side. How are these projects progressing?

"So far as music goes, I'm not doing too much now. But when I feel like working I go up to Canada and work by myself. I've been to Toronto, Montreal, Winnipeg. I've worked in Canada with the Scottish bass player, Jimmy McHarg."

"At home I play sometimes at jazz clubs, and do a few TV shows, but not often. Usually I do a set by myself and then the last half with the band. "But the fact is, I can pick

my time to work now because of my royalties. They don't come to an awful lot, but enough to provide the necessities."

"The tailoring, that's really just for myself — a hobby, you know. And the book's still in the making. Two or three publishers have had it and kept it but they've all wanted to change so many things, and I don't want that."

"It's not quite finished, but the chapters they have they say need altering. It's stories about the early days and so on. It seems if you don't write about dope or something similar they find it dull."

Getting back to song royalties, I asked Lil which numbers were bringing in the money still.

"Of course, 'Just For A Thrill' is one of my best-known numbers, and they brought that back. Ray Charles, Nancy Wilson and many more singers have recorded that."

"As for the old ones from the Louis days: oh, there's a gang of them. 'Struttin' With Some Barbecue,' 'Got No Blues,' 'Hotter Than That,' 'I'm Not Rough,' 'Perdido Street Blues,' 'Pencil Papa'."

"When we wrote these tunes, forty years ago and so forth, we didn't think it important to get our songs copyrighted or anything like that. We just put our names on them and thought about the immediate cash. Now I live off them, but it only happened after years."

"There was a big law suit, you know, over 'Barbecue.' It had Lillian Armstrong's name on it, though, so I got that straight."

Does Lil still see Louis these days?

"Yes, about a month ago, when he gave a concert in Chicago." Lil laughed vigorously. "Course, he's not quite so friendly since that law suit. But you know Louis . . . he's all right."

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

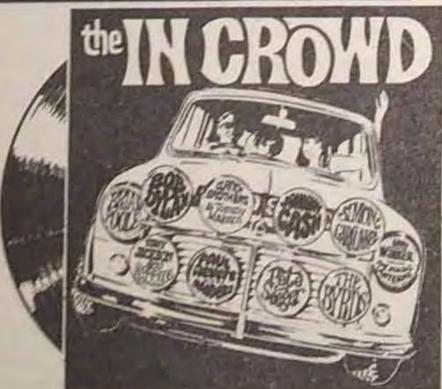
FAB denson

DISCO OFFER

35! WORTH OF TOP POPS FOR ONLY 12/11

- bob dylan • brian poole • simon & garfunkel
- the byrds • guy darrell • the magic lanterns
- gary walker • pete seeger • tony jackson
- paul revere & the raiders • johnny cash
- the clancy brothers & tommy makem

This great new all-star 12" LP can be yours for just 12/11! There's a big-value voucher inside every box of DENSON fashion shoes for men — get yours now! Created exclusively for DENSON by CBS Special Products — and made to the same high standards as regular CBS releases — "IN-CROWD" packs 12 top hits into one knockout party disc!



SAFARI

BROGUE

CLASSICS

CARNABY STREET

AT YOUR SHOE SHOP NOW!

Get denson-Go Dancin'

D. SENKER & SON LIMITED, 22-24 KINGSLAND ROAD, LONDON, E.2.

The chart controversy

Last week, the MM revealed that unscrupulous men in the pop business were attempting to "fiddle" the chart. The MM stated bluntly that we know the people involved, and how they do it. And the vast majority of people in the pop scene—many of whom knew that the corruption was going on but were powerless to prevent it—have backed us all the way in our stand. Show business is a glamorous and usually respectable profession where talented people compete against each other for success. The way to the top is rough, often uncomfortable. And it's even rougher for genuine artists when an unscrupulous minority use unfair methods to elbow their way into the limelight. The MM carried out a round-up of opinions from leading people in the record world—stars, managers, agents, DJs, producers and record companies.

PETER MURRAY (Disc Jockey): I've always been a bit suspicious of the charts—particularly the bottom end. I congratulate the MM on this move to try and stop the fiddling. I know that some DJs are definitely influenced by the charts and to keep up with public trends they play a record that they'd never dream of playing in the normal way. This doesn't apply to me because I'm not too concerned with the hit parade anyway.

ALAN PRICE: I think that if it had been possible for anyone to compile a completely true and accurate chart in the past, then it would have been done. I believe that the charts printed in the musical papers are compiled with the cooperation of retail shops. Who are you going to get the truth from? Certainly not the record companies. In the end, does it really matter if there are discrepancies in the records between 35 and 50? Selling records is a business. And in business there are fiddles.

ROBERT STIGWOOD (Nems Enterprises): The Melody Maker has my wholehearted support in any move to make charts a more accurate reflection of record sales throughout the country. Without Joe Public paying to see an artist, there would be no entertainment industry. Anything which interferes with this is harmful.

CAT STEVENS: I never realised until recently that chart fixing was an organised thing, but surely it's similar to the old Sodom and Gomorrah tale—you have a house with three bad men and seven good men; do you burn the house down? I think that cutting back the chart to a Top 30 may stop the rot, but it also hurts a lot of new young talent that relies on a first low-chart entry to get off the ground.

LOUIS BENJAMIN (Managing Director, Pye Records): The charts controversy has been one for concern for several years now. Pye Records have often been disappointed and sometimes surprised at the non-appearance or appearance of certain records in the charts. We therefore welcome any attempt to improve their accuracy.

ALAN BLAIKELY AND KEN HOWARD (Managers, Dave Dee and Co): As managers, we do not like to see the Pop 50 cut down to a Pop 30. From our point of view, it is preferable to have a completely straight list of the best 50 records. But we'd sooner have a straight Pop 30 than an inaccurate Pop 50. We can see the MM's problem—

'The MM is quite right to bring it out into the open'

and you may be right in what you've done.

LARRY PAGE (Page One Records, manager of the Troggs): It's a sickening thing and I think the MM is quite right to bring it out in the open.

ROGER EASTERBY (spokesman for agent ARTHUR HOWES): Seeing the MM's front page this week was a tonic. We really welcome this because it gives the artists who haven't got rich managements behind them a chance at success. Marvellous.

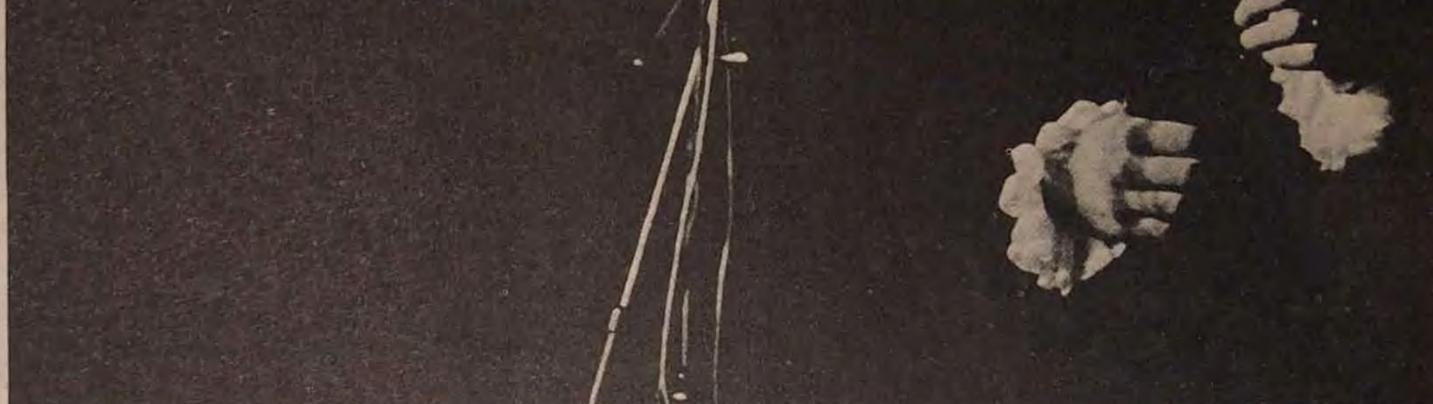
DAVE DEE: I'd hate to think that any record of ours was a flop—that's obvious. But I'd hate it even more if it didn't move up the chart because other records were fiddled. There have certainly been some funny instances of records in the charts recently. That sort of thing stinks as far as I'm concerned.

TITO BURNS (Harold Davison Organisation): To me, fiddling the chart is a stupid, idiotic mistake. It doesn't give any indication of the true value of the group or artist. Invariably, a record that's hyped in around number 47 drops out the following week because it's too expensive to do it every week. And when people think a particular record has been hyped, they are suspicious of that artist for all time.

TONY HALL (Decca Records): We are in favour of anything that will make the charts a genuine reflection of actual record sales. I'm sure every record company will be in favour.

PHILIPS RECORDS: Any step which would ensure greater accuracy in the chart is approved of by us. At the same time, we feel that one chart for everyone which was absolutely accurate, would be the ideal.

THE DOUBLE LIFE OF GEORGIE FAME



WHETHER or not certain artists are jazz or pop singers is an argument that rumbles on over the years.

The artists involved usually vehemently deny any jazz connections for the mere suggestion can prove a considerable commercial embarrassment.

One star flirting with danger is Georgie Fame. He makes hit singles and also appears at the Royal Festival Hall in jazz concerts with the Harry South Band.

Does he see any dangers in this double life? "I don't think it really raises any problems," says Georgie. "I

look on jazz as more of an art form—a hobby for me, really, though of course we play a considerable amount of jazz on our normal gigs.

"Of course, what we play in beat clubs or cabaret is hardly progressive jazz. It's adventurous for the pop public but not for the jazz public."

"The stuff I do with Harry South is something else again. We all really enjoy doing it but it is obviously not a practical proposition except for the occasional concert. Most of it would be too far ahead for the kids, anyway."

"But don't think I'm putting down the pop thing. At the moment I really enjoy

both scenes. I've been doing cabaret lately, too. I do it once or twice a year and I find it very good for working routines into shape—you just do your spot at night and there is no travelling so you have plenty of time during the day to work on new things and try out what you want to do."

Georgie has written both sides of his current single, "Because I Love You" and "Bidin' My Time".

"The A side is a very simple thing," he said. "It's a sort of pop march. The other side I wrote a year ago. The whole thing stemmed from a guitar riff I was messing about with at home."

"We tried a couple of arrangements of the tune and I didn't like them, so we dropped it. I tried to flog it to a couple of groups who thought they might record it, but nothing ever came of it."

"Now I'm reasonably

happy with the way it has turned out."

Negotiations are still going on over Georgie's proposed American tour this year.

"I'd like to tour the colleges in the States," he said. "I don't fancy going straight into five-star cabaret clubs."

"I hope I will be able to take my group with me. If not, I shall go over there early to pick up a backing group—and I don't really fancy that."



BRASS PUTS DC5 BACK IN THE CHART RACE

THE Dave Clark Five have achieved enormous international success since their first burst onto the pop scene four years ago with their first big hit while they were still semi-professional.

They are an enormous draw in the States and many other countries clamour for appearances from the North London group. But in Britain, things fell strangely flat.

"Glad All Over" was their first tremendous hit, followed by "Bits and Pieces" and a number of other smash records—then, chartwise, nothing. Until "You've Got What It Takes," with its pounding, brassy beat came along—and it's put the Dave Clark Five back on the British pop scene.

And Dave, speaking from New York's Warwick Hotel, told the MM last week that he was "very pleased with the news." The DC5 were in the States for film talks and their 18th appearance on the Ed Sullivan Show ("Two more and they give us a gold watch and a pension").

But why the lack of hits in Britain? Why has it taken so long for the group to come up with another winning sound? "The records we released couldn't have been commercial. We thought

they were—and they got the plugs—but they didn't happen, so they couldn't have been," said Dave.

"I've liked 'You've Got What It Takes' for a long time, but it was originally thought of as a track for another album for the States. We used brass because we were trying to be different and the result was so good it was decided to release it as a single."

The single has also been released in the States. In two weeks its sales have topped the quarter million and it's climbing the U.S. charts fast.

"It's frustrating when you make records which sell all over the world, but don't make it at home. Every one of our singles has had total sales of a million each—and some a lot more—but we have been asking ourselves in the past: what are we doing wrong? Why don't we make it at home?"

But there's one particular commodity that Dave has great faith in: luck. "We have been fantastically lucky. When we happened, we were still a semi-pro band playing at the Royal, Tottenham."

"It was the beginning of an era, with people like us and the Beatles making headlines. There was a lot of

excitement, but I think that luck played a great part. If 'Glad All Over' had been released three months earlier or three months later, it may never have made the impact it did."

Will this success mean a change of sound for the group, possibly augmenting with brass? "The follow-up will probably have brass on it but not everything we record will use brass necessarily. We have some numbers which we will be recording in London next week, but I don't like to make up my mind about records until the last minute so we'll wait and see how they go."

Millionaire Dave has made his financial way along the rocky pop road with the shrewdness of a city stockbroker. Now they look like getting another lease of life in Britain and Dave is already thinking about the possibility of a British tour.

"We've always been so busy in the past. We've only ever done one. That could have been part of the trouble in Britain. Perhaps at the beginning we were out of the country too much."

But, Dave points out, it all depends on a hit. Success is built around a record that sells. "That's why it's nice to be back in the race."

**ROY ORBISON
SMALL FACES
TOUR**

**NEW OTIS
REDDING
TOUR
and
PAUL JONES**

all
MARSHALL
equipped

Rose-Morris
SPONSORED INSTRUMENTS

ROSE, MORRIS & COMPANY LIMITED, 32-34 Gordon House Road
Kentish Town, London, N.W.5. Telephone GULLIVER 9511

BLIND DATE

ALAN PRICE

**singles
out the
new pop
singles**



thing to say about that. It sounds like "All Over Now Baby Blue." It's silly to try and copy her for a hit. Right—next.

MARY WELLS: "Hey You Set My Soul On Fire" (Atlantic).

It's trying to sound like the Supremes. Listen to that bass — all "chugga chugga chugga." Is it a vocal group? English? It's not Dorris Troy? Mary Wells? Not a hit. She made a mistake leaving Tamla. Go back to Tamla Mary! I thought it had a Tamla Sound. I wouldn't advise anybody to buy that!

TOM JONES: "Funny Familiar Forgotten Feelings" (Decca).

Oh I enjoyed that. It was very good. I thought he was going to do a faster one than his others. I don't think it's going to be as high as the other two, but it's top ten. He'll have to do something completely different next time. There again, Ken Dodd had a winning streak. It's nice to see someone on a good system.

APOSTOLIC INTERVENTION: "Tell Me Have You Ever Seen Me" (Immediate).

Well, I'm sorry, I don't know who it is. I think it's very influenced by the Small Faces. I'll say what Jonathan King said about "Any Day Now." It's got no tag — no hook. There's a break there that's not together. It's not a hit by any stretch of the imagination. Maybe it's because I am one of the old guard. Hear those "hey, hey, heys?" At one time "hey" meant listen. Now it's an exclamation mark.

DORRIS HENDERSON: "Message To Pretty" (Fontana).

(Pulls baffled smile). It's not Norma Tanega? Joan Baez? I think she's trying a Joan Baez thing. Not a hit — no chance at all. I'm sorry, I can't think of any-

SHADOWS: "Maroc 7" (Columbia).

Is it the Shadows gone psychedelic? Ha, ha, ha! That sounds like a 12-string to me. It's the Shadows Big Band! No, I can't see that being a hit unless all those people who go to the pantomimes, and vote them number one instrumental group buy it. But they don't need a hit. You don't think of them as part of the current pop scene. They are the Grand Old Men of pop — the GOM of TPA.

DAVID AND JONATHAN: "Gilly Gilly Ossenfaffer Katzenellen Bogen By-The-Sea" (Columbia).

I admire their gall in making this. It was the old Max Bygraves thing. Yeah, this is a hit man. Is it the Twice As Much? I like it actually. It'll get lots of plays in the discotheques. It's bound to be a hit. It's got to be English. Paul and Barry Ryan? My taste must be getting perverted.

MIKE VICKERS ORCHESTRA: "Air On A G String" (Columbia).

Air On A G String! (after first note). It's not Jacques Loussier. I think it's that young English pianist Roy Budd. I prefer Jacques Loussier's version. I want to learn this number, can you leave the record? Actually he's not playing it too well. It's too fast. If you speed it up people still can't dance to it anyway. It's not Loussier is it? Thank God for that. It shouldn't have faded out like that — it's incomplete. It's all been borrowed from Jacques Loussier and it's not necessary. Ah, let's get onto the next one. Let's see what the pop industry is up to.

CHRIS ANDREWS: "I'll Walk To You" (Decca).

Chris Andrews! (before voice comes in). This'll be a massive hit in Germany with that oompah beat. It ought to have girls voices answering his (sings along). Yes, I like that, I hope it's a hit. He told me about this record recently and said he was going to use tubas, so I knew as soon as it came on. It's an interesting sound. I can't remember much of the melody afterwards except that oompah bit. But there you go.

MOVE: "I Can Hear The Grass Grow" (Deram).

It's that Hollies thing — "Stop, Stop." Too similar, and they're trying to sound like the Beatles as well. Is it the Move? They made "Night Of Fear" didn't they? Is it a Denny Cordell production? I suppose it'll be a hit but I'm not particularly impressed. What do the lyrics mean? Have you got any Fats Domino, Chuck Berry or Little Richard?

RAY CHARLES: "You Win Again" (HMV).

Ray Charles. Jerry Lee Lewis song. I used to sing this with Eric (sings along and plays piano). He always sings country and western when he wants to get a hit. Jerry Lee Lewis sings this better than he does, and Ray Charles is my biggest idol. You can't hear the tune properly and that bit should be slower. It's all in the wrong time. I think I feel like this because I have heard the original. He's done a lot better things than this. It won't be a hit.

I'm sick of I must be a DRUGS IS IT DO

THE current drugs and pop incidents are having a number of unpleasant repercussions.

And, as so often, it is the innocent who are suffering as much as the guilty. One youth announcing in court that he bought drugs at a shady club can ultimately affect the business in a dozen perfectly well-run establishments because the public will not differentiate between them.

Groups are continuously stopped and searched en route to jobs, stripped at airports and shunned by "respectable" citizens.

The Rolling Stones were stripped to their underwear at a Swedish airport last week. The Jimi Hendrix Experience went through a similar routine at London Airport. Keith Hartley, of the Artwoods, and publicists Keith Goodwin and Mick Gill were asked to turn out their pockets by police in Watford. It may not sound much until it happens to you. But the

whole scene brought Chris Britton to the point of announcing that he was resigning from the Troggs last week. "I'm sick of the whole scene," Chris told the MM: "I'm sick of having fingers pointed at me and whisperers that I must be a drug addict because I'm in the pop business. If I walk into a shop to buy a bottle of aspirins people look at me as though I'm a freak."

Pills

"One night on tour recently I had a headache and I sent somebody out for aspirins. I took a couple and everybody stood around as though they expected me to freak out. "Even if you are at a club or a party enjoying yourself everybody starts thinking, 'Hello, he must be high on something.' "You can't even have a

couple of drinks people assuming on pills.

Party

"Then I'm constantly stopped on the road see a long-haired man driving an car so they stop as soon as they who you are in 'What have you car?"

"At this rate nobody able to have a party out the police come in and see it's not the kids, people — parents, hall managers, that. A small man drugs and at on all painted with brush. "And mud always the police see body's car or doesn't matter cent he is, 90 p

Best sound around
BALDWIN
Guitars

- 700 SERIES**
Five of them. They're all semi-acoustical, and they match perfectly. We make the 700 Series for groups who want to look like a group. And for individuals on a limited budget. Remember, they have Baldwin's Fundamental Features built in.
- MODEL 706V**
Standard scale guitar 81 gns.
 - MODEL 706**
Standard scale guitar without vibrato 70 gns.
 - MODEL 704**
A short scale bass guitar that minimizes difficult finger positions. 75 gns.
 - MODEL 712**
Twelve-stringer 77 gns.
 - MODEL 712T**
Twelve-stringer with a thin neck 77 gns.



THIS WEEK'S USED BARGAINS ★

WATKINS L/H Rapier Guitar	22 gns.
FENDER Precision Bass	75 gns.
FENDER Tremolux Amp. Only	55 gns.
BINSON Mark II Echo	80 gns.
HARMONY Meteor Guitar	45 gns.
BLACK BISON 4 P/up Guitar	58 gns.

EASY TERMS — PART EXCHANGE

**AVAILABLE NOW
COME ALONG AND TRY THEM**

BALDWIN-BURNS LTD.
20-21 ST. GILES HIGH ST. LONDON W.C.2
Open daily 9.30-6 p.m. ALL DAY SAT. TEM 1000

MANFRED MANN AND



MANFRED: dangerous

I BELIEVE that recently have damned drug take generate and crime without realizing very dangerous young people. They condemn drug-taking as a any distinction between (a) those harmless and e.g. marijuana, hemp and (b) the ous and habit-for



MARY: hard to find the right song

... having fingers pointed at me and whispers that I'm a drug addict because I'm in the pop business

CHRIS BRITTON, EX-MEMBER OF THE TROGGS

WHAT HARM IS DOING TO POP?

without you are...
...ly being...
...ad. Police...
...nd young...
...xpensive...
...ou. Then...
...find out...
...becomes...
...got in the...
...y will be...
...rty with...
...anting to...
...ch.
...It's older...
...s, dance...
...ople like...
...rity take...
...e we are...
...the same...
...sticks. If...
...h some-...
...house it...
...ow inno-...
...cent of

the public will think he must be guilty because he was raided." The house of Larry Page, the Troggs manager and boss of Page One Records, was recently burgled. "The police came round and they discovered I was connected with the pop business," says Larry. "One of them said to me: 'I suppose we will be doing routine raids on you!' And he meant it." Page does take precautions not to get involved with dodgy groups.

Check

"I auditioned a group recently and I really thought they were great," he said. "But I had a suspicion that one, at least might be taking drugs." "They denied it so I said that I would have the contracts ready for them to sign if they went to my

doctor for a check. They refused." But, as Chris Britton pointed out, an innocent man would be just as likely to refuse such a suggestion. Club owners are naturally reticent on the whole subject and no one admits that attendances have been hit by drug rumours. They may be right, but the constant bad publicity must have its effect. We can only hope that parents realise that the vast majority of established clubs are about as likely to harbour drug pushers as the local church hall or the Conservative Club. And it's up to the groups themselves to dispel the suspicions of the lay public. At the moment pop is under a microscope and any stupid behaviour is going to get blown up under banner headlines.

Bob Dawbarn



... AND THE DRUGS PROBLEM ...

...ose who re-...
...bly con-...
...g as a de-...
...abit are...
...e, creat-...
...ing a...
...nd criticize...
...ole with...
...g made be-...
...s which are...
...n-addictive...
...ish, Indian...
...ally danger-...
...ng variety

which make life a hell of ever-increasing craving for them. The inevitable result of indiscriminate condemnation is that when a young person realizes that marijuana and the like are doing no harm and they don't get a craving, they will assume, quite reasonably, that all drugs are equally harmless. Their natural resistance will have been completely broken down by a harmless drug and they will be more receptive to the pushers of heroin and the like.

The widely held view that marijuana smoking should be suppressed because it leads to more serious drug taking is totally wrong. The real truth is that people take heroin because they are unaware of the dangers it possesses and have no reason to believe it will be any more damaging than what they have already experienced. I therefore earnestly suggest that: (a) Marijuana and similar types should be removed from

the Dangerous Drugs List. (b) Offences for "pushing" and possessing heroin, cocaine, etc., be regarded very much more seriously. (c) It should be made clear that any objection to marijuana, etc., can only be a purely moral one, but the attitude towards the heroin category will be as to a very serious crime. Yours truly, MANFRED MANN

● This letter appeared in the April 1 issue of *The Times*.

IT'S one of those pop mysteries why the talented Mary Wells has made such little impression on the chart since her last million-seller, "My Guy," in 1964.

Was Mary wrong to quit Tamla?

1964 was also the year we last saw Mary in Britain and the year that she was voted the world's top girl singer in the MM Readers' Pop Poll. "My Guy," like her previous million-seller, "Two Lovers," was written for her by Motown's Smokey Robinson. Did Mary make a mistake in quitting the label? She thinks not. Currently in Britain for a new tour, she denied that she had any regrets at all. But she did agree that finding the right material to record was a real problem. "Finding the right song is very hard," she agreed. "But my husband is

writing a lot for me now." Her husband is guitarist-singer Cecil Wommack who is here for the first time. "He used to work in a group called the Valentinos," said Mary. "They were managed by Sam Cooke and the Rolling Stones did one of their numbers. 'It's All Over Now.' I don't carry my own backing group at home and it's nice to

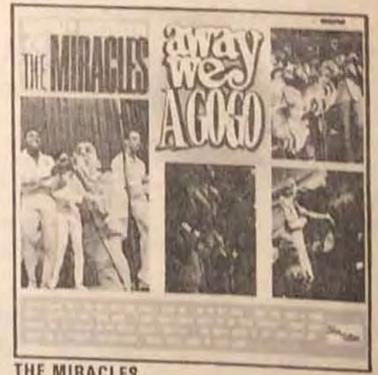
have his guitar behind me." Mary denies that British artists are losing their grip in the States but she predicts a rising appreciation of soul music. "Interest in soul is building," she says. "Although to me it has never left. My own favourites? People like the Four Tops and Otis Redding. When I started out in Detroit I used to listen to the Miracles,

Jackie Wilson, Sam Cooke and the Chantelles." Mary was making hit records while still at school in Detroit. She originally took a song she had written, "Bye, Bye Baby," to Berry Gordy in the hope that one of his Tamla-Motown artists would record it. After hearing her sing it, he insisted that she record it herself and she was soon taking time off from school to tour with the Motortown Revue. She now lives in New York and spends most of her time singing in major clubs throughout the States. "I'm so used to travelling now that it doesn't bother me," she says. "Anyway, I like to travel to different countries. I may go on to Germany at the end of this tour. "Really I like working concerts best. There's no particular reason, it just seems more exciting.

emi-where the big sounds come from



MARtha AND THE VANDELLAS
Vandellas Greatest Hits
Tamla Motown TML11040 44 STML11040



THE MIRACLES
Away We A Go-Go
Tamla Motown TML11044 44 STML11044



THE TEMPTATIONS
The Temptations Greatest Hits
Tamla Motown TML11042 44 STML11042



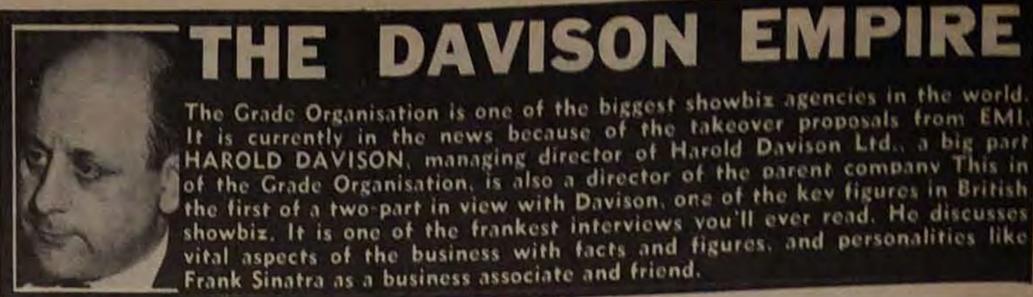
THE FOUR TOPS
Four Tops Hits
Tamla Motown TME2018 44 E.P.
(featuring "Baby I Need Your Loving")



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

SINGLES
THE VELVETTES
He Was Really Sayin' Something
Tamla Motown TMG595
MARtha AND THE VANDELLAS
Jimmy Mack
Tamla Motown TMG599
THE FOUR TOPS
Bernadette
Tamla Motown TMG601

IF WE CHARGED £10 A SEAT WE'D STILL SELL OUT A SINATRA CONCERT IN 24 HOURS



THE DAVISON EMPIRE
The Grade Organisation is one of the biggest showbiz agencies in the world. It is currently in the news because of the takeover proposals from EMI. HAROLD DAVISON, managing director of Harold Davison Ltd., a big part of the Grade Organisation, is also a director of the parent company. This is the first of a two-part in view with Davison, one of the key figures in British showbiz. It is one of the frankest interviews you'll ever read. He discusses vital aspects of the business with facts and figures, and personalities like Frank Sinatra as a business associate and friend.

WHAT do you consider to have been the biggest break in your career?

There have been two big breaks. The first was meeting Stan Kenton and persuading, or encouraging, him to come to Europe with his band in 1953 on a tour I organised. It was the first major attraction I ever brought in from America. Stan took quite a chance, because I wasn't really in a financial position to do it. But it turned out all right.

The other break was being involved with Sinatra, presenting his charity concerts here in '62. That got me into a different side of the business, the film side and the wider field.

WHY do you think you get on so well with Frank Sinatra?

I don't know... I suppose it's partly because I've always admired him enormously as an artist. I knew him casually, that's to say I met him occasionally prior to his coming to this country, and we seemed to get on well together. But these were just superficial, cocktail-party type meetings.

Then, after I presented the concerts here, he was very pleased with the way things had been handled. Possibly a friendship grew out of mutual respect for each other's abilities—and I don't mean that in any big-headed way.

We found we had so much fun discussing

the old band days, and that's how it developed. I found him a most warm and charming person.

YOU haven't found him difficult to work with as some people complain he is?

He's a demanding man, and—being the perfectionist he is—he demands something like perfection in those around him—whether it's in films, recording, production or agency. He knows what he wants and if you cannot get him what he wants—and what he wants is generally right—then, of course, there could be difficulties.

I have never found him to be anything but perfectly reasonable. If I found there were certain things I couldn't do, or that couldn't be done, I'd explain the position. He's an understanding man, and he'd accept it. I think, really, all the complaints amount to is that he doesn't stand for bull.

OF all the attractions you've brought here in the last ten or eleven years, who would you say had been the biggest money-spinner?

Undoubtedly Sinatra, but those were charity shows, a special kind of presentation, so I won't include them. Ray Charles... the first time Ray Charles came over he was tremendously big. But I've never quite recaptured the excitement of the first time Jazz At The Philharmonic appeared here.

I don't mean the Flood Relief concert; if my memory serves me right it was 1958, at the Gaumont State, Kilburn, for three days with Ella Fitzgerald and the whole Jazz At The Phil. And that was tremendous. I think that was the biggest of them all.

It's difficult to give a precise answer. If you're referring to grosses, it wouldn't be quite correct because I think the top price was 15 shillings, if I remember rightly, whereas now with Ella and Duke one charges 30 shillings.

With inflation, prices have gone up in proportion. I would say that was probably the biggest—the bumper attraction of them all. That and Sinatra and Ray Charles. But I don't think we can bring Sinatra into it. For every ticket we sold we could have sold 50. If we are referring to ordinary attractions, the biggest would be that very first Ella Fitzgerald with Jazz At The Philharmonic tour in 1958.

IF Sinatra could be brought over on a concert tour, or on any sort of commercial basis, would he still be a phenomenal draw?

Most outstanding draw in the world bar none. All I know is that whenever there's a mention of Sinatra possibly coming to this country, even for a visit, we're flooded with phone calls and letters—everyone wanting to know if he'll be performing.

And when there was a possibility of his doing a concert last year while he was filming here, we got letters with open cheques and were told to fill in the amount we wanted. We were invited to charge what we liked for tickets—presumably black market prices—if Sinatra would appear.

So, way above them all, Sin-



came to us and we then applied the knowledge we have. And I think as agents we are the best.

HOW important is an agency to the success of a pop group?

Tremendously important to most groups. I'm not talking about the exceptions like the Beatles. They came on the scene in the right place at the right time when everybody was ready for it. And they had a manager who handled them very well, even though perhaps he didn't have the experience at the time.

But generally speaking, an agency with experience at directing and furthering an artist's career is very important to a group. Nevertheless, it doesn't matter how brilliant an agent may be, he can't take a nothing and make it into a something.

WHEN a group has a success and makes money, does an agency go beyond just doing its business? Does it give advice on anything like handling money?

Well, an agent's principal job is to direct artists into what he thinks are the best engagements for them. After that, if they are ready to take advice, he can try to help them on the financial side.

Just recently we were involved in a very large recording contract for a well-known group. This particular group, the Hollies, are to my mind one of the best. And I like them personally. Now in their case, we sit and discuss business matters. They have their points of view and I have mine, but they listen and accept advice and we've worked out a format by which they'll make a great deal of money.

The Dave Clark Five is another example. Dave, one of the most shrewd of the young stars, would make an ideal manager or agent if he ever wanted to quit. And even he, a very able guy, will listen and discuss affairs. We work out what is best and the Dave Clark Five, again, are doing extremely well. In fact they're one of the wealthiest groups of them all.

I do feel that we have an obligation to an artist not just to book him and get ten per cent, or whatever commission one gets, but to try to look after him. We have seen all these things before, not necessarily with pop groups but with other artists. So I try to explain, from past experience of people who've suffered, what can happen to an artist if he's not careful.

The point is, the business has changed. In the old days you built up a star for a life-long career and he'd go round the theatres year after year doing the same act. Who knows what's going to happen today? They may be major stars for three or four years and that's it. And I'd hate to feel that anyone I was associated with would finish up broke at the end of four years. I'm happy to say that the majority of our people do listen and are financially taken care of. They'll never wind up poor.

IS it true that it's getting more difficult for a new pop group to break into the bigtime?

Well, it is. The novelty has

worn off now. When this beat scene started with the Beatles a few years ago, a lot of people cashed in on their success. That was what was happening; that was the current thing.

And if a group came along with even the smell of a sound, it sold records and did well. Since then the public has grown slightly wiser to it. Today, a group needs more than just long hair and a weird gimmick. It's got to have some talent.

The groups that have lasted, like the Beatles and the Stones, are talented. They're good writers, they make interesting sounds, and they're progressing, which is important. I don't believe anyone can climb on any handwaggon now. There's no current wild pop scene today.

YOU'VE said that a new group needs good management and a good agent. How much would you say it costs to launch a new group today?

How long is a piece of string? How deep is the ocean? I can't answer precisely. In the majority of cases, so far as we are concerned, an act is brought to us by a manager. He's got the group going, settled, usually with a recording contract, and he's probably spent a bit of money on it.

We then smooth the rough edges and try to point the act in the right direction. And if there's any re-negotiating of contracts to be done, we take over and try to make sure all the contracts—and particularly those for recording and publishing—are a reputable deal.

We're not really promoters of acts, merely bookers. An act promotes itself, or the manager puts up the money for it. But how much is required I just can't say. It's possible to keep pouring money in to no avail, like pouring water into a leaking barrel. But if the act has talent it will break through, and you can usually spot it fairly early.

Take this new kid, Cat Stevens. Cat, I will say, is a very lucky boy but a very talented one. He's a tremendous writer and is developing constantly as an artist. He was fortunate to meet two managers, Chris Brough and Mike Hurst, who are sincere, honest guys, and Mike happened to have a particular talent for recording.

Then Tony Hall got hold of them and he did a tremendous job of recording. I really respect him for this. He got a new label away, Deram, and this act away, and we were involved as agents.

But none of us—Tony Hall, Chris Brough, Mike Hurst or myself—could have created something from nothing. Cat has talent; to my mind, he's the new Beatles in songwriting.

TWO MIKES FOR THE PRICE OF ONE

For the price of one microphone the Philips P33 offers the characteristics of two different microphones—at the click of a switch. Cardioid characteristic for singers, announcers and individual instrumentalists; and omni-directional for that all-round, big sound.

The P33 is a superb, professional mike offered at a realistic price and has an excellent frequency response up to 15 Kc/s, with particularly good characteristics for close up use. In addition the P33 is mounted in a quick-release holder and can instantly be used as a stylish hand-held microphone, with a detachable cable 16 feet in length. An anti-vibration mounting preventing transmission of stand noise can also be supplied.

All-round performance plus up to the minute styling make the P33 a must for all performers.

Ask your dealer for details or contact **PETO SCOTT LTD** Addlestone Road, Weybridge, Surrey Telephone: Weybridge 45511



PETO SCOTT
FOR PHILIPS PROFESSIONAL SOUND

ew PS:16

NEXT WEEK: IS AMERICA STILL INTERESTED IN THE BRITISH JAZZ? WHAT'S GOING ON AT RONNIE'S?

JAZZ & BLUES OFFER OF THE CENTURY

Terminal stocks of Atlantic and London 12" L.P.s 19/6d
Deletion stocks of Riverside, C.B.S., Philips and Mercury 12" L.P.s 18/-
Philips ELL 116 Louis Armstrong "Yeah" 10/- each

All records g'fead new and unplayed Postage and Packing paid U.K. only

SEND FOR LIST (on postcard, please) to: CATHEDRAL JAZZ CLUB, 38 Moulton St, Castle Bromwich, BIRMINGHAM, 24

Another winner for Jones

NEW POP RECORDS

TOM JONES: "Funny Familiar Forgotten Feelings" (Decca). Tom Jones strikes again, and here he is back in the fray with yet another sure-fire winner. While certainly not a toe-tapper, it is undoubtedly a fine song, brilliantly sung with that relaxed easy country beat that experts inform us is currently the most marketable pop formula. There are touches of Floyd Cramer piano, a heavenly choir and the rich voice of Jones that will have the record manufacturing plants working overtime.

TOYS "Ciao Baby" (Philips). Those of us who attend Italian films in glorious black and white where the man and girl end up fighting drunk on champagne in a floodlit fountain watched impassively by three homosexual photographers, will know that "Ciao" means "goodbye". And if the Toys go on making records like this it will be "Ciao" Toys. Not that it is lacking in charm or that first requirement of a rockaballad — toe-tapping appeal. It is simply that this ditty lacks direction, sense of purpose and impact.

JACKIE EDWARDS: "Come Back Girl" (Island). It's about time Jackie took off and here is the sound that might make him happen. It combines Edwards' usual romantic feel for

SINGLES

lyrics, plus a driving Tamla beat, with great shouting brass and some piano and organ in the background which might be Stevie Winwood as the production is by his colleague Jimmy Miller. Both Jackie and Jimmy can be proud of this excellent soul groover.

FRANK IFIELD: "Out Of Nowhere" (Columbia). There's nothing like an old song — except an even older song of course, and "Out Of Nowhere" is a well-loved favourite of the type generally alluded to as a "standard." That makes a song sound like a catalogued piece of merchandise — and that's how Frank makes this song sound. It's run-of-the-mill stuff, with a Bert Kampfert beat, and a few judicious yodels thrown in to keep the influential yodel block happy. In fact, block voting by yodel fans may well ensure a certain measure of chart success.

JOHN CHRISTIAN GAYDON: "Almost Persuaded" (Piccadilly). John is an ex-member of A Band Of Angels, the group Michael D'Abbo left to replace Paul Jones with Manfred Mann. Since the Angels broke up he has been

working with the Noel Gay Organisation, ironically becoming responsible for many of Paul Jones' affairs as a result. Now he is having a crack at solo singing, with a pleasant enough country song. With the current Tom Jones and ballads mania, this might well make an impact.

CRISPIAN ST PETERS: "Almost Persuaded" (Decca). Crispian does a fine vocal job on this delicate Jim Reeves-type ballad in good old country and western waltz time. Plenty of round-the-camp-fire harmonica and guitar backing will ensure this is a smash from Hammersmith to Harlesden, where men are men and harnesses and spurs hang from the pub rafters. John Christian Gaydon has also recorded this sentimental ditty, but Crispian will have the hit.

LANCE PERCIVAL: "The Maharajah Of Brum" (Parlophone). Outstanding feature is the curry-flavoured arrangement by Mike Vickers, with its shouting brass and sitar noises, which despite brave attempts does not successfully drown out Lance Percival's voice and the lyrics. Probably intended as some

sort of comic music hall song, it's delivered in mock Indian accents and deals with a Birmingham Indian immigrant restaurant owner. Conceivably a well-intentioned attempt at improving race relations with a little light-hearted fun, it simply arouses feelings of embarrassment.

SANDY POSEY: "What A Woman In Love Won't Do" (MGM). John D. Loudermilk wrote this — remember him? Frequently confused with Edward K. Harderbuter, and Aloysius P. Toenailcutter, Loudermilk is in fact one of the pop experts of our time, and has provided Miss Posey with a workmanlike basis for attaining some degree of popular success. Here is a bouncy, if undistinguished melody, that will set toes tapping and heads jerking. Undoubtedly the stuff of which rockaballads are made.

SHADOWS: "Bombay Duck" (Columbia). The dreaded habit of double A sides is spreading like a plague, and means that twice the agony is being inflicted on record reviewers and disc jockeys alike. Whereas three minutes of purgatory were the most one had to put up with, now the ordeal is being stretched to the unheard of maximum of six. While the Shadows are an excellent group, and highly respected it's a bit unfair of them to inflict both "Maroc 7" (the theme from) and this appalling din all in one howitzer blast. Briefly the noise is of distorted guitars wallowing in a tune designed to make teeth itch and noses bleed. It's pretty grim chaps and isn't really worthy of a group who should be making high class vocal and instrumental hits — as they have in the past.



TOM: most marketable formula

Stax—a big morale booster for pop. . .

VARIOUS ARTISTS: "Hit The Road Stax" (Stax)

How could the British beat scene have survived during 1966 without the phenomena of Stax? In case you hadn't heard the good news, Stax is the American record label that features some of the hippest, grooviest soul singers and musicians in captivity. The names are Otis Redding, Sam and Dave, Booker T. and the MGs, Eddie Floyd, Carla Thomas, William Bell, and the Markeys. The hits are "You Don't Know Like I Know", "Knock On Wood", "Outrage", "I've Been Lovin' You Too Long", "Last Night", "Security", and many more smashes all included here. The sound is beautifully underplayed brass, solid drumming, the guitar of Steve Cropper, and the emotion-drenched voices. It's a combination that has helped bolster the material and morale of most British groups as well as providing blessed relief for ears fated with the return of good music.



OTIS REDDING: emotion drenched voice

LPs

ANN-MARGRET: "For Swingers Only" (RCA Victor). As any male filmgoer knows, Ann-Margret is stacked. She's not exactly under-developed vocally either—she turns in a very competent, if not great, job on these songs. Five songs are from her film "The Swinger" and the others include "More", "By Myself", "The Good Life" and "Black Magic".

BEN E. KING: "Sings For Soulful Lovers" (Atlantic). Great rocking sound album from the former lead singer of the Drifters. Ben E. sounds great on some of the best songs of the past few years. Slow of up-tempo, King is in control and makes it an exciting display of vocal talent. Best track: there isn't one; they're all good.

BILLY FURY: "The Best Of Billy Fury" (Ace of Clubs). Billy was the king of sullen, sexy singing in the late Fifties. And he's managed to stay near the top a lot longer than many of his contemporaries—this album indicates why: a fairly good voice and an original delivery. Good reminder of some of his many hits, including "Halfway To Paradise", "Because Of Love", "I Will" and "In Summer".

DOROTHY SQUIRES: "This Is My Life" (Ace Of Clubs). Miss Squires's life as she remembers it—and relates it to an audience in her home town of Llanelli. Poignant and warm in places, boring in others, nevertheless it's an interesting LP.

BOOKER T & THE MG'S: "And Now!" (Stax). A masterpiece in advance, subtle rock and soul, or whatever term you care to use in describing the funky sounds of organist Booker and guitarist Steve Cropper. Here is tasteful, well-played music, with neat arrangements, combined with the swing and drive of musicians who know what it's all about. Well they know most of it anyway. They fall down on choice of material. While there are gems like the soul interpretation of "Summertime" and groovers like "Don't Mess Up A Good Thing," there are also songs which all the soul in the world can't disguise, like "Working In The Coal Mine," and "Sentimental Journey," which is frankly corny. But don't let these hang-ups detract from your overall enjoyment. Other points to notice: the drumming and bass playing of Al Jackson Jr. and Donald "Duck" Dunn.

BOB LIND: "Photographs of Feeling" (Fontana). Bob Lind hasn't been in great prominence since his big "Elusive Butterfly" hit here last year. A pity, because he writes and sings some excellent songs, with interesting structures and clever, often poetic, lyrics. The accompaniment is mainly folkie, the outlook optimistic. An interesting album. . . and Lind should

be heard a lot more than he is now. Titles on the album include: "Go Ask Your Man", "West Virginia Summer Child", "We've Never Spoken" and "A Nameless Request".

NANCY WILSON: "Naturally!" (Capitol). A good title, for Nancy does sing naturally. And here she has the benefit of great Billy May backings. Not a strong voice, but one with a load of feeling. She's tasteful and bluesy on numbers like "Just For A Thrill", "Smack Dab In The Middle," "Willow Weep For Me" and "Since I Fell For You."

BILLY ECKSTINE: "My Way" (Tamla Motown). Nice to hear Billy again. An unusual voice, a trifle fruity, but he's got great control and he sings in tune—all the time. His style is not in fashion, recordwise, but he should be doing a bomb in cabaret. Included: "I Did It All For You," "I Wish You Were Here," "A Man Needs A Woman," "Talk To Me," and "Once In A Lifetime."

BOBBY HACKETT PLAYS TONY BENNETT'S GREATEST HITS (Columbia). Hackett's sleepy-toned cornet weaves patterns through the chords of pleasant songs like "Put On A Happy Face," "I Left My Heart In San Francisco," "The Good Life," and "The Shadow Of Your Smile." Tender playing.

THE BEST OF BOBBY DARIN (Capitol). Darin is a good singer when he isn't too hip. He swings here on such songs as "The Good Life," "Days Of Wine And Roses," "Treat My Baby Good" and "Goodbye Charlie."

Lulu hits out

her first release for EMI

'the boat that I row'

DB8169

E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Sq. London W.1

advice ★ dealers ★ bargains



JOHN AND PAUL: two different tracks

What it's all about on Strawberry Fields

WHAT instruments were used on "Strawberry Fields Forever" and "Penny Lane"?—R. Marshall, Edmonton, N18.

"Strawberry Fields" is a mixture of two entirely different tracks of varying keys and tempos, slowed down, speeded up and generally doctored to find an acceptable sound. Paul McCartney played the Mellotron, using the flute stop, and George Harrison played an Indian table harp, which is a zither-like instrument. Other instruments used were cellos, trumpets and an electronic drum-track. "Penny Lane" had piccolos, flutes and french horn, with Paul and George Martin playing various pianos, John on conga drum

at one stage, a piccolo B-flat trumpet played by noted classical musician David Mason and a string bass played by Frank Clarke.

WHICH strings are recommended for use on a folk guitar?—Rosemary Claus Bedford.

In his very thorough tutor, "Hold Down A Chord", which has been specially written to accompany a series of 10 elementary teaching programmes to be televised by the BBC, folk guitarist John Pearse advises gut or nylon strings on a Spanish or classical guitar (never use steel strings, which will warp the neck and weaken the bridge), medium-gauge

steel strings on a flat-top guitar and medium-heavy gauge steel strings on a cello guitar. Published by the BBC at 5s, his tutor covers types of guitar, strings and stringing, fingering, use of plectrum and capo, buying an instrument, tuning up, chords and a series of progressive exercises with characteristic folk tunes, diagrams and explanations. To go with the book is a 12-inch LP bearing the same title and available post free for 21s 3d from BBC Publications, P.O. Box 1AR, London, W1. The television lessons will be broadcast on BBC-2 every Thursday from 7.25 to 7.40 p.m. starting on April 6 and will be repeated on BBC-1

every Thursday starting June 15 at a time to be announced in due course in the RADIO TIMES.

IT seems to be the fashion these days for group drummers to have a double bass drum set-up. Is the second bass drum played instead of the hi-hat?—Brian Grice, Cosham, Hants.

No, it's used for soloing. It serves the purpose if you want to make a lot of noise! But I would suggest that you watch Eric Delaney, who is the greatest exponent of two bass drum playing in this country, or an extremely promising newcomer, Johnny Hiseman.—BRIAN BENNETT, The Shad-ows.

HOW many strings has the sitar? — John Bodley, Ellesmere Port, Cheshire.

The smaller model has six or seven main strings, depending on the style of tuning and the larger model has six main strings and between 11 and 13 sympathetic strings. Most sitars have 19 frets, but some sitar craftsmen add another fret, extending the range one note higher. There are sitars with 23 frets to fill in some of the half steps normally obtained by moving the frets. Some sitars are made with sympathetic strings, but without a second resonating gourd. Others have an opening near the bridge resembling the sound-hole of a guitar. These details, with complete instructions for playing, tuning, holding and stringing the sitar are contained in the first-ever tutor for the instrument, Introduction To Sitar, by Harihar Rao (Peer Int. Corp., New York) obtainable from Southern Music Publishing Co. Ltd, 8 Denmark Street, London, WC2, price 10s 6d (postage 1s).

WHAT is the Nashville setting used by reader Patrick Bazilisca (Expert Advice, March 4, 1967)? Please ask Eric Clapton (M. Ashton, Bristol). What pick-ups has Eric used on his Gibson Les Paul guitars, especially his first, which was stolen? W. G. Colman, Stanmore). How does one tune a guitar for blues playing? (S. Sansom, Yeovil).

Patrick Bazilisca probably worked out his own setting, but you can get the Nashville sound by using a banjo string for 1st, a 1st guitar string for 2nd, a 2nd for 3rd, a 3rd for 4th, a 4th for 5th and a 5th for 6th. On both my Gibson Les Pauls the pick-ups have been supplied with the instrument, but on my first I took off the steel covers. The appearance created without these resembles a Fender pick-up and could have caused confusion. For bottle-neck blues style, tune the guitar to open chords.—ERIC CLAPTON

JAZZ DISCS IN BRIEF

■ Buddy Rich is a legend in jazz, but unlike most legends he isn't a faded has-been or a tarnished star living on past feats. Buddy came up in the swing era, and was a teenaged drum star with the bands of Dorsey and Artie Shaw. But today he stands shoulder to shoulder with the modern drum giants and his playing, already famed for sheer technique and swing is still progressing. Listening to his high flying display on "BUDDY RICH — SWINGIN' NEW BAND" (Fontana) nobody would guess he came up in the days of Cozy Cole and Gene Krupa. Like Rich, the band is fast, furious and modern. There are no lengthy drum features, but between kicking the brass and reeds along in the inimitable Rich style, comes the occasional explosion — relentless and breathtaking. Recorded live, the band's programme is exciting and varied. There's Basie type blues, ballads, a marvellous "West Side Story" medley and even a Tamla "Up Tight" complete with electric guitar and stomping Detroit beat. Here are great charts by Oliver Nelson and Bill Holman, and the outstanding soloists are Jay Corne (tenor), John Bunch (piano) and John Boice (trombone). You don't have to be a lover of big band swing or a "drum fanatic" to dig this. You've just got to be a lover of exciting modern music to appreciate the Buddy Rich band. — C.W.

■ There's no shortage of Mose Allison albums at the moment, and while "AUTUMN SONG" (Transatlantic PR189) may not be his best, it contains enough of his neat and always swinging piano and singing (three tracks) to be worthwhile. "Eye-sight To The Blind", "That's All Right" and "Do Nothin' Till You Hear From Me" are the vocal tracks, all fine examples of Mose's unique voice. Of the seven instrumentals, "Promenade", "Groovin' High" and the title track are the pick. Allison's no major piano stylist, but his light, fluent lines and uncluttered train of thought produce an enjoyable set.—B.H.

■ Jimmy Smith albums tend to be a bit of a mixed blessing. Although, for my money, Smith is undoubtedly the finest and most influential musician on his instrument too often he does not set his sights high enough in the recording studio. However, anyone requiring an example of Smith's post-Blue Note stage when he was recording mainly in a big band setting will find "JIMMY SMITH'S GREATEST HITS" (Verve VLP 9164) a worthwhile proposition. It compiles of the best big band sides including the trend-setting "Walk On The Wild Side", "Who's Afraid Of Virginia Woolf?", "Hobo Flats" and "The Cat"—with three recent small group tracks, "Organ Grinder's Swing", "Hoochie Coochie Man" and "Got My Mojo Workin'", the latter pair containing unwelcome doses of his singing. A well-chosen Smith collection and worth the money for anyone not laden down with the organist's albums.—B.H.

■ Chet Baker's recent work, while pleasing to longtime devotees, underlines the fact that his much-vaunted musician of the Fifties is a minor talent. But minor talents make many a good record, and "SMOKIN'" by the Chet Baker Quintet (Transatlantic PR7449) comes into this category. Baker now plays only flugelhorn, and his fragile phrasing is often enhanced by the warmed, fuller sound of his new instrument. Tenorist George Coleman, late of the Miles Davis group, can be a bit boring but several of his solos are well thought out. Kirk Lightsey (pno), Herman Wright (bass) and Roy Brooks (drs) make a sprightly rhythmic section. But it's Baker's ballad playing, always his strongpoint, on "Serenity" and "Have You Met Miss Jones" that makes this worth consideration. Baker has lost none of that wistful charm which brought him his massive popularity a decade ago.—B.H.

■ There are plenty of fine jazzmen submerged in British recording studios and occasionally they are allowed to come out from under the cloak of anonymity. "LATIN A LAM-ONT" (Studio 2 Stereo 159) makes me wish they could do it more often. Duncan Lam-ont's graceful, Getz-influenced tenor is showcased on a dozen Latin and Afro-Cuban-wrapped originals for big band. Lam-ont's own arrangements are competent enough, but the only drawback is that the Latin thundering on every track gets a bit wearing to ears more accustomed to straightforward swinging. But the scores are beautifully played, especially by the three-man trumpet section and there's dollops of Lamont's tenor spread about. A fine big band set, especially recommended to those who like Latin rhythms, and a reminder that Lamont is still a jazz force in Britain on his instrument.—B.H.

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

<p>SCOTLAND</p> <p>Over 600 Instruments and 1,000s of accessories in stock at</p> <p>BIGGARS Premier & Selmer AUTHORISED DEALER 271-5 SAUCHIEHALL STREET GLASGOW, C.2 Best terms, finest service</p>	<p>NORTHERN ENGLAND Continued</p> <p>"THE HOME OF THE BEAT" FRANK HESSY LTD. 62 Stanley Street Liverpool 1</p> <p>Guitars, Amplifiers Drums, etc. Thomas Organs</p> <p>Authorised Premier Agent</p>	<p>MIDLANDS Continued</p> <p>MUSICAL INSTRUMENTS (HEREFORD) LTD. 30 BROAD ST., HEREFORD Tel. 2848</p> <p>We are agents for Selmer, Premier, Lowrey and Bird Organs, Vox, etc. We have them all</p>	<p>HOME COUNTIES Continued</p> <p>ANDERTONS Modern Music Centre 18/20 Stoke Fields Guildford 5928</p> <p>H.P. & Part Exch. available</p> <p>Premier & Selmer AUTHORISED DEALER</p>	<p>SOUTH WEST ENGLAND</p> <p>DUCK, SON & PINKER PULTENEY BRIDGE, BATH For musical instruments TEL. BATH 5657</p>
<p>PETE SEATON 18 Hope Park Terrace Edinburgh 8. Newington 3844 For all Musical Instruments and Accessories</p>	<p>HARRY LORD (Music) LTD. 239 GEORGE STREET Contact for all enquiries ABERDEEN 29230</p>	<p>EAST ANGLIA</p> <p>KEN STEVENS Musical Instrument Specialists Repairs, Overhauls—H.P. Part Exchange The Friendly Shop 35 Petty Cury, Cambridge 53159</p> <p>Authorised Premier Agent</p>	<p>HUNT'S MUSICAL SUPPLIERS 26 & 28 St. Leonard's Road Windsor, Berks. Tel. WK 63988</p> <p>Authorised Premier Agent Specialists in all types of instruments</p>	<p>SUTTONS Pianos, Organs, Musical Instruments 50 Blue Boar Row, Salisbury</p> <p>Premier & Selmer AUTHORISED DEALER</p>
<p>NORTHERN ENGLAND</p> <p>J. P. DIAS LTD. 149-151 BOTCHERGATE CARLISLE Appointed Hammond dealers CARLISLE 22369</p> <p>Premier & Selmer AUTHORISED DEALER</p>	<p>MIDLANDS</p> <p>KAY WESTWORTHS Melody House 17 Cannon St., Birmingham 2 Birmingham's favourite music shop Tel. Midland 9043</p>	<p>LONDON</p> <p>TRAIES PIANOS LTD. 276 Portobello Road, W.11 All musicians' requirements catered for Generous part exchange allowance</p>	<p>WELWYN DEPARTMENT STORE FOR ALL YOUR MUSICAL REQUIREMENTS Welwyn Garden City. Phone 23456</p>	<p>BROWNS OF BRISTOL LTD. 35 St. Stephen Street, Bristol 1 Telephone 23646 All leading makes Accessories and Repairs</p> <p>Premier & Selmer AUTHORISED DEALER</p>
<p>R. S. KITCHEN LTD. LEEDS & NEWCASTLE Specialists in Dance Band Instruments</p> <p>Premier & Selmer AUTHORISED DEALER</p>	<p>BAND BOX (Wolverhampton) LTD. 28 SNOW HILL WOLVERHAMPTON The instrument you are seeking will be here in our comprehensive range H.P. and part exchange facilities available Phone Wolverhampton 21420</p>	<p>GRANGWOOD ORGAN CENTRE For all new and Secondhand Instruments H.P. and Part Exchange welcomed 36 Bond Street, Ealing, W.5 01-567 1255 01-379 0236</p>	<p>ALLAN BILLINGTON AUTHORISED DEALER 172-174 Park View Rd. Welling, Kent Bexleyheath 1429</p>	<p>WALES</p> <p>For every musical need GAMLIN PIANOS Wales' most progressive musical instrument store 248 City Road, Cardiff 20828</p> <p>Premier & Selmer AUTHORISED DEALER</p>
<p>C. JEAVONS 35 Percy Street Newcastle upon Tyne 1 Tel. 20895 For all musical instruments and specialist advice</p> <p>Selmer DEALER</p>	<p>LESLIE LAW MUSIC LTD. 26 Newland Northampton Tel. Northampton 36814 22 Montagu Street, Kettering Tel. Kettering 3020</p> <p>Authorised Premier Agent</p>	<p>WESTERN MUSIC CO. LTD. 150-150a King Street Hammersmith, W.6 Phone: RIV 5824 The West's Leading Musical Instrument Dealer All makes of Electronic Organs</p> <p>Selmer DEALER</p>	<p>OFFICE & MUSICAL SUPPLY CO. 39 Harmer St., Gravesend 5687, Kent</p>	<p>N. IRELAND</p> <p>M. CRYMBLE LTD. All musicians' requirements catered for 58 Wellington Place Tel. Belfast 32991</p>
<p>ALFRED MOORE LTD. BRADFORD Specialist in Dance Band Instruments</p> <p>Selmer DEALER</p>	<p>H. PAYNE LTD. 11 Ford Street Coventry All leading makes of musical instruments supplied H.P. and part exchange Phone Coventry 22956</p>	<p>CRAMER (BRIXTON) S.W.2. BRI 1982 All musical instruments and accessories Lowest easy terms Immediate delivery L.P. Records, all makes Budget accounts</p>	<p>CHALLENGER & HICKS OF DARTFORD For the complete range of THOMAS ORGANS Contact 23644</p>	<p>Get into something good—Get into the ADVICE-DEALERS BARGAINS</p> <p>Fill in the coupon below for full details</p>
<p>MUSICAL INSTRUMENTS SAVILLE BROS. LTD. RECORDS • MUSIC • ELECTRONICS HIGH FIDELITY EQUIPMENT and all-round service KING ST., SOUTH SHIELDS and HOLMSIDE, SUNDERLAND</p> <p>Premier & Selmer AUTHORISED DEALER Tel. No. South Shield 60307/8 Sunderland 59421</p>	<p>ALLWAYS Electric Ltd. The new MUSIC Centre at RUSSELL & DORRELL Lower Ground Floor High Street Worcester 28571</p> <p>For all leading makes of MUSICAL INSTRUMENTS</p> <p>Premier & Selmer AUTHORISED DEALER</p>	<p>HAMMONDS OF WATFORD Authorised Premier Agent Hammond Organ Agency All leading makes of drums, Hert.'s largest music centre. Guitars and amplifiers in stock.</p> <p>63 QUEEN'S ROAD WATFORD WATFORD 27187</p>	<p>SOUTHERN ENGLAND</p> <p>MINNS OF BOURNEMOUTH LTD. 68 Poole Road, Bournemouth 5/7 Corvis Place, Bournemouth 18 Paris Street, Exeter 67 Osborne Road, Southsea</p> <p>Premier & Selmer AUTHORISED DEALER</p>	<p>ANDERTONS OF GUILDFORD. Hohner planet, choice of two, £30. Also an immaculate Epiphone Rivoli bass, £87. ALLAN BILLINGTON OF WELLING, KENT. Conn Mk. VIII alto saxophone, £65. Plus an Adolfe baritone £75. HUNTS MUSIC SUPPLIES OF WINDSOR, BERKS. Hoyer electric 12 string in immaculate condition, £40. R. S. KITCHEN OF LEEDS. Farfisa Compact group organ, 140 gns. Marshall P.A., practically brand new, 160 gns. LESLIE LAW OF NORTHAMPTON. Ludwig, sky blue, Classic drum kit, complete, absolutely as new, £225.</p>
<p>SHORROCK & SHORROCK Drake Street ROCHDALE, Lancs. Rochdale 44030</p>	<p>THIS WEEK'S BARGAINS</p> <p>Chris Hayes</p>	<p>GRANGWOOD ORGAN CENTRE OF EALING. Complete set of Sonor drums, including stool and cases, excellent condition, £115 o.n.o. Bird Duplex with special base cabinet, two 15" speakers, £320. New electronic organ, £105 complete with amplifier and speaker.</p>	<p>NAME</p> <p>ADDRESS</p>	<p>MM DEALER SECTION</p>

NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

The most touching singer in jazz...

ONCE wrote of Billie Holiday as "the most touching singer in jazz," and nothing I've heard since by her or anyone else has tempted me to alter that judgment.

CBS's second set of her "Golden Years" recordings provides a further wedge of evidence of her transcendental way with a popular song; but above and beyond that, it is exceptional entertainment for all who love good songs enhanced by sensitive and meaningful performances. It is costly (85s), but will prove of value in the long run.

These three LPs contain 48 tracks from July '35 to February '42, and they are packed in a box with an old photograph of Billie on the cover and, inside, a booklet which includes personnel details (slightly faulty), an admirable Leonard Feather atmosphere note and some rather arch paintings. I would have preferred photographs such as we had in the American booklet to the first set, also more detail about what happens on the records.

Still, the music is what counts. Much of it is wonderful, and not only for the vastly expressive singing—though it simply surpasses belief that Billie could have been so knowing at the age of 20 as to interpret "Painting The Town", "Sunbonnet Blue" and "You Let Me Down" in the way she does.

In addition, this is fine, effortless-sounding, small-band jazz, for the most part, featuring a variety of Teddy Wilson and Billie Holiday-led informal groups. Eldridge, Clayton, Lester Young, Ben Webster, Benny Carter, Cecil Scott, Johnny Hodges, Harry Carney, Cootie, Red Allen, Harry James, Benny Morton, Buster Bailey and Lips Page are just a few of those present.

To go through the opening record in some detail, it begins with five marvellous items from Billie's earliest Teddy Wilson Brunswick sessions.

"Sunbonnet Blue", splendid in every particular from the wise but innocent vocal to unbeatable instrumental work by Eldridge and Wilson in sterling company.

But how to select individual tracks in a set like this? The excellence of Billie, of Cootie's, Buck's, Hodges', Eldridge's and Wilson's solo playing and super-sympathetic accompaniment, these are merits we meet only now and then in jazz-record history.

Swing and tempos are generally good—superior to much that follows—and a spirit of eagerness and real jazz creation exists.

The songs aren't bad, either. Stuff such as "Painting", "Reaching" and especially



LADY DAY: a chance for younger readers to catch up on the voice.



JAZZ LP OF THE MONTH

"Let Me Down" are well worth reviving. As the record unfolds, other attractive songs—done with true jazz flair mixed with the kind of restraint that is not common today—are laid before us in fascinating sequence: "One Never Knows", "Got My Love", "Last Affair", and so on. To me, "Where Is The Sun" is a Holiday classic. But the whole album is too much to describe. The Lester-Clayton-Billie collaboration on Record Two has twists of vocal and instrumental melody superb enough to make us (me, at any rate) shout with delight. And on "My First Impression"—one of quite a few releases completely new to us here—we even hear Lady Day laugh as she sings "I thought you were an angel". Record Three has some of the later, more languorous Billie, arresting still. "Mean To Me", a favourite of all Billie lovers, occurs in a

BILLIE HOLIDAY: "The Golden Years, Volume 2." (CBS BPG62814/5/6.)
Record One: A Sunbonnet Blue; I'm Painting The Town Red; What A Night, What A Moon; You Let Me Down; It's Too Hot For Words; It's Like Reaching For The Moon; One Never Knows Does One; I've Got My Love To Keep Me Warm; My Last Affair; You Showed Me The Way; Sentimental And Melancholy; Let's Call The Whole Thing Off; Moccasin' Low; Carelessly; Where Is The Sun; How Could You.
Record Two: Mean To Me; I'll Get By; Sun Showers; He's Funny That Way; My Man;

Nice Work If You Can Get It; Can't Help Lovin' Dat Man; My First Impression Of You; I Can't Believe; Now They Call It Swing; If I Were You; You Can't Be Mine; I've Got A Date With A Dream; I'm Gonna Lock My Heart; They Say; Say It With A Kiss.
Record Three: Sugar; More Than You Know; Why Did I Always Depend On You; Night And Day; You're A Lucky Guy; Falling In Love Again; I'm All For You; I Hear Music; Practice Makes Perfect; It's The Same Old Story; St. Louis Blues; Solitude; I'm In A Lowdown Groove; Let's Do It; Mandy Is Two; It's A Sin To Tell A Lie.

new and different version, and there are unfamiliar takes of "I'll Get By", "Falling In Love Again", "I Hear Music" and, I think, "More Than You Know". I haven't checked all the masters against my old 78s yet, but most of the masterworks, like "Last Affair", "Where Is The Sun" and "Moanin' Low", sound to me as they have for nearly 30 years. One important mistake in the personnel notes is that Hodges (alto) has been left out of the "Mean To Me", "I'll Get By" and "Sun Showers" (another newcomer to Britain) session, and Buster Bailey put in. Feather ends his note with a reference to "the unforgettable sound of a voice we once knew and loved." This album gives younger readers a chance to catch up on the voice, and on those horns which fitted its moods so beautifully. —M.J.



STAN TRACEY: "In Person." Sonny Boy; Sophisticated Lady; Prelude To A Kiss; Blues At Random; Willow Weep For Me; Little Man You've Had A Busy Day; Gone With The Wind; Let Them Crevulate; Exactly Like You; Dam That Dream; Bogs Groove. (Stateside SX6124). Tracey (pno).

I SUPPOSE this solo piano album will revive the Tracey-Thelonious Monk comparisons which bedeviled Stan's early efforts, if only because Monk is one of the few modern pianists to successfully attempt solo albums.

The comparison is more apparent than real although they do have a number of things in common. Like Monk, Tracey sometimes adopts a highly effective, hesitantly percussive style; he has the ability to strip a melody down to its basics and then rework it into a new, yet equally logical composition.

Like Monk, too, there are traces of early Duke Ellington in Stan's playing—notably, on this set, in the two Ellington compositions, "Sophisticated Lady" and "Prelude To A Kiss".

Stan has ranged wide for his material and it is no small triumph that he has turned sentimental ballads like "Sonny Boy" and "Little Man" into emotional yet utterly un sentimental jazz.

It is no mean feat for a solo pianist to hold the interest throughout an entire LP. This one, in fact, reveals new gems with each playing. —B.D.



JIMMY McGRIFF: "A Bag Full Of Soul." I Cover The Waterfront; D.B. Blues (Part 1); D.B. Blues (Part 2); See See Rider; Red River Blues; Hallelujah; Boston Bust Out; On The Way Home. (United Artists ULP1158). McGriff (organ), Thornel Schwartz (gtr), Willy Jenkins (drs).

DON'T judge this album by the first track which is a somewhat dreary soul version of "I Cover The Waterfront", complete with rock-'n-roll beat. In fact, this is a rather superior organ set with McGriff producing a lot of aggressively swinging jazz without getting overexcited as so many of his fellow-organists do.

It is music for the feet rather than the mind, but McGriff does come up with more melodic ideas than most.

Schwartz's guitar solos fit the bluesy mood and drummer Jenkins is content to belt out a strong beat without trying anything fancy.

The sleeve note fails to credit the brass section and punching tenor soloist who make occasional appearances.

While Jimmy Smith still reigns supreme, McGriff belongs in the next rank of jazz organists along with such as Jack McDuff and Larry Young.

As a composer—all except "Waterfront" and "See See" are credited to him—he hardly ranks as the new Duke Ellington, but his themes provide reasonable frameworks for his own brand of brash blues. —B.D.

Beatles' songs have proved an irresistible magnet to jazz musicians trying to improve their bank balances. In most cases the result has been dismal failure, mainly because the rhythmic feel of the songs is not a jazz feel. On "THE LONDON JAZZ FOUR TAKE A NEW LOOK AT THE BEATLES" (Polydor 582005) have been more successful than most by refusing to treat the originals as holy and twisting them into jazz shapes. The result is a pleasant, and often swinging album, from Mike McNaught (pno), Ron Forges (vibes), Brian Moore (bass) and Len Clarke (drs). With their instrumentation it would be difficult to avoid some comparison with the MJQ and the influence is marked on some of the slower pieces like "Yes It Is", but in general this is a most promising album with McNaught particularly interesting. Now let's hear them on jazz material of their own choice.—B.D.

Nancy Wilson is a good class musicianly singer with plenty of feeling for the jazz nuances. When she gets the backing of a band as punchy as Billy May's on "Something Wonderful Happens" (World Record Club 1571), the result is jazz-slanted music of quite a high order. On this re-issue, Miss Wilson declaims in a manner well nourished by the late Dinah Washington's style. The programme, nicely designed, takes in the odd blues as well as popular ballads and such oldies as Edgar Sampson's "If Dreams Come True". Among the albums more rewarding things are the swinging "If Dreams", a "What A Little Moonlight" with polished bass and band work, a coolly controlled "Laugh You Out Of My Life" and a "Stormy Monday" enlivened by some very Websterish tenor sax.—M.J.

FOLK FORUM

THURSDAY

ADDESTONE, DUKE'S HEAD, STRAWBERRY HILL BOYS, PLUS PHIL SEARS.

APRIL 13. Leyece Ciders at Folk Manna, Eastbury House, Barking.

BLACK BULL, High Road, N.20. JOHN FOREMAN, CHAPTER THREE, DENNIS O'BRIEN.

FAIRFIELD HALL, Croydon. April 27. The legendary Blues artist,

JESSE FULLER with The Tinkers, etc. Book now!

FOLK BARGE, Portsmouth Rd., Kingston, welcomes old and new members to a party night.

MTA FOLK CLUB Opening night **BARRIE BEATTIE**

and guests, 8 p.m., at the premises of the Hole in the Ground, 21 Winchester Road, N.W.3.

THANKS! ASTONISHING FIRST NIGHT. GASLIGHT presents CLIFF AUNGIER and RALPH McTELL together. OLDE CROWN, HIGHGATE HILL. Next week **JOHN RENBOURNE**.

THE FOX, Islington. **JIMMY McBEATH** from Aberdeen, with residents.

WHITE BEAR, Kingsley Road, Hounslow. The Newby, Jack Shepherd.

FRIDAY

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

DIZ DISLEY

AT LES COUSINS, 7.30-11 **MARC SULLIVAN RANT GABLE**

AT LES COUSINS, 11.30-6 a.m. Allnighter, only in town for a month

WESTON GAVIN

AT THE ROEBUCK **THE BRACKEN**

SUSAN TRIESHAN JOHNNY JOYCE 8 p.m. Scots Hoose Membership valid.

CYRIL TAWNEY THE CENTRAL BARKING ROAD EAST HAM

FIGHTING COCKS, London Road, Kingston. **JIMMY MACBEATH**.

HONEST JOHN 3, OSTERLEY.

IV FOLK CLUB, Ewell, RON SIMMONDS.

LONDON NIGHT. Cecil Sharp House, Camden Town. GUL 2204.

Friday, April 7. 8 p.m. **JOHN FOREMAN, REDD SULLIVAN, MARTIN WINSOR** Musical hall, pearls, buskers, street songs and cries, stories, etc. Admission 5s. at door. **BAR**.

LOWTHER HOTEL, YORK **AL STEWART**

NORWOOD FREEMASON'S Arms. CROYDON sings! LAYMEN 4 square CIRCLES. Tony and Dave. **TAVERNERS**.

SATURDAY

ALL SCOTS TAKE NOTE **NIGEL DENVER SCOTS NIGHT** STARTING SOON EVERY SATURDAY

ANGLERS, TEDDINGTON. THE QUAGGYSIDERS.

AT LES COUSINS, 7.30-11.30 **JOHN RENBOURN JACQUI McSHEE GINA GLAZIER**

AT LES COUSINS, 12 till 7 **DAVY GRAHAM ROY HARPER**

AT THE CELLAR, Cecil Sharp House, Camden Town. 8 p.m. Guest: **JIMMY McBEATH**, Residents: The Taverners.

AT HOLE IN THE GROUND, 21 Winchester Road, Swiss Cottage, N.W.3. 8.30 p.m. Wild Raver

NOEL MURPHY

DARTFORD Railway Hotel, Southern Ramblers. Trevor Lucas, 8-11.45.

EWAN MAC COLL PEGGY SEEGER SANDRA KERR Union Tavern, Lloyd Baker St., W.C.1. 7.45

NEW CLUB! City folk at Horseshoe Wharf Club, Blackfriars, near Mermaid Theatre. A. L. LLOYD, TONY MCCARTHY, THE TAPPERS. 5/- members, 7/6 guests.

TROUBADOUR, Earls Court, 10.30 **THE LIVERPOOL SPINNERS**

Tickets 10/-, at Collets

SUNDAY

BERT JANSCH JOHN RENBOURNE HORSESHOE HOTEL TOTTENHAM COURT ROAD 7.30 p.m. PROMPT

HAMPSTEAD, SANDY DENNY plus the residents. The Entrance. Opposite Chalk Farm Station, 7.30 p.m.

MERCURY INTERNATIONAL Folk Club. **JOHN FRESHWATER** plus THE MOONRAKERS at the PRINCE ALBERT Notting Hill Gate 7.30.

NAGS HEAD, BATTERSEA. **DEREK SARCEANT**

STEVE BENBOW REOPENING HIS OWN FOLK CLUB ON

Sunday, April 9 at the Swan and Sugar Loaf, Brighton Road, Croydon. Guest star: **CLIFF AUNGIER**.

TROUBADOUR, 9.30. **NOEL MURPHY, REDD SULLIVAN**.

UNION HOTEL, Surbiton Road, Kingston. **TREVOR LUCAS**. Residents. Come early.

MONDAY

AT LITTLE HOGGS, Princess of Wales, Abbey Road, Beisize Ed., N.W.6. 8 p.m.

DIZ DISLEY

CLIFF AUNGIER, JEFF KING AT THE HOP-POLES, BAKER STREET, ENFIELD. 8 p.m.

FOLKSVILLE PUTNEY, tonight, Half Moon, Lower Richmond Road. **RALPH MAY** and **HENRY** presented by ROYD RIVERS, and introducing our new residents.

HENDON White Bear, Burroughs. Jo-Ann Kelly, 7.45.

WINSTANLEY ARMS, Clapham Junction. **SUSAN TAYLOR & ICTOR**.

TUESDAY

AT DULWICH Half Moon, Herne Hill. Good time evening with **RALPH MAY, HENRY** and guests.

SUE TAYLOR, Ealing Folk Club, 8 p.m. Green Man, Uxbridge Rd., W.13.

3 CITY 4. "A Soldier's Life Is Sad"—Three Horseshoes, Hampstead, 8 p.m.

WEDNESDAY

FISHBOWL, Hamborough Tavern, Southall. **GABE SULLIVAN**, 8 p.m.

SURBITON, Assembly Rooms, 8 p.m. **DEREK SARJEANT, JOHN FRASER, MARTYH WYNDHAM-READ**.

THE FRUGAL SOUND **GAY & CHRIS** AT THE MARQUEE

2 B.C. Folk, Norfolk Arms, next to North Wembley Stn., April 12th. **THE CANDLELIGHT**.

REHEARSAL ROOMS

1/4d. per word

BAND REHEARSAL, Studio available. — Studio 51, 10/11 Gt Newport Street, W.C.2. Phone 836-2071.

GROUP REHEARSALS, Warren Street area. 7s. 6d. hr. — FLA 3545.

LARGE club room, Fully equipped. Reasonable. — 788-6978.

BUSINESS FOR SALE

1/- per word

TEENAGE DANCE HALL, LICENSED BAR, DORSET SEASIDE RESORT. Under management. Takings £11,500 from mainly seasonal trade. Lucrative net return; scope to increase; secure lease; rent £1,250 inclusive. Realistically priced at £16,000 (50% loan available). Sole Agents, James & Sons, Business Department, 32 Poole Hill, Bournemouth 24388.

COMPETITIONS

1/- per word

MINI SKIRT and Go-Go Dancing competition. 125 1st prize. — Details, ring 985-4045.

DOMINIC BEHAN AND THE TINKERS

HOLY GROUND (Opp. Boywater Tube Station) Admission 10/-, Members 7/6

RADIO JAZZ

Times: BST/CET

FRIDAY (7)
12.0 noon H1: Dutch SCB.
6.30 p.m. H1: Jazz Rondo. 7.0 N.2: Gramophone Jazz. 9.40 U: Jazz Aretha Franklin. 10.0 E: Jazz Workshop Spotlights Bass. 11.15 T: Ray Charles. 11.45 T: Clark Terry-Bob Brookmeyer Quintet. 12.20 a.m. E: Sinatra, Basie, Quincy Jones (Sands Hotel, Las Vegas).

SATURDAY (8)
11.45 a.m. BBC T: Jazz Requests (Humph). 2.55 p.m. H1: Radio Jazz Club Magazine. 5.0 N1: British Trad (Bilk, Barber, Sunshine). 5.15 H1: Washboard Kings. 5.45 H1: Richard "Groove" Holmes. 7.5 J: Sammy Davis Jr. 9.40 H1: MJQ. 10.35 Q: Pop and Jazz. 11.15 T: Roy Charles. 11.15 A2: Get To Know Canadian Jazz. 11.45 T: Charles Lloyd Quartet. 12.30 a.m. J: Jazz Festival.

SUNDAY (9)
7.0 p.m. N2: Radio Jazz. 9.37 M: Swing and Sweet. 10.30 A1: Free Jazz. 11.3 A1: Lugano JF (Stephane Grappelly). Vienna JF (Freidrich Gulda). 11.31 BBC LF: The Jazz Scene (Joe Harriott Quintet, Eddie "Lockjaw"

Davis, Steve Race, Norma Winstone and the Gordon Beck Trio). 11.45 A1: Matthew Murphy, Memphis Slim (Hugues Panassie).

MONDAY (10)
12.15 p.m. E: Big T, Bunk Johnson, Parker, Holiday, Mulligan. 5.40 H2: Beale St Jazz-band. 7.0 N2: Charles Mingus (Mon.-Thurs.). 9.30 J: Big Bands. 10.0 E: Kurt Edelhagen. 10.15 N1: Benny Carter. 11.10 M: Jazz. 11.15 T: Nelson Riddle, Charles Armstrong. 11.15 McCann, Louis Armstrong. 11.15 V: Jazz Corner. 11.45 T: Gillespie, Peterson, Kellaway, Byard, Miles Davis, Clancy Hayes.

TUESDAY (11)
7.25 p.m. E: Jimmy Smith, Oliver Nelson, Mary Lou Williams, Albert Ammons, Meade Lux Lewis. 10.35 N2: Jazz. 11.0 U: Antibes JF (Bernard Peiffer). Trio, Charles Lloyd Quartet. 11.15 T: 11.05 O: Jazz Journal. 11.45 T: Jaki Byard Quartet.

WEDNESDAY (12)
5.15 p.m. H2: MJQ (Bach and Blues). 5.45 BBC T: Jazz Today

(Charles Fox). 8.0 Q: Pop and Jazz. 9.0 Q: Lester Lamin Ork. 9.30 O: Jazz for Everyone. 9.30 J: Jazz. 9.55 H1: Swing and Sweet. 10.35 Q: Jazztet. 10.55 H1: Radio Jazz Magazine. 11.15 T: Oscar Peterson. 11.30 H1: Boy Edgar's Big Band. 11.45 T: B.B. King. 12.20 a.m. E: Big Band Sound.

THURSDAY (13)
4.35 p.m. U: Jazz Magazine. 8.1 V: Paris Jazz Clubs (Memphis Slim, George Arvanitas, Maxim Saury and Claude Luter Bands). 10.15 N1: Jazz Corner. 11.15 T: Film Music by Rudy Vallee, etc. 11.45 T: Roger Kellaway Trio. 12.20 a.m. E: Singing-Swinging.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF France 1-1829, 2-348. E: DNRD Hamburg 309, 189. H: Hilversum 1-402, 2-298. J: AFN 547, 344, 271. M: Saarbrücken 211. N: Denmark Radio 1-1224, 202, 188; 2-283, 210. O: BR Munich 375, 187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

by CHRIS HAYES

SEND YOUR 'SMALL' ADVERTISEMENTS TO CLASSIFIED ADVERTISEMENT DEPT. 'MELODY MAKER' 161 - 166 FLEET STREET, LONDON, E.C.4 Telephone: FLEet Street 5011, Ext. 17 6/171

PERSONAL

1/4d. per word ELITE INTERNATIONAL. World wide, interesting and comprehensive, the only "guaranteed" correspondence medium... EUROPEAN FRIENDSHIP SOCIETY, BURNLEY... EXCITINGLY DIFFERENT TEENAGE Penpals... EXCLUSIVE PEN FRIENDS and introductions... FRENCH penfriends... INTRODUCTIONS to hundreds of new and exciting friends... JEAN'S, Queen Street, Exeter... PENFRIENDS everywhere... ROMANCE OR PENFRIENDS... UNDER 21? Penpals anywhere... UNUSUAL PENFRIENDS!

RECORDING STUDIOS

1/4d. per word ABANDON ABSOLUTELY your search for a better recording, a better service and price... GROUP RECORDINGS a speciality... SOUND ON (Recording Studio)... SOUND ORGANIZATION... SOUND RECORDINGS LONDON... THE BEST - TEL COP 3706... STUDIO REPUBLIC... STUDIO SOUND (HITCHIN)... STUDIO 19, demo specialist... THE DODO'S... VOCAL RECORDING... WHY JENSONS?

TUITION

1/4d. per word A BALLAD singing career... ABSOLUTELY FIRST AND FOREMOST in every way for POP SINGING TUITION... ACKNOWLEDGED BRITAIN'S best teacher... AUBREY FRANK SAXOPHONE CLARINET TUITION... CLARINET SAXOPHONE TUITION... COMPLETELY OVERCOME ALL DRUMMING PROBLEMS... ELECTRONIC ORGAN lessons... GUITAR TUITION for beginners... JACK BONSER, saxophone, clarinet tuition... JAZZ IMPROVISATION... MICKY GREEVE, Specialist drum tuition... SAXOPHONE TUITION by young Jazz tenor player... SPEAK and write Spanish... TROMBONE TUITION Naturally... THE SCHOOL OF CONTEMPORARY ARRANGING TECHNIQUES... JAZZ PIANO TUITION by young qualified teacher... Ring PETER SANDER 01 - 459 - 1781

CITY OF LONDON RECORDING STUDIOS

You get everything PLUS expert advice from the ALREADY successful 4-track, 2-track, experienced engineers... Call us at BIS 1311-2 or write to: 9-13 Osborn Street, Aldgate East London, E.1

MUSICAL SERVICES

1/4d. per word COMPOSING/ARRANGING services... COPYING, arranging... EARN MONEY SONGWRITING... MUSIC TO LYRICS... SONGWRITERS. Demo discs made from manuscripts or tape... GUITAR TUITION for beginners... JACK BONSER, saxophone, clarinet tuition... JAZZ IMPROVISATION... MICKY GREEVE, Specialist drum tuition... SAXOPHONE TUITION by young Jazz tenor player... SPEAK and write Spanish... TROMBONE TUITION Naturally... THE SCHOOL OF CONTEMPORARY ARRANGING TECHNIQUES... JAZZ PIANO TUITION by young qualified teacher... Ring PETER SANDER 01 - 459 - 1781

SONG WRITERS

YOUR SONG RECORDED ON DEMO DISC... BY PROFESSIONAL GROUP... POST MUSIC or TAPE for TERMS... SONGWRITERS SERVICES... 38, Dryden Chambers, 119, Oxford St., LONDON, W.1.

RECORDS FOR SALE

1/- per word JUKE BOX POP HITS. Send large s.a.e. for lists... PRE-WAR 78s. Dance-bands, jazz groups, light orks, singers, pianists, etc... RECORD BAZAAR. 50,000 from 2s... Write for lists 1142-6 Argyle Street, Glasgow.

JAZZ AT THE TALLY HO

Tally Ho 1, Fortess Road Kentish Town (1 min. KENTISH TOWN Tube) Buses: 27, 134, 137 Your monthly cut-out guide to North London's Premier Jazz Pub EVERY NIGHT OF THE WEEK 8.30-11 p.m. Admission free Monday, April 10th JOHNNIE RICHARDSON & HIS DIXIELAND JAZZBAND Tuesday DENNY OGDEN ALAN STEWERT SEPTET LEW HOOPER Wednesday, ALAN LITTLEJOHN TONY MILLINER SEPTET Guest Star - April 19th RONNIE ROSS Thursday, April 6th TONIGHT from France "THE HOT PEPPERS" The exchange band for "Chris Barber" Next week: BRIAN GREEN BAND Friday-Saturday JOHNNIE RICHARDSON Drums BRIAN LEMAN, Piano GERRY SALISBURY, Bass Sunday TALLY HO! BIG BAND Sunday Luncheon 12.30 to 2 p.m. Evening 8.30 to 10.30 p.m. TALLY HO ALL-STARS BIG BAND SESSIONS

SLIPPER

Central Avenue West Bridgford NOTTINGHAM Friday, April 7th CARL DOUGLAS & THE STAMPEDE JAZZ NOTTINGHAM Saturday, April 8th American star EDDIE MILLER with ALEX WELSH & HIS BAND Monday, April 10th TINY DAVIS SOULS AGOGO Wednesday, April 12th TAMLA MOTED DISCS

THE ROMO Z BAND

Saturday, April 8th THE LINKS BAND Sunday, April 9th THE TONICKS BAND Coming attraction - from America Saturday, April 15th MARY WELLS Ladies' Free Night, every Monday and Wednesday Open all night EVERY NIGHT LICENSED BAR Please apply for membership

ROYAL ALBERT HALL WEDNESDAY, 19th APRIL at 8 p.m.

Manager: FRANK J. MUNDY RIK GUNNELL MANAGERMENTS in association with HAROLD DAVISON and MERVYN CONN present

DICK GREGORY NINA SIMONE

THE PEDDLERS WITH HER OWN AMERICAN BACKING BAND "WILD IS THE WIND" "WHAT MORE CAN I SAY?" "THAT'S ALL I ASK" Press Quote: "A GREAT FIFTY MINUTES FROM Mr. GREGORY" Daily Mirror

25/- 20/- 15/- 10/6 7/6 5/- Box Office Telephone KEN 8212

ALSO APPEARING AT BIRMINGHAM TOWN HALL, APRIL 20th 8.30 p.m. RAMJAM CLUB, BRIXTON, APRIL 23rd 6 p.m. & 9.30 p.m. DICK GREGORY DOES NOT APPEAR AT BRIXTON

ROUNDHOUSE Chalk Farm Road, N.W.1 ALL-NIGHT LIGHT SHOW Continuum THIS SATURDAY, APRIL 8th, 10 p.m. till dawn THE FLIES • EARL FUGGLE AND THE ELECTRIC POETS THE BLOCK and special guest stars THE PINK FLOYD SANDY and NARDA dancers, SAM GOPAL tabla, FILMS AND LIGHTS BY PATRIK TREVOR LATE LICENSED BAR applied for BARBECUE FOOD Over 18s only Advance Tickets 5/- or pay at the door 6/6. Tickets available from Roundhouse, Collets, Better Books, Hampstead Record Centre, Indica, Books, Housemans, Lord Kitcheners (Portobello Road and Wardour Street), Postal applications to U.M.L., 235 Camden Road, N.7 (Postal Orders only).

The Fabulous THAMES CITY JAZZMEN featuring "THE BEST OF PUBLAND" VARIETY SHOW Tuesday, April 11th, 8.15 p.m. SCALA THEATRE, CHARLOTTE ST., LONDON, W.1 TICKETS: 10/-, 12/6, 15/-, 20/-, 25/- FROM: Ray Donn, "Pegasus", 109 Green Lanes, N.16

Nite Owl DISCOTHEQUE CLUB 31 NEWARKE STREET LEICESTER

THE MIDLANDS' BEST RAVE ALLNIGHTER SCENE ALLNIGHTER SAT., 8th APRIL THE ALAN BOWN SET D.J. ALL SESSIONS - OWLIN' ROBIN ALLNIGHTER SAT., 15th APRIL WYNDER K. FROG KLOCK AGENCY PHONE LEICESTER 20102

THE NEW ALL-STAR CLUB 9a Artillery Passage, E.1 OR Middlesex St., nr. Liverpool St. Str. BIS 3697 or 8415 Mon. & Thurs., 7-11 p.m., Mini-skirt, Dancing and Hair Fashion Competition. Ladies Free. Fri & Sat., 8 p.m. till 4 a.m. Sun., 6 p.m. till 4 a.m. Friday, April 7th RAY KING SOUL BAND Saturday, April 8th MOOD INDIGO Sunday, April 9th RESIDENT GROUP FORTHCOMING ATTRACTIONS: Saturday, April 15th CARL DALLAS & THE BIG STAMPEDE Saturday, April 29th SOUL SISTERS Saturday, May 13th GARNET MIMMS

RICKY TICK RICKY TICK, THAMES HOTEL WINDSOR Saturday, April 8th SOUL TRINITY Thursday, April 13th GENU WASHINGTON & RAMJAM BAND & RAMJAM BANDS Saturday, April 15th THE VAGABONDS RICKY TICK, HOUNSLOW Friday, April 7th ZOOT MONEY Saturday, April 8th THE GASS Wednesday, April 12th BEN E KING Saturday, April 15th ALAN BOWN SET Sunday, April 16th JOHN MAYALL ASSEMBLY HALL, AYLESBURY Friday, April 7th CHRIS FARLOWE PLAZA, NEWBURY Friday, April 14th THE CREAM Sunday, April 16th KING GEORGE Sunday, April 23rd GENU WASHINGTON & RAMJAM BAND

PAT EVANS ORCHESTRA King's Arms, Peckham Rye "The most swinging big band jazz" EVERY SUNDAY, 7.30

THE UPPER CUT Forest Gate Centre, Woodgrange Rd London, E.7 Tel. (01) 534 6578/9 BILLY WALKER presents Thursday, April 6th BIG L PARTY NIGHT WINSTON G. THE HUSH Hosted by the RADIO LONDON D.J.s 7.30-11.0 p.m. Admission 6/- Friday, April 7th Campere Comedian DAVE DOUGLAS and his troupe of Beautiful Dancing Girls with DENNY HOLLAND and his Band 7.30-11.30 p.m. Gentlemen 8/6 Ladies 7/6 Saturday, April 8th CHRIS FARLOWE & THE THUNDERBIRDS Supported by LUNAR-2 and THE HONEY BAND 7.30-11.45 p.m. Gentlemen 8/6 Ladies 7/6 Sunday, April 9th DISCOVERIES OF TOMORROW BEAT CONTEST Produced by Max Spinks 7.0-11.0 p.m. Gentlemen 6/- Ladies 4/- and every Saturday and Sunday THE WARREN DAVIS MONDAY BAND with Resident Top Radio D.J. - Roger Day

SATURDAY SCENE CORN EXCHANGE CHELMSFORD SATURDAY, APRIL 8th SONNY CHILDE & THE T.N.T.

LITTLE THEATRE CLUB Garrick Yard, St. Martin's Lane Tel. COV 0660 Britain's Most Interesting Improvisational Group 1 SPONTANEOUS MUSIC ENSEMBLE Friday and Saturday, 10.30-1 a.m. Also - Sunday, April 9th: "JAZZHOUSE", BLACKHEATH

FOLK APPEARS ON COLUMNS FORUM 6 AND 7, PAGE 15

MIKE STUART RING ME AT OBR3 27158 PEARL MANAGEMENT, 17/18 PRINCE ALBERT ST., BRIGHTON

100 CLUB

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

Thursday, April 6th
THE BACK O' TOWN SYNCOPATORS

Friday, April 7th
CHRIS BARBER'S JAZZ BAND
featuring KENNETH WASHINGTON

Saturday, April 8th
France's Greatest Dixieland Band
THE HOT PEPPERS

Sunday, April 9th
JOHN CHILTON'S SWING KINGS

Monday, April 10th
MIKE DANIELS' BIG BAND

Tuesday, April 11th
KEN COLYER'S JAZZMEN

Wednesday, April 12th
ERIC SILK'S SOUTHERN JAZZ BAND

REDUCED RATES FOR STUDENT MEMBERS
Full details of the Club from the Secretary,
100 Club, 8 Great Chapel Street, W.1
(GER 0337)
Club Telephone Number: MUSEUM 0933.

KEN COLYER (STUDIO 51) CLUB
10/11 GT. NEWPORT STREET
LEICESTER SQUARE (TUBE)

Friday, April 7th, 7.30
GOthic JAZZ BAND

Saturday, April 8th, 7.30
KEN COLYER'S JAZZMEN

Sunday, April 9th, 7.30
KEN COLYER'S JAZZMEN

THAMES HOTEL
Hampton Court, Middlesex

Friday, April 7th
ALEXANDER'S JAZZMEN

Saturday, April 8th
MAX COLLIE'S RHYTHM ACES

Sunday, April 9th
ERIC SILK & HIS SOUTHERN JAZZ BAND

SIX BELLS
KING'S ROAD, CHELSEA

Saturday, April 8th, 8 p.m.
JOHNNY PARKER
feat. WALLY FAWKES

WOOD GREEN (Fishmongers Arms)
FRIDAY
MAX COLLIE'S RHYTHM ACES

SUNDAY
BRIAN GREEN'S JAZZ BAND

TUESDAY
JOHN MAYALL'S

MIKE COTTON SOUND
with U.S. Singing Star
LUCAS

Thurs., April 6
FRI., April 7
SWINDON, New Yorker
GOLDERS GREEN

Sat., April 8
Refectory
WELLINGBOROUGH
St. Andrew's Hall

Sun., April 9
CHESTER, Quaintways
CAMBRIDGE

Mon., April 10
Dorothy Ballroom
COVENTRY, Matrix Ballm

Wed., April 12
CANVA VARIETY AGENCY
43/44 Albemarle Street, London, W.1
MAYfair 1436

TOFT'S
35-38 Grace Hill
FOLKESTONE 38173

Saturday, April 8th
ZOOT MONEY

Every Friday (2/6)
Every Sunday (3/-)
RESIDENT BANDS

EVERY FRIDAY
the CAT
RAILWAY HOTEL
HARROW & WEALDSTONE
PLUS Barrie James'
Golden Goodies Disc Show!

CALIFORNIA BALLROOM
Whipsnade Road, Dunstable 62804
Friday, April 7th, 8 p.m.-Midnight
GENO WASHINGTON & THE RAMJAM BAND

Saturday, April 8th, 8 p.m.-Midnight
NORMIE ROWE & THE PLAYBOYS
Car park. Supporting Groups. Bar open.

CLUBS

FLAMINGO

33-37 WARDOUR STREET, W.1
NOW OPEN EVERY LUNCHTIME
JACKET POTATO FOOD BAR
Good Food — Admission Free

Friday, April 7th (8-11 p.m.)
Most exciting new group in town
THE EXCITEMENT OF
THE LOVE AFFAIR

Saturday, April 8th (8-11 p.m.)
THE RAVE SOUND ALL
LONDON'S TALKING ABOUT
BOBBY JOHNSON

and the ATOMS, plus
The Soul Sounds of the
SUGAR SIMONE Programme

Sunday, April 9th (3 to 6 p.m.)
ANOTHER EXCITING
AFTERNOON SESSION with
JOHNNY GLOVER'S
HOT 100 R&B DISCS

Sunday, April 9th (8-11 p.m.)
JOEY YOUNG
plus The Soul Sounds of
THE TONICKS

Latest records from U.S.A.
and Jamaica
JOHNNY GLOVER

Wednesday, April 12th (8-11 p.m.)
Your midweek date with
SIMON K
and the MEANTIMERS

FLAMINGO LATE-NITE SESSIONS
ALL-NITE LONG

33-37 Wardour Street, W.1
Friday, April 7th (12-5 a.m.)
Most exciting new group in town
THE EXCITEMENT OF
THE LOVE AFFAIR

Saturday, April 8th (12-6 a.m.)
THE RAVE SOUND ALL
LONDON'S TALKING ABOUT
BOBBY JOHNSON

and the ATOMS, plus
The Soul Sounds of the
SUGAR SIMONE Programme

Early morning Breakfasts
All-Nite Hot Food—Snacks

THURSDAY

ACTON WHITE HART, 5 PROUD WALKERS
7.30

JAZZ at the Lady Margaret
Southall, Peter Ind; Matt Ross;
Chas Burchell; Dick Brennan. 8
p.m.

JAZZLAND S.E.18
Thomas Street, Woolwich, another
raring session with **SOUNDS BY NINE**

KLOOKS KLEEK
Railway Hotel, West Hampstead

SAVOY BROWN'S BLUES BAND

THE THAMES CITY JAZZMEN,
Metropolitan Tavern, Farringdon
Road.

WHYTE HART, Drury Lane,
John Wurr Quintet.

FRIDAY

AT
BLUESVILLE '67 WYNDER FROGG
THE GREEN DOOR
"THE MANOR HOUSE"
(Opposite Manor House Tube)
NEXT FRI., APRIL 14
JOHN MAYALL

BLACKBOTTOM STOMPERS,
Star Hotel, Croydon.

FRIDAY cont.

CLUB-OCTAVE
Hambrough Tavern, Southall
BOB STUCKEY QRT

CRAW DADDY
Taggs Island, Hampton Court
MAROONS USA
Lic-Bars, 8-11.30 p.m., 5/-

CROYDON JAZZ CLUB, Star
Hotel, Black Bottom Stompers.

ELMER CRUMBLEY'S JAZZ
BABES, Red Lion, High Street,
Brentford.

ERIC SILK SOUTHERN JAZZ-
BAND, Southern Jazz Club, Ex-
Servicemen's Club Hall, Harvey
Road, Leytonstone, next door to
"Red Lion".

HIGHGATE VILLAGE, "The
Olde Gatehouse", HARRY KLEIN,
COLIN PETERS QUINTET, MAR-
TIN HART TRIO.

OSTERLEY JAZZ CLUB, KEN
COLYER'S JAZZMEN.

REFECTORY GOLDERS GREEN

LUCAS + MIKE COTTON SOUND

STARTING GATE, Wood Green.
ROD KELLY SEXTET.

WHYTEBRIDGE JAZZ BAND,
Brentwood Jazz Club, Essex
Arms, Admission Free.

SATURDAY

AT
BLUESVILLE '67 THE TONICKS
ST. THOMAS' HALL
BRENTWOOD, ESSEX

CRAW DADDY
Taggs Island, Hampton Court
SYSTEM SOUL BAND
Lic-Bars, 8-11.30 p.m., 6/-

FROGISLAND JAZZ BAND
The Swan, Walton-on-Thames

JOHN MAYALL'S BLUES BREAKERS!
AND THE ATTACK
East Ham Rag dance, Poplar
Town Hall, Bow Road, E.3, 7/6.

NEW SEDALIA JAZZ BAND,
Eel Pie Island.

REFECTORY GOLDERS GREEN
RAY WILLIAMS & THE MIDNIGHTS

ROUNDHOUSE
CHALK FARM LIGHT SHOW
PINK FLOYD
THE FLIES
ELECTRIC POETS
THE BLOCK
Admission at door 5/-

STARTING GATE, Wood Green.
DR. KAY'S BLUES BAND.

VICTORIA, CAMBRIDGE
WAGES OF SIN
WATCH OUT!
CRAIG KING
IS COMING

SUNDAY

AT
BLUESVILLE '67 DISCOBLUEBEAT
"THE MANOR HOUSE"
7.30-11 p.m. 3/6. LIC. BAR
(Opp. Manor House Tube)

AT THE JAZZHOUSE
Green Man, Blackheath Hill.
SPONTANEOUS MUSIC ENSEMBLE

BEXLEY, KENT, Black Prince
Hotel, Brian Auger Trinity with
Julie Discoll.

BILL BRUNSKILL'S Jazzmen,
Fighting Cocks, Kingston.

BLACKBOTTOM STOMPERS,
North Kent, Spray Street, Wool-
wich.

CLUB OCTAVE
Hambrough Tavern, Southall
DICK MORRISSEY

COOKS, CHINGFORD
Royal Forest Hotel
CHRIS BARBER JAZZ BAND

COOKS FERRY INN, GREAT
AMERICAN JAZZMEN **SUD-**
HALTER, Francis Band Sidemen,
from The Bands of Russell
Dickenson, FREEMAN, ETC.

CRAW DADDY
Taggs Island, Hampton Court
THE FLIES
Lic-Bars, 8-10.30 p.m., 5/-

ERIC SILK, Thames Hotel,
Hampton Court.

"GEORGE", MORDEN. **MIKE**
DANIELS.

GOTHIC JAZZ BAND, Lord Rane-
lagh, Warwick Road, S.W.5.
Lunchtime.

HEARTBREAK HOTEL
BLUES CLUB
THE PIED BULL
1 Liverpool Road, N.1
FULSON STILLWELL
BLUES BAND

KINGS ARMS, Peckham Rye.
PAT EVANS ORCHESTRA, 7.30.

ROYAL COURT, SLO 1745, April
9, Jan Carr Quintet, Jazz concert in
the Club, 9.30 p.m. Adm. 7/6
members.

TALENT COMPETITION: Red
Lion, Colliers Wood, S.W.19
(Morden Line). First Heats, Sun-
day, 9th April, 8 p.m.

THE FOX
ON THE HILL
DENMARK HILL, DULWICH
LONDON JAZZ 4
YOUR HOST
BOBBY BREEN
THE JOE PAWSEY TRIO
Next week: Harold McNair

THE THAMES CITY JAZZMEN,
Lunch time session, The "Pega-
sus", 109 Green Lanes, N.16.

MONDAY

BEXLEY, KENT, Black Prince
Hotel, Alexanders Jazz Band.

HAMPSTEAD, Opening tonight
at the fully licensed **COUNTRY**
CLUB, 210 Haverstock Hill (50
yds. Belsize Park Tube).

CHRIS BARBER
NEW SEDALIA JAZZ BAND,
Hatfield.

READING, PETE DYER'S JAZZ-
MEN, Ship Hotel, Duke Street.

TUESDAY

AT THE PLOUGH
ILFORD
THE DAVE CORP GROUP
BRIAN EVERINGTON QUINTET

"GEORGE", MORDEN. SPEN-
CERS WASHBOARD KINGS.

"HIGHWAYMAN", Camberley.
INDIAN CLASSICAL MUSIC, Jaya-
shree Banerjee (sitar), Keshav
Sathe (Tabla), Dipten Banerjee
(tamboura).

KLOOKS KLEEK
MISS
MARY WELLS
NEXT WEEK: BO DIDDLEY

THE THAMES CITY JAZZMEN
"THE BEST OF PUBLAND"
Variety Show, Scala Theatre,
Charlotte Street, W.1.

WEDNESDAY

AT
BLUESVILLE '67 MIKE RAVEN LIVE
"THE MANOR HOUSE"
(Opposite Manor House Tube)
The only Show of its kind in
London!

AT THE TROPICANA
12 George St., Croydon
DON RENDELL
IAN CARR QUINTET
Dancing, buffet, bar 2 a.m.

CAVALIER CLUB, Prince Albert
Golders Green Road. **LENNIE**
BEST, COLIN PETERS QUINTET,
MARTIN HART TRIO, 4/- adm.
Snacks. Car park.

ELMER CRUMBLEY'S JAZZ
BABES, Royal Vauxhall Tavern,
Vauxhall.

ERIC SILK, 100 Club, Oxford
Street.

HILDEN MANOR, Tonbridge.
CHRIS BARBER.

HITCHIN, Hermitage Ballroom.
Dick Morrissey, Harry South.

MITCHAM, BUCKS HEAD PHIL
BROWN.

NEW SEDALIA JAZZ BAND,
Crown & Anchor, Cross St.,
N.1.

THE THAMES CITY JAZZMEN,
"IRONBRIDGE", East India Dock
Road, Poplar, E.14.

FAN CLUBS

1/4d. per word
CITY SMOKE, Denise, 151
Northborough Road, S.W.16. Is.
S.A.E.

DAVE CLARK FIVE Fan club,
—S.a.e. to "Maureen" 235 / 241
Regent Street, London, W.1.

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

YARDBIRDS (most blueswait-
ing) Fan Club —s.a.e. to 72
Dean Street, W.1.

THE ED FAULTLESS TRIO
presents MODERN JAZZ
EVERY WEDNESDAY
at THE PHOENIX
Cavendish Square, W.1 MAY 1700
Wednesday, April 12th, 8.15-11 p.m.

ART THEMAN
Adm. 4/6 Licensed for Bar and Dancing

PALM COURT HOTEL
RICHMOND
THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRENNAN
presents MODERN JAZZ
Every Friday, Saturday and Sunday
Friday, April 7th

DICK MORRISSEY
Saturday, April 8th

ART ELLEFSON
Sunday, April 9th

BOBBY WELLS

BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Rhythm Sections:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening

Friday, April 7th
TUBBY HAYES

Saturday, April 8th
RONNIE ROSS

Sunday, April 9th
Lunchtime and Evening
PETE KING

Monday, April 10th
ALAN HAVEN

Tuesday, April 11th
DICK MORRISSEY QUARTET

Wednesday, April 12th
TUBBY HAYES QUARTET

Thursday, April 13th
DICK MORRISSEY QUARTET

marquee

90 Wardour Street London W.1

Thursday, April 6th (7.30-11.0)
* **THE MARMALADE**

* **FANCY BRED**
Friday, April 7th (7.30-11.0)

* **1-2-3**
* **THE TIME BOX**
Saturday, April 8th (8.0-11.30)

* **SYN**
* **THE LOVE AFFAIR**
Sunday, April 9th

* **CLUB CLOSED**

Monday, April 10th (7.30-11.0)

* **THE HERD**
* **FLEUR DE LYS**
Tuesday, April 11th (7.30-11.0)

* **WEST END PREMIERE**
* **JEFF BECK GROUP**
* **WYNDER K. FROG**
Wednesday, April 12th (7.30-11.0)

* **FOLK NIGHT**
* **THE FRUGAL SOUND**
AND THEIR GUESTS

marquee artists Agency and Management
18 Carlisle Street, W.1 GER 6601

THE RAMJAM CLUB

390 BRIXTON RD., LONDON, S.W.9 Tel. RED 3295
NON-MEMBERS' PRICE INCLUDES 1 YEAR'S MEMBERSHIP

THURS., APRIL 6th
7.30-11.30 p.m. **LEN MARSHALL DISC NIGHT**

FRI., APRIL 7th
7.30-11.30 p.m. **THE MAINLINE**

SATURDAY, APRIL 8th, 7.30 p.m.-7.30 a.m.
ALL-NIGHTER SESSION
EYES OF BLUE
RUPERT'S
RICK 'N' BECKERS

SUN., APRIL 9th
3-6 p.m. **RAM JAM "HOT 100" DISC SESSION**

SUN., APRIL 9th
7.30-11 p.m. **HERBIE GOINS & THE NIGHTIMERS**

STARLITE

ALLENDALE ROAD, GREENFORD • FULLY LICENSED BARS • CAR PARK
2 MIN. SUDBURY TOWN PICCADILLY LINE TUBE WEM 9944
MODERN LOW LIGHTING KNOCKOUT ATMOSPHERE

FRIDAY
APRIL 7th **RICK 'N' BECKERS**

SAT.
APRIL 8th **BIG L. NIGHT**

SUN. CLUB
APRIL 9th **ZOOT MONEY**

Coming Soon: Lee Dorsey, Mary Wells, Pink Floyd, Jimi Hendrix

★ **PETER LINDSAY ENTERTAINMENT AGENCY** ★
Representing **JAMES ROYAL—THE GODS**
HUMAN INSTINCT—THE SHELL—THE BUNCH
Telephone WEMbley 4403/9944

GROUPS AVAILABLE FOR CONTINENTAL WORK

OPEN EVERY NIGHT

WHISKY A' GO GO

PRESENTS
SUNDAY, APRIL 9th

THE SOUL SET

TUESDAY, APRIL 11th

THE BUNCH

WEDNESDAY, APRIL 12th

CLARENCE 'FROGMAN' HENRY

THURSDAY, APRIL 13th

THE TRAP

33 - 37 WARDOUR STREET, W.1 GER 7676

DOPEY DICKS jazzhouse **KLOOKS KLEEK**
Railway Hotel, West Hampstead

WEDNESDAY
APRIL 12th
8.0 - 11.0

BUCK CLAYTON
JOHN CHILTON'S RHYTHM KINGS
BOB STUCKEY ORGAN QUARTET

Wednesday, April 19th: **BEN WEBSTER**

THE FREDDY MACK SHOW

FEATURING —
FREDDY MACK — THE MACKSOUND (10-piece)
Plus Four Vocalists Plus Girl Dancers

BRITAIN'S 1st ANGLO-AMERICAN 15-pce. TAMLA/SOUL/
R. & B. ROAD SHOW FULL THREE HOURS
NO SUPPORT GROUP NEEDED

Lewington
164 Shaftesbury Avenue, W.C.2
Phone: COV 01 (Gordon 0584)
Hours 9.0 - 6.0 All day SAT.

ALTO SAXOPHONES
BUESCHER 400, superb £115
SELMER MK VI, as new £90
CONN SUPER ACTION £85
CONN Large Bore, perfect £48
CLASSIC, reconditioned £35

TENOR SAXOPHONES
CONN 10M, reconditioned £120
BUESCHER Tru-tone, reconditioned £70
PENNSYLVANIA, perfect £65
NEW KING, reconditioned £58

All Brass Players - A Happy New Year is assured with
JET-TONE MOUTHPIECES
Full range now available
Trumpet £7.0.0 each
Trombone £8.15.0 each
Standard Silver Plate or New Alloy models at no extra charge
Seven days' Appro. against Cash

CLARINETS
SELMER Series 9, Boehm in Bb £50
B & H IMPERIAL, Boehm in Bb £50
NOBLET, Boehm in Bb £35
STERLING, Boehm in Bb £28

TRUMPETS
VINCENT BACH, reconditioned £140
CONN 38B, reconditioned £100
BESSON NEW INTERNATIONAL £70
COURTOSI, perfect £70
BESSON SYMPHONY, reconditioned £60

TROMBONES
KING SYMPHONY Bb/F, brand new £188
CONN 24H, reconditioned £100
KING 3B Silver-tone, reconditioned £115
B & H IMPERIAL, reconditioned £30

Highest Part Exchange Allowance on your present Horn

SPECIAL NOTICES
1/4d. per word

ACKNOWLEDGED as the best! **IVOR MAIRANTS' POSTAL COURSES** for **PLECTRUM** and **FINGER-STYLE GUITAR**. Largest selection of guitars in stock. - Particulars: **IVOR MAIRANTS' MUSICENTRE LTD.**, 56 Rathbone Place, London, W.1.

FAN CLUBS. Discotheques, Groups. Be with it! Tee-shirts, short or long sleeved printed any design, any colour. - Fab-ads, 4 Hastings Avenue, Helleston, Norwich.

WAITING for that summer season? No work! - No money? For temporary work, and high earnings in an interesting field, Ring - Mr Lyndon-Dykes at HYDE Park 5554.

BANDS
1/- per word

A **ABLE** accomplished band available. - 876-4542.

ABOUT 100 top groups and dance bands immediately available. Travel anywhere. Reasonable prices. Now booking for summer season. - Clayman Agency, 7-8 Aldgate High Street, E.C.3. Tel. BIS 5531 (10 a.m. - 6 p.m.).

ALEXANDERS JAZZMEN. KIN 7910.

ART 'N' SOUL. - HEMEL HEMPSTEAD 4150.

BOB BARTER ORCHESTRA, wt... Julie Stevens. 399-5489.

DEN ALLAN SET. TERMINUS 2141.

DIXIELAND MAINSTREAM, THE DAVE SPENCER JAZZ BAND. - Dorking 3557.

DISCOTHEQUE, powerful, high-fidelity, with compere, go anywhere. - LAB 5733 (evgs.)

DON'T want a beat group? Don't want a square dance band? - book the "Outsiders", the group that caters for all ages. - 540-7520 evenings.

FABULOUS STEEL BANDS WITH FIRE DANCER. - Phone 01 348 3984.

GENERATION "X" Young semi pro pop group. - FOR 6451.

GIL KODY TRIO swings all occasions. - 427-2154.

THE NEWLY FORMED MASSEY-WADE COMBINE
"The best of both worlds!"
Invites enquiries - Send for demo disc
10 Woodland Gdns., Selsdon, Surrey
SANderstead 7942 - KIPLING 1800

GRAWT PROMOTIONS LTD. for groups. £15 10s. upwards. - Telephone WAN 0758.

HAWAIIAN ORCHESTRA. "Ray Kirkwood shows mastery of Hawaiian guitar." - The Stage. HOU 5400.

HOWARD BAKER Bands. Cabaret, anywhere. 69 Glenwood Gardens, Ilford, Crescent 4043.

JOHNNY PENN TRIO, seeks residency, London. Welwyn Garden 20980.

LOU PRAGER'S PRESENTATIONS. Bands and Cabaret. - 69 Glenwood Gdns., Ilford, Cre 4043.

MUSIC OF TODAY. We specialise in providing modern, lively bands who can play a complete range of music from waltzes to pop. No groups. - Tel. Leatherhead (LE7) 4976.

QUARTET and attractive vocalist, travel anywhere (good jazz). - 01-643-2784.

ROADHOUSE JAZZBAND. - EDM 2911.

SHOW QUARTETTE / trio. - MAI 2877.

THE "JOKERS WILDE" - Tel Roy Jones. 01-520-5975.

THE SETBACK group available. Soul, tamla-motown. - SHE 1031.

TRIOS / SEXTETS - 01-759-1952.

GOOD GROUPS WANTED
Possibilities of Recording STARNEST LTD.
Mayfair House, 101 Dean Street London, W.1 Tel. GERrard 0796

GROUPS URGENTLY required for Continental work. - Letters, photos, etc., only to Clayman Agency, 7/8 Aldgate High St., E.C.3.

LEADING AGENCY requires Sax, Motown Groups. - Anglia Artistes Bedford.

NORTON YORK AGENCY REQUIRES GROUPS. - 86 Turnham Green Terrace, W.4. CHI 4895.

"QUIET" groups, trios, duos, etc. Putney Nite Spot. - 788-6978.

SHOW, POP, Tamla, Soul Groups required for Midland venues. Artistes, managers and agents are invited to contact: **ASTRA AGENCY LIMITED**, Criterion Suite, Princes Square, Wolverhampton. Tel. Wolverhampton 26628/9.

HOTELS
1/4d. per word

BED / BREAKFAST. 6 gns. weekly. Ideal pop groups. Rehearsal room available. - 788-6978.

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

BANDS WANTED
1/- per word

ANYTIME, ANYWHERE. Trios, dance bands and groups. - Rodney 9987.

A REALLY swinging vocal trio or quartet, preferably with Hammond or same, required for top London residency, also a mature beat group for same. No amateurs please. - Ring 985 4045.

BANDS / GROUPS wanted to play for charity. - Phone Day 735 9891.

COLOURED POP GROUP (Wilson Pickett / Otis Redding R&B style). For Italy. - Enquiries Clayman Agency, BIS 5531.

DANCE BAND, 4/5 piece, must include vocals, able to play ballroom and pop for summer season in Jersey. Commencing May 1. - Enquiries BIS 5531. Clayman Agency, 7/8 Aldgate High Street, E.C.3.

EIGHT PIECE band for summer season. - Box 6009.

WANTED
Lead and Bass Guitarists

Semi-pro recording group of Surfing / Motown style urgently requires **LEAD** and **BASS** GUITARISTS. N.E. London area. Outstanding Personality a must. Singing an asset.
Phone BUC 3741 NOW!

WANTED
Bass Player

with good voice for top harmony group
TEL. 01 - 405 0943

WANTED
Transport

1/4d. per word

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

FOR HIRE
1/- per word

ENGLAND'S FINEST mobile discotheque, quotes, etc from Roger Cearns, Tel. 01-946 5361 or 926 3009.

CLOTHING
1/- per word

LOOK SMART, be smart, top quality mohair suitlengths, 31 yards, £7, post free, S.A.E. for patterns. - Rapiet Fabrics, 4 Woodlands Avenue, Harrogate, Yorks.

MUSIC
1/- per word

ORCHESTRATIONS. Sale. - FIE 5723.

WANTED ARTISTS TO RECORD

IF YOU FEEL THAT YOU HAVE DETERMINATION, TALENT & TODAY'S IMAGE, GET IN TOUCH WITH US AT 01 - 240 0674

HANSA PRODUCTION LTD.
5 DENMARK STREET, LONDON, W.C.2

Classified Advertisement Department
"MELODY MAKER", 161-166 Fleet Street, London, E.C.4
Enquiries: FLEet Street 5011, Ext. 334

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

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

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

MUSICIANS WANTED 1/- per word

M. - B. ENTERPRISES require
FEMALE ACTS GROUPS & GROUPS WITH FEMALE VOCALISTS
For U.S. Forces Bases on the Continent. Auditioning immediately
Ring 01 - 864 2607

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.

AMATEUR BANDSMEN. The band of the Royal Greenjackets (T.&AVR) may be looking for YOU. Help to re-build a first-class band in the new Territorial Army. Call-up liability - Home Defence only. - Apply Bandmaster, 58 Buckingham Gate, S.W.1. Tuesday and Thursday evenings.

AN EUPHONIUM player and a pianist are urgently wanted by the Band of the Worcestershire Regiment. Contact Bandmaster J. Long, South Barracks, Gibraltar.

AN EXCELLENT bass player required to live and work out of Stockholm, Sweden, with one of Scandinavias top pop groups. - Send details of style, experience and availability together with tapes and photos if possible to Animal Farm, Box 5153, Stockholm, Sweden.

AUDITIONS will be held at Max Rivers Studios, 10 Great Newport St., London, W.C.2 (by Leicester Square tube station) at 5 p.m. on Sunday, April 9, for the following: String Bass Player (semi-pro), Washboard Player with all equipment (semi-pro), Banjo / Lead Guitar Player (semi-pro), also a Dwarf Harmonica Player (semi-pro). - Callers should please ask for Gordon Charles of The Charles Organisation.

BASS GUITARIST and organist for semi-pro. Chicago Blues group. Good equipment and transport essential. - AMB 0554.

BASS GUITARIST for Chicago Blues Band. - Phone Roger, AMH 3718 evenings.

BASS GUITARIST/VOCAL required, from London area if possible, for professional pop group. Box 5993.

BASS GUITARIST wanted urgent. Good money, so no rubbish. - CHE 5819.

BASS GUITARIST, 17-21, versatile, mod. willing to practise. - Valerie, RL6-63890 evenings.

BLUES VOCALIST and organist. Brentwood. Semi-pro. Box 5992.

CAVALRY AND ROYAL TANK REGIMENT BANDS. Bandsmen from 17 1/2 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 includes tuition on instruments, 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 GROUP, semi-pro, North London, wanted, bass/organist / drummer / tenor / baritone saxes. - 272 5720 evenings.

COLOURED musicians urgently wanted. Lead guitarists, rhythm guitarists, bass guitarists, organists and vocalists. Experience very essential, must possess own equipment. Work available home and abroad, very immediately. - 603-7976. Evenings only SHE 2772.

DRUMMER for residency. Top Rank Suite Pop and Tempo, must read. - Box 6000.

DRUMMER / VOCALIST, guitarist / Vocalist, Saturdays. - Write Connor, 45 Glenmore Rd., N.W.3.

EXPERIENCED vocalist and lead guitarist or organist required. Work waiting. - Phone 570-9095. Semi-pro.

GOOD bass guitarist and Hammond organist. Double vocals for blues, jazz quartet, age early 20's. - Tel. 527-4526 after 6 p.m.

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 (doubling), bass guitar, must read. - Box 5997.

GUITARIST / VOCALIST for restaurant, 7 nights weekly, W1 area, working entirely on his own. - BIS 5531.

HAMMOND ORGANIST required for Hotel Band, summer season Cornwall. - Barrett, Foxholc, St. Austell. (Nanpean 350).

JOE DANIELS requires for season at Bullins, Clacton, commencing May 27th for 15 weeks
EXPERIENCED LEAD TRUMPET
EXPERIENCED LEAD ALTO/BARITONE
AMPLIFIED BASS, DRUMS/VOCALS
Must be sight readers, for difficult pad
Characters don't bother
BOX 6010, c/o Melody Maker
161-166 Fleet Street, E.C.4

LEAD ALTO, trumpet, bass / guitar, drums. Long season. - Box 6009.

LEAD-GUITARIST, semi-pro, (16-18). - PR 58592.

LEAD GUITARIST VOCALIST / and drummer, wishing to form musically non-biased group, aged 17/21, transport preferred, must be keen, we are! - Write to Brian, 3 Debeauvoir Sq., Hackney, N.1.

MANAGER VOCALIST, forming semi-night club quartet. - Box 5990.

ORGAN (doubling piano), own organ, modern, good busker, trio, dancing Blackpool summer season. Start May. - Box 6005.

URGENTLY REQUIRED TRUMPET & SAXES
For top semi-pro soul/ska band
Work waiting
Phone ILF 5868 Val 2288
MX 54864

PROFESSIONAL trumpet player. BIS 8415 or 3697.

RESIDENT organist semi-pro. Irish Showband style. Romford area. - Box 6002.

ROYAL SIGNALS BAND has immediate vacancies for two experienced Tenor Sax players preferably doubling on Clarinet. - Please apply Director of Music, Royal Signals Band, Catterick Camp, Yorkshire.

SEMI-PRO musician interested forming agency. - 274-2473 evenings.

TENOR/SAX for Italy. Minimum 1 year (R&B style essential). - Enquiries, Clayman Agency, BIS 5531.

VOCAL/MUSICIAN. Long season, Jersey. - Contact Harrison, Glen Ballroom, Llanelli, Carm. Tel. 4494/5.

WANTED for Jersey season, drums and bass/bass guitar, vocals an asset. - Box 6013.

WE NEED a singer and lead guitarist to make up a really promising group that will hit the top. Age between 16/20. - Write enclosing photo to Box 6063.

WANTED
Lead and Bass Guitarists

Semi-pro recording group of Surfing / Motown style urgently requires **LEAD** and **BASS** GUITARISTS. N.E. London area. Outstanding Personality a must. Singing an asset.
Phone BUC 3741 NOW!

WANTED
Bass Player

with good voice for top harmony group
TEL. 01 - 405 0943

WANTED
Transport

1/4d. per word

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

FOR HIRE
1/- per word

ENGLAND'S FINEST mobile discotheque, quotes, etc from Roger Cearns, Tel. 01-946 5361 or 926 3009.

CLOTHING
1/- per word

LOOK SMART, be smart, top quality mohair suitlengths, 31 yards, £7, post free, S.A.E. for patterns. - Rapiet Fabrics, 4 Woodlands Avenue, Harrogate, Yorks.

MUSIC
1/- per word

ORCHESTRATIONS. Sale. - FIE 5723.

BOOKING EXECUTIVE
required by
NATIONAL UNION OF STUDENTS ENTERTAINMENTS AGENCY

Must have knowledge of all sides of the business and detailed knowledge of the 'beat scene' - also willing to travel. All applications treated in strict confidence.

Apply: **LYN DUTTON**, NUS Entertainments Agency
Suite A, 34 North End Road, London, N.W.11
Tel. 01-455 9814

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 BETTER, different pianist. Johnny Dec - 24 Wessex Caravan, Basingstoke (no phone).

AGENTS, MANAGERS AND ARTISTS. Excellent, professional **BACKING TRIO**, experienced with piano acts, seek change. Organ, bass-guitar, drums, all good readers, vocal harmony, own spot, compere. Not cheap but are one of the best. Must be secure contract. Would like work with name artist or show. - Box 6006.

ALTO / CLARINET, dance, hotel, pit, requires summer season. - 01-584 7256.

ALTO CLAR. - UND 3639.

ALTO / TENOR / Clar. - CLI 4811.

BARITONE, alto, clar. - 01 863-3639.

BASS ACCOUSTIC / bass guitar, read or busk, residency wanted. - STR 0802.

BASS GUITAR and vocalist / rhythm guitar, to join semi-pro outfit. C&W preferred but any work considered. Will split if necessary. Both gear/transport. - UPP 4281.

BASS GUITAR. Bass double piano, club, lounge, and drummer, singles. - Gladstone 4549.

BASS GUITARIST/VCL., exper., good gear, seeks group working abroad. - Box 5952.

BASS (string), gigs, season. - Gerry Friedman, Park 8296.

BLUES GUITARIST seeks Mayall/Chicago type outfit. Blues only. No rubbish. - STA 6411.

CONGA / BONGO DRUMS. Vocals. - FIN 3984.

DOUBLE BASS. - FAI 8933.

DRUMMER, all fields, dance, jazz, latin, cabaret, wide experience, seeks residency. - KIN 0075 evenings. Box 5982.

DRUMMER, eager, ex-pro, gigs. - FIE 9915.

DRUMMER, experienced, transport. - Brian, Farn (Kent) 54444.

DRUMMER, experienced, transport. - SIL 2078.

DRUMMER JAZZ. - FRO 2493, Room 6.

DRUMMER - Johnny Easey - MOUNTVIEW 3027.

DRUMMER. Lounge work. - REL 3096.

DRUMMER, READER, experienced, transport, gigs. - 874-8619.

DRUMMER requires engagement in amateur group in Brantree district. - Write, Richard McMillan, Gowers, Stisted, Brantree, Essex.

BASS (STRING), vocals, Harrow. - 01-864-2677.

DOUBLE BASS / vocals / gigs/amplifier. - 01-759 1952.

DRUMMER, Tamla / Soul. - 01-307-2778.

DRUMMER, TOP CLASS, READER, big band, trio, etc., residency, summer season, etc. - 01-624 8585.

DRUMMER, TRANSPORT. - DRU 0558.

DRUMMER / VOCALS, gigs, semi-pro residency. - PER 2618.

DRUMMER / VOCALIST, young professional group, residency, gigs. - CAN 4173.

DRUMMER, 17, seeks good group/band. - SHE 8373.

DRUMMER (21) seeks work, anything considered, own transport. Messages only. - GRA 3006 Denis Barrow, 89 Taunton Vale, Gravesend, Kent.

DRUMMER (23), transport, good kit, experienced, seeks dance/jazz work. - Harrow 9444.

EX DOWNLINERS SECT lead guitarist wants working group. - LIV 474.

GOOD alto and clarinet, doubling piano, wants season. - Flat 4, 10 Bedford Row, Worthing.

GUITARIST and Drummer, summer season, boats, gigs. - GIB 3267.

GUITARIST, excel'ent bluesman, professional, requires work. - 85-3990.

GUITARIST, first class, read / busk. - Art Kent, SOU 4810.

GUITARIST, READ, Busk, young, London work wanted. 888 4666.

HAMMOND ORGANIST (pro). - 994-8214.

LEAD VIOLIN / Alto Sax wants summer season. - Elgar 7940.

ORGANIST (own Wurliizer), international experience, hotel, dining or lounge, large library, Devon, Somerset, Dorset. - Rialto, Higher Erith Road, Torquay.

ORGANIST seeks (12 bar) Butterfield, Mayall group. - Phone 01 869 3183 after 7 p.m.

PETER S. ROBINSON, Pianist/ accompanist, entertainer, M.D. accordion. - 223-5431 or 540-3484.

PIANIST, DRUMMER, duo or solo. - Day, SHO 9442; eve, 550 5218.

PIANIST, FIRST class, read / busk, vocals. - 907-4268.

PIANIST, gigs, residency. - WS 26901.

PIANIST. - REG 2040.

PIANIST, RESIDENCY, gigs. - VAN 1952.

PIANIST, RESIDENCY / gigs. - 736-2817.

PIANIST / VIBIST, gig, seas., res., Bob Burchill, PAR 8296.

PIANIST, 23, jazz / blues. - Brian 992-0794.

PIANO / ORGAN. Read / busk, accompany 5/6 nights. - Phone after 4 o'clock LEE 1108.

POP GROUP reforming, any one interested please phone Paul - 01-579-4465.

PROFESSIONAL LEAD Guitar/Vocals, excellent gear. Phone Bourne (Lincolnshire) 2213, all day.

PRO M.C. (Residency preferred.) - HAM 9191.

RESO-RESO / bongos / Conga. - 242-5855.

STRING BASS player, good jazz-man, travel anywhere. - TUL 8053.

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

TENOR / FLUTE Clarinet, gigs, season. - Ongrat 2511.

TENOR, GIGS only. - MAC 3655.

TENOR, PIANO, flute, vibes. - MOU 9215.

ENGAGEMENTS WANTED
(continued)

TENOR, read anything or busk. - TRO 3022.

TROMBONE, 28, versatile, good reader. - 892-2150.

TRUMPET / ACCORDION. - DOM 6030.

TRUMPET, MODERN, read, busk, requires season. - Austin, 56 Manchester Road, Ashion-under-Lyne, Lanes.

VERSATILE trio, pianist, drummer, vocalist-compere, seeks residency, saloon/lounge. - Phone BOW 2738.

VIOLINIST, Beckett, 40 Mayflower Rd., S.W.9.

YOUNG DRUMMER wishes to join semi-pro soul band in East London. - Phone evenings 01-472-5467.

VOCALISTS WANTED
1/- per word

ATTRACTIVE girl pop singer (18-25) wanted for resident big band in North London. (Similar style to Joe Loss/Bob Miller). - Day or evening SIL 0876.

COLOURED MALE vocalist still required for group contracted to major record label. - MAI 6907 between 6.30-7.30 p.m.

GUITARIST, good vocalist, semi-pro, Romford area. - Box 6001.

MALE VOCALISTS, London ballroom residency. - Phone: Mike Howling. 1-397-6050.

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

RAVING VOCALIST, for leading blues, soul, Tamla group. Must be experienced, good looking, North London, P.A. not essential. - Phone Cuffley 2214.

RECORDING MANAGER seeks artist/group. - Box 5991.

TALENT COMPETITION. Cash prizes. Kings Arms, Old Kent Road, S.E.1. Ring RUJ 5665.

VERSATILE COMPERE AND GIRL VOCALIST required for RESIDENCY WITH BROADCASTING GROUP. MUST BE OF SMART APPEARANCE AND HAVE A LEASING PERSONALITY. - APPLY BOX 5995.

VOCALIST for semi-professional pop group, West London, Berry/Jagger type numbers. PAR 6116 days, PAR 7878 evenings, weekends.

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

YOUNG FEMALE vocalist for Top Rank Suite. Good-looking, but must sing well. - Box 6000.

ATTRACTIVE YOUNG FEMALE VOCALISTS
required
for resident group, S.W. London
Apply in writing, with photograph
Box 6012, c/o "Melody Maker"
161-166 Fleet Street, London, E.C.4

VOCALISTS
1/- per word

ATTRACTIVE GIRL, vocalist / compere, seeks good class lounge work. London area. - 01-422-4290.

ATTRACTIVE YOUNG female vocalist, experienced, seeks working band. Standards, pops. Own transport. - Tel. STE 4506 between 6 p.m. and 9.30 p.m.

COUNTRY & WESTERN. Female vocalist and bass guitarist available to join or form group. - Box 6004.

EXPERIENCED GIRL vocalist seeks group or quartet. - WAX 7709. Not abroad.

I WANT to join semi-pro Surrey group. - Box 6008.

LITTLE RICHARD type vocalist seeks Rocking band, or would form group with interested musicians (N. or W. London area). - Phone Chessham 4152.

MALE, sings anything, exp., versatile, wants season or offers. - Phone 01-368-7243.

MALE VOCALIST seeks gigs, pops / standards. - MIT 7472.

PRO GIRL soul singer requires work. Immediately available. - Write Box 5989.

TWO GIRLS OF 18, SOUL, VOCAL AND DANCE REQUIRE MANAGEMENT. - PHONE 229 5819.

DOC HUNT says:
LUCK - A little DETERMINATION, a lot of **PLUCK** - and a lot MORE **WORK** - that's **LUCK!**

"DOC" HUNT
FOR

DOC HUNT
FOR

★ JET SERVICE ON ALL MAKES OF DRUMS AND EQUIPMENT THE DOC'S EASY TERMS DRUMS & OLD GEAR BOUGHT FOR CASH 5/6 BARGAINS - REDUCING ALL REPAIRS - HUNT FOR HEADS - PART EXCHANGES - RESPRAYING 7.0 a.m. - 5.30 p.m. - 8 a.m. - 1 p.m. Sat. Write for particulars.

L. W. HUNT DRUM CO. LTD.
THE DRUMMERS HEADQUARTERS
10-11 Archer Street, Shaftesbury Avenue, London, W.1 (near of Windmill Theatre)
GER 8911/2/3

2000 FOOTE HAS IT!

20 DENMAN ST., LONDON, W.1. 01-437 1811
Est. 47 years

Only 16 GNS
—and
So Easy to Play!

An outstanding Accordion Bargain — this BELL "ESIPLAY" must be seen to be believed. Has 25 piano keys, two sets of steel reeds. 12 strong basses. Smooth action. Powerful tone. Complete in case with shoulder straps and FREE TUTOR. Only 16 Gns. cash or £2 deposit and 12 monthly payments of £1.8.0 (£18.16.0). Limited number only — so order NOW. Free Catalogue on request.

BELL MUSIC (Dept. M.M.57)
157/159 Ewell Road, SURBITON, Surrey
Callers welcome. Open all day Saturday

FOLK GUITARS

EKO	£29. 8.0
MARTIN COLETTI	£23.12.6
HAWK	£29.15.0
HOFNER	£43. 0.0
LEVIN BLOND	£64. 3.9
LEVIN BRUN.	£56. 5.0
HARMONY SOV.	£32. 7.6
FRAMUS	£31.10.0
TATRA	£16.16.0
B. & M.	£21.17.6

G. SCARTH LTD.
55 CHARING CROSS RD., LONDON, W.C.2
(GER 7241) OPEN ALL DAY SATURDAY

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 Palomino 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 set, sticks and brushes. Kit complete with post 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 side drum, 12 x 8 tom-tom (double head), bass drum pedal, side drum stand, Hi-hat pedal, 14" Hi-hat cymbal, 18" ride cymbal, sticks and brushes. **£52.10.0**

Terms-Exchanges-Lists

KITCHENS OF LEEDS
77/79 QUEEN VICTORIA ST. TEL. LEEDS 2222
Also in RIDLEY PLACE NEWCASTLE TEL. 2240

MOORES BRADFORD
26 NORTH PARADE
TEL. BRADFORD 2807

Selmer Musical Instruments Ltd

SELMER Paris Bb Clarinet, Model 804, absolutely as new	75 gns.	PREMIER Marina Pearl 4-drum Kit, complete with accessories	90 gns.
LEBLANC Bb Clarinet, c/o, including case, etc.	55 gns.	PREMIER Marina Pearl 4-drum Kit, bargain offer	65 gns.
BUESCHER Soprano Sax, bargain offer	45 gns.	GIBSON 335 TDC, beautiful cond.	145 gns.
Selection of S/H Clarinet Outfits from	15 gns.	HOFNER Violin Bass Guitar and case	45 gns.
ADOLPHE Soprano Sax., silver plated, Besson pads, complete with case	45 gns.	HOYER 12-string Guitar	25 gns.
KING Silveronic 2B, Bb & F Trombone, comp. with case, absolutely as new	175 gns.	GIBSON E.B.O. Bass, Bargain offer 100 gns.	
CONN Constellation Trombone, excellent value and condition	135 gns.	FENDER Stratocaster, Now only	85 gns.
KING 2B Trombone	39 gns.	MATON 2 P/up semi-acoustic with Bigsby	48 gns.
BUESCHER 400 Tenor, c/o, re-lacquered, Besson pads, outstanding bargain, with case	160 gns.	WATKINS Rapier, excellent condition and value	20 gns.
FUTURAMA II de luxe, immaculate	20 gns.	HOFNER Galaxie solid Guitar	48 gns.
HOFNER Super III, Trem. Now only	30 gns.	EPHPHONE Rivoli Bass, as new	130 gns.
BURNS Sonic Guitar, absolutely as new	25 gns.	DANELECTRO, 2 P/up, now only	50 gns.
BURNS Marvin Guitar, absolutely as new	98 gns.	SELMER THUNDERBIRD 30 Amps., from	80 gns.
GUILD DUANE EDDY, with plush case	160 gns.	SELMER ZODIAC 30 Amps., from	70 gns.
BURNS TR2, perfect condition	75 gns.	SELMER Twin Bass 30 Amp.	38 gns.
		SELMER Echo 200, now only	18 gns.
		GIBSON Hercules Amp., perfect	62 gns.

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES
114-116 Charing Cross Road, W.C.2. TEL. 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs and payments only)

INSURANCE

1/4d. per word

FREDERICKS INSURANCE Brokers. Cars, vans, instruments, mortgages, etc. — PINNER 1833, Field End 0315, 15 Grove Road, Pinner, Middx.

INSTRUMENTS FOR SALE

1/- per word

A.C. 50 BASS, £110. Framus Star Bass (small, 2 p.u.), £30, both £130. — Phone Lindslade 4408 evenings.

CAPITAL GIBSON, Epiphone guitar, Casino semi acoustic, sunburst finish, absolutely as new. Selmer checked, £98. — N.W. London 455-4639.

CONN, Eb alto saxophone, excellent condition, £50 o.n.o. — WES 6169, mornings.

GIBSON ES335TDC, Bigsby, case unmarked, £120 o.n.o. — Tel. FAIRANDS 4696.

GIBSON J/45, case, as new, 75 gns. — Telephone FAIRLAND 4696.

GRETSCH TENNESEAN, immaculate condition, £120 o.n.o. — Tel. Burgess Hill 3424 (Sussex) after 6 p.m.

HOFNER Blonde Senator, semi-acoustic guitar and Telco amplifier with tremolo and reverb., both with cases. Condition as new. £45 o.n.o. — Phone Ewell 5981 weekends.

HOFNER VIOLIN, bass guitar, new. £15. — 01-807-2518.

LEFT-HANDED Burns Bison, case, outstanding condition, cost £172, £80. — 599-3078.

ONE OF THE FEW CONN CONQUEROR Tenors, offers. — 01-673-0544.

P.A. SYSTEM, £70. FLA 9886. 6 p.m. Wright.

PIANO, upright, iron frame, superb condition, regularly tuned and maintained, £25. — Rustington 6814.

TENOR Selmer super action sax. Little used. Complete with case, £80. — Egan, Daytime MAN 2585. Ext. 311. Evenings BEX 2510.

TROMBONE IMPERIAL "4040". Immaculate, with case, £40. — 01-695-5882.

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 DOES IT. Finest reconditioning saxes, bases, brass, woodwind, drums, etc. — Chas. E. Foote Ltd., 20 Denman Street, W.1. Gerrard 181.

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. — 01-422 8883.

THE MANIAC — SPOT CASH BUYER

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: Ferragroup, Ampex, Tascam, etc. HI-FI: Quad, Leak, Fisher, Garrard, S.M.E., etc. ELEC./ORGANS, MUSICAL INSTRUMENTS: Gretsch, Gibson, Trizon, Conn, etc. ANTIQUE GUNS, AIRGUNS: B.S.A., Webley, etc. WATCHES: Rolex, Omega, Longines, etc. MICROSCOPES, Binoculars, Typewriters, Add. Machines, Test Meters, Tools, Outboard Engines, Car Radios, Modern Records/Players, Radios and TV Sets, Dictaphones, Walkie-Talkies, etc. Or in fact anything Sports, Optical, Musical, 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 cased coins. Also Antique Weapons — Colts Pistols, Blunderbusses, Armour, Swords, Nazi Gear, etc. Up to £200 paid for Colts over 4lb.

WANTED: Scrap Platinum, Gold, Silver, Mercury, etc.

We also have £30,000 worth of Merchandise displayed for sale consisting of second-hand, shop-soiled, or H.P. Snatchback 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 Bec 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)

SITUATIONS WANTED

1/- per word

AMBITIOUS young man (20 yrs.) requires interesting work, preferably in pop world, in London/Croydon area, anything considered. — Box 5999.

DO YOU need a road manager? — Phone 888-7109.

GIRL GRADUATE, 22, seeks worthwhile position in pop field. Knowledgeable and industrious. — Box 5996.

INTELLIGENT male, 19, really extensive knowledge of pop, requires job in pop (D.J. preferably but anything considered). — TW1 2398.

INSTRUMENT REPAIRS

1/4d. per word

MAYNARDS MOUTHPIECE at Balaams, Bury St. Edmunds, and branches; Beckets, Southampton, Barratts, Manchester and branches; Browns, Bristol; Clays, Birmingham; Cookes, Norwich; Harmony Hall, Bath; Greenhaugh's, Exeter; Hammonds, Watford; Hesseys, Liverpool; Kitchens, Leeds and branches; Laws, Kettering; Midland Music, Northampton; Musicentre, Plymouth; Music Studio, Paignton; Moores, Bradford; Normans, Burton-on-Trent; Reynolds, Salford; Sanders, Papworth; St. Giles Music, W.C.1; Stewarts, Sheffield; Stevens, Cambridge; Taphouses, Oxford; Rons Music, Ilford; Whitwams, Winchester; Yardleys, Birmingham; Yardleys, Plymouth — for MAYNARDS MOUTHPIECE.

ORGANS

1/- per word

HAMMOND organ for hire. £7 per week (long hire), no groups. For sale; rotating organ booster, organ transporter trolleys. — FIN 4376.

HAMMOND organ, with Vibrato for hire. 80 wats, £7 week (long hire). No groups. Rotating organ booster, sale / hire. — Finchley 4376.

IN NEW CONDITION. Farfisa compact organ £130 o.n.o. — TOT 6594 after 6 p.m.

VOX, BIRD, Watkins, Farfisa or similar organs wanted for cash. — REG 7654.

ELECTRONIC REPAIRS

By former VOX (Jennings) engineer
Ring SYD at BAY 2890 Now! with your amplifier and electronic problem. Burn-outs, Clap-outs and Freak-outs dealt with promptly!
* 23 of THE WHO's amps repaired in 2 days!
* On-the-spot engineer with the Beatles

VIC O'BRIEN DRUMS

All makes stocked, U.K., U.S., etc. Also used kits. Complete stock of accessories, Avedis, Zyns, Ajax, Cymbals, etc. Plastics, all sizes. Batter skins. Cases, covers, etc. Repairs, Repeating. TERMS — PART-EXCHANGES
Drum Specialist. Est. 50 years
68 New Oxford St., W.C.1 Langham 8316

PAN QUALITY INSTRUMENTS

33/37 WARDOUR STREET, LONDON, W.1 TEL. 01-734 7654
(Above Flamingo Jazz Club) 01-437 1578
(2nd Floor) or Evenings 01-WOR 0653

GUITARS — LEAD AND BASS

GRETSCH Tennessee, immaculate	£115	FENDER Telecaster, wood finish	£75
GRETSCH Hollow Body, very good	£125	EPHPHONE Rivoli Bass, from	£85
GRETSCH Anniversary, single P/up	£60	GIBSON E.B.O. cherry, as new	£85
GRETSCH Corvette, solid, 1 P/up	£60	FENDER Precision Bass, immac.	£80
GRETSCH D/Anniversary, 2 P/up	£80	VOX Phantom 4, as new	£55
FENDER Stratocaster, black	£75	BURNS Vista Sonic, as new	£25
FENDER Stereo, cherry, very nice	£180	HOFNER Commitee Bass	£25
GIBSON 330, blond, unusual	£110	WATKINS Left-handed Bass	£30
EPHPHONE Texan, flat top, as new	£90	FRAMUS Star Bass, 2 P/up, latest	£30
EPHPHONE Casino, sunburst, good	£100	EPHPHONE Rivoli, Left-handed	£90

SITUATIONS VACANT

1/- per word

CLARINET TUNER required. The position is ideally suitable for an ex-Army bandsman who wants to remain in association with musical instruments or would suit a semi-professional musician. There is a 5-day week finishing at 2 o'clock on Fridays and the usual other general facilities. Please telephone us for an appointment to come and discuss the position with our Chief Tuner Boosey & Hawkes Ltd., Deansbrook Road, Edgware, Middx. Tel: 01-952-7711.

FREELANCE REPRESENTATIVE wanted with connections with retail music trade to cover Northern England and Scotland. — Please write for interview to Cleartone Musical Instruments Ltd., 6 Smallbrook Ringway, Birmingham 5.

THE UPPER CUT, Forest Gate, requires four female go-go dancers to dance with the resident band (aged over 18 years). Also one coloured female singer (aged over 18 years). — Apply for auditions to The Manager, Tel. 534 6578.

INSTRUMENTS WANTED

1/- per word

BARITONE Sax. — 01-886 5143.

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 0653, after 7 p.m.

GOOD GUITARS, AMPLIFIERS and all Group Equipment for cash. Will call and collect. — GER 1578 or HIL 6228 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.

WANTED URGENTLY. Gibson Flat-back Mandolin (preferably F.5), but any model acceptable. — Telephone Leicester 27884.

DRUMS

1/- per word

BRAND new Premier Silver Glimmer, full kit, floating snare (Ajax), Ludwig pedal, 4 Avedis cymbals 18in., 16in., two 14in., cases, covers. Cost over £200. Sacrifice £120. — 35 Broadway, Haslingden, Lancashire.

OLYMPIC KIT. — Offers, Tel. Mountview 8606.

PREMIER mahogany kit complete, Excellent condition. £70. — Romford 48493.

WANTED LUDWIG SNARE drum or similar. Also Avedis cymbals. — Dartford 24449.

Sporting RECORD

To be sure of your copy, place a regular order with your newsagent.

SPORTING RECORD WINS MORE POOLS DIVIDENDS FOR READERS THAN ANY OTHER PAPER.

IT'S RESULTS THAT COUNT AND SPORTING RECORD GETS THEM!

So if you want to start winning get SPORTING RECORD every Tuesday 6d.

IMPACT AMPLIFICATION

NEW 60 WATT AMP. — 50 GNS. — FOR LEAD, BASS OR P.A.
DRUMS — ALL 4-DRUM KITS, COMPLETE

PREMIER, mahogany	£85	AJAX Nu-Sound, as new	£100
LUDWIG, black oyster, good	£200	AJAX Nu-Sound with Ludwig snare	£125
PREMIER, blue pearl, as new	£85	BEVERLEY, white silk, very good	£55
PREMIER, blue pearl, very good	£80	TRIXON, grey pearl, as new	£90

SECONDHAND ORGANS

LOWREY HOLIDAY DE LUXE	£425 as new
FARFISA DUO COMPACT	£240 as new
FARFISA COMPACT, immaculate	£150 as new

SECONDHAND AMPLIFIERS — LEAD, BASS, ETC.

VOX A.C.30 Twin, as new	£60	GRETSCH Super Bass Amp	£55
VOX A.C.30 Super Twin, very good	£60	VOX Foundation, complete	£95
SELMER Thunderbird 30, very good	£55	FENDER Bossman, black, as new	£125
VOX P.A. Columns, per pair	£50	IMPACT P.A. Cols., per pair, new	£50

H.P. PART EXCHANGE, INSURANCE REPAIRS, BEST SERVICE MAIL ORDER ALL GOOD INSTRUMENTS BOUGHT FOR CASH

Lowrey Organs division of Henri Selmer require a SALES REPRESENTATIVE/ DEMONSTRATOR for Southern England and South Wales

Applicants should preferably have had experience in a similar position although all applications will be carefully considered. Excellent salary, Company car and all expenses.

HENRI SELMER & Co. Ltd.
114/116 Charing Cross Rd. LONDON, W.C.2
TEMPLE BAR 5432

CLEARTONE MUSICAL INSTRUMENTS LTD.

6 SMALLBROOK RINGWAY, BIRMINGHAM 5

If your local dealer does not stock Park Amplification write to us for a brochure of our full range

PARK

See your local dealer now and change to

PARK

Allways Electric Ltd., Lower Ground Floor, Russell & Dorrell Ltd., High Street, Worcester.

Barratts of Manchester Ltd., 86 Oxford Street, Manchester, 1.

Browns of Bristol Ltd., 35 St. Stephen's Street, Bristol.

Chatfields Music Store, 2 Hope Street, Hanley, Stoke-on-Trent.

J. & C. Music Centre, Smallbrook Ringway, Birmingham, 5.

McConnell's Music Centre, 3 College Road, Cannock.

Midland Music Centre, 6 Cowper Street, Northampton.

Moore & Stanworth, 67 Belgrave Road, Leicester.

Russell Acott Ltd., 124 High Street, Oxford.

James Stanton & Sons Ltd., 10 Castle Street, Dudley.

Geo. Treutlein, 9 Fitzwilliam Street, Peterborough.

Ken Watkinson Ltd., 19/20 Ambrose Street, Cheltenham.

50 watt P.A. £168.0.0

★IVOR MAIRANTS★

Britain's Leading Guitar Expert...

Presents a new, exciting guitar made by "OVATION" Conn. U.S.A. Scientifically conceived and designed for spectacular tone and balance. "OVATION" DE LUXE BALLADEER 138gns. Try it — it's an experience you owe yourself

Available only at:
IVOR MAIRANTS MUSICENTRE LTD.
36 RATHBONE PLACE, LONDON, W.1 TEL. 01-636, 1481-2
Open all day Sat. MAIL ORDER SERVICE nearest Tube, Tottenham Ct. Rd.

MANAGER REQUIRED

for London West End Musical Instrument Shop. First-class man with proved record of selling musical merchandise and handling staff. This is a prestige position with a famous company. OWN STAFF HAVE BEEN INFORMED. Apply, stating age, experience and salary required, to the Secretary BOX 5947, c/o "Melody Maker" 161-166 Fleet Street, London, E.C.4

RUDALL, CARTE

BRASS

OLDS, BENGE, KING, BESSON, BOOSEY & HAWKES. WELTKLANG & KNOPF HORNS

GUITARISTS!

FOOTRESTS — 18/3d. & £1.5.8d.

SAXES & WOODWIND

SELMER, BOOSEY & HAWKES, ROMILLY, BUFFET, BUISSON, RUDALL CARTE, UEBEL, ETC.

STRING BASSES

LARGE SELECTION FROM £52.10.0

GUITARS

KIMBARA, YAIRI, ANGELICA, CONDE HERMANOS, MARTIN, OSCAR TELLER

Skilled overhauls and repairs carried out in our own workshop
OPEN: Mon.-Fri., 9.30 a.m.-5.30 p.m. Sat., 9.30 a.m.-1 p.m.
8-10 DENMAN ST., PICCADILLY CIRCUS LONDON, W.1 TEL. GERARD 1648

SOUND EQUIPMENT

1/- per word

NEW AC.50 Super twin, complete, t.boost, guaranteed. Offers. — Leatherhead 3609.



POP'S GETTING TOO FAR OUT!

MUCH as I love the "New Wave" groups and trends in pop spearhead by U.S. combos like Love and our own Beatles, I fear the present infiltration into our beautiful scene by uncool apparitions like the ballad wailers has been sprung by pop getting too far out.

Let's face it, the hard core of traditional pop fans who keep the industry economically high aren't really interested in progression or anything more technical than the on-off switch on their record machine.

Turning deaf ears to Arthur Lee and Brian McLean they groove to Secombe, Hill and Humperdinck. Hippies will have to swallow their pride and remember for every "Strawberry" there is a thousand tons of "Edelweiss." — DAVID O'CLAPTON, Earls Court, London.

CAN anyone tell me why people are buying "Release Me"?

It's got a corny, unoriginal melody with lyrics I've heard a thousand times before.

It's really incredible people should think drivel like this and "This Is My Song" — another load of unimaginative trash, are examples of good music.

Yet people who go for this sort of stuff will say "Strawberry Fields" is codswallop when the musical progression involved is so immeasurably much more than a million "Release Me's." — RON TURNBULL, Paisley Drive, Edinburgh.

I WISH to make it quite clear that I've never been seen with an amazing dancing bear. — SIMON SMITH, London N11.

WE would like to show our appreciation of nine years of great music from Cliff Richard. We will be sorry to lose him when he does leave the pop scene. Our heartfelt thanks Cliff. — MISSES V. & M. FORRESTER, Glamorgan, Wales.

TO end the controversy over who is better, the Beatles or the Monkees, the answer is — John Mayall. — ROBERT BREWER, Ashton Gate, Bristol.

I AM not a great Monkees fan but it seems some people are organising a "We Hate The Monkees" campaign. Why? Its just because of their rapid and phenomenal success? Please — let's leave the poor fellows alone. — ANDREW M. WHITE, Panama City, Canal Zone.

KEN DODD must be feeling happily reassured when he looks at the top ten, for he forged the ballads breakthrough with successes like

"Tears", "The River" and "Let Me Cry On Your Shoulder." He bore the brunt of the howls of outrage from beat groups. Now Petula Clark, Vince Hill and Englebert Humperdinck are all enjoying success partly by courtesy of Ken's efforts.

Doddy is right, there's room for ballads and beat in the chart, and it's good to see the groups are not having it all their own way! — MRS. J. ABRAM, Moseley, Birmingham.

THE torment of an envious heart when his fans are near.

Though I have never met him, why should I shed this tear?

To hear his voice . . . to see his face, is all that I can think.

Oh, that I should love a man with a name like Humperdinck! — LIN ROBERTS, Didcot, Berks.

NOBODY disputes that British pop music has progressed, but to say British jazz is just a carbon copy of American styles of five years ago (George Hawker, MM, April 1) is absolute rubbish.

Listen to the Spontaneous Music Ensemble and hear a refreshing and individual approach to jazz, even more so than from John Coltrane and Albert Ayler. — ANNE MAXWELL, Romford, Essex.

VINCE HILL: great "Edelweiss" success

MM MAILBAG.



WIN YOUR FAVOURITE LP BY WRITING TO MAILBAG

FREE JAZZ— LET'S TAKE OUR TIME



RENDELL

I WISH the Spontaneous Music Ensemble would take a leaf out of the Don Rendellian Carr Quintet book and go slowly into free music.

The Quintet don't lose fans. They gain them by keeping logical, mixing tunes and maintaining melody. I am not running John Stevens and company down, because I think they are all fine dedicated musicians, and I admire what they are trying to achieve. But I wish the finished product was not so much a bore. — PETER HARDING, Woking, Surrey.

THE Monkees are dead! Sure, they were good while they lasted, but their latest record is crap.

I hope the BBC won't embarrass either the Monkees or us by continuing their show. Let's face it, no one in all honesty could say they were more talented than the Beatles, or even the Who.

Yes, that's it, let's have a show starring the Who! The Monkees are dead—one minute's silence for the Monkees! — T. M. HARRISON, Mill Hill, London.

NEXT WEEK

MANFRED MANN IN POP THINK-IN

CAT STEVENS

reviews the new pop singles in **BLIND DATE**

tiles THIS WEEK AT **TILES!** 79-89, OXFORD ST.

Thurs., Apr. 6th 7.30-11.30
 (Mon. 5/- Guests 7/6 3-monthly term 2/6)
RIOT SQUAD
DELROY GOOD GOOD BAND

Fri., Apr. 7th 7.30-11.30
 (Mon. 5/- Guests 8/6 3-monthly term 2/6)
THE LOOT
DEAD SEA FRUIT

Sat., Apr. 8th 7.30-11.30
 (Mon. 10/- Guests 12/6 3-monthly term 2/6)
ALL-NIGHTER
SCOTS OF ST. JAMES • THE SCENERY
THE MAKIN SOUND
 Plus D.J.s Mike Quinn and Jeff Dexter

Sun., Apr. 9th 7.30-11.30
 (Mon. 5/- Guests 7/6 3-monthly term 2/6)
THE QUOTATIONS
 Plus D.J. Jeff Dexter

Mon., Apr. 10th 7.30-11.30
 (Mon. 5/- Guests 5/- 3-monthly term 2/6)
THE MIKE QUINN SHOW
LEE HAWKINS & Top Guest Ska Groups
 Maximum Soul! — Ska! — plus Town!

Tues., Apr. 11th 7.30-11.30
 (Mon. 5/- Guests 4/6 3-monthly term 2/6)
RADIO LUXEMBOURG'S DISC NITE
 Hosted by Jeff Dexter

Wed., Apr. 12th 7.30-11.30
 (Mon. 5/- Guests 4/6 3-monthly term 2/6)
TILES TAMLA SHOW
 with JEFF DEXTER
 Plus Live! THE ORIGINAL DYAKS

RADIO LUXEMBOURG'S LUNCHTIME 208 DISC PARTY 208
 HOSTED BY JEFF DEXTER
 Mon. to Sat., 12 noon to 2.30 pm. Adm. 5/- Sat., 12 noon to 2 pm. Adm. 2/6

SHOP TILL LATE EVERY NIGHT IN TILES STREET

Framus **FOLK GROUP**

TEXAN JUMBO BANJO

This internationally famous FOLK GROUP is in great demand. The strong, natural accompanying tones of TEX-AN-JUMBO are brilliant and the balanced tone of the BANJO throughout the compass register has no equal.

FREE DEMONSTRATION AVAILABLE — COMPLETE THE COUPON FOR AN APPOINTMENT WITH YOUR DEALER AND SEND TO:—

NAME AND ADDRESS _____
 BLOCK LETTERS PLEASE _____

Dallas
 MUSICAL LIMITED
 10-18 CLIFTON STREET
 LONDON, E.C.2

Ref./MM/4

ARE YOU SMALL MINDED?

Then you're also very wise. A small advertisement in the classified columns of Melody Maker gets things moving — fast! Whether you're buying or selling, looking for musicians, or after bookings, Melody Maker is there to help you: **AND GET RESULTS FAST!**

Melody Maker
 SMALL ADS MEAN BUSINESS!

THE INSTANT SERIES

INSTANT CLARINET
 (BOEHM SYSTEM)

INSTANT TRUMPET

INSTANT TROMBONE

EASY TUTORS FOR THESE INSTRUMENTS
 PRICE 4/- EACH
 Postage 4d. each

From your Dealer or **FELDMANS** 64 DEAN ST. LONDON, W.1

BRIGHTON ARTS FESTIVAL BALL
 The biggest Rave-up ever to hit Brighton!

- ★ PAUL JONES
- ★ THE MOVE
- ★ GENO WASHINGTON & THE RAMJAM BAND
- ★ JIMMY JAMES & THE VAGABONDS
- ★ CLIFF BENNETT & THE REBEL ROUSERS
- ★ THE MIKE STUART SPAN
- ★ SPENCERS WASHBOARD KINGS
- ★ THE SOUND AROUND

Introduced by **DAVE CASH**

APRIL 14th
HOTEL METROPOLE
 9.0 p.m. - 6.0 a.m.
 Including 4-course Buffet Supper
 Fluorescent Balloons, Films, etc.
 Bar Extension

ALL FOR 30/-
 Tickets available at:
DOME BOOKING OFFICE
 or **HOTEL METROPOLE**
 (Postal Bookings accepted)