

Melody Maker

October 14, 1967

9d weekly

YOUR VERDICT ON RADIO 1—PAGE 15

BEE GEES (POISED FOR TOP SPOT IN POP 30)

JAGGER 'NO' TO 'VIRGIN SOLDIER'

MICK JAGGER is believed to have turned down a starring role in the film version of *The Virgin Soldiers*, the best-selling book by London journalist Leslie Thomas.

The MM understands that the role was one of several offered to Mick and subsequently turned down.

One other role is believed to have been the starring part in the film version of *Cathy Come Home* the controversial TV play about homeless families in Britain. Mick and Marianne Faithfull were offered the star roles but declined the parts.



The *Virgin Soldiers*, which in paperback form is a giant seller, will be made by Open Road Productions, possibly produced by Carl Foreman and directed by John Dexter. The film will be distributed by Columbia Pictures.

It tells the story of National Servicemen in Malaya in the late Forties at the time of the state of emergency and has gained a reputation for its frank approach.

Jagger's press representative, Leslie Perrin, told the MM on Monday: "Mick will definitely not be making the film."



BEE GEES BARRY GIBB BLIND DATE—PAGE 14

BANNED FROM BRITAIN

WITH the Bee Gees poised to take the number one chart slot with "Massachusetts," it's odds-on that they will have to quit Britain, on November 30.

The Home Office has refused to extend the work permits for two of the group—Australians Vince Melouney and Colin Peterson.

Bee Gees manager, Robert Stigwood, told the MM: "This has been as far as the Prime Minister and the Home Office still says they must leave the country for six months on November 30.

"At the moment our legal representatives are presenting the Home Office with evidence of the group's foreign currency earning power—Atlantic Records are furnishing them with their royalty earnings to date.

"We all believe that potentially they can develop to the point where they earn as much money in record sales as the Beatles—their first six months progress on an international basis has been fantastic. It seems ridiculous to force them to leave when they are bringing so much money into the country."

The three Gibb brothers who complete the group were born in the Isle of Man and are not subject to the regulations. They refuse to replace Vince and Colin and will leave with them. At the moment they plan to spend six months based in Europe.

Meanwhile, the group is going ahead with the Southern-TV spectacular for Mike Mansfield which has now been titled *Cucumber Castle* and will be screened over the Christmas period. The group is writing all the music for the show.

On November 19, the Bee Gees star at London's Saville Theatre as a direct result of requests at the Box Office by fans wanting to know when they would appear there.

BUD FREEMAN HURT, PEE WEE ILL



● BUD



● PEE WEE

NEW YORK, Monday. — Tenorist Bud Freeman and clarinetist Pee Wee Russell are both in hospital. Bud Freeman is in New York's Hospital for Joint Diseases suffering from chest injuries and fractured ribs after a motor accident in New York. Freeman was a passenger in a car driven by drummer Al Sidell which collided with a truck. Bud's condition was stated to be "fair."

Pee Wee Russell collapsed on the West Coast and was taken to Katella Hospital, Stanton, California, where he is undergoing tests.

Jazz Expo 67

SPECIAL SUPPLEMENT INSIDE

MAMA CASS—A VERY STRANGE CASE

MELODY MAKER POP 30

- 1 (1) **THE LAST WALTZ** Engelbert Humperdinck, Decca
- 2 (3) **HOLE IN MY SHOE** Traffic, Island
- 3 (6) **MASSACHUSETTS** Bee Gees, Polydor
- 4 (2) **FLOWERS IN THE RAIN** Move, Regal Zonophone
- 5 (4) **REFLECTIONS** ... Diana Ross and the Supremes, Tamla Motown
- 6 (7) **THERE MUST BE A WAY** Frankie Vaughan, Columbia
- 7 (10) **THE LETTER** Box Tops, Stateside
- 8 (5) **EXCERPT FROM A TEENAGE OPERA** Keith West, Parlophone
- 9 (9) **ITCHYCOO PARK** Small Faces, Immediate
- 10 (11) **THE DAY I MET MARIE** Cliff Richard, Columbia
- 11 (8) **LET'S GO TO SAN FRANCISCO** Flower Pot Men, Deram
- 12 (12) **BLACK VELVET BAND** Dubliners, Major Minor
- 13 (16) **ODE TO BILLIE JOE** Bobbie Gentry, Capitol
- 14 (22) **FROM THE UNDERWORLD** Herd, Fontana
- 15 (18) **WHEN WILL THE GOOD APPLES FALL** ... Seekers, Columbia
- 16 (30) **HOMBURG** Procol Harum, Regal Zonophone
- 17 (14) **JUST LOVING YOU** Anita Harris, CBS
- 18 (13) **I'LL NEVER FALL IN LOVE AGAIN** Tom Jones, Decca
- 19 (26) **KING MIDAS IN REVERSE** Hollies, Parlophone
- 20 (20) **GOOD TIMES** Eric Burdon and the Animals, MGM
- 21 (15) **SAN FRANCISCO** Scott McKenzie, CBS
- 22 (21) **FIVE LITTLE FINGERS** Frankie McBride, Emerald
- 23 (19) **HEROES AND VILLAINS** Beach Boys, Capitol
- 24 (17) **EVEN THE BAD TIMES ARE GOOD** Tremeloes, CBS
- 25 (25) **YOU'RE MY EVERYTHING** Temptations, Tamla Motown
- 26 (—) **BABY, NOW THAT I'VE FOUND YOU** Foundations, Pye
- 27 (—) **YOU'VE NOT CHANGED** Sandie Shaw, Pye
- 28 (—) **LOVE LETTERS IN THE SAND** Vince Hill, Columbia
- 29 (—) **ZABADAK** ... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 30 (23) **WE LOVE YOU/DANDELION** Rolling Stones, Decca

© LONGACRE PRESS LTD., 1967

POP 30 PUBLISHERS

1 Donna; 2 Island; 3 Abigail; 4 Essex; 5 Jobete; 6 Chappell; 7 Barton; 8 Robbins; 9 Avakak; 10 Shadow; 11 Carter/Lewis; 12 Scott-Soloman; 13 Ascap; 14 Lynn; 15 United Artists; 16 Essex; 17 Chappell; 18 Tyler; 19 Gralto; 20 Schroeder/Slamina; 21 Dick James; 22 Moss-Rose; 23 Immediate; 24 Skidmore; 25 Jobete/Carlin; 26 Welbeck/Schroeder; 27 Carnaby; 28 Francis Day and Hunter; 29 Lynne; 30 Mirage.



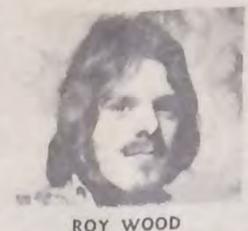
SANDIE SHAW: She hasn't changed—back in at 27 with "You've Not Changed."

US TOP TEN

- 1 (1) **THE LETTER** Box Tops, Mala
- 2 (2) **NEVER MY LOVE** Association, Warner Bros.
- 3 (—) **TO SIR, WITH LOVE** Lulu, Epic
- 4 (5) **LITTLE OLE MAN** Bill Cosby, Warner Bros.
- 5 (3) **ODE TO BILLIE JOE** Bobbie Gentry, Capitol
- 6 (6) **HIGHER AND HIGHER** Jackie Wilson, Brunswick
- 7 (4) **COME BACK WHEN YOU GROW UP** Bobby Vee, Liberty
- 8 (9) **HOW CAN I BE SURE** Young Rascals, Atlantic
- 9 (10) **GIMME LITTLE SIGN** Brenton Wood, Double Shot
- 10 (—) **SOUL MAN** Sam and Dave, Stax

TOP TEN LPs

- 1 (1) **SGT PEPPER'S LONELY HEARTS CLUB BAND** Beatles, Parlophone
- 2 (2) **THE SOUND OF MUSIC** Soundtrack, RCA
- 3 (3) **SCOTT** Scott Walker, Philips
- 4 (5) **DR. ZHIVAGO** Soundtrack, MGM
- 5 (4) **BEST OF THE BEACH BOYS** Beach Boys, Capitol
- 6 (8) **PIPER AT THE GATES OF DAWN** Pink Floyd, Columbia
- 7 (6) **THE MONKEES HEADQUARTERS** Monkees, RCA
- 8 (9) **TOM JONES LIVE AT THE TALK OF TOWN** Tom Jones, Decca
- 9 (7) **RELEASE ME** Engelbert Humperdinck, Decca
- 10 (—) **CRUSADE** John Mayall, Decca



ROY WOOD

EXPO MAY BE ANNUAL EVENT

THE Eight-day Jazz Expo which kicks off in London on October 21 may become an annual event.

George Wein — producer of the Newport Festival, who has organised Jazz Expo with Harold Davison and Jack Higgins—told the MM: "We hope to make this a permanent part of the London jazz scene. But we could never have done it without the sponsorship of Pan American Airways and the US Travel Service who are backing Expo."

The Alex Welsh Band will definitely be appearing on the 1968 Newport Festival.

Said Wein: "We will present Alex and the band with some of the American stars they have worked with on British tours."

"I think it is about time we took more English jazz musicians to America. We have had thousands of English rock groups and I feel it is time some of the fine English jazzmen got the chance to play for American audiences. (A five-page preview of Jazz Expo 67 begins on page 16.)

MOVE RELEASE NEW SINGLE NEXT MONTH

ANOTHER WOOD COMPOSITION

THE Move, whose "Flowers In The Rain" dropped to number four in the MM Pop 30 this week, have a new single released on November 3.

It is titled "Cherry Blossom Clinic," written by Roy Wood, and is about "a mental home." There is no title as yet for the B side, but it will be another Roy Wood composition.

The group's three road managers Alan Harris, John Downing and Michael Deminto, were due to appear in court at Nottingham yesterday (Wednesday). They were charged with causing a breach of the peace at a dance where the group was appearing at Nottingham Technical College on Saturday.

They were alleged to have prevented the police, called to the dance after complaints of excessive noise, from mounting the stage and unplugging the group's amplifiers.

Manager Tony Secunda, who is due to fly to America today (Thursday) for talks with A&M Records about the Move and Procol Harum, said at the

weekend that he was taking legal action over fees not paid for the group's appearance at the Flower Festival at Woburn Abbey in August.

The festival was organised by Richie Howell, who ran Tiles which closed recently, but he said the financial side was someone else's responsibility.

A settlement of the libel action brought by the Prime Minister, Harold Wilson, against the Move was expected this week, said the group's publicist Chris Hutchins.

To coincide with the tour, Brunswick are releasing a new single, "Where's The Melody," on October 20.

Brenda will guest on the Eamonn Andrews Show (November 5), Juke Box Jury (8), Saturday Club (11) and Dee Time (11).

Her one-nighters include the Garrick Club, Leigh and Bolton Casino (8), Spennymoor Top Hat Club and Stockton Fiesta (19) and a number of US camp dates.

From November 12 to 18 she doubles in cabaret at the Ritz Club, Brighouse, and Savoy Club, Wakefield.

JONES JOINS HEATH

TOUR dates for the Tom Jones concert tour with the Ted Heath band have been finalised.

They are: Finsbury Park Astoria (November 2); Sheffield Gaumont (3); Stockton ABC (4); Liverpool Empire (5); Edinburgh ABC (6); Glasgow Odeon (7, 8); Manchester Odeon (9); Birmingham Odeon (10); Hammersmith Odeon (11); New Victoria, London (14); Leeds Odeon (15); Newcastle Odeon (16); Hanley Gaumont (17); Cardiff Capitol (18, 19); Bristol Colston Hall (20); Exeter ABC (22); Plymouth ABC (23); Bournemouth Gaumont (24) and Coventry Theatre (26).

Kathy Kirby is also on the bill.

BRENDA LEE TOUR

BRENDA LEE arrives in London on October 29 for her first British tour in three years.

ROACH WILL TOUR

DRUMMER-LEADER Max Roach and his quintet, who finished a season at London's Ronnie Scott Club on Saturday (7), are out on tour this week and next.

Tonight (Thursday) the quintet plays at the Opposite Lock Club, Birmingham. Tomorrow they fly to Switzerland for a date in Lugarno, then return for a weekend engagement at Manchester's 43 Club (14 and 15). Further dates are a Fairfield Hall, Croydon, concert with Mark Murphy and the Ronnie Scott Quartet on Monday (16), London's Dopey Dick's (18), Bristol (20) and back to the Club 43 (21 and 22). On Monday (23), the Roach group appears in Jazz Expo '67 at the Odeon, Hammersmith.

On Monday afternoon (9) Max and the band were recorded for BBC TV's Release programme. The programme will be screened on Saturday (21).



JOHN MAYALL'S BLUESBREAKERS CRUSADE

SKL 4890 LK 4890
12" stereo or mono LP record

DECCA

First recording by the 'new' Mayall band

WANTED TO PURCHASE RIGHTS OF SONGS & MUSIC PUBLISHED SINCE 1900

Send full details to:—
BOX 6552, c/o "Melody Maker", 161-166 Fleet Street London, E.C.4

A big welcome to Great Britain for America's Smash Hit Artist!

BOBBIE GENTRY

Hit single

'ODE TO BILLIE JOE'
CAPITOL CL 15511

Watch out for her big LP!
available shortly



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



MGM RECORDS LTD., 2 DEAN STREET, LONDON W.1. REGent 8321



"EMILY SMALL" CBS RECORDS PICADILLY LINE

Management:
ROY GUEST & JAMES LLOYD
6 Parkway, N.W.1. 01-485 5484

3 GREAT ORCHESTRATIONS FROM THE SUCCESSFUL PRODUCTION "SWEET CHARITY"

BIG SPENDER
COUPLED WITH
SWEET CHARITY THEME
WHERE AM I GOING?
COUPLED WITH
BABY DREAM YOUR DREAM
IF MY FRIENDS COULD SEE ME NOW

COUPLED WITH
I'M A BRASS BAND

Price 6/- per set

4 NEAL HEFTI STAGE BAND ARRANGEMENTS —
SPLANKY, CUTE, LI'L DARLIN', KID FROM REDBANK
Price 8/6 per set

THE CAMPBELL CONNELLY 1st BOOK FOR BUSKERS
PIANO (Melody with words, guitar frets and chords 12/6
Bb instruments 10/-
Eb INSTRUMENTS 10/-

CAMPBELL CONNELLY GROUP
10 Denmark Street, London, W.C.2
TEM 1653

DON'T MISS NEXT WEEK'S MELODY MAKER

SPECIAL SUPPLEMENT

MAKE MUSIC YOUR CAREER

VANILLA FUDGE QUIT TOUR AFTER OPENING

AMERICA'S Vanilla Fudge dropped out of the Traffic-Tomorrow package tour after the opening night in London last Wednesday.

They quit because of the illness of organist Mark Stein and dissatisfaction over having "too short a spot" on the bill.

The Fudge had just completed a 47-day

American tour and Mark Stein was diagnosed as suffering from nervous exhaustion.

The group's bassist, Tim Bogert, told the MM: "The first night of the tour was a bit confused and we had to use borrowed equipment. We were only able to do two numbers on the tour and we weren't able to get a balanced sound."

The Merseys and the Mindbenders have taken over from the Fudge on the tour.



● BROOKER

PROCOL HARUM'S GARY BROOKER TAKEN ILL

PROCOL HARUM'S Gary Brooker was taken ill at Rediffusion's London studios last Friday after appearing in the David Frost TV show.

He was seen by a doctor who sent him to bed for the weekend with a virus infection. He was recovered by Monday.

The group have pulled out of their featured roles in the new British film "Seventeen Plus." A spokesman said: "They have decided to make their own film instead." No title or details of the new movie project have been finalised.

At the end of this month, the first album by the group titled "Procol Harum" will be released.

MOJO CLUB CLOSED

FAMOUS Sheffield beat club, the Mojo, has been closed by the city authorities after three and a half years. But the club's 4,000 members are to help the club owner Peter Stringfellow, in a £1,000 fight to re-open the club.

He told the MM on Monday: "Under a new Government Act to control the licensing of private clubs, we have been refused a licence due to police opposition.

"Our appeal will cost us £1,000 and won't be heard before the Assizes until November 7. In the meantime we have to stay closed."

NEW TRACEY ALBUM

STAN TRACEY'S quartet, with Bobby Wellins (tr), have recorded a new album

for Columbia this week. Some of the music, all original Tracey compositions, will be heard when Stan's group broadcasts on BBC Jazz Club on November 1. Bassist Jeff Clynne has now left Tracey, and his place has been taken by Dave Green.

On Sunday, October 22, the Stan Tracey Big Band goes into Ronnie Scott's Club to make its first London appearance.

KEITH WEST STAYS

KEITH WEST finally made clear that he will not be leaving the group Tomorrow just because of his success with "Excerpt From A Teenage Opera."

Keith told the MM on Monday: "I'm getting really bored with these rumours that I'm going to leave the group. They're a load of old rubbish and totally untrue. As soon as our tour with Traffic has finished we're going back into the studios to continue work on Tomorrow's LP which we're going to release after Christmas. I'll also be recording more 'Opera' tracks, an album for the States, and another Tomorrow single."

"Excerpt From A Teenage Opera" moved even nearer to the million world sales mark this week.

NEW WALKER DISC

A NEW John Walker single, titled "If I Promise" will be released on October 20.

The B-side is "I See Love In You."

NO MORE WINDSOR

THERE will be no National Jazz and Blues Festival at Windsor next year.

Windsor Council's general purposes committee decided on Monday to ban the festival because of the "acts of immorality" at this year's festival.

Councillor Harry Wells said on Monday: "It is a big excuse for young people to attend one big love in—in the real sense of the word."

The committee was considering complaints about the festival held at Windsor Racecourse in August.

HEATH ON BBC

THE Ted Heath Orchestra, directed by Ralph Dollimore, will be featured on BBC Jazz Club on Wednesday (18). The day before, the band telecasts from the Colston Hall, Bristol for TWW, and on Friday (20) it plays a concert at the William Penney Lecture Theatre, Avre, Aldermaston.

Last week, the Heath band recorded a "Music Of The Forties" LP for Decca. Later this month, Dollimore will record under his own name the "Wine Suite" for an American company.

HERD FOR STATES

THE Herd, who this week jumped to 14 in the Pop 30 with "From The Underworld," are to make a 14-day tour of America, starting on January 6.

The trip will include six college dates, TV and radio. While there, they will make six half-hour colour TV shows in Hollywood.

The group's Peter Frampton has signed to play the juvenile lead in the film Sergeant Major which will be shot in Britain and Spain from next February. The film also stars Ty Hardin and Steve Rowland.

BRASS AT RONNIE'S

THE US Top Brass package—starring Maynard Ferguson's Big Band, the Clark Terry-Bob Brookmeyer Quintet, Doc Cheatham-Benny Morton Quintet and Nat Pierce Trio—give a special matinee performance at the Ronnie Scott Club on Sunday (15) at 3 pm.

Prices are reduced for this afternoon's show, and all students will be welcome, says the club. Top Brass, which finished a short concert tour at Glasgow on Sunday, opened for a week at Ronnie Scott's on Monday.

ANITA HOLD-UP

ANITA HARRIS'S American trip has been put back until early next year as her film, Carry On Doctor, has fallen behind schedule.

Anita guests in ATV's Secombe And Friends on October 15. Other TV dates include the Dick Emery Show (November 15) and Val Doonican Show (17).

FREEDOM MUSIC

FREEDOM—the group formed by ex-Procol Harum members Bobby Harrison (drs) and Ray Royer (gr, vn)—are to write the music for, and appear in, a feature film, Attraction, which is to be shown at the next Cannes Festival in April.

The group's first single will be released in mid-November and there will be an album taken from the film music.

GENTRY DUE HERE

BOBBIE GENTRY, who had a big US hit with "Ode To Billy Joe," flies in to Britain today (Thursday) for a four day promotional trip.

She appears in the David Frost Show tomorrow (Friday) and the Simon Dee Show on Saturday (14). She may also record a spot for Top Of The Pops.

Melody Maker

161 Fleet St., London, E.C.4.

Telephone: 01-353 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



BOGERT: 'confused'

Scott Walker involved in police drugs raid

SCOTT WALKER was involved in a police drug raid last weekend.

Scott was at a party in Copenhagen on Saturday. He had stopped off in the city on his way back from his holiday in Russia. Police raided the party and took everyone to the police station to be searched for drugs.

Scott, who possessed no drugs, was released after several hours and returned to his hotel.

He flew back to Britain on Sunday.

RINGO IN FILM

BEATLE Ringo Starr will start work on his role in the new Hollywood film, Candy, some time before Christmas.

Ringo will have a "cameo role" in the film along with such stars as Richard Burton and Marlon Brando. He plays a Mexican gardener. The film will be shot in Hollywood and on location in Europe.

The Beatles have yet to fix a date for their Indian trip, but if they go in November, Ringo will have to cut his visit short in order to make the film.



● SCOTT

How I Won The War, the film in which John Lennon has a starring role, will be premiered at the London Pavilion on October 18.

UFO CLOSES DOWN

UFO—London's first major underground club—has closed down. For the past few months UFO has been staged each Friday at the Roundhouse in Chalk Farm, Hampstead but last Friday saw the last UFO all-nighter.

Said organiser Joe Boyd: "UFO is closing down for an indefinite period. It may re-open at the Roundhouse, it may re-open elsewhere, or not at all."

Most of UFO's activities are being taken over by Middle Earth, King Street, Covent

U.S. TENORIST COLEMAN HAWKINS IN BRITAIN FOR SIX WEEK STAY

TENOR sax giant Coleman Hawkins will be working in Britain for six weeks during November and December. He is available for one-nighters around the country from Monday, November 13, and Pete King of London's Scott Club is now setting up the dates.

After the tour, Hawkins goes into the Scott Club for a four-week season, commencing November 27. Details of his accompanying group have not yet been fixed. Hawk takes the place of Stan Getz, who it was hoped would be playing the club at that time.

American singer-saxophonist Vi Redd is due for a return engagement at Ronnie's, beginning November 13 opposite the Archie Shepp Quintet. After the Shepp engagement, Vi will stay on at the club to work opposite Hawkins.

The booking is also confirmed of the Bill Evans Trio, who appear at Ronnie's for one week, beginning October 16. On drums is Arnold Wise and on bass, Eddie Gomez.

BURDON IN STATES

ERIC BURDON and the Animals flew to America on Sunday for a new tour. They will be in the States until November 9.

The tour opened at San Antonio yesterday (Wednesday) and they will also play San Francisco's Fillmore Auditorium on October 19 and 20.

Their US hit "San Francisco Nights," written by Burdon, will be released in Britain tomorrow (Friday).

SOBER STARS

BRITAIN'S new breathalyser anti-drink and drive laws which came into force last weekend could hit the music business.

Said Alex Welsh: "It's terrible. The only thing to do is to take it in turns to lay off the drink."

Acker Bilk said: "Somebody in the band has to keep sober."

ONLY BLESSING CAN MAKE BRASS AT THIS PRICE— AT THIS QUALITY



No1012 Super Artist Trumpet outfit 123gns

No1015 Super Artist Trombone outfit 118gns

No1010 Performer Trumpet outfit 80gns

No1013 Performer Trombone outfit 86gns

No1011 Artist Trumpet outfit 94gns

No1013 Artist Trombone outfit 96gns

Finest materials, exacting standards backed by a considerable wealth of experience produce these high quality brass instruments. Perfect intonation, ease of tone production, flexible response have gained these instruments the admiration and respect of discerning musicians everywhere. Ultra smart case for Trumpet or Trombone. These are obtainable from Drum City Ltd.

DRUM CITY
114, Shaftesbury Avenue,
London W1.
Telephone: 01 437 9353

SHURE THE MOST WIDELY USED MICROPHONE IN SHOW BUSINESS



Model B585SA popular price version, 22 gns.
Model B565 ultra-compact size, 32 gns.

The microphone is the vital link with your audience. Follow the lead of top entertainers—take a Shure microphone with you on every date. Here are two new Shure Unisphere microphones with built-in protection against breath sounds, wind noise, audience noise and loudspeaker squeal. You can work close up, or at a distance, and be sure of natural, smooth response for both voice and music.

Full details from Shure Electronics Ltd., 84 Blackfriars Road, London, S.E.1 Tel: WATerloo 6361

Splendid time is guaranteed for all in fun Britain



The RAVER'S weekly tonic

ISN'T Britain fun! After banning Pirate radio, introducing breathalysers, jailing Mama Cass, and closing beat clubs, how about these other fun, better-living ideas. A tax on beards is a must. Any pedestrian found sober in charge of a beard should be heavily fined. And how about making buying a car illegal, with heavy fines to stamp out this evil traffic? Then another bill to make not owning a car a criminal offence as well, would add more fun to the court proceedings.

SITAR

Listening to pop music should also be made an offence, unless it is listened to by consenting adults in private.

And finally breath, blood and urine tests for wig wearers, trampolinists, sitar players (foreign), the Rolling Stones, would be a damned fine thing.

Pete King at the Ronnie Scott Club has lost so much weight, Bob Houston wants his old suits. Saxophone players shouldn't have much trouble passing breathalyser, with all that nose breathing.

Kit Lambert seen looking like Machine Gun Kelly in white raincoat.

A real Indian seen muttering "terrible," and holding his head in his hands during a sitar solo at a recent pop show. Arthur Brown's anti-police remarks dangerous.

How-to-be-hip, lesson one: You don't shout boring abuse at groups you don't like while waiting for Jimi Hendrix. You just wrap up, and try to forgive if it makes you feel better. Lesson Two: You don't make corny remarks like "Lots of suits about tonight," when the wearer of the suit is a million times hipper than you'll ever be.

GURU

Joe Loss's latest instrumental "Elizabeth I & II" named after the new Cunard liner, recorded before the ship was named. Which London jazzman said about the disgraceful breathalyser test: "I'm definitely going to cut down on my driving." Quintin Hogg's description of the Maharishi—the Giggling Guru. Yes, dear managers, agents, publicists, we know your record should be higher in the chart—like the other 29.

Former Four Pennies' Fritz Fryer this week started at Philips Records as Johnny Franz's assistant. Noel Harrison must be joking.

THE OTHER (WRESTLING) SIDE OF JIMI HENDRIX

CAUGHT IN THE ACT



HENDRIX: feeling somewhat piquey

HAIL Jimi Hendrix, British All-In Wrestling Champion! Our Jim, feeling somewhat piquey at the Saville Theatre, London, on Sunday decided to conclude his musical performance by grappling with bass player Noel Redding, dragging him to the floor and assailing him bodily.

Presumably, all clean fun, and in the interests of psychedelic experience, one still had the feeling that Jimi meant it—or at least half of it.

The Experience had been playing, exceptionally well, groovy sounds like "Hound Dog," "Can You Please Crawl Out Of Your Window," "Purple Haze," "Foxy Lady," etc. when came the final freak-out on "Wild Thing." James went spare, knocked over the amplifiers, flung down his guitar, and assaulted the said bass player.

Apart from these asides, Jimi played fantastic guitar with every trick imaginable. Mitch played a beautiful solo on a Howling Wolf blues, and Noel kept his glasses on.—CHRIS WELCH.

THE five minutes ovation given to Tom Paxton at the end of his solo concert at the Royal Albert Hall last Saturday was justly deserved. This was a truly memorable evening, a superb combination of artistry and song-writing talent.

As well as established Paxton favourites like "Leaving London," "Rambling Boy" and "The Last Thing On My Mind," there were some excellent new ones like "Clarissa Jones," "Victoria Dines Alone" and "Mr. Blue," examples of Tom's new writing theme of dealing with single people in specific situations.

To finish the evening Tom chose a song by the late Woody Guthrie, "This Land Is Your Land." A fitting tribute to a great and famous song writer from one who will be just as great and famous.—TONY WILSON.

IT was an explosive opening night for the Traffic-Tomorrow-Fudge tour at London's Finsbury Park Astoria on Wednesday of last week. The Fudge came off the tour after the first night, and the second house was all confusion with rows back stage and curtains dropping at curious times.

The Fudge were utterly deafening. They looked dramatic, with wild gestures and wilder music, but the sheer volume made it difficult to focus attention. Consciousness, far from being expanded, was actually being lost.

The Flower Pot Men sang "Let's Hang On," "Let's Go To San Francisco" and threw flowers at the audience. All gentle and pleasant, if a trifle boring. That great group Tomorrow brought the first music of any interest, and were given a surprisingly big fan reception. Keith West, dressed in white jacket and black trousers, is obviously already high in the scream ratings.

Traffic jammed on stage and blew pretty music while the fans yelled "We Want Stevie." Dave Mason played some sitar, Jim Capaldi crouched over his drums and Chris Wood played some unfortunately inaudible flute. It was inventive without being particularly exciting.—CHRIS WELCH.

WHATEVER views you hold about the ultimate musical value of the Afro Cuban thing there is no doubting its potential for excitement; nor is Kenny Graham by nature one of jazz's retiring wallflowers. Odd therefore that his new edition of the Afro-Cubists never really took off during the first half of Monday's Festival Hall concert.

Considering the high calibre of the jazz section—Tony Roberts (nr. cl), Danny Thompson (bass), George Kisch (gtr), Bobby Orr (drs) and Les Condon (tpt), it is surprising that the music sounded as tentative and withdrawn as it did.

The Mayer-Harrick Indo-Jazz Fusions were far more successful, not just because in Harriott we still have one of the finest jazz alto players in the world, but because the group has worked together now for some considerable time, and Keshav Sathe's tabla playing, and Jackie Dougans' drumming, provide a beautifully flexible and rhythmic pulse for the whole operation. In a curiously hypnotic, dreamy sort of way this music swings.—CHRISTOPHER BIRD.

LONDON'S jazz diet is remarkably rich this autumn. The Ronnie Scott's Club, catering for a wider range of tastes these days, offers until Sunday the Top Brass presentation which should hold something for everyone.

Few would deny that Clark Terry is one of the most gifted of all trumpet men. The clarity and easy virtuosity of his playing was the individual high spot for me. He and trombonist Bob Brookmeyer executed crafty brass duets with the utmost certainty and restraint.

The house rhythm section of Nat Pierce (piano) Eddie Jones (bass) and Jake Hanna (drums) played throughout with as much versatility as they could muster. They were joined by Doc Cheatham (tpt) and Benny Morton (tmb) for a self-possessed performance in which Dixieland and swing-era influences pre-dominated.

To conclude a thoroughly amusing entertainment, a super-animated Maynard Ferguson piloted his Anglo-American Big Band to a storming set which left ear ringing senses battered. Stratospheric brass—the team led splendidly by Derek Watkins of Britain—vied with tough saxophones and virile rhythm (drummer Hanna coming into his own here) in meaty arrangements by Willie Maiden.—MAX JONES.

NEW ARTISTS WANTED

Top Line Personal Management Company and highly successful Recording Manager who collectively handle the interests of many "Top Ten Pop Stars" seek new artists for personal management and records. Recording Contract with Major Record Company guaranteed for successful applicants. Previous Professional experience is not essential. If you are between the age of 16-25 and feel that with the right guidance and have the appearance and image to back it up and are looking for an opportunity to break into the music business send a tape or demo disc and photograph to Box No. 6570, c/o "Melody Maker", 161-166 Fleet Street, London, E.C.4.



VIBRA SLIM SEMI ACOUSTIC MODELS



Just about everything you could ask for on a semi-acoustical axe—including Baldwin features like Rezo-tube, individually and unit adjustable pickups for string balance, and presence control. The 549 gives you big stand-up bass sound, or a sharp treble that lets you double the lows of the lead guitar, too.

Table with 3 columns: Model, Regular Price, Special Price. Includes Model 548 Vibra Slim Guitar and Model 549 Vibra Slim Bass.



SEE YOUR DEALER NOW!

Form for requesting a mini catalogue and free ride offer from Baldwin-Burns Ltd.

Sennheiser



New MD 409

dynamic cardioid · anti feedback · hum cancelling · added bass · superb gold & black finish

beatmics

Audio Engineering Ltd 33 Endell Street London WC2 Audio & Design Sales Ltd 40 Queen Street Maidenhead



BALDWIN-BURNS LTD CHESHAM CLOSE, ROMFORD, ESSEX

MAGNIFICENT SEVEN DRUMMERS

"Ere mate, let's have a go on the old Tom Thumbs!" This is the cry dreaded by all drummers. It is the cry of the Man Who Wants To Sit In. Most people imagine they can play drums. They regard it as a fun instrument, requiring little or no skill to master. Drummers are distin-

guished from beaters, by their burning enthusiasm, dedication, almost amounting to a passion for their instrument. Because it is so abused, drummers constantly strive to improve, and this is true of players in both the rock and jazz idiom. In choosing a Magnificent Seven of the drums, it

is not intended to preclude the talents of many fine musicians like Aynsley Dunbar, Mike Hugg, Peter York and Micky Waller from recognition. But here are Seven chosen by Chris Welch and included because of their individuality and contributions to drums today.



MITCH MITCHELL
MINI-MITCH the transistor-drummer, despite his youth, is also very much a group veteran. He has leapt to pop fame as the power house behind Jimi Hendrix. He started out on a showbiz career and, while at drama school, did many TV jingles. He was the Bisto Kid and an Ovalteeny. He had acting roles in films including the Jimmy Edwards Whacko type comedy Bottoms Up.
 But drumming was the most important part of his life and he moved into the session scene, playing on demo discs and things like the Ivy League's "Funny How Love Can Be." Denny Cordell recommended him to George Fame when Bill Eyden was leaving the Blue Flames. Although Mitch was improving all the while, he found life hard on the road with the Flames and finally quit three weeks before they broke up. Then he was recommended to Jimi by Chas Chandler and in a happier environment his style quickly blossomed.
 John "Mitch" Mitchell's impact on today's groups can be gauged by all those MM Small Ads that read: "Wanted—Mitch Mitchell type drummer."



BRIAN BENNETT
BRIAN was undoubtedly the first of the great beat drummers, and on joining Cliff Richard and the Shadows quickly brought group drumming out of the abyss and gave it prestige.
 A Londoner, born in 1940 he studied violin at school and had no plans to make drumming a career.
 He went into printing, but became bored, met Wee Willie Harris and joined his group. He ended up in the Two i's coffee bar which led to his joining Vince Taylor, Marty Wilde, and finally, when Tony Meehan left, the Shadows.
 Brian is a great jazz fan and recently recorded a solo album. He is an excellent all-round player and reader, and contributes exciting solos, when he gets the chance, with full use of dynamics.



KEITH MOON
KEITH is unusual among the Seven in that he has stuck solidly with one group—the Who.
 But Keith without the Who, and the Who without Moon would be unthinkable. The Wembley Madman, who delighted in shocking all beholders by knocking his drums to pieces on stage, is an excellent and exciting drummer beneath all the showmanship.
 He blasts away at his bass drums like a speeded up steam hammer, while sticks flail wildly all over the snare drum and cymbals. And he loves cymbals to crash and sizzle in waves of sound.
 He can be heard in a typical riotous display on "Cobwebs And Strange" on the Who's last album. Somewhat nihilistic he doesn't like chatting about jazz and drum influences and probably because of his unsophisticated approach has emerged with his own style, unfettered by preconceived ideas about what is "right" and "wrong" on drums.
 His latest proud acquisition is a nine-drum kit, custom-built to his own specifications.



JON HISEMAN
A FAR cry, it would seem, from Keith Moon is Jon Hiseman who is steeped in jazz, with experience in the New Jazz Orchestra and a constant desire to improve, study and help others.
 Yet Jon is as young as Keith in age and outlook, and recently finished a stint, playing wild and exciting music with the Graham Bond Organisation.
 With his wide tastes and phenomenal technique he is destined to be one of the most important percussionists in the country.
 Like Ginger and Keith he is an advocate of the two-bass drum technique.
 Jon likes to construct solos which have melodic as well as rhythmic value. Because of his desire to learn he is at home playing complicated arrangements with the New Jazz Orchestra, as he is rocking with Bond or swinging with Georgie.



GINGER BAKER
GINGER is now a veteran of the beat scene, famous for his explosive work with the Graham Bond Organisation and now with the Cream.
 Lots of young drummers play a very busy, all-action style today, but when Ginger first came to prominence with Graham in 1964 it was a revelation to hear his thunder of bass and tom-toms.
 Although his solo now incorporating two bass drums, is a high-light of every Cream performance, his accompaniment is kept simple but hard hitting.
 He is excellent with brushes on numbers like "Train Time," and is about the only drummer outside of traditional jazz that likes to play a press roll on a slow blues. Peter "Ginger" Baker has his roots in trad bands, and has played with the Storeyville Jazzmen, Terry Lightfoot, and Alexis Korner's Blues Incorporated.
 Baker, of Irish parentage, was born in South London, and has been playing for about 12 years.



BLINKY DAVISON
BRIAN "BLINKY" DAVISON is rated by all his fellow drummers including Mitch Mitchell, Mike Hugg, Peter York and Keith Moon. But since his original group, the Mark Leeman Five, broke up a year ago, he has been moving from group to group without getting proper exposure.
 Now fans are being reminded of Blinky's technique and drive again. He has joined the successful new group, the Nice.
 A very intense and highly involved player, conditions have to be right for him to turn-on fully. Then he can play solos that would blow all other opposition off the stand. But while solos are important, Blinky is one of the few group drummers seriously concerned with the musical output of his group.
 He will play anything and everything to help along his fellow musicians.
 His early favourite players included Art Blakey and Elvin Jones. But now he is more interested in Jack De Johnette and Terry Clarke.



BOBBY ELLIOTT
LIKE Brian Bennett, Bobby is another "Guv'nor" figure of beat drumming, long rated by other group musicians. Solid, reliable and inventive like so many of the group drummers, his long ambition has been to play in a jazz big band.
 Born in Burnley in 1942, he replaced Don Rathbone with the Hollies and has been with them, with breaks caused by illness since about 1964.
 A self-taught player, he has a very tight, clean sound and says: "I feel one has to be the mainstay — always holding the group together."
 "I like to use bass drum extensively. I think it is the most under-rated part of the kit."
 He started out playing biscuit tins, then when he got some real drums, played rock in local Palais, where he learned to read



FREE! SAYS HUMPHREY LYTTTELTON

my sampler disc INTRODUCING you to 'The Glenn Miller Years'

Send today for Humphrey Lyttelton's disc—absolutely FREE! A 7" 33½ plastic disc specially made by the famous British band-leader to introduce you to 'The Glenn Miller Years'—the best collection of the best numbers of the best big bands of the 30's and 40's!

When you play Humph's disc, you'll hear all about "The Glenn Miller Years," a fantastic new 6-record collection of all-time classics! Your free disc will whet your appetite with thrilling snatches of solos by Benny Goodman and Tommy Dorsey; Artie Shaw playing 'Begin the Beguine'; the young Frank Sinatra crooning 'I'll never smile again,' Fats Waller chuckling away at the piano and the legendary bands of Duke Ellington and Glenn Miller launching into their toe-tapping theme tunes... exciting excerpts from all those are all yours for FREE! On Humphrey Lyttelton's sampler disc for 'The Glenn Miller Years.'

Glenn Miller
 Glenn Miller plays 'Moonlight Serenade,' 'Blueberry Hill,' 'Perfidia,' 'Serenade in Blue,' 'Tuxedo Junction' and many more!

72 HITS
 In all, 'The Glenn Miller Years' features 72 hits in their unbeatable original versions by 14 brilliant bands. All-time hits like 'In the Mood,' 'Chattanooga Choo-Choo,' 'Alice Blue Gown,' 'Marie,' 'I'll be seeing you,'... belting jazz numbers, haunting dance-tunes, vintage vocals.



Artie Shaw
 Artie Shaw features 'Stardust,' 'Back Bay Shuffle,' 'Begin the Beguine,' 'Indian Love Call,' amongst many others.



Tommy Dorsey
 Tommy Dorsey's numbers include 'On the Atchison, Topeka and the Santa Fe,' 'On the Sunny Side of the Street,' 'I'm getting sentimental over you,' 'Boogie Woogie.'

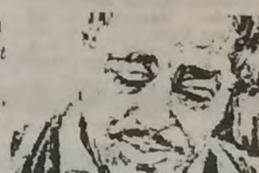
GIANTS
 Played by bands whose names are a roll-call of all that was best in the golden age of big band sweet and swing; together with those noted above, the all-star line-up includes specialists in sweet, velvety dance music like Freddy Martin, Guy Lombardo, Sammy Kaye and Wayne King; Latin-American expert Xavier Cugat, driving swing-men Lionel Hampton and Charlie Barnet and top instrumentalists like Harry James, Billy Butterfield, Bunny Berigan and many more...

SINGERS
 'The Glenn Miller Years' also showcases the top singers of this swinging era: some—like Ray Eberle, Martha Tilton and Helen Ward—at the height of their careers; others—like Frank Sinatra, Jo Stafford and Dinah Shore—on the brink of world fame; and groups like the Modernaires and Pied Pipers whose close-harmony style serenaded a whole generation.

UNIQUE SOUND
 If you tried to collect all these recordings, you'd find it an extremely expensive and time-taking operation. Many of the original pressings are very rare now, and some of the numbers in 'The Glenn Miller Years' are being released for the first time! What's more, you'd find the scratchy, needle-hiss surfaces of the old 78's very irritating. As a result of recently developed techniques, the RCA engineers were able to reprocess the original vault masters of all 72 numbers to sift out the static and scratches, and to "bring up" the sound to a standard that approaches "hi-fi." To please stereo owners, the engineers then took their new recordings of the originals, and processed these electronically for stereophonic sound. This RCA process transforms regular monaural recordings into two-channel recordings with many of the characteristics of stereo sound.

RAVE
 Small wonder a collection of these recordings should have received rave comments from three giants of the period. 'I never thought I'd see so many of the great ones together in a single album,' said BENNY GOODMAN. And VAUGHN MONROE: 'How wonderful to hear again so many of the classic tunes the big bands will always be remembered for! And how did you get the sound so good?' ARTIE SHAW summed up: 'A genuine collector's item: the best work of the big bands... evokes a flood of memories... I highly recommend it.' And MM itself commented recently: '... a record album which sets the memory buds working overtime.'

Duke Ellington
 Duke Ellington swings out on 'Perfidia,' 'Don't get around much anymore,' 'Mood Indigo,' 'Flamingo,' and many more.



NOW—
 Post the coupon below now for your free 7" sampler disc for 'The Glenn Miller Years' introduced by Humphrey Lyttelton. With it you will receive more details together with an order form and news of an exciting 'bonus' offer! But post now, this is a limited Collector's Edition and the demand is terrific!

To: Mr. Christopher Howell,
 The Reader's Digest Association Ltd.,
 7-10 Old Bailey, London, E.C.99.

Please send my FREE sampler disc, and full details of 'The Glenn Miller Years,' without obligation.

Name _____
 Address _____

NG 180 GMY

THE STRANGE CASE OF MAMA CASS

Is it one law for everyone— and another for pop people?



MAMA Cass Elliott arrived in Britain last Thursday morning at the start of the Mama's and Papa's rejuvenation "adventure" trip to Europe.

She spent Thursday night in a cell at a West London police station. The charge? Stealing two blankets and two keys from a London hotel earlier this year.

What a strange way to treat a visitor to Britain. Even if Cass Elliott wasn't a member of one of the most famous pop groups in the world, she shouldn't have been treated in the way she was.

She was arrested as she stepped off the S.S. France onto the quayside at Southampton. A plain-clothes policeman told her she was to be arrested. He refused to produce a warrant and the rest of the

group made Cass step into a waiting Rolls Royce.

Then a fantastic tug-of-war took place between the group in the car and six policemen outside. Eventually the weight of the police force paid off and Cass was dragged from the car and taken to a Southampton police station.

The group were given no explanation by the police who later drove Cass to a West London police station where she was charged and detained.

She was kept in a cell all night. Bail was not available because the police were acting on a civil warrant with no bail clause and Cass appeared at West London Court on Friday morning accused of stealing the blankets and keys.

But no evidence was offered by the prosecution and the charge against Cass was dismissed. The magistrate Mr Seymour Collins

said: "You leave this court without a stain on your character."

Prosecuting counsel Mr Paul Focke said in court that an explanation had been received from Mama Cass about an unpaid bill at the hotel last March. The bill was not paid by a mistake. Cass had arranged for someone to pay the bill and this had not been done.

The Melody Maker is astonished that a member of the music profession—and particularly a visitor from another country—was treated in this manner. It wonders if it happened because Cass was a pop star.

If Cass had been an American fashion model, or an Italian film-star, or a French perfume manufacturer, would she have been treated in such a cavalier fashion? Is this another case of pop music being a fair target for action that would not have been taken in other circum-

stances? "You leave this court without a stain on your character."

She is however considering taking legal action at a future date for wrongful arrest.

"Just now I don't want to get involved in litigation. Basically, I am extremely tired at the moment. I didn't sleep at all in that cell and the decision about legal action will have to be left until later."

Cass said that she didn't feel bitter towards the police. "They were only doing their job and at all times they were very courteous and treated me very well. But my sense of fair play is roused and the question of legal action must be considered. The decision rests with me. But I have been wronged and you know that old story about 'hell hath no fury like a woman scorned...'"

Had the arrest and accusations

spoiled their holiday adventure in Europe? "It's spoiled it to date, certainly. But I'm hoping it'll get better now. We're staying on over the weekend and will do a few clubs and go to a few restaurants before flying to Majorca next week."

Cass Elliott may or may not take legal action. But the question remains: why is an American personality (or an American nonentity) treated in this way? Why couldn't the "misunderstanding" about the hotel bill have been cleared up without resorting to the indignity of arrest and detention.

Why should someone be carted off to jail as she was over such a trifling matter?

What's happened to the British sense of justice? Or is it one law for everyone, but another for pop people?



SCOTT MINUS FLOWERS

SCOTT McKENZIE has been hailed in Britain as the arch-priest of flower power. But Scott, who arrived with the Mama's and Papa's last week, didn't look like a hippie. He wore a white, Indian-style blouse, slim trousers—and a neatly trimmed moustache.

"If people expected me to be a flower child, they'll have been disappointed," he said at his West London hotel. "I'm a singer, interested in singing, in using the voice as a vocal instrument." His new single "Like An Old-Time Movie" is completely away from the hippie scene. "It's a love song by John Phillips and a very beautiful song at that," he said.

"It's strange. I only acquired this flower power tag over here. It didn't happen at all in the States. I think that in America, they are less tense, less serious about hit records than in Britain."

Back home I was just a singer with a hit record. They didn't see more in it than that."

Did the identification with the San Francisco hippie scene worry him as an artist?

"No, it doesn't worry me particularly because I know I am not trying to exploit a cult. I'd like to sing about as many different things as I can. I sang about flowers because they are nice and I was interested in the flower thing."

Scott's own ambitions for the future consist mainly of becoming a successful artist and broadening his outlook on life and music. "Like the Mama's and Papa's, I'd like to broaden my outlook where it's become narrow," he said.

Scott finished recording an album before he left for New York with the Mama's and Papa's en route for Britain and the Mediterranean. On the LP, Scott does numbers—like John Sebastian, John Phillips and Tim Hardin—as well as a couple by himself. "I also did a Donovan number and he actually played on the session. He's one person I really admire, both as an artist and as a person."

With a big hit behind him and his second single about to be released, why was Scott going off to Majorca for an indefinite duration at a crucial stage in his career? "Because we are determined to be spontaneous and creative in our music. We've had a long time being subjected to experiences and music in the States and the time is right to start letting those influences sink in. We have to take stock of ourselves and our music."



PAXTON: festival



HENDRIX: London opening

Pink Floyd join Jimi Hendrix —Move on tour of England

THE Pink Floyd have been added to the bill of the Jimi Hendrix Experience-Move tour—which also includes the Amen Corner—and which starts at London's Royal Albert Hall on November 14.

Although venues have not yet been finalised, the tour is expected to play Bournemouth (15); Leeds (17); Liverpool (18); Nottingham (19); Portsmouth (22); Bristol (24); Cardiff (25); Manchester (26); Belfast (28); Chatham (December 1); and Brighton (2).

The Who return to America on November 15 for the Ed

Sullivan show, and dates in the Other Village theatre. They return to Britain on December 2.

Buddy Tate, tenorist with George Wein's Newport All Stars, flew into London on Monday to play with Ruby Braff and George at a Pan Am jazz party on Tuesday in honour of Jazz Expo '67.

Tom Paxton has been booked to appear at the International Folk Festival at the Royal Festival Hall on Monday (16). . . . John Chilton's Swing Kings play the University of Essex, Colchester, tomorrow (Friday) with guest

Sandy Brown and The Six Bells, Chelsea on Saturday (14). . . . the Cream, who arrive back from America on Monday (16), have been set to return to USA in January. They start a four day Irish tour on October 19.

Cilla Black is spending most of this month recording a new single for November release. Her new album will be issued before Christmas. In November, she finishes work on her new film "Love . . . is a Four Letter Word," to be premiered next Spring. . . . Ten Years After were filmed at London's Marquee on Friday

for a BBC-TV documentary about teenagers titled the Butterflies. . . . the Troggs' new single "Love Is All Around" is released tomorrow (Friday).

Ken Colyer's Jazzmen opened a three week tour of Germany yesterday (Wednesday).

Josh White and his daughter Judy wind up their brief tour with appearances at Croydon's Fairfield Hall tonight (Thursday) and Gatwick Manor Inn tomorrow (Friday). . . . Tuesday's Children have a new single "Baby's Gone" released on November 10. . . . DJ Mike Quinn has signed

with Nems. . . . the Johnny Scott Quintet returns to the Bull's Head, Barnes, on Monday (16).

Sounds Incorporated have signed with the Arthur Howes office. Their first single under their new set-up is "How Do You Feel" released on October 27 on Howes' Polydor Gentry label. . . . trombonist George Chisholm and the 14 Foot Band star at the Fox and Hounds, Haywards Heath, on Sunday (15). . . . the Family Dog's new single has been put back to late October so they can fulfil a number of Continental dates.

The re-formed Ivy League's have a new single "Thank You For Loving Me" released tomorrow (Friday). . . . US singer Marie Bryant is understudying Pearl Bailey in the new production of Hello Dolly! which opens in Washington, DC, today (Thursday). . . . the Foundations—in the chart this week with "Baby, Now That I've Found You"—play before the Queen at a Royal Performance of Billy Smart's Circus on London's Clapham Common on October 31.

Engelbert Humperdinck has an album released at the end of the month. He spends next summer at Blackpool's ABC with comedian Frankie Howerd. . . . American singer Felice Taylor flew into London yesterday (Wednesday) for two weeks of TV and radio promotion on her new single "I Feel Love Coming On."

Screaming Lord Sutch, who has renamed his Savages as the Beautiful Quality, is to make an American tour in mid-November. The group, just back from a six-week Italian tour, has now signed exclusively with a Scandinavian record company. . . . Rick Kay, organist, pianist and leader of Dr K's Blues Band has rejoined the group after a visit to Chicago. The group, with its new personnel, makes its debut at the Juniper Blossom Club, Cambridge, tomorrow (Friday). . . . Alan Bown is to make a promotional trip to America in November. His new single, "Toyland," will be released on October 27.

Brian Green and his band play London's Tally Ho tonight (Thursday), the 100 Club tomorrow (Friday) and the Thames Hotel, Hampton Court on Saturday (14).

where the hit action is... on CBS RECORDS

CBS Records, 28/30 Theobald's Road, London, W.C.1

CHART SHOTS

ANITA HARRIS
PLAYGROUND
2991

GEORGIE FAME
TRY MY WORLD
2945

HIT LPs

HEAR IT WHERE IT'S
HAPPENING ON



MILES DAVIS
MILESTONES
(M) 62308

THELONIOUS MONK
STRAIGHT, NO CHASER
(S) 63009

DAVE BRUBECK
BRAVO BRUBECK
(S) 63098

GEORGE BENSON
THE GEORGE BENSON COOKBOOK
(S) 62971



NEW SINGLES



PETER JANES
c/w Go Home Ulla
203004

ROY HARPER
MIDSPRING DITHERING
c/w Zangem
203001

BUCKINGHAMS
HEY BABY
c/w And Our Love
2995

THE KOOL
LOOK AT ME LOOK AT ME
c/w Room At The Top
203003

BRIAN POOLE
JUST HOW LOUD
c/w The Other Side of The Sky
3005

MUD
FLOWER POWER
c/w You're My Mother
203002

JEANNIE LAMBE
THIS IS MY LOVE
c/w Where Have All The Happy Endings Gone
3000

CLUB 43
8 Amber Street, Manchester 4 BLA 9360
THIS SAT. and SUN.
Unbelievable Attraction
MAX ROACH QUINTET
Doors open 7 p.m.

One reed is very like another



... unless it has Vandoren on the back

Vibrating with perfect freedom throughout the range, giving instant, sympathetic response and superb timbre, Vandoren is the name to play with. Craftsman carved from a uniquely suitable matured cane, these reeds are made to a master musician's design, give that touch of extra mastery to every player.

by Rosetti

VANDOREN REEDS & MOUTHPIECES
are fully described in a price list freely available on request to Rosetti, 37 Sun Street, London E.C.2. Send this coupon.

NAME
ADDRESS

I became a hero—smashing guitars!



THE Who have long been a highly respected group in the pop business. Why? Because the Who have had a definite and lasting effect on pop. Without the Who constantly changing and moving the way they have — many vital sparks, the sparks that keep the pop scene so interesting, may never have occurred.

The Who were largely responsible for introducing fashion into pop. They were one of the first mod groups leading the way for thousands of clothes and hair-conscious "moddies" up Carnaby's paved paths. With suede and stripes, clash and flash, the Who eventually arrived on the doorstep of one of their most important ideas.

For months guitarist Peter Townshend had experimented with a shattering new guitar sound—feedback. Townshend combined electronic acrobatics with the angry, frustrated aggression of the mad mod, furiously lashing out with his guitar at the audience, the mike stands, Keith Moon's drum kit, and at that sacred amplifier.

To see Townshend blatantly splintering into the speaker cones, wracking out struts and the guts of these majestic sound-splitting monsters caused quite an uproar. But the Who didn't stop at auto-destruction.

As a group the Who were untouchable hard-nuts. They were feared by all and sundry. They would smash their way out of most messes. Loping through crushing crowds they would maul and tear with the best of them, throwing off clinging teenagers with the same venom they displayed on stage. The Who would insult, blaspheme, and send-up like they owned the world.

It came as no surprise when they started wearing long-vented, mod jackets made up from Union Jack flags. It was the ultimate in rebellion and send-up. It was also the start of pop-art and pop art clothes and Union Jack tea-mugs and chamber pots.

Now, some two years later, the Who are still changing. And still leading the field? We shall see.

Pete Townshend returned from the States recently after a long, hard trek across America.

For the Who, playing in America was like starting all over again because the Americans had missed all of the Who's so important early days.

TERRIBLE NAMES

"So we went over there in our garish clothes and we played a lot of our old numbers and we got fantastic receptions every night. America was very good for us because we had to re-think and start again. They were fresh audiences who hadn't heard us before live."

And so, carrying thousands of pounds worth of equipment with them, the Who took the stage and after long hard sets, they would click into their flurry of auto-destruction.

"But, of course, being Americans, they took the whole thing totally differently. In England I used to get people asking me for my guitars and call-

ing me terrible names because I smashed equipment up. They said I wasn't worthy of having such expensive guitars just to wreck them, so why didn't I give them away.

"But in the States it was the other way round. They thought it was a gas. They loved it. I became a kind of hero. I was presented with beautiful guitars—just to smash them up. It became ludicrous.

"One guy kept giving me these lovely guitars. One of them was just too much. But I had to smash it up—I couldn't keep it. And I'd only been back in England about a week when this bloody great parcel arrived at the office and it was another incredible guitar from this American guy. He's even sending things over here for me to smash up.

"When we played on the tour with Herman, we were playing to younger audiences. Every night we came off stage sweating and exhausted but really knocked out. When you get those enthusiastic audiences you just don't want to get off stage.

"We played a few hip gigs at the Fillmore Auditorium in San Francisco. And now I understand why every group comes away from there saying 'That's the best gig we've ever played.'

"I'd really like to get something going like that in England. The PA system is fantastic. The whole place is very well built for sound and acoustics. It's a rock group's paradise. And the audience!

"You've just got to play well. You can't help it. They listen to everything and anything—as long as it's music. They just love music. They want to listen and take in all you've got to offer. I don't want to sound pretentious—but the vibrations are something else.

"That's what it's all about. That's why a place like the Fillmore is open seven nights a week with top bands there all the time because the people really understand and dig pop music.

MONEY'S WORTH

"But we've got some ideas," smiled Townshend wanly, "to try and get the English pop scene on its feet again. The drag is that the kids over here have seen so much.

"All they really worry about is — are they getting their money's worth! Well, we're going to give them their bloody money's worth. You see English pop has got far too involved with this star-image bit. Groups arriving five minutes before they go on in their black-windowed limousine, doing a half-hour spot and then disappearing.

"Well, that's not the way to do it. And it's got to be changed. And in a few months we'll be ready with something a bit different—something that's going to get the kids back involved with the music, something that's going to give them their money's worth and make them appreciate what we're doing."

Pete Townshend/the Who/where they are/where they're going/by Nick Jones



Pop groups are revolting.

Revolting against dull, ordinary, conventional sounds; revolting against heavy, unwieldy instruments and leading the revolt are Farfisa Electronic Organs. Organs that can give groups the extra playing edge and sharpness that makes them memorable; organs that can be moved easily from discotheque to dance-hall; organs that are so reasonably priced any group can afford them. Join the revolt and get on the move to the sound of a Farfisa Electronic 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 reverbation. 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:** one of the most versatile organs around, all the top features of the Compact plus brilliance control, an optional two octaves of manual bass, and percussion. (Pedalboard 20 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 lb but produces a wonderful range of colourful tonal effects. Multi-tone booster really zips up sound. Price 149 gns.

Farfisa Electronic Organs

To: Rank Audio Visual Limited, Woodger Road, Shepherds Bush, London, W.12.

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

Name _____

Address _____



MM/H/2

Distributed by Rank Audio Visual Limited, Woodger Rd., Shepherds Bush, London, W.12

new chart prediction by THE KINKS

ALSO AVAILABLE A FANTASTIC NEW ALBUM,
SOMETHING ELSE BY THE KINKS NPL 18193 (M) NSPL 18193 (S)



7N17400

A new and exciting sound sensation is added to the world of entertainment with the introduction of the WURLITZER BRASSHORN



Plugged in to electronic organs or to electric guitars, the thrilling, ringing sound is controlled by the tip of your toe. Just press the foot switch to bring on an

incredible new brass trumpet sound. As soon as you hear it you'll want it. Get in quickly! Go to your nearest Wurlitzer Dealer. If in doubt please mail the coupon.

WURLITZER LIMITED · ST. ANN'S HOUSE · PARSONAGE GREEN · WILMSLOW · CHESHIRE · Telephone: Wilmslow 23046 & 28854

To WURLITZER LIMITED, Room M.M.,
St. Ann's House, Parsonage Green, Wilmslow, Cheshire.
Where can I hear the new WURLITZER BRASSHORN?

Name _____
Address _____



VANILLA FUDGE: 'never expected it to be a hit'

After all, I mean, you know—it's poetry, ennit?

In a world of increasing madness, with most men either focusing their minds on the idea that firing shells into the crust of the earth and bodies of innocent bystanders can prove anything at all, or that by taxing their nations beyond reason to be the first man on the totally useless place they call the moon, it is significant that the opinions of beautiful people like Arthur Brown or Frank Zappa should be glorified, let alone voiced.

In the olden days, audiences would participate in a concert by the simple act of listening. The ear would pick up sound waves and translate them to the brain, which would then in turn react to the sound. This form of participation has been considered as a more than adequate method for the music of Beethoven, Bach, Jelly Roll Morton, Charlie Parker, and thousands of other immortal composers and musicians.

But, of course, we are living in an age of progress, our values, we are continually being told by Hippy Vicers and Freak Out Yogis need to be always on the

PERSONAL OPINION

BY BARRY FANTONI



change. No sooner have we adjusted to one set, than another has taken their place.

It is a world of change for change's sake, and the simple rules men made to lead a well ordered and peaceful life have been sold out, along with yesterday's shirt, yesterday's records and yesterday itself.

I'm not blaming Arthur Brown for feeling frustrated. I am not surprised that he feels the need to yell: "You all stink—raise your armpits." They probably all do. After all, I mean, you know, it's poetry like, ennit?

I am simply questioning the values the motives behind the whole

giant fad of dream world's flying objects and Zen Buddhists hitting one another over the head.

OK Frank baby, we know the world is sick, but does your blunt obscenity help it? Can a shock backfire?

OK Arthur baby, so your audiences don't participate, could it be something wrong with your music?

But as I have said, it's a world of change. "Progress" watches over our every move. We want artistic freedom, it's every man's camouflage for no talent. But freedom is like success, in itself it is not a virtue.

In all art there must be order, confines morally fencing out an area in which to work. Freedom without order means that any old Tom, Dick or Hitler can stand up and do or say anything he likes.

It is not by accident that great artistic endeavour has been cherished and preserved by the few throughout time. At its greatest, art is the only way that man can be given any real and lasting dignity; at its worst it is no more than the wrapping paper for fish and chips or dusty disc of wax that was last year's kick.

Great music has no barriers to break down. In the music of Beethoven, in the music of the Beatles, communication is total. It needs no blood spilled, no painted faces or gestures which would embarrass neolithic man. The exciting flames in Arthur Brown's head are after all only distant relatives to the exciting flames in a Vietnam village, and there's a bunch of guys having an audience-participation style ball if ever there was one.

JIMI HENDRIX slowed down "Hey Joe," previously always recorded as an all-out tear-up, and came up with a giant hit. Then Vanilla Fudge slowed down "You Keep Me Hanging On," the Supremes hit, and brought it back for a second chart blast.

The formula may work again—a group could for example slow down "The Sabre Dance" to a funky blues—but the Fudge won't be repeating the experiment. The Fudge want to progress, like all good modern groups. The Fudge are now in Britain and were touring with Traffic and Tomorrow, until they quit the tour.

FUDGE SLOW DOWN TO HANG ON TO SUCCESS

POLITE

It was a quiet Fudge that kept hanging on until the end of a reception in their honour at London's Speakeasy Club last week.

Polite and friendly Mr Mark Stein, the group's lead vocalist and organist was pleased both to accept a drink, and discuss Fudgerly above the noise of his own records.

Quietly spoken Mark explained that their first hit came from an album track. "There was a demand for the number from the kids in New York after they heard the long-cut we did on an album. So we edited it down for a single and it just happened."

DREAM

"We never expected it to be a hit, and I never expected that would be here in London. I have to keep pinching myself to make sure I'm not dreaming."

"Everybody participates in our records and I can't remember whose idea it was to slow down 'You Keep Me Hanging On.' It's not just the way we slowed down the song, but the things that were added which are important. No, I don't know what the Supremes think of it!"

"On our new album we are trying to do original material and we're moving into a more Indian scene." Mark talked about his and the group's origins. "We've been together for about a year. I'm 20 and I've been

in the business since I was nine. The bass player Tim Bogert and myself got together. We had been playing in night clubs on the West Side of New York. "We were getting fed up with it, and were stagnating. We just weren't being creative. We weren't even improving musically. We wanted to break out of our shells before it was too late. So we formed the group with Carmine Appici (drums) and Vinnie Martell (lead guitar).

CRAZY

"We have lots of arguments, but basically we all dig the music. We are four completely different people. When we started out they called us everything. Crazy, mad, acid-heads. People said 'What are they doing? We can't dance to this,' and other typically narrow-minded statements."

Mark described the current US pop scene. "Everything is split between the East Coast and West Coast, and most of the West Coast groups are in a blues bag. To tell you the truth there isn't really much happening at all on the East Coast."

"The kids are starting to get more serious minded about music, even the teenyboppers. But every place has different masses of people with different tastes. You never get one set pattern."

GOALS

"Music is like a person. It grows and matures with time. You've already got maturity here. Music is the most important thing to me in my whole life."

"Our group has been very fortunate, and I have my own personal goals in life like most people have. I just hope I can fulfil them in time."—CHRIS WELCH.



The sounds of Today come from Premier...

...today's most successful drums

You drummers vary. So do the sounds you make—from the delicate tracery of rhythm for a small modern jazz group, through to the solid, great sound that powers a big band or a beat group along. And one make of drum seems to suit you all.

Yes, we mean Premier. Our list of successful drummers ranges from top pop stars like Bobby Elliott of the Hollies to Sam Woodyard who powers great bands like Ellingtons.

Cool... smooth... big... whatever sounds you want—Premier drums will help you get them.

So come on over to Premier the drums of Today.

Premier
FIRST IN THE WORLD
OF FINE PERCUSSION

DONT MISS NEXT WEEK'S MM

SPECIAL SUPPLEMENT

MAKE MUSIC YOUR CAREER

JAZZ SCENE

STUFF SMITH'S DEATH at the age of 58 has removed, in one cruel sweep, much of the truly hot fiddle playing that was left in jazz.

It's true that Stephane Grappelly, Ray Nance and Svend Asmussen are still in action to a greater or lesser extent, and that Joe Venuti, Jean Luc Ponty and Al Duffy are bowing away somewhere. But few of these stand a chance of wearing Stuff's crown with full authority, and I doubt if we shall hear again the kind of driving, furiously attacked and slightly demented music which inspired such descriptions as "the mad genius of the violin" and

Stuff, the last of the red hot fiddlers

"the palpitating Paganini." British jazz fans, unless they went abroad to see him,

had little opportunity of enjoying Smith's infectious playing and singing in the

flesh. He visited Europe with Norman Granz's Jazz At The Philharmonic early in '57, but didn't get across to this country.

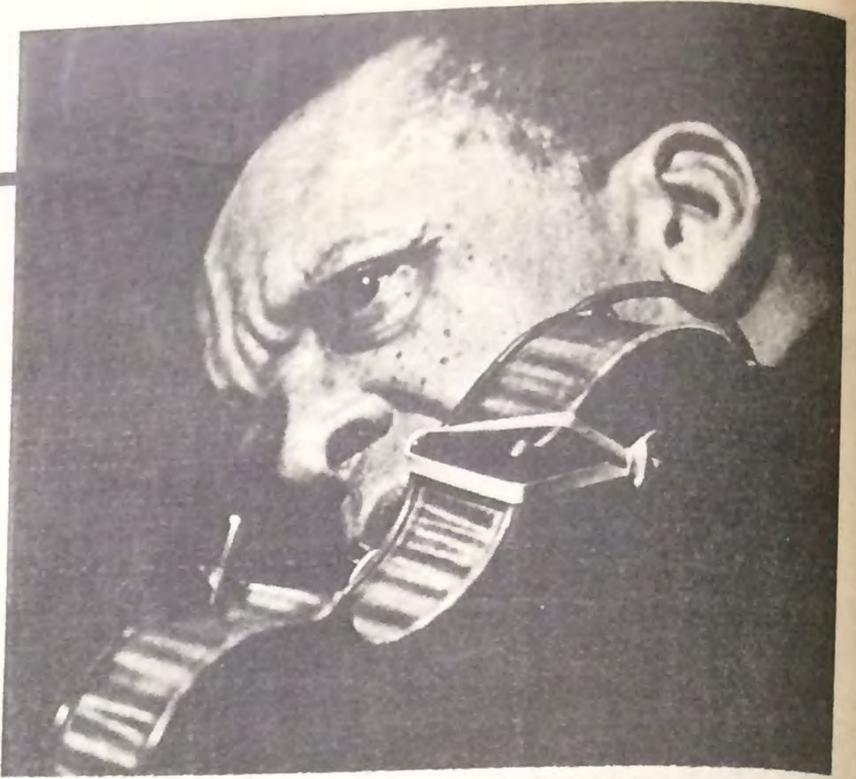
Everyone I know who heard him then enthused about the tremendous swing and boldness of his playing. Stuff had an unconventional approach to the instrument—he played amplified fiddle—but in his own way he was a very accomplished and expressive musician. And he spoke the jazz language eloquently.

At the time of the JATP tour, French critic Frank Tenot spoke of his performance being noticeable for "a play that is violent and brutal, very different from the approaches of Venuti, Eddie South and Grappelly."

When finally he made it to Britain, in April of '65, Smith played a fortnight's cabaret engagement at Annie's Room in London. He sounded riotously uninhibited in his more exuberant moments, and his personality—on-stage and off—was almost as spirited as I had expected.

Naturally, with a night club date of that sort, he played to fewer people than his talent deserved. He said how much he wanted to come back and be heard in concert or on jazz one-nighters.

I don't know why it didn't happen, but he complained a



STUFF: 'you've got to caress these damn things like a woman!'

Enter and exit the blues giant—unheralded

FREDDY KING ARRIVED in this country on October 6, completely unheralded. No fuss. Straight in and straight out again. In fact, so fast that many may not even be aware of the fact that he's been here.

No record to promote the tour—a sad state of affairs. As always, a visiting American blues musician has been ignored by all, save those devoted followers who would travel the length of the isle for one glimpse of their own particular idol.

In olden times audiences used to thrill to the spine-chilling guitar phrases which make up the format of "Hideaway," as rendered by Eric Clapton, Peter Green's interpretation of "The Stumble" likewise received acclaim, and

more recently, Mick Taylor's guitar feature "Driving Sideways," has been a highlight of John Mayall's club performances.

Plenty of praise here, but none to the original writer of the tunes. No mention of him. For Freddy King wrote these three, and countless other instrumentals which, in the States, have earned him the reputation of being one of the most original guitarists on the blues scene.

If you like, these three particular numbers are masterpieces in their own right. King is a master of his instrument and has succeeded in many realms where so many others have failed. He has been the only modern bluesman to have come to grips with the purely instrumental form. His

numbers contain very strong melody lines, easily remembered, interesting rhythms

Of the man himself, comparatively little is known. Born in Longview, Texas, on September 30, 1934, he first fooled with the guitar when only ten, spending the next five perfecting his own styling. In the early Fifties he moved to Chicago and started working with Little Sonny Cooper and his Band.

A local recording company, Parrot Records, used King on a number of session dates and it was this work that ultimately led to his first solo recording date, for another local Chicago label, El-Bee.

"Country Boy" was, as they say in the States, a "breakout"

locally and King was quickly signed by Sydneyn Nathan to King Records of Cincinnati. All of Freddy's subsequent records have been released on the Federal and King labels.

In the sleeve note of John Mayall's new album, "Crusade," John calls for recognition for the giants on the American blues scene. One cannot expect miracles of course, but an effort can, and should be made. It's a great pity when an artist of the standing of Freddy King visits this country, to be completely ignored by the greater part of the musical industry.

MIKE VERNON

THE VOICE OF SCOTT MCKENZIE LIKE AN OLD TIME MOVIE

c/w What's The Difference. Chapter II 3009

Produced by John Phillips and Lou Alder

His Fantastic follow up to **SAN FRANCISCO (Be Sure To Wear Some Flowers In Your Hair)**



CBS Records, 28/30 Theobald's Road, London WC1



MAX JONES

WHAT'S HAPPENING? LOU RAWLS IS...



FROM time to time singers emerge who gain a special reputation, who occupy a special position in the esteem of their fellow professionals. These are the vanguard artists, usually people who influence other singers widely for a year or more before the lay following catches up.

Such a singer was Sam Cooke, and another is his friend and one-time co-worker, Lou Rawls. Rawls was in London last week, publicising his records and promoting himself as an artist. He explained why he was in Europe and talked about the chances of a real working visit to Britain.

"My feeling is that we should be able to come over about a year from now and have an appreciable audience. Certainly I want to work here; that's mainly the reason for my visit.

Rawls, on the evidence of his records (he's made 11 LPs), is the kind of performer whose act depends on split-second timing. I wondered if he insisted on carrying his own accompanists.

"I always try to," he said, laughing as though remembering some recent contretemps. "You encounter many obstacles without your own group. I carry a quartet, the basic rhythm, and a conductor. My conductor is H. B. Barnum, who does all our arrangements. And you might like to know that my pianist now is Gildo Mahones.

"Sometimes I use my rhythm section only, and sometimes I'll use 15 pieces. It depends on the type of room, the requirements of the engagement. Do I like big-band backing? I had the occasion to work with Count Basie quite recently. Oh, boy! I did a whole hour and 15 minutes show. That's a singer's dream... to sing with the Basie orchestra.

"Then, too, I can sing with no one but myself. My training in the church as a boy equipped me for that. When my group didn't turn up one time, in Columbus, Ohio, I stood up before five thousand people and sang a cappella. No, it wasn't hard. I had a ball. I just like variety."

At 30 or so, Lou Rawls is a dynamic and poised young man with the kind of appearance and talent that should make him an asset in musical films. So far, he has done only TV, such as 77 Sunset Strip, but he thinks a film role is on the way.

"I guess I'm first choice to play the young Louis in the Louis Armstrong Story. I would start out as Louis, but I don't know whether they want me to age with make-up and so on."

STEVIE WONDER is very beautiful. That's obvious I suppose to anyone who has really got into "I Was Made To Love Her," because you've got to have beautiful thoughts to write songs like that.

But for Stevie Wonder life has always been beautiful and happy and musical. At the age of twelve Stevie was stood out in front of gigantic grooving crowds giving him standing ovations and it was impossible for him to fail to pick up on the good vibrations

SOUL

Stevie Wonder has always had soul. Last week he was in London, shining, finger popping, smiling, ready for a tour of England, and digging life as usual.

"You see, Motown is like big enough to be called an organisation, but it's also small enough to be called a family. People ask me what soul is but all people have soul.

"Soul is what you feel and you have what you feel. So anybody can have soul and you can call it whatever you want.

GHETTO

"Psychedelic music has got soul because the people have got soul. They are feeling what they're feeling.

"The Negro people from Motown are mainly from the ghettos—this influences a lot of the feeling and writing and the way we express ourselves. Originally I guess the music was called R&B but now it's pop R&B because it has become commercial and people want to hear our music. It was not as common then as it is now."

PRIVATE

"In fact, I was only nine when Motown signed me up. I've always enjoyed music and I'm really enjoying writing too. I love writing so much. I graduate in January or February in composing and arranging at the University of California and at the moment I'm doing some things at the Michigan School of the Blind.

"I also have a private teacher who travels around with me. No man, it's not such a drag being blind as people imagine.

"Some people judge a book by the cover but obviously I have adjusted to my situation. I judge a person by a person which to me is the only way to do it.

IT'S NOT SUCH A DRAG BEING BLIND



STEVIE WONDER, here for a tour of Britain, talks to **NICK JONES**

I think it helps me to understand people. I've learned a lot, fortunately good things, because I understand. It takes time but soon you realise.

"In school they told me the world was round. That's very difficult to realise. The world is round—like a disc? No they say—like a ball. Well man, that's a fantastic thing to realise! I'm very thankful to God because I've had a chance to understand much younger and therefore plan my life much sooner.

INSPIRE

"I go to places like London, or Paris and it's just fantastic. Understanding people and atmospheres. They help me to write songs too. Different atmospheres inspire songs in me and maybe something happens to me while I'm abroad and I'll put that into a song, or maybe a song about my thoughts about that happening.

"To be happy you can write about being sad.

If you're sad, write about longing to be happy.

"If you can understand a bad thing it keeps you away from it. If you have experienced good things and you have faith in those things then there you go.

CRUMBLE

"I Was Made To Love Her" is the feeling of a girl, we grew up together and we've made it through the years. People have disagreed with us and tried to get in the way and though the mountains may crumble we'll still make it.

"And my new single is called 'I'm Wonderin' and the idea behind that goes, I'm wondering if I can make you love me as much as you loved him. They're all true stories and they all relate to my experiences."

And that's Stevie's soul shining through his person just as much as it does through his music. And, of course, he's still learning.

IN NEXT WEEK'S MELODY MAKER

STEVIE WONDER
singles out
the new singles

PERCUSSIONISTS!

NEW FROM



Rose-Morris



Practice Kit

Consists of four pads which simulate a normal drum outfit of Snare Drum, two Tom-Toms and Bass Drum.

Just the kit for student or professional drummer where the problem of noise or availability prevents complete 'set-up' practice. Ideal for the drumming instructor, too. Touring drummers find it ideal as well; once dismantled, the set is easily transported with his usual outfit. Suggested retail price £15.2.6.

VIBRAPHONE and XYLOPHONE MALLETS

Bill Le Sage model Vibraphone and Xylophone mallets. As used and recommended by famous instrumentalist Bill Le Sage. Three gradings, hard, medium and soft, all with the very latest FIBRE GLASS handles.

Suggested retail prices, inclusive of purchase tax:

Vibraphone, per pair 29/3

Xylophone, per pair, 22/-

Other items in the great Rose-Morris Drum Accessories range

Autocrat Percussion Beaters

Suggested retail prices from 21/11 to 32/- per pair

World-beater Bass Drum Pedal Beater Head

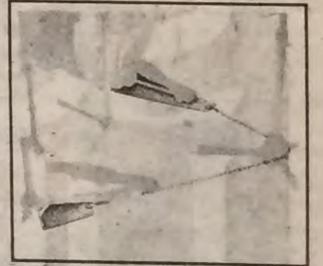
Suggested retail price 8/9

Headmaster Plastic Drum Heads

For the perfect Drum Sound

Autocrat Hi-Tam

Suggested retail price 44/-



Drum Anchor

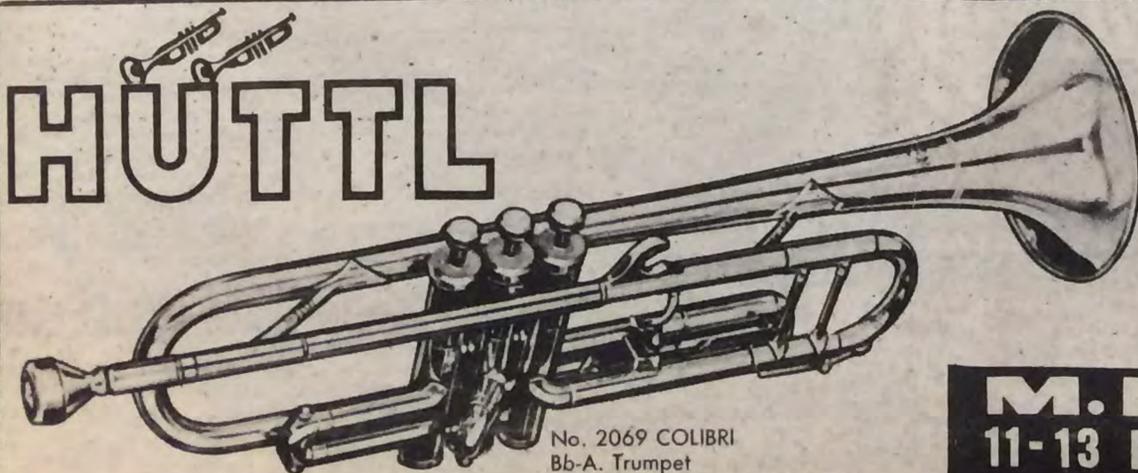
Keeps your complete outfit steady as a rock. Does not require any special fixing to drums or accessories. Suggested retail price 44/-.

Ask to see all these Rose-Morris Drum Accessories at your local store. Write for details about them now

Our address:

ROSE, MORRIS & CO. LTD.

32-34 Gordon House Road
London, N.W.5



HUTTTL

No. 2069 COLIBRI
Bb-A. Trumpet

HUTTTL SILVER COLIBRI

FOR TOP PERFORMANCE

HUTTTL Brass is known throughout the world for excellence in design and performance. Choose any model in the HUTTTL range and prove it! Ask at your local Music Shop for the new HUTTTL Catalogue or write for free copy to the Sole Distributors:

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

On the road to Moronsville



I'll kill me, you know. I can't stand the pace, really I can't. Blood pressure's pumping at a ridiculous rate of knots; brow is tense and knitted; stomach is a strangled ball of ulcerated intestine.

It is almost unbelievable. Last week, our three biggest guests fell through on Thursday and I have still not recovered from the hectic hassle of piecing together another show. I suppose I'll get used to it, as the 24 hour television schedule slackens to a weekly routine, and, at the same time, I have to admit that life, now, is tremendously stimulating and very, very exciting.

I am trying hard on Good Evening. For too long discussions and interviews have been either frivolously superficial or obscurely complicated, especially those concerned with the "pop" topics of music, cinema, theatre, literature and thought.

There must be an audience for deeper analysis combined with good sounds and humour—all emerging from our age group's interests and attitudes. Let's not mistake one thing for another—let's not get pretentious or phoney or idiotically sure of our own judgments. But let's be genuine and interested and receptive to the changing face of things.

JONATHAN KING relates the worries and strain of TV punditry

Very few of us are voluntary members of Moronsville. But there seems hardly anywhere else left to go.

A slight crusade. Write and let me know if you like, what you like, what you don't like. React—this is your show and it's only by your help that it will succeed.

Enough. Watch and see. Too many words of a serious note will defeat the object and shroud the topic in a heavy white blanket of complacent superciliousness.

There—that's more like the King we all know and love to hate. Verbose, inane, bigheaded, conceited and highly controversial.

It's absolutely unbelievable where that adjective gets to. An article criticising an idol? Controversial. A new look at an old topic? Controversial. A doubtful comment on Elvis

Presley? Controversial. Somehow, because the monster sized ego of so many pimple shaped stars cannot bear so much as an ugly glance, the reviews, features and spiel in almost every case are complimentary or pleasant.

And, of course, the fans. The stupid, addle-pated, chicken-brained screamers. They cannot stand it. One knock, one wrong word about the current wallpaper in their bedrooms brings threats of fates unenviable.

Human? Even superhuman is not good enough for them. Gods to be worshipped.

Perhaps, here again Good

Evening will be different. The comper is not going to conform to the plastic set of values built for "popular personalities." No toothy smile of instant welcome. No phoney "thank you so much for coming along and the best of luck with your new . . ." when he will be seeing them in ten minutes when the show has ended. No unrumpled, unruffled calm as mistakes are smoothed out and traumas are calmed. No appreciative nods for totally invalid remarks.

PRESENT

I only have to look at a monitor to see that there's no dishy pin-up boy hosting the show. That's the way it is — J. King is J. King — take him or leave him, but preferably take him!

Is there any point in him trying to present a nice, commercial personality? Financially, perhaps yes — a standard, fast pop show; hit after hit, gimmick after gimmick would sell well and bring in the cash.

NAUSEA

I know it sounds repulsive — I always heave with nausea when I read it — but money isn't everything. I adore having it, but I simply cannot bargain any part of myself in order to live in luxury. I wouldn't enjoy existing like a mental prostitute—praising my sponsors' products and grinning on cue.

Good heavens, I do sound patronising. Must be a reaction from the tension last week. I get carried away and the Pentel dribbles along the lines at an extremely fast rate. I was going to write a pleasantly frivolous piece about my incredible beauty, the whiteness of my teeth, the wisdom of my mind and the 22 years of deep experience inside me.

ARTICLE

Didn't come out quite like that, did it? Still, I suppose that's all you can expect when you ask someone to write an article about themselves. Good evening.



CAVALIERE: why the tour was cancelled.

expression in pop music today so that we can do this, and it is the Beatles who have opened up so many doors for so many people, both musically and as regards the press."

The Rascals, Felix, Gene Cornish (guitar), Eddie Brigati

(lead vocals) and Dino Danelli (drums), seem to be joining the ever growing band of young pop into a force for good in the world, as well as being a simple release from the world's pressures.

Sam & Dave	Single	Soul Man 601 023
Percy Sledge	New LP	The Percy Sledge Way 587 081
Arthur Conley	New LP	Shake, Rattle and Roll 587 084

Stax — Volt Tour

Live in London Vol 1 & 2 589 010/11

Otis Redding, Sam & Dave, Eddie Floyd

Carla Thomas, Booker T. and the M.G.s and the Mar-Keys

Comper: Emperor Rosko

SAM AND DAVE SHOW

Sat., Oct. 14	London — Finsbury Park, Astoria
Sun., Oct. 15	London — Hammersmith, Odeon
Sun., Oct. 29	Liverpool
Tues., Oct. 31	Sheffield, City Hall
Wed., Nov. 1	Manchester, Odeon
Tues., Nov. 2	Gloucester, A.B.C.
Fri., Nov. 3	Birmingham, Odeon
Sat., Nov. 4	Cardiff, Capitol Theatre
Sun., Nov. 5	Coventry Theatre
Mon., Nov. 6	Croydon, Fairfield Halls

Distributed in U.K. by Polydor Records Ltd.

Rascals want to spread the word

RASCALLY work is afoot. The Young Rascals have been gently probing at the British market for a year now, and succeeded in breaking through with "Groovin'" during the summer.

But somehow the Rascals just don't seem to have been able to consolidate their position and become a major force in the land.

Personal appearances are vitally necessary to them. Yet their projected tour with Traffic was cancelled and a lone Rascal, organist Felix Cavaliere was in London last week trying to pick up the pieces.

Their current single "How Can I Be Sure," in waltz time which is going to need quite a bit of exposure to get it moving.

Felix, the oldest Rascal, explained why their tour here was

cancelled. "A member of the group, Eddie Brigati got sick, coupled with the fact we are still in the middle of recording an album prevented us from touring."

"Our new album, and I say this in a humble way, will be Sgt Pepper-ish. We'd really like to go on a world tour to Japan, Turkey, Europe and even the USSR to spread a message of peace. It would be a world

peace tour.

"Our message won't be simple pacifism, it'll go deeper than that. It's lack of communication that leads to ignorance and war. On our travels we have found already that young people are really groovy all over the world. Although we're not fighters or anything, we would like to do our bit to get them together."

"We feel there is freedom of

THE '67 SOUNDSATION*

BERNADETTE

You've never heard anything like this before. The Bernadette sound is new—it's different *DIFFERENT DIFFERENT*. Exciting as young love. Fresh as a mountain breeze. Elusive as Scotch mist and bouncy as a heather bank. It just doesn't fit into anything you've ever heard before. Don't try and tag it, label it, categorise it or pigeon hole it

- JUST LISTEN TO IT!

Two great new titles from RIM:

COME KISS ME LOVE

LET ME DO THE TALKING* RIM2

Distributed through **KEITH PROWSE LTD**

Released **FRIDAY, 13th OCTOBER**

(unlucky for some? Not Bernadette—she's different!)



REDIFFUSION INTERNATIONAL MUSIC

Carlton House, Lower Regent Street, London, S.W.1

Facts and photos from:

PUBLICITY DIVISION REDIFFUSION, Tel. 930 0221

Or **LESLIE PERRIN ASSOCIATES LTD.**

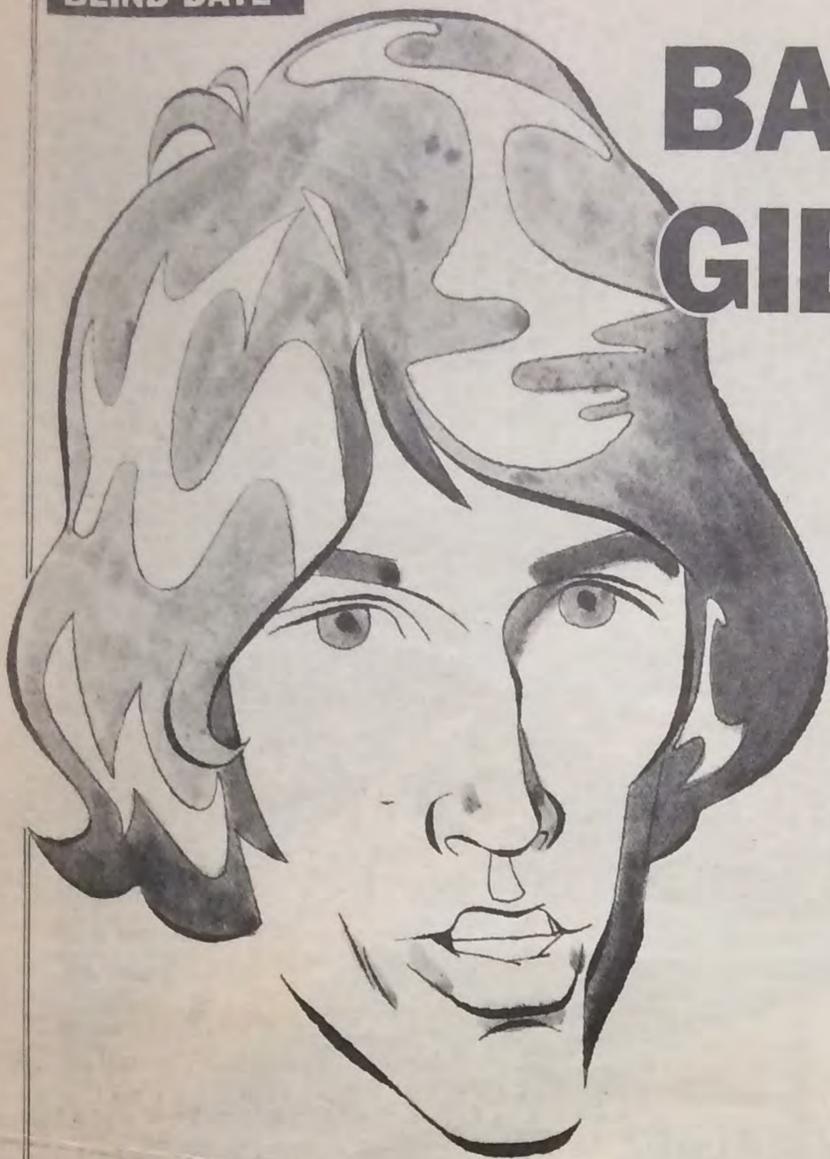
Dumbarton House, 68 Oxford Street, London W.1

Tel. 636 7122 (Daytime) 642 4429 (Evening)

* Theme tune of the Southbound BBC Scottish T.V. Programme



BLIND DATE



BARRY GIBB OF THE BEE GEES

SINGLES OUT THE NEW SINGLES

SCOTT MCKENZIE: "Like An Old Time Movie" (CBS).

Scott McKenzie. Don't think that's a hit. To me he's one of the one-hitters around. No, I can't see this being a hit in this country but it may be a big one in America. I fail to see any point in the lyrics—I couldn't really understand them or get anything out of them. I like his voice but I couldn't get anything out of the song. Sounds like a flip ballad, you know a B side number. It's a very good sound. I think it's quite possible to make a record that's too good, until you just can't understand it. Very Mama's and Papa's. Did they write it? Sounds like a track off a Mama's and Papa's LP. This is a minor hit, possibly a minor hit in England. He's got a beautiful voice—he just needs a better song. This sounds a bit contrived.

it's repetitive which is very important for a hit. I don't want to say who it is without knowing. It's a very small string quartet there—they should have used more strings. Oh, who is it? David Garrick? David Bowie? Not a big hit—a top fifteen or twenty. It's nice. It gets into you but not in the smash-hit sense. Oh tell me who it is! The Troggs—yes. They could be very lucky here but it won't be a very big one. I think that the Troggs have got themselves into a rut and they're trying to get out of it. Their image is fading a bit, the sexual bit has had it. Minor hit.

ROY ORBISON: "She" (London).

Orbison. That's just too much! Take it off. His voice on his earlier records was incredible. Really screaming and heart-broken. What's it called? "She!" How can he go on making records like this?

PAUL AND BARRY RYAN: "Heartbreaker" (MGM).

"Tequila!" No. Take it off. Wouldn't even like to guess who it is. It has no significance. It's a "had-it" record—probably couldn't even get any air-play. Sounds like one of those mediocre songs they'd put in a musical. Who is it by the way? Ahhh! It is a "had-it" song. Those 1920-30 songs have really had it anyway—they're too dated. The Vaudeville Band have got that scene sewed up anyway. I don't want to sound as if I have anything personal against Paul and Barry Ryan. I never can say though, that I've liked any of their records. And when they did that Palladium show... like a singing contest: watching each other all the time; making sure their hair was in place.

LOS BRAVOS: "Like Nobody Else" (Decca) (composed by Barry, Maurice, Robin Gibb).

Right. Los Bravos. A filthy trick to play considering we wrote it. I don't know. "Black Is Black" was a hit, and I'm not sure about "I Don't Care." I don't like the use of the voice on this. The soul has sort of disappeared. The fact that we wrote this has got nothing to do with it. What matters is whether the song will be a hit or not—I don't think it will be. The backing sound is nice—probably session men.

TROGGS: "Love Is All Around" (Page One).

It's somebody who missed last time around, isn't it? Their last record wasn't a hit, was it? I reckon this is top twenty. I remember seeing this title in the trade papers, "Love Is All Around" but I can't think who it's by. It's a good song and

mmop

MELODY MAKER OPINION POLL

JUST WONDERS IS RADIO

THE IDEA IS A GOOD ONE IT WOULD CO

IS Radio One really wonderful? After a week on the air, has the BBC's pop station mollified the fans for the loss of the pirates?

To find out, we conducted an MM Opinion Poll among 100 youngsters throughout Britain. The results should certainly not dishearten Robin Scott and his crew of deejays.

The first MMOP question was: Are you satisfied with Radio One? And 54 of our 100 interviewees answered "Yes." Of the rest, 11 felt they needed more time to decide and 35 were definitely dissatisfied.

COPY

Among those who didn't like it, a fairly common view was voiced by Helena White (16), of Cleveland Road, Southsea: "They are trying to copy the pirates too slavishly instead of having their own ideas."

Another recurring point was made by Dave Kaye (19), of Sandford Road, Moseley, Birmingham, who thought Radio One sounded "too rehearsed" and lacked the pirates' "spontaneity." Carol Jones (14), of High Street, Merthyr Tydfil, thought that "all the programmes sound the same."

Question 2 asked what they liked about Radio One. The answers, as might be expected, were varied. "The deejays," said Susan Creighton (17), of Kettle Croft, Highgate, Birmingham. "Much better than the staid lot the BBC had before."

"I can switch on and get instant pop—the music I want to hear," said Marianne Syrylak (19), of Aberlady Road, Heddington, East Midlothian. "There's no heavy stuff at all." Several people, like Christina Russell (17), of The Circle, Danderhall, Midlothian, enjoyed the absence of real commercials.

"Better presentation and the lack of advertising and talking over records," endeared Radio One to Jill Upton (18), of Myrtle Road, Palmers Green, North London. Several others commented on the wide variety of music.

Question 3, What do you dislike about Radio One, brought an equally varied selection. One rather surprising answer came from Maureen Dell (19), of Tynenydd Road, Barry: "Too many new records. They all sound the same." The jingles offended Angela Derwent (19), of Hall Ings, Bradford, while Judy Anderson (17), of St. Lesmo Road, Stockport, hated "mock American accents."

ANCIENT

Alec Pearson (18), of York Avenue, Jarrow, objected that "It isn't exclusively pop and to replace the pirates it should be." Bruce Hill (17), of Kenmore Drive, Horfield, Bristol, really had a go with: "From seven pm it's rather reminiscent of Old Time Music Hall with too many ancient 78 recordings."

Six of our 100 objected strongly to what Alastair Balfour (20), of Braid Road, Edinburgh, called "ringing up women listeners and chatting away to them in the middle of a programme."

Miss Maureen Knight (19), of Hazelhurst Road, Kings Heath, Birmingham, declared: "It's drab. They don't play enough records and it's too much like the Light Programme—they had Laura Lee on the other day! It's a waste of money paying all those deejays when Radio One is the same sort of service as the Light Programme. It's a case of having two separate radio services when one could suffice." It's worth pointing out that

AREAS

Radio One uses every moment of record time which they are permitted to do.

One of Robin Scott's worries has been about the quality of reception of 247 metres. Question 4 asked about reception. There were complaints from four areas.

IT'S A SWINGING OCTOBER!



singles

The Young Idea
Mr. Lovin' Luggage Man
Columbia DB8284

Graham Bonney
Papa Joe
Columbia DB8283

Jonny Ross
Push A Button
Columbia DB8282

Stevie Wonder
I'm Wondering
Tamla Motown TMGL26



The Beach Boys
The Best Of The Beach Boys VOL 2
Capitol T20956 ST20956



Cliff Richard
Good News
Columbia SX6167 SCX6167



British Motown Chartbusters
A Collection Of Top Motown Hits
Tamla Motown TML11055



Herman's Hermits
There's A Kind Of Hush All Over The World
Columbia SX6174 SCX6174

New improved

AVAX IMPACT DRUMHEADS

Roll on Avax Impact plastic heads. Suitable for snare, tom-tom, and floor tom. Unaffected by temperature change.

BOOSEY & HAWKES (SALES) LTD.
DEANSDRUM ROAD, EDINBURGH, MIDDLESEX
01 952 7711

HOW WONDERFUL

COMPILED BY BOB DAWBARN

RADIO ONE?

THE IDEA BEHIND RADIO ONE

WAS GOOD ONE — IF ONLY

IT HAD COME ACROSS PROPERLY



TONY BLACKBURN CAME OUT ON TOP AS THE MOST POPULAR RADIO ONE DEEJAY

In the Portsmouth area, half said reception was fine, but the other complained about interference in the evenings. "I can't receive it as well as Radio 2 on 1500 metres," said Stuart Allen (19), of Garnier Street, Fratton, Portsmouth. "It overlaps with Continental stations after about five pm.

Our ten Cheshire readers were also equally divided between those who had trouble and those who did not. There were also one or two in the Newcastle and Liverpool areas. Has Radio One altered the listening habits of pop fans? Question 5 asked: Have you listened to Radio Luxembourg or Radio Caroline since Radio One started?

The answers seem to suggest that Radio One is winning—though whether this will remain so when the novelty wears off it is too early to tell. Of our 100 youngsters, 56 had

listened to Luxembourg or Caroline during the week, but 44 had not — and they included many who had listened regularly to pirate radio in the past.

Which deejay has made the biggest impact in the first week of Radio One? Question 6 asked the interviewee to name his favourite Radio One deejay.

VOTES

No doubt about the answer — Tony Blackburn, who was the favourite of 28 readers, Next came Emperor Rosko with 12. Others who received more than one or two votes

were: David Symonds (8), Stuart Henry (7)—perhaps not surprisingly all his votes came from Scotland — Peter Murray and Alan Freeman (5), Mike Ahern, Chris Denning and Keith Skues (3).

Blackburn supporters came up with a variety of reasons, from "because he has such a gorgeous smile" (Susan Creighton (17), of Kettleby Croft, Highgate, Birmingham) to "he brightens up my mornings" (John Williams (16), of Target Road, Portsmouth).

However there were some real backhanders for the deejays. Among 17 readers who had no par-

ticular favourite, a common complaint was voiced by Geoff McKernon (20), of Lode Lane, Sollhull, Birmingham, who said: "I haven't really noticed which is which."

Finally we asked Question 7: Would you rather have Radio One or the pirate stations as they were?

TIE

The result was amazing—a tie. 42 said they would rather have Radio One and 42 opted for the pirates. The remaining 16 were undecided.

A sample of the comments this question drew included this from Eddie Pilling (20), a singer at Birmingham's Yellow Rainbow: "The present way Radio One is going, I think I'd rather have the pirates. Radio One plays pop music all day but somehow it's a different variety of pop music. The idea behind Radio One is a good one — if only it would come across properly."

Said Mike Dowling (19), of Ashfield Road, Bristol: "I think Radio One is much more professional. Caroline was all right if you simply wanted to listen to pop." Patricia Elliott (19), of Sheffield Road, Portsmouth, preferred the pirates because "they were much more relaxed." "Neither, they are all dread-

ful" said Sarah Woodhouse (19), of Heaton Moor Road, Stockport. "Radio One because I can't stand adverts," said Ronald Taylor (19), of Northumberland Terrace, Tynemouth. "Why can't we have both?" asked Tony Reavey (18), of Lodge Lane, Liverpool. To sum up, Radio One can

be pleased with the reaction so far. Most of the criticisms are, after all, matters of individual taste, and many of them cancel each other out. Obviously there is room for improvement and some of the programmes hardly fit the new image. Time will tell which way Radio One will move.

Raven—the 'born show-off' with a taste for blues



IN looks and manner, Mike Raven seems more like an Edwardian actor-manager than a Radio One deejay—and he does have a long theatrical background. "My first job was as a ballet dancer, but I grew too tall and went into the classical theatre," he recalls.

He had a long spell at the Old Vic and, on the advent of commercial TV, he became production manager of the commercial TV department of a theatrical management company, a job that lasted nine years. He then got in at the start of Radio Atlanta. "We spent 18 months preparing for it and convincing people for money," says Mike. "Out of the original capital of £85,000 I raised about £10,500. At last we were pressing forward and then Caroline got on the air first. "Atlanta got going and I got my own show, doing what I wanted to do — the R&B thing. After a few months Atlanta merged with Caroline and I was very much out in the cold. I went away in a terrible huff. A petition with 20,000 signatures was sent to Caroline asking for my show to be kept going — at that time I thought

people cared what the public wanted. "The next thing was that I got mixed up with Tom Pepper. He wore gold earrings and would knock your teeth in for nothing, but he had a brainwave that it was better to broadcast from a fixed structure than from a ship. He climbed on to one of the old Army forts and started Invicta, broadcasting to Kent and running on half a shoe string.

"I used to listen to this extraordinary station. They'd ask if any passing boat could spare some paraffin or a loaf of bread. The deejay would go off for a meal and leave a Miki and Griff LP on. After 20 minutes you'd hear the record clicking way before somebody turned it over without a word. "Then Tom Pepper was drowned and sometime later I was asked to go to the fort and report on whether it was a viable proposition. I went out there one foggy morning and it looked like something out of the War Of The Worlds. I nearly died when I saw the iron ladder 35 feet high, with half the rungs missing and the rest covered in barnacles. "On top were three fellows looking like Ben Gunn. They had no food

except packets of frozen peas which they were eating straight out of the packet. They were smoking tea wrapped in lavatory paper and generally at their last gasp. "I went up with two other chaps and one of them reckoned he could start the transmitter. We started Radio King the next day. There were two of us broadcasting. We did alternate hours using different voices and, when not on the air, we were heating the baked beans, stoking the enormous generators left behind by the Army or tuning the transmitter.

"I became Programme Controller and Lavatory Assistant and eventually got a staff of six deejays and two engineers. We eventually got some people to put up the money for a new transmitter and aerial and turned King into Radio 390. "Mike was doing an R&B show every night, a rock show on Saturdays and a blues show on Sundays. "The directors didn't really like them and eventually decided they could do without me and killed the programme," he recalls. "He then got an R&B show for EMI on Radio Luxembourg which lasted

until the very day he did his first Radio One Sunday broadcast.

"In the earlier part of my life I had no interest in anything except classical music," admits Mike. "This lasted until rock 'n' roll, but once I was sold on Elvis I found Fats Domino. That led to Roosevelt Sykes and then back to Charlie Patton. I still think that if Elvis hadn't made coloured R&B acceptable to white audiences then we wouldn't have the highly successful R&B and blues scenes that we have today.

"My ambition now is to prove, by listener reaction, that there is a big audience for this music. But I must eventually get the show up to an hour to get some elbow room." Mike is frank about his reasons for enjoying being a deejay. "I'm a born show-off," he says. "Being a deejay is the big-head medium par excellence. Mind you I also have a great wish to share things I like with other people.

"On the air I try to do two things — I try not to talk too much, and when I am talking I try to make sure I'm telling them something useful about the music."



sounds great...it's EMITAPE

Listen—it's just great, this new, improved range of Emitape tapes and cassettes. Makes everything sound so real. Hear that cleaner sound—it's unbelievable! Insist on it for your tape recorder and notice the difference. Remember fans, Emitape has the biggest recording company in the world behind it!

don't buy any tape buy EMITAPE



AN EMI GROUP PRODUCT

EMITAPE LTD. HAYES MIDDLESEX. Now send for the free Emitape booklets "Tape Tips" and learn how to get the best out of your Tape Recorder. You'll be surprised how the quality of recording improves.

NAME _____
ADDRESS _____

Improved AJAX CYMBALS

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

AJAX Impact DRUM HEADS

At plastic heads. Supplied complete drum, Tom-toms and Bass temperature changes.

EMITAPE LTD. HAYES MIDDLESEX

HAROLD DAVISON PRESENTS

HAROLD DAVISON PRESENTS
THE

DAVE BRUBECK QUARTET

FEATURING
PAUL DESMOND

- SAT · 21 · OCT : LONDON
ROYAL FESTIVAL HALL
- MON · 23 · OCT : BIRMINGHAM
TOWN HALL
- THUR · 26 · OCT : CROYDON
FAIRFIELD HALL
- FRI · 27 · OCT : LIVERPOOL
UNIVERSITY
- SAT · 28 · OCT : MANCHESTER
FREE TRADE HALL
- SUN · 29 · OCT : LEICESTER
DE MONTFORT HALL
- THUR · 2 · NOV : BRISTOL
COLSTON HALL
- SAT · 4 · NOV : CHATHAM
CENTRAL HALL

HAROLD DAVISON PRESENTS
THE

AMERICAN FOLK- BLUES FESTIVAL

FEATURING

- SONNY TERRY & BROWNIE MCGHEE
- SON HOUSE · BUKKA WHITE
- LITTLE WALTER · SKIP JAMES
- HOUND DOG TAYLOR · ODIE PAYNE
- KOKO TAYLOR · DILLARD CRUME

(Produced by Lippman & Rau)

- SUN · 22 · OCT : LEICESTER
DE MONTFORT HALL
- MON · 23 · OCT : NEWCASTLE
CITY HALL
- TUE · 24 · OCT : BRISTOL
COLSTON HALL
- WED · 25 · OCT : BIRMINGHAM
TOWN HALL
- THUR 26 · OCT : HAMMERSMITH
ODEON

AN EVENING WITH

MIRIAM MAKEBA

TOGETHER WITH HER BACKING GROUP

- LONDON · ROYAL ALBERT HALL
- MON · 13 NOVEMBER—7.30 p.m.

TICKETS: 3/6, 7/6, 10/6, 13/6, 16/6, 20/-

HAROLD DAVISON, GEORGE WEIN AND JACK HIGGINS

present

"JAZZ EXPO '67"

THE NEWPORT JAZZ
FESTIVAL IN LONDON

SAT., 21 OCTOBER
LONDON
ROYAL FESTIVAL HALL
6.15 & 9.0 p.m.

THE DAVE BRUBECK QUARTET

featuring PAUL DESMOND
EARLE WARREN with the MILLINER — LITTLEJOHN SEXTET

MON., 23 OCTOBER
HAMMERSMITH
ODEON
8.0 p.m.

THE MAX ROACH QUINTET JOHNNY DANKWORTH & HIS ORCHESTRA INDO-JAZZ FUSIONS:

THE JOE HARRIOTT — JOHN MAYER DOUBLE QUINTETS, etc.

TUES., 24 OCTOBER
HAMMERSMITH
ODEON
8.0 p.m.

THE NEWPORT ALL-STARS

featuring RUBY BRAFF · BUDDY TATE, etc.
ALEX WELSH & HIS BAND · BEN WEBSTER · TEDDY WILSON · BILL COLEMAN
BUDD JOHNSON · ALBERT NICHOLAS · DANNY MOSS QUARTET · JEANNIE
LAMBE · DAVE SHEPHERD QUINTET, etc.

WED., 25 OCTOBER
HAMMERSMITH
ODEON
8.0 p.m.

THE ROLAND KIRK QUARTET THE CHARLES LLOYD QUARTET

THURS., 26 OCTOBER
HAMMERSMITH
ODEON
6.45 & 9.10 p.m.

"THE AMERICAN FOLK-BLUES FESTIVAL"

(Produced by Lippman and Ray)

SONNY TERRY & BROWNIE MCGHEE · SON HOUSE · BUKKA WHITE
LITTLE WALTER · HOUND DOG TAYLOR · ODIE PAYNE · KOKO TAYLOR
DILLARD CRUME · SKIP JAMES

FRI., 27 OCTOBER
HAMMERSMITH
ODEON
8.0 p.m.

THE THELONIOUS MONK ORCHESTRA

featuring CLARK TERRY · PHIL WOODS · JOHNNY GRIFFIN · CHARLIE ROUSE
JIMMY CLEVELAND, etc.

THE HERBIE MANN QUINTET

SAT., 28 OCTOBER
HAMMERSMITH
ODEON
6.45 & 9.10 p.m.

SARAH VAUGHAN & HER TRIO THE GARY BURTON QUARTET plus "GUITAR WORKSHOP"

featuring BARNEY KESSEL · JIM HALL · GEORGE BENSON · BUDDY GUY
ELMER SNOWDEN · LARRY CORYELL

SUN., 29 OCTOBER
HAMMERSMITH
ODEON
6.0 & 8.30 p.m.

THE MILES DAVIS QUINTET

featuring WAYNE SHORTER · HERBIE HANCOCK, etc.

THE ARCHIE SHEPP QUINTET

featuring ROSWELL RUDD · GRACHAN MONCUR III · BEAVER HARRIS, etc.

TICKETS FOR ALL CONCERTS: 8/-, 10/6, 13/6, 16/6, 21/-

THE

STAN GETZ QUARTET

SAT · 18 · NOV : LONDON
ROYAL FESTIVAL HALL

MON · 20 · NOV : BIRMINGHAM
TOWN HALL

TUE · 21 · NOV : BRISTOL
COLSTON HALL

THUR · 23 · NOV : CROYDON
FAIRFIELD HALL

SAT · 25 · NOV : MANCHESTER
FREE TRADE HALL

THE

OSCAR PETERSON TRIO

PLUS

COLEMAN HAWKINS

ONLY BRITISH CONCERTS

LONDON · QUEEN ELIZABETH HALL

SAT · 4 · NOVEMBER : 6.15 & 9.0 p.m.

TICKETS: 10/6, 13/6, 16/6, 20/-, 22/6

HAROLD DAVISON LIMITED
REGENT HOUSE, 235-241 REGENT STREET, LONDON W.1
TELEPHONE: REGent 7961

Melody Maker

Jazz Expo 67



MELODY MAKER SPECIAL SUPPLEMENT



FANTASTIC! It's hard enough to believe that Miles Davis and Archie Shepp will be sharing a London concert. The mind freaks out into entirely new dimensions of boggling at the thought that it will end eight days of concerts by some of the biggest names in jazz. ● Harold Davison, Jack Higgins and Newport Festival organiser George

Wein have combined to bring to London the biggest jazz bill ever to visit Britain. ● From October 21, the twelve concerts — two at the Royal Festival Hall and ten at the Odeon, Hammersmith — will present almost every shade of jazz from the basic blues, via Dixieland, modern and vocal to avant garde. The full remarkable list can be

seen on page 16. ● The Melody Maker this week celebrates in advance with a preview supplement featuring some of the artists who will be appearing. And there will of course be full news and coverage of the whole Festival in later MMs. ● In passing, it's worth giving a wave of your Union Jacks for those British musicians included among the household names of

jazz — the Johnny Dankworth Orchestra, Joe Harriott-John Mayer Indo-Jazz Fusions, Alex Welsh's Band, the Dave Shepherd Quintet and Milliner-Littlejohn Sextet. ● Does London deserve such a Festival? We can only prove it does by packing every concert and ensuring a healthy future for jazz imports to Britain. Right now it all just seems like a beautiful dream.

The tenorist playwright who speaks for Black Expressionism

Jazz Expo '67

MELODY MAKER SPECIAL SUPPLEMENT



ARCHIE SHEPP
BY VALERIE WILMER

IT SHOULD be obvious by now to anyone who has followed the fortunes of contemporary jazz that Archie Shepp is an avowed advocate of Black Pride. Both through his outspoken commentary in the musical press and his trenchant stage play, *The Communist*, the aggressive playwright-turned-tenor-saxophonist has asserted his "negritude" whenever the chance has arisen. Musically and personally, Shepp may be a fiery voice on the jazz vanguard, but even while firmly establishing his identity, he is essentially an obliging and very approachable man. Although he would never withdraw any of his pungent published statements — he is way too intelligent to make mistakes — he nonetheless feels that he has been misrepresented by journalists eager to pounce on racist elements in his dialect. "I am," he smiled, "rather accustomed to being criticized for putting a sociological interpretation on jazz. I realize that I differ from other musicians in my outspokenness, but to say that musicians are inarticulate is not only a myth, it's reflecting the systematic enforcement of silence." He elaborated: "After all, there's no journal for me to answer Ira Gitler when he says that we couldn't draw flies at Newport — we rather have to take it and bear it. But it comes to be a bit of a bitter ex-



perience after a while to read people saying a lot of dirty things about you." Shepp, who has written a handful of columns in *Down Beat* and is a favorite subject for interview, admitted that he had been more fortunate than some of his much-maligned contemporaries. But there are many times when I have wished that I had some way to answer these pundits who throw out things with impunity like, 'here, take that!' and I must accept it." The saxophonist's speech and

thought patterns bear little resemblance to those of the average jazz musician, although Shepp, a profound student of psychological implications, would be the first to point out that there is no "average" anything. He described the music as being on the threshold of a "marvellous renaissance," adding sagely, "if the bandits don't blow up the world!"

The new Black Expression will, said Shepp, play a tremendous part in the shaping of the new ethic—"if we allow it to, simply because I feel that most of the really vital art will come from the black community around the world."

This new direction for power stems, he explained, from the "have-not" psychology which has been the American Negro's lot for the past four centuries. "It's the psychology of constantly seeking to avoid death so that in the end you are not suicidal at all and you reaffirm life in every instance, simply because you know what it is to die. I think every slave and ex-slave knows that."

Shepp, whose personal life is almost equally boundaried by jazz and the theatre, stated that his future lies in performing with his own group and writing for the stage. He displays an active enjoyment when confounding theories propounded by academic critics, especially those who tell you that the sounds from the avant garde are not conducive to dancing. "Definitely you can dance to our music," he laughed. "It's most gratifying to me to know that a number of people from Africa and the West Indies immediately get the African meaning of my music, simply because the drums are very predominant."

"Jazz," he went on, "unlike European music, is essentially and foremost a performing art. I've found it impossible to recreate a jazz experience on record. Bird said that and even now when you listen to things of his that were recorded live, the feeling is so very different from the studio recordings. There are so many techniques today, too, that can be made to make fair performers sound brilliant —

something that's especially noticeable with rock singers with all this over-dubbing and so on.

"The only way to judge a jazz performer is to hear his work live. I've recently heard older performers like Charlie Shavers whom I'd never heard before except on record, and it's just incredible how fantastic the man sounds!"

As evinced by such a statement, Shepp is vividly aware of the jazz heritage. He has, in fact, made it his business to hear musicians from every era.

Born in Fort Lauderdale, Florida, he grew up in Philadelphia where one of his earliest musical experiences was playing rock-and-roll with trumpeter Lee Morgan. Commenting on some musicians' lack of awareness of the tradition, he said: "You can't imagine Stockhausen without Bach — I'm sure he'd be the first to tell you how much he respects him. It's only an idiot who would tell you that he doesn't respect Coleman Hawkins or Charlie Parker."

"Of course," he added knowingly, "that doesn't mean that a person cannot be musically viable and express some pretty stupid notions! I'm not calling any names but there are some who ignore the past, as I'm sure you know. But because the jazz tradition is so intrinsic, you must build on a thorough foundation. If you don't, it will be found out eventually, anyway."

"Like, the blues is fundamental. Ornette, for example, came out of the essential blues feeling."

Now 30, the saxophonist has been frequently challenged for his lack of foundation since he arrived in New York in 1959 and joined Cecil Taylor's group the following year. Shepp is more than able to substantiate his awareness of tradition by his skill on the horn.

That he prefers to play out of his own thing is his own business, but many can vouch for his ability to go through the changes as well as the next cat.

Shepp credits Taylor, in part, with moulding and inspiring the style his fanciers know from "Four For Trane," "Fire Music" and "Mama Too Tight," and mentions in passing, the influence of his adopted home. "I've known people whose playing has changed drastically since they've been in New York," he claimed. "People who a few years ago wouldn't even have thought of fooling around with what they call 'free' music."

"The environment is different, there's eight million people, and a regular turnover in people and ideas. It's unlike any city I've been in and I've been in a few in the Western world. It's a city that's always in flux."

Shepp is an intelligent man blessed with an acute social awareness rather than a proverbial chip on the shoulder. No downtrodden "loser" he.

It is because of his penetrating mind that he continually stirs up the Establishment and points out its inadequacies. For example: "If Aaron Copeland comes out with a good record, it's not necessary to compare it with Debussy or Bach, so why, when Archie Shepp comes out with a good record — or Albert Ayler — is it necessary to compare him to John Coltrane?"

"It's doing both of them a disservice. It's like giving stars, you know. I've never seen a star given to Rubenstein for a performance — it's absurd in that context. It's part of the syndrome." The syndrome, in fact, that has produced the dynamic Young Turks who are vigorously sculpting the new face of jazz.

Sarah-jazz singer unique

Of all the singers in jazz, Sarah Vaughan lives the most dangerously.

Where her great rival Ella Fitzgerald seems incapable of singing a wrong note, Sarah can occasionally be led to the brink of disaster by her own audacity. Not for her the safe way out. If she goofs occasionally it is paid for a thousand times when her daring comes off.

Year in, year out since the days of bop, Sarah has been the most exciting singer on the jazz scene. Her timing, breath control, dynamics and range are all unique. Most impressive of all, her control of vibrato has never been matched by another singer in her field — she can vary, with complete confidence, from a slow, dramatic shake to a fast, exciting vibrato.

And Sarah is one of those artists who can never be completely captured on record. Discs can convey her brilliant musicianship and much of her highly personal vocal timbre. In the flesh, one is much more



SARAH VAUGHAN

aware of the strong personality and discreetly effective showmanship.

Sarah was born in Newark, New Jersey, on March 27, 1924, and, as a child, she took piano and organ lessons as well as singing with her local church choir.

At the age of 16, her career got under way when she won an amateur contest at Harlem's famous Apollo Theatre. As a result she got a job with the Earl Hines band and later Billy Eckstine — two of the greatest breeding grounds of talent in the early bop era.

Since then she has worked largely with her own trio — the current line-up being Bob James (pno), Herb Mickman (bass) and Omer Clay (drs).

She has won every major poll throughout the world, including the Melody Maker Jazz Poll which every year turns into a battle between Sarah and Ella among the singers.

Her first record, "It's Magic," sold well over two million copies and she has had a long and impressive list of sellers ever since. I can't think of a better choice for the sole representative of jazz singing on Jazz Expo '67. — BOB DAWBARN.

Verve is

Encyclopedia of Jazz in the '60's—Vol. 1 VLP 9177 SVLP 9177

Ella Fitzgerald and Duke Ellington VLP 9169 SVLP 9169

Count Basie and his Orchestra VLP 9173 SVLP 9173

Stan Getz Quartet VLP 9178 SVLP 9178

Johnny Hodges VLP 9175 SVLP 9175

Duke Ellington and his Orchestra VLP 9170 SVLP 9170

Erroll Garner MGMC 8047 MGMS 8047

Bill Evans Trio VLP 9172 SVLP 9172

DOWNBEAT RATED! ★★★★★

MGM RECORDS

new from  

The bassist you can hear round corners

Jazz Expo 67

MELODY MAKER SPECIAL SUPPLEMENT



CHARLIE HADEN

"HE'S playing 100 per cent jazz and he's got good ears, too. You can hear him round corners. He's a natural player and he's been playing like that as long as I've known him. I had a gig in California and someone sent him as a substitute and when he walked in the door I said 'Oh Lordy — look at this shy little cat with glasses on!' But when he started playing he took care of a whole lotta business!"

The speaker was drummer Billy Higgins, his subject the phenomenal bassist Charlie Haden. Reunited once more with Higgins and sharing bass chores with David Izenzon in Ornette Coleman's refurbished quartet, Haden is used to comments of that nature. Even after spending six years strung-out with a narcotics problem, the bassist still looks more like an innocent young school-teacher than one of the most fascinating and soulful players in jazz today. Thirty years old and completely straightened out with the help of Synanon House, the unorthodox rehabilitation centre in Santa Monica, Calif., that has helped cure several musicians of the drug habit, Haden is still taking care of business nightly, playing better than ever and pinning back everyone's ears.

As the original bass player on Coleman's Atlantic recordings, Haden is more than happy to be home. "Ornette is one of the most powerful musicians, if not the most powerful, in jazz today," he said enthusiastically. "He's got a musical language that is completely his own. It was born from him and continues being born from him every night that we play. It never stops and it always sounds different. He inspires whoever is around him to play, to study and to practice."

Working alongside the virtuoso Izenzon, it is inevitable that comparisons be made between the two men. Haden is happy with the format and the challenge it provides. "It's good when everyone is working and playing with a closeness," was how he put it. "It's one of the best feelings I've ever ex-

perienced, especially as David and I play very different from each other and that makes for even more of a contrast. Ornette never really liked to play with a pianist because the pianist could never get his fingers in the cracks between the keys. Usually a pianist is schooled and brought up in the custom of playing in patterns which is something that he doesn't like either I think that having two basses makes up for the chords and the harmonies."

Haden agreed that bass players are also brought up to play patterns. "But I've discovered and adapted myself to whoever I'm playing with. I started out playing chord changes with bebop musicians and it doesn't really matter if there are chord changes or not, the main thing is that the music be sincere and played out of an equal love by all the guys that are playing. As long as that's happening, it's music and the other things don't really matter."

The softly-spoken, intense bassist had the most unlikely background for a jazz musician, especially one for whom jazz is the be-all and end-all of existence. Born into a family of professional singers and musicians in the small Iowa town of Shenandoah, Haden was raised in Springfield, Missouri. He stayed in the Mid-West singing hill-billy music with his family on the radio up to the age of 15. "All I can remember is singing harmony," he recalled. "My brother played bass during the latter part of our radio shows — he was 15, I was 10 — and I always had a feeling for the instrument."

"Right before I got out of high school I made a tape for a music scholarship to Oberlin College in Iowa. I didn't know anything about the instrument. I couldn't read, but my teacher showed me the fingering to the point where I could put it down on tape." On the strength of the tape alone, Haden was awarded a 1,500 dollar scholarship which he rejected in favour of going to Los Angeles. The jazz bug had bitten him at the age of 19 and he wanted to be where the

action was. "I started learning then and it's been a never-ending process of learning," he said.

"I've put a lot of music into my life, but from 1958 until just about a year ago the music was there and it was good, but a lot of other things were missing. That's what I have to make up for now."

Since returning to Coleman's fold, Haden has been using the bow more than ever in order to sustain harmonies over a long period. "I want to lay a blanket of sound down behind whoever's playing and for that reason I love the bow very much."

The jazz audience, claimed Haden, is constantly changing. "You never really know if people are grasping what you're doing. In fact, ever since I've been playing in front of an audience I've always had the feeling, am I really communicating music to them? Are they really — not understanding it intellectually because I don't expect that — but are they feeling it emotionally? Or are they there just to be there for someone else to see them or for so many other reasons that you can name."

"You don't really know and then you stop and think that the only people who really understand emotionally and intellectually are the musicians themselves. I know whenever I see another musician looking at me it always makes me play harder because I know that he knows what I'm doing."

Appreciation for his musical offerings is of great importance to the bassist who finds himself unable to go along with the idea of turning one's back on the paying customers: "Appreciation matters," he said. "It's just like giving someone a present on their birthday — you want them to be pleased. You don't give just to get something back from them, you give just to give to them and see the expression on their face. To make somebody feel good is very important to me."

Haden understands those musicians who are not interested in the roar of the crowd, while not wanting to understand them. He feels that their attitude is selfish, but "in a way they're doing something that they have to do in accordance with the times. They think that is the thing to say — that the intense, creative personality stands alone. Well, aloneness is in us all but there are other human beings around and so you don't have to be always alone."



THE polydor STORYVILLE JAZZ STORY

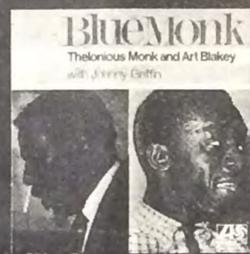


Love In

Recorded live at Fillmore Auditorium San Francisco

THE CHARLES LLOYD QUARTET

587 077 (mono) 588 077 (stereo) Atlantic

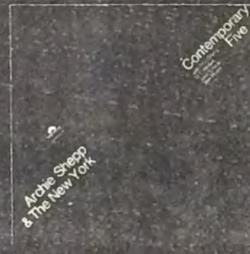


Blue Monk

THELONIOUS MONK & ART BLAKEY

590 009 Atlantic Special

Archie Shepp



And The New York Contemporary Five

623 235 Polydor International

Blue Light

BEN WEBSTER



623 209 Polydor International

Herbie Mann Drums Unlimited



At The Village Gate

THE HERBIE MANN QUINTET
587 054 (mono)
588 054 (stereo)
Atlantic

MAX ROACH



Atlantic 1467



American Folk Blues Festival

Featuring MEMPHIS SLIM, WILLIE DIXON, T-BONE WALKER, JUMP JACKSON, JOHN LEE HOOKER And SONNY TERRY
236 216 Polydor Special



The Greatest of the Delta Blues-Singers

SKIP JAMES

670 185 Storyville

Jazz Expo 67

MELODY MAKER SPECIAL SUPPLEMENT

The authentic blues, old and new, rolling into Britain

BLUES PACKAGE
BY MAX JONES

ONCE again the time is near for the arrival of the annual blues festival, the "documentary of authentic blues" put together by Horst Lippmann and the German Jazz Federation to tour Europe.

This year, Lippmann looks to be fielding a strong team which blends old favourites making return visits with several very interesting newcomers to Europe.

The full lineup, which takes over the Thursday evening (26) of Jazz Expo for two shows at London's Hammersmith Odeon, is Sonny Terry, Brownie McGhee, Son House, Bukka White, Skip James, Little Walter, Hound Dog Taylor, Odie Payne, Koko Taylor and Dillard Crume.

Sonny and Brownie, perhaps the best known of all blues performers to British audiences, are making their umpteenth visit.

They first hit Britain in 1958, and since then have recorded here and made concert tours and festival appearances which have built for them a large following among folk, blues and jazz fans. They have toured and recorded with Chris Barber's band, and it is perhaps their versatility and comparative sophistication which disturb both folk purists and adherents of the contemporary hard blues line.

Untroubled by arguments about style, Sonny and Brownie continue to offer agreeable entertainment which combines good humour with a lot of keenly played music. McGhee sings well in a relatively polished manner and provides some fine guitar solos and accompaniments.

PIONEER

And Terry is one of the phenomenal harmonica players, a real folk virtuoso and blues harp pioneer. He is also a powerful, unaffected singer. When he gets to blowing, sucking, whooping, yelping and stamping his feet in his evocation of the fox hunt, this blind North Carolina musician is something to see and hear. And he and Brownie certainly make up the most remarkable blues duo extant.

SOMETHING ELSE!

First six in an exclusive series of Posters of Jazz Greats

MAX ROACH MILES DAVIS
ORNETTE COLEMAN JOHN COLTRANE LOUIS ARMSTRONG O.D.J.B.

Size 15" x 20", printed on semi-glossy paper with decorative border. Price 5/- each (or by post, packed in a cardboard tube, 5/6)

Available only from

DOBELL'S JAZZ RECORD SHOP
77 CHARING CROSS ROAD, W.C.2
01-437 4197

COLLET'S RECORD SHOP

70 New Oxford Street, London, W.C.1
Telephone MUSEum 3224

THAT'S WHERE IT'S AT!

FROM
JASS
TO
ASTRO INFINITY MUSIC
NEW & SECONDHAND • IMPORTS • MAGS • ETC

SALE! SALE! SALE!

Thousands of tempting, unspeakable bargains... JAZZ, FOLK and POP LPs, visit
JAMES ASMAN'S RECORD CENTRE

(WEST END BRANCH) 23a New Row, St. Martin's Lane, London, W.C.2. Telephone 01-240 1380
(CITY BRANCH) 38 Camomile St., Bishopsgate, London, E.C.3. Telephone: 01-283 7791

OR WRITE FOR LISTS - MAIL ORDER DEPT., 38 CAMOMILE ST., E.C.3 (State your preference)

VISIT OUR NEW BARGAIN CENTRE AT 63 CANNON STREET, E.C.4
Telephone 01-236 9274



TERRY/McGHEE



LITTLE WALTER



CRUME



KOKO TAYLOR



SKIP JAMES



SON HOUSE



BUKKA WHITE

Next, and last, on the list of those who have been here before is Marion Walter Jacobs from Alexandria, Louisiana — Little Walter, harmonica expert and blues singer.

Walter is one of the outstanding harp players of the more modern school. He came to prominence in Chicago in the Fifties with records under his own name, and with Muddy Waters and others, and the big, heavily amplified sound he produced influenced a great many players at home and abroad.

STYLE

Walter came to this country in September '64, and was surprised by what he heard being put down by local blues groups ("Them boys was as pure in the blues as many a Negro group back home," he told me). Little Walter gives credit to Sonny Boy Williamson (the first) as the creator of modern harmonica style. Walter's re-appearance here will be welcomed by all who like bouncing blues singing and shouting harp.

For those who favour the older country blues from around Mississippi, what many people regard as the parent style, the most important visitors in the package will probably be Son House, Bukka White and Skip James. None has been to Europe before.

White, born Booker T. Washington White, was born on a farm to the west of the Delta, at Houston, Mississippi, on November 12, 1906 or 1909 (both dates have been mentioned by him).

FACTORY

He recorded for Victor in Memphis in 1930 and for ARC in 1937 and '40. He was also recorded, in '39, for the Library Of Congress. Later he disappeared from the music scene, and he was employed in a defence factory when rediscovered four years ago by two American blues collectors.

Since that time, Bukka — who is a cousin of B. B. King — has recorded again and been heard in concerts and coffee houses. Author Samuel Charters, in his book, *The Bluesmen*, writes that White's music "is almost an archetypal Delta blues style." Of his guitar accompaniments he says: "... usually repetitive patterns of notes played with his thumb on the lower strings and a melody played on the upper strings, generally with a metal ring on the little finger of his left hand."

FINEST

The rediscovered Bukka White can be heard on Fontana's "Sky Songs" LP. If you can locate a copy of Charters' "The Country Blues" album (RBF Records), you can hear this artist's exceptionally stirring "Fixin' To Die," made in 1940.

Along with Bukka, Charlie Patton and one or two more, Son House and Skip James represent the finest aspects of traditional Mississippi country blues. House, like White and James, gave up music when the old blues went out of style. He had recorded some highly regarded titles for Paramount in 1930, and was captured by the Library Of Congress in '42. Again, folklorists searched him out in '64 and put him onto long-playing record.

GRIPPING

His quality has remained with him, and readers can hear how impressive he sounds on "The Legendary Son House — Father of Folk Blues" (CBS). Pete Welding, reviewing

for *Down Beat* magazine, has said: "The several times I have seen House in the last two years have furnished me with some of the most unforgettable musical experiences of my life."

Third of this Delta trio, and by no means the least gripping as a performer, is another guitarist-singer (who also plays piano), Skip James. James made a marvellous impression — on me, at any rate — with his Storyville LP, "The Greatest Of The Delta Blues Singers," reviewed in last week's MM.

Born Nehemiah James on a

plantation in Yazoo County, Mississippi, in June, 1902, Skip had a musical and religious upbringing. He was a close friend of a gospel group, the Famous Blue Jay Singers, of Birmingham.

Of James, Sam Charters writes: "One of the most consciously creative singers of the Delta, James has given most of his life to the church, but his blues still reflect some of the introspective brooding that went into his decision."

I expect his singing and playing to be a highlight of the '67 festival.

The rest of this year's artists are not well known to me. Koko Taylor, the woman member of the package, has gospel music experience and says that her idol was Bobby Bland.

BEAT

She left Memphis in '63 and went to Chicago, where she has worked with Buddy Guy, Lowell Fulton and J. B. Lenoir. Her big hit, "Wang Dang Doodle," has sold half-a-million copies.

Dillard Crume, who plays

bass guitar, was once a singer with the Original Five Blind Boys of Mississippi ('56 and '57) and later the Highway QCs and Swan Silverstone Singers. Born in Missouri, he came to Chicago around '45 and there played guitar. In 1960 he formed his own group, the Crume Brothers. He has accompanied Betty Everett and latterly Koko Taylor.

Hound Dog Taylor is another of the Festival's singers and "slide" guitarists, while Odie Payne, the drummer, is a respected exponent of the Chicago blues beat.

Charles' psychedelic experience pays off

THERE'S an important lesson for other jazzmen in the remarkable success of Charles Lloyd — the lesson that, if backed by talent, pop-type publicity can be very, very useful.

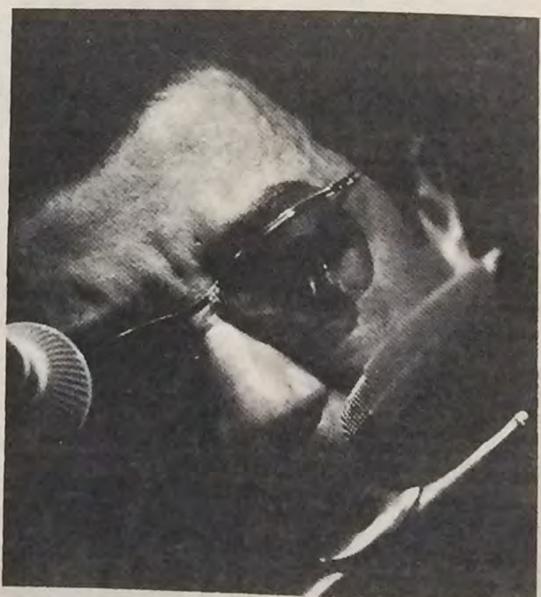
Lloyd's admirers spread far beyond the confines of jazz, attracted by his much publicised successes at the musical mecca of West Coast hippies, the Fillmore Auditorium, San Francisco.

TANGY

Lloyd has wisely gone along with the psychedelic image, even encouraged it by dressing to please the flower children, and adopting an unusual stage personality. As Bob Houston wrote of Lloyd's last London appearance in June: "Visually, Lloyd's stage-manner is very striking, with Monkish dances and capering. But it's his superb compositions and often wonderful tenor that the fuss should be about; the 'psychedelic' wrapping will do a lot of good to bring people into the fold, but there's a very tangy jazz package underneath it all."

And that is the point. Beneath the publicity image is real talent, an original jazzman with something new to say.

Lloyd was born in Memphis on March 15, 1938, and



LLOYD: an important message for jazzmen

among his schoolmates were George Coleman, Booker Little and Frank Strozier. He started out playing alto with local R&B groups, including those of B. B. King and Bobby Bland. In 1956 he went to college in California, where he gigged, still on alto, with Gerald Wilson.

Leaving college, he joined Chico Hamilton's Quintet in 1961, shortly after

switching from alto to tenor and taking up flute. He stayed with Hamilton for three years he joined the Cannonball Adderley combo, with which he first visited Britain.

NOTICE

The American scene wasn't exactly wild with enthusiasm when he formed

his own group in 1965 and it wasn't until he visited Europe, with tremendous reaction from critics and fans, that American bookers really began to take notice.

VARIED

He received the final accolade of acceptance when *Time* Magazine featured him this year.

Lloyd admits to many and varied influences. Originally an admirer of Coleman Hawkins, Ben Webster, and Lester Young he later listened a great deal to Sonny Stitt, Sonny Rollins and John Coltrane. Ten years ago, his most intimate associates included Ornette Coleman, Don Cherry and Eric Dolphy.

FUTURE

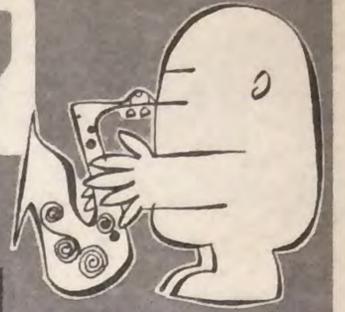
His style shows the width of these interests—he can play free as any of the avant gardists yet, on the occasional ballad, will sound quite close to Webster. But he remains instantly identifiable.

My guess is that the combination of the Lloyd Quartet and the Roland Kirk Quartet will draw one of the biggest crowds to Jazz Expo 67 — and they won't all be dedicated jazz fans.

Which augurs well for the future.—BOB DAWBARN.

Music to blow the minds of all jazz fans . . .

Jazz Expo 67



MELODY MAKER SPECIAL SUPPLEMENT



INDO-JAZZ

BY MAX JONES

East still meeting West

NOT unnaturally, there was a certain amount of scepticism abroad when something called Indo-Jazz Fusions took wing in the summer of '66.

In fact, the Joe Harriott and John Mayer quintets had fused the year before in the Lansdowne Records studios in Notting Hill Gate. But it was the acceptance of their first album, "Indo-Jazz Suite," and the subsequent presentation of the Double Quintet in all its glory at Chichester's Festival Theatre in May '66 which made this Oriental-Occidental musical amalgam a talking and writing point.

Now the Fusions are well on the road to fame, if not fortune, and this month sees them win special recognition with a booking at London's Jazz Expo on Monday (23).

This week I spoke to the co-leaders, and both were agreed that the Jazz Expo '67 engagement looked like an important stepping stone. "It isn't the first festival we've done," said Mayer. "But this is a big date for us and an encouraging opportunity."

Today, as your eyes and ears will soon tell you, admiration for the Indian way of life (and death, it seems) is reaching cult proportions in our old island fortress. I wondered how much this had helped Indo-Jazz Fusions to keep its polyglot head above the waters.

"It has helped," Joe allowed. "It's not unusual for people to think Indo-Jazz when they hear a sitar, though what it's playing may have nothing whatever to do with jazz."

John Mayer doesn't believe the present fashion has much to do with the group's acceptance because, as he says, appreciation of Indian music has been increasing here for a long time.

"The idea for Indo-Jazz Fusions first came from 'The Dances Of India' I wrote for three Indian instruments and symphony orchestra about 1958."

"The way we got together with John," Harriott explained, "it was more accident than design. I had finished my third abstract album and was talking about the next step to record producer Denis Preston. Denis introduced me to Mayer, we exchanged ideas, and the result was the first Indo-Jazz record."

And does Harriott feel happy

playing in this style? "Yes, it is an experience. Speaking for myself, I wouldn't say it was jazz I'm playing because it's not really a jazz setting. It is a fusion of idioms. I'd say the result would be half and half."

"Obviously I don't follow the format as strictly as the Indian players do. What I try to do is paint a picture with the symbols given to me. I try to create something with the raga — you know, create something over the top."

At this point John Mayer insisted on explaining some of the complexities of the situation.

"You see," he said, "every raga has what they call a Raga Rupa. It is the raga form, which every raga has. Within the framework of the raga there are certain important notes known as Vadi notes. When I give the notes to Joe he forms a picture around these important notes. And this is why you have a coherence in the compositions we play."

"The compositional aspect is very important. Most of this music has to be written out, so as to allow continuity during the improvisation. The work mustn't meander; I find it does in jazz. When the sitar improvises, it is within the framework of the raga—the particular raga he is playing. It's a good deal different from jazz practice because he has to adhere to the Arohana and the Avrohana—the ascending and descending structure of the raga."

And what about the future of the Fusions ensemble? Mayer added: "After two years' experience together, I think we now work closely as a unit. All the musicians feel freer and we're happy about the repertoire. We have three complete, separate programmes for concerts, and I'm writing more and more."

"The thing I'm happy about is that the barriers are broken. There is but music, no matter what form it takes. Neither Joe nor I are people to stick at one thing for too long. We want to take the techniques of Indo-Jazz further afield."

"And it has to be with the whole group," Harriott explained in conclusion. "I cannot do it with my own group and John can't do it with the Indian musicians. It takes the Double Quintet to play Indo-Jazz. And it's unique."

DON'T miss the Miles Davis Quintet. Jazz possesses no better small group and the brilliance with which this unit — and especially Davis himself — is playing these days makes it essential to hear.

Davis is, of course, without peer as a soloist. He is unique unto himself, as is Dizzy Gillespie, and what he does is so exquisitely performed that there is about it all the terrifying logic of inevitability.

Davis does not play throughout the set, leaving the stage after the opening and his own solos and returning to lead the transition into other passages or other compositions. His own solos are like roman candles, blinding in their virtuosity and red hot in the emotional temperature.

When Davis is not on the stand, the group is really the Tony Williams Quartet, with the young drummer setting the mood and the style no matter who is soloing.

When Davis is playing Tony Williams sometimes engages in absolutely fascinating dialogues with him, answering the trumpet runs with staccato drum sounds, commenting on the phrases with accents of the bass and joining in exultant choruses of approval on the cymbals.

At other times, Davis's trumpet statements seem to inspire a kind of playing from Williams that I can only describe as playing the drums in such a way as to put all the trumpet statements in quotations and to enhance the dramatic effects of the trumpet by percussion.

When tenor Wayne Shorter solos, Tony Williams plays a counter melody on the drums with a series of explosions, accents, crescendoes of sound and high shimmering insinuating noises from the cymbals that both emphasises the tenor phrases by underscoring them and propels them by a sort of kicking feeling.

When bassist Ron Carter plays, Williams is generally content to drop right down into a subsidiary role and limit himself to digging even deeper in the groove set by the bassist. At that moment, it is the Tony Williams Trio and it swings like mad.

When pianist Herbie Hancock solos, and his style is flamboyant, full of runs and effects that sound like harp glisses and give a definitely impressionistic sound to his work, Williams depends more on the cymbals than usual and gets a wide variety of sounds of the hi-hat and the top cymbal, all the while creating a rhythmic counter line consisting of bass drum accents and whaps on the snare, the tom tom and the rims with the left hand stick.

Drumming as individualistic and as imaginative as this is seldom heard. It could become overbearing but it does not because Williams is obviously finely tuned to the difference in timbre of the sound caused by the style of the individual players.

In no other jazz group that I can think of do the musicians communicate to each other so completely by the sounds of the music itself. Most groups signal various messages by the raising of eyebrows, the movement of a horn, the shrugging of a shoulder or the nodding of head.

At breakneck tempos, where the ideas in improvisation must spew forth faster than

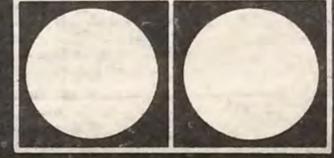
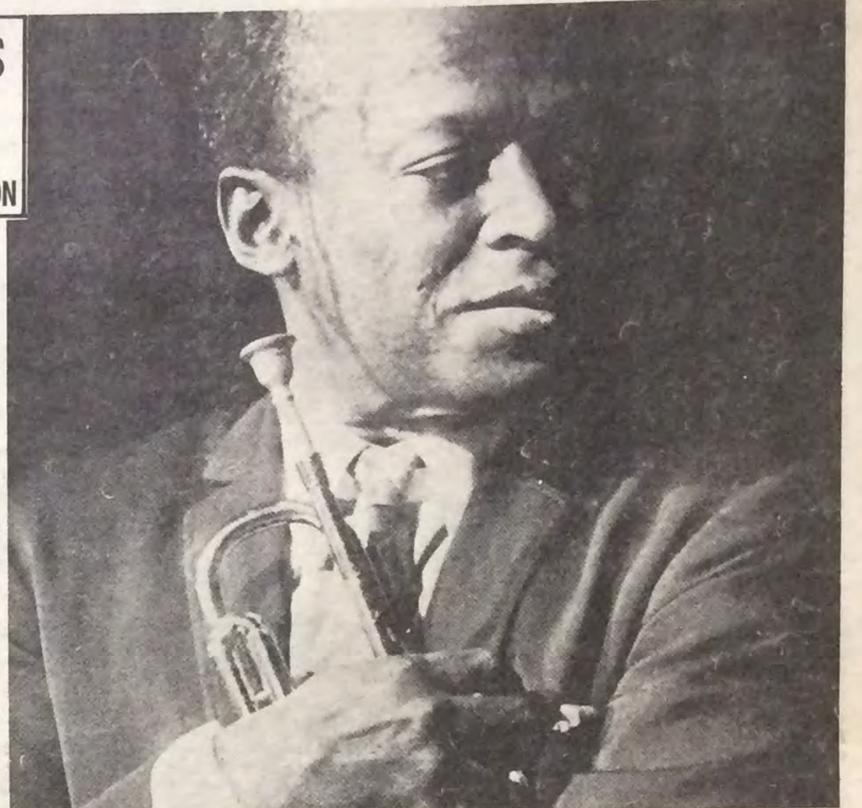
the mind can think of them, as pure intuition, pure spontaneity, shifts and changes take place which are without visible signal, at least to the outside observer. The group operates with a kind of musical ESP and this has always been characteristic of Davis's groups.

To accomplish this requires musical virtuosity of a very polished and reliable kind, like the great dexterity displayed in any swift moving improvisational athletic activity utilising more than one person. But this is not just physical — it is also intellectual and its complexity is blinding, even more so because it is all done with the kind of throw-away style that implies it's easy.

Music like this makes the listener high. It must blow the minds of the players when it comes off right, no matter how hard it really is to do. And when it comes off right, they cannot do anything wrong. The logic of inevitability again.

MILES DAVIS

BY RALPH GLEASON



your gift problem solved

2 LPs for the price of one

double value albums mean records for everyone



Jazz from a Swinging Era
Earl Hines, Roy Eldridge, Buck Clayton, Vic Dickenson, Budd Johnson, Bud Freeman, Earle Warren, Sir Charles Thompson, Oliver Jackson, Bill Pemberton
Fontana DTL 200

All Jazz
Gerry Mulligan, Laurindo Almeida, Bud Shank, Clifford Brown, Cannonball Adderley, Les McCann etc. etc.
Fontana ZET 2

Riverside Giants of Jazz
Cannonball Adderley, Nat Adderley, Milt Jackson, Woody Herman, Charlie Byrd, Johnny Griffin, Bill Evans, Wes Montgomery, etc. etc.
Riverside JET 1

For full list of recordings please write for leaflet to:
Philips Records (Sales) Limited
PO Box 90, 17 Beddington Farm Rd
Croydon CR9 4JR

NEW POP RECORDS

CHRIS WELCH SORTS OUT THE NEW SINGLES



GERRY LOCKRAN TO TOUR SCOTLAND

Blues singer Gerry Lockran returns home from his summer stint in Jersey on October 20 and makes his first club appearance of the current season at Putney on October 23, followed by Hemel Hempstead (24), Bath (25) and a couple of recording sessions on October 26 and 31. On November 1 he flies to Scotland for a short tour then on to Cornwall for television recordings and club work. Later in the year Gerry goes to Germany and Italy for concerts.

On October 29 Folk Voice presents another Get-Together at Cecil Sharp House, London, with a host of country-style performers including Malcolm Price, Tom Paley's New Deal String Band, Anita and The Bluegrass Boys, Clay County Travellers, the Silver Family and Dave Travis.

Another Folk Voice venture at Leeds University on November 16 has had to be cancelled due to financial troubles.

Watt Nicol, Glasgow-based singer is now a full time professional and is also writing two books. One is a song book the other autobiographical.

Among the guests lined up for the newly opened Club at the Highcliffe Hotel, Greystones Road, Sheffield, are Alex Campbell, Whizz Jones and Jon Marten. The club is held on Thursday nights.

It's celebration night on October 29 for Adlestone and Weybridge folk club, who are having their fourth anniversary. With Wally Whyton, Noel Murphy, Alex Campbell and the Johnny Silvo Group taking part, my guess is that this will be good old knees-up.

David Campbell goes to Germany on October 16 for a television recording in Cologne and then returns for a two week tour of Scotland.

FOLK NEWS BY TONY WILSON

He is also one of the future guests at the Pedro folk club which meets on Fridays at the William IV pub, Leyton, London, where residents are Pete Ronald and Terry Monday. Other guests include Martin Winsor, Johnny Silvo, Derek Brimstone and Diz Dingley.

Over in Northern Ireland at Portadown, Rodney Cordner has been running a successful club for about four years. The swing there is to traditional music and regular singers at his club are Robin Morton and David Hammond.

Jo-Ann Kelly has lost her diary — anyone who has booked her in the next few months should let her know so she can make a note of it. Contact Jo-Ann at 01-674-7810.

Jack King tells me his wife, Margaret, is having a lot of throat trouble of late and must rest so he is working solo now.

Dave and Tony Arthur, Derek Brimstone, Noel Murphy, Johnny Silvo Group and the Punch Bowl 3 all appear in concert at West London College of Education, Notting Hill Gate, on October 23.

Dorris Henderson returns from her European tour on October 16 and takes part in a concert at Liverpool Anglican Cathedral on October 20. The concert is in aid of Shelter, the National Campaign for the Homeless.

Among those at a reception held at Polydor Records' offices to welcome Tom Paxton were Sandy Faris, Sydney Carter, Murray Cash, Sally Ayres, Elektra chief Jac Holzman, Stefan Grossman, Radio 1 DJ Pete Drummond, Julie Felix, Chris Barber and journalists Eric Winter, Maurice Rosenbaum (Daily Telegraph folk correspondent) and MM's Bob Houston. I was there too — so they tell me.

At Tom's Royal Albert Hall concert, Roy Guest was wearing gear that made him look like a society wedding page boy. Well, he's never been the same since he started going to the Speakeasy!

WHO: "I Can See For Miles" (Track). In a town without end, with a moon that never sets, there is a fire burning. It is the fire of the Who, once thought diminished or dying, but obviously glowing with that renewed heat. Forget Happy Jacks sitting in sand on the Isle of Man, this marathon epic of swearing cymbals and cursing guitars marks the return of the Who as a major freak-out force. Recorded in America, it's a Pete Townshend composition filled with Townshend mystery and menace, and delivered by the emphatic Mr Roger Daltrey. Nobody can deceive him because there is magic in his eyes and he can see for miles. And the Who are going to see their way back into the chart.

SCOTT MCKENZIE: "Like An Old Time Movie" (CBS). Another gentle and soulful performance from Scott, with the same winning ways that made "San Francisco" such a smash. Produced by John Phillips and Lou Adler it seems to prove ballads can come back as long as they are West Coast and suitably groovy. Pretty, but meaningful, a good many more flowers are obviously due to be scattered among the multitudes.

EPISODE SIX: "I Can See Through You" (Pye). Good grief, here is a merry marriage of idioms. To my admittedly clothed ears, I detect a sort of Buddy Holly guitar riff, a nice solid drum beat, plus modern advanced vocal harmonies and flute breaks. It's an inventive concept which keeps on happening right through to the end, with a surprise a microgroove. If not a hit, it deserves an award of some description for ideas, taste and good intentions.

SHARON TANDY: "Our Day Will Come" (Atlantic). Funky guitar introduction, that makes one want to crawl about bedroom floors, clutching the top of one's skull and groaning: "Too much." Then comes the speed up, and Miss Tandy takes off with the oldie, which comes as quite an anti-climax. The tune is a bit of a drag at one tempo, and although the Vanilla Fudge may have worked wonders with "Hanging On," the formula just isn't going to work here. Worth hearing for the beginning and end. Just avoid the middle.

ARETHA FRANKLIN: "A Natural Woman" (Atlantic). Damn these unnatural women. There's too many of them about, attacking gorillas with electric shavers and painting their teeth black. So I entirely concur with Miss Franklin's soulful testament to the qualities of natural women. That's the way she feels, and I feel the same. Or rather, I feel the way she feels is much better for her. Not a hit, I calculate, but a decidedly beautiful performance, as one would expect from a great singer like Aretha.

ERIC BURDON AND THE ANIMALS: "San Franciscan Nights" (MGM). Here is the long-awaited British release of his U.S. hit. Virtually a



PETE TOWNSHEND: own composition

Magic in the Who's eyes and a big hit

poem to San Francisco, it commences with a dramatic narrative a la Dragnet, followed by gentle description, laced with occasional strong sentiments about "the cons." The fade-out is a rather anti-climax after such a strong opener, but doubtless all things have their purpose. A hit, and proof that Eric is getting himself together musically.

YOUNG IDEA: "Mr Lovin' Luggage Man" (Columbia). Les Reed and Barry Mason strike again with another powerful song, with an odd title, and a nice group to play it. Arthur Greeslade is at work arranging and conducting, so it's a powerful array of talent aimed at the chart, that's bound to score a direct hit.

CRISPIAN ST PETERS: "Free Spirit" (Decca). Somewhat mechanical and contrived arrangement of a dull song. It is rather difficult to arouse any emotion at all on hearing this pleasant if unin-

spired ditty. I tried being angry and that didn't work. I tried laughing maniacally, sobbing, meditating, sneering, raging, and going to sleep, but still nothing. Like no reaction, baby. It is a record. It goes round. Music comes out. It is nice. It won't hurt you. I don't know if it will be a hit. The time at the third stroke will be 1.30 precisely.

DAVE CLARK FIVE: "Everybody Knows" (Columbia). Pessimism overcame me on being gripped by this slow-paced ballad, tinged as it is with melancholy, gloom, despondency and despair. Produced by Dave and arranged by Les Reed, it's backed by strings with a simple theme that will make contact with many ears. But I still have those morose, sullen, gloomy and surly feelings this won't be a hit.

JONNY ROSS: "Push A Button" (Columbia). Push a button and what happens? His head falls off. No, enough of this levity. There's little room for merriment in this grim world of pop, God knows. Here 15-year-old Ross demonstrates a remarkably mature voice exercised with heartfelt emotion on a superb ballad, complete with sweeping strings and dramatic piano chords. It's all grandeur on a Hollywood scale. As the mountains and rivers flow as one, as the sky darkens and mighty lightning bolts plunge from the heavens,

the soaring voice fills one with awe at Mother Nature about her mystical works. I wonder how he got that voice? Must have eaten all his spinach, and all his crusts. Aye, there's a big future ahead of the talented Mr Ross.

JERRY LEE LEWIS: "Turn On Your Love Light" (Philips). Wow — if our troops are looking peaky at those far-flung outposts of the Empire, then this is decidedly the stuff to feed said troops. A few blasts of groovy Lewis and the British Army could once again hold the whole world at bay. And how about playing this at the next Labour Party conference? Tax cuts on whisky, motorists legalised — who could resist the glorious rock and roll influence? Stop being twits, readers, and make this a hit.

JOHN'S CHILDREN: "Go-Go Girl" (Track). Track records stink! Pausing for stunned reaction all round to subside, I should explain I speak only from physical experience, and not with any intent to extend insults to Track, their employees, goods and chattels. I merely state facts. By placing the poly-vinyl of this single to my nose I detect a noxious smell one normally associates with bubonic plague victims. Technical quirks aside, this is a groovy, rocking Marc Bolan tune by the grossly underrated Children.

LPs REVIEWED BY THE MM POP PANEL

CLIFF RICHARD: "Good News" (Columbia). Following his adoption of Christianity, Cliff issues a record of hymns and spirituals. With the help of a vocal chorus he injects a lot of life and feeling into some tired old songs and some beautiful melodies. Included are "23rd Psalm," "What A Friend We Have In Jesus," "Just A Closer Walk With Thee," and "May The Good Lord Bless And Keep You."

GENE PITNEY: "Just One Smile" (Stateside). Another helping of the Pitney dynamics which narrowly avoid becoming histrionics. Gene has a flair for picking songs with strong elements of drama. This album includes two of these — "Just One Smile" and "Cold Light Of Day," both of which have been Pitney hits. Another good album from one of the really distinctive voices in pop. Other tracks include "24 Sycamore" which should have been a hit for Wayne Fontana and "She Believes In Me."

AL MARTINO: "Daddy's Little Girl" (Capitol). We must own up to a sneaking appreciation of Al's lazy, romantic way with a song. But the title track is a little too twee even for devotees. Thankfully, he makes up for it with the remaining numbers — like "Born Free," "Once Upon A Time," and "The Wheel Of Hurt."

JOAN BAEZ: "Joan" (Fontana). Purity of voice, plus social awareness have placed Joan in the forefront of the pop folk scene. She is capable of interpreting a meaningful lyric superbly — witness "Eleanor Rigby" and Donovan's "Turquoise" on this new album. Marvellous Baez matches the greatness of the material. The LP includes Paul Simon's "Dangling Conversation," "Be Not Too Hard" and her own "Saigon Bride."

RAY CHARLES SINGERS: "Songs From Round The World" (Command). The choir is an American institution without the same impact here. The Ray Charles Singers are pleasant and sing well, but the album fails to rise to any great heights, despite interesting moments of "Yesterday" and "The Shadow Of Your Smile." Other numbers include "My World," "Blue Roses" and "Yo Te Ano."

HOWARD TATE: "Get It While You Can" (Verve). Tate is a fine young R&B singer with aggressive power and a way of sounding as though he means it. Not too convincing once he is away

from the blues, he is heard here mostly doing what he is really good at — belting out over an excellent small group with some especially nice guitar. Georgie Fame fans will find the arrangement of "How Come My Bull Dog Don't Bark" rather familiar. Other tracks to note are: "Ain't Nobody Home," "Part Time Love," "Baby I Love You" and "Look At Granny Run Run."

CONNIE FRANCIS: "Love Italian Style" (MGM). Connie Francis and the Italian language are a pretty romantic mixture. Lonely bachelors with a penchant for "those good old melodies" should brighten their dreams with tracks like "Chella Lla," "Passione," "Tango Delle Rose," "Statte Vincino A Me" and the rest.

TONY OSBORNE: "Piano In The Night" (Deram). Deram Sound System they call it and stereo fanatics should be well satisfied with the sound. For mere music lovers it's roll-back-the-carpet versions of good-old-ones like "Play A Simple Melody," "Sentimental Journey," "Exodus" and "Ferryboat Serenade."

FRANK IFIELD: "Blue Skies" (World Record Club). If you don't know what Frank Ifield sounds like by now you must have been doing at least 14 years Preventive Detention. On this set Frank wraps his elastic tonsils round such oldies as "Blue Skies," "Tumbling Tumbleweeds," "I'll Be Around," "My Blue Heaven" and his own "Let Me Be The One."

THE LEGENDARY MARLENE DIETRICH (Music For Pleasure). An incredible array of songs made around 1928-31 with Marlene proving she couldn't sing any better than she can now but she still had that magical quality. Some of the backings are gems of the period with wonderful trumpet players who sound as though they had been listening to Bix Beiderbecke. Included: "Falling In Love Again," "Blonde Woman," "Give Me The Man," "Lola," and "This Evening, Children."

NELSON RIDDLE: "Music For Wives And Lovers" (United Artists). Nelson Riddle sounds better with his orchestra when he's arranging for top singers like Sinatra. He's okay here but it has been done as well if not better so many times before. One thing though, he does pick good songs for these orchestral versions. Included: "Cabaret," "Born Free," "Yesterday," "Wives And Lovers," "A Man And A Woman," and "Music To Watch Girls By."

START YOUR OWN DISC DEN NOW!

£10 worth of RECORDS any artists any labels FOR ONLY **5/-** A WEEK (payable monthly)

with **SQUIRES BUDGET PLAN**

Member of the KEITH PROWSE group of Companies

Now you can build up a BIG disc collection easily — without straining your budget. We supply any records of your choice by post straight from the manufacturers. From pops to classics — singles, E.P.s, L.P.s, mono or stereo. **Guaranteed factory fresh and unplayed.** And you can open your own personal account for as little as 10/- a month (2/6 weekly) entitling you to £5 worth of records; or for £2 a month (10/- weekly) you can have £20 worth of records.

FREE! All our customers receive Squires Record News free every month — packed with news of all the latest releases, special offers, etc. And our Research team tracks down those hard-to-find records your local shop often doesn't stock. Personal service guaranteed.

Fill in coupon NOW for full facts about this great scheme

Please send me details of your Budget Plan

Name _____
Address _____

Post to SQUIRES RECORDS LTD. (Dept. MM112)
202 Tooting High Street, London, S.W.17

out now!

October issue is a gas! Includes Lulu interview/Mothers of Invention/Tony Bennett/Bacharach/Stan Kenton/ lots of pictures/record reviews

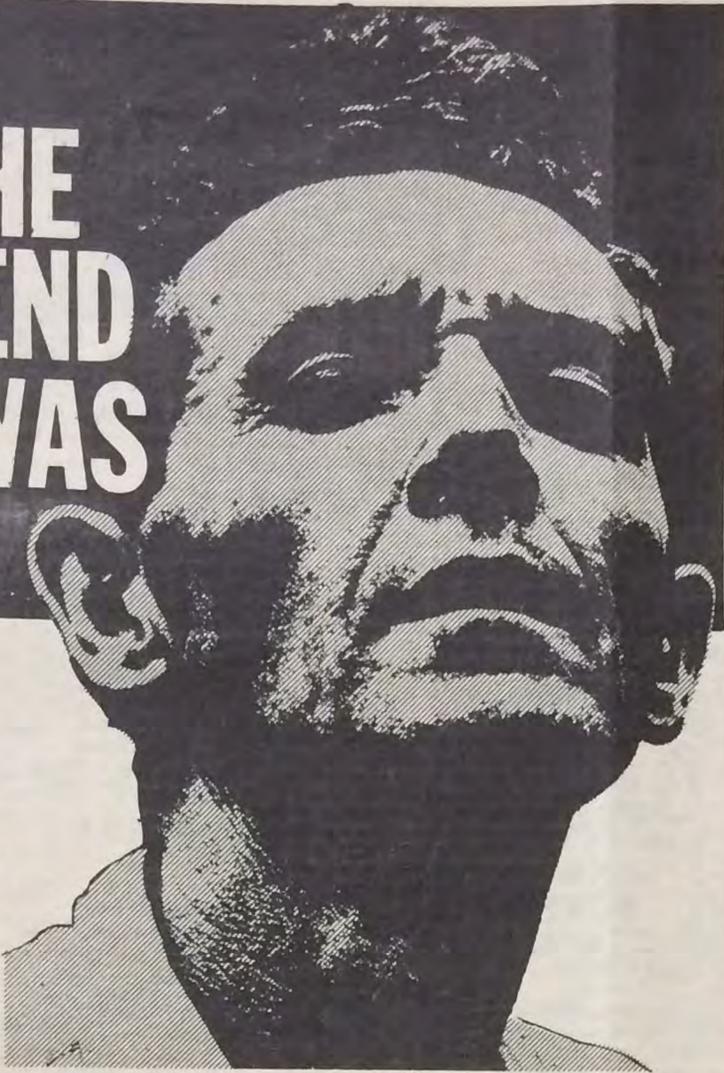
PLEASE SUPPLY MUSIC MAKER

Name _____
Address _____

HAND THIS TO YOUR NEWSAGENT



THE LEGEND THAT WAS WOODY



WOODROW WILSON GUTHRIE died (officially that is) on October 3, 1967, in a New York State hospital where, apart from an odd weekend or so, he had spent the last twelve years, suffering from an incurable degenerative disease called Huntington's chorea.

"Singing folk songs of social protest to the honour and dignity of the working man and woman everywhere — this is a big job and it is for big people with big faith in the humanly race everywhere." Woody said that about a friend and singer named Cisco Houston. But Woody too was one of the big people with big faith.

Where can one begin to write about the life and times of America's best known, best loved and best balladeer?

Woody was born in 1912 in Okemah, Oklahoma. He spent his childhood in a boom town, watched his mother succumb to the dreadful disease that was later to encompass him, drifted to California with the dustbowl refugees in 1935, made a living singing wherever he could. During the second world war, Woody served alongside Cisco Houston in the US Merchant Navy, was torpedoed twice, posted on his guitar that celebrated slogan "This Machine Kills Fascists."

He spent most of the post-war years in various hospitals, looking his disease squarely in the face, never sounding a note of despair. Three marriages, several children, and a thousand songs later, Woody is dead.

These are bare facts. The facts about Guthrie's restless life are easy enough to set down, but they tell the reader very little about the man behind the facts. Far less, that is, than Woody's own raw accounts of his various experiences.

Whoops

Listen to Woody's own description of his birthplace. "One of the singinest, square dancinest, drinkinest, yellinest, preachinest, walkinest, talkinest, laughinest, cryinest, shootinest, fist fightinest, bleedinest, gambelinest, gun, club and razor carryinest of our ranch and farm towns."

Or his account of recording sessions with Cisco Houston and Sonny Terry during the war. "We yelled and whooped and beat and pounded... we tried hilltop and sunny mountain harmonies and wilder yells and whoops of the dead sea deserts, and all of the swampy south-land and buggy mud bottom sounds that we could make. We sung to the mossy trees and to the standing moon."

Woody Guthrie was a poet and a philosopher as well as a hard-hitting songwriter. Words lived in his hands and in his voice.

So far, the story of that voice and those hands has been set down by Guthrie and by those who have written about him, like a misted view of a vast and confusing countryside. In this fragmentary landscape, there is no real order (as there was none in Woody's life), but some peaks stand out fairly

BY ERIC WINTER

sharply against a brooding sky. Woody's grief, for instance, when his four-year-old daughter Cathy Ann, was accidentally burned to death. Woody describes her in hospital after the fire: "I heard her singing in her room and said she sounded like she had stuff enough to pull through anything." Cathy later slipped into a coma and "even there in her unconscious mind, Cathy kept on singing, dancing, teasing, ribbing, joshing in Yiddish dialect, in oakie dialect, in every other dialect."

Then there was Woody's habit of sitting down at the nearest available typewriter (perhaps in the office of some union strike committee he happened to be singing for) and bashing out a new song in the middle of the night. He would leave it in the machine. As far as Woody was concerned, it was done, but he'd regard you as unnatural if you didn't change the song around. "If you don't like the words, alter 'em; if you don't like the tune, write a new tune."

Anthem

In 1941, Guthrie was commissioned by the Bonneville Dam Power Administration "to walk around up and down the rivers and to see what I could find to make up songs about." In twenty-six days, Woody wrote twenty-six songs about the Coulee and Bonneville Dams, then under construction. "Grand Coulee Dam" and "Roll on, Columbia" stand comparison with any song that has come out of America in the last fifty years, including Guthrie's own "This Land Is Your Land."

BEE GEES

colour picture
exclusive interview
in

DISC

and MUSIC ECHO OUT NOW 9d

Now there's a song — a second American national anthem. If he had never written any other song, this love poem to the beautiful land he had so often roamed across would put Guthrie in the giant class. At a time when only a handful of folk-fans had ever heard the one-time gospel song "We Shall Overcome," the skiffle clubs of Britain were ringing out to Woody's words: "From California to the New York Island / From the redwood forest to the Gulf Stream waters / This land belongs to you and me."

Poetry

The folk club movement in Britain has been influenced from time to time by various American singers. Among those who have been here in person and often, Seeger, Paxton, and Hedy West have left perhaps the most marked impressions. Only a couple of people made the same sort of impact without ever actually appearing here — Leadbelly and Guthrie. The power of Woody's poetry, the meaning within his music, generated a vitality that reached far beyond the printed word or the vinyl disc, so that "Hard Travelling," "So Long It's Been Good To Know You," "Pretty Boy Floyd," "Jesus Christ Was A Man," echoed round the folk scene all through the late Fifties and early Sixties.

When death comes to a creative artist, there is inevitable grief that we shall never again reap the harvest of his powers. The sorrow usually arises from a sudden confrontation with this fact. In Woody's case, there was nothing sudden about this confrontation. He had been in hospital for a long time and his creative powers evaporated many years ago.

Fiction

All this has, in its way, enhanced the Guthrie legend. In the public mind, fact and fiction have become intermingled — only those close to Woody knew which was which. Meanwhile, folk have continued to sing the Guthrie songs, mindful perhaps of Woody's famous copyright notice: "The above song was writ by Woody Guthrie and got an iron clad copyright No. 75623489108663, registered in Washington, DC. Anyone caught singing this song without my permission and spreading it around will sure be a good friend of mine because that's what I wrote it for in the first place." No one will ever write a better epitaph for the great balladeer.

Beauty

Woody Guthrie was an uncompromising critic of the establishment, the machine, the concrete-souled administration. Belatedly, when he was already nine parts dead and could no longer harm them, the establishment honoured him, presented a certificate testifying to Woody's work in making Ameri-

cans aware of their land and its beauty.

They also named after Guthrie an electricity sub-station in the Bonneville Dam area. A small group of friends went to the hospital to pass on these honours, but it is doubtful whether Woody understood what they were trying to tell him. It was April 1966, and he had less than eighteen months to live.

If he did understand, he probably wished he could laugh. They named a sub-station after Woody Guthrie. They should have named the whole dam after him. They should have named a whole turbulent, wing-ding, cock-fighting, sky-diving, chrisalmighty ocean after him. It would have been little enough.

THE LEGEND IN PRINT, ON RECORD

FOR THOSE who want to know more about the rich, racy life that Woody led, there are several good sources worth tracking down. There is Woody's autobiography, Bound for Glory (available in Britain through Collets Record Shop, 70 New Oxford Street, London WC1).

Then there is Born to Win (Harmony Music — also from Collets), an anthology of Guthrie's poetry, prose, drawings, ideas, that every folk fan should read. The introduction (written by Woody) to American Folksong Woody Guthrie (Oak Publications/Essex Music) is the best short account of Guthrie's life, and it takes the reader almost up to the time when Woody entered hospital.

The Folkways record "Bound for Glory" carries a fine selection of Woody's songs (sung by Woody) and extracts from the book of the same name (read by Will Geer, the American actor).

Elektra has issued three absorbing LPs of Woody singing talking and exchanging ideas with Alan Lomax in the "Woody Guthrie Library of Congress Recordings."

WOODY IN SONGBOOKS: American Folksong Woody Guthrie edited by Moses Asch. (Oak/Essex). The Nearly Complete Collection of Woody Guthrie Songs contains about two hundred and fifty songs. (Ludlow/Essex).

Linking

California To The New York Island, twenty-nine Guthrie songs, with linking commentary written and selected by Millard Lampell, arranged as a dramatic performance. (Oak/Essex).

Ballads of Sacco and Vanzetti, sung by Woody Guthrie, commissioned by Moses Asch (Oak/Essex).

WOODY ON RECORD: "Lonesome Valley" (FA2010); "Woody Guthrie Sings Folksongs: Vol 1" (FA2483); "Vol 2" (FA2484); "Dustbowl Ballads" (FH5212); "Original Talking Union" (FH5285); "Songs to Grow On" (FC7005); "Songs to Grow On for Mother and Child" (FC7015); "This Land is My Land" (FC7027) — all these records are on the Folkways label. On the Xtra label, there is "Woody Guthrie" (XTRA1012).

FOLK FORUM

THURSDAY

AT THE COUSINS, 49 Greek St. GER 5413 8-11.00
THE COMPENDIUM
Anglo American Revue

BLACK BULL, High Rd N20.
TIM LYONS, ANNA and PAUL
LENIHAN, COUNTRY WAKE,
DENNIS and VANESSA.

FOLK CENTRE HAMMERSMITH.
Kith and kin with Rod Hamilton
and Don Shepherd. Club 2 min
Ravenscourt Court Park Tube.

THE DOGHOUSE
Greyhound, Fulham Palace Rd.
W.6.

DAVE LIPSON
Punchbowl Three and guests. 8
p.m.

THE FOX, Islington Green.
JACK SMITH, TOM DILLON.

FRIDAY

A FIRST TIME TOGETHER AT
ANY CLUB (NORMAL PRICES)

SANDY DENNY
NOEL MURPHY
JOHN RENBOURN
THE CENTRAL, BARKING RD,
EAST HAM

AT IV Folk Club, Ewell, Roger
Sutcliffe, Roger Hill.

AT THE COUSINS, 7.30-11.00

INDIAN MUSIC

Sitar A. Gajjar, Tabla, N. Sen.
Male and female vocalists and
futeist.
ALLNIGHT SESSION 11.30-6.00
NOEL MURPHY
plus guests.

AT THE ROEBUCK (nr. Warren
St.), Tottenham Court Road. SUE
AND MICHELLE, LARRY MCCOLL,
TED FRANKLIN, JIM MORRISON,
AND CON MURPHY. 8 sharp.

C.E.M. FOLK Club, St. Albans
Grove, W.8. DIZ DISLEY, MIKE
ABSALOM.

FIGHTING COCKS, London
Road, Kingston. ROD STRAD-
LING.

OLD TIGERS HEAD
LEE GREEN, S.E.12 8 pm.
PRESENTS PETE AND MARIAN
GRAY, THE LAYMEN, GUESTS.

PEDRO; WILLIAM IV, opposite
Leyton Baths.

CLIFF AUNGIER

THE COVEN club, Red Lion,
Castelnau, Barnes. Special Fri-
day 13th.

JERRY SHAW

THE GREYHOUND, Fulham
Palace Road, Lionel Grigson /
Paul Zec Quinlet. 8.30-11 p.m.
Admission 5s.

SATURDAY

AT LES COUSINS, 49 Greek St.,
7.30-11.00

YOUNG TRADITION

ALLNIGHT SESSION 12-7, plus
guests.

DAVY GRAHAM

PARIS
NAT SCHAFFER

AT THE CELLAR. — Closed.
Next week Packie Byrne. Cellar
opens on Wednesdays, too.

CITY FOLK. DAVE and TONI
ARTHUR. Robin Dransfield. The
Tappers, Eric Winter at White
Lion, Upper Thames St., Black-
friars, near Mermaid Theatre.
Song and dance, bar, too.

FOLK AT The Clerkenwell
Tavern 106 Farringdon Road,
E.C.1 8 p.m. Double bill from
Coventry

HEART OF ENGLAND SNEAK'S NOISE

SINGERS CLUB. PEGGY SEE-
GER AND EWAN MACCOLL,
UNION TAVERN, LLOYD BAKER
STREET, W.C.1., 7.45 P.M.

SATURDAY cont.

TROUBADOUR, 10.30. 265 Old
Brompton Road
STEFAN GROSSMAN

1967 LONDON FOLK MUSIC
FESTIVAL, Cecil Sharp House
Camden Town (01-485 2206) Sing-
ers and Players, 10.30 am. Work-
shops and Lectures. 2.30 pm.
with A. L. LLOYD, JOHN FORE-
MAN, NAN FLEMING-WILLIAMS,
Cecilidh (song and Dance) 7.30
pm. Chairman TONY FOX-
WORTHY.

SUNDAY

AT THE HORSESHOE
STEFAN GROSSMAN

AND
CLIVE PALMER

TOTTENHAM COURT ROAD
PHONE MUS 4832

AT UNION FOLK, Surbiton Rd.
Kingston. TONY CAPSTICK and
residents. 8 pm. Come early.

DARTFORD RAILWAY Hotel.
Pete and Marian Grey.

HAMPSTEAD MARTIN WINSOR,
TERRY GOULD, MARIAN MCKEN-
ZIE. The Enterprise, opposite
Chalk Farm Station. 7.30 pm.

HARMONIOUS EUPHONIOUS
JOE STEAD, Dun Cow, Daventry.

NAGS HEAD, BATTERSEA, 8th
Anniversary for Oxfam. TONY
DEANE and the LAYMEN, Ian
McCann and the ROAN COUNTY
BOYS, Marion Segal, Dave Waite,
Don Shepherd, Helen Kennedy,
Brixton Bert etc.

STARTING GATE, Wood Green.
THE STRAWBS. Rod Braxton.

STEVE BENBOW FOLK CLUB
NORBURY HOTEL, London Road,
Norbury. 8 p.m. Dave Kesley,
Sonja, Shirley Collins.

TROUBADOUR, 9.30 THE
MIGHTY ABSALOM.

1967 LONDON FOLK MUSIC
FESTIVAL, Cecil Sharp House.
Singers and Players. 10.30 am.
PERFORMERS' CONCERT. 2.30
pm. Guests BOB DAVENPORT
AND THE RAKES.

MONDAY

BOREHAMWOOD, The CROWN,
(near Railway Station) DEREK
BRIMSTONE, Residents, RICHARD
DAVIS, MARK SMITH.

MONDAY cont.

FOLKSVILLE, PUTNEY, Half
Moon, Lower Richmond Road. —
From the famous Piper's Club,
Cornwall. BRENDA WOOTTON
and JOHN THE FISH, presented
by LISA TURNER, ROYD RIVERS,
CLIFF AUNGIER, DAVE MOSES.

NOVEMBER 6. Crayford Town
Hall. The Incredible String Band
Details, 37 Langdale Crescent,
Bexleyheath.

LITTLE HOGGS, Princess of
Wales, Abbey Road/Belsize Road,
N.W.6 8 p.m.

TROLL FOLK
RICHARD ALLEN
Singers free.

SHELAGH McDONALD, GEOFF
KING at the HOP-POLES, Baker
St., Enfield, 8 p.m.

TERRY GOULD, Herga, Royal
Oak, Wealdstone.

WINSTANLEY ARMS, Clapham
Junction. SINGERS' NIGHT.

TUESDAY

AT DULWICH, Half Moon, Herne
Hill. Next week: WIZZ JONES.

CLIFF AUNGIER at TOTTEN-
HAM! YWCA, Rheola Close, High
Road, N.17.

PENGE, 4 Maple Road. 8.15.
Roy Martin / David Williams and
residents.

THREE HORSESHOES Folk
Club, 100 yards Hampstead tube.
Tuesdays, 8 p.m.

TROUBADOUR 930 PHIL
SEARS.

WEDNESDAY

AT THE CELLAR, Cecil Sharp
House, Camden Town, (485 2206)
8 p.m.

ROD STRADLING
with
**TIM HART AND
MADDY PRIOR**

HOLY GROUND, 4a Inverness
Place, Bayswater. MARIAN MCKEN-
ZIE (late of Three City Four),
MIKE ABSALOM, TROLL FOLK,
JOANNA WHEATLEY.

SURBITON, Assembly Rooms.
8 p.m. DEREK SARJEANT, JOHN
FRASER, JEREMY TAYLOR.

THE GROVE TAVERN, 275 But-
tersea Park Rd. SW11. CLIFF
AUNGIER, together with residents
and guests. 8 pm.

WHITE LION, Putney Bridge.
JOANNE KELLY. Singers welcome.

TOPIC NEW RELEASE LEVIATHAN!

BALLADS & SONGS OF THE WHALING TRADE

12T174

A. LLOYD

THE NEW EDITION OF THE TOPIC CATALOGUE NOW AVAILABLE

TOPIC RECORDS LIMITED • 27 Nassington Road • London, N.W.3

A Right-Fol-Diddle-Do!-Day
with DAVE & TONI ARTHUR,
DEREK BRIMSTONE, NOEL
MURPHY, JOHNNY SILVO,
THE PUNCHBOWL THREE

Monday, October 23rd

7.30 p.m.-10.30 p.m.

West London College, Airlie Gdns.
Notting Hill Gate, W.8

TICKETS 5/- and 7/6

from Collet's Record Shop, David Bilk
Agency, 101 Wardour Street, W.1,
West London College, The Doghouse
Folk Club

Organised by the Doghouse for
West London College

SINNERMEN & SARA FOLK GROUP

Management:
S. P. GLEDHILL LTD.
11 Whitehays Close
Burton, Christchurch
Hants.

CHRISTCHURCH 82562

Saturday, Nov. 5th

McQUAID

Introduces TOP ARTISTS
DUBLIN CASTLE
Camden Town

ROYAL FESTIVAL HALL

MONDAY, OCTOBER 16th, at 8 p.m.

OXFAM 25th ANNIVERSARY

INTERNATIONAL FOLK

The World in Song and Dance with

- ★ BALALAIKA DANCE GROUP
- ★ SYLVIA MOORE
- ★ CHANDRABHAGA DEVI
- ★ KRISHNA RAO
- ★ DORRIS HENDERSON
- ★ RONIT ISRAELI GROUP
- ★ TREVOR LUCAS
- ★ SIERRA MORENA
- ★ KERRILEE MALES
- ★ FLAMENCO GROUP
- ★ THE TINKERS
- ★ JEREMY TAYLOR

Special Guest Appearance of TOM PAXTON !!

Concert Management: FOLK DIRECTIONS LTD.

21/-, 15/-, 12/6, 7/6, 5/- (all proceeds to aid OXFAM)

GET FULL MEMBERSHIP OF OVER FIFTY "IN" CLUBS THROUGHOUT BRITAIN AND UP TO 10% DISCOUNT AT OVER ONE HUNDRED SWINGING BOUTIQUES.

CARNABY CARD

JOIN NOW AND HIT THE SCENE!

Get on the Carnaby Card kick by filling in the coupon below and posting it today with your cheque or 20/- postal order to Carnaby Card Ltd., Flood Street, London, S.W.3.

NAME & ADDRESS (Block Letters)

I am over 18 years

SIGNATURE

EXPLOSIVE!

PETER GREEN'S FLEETWOOD MAC.

L. S. E.
Houghton Street, Aldwych
SAT., OCT. 14, 8 p.m., 5/-

TUITION
1/4 per word

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

ACKNOWLEDGED BRITAIN'S best teacher. **SAXOPHONE / CLARINET** private lessons. Beginners advanced. **ADVICE!** I test select instruments. Also postal courses saxophone. **LESLIE EVANS**, 275 Colney Hatch Lane, N.3. ENT. 417.

ALL L.Y.J.A. classes are free to members. Jazz improvisation, arranging, all instruments, big band — 22B Winchester Road, N.W.3. Phone 01-722-6227.

AT LAST, a teaching studio for all instruments, including piano, electronic organ, percussion, wind and brass. For further details contact Western Music Co. Ltd., RIVINGTON SQUARE, 137 BICKENHALL MANSIONS, BAKER STREET, W.1. 4376.

AUBREY FRANK SAXOPHONE CLARINET TUITION. Beginners to advanced — 192 The White House, N.W.1. E.18. 3200 ext 192.

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. 8324.

DRUMS / PERCUSSION, jazz classes — 01-977 2827.

DRUM TUITION. Beginners to advanced — 504-9417.

ELECTRONIC ORGAN lessons, individual class, 15/- per lesson. R.K.B. Jazz organ/piano — PIN 4376.

ERIC GILDER SCHOOL OF MUSIC. From July 22 — Ring 654 4779 for details of all music tuition.

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

GUITAR AND DRUM LESSONS. 992-7524, MAURICE PLACQUET'S. GUITAR TUITION, BEGINNERS. ADVANCED — GEOFF BAKER'S WEST END STUDIO. TEL. 452-0957.

JAZZ IMPROVISATION all instruments — Telephone 01-459-2543.

MICKY GREEVE. Specialist drum tuition — STReatham 2702

HAROLD DAVISON in conjunction with RONNIE SCOTT CLUB present the

MAX ROACH QUINTET
plus
MARK MURPHY & THE RONNIE SCOTT QUARTET
ON MONDAY, OCTOBER 16th, at 8 p.m.
at FAIRFIELD HALL, CROYDON
Box Office open 10 a.m. to 8 p.m. Tel: (01) 688 9291 or usual agents

To all PROMOTERS, AGENTS, FANS

MAN-E-GO
Formerly TILES BIG BAND
IS NO LONGER ASSOCIATED WITH TILES
79 OXFORD STREET, LONDON
ALL ENQUIRIES
D & M MANAGEMENT
TEL. WATFORD 41801

BURTON'S · UXBRIDGE

SAT. OCT. 14th

THE STEVE MAXTED SHOW

EVERY FRIDAY

THE STEVE MAXTED SHOW

NEXT SAT., OCT. 21st

AMBOY DUKES

REVOLUTION at the FRIAR'S HALL
Blackfriars Road, London, S.E.1 (nearest tube: Blackfriars)
OCTOBER 14th, 8 'til 11 p.m. Admission 6/6

DANCE TO LIVE BEAT

SOFT MACHINE · OPEN MIND · ELIO KARFENETTI and OTHERS and FLICs

Tickets from Y.C.L.M.M., 16 King Street, W.C.2 TEM 2151

Nite Owl THE MIDLANDS' BEST RAVE ALLNIGHTER SCENE

DISCOTHEQUE CLUB

31 NEWARKE STREET LEICESTER

TUESDAY, OCT. 17th, 8 p.m.-12

JUNIOR WALKER & THE ALL STARS

TICKETS 8/6. Send P.O. and S.A.E. to: The Manager Nite Owl, 31 Newarke Street, LEICESTER

D.J. ALL SESSIONS — OWLIN' ROBIN

KLOCK AGENCY PHONE LEICESTER 20102

RONNIE JONES AND THE Q SET

THE SOUL FOUNDATION

at the **POLYTECHNIC**
Little Titchfield St., London, W.1
ON Saturday, October 14th
7.30 p.m.-11.30 p.m.

ADMISSION 7/6 at door
2 LICENSED BARS

CALIFORNIA BALLROOM
Whipnade Road, Dunstable 62904

Friday, Oct. 13th, 8 p.m.-Midnight

THE SOUL SISTERS

Saturday, Oct. 14th, 8 p.m.-Midnight

GEORGIE FAME

Car park Supporting Groups Bar extn.

To all DANCE HALL MANAGERS, BOOKERS PROMOTERS

LONDON CITY AGENCY HAS THE GO-GO GIRLS YOU NEED

Phone TEM 3831 Bob Knight

GERANIUM POND

Sole Representation:
JOHN EDWARD ENTERTAINMENT AGENCY
Phone 01-806 4645

RELEASE

OCTOBER 13th!

GREAT NEW SINGLE FROM

KATCH 22

"MAKING MY MIND UP"

FONTANA TF 874

007 SUN VALLEY CLUB
12 DALSTON LANE, E.8
Entr. in Roseberry Place
Tel. 01-249 2208

Friday, October 13th, 8 p.m.-4 a.m.

THE SOUL SISTERS
Plus SIR DEES SOUND

Saturday, Oct. 14th, 8 p.m.-4 a.m.

THE MIDNITE TRAIN
Plus on Stage, PRINCESS FATIMA

Sunday, October 15th, 5 p.m.-Midnight

KELVIN WESLEY GROUP
Plus SIR DEES SOUND and TONY LEE, D.J.

Sat., Oct. 28th: SHELL SHOCK SHOW

HOPBINE Near North Wembley Station

IAN CARR

TOMMY WHITTLE QUARTET
and BARBARA JAY
THIS THURSDAY, OCTOBER 12th, 8 p.m.

FREDDY MACK SHOW

Representation:
Agency: DUMONT ASSOCIATES
Royalty House, Dean St., W.1
Phone: REG 4323
Management: Johnny Jones (LCA Ltd.)
Shaftesbury House
41/45 Neal St., London, W.C.2
Phone 01-836 3831

DEE'S CLUB & DISCOTHEQUE
71 COMPAYNE GARDENS, N.W.6
Opening Saturday, October 14th, 8.30 p.m.

with
THE URCHINS

- SUNDAY AFTERNOON DISCOTHEQUE 1-5
- SUNDAY — LEE HAWKINS 8.30 TILL LATE
- THURSDAY DISCOTHEQUE 8.30 TILL LATE
- FRIDAY GUEST GROUPS 8.30 TILL LATE

Presenting
SUNDAY AFTERNOON DISCOTHEQUE
FULLY LICENSED (One Minute West Hampstead Tube Station)

BEST GROUPS LATEST RECORDS FANTASTIC ATMOSPHERE

THE UPPER CUT

FULLY LICENSED CLUB BARS AMERICAN CAFETERIA

Saturday, Oct. 14th, 7.30-11.45 p.m.

FLOWERPOT MEN
Supported by BILLIE DAVIS AND THE QUALITY

Sunday, October 15th 7.30-11.00 p.m.

THE QUOTATIONS
and Discoveries of Tomorrow Contest

COMING ATTRACTIONS ORLONS · TAGES · P.P. ARNOLD

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

9 DAYS TO GO FOR **BEN E. KING**

Advance booking office open 7 days a week. BOOK NOW! 10/- On the night 12/6
Send cheque or P.O. to: The Upper Cut, Forest Gate Centre, Woodgrange Road, London, E.7

TOFT'S 35-38 GRACE HILL FOLKESTONE 38173

SAT. OCT. 14th **FREDDY MACK SHOW**

SAT. OCT. 21st **SAVOY BROWN BLUES BAND**

SUN. OCT. 22nd

JR. WALKER & THE ALL STARS

AMBOY DUKES

WAGES OF SIN

FIRST SHOW, 5 p.m.-8 p.m. Tickets 12/6
LATE SHOW, 8.30 p.m. 12.00 Tickets 15/-
ALL IN TICKETS £1.5.0

Postal applications to: THE STUDIO
Castle Road, Sandgate, Folkestone

JAZZ AT THE ROUNDHOUSE
CHALK FARM ROAD, LONDON, N.W.1
(near Chalk Farm Tube)

SUNDAY, 15th OCTOBER
7.30 p.m. - Midnight

ANNIE ROSS

★ IAN CARR/DON RENDELL QUINTET ★
★ WALLY FAWKES BAND ★
★ KEITH CHRISTIE ★
★ KEN GIBSON BIG BAND ★

Licensed Bar · Light Show · Adm. 10/-

HAPPENING 44
44 GERARD ST W.1
MEMBERS 10/- GUESTS 15/-
SATURDAY ONLY 14 OCT.

SOUTH EAST BLUES BAND

LOUISE

STEVE HARDING

UFO AND MIDDLE EARTH MEMBERS ADMITTED AS MEMBERS

MODERN JAZZ
at the **COUNTRY CLUB HAMPSTEAD**
(50 yards from Belsize Park Station)
SUNDAY, OCTOBER 15th
JOE HARRIOTT QUARTET
Licensed Bar 8-11 p.m.
Free Membership

SATURDAY SCENE
CORN EXCHANGE CHELMSFORD
SATURDAY, OCTOBER 14th

THE WEB
with JOHN L. WATSON
Plus 1 ALAN SWORD
Admission 7/6

THE WARREN DAVIS MONDAY BAND

"Soul" Management:
COLLINS ORGANISATION
01-348 2282/3 and 01-349 9052

Middle Earth
KING STREET, COVENT GARDEN
UFO and '44 MEMBERSHIPS VALID

FRIDAY, OCTOBER 13th 10.30-Dawn

SOFT MACHINE

THE THIRD EAR with PERSEPHONE—GODDESS OF DANCE

JODE HEXOGRAM · JEFF DEXTER
ULTRADELIC ALCHEMISTS · FILMS & POETRY
Members 10/- Guests £1

SATURDAY, OCTOBER 14th 10.30-Dawn

BLOSSOM TOES

LIMOUSINE · Dr. K's BLUES BAND · JOHN PEEL
ULTRADELIC ALCHEMISTS
FILMS · GUEST MUSICIANS AND POETRY
Members 10/- Guests £1

SUNDAY, OCTOBER 15th 7.30-Midnight

DENNY LAINE'S ELECTRIC STRING BAND
NERVOUS SYSTEM · PHIL MARTIN
ULTRADELIC ALCHEMISTS
Members 7/6 Guests 10/-

THE NEW ALL-STAR CLUB
9a Artillery Passage, E1
Off Middlesex St., nr. Liverpool St. Stn
BIS 3697 or B415

Friday, October 13th

RUBY JAMES

DANCING & MINI SKIRT COMPETITION, WINNER £10

Also two Mini-skirts and various other prizes to be won

Saturday, October 14th

JOYCE BOND

FORTHCOMING ATTRACTIONS

Saturday, October 21st

BEN E. KING

Saturday, October 28th

JACKIE EDWARDS

Every night Dancing to the band of **ADMIRAL KEN SOUND SYSTEM**
also resident band **JOE YOUNG and THE TONICKS**

WANDSWORTH TOWN HIGH STREET S.W.18 **HALL**

THURS., 2nd NOV., at 8

Wandsworth Corporation presents

JAZZ AT THE CIVIC

WITH **'WILD' BILL DAVISON AND HIS BAND**
ALEX WELSH AND HIS BAND

TICKETS 7/6, 6/-

Tickets can be obtained from Entertainment Office, Battersea Town Hall, S.W.11. Tel. BAT 8899, Ext. 214, or call at Box Office. Open daily, 9.15-5.15.

GREEN MAN
Plumstead High Street

Every Tuesday

TONY LEE TRIO

Every Thursday

MAX COLLIE'S RHYTHM ACES

Every Sunday, Lunchtimes

BRIAN GREEN'S JAZZBAND

SOFT MACHINE
FRIAR'S HALL
Blackfriars Road, S.E.1
OCT. 15th — 6/6
8 'til 11 p.m.

UE CLUB
5A PRAED STREET, W.2
TEL. PAD 5274
Monday - Thursday

COUNT SUCKLE & SOUND SYSTEM
Latest records from U.S.A. & Jamaica
Friday, October 13th

THE TONICKS BAND
Saturday, October 14th

HARA'S PLAYBOY BAND
Sunday, October 15th

LEE ROY & HIS BAND
Ladies' free nights, Men & Wed.
Open 7 nights a week
LICENSED BAR
Please apply for membership

LOOK GOOD & FEEL GOOD IN Lewis Leathers

RAWHIDE JACKET
No. 451
Real and SUDE LEATHER or rich dark brown with HARD CUT Pleats, men type Straps, Side pockets and inside safety pocket—34-44in.
£12.19.6, P. & P. 5/6 or 40/- DEP. & 6 mthly. pmts. 42/-. (Credit Price £14.12.0)

Sizes 34"-44" chest

"RAMROD" No. 979
Authentic American styled SUDE SPLIT HIDE JACKET.
Sizes 34"-44"
£10.10.0, P. & P. 5/6 or 40/- DEP. & 6 mthly. pmts. 32/8. (Cr. Price £11.16.0)

Also "WESTERN" No. 988
Similar to above but in GENUINE BLACK LEATHER. Sizes 34"-44"
£9.19.6, P. & P. 5/6 or 40/- DEP. & 6 mthly. pmts. 30/9. (Cr. Price £11.4.6)

Ready, steady — GO!
"AVENGER"

BOOTS No. 772
Styled on the original "Avenger" boots and exclusive to us. Selected Black Leather vipers with dashing decorative side strap and pull straps. Height 13ins. from the ground in sizes 6 to 11. ONLY 69/11, P. & P. 5/6 or SENT FOR 20/- DEP. and 6 monthly payments of 13/4 (Credit price £5). Also No. 773 for ladies, 65/-, P. & P. 5/6 or SENT FOR 10/- DEP. & 6 mthly. pmts. of 9/11. (Cr. Price £5.9.6)

Money-back guarantee. Send for FREE Brochure to London address. Mail order or call Dept. 01-411 4111

D. LEWIS LTD
124 Great Portland Street, London, W.1
115a 126 Edgware Street, Bull Ring Centre, Birmingham
New (also Bull Ring Market, Stall 144), and at 174 The West. Sheff.

HAVE YOU HAD your name and photograph in the paper recently?

PUBLICITY

means more work and more money for musicians and artists.

We can make your name news now in the vital editorial pages.

YOU PAY FOR RESULTS ONLY
Phone 01-894 9201

GET YOUR LEVI'S

FROM LONDON'S LARGEST STOCKIST

MILLETTS (WESTERN) LTD.

155 OXFORD STREET LONDON, W.1

marquee

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

Thursday, October 12th
THE KEITH SKUES SHOW
Discs, Live Groups, Star Guests, etc.

Friday, October 13th
BRIAN GREEN'S JAZZ BAND

Saturday, October 14th
ALEX WELSH AND HIS BAND

Sunday, October 15th
ERIC SILK'S SOUTHERN JAZZ BAND

Monday, October 16th
The Fantastic
FREDDY MACK SHOW
Plus RAY "THE BARON" PETERSON!

Tuesday, October 17th
SPENCER'S WASHBOARD KINGS

Wednesday, October 18th
7.30 - 1 a.m. Bar Extension
10th Anniversary Party with
MR. ACKER BILK AND THE PARAMOUNT JAZZ BAND
Plus THE NEW STATE JAZZ BAND
REDUCED RATES FOR STUDENT MEMBERS
FREE DRINK TO ALL MEMBERS
Full details of the Club from the Secretary,
100 Club, 8 Great Chapel Street, W.1
(GER 0337)
Club Telephone Number: MUSUM 0933

STUDIO 51 KEN COLYER CLUB
10/11 GT. NEWPORT STREET
NEAR LEICESTER SQUARE
Saturday, October 14th, 7.30 p.m.
SEDALIA JAZZ BAND
Sunday, October 15th, 7.30 p.m.
GOthic JAZZ BAND

THAMES HOTEL
Hampton Court, Middlesex
Friday, October 13th
COLIN KINGWELL'S JAZZ BANDITS
Saturday, October 14th
BRIAN GREEN'S JAZZ BAND
Sunday, October 15th
ALAN ELDON'S JAZZ BAND

SIX BELLS
KING'S ROAD, CHELSEA
Saturday, October 14th, 8 p.m.
JOHN CHILTON'S SWING KINGS

WOOD GREEN (Fishmongers Arms)
SUNDAY
ALEX WELSH AND HIS BAND
TUESDAY
PETER GREEN'S FLEETWOOD MAC.

MIKE COTTON SOUND
with U.S. Singing Star
LUCAS
Fri., Oct. 13 PINK FLAMINGO, W.1
Sat., Oct. 14 HINCKLEY
St. George's Ballroom
Sun., Oct. 15 WARRINGTON, Co-op Hall
Mon., Oct. 16 CHESTER, Quantways
Tues., Oct. 17 BIGGLESWADE
Conservative Club
THURSDAY
SUNDERLAND
Alexandra Hotel

THE PINK FLAMINGO

33-37 WARDOUR STREET, W.1

FRIDAY, OCT. 13th (7.30-5 a.m.)
EVENING and ALL-NIGHT SESSION
THE ONLY LATE-SET IN TOWN

* **MIKE COTTON SOUND**
WITH U.S. SINGING STAP

* **LUCAS plus STUART JAMES INSPIRATION**

* **GO GO DANCER, JAY TONI ROCKET'S RECORD SHOW**
KNOCKOUT ATMOSPHERE
FROM DUSK 'TIL DAWN!
ALL NIGHT FOOD AND SNACKS

SAT., OCT. 14th (7.30-6 a.m.)
EVENING and ALL-NIGHT SESSION

* **RUBY JAMES and the STAX OFFICIAL RECEIVERS**

* Featuring **SUGAR SIMONE**
* **GO GO DANCER, JAY TONI ROCKET'S RECORD SHOW**
ALL NIGHT FOOD AND SNACKS

SUNDAY, OCT. 15th (7.30-11 p.m.)

* **THE TONI ROCKET SHOW**
starring

* **JO JO COOK & the RACKET**

WED., OCT. 18th (7.30-11 p.m.)

* **IVAN ST. CLAIR and the SYSTEM**

* **TONI ROCKET'S RECORD SHOW**
REDUCED RATE FOR STUDENTS

THURSDAY

JAZZ AND FOLK NIGHT with
DON RENDELL and the COLIN
PETERS QUINTET, DIZ DISLEY,
JOHNNY JOYCE, 7.45-11 p.m. SIR
JOHN CASS COLLEGE, 85-88 Min-
ories, E.C.3. Tower Hill tube.
Tickets 5s. on door plus Bar!

LILLIPUT, Jamaica Road, Ber-
mondsey. Every Thursday. KAY
CLARK, JOHN TAYLOR TRIO.

THAMES CITY JAZZMEN,
Metropolitan Tavern, Farringdon
Road, E.C.1

THE FANTASTIC
FREDDY MACK SHOW
BRAYS GROVE Y.C.,
Harlow, Essex.

THE SHADES OF MIDNIGHT
BLUE COAT BOY
BISHOPSGATE
Nr Liverpool St., Station.

THE TOWER JAZZ BAND,
TEMPLE STREET TAP, Hackney
Road (opposite Pritchards Road),
8.30 p.m.

FRIDAY

CLUB OCTAVE TUBBY HAYES QUARTET
Hambrough Tavern, Southall

CROYDON JAZZ CLUB, Star
Hotel, London Road, Frog Island
Jazzband

ELMER CRUMBLEY'S JAZZ
BABES, Red Lion, Brentford

ERIC SILK SOUTHERN JAZZ-
BAND, Southern Club Hall, Harvey
Road, Leytonstone, next door to
Red Lion.

CLUBS

FRIDAY cont.

GERANIUM POND ARE CUTE
HIGHGATE VILLAGE, The Olde
Gatehouse. BERT COURTLEY,
MARTIN HART TRIO.

JOHNNY GOODING Jazzmen at
The Lord Rookwood, Cann Hall
Road, Leytonstone.

MIDDLE EARTH
See Ad.

MONTY SUNSHINE and the Q5
The County Hall, Westminster
Bridge SE1, 7.30 p.m.

NEW SEDALIA JAZZ BAND, ROMFORD.

OSTERLEY JAZZ CLUB
BILL NILE
New Society Dance Orchestra

STARTING GATE, Wood Green
Rod Kelly Band.

THE FANTASTIC
FREDDY MACK SHOW
PAVILION BALLROOM,
Weymouth

TRAD TREND '67 at Romford
Football Club, Brooklands Road,
every Friday. Tonight! New Se-
dalia Jazz Band.

SATURDAY

BLUES CHICAGO STYLE,
Shakey Vicks, Hole in the Ground,
— Winchester Road, N.W.3.

CONSERVATIVE CLUB BIGGLES-
WADE, THE FABULOUS
TRIADS

KEITH SMITH Band, Denmark

MIDDLE EARTH
See Ad.

MINOR PORTION ROLL BAND
BEDFORD

THE FANTASTIC
FREDDY MACK SHOW
TOFTS, Folkestone

SUNDAY

BE GRIMM tonight.

BEXLEY, KENT, Black Prince
Hotel, Ronnie Jones

BILL BRUNSKILLS Jazzmen
Fighting Cocks, Kingston.

CLUB OCTAVE TONY ARCHER TRIO
Featuring PHIL SEAMEN,
DAVE MORSE VIBES
Hambrough Tavern, Southall

COOKS, CHINGFORD
Royal Forest Hotel

**COOKS FERRY INN, EDMON-
TON.** 12.00 to 2 p.m. Cook's
Ferry Allstars plus guests.

CROWN & ANCHOR, Cross St.,
N.1. Norma Winstone.

ERIC SILK, 100 Club, Oxford
Street.

"GEORGE," MORDEN: GOMEZ
COOPER'S INCREDIBLE CHICA-
GO GANGSTERS.

GOthic JAZZ BAND, Lord Rane-
lagh, Warwick Rd., S.W.5. Lunch
time.

HUM-DRUM BAND
GREENFORD HOTEL, Southall
12.2 p.m.

SUNDAY cont.

JAZZ AT THE
IRONBRIDGE TAVERN
East India Dock Road, Poplar.
Every Sunday morning THE
MARYLANDERS and guests.

KINGS ARMS
Peckham Rye, presents Rod Kelly
Band plus top modern jazz solo-
ists every Sunday, commencing
October 22

LILLIPUT, Jamaica Road, Ber-
mondsey. JUDY WARD, JOHN
TAYLOR TRIO.

MIDDLE EARTH
See Ad.

NEW QUINTET, featuring Alan
Cooper, clarinet, Queen's Head,
Easton St., W.C.1. Sunday lunch-
time. Jazz from the Swing Era.

ROUND HOUSE, Chalk Farm
Road, N.W.1

ANNIE ROSS
with GEORGE MELLY, IAN CARR/
DON RENDELL QUINTET, WALLY
FAWKES BAND, KEITH CHRIS-
TIE, KEN GIBSON BIG BAND.
7.30-12.00 p.m. Bar. Lightshow.
10s.

THE FANTASTIC
FREDDY MACK SHOW
CORN EXCHANGE, Maidstone

TROPICANA CLUB, 18 George
St. Croydon, BIRD-CURTIS QUINTET,
DON WELLSOR QUINTET.
Admission 5s. Lic. 12 p.m.

MONDAY

BEXLEY, KENT, Black Prince
Hotel, Eric Silk.

COUNTRY CLUB, Hampstead,
50 yards Belsize Park Under-
ground. SPENCERS WASHBOARD
KINGS.

ERIC SILK, Black Prince, Bex-
ley.

HATFIELD, Red Lion, Monty
Sunshine.

IRONBRIDGE TAVERN 447 East
India Dock Rd, E14. Every Mon.
Alan Eldson, Tue. Hugh Rainey
All Stars, Wed. New State Jazz
Band.

KEITH SMITH Band, Cologne.

MIKE CARR, TONY CROMBIE.
Old Mill, Harlow, All

READING, BOB WALLIS, Story-
ville Jazzmen. Ship, Duke St.

THE BLUE HORIZON TEN YEARS AFTER
Plus Slaven and Vernon
"Nag's Head," 205 York Road,
Battersea, S.W.11. Buses 44 and 170

THE FANTASTIC
FREDDY MACK SHOW
100 CLUB, Oxford St., W.1.

THE ORIGINAL EAST SIDE
STOMPERS, Three Rabbits, Rom-
ford Rd Manor Park.

THE PLOUGH, Stockwell
DUNCAN CAMPBELL

TUESDAY

AT THE PLOUGH, ILFORD
BRIAN EVERINGTON QNT
PHIL SNACK QUINTET

CONSERVATIVE CLUB
BIGGLESWADE
LUCAS + MIKE COTTON

TUESDAY cont.

GEORGE MORDEN, American
saxophonist EARLE WARREN.

"HIGHWAYMAN," CAMBER-
LEY: BILL LESAGE, Garrick
Trio, Frank Ricotti Quartet

KEITH SMITH Band, Sieburg.

LILLIPUT, Jamaica Road, Ber-
mondsey. Every Tuesday. KAY
CLARK, JOHN TAYLOR TRIO.

SOUTHALL, BRIAN RUTLAND
BAND, Hambrough Tavern, Ux-
bridge Road.

THE FANTASTIC
FREDDY MACK SHOW
CONCORDE, Southampton

WEDNESDAY

GERANIUM POND ARE CUTE
HITCHIN, Hermitage Ballroom,
American star, Earle Warren with
Millinder / Littlejohn Sextet.

NEW SEDALIA J.B.
Holloway Castle, Hillmorton Rd,
N.7.

THE FANTASTIC
SHOW FREDDY MACK
TRAVEL TO PARIS

TONYS TOPS DISC CLUB
Tops opening night, Wednesday
October 18, at 7.45 p.m.

EX CAROLINE DJS—TOP GROUPS
GREAT RECORDS—LICENSED
BAR

Members: Boys 3/6d. Girls 2/6d.
Tops at the New Merlin Cave,
Margery St., W.C.1., near Mount
Pleasant Hotel, Stations Angel
and Kings Cross. TER 2097.

FAN CLUBS
1/4 per word

HELLO DEARS, its the Stewpot
Fan Club. — Write to Gill, 17
Curzon Street, W.1.

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

SHELL SHOCK SHOW, Official
fan club. — Miss P. Tustin, 34
Marlowe Road, Clacton-on-Sea,
Essex.

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

REHEARSAL ROOMS

1/4 per word
BAND REHEARSAL studio
available.—Studio 51, 10/11 Gt.
Newport Street, W.C.2. (836-
2071).

REHEARSAL ROOM available
West London, 6s hour. Phone 01-
570 0451 Evenings.

REHEARSALS ROOMS available
soon. Fulham. — REN 7696.

REHEARSAL STUDIOS, 6s. per
hour. — Ring Mayfair 4726.

PALM COURT HOTEL RICHMOND

THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRENNAN
presents MODERN JAZZ
Every Friday, Saturday and Sunday,
Friday, October 13th

JIMMY PHILIP
Saturday, October 14th

TERRY SMITH
Sunday, October 15th, Luncheon

DICK MORRISSEY IAN HAMER
Evening

ART THEMAN

ED FAULTLESS & LEN HOOKER
presents MODERN JAZZ EVERY WEDNESDAY
at THE PHOENIX
Cavendish Square, W.1. MAY 1700
Wednesday, Oct. 18th, 8.15-11 p.m.

STAN JONES TRIO
with TONY ROBERTS
Adm 6/-, Students 4/- Licensed Bar

90 Wardour Street London W.1

Thursday, Oct. 12th (7.30-11.0)
* **SYN**
* **THE THIRD EYE**

Friday, Oct. 13th (7.30-11.0)
* **BLUES NIGHT**
* **FREDDIE KING**
* **THE CHICKEN SHACK**
* **IAN LLOYD BLUES MEN**

Saturday, Oct. 14th (8.0-11.30)
* **NEAT CHANGE**
* **THE IVEYS**

Sunday, Oct. 15th — CLOSED

Manday, Oct. 16th (7.30-11.0)
* **THE NICE**
* **STUDIO SIX**
Tuesday, Oct. 17th (7.30-11.0)

* **GENO WASHINGTON**
AND THE RAMJAM BAND
* **THE AMBOY DUKES**

Wednesday, Oct. 18th — CLOSED

Tuesday, Oct. 24th (7.30-11.0)
* **JIMI HENDRIX**

marquee studios • 4 Track • Stereo • Mono • Recordings
10 Richmond Mews, W.1. 01-437 6731

THE RAMJAM CLUB

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

FRI., OCT. 13th
7.30-12
SAT., OCT. 14th
2.00-5.30 p.m.

SAT., OCT. 14th
7.30-12 M'night
SUN., OCT. 15th
3-6 p.m.

SUN., OCT. 15th
7.30-11.30 p.m.

MON., OCT. 16th
7.30-11 p.m.

FORTHCOMING ATTRACTIONS
THURS., OCT. 19th U.S.A. BLUES STAR
FREDDIE KING

MON., OCT. 23rd MAKING HIS ONLY LONDON CLUB APPEARANCE
JR. WALKER & THE ALL STARS

GUESTS MUST BE ACCOMPANIED BY A MEMBER. NEW MEMBERS CAN APPLY BY
POST, SEND S.A.E. WITH 2/6 POSTAL ORDER

STARLITE

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

FRI. OCT. 13th
AMEN CORNER
COLIN BERRY ALL SYSTEMS GO SHOW

SAT. OCT. 14th
MEET YOUR EX-RADIO LONDON D.J.s
BIG L SHOW

SUN. CLUB OCT. 15th
MAX BAER & THE CHICAGO SETBACK

COMING ATTRACTIONS:
GENO WASHINGTON & THE RAMJAM BAND • EBONY KEYS
SKATALITES • JIMMY JAMES & THE VAGABONDS

OPEN EVERY NIGHT WHISKY A' GO GO

PRESENTS
SUNDAY, OCTOBER 15th
MR. HIP

TUESDAY, OCTOBER 17th
CLYDE McPHATTER

THURSDAY, OCTOBER 19th
DUANE EDDY

33-37 WARDOUR STREET, W.1 GER 7676

BLUESVILLE '67 CLUBS

"THE MANOR HOUSE" opp. Manor House Tube, N.4, 7.30-11 p.m.

FRIDAY, 13th OCTOBER
JOHN MAYALL'S BLUESBREAKERS

NEXT FRI., 20th OCT.: U.S. BLUESMAN FREDDIE KING !!

SUN., 15th OCTOBER
FREE CHOCS., CIGGIES
DISCOBLUEBEAT LITE SHOW ONLY 3/6

WED., 18th OCTOBER
FREE CHOCS., CIGGIES
DISCOBLUEBEAT LITE SHOW ONLY 3/6

ronnie scott

● **RONNIE SCOTT'S CLUB**
47 Frith St., W.1 GER 4752/4239
WINE & DINE NIGHTLY 8.30-3 a.m.
and hear the world's finest jazz
APPEARING NOW UNTIL
OCTOBER 16th
Incl. Special Sunday performance
at 3 p.m. and 7.30 p.m.

TOP BRASS with
MAYNARD FERGUSON BIG BAND
— CLARK TERRY
BOB BROOKMEYER
DOC. CHEATHAM
BENNY MORTON
NAT PIERCE TRIO

● **at the OLD PLACE**
39 Gerard St., W.1 GER 0217
Nightly, 8 till late. Friday, 8 till 2 a.m.
Saturday, 8 till 6 a.m. Closed Sundays.
Free Membership to Students. Monday-
Thursday, Ladies, Members' rate.

Thursday, October 12th
GRAHAM COLLIER SEPTET
Friday, October 13th
FRANK RICOTTI QUARTET
TERRY SMITH QUINTET
Saturday, October 14th
MIKE WESTBROOK BAND
MIKE SCOTT QUINTET
with SANDY BROWN
Monday, October 16th
SURMAN/OSBORNE JAZZWORK
with Harold Beckett and Roy Frye
Tuesday, October 17th
LIONEL GRIGSON QUINTET
Wednesday, October 18th
Special Presentation American Jazz Post
TED JOANS
group featuring DICK HECKSTALL-SMITH



Commencing Monday, Oct. 16th
FOR ONE WEEK ONLY !!
BILL EVANS
ARNOLD WISE
EDDIE GOMEZ
TRIO
WITH
DRUID CHASE
AND THE
PAT SMYTHE TRIO

BULL'S HEAD

BARNES BRIDGE PRO 5241
Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening

Friday, October 13th PETE KING
Saturday, October 14th TONY COE

Sunday, October 15th
Luncheon
PETE KING • TERRY SMITH

Evening
DICK MORRISSEY
Monday, October 16th
JOHNNY SCOTT QUINTET

Tuesday, October 17th
DICK MORRISSEY QUARTET
Wednesday, October 18th
TONY LEE, PHIL SEAMEN
TONY ARCHER, PETE KING
LES CONDON

BILL Lewington LIMITED

164 Shaftesbury Avenue, W.C.2
Phone: Covent Garden 3384
Hours: 9 to 6.0. All day SAT

ALTO SAXOPHONES

LEBLANC, new, complete £196
SELMER Super Action, choice of 3 £85
SELMER Balanced Action, new £80
SELMER Radios Improved, good value £65

TENOR SAXOPHONES

CONN TOM, superb £110
CONN Large Bore, perfect £90
CONN Cavalier, as new £70
PENNSYLVANIA, reconditioned £65

FOR THE FIRST TIME IN BRITAIN
REGINALD KELL
"Signature", "Geometric" and
"Kelltone" mouthpieces
for all clarinets and saxophones
Send for Free Brochure

FLUTES

GEMINHARDT, as new £65
NOBLE 70, new £55
MODEL 581, split E, complete £28

CLARINETS

KRUEL, Boehm in A £32
MODEL 41, new, complete £22
BUSSION, as new £20

FUGEL HORNS

COURTOIS 192, brand new £85
COUESNON, new, complete £56
BESSION, Class A, New Standard £50
COUESNON, good value £40
DULCET, brand new £27
CONN Mellophonium, as new £110

TROMBONES

REYNOLDS, double plug Bb/E/F, new £285
KING Symphony, Bb/F, new, complete £202
COURTOIS 140M, valve, brand new £113
CONN 8H, as new £110
CONN 14H, new, complete £95
MARTIN Imperial, good value £50

Highest Part Exchange
Allowance on your present
Horn

GROW MAN GROW!
LADIES, TOO!

Everybody can increase their height no matter what their age, by inches.

Introducing the "Bergan Method", based on a Swiss scientific method which re-activates the whole body. Spend a few minutes a day and in a couple of weeks you will be amazed at your increase in height. Money re- fund guaranteed. Fully illustrated Step-by-Step instructions. Only 20/-, Air- mail 30/-, Rushed to you in plain cover.

M.O. PHYSICAL CULTURE BUREAU
(Dept. MH29), 30 Baker St., London, W.1

PERSONAL
1/4 per word

EUROPEAN FRIENDSHIP SOCIETY. BURNLEY. Penfriends any age, all countries. Send s.a.e. for free details.

FOR FRIENDS and Penfriends, many places, all ages. Write (s.a.e.) Friends For All (MM), 195 Chatsworth Road, London, N.W.2

FRENCH penfriends, all ages, from 12-21, send s.a.e. for free details. — Anglo French Correspondence Club, Falcon House, Burnley.

JEAN'S, QUEEN ST., Exeter. Attractive, friendly, romantic introductions, all ages. Free brochure.

MAE-EVE Friendship Club. Introductions anywhere. Brochure free. — 38 Vance Road, Blackpool.

PHOTOGRAPHIC REPRODUCTION. Litho prints from your photograph, post-card size, 1,000 £4 4s, 10 x 8, 250 £5 10s. — Send 6d stamp for samples to Kirby Printing Co (MM), Kirky-in-Ashfield, Notts. Tel 3396

ROMANCE OR PENFRIENDS. England / abroad. Thousands of members. — Details, World Friendship Enterprises, ME74 Amhurst Park, N.16.

SOUL MAN, 18, wants soul sister for club scene. — Box 6550.

THE ACTOR'S FORUM, London's Experimental Drama School, evening courses, moderate fees. — Further particulars write: 42 Sandwich House, Sandwich St., London, W.C.1 Tel EUSTON 4969

UNDER 21? Penpals anywhere. — Details free. Teenage Club, Falcon House, Burnley.

WILL THE BRITISH INSTITUTE OF JAZZ STUDIES contact Chris Hayes — Melody Maker "

FORUM VENTURES
for the
NEW STAGE MUSICAL 'CABARET'
require attractive
GIRL INSTRUMENTALISTS
specialising in the
following instruments
PIANO • TENOR SAXOPHONE
TROMBONE • DRUMS (Kit)
to appear on stage

Please phone Production Office, Forum Ventures, 5 Goodwin's Court, St. Martin's Lane, London, W.C.2. 836-7877

MUSICIANS WANTED 1/- per word

A BAND, a Cavalry Band, but still a career as a musician with the band of the 9th-12th ROYAL LANCERS. — Apply Bandmaster 9th/12th Royal Lancers, R.F.P.O. 36

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.

A UNIQUE OPPORTUNITY for good trumpeter, lead guitarist and arranger / pianist. Must read well. — 203 4259

BAND OF THE LIFE GUARDS. Clarinet players wanted, other instrumentalists considered. — Apply Director of Music, Wellington Barracks, London, S.W.1 Tel SULLIVAN 4214

BASS GUITAR wanted. Jazz biased. — 778-7475

BASS GUITAR, young, reader, perm. Yorks. Start immediately. — Phone Leeds 529293 before 6 p.m.

PHONE GUITARIST and vocalist for blues band, equipment, transport. — 01-800 6411

BASS GUITARIST, singing harmony, local preferred. — LAB 3552

BASS GUITARIST, under 17, wanted. — Phone 969-9127 or 257-5113

BASS GUITARIST / Vocal experienced, semi-pro. — Phone MAI 9248, after 6.30 p.m.

BASS, ORGAN and girl vocalists wanted for South London group. — Phone WIM 0589

BASS, URGENT, musically aware group. — Hoddesdon 65861 (4-30-7 p.m.)

BBC NORTHERN IRELAND ORCHESTRA in Belfast requires PRINCIPAL CLARINET. Salary £1,657 per annum rising by annual increases to £1,982 in 1972. Full-time engagement. — Detailed applications (quoting reference 67.G.339 M.M.) to Head of Administration, Northern Ireland, Broadcasting House, Ormeau Avenue, Belfast 2, within seven days. Do not enclose original references

BRASS WANTED, for semi-pro, soul band. — TID 1148, 9.30-5.30, DA 26864, after 6.30

DRUMMER, MUST be good reader. — Box 6559

DRUMMER, LEAD GUITARIST. Pro. For R&B/Soul group. Ring John, CUN 0448 after 6 pm

DRUMMER, NEW ORLEANS, dedicated, for working band. — SHO 2642

EXTROVERT GOOD guys please note: Wild drummer, rhythm and bass guitarists wanted to complete good original, semi-pro, move-type group. Good voices and image essential. Completely and unashably commercial. Average age 20. No miseries. Professional intentions. — 759-9015

HYSTERICAL VOCALIST BASS GUITARIST ORIGINALS FOR NEWLY FORMED RECORDING CHOR. — 935-4885, EVENINGS

IS THERE A PIANIST / reader doubling GUITAR or SAX for top London residency. Box 6588

LEAD ALTO, winter season. Must be good reader. — Box 6557

LEAD and rhythm guitarists wanted, vocals essential. — Phone Weybridge (Surrey) 48600

LEAD GUITARIST for group being formed. Tania / Stax, N.W. London area. — WIL 5833

LEAD GUITARIST, young, semi-pro for ambitious Hendrix / Who type group. — FRE 3322

LEAD TENOR, must be good reader. — Box 6558

LIVELY GUITAR / Vocalist for trio / quartet. — 520-2179

MEAN YOUNG, R&B, soul, lead for longhair, ultra-hip group. — AMFK, 85 Clarence Rd., E.5. Drop in Sunday, weekday evenings. Bring gear.

CLOUD NINE'S DESCENDING FAST The group being formed round the song that smashed America wide open: LEAD, BASS NEEDED. Commercial guys only, recording within two weeks, chart topping five. Write only (immed.) Dorab/Cocharne 123 Kingsley Road, South Harrow, Middx.

ORGANIST / PIANIST (pref. vocalist). Dance Band, Germany, good reader, busker, own transport. — Apply stating experience, age, wages, photo. — Box 6526

ORGANIST PIANIST, Read / busk. Pops, standards, residency — Steve Brett, Locarno, Burnley

ORGANIST / VOCALIST for S/P GROUP. — Ken 24 Eyhurst Avenue, Elm Park

ORGANIST / PIANIST (pref. vocalist). Dance Band, Germany, good reader, busker, own transport. — Apply stating experience, age, wages, photo. — Box 6526

ORGANIST PIANIST, Read / busk. Pops, standards, residency — Steve Brett, Locarno, Burnley

ORGANIST / VOCALIST for S/P GROUP. — Ken 24 Eyhurst Avenue, Elm Park

FEMALE VOCALIST required for established semi-pro group. London area only. Plenty of weekend work. Easy money. — Ring 553 4843, evenings; 534 7341, day

GIRL SINGER, if you're good I'm interested. — Contact Southampton 25705

GIRL VOCALIST, doubling guitar. — Box 6561

GIRL VOCALIST for big band. — Box 6560

GIRL VOCALIST FOR RECORDING. DETAILS AND PHOTOGRAPHS TO MICHAEL MONTGOMERY MANAGEMENT, 23 HAYMARKET, S.W.1. 01-839-4515

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

TOP CLASS POP vocalist for immediate recording. — Ring 01-267 1198 or 01-229 1742

YOUNG PERSONALITY, male, for Midlands, residency. Experienced. Pops and standards. Good money. — Box 6556

VOCALISTS
1/- per word

BAND WANTED help young vocalist "brk new ground". — Mike 889 2028

CROONER, Al Bowlly style. — Taunton 3836

GIRL with voice, Stateside, Folk, Blues. Experienced, seeks inventive Folk / Rock group now. — Phone Roslyn, 286 4783

SOUL VOCALIST, needs backing group. — VIR 9712

VOCALIST (male), seeks work in group, 100-watt P.A. — Uxbridge 31409

CLASSIFIED ADS
MELODY MAKER
161-166 Fleet St, E.C.4
FLE. 5011
EXT. 171/176 & 234

ORGANIST/VOCALS
17-20, own gear, North London Group. Semi-pro, pro early '68. Original act built entirely of own compositions. Plenty work. Record tests start 2 weeks. No Soul/Tamla fanatics please.
Write, photos —
Box 6562, c/o "Melody Maker"
161-166 Fleet Street, London, E.C.4

ORGANIST WANTED for top South London semi-pro group. Good equipment and own transport essential. — Tel 01-692 5860

PIANIST AND DRUMMER. Both VOCAL HARMONY for vocal instrumental group. London residency and recording contract. Keen musician wanted. Box 6569

PIANIST, DRUMMER / VOCALIST, trios, urgently required for lounge work (weekends). All London areas. — BIS 5531, Clayman Agency

PIANIST / ORGANIST. A versatile and adaptable musician required to lead trio based South London. Organ could be supplied, if necessary. — Phone Brook Trickett 852-6524

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

PIANISTS FOR SOUTH LONDON weekend lounge work. Top rates. — Clayman's, BIS 5531 (Day)

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

PYE RECORDING ARTIST requires Bass Guitar/Vocalist. Lead Guitar / Vocalist. Commercial, Country Folk style. No beat merchants. No married men either. Ring 622 6809.

REQUIRED FOR LOUNGE WORK
EXPERIENCED
PIANISTS
ORGANISTS
DRUMMER/VOCALS
TRIOS, GROUPS
AND DANCE BANDS
MUSIC UNLIMITED
01-674 5524

SCOTS GUARDS BAND has vacancies for instrumentalists, all instruments considered. — Apply Director of Music, Scots Guards, Birdcage Walk, London, S.W.1. Tel. 01-930 4466, Ext. 378

TENOR, YOUNG, R&B, soul, jazz, sing some, busk, immediate, top group. U.S. bases, Continent, year contract. Photo. — Box 6528

TROMBONES for rehearsal band. — Ring KIP 5004 5.30-6.30

TRUMPET / BARITONE wanted for top semi-pro-soul band, East London, Essex area. — Brentwood 192

TRUMPET required by sax Soul band. Work waiting. — Stamford Le Hope 3181.

WANTED
BASS GUITARIST
for NAME Pop Group
Midlands area for approx 4 weeks
from October 24th
Telephone: 01-629 6162

WANTED SINGER and Bass Guitarist. Tony IMP 3641

WANTED three or four-piece Hawaiian group or steel band for residency at The Castaways, Birmingham, to start as soon as possible. — All particulars to Billy Forrest Bnts., 6 Park Road, Sutton Coldfield, Warks. Tel. Sutton 4258, 6638

WANTED TWO YOUNG TRUMPET PLAYERS, GOOD READERS. MECCA RESIDENCY. — WRITE BAND LEADER, LOCARNO BALLROOM, GLASGOW

WELL-KNOWN pro group, changing, requires drummer, organist, bass or sax. — Phone 01-537 3558 (evening)

VOCALISTS WANTED
1/- per word

FEMALE VOCALIST required for established semi-pro group. London area only. Plenty of weekend work. Easy money. — Ring 553 4843, evenings; 534 7341, day

GIRL SINGER, if you're good I'm interested. — Contact Southampton 25705

GIRL VOCALIST, doubling guitar. — Box 6561

GIRL VOCALIST for big band. — Box 6560

GIRL VOCALIST FOR RECORDING. DETAILS AND PHOTOGRAPHS TO MICHAEL MONTGOMERY MANAGEMENT, 23 HAYMARKET, S.W.1. 01-839-4515

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

TOP CLASS POP vocalist for immediate recording. — Ring 01-267 1198 or 01-229 1742

YOUNG PERSONALITY, male, for Midlands, residency. Experienced. Pops and standards. Good money. — Box 6556

VOCALISTS
1/- per word

BAND WANTED help young vocalist "brk new ground". — Mike 889 2028

CROONER, Al Bowlly style. — Taunton 3836

GIRL with voice, Stateside, Folk, Blues. Experienced, seeks inventive Folk / Rock group now. — Phone Roslyn, 286 4783

SOUL VOCALIST, needs backing group. — VIR 9712

VOCALIST (male), seeks work in group, 100-watt P.A. — Uxbridge 31409

VOCALISTS
1/- per word

BAND WANTED help young vocalist "brk new ground". — Mike 889 2028

CROONER, Al Bowlly style. — Taunton 3836

GIRL with voice, Stateside, Folk, Blues. Experienced, seeks inventive Folk / Rock group now. — Phone Roslyn, 286 4783

ENGAGEMENTS WANTED

(continued)

GUITAR, STANDARDS. Experienced. — MAC 3029

GUITAR / VOCALIST. Experienced, own transport. — 01-739 8198

GUITARIST, EXPERIENCED. Busk / Read, Pops / Standards / Dance. — 655-6429

GUITARIST, read, busk. London work wanted. — 01-888-4666

GUITARIST, STANDARDS, gigs. — BRI 1036

HAMMOND ORGANIST wants good group with plenty of work, home or abroad. — 01-800 3656

HOT BANJO / guitar, N.O., Dixieland — Dexter, c/o 67 Tasman Road, Stockwell, S.W.9

LADY ORGANIST, C3 or M102, Hammond / Leslie speaker, in / near London. — FIN 4376

LEAD GUITARIST. Semi-pro Psychedelic. — Phone SW1 2185

ORGAN / BASS / drums trio available. Vocals, seek London residency four evenings. Standards and pops. — Box 6548

ORGAN / PIANO. — Harlow 25012

PIANIST / ACCOMPANIST, experienced, requires weekend work, not solo pub. — 874-8589, evenings

PIANIST & SINGER, 858-7360. seeks residency. — HAY 3304

PIANIST/HAMMOND organist. — Erith 37057

PIANIST / ORGANIST, experienced, pro, read / busk and GIRL VOCALIST with extensive repertoire require work together. — Box 6567

PIANIST / ORGANIST with clarinet, own drummer, seeks permanency, lounge, all music accompanying. — COL 9949, evenings

PIANIST RESIDENCY / gigs. — 736-2817

PRO. BLUES GUITARIST (21), seeks work with blues group, preferably in London. Dedicated. — Write, Allan Bulman, 74 Moorland House, 1 Moulton Way, Newcastle upon Tyne 5

RHYTHM GUITARIST, Fender, Selmer, own transport. — 32 William Evans House, Bush Road, S.E.8, evenings

SUPERB D.J., own equipment, available for clubs, pubs, parties. — 445 0627 evenings

TEM. FLUTE, Clar. — LEY 2312

TEN. / ALTO / baritone / son / clarinet. Fully experienced musician requires Christmas season. Dep. anything. Distance no trouble, though. London preferred. — Box 6544

TENOR / VIOLIN. — Gigs. — VAL 5527

TOP CLASS bass player and drummer / read / vocals, desire residency London area. — 01-660-9976

TRUMPET / ACCORDION — 592-6030

TRUMPET, experienced. — GUL 7087

TRUMPET, GIGS, N.Y.E., etc. — Walton 22976

TRUMPET GIGS — 693-5677

TRUMPET, PROFESSIONAL, 35, read, busk, requires work, good band, available from Oct. 14. — ORN 5210

TRUMPET, RELIABLE lead, read / busk, available for gigs, after long residency. — HOU 3332

TRUMPET SEMI-PRO, seeks change, soul / mainstream / dance / reader. — Box 6549

TRUMPET, YOUNG, EXPERIENCED, PROFESSIONAL. — Box 6553

TRUMPET, YOUNG, experienced, vocals. Free till January. — 01-546-8794

YOUNG, EXPERIENCED
DRUMMER
DOUBLING GOOD VOCALS
Available Immediately
TEL: ILF 4840

SITUATIONS VACANT

1/- per word

CLARINET TUNER required. The position is ideally suitable for an ex-army bandsman who wants to remain in association with musical instruments or would suit a semi-professional musician. There is a 5-day week finishing at 2 p.m. on Friday and the usual other general facilities. — Please telephone us for an appointment to come and discuss the position with our Chief Tuner: Boosey and Hawkes Ltd., Deansbrook Road, Edgware, Middlesex. Tel. 01-952 7771

FEMALE DISC - JOCKEYS, training given. — 01-253 5560

TOTAL MANAGEMENT require male and female D.J.'s with or without own equipment. — REG 5351/2/3/4

SITUATIONS WANTED

1/- per word

YOUNG MAN experienced all aspects pop world requires interesting position with prospects. — CUN 3465

YOUNG MAN seeks interesting position with record company. — Box 6571

YOUNG MAN, 21, currently record promotion manager, seeks change within business. Vast knowledge. — Box 6551

WE CAN NOW ACCEPT
BOOKINGS FOR RESIDENT
HAMMERSMITH PALAIS D.J.
THE UP TIGHT, OUTA SIGHT
JOHNNY FARLOWE
also FANTASTIC NEW
DECCA RECORDING GROUP

FIRE
THE SATURDAY AGENCY
01-385 5287 or
01-228 2941

PUBLIC NOTICES

1/4 per word

THEATRICAL EMPLOYERS REGISTRATION ACTS. NORMAN DICKENS, residing at 2 Durnley Road, Stourbridge. ALSO SANDRA MILLS, residing at 21 Belle Orchard, Kidderminster, and wishing to carry on business under the name of NORSAN AGENCY, intends to apply to the Worcestershire County Council for registration under the above acts.

SPECIAL NOTICES

1/4 per word

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

BANDS

1/- per word

A. BAND. Able, accomplished. — 876 4542

A. BAND. Pops / Standards. Features organ and vocals. — PUT 2581

A BAND to match any big night atmosphere. Exciting music but smooth presentation. Not a group. — Details on request from 01-537-4976 or Box 6088.

ABLE GROUP, THE KRISIS. Personality plus action. — Mr. Thomas 01-965 2991

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

A DISC-JOCKEY with powerful portable DISCOTHEQUE equipment. — 01-360-5733 (evenings)

A MODERN DANCE QUARTET. — Ring John Williams, 624 1951, evenings

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

AUSTIN BAPTISTE LATIN HAWAIIAN steel bands. — 01-346-3984

BANDS. — 759-1952

BOB BARTER ORCHESTRA, w/Julie Stevens. 399-5489

CLOUD NINES DESCENDING. They're coming, the most commercial guys ever. Bookings to: Dorey/Cochrane, 123 Kingsley Road, South Harrow, Middx. "CONVICTION". North London area. — 01-204 0817

DANCE BAND music for all occasions. — Tel. 0536 4938

DAVID KNIGHT Enterprises. The complete entertainment service. — 653 5374 or 778 4234

GROVE SWINGETTES. 857 1342

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

JUST FOUR. Adaptable for all occasions. — Billerley 51947, evenings

LATIN AMERICAN. — 242 5855

LIVE 6-PIECE Soul Blues group. — CHICAGO LINE — TAT 3910, evenings

LIVE 6-PIECE Soul / Blues group. The original CHICAGO LINE. — TAT 3910, evenings

LOU PREGGER'S PRESENTATIONS. Bands and Cabaret. — 69 Glenwood Gdns, Ilford, Cre 4043

ORGAN / BASS / DRUMS trio available. Vocals, seek London residency four evenings. Standards and pops. — Box 6548

ORGAN TRIO with first class vocalist complete, require change of residency. Good versatile outfit. — 01-590 5699; 01-552 3659

ORGAN TRIO. — 946-4475

RUMBLE. Eleven piece Soul'n Blues band, N. Midlands, Leeds, Lincs. Les Triggs, 12 Reporte Avenue Grimsby (56012 Day 55088 evenings)

SHOW QUARTET / quintette. — MAL 2877

THE ESCORT of Penelope King. Pop, standards, ballad. — Phone Colindale 3989

THE ROYSTONS, with compere, weddings, socials, etc. — 520-2179

TOTAL MANAGEMENT. — A complete service to the entertainment industry. Groups, D.J.s, publicity, transportation and promotion. — REG 5351-2-3-4

TRIO, experienced vocals, compere, amplification. All occasions. — 529 8947

URBAN GIN HOUSE Jazzband. — Ravensbourne 8464

BANDS WANTED

1/- per word

COLOURED POP GROUP urgently required night club Italy. — BIS 5531, Clayman Agency

GOOD PROFESSIONAL groups urgently required, immediate work. — Clayman Agency. BIS 5531

GROUPS required for Tuesday, Thursday, Friday, Saturday and Sunday, N.W. London, not sensational money, but regular work. Pop groups only please, no ravers or trendsetters. — 723 0135

GROUPS required, weekend lounge work. — BIS 5535

GROUPS URGENTLY required for Continental beat clubs. — BIS 5531, Clayman Agency

MICHAEL EVANKIV Entertainment requires top class groups. — Contact The Secretary at 29 Meshaw Crescent, Northampton

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

TOTAL MANAGEMENT urgently requires groups, disc jockeys, go-go dancers. Send photographs and details to: Total Management, 93-97 Regent St, London W.1. REG 5351-2-3-4

WORLD FAMOUS record company seeks outstanding talent. Tapes and demos accepted. — Call 01-629 8308

ARTISTS WANTED

1/- per word

ENTERTAINER of any kind? Entertain in Fulham coffee bar for free coffee. — REN 7696

GO GO DANCERS for Continental clubs, discotheques. — BIS 5531, Clayman Agency

LEN STILES
GUITARS

GIBSON 175 £135
GIBSON 335, cherry red £115
EPIPHONE Casino £95
EPIPHONE Kvalit Bass £125
GUILD 1000, 2 P/up, semi-acoustic, 273
GUILD Starfire £115
MASON Starfire Artist, with De Ammond p/up £55
DANELECTRIC Beltrouki 12-string £48
BURNS Visio Sonic, as new £30
HOFNER Violin Bass £30
HOFNER Veritah Bass £20
HARMONY Sovereign Jumbo £25
FRAMUS Jumbo 12-string £22

AMPLIFIERS

MARSHALL 50-watt Mk. II Amp., with 4 x 12" speaker cabinet £115
BURNS Orbit III £25
Fair SELVAGE 12" speaker columns £70
TRUVOICE Zodiac Twin 30 £55
New W.E.A. 100-w. Amp. in stock 65 gm.
RHYTHM BOX, percussion effects 70 gm.
TRUVOICE Treble 'n' Bass 50 with Goloth 18" speaker cabinet £75

ORGANS

VOX Continental £145
LIVINGSTON BURGE, 2-manual 199 gm. New VOX Jaguar 125 gm.

Complete range of all Organs

DRUMS

CARLTON, red pearl, 5-drum outfit, complete £85
PREMIER, white pearl, 4-drum outfit, complete £65
AJAX, blue pearl, 4-drum outfit, comp. £58

Easy Terms and Part Exchange available

MUSICAL INSTRUMENTS LTD.
233/5 Lewisham High St.
S.E.13 DUN 2958

RECORDING STUDIOS

1/4 per word

ABACUS! FREAKOUT Group? Flaked out transport? Obvious progression! — Telephone 01-693 6323 for Mobile Studio.

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

JACKSON STUDIOS, Rickmansworth, Herts, Independent Production, Demo-discs. — Rickmansworth 72351

Premier LEADS AGAIN THE SMALL KIT

CSB with 18 x 15 Bass Drum, Spurs and 250 pedal, 4 Snare Drum and stand, 12 x 18 Tom-tom and holder, 14 x 14 Floor Tom-tom and legs, High Hat and 14" Super Zyn Cymbals, 18" Super Zyn Cymbal and stand, Cowbell and post, sticks and brushes. £146.1.8.

Earliest Terms Part Exchanges

MAX ABRAMS "Modern Techniques" 18/6 (post 6d.)

Many more in stock, both new and secondhand, to choose from — all good makes

CHAS. E. FOOTE LTD., 20 DENMAN ST., W.1. 01-437 1811

Foote has it!

EST. 47 YEARS

Play safe.....you get the REAL BARGAINS at KITCHENS

SECONDHAND GUITAR BARGAINS

Congress, S.B.	12 gns.
President, black, acoustic	15 gns.
Hofner Hawaiian, white	18 gns.
Vox Escort, red	20 gns.
Antaria Bass, red, twin	20 gns.
Hoyer 12-string Jumbo	25 gns.
Hofner Violin Bass	48 gns.
Verithin, 3 unit	60 gns.
Hoyer Cello, blonde, twin	65 gns.
Rickenbacker 1997	85 gns.

SECONDHAND DRUM KITS

Premier, Mahogany finish, comprising Bass drum and 2 T/Ts, Ludwig 400 S.D., 18" Zildjian ride cymbal, Hi-Hat pedal with 15" Super Zyn Cymbals, complete with covers and cases — £130.0.0.

Trixon Kit in Blue Pearl. Comprising 20" B.D., 13 x 9 and 16 x 16 Tom-Toms, Rogers Chromium S.D., 18" ride cymbals, stands and pedals, etc. — £145.0.0

KITCHENS OF LEEDS

27/31 QUEEN VICTORIA ST. TEL. LEEDS 22222
Also at RIDLEY PLACE NEWCASTLE Tel. 92500

MOORES BRADFORD

86 NORTH PARADE
Tel. BRADFORD 23577

CATHEDRAL STRINGS

GUITAR STRINGS

LECTRUM GUITAR (Complete Sets)

151 Plated	Set 12/-
185 Giant Monel (Heavy)	12/11
357 Tropical Stainless	13/4
337 Tropical Stainless (Light)	13/1

SPANISH GUITAR (Finger Style)

1501 Cut and Wound on Silk	Set 26/-
287 Nylon and Wound on Terylene	19/4
497 Nylon and Wound on Nylon	16/1

ELECTRIC GUITAR

627 Pladium Set	Set 15/5
-----------------	----------

Prices subject to Purchase Tax Surcharge

BRITISH MUSIC (MM) STRINGS
130 Shacklewell Lane, London, E.8

SOUND EQUIPMENT

1/- per word

BURNS ORBIT 75 watts, excellent condition, rarely used, £85 o.n.o. — 01-653-6429

DISCOTHEQUE EQUIPMENT. Range of professional units available. Your requirements met, installation, portable, hire. Quotations given. — Newham Audio, 01-534-4064.

FENDER BANDMASTER amplifier, 9 months new, cost £250. Gift at £100 only — Medway 31390 day (Colin).

KLEMPET ECHOLETTE tape echo, hardly used, good condition. Must sell £30 o.n.o. — Windsor 61926

MARSHALL P.A. equipment, complete, two column speakers, three microphones with stands. Hardly used, will accept reasonable offer. Write Box 6347.

PSYCHEDELIC and ballast contrast units made up, etc. Jack Hawker (amplifiers) — Box 6524.

TWO IMMACULATE Selmer AP 100 cabinets, £65 each, 30 watt, treble/bass, £30 o.n.o. — EXT 6204.

VORTEXION 50 watts, ex discotheque. Inputs: 2 gram, factory modified for magnetic cartridges, and one mike. Still under guarantee. £60 — Dorking 3557.

VOX AC30. One year old, 150 w. — HOW 4262

600 VOX AC30 BASS. HP. FOR BEGINNER. — PHONE GRAVES-END 66272.

100 WATT Selmer P.A. good condition, only four months old, £60 o.n.o. — Phone 01-703-8658.

JACK DAWKES

INSTRUMENT REPAIRS

PLEASE NOTE CHANGE OF ADDRESS

For overhauls, plating and lacquering of Saxophones, Woodwind and Brass

New address: 20 Thornhill Road, Ickenham Middlesex Telephone: Ruislip 32631

Convenient for: Western Avenue, Piccadilly, Central and Metropolitan lines

DRUMS

1/- per word

DRUM KITS, clearance prices, also cymbals, all makes, accessories, cases, etc, always in stock terms-exchanges — Vic O'Brien, 68 New Oxford Street, W.C.1. 01-580-8318.

FULL DRUM set, Premier, excellent condition, £75. — Tel. 876 6366.

PREMIER FOUR Drums, cymbals, bongos, cases, £90. H.P. possible. — 01-546-9100

PREMIER, IMMACULATE, fully reconditioned, 22 x 17 bass, hi-hi chrome snare, 12in 14in and 16in, T/Ts, 14in Avedis Zildjian hi-hat, 18in Avedis Zildjian, stands, cases, complete, £95 o.n.o. — Box 6564

PREMIER, Ludwig or similar drum kit wanted for cash — Kenny (day), RIV 2601, (evening) COP 7701.

WANTED, LUDWIG snare, part exchange for Premier drums — 550 5218.

FOR SALE

1/- per word

MAGNIFICENT DAIMLER 48 LIMOUSINE, as used by the late Queen Mary 9-seater, black with black leather interior and dark-tinted rear windows for maximum privacy. Wind-up chauffeur's partition. Taxed till 1968. MOT tested till Sept. 1968. Engine and bodywork in excellent condition. Would make real prestige car for top top group or artists, £175 — Tel. W.1. 6546 afternoons and evenings.

RECORDS FOR SALE

1/- per word

A HUNDRED thousand 45 rpm records available. All artists. Many deleted. Send s.a.o for lists. — 12 Winkley Street, London, E.2

RECORD BAZAAR, 50,000 from 2s — Write for lists, 1112-8 Argyll St., Glasgow.

RECORDS WANTED

1/- per word

WANTED NEVER ending in previous issues — Immediate consideration. A. Barrow & Phipps, 1112-8 Argyll St., Glasgow.

FOR HIRE

1/- per word

ACCLAIMED THE BEST TRAVELLING DISCOTHEQUE. Also discotheque equipment rentals. Quotes from DISCOTHEQUE ENTERTAINMENTS. 01-546 7156. 01-946 5961 (ex 25)

DISCOTHEQUE HIRE. Range of portable. Courier discotheque sound systems for hire. Newham Audio 01-534-4964.

PHILIPS CASSETTE Recorder, new, hire or buy. Musicasset's Total post-free service. — S.a.o. Cassette Library, 148 Parsons Rd. West Crofton, Surrey.

Individually Superb-

Together Perfect Berg Larsen

MOUTHPIECES—the choice of the World's leading players, guarantee perfect control in all registers. And now BERG LARSEN REEDS—made from the finest French cane, designed in two cuts SMS (English and Continental) M (American).

Obtainable from all good music stores.

Rose-Morris

SPONSORED PRODUCTS
32-34 Gordon House Road, London, N.W.5.

INSURANCE

1/4 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

AMERICAN "VISCOUNT" Glockenspiel (vibes), new, unique tone, £18 o.n.o. — 937 3338, Room 6

ANTORIA SOLID electric, 2 pick ups, perfect, £17 o.n.o. — 802 2989 after 6.30 pm

BLOND EPIPHONE Rivoli, vgc, £100 o.n.o. — EXT 6204

EPIPHONE RIVOLI Bass, £75. Carlsbro 60W Amp £75, Beyer Mike and stand £15 o.n.o. Only used for Dance Band work — Box 42 Smiths Bookshop, Dartmouth

FARFISA COMPACT duo, Harmony H77, Zodiac twin 50, Vox twin 50. Must sell the lot! — Phone Brook Trickett, 832-6524

FENDER TELECASTER and Tremolux Amp — Phone M Smith, Ken. 7809

GIBSON STEREO, excellent condition, precision, unique sound, £150 — GLADSTONE 2964

HAGSTROM ACOUSTIC 6-string guitar, with concealed pick-up, £35. — Phone John, 01-979 8706.

L/HANDED GIBSON ES335TD, £130 also L/HANDED FENDER Stratocaster 185. 01-888-2115 evenings.

ROSETTI BASS guitar, £13 o.n.o. — 01-560-2678

SACRIFICE LES-PAUL, black 2 p/u, £145. Phone Andover 3825

TENOR SAXOPHONE, Selmer S/Action, immaculate. Reasonable offers please. Phone Dave, 01-HIT-2425 evenings 6-7.

INSTRUMENTS WANTED

1/- per word

CASH PAID FOR P.A. units and bass guitar amplifiers. — REG 7834

CLARINETS, FLUTES, OBOES, TRUMPETS and good TENORS wanted urgently. PAV, 33/37 Warour Street, W.1. GER 1578 or WOR 0653, after 7 p.m.

COLUMBUS, Two 4in x 12in — RAY DANAHAR 373-9500

GIBSON THUNDERBIRD BASS guitar — 01-989 7431

GOOD GUITARS, AMPLIFIERS and all Group Equipment for cash. Will call and collect — GER 1578 or HIL 6226 evenings

MUSICAL INSTRUMENTS wanted for cash — Musical Exchange, Wembley 1970

STOLEN In August, blue and white Hofner Artist bass guitar, wanted back (urgently), for sentimental reasons — will pay reward — 01-520 4639.

WANTED pair tympani or odd drums in any condition. — L. W Hunt, 10/11 Archer Street, W.1. GERrard 8911.

ORGANS

1/- per word

ELECTRONIC ORGAN, Mellotron As new £500 — Timely Industries Ltd, Catherine Street, Aston, Birmingham 6 Phone East 1786.

HAMMOND ORGAN C3, £8 weekly — PIN 4376.

VOX, BIRD, Watkins, Farfisa or similar organs wanted for cash. — REG 7654

VOX CONTINENTAL with amplifier — Ring Bitchingley 353 after 6 p.m.

WATKINS TELSTAR, excellent condition, £100 o.n.o. — Tel. West-ton-super-Mare 2168.

1958 SELMER 2 manual organ, cost £560. Offers to 36 Cowlaris Road, Barrow-in-Furness.

OLYMPIC 60 DRUM OUTFIT

A striking example of Olympic value. You can add a hi-hat, tom-toms and extra cymbals. Outfit includes Bass Drum, separate tension, 14" x 54" Snare Drum, Snare Drum Stand, 10" genuine Zyn Cymbal, Cymbal Arm, Cowbell and Clamp, Bass Drum Pedal, 1 p.e. Spurs, 1 p.e. Sticks, 1 p.e. Brushes. Write for Catalogue of Drum Bargains.

BELL MUSIC (DRUM DEPT. 17)
157-9 Ewell Road, SURBITON, Surrey
Callers welcome Open all day Saturday

CASH PRICE £39

Hire purchase terms available over 12, 18 or 24 months

A striking example of Olympic value. You can add a hi-hat, tom-toms and extra cymbals. Outfit includes Bass Drum, separate tension, 14" x 54" Snare Drum, Snare Drum Stand, 10" genuine Zyn Cymbal, Cymbal Arm, Cowbell and Clamp, Bass Drum Pedal, 1 p.e. Spurs, 1 p.e. Sticks, 1 p.e. Brushes. Write for Catalogue of Drum Bargains.

BELL MUSIC (DRUM DEPT. 17)
157-9 Ewell Road, SURBITON, Surrey
Callers welcome Open all day Saturday

Selmer Musical Instruments Ltd

LARGE STOCKS AVAILABLE AT BARGAIN PRICES whilst alterations to main showrooms are carried out

MARK VI Tenor, completely overhauled, relacquered	130 gns.
MARK VI Alto, As new	115 gns.
SELMER Mk. VI Soprano, absolutely as new	85 gns.
Selection of S/H Clarinet Outfits	15 gns.
ADOLPHE Soprano Sax., silver plated, Beeson pads	45 gns.
CONN Baritone Sax., complete overhaul, relacquered	105 gns.
VOX Escort Guitar	£21
FUTURAMA III Guitar	£19
KING 2B Trombone, lacq.	39 gns.
BESSON New Creation Trumpet, silver plated	38 gns.
FUTURAMA II de luxe, immaculate	20 gns.
HOFNER Super III, Trem. Now only	30 gns.
HOFNER Galaxy, absolutely as new	£45
HOFNER Senator Guitar, perfect	£22.10
GALANTI Piano Accordion, 5-voice Treble 41/120, 11 treble and 3 bass couplers	98 gns.
BURNS Bison Bass Guitar	60 gns.
FENDER Piano Bass	£55
FENDER Esquire Guitar, bargain offer	68 gns.
HOFNER Artist Bass Guitar	£30
VOX Lynx Guitar	£48
LEVIN Jumbo Guitar	£38
BURNS Split Sonic Guitar	£41
HOFNER V3 Guitar	£29
ZEN On Jumbo Guitar	£24
FRAMUS 12-string Guitar	£44
CHEAT ATKINS Guitar, mint condition	150 gns.
ZODIAC 30 Amos. from	£70
SELMER Twin Bass 30 Amp	38 gns.
FENDER Bassman Amp., bargain offer	£110
VOX P.A. 100 Amplifier	105 gns.

STOCK OF ACCORDIONS AT BARGAIN PRICES

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)

at the Rose-Morris SHOWROOMS

LONDON'S LATEST AND GREATEST MUSICAL INSTRUMENT SHOWROOM FOR —

DRUMS

SLINGERLAND, AUTOCRAT & BROADWAY Slingerland Krupa Outfits from 287 gns. Autocrat Outfits from 112 gns. Broadway Outfits from 64 gns.

LARGEST SELECTION OF THE WORLD'S FINEST CYMBALS—AVEDIS ZILDJIAN, also full range of Super Zyn and Zyn, etc.

EVERY KIND OF DRUMMERS' ACCESSORY — HEADMASTER plastic heads; sticks, brushes, stools, practice kits, etc.

The outstanding range of VISCOUNT tuned percussion — Vibraphone, Marimba, Tubular Bells, Glockenspiel

AMPLIFIERS

A complete selection of famous MARSHALL units: 50w — 100w — 200w Bass, Lead and P.A. set-ups.

PLUS A.K.G., S.T.C., SHURE Mikes. Super-Fuzz units, leads, etc.

GUITARS

RICKENBACKER elec. mdls. from £194.18.0

LEVIN C. & W. models from £49.7.0

EKO Jumbos from £28.13.0

ARIA John Pearce Folk mdls. from 33 gns.

All popular GIBSON and FENDER models in stock. Complete range of accessories

EXCLUSIVE WEST END Thomas ORGAN AGENT

BRASS

Big selection of CONN instruments — the finest brass available.

CONNstellation, Artist, Victor and Director Trombones, Trumpets and Cornets. All in superb Conn Cases.

WOODWIND

Good selection of all instruments

CLARINETS — Malerne from	£47.5.6
Imperial at	£85.4.0
Sterling at	£42.0.0
Duval from	£22.12.0

All brass and woodwind accessories including the new BERG LARSEN REEDS

SAXOPHONES

CONN Artist and Director Allos and Tenors at NEW LOW PRICES. All in luxury Conn Cases.

14M Director Alto	125 gns.
50M Director Alto	157 gns.
6M Artist Alto	195 gns.
16M Director Tenor	182 gns.
10M Artist Tenor	224 gns.
12M Artist Baritone	345 gns.

81-83 SHAFTESBURY AVE, LONDON, W.1. Tel. GERrard 2211
Open 9.30 a.m.—6 p.m. • Hire Purchase Facilities
Mon to Sat • Part Exchange • Repairs & Overhauls

Now! S.M.L. SAXOPHONES

THE LATEST MODELS ARE AVAILABLE EXCLUSIVELY FROM GEORGE HOWARTH & SONS

THE AWARD-WINNING SAXOPHONE USED EXTENSIVELY ON THE CONTINENT AND IN THE U.S.A.

FROM PARIS

28 Montpelier Grove, Kentish Town London, N.W.5 01-267 1191

EMERGENCY—AMPLIFIER BLOWN UP? OR JUST FADING AWAY...

REPAIRS, REBUILDS, ETC., BY SPECIALISTS

NEW AND SECONDHAND EQUIPMENT SPARES AND ACCESSORIES

WALLACE AMPLIFIERS LTD.

4 Soho Street, London, W.1. REGent 2467
(Manufacturers of "WALLACE" AMPLIFIERS)

BAND ORCHESTRATIONS

EXCERPT FROM TEENAGE OPERA	5/-	IMAGINATION	5/-	STAGE BAND ORCHS.	
THERE MUST BE A WAY 5/-	SWINGING SAFARI 4/-	SPLANKY	8/-	COFF	8/6
ALL YOU NEED IS LOVE 10/6	THERE GOES MY EVERYTHING (WZ) 5/-	SPEAK LOW	10/6	LOT OF LIVIN'	10/6
BABY YOU'RE A RICH MAN 5/-	EVERYTHING (WZ) 5/-	CHEROKEE	15/-	LITTLE BOAT	10/6
EAST WALTZ 5/-	STRING OF PICARDY 5/-	CHEST SI BON	35/-	BORN FREE	12/6
JUST LOVING YOU 5/-	WOS DA (WZ) 5/-	STRING OF PEARLS	10/6	SALT PEANUTS	8/6
TONIGHT IN TOKYO (WZ) 5/-	P. J. WERE A RICH MAN 5/-	SERENADE IN BLUE	10/6	FOGGY DAY	10/6
AFRIKAN BEAT 5/-	MAME 5/-	AUTUMN LEAVES	15/-	QUIET NIGHTS	8/6
TWO FOR THE ROAD 5/-	HA HA SAID THE CLOWN 5/-	SING BABY SING	10/6	DOMINO	10/6
SAY NO MORE 5/-	SOMETHING STUPID 5/-	LET BARBIE	8/6	MOANIN'	10/6
WHEN I'M 44 5/-	TIME ALONE WILL TELL 5/-	SWEETEST SOUNDS	10/6	TRUE LOVE	10/6
WITH A LITTLE HELP 5/-	PUPPET ON A STRING 5/-	I LOVE PARIS	10/6	GIRL FROM IPANEMA	10/6
MARSA 5/-	MUSIC TO WATCH GIRLS 5/-	CAN'T STOP LOVING YOU	10/6	NEAR YOU	10/6
		DIGGIDY BOOTS	10/6	FLAK IT COOL	10/6

COMPLETE CATALOGUE SENT ON REQUEST

OPEN ALL DAY SATURDAY

G. SCARTH LTD. 55 CHANNING CROSS ROAD, LONDON, W.C.2 Telephone: 01-437 7241

PAN QUALITY INSTRUMENTS

33/37 WARDOUR STREET, LONDON, W.1 TEL. 01-734 7654
(Above Flamingo Jazz Club)
(2nd Floor) Or Evening 01-WOR 0653

DRUM KITS, S/HAND

PREMIER 6 drums, blue sparkle, as new £130

PREMIER, black pearl, 4 drum kit £85

PREMIER, silver glitter, 4 drum kit £85

PREMIER, white pearl, 4 drum kit £80

ARBITER, gold glitter, 4 drum kit £50

SAXOPHONES, S/HAND RECONDITIONED

ALTO SAX, SELMER Mk. 6, as new £85

ALTO SAX, SELMER Super Action £70

ALTO SAX, SELMER B/Action, good £60

ALTO, CONN L/Slung, very nice £65

ALTO, MARTIN Handcraft, fam £40

ALTO BUESCHER Aristocrat £50

TENOR, SELMER B/Action, as new £85

TENOR, CONN Pan American £70

TENOR, ADOLPH, very nice horn £60

SOPRANO, CONN £40

SOPRANO, BUESCHER £45

IMPACT AMPLIFICATION NEW & GUARANTEED

60-watt Multi-purpose Amp 56 gns.

100-watt ditto, 3 channels 87 gns.

4 x 12" P.A. Cols., 100-w pair 115 gns.

4 x 10" P.A. Cols., 60-w pair 57 gns.

4 x 12" Guitar Cabinet, Celestion 80 gns.

4 x 12" Guitar Cabinet, Goodmans Standard 65 gns.

2 x 12" Lead Cabinet, Celestion 46 gns.

2 x 12" Lead Cabinet, Goodmans 53 gns.

2 x 15" Bass Cabinet, Celestion 69 gns.

2 x 15" Bass Cabinet, Goodmans 72 gns.

All the above amplification now available in PSYCHEDELIC WHITE. 10% extra.

A MUST TO SEE!

H.P. PART EXCHANGE MAIL ORDER, ETC. GOOD INSTRUMENTS BOUGHT FOR CASH REPAIRS, INSURANCE, ETC.

GUITARS, S/HAND

GIBSON J45 Jumbo, as new £75

GIBSON 120, thin electric £55

GIBSON 330, thin electric, d/cutaway £90

GIBSON 335, thin electric, as new £125

GIBSON 350, rare model, very nice £150

GIBSON Stereo, sunburst £135

EPIPHONE Casino, sunburst, as new £110

EPIPHONE Texan Jumbo, as new £35

FENDER Telecaster, blonde, as new £100

FENDER Stratocaster, sunburst, as new £65

FENDER Music Master, 1 P/up, s/burst £65

GRETSCH Hollow Body, as new £100

GRETSCH Tennessee, as new £95

BASS GUITARS, S/HAND

GIBSON EBO Bass, cherry, fuzzone £85

GIBSON EB2 Bass, sunburst, as new £100

EPIPHONE Mustang, as new, white £110

FENDER Mustang, as new, white £100

HOFNER Beutle Bass, as new £30

HOFNER President, as new £30

S/HAND AMPLIFICATION

VOX A.C.30 Twin, very nice cond. £55

VOX T60 Bass Amp., as new £85

VOX A.C.50 Amp. Top £45

SELMER T/Bass 50 Amp. Top £28

MARSHALL 50 plus 4 x 12 cabinet £80

VOX A.C.100 Bass Amp. Top section £55

BURNS Orbit Stage 2 P.A. Amp. £40

SELMER TV100 P.A. Amp. £70

FENDER Tremolux, beige, good cond. £55

FENDER Bassman, black, late model £100

AMPEO Echo Twin, good Amp. £45

SELMER Thunderbird 30, as new £80

DYNACHORD Bass King Amp. section £30

The Avedis Zildjian Co.

present a cymbal clinic by

MAX ROACH

Introduced by BOB ZILDJIAN

AT VICTORIA HALLS
Bloomsbury Square, London, W.C.1
(nearest underground HOLBORN)

ON TUESDAY, 24th OCTOBER

Commencing 7.30 p.m.

For free tickets send S.A.E. to the BRITISH DISTRIBUTORS OF AVEDIS ZILDJIAN

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

Advertising Department BOOSEY & HAWKES (Sales) LIMITED Deansbrook Road, Edgware, Middx.

IVOR MAIRANTS

Britain's Leading Guitar Expert...

brings great news for reed players

VIC OLIVIERI REEDS

for Saxophone and Clarinet

Hand-cut from seasoned French cane

Leading players who try them

CHANGE TO VIC OLIVIERI REEDS FOR GOOD

Improve your tone, each one a blower

Clar: 2/6, Alto: 3/9, Tenor: 4/9, Bari: 5/10

Kindly state strength when ordering

Only obtainable from:

IVOR MAIRANTS MUSICCENTRE Ltd.
56 RATHBONE PLACE, LONDON, W.1 TEL. 01-634, 1481
Open all day Sat MAIL ORDER SERVICE Nearest Tube, Tottenham Ct. Rd.

RUDALL, CARTE

BRASS

OLDS, BENGEE, KING, BESSON, BOOSEY & HAWKES, WELTKLANG & KNOPF HORNS

GUITARISTS!

FOOTRESTS — 18/3d. & £1.5.8d.

SAXES & WOODWIND

SELMER, BOOSEY & HAWKES, ROMILLY, BUFFET, BUISSON, RUDALL CARTE, UEBEL, ETC.

STRING BASSES

LARGE SELECTION FROM £40.0.0

GUITARS

KIMBARA, YAIRI, ANGELICA, CONDE HERMANOS, MARTIN, OSCAR TELLER

Skilled overhauls and repairs carried out in our own workshop

OPEN: Mon.-Fri., 9.30 a.m.—5.30 p.m. Sat., 9.30 a.m.—1 p.m.

8-10 DENMAN ST., PICCADILLY CIRCUS LONDON, W.1 TEL. GERrard 1648

COME ON SCOTT, BE FAIR TO FANS

mailbag

I AM beginning to get a bit fed up with Scott Walker saying he wants to avoid everybody and playing a big moody scene. As a loyal fan, is it too much to ask for the occasional appearance and single record?

Come on Scott, be fair to the fans. — CEILA BROWN, Orpington, Kent.

I AM collecting petitions for Scott Walker to have his own TV show. Each petition holds thirty names and I am hoping to get more than a thousand. Any one who would like to help, please write to me, stating how many petitions they would like. Don't let Scott down. — MISS ANGELA JAMIESON, Tigh Gael, 10 Craignethan Road, Whitecraigs, Glasgow.

Simple drum patterns can be effective



● CAPALDI

IT'S about time drummers realised fast complicated drumming is not necessarily a good thing. Usually it contributes little to the overall sound of a group.

Jim Capaldi of Traffic shows that simple drum patterns can be very effective. I think more drummers should adopt his style.—TOM WALSH, London NW2.

HOW dare reader Jeremy Jones write that "stupid and extravagant publicity sell the stuff put out by the Who and Spencer Davis Groups." (MM September 23).

I'll have him know the Spencer Davis group with Stevie Winwood was one of the greatest and most talented groups on the scene.

As for his denying Steve the privilege of being on of the "Magnificent Seven," I suggest he listens to numbers like "Dust My Blues," or "Stevie's Blues." The only guy near Winwood is Clapton.—C. CAMPBELL, Hornchurch, Essex.

AS a student of the London School of Meditation for 18 months I am very happy to see the Beatles taking the same path.

Without minimising their magnificent contribution to music, this is undoubtedly

their most important milestone in their careers.

For some time I have been convinced that meditation is not only the answer to individual problems and neuroses, it is the only power for good, which could effectively solve the problems of a messed up, war-mongering, power-corrupted money-grabbing planet.—LYN DOBSON, Georgie Fame Band, Islington, London.

● LP WINNER

ARE English studios inequipped for recording drums? They always sound like dustbin lids on any session, whereas American sessions, be they jazz, folk or pop always get a groovy drum sound. Burn British drums or microphones—or both.—FRED THOMAS, Chigwell, Essex.

I HAVE just heard the Herd and it's great to see from the land of flower power and Sgt Pepper copyists, an unbelievably original group.—SEAMUS BROGAN, Ballymena, Co. Antrim, Ireland.

WHY such a terrible picture of Scott Walker (MM July 29). I think he is fantastic, but what a horrible shock when I saw his enlarged head!

Does he know such awful pictures exist? Or is he so broke he has to model for Oxfam? I'm sure none of his fans welcome pictures like that. Please MM, don't print anymore pictures like that. Think of his devoted fans. He doesn't seem to appreciate them anyway.—MARGARET EMMS, Woodborough Road, Nottingham.

IT'S obvious to me that John Mayall is falling into a soul bag. Since he first gained large scale recognition, when playing with Eric Clapton, he has drifted into a Georgie Fame style.

The use of horns has done little for the group. I am all for the Mayall Crusade, but not when it involves commercialism of the blues to the extent now practised by Mayall.—C. CREWS, Lowestoft, Suffolk.

HOW dare Chris Welch say Stevie Winwood, Pete Townshend, Jimmy Page, Jeff Beck, Eric Clapton, Peter Green and Jimi Hendrix are the greatest.

As far as I am concerned Stevie Winwood, Pete Townshend, Jimmy Page, Jeff Beck, Eric Clapton, Peter Green and Jimi Hendrix are the greatest.—CHRIS WELCH, London, SE6.

CHANGE MM jazz reviewers! They are perpetually giving great American visitors misleadingly bad reviews, when their music justifies lid-flipping.

Max Roach for example is the most exciting group ever to visit this country. Yet, why do aged critics give the impression they are not worth seeing?—LEN SMITH, Wembley Park, Middlesex.

BLAH, blah, gas, talk, blab, bore, mutter, blither, burble, buzz, flower power.—ROGER SPEAR, Bonzo Dog Doo Dah Band, Chiswick, London.

READER Geoff Wollen's reference to Nick Jones descriptive work as "inarticulate pseudo awareness," (MM October 7) was extremely narrow-minded.

It's easy to label something as "pseudo," and this is often done by those who cannot comprehend art forms.

In this instance, I welcome Nick's innovations in newspaper reporting.—GEOFF BARTLEY, Leyton, London.

FOR the past 18 years our band has been playing to large and enthusiastic audiences every week. Obviously Chris Wray has never been to any of these places. The last year has been the busiest we have ever known.

If good traditional jazz is dead, then it would be equally true to say opera, ballet, the theatre and cinema are dead. By the same yardstick, one could say everything and everybody is dead—except, of course, Chris Wray.—A. P. SILK, manager Eric Silk's Southern Jazzband, Leytonstone.

I AM eight years old. I have just picked up by brother's Melody Maker.

On the back page there was a letter about the Pink Floyd. It said what rubbish they are. How I agree. I enjoy the Monkees much more than the sound of "See Emily Play."—V. GRANT, Hounslow, Middlesex.

● LP WINNER



WALKER: 'playing a big moody scene'

HOW about a feature on the real professional musicians—the session men?

They prop up the pretty, long-named boys of pop. Or could this perhaps prove to be too revealing?—LESLIE GAYLOR, Newport, Isle of Wight.

A PART from attempting to provoke controversy, what was the purpose behind printing last week the blasphemous letter from your correspondent cowardly hiding behind the questionable alias of B. Elzebut?

I thought the tone and content of the letter in the worst possible taste, and am surprised and shocked that the MM could even consider printing it. Accordingly, I wish to register disapproval.—BOB WOOD, New Cavendish Street, London.

ALL those jazz fans who have been moaning about promoters' lack of interest in presenting American musicians in England now have a chance to rectify the years of silence.

Whether you dig Shepp or Ellington, the opportunity has arisen to see and hear many jazz greats and only by supporting these enterprising ventures will we be able to be more selective in the future.

If these concerts are successful, from the promoters' point of view, England could become the jazz centre of Europe and then perhaps our British musicians will get the world status they deserve.—C. R. HILL, South Ockendon, Essex.

QUOTE: "The only place people get along with each other is at a holiday camp." (Kevin Williams, July 8).

True to a large extent, but this is due to people having the same cynical, unprogressive minds as Mr Williams. If he were to participate in the love movement and laugh with them instead of at them, he would find them much more attractive.

To Mr Williams I say: "Whatever you think of me, I love you and hope you will get well soon. Expand your mind, let your hair grow, get a bell, take off your shoes and hold a love-in in the High Street. Turn on the population of Hounslow." A final word to the MM—Nick Jones is beautiful.—GREG D. HAYES, Wembley, Middlesex.

MONEY SAVING OFFER TO MELODY MAKER READERS' SPECIAL PRE-PUBLICATION PRICE 15/- SAVING YOU 6/-

PUT YOUR FINGER ON IT IN THE MELODY MAKER YEAR BOOK

A complete and authentic guide to the production, technical and business sides of the world of light music. Agents, recording companies, managements, producers, publishers, instrument manufacturers, dealers and so on are all listed fully with names, addresses and all details. A shop window for artists too and for ballrooms, clubs, photographers and all whose interests are centred on light music and entertainment. You have your finger right on the Pop, Jazz and Folk world when the MELODY MAKER YEAR BOOK is on your desk. Don't delay. Fill in the coupon and POST NOW! All orders for Melody Maker Year Book posted before October 13th will qualify for the special pre-publication offer of 15/-

ORDERS AFTER THAT DATE SHOULD INCLUDE POSTAL ORDER OR CHEQUE FOR £1.10.

Melody Maker YEARBOOK 1968

To Melody Maker Year Book NTP Sales & Distribution Ltd. 40 Bowling Green Lane London EC1

I enclose cheque/PO for 15/- Please send the Melody Maker Year Book to:

Name

Address

brilliant tone tonal brilliance

Call it what you like, Super-Zyn cymbals have that rare combination of sounds which experienced drummers demand from modern cymbals. Get round to your nearest dealer and test Super-Zyn against any other make. You'll soon hear what we mean. Send for your copy of the FREE booklet - 'All about to-day's cymbals' from:

SUPER-ZYN

87 Regent Street, London, W1. Tel: REGent 3372

THE BEATGROUP SERIES

Piano Conductor • Organ • Solo Guitar • Rhythm Guitar • Bass Guitar • String Bass • Tenor Sax • Trumpet • Drums

LULLY BACK IN TOWN • JEEPERS CREEPERS • I ONLY HAVE EYES FOR YOU CHICAGO • I'M JUST WILD ABOUT HARRY • WHO'S SOBBY NOW

Each Title 5/- Per Set

B. FELDMAN & CO. LTD.,

64 DEAN STREET LONDON, W.1