

Melody Maker

April 29, 1967

9d weekly

Simon Dee on new records

MONKEES ON JURY

Only TV show during visit to Britain

THE Monkees are expected to take over Juke Box Jury during their rush trip to Britain at the end of June.

If plans are completed, Davy, Micky, Peter and Mike will be the complete panel for one week of the BBC-TV show with David Jacobs, as usual, in the chair. It will be the group's only TV appearance.

Davy has passed his medical for the American Forces A1, but he still has to have psychological and educational tests before any decision is taken about his possible call-up.

Around 50,000 fans are expected to see the group during their five shows in three days at the Empire Pool, Wembley, from June 30. They end their short British visit on the Sunday night (July 2) and fly back to the States on Monday.

They are due to start work on their TV series in Los Angeles at 6 am on the Tuesday morning.

Each of the group will be featured individually during their hour's performance on each show and Davy is expected to close the show, as he does in America.

SEE CENTRE PAGES

Lulu's back in the chart



LULU has crashed back into the chart this week with her newest hit "The Boat That I Row." The record goes straight into the MM Pop 30 at number sixteen. And to go with the chart news is an offer from Columbia Pictures for Lulu to fly to New York with her manager on June 4 for two weeks to be present at the premiere of "To Sir With Love." Lulu appears in the film with Sidney Poitier.

STEVE WINWOOD: FIRST SINGLE

THE new Stevie Winwood group, called Traffic, have recorded their first single "Paper Sun" and it will come as a big surprise to all of Stevie's fans. Due for release in three weeks' time on the Island Record label "Paper Sun" was recorded on Sunday night and early Monday morning, written by the group and produced by America's Jimmy Miller, who produced "I'm A Man," the last single by the old Spencer Davis Group.

Says Jimmy: "It has elements of R&B but it also has sitar and tabla, plus flute and it runs for about four minutes, in the edited version."

Writes MM's Chris Welch who heard the master tape on Monday: "It has an intense Indian flavour, with wild undercurrents of West Coast group sounds, Beatle-ish feel and even touches of Graham Bond. It's certainly a new departure for Steve, whose voice comes through biting and exciting above the rich, chordal backing."

TURN TO PAGE THREE FOR AN EXCLUSIVE REPORT ON THE NEW SPENCER DAVIS GROUP



● WINWOOD

RED ALLEN DIES

HENRY RED ALLEN JR, trumpet player and bandleader who visited Britain with Kid Ory's band and three times as a solo artist, died last week in Sydenham Hospital, Bronx, after a brief illness. He was 59.

Allen was born in Algiers, Louisiana, on January 7, 1908. Allen left New Orleans in '27 and joined King Oliver in St Louis. In '29 Allen joined Luis Russell's band, with whom he made his name. He subsequently played with Fletcher Henderson, Mills Blue Rhythm Band and Louis Armstrong's orchestra before forming his own group for the Café Society Downtown in Greenwich Village. In '54 he started at New York's Metropole Café and remained there for seven years.

SEE PAGE SIX



● ALLEN

Buck in hospital

BUCK CLAYTON, the US trumpet player currently on tour in this country, was taken ill on Saturday with a broken blood vessel in his nose. He went into the Royal Ear Hospital, Huntley Street, London, and was still having treatment there at press time. Buck had been expecting to record today (Thursday), and on Monday he told the MM he was still hoping to be fit for the date, also for his final one-nighter on Sunday (30) at the Dog And Fox, Wimbledon. SEE PAGE 5



● CLAYTON

MANY FACES OF STEVE MARRIOTT—PAGE 7

MELODY POP 30 MAKER

HAVE YOU GOT YOUR MOUTHBOW YET, THEN? RAVER'S POSTCARD

- 1 (1) PUPPET ON A STRING Sandie Shaw, Pye
- 2 (2) SOMETHING STUPID Frank and Nancy Sinatra, Reprise
- 3 (3) A LITTLE BIT ME, A LITTLE BIT YOU Monkees, RCA
- 4 (4) HA! HA! SAID THE CLOWN Manfred Mann, Fontana
- 5 (8) PURPLE HAZE Jimi Hendrix, Track
- 6 (9) I'M GONNA GET ME A GUN Cat Stevens, Deram
- 7 (6) RELEASE ME Engelbert Humperdinck, Decca
- 8 (12) SEVEN DRUNKEN NIGHTS Dubliners, Major Minor
- 9 (17) I CAN HEAR THE GRASS GROW The Move, Deram
- 10 (11) BERNADETTE Four Tops, Tamla Motown
- 11 (20) FUNNY FAMILIAR FORGOTTEN FEELINGS Tom Jones, Decca
- 12 (16) DEDICATED TO THE ONE I LOVE ... Mama's and Papa's, RCA
- 13 (5) IT'S ALL OVER Cliff Richard, Columbia
- 14 (14) HAPPY TOGETHER Turtles, London
- 15 (7) THIS IS MY SONG Harry Secombe, Philips
- 16 (—) THE BOAT THAT I ROW Lulu, Columbia
- 17 (24) HI-HO SILVER LINING Jeff Beck, Columbia
- 18 (13) I WAS KAISER BILL'S BATMAN Whistling Jack Smith, Deram
- 19 (10) SIMON SMITH AND HIS AMAZING DANCING BEAR Alan Price, Decca
- 20 (18) BECAUSE I LOVE YOU Georgie Fame, CBS
- 21 (15) EDELWEISS Vince Hill, Columbia
- 22 (26) JIMMY MACK Martha and the Vandellas, Tamla Motown
- 23 (22) KNOCK ON WOOD Eddie Floyd, Atlantic
- 24 (25) ARNOLD LAYNE Pink Floyd, Columbia
- 25 (—) BOMBAY DUCK/MAROC 7 Shadows, Columbia
- 26 (—) SILENCE IS GOLDEN Tremeloes, CBS
- 27 (18) PENNY LANE/STRAWBERRY FIELDS FOREVER Beatles, Parlophone
- 28 (—) PICTURES OF LILY The Who, Track
- 29 (28) TOUCH ME, TOUCH ME Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 30 (30) AL CAPONE Prince Buster, Blue Beat

© LONGACRE PRESS LTD., 1967

POP 30 PUBLISHERS

1 Maurice; 2 Green Wood; 3 Screen Gems; 4 Bron; 5 Yamato; 6 Caf; 7 Palace; 8 Scott; 9 Essex; 10 Carlin; 11 Acuff-Rose; 12 Peter Maurice; 13 Acuff-Rose; 14 Chardon; 15 Leeds; 16 Ardmore and Beechwood; 17 Enquiry; 18 Mills; 19 Schroeder; 20 Feldman; 21 Williamson; 22 Carlin; 23 Belinda; 24 Dummo; 25 Shadows 2; 26 Ardmore and Beechwood; 27 Northern Songs; 28 Fabulous; 29 Lynn; 30 Melodisc.

US TOP TEN

- As listed by "Billboard"
- 1 (1) SOMETHING STUPID Frank and Nancy Sinatra, Reprise
 - 2 (3) A LITTLE BIT YOU, A LITTLE BIT ME Monkees, Colgems
 - 3 (2) HAPPY TOGETHER Turtles, White Whale
 - 4 (7) SWEET SOUL MUSIC Arthur Conley, Atco
 - 5 (4) I THINK WE'RE ALONE NOW Tommy James, Roulette
 - 6 (5) WESTERN UNION Five Americans, Abnak
 - 7 (6) THIS IS MY SONG Petula Clark, Warner Bros
 - 8 (—) THE HAPPENING Supremes, Motown
 - 9 (8) BERNADETTE Four Tops, Motown
 - 10 (10) JIMMY MACK Martha and the Vandellas, Gordy

TOP TEN LPs

- 1 (1) MORE OF THE MONKEES Monkees, RCA
- 2 (2) SOUND OF MUSIC Soundtrack, RCA
- 3 (3) MONKEES Monkees, RCA
- 4 (4) BEST OF THE BEACH BOYS Beach Boys, Capitol
- 5 (6) GREEN GREEN GRASS OF HOME Tom Jones, Decca
- 6 (5) IMAGES Walker Brothers, Philips
- 7 (7) COME THE DAY Seekers, Columbia
- 8 (—) FOUR TOPS LIVE Four Tops, Tamla Motown
- 9 (10) FIDDLER ON THE ROOF London Cast, CBS
- 10 (8) HALL OF FAME Georgie Fame, Columbia

TOP TEN JAZZ

MANCHESTER: Barry's Record Rendezvous; 19 Blackfriars Street; 1 THE SWINGING NEW BIG BAND (LP) Buddy Rich (Fontana); 2 MILES SMILES (LP) Miles Davis (CBS); 3 BLUES AT CARNegie HALL (LP) Modern Jazz Quartet (Philips); 4 EDDIE LANG AND LONNIE JOHNSON (LP) Parlophone; 5 THE SHARP EDGE (LP) Howard McGhee (Fontana); 6 SATURDAY NIGHT FISH FRY (LP) Roy Eldridge and Bud Freeman (Fontana); 7 THE GOLDEN YEARS Vol 2 (LP) Billie Holiday (CBS); 8 EAST BROADWAY RUN-DOWN (LP) Sonny Rollins (HMV); 9 BUCK AND BUDDY BLOW THE BLUES (LP) Buck Clayton and Buddy Tate (Xtra); 10 TRANE WHISTLE (LP) Eddie Davis (Xtra).

LIVERPOOL: Rushworth and Dreaper, Whitechapel; 1 BEST OF STAN GETZ (LP) (Verve); 2 JIMMY SMITH'S GREATEST HITS (LP) (Verve); 3 SWEET BLOSSOM DEARIE (LP) (Fontana); 4 ELLA AT DUKE'S PLACE (LP) Ella Fitzgerald and Duke Ellington (Verve); 5 MILES DAVIS PLAYS FOR LOVERS (LP) (Stateside); 6 SOUL BIRD WHIFFENPOOF (LP) Col Trader (Verve); 7 CRAZY RHYTHM (LP) Stan Getz (Verve); 8 THE BEST OF THE MODERN JAZZ QUARTET (LP) (Stateside); 9 FUSIONS (LP) Joe Harriott and John Mayer (Columbia); 10 EASTERN SOUNDS (LP) Yusuf Lateef (Transatlantic).

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

*Denotes imported record

A HAND-MADE mouthbow is used by new group the Cymbaline, from Ilford, London, on their first pro single "Peanuts And Chewy Maes." Organist Tony Mortlock, who laughs horribly like the Raver, claims the mouthbow is "even more commercial than a Jew's Harp."

Brian Auger wears an Iron Cross with "For Brave Deeds" on one side and "Liar" on the flip... Who and Hendrix influenced Jack's Union have smashing time at Kew's Boathouse Disco-Dine.

Prepare to be nailed to the floor by freak-out Beatles on LP track "A Day In The Life."

Dayvide Grant wants to be the only young ballad singer... Why did Beast punch Mike Gill in the face? ... Why did the Wicked Fairy speak harshly at the Speak-easy?

Buddy Rich fans amused by reader Ray Duval's Mail-bag attack... Irate hippies planning to strip policemen. Beaky and Dozy got heat rash in Australia... Val Doonican to record C&W songs by Lionel Bart.

Mitch Ryder and the Detroit Wheels come to Britain for promotion in May... Beach Boys tour bill looks dull... Simon Dee feeling blades in the back already... Musician: "I've got a thousand chickens going cheap."

Second musician: "What did you think they'd do—bark?"

Michael Aldred has produced Billie Davis's next record, a Goffin and King song, with P. P. Arnold, Madeline Bell and Kiki Dee in the backing chorus... New act for guitarist David O'List includes dancing on car roofs and throwing milk bombs... Included in Dutch Hit Parade magazine Top Ten — "I Wash Kaiser Bill's Batman" ... Obviously a scrubber.

Tom Jones doesn't like too many pictures taken... New Small Faces manager —Robert Wace... Easy-beats have left NEMS for Gerry Bron.

British singer James Royal goes to America for a month of TV and hotel dates... Which publicist is known as "Spotty Muldoon or The Kid From Acne?"



'ello me old china

The RAVER'S weekly tonic

Dick Gregory for IT Alexander Palace "Dream" on Saturday... Zoot Money's Big Roll Band at Papa Guy Club, St Tropez in August... Much jiggery-pokery among Attack.

Now there is an insulting journalists' chart to rival the publicist top ten... Who's new single very castrato... How to get into publicists top ten: Admit losing a client, and fail to know whereabouts of artists.

AJ Cutler says his next single will be "I Was Acker Bilk's Batman" with "Ha Ha Said George Brown" as the flip.

Vivian Holgate has been appointed Press Officer for Liberty Records. Searcher Frank Allan is writing a novel... Bob Dawbarn raving about the Herd.

Tom Springfield has won Denmark's Borge Award for writing the Best Film Song of 1966, "Georgy Girl"... Otilie Patterson is to have a book of poems published. The MM's All Star football team beat the Folk Entertainers XI 6-2 at the Ilford Football Club ground on Sunday. Goal scorers were Bob Houston, Henry Tudor, Ray Davies and Mike Jobbins. Other players included Dave Davies, Barry Fantoni, Ian Le Frenais. Special praise to goalkeeper Noel Murphy. Our thanks to the Ilford Football Club for use of their ground, to Queens Park Rangers for the loan of football kit, and to Geoff Hurst for being a sympathetic referee. All proceeds from this match are being donated to Dr Barnardo's Homes.



US pop art man Andy Warhol, pictured by Britain's Chris Dreja of the Yardbirds, during their last trip to the States. Says Chris: "Andy came to see us. He said he wanted to be in the presence of the Yardbirds. He hardly ever talks in public, and communicates through an interpreter." Warhol is expected in Britain for the IT "Technicolor Dream" at Alexandra Palace this Saturday.

Manfred's 200 fags owed to Plonk Lane have been forwarded—by your Raver... Boxer Ernie Terrell—he fought Cassius—has made a record called "Granpaw's House" and "A Prayer Of Love."

Beautiful posters advertising "Granny Takes A Trip" by Purple Gang can be obtained free from Transatlantic Records, ideal for your Batpad.

Johnny Franz produced latest Walkers' single—not Scott and John... Is smashing up cars Auto-Destruction?... Message from Steve Marriott to Steve Winwood: "Oy, come up and see us sometime!"

Beatles amused at Raver's remarks about Sargeant Cork instead of Sargeant Pepper.



FRACTIONAL FINGERING

16 timeless performances by one of the men who made jazz swing in a way that it never had before. RD 7855

RCA Victor Vintage Series 12" mono LP RCA VICTOR

SEAN BUCKLEY BIG SET

ENQUIRIES: L.B.J. AGENCY 100 CHARING X ROAD LONDON, W.C2 01-240 2229 01-240 2538

SEAN BUCKLEY BIG SET

NEXT WEEK

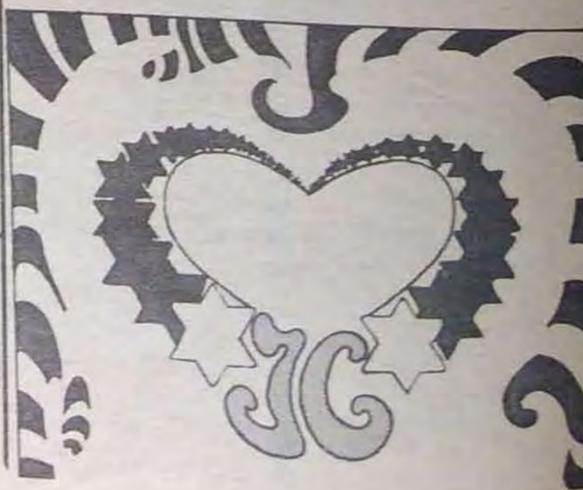
DAVID JACOBS

IN BLIND DATE

LULU

in Pop Think-In

NEXT WEEK





Ray Charles bridges gap

HALF way through his act Ray Charles turns to the audience and asks if anybody minds if he "just plays a little blues." The understatement of the year: everything about the hefty punch packing band that he used on his British tour which finished at London's Festival Hall last Saturday.

When Charles was here a couple of years ago there were rumblings in the press about how scrappy the band was. But for me the tough, gritty quality of Charles' accompanying units is one of the few authentic reminders left of what the great coloured bands of the thirties must have sounded like.

Under the direction of tenor Curtis Amy, the present 17-piece outfit which includes Keg Johnson and Don Cooke (trmps), Bill King (tpt), Bill Peagler (alt), Warren Davis (bss gtr) and Billy Moore (dms), has been developed into a powerful hard hitting and accurate crew. The four trumpets in particular cut through the Hall's slightly dead acoustics better than any brass section I've heard in there.

In a first half which was largely devoted to the band they played an almost totally blues based programme with power, drive and restraint when it was called for.

And the Raelets — ah the Raelets great voices, mediocre stage movements and dreadful maudlin material like "Crying Time," and "I Can't Stop Loving You" — the worst kind of pseudo soul.

On Charles himself, no new thoughts. In a world where there are very few jazz singers anyway, Charles is one to be treasured. From the opening "Hallelujah I Just Love Her So" through "Georgia" to the final whoop-up with tamborines, maracas and Raelets on "What'd I Say," Charles was the complete master of his material.

There used to be a lot of "theological" discussion about whether Charles was Gospel or Blues or whatever. After a simple stark moving solo version of "Going Down Slow" with his piano playing going right back to Clarence Lofton, Speckled Red and the other country blues pianists there is no doubt as to where he really stands. Along with Turner and Witherspoon he is a superb blues artist, and as probably the only one who bridges the gap between jazz, blues and pop, we should all be glad he's on the scene. — CHRISTOPHER BIRD.



presenting The new Spencer Davis group

BY CHRIS WELCH

A SMALL volcano is beginning to erupt in the Old Kent Road. It marks the birthpangs of a new group . . . The New Spencer Davis Group.

Deep in the heart of London's cockney country, Spencer has been rehearsing and recording his new group, reshaped after the devastating split with both Stevie Winwood and Muff Winwood. The split swept away the lead vocalist, guitarist, organist, pianist, bass player, and a song writer.

Spencer's new boys are 18-year-old Eddie Hardin who plays organ and sings, and 19-year-old Phil Sawyer, singer and guitarist.

The group were blasting away at two Davis originals for the forthcoming British comedy film "Around The Mulberry Bush," when I found them at the new Maximum Sound studios.

Spencer was leaping excitedly around in the control box while the group were making



● EDDIE ● PHIL

a few takes of "Possession" one of the film numbers.

Phil and Eddie dressed in heavily bleached jeans, and Pete surrounded by his drums, with the cymbals at the Buddy Rich horizontal position, proved in a few minutes of music that they already have a sound to be reckoned with.

Eddie has a very fast keyboard technique with considerable jazz feel, and unlike most group organists he uses the bass pedals, so the group are working as a four-piece without a bass guitar. Phil has a strong voice and plays excellent blues guitar, with nice rich chords as well as the fashionable sustained single-line blues picking style.

Between shepherding the new boys, playing his new Gibson Les Paul guitar and sending out for bottles of beer, Spencer gave a running commentary on the aims and progress of the group.

"We're going to do about six of the old numbers like 'Gimme Some Loving' and 'I'm A Man' for our pop concerts and the rest will be wholly new numbers. We've learnt a few already."

"I tried dozens of people for the group," continued Spencer. "I went to Liverpool and

Lowestoft, and as soon as people saw my head round the door they knew what I wanted. At one time I wanted Terry Reid of Peter Jay and the Jaywalkers, who's a great singer and is going to be very good, but we couldn't reach agreement. Then Phil and Eddie came along.

"Phil is a great guitarist and at first I didn't know he could sing as well, and Eddie does a fantastic job on organ, especially on numbers like 'Together Till The End of Time.'

"Now we've got three singers we can work out lots of harmonies. We won't be doing a fantastic amount of instrumentals, because I think people like to hear a group singing. For clubs we'll be able to do the jazzy, blues stuff and hits for concerts. Eddie has learnt some Bob Dylan numbers as well and he's writing some instrumentals. We intend to spend a lot of time working in the studios."

After playing a powerhouse number called "Every Little Thing," Eddie and Phil took time off for a chat.

Eddie, good looking, and laden with mounds of black hair, is very excited about the group.

"I left the Wild Uncertainty last summer and I was going to go solo. I wanted to get a band together and do a Georgie Fame thing. I made a few records, but none was released. I don't suppose they ever will be now!

"I've been playing organ for about three years and piano for six. I like to play Ray Charles type material.

"As well as Ray Charles I like Jimmy McGriff, and Brother Jack McDuff. I don't like Jimmy Smith. All his work is too similar. I like blues, but I'm not all that mad on folk.

"I'm a bit worried about how we are going to be accepted. Stevie was very good. I don't expect I will be able to fill his image. But I've got one up on him—I use bass pedals."

Wary Phil, with faintly sardonic eyes, has been around on the group scene a long time. He's had the slogging in German clubs bit, and knows the score.

"My last group was the Shotgun Express, and before that I was with the Fleur de Lys and the Shanes — do you remember them? I've been playing altogether about ten years.

"I met Spencer in the Bag O'Nails club one night, and I didn't even know Stevie had left. I came over to

Spencer for some advice on groups.

"Then the Who phoned Spencer for me and we got in touch. I think the group is really working out well. I can't believe it really, because we've got such a great sound.

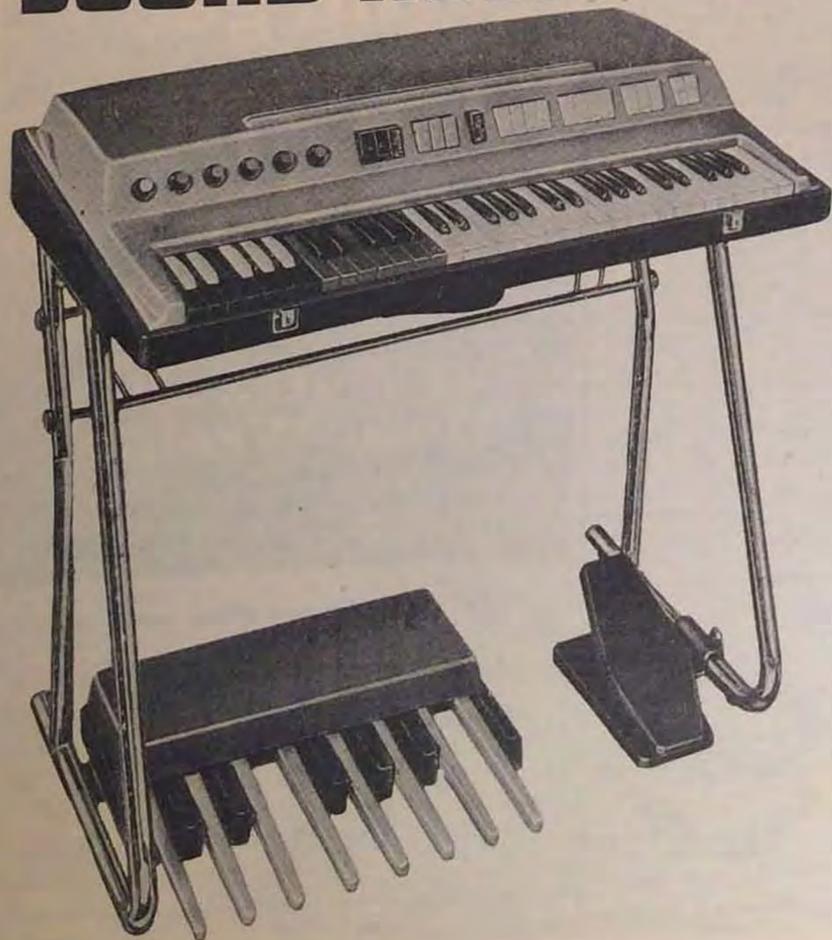
"I like Albert Collins, an American Negro blues guitarist. He's the only guitarist I like. I also like classical music and I buy a lot of Segovia records."

After the session Spencer drove Eddie, Phil and myself back to town at a furious rate in his hotted up Mini. As Spencer hurtled round the Elephant and Castle suicide strip he said: "Stevie will probably have a very good group, because he's such an ace musician.

"But I feel with Eddie, Phil and Pete we have some very strong musicians so I think that in a way it was a good thing the old Spencer Davis Group split up. Now, instead of one, there will be two good groups.

"What amazes Pete and myself is that we split up on April 4 and in two weeks we have it all together again. To tell you the truth, I was very despondent and thought I would never be able to form another group. I was brought down—but not any more."

ALWAYS BEST NOW COSTS LESS—SO ADD BIG ORGAN SOUND NOW!



CAPRI

~~225 GNS~~
199 GNS

Never has there been value like this before—a portable organ with five full octaves (61 notes), auto-bass extension tab (one to two octaves), tone decay tab for boosting overtones, three special tabs for setting harmonic content on 4', 8', and 16' voices — at such a fantastically low price of 199 gns. Look at the rest of the specification:—
Two pre-set mixture tabs.
Voices:—Auto-bass section, 16' Bourdon, 16' Dulciana.
General Voices:— 16' Bourdon, 16' Strings, 16' Contra Oboe, 16' Open Diapason, 8' Flute, 8' Strings, 8' Clarinet, 8' Oboe, 4' Flute, 4' Strings, 4' Salicet.



Harmonic Selections



Bass Control Tabs, Vibrato Control Tabs, Tone Decay (percussion tab).



Overall Voices and Effects Tabs.

Chrome-plated steel stand at 1 3/16" diameter tube packs into two, easily portable, carrying cases—total weight 60lb. Available in choice of red/black or grey/black with 13-note pedal board as an optional extra. Go to your local dealer NOW and ASK for a demonstration (P.S. The Capri is light enough to carry home). Fill in the coupon and post today for leaflet on Capri and range of suitable amplifiers for use with this incredible instrument!

Please send full details of Capri Organs

Name _____
Address _____

My usual Selmer Dealer is _____

Selmer 114 Charing Cross Road London, W.C.2
MM/29/1/67

CAUGHT IN THE ACT

EXPERIENCE BUT NO SATISFACTION FOR DONOVAN

WHETHER Donovan should be playing a week at the Saville Theatre at this stage of his career is debatable. Donovan possesses power, undoubtedly. He has a slightly mystical magic. It can be felt. But until it is projected bang into an auditorium full of attentive minds, Donovan is going to have a hard time. Until his talents are channelled correctly he won't make the exhilarating live performer that he wants to be.

Most of his energy seems to have gone into songwriting—lyrical, poetic, sometimes beautiful songs—but not into developing the kind of charm and confidence needed to bring the audience into the songs with him. He succeeds on record to a certain extent—but not at the Saville.

Some moments are truly stimulating, others boring, others embarrassing—when the drummer dragged the beat for instance. To have a percus-

sonian slowing the pace is fatal to Donovan's atmospheric music. Occasionally the flute or saxophone passages merged with the string section underneath Don's emotive, pleading song in a colourful whirlpool, sometimes pretty—sometimes weak. The material was good. Long spiralling sonnets, some unfamiliar, other numbers like "Sunny Goodge Street," and "Hey Gyp," with re-arranged, but inadequately rehearsed, backing.

Donovan has the talent and the mind to be a sincere, exciting and powerful live performer. His week at the Saville will give him experience if not satisfaction. I'm looking forward to seeing Donovan a little later in his career. — NICK JONES.

BILL COLEMAN

IF FRIDAY's opening at Osterley is anything to go by, Bill

Coleman's customers on his 1967 tour are in for an exhilarating time. To begin with, Bill defies the laws governing time and age.

The notes come popping from his trumpet with all the force, flow and clarity they had in what, in a normal man, would be called his heyday. Bill is still in full bloom, obviously, playing as well as ever and sounding even better than last time, and he is getting solid but elastic support from the Tony Milliner-Alan Littlejohn sextet.

At Osterley it's true, I heard complaints about the sextet's modernity. They may prefer tradidit things out there on the Rugby ground, but for my part I found their robust, worked-out group sound well suited to Coleman's clean tone and smoothly articulated solo style. In addition, with pianist Matt Mathewson and tenorman Lou Hooper backing up the co-leaders, the band can flex some muscular solo limbs. As for the programme: "Three Little Words" and "Satin Doll" were followed by two featuring Coleman and the three rhythm. "I'm Growing Fonder Of You" was played and sung with sensitive feeling, while "Dream Man" (recorded by Bill and Fats Waller in '34) was an impressive vehicle for the trumpeter's fine legato playing.

After that a long finale on Harry Edison's "Sweets" —

fast blues solos all round, often over jumping riffs, culminating in chases which showed Coleman blowing with undiminished vigour to cap anything thrown up by his enthusiastic fellow labourers. It was a great change from the Dixieland warhorse.— MAX JONES.

BUD FREEMAN

BUD FREEMAN is one of jazz music's individualists, a player of no particular school with his own values and the conviction to stick to them in a changing world. The basics of his style were worked out many years ago but Bud has continued to polish his playing so that today we hear a sophisticated artist doing what comes naturally. His first set at Ronnie Scott's on Monday was hardly what the Frith Street regulars are used to, being in the main calm, caressing, formal jazz, but they seem to take to it. At the end of a poised, gentle reading of "Have You Met Miss Jones" a musician next to me said: "It takes a lot of courage to play that melody at that tempo."

Bud's opener, "At Sundown," was a dignified performance enlivened by Lennie Felix's

piano and Coleridge Goode's singing-bowing bit. "Indian Summer," notable for its restraint and Bud's thorough control of sound was followed by a bouncing "Three Little Words."

If you closed your eyes, you could clearly hear Stan Getz and Lester Young in among those rolling Freeman phrases. The set ended with "I Got Rhythm," featuring volatile tenor and romping piano. The Felix trio, completed by Tony Taylor (drms), provided constructive swinging support. The other attraction at Scott's—a physical attraction too—is vocalist Jeannie Lambe, working with her husband Danny Moss's quartet: Brian Lemmon (piano), Spike Heatley (bass), Johnny Spooner (drms). Besides giving her thoughtful accompaniment the quartet also shone in its own fifteen minute spots. Miss Lambe's programme got away from the ordinary with such items as "Any Place I Hang My Hat Is Home," a setting of "The Owl And The Pussycat," and a drinkers' adaptation "Li'l Darlin'." She is a musicianly singer with surprising reserves of power, but for me her warmer, more subpealing vocals were the most appealing. — MAX JONES.

BENNETT — BASIE SELL OUT

ALL tickets have been sold for both shows by Tony Bennett and the Count Basie band at London's Royal Festival Hall on Saturday, May 20, and also for both shows at the Hammersmith Odeon the following day. The 9 pm concert at the New Victoria on May 24 is sold out too, so the only tickets remaining for a London appearance by Basie and Bennett are for the New Victoria's 6.40 performance. These are in the hands of the Harold Davison Agency.

The rest of the Basie-Bennett dates are Manchester's Free Trade Hall (13), Leeds Odeon (14), and Glasgow Odeon (16). Count Basie's band, without Bennett, plays dates at Dundee (15), Birmingham (17), Chatham (19), Croydon (22) and Bristol (23).

BRAFF RETURNS

US CORNETTIST Ruby Braff, who last toured Britain in 1965, returns here in September to do a series of one-nighters with the Alex Welsh band. Dates already set are Osterley (September 22), Nottingham (23), Manchester (24), London's 100 Club (25 and 26), Amersham (27), Haywards Heath (28), Birmingham (30), Boston (October 1), London's Purcell Room (3), Botley (4), Wandsworth (5) and Manchester (8).

PRESLEY SINGLE

ELVIS PRESLEY'S next single, released on May 5, will be "I Gotta Stop" and "The Love Machine," both from his new film Easy Come, Easy Go. An EP comprising the remaining four songs from the film is also planned for release this summer.

ANIMALS REST

ERIC BURDON and the Animals ended their Australian tour yesterday (Wednesday) and flew to Majorca for a week's holiday before returning to Britain. The group's new single, their first on the MGM label, will be "When I Was Young" which will be released in mid-May. It is already in the Top 30 in the States and was recorded in February before they left for their American tour.



DONOVAN: power

Donovan to receive Gold Disc

DONOVAN is to receive a Gold Disc for selling a million copies of "Mellow Yellow."

No new single has yet been scheduled for Donovan who next week starts a series of new recording sessions. It seems certain that his latest American hit, "Epistle To Dippy," will not be released in Britain.

Donovan has accepted an invitation to appear at the first Monterey Pop Festival in America on June 16, 17 and 18. During his week at the Saville, his show is being taped for a two-hour French TV film.

BEACH BOYS TOUR OPENS IN DUBLIN

LINE UP of the Beach Boys tour which opens at the Dublin Adelphi on May 2 includes Simon Dupree and the Big Sound, Helen Shapiro, Terry Reid and Peter's Jaywalkers, the Nitepeople and the Marrisonettes.

The tour dates are Belfast ABC (May 3), Hammersmith Odeon (4), Finsbury Park Astoria (5), Birmingham Odeon (6), Manchester

DUPREE JOINS LINE-UP

Odeon (8), Glasgow Odeon (9), Edinburgh ABC (10).

COLEMAN ENDS

AMERICAN trumpeter-in-Paris Bill Coleman, currently touring this country with the Tony Milliner-Alan Littlejohn sextet, winds up his tour next week at Manchester (May 6). Tomorrow (Friday) he and the group play London's 100 Club, then move on to Nottingham (29), London's Purcell Room (May 1), Hitchin (3), Haywards Heath (4) and Blackpool (5).

SOUNDS ON TV

THE Warm Sounds have major TV and radio exposure for their current single, "The Birds And The Bees." Included are: Top Of The Pops, tonight (Thursday), Pop Inn (May 2), Pop North (8), Easy Beat (14), Dee Time (16) and As You Like It on either May 19 or 21.

AMERICA BOUND

THE Herd fly to America on 2 to spend five days doing TV and promotion work on their single, "I Can Fly." On July 5 they start five

days at the Tivoli Gardens, Stockholm, and, on August 3, fly to St Tropez to start work on a major French film.

The group guests in Monday, Monday (May 1), Pop North (8) and As You Like It (16).

LAINE SOLO

DENNY LAINE makes his London solo concert debut at the Saville Theatre on May 7, backed by his group of two cellos, two violins and rhythm section.

He goes to Paris for two concerts on June 7 and 8 and then moves on to Belgium for three days of concerts and TV in Brussels.

BEE GEES DEAL

THE Bee Gees have signed the biggest American disc deal involving a new group. Under a contract signed this week with Atlantic Records, they will be guaranteed a quarter of a million dollars over the next five years.

On June 2 they fly to the States for a promotion tour.

TROGGS DISC

THE next Troggs' single will be a new Reg Presley.

composition, "My Lady," released on May 19. The flip is "Girl In Black" written by Larry Page and Colin Frechter.

The Troggs guest in Top Of The Pops (May 18) and Pop North and Monday, Monday (22).

WILSON TO TOUR

WORLD-FAMOUS pianist Teddy Wilson will tour Britain in June with the Dave Shepherd quintet. Dates fixed so far are Osterley (June 2), Manchester (3), Newcastle (6), BBC's Simon Dee Show (6), Botley (7), London's 100 Club (9) and Purcell Room (13), Hitchin (14), Purcell Room (15) and finally Manchester again (18).

The second Purcell Room engagement was arranged because of the brisk demand for tickets for the first recital at this South Bank hall.

CREAM DISC

THE Cream's next single will be "Strange Brew" which was recorded during their recent trip to America. It was written by Jack Bruce, arranged by Ginger Baker and sung by Eric Clapton.

The group returns to America next week to finish their second album in the Atlantic studios in New York.

Buster flies in for British tour



BUSTER

PRINCE BUSTER and his guitarist-musical director Lynn Tate flew into London on Monday for the start of his British tour, which opens tonight (Thursday) with dates at the Ram Jam Club, Brixton, and London's Bag O' Nails.

The tour ends on May 21 at the Starlight Ballroom, Crawley, Sussex.

The rest of this week's dates are: Birmingham (tomorrow), Forest Gate (29), Basingtoke and Chertsey (30), Cromwellian Club (May 1), Nottingham (2) and Stevenage (3).



"THE FINGERS"

A "Greenwich Village" image, very colourful and professional presentation. Best described as being a cross between "The Young Rascals" and "The Loving Spoonful." Lead, Bass, Rhythm, Drums, Organ and Vocal.

THE PHILIP BIRCH AGENCY

17 CURZON STREET, LONDON, W.1 MAYfair 5361

FOCUS ON FOLK

NATIONAL Folk Week opens this weekend, with Princess Margaret leading the revels at Cecil Sharp House on Friday night and the folk week proper getting off the ground on Saturday with the McPeakes at the House, the Yetties, Ray Mitchell, the Symondsburys Mummies' Play and various teams of dancers in Weymouth, clog dancer Pat Tracey and Broadsheet King John Foreman at Chelmsford, singers from the Fo'c'sle club in Southampton, Clifford and Pauline Godbold, Alice Peters, Bob Roberts, Dick Hewitt, Roger Gamble and the Jacquards in Norwich, Dave Carr in Irchester, Northants, Cyril Tawney at Stafford, and Bob Davenport and the Rakes at Swindon.

And that's all on the opening day. Organisers, the English Folk Dance and Song Society, have published a programme of over 1,000 events, though not all of them are song. Here are some of them.

A number of towns are mounting special local exhibitions on folk customs and crafts: Bristol, Avybury, High Wycombe, Hereford, Accrington, Great Yarmouth, Northampton, Newcastle-upon-Tyne, Woodstock (Oxon), Frome (Somerset), Hull, Middlesbrough, South Stanley (Yorks), Gloucester, and Corby among them.

On Sunday night the McPeakes are in a concert at the Union Debating Hall, Cambridge, while at Battersea's Nag's Head the guests are the

Bracken, Les Bridger and Ian McCann. The Ian Campbell Folk Group and Packie Byrne are at the Corby Civic Hall on Sunday and the same night Martin Carthy and Dave Swarbrick are at the Victoria Theatre, Stoke on Trent.

In the Lord Nelson, Hastings, on Sunday it's a regular club night with Johnny and Bruce, Mick Stansfield, Collin and Dave, Bink Turner and "Dickers" and at the New Inn, Hurstpierpoint, also on Sunday, it's Sean Tester, George Belton, Cyril Phillips, Paul Setford, and Harry Mousdell.

The same night Ewan MacColl and Peggy Seeger join the Watsons in Hull at the Farmery Hall, George Street.

May 1 has the McPeakes and Cyril Tawney at Bedford, and the Young Tradition in Wolverhampton. Jacquie and Bridie, Peggy Cash and the Magpies and the finals of the Derbyshire folksong contest are at the Rialto, Derby, on May 2. The same night, down in Potters Bar, Mike Aston and the Folklanders offer "special folk food" as one of the special attractions.

At Newcastle's Bridge Hotel on May 2, the local folksong and Ballad are presenting Ray and Archie Fisher, the High Level Ranters and local pipers and dancers, and still on the same night the Ian Campbells, Isla Cameron, The Young Tradition, and Cyril Tawney are at Birmingham Town Hall. On May 3 Newcastle and

Birtley folk song clubs combine for what could be one of the grandest evenings in the country at the Three Tuns, Birtley. The same night in Southend Myra Abbot, John and Jim Evans, Bob Parkin, Jean Polson and local dancers and musicians hold forth at the Blue Boar while up in Morecambe Stuart Lawrence, Jacquie and Bridie are at the Central Pier Ballroom.

On May 3 folklorist Mary Hudleston will be giving a talk on local customs at Middlesbrough Dorman Memorial Museum and the McPeakes, the Young Tradition, Cyril Tawney and local singers will be at Wakefield.

Dave Hislop, Dave Trenow and Dave Douglas will all be finding their Christian names confusing at the Crown Beer Gardens, Broxborne on May 4.—KARL DALLAS.



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

Advertisement for Melody Maker magazine. Text: "Make sure you get Melody Maker The World's Best Music Weekly by filling in this coupon and handing it to your newsagent". Includes a coupon form with fields for NAME and ADDRESS, and a logo for FINCHLEY CENTRAL.



BUCK: burst blood vessel

CLAYTON TAKEN ILL

BUCK CLAYTON, the US trumpet player currently on tour in this country, was taken ill on Saturday with a broken blood vessel in his nose. He went into the Royal Ear Hospital, Huntley Street, London, and was still having treatment there at press time. It was hoped that he would be out and about by yesterday (Wednesday).

As a result of the bleeding, Clayton had to miss his "meeting" with trumpeter Bill Coleman at the Manchester Sports Guild on Sunday. His date with John Chilton's Swing Kings at Cheltenham on Tuesday was cancelled and tenorist Ben Webster had been booked to replace him at Hitchin yesterday.

Buck had been expecting to record today (Thursday), and on Monday he told the MM he was still hoping to be fit for the date.

LORRAINE ELLISON BOOKED FOR BRITAIN

LORRAINE ELLISON, the Chiffons and Hank Locklin are among American stars being imported to Britain by a new promotion company, Rogers Enterprises.

Lorraine Ellison will be in England for three days from May 15 and then tours Ire-

£200 REWARD OFFERED FOR RETURN MOVE LP TAPES STOLEN FROM PARKED CAR

DISASTER struck the Move on Monday. As their latest single "I Can Hear The Grass Grow" moved up to number 9 in this week's Pop 30, £2,500 worth of master tapes of the group's very first LP were stolen from a car parked in Denmark Street — the famous Tin Pan Alley road of London's West End.

The LP, "Move Mass," was near completion and due for release at the end of May. Said manager Tony Secunda: "This has completely cancelled out all hope of the album being released until probably August or September. There's nothing we can do. I'm offering a reward of £200 to anyone who can come up with the tapes. They are no use to anyone because they are big one inch, four track tapes which can't be played on an ordinary tape recorder. We had everything drawn up for late May release but it

doesn't look as though there will be a Move album until the summer."

The Move visit Scandinavia on May 19 for two big TV shows, and two live concerts in Stockholm and then visit America on June 4 for two weeks taking in New York and Los Angeles. They play Newcastle's Mayfair Ballroom tonight (Thursday); Liverpool Pier Head (Friday); Sunshine Rooms, East Dereham, Norfolk (April 29); and the Adelphi, West Bromwich (May 1).

NEW DEE SINGLE

A NEW Dave Dee single will be released on May 12. Phoning the MM from Sydney, Australia, this week, Dave said he wasn't certain what the A side would be. Dave said that the opening night of the Australian trip was "a disaster" because of "diabolical equipment" provided for the tour, but that the tour was going very well. "We have come 12,000

miles to appreciate how the pop scene is changing," said Dave. "Audiences everywhere are looking for something extra and we have reverted to doing a lot of comedy things. "I think we will probably continue with it when we get back to Britain."

FREEMAN OPENS

U.S. TENORMAN Bud Freeman opened at London's Ronnie Scott Club on Monday for a fortnight's engagement. The Lennie Felix trio accompany him. With Bud and the Felix trio at the club are Jeanie Lambe, doing her first season there, and the Danny Moss quartet.

When Freeman finishes his stint at Scott's (May 6) he will leave next day for New York en route for the three-day Newport Jazz Festival in Mexico.

PET FLIES OUT

PETULA CLARK flew back to Paris on Tuesday after recording sessions for Pye in London.

Yesterday (Wednesday) she flew to America and today she appears at the White House in Washington where she will sing for President Johnson and Vice President Humphrey.

BIG CAT TOUR

CAT STEVENS is to visit six countries in two months, starting with a visit to Holland for TV and radio on May 1 and 2.

He goes to France, Sweden, Denmark, Finland and Holland for concert, TV and radio

dates during May and to Belgium for concerts and TV in June.

Cat guests in Top Of The Pops (May 4) and As You Like It (12).

WESTBROOK DEBUT

THE Mike Westbrook Sextet, resident on Saturdays at London's The Old Place, forms the basis of the new Mike Westbrook Concert Band which debuts at the club on May 7.

The line-up is: Westbrook (pno), Dave Holdworth (tpt, flugelhorn), Malcolm Griffiths (tmb), Mike Osborn (alto), John Warren (alto, bari), John Surman (bari, sop), Dave Chambers (trn), Tom Bennelick (French horn), George Smith (tuba), Harry Miller (bass) and Alan Jackson (drs).

The group will be presenting "Celebration," Westbrook's suite which was first performed at the Liverpool Arts Festival in March.

Spence to write songs for film



SPENCER

THE new Spencer Davis Group has been asked to write and record six songs for a new United Artists film, Around The Mulberry Bush. They will be seen playing two of the numbers in a dream sequence.

The new Group—Spencer (rhythm gtr, vcls), Pete York (drs), Eddie Hardin (organ, vcls) and Phil Sawyer (lead gtr, six-string bass, vcls)—make their debut at a London concert on May 7.

They go to France from May 11 to 13 and then play Morecombe (18), followed by a week doubling the Fiesta Club, Stockton, and the Top Hat, Spennymoor. Their London club debut will be at the Marquee on May 30.

They go to Scandinavia from June 10 to 25 and then to Hungary (July 6 to 16) before starting a five-week American tour on July 28.

HALLYDAY MAY DO LONDON CONCERT

NEGOTIATIONS are under way for French star Johnny Hallyday to make a concert appearance in London during the summer.

If the concert is a success, a full British tour will be lined up for him.

FOLK CONCERT FOR JULIE FELIX

JULIE FELIX plays the first ever folk concert at London's new Queen Elizabeth Hall next month.

She will be appearing solo at the Hall on May 13 and then plays in concert at Manchester's Free Trade Hall (June 4); the Bournemouth Winter Gardens, (11); Bristol's Colston Hall, (20); and the Guildhall, Portsmouth (25).

Meanwhile Julie continues her weekly stint on the BBC-1 production, the Frost Report, until June 29.

NEWS IN BRIEF

THE Yardbirds fly to Paris for a concert at the Olympia on April 30. Before their six-week American tour which opens at Palm Springs on July 9, they play two Canadian dates at Quebec and Montreal.

The Alan Price Set, Malcolm Roberts, Maureen Evans, Roy Hudd and French violin star Stephane Grappelly guest in Dee Time tonight (Thursday).

US tenor star Ben Webster is the Hear Me Talkin' guest on the BBC's Jazz Scene on Sunday (30). Webster completes his tour with the Pat Smythe Trio at Newcastle to-

morrow (Friday) and then joins Sonny Rollins at Nottingham Playhouse on Sunday (30).

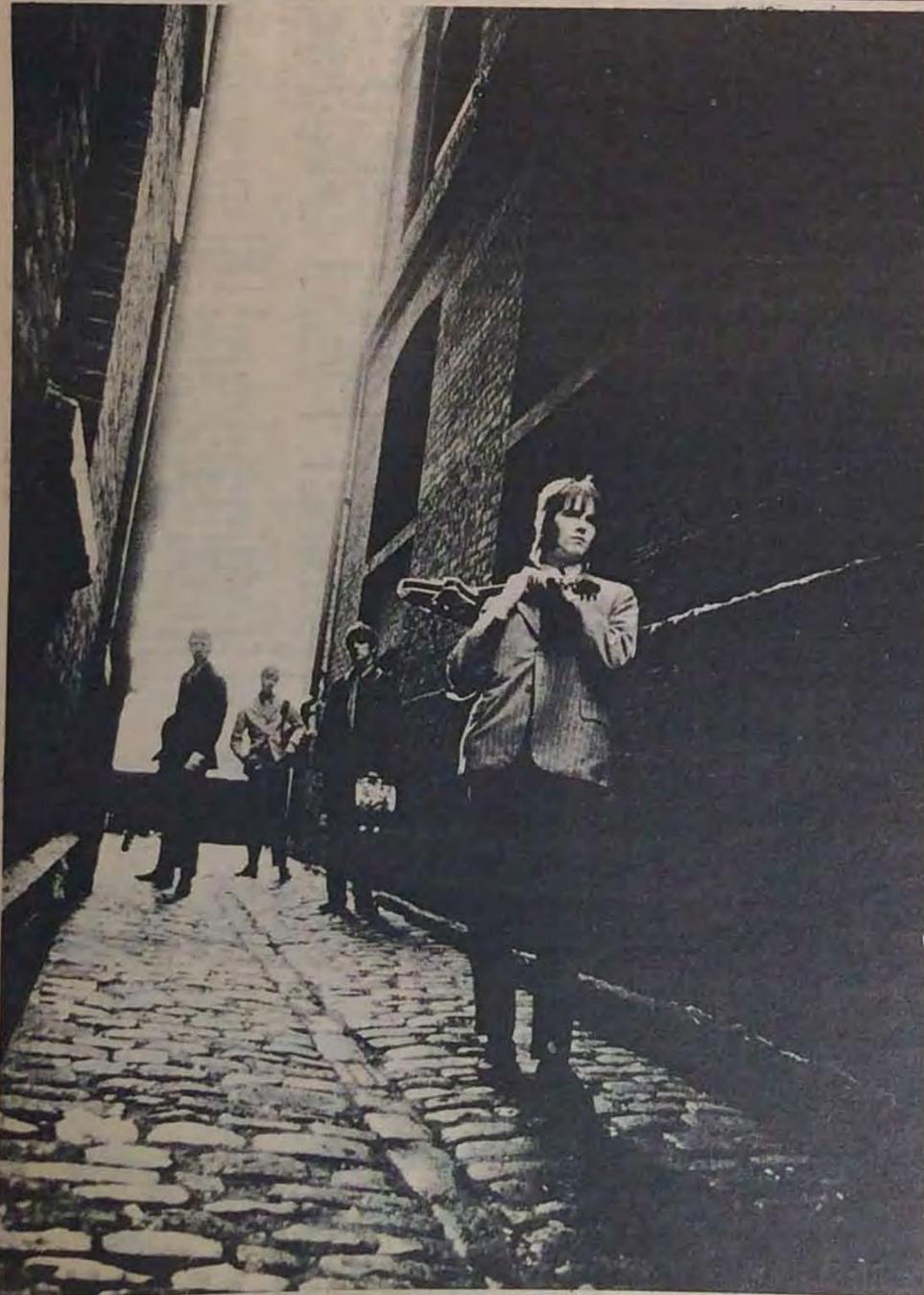
Saturday's (29) Juke Box Jury panel is Hank Marvin and Bruce Welch of the Shadows, Vikki Carr and actress Anneke Wills... a new Moody Blues single, "Fly Me High," is released by Decca on May 5.

Set for the new Guitar Club at Central Hall, East Ham, are John Renbourn and Long John Baldry (May 2), Davy Graham (9), Champion Jack Dupree (16), Savoy Brown Blues Band (23) and Spider John Koerner

(30).

Simon Dupree and the Big Sound have recorded a composition by Manfred Mike Hugg, "Day Time, Night Time," for release by Parlophone on May 5.

John Povey (organ) and Alan Waller (bass) have replaced Brian Pendleton and John Stax with the Pretty Things... the Alan Haven-Tony Crombie Duo play Dopey Dick's, West Hampstead, on May 3... the Humphrey Lyttelton Band stars at the Six Bells, Chelsea, on Saturday (29).



LOOKING FOR A SOUND?

It could be not so very far away... in this ad for instance. One of the organs in the Farfisa Compact range could provide the attack... the extra dimension of sound you're looking for. All Farfisa organs give you the best of three worlds... versatility—lots of different voices—plus portability and a reasonable price. We don't expect you to buy an organ from an ad, but take a look at what the Compact range has to offer, then fill in the coupon below and send for the free catalogue to get a picture of the full range of wonderful sounds Farfisa make. Finally, go and play one—that's the only way to buy an organ!

The Farfisa Compact Range

Compact Duo: The portable organ for the specialist. Optional two octave manual bass on the lower keyboard with manual percussion and tone colour reverberation. Special output for stereo effect. The Compact Duo should be used with a high quality amplifier. Price 295 gns. (Pedalboard 20 gns. optional).

Compact De Luxe: same features as Compact plus optional two octave manual bass; manual percussion and repeat percussion. Price 220 gns. (Pedalboard 15 gns. optional). The Compact: really versatile single manual instrument. Endless effects and tonal variations make it a natural for young groups. Multi-tone booster gives fantastic playing edge. May be used with any amplifier. Price 199 gns. (Pedalboard 15 gns. optional).

Compact Minor: A portable in every respect. Ideal for groups who have to travel a lot. Weighs only 48 lbs. but produces wonderful range of colourful tonal effects. Multi-tone booster really zips up sound. Price 162 gns.

Distributed by The Rank Organisation, Audio Visual Division, Woodger Road, Shepherds Bush, London, W12



FARFISA ELECTRONIC ORGANS

To: Rank Audio Visual, Woodger Rd. Shepherds Bush, London, W12.

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

Name _____
Address _____

JAZZ SCENE

RED ALLEN

NEVER AGAIN shall we hear the cry of "My man" or "Make him happy" rapped out in Red Allen's distinctive voice. Never again shall we see the tall figure bounding on-stage and announcing: "Look out, 'St Louis'" — or whatever the tune happened to be.

BY MAX JONES

THE MAN WHO MADE THEM HAPPY

No more the drawn-out "Nice" which was his all-purpose comment and verdict, even when accompanied by a frown of enormous and ruttled proportions. Red has died, at the age of 59 or so, and it is sad, sad news for the many people who admired his music-making and perhaps delighted from time to time in his amiable company.

To say that the jazz world will never see his like again is to utter a cliché; but it expresses the truth. He was one of the truly brilliant musicians, one of the originals, one of the rapidly diminishing number of New Orleans greats.

This has been a bad year already for jazz losses, with Edmond Hall, Muggsy Spanier, Buster Bailey, Willie Smith, Pete Johnson and other champions all having died within a few months. Allen adds a regal name to the list, for he was a real dyed-in-the-wool trumpet king. And when you come to think of it, he's the first of his kind to depart in a very long time. Most of the trumpet glants who survived to see the post-war period are still with us.

As soon as the news of Red's death was out, people began telephoning this paper and writing in letters. It's happened with other jazzmen before, of course, but not in my experience to this extent.

And a group of jazz lovers

based on Dobell's Record Shop organised a collection for a wreath to be sent to Red's funeral, and condolences cabled to his widow, Pearl May.

They are all signs of the special esteem in which Henry Red was held here. Musicians and fans, even club owners and agents, had an affection for him that beats anything I can recall since poor old Big Bill was alive. Alex Welsh, whose band made three tours with Allen and would have looked forward to a fourth, says:

"You couldn't help liking him. I don't think I ever heard anybody say a bad word about him. As for his playing: I honestly think he was one of the finest trumpet players of all time."

"As everyone noticed who knew him, Red was pretty ill on his visit this year. He must have known how sick he was, and it's a great tribute to his professionalism that he should have chosen to fulfil a tour like that, and done so well."

"And he was still playing lovely little things, interesting ideas I assure you. He kept well up-to-date on happenings and could still bring up some surprises for us after all the shows we'd done together."

"We had some hard journeys that last tour, but not a murmur of complaint from Red. And you know the sad thing was, when he said goodbye he gave me a funny look out of the side of his eyes. We all said: 'See you next year then,' but we were certain we wouldn't see him here again."

Allen's playing style, though it owed something to Louis Armstrong, was highly ori-



ALLEN: the jazz world will never see his like again

ginal from the first that we knew of it on records—on Clarence Williams' "Zulu Wail" according to Red, but for most of us on the excellent series of Victors by Henry Allen Jr and his New York Orchestra.

Among these records, made in 1929 and '30, are such beautiful performances as "Biffly Blues," "It Should Be You," "Feeling Drowsy" and the with-vocal "Patrol Wagon Blues."

These were made with a section of the Luis Russell band, with whom Red cut a great many historic sides. "Jersey Lightning," "Doctor Blues," "Saratoga Shout," "Panama" and "New Call Of The Freaks" are some of the interesting tracks.

In New York, Allen was in some demand. He recorded a driving solo with Don Redman's band on "Shakin' The African" (1931), and was featured with Jelly Roll Morton (1929), and again in '40, Fats Waller ('29), King Oliver ('27 and '30), Coleman Hawkins, including the recently reissued "Heart-break Blues" ('33), Benny Morton ('34), Teddy Wilson ('37) and Lionel Hampton

('39). In '32, Red made several classics with Pee Wee Russell under the names of Billy Banks and Jack Bland. Two further sets of recordings give us the chance to hear Red in imaginative form. They are the Fletcher Hendersons of '33 and '34, including "Big John Special," "Queer Notions" and "Wrappin' It Up," and the notable sides by Spike Hughes' Negro Orchestra in '33 ("Arabesque," "Sweet Sue," etc.).

Aside from these, there were dates with the Blue Rhythm Band, Louis Armstrong, Artie Shaw, Sidney Bechet (the remarkable "Egyptian Fantasy"), Ida Cox, Jimmy Johnson, Buster Bailey, Putney Dandridge, and Teddy Wilson.

It can be seen that Allen left behind plenty of samples of his fiery, often flamboyant but sometimes delicately fanciful trumpet work. His own groups, after the days of the superlative New Yorkers, produced plenty of worthwhile titles from 1933 until the present, and although he was hardly consistent, Red generally imparted to his playing an urgent jazz feeling. With

Zutty, Ed Hall and others, he cut four New Orleans style performances in 1940 ("Canal Street Blues," etc.). LPs on which he led included "Ride Red, Ride In HiFi," "Dixiecats," "Red Allen Plays King Oliver" (lately reissued on World Record Club) and his own quartet's "Feeling Good" (CBS). Another, with Pee Wee, was recorded in concert last October by ABC-Impulse.

Buck Clayton, an old friend of Allen's, told me: "I was terribly upset at the news of his death. He was exceptionally close to me and I think we really understood each other."

"I met Red around 1950, to know him well, I mean. We worked together at the Metropole later on, and never tried to carve each other. I used to listen to Red when I was young, we all did, but didn't try to copy him; he played a little too much for me."

And Bill Coleman summed up Allen succinctly in these words: "He kept going. He played good trumpet, and he did his best to make everybody happy."

ROY BUDD FROM JAZZ PUBS TO THE CLASSICS

BY CHRIS WELCH

ONE wild, winter night, while falling about in a pub in South London, the sounds of a wild and decidedly hot pianist lured your roving MM reporter away from the delights of peanuts and flagons of mead into the music bar.

The pianist was Roy Budd, then aged 19 and blowing up a storm with tearaway versions of "Manteca," and other standard jazz material, and he was causing a sensation in the Lilliput, a famed jazz boozery.

Last week Roy had finally made by the transition from boy wonder pub pianist to guest star at the showbiz temple, the London Palladium, in ATV's Palladium Show.

In the intervening couple of years Roy marched on to greater technical advances, and the quality of his backing groups has advanced out of the pub-bashers level into the realms of full orchestral accompaniment.

On his first album called

"Pick Yourself Up—Here Is Roy Budd" released on Pye last week his lightning technique is featured both in the orchestral context and backed by swinging drummer Chris Karen and bassist Dave Holland.

Mr Budd will certainly come as a surprise to those who don't habitually fall about London's jazz pubs. As a child he was classical prodigy and later turned to jazz inspired by the film "All Night Long" which Dave Brubeck among others. One of his biggest influences is Oscar Peterson, and he says: "I like music that makes you happy — like Oscar."

He is a self-confessed enemy of avant garde jazz, psychedelic pop and the old school of British jazz players — "who don't swing."

But Roy insists on swinging, as is evident from the title track of his album "Pick Yourself Up," and a tour de force on "Remember April."

"The album was all done in a bit of a rush, but it has come out very well considering," said Roy this week. "It's jazzy, but it's aiming at a far wider audience. I wanted it with strings because you can get a far wider scope than with a trio. The public would see a trio album as pure jazz, but "Satin Doll" with strings, for example, is more acceptable to them. Even with strings, the rhythm section is still dominant. The track I enjoyed playing most was "Autumn

Leaves."

"To be labelled as a jazz pianist is professional suicide. It's very hard to get work as a pure jazz player in this business. I just like good music, and I like a lot of the Beatles things like 'Eleanor Rigby' whereas the average jazz fan wouldn't go near it. Oscar Peterson is a virtuoso jazz player, but a lot of jazz players are not even particularly good piano players—they don't have to be. Jazz musicians have the reputation of not being capable of playing anything else."

"And most musicians are trying to do a Miles Davis and turning their backs on the audience. But that's his bit and he's got a Ferrari. I'd like to do a jazz LP but there is so much to be played on the piano. I'd really like to do a classical album."



BUDD: classical prodigy

WES MONTGOMERY

AMERICA'S IN-GROUP GENIUS



WES: album success

BY LEONARD FEATHER

THE pop-rock revolution has beamed its billion-dollar smile more brightly toward the guitar than any other instrument. The phenomenal rise of interest in six-stringed amplification has not, however, spilled over into the jazz world. For the most part, modern jazz guitarists (whose technique the rock artists hold in awe and envy) have shown little mass commercial appeal. A happy exception is John Leslie "Wes" Montgomery, whose strange case illustrates the importance of A&R men in guiding a performer toward greater acceptance.

ALBUMS

Born in 1925 in Indianapolis, Montgomery toured in 1948-50 with Lionel Hampton's band. For the most part, though he remained in relative obscurity, a sort of eminence noire, until he and his brothers, Buddy (piano and vibes) and Monk (bass), began to make albums in the late 1950s. Even then, his whirlwind improvisations only brought him to the borderline of the big time, without granting him a visa to cross it.

LIMITED

"It was an independent jazz company, and my records were strictly for jazz fans," he says. "I couldn't seem to get beyond a limited audience."

"After that company went out of business, I signed with a major label, Verve Records. Right away the A&R man, Creed Taylor, decided I should do something different, using a big band."

"I don't read music, but I got together with the arranger and sketched what I wanted to do."

Ironically, instead of propelling Montgomery into a new trajectory of creative excitement, the idea inhibited him at first. "It was a big brass band, but because of the restrictions the arrangements put on me, it kind of threw me off."

MOVING

"Then the album began to sell, and I asked myself, what can it be? The public hears a commercial sound here. The answer was, the band put in little rhythm figures that helped to keep things moving; it drove things into the listener's ear where a combo couldn't

have made it. And there was a certain beat—I don't know quite how to explain it." Creed Taylor elaborates: "The old-time two-beat or four-beat rhythm section doesn't make it anymore. What moves is the blues with a 12/8 or 6/8 beat, even a 5/4 thing, or any kind of Latin beat. And there must be one strong tune, at the beginning of the first side of the album, to grab hold of the audience right away."

ARRANGER

The success of "Moving Wes" led to a second LP, "Bumpin'," this time with a big band and strings. It did even better; but the third time out, Taylor had an idea that seemed a bit much even for the now half-persuaded plectrist. "He played me a record with five twanging guitars. Wow! I didn't see how I could possibly make anything out of a thing like that."

"So I had no confidence in it at all, but Creed got me a great arranger, Oliver Nelson, and told me, 'Just play the melody in octaves,' and I did."

SUPPORT

The tune was "Goin' Out Of My Head." Montgomery's visa was promptly stamped for an indefinite stay in Chartland. "It's sold up in the 80,000s in the first year, and it's still moving."

Once you cross that commercial borderline you don't easily lose the momentum. "Tequila" and "California Dreamer" were successful follow-ups. Montgomery, the in-group genius, the musician's musician, is now the No. 1 commercial jazz guitarist — and without any sacrifice of musical integrity. "Creed didn't want me to change my style," he says. "He just wanted me to put some support behind it and go ahead and play—and it works out."

EMPTY

Wes' only problem now is that every time he works in a night club with a small combo, some customer requests a tune that he can't play because it sounds empty without the big band backing. "One night," he says, "a lady was so persistent asking me to play 'Bumpin'' that while I was off the bandstand I had to spend all my time explaining to her why I couldn't." I suggested he have an explanatory card printed to hand out to uncomprehending fans. I would be a small price to pay for freedom of movement during those hard-earned intermissions.

CLIFF RICHARD

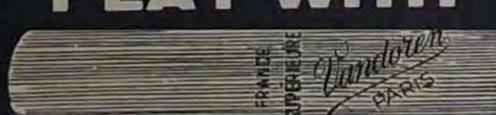
ON THE POP-DRUGS DILEMMA

Exclusive in

DISC

and MUSIC ECHO OUT NOW 8d

THE NAME TO PLAY WITH



VANDOREN REEDS & MOUTHPIECES BY ROSETTI

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

NAME _____

ADDRESS _____

Vandoren MM

CLUB 43

8 Amber Street, Manchester 4
BLA 9360

THIS SATURDAY, APRIL 29th
FOR ONE NIGHT ONLY

SONNY ROLLINS

RONNIE SCOTT / STAN TRACEY TRIO
8 p.m. - 2 a.m. (Doors open 7 p.m.)

SATURDAY, MAY 6th

PHIL SEAMAN — JOE HARRIOTT QUARTET



POP
THINK

I have sympathy for police —
Carl Wayne they've a lot to
put up with

LONDON

London is the nucleus of the British music industry, let's make no bones about that! It's the base of all national newspapers, television, radio and the like, and therefore London really holds the key to success for every pop group. I'm not overkeen on London myself, it doesn't do anything to me and it doesn't convey as much historical interest or beauty as, for example, Paris. I don't like the hustle and bustle of London, and I find London people rather self-centred and opinionated. Londoners firmly believe that they know it all—have seen it all—and that they've got the best of everything and that outsiders haven't got anything to offer. Any London-born artist gets automatic exploitation, whereas outsiders have to fight for every inch. However I'm grateful to London as a city in that it did give us our chance — and when London gives you a chance then there are 13 million people who are going to hear about you. Which can't be bad.



BANANAS

Beautiful to smoke.

TELEVISION

It's a way of life. It's also hypnotic in that people are inclined to see and automatically believe. It's a kind of god—a religion. I don't think there are enough pop programmes on TV and the few that there are have naturally cornered the market, the viewing public. About 12 million people may watch one pop programme, and if only one person in 1,000 buys your record, that gives you 12,000 records sold straight away.

The Move destroyed televisions for the same reasons as they destroyed effigies—we considered that it was a bad influence on a community. That was why we chopped up effigies of Adolf Hitler and Ian Smith—we felt that what they were offering wasn't reality. I'm not saying we want to see the end of television, we just want to see it in a real light.

POLICE

I have great sympathy for the police because they have a lot to put up with and a lot of antagonism from the British public. In places like France and Germany the public are frightened of the police and kind of respect them. We live in a ripe old age of murders, and violence and rapings and the police should have the power to put people like that in their place. If people had more fear of the police surely they'd think twice about some of the things they do? When a policeman questions people nowadays 90% of the public send them up.

SEX

I think it's the centre of life itself. Without sex you get a lot of frustration and this can be very dangerous for the community. In

all seriousness I firmly approve of the legalisation of brothels—again, something you have abroad. Sex has become an obscene crudity in England and the product of this is a lot of maniacs with warped frustrated minds, raping defenceless teenagers.

JONATHAN KING

Well, I expected that one. Jonathan King is going out of his way to be controversial. He's doing it in a silly way because he's attacking established artists, like Tom Jones, and putting them down in favour of amateurs. We all welcome criticism but not when it's done in a twelfth rate manner. If Jonathan King had had twenty hit records and was a big, big man his opinion would be respected.

MARRIAGE

Old fashioned. I think it's grown out of religion and from prudes that think it is unlawful to live together and have children unless you are lawfully bound. It's like the Bible

—something that will always be here. Marriage leads, when you fall out of love, to that ridiculous rigmarole of the divorce courts. Love should be the only thing that binds people together or separates them—not a marriage licence.

THE WHO

Yeah. Of the exciting groups in England I think the Who rank as near to the top as anybody. Everything they do now is a great progression, a natural, unforced, progression from what they have done before. The Who have an excellent line-up of conflicting characters. Townshend is very creative as a writer and his tunes and words are a gas.

FRENCH TELEVISION

So outdated it's unbelievable. The cameras look pre-war, and the producers think pre-war.

ALBUMS

Wrongly used in Britain I think. Over here if a group makes a hit single a company expects them to automatically make an LP straight away—often before they are developed or mature enough musically. Because of this idiotic system a group's early albums are always made too quickly and usually too soon and they are of a poor standard and not really reflective of how good the group is. Still, in the States it's worse—they release the LPs almost before the singles! We refuse to release an LP before we think that every track is of equal standard to a single.

CARNABY STREET

Old news. Kids today are getting smarter and they don't need Carnaby Street. It's become a tourist attraction.

THE CHURCH

Jesus' pad—and it's us that's paying the rent.

POP stars and the Establishment seem to be ever at loggerheads. Cliff Richard and Elvis Presley used to be accused of corrupting teenage morals. Quite how was never adequately explained. Presumably by wagging their knees in public places.

More recently came the heaven sent opportunity of reviving the old marijuana scandal that involved dance band musicians before the war. The MM was giving graphic accounts of "muggles," "reefer," "the weed," and other quaint old expressions back in 1938. Now one or two pop artists have sampled the qualities of charge in 1967, world-wide police networks have been alerted to stamp out this evil.

As a result all pop stars have fallen under suspicion and even Steve Marriott of the Small Faces was searched by constables of the law recently.

The illogicality of the drug scare plus their last single flop and the current pop scene, were among subjects discussed with noisy Steve at his latest flat this week.

THE MANY FACES OF

STEVE MARRIOTT

the flat this week," cursed Steve grabbing a cigarette. "It'll be the third time this year. Cilla Black lives underneath and you'd think she would understand, but she has been complaining the most. I'm sorry I make so much noise, but I'm only having fun and they all complain. What a drag. Isn't there anyone who digs a few sounds?"

"I've just bought a stereo, and it's all in the hall because it's not worth fitting up here. The guy who owns the place came to see me and said: 'No noise after midnight.' And I'm paying £40 a week! It's a joke."

Steve jiggered around to some Steve Cropper and the Mar-Keys and got to grips with some of the pressing subjects of the day—like what happened to the Small Faces' last single "I Can't Make It?" It didn't exactly smash.

"The point is at that time we had no manager, and no one to hustle for us to get plugs. All the plugs were on London and the BBC banned it, so not many knew it was out! It was chaos, chaos, chaos."

"Was the title too sexy for mass consumption?" I inquired.

"You've got to have a disgusting mind to think like that," admonished Steve sternly.

"'I Can't Make It' can mean anything. If you want to be filthy, what about 'All Or Nothing?'"

Not wishing to be filthy, we changed the subject to cleaner things like the current pop scene, and the Walker Brothers who are always good for a spot of controversy.

"Scott has got a beautiful voice," thought Stevie. "I think he wants to do a lot of things, but he's a moody. He

needs a kick up the Kyber. "He is so talented yet he always seems depressed about something. If only he could see how all the chicks are rooting for him. He should take his finger out. Oh-Oh! I can see that will probably be the headline! Scott Walker Needs A Kick Up The Kyber —Says Steve Marriott!"

Steve paused to explode for a while, jumping around and turning up the volume on Steve Cropper.

Did Steve feel the Establishment were still chasing him? "Wot — Old Bill?" demanded Steve in mid-bounce. "'Course they are. Like, they busted my place recently. Still all they found was cactus food! Christ! His name should never have been involved in all that."

"They bust me just because I'm a name. As far as I'm concerned there should be a distinction between hash and pot and hard drugs. If you read any dictionary, they are not even classified as drugs. Pills are a bad scene and so are hard drugs."

"The only thing against hash and pop is that people can say they are a stepping stone to hard drugs, but that's only because the public are under the impression it's all the same thing. Why don't the newspapers wake up and give people the facts?"

"I wonder what the Government would do if somebody invented spirits today? If they invented whisky today, they would ban it. I know a lot of people who smoke, and they are all beautiful people. Old Bill should leave it alone. What do they think they are going to do—stop it?"

"I had a talk with a policeman and he said the only thing they were afraid of was Britain going like America where all the big crimes are committed by Junkies."

CHRIS WELCH

COMPLAIN

If you are ever awakened at 5 a.m. by a noise not unlike several elephants dancing the Watusi overhead, backed by Steve Cropper and the Mar-Keys, don't worry. The uproar means Master Steve has moved into the flat upstairs.

We tracked him to his new Baker Street flat which revealed stereo equipment stacked along the hall, relaying a full orchestra getting its teeth into a spirited bossa nova.

In the lounge a huddle of silent reporters and photographers sipped tea uneasily.

"What's this — a press conference?"

"I don't know man." Steve lead me into his bedroom, leaving the press conference to their own pursuits.

"I've got to move out of



NEW HIT SINGLES
ANITA HARRIS
JUST LOVING YOU
c/w Butterfly With Coloured Wings



2724

PEACHES & HERB

CLOSE YOUR EYES
c/w I Will Watch over you 2711

LOU CHRISTIE

SHAKE HANDS AND WALK AWAY
CRYIN' c/w Escape 2718

THE LOMAX ALLIANCE

TRY AS YOU MAY
c/w See The People 2729

CURTIS LEE & THE KCPs

GET IN MY BAG
c/w Everybody's Going Wild 2717

THE SNAPPERS

UPSIDE DOWN INSIDE OUT
c/w Memories 2719

CHART SHOTS

THE TREMLOES
SILENCE IS GOLDEN 2723

SIMON & GARFUNKEL
AT THE ZOO 202608

GEORGIE FAME
BECAUSE I LOVE YOU 202587

THE BUCKINGHAMS
DON'T YOU CARE 2640

MERTENS BROS. STYLE
PUPPET ON A STRING 2730

JAN & DEAN
YELLOW BALLOON 202630

THE HARRY ROCHE
CONSTELLATION

CASINO ROYALE
(Have No Fear, Bond Is Here) 202653

TOPOL
IF I WERE A RICH MAN 202651

The Sound of Profit on



BLIND DATE

SIMON DEE

singles out the new singles

SIMON DEE ARRIVED AT THE MM OFFICE AT 10.30 AM, RED-EYED FROM DRIVING 280 MILES FROM MANCHESTER, CRYING FOR COFFEE AND KIT KAT. HE LENT AN EAR TO THE BLIND DATE OFFERING, LIKING SOME, HATING OTHERS BEFORE LEAVING OFF IN THE DIRECTION OF FLEET STREET, HIS CAR AND HOME.

THE WHO: "Pictures Of Lily" (Track).

Sounds like the Easybeats I like that harmony but I've no idea who it is. Oh, it's the Who—forget it! Where are the mythical thousands of Who fans? I believe they played to about 40 people in Bradford. Horrible. Turn it off. It would be great for 15-year-olds. To me, it's not at all constructive. It's just the Who in the studios, making more noises.

PRINCE BUSTER: "Ten Commandments Of Man" (Blue Beat).

Oh, him! If this gets one play on the BBC, I'll buy everyone a pint. It's fine—for that scene. This is not constructive and won't make people stop and say "what a great sound!" What does he look like. Take it off. It'll never be a hit in a hundred years. It's the sort

of record that'll be a climber on Radio London for 13 weeks.

THE BEE GEES: "I Can't See Nobody" (Polydor).

That's a very nice start to the record. Interesting voice in a funny sort of way. I like the arrangement, too. I've no idea who it is. Is it on Atlantic—oh, no, Polydor, there's the sleeve. At least this guy's trying to sing. It's got a good sound. Nice song, but not a hit. Oh, it's the other side of "New York Mining Disaster." Nice harmonies, very Beatle-y. They are trying.

WAYNE FONTANA: "24 Sycamore" (Fontana).

I hope there's a big instrumental bit coming in now. Ah! It's Wayne Fon-

tana. I think he has consistently the best arrangements of any solo singer in Britain. But he misses something visually—he owes me a couple of quid, too. This is a good record. Wayne suffers from a lack of image. With the right image, an artist can sell crap or good material. Wayne needs sharpening—not him, his image. Someone—I think it was the MM—called him the "Dormouse Of Pop" and that's very true. But I like this very much and I'd like to see it a hit.

EVERLY BROTHERS: "Bowling Green" (Pye).

What an original intro! What's going to happen here? It sounds like the Everlys. They are a very popular twosome. Touch of

the Turtles there, too. It won't be a hit unless it gets TV exposure. It's a nice happy record, though—both Andrew Oldham and Dono-

van have been saying to me it's time we had happy records with grass, and flowers in them. This is nice.



Monkees made somebody 9 million dollars in two weeks

CAN Monkee mania be slackening off so soon? The failure of "A Little Bit Me, A Little Bit You" to reach the top of the chart could be a straw in the wind.

But the Briton who knows the Monkees best, publicist David Cardwell, doesn't agree.

"Believe me things aren't easing off at all," he says. "The record has failed simply because it isn't as good as people expected it would be. One thing you must remember is that the boys are not like the Beatles who can spend weeks doing a record. Even now, they only have two days a week in which to think about songs, and record them for the show.

"Mind you, I think the TV show is losing interest. If they do another series they have got to spend more time and money on it. It all looks as if it is done on a shoe string and yet they have more money behind them than any group in the world.

"I don't think it matters if the record doesn't reach number one. The tickets for their Wembley shows will be sold out before they have been printed—and that means 50,000 people will see them in three days. The Beatles might just about do that. The Stones? I doubt it. Certainly nobody else could come near it."

David agrees that the group may be pushed too hard in an effort to cash in quickly on their popularity rather than give them a chance to develop into a long-term prospect.

"But," he says, "What do you do when the first album sells three million copies—that's about nine million dollars. They recorded the first one in two weeks so that means they made somebody nine million dollars in two weeks.

"Then they did it again with the second album. If you add sales for the three singles it makes about 55 million dollars in records alone since last September. That doesn't include all the Monkees merchandising, TV, publishing and one-night stands.

"They get 100,000 dollars, that's around £30,000, for a one-nighter. Somebody phoned Vic Lewis from Sweden and offered £3,000 for a show. Vic told them if they multiplied it by ten they might consider it.

"I agree they are doing it all too quickly. But if any manager in this country had a group earning a tenth of that, he would have them on the road seven days a week. You have to be as shrewd as a Brian Epstein to hold them back and try to make it last as long as you can. Or Col. Parker with Elvis. Nobody can even re-



member if Elvis was ever good on stage, but he is still a major star.

"But even if their managers don't push them, the public will by demanding a new album or personal appearances. And the boys with two days a week spare just can't keep up with it."

How about reports of trouble in the group? "They are all happy, solid unit now," reports David. "There have been many people involved in the activities in the past but this has all been changed. For example, instead of using six or seven different record producers they now have just one, Chip Douglas."

"I believe Davy is going to be the problem. If ever the group splits up it will be because Davy leaves. It won't be because he wants to, but because he is big that the pressure will be great on him to go on his own. He is already bigger than the other three put together—in America and here.

"You know he has formed a record company, but he is likely to use it for some time because he doesn't want to do anything that could clash with the interests of the group. He is very careful with his money. He bought a racehorse recently. You can bet that if Davy buys it, it is going to win races."

"By contrast, Micky is a Hollywood hippie type guy. To him it's all a big gas. But he is predictable as hell. He could make a million and then lose the million on some crazy scheme. The reason Micky would put money into a bank would be to buy a bank."

"Mike Nesmith is writing a lot more for the group now than Davy and Micky have started to write. Peter has been doing things for a long time, he hasn't come up with anything for the group."

Each of the Monkees has his own pressman, road manager, bodyguard these days. "There are about 20 guys coming over with them," reports Cardwell. "Davy is even bringing his personal photographer."

"Their out-of-pocket expenses each week are probably as much as the average Top 20 would earn."

"They will be doing 60 minutes on each show and they will have to prove that they can play better on stage than they can in their careers. Let's face it, the Beatles were pretty bloody good when they started on stage."

"The Monkees will each have their solo bits and Micky will do their version of James Brown Show. It's a send-up which lasts about 15 minutes. Davy will probably do the show with his solo act, does in the States."

"I think people should remember that by the time they come here they will have done more than three weeks of nighters. At this moment they have only ever done 17 appearances."



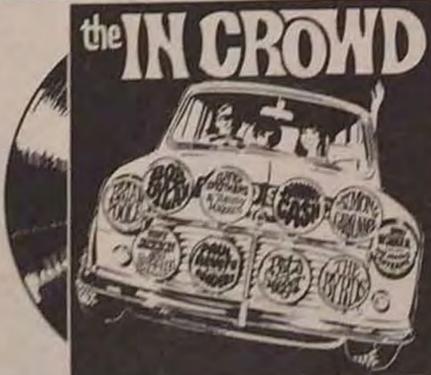
FAB denson

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!



AT YOUR SHOE SHOP NOW!

SANDOR BROGUE CLASSICS CARNABY STREET

Get denson-Go Dancin'

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

ELECTRIC PRUNES: "Get Me To The World On Time" (Reprise).

I love this record. The Electric Prunes just knock me out. This is how the Who should be sounding—not smashing up gear. Just listen to all this. It has the sound of a record that sells. B--- the lyrics, just listen. Turn it up, turn it up. This is Spector, Oldham and the Ronettes all in together. A hit? Who knows. I'd like every DJ to play it because we are the middle men. Unless the record is played, the public don't hear it.

KIM WESTON: "I Got What You Need" (MGM).

Touch of the Inez and Charlie Fox and Ike and Tina Turner in there, as well as the "It Takes Two" couple. A good record. It's a discotheque record and a Monday Midday Spin on the Light record, folks. This is Kim Weston. Not a chart record though.

TREMELOES: "Silence Is Golden" (CBS).

Tremeles. They're a nice bunch of lads. Whatever happened to Brian Poole? Nice harmony on this. I'd like to see it be a hit, but I don't think it will. It might get in on their name, but not on the record. Nice lyrics—who wrote it? It's not got the sort of sound that is going to send 17,000 kids rushing to the nearest record shop. Bring back Thank Your Lucky Stars—no, on second thoughts, don't.

THE FIVE AMERICANS: "Western Union" (Stateside).

Oh, I played this the other day. It's called "Western Union." The group have an obscure name—oh, yes. The Five Americans. A touch of the Beach Boys. Pleasant, but not a hit in a hundred years. Take it off. People in this country are consistently promoting American crap. I wish the record companies would call in the DJs—not necessarily me, because I'm a bit out of touch these days—but people like David Jacobs and Alan Freeman and Pete Murray to give their advice on singles before they release them.

BO DIDDLEY: "Wrecking My Love Life" (Chess).

This is the worst record I've heard since Twiggy made a record. Come on, folks, who's pleased with that? The record producer, his agent, you, me? Bo Diddle? Forget it. He's a fantastic artist on stage, but as far as our charts are concerned, just forget it.



Pictures of the WHO

By NICK JONES



There seems to be three distinct phases in the life of a pop group. Each is important, and mainly they are controlled by you — the public, the consumer, the audience, the fan.

Stage one the initial impact of the new group. For big impact you need originality and the kind of power that attracts people's attention, puts you head and shoulders above other groups.

Stage two is success. A group's first ever hit record. The strain of stardom, hard work, travelling, touring, television, recording.

They need proper management, suddenly the group is floating in a cloud of idolization, high finance, and complete involvement in the group. It takes a lot of guts to stay at the top.

TRUTH

Stage three must be acceptance. If the group hasn't withered away on the hard dry trail, if their progression has been complete and pure then acceptance is on the way. They are given freedom, individuality, and as a pop group they attain one of the highest honours — they move into a class of their own.

Melodramatic? Yes, but it's the truth. Look at the Beatles, the Rolling Stones. After their original impact came the first really big hit record, "Please Please Me," and "Not Fade Away" respectively. And at this point the hard grind to the very top begins.

LEAP

The group must develop. Their sound must be instantly recognisable and the best of its kind. The ideas must be exciting, new, typical, stylish, professional, and each member of the group must contribute freely, unselfishly, and recognise his part, his invaluable part, within the existence of his group.

With the release last Friday of a new single by the Who, "Pictures Of Lily," their position in the structure of the pop music industry takes another upward leap. Now's the time to realise that the Who are gradually becoming one of Britain's great pop products.

They have just completed their first ever tour in America, and drawing on their wealth of experience on the British pop scene over the past three years, they subsequently "went down a bomb" in the States — and look certain to become another big British export to the States — along with the Beatles, Stones, and Herman's Hermits.

Last week the MM cornered the Who's main spokesman, the indestructible Pete Townshend, fresh from the group's inspiring and well executed US trip, and guitar hurling German visit. Townshend's shrewd, well balanced, and flowing comments are indicative of the Who's all round perception, unity, freedom, and subsequently, their move into a class of their own.

How does Pete feel about the Who here and now in 1967?

DIFFERENT

"Well I must say I've been pleased with the reviews of 'Pictures Of Lily' and I think everybody has been most kind saying that we're beginning to move into a class of our own. I can't say I've particularly felt this in Britain and I can only look at the facts to draw conclusions from.

"I'm very interested in the fact that the Who are now one of the highest paid groups in England, except for the Rolling Stones when they occasionally play, and I think this is good. Also every member of the group is beginning to come into his own, we're having no internal set-backs, and we've started to break into the American scene.

"The American tour was like it was in London when we first started to get really big. It's like starting again all over. We did three days of interviews and promotion before we played and I think I was doing about twenty or thirty interviews per day — and each

one had to be a little bit different.

"On top of that our press agent kept introducing another journalist and whispering, 'Now Pete, this one is very important,' so that each interview was even more important than the last. Apart from that there were about three guys who just sat in our rooms all day, listening to every word we said — so we had to keep all our interview material varied so they didn't think we were morons or something.

CAREFUL

"The sound wasn't that good in America and we had to lean heavily on the visual impact of our act. But then as you know, we never let our sound get in the way of our visual act.

"Of course you have to be very careful in the States because they pick you up on the smallest of things. Like the John Lennon-Christian Faith bit. I mean if you'd splashed those quotes all over the MM's front page you'd get letters, sure, but the whole English community wouldn't go up in arms — but in America...! But America is important and I think we handled it professionally and convincingly.

"I mean when we phoned up a radio station interview and said: 'It's great to be back on your station,' we really meant it because we've been trying to get back on US radio for ages — and we've been trying to play and be in America for ages — so we meant it."

Reverting to the Who's British situation, what changes have seriously affected them as one of the country's top groups? "The most important and significant thing that has affected us is that basically we all like and can see something in each other. We are all part of the Who now. We've learnt how to get on with each other, we've forgotten immature feelings —

like 'Who's getting all the limelight' and silly things like that.

"We are all influenced and we openly admit it. I was influenced by 'Satisfaction,' and by 'The Last Time' probably more than some of the Beatles records — but I'm free to admit it. I'm part of the pop flow. The Who are part of the flow.

"And there will always be new groups to replace the old groups — I don't know where they'll come from — but they will come.

"I've given up pointing an accusing finger at other groups because they have been influenced by the Who, because I know I was influenced, and that everyone is, and that we are all part of one big thing.

"We came up with ideas, fresh ideas like the pop art clothes. But I mean we couldn't exploit pop art clothes, we couldn't start marketing Union Jack jackets. Someone else did, somebody else made money out of our ideas, but it doesn't matter. We might inspire some people, just like others inspire us, it's just a matter of being able to give and take and dig it.

UNITY

"If Keith cuts his hand now, I worry and so does Roger and so does John, because we are all part of one group and it affects us. And this way we are able to enjoy and get immense pleasure out of what we do and the way we do it."

What about the Who's next LP?

"Well we learnt so much about each other on the last album, the next one is going to be an absolute knockout to make. Every one of us is writing, and there should be some stuff.

"We are enjoying ourselves despite one or two lunatic incidents in Germany — but even then we have got enough unity as a group now — to discuss the problems, make reso-

● We've forgotten immature feelings like—Who's getting all the limelight ●



BIG NAMES·BIG MUSIC ON TAMLA MOTOWN

THE JIMMY RUFFIN WAY

JIMMY RUFFIN
THE JIMMY RUFFIN WAY
Tamla Motown TML11048 ● STML11048 ●

THE SUPREMES SING MOTOWN

THE SUPREMES
THE SUPREMES SING MOTOWN
Tamla Motown TML11047 ● STML11047 ●

TAKE TWO

MARVIN GAYE & KIM WESTON
TAKE TWO
Tamla Motown TML11049 ● STML11049 ●

Stevie Wonder down to earth

STEVIE WONDER
DOWN TO EARTH
Tamla Motown TML11045 ● STML11045 ●



NEW JAZZ RECORDS

Art shows a touch of the Farmer genius

PRODUCER Teo Macero deserves some kind of award for placing Art Farmer in a musical situation which requires nothing less than genius to overcome it. The sleeve of "Baroque Sketches" tells us that giving Farmer the most unlikely jazz material ever and Benny Golson an almost impossible writing task was Macero's.

The entire album lies in the shadow of the great Miles Davis-Gil Evans collaborations and this is underlined by Farmer who sounds incredibly like Miles on occasions here. Golson has drawn most of his tone colours from the Evans palette, but the performances are sometimes stodgy and disjointed, especially when the rhythm section lies out.

My boundless admiration for Farmer has increased since hearing this, for he plays with grace, skill and imagination, fashioning fine solos where lesser men would just have given up.

The most impressive track is Sonny Rollins' "Alfie's Theme," probably because its jazz content is strongest. "Prelude In E Minor," however, is interesting and Farmer's statement of the Chopin theme is beautiful.

While I don't doubt the seriousness of the entire project, I must question the results. What must have sounded intriguing at the consultation stage has turned out to be a curiosity of a record which is interesting and unusual enough to be worth an earful.—B.H.

I DON'T know why Art Farmer doesn't figure higher in the jazz polls. He has all the necessary attributes: technique, swing, originality and an endless flow of ideas. Maybe it's because he chooses understatement rather than virtuoso displays, but his own, special brand of lyricism is

ART FARMER: "Live At The Half-Note." Stompin' At The Savoy, Swing Spring, What's New, I Want To Be Happy, I'm Getting Sentimental Over You. (Atlantic 1421).

Farmer (flugelhorn), Jim Hall (gtr), Steve Swallow (bass), Walter Perkins (drs).

ART FARMER: "Baroque Sketches." Fuga XI And; Little David's Fugue; Prelude In E Minor; Sinfonia; Zortzico; Alfie's Theme; Jesu; Etude; Prelude In A Minor; Rhythm Of Life. (CBS BPG62880).

Farmer (flugel) with four tpts, three trbns, two french horns, two woodwinds, harp, Don Butterfield (tuba), George Duvivier (bass), Don Lamond (drs), Phil Kross (percussion).

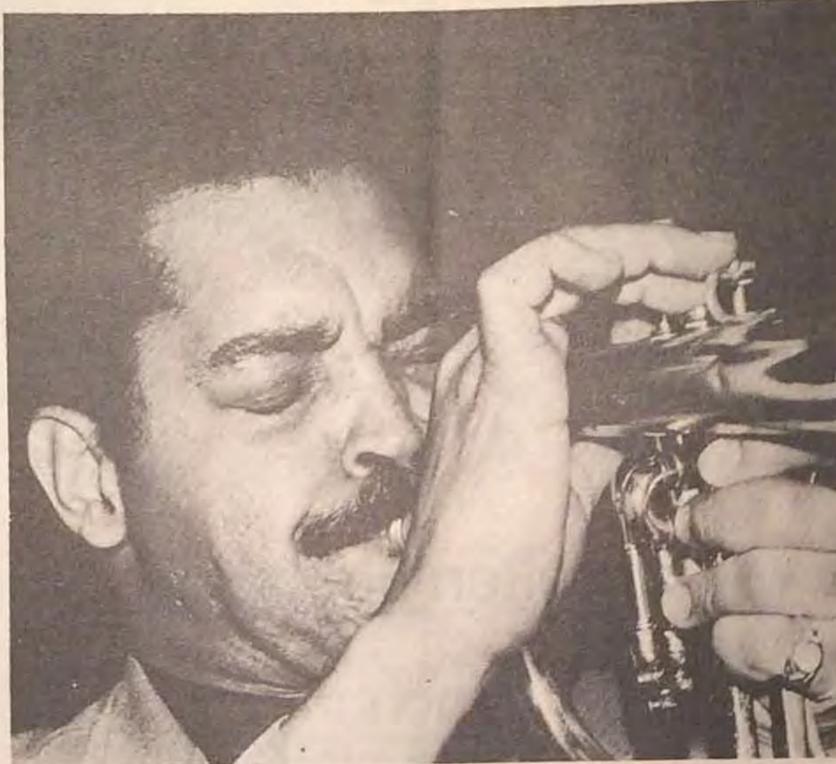
enormously effective.

In Jim Hall he has an admirable foil. They compliment each other perfectly and with his personal tone, one of the few really satisfying sounds among amplified guitarists, Hall's is an excellent blend with flugelhorn.

Recorded live at New York's Half-Note, this set ranges from ballad to full-speed romp. The old Tommy Dorsey theme, "Sentimental," has been a feature for Hall for some time and Farmer lays out for the track.

Well worth noting is the magnificent bass playing of Steve Swallow who always manages to create logical lines while still complementing the other musicians.

Perkins is effective enough on drums, but he rarely achieves the full partnership with the rest of the groups that his predecessor, Pete La Rocca did.—B.D.



FARMER: has all the necessary attributes

NAT ADDERLEY

NAT ADDERLEY: "Live At Memory Lane." On My Journey Now; Fun; Good Old Summertime; Lavender Woman; Painted Desert; Theme (Atlantic 1474).

Adderley (tp), Joe Henderson (tr), Joe Zawinul (pno), Victor Gaskin (bass), Roy McCurdy (drs).

THIS is one of the new Atlantics, most handsomely packaged in stiff double folder. Unfortunately the music doesn't live up to the packaging.

Recorded live at a Los Angeles club it features a Nat Adderley group which is, in reality, brother Cannonball's group with Joe Henderson replacing the leader. On paper it looks a good team.

Part of the trouble stems from the drummer who, particularly on the first three tracks, is too loud and far too obtrusive — he drops so many bombs and imitates machine gun fire so effectively it could have been recorded in High Street, Aden. Only on the final track, "Theme," does the section work up a full head of steam.

Henderson is rather disappointing. One of the best of the newer tenor men he sounds, on this session, too much like second-hand Coltrane. His lines are choppy rather than flowing and the tonal distortions sound mannered.

Adderley, too, is inconsistent. When playing in his own bag he sounds fine, but there are long stretches when I get the impression he has heard the avant garde and

feels he ought to try and catch up. The result is a musical mess.

Zawinul comes through with some credit, particularly for his two themes "Lavender Woman" and "Painted Desert." Henderson, incidentally, does not play on the first track, "On My Journey Now."—B.D.

HANK CRAWFORD

HANK CRAWFORD: "Mr. Blues." Mr. Blues; On A Clear Day; Hush Puppies; Danger Zone; Route 66; Lonely Avenue; Teardrops; Smoky City; The Turf. (Atlantic 1470).

HANK CRAWFORD, who plays piano on "Mr Blues" and "Smoky" and alto on the rest of these tracks, is a former Ray Charles sideman who has continued to record in the same small group blues idiom.

As a soloist he is hardly a jazz giant, but these are pleasant, jumping, bluesy tracks which should appeal to the jazz fringe audience in particular.

The line-up has two trumpets (John Hunt and Fielder Floyd), tenor (Wendell Harrison) baritone sax (Lonnie Shaw) and a variety of rhythm sections. The arrangements are pretty basic and don't really exploit the two brass — at times it's hard to tell whether they are present or not.

It's nice party dance music and most handsomely packaged in one of the new Atlantic folders, but the attention tends to wander after a few plays.—B.D.

Danny Moss is a very accomplished tenor player, with a full-bodied tone and a lithe ballad style firmly rooted in the Hawkins-Webster tradition. In "LIKE SOMEONE IN LOVE" (Columbia SX6117), Danny is placed in a deep, not to say lush, string setting leavened by a jazz rhythm section—Tony Carr (drs), Lennie Bush (bass) and Brian Lemon (pno) and Les Condon's flugelhorn. Moss and the ensemble interpret a number of high-class oldies, including "Like Someone In Love," "Sleepy Time Down South," "Gee Baby, Ain't I Good To You" and one of the album's richest excursions, Ellington's "All Too Soon." Spike Heatley, who produced and conducted the sessions, contributes an original, "Eleanor" (obviously a moody girl), and a blues, "Madame La Gimp," which affords Danny the chance to jump. The trouble, so far as I'm concerned, is that it whets the appetite for more inventive, even leaping jazz. The tenor playing is consistently lyrical on the ballads but I find the backdrop a bit dispiriting. Okay for mood music buyers, I guess.—M.J.

Sonny Terry sings in his fierce, heavy voice, blows harmonica and unleashes some typical whoops on "SONNY'S STORY" (Xtra 5025). It is a collection of blues, many of them familiar from other sets, and Terry hurls out the words, and harmonica phrases, with natural conviction. He is accompanied by Sticks McGhee, Brownie's brother, in spite of what the sleeve note says, and Belton Evans' drums and a second harmonica (J. C. Burris). At its best, as on the charging "My Baby Done Gone," the whole group works up a fine swing and exuberant feeling. Otherwise, the beat is fair and Sonny's harp blowing a little below his best level. "Sonny's Story," "Worried Blues," "Telephone Blues" and "I Ain't Gonna Be Your Dog" are good rough blues performances, among ten on this low-price set.—M.J.

A LARGE HELPING OF TRUE BLUES



WILLIAMS: plays guitar

who keep the music alive at the most fruitful and meaningful level . . .

HISTORIC

Muddy Waters, a big name for years now, operated at this root level around Clarksdale, Mississippi, during the early Forties. The first pair of recordings he made for Alan Lomax and John Work at Stovall's Plantation in the summer of 1941 were certainly historic.

On the strength of this "Country Blues" and "I Be's Troubled," both absorbing examples of Delta country blues in the style of Robert Johnson, Muddy became an in name with blues collectors here in the mid-Forties, in spite of the difficulty of obtaining this Library of Congress recording then.

BLUES SCENE USA, VOL 3: "Blues All Around My Bed." Carl Hodges: Blues All Around My Bed. Big Joe Williams: Hellhound On My Trail. John Lee Granderson: Good Morning, Little Schoolgirl. Johnny Young: Green Door Blues. James Robinson: Standing In My Back Door Crying. W. B. Piano Bill Bryson: Sometimes I Rate. Connie Williams: One Thin Dime. Leroy Country Dollars: Sweet Man Blues. Doug Quattlebaum: Good Woman Blues. Bill Jackson: Trouble In Mind. Avery Brady: Gonna Let You Down. Arthur Weston: Roll Me Over Slow. (Storyville 670181).

Muddy Waters: "Down On Stovall's Plantation." I Be's Troubled; Rambling Kid Blues; You Got To Suck And Die; Siem Of These Days; Burt Clover Blues; Pearlle Mae Blues; Country Blues, No. 1; Why Don't You Live So God Can Use You; Rosalie; Country Blues, No. 2; Take A Walk With Me; Joe Turner; You're Gonna Miss Me; I Be Bound To Write To You. (Bounty BY6031).

PETE WELDING has put together some very good collections on LP. These are two more of them, and I recommend both highly. Even the cover notes and pictures are good.

It is, in a sense, an anthology of current blues — and I do mean real blues — by little-known performers (for the most part) recorded in non-commercial circumstances.

Big Joe Williams, singing and playing guitar to Bill Foster's guitar support, is the most prominent name. He does Robert Johnson's "Hellbound" in his individual way.

Next best known is Johnny Young, singer and mandolin expert, who makes a pleasant job of "Green Door Blues," accompanied by John Wrencher (harmonica) and John Lee Granderson (Guitar).

FOLK

In those days — all these titles were recorded for the Library in '41 and '2 — Muddy was playing acoustic guitar, and his gripping bottleneck method is heavily influenced by Johnson and Son House.

"Rambling," "Pearlie Mae," "Rosalie" and "Joe Turner" are played by the Son Sims Four — fiddle and mandolin with two guitars — and this is traditional country stuff. Percy Thomas sings "Pearlie," Louis Ford does "Turner," both interesting additions to the folk library. But then the entire set is pretty fantastic value for 25s. —M.J.

BOUNCY

Granderson — recently heard, as were Big Joe, Young, Avery Brady and Bill Jackson, on Welding's LP of blues about President Kennedy's death — does his own vocal-guitar version of Sonny Boy Williamson's "Little Schoolgirl" song; nice and bouncy, too.

According to Welding's sleeve note, Granderson comes from Tennessee but now lives in Chicago where he's worked as a mechanic and house-painter.

Virginia-born Carl Hodges, who sings and plays the title song with effective restraint, is a gardener in Philadelphia, while James Robinson, W. B. Bryson, Arthur Weston and George Robertson are labourers in New Jersey, Chicago and St Louis. Others of these singers are employed as factory workers, truck drivers and so on.

TEDIUM

The point is, as Welding puts it, that few of these men can be considered professional musicians; "most are working men for whom music provides a welcome and necessary relief from the pressures and tedium of workaday life."

Much of this music is unpolished, and even the smoothest is unspiced. Commercial success hasn't had a chance to affect these artists.

As the man writes: "The music in this album is representative of the countless, often anonymous bluesmen

Snooks Eaglin, blind New Orleans street minstrel, is a relatively smooth, sad-voiced singer and accomplished guitarist who performs, for the most part, songs he has learned from other song-makers via radio and records. He is not, then, one of the blues creators; but this doesn't alter the fact that he is a persuasive entertainer with a highly personal and sympathetic style. He doesn't make the most exciting albums of blues, folk songs and standards that have come my way; but on the other hand he never makes a stinker, and his slow blues often have a hauntingly melodic quality. On "BLUES FROM NEW ORLEANS, VOL. 1" (Storyville 670119) he is featured on a varied collection of traditional and standard numbers, plus a few originals. Highlights are "Come Back Baby," borrowed from Lightnin' Hopkins no doubt; "Trouble In Mind," Memphis Slim's "Every Day I Have The Blues," "I Got My Questionaire" and instrumentally the solo "High Society." This collection has been released here before (on Storyville SLP119) as "New Orleans Street Singer," but if you don't have it, hear it at least. Eaglin is a young musician working an old vein, and he plays a mess of guitar. — M.J.

2000

THE TOTALLY NEW SNARE DRUM

This one you must see! Get round to your dealer and give it a workout. You'll be amazed how far ahead Premier's '2000' is—from the cutting edge of its sound to its fastest ever snare action. Send for your FREE brochure today!

To: Premier Drum Co Ltd, 87 Regent Street, London W1
Please rush me my FREE brochure of the '2000' range.

NAME _____
ADDRESS _____

My usual dealer is _____
M.M.C.6

RADIO JAZZ

by CHRIS HAYES

FRIDAY (28)

5.20 p.m. R1: Singing In Jazz. 6.30 M1: Jazz Rondo. 7.0 N2: Jazz (Fri, Sun, Tues, Wed, Thurs). 8.5 M1: Jazz Concert. 9.15 U: Harry Belafonte, Ethel Ennis. 9.30 Q: Bobby Hackett (Glen Miller Sound). 11.15: New Voices. 11.15 BBC H: Bechet, Garner, Raney, Gordon, Ellington. 11.45 T: International Jazz.

SATURDAY (29)

12.0 noon BBC T: Jazz Record Requests (Steve Race). 2.55 p.m. M1: Radio Jazz Magazine. 3.0 E: Pop and Jazz. 3.30 E: At Casey. 5.0 M1: Radio Jazz Club. 7.5 J: Sammy Davis. 8.0 R2: Jazz Concerto. 10.35 Q: Pop and Jazz. 11.15 T: Count Basie Ork. 11.45 T: Dave Brubeck Quartet. 12.30 a.m. J: Jazz Festival.

SUNDAY (30)

9.30 p.m. M1: Svend Asmusen, Stephane Grappelly. 10.30

WEDNESDAY (3)

5.30 p.m. M2: Downtown Jazz-band. 5.45 BBC T: Jazz Today (Charles Fox). 9.20 Q: Jazz For Everyone. 9.30 J: Jazz. 10.15 M1: Kenny Drew. 10.35 Q: Far East Jazz. 11.15 T: Glenn Miller Ork (Buddy de Franco). Andy Williams, etc. 11.45 T: Swedish pianist Jan Johansson.

THURSDAY (4)

5.0 p.m. M: Swing. 9.20 M1: Jazz. 9.40 E: Jazz. 11.15 T: Gerry Mulligan. 11.45 T: John Lee Hooker, Wes Montgomery. Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 129. E: NDR 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. Q: BR Munich 375, 187. R: HR Frankfurt 506. S: RAI Italy 1-333, 225; 2-355, 290. T: VOA 251. U: Radio Bremen. V: Radio Eireann 530.

MONDAY (1)

4.30 p.m. E: Pop and Jazz. 9.30 Q: Pop & Jazz. 9.30 J: Big Bands. 9.40 E: Tubby Hayes Big Band. 10.15 M1: Charles Barnett '67. 11.5 M: Jazz. 11.10 M1: Golden Gate Quartet. 11.15 V: Jazz Corner. 11.15 T: Doris Day. 11.30 M1: Papa Bue's Jazzband. 11.45 T: John Coltrane.

TUESDAY (2)

9.10 p.m. R2: Jazz Tempo. 9.50 M2: Jazz. 11.5 Q: Jam Session. 11.15 T: Henry Mancini Ork. 11.45 M1: New Christy Minstrels. 11.45 N2: Jazz. 11.45 T: Jazz from Sweden.



Vince tries an oldie to follow 'Edelweiss'

NEW POP RECORDS

SINGLES

VINCE HILL: "Roses Of Picardy" (Columbia): Swooping down hot onto the heels of his nation-wide "Edelweiss" hit comes the illustrious Vince Hill reviving the shimmering First World War tear-jerker. My memory doesn't quite go back that far, and Vince's gently muted, well controlled rendering of the song doesn't sound as instantly commercial as his previous hit. There's a subtle move toward that American Andy Williams-Tony Bennett "quality" vein, and somehow Vince's voice doesn't quite project enough character or personality to make you flip over this disc. Well performed but I'm not sure if this ballad has enough distinction to make it as big as "Edelweiss."

JAMES AND BOBBY PURIFY: "Shake A Tail Feather" (Stateside): Hot on the heels of their U.S. "I'm Your Puppet" hit comes the soul brothers raving rendition of this low down screamer already smashing the U.S. chart wide open. In fact it's only a kind of more soulful Mitch Ryder rave-up sound. That is: noise equals rave. And the BBC won't dig the bit about "bend over and shake a tail feather." Yes it's a finger popping, instant knee cracking beaty swinger — and a miss, please.

THE RAINY DAZE: "That Acapulco Gold" (Stateside): A big American climber — until it mysteriously vanished from the face of the earth — up to a few weeks ago, this disc shows how the Vaudeville sound of "Winchester Cathedral" has influenced the American market. This happy, fairly humorous combination of megaphoned vocal and "Yellow Submarine" answering back makes a nice strutting sound. Could take off? Lyric obviously influenced by Dylan's "Rainy Day Woman."

MORT SHUMAN IV: "Monday Monday" (Immediate): Top composer Shuman tries his hand at the Mama's and the Papa's hit here laying it down on the ivory keys in a Ramsey Lewis vein — except of course Lewis doesn't have the "sock it to 'em" Andrew Oldham production and string section twacking and chirping under Mort's full-bodied attack. Pleasant swiny record which should completely take over Family Favourites for

the next five years despite storms of protest from Ramsey Lewis fans. Could be a hit!

BOBBY DARIN: "The Lady Came From Baltimore" (Atlantic): "If I Were A Carpenter" gave Bobby a short come-back into the limelight of the chart some months ago but he hasn't been able to sustain this position. Now Darin reverts to the songwriting talents of Tim Hardin again to see if he can come up with another "Carpenter," but it hasn't worked. Again the arrangement is handled delicately with the characteristic string quartet Hardin sound, not unlike a Lovin' Spoonful sound, but the number certainly isn't strong enough to keep Darin in the chart. He sings it coolly, ultra-relaxed, but not convincingly enough.

BLOSSOM DEARIE: "Moonlight Saving Time" (Fontana): Vaudeville type backing to a Blossom vocal that owes a lot to Rose Murphy. Some will find this cute and funny. Others will feel a strong desire to lift up both record and record player and hurl them down several flights of stairs on hearing this coy "Flapper" song with its 1920 overtones. Conceivably a hit among British Forces serving overseas who always seem to be requesting this sort of thing on Two Way Family Favourites.

JULIE DRISCOLL: "I Know You Love Me Not" (Parlophone): Little Miss Julie is very quickly maturing into a fine and strong singer—such a change



HILL: lacks the distinction of a big hit

from the usual weak, wavering female singers Britain usually produces. This beautifully produced disc by Giorgio Gomelsky, arranged and conducted by Reg Guest, has a lovely building feel — a little like Lorraine Ellison's belting "Stay With Me Baby" — while the violins sweep, the backing churns underneath, and the percussion punches out the drama. Very promising to hear such a powerful record coming out of the British scene—so let's encourage more like it.

BRIAN AUGER: "Tiger" (Columbia): Yes, now we have the Auger on the hit trail, with this sexy, suggestive, Troggs sound. Well almost. There's a lot of nice brass riffing behind Brian's swinging organ, and

when the tempo breaks things get "right down to the real nitty gritty, people." Tremendous discotheque record at full volume, the best and most commercial Brian has issued for a long while—so full marks to all concerned.

PRINCE BUSTER: "Ten Commandments Of Man" (Bluebeat): Oh what an enormous drag. In this ghastly monotone Prince "Al Capone" Buster delivers this horrible speech about "committing this," and "not doing that," and after about 48 hours of that I couldn't even remember what the first Buster Commandment was! Typical jogging, hypnotic bluebeat backing which drones on getting nowhere slowly. Not really 1967 bop and not even funny.

OTIS REDDING: "Let Me Come On Home" (Stax): Riffing and sliding like a soul Herb Alpert brass section it's the Booker T boys, and the Markeys who slip into the lime-light while Otis grinds unimposingly away rather in the distance. For some reason since "Dap Tripper" Otis has taken to lazily grooving away within the Stax sound, instead of bang on top of it. Overall it gives his records a more appealing, merging, blending, vocal and instrumental sound, but commercially it lessens its impact as much of the lyric and force of the Redding emotion gets lost in the backing. A lovely, free sound — very appealing once you've got right into it — and maybe with enough plugs a big hit.



FOUR SEASONS: hits of days gone by

Four Seasons standing still in days of progression

LPs

THE FOUR SEASONS: "Lookin' Back" (Philips). The good old Seasons continue to churn out the albums but we think possibly their sound is getting a little old-hat in the days of progression and all that. On this twelve-track LP they devote their harmonies, and the screeching falsetto sound of Frankie Valli to hits of days gone by. Certainly prefer the Seasons on "mod" material rather than on these corny-sounding old standards—but I guess a few memories will flood back into grandma's head when she hears them. The tracks include "Silhouettes," "Yes Sir, That's My Baby," "Why Do Fools Fall In Love," "Lucky Lady Bug," "Teardrops," "Tonight Tonight," "Happy Birthday Baby," "Goodnight My Love." Valli sounds even more like Mickey Mouse, and some of the backing harmonies and arrangements sound like a giant send-up!

NINA SIMONE: "High Priestess Of Soul" (Philips). Nina is a blues artist of stature—but more than that: an original all-round vocal and piano performer, with a bitter-sweet delivery and spare, tasteful piano style. On this new album, she is featured often with a band and swings, particularly on "Brown-Eyed Handsome Man." There's also gospel, ballads and, of course, blues. Great album from a great artist. Other tracks include: "Come Ye," "Work Song," "He Ain't Comin' Home No More" and "I Love My Baby."

THE SEARCHERS: "Smash Hits Volume Two" (Marble Arch). The Searchers—still very much on the pop scene despite two major personnel changes — were one of the leading groups of a couple of years ago with their sweeter vocal harmonies; a sort of contrast to the harsh rock sounds emanating from Liverpool. They had a lot of hits—some of which are on this cheap label re-issue: "When You Walk In The Room," "Don't Throw Your Love Away" and "Goodbye My Love," for example.

"The Showband Scene, Volume Two" (Marble Arch). The showband, a popular feature of the Irish scene, has never made it here—and if this is typical, it's not surprising. It's pretty mediocre mixture of ballads, rock and country-rock by Dickie Rock and the Miami Showband, Joe Dolan and the

Drifters and many others. Some of the tracks—notably "We Could" by Sonny Knowles and the Pacific are a joke!

PETULA CLARK: "C'est Ma Chanson" (Vogue). Pet is gorgeous and, in French, as all these titles are, sexier than ever. "This Is My Song" in French sounds even better. Other great sides "Hello Mister Brown," "Tu M'as Quitte."

JAMES BROWN: "Papa's Got a Brand New Bag" (Pye). Trouble is James has not got to a brand new bag. It's the same as before. Which means if you dig madly you'll like this. If not, this won't give you a boost. Included: "Mashed Potatoes USA," "I Stay In The Chapel Every Night," "You Don't Have To Go" and "Doin' The Limbo."

BERT KAEMPFFERT: "Hold Me" (Polydor). The usual Kaempfert formula of nice arrangements for trumpet, orchestra and voices—and very nice too. The band achieves a nice swinging sound on numbers like "Sermonette," "Love For Love" and a Kaempfert composition, "Marjoram," which sounds very like "Tuxedo Junction." Good for listening and dancing. Other tracks include "It's The Talk Of The Town," "Rose Room" and "So What's New?"

BORIS KARLOFF AND HIS FRIENDS (Brunswick). Unless you happen to have seen most of the famous horror films, "Dracula," "Frankenstein," "The Mummy," "Bride Of Frankenstein," "Son Of Frankenstein," and "Wolf Man," this record probably won't mean a thing to you. It didn't to me. Karloff's narration is supposed to be spine chilling, etc, etc, but it's about as convincing as most horror films. Karloff briefly looks back at a few memorable moments and screams in the history of horror films but the "moments" wouldn't even give a three-

year-old the hiccups. A few scratched soundtracks are hardly the medium to frighten and it's a shame Boris had to stoop so low for a bit of extra bread. He should stick to blood sucking!

EDDIE FLOYD: "Knock On Wood" (Stax): After his sensational and historic appearance throughout Britain on the marvellous Stax show there can be little doubt that this Eddie Floyd album will sell as quickly as a forest fire. Every track is a gem and as usual that incomparable team of Cropper, Booker T., Al Jackson on drums, and Duck Dunn on bass keep things leaping in the background with the Markeys adding horn accompaniment. Every track has its own soul groove, and you couldn't spend your money on a better album. Listen to "Something You Got," "But It's Alright," "I Stand Accused," "If You Gotta Make A Fool Of Somebody" Eddie's latest single, "Raise Your Hand," "634-5789," "High-Heel Sneakers," and "Warm And Tender Love." As Eddie wrote five of the tracks as well it proves his strength as a composer and as a fine soul singer—in the best Stax tradition.

CANNIBAL AND THE HEADHUNTERS: "Land Of 1,000 Dances" (CBS). For a number which has never actually been a single hit here, "Land Of 1,000 Dances" seems to crop up at remarkably frequent intervals. It has been recorded by scores of artists from the real original Chris Kenner, Fats Domino, the Walker Brothers and this lot, who cheekily claim it as their original. Apart from the title track, as can be expected the rest of the material is run of the mill.

GLENN MILLER: "Blue Moonlight" (RCA Victor). Sides made by the original Glenn Miller band between 1939-42 in New York and Chicago. They wear remarkably well and will be joyously received by all Miller addicts. Included: "Happy In Love," "It's A Blue World," "When Johnny Comes Marching Home," "Polka Dots And Moonbeams," "Our Love Affair," and "Five O'Clock Whistle."

FROM THE LABEL OF HITS

DERAM DM 125

JUST ONE MORE CHANCE

CW

HELP ME (PLEASE)

THE

OUTER LIMITS

BUY NOW!

music maker

MONKEES - MOMENT OF DECISION FIFTY YEARS OF JAZZ

THE MONKEES

—they're at the crossroads. What's the next step in their incredible career?

BUDDY RICH

'my place is behind the drums', by Leonard Feather

CLIFF RICHARD

At his frankest ever on show business, religion and life

FIFTY YEARS OF JAZZ

Half a century on record—the whole fascinating story

PLEASE SUPPLY MUSIC MAKER

Name

Address

HAND THIS TO YOUR NEWSAGENT

FOLK FORUM

FOLK FORUM, "MELODY MAKER", 161 Fleet Street, E.C.4. TEL 5011, Ext. 171/176

THURSDAY

ADDESTONE DUKES HEAD, IAN RUSSEL, DOUGGIE GIBSON, PHIL SEARS.

AT LES COUSINS, 49 Greek Street, 7.30-11.30.
MARC SULLIVAN

BLACK BULL, High Road, N.20. (Totteridge tube). PETE STANLEY, WIZZ JONES, CHAPTER THREE, DENNIS O'BRIEN.

FOLK BARGE, Kingston. JACK SHEPPARD, JOHN MARTYN, ROGER HILL.

GOSPEL PACKET, with JO-ANNE KELLY, Old Crown, Highgate Hill. Archway tube.

THE FOX, Islington Green, Sydney Carter and Jeremy Taylor.

WHITE BEAR, Kingsley Road, Hounslow. MIKE ABSALAM, TOM BROWN, THE NEWBY, THE STRAWBS.

FRIDAY

AT IV FOLK CLUB, EWELL, ROGER EVANS, Dave Calderwood.

AT LES COUSINS, 7.30-11
TOMMY YATES
from Manchester. An excellent singer, songwriter, try not to miss this!

AT LES COUSINS, 49 Greek Street, 11.30-6, plus guests
NOEL MURPHY

AT THE ROEBUCK THE BRACKEN AND KARIN LAVERNE SQUIRES 8 p.m. Scots Hoose Membership valid.

FIGHTING COCKS, London Rd., Kingston. Second Anniversary Night, Gordon McCULLOCH, Bobby CAMPBELL, Paul LENNIHAN and Tim Lyons.

IAN GRAHAM & ANDY MARTIN, OSTERLEY.

MIKE COOPER, Jerry Kingett, Maidenhead.

NORWOOD FREEMASONS Arms, Very DROLL! John FOREMAN Square CIRCLES.

SANDY DENNY, EAST HAM The Central, Barking Road

WITCH'S CAULDRON, Hampstead

CHAMPION JACK DUPREE

SATURDAY

ANGLERS, TEDDINGTON, Roger Hill, Marion Segal and Malcolm.

AT LES COUSINS, 49 Greek Street, 7.30-11.30 plus many special guests.

ALEX CAMPBELL
Admission 5/-. Next week and during May, Spider John Koerner, Incredible String Band, and Tom Rush.

AT LES COUSINS All-Nighter, 12.7 a.m. LONG

JOHN BALDRY
This time you will get your moneys worth.

CITY FOLK BOB DAVENPORT, TONY MCCARTHY, THE TAPPERS in a song and dance night at Horse-shoe Wharf Club, Nr. Mermaid Theatre, Blackfriars 8.00 pm.

NATIONAL FOLK WEEK CEILIDH THE McPEAKES

TONY FOXWORTHY MCBAINS BAND CROPPER LADS CECIL SHARP HOUSE, Tel: 485-2206. 7.30. 5s. Bar.

ST GEORGE and the Dragon, with Ewan McColi, Peggy Seeger and the Critics Group, Union Tavern, Lloyd Baker St., W.C.1. 7.45.

TROUBADOUR, Earls Court, 10.30. NOEL MURPHY, THE CHAPTER THREE.

SUNDAY

AT UNION HOTEL, Surbiton Road, Kingston. DOGEND STRING BAND. Come all ye early!

SUNDAY cont.

BERT JANSCH JOHN RENBOURN HORSESHOE HOTEL TOTTEHAM COURT ROAD 7.30 p.m. PROMPT

BLUES VENDETTA IS THE TITLE OF THE SECOND GREAT BLUES L.P. FROM GERRY LOCKRAN WAVERLEY (E.M.I.) No. ZLP 2091 RELEASED ON MAY 5th. A BRILLIANT SOLO GUITAR AND VOCAL BLUES ALBUM.

HAMPSTEAD, JACK & MARGARET KING, Plus the residents. The Enterprise, opposite Chalk Farm station, 7.30 p.m.

MERCURY CLUB The Prince Albert, Notting Hill Gate. Live from Day. TREVOR CROZIER, residents, singers

NAG'S HEAD, BATTERSEA THE BRACKEN MARIAN SEGAL, LAWRIE McCOLL

ST. ALBANS, Queens Hotel, 7.30 p.m. Guests and resident singers. See also Monday Advert.

STEVE BENBOW FOLK CLUB. The Swan and Sugar Loaf, Brighton Road, Croydon. Guest artist. DAVE TRAVIS.

TROUBADOUR, 9.30. BRIAN MOONEY.

MONDAY

FOLKVILLE PUTNEY tonight, Half Moon, Lower Richmond Road. THE DYNAMIC JOHNNY SILVO plus ROY RIVERS, CLIFF AUNGIER, DAVE MOSES.

HENDON, "WHITE BEAR" Burroughs, Brian James. 7.45

NATIONAL FOLK WEEK, John Foreman at the Hop-Poles, Baker Street, Enfield.

ORPINGTON Folk Club, Royal Oak, Green Street Green. BIG NITE, JOHN PEARSE.

ST. ALBANS, Queens Hotel, 7.30 p.m. National Folk Week — Folk music for everyone with John Faulkner, Terry Yarnell and local singers. See also Sunday advert.

WINSTANLEY ARMS, Clapham Junction. Singers night. Free membership.

TUESDAY

AT DULWICH "Half Moon" Herne Hill CLIFF AUNGIER

AT THE TROUBADOUR, 9.30. PHIL SEARS.

BERT LLOYD, 3 City 4 Club, Three Horseshoes, near Hampstead Tube. 8 p.m.

HOMEST JOHN THREE Ealing Folk Club, 8 pm, Green-man Uxbridge Road, W.13.

L. J. BALDRY, J. RENBOURN see clubs.

MIKE COOPER, Jerry Kingett, Basingstoke.

WEDNESDAY

COME ALL YE to the White Lion, Putney where the PLASTIC DRUIDS meet for orgastic rituals of Folk Fanaticism with the Twinkle Toes Jug Band.

DORRIS HENDERSON GUEST NIGHT AT THE MARQUEE

GROVE PARK TAVERN, Battersea Park Road, University of Surrey. ALEX CAMPBELL DAVE WARD PLUS RESIDENTS

GROVE TAVERN (University of Surrey), 275 Battersea Park Road, ALEX CAMPBELL plus residents, 8 p.m. 4s. admission.

HOLY GROUND (Opp Bayswater Tube Station). SANDY DENNING

NATIONAL FOLK WEEK. Folk dancing and displays, etc., with the Hammersmith Dance Clubs. Singing with

THE HAMMERFOLK and guests. Hammersmith Town Hall. Tickets 5s. 7.30-11 p.m.

SURBITON, Assembly Rooms, 8 p.m. DEREK SARJEANT, and from USA, HEDY WEST.

London's Own Hip Newspaper INTERNATIONAL TIMES

Presents GIANT BENEFIT

14-HOUR TECHNICOLOR

DREAM

30 TOP GROUPS

Special Guest DICK GREGORY

KALEIDOSCOPE COLOUR BEAUTIFUL PEOPLE

SATURDAY, APRIL 29, 8 p.m.

ALEXANDRA PALACE, N.22

Followed by FREE BE-IN on Sunday

TICKETS £1 In advance only

From INDICA BETTER BOOKS, or all hip sources

THE WARREN DAVIS MONDAY BAND

New release "WAIT FOR ME" on Columbia DB 8190

MANAGEMENT: COLLINS ORGANISATION Telephone: 01-348 2282/3 or 349-9052

THE UPPER CUT

Forest Gate Centre, Woodgrange Rd London, E7 Tel. (01) 534 6578/9

BILLY WALKER presents

Thursday, April 27th

BIG L PARTY NIGHT THE SHELL SHOCK GREAT EXPECTATIONS

7.30-11.0 p.m. Admission 6/-

Friday, April 28th

JEFF BECK (Latest hit: HIGH HO!) SILVER LINING

Supported by THE WARREN DAVIS MONDAY BAND

8.0-11.45 p.m. Admission 6/-

Saturday, April 29th

PRINCE BUSTER with THE BEES

Latest hits: AL CAPONE & THE TEN COMMANDMENTS OF MAN

7.30-11.45 p.m. Gentlemen 9/6 Ladies 8/6

Sunday, April 30th

Special American Sunday Spectacular KING GEORGE & THE HARLEM KIDDIES

THE JOYCE BOND SHOW

7.30-11.0 p.m. Admission 7/6

and every Saturday and Sunday your resident attraction

THE WARREN DAVIS MONDAY BAND

and Resident Top Pop DJ. — Roger Day

VIVA BATS

Underneath 212 WEST END LANE

WEST HAMPSTEAD, N.W.6

EVERY SUN., 9 p.m.-5 a.m.

No Admission after 2 a.m.

OVER 18s ONLY

TOFT'S

35-38 Grace Hill FOLKESTONE 38173

Friday (2/6) Sunday (3/-)

RESIDENT BAND

Saturday, April 29th

THE SQUAREDEALS SHOW

Saturday, May 6th

PRINCE BUSTER

BOOK

THE VELVET OPERA

(Something new in "POP")

Phone 734 : 0327 (enquiries)

If you have any difficulty in obtaining your copy of MELODY MAKER write to our

SUBSCRIPTION DEPARTMENT

TEMPLE PRESS LIMITED

BOWLING GREEN LANE

LONDON, E.C.1

BLUES NEWS!

Thurs., April 27 J & J CLUB, Manchester

Fri., April 28 UNIVERSITY, Birmingham

Sat., April 29 UNIVERSITY, Aberystwyth

Sun., April 30 ADDESTONE, Weybridge

Mon., May 1 THE GLEN, Linsely

Tue., May 2 YORK TAVERN, Bridgend

Wed., May 3 JAZZ CLUB, Swansea

The happening group

COOKAHOOP

Sole representation

IAN HAMILTON:

Chris Wright

42 Kennedy Street, Manchester, 2

061-CEN 5367

JIM GODBOLT ENTERTAINMENTS LTD.

(in association with Melodisc Records)

presents

PRINCE BUSTER

AND THE BEES

APRIL

Thur. 27 Ramjam Club, Brixton

Fri. 28 Ritz Ballroom and Digbeth Hall, Birmingham

Sat. 29 Upper Cut, Forest Gate

Sun. 30 Carnival Hall, Basingstoke and Cricketers, Chertsey

MAY

Mon. 1 Cromwellian Club

Tue. 2 Beachcomber, Notts.

Wed. 3 Locarno, Stevenage

Thur. 4 Locarno, Bristol

Fri. 5 Guildhall, Southampton and Ricky Tick, Hounslow

Sat. 6 Toff's, Folkestone and Ska Club, Woolwich

Sun. 7 Central Hall, Gillingham

Mon. 8 Top Rank, Cardiff

Tues. 9 Marquee, W.1

Wed. 10 Dorothy Ballrm., Cambridge

Thur. 11 Skewan's, Swansea

Fri. 12 Assembly Hall, Stafford, and Tower Ballroom, Edgboston

Sat. 13 Corn Exchange, Chelmsf'd

Sun. 14 Ramjam, Brixton and Club West Indies, 31 Hillside, N.W.10

Mon. 15 Atlanta Ballroom, Woking

Tue. 16 Beachcomber, Notts.

Wed. 17 Bromel Club, Bromley and Speak-Easy Club, W.1

Fri. 19 Tabernacle, Stockport and Locarno, Wakefield

Sat. 20 Bird-Cage, Portsmouth and Shoreline, Bognor

Sun. 21 Starlight Ballroom, Crawley

7 Shaftesbury Mews, Stratford Road

Kensington, W.8 WES 1065/0167

PETER BURMAN'S JAZZ TETE A TETE

presents

ANNIE ROSS

TUBBY HAYES QUARTET

MIKE PYNE TRIO

SAT., MAY 6th

at 8 p.m.

HORNSEY TOWN HALL

Book Now: 5/-, 7/6. TOT 4891

THE NEW ALL-STAR CLUB

9a Artillery Passage, E.1

OR Middlesx St., nr. Liverpool St. Sta. B15 3697 or 8415

Mon. & Thurs. 7-11 p.m. Min. drink, Dancing and Hair Fashion Competition, Ladies Free

Fri & Sat. 8 p.m. till 4 a.m. Sun. 8 p.m. till 4 a.m.

Saturday, April 29th

THE SOUL SISTERS

FORTHCOMING ATTRACTIONS:

Saturday, May 6th

JOYCE BOND

Friday, May 12th

THE RAISINS

Saturday, May 13th

GARNET MIMMS

Saturday, May 20th

THE FAMILY

SCALA THEATRE

MON. MAY 8th to SAT., JUNE 3rd

Evenings 7.30, Thurs. 2.30, Sats. 5.30, 8.30

BASIL DOUGLAS LTD present

LA CAMBORIA

and her company of Spanish Gipsy dancers and musicians

TICKETS: 25/-, 20/-, 15/6, 12/6, 7/6, 5/- from

Scala Theatre Box Office (MUSEum 5731) and usual agents

FAIRFIELD, CROYDON

Booking Office CROYdon 9291

WEDNESDAY 3 MAY 7.45 p.m.

The International Singing Star

JULIETTE GRECO

Tickets: 12/6, 15/-, 12/6, 10/6, 8/6, 6/6

SEE LONDON'S MOST SPECTACULAR DISCOTHEQUE AT THE

"WHIP CLUB", "ROSE & CROWN"

STOKE NEWINGTON, CHURCH ST., N.16 (opp. Town Hall)

GREATEST SOUND OPEN EVERY FRI., SAT. AND SUN.

FREE ADMISSION IF YOU BRING THIS AD.

COLOURED RAISINS

with the KING OSSIE SHOW

AND HONEY DARLING

agency and management south eastern entertainments

375 high street, lewisham. dun 2671

ROYALTY BALLROOM, SOUTHGATE

(1 min. Southgate Underground)

LIVE GROUPS

Every Tuesday Night

The Best in SOUL, TAMLA and R & B

Starting May 2nd E.M.I. recording group the

'MUSTANG'

May 9th, the Soul Sound of

EDWICK RUMBOLD, who

'EDWICK RUMBOLD'

Licensed Bars 8.00-11.30 5/- at door

QUE CLUB

5A PRAD STREET, W.2

TEL. PAD 5274

Monday - Thursday

COUNT SUCKLE & SOUND SYSTEM

Latest records from U.S.A. & Jamaica

Friday, April 28th

FROM AMERICA

THE INVIT

CLUBS

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

Thursday, April 27th
ALAN ELDSON'S JAZZ BAND
Return visit of American Trumpet Star
BILL COLEMAN
with the
ALAN LITTLEJOHN / TONY MILLENER SEXTET

Saturday, April 29th
ALEX WELSH & HIS BAND

Sunday, April 30th
KENNY BALL AND HIS JAZZMEN

Monday, May 1st
Monday Night Pop Session
PHILIP GOODHAND-TAIT & THE STORMVILLE SHAKERS & D.J. RAY PETERSON

Tuesday, May 2nd
NICK STEVENS & THE NEW STATE JAZZ BAND

Wednesday, May 3rd
SPENCER'S WASHBOARD KINGS

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: MUSUM 0933.

KEN COLYER (STUDIO 51) CLUB
10, 11 GT. NEWPORT STREET LEICESTER SQUARE (TUBE)
Friday, April 28th, 7.30
GOthic JAZZ BAND
Saturday, April 29th, 7.30
PETE DYER'S JAZZ BAND
Sunday, April 30th, 7.30
FROGISLAND

THAMES HOTEL
Hampton Court, Middlesex
Friday, April 28th
ALEX WELSH AND HIS BAND
Saturday, April 29th
KEN COLYER'S JAZZMEN
Sunday, April 30th
BILL NILE'S DELTAS

SIX BELLS KING'S ROAD, CHELSEA
Saturday, April 29th, 8 p.m.
HUMPH & HIS BAND

(Fishmongers' Arms)
WOOD GREEN FRIDAY
LONDON CITY STOMPERS
SUNDAY
ALEX WELSH & HIS BAND
TUESDAY
WYNDER. K. FROG

MIKE COTTON SOUND
with U.S. Singing Star
LUCAS
Fri., April 28 SHREWSBURY, Seven Club
Sat., April 29 SUNDERLAND College of Education
Sun., April 30 NOTTINGHAM, Britannia Boat Club
Mon., May 1 EALING, The Feathers
Tue., May 2 SOUTHAMPTON, Concorda
Thurs., May 4 BAG A'NAILS
CANA VARIETY AGENCY
43/44 Albemarle Street, London, W.1
MAYfair 1436

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

CALIFORNIA BALLROOM
Whipsnade Road, Dunstable 62804
Friday, April 28th, 8 p.m. - Midnight
THE SOUL SISTERS
Saturday, April 29th, 8 p.m. - Midnight
MADLINE BELL
Car park Supporting Groups Bar etc.

FLAMINGO

33-37 WARDOUR STREET, W.1

Fri., April 28th (7.30-12 m'night)
Most exciting new group in town
THE EXCITEMENT OF
The Soul Sounds of the
SUGAR SIMONE Programme
plus MOON ALEXANDER
DRIVE
plus
JOHNNY GLOVER'S
HOT 100 R&B DISCS
Sat., April 29th (7.30-12 m'night)
THE RAVE SOUND ALL
LONDON'S TALKING ABOUT
BOBBY JOHNSON
and the ATOMS, plus
LOYD ALEXANDER
BLUES BAND
JOHNNY GLOVER'S
HOT 100 R&B DISCS
Sunday, April 30th (7.30-11 p.m.)
and
Wednesday, May 3rd (7.30-11 p.m.)
Have you heard the fantastic
Excitement! Action!
HORATIO SOUL and the
SQUARE DEAL
EXPOSURE with Yvonne
plus the latest records
from USA and Jamaica with
JOHNNY GLOVER

FLAMINGO LATE-NITE SESSIONS
ALL-NITE LONG
33-37 Wardour Street, W.1
Friday, April 28th (12-5 a.m.)
THE BIGGEST ALL-NITE
BAND BILL EVER!!!!
3 BIG BANDS ON ONE
FANTASTIC SESSION!!
Don't miss tonight
JIMMY CLIFF and the
SHAKEDOWN SOUNDS
The Soul Sounds of the
SUGAR SIMONE Programme
MOON ALEXANDER DRIVE
Saturday, April 29th (12-6 a.m.)
THE RAVE SOUND ALL
LONDON'S TALKING ABOUT
BOBBY JOHNSON
and the ATOMS, plus
LOYD ALEXANDER
BLUES BAND
JOHNNY GLOVER'S
HOT 100 R&B DISCS
Early morning Breakfasts
All-Nite Hot Food—Snacks

ROYAL COURT THEATRE
SLO 1745, April 29, May 6, 12, 19,
27 and June 3, 11 p.m. DON REN-
DELL/JAN CARR QUINTET. Jazz
concert in the club. Admission
7/6.

THURSDAY
HE who digs digs the
FAMILY
Southampton, Concord

KLOOKS KLEEK
Railway Hotel, West Hampstead
FELDERS ORIOLES
THAMES CITY JAZZMEN,
Metropolitan Tavern, Farringdon
Road, E.C.1.

FRIDAY
A BALL AT
BLUESVILLE '67
DREAM BABY, HIT
THE GASS
PLUS BLUESVILLE'S SUPER
HI-FI SOUND SYSTEM
Direct U.S. Imports/Blue Beats!
Free Beer! Cigars! Chocs!
Ballroom bar prices down!
"THE MANOR HOUSE"
(opposite Manor House Tube)
NEXT FRI. MAY 5
JOHN MAYALL
FRIDAY MAY 12
JIMI HENDRIX

FRIDAY cont.
CLUB OCTAVE
Hambrough Tavern, Southall
RONNIE SCOTT
CROWN HOTEL, HERTS
NEW JAZZ CLUB
BODEGA JAZZMEN
Every Friday 8 p.m.-11 p.m.
Admission 2s 6d.
CROYDON JAZZ CLUB, Star
Hotel, PETE LLOYDS BAND with
DOREEN BEATTY plus guests.
ERIC SILK SOUTHERN JAZZ
BAND, Southern Jazz Club, Ex-
Servicemen's Club Hall, Harvey
Road, Leytonstone, next door to
"Red Lion".

**ELMER CRUMBLY'S ROCKA-
BOOGIE JAZZ BABES**, Red Lion,
Brentford.
FROGISLAND JAZZ BAND,
Brentwood Jazz Club, Essex Arms,
Admission Free.
HIGHGATE VILLAGE, "The
Olde Gatehouse," DICK MORRIS-
SEY, COLIN PETERS QUINTET.

OSTERLEY JAZZ CLUB,
KEITH SMITH BAND, New
Sedalla Jazzband.
PRINCE OF WALES, Caledonian
Road, Fred Stead Big Six.
REFECTORY, GOLDERS GREEN
JIMMY CLIFF
STARTING GATE, Wood Green,
Rod Kelly Band.

THE HUSH
Loughton Youth Club
UFO
THE SMOKE

SATURDAY
A HAPPENING is a happening is
a happening
FAMILY
Portsmouth, Birdcage
BISHOP'S STORTFORD
WAGES OF SIN
BROMLEY JOHN MAYALL'S
BLUESBREAKERS
AND
THE BREED
LICENSED BAR
BROMLEY TECHNICAL COLLEGE
ROOKERY LANE (OFF BROM-
LEY COMMON)
REFECTORY, GOLDERS GREEN
Ride the Night Train with
RAY WILLIAMS
& **THE MIDNIGHTS**
STARTING GATE, Wood Green,
Doc K's Blues Band.
THE HUSH
California Ballroom, Dunstable,
Agency Barry Collings, Southend
47343.

SUNDAY
AT THE JAZZHOUSE
Green Man, Blackheath Hill
FAT JOHN QUINTET

FRIDAY cont.

CLUB OCTAVE
Hambrough Tavern, Southall
RONNIE SCOTT
CROWN HOTEL, HERTS
NEW JAZZ CLUB
BODEGA JAZZMEN
Every Friday 8 p.m.-11 p.m.
Admission 2s 6d.
CROYDON JAZZ CLUB, Star
Hotel, PETE LLOYDS BAND with
DOREEN BEATTY plus guests.
ERIC SILK SOUTHERN JAZZ
BAND, Southern Jazz Club, Ex-
Servicemen's Club Hall, Harvey
Road, Leytonstone, next door to
"Red Lion".

**ELMER CRUMBLY'S ROCKA-
BOOGIE JAZZ BABES**, Red Lion,
Brentford.
FROGISLAND JAZZ BAND,
Brentwood Jazz Club, Essex Arms,
Admission Free.
HIGHGATE VILLAGE, "The
Olde Gatehouse," DICK MORRIS-
SEY, COLIN PETERS QUINTET.

OSTERLEY JAZZ CLUB,
KEITH SMITH BAND, New
Sedalla Jazzband.
PRINCE OF WALES, Caledonian
Road, Fred Stead Big Six.
REFECTORY, GOLDERS GREEN
JIMMY CLIFF
STARTING GATE, Wood Green,
Rod Kelly Band.

THE HUSH
Loughton Youth Club
UFO
THE SMOKE

SATURDAY
A HAPPENING is a happening is
a happening
FAMILY
Portsmouth, Birdcage
BISHOP'S STORTFORD
WAGES OF SIN
BROMLEY JOHN MAYALL'S
BLUESBREAKERS
AND
THE BREED
LICENSED BAR
BROMLEY TECHNICAL COLLEGE
ROOKERY LANE (OFF BROM-
LEY COMMON)
REFECTORY, GOLDERS GREEN
Ride the Night Train with
RAY WILLIAMS
& **THE MIDNIGHTS**
STARTING GATE, Wood Green,
Doc K's Blues Band.
THE HUSH
California Ballroom, Dunstable,
Agency Barry Collings, Southend
47343.

SUNDAY
AT THE JAZZHOUSE
Green Man, Blackheath Hill
FAT JOHN QUINTET

SUNDAY cont.

A BALL AT
BLUESVILLE '67
DISCOBLUEBEAT
Tamlai! Soul! U.S. imports!
7.30-11 p.m. 3/6 Free M/card!
Help yourself to cigs and chocs!
THE MANOR HOUSE
(opposite Manor House Tube)
BEXLEY, KENT, Black Prince
Hotel.
GEORGIE FAME
BILL BRUNSKILLS Jazzmen,
Fighting Cocks, Kingston.
CLUB OCTAVE
Hambrough Tavern, Southall
MIKE CARR TRIO
COOKS, CHINGFORD
Royal Forest Hotel
THE TEMPERANCE SEVEN
COOKS FERRY INN, 11.30-
2 p.m. ANGLO AMERICAN JAZZ-
BAND, GUESTS.
"GEORGIE" MORDEN: ALEXAN-
DER'S JAZZMEN
GOTHIC JAZZBAND, Lord
Ranelagh, Warwick Road, S.W.5.
Lunchtime.

HEARTBREAK HOTEL
BLUES CLUB
Pied Ball, 1 Liverpool Road, N.1.
DR K'S BLUES BAND
JIMMY PHILIPS QUARTET
Starting Gate, Sunday Jazz Club,
Station Road, Wood Green.
MARYLAND JAZZ BAND,
Green Man, Leytonstone, 12-2 p.m.
8-10.30 p.m. Admission free.
THANK YOU TUBBY HAYES FOR
A Great Evening Last Sunday

THE FOX
on the Hill, Dulwich
ALAN HAVEN!
TONY CROMBIE
YOUR HOST
BOBBY BREEN
JOE PAWSEY TRIO
THE BIG, big crowd puller
FAMILY
Bolton, Beachcomber

MONDAY
AT READING, BRIAN GREEN'S
JAZZMEN, Ship Hotel, Duke St.
Bexley, Kent, Black Prince
Hotel
KENNY BALL
COME EARLY—avoid the queues
FAMILY
Chester, Quaintways
EDGWARE, SPARROWHAWK,
Glengall Road, Ken Colyer.
FOSTER - SHAW ALLSTARS.
EVERY MONDAY, Iron Bridge
Tavern, East India Dock Road.
GOTHIC JAZZBAND, Jolly Gar-
deners, Lacey Road, Putney.
HAMPSTEAD, COUNTRY CLUB,
50 yards Belzize Park tube. ALEX
WELSH.

THE FEATHERS
EALING BROADWAY
LUCAS AND MIKE
COTTON
LIC. BAR. ADM. 5/6

TUESDAY
ANOTHER packed house
FAMILY
Bournemouth, Ritz
EVERY TUESDAY at GREEN
MAN Plumstead High Street
THREE T's TRIO, TONY LEE
(piano), TONY ARCHER (bass),
TED POPE (drums) The Rhythm
Section that puts guts into
modern jazz! (No admission
charge.)
FOSTER-SHAW ALLSTARS AND
FRIENDS EVERY TUESDAY.
"Hopbine" opposite North
Wembley Station.
"GEORGIE" MORDEN, TEM-
PERANCE SEVEN.
HIGHWAYMAN, Camberley, Gar-
rick Trio, DICK MORRISSEY.

ILFORD
JAZZ AT THE PLOUGH
Ilford Lane
Brian Everington Quintet plus!
J. RENBOURN & L. J. BALDRY
THE GUITAR CLUB, EAST HAM
THE CENTRAL, BARKING ROAD
KLOOKS KLEEK
L. J. BALDRY
SHOW WITH STEWART A BROWN
ALAN WALKER BLUESOLOGY
NEXT WEEK: ZOOT MONEY

THE KRISIS
ASSEMBLY HOUSE PUB,
KENTISH TOWN
ADMISSION FREE

WEDNESDAY
A BALL AT
BLUESVILLE '67
MIKE RAVEN LIVE
Radio Lux! "Soul Supply"
"THE MANOR HOUSE"
(opposite Manor House Tube)
AT THE TROPICANA
18 George Street, Croydon
RONNIE ROSS
JOHNNY MARSH TRIO
Dancing, buffet, bar 2 a.m.
HILDEN MAHON, TONBRIDGE;
TEMPERANCE SEVEN
HITCHIN Hermitage Ballroom,
Bill Coleman with Milliner/Little-
john Sextet.
THAMES CITY JAZZMEN, The
Iron Bridge, East India Dock
Road, E.14.
THE INCREDIBLE talents of the
FAMILY
Weymouth, Steering Wheel
Call Ian Hamilton, Don Road
061 CEN 5367

FOR HIRE
1/- per word
ENGLAND'S FINEST mobile dis-
cotheque, quotes, etc from Roger
Cearns, Tel. 01-946 5361 or 926
5069.
THE ED FAULTLESS TRIO
presents MODERN JAZZ
EVERY WEDNESDAY
at THE PHOENIX
Cavendish Square, W.1. MAY 1700
Wednesday, May 3rd, 8.15-11 p.m.
MIKE GARRICK TRIO
Dave Green • Colin Barnes
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 28th
DICK MORRISSEY
Saturday, April 29th
ART ELLEFSON
Sunday, April 30th, Lunchtime
DICK MORRISSEY and
IAN HAMER
Evening
ART THEMAN

BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening
Friday, April 28th
TUBBY HAYES
Saturday, April 29th
TOMMY WHITTLE
Sunday, April 30th
Lunchtime and Evening
HAROLD McNAIR
ART ELLEFSON
TERRY SMITH
Monday, May 1st
ALAN HAVEN
TONY CROMBIE DUO
Tuesday, May 2nd
HARRY SOUTH TRIO
with GUEST
Wednesday, May 3rd
LENNIE BEST QUARTET
Thursday, May 4th
DICK MORRISSEY QUARTET

ronnie scott PRESENTS

at RONNIE SCOTT'S CLUB
47 Frith St., W.1 Ger 4752
WINE AND DINE NIGHTLY, 8.30-3 a.m. and hear the world's finest jazz artists
Special rates for students before 9.30 p.m. Monday-Thursday
Now appearing until Saturday, May 6th

BUD FREEMAN
JEANNIE LAMBE
LENNIE FELIX TRIO • DANNY MOSS QUARTET

EVERY SUNDAY, 7.30 - Midnight.
Something different every week. Sun., April 30th
-Commencing May 8th
JOHN DANKWORTH
BIG BAND
with
CLEO LAINE

at the OLD PLACE
39 Gerrard St., W.1. GER 0217
Highly (except Sunday), 8-11.30
Thursday, April 27th
MIKE SCOTT QUINTET
Friday, April 28th
ALL-NIGHTER
JIMMY PHILIP QUINTET
BOB STUCKEY QUARTET
Saturday, April 29th
ALL-NIGHTER
JIMMY PHILIP QUINTET
FAT JOHN FIVE
LOI COXHILL TRIO
Members 7/6 Guests 10/-
Monday, May 1st
BOB BARTER BIG BAND
Tuesday, May 2nd
GRAHAM COLLIER SEPTET
Wednesday, May 3rd
FRANK RICOTTI QUARTET
Licensed Bar and Snacks
Members 5/- Guests 7/6

JAZZ at the DOG & FOX Wimbledon Hill, Every Sunday at 7 p.m.
SUNDAY, APRIL 30th
BUCK CLAYTON JOHN CHILTON'S
SWING KINGS
Future attractions include ALAN HAVEN • DUDLEY MOORE RONNIE SCOTT QUARTET

marquee

90 Wardour Street London W.1

Thursday, April 27th (7.30-11.0) (8.0-10.30)
★ **JOHN MAYALL'S**
BLUES BREAKERS
featuring PETER GREEN
★ **BLUES CITY SHAKEDOWN**
Friday, April 28th (7.30-11.0)
★ **1-2-3**
★ **THE GOODTIME BAND**
Saturday, April 29th (8.0-11.30)
★ **SYN**
★ **SKIP BIFFERTY**
with GRAHAM BELL
Sunday, April 30th (2.30-5.30)
★ **FIRST LONDON APPEARANCE**
★ **JESSE FULLER**
★ **PETER BAUGHEN**
★ **PAUL LAYTON**

Monday, May 1st (7.30-11.0)
★ **THE HERD**
★ **SKIP BIFFERTY**
with GRAHAM BELL
Tuesday, May 2nd (7.30-11.0)
★ **ALAN BOWN SET**
★ **DARLINGS**
Wednesday, May 3rd (7.30-11.0)
★ **FOLLY NIGHT**
★ **DORRIS HENDERSON'S**
GUEST NIGHT with Special Guests

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

THE RAMJAM CLUB

390 BRIXTON RD., LONDON, S.W.9 Tel. RED 3295

THURS.
APRIL 27th
7.30 p.m.
till
11.00 p.m.
PRINCE BUSTER

FRI., APRIL 28th
7.30-11.30 p.m.
JOHN MAYALL'S
BLUESBREAKERS

APRIL 29th SATURDAY EVENING AND ALL-NIGHTER SESSION
7.30 p.m.
till
7.30 a.m.
THE SHEVELLES
plus
THE GASS

SUN., APRIL 30th
3-6 p.m.
PAUL JOHNSON DISC SESSION

SUN., APRIL 30th
7.30-11.30 p.m.
CARL DOUGLAS
& **THE BIG STAMPEDE**

STARLITE

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

FRI.
APRIL 28th
P. P. ARNOLD Plus **SYN**

SAT.
APRIL 29th
BIG L. NIGHT

SUN. CLUB
APRIL 30th
CHRIS FARLOWE Plus
SHINN
Coming soon: Jeff Beck, Shell-Shock Show, Troops, Ram Jam, Move

WEM 4403
PETER LINDSAY ENTERTAINMENT AGENCY REPRESENT
HUMAN INSTINCT - SHELL SHOCK SHOW
JAMES ROYAL - THE GODS - THE BUNCH
GROUPS AVAILABLE FOR CONTINENTAL WORK

OPEN EVERY NIGHT WHISKY A'GO GO

SUNDAY, APRIL 30th
THE SHELL
TUESDAY, MAY 2nd
LUNAR 2
THURSDAY, MAY 4th
THE WARREN DAVIS
MONDAY BAND
33 - 37 WARDOUR STREET, W.1 GER 7676

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
Management: JOHNNY JONES L.C.A. LTD.
189 Wardour St.
London, W.1
REGent 3378
Agency: PADDY MALYNN
DUMONT ASSOCIATES LTD.
Royaalty House, Dean St.
London, W.1
REGent 4323

DOPEY DICKS jazzhouse **KLOOKS KLEEK**
Railway Hotel, West Hampstead
WEDNESDAY
MAY 3rd
8.0-11.0
ALAN HAVEN
TONY CROMBIE DUO
Wednesday, May 10th, MARK MURPHY

BARBEQUE '67
TULIP BULB AUCTION HALL, SPALDING, Lincs.
SPRING BANK HOLIDAY MONDAY MAY 29th, 4.00 p.m.-12 p.m.
JIMI HENDRIX EXPERIENCE
ZOOT MONEY AND HIS
BIG ROLL BAND
CREAM **PINK FLOYD**
GENO WASHINGTON
& **THE RAMJAM BAND**
Admission £1 pay at door or tickets by post. Send s.a.e. to:
RIVONIA, 2 Conery Gardens, Whetton, Notts.

Lewington LIMITED

164 Shaftesbury Avenue, W.C.2
Phone: Covent Garden 0584
Hours 9.0-6.0 All day SAT

ALTO SAXOPHONES

BUESCHER 400, superb £115
SELMER Mk. VI, as new £90
CONN 6M, reconditioned £80
BUESCHER Aristocrat, reconditioned £75
LYRIST, reconditioned £35

TENOR SAXOPHONES

KING Super 20, brand new £238
CONN 10M, reconditioned £120
S.M.L., fine horn £90
PENNSYLVANIA, perfect £65

CLARINETS

BUFFET Std., Boehm in Bb £50
NOBLET Artist in Bb, brand new £52
NORMANDY, brand new, fine value £35
STERLING, reconditioned £28

TRUMPETS

VINCENT BACH, reconditioned £140
CONN 38B, reconditioned £100
CONN Cornet, immaculate £80
COURTOS, perfect £70
BLESSING, fine value £35

TROMBONES

VINCENT BACH Bb/F, as new £235
KING SYMPHONY Bb/F, brand new £188
KING 3B Silvercrown, reconditioned £115
CONN 24H, reconditioned £100

Highest Part Exchange
Allowance on your present Horn

SITUATIONS VACANT

1/- per word

EXPERIENCED FEMALE vocalist requires good manager urgently. — Box 6059.

HOLIDAY CAMP entertainment staff wanted, good mixers, able to organise sports and play instruments or vocal or novelty, etc. Write, photo.—Mr. A. Oliver, 52 Rutland Gardens, Harringay, London, N.4.

MANAGER WANTED for young professional organ song-writing group. — 445-5823.

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.

SITUATIONS WANTED

1/- per word

GIRL GRADUATE (languages and music), enthusiastic and imaginative, seeks job in pop field. Tel. Lyn. 722-6449.

RELIABLE semi-pro road manager now available to pro group. Box 6071.

TRANSPORT

1/4d. per word

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

GROUP TRANSPORT, anytime, any distance. Very reasonable. — UAO 2302 (p.m.).

GROUP TRANSPORTATION — 455 6742.

LOOK GOOD & FEEL GOOD in Lewis leathers

MADISON

Cat. No. 95
Exclusive fashion in continental style. Real leather shirley coat with ribbed collar and trim, hooded. In Imperial Blue or Jet Black.

Sizes 34in-44in, chest £19.19.0, P. & P. 5/6, or 80/- dep. and 6 mly. ppts. of 61/6. Credit price £22.9.0.

No. 97. Suede version also available in Chocolate Brown and Bronze £23.19.6, P. & P. 5/6, or 80/- dep. and 6 mly. ppts. of 52/2. Credit price £26.17.4.

REGENT

Cat. No. 987
Real leather. Three-button styled Super scarlet lining and two patch pockets and inside breast pocket. Sizes 34-44. In Imperial Blue or Black £12.19.6, P. & P. 5/6, or 80/- dep. and 6 mly. ppts. of 42/-. Credit price £14.12.0.

Money back guarantee.

SEND FOR FREE BROCHURE to London address. Mail your order (call if you wish) to: (Dept. MM/78)

LEWIS 124 St. Paul Street, W.1

Callers welcome above, also at
— BIRMINGHAM 124 Edgbaston Street, Bull Ring Centre also Bull Ring West (Stall 144) — SHEFFIELD 176 The Moor

GROW MAN GROW

LADIES, TOO!

Everybody can increase their height on another what their age, 1 to 3 inches.

Introducing the "Berges Method" based on a Swiss scientific formula which reactivates the Growth Glands. Spend a few minutes a day and in a couple of weeks you will be amazed at your increase in height. Money refund guaranteed, fully illustrated. Step-by-step instructions. Only 20/- Annual 30/- Refund to you to place order.

M.O. PHYSICAL CULTURE BUREAU
(Dept. MH17), 30 Baker Street, London, W.1

MUSICIANS WANTED

1/- per word

ALL INSTRUMENTS, commercial dance band. Must rehearse. — Box 6075.

ALL INSTRUMENTS. Details on Eight Blows a Week, 52 Daneswood Avenue, S.E.6. Ring HIT 6770 at 10.40 p.m. All evening WOO 2917.

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.

AUDITIONING tenor sax, baritone sax, lead guitarist, Monday, May 1 6 p.m. at All Star Club, 9a Artillery Passage.

BAND REHEARSALS. All instruments. Southall. 01-578-3520.

BARRY COLLINGS AGENCY requires sax players and lead guitarist for recording group. — Southend 43464.

BASS GUITAR / BASS. Good reader / busker, residency, big band, £24 plus. — Bobby Johnson, Gay Tower Ballroom, Birmingham or Nottingham 232993.

BASS GUITARIST for semi-pro Chicago Blues Group, good equipment and transport essential. — 43464.

BASS GUITARIST required for good S.E. London working group. — Ring ROD 7514. Mr Trim.

BASS GUITARIST, versatile. — Dave, Macaulay 0714.

BASS PLAYER / VOCALIST (single) for Continental work. Versatile musician please. — WES 7493.

BASS (STRING) / VOCALIST required, summer season, Isle of Wight, good money. — 11 Red Hall Gardens, Leeds, 17. Tel. Leeds 659022.

BASS (Tambla), evenings. — 01-270-5720.

BILLY SMART'S Circus require first-class Lead Trumpet and Tenor Sax for long season (South Coast tour). Single men preferred; able to travel. Apply with full details of experience, etc. to.—Winkfield Zoo, Windsor, Berks (in writing only).

COMPETENT young organist or pianist tired of pop rat-race urgently required. — 01-228-1813, evenings.

DRUMMER required for semi-pro, Tambia / soul 7-piece group. N.E. London. — 01-539-5479.

DRUMMER / VOCALIST required, must be good reader for first-class residency, cabaret and loot.—Phone Pete Turnbull, Blackpool 81697.

EXPERIENCED SONGWRITER wishes to work with creative group in preparing demo tapes. Eight new titles ready, soul, comedy, ballad.—Contact M. E. Lidden, 5a Longdown Road, Guildford.

FEMALE SINGER requires lively young musicians to form trio. 458-4317.

GOOD SEMI-PRO organist for Jimmy Smith style group, no work at present, just hard practice. 527 4526. E.17.

FUMARIST / young reader, urgently required to accompany semi-pro. C. & W. vocalist. Engagements waiting. Good prospects. S.E. area. — Tel. 858 2043.

"HELP". THREE DEDICATED MUSICIANS require organist/vocalist for Pedellers, Roseals type group. — LOD 3142.

LEAD GUITARIST wanted urgently for working Tambia-rave Decca recording group. — Scunthorpe 2467.

LEAD TRUMPET FOR NORTH PIER. BLACKPOOL, COMMENCEMENT MAY 29. LONG SEASON. MUST BE FIRST-CLASS. — EXPERIENCE AND DETAILS TO PAUL BURNETT, PRINCE OF WALES THEATRE, COVENTRY STREET, LONDON, W.1.

MODERN PIANIST, pianist / organist, bass, b/guitarist for band reforming, with work and contacts London / Essex area. — S. Ockendon 2085 (daytime, S. Ockendon 2201).

MUSICIANS REQUIRED, holiday camp, readers essential. — Box 6037.

MUSICIANS REQUIRED to register for ships. — Sydney Lipton, 3A Y. 5034.

NEW HOOPS. Lead guitarist for top national group, good voice, looks, equipment, 18-21, progressive guitar-work. — Phone 051-CLA 5709, (Highgate) 01-444 9975.

ORGANIST (instrument supplied) pianist and drummer required for club, excellent wages for May 8-October 16. — Details BIS 5531. Clayman Agency. —

ORGANIST OR AMPLIFIED PIANIST to join female vocalist, drummer, bass. Semi-pro, all types of music, plenty of work. — FOR 3693 6.30-8.

ORGANIST/Pianist for summer season, May 5-October 16, excellent salary. — BIS 5531. Clayman Agency.

ORGANIST / Read / busk, pops, standards, for semi-pro, show band. — Phone 703-8977.

ORGANIST / VOCAL for well-established Tambia / Blues group. — WAL 7576.

MUSICIANS WANTED (cont)

ORGANIST WANTED, young, versatile residency / recording. — CAN 4173.

ORGANIST with van for group. Experience essential. Prospects excellent. Box 6039.

PIANIST. Imminent vacancy for lounge / cocktail pianist for ship. — Tel. MAYfair 5034.

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

PIANIST/ORGANIST, read/busk for swinging quartet. Night club residency, North East. Top money. Write, phone Alex Greenwood, "Baxter's", Bishop Auckland 2065.

PIANIST Southern Holiday Camp. Busk, read, sing songs, concerts, talent comps, etc., good follower. Write — Mr. A. Oliver, 52 Rutland Gardens, Harringay, London, N.4.

PIANISTS START WORK THIS COMING WEEKEND. Wide choice of lounge work, 1-5 nights weekly. All areas. New increased rates. — Claymans, Bishopsgate 5531 (day).

PIANIST/VOCALIST Entertainer required for good class South East suburban lounge. Might consider drum vocal also. Permanent residency. Top wages paid.—Ring Greenwich 1533.

PIANIST WANTED URGENT

WRITE 'PHONE TONY RAVELL
Mecca Pavilion, Southampton 24671

PIANIST, young, for season. — 01-337 3774.

PIANO, DRUMS / vocals, bass, for residency.—Tel. 01-894-9046.

ROCK/BLUES group forming (not Tambia), North London area. **LEAD BASS** guitarists and **SAX** required. No rubbish. Tel. Chesham (02405) 4152.

TENOR SAX for working North London Semi-pro group. Standards/pops/beat. BAK 0319

TENOR, young, tour Ireland with pop group, 21 weeks from 30th May. — 01-578-1019.

THIRD TRUMPET for summer season. Experienced. — Write, 8 Avenue Road, Brentwood, Essex. 01-769-3893.

TRADITIONAL trombone, drums and bass (brass preferred), Sevenoaks area. — BEL 3838 or Plaxtol 561.

VERY good pianist and drummer required. Able to read and organist, for residency weekends. Tel. TOT 2102.

VOCALIST and organist, own equipment, wanted for semi-pro group. Woodford area. 550-8322.

WANTED. Sax. summer season. Bandleader. Flat 2, "Oakfield", Station Road, Wootton Bridge, I.O.W.

WANTED Saxophone player for May 7 for U.S. clubs, Germany.—Contact J. J. Weyers, 136 Rue Grande, 77 Champagne S/S France.

WANTED. Young bass/drummer. Willy 21 Dorothy Ave., Wembley.

YOUNG DRUMMER and guitarist for cabaret show group. All-rounders and vocals an advantage. Box 6070.

YOUNG SEMI-PRO group requires drummer. Lewisham area. FOR 9430.

YOUNG VERSATILE organist or pianist required for chalet hotel south coast. — Full details and salary required to Mr. G. Kenny, Sinah Warren, Hayling Island, Hants.

FAN CLUBS

1/4d. per word

ATTACK Fan Club, S.a.e. to Barbi, 73a Chalk Farm Road, London, N.W.1.

CITY SMOKE, Denise, 151 Northborough Road, S.W.16. Is. S.A.E.

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

WOULD - BE TROGGERS & TROGGLETS. Send s.a.e. to Susan Fetter, Troggs Official Fan Club, 51 Carolina Road, Thornton Heath, Surrey. CR4 8DP.

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

GIRL MUSICIANS & VOCALISTES ARE REQUIRED

Send photograph and all details to:
Box 6064, c/o "Melody Maker", 161-166 Fleet Street, London, E.C.4

THE R.B.K. AGENCY

cordially invites all club and dance hall promoters to get in touch for first-class artistes and top recording groups.

SKA - SOUL - R & B - POP & BLUE BEAT
RING NOW! MARC TRACY, 01-800 9062

Classified Advertisement Department

"MELODY MAKER", 161-166 Fleet Street, London, E.C.4
Enquiries: FLEET Street 5011, Ext. 171/176

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 (cont)

ORGANIST WANTED, young, versatile residency / recording. — CAN 4173.

ORGANIST with van for group. Experience essential. Prospects excellent. Box 6039.

PIANIST. Imminent vacancy for lounge / cocktail pianist for ship. — Tel. MAYfair 5034.

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

PIANIST/ORGANIST, read/busk for swinging quartet. Night club residency, North East. Top money. Write, phone Alex Greenwood, "Baxter's", Bishop Auckland 2065.

PIANIST Southern Holiday Camp. Busk, read, sing songs, concerts, talent comps, etc., good follower. Write — Mr. A. Oliver, 52 Rutland Gardens, Harringay, London, N.4.

PIANISTS START WORK THIS COMING WEEKEND. Wide choice of lounge work, 1-5 nights weekly. All areas. New increased rates. — Claymans, Bishopsgate 5531 (day).

PIANIST/VOCALIST Entertainer required for good class South East suburban lounge. Might consider drum vocal also. Permanent residency. Top wages paid.—Ring Greenwich 1533.

PIANIST WANTED URGENT

WRITE 'PHONE TONY RAVELL
Mecca Pavilion, Southampton 24671

PIANIST, young, for season. — 01-337 3774.

PIANO, DRUMS / vocals, bass, for residency.—Tel. 01-894-9046.

ROCK/BLUES group forming (not Tambia), North London area. **LEAD BASS** guitarists and **SAX** required. No rubbish. Tel. Chesham (02405) 4152.

TENOR SAX for working North London Semi-pro group. Standards/pops/beat. BAK 0319

TENOR, young, tour Ireland with pop group, 21 weeks from 30th May. — 01-578-1019.

THIRD TRUMPET for summer season. Experienced. — Write, 8 Avenue Road, Brentwood, Essex. 01-769-3893.

TRADITIONAL trombone, drums and bass (brass preferred), Sevenoaks area. — BEL 3838 or Plaxtol 561.

VERY good pianist and drummer required. Able to read and organist, for residency weekends. Tel. TOT 2102.

VOCALIST and organist, own equipment, wanted for semi-pro group. Woodford area. 550-8322.

WANTED. Sax. summer season. Bandleader. Flat 2, "Oakfield", Station Road, Wootton Bridge, I.O.W.

WANTED Saxophone player for May 7 for U.S. clubs, Germany.—Contact J. J. Weyers, 136 Rue Grande, 77 Champagne S/S France.

WANTED. Young bass/drummer. Willy 21 Dorothy Ave., Wembley.

YOUNG DRUMMER and guitarist for cabaret show group. All-rounders and vocals an advantage. Box 6070.

YOUNG SEMI-PRO group requires drummer. Lewisham area. FOR 9430.

YOUNG VERSATILE organist or pianist required for chalet hotel south coast. — Full details and salary required to Mr. G. Kenny, Sinah Warren, Hayling Island, Hants.

PIANIST WANTED URGENT

WRITE 'PHONE TONY RAVELL
Mecca Pavilion, Southampton 24671

PIANIST, young, for season. — 01-337 3774.

PIANO, DRUMS / vocals, bass, for residency.—Tel. 01-894-9046.

ROCK/BLUES group forming (not Tambia), North London area. **LEAD BASS** guitarists and **SAX** required. No rubbish. Tel. Chesham (02405) 4152.

TENOR SAX for working North London Semi-pro group. Standards/pops/beat. BAK 0319

TENOR, young, tour Ireland with pop group, 21 weeks from 30th May. — 01-578-1019.

THIRD TRUMPET for summer season. Experienced. — Write, 8 Avenue Road, Brentwood, Essex. 01-769-3893.

TRADITIONAL trombone, drums and bass (brass preferred), Sevenoaks area. — BEL 3838 or Plaxtol 561.

VERY good pianist and drummer required. Able to read and organist, for residency weekends. Tel. TOT 2102.

VOCALIST and organist, own equipment, wanted for semi-pro group. Woodford area. 550-8322.

WANTED. Sax. summer season. Bandleader. Flat 2, "Oakfield", Station Road, Wootton Bridge, I.O.W.

WANTED Saxophone player for May 7 for U.S. clubs, Germany.—Contact J. J. Weyers, 136 Rue Grande, 77 Champagne S/S France.

WANTED. Young bass/drummer. Willy 21 Dorothy Ave., Wembley.

YOUNG DRUMMER and guitarist for cabaret show group. All-rounders and vocals an advantage. Box 6070.

YOUNG SEMI-PRO group requires drummer. Lewisham area. FOR 9430.

YOUNG VERSATILE organist or pianist required for chalet hotel south coast. — Full details and salary required to Mr. G. Kenny, Sinah Warren, Hayling Island, Hants.

FAN CLUBS

1/4d. per word

ATTACK Fan Club, S.a.e. to Barbi, 73a Chalk Farm Road, London, N.W.1.

CITY SMOKE, Denise, 151 Northborough Road, S.W.16. Is. S.A.E.

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

WOULD - BE TROGGERS & TROGGLETS. Send s.a.e. to Susan Fetter, Troggs Official Fan Club, 51 Carolina Road, Thornton Heath, Surrey. CR4 8DP.

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

GIRL MUSICIANS & VOCALISTES ARE REQUIRED

Send photograph and all details to:
Box 6064, c/o "Melody Maker", 161-166 Fleet Street, London, E.C.4

THE R.B.K. AGENCY

cordially invites all club and dance hall promoters to get in touch for first-class artistes and top recording groups.

SKA - SOUL - R & B - POP & BLUE BEAT
RING NOW! MARC TRACY, 01-800 9062

ENGAGEMENTS WANTED

8d. per word
Minimum charge 2/8d.

ABLE, ACCOMPLISHED pianist available. — 876-4542.

ABLE ACCORDIONIST available. — 878-4542.

A DRUMMER, inexperienced, keen, semi-pro. Anything considered. — 01-699-6451.

ALTO AVAILABLE. — MAC 3655.

ALTO CLARINET season.—Ham-bly, 10 Bedford Row, Worthing.

ALTO/CLARINET, 907-3112.

ALTO joins S.P. band, rehearse, engagements.—Box 6073.

ALTO, tenor, baritone, piano.—673-4014.

ALTO / TENOR clar. — CLI 4811.

AVAILABLE for summer season. Pro organist and drummer. Own organ and amplification. Compere-vocal-comedy. — Phone Hedgesford 2195, after 6.0 p.m.

BARITONE, alto, clar. — 01 863-3639.

BASS/BASS GUITAR, LIB 4509.

BASS / BASS GUITAR. Read, busk. — AMB 0276.

BASS/BASS GUITAR. — 804 6829

BASS/B-GTR./GIGS. — 01 449 3221.

BASS, busk, young, vocals. — 449-0163.

BASS, ELECTRIC (double). — 807 2889.

BASS GUITAR. Bass double piano. Club lounge and drummer, singles. — Gladstone 4549.

BASS GUITAR. Gigs.—CRE 0312.

BASS GUITARIST, Gibson/Fender, experienced, seeks working pro group, preferably with Soul or Blues leanings. — Steve, MEA 1682.

BASS GUITARIST, read, busk, doubling, good tenor sax and straight violin, wants summer season. — Box 6031.

BASS GUITARIST requires top semi-pro Soul / Blues band, Must be ravers. No formers. — Mike, 142 Overhill Road, S.E.22. After seven.

BASS GUITARIST, versatile, ex-pro. — 01-337-2076.

BASSIST/Harp/Guitar commercial looks minibus.—Dave, Croydon 25088.

BASS (STRING). Gigs, Perm. 01-769-3893.

BASS (string). Jazz, dance. — 675-0728.

BASS (string) vocals, season. — 01-884-2677.

COLOURED PIANIST/SINGER, trio quartet. — 01-2546497.

DOUBLE BASS / bass guitar, young, experienced, read / busk. Residency / season. — 902-5018.

DOUBLE BASS / vocals, gigs/perm. — 01-759-1952.

DRUMMER AVAILABLE for Pub or group work, experienced. — SH 2911.

DRUMMER, experienced gigs. Hemel Hempstead 56214.

DRUMMER — Johnny Easey — MOUview 3027.

DRUMMER — John Snow. WOO 0632.

DRUMMER, READER, experienced, transport, gigs. — 874-8619.

DRUMMER requires semi - pro group. — Roger, 88 Raynton Rd., Enfield, Middlesex.

DRUMMER, top class, reader, big band, jazz, etc., residency, gigs. — 01-624 3585.

DRUMMER. TRANSPORT—DRU 0558.

DRUMMER / VOCALIST, young, professional seeks group / residency / gigs. — CAN 4173.

DRUMMER VOCALIST (27), TOP PRO AT BOTH. ALL STYLES. 01-674-4741.

DRUMMER, young, wishes to join semi-pro Soul band in East London. Eager to practice.—Tel. evenings. LES 01-472-5467.

DRUMMER (24), season. Good reader, appearance. All replies answered. — Box 6068.

EXPERIENCED all-round drummer. 23 — FRO 2493, RM5.

EXPERIENCED tenor guitar/vocals, 30, seeks join trio, group, gigs. S.W. area. — TED, 01-330 5846.

EX - SCREAMING Lord Sutch Guitarist seeks top work.—PUT 9921.

FRENCH DRUMMER, experienced, wants to join beat group. — Jess, Potters Bar 53896.

GOOD DRUMMER for good group. — For particulars 01-590-8822.

GUITARIST. Boats. Season. Gigs. — GIB 3247.

GUITARIST. First class read / busk — Ari Kent, 574-4810.

GUITAR. Gigs, experienced. — CRE 0312.

GUITARIST, standards. — 560 8039.

HAMMOND and Leslie. Read, sing, gigs or perm.—PAD 1332.

HAVE DRUMS — WILL BEAT. — 01-807-2778.

LEAD GUITARIST, adventurous, seeks prof. Blues / Tambia contract group. — 25 Avenue Road, S.E.20. FOR 2037.

LEAD/RHYTHM Guitarist seeks local semi-pro group.—LOU 2611.

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

MUSICAL SAW. SIDNEY HOOKINGS, 7 Thornfield House, Poplar, E.14.

ORGAN/DRUMS duo versatile, want summer season.—Enquire D. Woodhead, Littleborough 79517 (Lancs).

ORGANIST and drummer, vocalist, transport / p.a. — 01-892-8839.

ORGANIST (Hammond) willing to deputise at short notice and holiday relief. Reader. 01-703 9444.

ENGAGEMENTS WANTED (continued)

PETER S. ROBINSON. Pianist/ accompanist, entertainer, M.D., accordion. — 223-5431 or 540-3484.

PIANIST, doubling Bird organ, requires summer season or residency. Reader. — Box 6060.

PIANIST, DRUMMER. Duo or solo.—(Day) 739-9442, (evenings) 550-5218.

PIANIST, read / busk, lounge/ club. N.E. London. Permanency. — Box 6062.

PIANIST. — REG 2040.

PIANIST, residency / gigs. — 736-2817.

PIANIST SEEKS CHANGE. Four years in restaurant, playing background/cocktail music. — 01-894 6382.

PIANIST SPECIALIST cabaret, lounge work, reads, busks, seeks summer season.—Phone ISL 2738.

PIANIST, straight or dance available for season, South Coast only.—Power, 6 Wentworth Way, Sandstead, South Croydon, Surrey. Phone Sandstead 1459.

PIANIST/YES — professional. — HUN 3567.

PIANO, all saxes.—673-4014.

PRO GUITARIST, 21, seeks Jack McDuff styled group. Passport. — Box 6034.

SEMI-PRO TRUMPET. Reader, can arrange, Dance / Soul.—Box 6066.

STAN SOWDEN trumpet. New number 603-3589.

TENOR / clarinet / flute, young, experienced.—Box 6022.

TENOR/GIGS. FIE 7520.

TENOR. Read/Busk/Jazz. 804 5084.

TENOR SAX / clarinet / vocals requires gigs or season, read, busk, jazz. — Box 6067.

TRUMPET/ACCORDION. — DOM 6030.

TRUMPET, Jazz, Blues, Dance. — 733-4813.

VIOLIN / SAXES. Experienced. Open summer season.—2 Bonham Road, London, S.W.2. 01-274 4037.

VOCALS / RHYTHM. Ex-pro, anything considered. — 254-9140, Mon to Fri, between 1 and 2.

YOUNG DRUMMER wishes to team up with semi-pro organist. Dance, pop. — 01-228 7224, after 5 p.m.

YOUNG DRUMMER/VOCALIST

Good reading ability. Varied vocal styles. Just completed a continental tour. SEEKS RESIDENCY
Box 6063, c/o "Melody Maker", 161-166 Fleet Street, London, E.C.4

VOCALISTS WANTED

1/- per word

A YOUNG POP VOCALIST (good voice essential) for show-band residency, 4 nights. — Jack Jay, Locarno, Blackburn, Lancs. 01-688 2211 or OBL4-57979.

BARRY COLLINGS AGENCY require girl vocalists. — Southend 43464.

COLOURED girl singer, able to sing Afrikaans for speciality act. Phone 834-0969, between 2-4 p.m.

MALE AND FEMALE VOCALISTS wanted. Mostly pops. Box 6075.

MANAGER, 28, professional/ambitious, seeks dedicated group/singer.—Box 6032.

NORTON YORK AGENCY REQUIRES VOCALISTS. — 96 Turnham Green Terrace, W.4 CH1 4895

SINGER for versatile semi-pro Beat Group. Huntingdon/Peterborough area.—Tel. Mereside 337, after 4.30 p.m.

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

3 VOCALISTS REQUIRED

for new happening group soon to break the stola British Pop Scene. "American Harmony Style" (Impressions) — Tambia — M. Lane, etc.) But with a difference 777 MOD "CROP" TYPES ONLY, no hairies
Age 17-20
Telephone 01-777 3149 (London)

VOCALISTS

1/- per word

EXPERIENCED girl vocalist seeks group or quartet, not abroad, own P.A. — WAX 7709.

MULTI-LINGUAL guitarist/vocalist seeks restaurant. — Leon, BAY 8586

ENGAGEMENTS WANTED (continued)

PETER S. ROBINSON. Pianist/ accompanist, entertainer, M.D., accordion. — 223-5431 or 540-3484.

PIANIST, doubling Bird organ, requires summer season or residency. Reader. — Box 6060.

PIANIST, DRUMMER. Duo or solo.—(Day) 739-9442, (evenings) 550-5218.

PIANIST, read / busk, lounge/ club. N.E. London. Permanency. — Box 6062.

PIANIST. — REG 2040.

PIANIST, residency / gigs. — 736-2817.

PIANIST SEEKS CHANGE. Four years in restaurant, playing background/cocktail music. — 01-894 6382.

PIANIST SPECIALIST cabaret, lounge work, reads, busks, seeks summer season.—Phone ISL 2738.

PIANIST, straight or dance available for season, South Coast only.—Power, 6 Wentworth Way, Sandstead, South Croydon, Surrey. Phone Sandstead 1459.

PIANIST/YES — professional. — HUN 3567.

PIANO, all saxes.—673-4014.

PRO GUITARIST, 21, seeks Jack McDuff styled group. Passport. — Box 6034.

SEMI-PRO TRUMPET. Reader, can arrange, Dance / Soul.—Box 6066.

STAN SOWDEN trumpet. New number 603-3589.

TENOR / clarinet / flute, young, experienced.—Box 6022.

TENOR/GIGS. FIE 7520.

TENOR. Read/Busk/Jazz. 804 5084.

TENOR SAX / clarinet / vocals requires gigs or season, read, busk, jazz. — Box 6067.

TRUMPET/ACCORDION. — DOM 6030.

TRUMPET, Jazz, Blues, Dance. — 733-4813.

VIOLIN / SAXES. Experienced. Open summer season.—2 Bonham Road, London, S.W.2. 01-274 4037.

VOCALS / RHYTHM. Ex-pro, anything considered. — 254-9140, Mon to Fri, between 1 and 2.

YOUNG DRUMMER wishes to team up with semi-pro organist. Dance, pop. — 01-228 7224, after 5 p.m.

NEWSFLASH!

HIM AND THE OTHERS ARE NOW... THE HAND

Enquiries —
SELLERS & O'DONOVAN ORGANISATION LIMITED
MUSEum 0436

THE HAWAIIAN SOUNDS.

HOU 3400.
THE KRISIS, MOD GROUP.—ELG 2991.

THE SETBACK, group available, soul, tamba, motown.—SHE 1031.

TRIO. — EUS 7162.

TRIOS, QUARTETS. FOR ALL OCCASIONS. — 722-0957.

TRIOS/SEXTETS. 01-750-1952.

3-4-PIECE Band available all functions. POL 7472.

BANDS WANTED

1/- per word

ALL FEMALE pop group for continent.—Clayman Agency, BIS 5531.

BARRY COLLINGS AGENCY require good groups. Immediate work. — Southend

FOOTE

SOPRANO Pennsylvania, G.L. nickel 139.10
 SEPIANO Selmer, gold plated 149.10
 ALTO Selmer No. 10, choice of two 149.10
 ALTO Conn. Conqueror, as new 149.10
 ALTO Conn. SP, overhauled 149.10
 ALTO King Flut Artist 149.10
 TENOR Conn. 10M, as new 149.10
 TENOR No. VI, as new 149.10
 TENOR Karl Mayer, good 149.10
 TENOR Pan American Conn. 149.10
 SABITONE Conn. 12M 149.10
 BARITONE Lewis, overhauled 149.10
 TRUMPET Conn. 285 Constitution 149.10
 TRUMPET Holton Calligay 149.10
 TRUMPET Cortais, good 149.10

OLYMPIC 3 drums, accessories 129.10
 PEARL No. 4 drums, only 149.10
 LUDWIG, silver glitter, 4 drums 149.10
 PREMIER, equipment kit 149.10
 PRESIDENT, 4 drums, only 149.10
 OLYMPIC kit 149.10
 ROGERS, 5 drum kit, Anadis 149.10
 PREMIER Vibes 149.10
 YUGOSLAV 1 bass 149.10
 EAST GERMAN 1 bass 149.10
 GERMAN flat back 149.10
 FRANKLIN 4-string, new 149.10
 KING 4-string, new 149.10
 CIG. U.S.A., swell box 149.10
 BENEDICT LANG 5-string, swell box 149.10

Premier
 FULL STOCKS OF CLARINETS
 FLUTES, OBOES
 and BASSOONS
 AGENTS FOR OLDS BRASS

EASIEST TERMS PART EXCHANGES
 Send for free list of your instrument, Sat. 10.5

CHAS. E. FOOTE LTD., 20 DENMAN ST., W.1. GER 1811

Foote has it!
 Est. 47 years

TUITION

1/4d. per word

A BALLAD singing career. Concord School of Singing, London's leading centre for pop ballad training, trains you for a professional career. Tel. 01-252-9223 from 4 p.m. to 8 p.m. for voice test.

ABSOLUTELY FIRST AND FOREMOST in every way for POP SINGING TUITION. — Maurice Burman School, 137 Bickenhall Mansions, Baker Street, W.1. HUNTER 2666.

ACKNOWLEDGED BRITAIN'S best teacher. SAXOPHONE / CLARINET private lessons. Beginners / advanced. **ADVICE!** I test / select INSTRUMENTS. Also special courses saxophone. **LESLIE EVANS**, 275 Colney Hatch Lane, N.11. ENTERPRISE 4137.

AUBREY FRANK SAXOPHONE CLARINET TUITION. Beginners to advanced — 192 The White House, N.W.1. EUS 1200, ext. 192.

BASS GUITAR tuition in your home. S. London, Surrey or Kent. 01-850-9178.

CLARINET SAXOPHONE tuition, 15/- hourly. Jazz — improvisation, beginners, advanced. — Telephone Winston Ingram 01-459-2543. Instruments supplied.

COMPLETELY OVERCOME ALL DRUMMING PROBLEMS AT ROGER KERR'S DRUM STUDIO. — POL 8322.

DRAMA TUITION? Naturally. Eric Gilder School of Music, 195 Wardour St., W.1. Regent 0644.

DRUM TUITION in West End. — 504-9417.

ELECTRONIC ORGAN lessons, individual/class, 15s. per lesson. R/B jazz organ. — FIN 4376.

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

GUITAR TUITION. — MAC 8116.

JACK BONSER saxophone, clarinet tuition. South London. Telephone 01-451-4106.

LEARN to read music 346-3734.

MICKY GREEVE. Specialist drum tuition. — STREatham 2702.

MODERN DRUM TUITION by a young qualified teacher. — Please ring 969-7972.

PIANIST. — REG 3040.

POP SINGERS. personal tuition, voice production, professional careers. Kensington. — Box 6052.

SAXOPHONE TUITION by young Jazz tenor player. Beginners learn to play jazz correctly in the shortest time. — Phone Clarke 203-2376. Evenings.

CLASSIFIED ADVERTISEMENTS

Send off your ads today to
CLASSIFIED ADS. DEPT.
MELODY MAKER
 161-166 Fleet Street
 London, E.C.4

Phone FLEet 5011
 Extensions 171 and 176

RECORDING STUDIOS

1/4d. per word

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

A PROFESSIONAL recording service at half the normal price. We can do anything with sound. Compress it, limit it, add echo, reverb, and record it in mono and stereo! Demo discs cut — Ring Hemel Hempstead 33369.

GROUP RECORDINGS a speciality. West End Studio, 29ff, a 38ft. EMI Ampex, Philips equipment, expert attention, evenings and Saturday afternoon sessions arranged tape to disc service. — **MAGNEGRAPH.** Tel. 01-580-2156.

JENSONS. The discovery studio where opportunities and first class recording combine with the lowest prices in town. Tel RAY 3991.

MANCHESTER Starphonic Sound Studios, Fallowfield. Demos and master recordings for bands, groups, artists. Finest equipment, Hammond Organ, Bechstein Grand. Phone Office, Bramhall 3232.

REFLEX SOUND SERVICE. Recordings, demos 14 per hour. — Tel. 727-3922.

SOUND ON (Recording Studio), Hemel Hempstead. Satisfaction guaranteed. Also tape to disc service. — 57936 or Berkhamsted 6349 (evenings).

SOUND ORGANIZATION. First 2 hours 14 per hour. Thereafter £2 per hour. Tape or Demo. Disc. Cozy studio with piano and Hammond. Parking area. — Phone EWELL 0603.

STUDIO SOUND (HITCHIN), Recording Studios, Demos, Advertising Productions. Tape to disc. — HITCHIN 4537.

STUDIO 19, demo specialist, from £3 10s 9hr. also rehearsal facilities. — 19 Gerrard Street, W.1. GER 1559.

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

VOCAL RECORDING exceptional accompaniment supplied. — EDM 6996.

WHY JENSON'S? It's best and cheapest, shop around first then telephone us. — RAY 3991.

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

BELL accordion brand new E10. Stuart Williams, Kingoed, Llandenny, Wals.

BURNS JAZZ GUITAR, case, Vox 15 Watt amp. E90 o.n.o. Tel. 01-837-3819.

FENDER STRATOCASTER with case, E65. Matching Soundwork Pig-a-back amplifier, originally E140. E65 — KIN 8168.

GIBSON VARITONE Amp, E40. Flute E30. TAT 8344.

GOOD COHN Tenor available E65. Shoreham 2476 (Sussex).

HARMONY H75 Guitar for sale cost E130, will accept E55. TRO 3168.

HUP, SEBASTIAN ERARD. Good condition, offers invited. Box 6061.

NATIONAL DOBRO metalbody guitars for sale, 01-267-0305.

INSTRUMENTS WANTED

1/- per word

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 WDR 0653, after 7 p.m.

GOOD GUITARS, AMPLIFIERS and all Group Equipment for cash. Will call and collect. — GER 1578 or HIL 6225 evenings.

MUSICAL INSTRUMENTS wanted for cash. — Musical Exchange, Wembley 1970.

TELECASTER WANTED. Original maple neck. Full details to Box 6065.

WANTED pair tympani or odd drums in any condition. — L. W. Hunt, 10/11 Archer Street, W.1. GER 8911.

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.

JOE ADAM saxophone, woodwind repairs, instruments loaned, personal service, collected. — 01-422 8883.

JACK DAWKES INSTRUMENT REPAIRS

Fully guaranteed overhauls of Saxophones, Flutes, Clarinets, Oboes and Bass. Finest quality materials used including Benson pads. Saxophone keywork plated with Koro-Block Bright Nickel for the same cost as lacquer. Mouthpieces re-plated and plated. Weekly Collection/Delivery service.

A CHANCER AVE., HAYES, MIDDLESEX. TEL. HAYES 6475

SOUND EQUIPMENT

1/- per word

AMPLIFIER repairs and modifications. Vox, Marshall and Selmer specialist. Prompt, guaranteed work. — Lea, 01-807-8691.

BARGAIN. New and unused Vox symphonic bass with luxurious case. Vox T80 amplifier, with 18in speaker enclosure. Cost £280, E139 o.n.o. Will sell separately. — Erith 33985.

FAMOUS GROUP, must clear. A.C. 50, complete, offers T.60, E39. Fender 100w, E55. Selmer 100w, E55. Goliath E37 — Ring Leatherhead 3609 NOW!

MARSHALL 50 WATT P.A. system, brand new, E100. — Phone 534 4894, 9 a.m.-5 p.m. Mon.-Fri. only.

SELMER P.A. system, 50 Watt amplifier, 2 columns, E90, o.n.o. CAN 7896 evenings.

DRUMS

1/- per word

AVEDIS ZILDJIAN Hi-hat cymbals, E20. — 01-892 8839.

BARGAIN, PREMIER kit, seven months old, with 20in. and 18in. cymbals, covers, cases, all accessories, cost E140 new. for quick sale E60 — Hornechurch 52247 (Mon-Fri. 10.30 a.m.-1 p.m. only).

LUDWIG Gift, complete with Zild E130. Good God! HIG 9336.

PREMIER Ludwig or similar drum kit wanted for cash. — Kenny (day), RIV 2661. (evening) COP 7701.

TRIXON show kit, 5 drums, 3 Avedis, stands, cases. As new, E210 o.n.o. — KEL 4529 evenings.

ORGANS

1/- per word

HAMMOND organ for hire, for season hire. — FIN 4376.

ORGAN VOX, Continental, two manual amplifier, as new. — AMB 3922.

VOX, BIRD, Watkins, Farfisa or similar organs wanted for cash. — REG 7654

CLOTHING

1/- per word

NEW GEAR for yourself or the group. Try a mohair suit. Top quality suit lengths, E7. Jacket lengths, E4 10s. Send for patterns. — Rapier Fabrics, 4 Woodlands Avenue, Harrogate, Yorks.

PUBLICATIONS

1/- per word

THE JAZZ EAR. The only systematic approach to playing by ear, and jazz improvisation. Reprint 5s. 6d. inc. postage. — Jones, 5 Cleveland Square, London, W.2.

Selmer Musical Instruments Ltd

SELMER Paris Bb Clarinet, Model 804, absolutely as new 75 gns.	GRETSCH Tennessee 115 gns.
LEBLANC Bb Clarinet, c/o, including case, etc. 55 gns.	GIBSON E.B.O. Bass, bargain offer 100 gns.
BUESCHER Soprano Sax, bargain 45 gns.	PREMIER Marine Pearl 4-drum kit, complete with accessories 90 gns.
Selection of S/H Clarinet Outfits 15 gns.	GIBSON 335 TDC, beautiful cond. 145 gns.
ADOLPHE Soprano Sax., silver plated, Benson pads 45 gns.	HOFNER Violin Bass Guitar and case 45 gns.
KING Silver-tone 2B, Bb & F Trombone, complete with case 175 gns.	MATON Solid, 2 P/up Guitar 39 gns.
COHN Constellation Trombone, excellent value and condition 125 gns.	GIBSON Switchmaster, exclusive guitar 250 gns.
KING 2B Trombone, lacq. 39 gns.	BURNS Bison Bass Guitar 79 gns.
BUESCHER 400 Tenor, c/o, relacqu. Benson pads, outstanding bargain, with case 160 gns.	FENDER Stratocaster. Now only 85 gns.
FUTURAMA II de luxe, immaculate 20 gns.	MATON 2 P/up semi-acoustic with Bigby, including case 48 gns.
HOFNER Super III, Trem. Now only 30 gns.	WATKINS Rapier, excellent condition and value 20 gns.
BURNS Sonic Guitar 25 gns.	HOFNER Galaxie solid Guitar 48 gns.
BURNS Marvin Guitar 98 gns.	EPHPHONE Rivali Bass, as new 130 gns.
GUILD Duane Eddy, plush case 160 gns.	FENDER Jaguar, blue 125 gns.
CORDVOX, very little used, list price 699 gns. Special 550 gns.	VOX LYNX Guitar 50 gns.
GIBSON S.J.N. 105 gns.	SELMER THUNDERBIRD 30 Amps. from 80 gns.
BURNS TR2, perfect condition 75 gns.	SELMER ZODIAC 30 Amps. from 70 gns.
BURNS Vibra Slim, as new 110 gns.	SELMER Twin Bass 30 Amp 38 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)	

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

GIBSON Super 400, acoustic, blond 225s	FENDER Telecaster, as new, green 1110
GIBSON J.200 Jumbo, as new 1150	FENDER Stratocaster, as new 875
GIBSON Stereo, sunburst, very good 1745	FENDER Jozzmaster, blue, rexon 690
GIBSON S.J.N. Jumbo, good 885	GRETSCH Hollow body, orange, as new 1130
GIBSON S.O. Special, cherry, as new 880	GRETSCH Tennessee, very nice 1115
GIBSON 335 Elec., acoustic, sunburst 1100	GRETSCH Single Anniversary 660
GIBSON 335 Elec., acoustic, cherry 1115	GRETSCH Carvette, 1 P/up 660
GIBSON L.50, acoustic, new, cutaway 875	HARMONY Sovereign Jumbo 630
EPHPHONE Jumbo Texan, sunburst 185	HARMONY Rocket, red, 3 P/up 635
EPHPHONE Jumbo Cortez, with De Armond 165	HARMONY H75, sunburst, L/handed 670
EPHPHONE Riviera, absolutely as new 1125	HOFNER Verithin, as new 635
EPHPHONE Casino, very nice condition 1100	VOX Lynx, as new 635

BASS GUITARS

EPHPHONE Rivali Bass, absolutely as new 1100	FENDER Precision Bass, blue 675
GIBSON E.B.O. Bass, cherry, very nice 880	BURNS Violatonic Bass 655
HOFNER Beetle Bass, as new 635	FENDER Precision Bass, sunburst 665
FRAMUS Star Bass, as new 630	WATKINS Left-handed Bass 625

Large Selection of:
SAXOPHONES, CLARINETS, DRUM KITS, ETC.

AMPLIFICATION

VOX A.C.30 Super Twin, very good 660	IMPACT — IMPACT — IMPACT 60 watt Amplifier for Lead, Bass or P.A. New and Guaranteed at each 152.10
VOX A.C.30 Super Twin, T/boost, as new 665	IMPACT P.A. Col. 4x10" in each, pr. 152.10
VOX A.C.30 Twin Normal, as new 635	IMPACT Bass Cabinet, 18" speaker 50 watt 157.0
VOX P.A., 2 Cols. — A.C.30 Top, as new 680	100 watt 165.0
MARSHALL P.A. 50w. Top — 2 x 12" 675	IMPACT 2 x 15" Cabinet 166.5
KELLY P.A. Columns, 4 x 10" in each 635	IMPACT 4 x 12" de luxe 190.0
FENDER Bassman, black 1110	IMPACT 4 x 12" standard 175.0
FENDER Bassman, beige 1110	IMPACT 2 x 12" de luxe 147.10
BURNS ORBIT 3, as new 660	IMPACT 2 x 12" standard 139.0

H.P. • PART EXCHANGE • MAIL ORDER, ETC
 INSURANCE • REPAIRS • BEST SERVICE

CATHEDRAL STRINGS

31 G Nylon 14/11 each
 32 D Nylon 22/11 "
 1143 A Wound on Nylon 36/8 "
 1144 E Wound on Nylon 43/4 "
 35 C Nylon 14/11 "

Prices subject to Purchase Tax surcharge
 Sold by good dealers everywhere

BRITISH (MM) MUSIC STRINGS
 130 Shackleton Lane, London, E.8

RUDALL, CARTE

FOLK GUITARS

RUMANIAN Jumbo 117.10	ANGELICA, good value 112.1
ALTO Conn, reconditioned 129.18	ANTONIA 114.1
TEHOR Dearman, 5/H 125.5	ZENON 600 117.2
HARMONY Sovereign 122.16	KIMBARA N.168 120.0
LEVIN Goliath de luxe 127.5	YABI Virtuoso 122.6
GUILD Blue Grass, 5/H 153.16	OSKAR Teller 61M 142.15
GIBSON, 12-string 115.10	YABI Concert 157.0
	ALHAMBRA and case 175.0

FLUTES

Special Offer 11 Lark Flute Outfits "Low B" model also available E20 (4 Only) E25

SAXES and BRASS

ALTO Pennsylvania, 5/H 145.0	BASS Huggarlen, good 152.10
ALTO Conn, reconditioned 160.0	BASS Czech, flat back 1110.0
TENOR Dearman, 5/H 152.10	BASS German, flat back 1290.0
TRUMPET Pan American 175.0	BASS Hawkes Professor 1193.0
TRUMPET Chinese Outfit 120.0	Kit Ajax, 5/H, 4 drums, red 145.0
TRUMPET Benge, as new 1160.0	Kit Trison, 5/H, 4 drums, blue 260.0
TROMBONE Westminster, 5/H 120.0	Kit Premier, 5/H, complete, blue 175.0
TROMBONE Invicta, case extra 135.14	Kit Ajax, 5/H, 4 drums, white 185.0

BARGAINS: A few electric guitars, amplifiers, P.A. units and speakers left at ridiculously low prices!!!

Skilled overhauls and repairs carried out in our own workshop

OPEN MONDAY-FRIDAY, 9.30 a.m. to 5.30 p.m.
 SATURDAY, 9.30 a.m. to 1 p.m.

8-10 DENMAN ST., PICCADILLY CIRCUS
 LONDON, W.1 TEL: GERard 1648

Play safe — you get the REAL BARGAINS at KITCHENS

SECONDHAND GUITAR BARGAINS

Arbiter Jumbo 10 gns.	SECONDHAND DRUM KITS
Futura Twin, Red, Case 15 gns.	4-drum Trison Kit in red pearl, comprising: 20 x 17 Bass Drum, 13 x 9 and 16 x 16 Tom-Toms, 14 x 5 Snare Drum, Bass Drum pedal, Hi-Hat pedal, 18" top cymbal. Complete with sticks and brushes — £80.0.0.
Burns Split Sonic Bass 20 gns.	3-drum Kit in red stripes, comprising: 20 x 15 Bass Drum, 12 x 8 single head Tom-Tom, 14 x 5 Snare Drum, 15" top cymbal, with stands and pedals — £47.10.0.
Antonio Bass, Red, Twin 25 gns.	
Committee Bass, brun., twin 38 gns.	
Hoyle Cello Elect., Blonda, Twin 65 gns.	
Stratocaster, Cream 75 gns.	
Epiphone Texan, S.B., De Armond 90 gns.	
Guild Blue Grass, Blonda 95 gns.	
Fender Jazz Bass 100 gns.	
Rickenbacker 1996, Case 110 gns.	
Epiphone Casino, Case 120 gns.	

KITCHENS OF LEEDS
 77/81 QUEEN VICTORIA ST. TEL. LEEDS 2222
 Also at RIDLEY PLACE NEWCASTLE TEL. 22500

MOORES BRADFORD
 26 NORTH PARADE
 TEL. BRADFORD 23577

Terms-Exchanges-Lists

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: Ferrograph, Ampex, Teac, etc. Hi-Fi: Quad, Leak, Fisher, Garrard, S.M.E., etc. ELEC./ORGANS: MUSICAL INSTRUMENTS: Gretsch, Gibson, Traxon, Conn, etc. ANTIQUE GUNS, AIRGUNS: B.S.A., Wadley, 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-Talkie, 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 E5 and E2 pieces. Crowns or cased coins. Also Antique Weapons — Cols Pistols, Blunderbusses, Armour, Swords, Nazi Gear, etc. Up to £200 paid for Cols 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-stalled, or H.P. Snatch-back articles. All Guaranteed and returnable up to 7 days of purchase. Instant Cash/Chop/ or Terms. RING, SEND OR CALL ON JON AT

THE TREASURE CHEST OF TOOTING
 154 UPPER TOOTING ROAD, S.W.17 BAL 6503/4
 (Opposite Mayfair Cinema, 1 minute's walk Tooting 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).

★ IVOR MAIRANTS ★

Britain's Leading Guitar Expert...

keeps the standard high by selecting
THE WORLD'S FINEST GUITARS

GIBSON L.7; L.4; 160E; B45 12-string
 EPIPHONE Howard Roberts; Texan; Cortez
 MARTIN D.28. OVATION Balladeer
 GUILD A.350; A.150; A.100; A.50

These top acoustic guitars can be seen and tried only at:

IVOR MAIRANTS MUSICENTRE 119
 56 RATHBONE PLACE, OXFORD ST., LONDON, W.1 Tel. 01-636, 1481
 (Open all day Sat. MAIL ORDER SERVICE. Nearest Tube, Tottenham Ct. Rd.)

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.

DRUMMERS WRITE TO THE LONDON DRUM CLINIC

378 St. John Street, E.C.1
 Principals
 BOBBY ORR and ANDY WHITE

TUITION WANTED

1/4d. per word

TEACHER for vibes wanted. — Phone REN 7256.

MUSICAL SERVICES

1/4d. per word

ARRANGEMENTS — instrumental, vocal, backings — 673-4014.

COLLABORATION offered with talents. M.S.S. — Box 6055.

COMPOSING / ARRANGING services. — 8 Melford Avenue, Barking. RIP 4299.

EARN MONEY SONGWRITING. Amazing free book tells how. — L.S.S., 10-11 M. Dryden Chambers, 119 Oxford Street, London, W.1.

MUSIC TO LYRICS. Voice/tape. — 36 Sudbury Avenue, Wembley, WEM 3488.

NEW MUSIC GROUP, music to lyrics. — Flat 8, 82 Belsize Park Gardens London, N.W.3.

SONGWRITERS. Demo discs made from manuscripts or tape, piano, guitar, organ, vocal group, small combo, orchestra available. Pro musicians. Low terms. Music composed if words only supplied. No additional charge. Send material to City Music, 8 Radnor House, 93/97 Regent Street, London, W.1.

RECORDS FOR SALE

1/- per word

PRE-WAR 78s. Ray Noble, Savoy Orpheans, Savoy Havana, Gylvians, New Mayfair Orchestra, Lew Stone, etc. — Details, s.a.e., Hayes, 23 Arundel Drive West, Salisidean, Sussex.

RECORD BAZAAR. 50,000 from 2s. — Write for lists 1142-6 Argyre Street, Glasgow.

RECORDS BY RETURN POST. Credit terms available. For free 24-page catalogue listing 4,000 titles write: **HEANOR RECORD CENTRE,** Dept. MM, Heanor, Derby.

1966 EX JUKE BOX hits. Six records 12/6d. S.a.e. for list from — Vision Relays Ltd., Buldler Street, Llandudno.

RECORDS WANTED

1/- per word

WANTED URGENTLY. Tony Osborne LPs The Paris, CP1344, and Let's Dance With Tony, HMV 1512 — Mason Music Ltd, 37 Soho Square, London, W.1. GER 8782.

CITY OF LONDON RECORDING STUDIOS

You get everything — Plus

A & R. advice from the ALREADY successful 4-track, 2-track, experienced engineers. All this in a really RELAXED ATMOSPHERE — and at the right price!

Call us at B15 1311-2 or write to: 9-13 Osborn Street, Aldgate East London, E.1

HOTELS

1/4d. per word

STONEHALL HOUSE HOTEL (20 minutes West End). Room and breakfast from 18s. 6d. daily. Hot and cold; fully centrally heated and heaters all rooms. Lounge, TV and radio. AA and RAC listed. — 37 Westcombe Park Road, Blackheath, London, S.E.3. Greenwich 1599.

ARTISTS WANTED

1/- per word

FOLK, jazz and solo artists wanted free for New Hampstead Ha Ha Club — HAMstead 5591, evenings.

VIC O'BRIEN DRUMS

All makes stocked, U.K., U.S., etc. Also used kits. Complete stock of accessories, Avadis, Zyns, Apex, Cymbals, etc. Plastics, all sizes. Butter skin Cases, covers, etc. Repairs, Replating. TERMS: PART-EXCHANGES. Drum Specialist Est. 50 years. 68 New Oxford St., W.C.1. Lougham 8316.

JAZZ IMPROVISATION & HARMONY (Alan Phillips)

3000 BUSKERS (Titles & Starting Notes) 13/-
REG. OWEN ARRANGING METHOD 26/-
GLENN MILLER ORCHESTRAL ARRANGING 31/-
YOU CAN LEARN JAZZ (Clayton Solo) 8/-
CHARLIE BIRD PLAYS JOHIM (Guitar) 11/-
EUGENE CRUFF DOUBLE BASS TUTOR 47/-
LAWRY SAX TUTOR 26/6
CHORDS & PROGRESSIONS (complete) Bugs Bower 19/6

ALL PRICES INCLUDE POSTAGE

G. SCARTH LTD.
 53 Charing Cross Road, London, W.C.2
 01-437-7241



DYLAN'S WORDS MEAN MORE

MM MAILBAG.



THAN MENDELSSOHN

WHY do older people try and convince the young that pop is a "meaningless noise?" I am a classical musician, a church organist and school teacher, and enjoy listening to the new sounds being released on the pop market. As a result I find I prefer Jeff Beck's "Bolero" to Ravel's and "Strawberry Fields" is as delightfully progressive as Beethoven was in his day.

The words of Dylan, and Arthur Lee of "Love" mean more to me than the outdated works of Goethe and Mendelssohn, yet I appreciate both. Mums and dads take time to listen to today's music, and realise youngsters are getting from pop what you got from the great masters — a link from the mind of the artist to the mind of the listener.—J. R. GOSLING, Luton, Beds.

I WAS disappointed the Raver only mentioned part of the free activity that took place at the Round House, Chalk Farm, recently, when 800 bags of flour were thrown around.

When it took the Pink Floyd three quarters of an hour to assemble their equipment, the hippies decided to pass the time creatively by a spontaneous bottle throwing, during which a couple of hundred beer bottles were shattered in the middle of the engine shed. You can't beat free expression! —ROGER WILSON, Spalding, Lincs.

MANY Davy Jones fans are disgusted because he may be sent to Vietnam. But they don't realise many American boys are being sent to Vietnam too, and just because Davy is popular doesn't mean he shouldn't go. Nobody should go there. —AILEEN O'HARA, Maida Vale, London.

CAUGHT IN THE ACT

ELVIS PRESLEY'S latest film "Easy Come, Easy Go" is the latest in a line of celluloid mediocrity which has the distinction of being even more banal than its predecessors. Presley plays an ex-Navy frogman who discovers a sunken treasure off America's Pacific coast and has to fight a couple of rivals who try to cheat him of his booty. His acting — and that of his co-stars — is wooden and the songs are dreadful. And thrown in for bad measure are some of the most contrived, unconvincing corny "beatniks" ever filmed. It's one saving grace was a fair selection of bikinied beauties displaying acres-of-body-in-glorious-technicolour. As I said in the MM recently, the King has abdicated.—ALAN WALSH.

BEN WEBSTER

NO doubt at all that Ben Webster was firing on all cylinders in front of a large

PRESLEY LOSES HIS CROWN

and enthusiastic crowd at Dopey Dick's last Wednesday. So we've heard all the tunes before — "Sunday," "My Romance," "Mellotone," "Cotton-tail," and the rest—but like the man said, "taint what you do etc." And the way that he did it was superb; alternately carousing on the slows, shouting on the ups, and all the while swinging like mad. If it's true that Ben can coast some nights this certainly wasn't one of them, and full marks to Johnny Patrick (pno), Len Skeet (bs) and Jackie Dougan (dms), for lighting the fires early and keeping them well stoked all evening. Special word for Patrick's ballad solos, full of logic, grace and beauty; it's not that often that pianists get such a response from the crowd. All in all a great night, good to see Klook's back on the jazz map.—CHRISTOPHER BIRD.

MIKE CARR

ORGANIST Mike Carr, on the Sonny Rollins' bill last

TV shows interest in U.S. jazz only

BRIAN BLAIN's letter (MM April 15) was only half right. British promoters are in fact interested in British modern jazz and I would refer him to the forthcoming Annie Ross — Tubby Hayes concert tour which will be featured in early May.

However no TV company was interested in featuring this package as no American artist was on the bill. I suggest if Mr. Blain wishes to hear some good British jazz he buys a ticket to see our concert at Hornsey Town Hall on May 6. —ALVIN ROY, Terry Oates Productions Ltd., London W1.

ON reading the letter from Scots reader, B. Lipscombe, we must support his campaign for justice. Because one of us is a Scot, the other Irish, our efforts at songwriting have been almost invariably ignored and neglected. There is a diabolical campaign being waged from seedy back-room offices in Denmark Street to stamp out genius among us "outsiders."

Fortunately a few gallant artists have battled against this conspiracy and at the risk of damage both to their person and their career have recorded our compositions. Thank God for liberal minded artists like GENO WASHINGTON, THE TROGGS, DAVE DEE, LOS BRAVOS, THE NEW VAUDEVILLE BAND, KEN DODD, THE MIND-BENDERS, THE BACHELORS, HERBIE GOINS.

Dare we hope that the stranglehold that these foul plotters have on the pop business is weakening, when, despite their dastardly efforts our song "PUPPET ON A STRING" not only won the Eurovision Song Contest but went on to become a number one?—BILL MARTIN & PHIL COLTLER

P.S.—For our prize LP could we have "KENNETH MCKELLAR SINGS THE MONKEES SONG BOOK"?

THE death of Henry Red Allen is a blow which will be felt by thousands as a personal loss. Who can forget that press conference at the Manchester Sports Guild on April 16, 1964, when Red casually walked on to the stand and blew behind the big band which was playing?

From then on, for four nights, he thrilled hundreds with his playing with the bands of Welsh, Turner, Sandy Brown, and Lyttelton. Thanks for giving us so much pleasure and for showing us what a happy, friendly, selfless and dignified man really is. —L. C. JENKINS, Manchester Sports Guild, Manchester, 3.



ELVIS: frogman

week with his trio at Ronnie Scott's Club, admits that the organ can sound "awfully boring." He also confesses he prefers to play vibes — on which his prowess is quite formidable. But it is as a jazz organist that he is belatedly becoming "known." And appreciated among the cognoscenti to such an extent that one eminent jazzman of giant stature states he is a better JAZZ organist than Alan Haven. But when he starts riding at the keyboards, Mike Carr really blows up a storm. Knowing, moreover, that the power and range of the electronic organ can easily become a Frankenstein monster that all too often dominates its operator, he always keeps the instrument well under control. He improvises with consummate taste and ease, and his harmonic sense makes for thrilling listening. —LAURENCE CARLYLE

HAROLD DAVISON PRESENTS COUNT BASIE AND HIS ORCHESTRA present TONY

SAT · 13 MAY · MANCHESTER
FREE TRADE HALL

SUN · 14 MAY · LEEDS
ODEON

TUE · 16 MAY · GLASGOW
ODEON

SAT · 20 MAY · LONDON
ROYAL FESTIVAL HALL
SOLD OUT

SUN · 21 MAY · HAMMERSMITH
ODEON
SOLD OUT

WED · 24 MAY · VICTORIA
NEW VICTORIA THEATRE
Tickets available for 6.40 p.m.
performance only

COUNT BASIE AND HIS ORCHESTRA

MON · 15 MAY · DUNDEE
CAIRD HALL

WED · 17 MAY · BIRMINGHAM
TOWN HALL

FRI · 19 MAY · CHATHAM
CENTRAL HALL

MON · 22 MAY · CROYDON
FAIRFIELD HALL

TUE · 23 MAY · BRISTOL
COLSTON HALL

An evening with

JULIE FELIX

(by arrangement with Joe Lustig)

LONDON · QUEEN ELIZABETH HALL
SATURDAY · 13 MAY at 8.15 pm

TICKETS: 10/6, 14/-, 17/6 & 22/6
Available from Harold Davison Ltd.
or Royal Festival Hall Box Office

TWO SPECIAL RECITALS TO BE
HELD IN THE
PURCELL ROOM · LONDON
(adjacent to the Queen Elizabeth Hall)

MON · 1 MAY at 8.15 pm
BILL COLEMAN accompanied by the
TONY MILLINER — ALAN LITTLEJOHN SEXTET

MON · 15 MAY at 8.15 pm
PEANUTS HUCKO accompanied by
ALEX WELSH AND HIS BAND

TICKETS: 7/6, 10/6 and 15/- available from
Harold Davison Ltd., or the Royal Festival Hall
Box Office

HAROLD DAVISON LTD.
REGENT HOUSE
235-241 Regent Street, London, W.1

tiles THIS WEEK AT **TILES!**
79-89 OXFORD ST.

Thurs., Apr. 27th
7.30-11.30
Mem. 5/- Guests 7/6
3 months' mem. 2/6

Fri., Apr. 28th
7.30-12.00
Mem. 7/6 Guests 10/-
3 months' mem. 2/6

Sat., Apr. 29th
7.30 p.m. - 7.30 a.m.
Mem. 10/- Guests 12/6
3 months' mem. 2/6

Sun., Apr. 30th
7.30-11.30
Mem. 5/- Guests 7/6
3 months' mem. 2/6

Mon., May 1st
7.30-11.30
Mem. 3/6 Guests 5/-
3 months' mem. 2/6

Tues., May 2nd
7.30-11.30
Mem. 2/6 Guests 4/6
3 months' mem. 2/6

Wed., May 3rd
7.30-11.30
Mem. 3/6 Guests 4/6
3 months' mem. 2/6

RADIO LUXEMBOURG'S
208 LUNCHTIME DISC PARTY 208
HOSTED BY JEFF DEXTER
Mon. to Fri., 12 noon to 2.30 p.m. Adm. 2/6. Sat., 12 noon to 3 p.m. Adm. 2/6
1967 MEMBERSHIP — Half yearly Membership available NOW! 5/-
Write us at: 79-89 Oxford Street, London, W.1

Telephone

REG 7791/2/3/4



BUSKIN' 'ROUND IT

The Key and The Starting Note, etc., of 2,500 Standard Songs for Musicians

Price 5/-
From your
dealer or

FELDMANS

By Post 5/4d.
64 DEAN STREET
LONDON, W.1