

Melody Maker

MAY 18, 1968

1s weekly

JAGGER TODAY! INSIDE



SCOTT - RICH DATES

DAVY JONES DUE THIS WEEK



THE Monkees' Davy Jones is due to arrive in Britain some time this weekend.

His time of arrival is not yet known as he is due to appear in Salt Lake City tomorrow (Friday) in the Monkees' first live show of 1968.

The concert will be filmed and included in the Monkees' first feature film which is nearing completion.

Davy's guest appearance in Lulu's new BBC-TV series will now be recorded on April 29 and will be used in the final show of the series.



NEW SINGLE

LEAPS TO

NUMBER 12

TALKS are under way for Scott Walker to perform concerts with the Buddy Rich Band in Britain.

Scott, in an exclusive interview with the MM, said on Monday: "I may be doing a tour with Buddy Rich in September."

A spokesman for the Harold Davison Agency confirmed: "There is a strong possibility of Scott doing a couple of concerts with Buddy, but it won't be a full tour."

"We are having talks with Buddy now to see if we can do something."

MUSICAL

"We feel after the tour with Tony Bennett, Buddy has many new fans of his own."

Scott's latest single "Joanna" leapt up the chart from 24 to 12 this week, and is his first big hit since the Walker Brothers' "Sun Ain't Gonna Shine Anymore."

Scott, who goes to Japan with Gary Leeds for a two-week tour from July 26, is also expected to make a British tour in the Autumn and a series of Sunday concerts with the Herd at Bournemouth Winter Gardens this summer.

He is currently working on a stage musical with TV personality Jonathan King, but the subject is being kept "secret."

EXCLUSIVE INTERVIEW
SEE PAGE FIVE

Jazz in Britain

MM CONCERT LINE-UP PLUS SUPPLEMENT INSIDE

MELODY MAKER POP 30

- 1 (5) **YOUNG GIRL** Union Gap, CBS
- 2 (6) **HONEY** Bobby Goldsboro, United Artists
- 3 (4) **A MAN WITHOUT LOVE** Engelbert Humperdinck, Decca
- 4 (1) **WONDERFUL WORLD** Louis Armstrong, HMV
- 5 (2) **LAZY SUNDAY** Small Faces, Immediate
- 6 (2) **SIMON SAYS** 1910 Fruitgum Co, Pye
- 7 (8) **I DON'T WANT OUR LOVING TO DIE** Herd, Fontana
- 8 (7) **CAN'T TAKE MY EYES OFF YOU** Andy Williams, CBS
- 9 (9) **IF I ONLY HAD TIME** John Rowles, MCA
- 10 (17) **RAINBOW VALLEY** Love Affair, CBS
- 11 (11) **WHITE HORSES** Jacky, Philips
- 12 (24) **JOANNA** Scott Walker, Philips
- 13 (10) **CONGRATULATIONS** Cliff Richard, Columbia
- 14 (14) **I CAN'T LET MAGGIE GO** Honeybus, Deram
- 15 (27) **SLEEPY JOE** Herman's Hermits, Columbia
- 16 (12) **SOMETHING HERE IN MY HEART** Paper Dolls, Pye
- 17 (13) **JENNIFER ECCLES** Hollies, Parlophone
- 18 (15) **CRY LIKE A BABY** Box Tops, Bell
- 19 (—) **HELULE HELULE** Tremeloes, CBS
- 20 (21) **HELLO HOW ARE YOU** Easybeats, United Artists
- 21 (19) **SOMEWHERE IN THE COUNTRY** Gene Pitney, Stateside
- 22 (16) **AIN'T NOTHIN' BUT A HOUSEPARTY** Showstoppers, Beacon
- 23 (18) **DELILAH** Tom Jones, Decca
- 24 (20) **LITTLE GREEN APPLES** Roger Miller, Mercury
- 25 (26) **THIS WHEEL'S ON FIRE** Julie Driscoll/Brian Auger, Marmalade
- 26 (22) **FOREVER CAME TODAY** Diana Ross and the Supremes, Tamla Motown
- 27 (29) **ROCK AROUND THE CLOCK** Bill Haley, MCA
- 28 (—) **FRIENDS** Beach Boys, Capitol
- 29 (—) **WHEN WE WERE YOUNG** Solomon King, Columbia
- 30 (—) **U.S. MALE** Elvis Presley, RCA

© LONGACRE PRESS LTD., 1968

POP 30 PUBLISHERS

1 Mecallico; 2 Mecallico; 3 Valley; 4 Valando; 5 Immediate; 6 Mecallico; 7 Feldman; 8 Ardmore and Beechwood; 9 Leeds; 10 Cyril Shane; 11 Gerrard; 12 Welbeck; 13 Peter Maurice; 14 Ambassador; 15 Carter-Lewis; 16 Welbeck;

Schroeder; 17 Galto; 18 London Tree; 19 Peter Walsh; 20 Feldman; 21 Mellin; 22 Keith Prowse; 23 Donna; 24 Peter Maurice; 25 Feldman; 26 Carlin; 27 Kassner; 28 Immediate; 29 Donna; 30 Valley.

TOP TEN LPs

- 1 (1) **JOHN WESLEY HARDING** Bob Dylan, CBS
- 2 **THIS SOUL** Various Artists, Atlantic
- 3 **THE SOUND OF MUSIC** Soundtrack, RCA
- 4 (5) **HISTORY OF OTIS REDDING** Otis Redding, Volt
- 5 (6) **SCOTT 2** Scott Walker, Philips
- 6 (4) **DIANA ROSS AND THE SUPREMES GREATEST HITS** Diana Ross and the Supremes, Tamla Motown
- 7 (8) **SHER-OO** Cilla Black, Parlophone
- 8 (9) **THE HANGMAN'S BEAUTIFUL DAUGHTER** Incredible String Band, Elektra
- 9 (—) **A GIFT FROM A FLOWER TO A GARDEN** Donovan, Pye
- 10 (7) **FOUR TOPS GREATEST HITS** Four Tops, Tamla Motown

US TOP TEN

- As listed by "Billboard"
- 1 (2) **TIGHTEN UP** Archie Bell and the Drells, United Artists
 - 2 (9) **MRS ROBINSON** Simon and Garfunkel, Columbia
 - 3 (1) **HONEY** Bobby Goldsboro, United Artists
 - 4 (4) **THE GOOD, THE BAD AND THE UGLY** Hugo Montenegro, RCA
 - 5 (6) **BEAUTIFUL MORNING** Rascals, Atlantic
 - 6 (7) **COWBOYS TO GIRLS** Intruders, Gamble
 - 7 (—) **LOVE IS ALL AROUND** Troggs, Fontana
 - 8 (8) **THE UNICORN** Irish Rovers, Decca
 - 9 (3) **YOUNG GIRL** Union Gap, Columbia
 - 10 (—) **DO YOU KNOW THE WAY TO SAN JOSE** Dionne Warwick, Sceptre

NEXT WEEK IN MELODY MAKER

LOU RAWLS

IN BLIND DATE

ANDY WILLIAMS

PLUS A SPECIAL
WOODWIND SUPPLEMENT

NEXT WEEK IN MELODY MAKER

MYSTIC LEAVES AMERICA SUDDENLY

Maharishi—Beach Boys' tour flops

THE Beach Boys-Maharishi tour of America collapsed last week — and the mystic was reported to have left America suddenly.

Ren Grevatt reports from New York: The problems of the tour came to a head last week when only 300 people turned up at New York's Singer Bowl and the concert was cancelled. A few days later, the Maharishi left and no-one was sure where he had gone.

WILLIAMS DUE

ANDY WILLIAMS arrives in Britain today (Thursday) for his three concert appearances this weekend. And within an hour of his arrival at London's Heathrow airport, he will be interviewed on Radio One's Pete Brady Show.

Andy's concerts with the Henry Mancini Orchestra are on Sunday (19), Monday (20) and Tuesday (21) at the Royal Albert Hall and all three shows have been sold out.

BBC-2 colour cameras will tape one of the concerts for a Show Of The Week special to be screened on June 2.

Andy appears on Radio One's Pop Inn next Tuesday (21).

ENGEL AT BATLEY

THE two-week booking of Engelbert Humperdinck at Batley Variety Club, Yorks, starting on Sunday (19) tees-off a series of appearances by top chart stars.

Engelbert is followed by Frank Ifield, for the week commencing June 2; Joe Brown (June 9); Louis Armstrong and the All-Stars (June 17 for two weeks); Gene Pitney (July 1) and Cilla Black for two weeks from July 7.

James Corrigan, proprietor of Batley Variety Club is shortly expected to announce plans for two further club ventures—one in Yorkshire and one in Lancashire.

"One of them is planned to be the biggest club in the world," he said.

PRESLEY'S 25th

ELVIS PRESLEY'S latest film — the 25th he has made since he started in movies—will open at London's New Victoria Cinema on May 30.

It is Clambake, which co-stars Shelley Fabares and Gary Merrill.

It stars Elvis in a story of power-boat racing and will be generally released on June 9 with Bob Hope's new comedy Eight On The Run.

His new British single "U.S. Male" hit the MM's Pop 30 this week at 30.

HENDRIX/HERD

NEGOTIATIONS are under way for the Herd to co-top an American tour with the Jimi Hendrix Experience.

The Herd's agent, Danny Betesh, and managers, Ken Howard and Alan Blaikley, are flying to America at the end of this month to complete the deal which calls for the tour to start at the end of July and last between three and five weeks.

Howard and Blaikley will then go to Hollywood for discussions of an offer for Peter Frampton to appear in an acting role in a film.

Howard and Blaikley are currently studying scripts for a projected film starring the whole group.

PURIFY DATES

AMERICAN soul singers James and Bobby Purify are due to start their British ballroom and club tour tomorrow (Friday) at Agincourt, Camberley and Cue Club, London.

Further dates include Cat Ballou Club, Grantham (Saturday), Co-op Hall, Warrington and Beau Brummell, Nantwich (Sunday), Golden Torch, Tunstall and Cedar Club, Birmingham (20), Falconwood Hotel, Eltham and Sybillas, London (22), Spinning Disc, Leeds (23), Mistrale, Beckenham (24), Twisted Wheel, Manchester (25), 76 Club, Burton-on-Trent, and Clouds, Derby (26), Orchid, Purley and Hatchetts, London (27), Locarno, Portsmouth (30),



BEACH BOYS

Association may return for tour

ASSOCIATION, top American group who starred on Top Of The Pops last week, plan to return to Britain in November for a full-scale tour. And they may be back on another promotional trip, including more TV in two or three months' time.

Association left for Belgium on Sunday, and followed with appearances in Stockholm. They are due to fly to New Mexico today (Thursday) for a big concert date. Following their Top Of The Pops spot, the Association's new single, "Time For Living," sold 4,000 copies over the weekend.

THE ACE OF RHYTHM JABBO SMITH AND HIS RHYTHM ACES

Jazz Battle; Little Willie Blues; Sleepy Time Blues; Take your time; Sweet 'n low Blues; Take me to the river; Ace of Rhythm; Let's get together; Sau Sha Stomp; Michigander Blues; Decatur Street Tutti; Till times get better.

A magnificent recording of Jazz which was recorded in 1929.

Wonderful value at only 23/4!



Ace of Hearts Records, Decca House, Albert Embankment, London SE1

UNIT 4 PLUS 2

"You ain't goin' nowhere"

TF931 fontana

Advertisement FIFTH COLUMN PLUS TWO

In this week's "MM" there's a supplement on British jazz which I am sure you will find very interesting reading — so this week's snappy catch phrase is "BUY BRITISH JAZZ, BY BRITISH MUSICIANS"—how about that?

It's not such a bad idea you know, there's a tremendous amount of talent around in this country, and most of it (more's the pity) seems to be smashing its head against a brick wall. I'm sure if you roar into a jazz record store and take a listen to some British jazz you will be very surprised at the quality of the music and the recordings—for starters there are three albums by JOHN DANKWORTH—who, to say the least, took a few awards in the recent "MM" Poll. Although John is now mainly concerned with film scores he hasn't forgotten jazz. His three LPs listed here are great examples of orchestrated jazz. "WHAT THE DICKENS" (STL 5203 stereo, TL 5203 mono) was John's first big band album for FONTANA, no prizes for guessing the contents of the LP—as if you didn't know, each track is based on characters from Charles Dickens's many books, and what's more — it works, well, when there are people like TUBBY HAYES, RONNIE SCOTT, AND RONNIE ROSS heavily featured, it's bound to be good. Then we have "ZODIAC VARIATIONS" (STL 5229 stereo, TL 5229 mono)—once again the title speaks for itself—each track is dedicated to a zodiac sign, and the sleeve is very useful too—it tells your fortune while you're listening to LUCKY THOMPSON, PHIL WOODS, ZOOT SIMS, BOB BROOKMEYER, CLARK TERRY, RONNIE ROSS, RONNIE SCOTT, DANNY MOSS and DAVID SNELL — to name but a few. I know there are some Americans in that list, but perhaps you'll forgive them just this once. John's latest is "THE MILLION DOLLAR COLLECTION" (STL 5445 stereo, TL 5445 mono). This one is based on famous paintings, and to have a collection like this would cost a good MILLION DOLLARS of anybody's money. There are ten tracks—you won't find Stag at Bay—but you'll find ten great paintings set to music, and as it's so difficult to afford the paintings, why not get the LP?

Keeping things in the family there's a certain CLEO LAINE, who happens to be the wife of Mr Dankworth, and she is a lovely talented lady who does a great job on an album called "SHAKESPEARE — AND ALL THAT JAZZ" (STL 5209 stereo, TL 5209 mono) and once again the title is self-explanatory, all the tracks are sizeable chunks of Shakespeare set to modern day music—KENNY WHEELER plays some beautiful trumpet on this too. "WOMAN TALK" (STL 5316 stereo, TL 5316 mono) features CLEO over a tremendous range of material. After hearing the opening track PLEASE DON'T TALK ABOUT ME WHEN I'M GONE you know this is going to be one of the best vocal albums to come out of a BRITISH studio, or come to that, any studio, for years. CLEO'S most recent recording is WILLIAM WALTON'S "FACADE" (STL 5449 stereo, TL 5449 mono). On this CLEO works with ANNIE ROSS and the orchestra is directed by JOHN DANKWORTH. The classical reviewers went mad when it was released recently and gave it tremendous reviews, some people might not call this a jazz album—and they would be right in a way, but it's the most up-to-date version of this great work that we are likely to hear for years—so get out and give it a listen.

Getting away from the DANKWORTH family for a minute, there's a chap called TUBBY HAYES. Don't think I'm keeping on too much, but there's an LP called "100% PROOF" (STL 5410 stereo, TL 5410 mono) that I've been raving about for ages—mind you, the "MM" made it jazz LP of the Year, so I'm not the only one.

On our budget line label WING there's an LP of TUBBY and CLEO together and it's called "JAZZ DATE" (WL 1088 mono only). These are recordings from a London Palladium concert a while ago—well worth a listen or two, also TUBBY'S New York album, curiously titled "TUBBS IN NEW YORK" (WL 1162 mono only) comes up on the WING label. Another very interesting release this month on this budget label is "PRESENTING THE RONNIE SCOTT SEXTET" (WL 1185 mono only) which features some beautiful vintage RONNIE, and by the way, what about ALAN HAVEN? You can hear him on "LENNON AND McCARTNEY STYLED BY ALAN HAVEN" (TL 5232 mono only), "LIVE AT ANNIE'S ROOM" (TL 5322 mono only) and "THROUGH 'TIL TWO" (STL 5400 stereo, TL 5400 mono). There's a nice little lot to get on with. See you!

ARETHA MAY RETURN FOR AUTUMN CONCERTS

ARETHA FRANKLIN, may return to Britain for more concerts in the Autumn.

Impresario Arthur Howes told the MM on Monday: "Aretha wants so much to come back. But it depends on her American itinerary."

"I doubt whether she would be available for

a full tour, but she may be able to do one or two more dates in the Autumn.

"Meanwhile, I have had a letter from the Beach Boys. They were planning to come over in June or July. But these aren't the best months, so perhaps we'll bring them in for a tour in November."

"I'm also negotiating for another tour by the Atlantic-Stax soul package."

Aretha is on Top of the Pops tonight (Thursday).

Rowles misses dates through throat trouble



● ROWLES

JOHN ROWLES was forced by throat trouble to drop out of several dates on the Herman's Hermits-Amen Corner-Paper Dolls tour this week.

He had to withdraw from the show at Slough on Sunday, although he had appeared at Ipswich the previous night.

It was hoped that he would be back in the package by today (Thursday).

The tour is John's first British appearance since his arrival from New Zealand and it follows two weeks of extensive recording sessions. His single, "If I Only Had Time," is currently number nine in the Pop 30.

No decision about his follow-up single will be taken until the end of the tour.

JULIE FELIX was fined £130 at Uxbridge on Monday for possessing cannabis, for attempting to export it and for attempting to export £90 more than currency regulations allow. She pleaded guilty to all three charges.

She was stopped in the departure lounge of London's Heathrow Airport as she was about to fly to Geneva to appear at the Montreux TV Festival.



● FELIX

HALEY SUCCESS

BILL HALEY and the Comets have been drawing packed houses on their Swedish tour.

At Gothenburg last Thursday 6,000 fans, half without tickets, squeezed into the 3,000-seater hall and police had to be called to eject the non-ticket holders before the show could begin.

Haley and the group are due back in Britain on Saturday (18) and continue the British part of the tour with dates at Wakefield (19), Streatham and Beckenham (20), Ilford (21), Stevenage (22), Bristol (23), Manchester (24), Folkestone and London's Middle Earth (25). They go to Holland on May 26 and, the following day, start a six-day tour of Ireland.

HOLLIES SELL-OUT

THE two opening concerts at Shrewsbury tomorrow (Friday) for the Hollies-Paul Jones-Scaffold-Mike Vickers Orchestra package are sold out.

A spokesman for the group told the MM: "Bookings throughout the tour are excellent which is highly encouraging in view of the poor business done by some recent tours."

The tour continues at Liverpool (18), Manchester (19), Stockton (21), Peterborough (23), Lewisham (24), East Ham (25), Coventry (26), Gloucester (27).

Jimmy Smith Trio may tour



JIMMY SMITH

ORGANIST Jimmy Smith's trio, which first visited Britain in 1965, is expected to return here this year.

Jack Higgins, of the Harold Davison Agency, who is negotiating the tour, told the MM on Monday: "In all probability Jimmy Smith will be back here for the second week in December."

JACKY, whose "White Horses" is at 11 in the

New Fame single due on May 31

A NEW Georgie Fame single is released on May 31, probably titled "Phoenix." It was written by Jim Webb and produced by Mike Smith.

At press-time, the title of the B side had not been fixed but a CBS spokesman said: "It's not finalised, but it will probably be one of Georgie's own compositions."

Georgie has accepted an invitation to perform at the Epic Records national Sales convention in Las Vegas in June.

The appearance will probably tie in with various other personal appearances and television spots.

KIKI DEE DISC

KIKI DEE records a new single tomorrow (Friday) for release in early June.

On June 18 she flies to Italy for TV in Milan and returns to Britain via a TV date in Brussels.

A two-week London cabaret season is being negotiated for mid-Summer.

Pop 30 for the second week running, is considering a series of cabaret offers for the summer.

Jacky, whose previous recordings have been as Jackie Lee, has recorded the theme song for the film Barberella which stars Jane Fonda. Jacky also has a second song during the film.

CILLA FILM—LONDON PREMIERE SOON

CILLA BLACK'S first major feature film, *Love... Is A Four Letter Word*, will be premiered in London within the next three weeks.

The premiere will be at the Carlton Cinema either on May 30, or on June 6. The final date has not yet been decided. A special colour TV film about the making of the film, called *Work... What It's All About*, will be screened by BBC-2 on June 1.

Next week, Cilla starts recording a follow-up single to "Step Inside, Love," and will also record the title track from her film which will be released probably as the B side of her next single. It is written by Don Black, who wrote "Born Free."

She is also rehearsing the BBC-2 colour TV spectacular, which is a special show based on her successful BBC-1 series.

FINAL DATE NOT YET DECIDED

It will be shown on June 16 as part of the Show Of The Week series.

DUANE SINGLE

A NEW Duane Eddy single, "Niki Hoeky" will be released by Reprise on May 31. The flip is "Velvet Night" from the Swedish film *Elvira Madigan*.

Extra dates have been put in to Duane's current British tour. They include Bristol Locarno (May 30), Ramsgate's Coronation Ballroom (31), California Ballroom, Dunstable (June 1).

IMPULSE OUT HERE

THE American Impulse label, which has recorded Dizzy Gillespie, John Coltrane, Zoot Sims and many other top jazz names, is to be released in

this country by EMI from next month.

Six LPs make up the initial release on June 1, and they will be followed by regular releases in subsequent months. The first six are "Waiting Game" by Zoot Sims, "Expression" by John Coltrane, "The Further Adventures Of El Chico" by Chico Hamilton, "Swing Low, Sweet Cadillac" by Dizzy Gillespie, "Roll 'Em" by Shirley Scott and "The Sorcerer" by Gabor Szabo.

MOVE COMPANIES

MOVE'S Trevor Burton and Carl Wayne have formed two companies to find and record new talent.

The companies, Move Songs Ltd, and Move Recordings Ltd, will find and develop new songwriters and record new

artists. They have already signed two songwriters—Dave Morgan, bass guitarist with Birmingham's Uglys and Ritch Tandy, a jazz guitarist working with the Armageddon from Birmingham. They have also bought a share in a Birmingham recording studio.

BEE GEES HOLIDAY

THE Bee Gees were due to leave London this week for separate holidays. They will be relaxing in various parts of the world until June 10.

Vince Melouney and Colin Petersen flew to the Bahamas; Barry and Maurice Gibb went to Australia and Robin Gibb is spending his holiday in Ceylon.

Manager Robert Stigwood flew to Los Angeles on Sunday for a press conference to announce the opening of the Robert Stigwood Organisation in America.



WELCOMES ANDY WILLIAMS TO BRITAIN!

CBS RECORDS 28-30 THEOBALDS ROAD, LONDON, W.C.1. TELEPHONE: 01-242 9000



LOVE, ANDY No. 63167
includes the tremendous current hit single
CAN'T TAKE MY EYES OFF YOU



(S)BPG 62146 CAN'T GET USED TO LOSING YOU
Falling In Love With Love
I Left My Heart In San Francisco
You Are My Sunshine
What Kind Of Fool Am I?
When You're Smiling
Days Of Wine & Roses
A Most Unusual Day
My Colouring Book
Can't Get Used To Losing You
I Really Don't Want To Know
Exactly Like You
May Each Day



(S)BPG 62177 GREAT MOVIE THEMES
Love Is A Many-Splendoured Thing
A Summer Place - Maris
Never On Sunday
As Time Goes By
Theme From Exodus
Moon River - Tonight
The Second Time Around
Tender Is The Night
It Might As Well Be Spring
Three Coins In A Fountain



(S)BPG 62533 ALMOST THERE
Red Roses For A Blue Lady
It Had To Be You
I Can't Stop Loving You
I'm All Smiles
Who Can I Turn To?
You're Nobody Till Somebody
Loves You - Emily
Almost There
My Carousel - Till
Everybody Loves Somebody



(S)BPG 62658 MAY EACH DAY
Canadian Sunset
I'll Remember You
Bilbao Song
Don't Go To Strangers
Quiet Nights Of Quiet Stars
May Each Day
Don't You Believe It
Roses And Roses
Loved One - Lonely Street
The Village of St. Bernadette
How Wonderful To Know



(S)BPG 63027 BORN FREE
Born Free - Alfie
Somewhere My Love
Strangers In The Night
I Want To Be Free
Spanish Eyes
I Will Wait For You
Sunny - Sherry
Then You Can Tell Me Goodbye
Kisses Sweeter Than Wine
You Are Where Everything Is
Music To Watch Girls By



(S)BPG 62633 THE SHADOW OF YOUR SMILE
The Shadow Of Your Smile - Yesterday
That Old Feeling - Meditation
Try To Remember - Bye Bye Blues
Michelle - A Taste Of Honey
Somewhere
The Summer Of Our Love
Peg O' My Heart
How Insensitive

OTHER ALBUMS AVAILABLE:-

- (S) BPG62110 - WARM & WILLING
- (S) BPG62183 - DANNY BOY
- (S) BPG62886 - THE ANDY WILLIAMS CHRISTMAS ALBUM
- (S) BPG62372 - CALL ME IRRESPONSIBLE
- (S) BPG62430 - MY FAIR LADY
- (S) BPG62526 - HAWAIIAN WEDDING SONG
- (S) BPG62634 - MERRY CHRISTMAS
- (S) BPG62802 - IN THE ARMS OF LOVE

Melody Maker

161 Fleet St. London EC4
Telephone: 01-353-5011

EDITOR

Jack Hutton
ASSISTANT EDITOR
Bob Houston
FEATURES EDITOR
Bob Dawbarn
NEWS EDITOR
Alan Walsh
STAFFMEN
Max Jones
Laurie Henshaw
Chris Hayes
Chris Welch
Bill Walker
Tony Wilson

ADVERTISEMENT MANAGER

Peter Wilkinson

PROVINCIAL NEWS EDITOR

Jerry Dawson
2-4 Oxford Road
Manchester 1
Telephone: Central 3232



STAN TRACEY

Phil and Salena join Tracey on Jazz Scene '68

US SINGER Salena Jones, currently at London's Ronnie Scott Club, and alto star Phil Woods will both be heard with Stan Tracey's 15-piece band during the second half of the Jazz Scene '68 concert at the Royal Festival Hall on Saturday (18).

This MM concert, presented in association with the Harold Davison Agency, features in addition to Phil Woods, Salena Jones and the Tracey Big Band the American tenorist Hank Mobley and the groups of Don Rendell-Ian Carr, Alex Welsh, Chris McGregor and Michael Garrick.

Talking to the MM on Monday, tenorist-leader Don Rendell said he and the rest of the quintet were looking forward to Saturday's concert: "It's a big occasion for us, sharing a bill with not only the best in British jazz but also such outstanding US instrumentalists as Phil Woods and Hank Mobley."

Don continued: "I feel that this is a most important event for British jazz in general. Admittedly, not by any means all the musicians of worth are having a chance to appear on it, but a sizeable proportion of those with something to say will be represented." (See Page 14.)

BEATLES OFF TO NEW YORK FOR APPLE TALKS

JOHN LENNON and Paul McCartney flew to America last weekend for business discussions on their Apple project — and to talk about Apple on networked television.

They flew from London's Heathrow Airport on Saturday to join a number of Apple executives already in New York. On Tuesday, they were due to tape NBC's Tonight Show. They were to discuss Apple Films and Apple Records with host Johnny Carson, then fly back to London immediately after the show.

In New York, they stayed in "private and very secluded" quarters, but were due to hold a press conference at the Americana hotel on Tuesday.

On their return, John and Paul were to rejoin George Harrison and Ringo Starr in the recording studios for more sessions, believed to be for a new single and an album.



Seventeen year old Mary Hopkins got a show business break in fairy-tale tradition recently. She appeared on Hughie Green's Opportunity Knocks and was seen by model Twiggy. Twiggy told Beatle Paul McCartney who arranged for Mary to be driven to London from her home in Wales. She auditioned for Paul and was signed by Apple Records, the Beatles own record company. She will be recording in the near future. She is photographed here with Paul during the audition.

Yugoslavia with the Flowerpot Men.

PROBY ON BBC TV

P. J. PROBY, whose new Liberty single, "What's Wrong With My World," was released last Friday, guests in Time For Blackburn and Dee Time on May 25.

Proby's new album "Believe It Or Not," was also released last Friday.

TEN YEARS' ALBUM

TEN YEARS AFTER, who returned from successful Scandinavian tour and an appearance at the Rome Pop Festival last week, cut a live album at Klooks Kleek on Tuesday. It will only be released in America and Western Europe.

American release will coincide with the group's American tour in June and July. Dates announced include June 14 to 16, the Cheeta club, Los Angeles, June 28 to 30 and July 5, 6 and 7, the Fillmore Auditorium, San Francisco.

STATUS QUO TOUR

WITH Status Quo's "Pictures Of Matchstick

SALENA-BUDD TOUR?

PETER BURMAN'S Jazz Tete A Tete is presenting Salena Jones and the Roy Budd Trio for a series of autumn dates.

From October 27 to November 3 they will visit universities and colleges.

The second part of the tour will take in the De Montfort Hall, Leicester (December 1), Colston Hall, Bristol (3), Chatham (4), Hemel Hempstead (5), Lewisham (6) and Wolverhampton (8). A further week of dates are still being lined up.

SPENCE FOR SWEDEN

THE Spencer Davis Group, back from their American tour, fly out of London today (Thursday) for a three-week trip to Sweden.

They arrive back on June 3 and their LP, "Spencer Davis With Their New Face On", will be released by United Artists shortly after their return.

Early in June the group has a five-day concert tour of



• DONOVAN

Rome Festival may be pop flop of 1968

THE Rome Festival may well go down as the Pop Flop of 1968. The projected four days was curtailed to three with the final show being held in a Rome nightclub. According to accounts of those who were in Rome, no more than about 4,000 people attended throughout the entire festival.

Many of the groups named to appear didn't turn up but those that did included Donovan, the Move, Grapefruit, Brian Auger and Julie Driscoll, Ten Years After, the Byrds, Association, Fairport Convention, Pink

Georgeio Gomulski, who went to Rome to help compare the Festival told Melody Maker, "On the first day there were about 1,200 and at one stage the organisers went out and gave away complimentary tickets."

Terry Ellis, of the Ellis-Wright Agency, said of the festival, "It was an utter, complete chaotic shambles. The organisation didn't come up near the level of the idea."

AFFAIR'S THIRD

THE Love Affair are recording their third single today (Thursday), with their second, "Rainbow Valley" currently at ten in the Pop 30.

There will be no sessionmen used on the new single which will be released in mid-June. Today they are also planning to start on their first LP which will be released three or four weeks after the single.

Love Affair organist Rex Bailey received cuts and bruises when his car was involved in an accident at Neasden, London, on Sunday.

Men" now in the American charts, the group's visit to America from June 1 is expected to be extended from one week to two.

Plans are also being discussed for the group's recording manager, John Schroeder to fly to New York to record their next single during the visit.

STUART FOR POPS?

RADIO ONE deejay Stuart Henry may join the "old firm" of Jimmy Savile, Pete Murray and Alan Freeman as part of a regular four-deejay panel compering "Top Of The Pops" in about six week's time. Previously, Stuart has been featured on the show in a guest capacity.

The foursome would take it in turn to comper the show each week.

Meanwhile, Stuart — as already reported in the MM — takes over Kenny Everett's two-hour Sunday spot on Radio One at 10 to noon from June 16 with a new-style show of his own.

Kenny Everett, after a six week's break on Granada TV, returns to Radio One on July 22 with a new daily series from Monday to Friday each week.

WHITE MINSTRELS

BBC-TV's Black and White Minstrel company will go "whiter than white" on a BBC-2 spectacular due for screening in a forthcoming "Show of the Week" spot. "Show of the Week" is seen in colour on BBC-2, and for the programme featuring the Black and White Minstrels the boys "will be wearing white masks instead of having their faces blacked up," according to a BBC spokesman.

The producer, George Inns, thought it would be a good gimmick," added the spokesman.

"George Inns did think that America might be interested in buying this particular show of the week, and they certainly wouldn't take it if the boys were blacked up — for political reasons, apparently"

SHOWSTOPPERS'

THE Showstoppers follow-up to "Ain't Nothing But A Houseparty" has been delayed by negotiations with the group's new American outlet, Heritage which they have launched in the U.S. with "Houseparty."

A spokesman for Beacon Records said the single will probably be "Shake Your

Dolls single next month

THE Paper Dolls record their next single, "My Life In Your Hands" on May 27. Like "Something Here In My Heart," it will be a John Macleod/Tony Macaulay composition, and will be released in June.

The girls are currently touring with Herman and the Hermits, Amen Corner, and Dave Berry until May 20 and from May 25 appear in cabaret at the La Fiesta club, Stockton.



• PAPER DOLLS

JAZZ NEWS

MUSICIANS FORM COMMITTEE TO SAVE OLD PLACE

THE news in last week's MM that Ronnie Scott's Old Place is to close down at the end of the month has resulted in swift action from a number of musicians and writers.

A committee — including John Surman, Mike Westbrook, Graham Collier, Johnny Parker and Chris MacGregor — has been set up and is calling a public meeting at Camden Arts Centre, Arkwright Road, Hampstead, at 7.30 pm on May 27.

They aim to get sponsors and trustees for a fund-raising campaign to establish a London Jazz Centre as a non-commercial, charitable foundation for the furtherance of jazz.

Anyone "seriously concerned about the survival

Roland Kirk opens at Ronnie Scott's Club for three weeks on July 28. Preceding him will be the Bill Evans Trio.

• Veteran drummer Cliff Leeman is ailing in a New York hospital. . . ex-Red River Jazzmen trombonist Nick Cooke had joined Terry Lightfoot in place of Mike Knowles who has taken over with the Red Rivers.

Sextet

• The European tour of Harold Dejan's Olympia Brass Band has been cut down from a ten-piece to a sextet. The only change from last year's line-up brings in Henry "Booker" Glass on base drum.

• Coventry College of Education is running a ten-



CLARK TERRY: Kansas City Festival soloist

and development of jazz" is invited to the meeting.

• Humphrey Lyttelton and the Tally Ho All Stars will play the opening night of Lillian and Jim Delaney's new Music Lounge at the Kensington Hotel, Russell Gardens, Holland Road, London, on May 21. Other bookings include Ronnie Ross and Denny Ogden's Octet (22), Dave Shepherd Quintet (23), George Melly and Brian Green's band (24), Danny Moss and the Milliner-Littlejohn Sextet (27).

• A new nine-piece, the Jazz Orchestra, is playing Wednesdays at Tabby's Club, Ealing Broadway. . . bassist Pete Mooney has left the Red River Jazzmen after 11 years to join the Piccadilly Six which, though billed as a Swiss group, contains a Swiss drummer and six Britons.

• The Joe Harriott-John Mayer Indo-Jazz Fusions have London's Middle Earth on June 1 the Birmingham Jazz Festival (3) and Bull's Head, Barnes (17).

• The Joe Harriott-John Mayer Indo-Jazz Fusions have London's Middle Earth on June 1 the Birmingham Jazz Festival (3) and Bull's Head, Barnes (17).

• The Joe Harriott-John Mayer Indo-Jazz Fusions have London's Middle Earth on June 1 the Birmingham Jazz Festival (3) and Bull's Head, Barnes (17).

• The Joe Harriott-John Mayer Indo-Jazz Fusions have London's Middle Earth on June 1 the Birmingham Jazz Festival (3) and Bull's Head, Barnes (17).

• The Joe Harriott-John Mayer Indo-Jazz Fusions have London's Middle Earth on June 1 the Birmingham Jazz Festival (3) and Bull's Head, Barnes (17).

• The Joe Harriott-John Mayer Indo-Jazz Fusions have London's Middle Earth on June 1 the Birmingham Jazz Festival (3) and Bull's Head, Barnes (17).

• The Joe Harriott-John Mayer Indo-Jazz Fusions have London's Middle Earth on June 1 the Birmingham Jazz Festival (3) and Bull's Head, Barnes (17).

• The Joe Harriott-John Mayer Indo-Jazz Fusions have London's Middle Earth on June 1 the Birmingham Jazz Festival (3) and Bull's Head, Barnes (17).

• The Joe Harriott-John Mayer Indo-Jazz Fusions have London's Middle Earth on June 1 the Birmingham Jazz Festival (3) and Bull's Head, Barnes (17).

• The Joe Harriott-John Mayer Indo-Jazz Fusions have London's Middle Earth on June 1 the Birmingham Jazz Festival (3) and Bull's Head, Barnes (17).

• The Joe Harriott-John Mayer Indo-Jazz Fusions have London's Middle Earth on June 1 the Birmingham Jazz Festival (3) and Bull's Head, Barnes (17).

• The Joe Harriott-John Mayer Indo-Jazz Fusions have London's Middle Earth on June 1 the Birmingham Jazz Festival (3) and Bull's Head, Barnes (17).

• The Joe Harriott-John Mayer Indo-Jazz Fusions have London's Middle Earth on June 1 the Birmingham Jazz Festival (3) and Bull's Head, Barnes (17).

BLACKHILL ENTERPRISES presents — for one night only

TYRANNOSAURUS REX ROY HARPER

WITH

STEFAN GROSSMAN and DAVID BOWIE

Vibrations by

JOHN PEEL

at THE ROYAL FESTIVAL HALL

(General Manager John Denison, C.B.E.)

on WHIT MONDAY, JUNE 3rd, 1968

Tickets from:

The Royal Festival Hall Box Office (WAT 3191) and Musicland, 230 Portobello Road (01-229 3077)

Series

• AMM, the experimental group, plays London's Queen Elizabeth Hall on May 23 as part of the Institute of Contemporary Arts' series of Sounds of Discovery programmes.

• The 16-piece Ken Gibson Big Band plays the Centre Jazz Club at the Civil Service Recreation Centre, Monk Street, London, today (Thursday).

Guests

• Guitarist Terry Smith guests at the Olde Gatehouse, Highgate Village, tomorrow (Friday). . . the Monty Sunshine band visits Manchester Sports Guild on May 25.

Concert

• Wild Bill Davison made his first New York appearance since moving to the West Coast three years ago when he played a concert at the Half Note last week. He fronted Benny Morton (tb), Herb Hall (clt), Claude Hopkins (pno) Arvell Shaw (bass) and Buzzy Drootin (drs).

• Multi-instrumentalist



Hollies tour—something different

I AM endlessly fascinated by what keeps people in the pop business. There are easier ways of earning a living — and there's very little glamour about one-nighters.

It can't just be the money either. Only a small percentage of groups ever make the real big time, and those that do rarely take the opportunity to get out and start some other business with less stress and effort.

Meeting the Hollies Allan Clarke in his Hampstead local I asked for his own reactions.

"I'd miss the audiences," agreed Allan. "Though when I do a stage show I'm very uptight in the wings—I'm scared, I'm frightened. But as soon as I've done the first two numbers and know I'm accepted, I feel 'Thank God!' and do a good show."

"It's a great feeling when people are sitting down clapping — the feeling that you are entertainers."

"Anyway I suppose this is the only thing I know — the only thing I can do. I love the whole business. The odd thing is I'm the only musical person in my family."

"I suppose one day I will have to give up. I shall age and become a full-time songwriter. I can tell you one thing, when the Hollies are in decline I'm out straight away. I want to finish at the top."

The Hollies are about to start their first British tour for 18 months, sharing the bill with Paul Jones the Scaffold and the Mike Vickers Orchestra. It's no secret that a couple of recent tours were hardly huge financial successes. I asked Allan if this worried him.

"Not really," he said. "I think people have got bored with the way tours are presented. It's all rather old hat. We are trying to do something different and put on a tour as we think it should be put on."

On a possible follow-up to the current Hollies hit, "Jennifer Eccles," Allan said: "We've got the material but we haven't sat down yet to decide what it will be. We hate to rush things out. I believe you should only release a single when you have something worthwhile. — BOB DAWBARN."

SCOTT: I'm going to Japan by train

IS Scott Walker a monster? This is his image among some of the pop fraternity. Is he a helpless innocent, buffeted by pitiless probings of publicity? This is an image held by his fans.

It's true in the past, Scott has been "difficult." There have been stormy periods in his career when he was the despair of all associated with him.

He showed all the signs of being totally incapable of coping with his role as a popular singing idol. He was given to moodiness, fits of stark depression. All the while his talent shone through.

Scott is too intelligent to be a monster. But life isn't always easy for a good looking, talented, intelligent pop idol. It's a position assailed by jealousies, cynicism and all the pressures involved in making money.

He has reacted badly on occasions. Now he shows all the signs of being in command of his situation. Gone are the days of worry and nagging self-doubt.

SHREWD

He is shrewd, fairly self-indulgent, fairly self-critical.

He is exceedingly charming, but does not suffer fools gladly. He is sensitive, but has the surprising toughness that sensitive people often display. He is certainly NOT a monster.

"I should have had an ulcer by now, like Jonathan King," said Scott on Monday. "But I'm very together now. I'm a much better person than I was. I know it's not worth worrying about anything the way I used to."

"When success first came with the Walker Brothers there were a lot of things I didn't understand. It was a big shock to me to discover the great deal of hypocrisy that goes on in the business. I used to think everybody

was obnoxious and phoney. Not in the pop scene, but the business. I've learnt to live with the people and understand the business.

"I used to be regarded as the kiss of death to pop shows because of the thing people built up in their minds that I was moody and generally speaking—obnoxious."

"I suppose I was! I can still be obnoxious if people go too far with me. But I feel better now than I have ever felt in my life."

"Joanna' being a hit is really amazing. I've had a run of good luck. I would have bet my voice that wouldn't get into the chart."

How did Scott appraise his last album "Scott 2"?

"I didn't like it all that much. I don't feel it worked. The continuity didn't come across because I did it in spasmodic sessions over a long period. It's very heavy listening—I know this. It's going to take time for this kind of thing to get across. The mood was all a bit too heavy."

Was Scott still involved in the work of Belgian composer Jacques Brel?

"I'm not as enthusiastic as I was. I have been analysing his material and he writes good—and bad things. He is certainly the most significant singer-writer in the world today, because there isn't anybody else."

"Before—he could do no wrong for me. He's never been musically a marvel-

EXCLUSIVE INTERVIEW BY CHRIS WELCH

lous writer. His lyrics are the thing. I think I could use my own standards of morality and philosophy, in my own writing to explain hypocrisy. I felt a self-identification with Brel, which was bad, but it was a thing I had to go through."

Scott leaned back in his chair and grinned: "Aren't you going to ask me why I haven't been giving any press interviews? It was because I didn't have anything too logical to say."

"And to be quite honest I feel the other papers are terribly bigoted rumour-mongers. They stir things up about me which are untrue and take things I have said out of context."

"People have goes at me—but I don't have time for rumours and pettiness."

"I don't read trade papers, but the MM is a first love—because of the jazz coverage, and because you usually print what people say."

FUTURE

Before accusations of "manufactured stories" are levelled, your friendly interviewer, at this point, hastily turned to Scott's future plans.

"Well, I'm going to Japan, by train. I won't fly ever again. As I'll be pretty much on my own, I will be able to write my new album on the train, on the Trans-Siberian railway through Russia. I also want to spend some time in Leningrad with friends I have there."

"Musically, I've gone completely classical. I listen to stereo tapes all the time, which is a luxury I can barely afford. I haven't listened to jazz for months. Shostakovitch is my first love, and a very underrated Danish composer Carl Neilson."

The conversation fell to discussing Italian composer Sammartini.

"Just a second. I'll check him out." Scott picked up a telephone and dialled a friend's number.

"Hello? We're talking about Sammartini. What do you know about him? A 17th century Italian composer? What style? Vivaldi, flowery and ornate. Lots of strings and not much brass. Okay, thanks."

Scott explained the identity of his musical guru. "He's Terry Collins—a very close friend. He's a fantastic guy and knows

all the composers. "I haven't met him, but I saw André Previn recently. He's a fantastic jazz pianist as you know, but is now conductor with the London Symphony Orchestra. His enthusiasm is bringing new life into the LSO."

"He's given up jazz and I can see why. I think jazz is becoming very non-

musical. The whole scene is getting very bad. Music should be musical! But so much of today's avant garde jazz is an anarchistic, ugly sound."

"And jazz used to be the only scene where the races got together. It was the ONLY scene where they mixed socially and in every other way. It's sad there is so much

hate in the music now. "This is why Previn has got out. It's really kiss my ass music. Print that."

"As usual you can always rely on the human race for hatred. It never lets you down. Hatred is its driving force, and the world is getting into a sad state of affairs, especially in America. I'm happy to stay here."

OUR NEW PRODUCT IS 400 YEARS OLD

On demonstration now! At our London Showroom. BALDWIN 20-21 St. Giles' High Street Charing Cross Road, London W.C.2

HEAR THE REVOLUTIONARY NEW BALDWIN SOLID BODY HARPSICHORD (Otherwise you'll never believe it!)

PLEASE RUSH ME BALDWIN HARPSICHORD LEAFLET

NAME

ADDRESS

BALDWIN CHESHAM CLOSE, ROMFORD, ESSEX. RO 46465

After his Great Concerts—Albert Hall, May 19/20/21

ENJOY

"ENCORE!"

© SF 7929 Ⓜ RD 7929

More of the Concert Sound of

HENRY MANCINI

"ENCORE" is HENRY MANCINI'S highly individual tribute to fellow composers from Hollywood and around the world—including our own Beatles, John Lennon and Paul McCartney. This remarkable collection also marks, surprisingly, Henry Mancini's record debut as a piano soloist!

Also available now: Henry Mancini's double-hit single release, "Norma de la Guadalupe" and "Wait until Dark" (RCA 1689).



MR. NINE PER CENT the loser agent

by Leon



THE Entente wasn't too Cordiale when the Time Box flew to Paris last weekend for club, TV and radio dates.

On Saturday morning they were on their way to the TV studios when they ran into a student demonstration. Understandably thinking that the students quarrel was with the French establishment rather than visiting pop groups, they weren't too alarmed when forced to stop their van.

The students then punched the group, overturned the van and did £1,500 worth of damage to their equipment—smashing amplifiers and completely destroying a set of vibes.

The Time Box were pleased to see the French law arrive on the scene—until they found themselves nicked. It took most of the weekend in custody to get things sorted out. But they had to stay on an extra day to do the postponed TV show—and still have to replace all the equipment and iron the dents out of their van.

Tom Jones has broken all box office records at the London Palladium over the past two weeks... Hollies send-up of Late Night Line-up's Noel Picarda was hilarious.

MM Assistant Editor Bob Houston out of hospital after treatment for a duodenal ulcer and now drinking milk on the rocks... Erroll Garner digging Selena Jones and Hank Mobley at Ronnies on Saturday.

The Joneses were out in force in Aretha Franklin's Hammersmith dressing room Tom, Quincy and the MM's Max... American pianist Freddie Redd sitting in with John Chilton's band at the Six Bells.

Captain Beefheart down with flu last week... Len

TIME BOX FIND THE ENTENTE NOT TOO CORDIALE

Daniels, brother of Joe, back in his Soho record shop, after long illness... MM entirely to blame for needle golf match today (Thursday) between Cliff Bennett and Noel Murphy at Ealing Golf Club. Don't know how Noel finds the time between sending postcards to MM staff.



The RAVER'S weekly tonic

Mick Jagger, Marianne Faithfull and Brian Jones digging the Byrds at Blaises... Danny Moss and Jeanie Lambe proud parents as of last week. Alex Welsh called Danny on stage at the Fox and Hounds, Haywards Heath, to solo on "Oh Baby," to celebrate son Rabbie.

Louis Armstrong was caught in a New York traffic jam recently and trombonist Tyree Glenn asked why he didn't blow his horn like everyone else. "When I blow my horn like the others I'll be out of

business," retorted Louis.

Postcard from the Nice in Rome to club owner Jack Barrie: "It's raining. There was a riot last night. Organ smashed. Drums in Bits. Had money stolen. The guy didn't pay us. Can't get a plane. Davy has lost his passport again. Barred from Italy for ever. Beer lousy. Still want to manage us?"

Miriam Makeba wed Black Power advocate Stokeley Carmichael on April 27... Leonard Feather says most U.S. jazzmen are Democrats but Stan Kenton, Don Ellis and Lionel Hampton are staunch Republicans.

Paul Jones' new film Committee tipped for showing during British Week in Stockholm... MM accepts challenge from the Web for darts match for handsome trophy and bottle of Scotch.

Jon Hendrix may be on one of three new LPs planned by Donovan—one blues, one folk and one jazz—Jonathan King all sentimental over the number of good hearted showbiz people who loomed round his hospital bedside.

Paul McCartney and Jane Asher watching the Flowerpot Men's act at Liverpool Shakespeare Club last week.

Tony Blackburn, Tony Brandon, Dave Cash, Alan Freeman, Stuart Henry, Ed Stuart and David Symonds in netball team to play a Kent County ladies team at Crystal Palace in aid of charity on May 22.

America's soul sister Aretha conquers Britain

ARETHA FRANKLIN, America's soul sister, came, was seen, and conquered Britain last weekend. And, at Hammersmith Odeon on Sunday, she almost incited a riot from a wild and excited audience of soul brothers.

Aretha is without doubt one of the greatest soul, blues and gospel singers we have seen for a long time. She has a searing, soaring voice; powerful on high notes, warm and wild in the lower register. She has a slight, tubby frame and a deceptively placid appearance but that fantastic soulful voice pours forth with almost unbelievable volume and power.

Her programme was not all raving soul, however. She also sang several beautiful blues—including "It's My Life"—and her "Dr Feelgood," self-accompanied on piano, betrayed her Gospel roots.

Aretha roared on stage, to the jumping if ragged at times backing of her orchestra led by trumpeter Donald Towns and her heavily choreographed vocal trio, and went straight into "Satisfaction." Her songs were mainly her best-known numbers—"I Never Loved A Man," "Respect," "You Make Me Feel Like A Natural Woman," etc, but she also sang a great personalised version of the Young Rascals' "Groovin'." My only criticism: falling foul of tricky acoustics in the auditorium.

The rest of the bill was merely a build-up to The Moment, Joe E. Young and the Tonics are a competent if un-sensational soul band. American Robert Knight tried hard but failed to arouse the audience, while Lucas, with the Mike Colton Sound, bounced and bobbed with exciting effect. — ALAN WALSH

BYRDS

WHATEVER impression was made by the Byrds on their last visit, and it wasn't too good, was completely eradicated by two great shows at Middle Earth and Blaises on Saturday and Sunday respectively.

The Byrds proved to be a highly musical group and songs such as "Eight Miles High," "Rock And Roll Star," "Turn, Turn, Turn" and "You Tambourine Man" drew big ovations from capacity crowds at both clubs.

But the Byrds are now doing Country and Western orientated material, sung in the main by Gram Parsons, and this, too, was received extremely well.

"Sing Me Back Home," "Hickory Wind" and "You Don't Miss Your Water 'Til Your Well's Run Dry," were just some of the titles and they treated them without too much of the sickly overtones so often found with performances in this genre. On the folk side the group feature, and sing excellently, the Woody Guthrie outlaw ballad, "Pretty Boy Floyd." With the Byrds was Doug Dillard, a brilliant bluegrass banjo player and former member of the Dillards, playing an electric, solid body banjo built for him by Rickenbacker but he switched to acoustic and raised cheers with his version of Earl Scrugg's "Foggy Mountain Breakdown."

The Byrds' sound is not far removed from that heard on their records and they come over as competent musicians and stylish singers. Welcome back, Byrds.—TONY WILSON.

HERMAN

WELCOME BACK, Herman! Any worries he might have had that his popularity had been affected by his two-year absence from a British stage were dispelled at Birmingham Town Hall on Friday, when Herman began a ten-day tour with Dave Berry, John Rowles, the Paper Dolls and the Amen Corner.

His fans kept up a constant barrage of screaming throughout his performance, making it difficult to identify the numbers, yet alone make any critical appraisal of the way they were put across.

However, one thing is certain. Whether the Hermits were



ARETHA: searing, soaring voice

CAUGHT IN THE ACT

featuring their own "Take It Or Leave It" and "There's A Kind Of Hush," or other hits like "New York Mining Disaster" and "I Can't Let Maggie Go," the kids couldn't have been more pleased to have Herman back.—DENNIS DETHER-

bit around the Amen cadences at the end sounded really right, was good too—but somehow detached from the main body of the music, and though the inexperienced reed section sounded a bit ragged, Jill Lyon's bass lines came across strongly with nice ripeness of tone and good time. — CHRISTOPHER BIRD

JOHN MAYALL

JOHN MAYALL'S new Blues-breakers at Klooks Kleek, Tuesday.—Packed house, with positive, discerning crowd reaction and no hysterics. Fantastic. This is the kind of sight an old jazz hound like me sees all too seldom and it brought tears to my eyes.

What a band Mayall has got now, with Mick Taylor (gtr), Dick Heckstall-Smith (ten, sop), Chris Mercer (ten), Henry Lowther (cnt), Tony Reeves (bass gtr) and Jon Hiseman (drs).

On number after number, on up, middle and even down tempos like "Killing Time," they "swung so hard it made you want to kick your mama" (as somebody once said), with that ever dependable solid sound of unison brass and tenors, but this time with the leavening of Taylor's incredible "feed back" guitar and, of course, the vocals, organ and mouth harp of Mayall himself. — CHRISTOPHER BIRD

PAT EVANS

THE READING for the Evensong service in the Chapel at the College of St Mark and St John last week, which marked the presentation of Pat Evans' writing for 11-piece jazz group and choir, was the one from St Matthew about not being able to serve God and Mammon. After hearing Evans' most attractive music (and a previous effort by Lalo Schifrin) I am not sure that you can serve God and jazz either. At least not this way.

The "natural" way is the gospel way: it has an organic wholeness and rightness which trying to fuse elements of jazz and the liturgical tradition just does not seem to possess.

The composition itself, which shows that Evans is improving by leaps and bounds as a writer, had many attractive features, not the least of them being the strong melodies and open, spacious harmonies handled by the choir. But in the very nature of things there was hardly any possibility of jazz phrasing here at all.

The jazz, mainly supplied by Harold Beckett (flug), Frank Ricotti (vbs) and Malcolm Griffiths, whose Lassus trombone

was generally a pretty draggy evening. Mind you, now that we've got used to the "new sound" of Dolly's flute organ, we're going to start listening much more carefully to what is going on, musically, and soon become dissatisfied with mere prettiness.

The rest of the show merely proved that a star bill doesn't necessarily make a good concert. Everyone was competent, and Cyril Tawney was in particularly good voice. But it was just a succession of acts that had very little relevance to each other. The attempt to turn the first half, with Bob Davenport, the Rakes and Bob Roberts, into a Fox-type ceilidh was a good idea, though it didn't really work.—KARL DALLAS

SOLOMON

SOLOMON KING proved at the lush Cranberry Fold Inn, Lancs, that he can entertain.

His cabaret act—admirably backed by the Wise Men—has variety, is well-planned, and its presentation is enhanced by his delightful southern drawl.

This king-sized Kentuckian is a lucky man to be able to ring the changes on Country, hill-billy, beat, pop and ballad styles and appears equally at home in them all.—JERRY DAWSON

CLIFF RICHARD

CLEVER CLIFF RICHARD with the Breakaways on stage with him for his opening at London's Talk Of The Town last Monday. They looked gorgeous and filled out Cliff's vocal sound which was further built up by the Norrie Paramor orchestra. Cliff sang well, was amusing and brief in his remarks and, though his act was predictable, it had the virtue of being solid, workmanlike and painless from beginning to end. "Congratulations" got an enormous cheer. So did "La, La, La," and Cliff's version was much more attractive than Massiel's.

Cliff put fans minds at rest by denying he was to become a monk. He proceeded: "I also deny I'm to become a nun!" — JACK HUTTON.

PARK GUITARS

LEAD and BASS models now available

DESIGNED FOR THE GROUP GUITARIST WHO IS LOOKING FOR A BRILLIANT SOUND COMBINED WITH QUALITY AND APPEARANCE



Six Star Features of the PARK Guitar:—

- ★ Thin body design
- ★ Constructed from solid mahogany
- ★ Fast easy action neck

- ★ Instant P.U. response and brilliant sustaining tone
- ★ Twin Humbucking Pick-ups with separate Tone and Volume Controls
- ★ Three-way P.U. Selector Switch

Available in Golden Sunburst, Cherry Red, Black, White and Green Sunburst. Left-hand Models 10% extra. Retail Price: Lead Guitar 126 gns. Bass Guitar 132 gns. Case extra.

CLEARTONE MUSICAL INSTRUMENTS LTD.

6 SMALLBROOK RINGWAY, BIRMINGHAM 5 (MIDland 4655)

O'HARA'S PLAYBOYS



IN THE SHELTER OF MY HEART

TF924





RUSH TO THIRD STREAM

IN the last couple of years a third stream of music has developed between pop and folk music. It has been formed by folk singers moving on to new material, or writing it themselves, and it includes singers and songwriters such as Judy Collins, Roy Harper, Phil Ochs, Bert Jansch and Tom Rush.

In the states these performers, both on albums and in concert halls, have a market but in Britain they still tend to be lumped with the folk music world, although they are not folksingers. True there is a certain element of folk music but then there is also a certain amount of pop, too, in their music and for want of a better term they are called "contemporary" performers.

Tom Rush, who has just begun another British tour, says, "The main problem is in dealing with mass media. In performing, I have my own audience, which is neither pop nor folk, but a little of both. The problem is to get the mass media to accept me as pop."

NOT FOLK

Tom's new Elektra album, "The Circle Game," features songs by Joni Mitchell, James Taylor, Jackson Browne and Tom himself. The backing includes electric guitar, keyboard instruments and an orchestra conducted by Paul Harris.

"The new album is opening all kinds of things up," says Tom. "For the first time it is obviously not folk, it is a fairly marketable kind of album, which is what they seem to worry about."

Tom has had two singles recently issued in Britain. "No Regrets," and, one, just out, "Something In The Way She Moves," both of which are from the "Circle Game" LP. "Something In The Way She Moves" is better than "No Regrets," reckons Tom.

"I suppose I'll select things as single tracks and things for albums," says Tom, looking ahead. "On the next album, I'll try to write things for it myself but if that doesn't look as though it is working, I'll go scouting around James Taylor and Joni Mitchell."

The border line between folk and pop music has become a hairline, thinks Tom. "This is fine for artists, but hard on journalists. The Beatles and Dylan have both been coming blatantly into folk, which is not a bad thing, although, of course, they have done things which have been designed to sell commercially," he adds.

With rock and roll and its revival being talked about in Britain, it's worthwhile noting that a couple of years ago, Tom did his own rock revival on his "Take A Little Walk With Me" album, with songs by Chuck Berry, Bo Diddley and Buddy Holly.

Taking stock of today's musical scene, and in particular, the American scene, Tom says, "Some rock groups carry their own light shows and now the guy who runs the light show is considered a group member. The music has an artistic entity, that is visual as well as musical. What do you call that? It is hard to classify and it is hard to classify anything that is growing."

Indeed that is the problem. How do you classify this new third stream member? The label "contemporary" is rather vague although appropriate in some respects. But "The Circle Game" album does allow us to classify Tom Rush as a good singer using good, modern material. It can only be hoped that this present tour of Tom's will open new fields for him in Britain as it has done in America — TONY WILSON.

DANGER: all our groups are going abroad

GREAT news for all diggers of Britain's most power packed duo this week, as Brian Auger and Julie Driscoll finally crack the chart problem.

Fans of Auge and Jools are to be found from Japan to West Hampstead, converted by their electrifying live performances and their first album on Marmalade "Open." But strangely it is their home country which has been slowest off the mark in providing proper appreciation.

All over the Continent magazines and newspapers are filled with front cover pictures of Julie, the slim beauty with the Jimi Hendrix hairstyle. And from France to Italy aficionados rave about Brian's brilliant approach to the Hammond organ and is described as the successor to Jimmy Smith's throne.

"Save Me" one of their early singles, which failed to make an impression on the British, reached number one in France. So Brian's reaction on being told he had finally reached the MM Pop 30 was—"It's been a long time."

But this was not said with bitterness, because Brian is too much of a looner to be a moaner. In fact Brian is

warning from BRIAN AUGER



JULIE: blossomed

the last of the big time looners, since Eric and Zoot went flower power, or whatever it was went wrong.

Brian, who started his career as a poll winning jazz pianist, has remained true to his ideals and beliefs, has maintained an intensely high standard and is now seeing the results—respect, recognition and financial reward.

And Julie Driscoll, once a London In crowd favourite, and apparently doomed to be ignored by the rest, has benefited from the faith and perseverance of her volatile manager Giorgio Gomelsky, until she has blossomed into the most talked about singer of the day.

A tired Brian, back from the Rome pop festival fiasco talked about the record that has taken them into the

chart.

"It's a Bob Dylan song of course, and we thought it had a chance because it is very strong with a very mysterious atmosphere. It certainly pounds away at the end. We did think of changing the 4/4 rhythm to make it a bit more commercial, but then we thought that would spoil the effect."

"We're incredibly busy at the moment. We've got a spot on the Peter Cook and Dudley Moore show, and it would be nice if we could get our own TV series. But we are doing so many tours that would be impossible at the moment anyway."

"We've just come back from Rome which was a shambles. When we got there, the organ they dug up for us was unplayable. They paid us, but I told them to take the money back as we couldn't play."

"But they the organisers were so nice about it and as the crowd were in such an ugly stage I decided to play the set on piano. There would have been a riot if we didn't go on."

"I went on and spoke to the audience in Italian, and they all fell about laughing. Then we went down unbelievably well."

AUGER: 'I feel very strongly about this.'



"The organisation of the festival was terrible though, and although there were 2,000 for the night the place seats 25,000."

"Later this year we are touring Belgium, and France then I go to Bratislava and Montreux jazz festivals. In August we go to Poland, and we have offers from Japan and Brazil. Oh, and we're doing a tap dancing and sword swallowing tour of the Outer Hebrides."

As Brian and Julie already spend two thirds of their time abroad, are we in danger of losing them entirely?

"No, but it is a very strange situation here. I don't know why everybody is talking about rock and roll revivals, when there is so much talent and so many new ideas being ignored."

"In this country you just can't get any airplay, while TV and radio abroad is unbe-

lievable. They really look for new talent."

"If England is not careful all our groups will go abroad."

"When I listen to what the Radio One deejays are plugging I can't understand them. It's so difficult to get good records played. And one TV producer told me he'd like to have us on his show, but we weren't commercial." They should own up and stop looking at their TAM ratings and do something good."

TONY WILSON REPORTS

PINK FLOYD WORK ON A NEW ART FORM



WATERS: scene gone

FIFTEEN months ago, the Pink Floyd, with their own avant garde electronic music and somewhat less sophisticated light show, heralded the short-lived era of love-ins, be-ins and cash-ins. Today, with two reasonably successful records, "Arnold Layne" and "See Emily Play," behind them and their new single, "It Would Be So Nice," out now, the Floyd are working harder than they have ever done.

But the singles market is one that the Pink Floyd don't place too high a value on. "It is possible on an LP to do exactly what we want to do. The last single, 'Apples And Oranges,' we had to hustle a bit," says drummer Nick Mason. "It was commercial but we could only do it in two sessions. We prefer to take a longer time."

"Live bookings seem to depend on whether or not you have a record in the Top Ten," Roger Waters states. "I don't like 'It Would Be So Nice.' I don't like the song or the way it's sung."

"Singles releases have something to do with our scene, but they are not overwhelmingly essential. On LPs we can produce our best at any given time."

"Singles are a funny scene. Some people are prepared to be persuaded into anything," says Nick. "I suppose it depends on if you want to be a mammoth star or not."

The Pink Floyd have seen changes in themselves and in their material and Nick thinks that in the past year their ability and technique has "improved vastly—which makes a difference."

"A whole scene has gone," continues Roger Waters, who plays bass. "Light shows have gone well out of fashion, but if people still like them there must be something in it."

The Pink Floyd are innovators and they have ideas that go beyond the normal accepted boundaries set by the economics of the pop world.

They are very much concerned with the visual aspects of presenting music. Roger had the idea of a circus, in a big tent, which would use human acts, such as jugglers and escapologists, and groups like themselves, the Cream and Jimi Hendrix. An exciting imaginative project squashed by those who held the purse strings.

Now the Floyd have approached the public body of the Arts Council for a grant in the region of £5,000 to finance another project combining a number of the arts.

Says Roger, "It would be a story, using other groups, written as a saga, like the Iliad, so that it doesn't just become a pop show with someone walking on and introducing groups. I don't want any of that scene."

There would probably be a narrator, possibly John Peel, and there would be quality in the production of the material. It would be a non-profit making scene—nothing to do with selling records. I'd like Arthur Brown to play the Demon King with the Floyd providing the music.

"It would be telling a story like a fairy tale. A definite scene with good and evil." — TONY WILSON.

SACHA DISTEL

"Writing on the wall"

B/W

"Now"

MU 1019



The Continent's No1 entertainer comes to Britain on



Total victory for the lovely Aretha Franklin

ARETHA FRANKLIN: "Think" (Atlantic). Oh, nice one. "You've got to think what you're doing to me, you've got to set me free!" shouts Aretha with wild, hair streaming in the wind, lighting flashing, rain pouring excitement.

Go forth children and buy this overwhelming sound or be for ever cursed! Funky piano intro, then comes Miss Franklin's voice filled with fight, guts and emotion, while the trumpet men sound the alert.

Total victory!

ERIC BURDON AND THE ANIMALS: "Anything" (MGM). A double A side, with "Monterey" on the flip, and reviewed elsewhere in this week's superb issue by Stevie Marriot.

Like Steve, one feels pleased for Eric's success in the States, but his Tom Wilson produced singles don't mean a lot to English ears.

This is medium paced, with Eric in subdued mood, and the Animals augmented with lush strings. Nice, but not a gas.

CREAM: "Anyone For Tennis" (Polydor). Eric Clapton is going "back to the blues." But some months ago he wrote a pop tune for the Cream, which he may not be interested in now, but by its instantly commercial sound will result in the biggest ever hit for this unique musical combination.

Based on the blues and currently the darlings of America's hippies, Clapton, Ginger Baker and Jack Bruce will shortly find themselves back in the turmoil of pure British popery.

It's a simple, but swinging theme, with nonsense lyrics, and the catchy hook phrase: "Anyone for tennis—wouldn't that be nice." Lots of influences are apparent—Dylan, Traffic, Beatles etc. but Cream have achieved an original sound of their own.

Ginger plays conga drums, Eric simple non-whining guitar, except for the final bars when he plays a Hawaiian type riff against a string phrase. On the flip side is a frightening Baker monologue called "Pressed Rat and Wart-hog," over some of his own thunderous drumming and Jack's solid bass guitar.

ANITA HARRIS: "We're Going On A Tuppenny Bus

CHRIS WELCH/SINGLES

Ride (CBS). A beautiful voice exercised on a pretty song, somewhat twee, but doubtless one for all the lads in BAOR 23.

The title is fairly self-explanatory. The bus ride is substitute for pleasure trips that we'd all really like to take, like Paris or Spain.

Me—I can't wait to get to the Norfolk Broads, and a pox on you all. For Anita—a hit, we hope.

NANCY WILSON: "Face It Girl It's Over" (Capitol). One does not wish to appear rude to an artist of Miss Wilson's calibre and in view of a large fan following one hesitates in pursuing a course of active criticism.

But not for long. She sounds like Mickey Mouse on this pretentious song, and I had to check that the speed of the record player had not accidentally switched to 78.

Tedious in the extreme.

FRANKIE VAUGHAN: "Mame" (Columbia). Get out your top-hat, white tie, cane, waistcoat, dancing pumps, hot water bottle, banjo, swizzle stick, and ear plugs!

Here's the all-time favourite from a great show, that will send Frankie back into the chart.

All calls for me during this period should be transferred to Edwards Rum Shop the Dissolution Isles, South Pacific.

RUSS CONWAY: "Pink Piano" (Columbia). The new Russ Conway sound consists of a simple piano riff, in

which the piano sounds not unlike a steam callope with a scaled up boiler.

In the background is a human voice chanting what sounds like "Bank!" or "Wink!" Or of course it may be a pig.

RUFUS THOMAS: "The Memphis Train" (Stax). More train noises lead into a Steve Cropper production that's good but exactly what one expects.

Apart from the locomotive gimmick there are no surprises. Good to groove to in your favourite club, if it hasn't burnt down.

VAL DOONICAN: "Now" (Pye). By all the bogs of County Council, here is an item that will set hearts a fluttering from Cork to Bratislava, I mean, Dublin.

It jogs along at a spanking pace, sung in rather flatto grosso style, but enjoyable for all that.

HENRY MANCINI: "Wait Until Dark" (RCA Victor). Theme from the film of the same name, and rather like a Warsaw Concerto. Hank wrote this piece, and it's not quite up to the standard of his award winning compositions like "Moon River" and "Days Of Wine And Roses."

On the flip side is "Norma De La Guadaluja," quite a different kettle of chilli peppers. Here is the Latin Sound of Mancini.

ASSOCIATION: "Time For Livin'" (Warner Bros).



ARETHA: hair streaming in the wind

An American group currently knocking out British audiences with their performances here.

A straight piece of jogging music making, not likely to cause much chart mayhem but up to their own high standard of quality vocals.

ORANGE BICYCLE: "Jenskadajka" (Columbia). Don't be surprised if the title is spelt wrong. If Eric Clapton can have chickens on his stairs instead of

chicken feathers, and the Beach Boys can completely vanish leaving only the title of their record, anything can happen to "Jenskadajka."

Anything, except become a hit. It sounds all very Finnish or Norwegian, and the lyrics are quite clever. The beat is quite solid, rather in the vein of tap dancing reindeer. But the teenyboppers will disapprove.

"Move over boss. Wendy Potts here fans. Well I quite dig the Bicycle, but this

waxing really isn't fab enough unless somebody invents a new dance to fit that dolly beat." That will be enough Miss Potts.

DON PARTRIDGE: "Blue Eyes" (Columbia). Welcome back to the busker beat. Was the guy who conducted the band a busker conductor?

Don didn't write this follow up to "Rosie," but it has the same catchy simplicity and, if anything, a little more depth.

Don has quite a soulful voice in Paul McCartneyish-vein, and there is some nice bluesy harmonica.

ROMFORD GOLDEN SUNSHINE BAND: "Mexican Jumping" (MGM). Fabulous send up of Herb Alpert, with a tottlingly inadequate lead trumpet, burping bass, and some judicious shouting in Essex Mexican.

Can it be the Dagenham Girl Pipers in drag? Good grief, have MGM gone stark raving mad? But it's fun.

A. P. DANGERFIELD: "Conversations" (Fontana). Nice try, with various experimental effects, including, once again, the Small Faces doppler effect as used on "Itchy Coo Park."

A trifle complicated to communicate with enough inhabitants of Jiving Britain to sell. Full title is "Conversations (In A Station Light Refreshment Bar)," and there are copious railway station noises adding atmosphere.

Not enough steam to hit the mainline and liable to be shunted into a disused siding.

It really needs the power of a 4-6-2 Bulleid Pacific of the Merchant Navy Class, with its valve gear enclosed in an oil bath, streamlined casing, and Box-Pok driving wheels. But since British Rail have murdered all the steam engines, this must remain a wild dream.

HANS CHRISTIAN: "The Autobiography of Mississippi Hobo" (Parlophone).

Remarkable rhythmic effects distinguish this bright performance from the miserable dross that frequently finds its way on disc these depressed days.

Hans sings with youthful enthusiasm, and the production has all the brightness that made Manfred Mann's early records so popular.

Gawd knows what the words are all about, but there are flutes aplenty, and fidgety beat that will set the nation's toes tapping. A hit.

LOU RAWLS: "You're Good For Me" (Capitol). Great singer, highly underrated.

A masculine performance, done with taste and conviction, and a rich, soulful backing of brass and choir in the grand All-American manner.

Do yourselves a favour and invest here.

JOHNNY FARNHAM: "Sadie The Cleaning Lady" (Columbia). Gas! Here is the long awaited answer to Jimmy Clitheroe and Wayne Newton, and not Warferin, as has long been supposed by the League for the Suppression of Elderly School-boys.

It's catchy, fun and bound to be the next number one. Already, Daisy the MM tea lady, in her energetic jivings to this ditty, has poured scalding beverage all over the trousers of Alf Martin, our normally jovial chart expert.

Both pronounce this a hit of the first magnitude with its boyish vocals, and vacuum cleaner solo by Mr Jolly. You have been warned.

JULIE ANDREWS: "Star" (Stateside). "I hate each Julie Andrews film they've made," sings Viv Stanshall on the Bonzo Dog Doo Dah album. This attitude simply serves to underline the widely held theory that V. Stanshall is a man of execrable taste and un-sound judgment.

This is the film from the theme of the same name, and what a piece of gay, frivolous nonsense!

And if that sounds too much like a description for the flame red briefs as worn by Gertrude Bustover in "Some Like It Grot," an intriguing pamphlet currently enjoying brisk sales in the Charing Cross Road, then I can only say Julie sings with all the fervour of a brace of milkmaids, and the radiance of a haycart load of apple cheeked country wenches, ripe for romance. Andrews for inner cleanliness!

JOHNNY MANN SINGERS: "Never My Love" (Liberty). The trouble with a hit like "Up, Up And Away," is it necessitates a repeat performance. The singers have been induced to release another record, and unfortunately, it does not equal their last.

That is to say it is not as good. Vocally they cannot be faulted but the tune and arrangement are hatefully grotesque. That is to say—rotten. Listeners will note a plentitude of "diddle-um-doo-wah" in the final bars. They are entitled to draw their own conclusions. My verdict, issued with due caution and consideration is, "sweetmeat of boiled sugar," that is to say humbug.

ROSLYNN: "The Green Cockatoo" (Columbia). You must know the Green Cock on the A2. It's a well-known pub.

Russ Conway's pig is missing, but the lush harp sound of this dashing novelty, will bring joy to your eardrums.

LPs

BOBBIE GENTRY: "The Delta Sweete" (Capitol) Miss Gentry has a sensual voice and a sensual style. It's a highly personal style and it's wonderful on a single. But it has the effect of making an album sound samey throughout. She writes fine songs. Included here are "Refractions," "Courtyard," "Sermon," "Okolona River Bottom Band"

EYDIE GORME'S GREATEST HITS (CBS). Eydie is one of those bright-voiced singers, indigenous to America, who always sound as fresh as Mom's apple pie. She sings with gusto, she's in tune and she has a nice voice. But she sings as a friend rather than

A samey sound from Miss Bobbie

a lover. Includes "Amor," "I Wish You Love," "Softly, As I Love You," and "I Want To Stay Here."

NANCY AND LEE (Reprise). A very good album. Nancy Sinatra is quite a different person when she sings with Lee Hazlewood—full of humour, easy and relaxed. Hazlewood is a knockout with that slipped voice that should be selling coal or fish. Instead he applies it to the wonderful world of pop and we are all grateful. "Jackson," that great one, is on



BOBBIE

PROBY

NANCY

here. Others include "You've Lost That Lovin' Feelin'," "Summer Wine," "Storybook Children," "Lady Bird," "I've Been Down So Long," and "Elusive Dreams."

P. J. PROBY: "Believe It Or Not!" (Liberty). A superb album by one of the best singers to grace the pop scene in the past decade. It's easy to write off Proby because of various escapades, but you've got to hand him his talent. On this form he could wipe the stage with most competition. His ballad singing here is super. What a voice, what a singer. Strongly recommended to Jim's followers. Includes—"I'm Coming Home," "Turn Her Away," "Mary In The Morning," "It's Your Day Today," "Cry Baby," "Judy In The Junkyard."

VIKKI CARR (Liberty). Another sweet-voiced, in-tune American singer who is like many other sweet-voiced in-tune American singers. What can you say? Sure she's a good singer, but she just

doesn't give herself to a song. The moment of truth on this album comes on "Alfie." A competent job yes, but she doesn't tell the story like Cilla did. Other songs—"Go," "Can't Take My Eyes Off You," "The Real Me," "One More Mountain," "Never My Love."

HENRY MANCINI: "Encore!" (RCA Victor). Mancini conducting a fine orchestra on some of the most beautiful melodies to be written in the pop world. Includes Beatles' medley, "Exodus," "Somewhere My Love," and three piano pieces from Mancini, "Days Of Wine And Roses," "Charade" and "Moon River." Very pleasant.

ROBERTO MANN AND HIS ORCHESTRA: "The Great Love Themes" (Deram). Smooth, svelte orchestral versions of themes like "Moonlight And Roses," "La Vie En Rose," "Moon Love," "O Sole Mio," and "Hearts And Flowers."

SLACK DRUMS?

YORTA BORTA TORTA SORTA HEAD. GET HEADMASTER NEXT TIME

Manufactured by **Hose-Morris**

Headmaster heads are available from all good music stores.

JUNE 8th ISSUE

ALL ADVERTISEMENT COPY MUST REACH US BY

THURSDAY MAY 30th

COME and SEE THE GREATEST LIVE P.A. SHOW EVER

ON TUESDAY **MAY 28th**



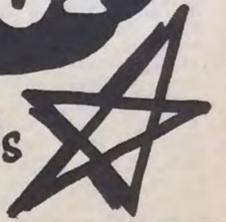
at the **RED LION HOTEL**
HIGH ROAD · LEYTONSTONE · E 11 · (BALLROOM)

CONTINUOUS SHOW FROM 5.30 p.m. DEMMING THE GEAR WILL BE THE FABULOUS CYMBALINE GROUP



GUESTS OF HONOUR—
THE

SMALL FACES



FREEDMANS MUSICAL INSTRUMENTS in conjunction with the following manufacturers will be presenting a unique opportunity for you to see, hear and personally try this tremendous range of Public Address systems from these famous manufacturers

YET ANOTHER TOP GROUP CHANGES!
NOW **THE MOVE**

MOVE ON - TO WEM

PA 100
72 Gns.

6 x 10in. 48 gns. 4 x 12in. 62 Gns.

AND JOIN—
THE PINK FLOYD · 10 YEARS AFTER · THE CRAZY WORLD of ARTHUR BROWN · THE HERD · and other leading names

WATKINS ELECTRIC MUSIC LTD 66, OFFLEY ROAD, LONDON, S.W.9 01-735-0568

FREEDMAN'S MUSICAL INSTRUMENTS are proud to present this **FANTASTIC P.A. SHOW** in conjunction with these **FAMOUS MANUFACTURERS**

Send at once for your **FREE** tickets
SEE, HEAR AND TRY THIS FABULOUS EQUIPMENT

SOUNDCITY POWER AMPS
PLUS A FULL RANGE OF FENDER AMPS

DA
DALLAS AMPLIFIER LTD

IMPACT 100 WATTS PUBLIC ADDRESS

YOU GET POWER WITH THE IMPACT 100 watts P.A. Amplifier. An entirely new feature is the limiting switch whereby the output can be set at maximum of 20 or 50 watts or the unlimited output of 100 watts. Illustrated catalogue available.

Manufactured and distributed by:
PAN MUSICAL (WHOLESALE) LTD. 33-37 WARDOUR STREET, LONDON, W.1

For your own Portable P.A. System THE NEW A.K.G. D.1000 MICROPHONE

- Highly directional
- Clean sound
- 24-carat polished gold or studio matt grey finished
- Built-on sintered metal pop shield
- 3-position switch: B = maximum bass response
- Medium frequency response
- S = Sharp directional response

Can be serviced on location.
The D.1000 is already installed in several clubs, and has been purchased among others, by:

Alan Price Set The Who The Small Faces The Settlers Simon Dupree and The Big Sound The Dallas Boys The Amboy Dukes Geno Washington and the Ramjam Band The Nice P. P. Arnold Acker Bilk and his Paramount Jazz Band The Crazy World of Arthur Brown.

Complete with 15ft. cable and smart zipper case.
£33.0.0 High Impedance £29.0.0 Low Impedance

Retail shop distribution by: **ROSE MORRIS LTD. POLITECHNA (LONDON) LTD.**
182-4 Campden Hill Road, Kensington, London, W.8
Telephone: 01-727 0711/3 & 5008

MARSHALL P.A.
the **POWER** behind today's top Groups

Available from: **FREEDMANS MUSICAL INSTRUMENTS,**
534, High Road, Leytonstone, London, E.11. Tel: 01-539 0288&9

Showing for the first time in Britain
DANE SUPER SOUND
from **LARSSON of Denmark**

Sole Distributors in U.K.:
James How Industries Ltd.
495 Blackfan Road, Sidcup, Kent, manufacturers of Rotosound Music Strings

FOR THAT SWITCHED-ON SOUND
switch to Microphones from **BEYER & FI-CORD**

Charlwoods Road · East Grinstead · Sussex

CHAMPAMPLIFICATION IS HERE!

The full, cool, fabulous TRIUMPH range by Rosetti. Amps and speakers, P.A.s, stereo and mono, a great discotheque — all with the strong sophistication of silicon solid state electronics. Get the details now by writing to Freedmans for the great new brochure.

TRIUMPH by ROSETTI
HOUSE OF MUSIC · 138-140 OLD STREET, LONDON, E.C.1

SEND FOR YOUR FREE TICKETS TODAY AS PREFERENCE WILL BE GIVEN TO TICKET-HOLDERS

Come along & see the Top Gear! FROM TOP MANUFACTURERS

SEND TO US FOR FREE TICKETS!

Name _____
Address _____

No. of tickets required _____
Please send for special group ticket

FREEDMANS MUSICAL INSTRUMENTS · 534 High Road · Leytonstone E11

Please enclose S.A.E.

OVER nine years have passed since that fateful day of February 3, 1959 when Buddy Holly, along with the Big Bopper and Ritchie Valens, was tragically killed in an air crash near Fargo, North Dakota, and over ten years have passed since "That'll Be The Day" brought Buddy Holly international recognition.

There followed a string of hits, "Oh Boy," "May-be Baby," "Peggy Sue," "Rave On" and "Listen To Me," recorded by Buddy as both leader of the Crickets and as a solo singer.

Just recently a re-issue, "Rave On" and "Peggy Sue," made the singles chart and MCA Records are planning to release five Holly albums, in stereo for the first time, later in the year.

Norman Petty, Buddy's ex-manager, recording manager and co-songwriter,

speaking from New York, told me that there are plans to release previously unissued Holly recordings this year. "There are some tapes, some fair, some medium and a couple of excellent ones, due to be released," said Petty. "The quality of the tracks has been jealously watched. But we will see some new releases of Buddy. There are some good things coming forth. His records are still selling very well, although better in Europe than here, but that is due to lack of promotion," added Petty, who was instrumental in getting Buddy on to the hit trail in 1957.

A number of Buddy's hits came after his death and these had added backing tracks. "We've only used one group, the Fireballs," explained Petty. "They are only four boys and so we added more than one track, but whether we added tracks or didn't add



BUDDY HOLLY: 'always neat and clean'

Holly—five new albums soon

BY TONY WILSON

tracks, the artistry of Buddy Holly is still there, but the backing has always been the Fireballs." It is the artistry of Buddy Holly that has kept his music selling on records and said Petty, "The fans have been wonderful and loyal in helping to keep the music of Buddy alive."

EXPERIENCE

Since 1957 the world of pop music has undergone many changes. How could Buddy have fared in today's pop world. "I think any artists, if they're as talented as Buddy, would change but not apparently," replied Petty. "Experience is going to colour performance but an artist doesn't change indelibly. Buddy would still have been at the top of the heap. When a person of that calibre, regardless of who they are, is

around, it is pretty hard to keep them from coming up the way Buddy was."

Asked what memories he had of Buddy Holly, Norman Petty answered, "Well, I think he really wasn't a person standing across from you. He was part of you, there was a communication without words.

"He really wasn't a pretty boy or handsome but he was always clean and neat and had a very warm personality. He was also very funny and a lot of people missed his humour. He was a very little guy and a great practical joker when he wanted to be.

"He was warm and genuine and anybody associated with him felt more than was said. It was one of the few relationships you enjoy in life and I think anybody closely associated with him felt that."

NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, JACK HUTTON, MAX JONES

Ellington at the Cotton Club

DUKE ELLINGTON AND HIS ORCHESTRA: "Cotton Club Days Volume 3." East St. Louis Toodle-oo; Birmingham Breakdown; Song Of The Cotton Field; Soliquy; Yellow Dog Blues; Tishomingo Blues; Awful Sad; Jazz Convulsions; Mood Indigo; Rockin' Chair; Twelfth Street Rag; Is That Religion? (Ace Of Hearts AH166).



DUKE: his writing was in the crucible

THIS intriguing collection of Ellington tracks were all made between 1926 and 1931 and the first three takes haven't been issued before in Britain.

The collection is distinguished more by its inventive soloists than by the band sound, which is often scrappy. Ellington's arranging techniques were forming into definitive patterns over the period and it is with a sense of relief you hear him shedding many of the flamboyant and baroque extravagances that featured in his early years.

His soloists are supreme. To hear Nanton bursting into the melody of "Tishomingo Blues" is a joy unsurpassed in jazz. Bubber Miley, too, was one of the giants, a trumpet player whose mind leapt ahead of his technique all the time. He was so inventive you can sense at times his frustration when an idea doesn't quite come off. A brilliant player. But so were the other giants who stalked between the Ellington music stands of the period—Bigard, Louis Metcalfe, Hodges, Cootie Williams, Carney, Freddy Jenkins.

This is an important set for the Ellington student. Duke's piano playing is superb, his songs, new then, have proved

their worth and some will last forever. But his writing was in the crucible. He often held up the jazz by inserting a flashy passage. Listen to the ride-out on "Birmingham Breakdown"—that's how that band could swing when left alone.

Lastly, the album lets you hear some of the great, early soloists full of fervour, fire and the freedom of youth.—J.H.

criticise a British musician for not sounding American I have some doubts and I, for one, find a lot of the trad sounds pleasant enough in themselves to need no such competition.

This album provides a fair example of the second line of trad groups though the sounds could have been produced any time over the past 20 years rather than being particularly representative of the '60s.

In general the rhythm sections live up, or rather down, to their reputations sounding stiff and heavy though sometimes generating a certain relentless swing. Most of the swing comes from the front lines. There is also the occasional vocal—all equally awful.

The earliest track, by Jim Lougher, is among the best. Lougher was killed in a car accident shortly after these two titles were recorded—a greater pity because, on this evidence, he could have become a more original player than most. His trombonist, Bill Hales, managed to sound more at home in the Kid Ory idiom than the majority of Ory's followers.

The Mike Daniels band achieved a lighter swing than the rest while Steve Lane's group manage to sound very 1930s white on "Sugar" and 1920s Negroid on Jelly Roll Morton's "Dead Man Blues". Worst track is the Original Downtown Syncopators attempt at a Rag—still one of the most difficult obstacles for British bands to surmount with any degree of conviction. The Jazz Caverners attempt is better. Gordon Blundy does his version of Ory's Creole Trombone for the eight millionth time. Cuff Billett and Bill Greenow show some of the nearer fulfilling today, on the Kid Martyn track.

One for the historians and more dedicated trad followers.—B.D.

JAZZ PANORAMA

"JAZZ PANORAMA OF THE SIXTIES": Beale Street Blues (a); Saratoga Shout (a); South (b); Algiers Strut (c); Sugar (d); You're Driving Me Crazy (e); Dead Man Blues (d); Lasses Candy (f); Cole Smoak (g); Ory's Creole Trombone (h). (VJM.LC6.) (a)—Jim Lougher's Jazzmen, 1960. (b)—Colin Kingwell's Jazz Bandits 9.9.63. (c)—Kid Martyn's Ragtime Band, 1966 (d)—Steve Lane's Famous Southern Stompers, 7.2.66. (e)—Mike Daniels Delta Jazzmen, 10.10.63. (f)—Original Downtown Syncopators, 31.1.62. (g)—Jazz Caverners, 13.3.66. (h)—Brian Green's New Orleans Stompers, 15.2.65.

PERHAPS the oddest thing about the Traditional Jazz Revival was that the attempts to copy veteran American jazz heroes invariably produced something quite different—the very British trad which bore very little resemblance to the American original.

Ken Colyer and Alex Welsh produced pretty close facsimiles of the original New Orleans and Dixieland styles respectively, but in between was a vast territory of very British sounds. Whether it is fair to

RADIO JAZZ

BRITISH STANDARD TIME

FRIDAY (17)
5.15 pm H2: Stereophonic Jazz. 7.0 H1: Jazz Rondo. 9.45 U: Pop and Jazz. 11.5 E: Jazz Club 11.15 O: Horst-Muhlbardt Combo. 11.30 T: Eddie Condon and Friends, Mid-1940's (Decca DL 79234). 12.0 T: Duke Pearson (Sweet Honey Bee, Blue Note 84252). 12.5 am B1 and 2: Lucky Thompson, Jimmy Noone, Basie, Miles Davis, Tatum. 12.15 E: (1) Pete Rugolo (2) Ellington, Sinitira (3) Oscar Peterson (4) Juliette Greco (5) Paul Heru. 12.35 J: All That Jazz.

SATURDAY (18)
5.0 am J: Jazz Book. 12.0 noon B3: Jazz Record Requests (Ken Sykes). 2.40 pm H1: Radio Jazz Magazine. 10.30 Q: (2) Andre Previn (5) Sweet Beat (b) Big Band. 11.15 A2: Jazz. Cool Style. 11.30 T: Pee Wee Russell, Oliver Nelson (The Spirit of '67). 12.0 T: Duke Pearson (The Right Touch, Blue Note 84267). 12.5 am J: Sammy Davis.

SUNDAY (19)
3.5 am J: George Shearing. 7.0 pm B1: Mike Raven's R

and B Show. 7.20 Q: Big Band Serenade. 8.0 The Jazz Scene (Humph. Peter Clayton, Ed Summerlin, Charles Fox). 9.0 U: Pop and Jazz. 9.5 J: Finch Bandwagon. 11.3 A1: Buddy Guy, Elmer Snowdon, Ruff Braff, Buddy Tate.

MONDAY (20)

4.35 pm U: Jimi Hendrix, Blues Magoos, West Coast Pop Art Experi. Band. 10.20 E: Kurt Edelhagen. Ork. 10.30 U: John Coltrane. 11.10 M: Teddy, Billie and Lester. 11.30 T: Ramsey Lewis, Pete Jolly, Tony Bennett, Josh White Jr. 12.0 T: McFarland, Tjader, Szabo, Shearing, Ponty, Brom, Montgomery. 12.35 am J: All That Jazz.

TUESDAY (21)

10.5 am J: Jasin St Jazz. 1.45 pm H1: Dutch Swing College Band. 11.0 U: Frank Ellis. 11.30 T: Fifth Dimension Van Epps, Lee Evans, McFarland, Pee Wee Russell, etc. 12.0 T: Jean-Luc Ponty (Sunday Walk). 12.35 am J: All That Jazz.

Walter-guv'nor of the harp

"LITTLE WALTER:" My Babe; Sad Hours; Last Night; Blues With A Feeling; Can't Hold Out Much Longer; Juke; Mean Old World; Off The Wall; You Better Watch Yourself; Tell Me Mama. (Merble Arch MAY815.) Walter Jacobs (harmonica, voc) with rhythm. Chicago.

I DON'T need to stress the fact now that Little Walter Jacobs was an outstanding harmonica stylist and a pace-setter in the use of the chromatic and amplified instruments. He was one of the big men of blues and R&B, a guv'nor player and fair singer.

At the time of his death, earlier this year, I wrote about the definitive collection of vocal and instrumental tracks released on Pye LP and subsequently deleted, and said that it should be reissued on a cheap label.

And now out it comes, shorn of two tracks it's true, and presented as though Walter were alive and kicking still, but representing far-out value at 13s 11d. It is recommended absolutely to those without the original LP.

Almost everything here is good and many of his best-known recordings have been included.

"My Babe," his first big seller and an infectious swinger converted from the spiritual, "This Train," is one of the with-vocal numbers others are "Blues With A Feeling," "Mean Old World,"



LITTLE WALTER

"Can't Hold Out," "You Better Watch Yourself," "Last Night," and "Tell Me Mama." The last, a stomping old dance tune does a double time, swings riotously.

The rich, colourful, organ like tones at his command (what about that accordion noise on "World?") and the hundred-and-one tricks of the "harp" trade, are demonstrated at length on the instrumentals—"Juke," another hit for Walter and a real mean bouncer; the slow and beautiful "Sad Hours"; and a mid-tempo blues shuffler, "Off The Wall."

It is a pity, no doubt, that one more impressive piece of blowing (with nice guitar), "Blue Lights," is missing here. I would have left it on myself, but you can't argue about nearly half-an-hour of Little WJ for about the price of a round for four.—M.J.

WEDNESDAY (22)

1.45 pm H1: Portrait of Irving Berlin. 8.15 B1: Jazz Club (Danny Moss Quarter, Bird-Curtis Quintet Dick Sudhalter Septet). 9.20 O: Jazz Re-Emergence. 10.30 Q: Django Reinhardt. 11.20 H1: Radio Jazz Magazine. 11.30 T: George Shearing Quintet (Shearing Today). 12.0 T: Gerald Wilson Ork (Live and Swinging, Pacific Jazz 10118). 12.15 am E: Blues. 12.30 M: Jazz. 12.35 J: All That Jazz.

THURSDAY (23)

10.5 am J: Jazz Unlimited. 11.30 pm T: Josh White Jr (U-Artists UAS 6627). 12.0 T: Bill Evans At The Village Vanguard, 1961 (Riverside 3066). Programmes subject to change

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1-1829, 2-348, B: BBC 1-247, 2-1500/VHF, 3-464/194/VHF, E: NDR Hamburg 309/159, H: Nilversum 1-402, 2-298, J: AFN 547/344, 271, M: Saarbrücken 211, 0, BR Munich 375/107, Q: HR Frankfurt 506, T: VOA 251, U: Radio Bremen 221.

THE 1969 MELODY MAKER YEAR BOOK

The 2nd edition of the reference book specially devoted to every activity and every aspect of the light music world

Distributed throughout the industry, this important publication will always be in the right place at the right time, establishing a permanent source of reference for everyone directly or indirectly concerned with the profession.

Among the many important people, companies, organisations who will receive the Year Book, the following appear on the free distribution list:

- Major Record Dealers
- Major Instrument Dealers
- Major Music Publishers
- Major Instrument Manufacturers and Wholesalers
- Light entertainment producers in B.B.C. Television
- Light entertainment producers in Commercial Television
- The management of British theatres specialising in music
- Continental TV services and major American TV networks
- Leading British Advertising Agencies
- Major recording companies in Britain and America
- Major bookers of concerts and private functions in Britain

Major booking agents for variety circuits and tours abroad

Municipal Entertainments Managers at all key British towns and cities

Light entertainment producers in B.B.C. Radio and Radio Luxembourg

Every national newspaper, daily and Sunday

Leading magazines specialising in entertainment

Production Companies for TV Commercials

Press offices of TV and radio organisations

Leading variety bookers on the Continent and overseas

Major producers of cabaret and music in Britain

In addition to its circulation among those on this special distribution list, the Year Book will also be available for sale generally to the music trade.

FOR EVERY ARTIST — THIS IS YOUR SHOP WINDOW

FOR EVERY THEATRE . . . CLUB . . . BALLROOM

. . . EVERY PRODUCER . . . AGENT . . .

PROMOTER . . . EVERY RECORD COMPANY

. . . INSTRUMENT MANUFACTURER AND

WHOLESALE . . . PUBLICITY AGENT . . .

PHOTOGRAPHER

OUT OCTOBER 1968

For full details of advertisement rates write to: J. P. Hassinger, Advertisement Manager, 'Melody Maker Year Book', 161-166 Fleet Street, London, E.C.4.

DUANE RIDES INTO TOWN

DUANE EDDY is a gunslinger! Well, on celluloid anyway. The tall, softly spoken guitar player has the kind of looks that make him highly suitable for parts in Westerns and so far he has appeared in two, Thunder Of Drums and The Wild Westerner, and has had two parts in the Richard Boone television series, Have Gun Will Travel.

"I had a small part with Boone in a film called Kona Coast. That was a modern day adventure about Hawaii and I have just finished a part in The Savage Seven, produced by Dick Clark, that's a motor-cycle picture," said Duane, who is currently on tour in Britain.

"I prefer Westerns. I like the horse-back riding and guns and stuff," he added. But Duane has no intentions of leaving the music business yet to pur-

sue an acting career. "I like the music too much, but I may get into acting more if I can find the right parts. I like the heroism of Westerns and the rugged individuality," he said.

It was in 1958 that Duane's Twangy Guitar sound hit the chart with "Rebel Rouser" and there followed a stream of hits including "Peter Gunn," which was recently reissued, "Some Kinds of Earthquake," "Shazam," "Ballad Of Palladin," "Guitar Man" and "Boss Guitar."

"I used a regular guitar. The strings were not special, I don't use jazz strings. Just the ordinary steel wound strings. I have a custom made amplifier but they are making them even better now, but I'm happy with the one I've got.

"Lee Hazlewood and I worked the sound out. Lee produced my earlier records. He made the suggestion that I play something on the bass strings and we worked it out from there. I did use an all-bass string guitar on "The Twang's The Thing" album and things like "Kommotion" and "Because They're Young."

Prior to making the Twang world-

famous, Duane played with country music bands around Phoenix, Arizona, and at that time rock and roll was just beginning to take off.

"Personally, I don't think rock and roll ever left," said Duane. "It's been underground. Most records in the last ten years stemmed from rock and roll. Of course, there have been changes and modifications. The term rock and roll, I believe, was coined by Alan Freed back in 1956 or '57. He was a disc jockey then. He used to say "Let's rock and roll it." It's a mixture of country and blues."

Duane's next release in Britain is "Nikki Hoeky" a big, rolling instrumental version of the P. J. Proby songs of some time ago. "I may record an album here if I get time," he said. "It will be the bass string sound but the backing will be whatever is happening. I have a few ideas in the back of my mind right now, but I don't know exactly what it will be. I'll do a few things I like that were vocal hits and I may write some stuff for it or maybe pick some original material. If I don't record it here, I'll record it as soon as I get home."—T.W.



DUANE EDDY

“Personally, I don't think rock and roll ever left”

The Association—here to chase that elusive hit

THEIR American publicity handout (a masterpiece of uninformative verbosity) describes the Association as "enchantingly electric entertainers." Knowledgeable British music-lovers know them as an American group which has produced some fine records but has never managed to break through in the UK market.

To rectify this state of affairs, the six-piece Association flew into London last week on a short promotional trip hoping that their presence will ensure a chart showing for their latest single "Time For Living."



YESTER: ready smile

CHAIRMAN

The group's rhythm guitarist is Jim Yester, who also happens to be chairman of the company that exists to handle Association affairs. He is a pleasant, articulate, American with an easy manner and ready smile.

"We knew that our records were being played over here in England," said Jim at London's Royal Lancaster Hotel the day after the group's arrival. "What we didn't understand was why they didn't happen here. We decided it was time to come over and find out and let people see us and what we're at. To do it properly, we should have had more time, but we have had to sandwich this trip among our other commitments at home."

The group have had at least five hits in the States but in Britain are rather regarded as an underground group. "We seem to have been tagged as a sort of ballad group, which isn't typical of our music. Our act includes many kinds of music, from folk and jazz to ballads and hard, ballys rock.

We are six musicians from completely different musical backgrounds which I think gives expression to the music we produce."

They are also a completely democratic group. "There isn't a leader as such. We all have equal rights in what we do. For example, on musical matters we all have to be more or less unanimous on a piece of music."

HISTORY

Jim Yester describes his own musical background as "mixed American pop and some folk." He outlined the musical history and preferences of the rest of the Association for MM readers:

Terry Kirkman — "very heavy classical training and considerable jazz experience."

Larry Ramos—"he's from Hawaii and was Hawaiian ukelele champion when he was nine. He used to be a banjoist with the New Christy Minstrels."

Brian Cole—"he used to be a jazz bassist and has also worked a lot in musical comedy."

Ted Bluechel, Jr — "he played classical drums and also folk guitar at one time."

Russ Giguere — "he's straight from the folk and country and western field."

This amalgam of styles, personalities, musical preferences and backgrounds all distils into the unique and personal sound of the Association.

COMEDY

The group are naturally involved and heavily committed to the musical side of their activities at present. "But we are hoping to get together some other aspects in the near future. Over the past 18 months we have been so busy that music has taken preference over other things, but our stage act in the States also involves things like comedy, poetry readings, either using works written by members of the group or by contemporary poets, and social and political comment and satire, mainly taking the form of puns.

"At home we play mainly to concert audiences who are seated and have paid to listen. So we can do a lot more than just music. We hope in the near future to be able to go back to where we were 18 months ago and really develop and get together this side of the group's work.

STYLES

"Ultimately what we'd like to develop into is not merely a musical group but almost a travelling repertory company, encompassing music of all styles as well as poetry, prose and social and political comment."

If you wear jeans wear

Jean BOOTS

by denson

Denson's new rugged Jeanboots look fantastic with jeans. Because they're specially designed to do just that—blend smoothly with jeans in one great style. And what wild colours! They're in Blue, Beige or Black leather and Sand or Golden suede. And Denson Jeanboots are priced from only 59/11. When you're buying them, take a look at Denson's complete range. Slim ones, square-toed ones. Plain or fancy. From 49/11 to 69/11.

BLIND DATE

Steve Marriott

ERIC BURDON AND THE ANIMALS: "Monterey" (MGM).

Yeah — go on Eric! Is this "Monterey?" Very good. I used to be in a group a long while ago with John Weider of the Animals. It was about four years ago and he was a good guitarist then. Ha! Eric's really got the American scene together. Good luck to him. But the point is this obviously won't mean a lot to English audiences, even though a lot of us are in Monterey in spirit.

ARETHA FRANKLIN: "Think" (Atlantic).

It's got to be Aretha Franklin. I'm glad her records don't do well over here. If they did I'm sure she'd start putting out crap. What's she singing — "Freedom?" Great. I watched a TV programme about colour the other night, and I was so up tight I felt like marching round the green. I don't believe what they are doing over there. I can't say anything about this. A lot of soul records can be boring, but none of her sounds are, man. Thanks for playing that one.

MARY WELLS: "The Doctor" (Stateside).

Sounds like Mary Wells, man. Right? Incredible. I'd like to see her in the bath... with Aretha Franklin. Sounds more Stax than Tamla. Yeah, Pete Townshend would like that. He digs that sound. Pete's a gas. I don't suppose this will do anything but what does it matter? It's still good.

singles out the new singles



ELVIS PRESLEY: "U.S. Male" (RCA Victor).

What? Who is it man? Well, it sounds like Presley. Yeah? Well, it sounded like somebody sending him up. I think he's a gas. I really liked that last one — "Guitar Man." Yeah, incredible. I wish they put more blues into his records. This is a bit like "Talking U.S. Blues" and all those things. I think that's really nice. More like his old stuff. More "Jailhouse Rock" mate! U.S. Mate? Too butch for me dear. I've got no idea if that will be a hit — but forget it, who am I to talk about him? Go on Elvis!

BESSIE BANKS: "Go Now" (Soul City).

Is this Big Maybelle?

Yeah! I've heard this one before. Bessie Banks! Of course, what am I talking about. Oh what! Don't play it anymore, it makes me cry. It brings back too many memories. The Moody Blues got a hit with their version which they deserved because they worked on it very hard.

P. J. PROBY: "What's Wrong With My World" (Liberty).

Jim! Oh, he's such a nice guy. He's got such a voice, but what a rosey song! I don't know if he is sending the song up, but I don't like it anyway. Aah — turn it off. He's got such a great voice but what a song. Wait a minute — who wrote it? Barry Mason. He's written some good songs. No offence mate. Oh dear!

WILSON PICKETT: "She's Looking Good" (Atlantic).

It's Wiggly Pickett! Rod Stewart made this. Yes. This guy's incredible. The best, and the most imitated. There you go. I'd like to see him in the bath with Aretha Franklin and Mary Wells. The more the merrier. I'm sure Arthur Conley got it from him and Sam Cook. Oh go Nelson Plunkett!

REPERATA AND THE DELRONS: "I Can Hear The Rain" (RCA Victor).

Is it Carol King? Do I win a Weight for getting that? A packet of Weights please. It's American anyway. I haven't been watching Top Of The Pops lately. I know, their name begins with R. Something and the What-sits. Repplepop and the Rondells? They sound just like the Shangri Las to me. I'm sure it's the Shangri Las in drag! I don't know — all these long haired, leather jacketed beboppers, they're just American rockers. This is just bad singing. They're on a Ronettes kick and nowhere near it. Is this their right label? No? Right, here we go This always happens when a group gets a hit and they've changed labels. They put out old stuff. It really makes me sick.

TOM RUSH: "Something In The Way She Moves" (Elektra).

Elektra label. Oh yeah, very good. Who is? May I look at the label, because I really don't know. Nice and unpretentious, but I still prefer Tim Hardin. I don't know about this. I think more of the backing than the vocal, to be quite honest. In a way, it's a drag because the intentions are good. Who ever's behind Tom Rush needs a good kicking. He doesn't sound comfortable with the song. That's cool (turns it off).

BYRDS: "You Ain't Going Nowhere" (CBS).

Nice guitar solo. No idea who it is. I've got to look at the label. No—I wouldn't have known anyway. Dylan song. After playing my "Blood, Sweat And Tears" album... well you know what I mean. It's all right, and I like the guitar and harmonies, but I don't like the song. Yeah it's Dylan all right. Not all Dylan songs are good. There seems to be a thing, "if it's Dylan, it's good." Well he's like everyone else. He can write, good or bad, and this is bad.

LOUIS ARMSTRONG: "The Life Of The Party" (London).

(Phone rings). Could you turn it down? I don't want to give people the horrors. You get the mood from the first eight bars. Nice, and better than that last monster that's hanging over our heads. What a silly record. It's not a "Wonderful World." It's a hole of a world, especially in America. They showed all those little kids running about on Top Of The Pops. I kept expecting to see the Viet Cong rush out and grab at them at any minute. Anyway, I dig Louis, he's a gas. I dug High Society. I think I'll do some impressions of Louis in our act. Get the old handkerchief and boot-black out. Trouble is, I'll get Enoch Powell and 3,000 dockers marching on me house.



THE Breakaways are three working mums. They run homes, minister to husbands — and still earn lots of loot in Britain's recording and television studios. For the group — Jean (married to songwriter Mike Hawker), Margot (married to session drummer Tony Newman) and Vicki (married to Joe Brown) — are one of the busiest session singing groups in the business.

They have backed scores of big name artists — Cliff Richard, Paul Jones, Dusty Springfield, Lulu, Cilla Black, etc. — and were the vocal team behind Cliff at the recent Eurovision Song Contest at the Royal Albert Hall.

Now they step into the limelight with a new single titled "Santo Domingo" which was recorded by Mike Leander as part of an album by the group and which they considered good enough to release as a single.

Margot Quantrell, Liverpool accent betraying her link with the now defunct Vernons girls, sipped a scotch and coke at the offices of MCA Records and explained why the girls had plunged again into the world of singles.

"We're not planning to go back on the clubs and touring scene or anything like that," said pretty, red-haired Margot, who has a two-year-old son Richard back home in Woodford Essex.

"Session work is too steady and too lucrative to give it up — you can work in sessions until you're 50. But a single gives us a chance to do a few TV and radio shows. And a chance to wear a few special frocks."

"Also, we have a fan club (it's got about 800 members actually) and they like to see us make a single now and again. I suppose if the record was a huge smash hit and we received a really fantastic offer, we'd do some personal appearance work again, but not otherwise."

It's not because the Breakaways are bored with session work or fed up playing second fiddle to other artists. "On the contrary, we all love sessions. You could never get bored, there's always something new happening. And we don't envy artists who get hits. Good luck to them. We'd like a hit ourselves."

A typical week for the girls consists of two sessions a day all week — and sometimes Saturdays and Sundays too. Housework? "It has to be done on any afternoons off or in the evening. I'm very busy — we all are — but it gets done. The house looks all right, it really does."

At one time, when the group first crashed the session scene they were doing up to four sessions a day, six days a week. Husbands were seen only between midnight and seven a.m.

"But the money is very, very good," said Margot, who occasionally is booed for the same session as husband Tony.

So, hit or no hit, you won't find the Breakaways appearing at your local ballroom.

You may see them on the telly, though. And, if you live in Woodford, Chigwell or down Surrey way, you might see them... in the supermarket. — ALAN WALSH.

THREE WORKING MUMS WHO EARN LOTS OF LOOT

TO reach the Rolling Stones' plush new London office you step into an ancient lift which looks not unlike the Tardis — and takes off with the same startling disregard of gravity. Once upstairs, we were greeted, not by Dr Who, but by Mick Jagger, seated at a conference table dressed in brown corduroy jacket, pink frilled shirt, green trousers and black shoes.

Munching sunflower seeds we listened to the new Stones single, "Jumpin' Jack Flash." It's a driving, bluesy piece with just the five Stones — easily their most commercial single in quite a while. We wondered if it was a deliberate move back.

"It's very basic," agreed Mick. "But we didn't say: 'Right, we'll go backwards.' All you are really saying is that it has a good beat—it's not weird and full of electric sounds."

"We could do it on stage. In fact we have done — for a film for Top Of The Pops. We did it live, with no backing track or anything."

"We didn't do it as a single. We are over half way through the new album and it was difficult picking which track should be the single because they are all quite good for singles."

"The only person on the album so far, apart from the Stones, is Dave Mason. There's one song, a ballad, that I think we will use an orchestral on, but most of the tracks are up-tempo things, all our own stuff. We rehearsed quite a long time, before we started recording, in a studio in Surrey."

Mick said the reason they now had Jimmy Miller producing their discs was largely because of the physical difficulties of recording and producing at the same time.

WEIRD

"It doesn't mean we do everything we are told in the studio now," he went on. "Actually, we did some of the single on a Cassette tape recorder, which is a pretty mad way of making a record."

"We were all round at my house and we were recording everything. We got such weird sounds on drums and guitar with the Cassette that we decided to use it. Charlie was just playing toy drums but we liked it and thought 'So why not use it.' We recorded again over the top of it."

Will British audiences ever see the Stones on stage again?

"I think you will," said Mick. "I'd certainly like to, and I don't see why not. But you can't go on forever, just going round the country. There are other things to do — like going round the country and actually looking at it instead. I like working, but travelling all the time — no!"

Laurie Henshaw talks to Robin Scott about the problems of...

RUNNING RADIO

IT'S now eight months since Radio One was launched with a we'll-keep-the-pop-flag-flying-here fanfare from the BBC.

The Government sank the pirates, and like it or not, Radio One attempts to satisfy the insatiable demand for round-the-clock pop.

How well has it succeeded? Ask a Pirate fan, and chances are the knife will be out.

I did just that. And was met by a barrage of expletives.

Comments like: "The deejays are square," "Who cares about those old dears who listen to 'Family Choice'?" "There's absolutely nothing for the kids to listen to after 7.30 at night."

Or "Why is everything scripted?" and "Why put on someone like Barry Mason on 'Midday Spin' when there are good unemployed pirate deejays around?"

Or "Kenny Everett, Emperor Rosko and John Peel are the only deejays who know what it is all about. But we don't hear enough of them."

And "why so much corny music by live bands? Let's have records all the time."

A real feeling of grievance. And worth putting to the man who controls the destinies of Radio One — Mr Robin Scott.

The silver-haired Mr Scott has a ready answer to all criticisms. Moreover, his barrage of facts and figures tend to stifle criticism in its tracks.

"Do these critics realise that, when the population figures are broken down in percentages, over 60 per cent of the population are over thirty, approximately a quarter of the population fall within the five to nineteen age group. And the majority of these are in school during the day from about 8.30 in the morning until 4.15 or 4.30 in the afternoon?"

"The 20 to 29-year-olds form quite a small section of the population. Those aged 30 to 49 are about 33 per cent."

Some 60 per cent of the population therefore easily comprises the majority audience Mr Scott has to cater for. "And that's why a show like Jimmy Young's, which appeals to a wide age group, is so popular, pulling in a listening audience of six or seven million."

"I know," says Mr Scott sympathetically,

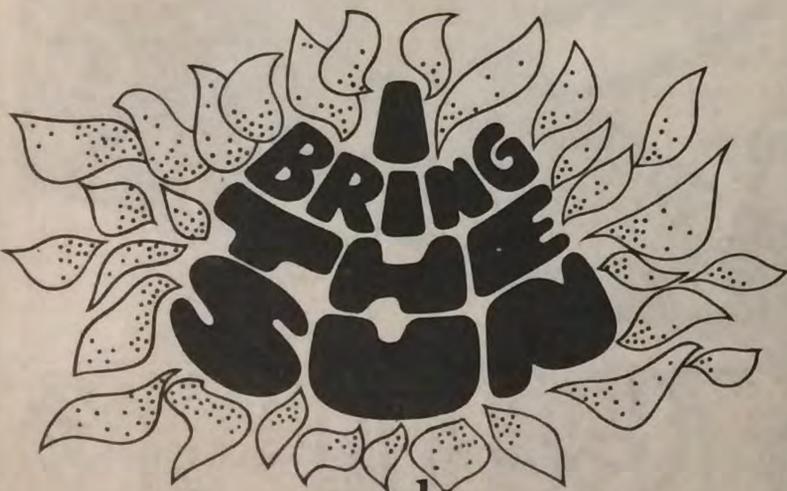
"some young fans would all the time. What they care is that I am allowed to have a week, a day."

"I could easily use a morning. But I have a morning. Radio One and 90 per cent goes to Radio 2."

As for the "scripted" says Robin Scott: "We in presentation. Jimmy but these are for his own quick reference that he firmly denies that network in the use of plenty of deejays to cater for the equipment," he says, "whether they are casters."

"Why did I use Barry Mason? We all know going broadcaster, and I'm following."

"We are not restricting small circle of deejays."



MU1020

John Bryant
a Mike Leander production

on mca

MICK JAGGER TODAY

BY BOB DAWBARN
JACK HUTTON



MICK: two houses, two cars and a motor bike

●● I was surprised at some of the support we got. It helped to balance things up ●●

Mick seems completely unscathed by the Stones' trials and tribulations of the last year. We asked how bad publicity affected him.

"I get so used to hard knocks I don't notice much," he said. "And anyway, I don't get knocked by the people I respect. The publicity thing has been like that for five years now. The arrest thing did screw us up last year. Looking at it objectively now, it screwed us up as far as records go, and performing, because we just didn't feel like doing any of it."

"But I was surprised at some of the support we got. It helped to balance things up. Reading what the Times had to say was one thing that made me feel people are fair. Actually, I felt like packing up last year, but it was just a feeling that passed."

Ask Mick if he plans for the future and he says: "I don't think more than a few bars ahead."

Asked about his business interests, Mick told us: "My interests are all in music. And movies—I have several things going in films which are nothing to do with me as a performer."

"Then this office grows. I just let it ride along and it just grows. I don't have to do much about it beyond vaguely telling people what to do."

As front-paged in last week's MM, Mick is to make his acting debut in a Warner Bros-Seven Arts film, *The Performers*.

"I'm going to play a kind of drop-out," he said. "It's all your acting bit. I've been working quite hard on it because I have to understand the person before I play him. Shooting is due to start in July."

"There is also the Stones film coming up. All I can say about it is that it's very good. It will be made here this year and is all music."

Mention of the Rock Revival and Bill Haley was the signal for much Jagger hilarity.

"That kind of rock-'n'-roll," he laughed. "The best kind was all the Little Richard and Chuck Berry that was part of every

group's basic education. But Bill Haley! You know what I mean?"

"Really I have great sympathy with the Revival but all this stuff is not good enough. If what you are looking for is excitement you've got to be able to find it in new things. "If you are a groover and all you've got is all these ballads in the charts I can understand you wanting to go back to rock-'n'-roll, but this is just living in the past."

"If Haley came up with a great new record it might be different, but all it is is hearing all the old ones again. It was all great at the time because it was everything that was happening then. But now, no!"

"I suppose somebody will start saying our new single is rock because it has a blues basis."

"I like to do blues very much and I like listening to people like John Mayall. But I don't get stuck on the blues. I couldn't have a blues band—we've already had one. I want one that can do other things as well."

INVOLVED

What does Mick listen to? "I'm so involved with my own thing I don't listen to too many other groups," he says. "I don't listen to the radio at home, although I do in the car."

"Do I miss the pirates? I miss having more than one station. I think Radio One is all right, but in a city like London there should be room for at least five stations."

"There should be one playing the Top 40; one like Radio One; one all jazz; one for freak pop sounds, new things and American records; one playing classical music all day. There should be room for so many different sounds."

"If I want to listen to Stockhausen, Bach or Jimi Hendrix, I should be able to press a button and get the sort of music I want."

"Mind you there are things I like on Radio One. John Peel for example. And that guy who does the blues programme, Mike Raven."

Mick launched into an imitation of Mike Raven saying: "I must apologise for this next record which is so old you can't really hear it, but it was recorded in a barn in 1933 and the music is first class."

He laughed. "That one is really in the BBC tradition—or perhaps the Alexis Korner tradition—but it's a great programme. It's well worth listening to."

Mick yawned. "I'm tired, and we are recording again tonight. The rate we are going we are finishing two things a night—or almost finishing them. We don't like scrapping things when they are half done. We try and finish everything, and then sort out the best tracks at the end."

"The B side of the single, 'Child Of The Moon', we did with country piano and acoustic guitar. I rather liked it, but Keith didn't dig it. We did it another way, all more electric, and I must admit it turned out better."

"This is the point about being a co-operative group—you have to be, you can't do it any other way. It's just a case of understanding each other. You know what they all dig before you start working on it."

How does Mick relax outside working hours these days?

"I never go to clubs now," he says. "I stay home or go out, but not to clubs. I go to films, concerts or other people's houses."

"I'm moving house next week. I've bought a house in Chelsea and I've also got a house in Hampshire, it's a huge great place."

"Cars? I've got an Aston Martin and a 1936 Cadillac. Oh, and a motor bike. I just got it to go across country. It's like a scrambler."

That seemed a pretty good image on which to leave Mick to rush off to his recording session. So if you see Mick Jagger roaring across the Hampshire fields on motor cycle it's all right, you don't need a trip to the funny farm.

ing Stones' office you lift which Tardis — the same of gravity. ere greeted at by Mick conference on corduroy shirt, green shoes. seeds we is-tones single. It's a driving, just the five r most com- a while. We a deliberate

agreed Mick. ight, we'll go ve really say- od beat—it's of electric

stage. In fact r a film for e did it live, or anything. a single. We ough the new ficult picking ve the single uite good for

erson on the art from the ason. There's , that I think rchestrated on- racks are up- ur own stuff. e a long time, e recording, in

they now ducing their cause of the e recording and e time.

we do every- in the studio ually, we did n a Cassette a pretty mad ord.

at my house g everything. nds on drums ssette that we rlie was just t we liked it not use it, er the top of

ces ever see again?

" said Mick, and I don't can't go on and the coun- ings to do— country and instead. I like all the time

NO WONDERFUL

"some young fans would like to hear records all the time. What they perhaps don't appreciate is that I am allowed only 50 hours of needle time per week. Or about seven hours a day."

"I could easily use all this up during one morning. But I have to preserve a balance between Radio One and Two. As it is, 85 to 90 per cent goes to Radio One."

As for the "scripted programmes" criticism. Says Robin Scott: "We allow a lot of freedom in presentation. Jimmy Young makes notes, but these are for his own guidance, and more for quick reference than anything else."

He firmly denies that there is any old boys' network in the use of deejays. "I could get plenty of deejays to come along and work the equipment," he says. "But I have to consider whether they are also good broadcasters."

"Why did I use Barry Mason? He's a fine songwriter—we all know that. But he's also a good broadcaster, and his programme won a big following. We are not restricted to the use of any small circle of deejays. There is a turn-over

all the time. And isn't this as it should be? "Certainly the swinging deejays so admired by the youngsters have their own following. But their offerings are often incomprehensible to the older listeners. We have to consider all these factors in presenting a balanced programme."

"The same consideration applies in the rota of chart toppers and new chart entries. Again, we have to preserve a representative balance. "All the stations in North America worked on a rota system. And the pirate stations merely copied this format."

Of course, the use of live musicians and the incorporation of "sweet" music and other so-called non-pop programmes on Radio One and Two would never satisfy the all-out pirate addict.

But, working with his available material, Scott feels he gives his Radio One audiences a fair crack of the whip. "There's always room for improvement," he says modestly.

But that could never mean playing just records all through the transmitting hours. And even if that were possible, it would be unlikely to satisfy all critics.



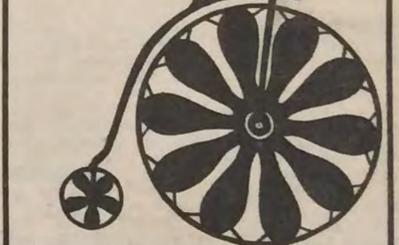
SCOTT: needletime problems

EMI STARS



Don Partridge
Blue Eyes
Columbia DB8416

THE ORANGE BICYCLE
Jenskadajka
Columbia DB 8413



Lou Rawls (Currently in U.K. for concert appearances)
You're Good For Me
Capitol CL15548

Mary Wells
The Doctor
Stateside SS2111

SPECIAL RUSH RELEASES



SOLOMON KING
She Wears My Ring
Columbia SX6250 or SCX 6250

CLIFF RICHARD
Congratulations
Columbia SEG540



THE BOX TOPS
Cry Like a Baby
Bell MBLL105 or SBLL105



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

Jazz in Britain

STARS ON STAGE

HANK MOBLEY

HANK MOBLEY, hard-driving tenor saxist who stemmed from the bop era and proved a major influence on many British players, was born in Eastman, Georgia, on July 7, 1930. He worked with Max Roach on and off during 1951-53, then Dizzy Gillespie and Horace Silver. Also played with Thelonious Monk and Art Blakey's Jazz Messengers. Style is said to be "descended from Charlie Parker but he has a rounder sound and less jagged style than most of the tenormen in this general area, although by no means does he lack emotional power."

Recorded extensively with Blakey, Silver, Jimmy Smith, Curtis Fuller, Kenny Dorham, Johnny Griffin, Max Roach, Art Farmer, Kenny Drew and Lee Morgan.

Is currently appearing with considerable success at the Ronnie Scott Club.

SALENA JONES

"**SALENA JONES** made quite the most impressive vocal debut I've yet seen at Ronnie's." Thus wrote the Melody Maker's Bob Houston on Miss Jones' opening at Ronnie Scott's Club in London last month.

Although Salena has been "a soloist since I started singing," 1968 should be a big year for her. She has just landed the most sought-after engagement of this year's club calendar — playing opposite Louis Armstrong when he appears at the Batley Variety Club between June 17 and 30.

And, apart from the MM's Jazz Scene '68 presentation, she takes part in the Birmingham Festival on Sunday, June 3, is guest artist in Musica '68 at Palma, Majorca from July 22-27 and is star vocalist in Jazz Expo '68 to be presented in Britain in October.

Salena was born in Newport News, Virginia. She soon established herself as a top draw in cabaret, but recently decided to make Great Britain her home. Since arriving, she has appeared in almost every major TV show.

PHIL WOODS

ALTOIST Phil Woods, who won a Down Beat Critics' New Star Award in 1957, himself acknowledges that Charlie Parker was his main influence. He is in fact married to Parker's widow Chan. Writes Leonard Feather: "He has inherited the Parker style and modified it to his own ends more successfully than almost any

the MM is sponsoring an all-star jazz concert at London's Festival Hall on Saturday—here's the unique line up

other alto man except Julian Adderley. He plays with soul, fire, melodic ingenuity and complete command."

Born in Springfield, Mass., on November 2, 1931, Phil moved to New York City, where he studied with Lennie Tristano. He was at Juilliard for four years, where he majored in clarinet. He briefly played with Charlie Barnet, recorded with Jimmy Raney in 1955, and toured the States and abroad with Dizzy Gillespie a year later. Also played with Buddy Rich and Quincy Jones.

STAN TRACEY

STAN TRACEY, a perennial MM piano Pollwinner and long-term resident at the Scott Club until recently, has backed scores of visiting artists. Among them are Zoot Sims, Al Cohn, Lucky Thompson, Sonny Stitt, Roland Kirk, Ben Webster, Dexter Gordon, Stan Getz, Johnny Griffin and Sonny Rollins.

"Each artist is a new challenge," he says. "I've learned a lot from accompanying, which is an asset when I play on my own. Each player I work with has an effect on me, makes me play differently, and that goes for the whole rhythm section."

Stan, a prolific composer, was working with the Ted Heath Band for two years up to September 1959, when he left to "concentrate on writing and to work with small jazz groups."

He is an imaginative arranger for both big and small bands. His piano style is highly individualistic, often controversial — but never dull.

Personnel of the Stan Tracey Big Band starring on the MM concert is Stan (piano), leading Derek Wat-

kins, Ian Hamer, Les Condon and Kenny Wheeler (trumpets); Bobby Lambe, Chris Pyne and Mike Gibbs (trombones); Alan Branscombe, Tony Roberts, Art Ellefson, Bobby Wellins and Harry Klein (reeds); Lennie Bush (bass) and Ronnie Stephenson (drums).

ALEX WELSH

ALEX WELSH, Edinburgh-born on July 9, 1929, worked as Civil Servant, insurance agent and in a wine merchants before arriving in London on May 1, 1954.

In fact, he was still with the wine merchants, who had transferred him to London. But within three months, he had formed his Dixieland Band — as it was then called — and turned pro.

He plays a trumpet-cornet — on which he is mainly self-taught — because "it combines the sharpness of the trumpet with the mellow, rounded tone of a cornet." Biggest influences are Louis Armstrong — "every trumpet player has been influenced by him" — and Wild Bill Davison.

Alex has now dropped the "Dixieland" tag. "We now play more mainstream jazz, but we still have our roots in Dixieland," he says. "But with fresh blood coming in with new ideas you have to adopt a broader policy."

The Welsh Band personnel comprises:

Fred Hunt (piano), Londoner, a founder member of the Welsh band. Lennie Hastings (drums), Londoner. Another founder member. Jim Douglas (guitar), from Gifford, near Edinburgh. Ron Matthewson (bass), from the Orkneys. Johnny Barnes (clarinet, alto, baritone), joined in 1964 but previously



played with Zenith Six in Manchester. Roy Williams (trombone), from Manchester. Al Gay (clarinet, tenor), is termed by Alex as his "first reserve." Augments on all broadcasts, in and out of town dates, and does all Welsh recordings.

RENDELL—CARR

DON RENDELL, co-leader of the Rendell-Carr Quintet, was born in Plymouth in 1926. His father was a professional pianist and MD and he was surrounded by music "mainly of the show tunes variety" during his early years.

His father gave him piano lessons but he wasn't particularly interested until he was

about 16, when he heard someone playing saxophone at a school concert. "Then the penny dropped. It was a magical sound. I just had to have a saxophone." He got one and taught himself the rudiments with a cheap tutor.

His first gigs were with dance bands. He had a palatial job at the Royal, Tottenham as one of his earliest projects. He went on to work with various bands fronted by musicians like Frank Weir, Paul Fenouillet and Oscar Rabin until he eventually moved towards jazz.

In the Fifties he worked with various jazz groups, such as the Johnny Dankworth Seven and the Ted Heath Orchestra, and also played in the Stan Kenton Orchestra that toured Britain in 1956 and later with the Anglo-American Herman Herd.

With trumpeter Bert Courtney he formed the Jazz Committee after a spell with Cyril Stapleton and later formed various quartets and quintets of his own.

Graham Bond was one of the musicians in his earlier Quintet and when Bond left, he was replaced by trumpeter Ian Carr, who later became co-leader of the group.

POLL-WINNING trumpeter Ian Carr did not take up the instrument until he was 27. Ian, now 35, was born in Dumfries, Scotland and educated first at Barnard Castle public school and later at the then Durham University (now the University of Newcastle) where he gained an Honours Degree in English.

His early musical influences ranged from Nat Gonella, Fats Waller and Humph's band of the Fifties to Miles Davis and Charlie Parker. After two years National Service and a further two "bumming around Europe," Ian returned to Newcastle and in 1960 took up trumpet seriously. He had fooled around with it earlier but decided to take lessons to learn to blow from a local

professional player. He also took lessons in harmony from saxist Gary Cox and his brother Mike Carr.

He played between 1960 and 1962 with the Emcee Five in Newcastle. In 1962, he came to London with the band to make a record and received an offer from Harold McNair to join his band. He travelled south but four months later he joined Don Rendell. The Rendell-Carr Quintet made their first album in 1964.

Personnel of the Don Rendell-Ian Carr Quintet comprises: Don Rendell (tenor, soprano, clarinet, flute), Ian Carr (trumpet, flugelhorn), Michael Garrick (piano), Dave Green (bass), Trevor Tomkins (drums).

CHRIS MCGREGOR

CHRIS MCGREGOR'S Group from South Africa, caused a stir when it appeared at the Antibes Festival of 1964. America's Downbeat wrote: "Chris McGregor's Blue Notes from South Africa played just once, but their urgent, angular, unself-conscious music earned solid reaction from the opening night crowds."

After several months in Europe they came to Britain for a season at Ronnie Scott's and have been based in Britain since.

Their first LP titled "Very Urgent," is out on Polydor 184137 on May 17 and gives a fine example of the style that prompted an enthusiastic notice in Melody Maker and another Downbeat eulogy, which said: "The most exciting new combo in London."

Chris McGregor, who comes from the Transkei bush area of South Africa, studied music at university in Cape Town and made the first ever tour of South Africa with his small group. Personnel comprises Chris (piano) leading:

Dudu Pukwana (alto), from Port Elizabeth. Mongezi Feza (pocket trumpet). Johnny Dyani (bass): came to Europe

with Chris. Louis Moholo (drums). A highly distinctive performer and master of African polyrhythms. Ronnie Beer (tenor sax); Ronnie and Chris met at the Mermaid Club in Capetown.

MICHAEL GARRICK

MICHAEL GARRICK—born Enfield, London, on May 30, 1933 — started playing piano as a child. "But my first real contact with jazz came when I joined Ivor Mairants Central School of Dance Music, he says.

By 1958, he was leading his own quartet and appeared at that time at the Beaulieu Jazz Festival. When Ronnie Scott opened his original club — now the Old Place — Michael appeared there one night a week for a year.

For the past six years, Michael has been closely identified with Jeremy Robson's Poetry and Jazz concerts for which he is MD and composer.

After recording "October Woman" with a trio augmented by Joe Harriott and Shake Keane, he followed through with another jazz LP, "Promises," which featured his first Sextet, including Joe Harriott, Tony Coe and Ian Carr.

At the same time Argo Records recorded "Anthem" and "Wedding Hymn" in a church behind the Albert Hall, using a quartet with Simon Preston and the Elizabethan Singers.

"Anthem" and "Wedding" were the first of a series of jazz liturgical pieces which now come together in one work for a two part programme entitled "Jazz Praises" to be performed at St Paul's Cathedral on October 25 on pipe organ. Personnel of the Garrick Sextet comprises: Jim Philip, from Aberdeen (tenor, clarinet, flute). Art Themen, from Manchester (tenor, clarinet, flute). Henry Lowther, from Leicester (cornet, violin). Coleridge Goode, from Jamaica (bass). John Marshall, London (drums).

SEE YOU SATURDAY!

at the MM Jazz Concert, Royal Festival Hall, London, May 18, 8p.m.

Get your tickets at the Festival Hall before the show. Don't miss it!

Jazz in Britain

AVAILABLE ALBUMS

IN the days when pop discs can sell a million in a couple of months it is probably inevitable that comparatively little British jazz gets on record.

A quick return is undoubtedly more attractive than material which is likely to sell over a long period. The result is that so much of the best in British jazz never reaches the recording studio.

That said, it is surprising to find just how much good British jazz remains in the catalogues. What follows is a selective list of the British jazz albums currently available.

For followers of today's scene there can be few more attractive albums than the Don Rendell-Ian Carr Quintet's "Phase III" (Columbia SX6205). Another highly individual set is the Stan Tracey Quartet's "With Love From Jazz" (Columbia SX6214), while pianist Mike Taylor's "Trio" (Columbia SX6137) received universal praise from the critics.

ALBUM

The Graham Collier Septet have a fascinating album in "Deep Dark Blue Centre" (Deram DML1005) and though the Mike Westbrook Concert Band's "Celebration" (Deram DML1013) doesn't quite come up to the band's very best in-person performances, it is still way above average.

Other albums well worth hearing which come loosely in the modern jazz category include: the Michael Garrick Trio's "October Woman" (Argo DA33), Dudley Moore Trio's "The Other Side Of Dudley Moore" (Decca LK4732), Peter Burman's Jazz Tete A Tete (77 LEU-12/21) featuring Tubby Hayes, Tony Coe and guitarist Frank Evans, Dick

BOB DAWBARN surveys long playing jazz and finds the choice surprisingly wide

Morrissey's "Have You Heard?" (77 LEU 12/8), the Joe Harriott-John Mayer Double Quintet on "Indo Jazz Fusions II" (Columbia SX6213) and the Johnny Scott Quintet's "Communication" (Columbia SX6149).

British big bands have really come into their own over the past two or three years—musically, if not economically—and albums like Tubby Hayes' "100% Proof" (Fontana TL5410) can compare with the world's best.

For some of John Dankworth's best work, hear "What The Dickens" (Fontana TL5203), "Zodiac Variations" (Fontana TL5229) or "Million Dollar Collection" (Fontana TL5446). The New Jazz Orchestra can be heard on "Western Reunion" (Decca LK4690) and the Peter Comton Big Band on "Sound Of Eleven" (77 LEU12/14) includes some fine jazz from altoist-flautist Ray Warleigh.

On the vocal side, you can still get Cleo Laine's "Shakespeare And All That Jazz" (Fontana TL5209) or "Woman Talk" (TL5316) and there is her "Facade" (TL5449) with Annie Ross and Dankworth arrangements.

Mainstream fans aren't too well served, but what

there is on record is mostly first class. Have a listen to: pianist Lennie Felix "In His Stride" (77 LEU12/22), the excellent Tony Coe on "Tony's Basement" (Columbia SX6170), the Bruce Turner Jump Band playing the music from their film "Living Jazz" (77 LEU-12/8), trombonist Charlie Galbraith's "On Tour" (77 LEU12/5), the Archie Semple Quartet and Quintet on "The Clarinet Of Archie Semple" (77 LEU12/6), "Nat Gonella And His Trumpet" (Ace Of Clubs ACL-1241) or the Cuff Billett-Bill Greenow Quintet (Swift 2).

DOMINATE

Trad still dominates the jazz catalogues and there is plenty of good music available. "At Home With Alex Welsh And His Band" (Columbia SX6213) is trad-cum-mainstream at its best.

"Ken Colyer In Hamburg" (Polydor 623231) is a live example of the Colyer band at its best, while another interesting Colyer set, featuring pianist Pat Hawes, is "The Real Ken Colyer" (77 LEU12/10). Colyer is also featured, along with Sonny Morris, Monty Sunshine and the rest of the originals, on the historic "Original Crane River Jazz Band" (77 LEU12/7).

Other New Orleans style albums include: "Minstrel Man" (77 LEU12/9) by Keith Smith's Climax Jazz Band, and the Kid Martyn Ragtime Band on "Down In Honky Tonk Town" (77 LEU12/4) or "Rum And Coca Cola" (Swift 1).

There is plenty of bargain price Bilk, Barber and Ball available. Among them: "Mr Acker Bilk" (Marble Arch MAL599), "Chris Barber In Concert" (MAL727), "Kenny Ball And His Jazzmen" (MAL652), "The Best Of Ball, Barber And Bilk" (MAL613), "The Best Of Barber And Bilk, Volume 1" (MAL614) and "Volume 2" (MAL688). Otilie Patterson is featured on "Chris Barber's Jazz Band" (Ace Of Clubs ACL1163) and "The Best Of Chris Barber" (Ace Of Clubs ACL1037) includes the original Lonnie Donegan version of "Rock Island Line." More modern Bilk



● KENNY BALL



● CLEO LAINE



● ACKER BILK



● KEN COLYER

can be heard on "The Veritable Mr Bilk" (Columbia SX6241).

TRACKS

Other traditional LPs include: the Clyde Valley Stompers' "Trad Party" (Ace Of Clubs ACL1075), Steve Lane's Famous Southern Stompers on "Wembley Wiggle" (77 LEU12/3) or

"Big City Blues" (VJM LC9).

There are also some fascinating collections including "London Jazz Scene—The '30s" (Ace Of Clubs ACL-1103) with tracks by Ambrose and Lew Stone; "London Jazz Scene—the '40s" (ACL1121), featuring George Shearing, among others; "London Trad Scene—The '50s" (ACL1154) which has tracks by Ken Colyer, Chris

Barber, Alex Welsh, Wally Fawkes, Mick Mulligan, George Melly and Harry Gold; "Scrapbook Of British Jazz" (ACL1105) ranging from Fred Elizalde and Spike Hughes to Barber and Colyer via Shearing and George Webb; "Trad Scene Today" (ACL1099) with tracks by the Avon Cities band, Ian Bell, Alan Elsdon and Ken Barton; and "Jazz Panorama Of The '60s" a

compilation with titles by Mike Daniels, Brian Green, Colin Kingwell, Kid Martyn and others.

Worth watching out for are releases, due in the next two months, which include: Chris McGregor's "Very Urgent," on Polydor; the first CBS British jazz album, "Turn Circle" by the Ray Russell Quartet; and the Fred Hunt Trio's "Pearls In Velvet" on 77.



● JOHNNY DANKWORTH



● JOE HARRIOTT

MAN THAT'S REAL Saxy

Selmer Paris Saxophones—the choice of the stars—the finest in the world.

Mk. VI Tenor—Prices from 201 gns. to 221 gns.
Mk. VI Baritone—Prices from 291 gns. to 348 gns.
Mk. VI Alto (not illustrated) Prices from 170 gns. to 216 gns.

Please send me full details of Selmer Paris Saxophones.

Name _____
Address _____

My usual Selmer dealer is _____

MM 18/5/68

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

Jazz in Britain

IF anyone had told me five years ago that in 1968 British jazz would be in its healthiest ever state, with more good players than ever before, more activity in all fields, more maturity and individuality, and more bands worth listening to, I'd have regarded this prophet as a madman. Yet this is a pretty accurate description of the scene today.

In 1963, say, my scepticism would have been justified, because the early '60s were a gloomy period. The Trad Room was petering out, the Pop/Blues craze was coming in, and while this was happening, modern jazz musicians appeared as suicidal as lemmings drowning in staleness.

The old formula, worked out in high hopes during the 1950s, had gone very tired; but the habits persisted — a theme, a string of solos, perhaps fours-or-something with the drums, then the theme statement again.

BREAK

The overall idea was of a soloist buoyed by a rhythm section rattling his way through the chord changes. Many musicians were becoming uneasy—if only because audiences were bored out of existence.

We may not have realised it at the time, but there had to be a complete break, and a series of nasty shocks to the system, so that the whole idea of jazz could get revitalised. These shocks certainly came, and one of their most obvious manifestations was in the rejection of jazz by some long-established jazz clubs which went over to pop music, and the failure of other clubs to keep their jazz audiences.

Around 1964, jazz hit an all time low, and though this was a hard blow to everyone, it had one invaluable side-effect. Because there was so little financial reward, only musicians who felt that they really had something to say continued to be at all deeply involved with jazz.

FREE FORM

Today's healthy scene was built (and is still being built) on the shoulders of some key members of the established generation of musicians, and we owe them a huge debt of gratitude. First of all, the Joe Harriott Quintet showed that it wasn't necessary to go stale at all, and that it was possible to be independent of America. But more than that, Joe showed that a British musician could be an innovator and produce music as vital as anything in America. His free form music is roughly contemporaneous with Ornette Coleman's first recordings, and is quite different from Coleman's.

Joe Harriott had dreamed up the idea of free form when he was in hospital in the late 1950s, and although the idea

SCENE IN THE '60s — HEALTHY!



IAN CARR, trumpet co-leader and writer, considers eight years of British jazz and asks — is an explosion coming?

and the impulse were his, a large share of the credit must go to his brilliant sidemen, trumpeter Shake Keane, pianist Pat Smythe and bassist Coleridge Goode.

Many people in Britain were staggered when their LP "Abstract," was given a five-star rating in Down Beat magazine, but it was only the usual story of a prophet not being recognised in his own country. I have heard no free jazz that is more complete or more satisfying than that of the Joe Harriott Quintet.

Our debt to Ronnie Scott is two-fold. Because of the relaxation of the Musicians' Union ban on American musicians, Ronnie has been able to give us the luxury of hearing the American legends in person.

We've heard groups like the Horace Silver Quintet, the Archie Shepp Quintet, the Max Roach Quintet, Ornette Coleman Trio, and the Bill Evans Trio, and we've heard innumerable soloists playing with British musicians.

Also, Ronnie re-opened and subsidised his Old Place which has become an absolutely vital centre for the majority of the new young musicians.

Gradually during the 1960s we've all come to recognise Humphrey Lyttelton as the genial father-figure of English jazz. He's kept an open mind and an open ear, and he associates with musicians of all persuasions.

As compere he's humanised and vitalised the BBC's jazz programmes, and as first president of the recently formed Fellowship of British Jazz Musicians, he's given jazz musicians a unity of purpose that they've never had before.

This fellowship was, of course, the idea of bassist Danny Thompson, but it needed Humphrey's presence before the lions willingly lay down with the lambs.

No doubt, people will accuse me of bias, but I must mention my associate and

friend, Don Rendell. He has been accused of switching styles, and many other things, when all he has been doing is growing musically — in every direction.

Because he's stayed alive musically, he's been an inspiration to innumerable young musicians and I, who hear him night after night, am almost intimidated by his freshness and his rate of growth.

In the summer of 1964 when things looked very bad and I was in a state of black depression, Denis Preston, director of Lansdowne Recording Studios said to me: "Nobody is doing anything for jazz and so I've decided to put one or two thousand pounds into it."

Since then he's made it possible for every group currently playing in Britain to make records, because he's shown that jazz records can sell.

CLIMATE

He has produced all of Joe Harriott's LPs, and he sponsored the "Indo-Jazz Fusions" which have sold so well.

He also produced Stan Tracey's magnificent LP, "Under Milk Wood."

The remarkable people I've mentioned have helped to create the climate necessary for the younger musicians to flourish. One other force has had a very salutary effect.

The Rhythm and Blues Boom infused new life into the jazz scene. Many jazz musicians worked with the blues groups and their exposure to this fundamental, hard-hitting music revitalised their conception.

For example, a list of the personnel of Alexis Korner's various bands reads like a catalogue of many of the best young jazz players in London.

One of the most heartening trends of the last four years is the way jazz has become

much more closely related to the community at large. The universities are now really interested in it and, for example, under the enlightened direction of Professor Wilfrid Mellers, York University even has jazz studies on its curriculum.

Jazz is featured at most arts festivals these days, and poetry-and-jazz concerts that I have experienced have been very well received.

YOUTH

Johnny Dankworth has written several brilliant jazz film scores, and Michael Garrick has opened up a whole new area with his Jazz Praises which combines his sextet and a large choir in the performance of devotional music.

Here again, this is a case of parallel development rather than imitation, because Garrick's first devotional record was made in April 1965 — five months before Duke Ellington's first religious work was performed in San Francisco.

Also, the educational opportunities for aspiring jazz musicians have greatly increased. Bill Ashton's Youth Orchestra is a very going concern, and Pat Evans runs a highly successful course at the Barry Summer School in Wales. There is also an Easter Jazz Course in London which is organised by Bill Ashton.

CRUCIAL

One of the most astonishing things in recent years has been the emergence of the jazz writers. They are absolutely crucial to the health of the British scene, in the sense that they create the original forms which give our jazz its structural identity and uniqueness, and provide a frame and stimulus for the soloist.

There are more writers of high calibre in Britain now than ever before. Apart from the people I've already mentioned there are outstanding writers like Mike Westbrook, Graham Collier, Carl Jenkins, Chris McGregor, Mike Taylor, Mike Gibbs, Howard Riley, Neil Ardley and, lost in the wastes of Newcastle-on-Tyne, one of the best small group

composers in the country, Jeff Hedley.

Most of the composers I've mentioned run small groups and big bands of their own, and there are several other bands of the very highest quality.

The Gordon Beck Trio, with that magnificent bassist Jeff Clyne, and drummer Tony Oxley, has its own sound and its own approach which often borders on genius.



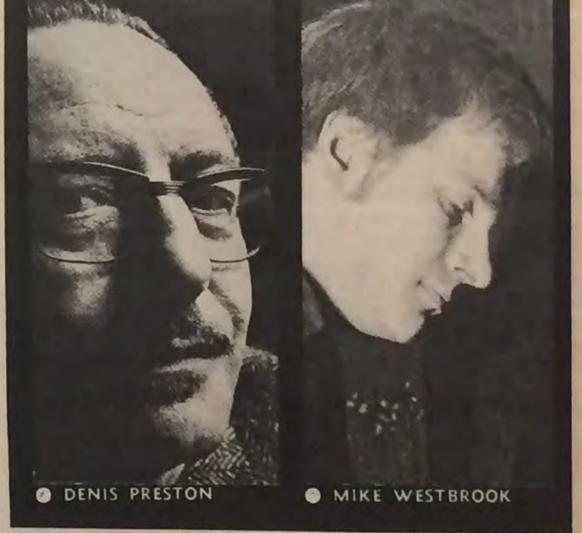
RONNIE SCOTT

COLERIDGE GOODE



HUMPHREY LYTTTELTON

DANNY THOMPSON



DENIS PRESTON

MIKE WESTBROOK



TERRY SMITH and RS 55

Rotosound RS 55 "Jazz King" Flatwound is the string that helps Terry produce his exciting, unique sounds. "I like a heavy string," he told the Rotosound man, "and I find Rotosound strings particularly well balanced. And I've never had a break!"

Join him RS 55 "Jazz King" at your ROTOSOUND dealer now 29/11

Sole manufacturers: JAMES HOW INDUSTRIES LTD. (Music Division) 495 Blackfan Road, Sidcup, Kent

JAZZ SOCIETIES

JAZZ INFORMATION — South London Jazz Society hold monthly meetings — all shades of opinion welcomed. Next meeting: May 22, 8 p.m. Dave Gelly on "What's Happened Musically in the two Jazz Revolutions." "Royal Albert," Blackheath Road, S.E.10. Tel. Chris Wellard for more details 692 5534.

JAZZ & BLUES RECORDS FOR SALE

JAZZ AND BLUES RECORDS — from the specialist shop, Chris Wellard Records, 6 Lewisham Way, New Cross, London, S.E.14. All records reviewed in "MM". Or any other magazines can be supplied from stock. For trial order details please drop us a line.



SHAKE KEANE—brilliant

EKO TODAY'S BEST VALUE IN FOLK GUITARS

MODEL 1780

SIX-STRING

MODEL 1780

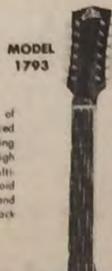
Large, beautifully finished instrument of powerful tone. Natural colour pine-faced ply top; dark brown body with matching reinforced and adjustable spliced neck. High gloss polyester finish throughout. Multi-coloured inlaid soundhole and white pearlloid edges to body. Rosewood fingerboard and bridge, good quality machine heads. Black finger-plate with white bevelled edges.

Sug. retail PRICE £28.17.6

ELECTRIC MODEL 1894

Similar to model 1780 above but with sensitive pick-up unit and built-in volume and tone controls.

Sug. retail PRICE £39.0.0



12-STRING

MODEL 1793

This excellent 12-string instrument is similar in size and finish to the EKO 6-string models. Natural colour pine-faced ply top; dark brown body with matching reinforced and adjustable spliced neck. High gloss polyester finish throughout. Multi-coloured inlaid soundhole and white pearlloid edges to body. Rosewood fingerboard and bridge, good quality machine heads. Black finger-plate with white bevelled edges.

Sug. retail PRICE £34.13.0

ELECTRIC MODEL 1893

As above but fitted with sensitive pick-up unit and built-in volume and tone controls.

Sug. retail PRICE £44.9.0

Rose-Morris

SPONSORED INSTRUMENTS

ROSE, MORRIS & CO. LTD. 32-34 Gordon House Rd. London, N.W.3

AVAILABLE FROM ALL GOOD MUSIC STORES

Jazz in Britain

THE REVIVAL—its cause and effect

THAT late and loved author-critic, Iain Lang, once observed that jazz history could be very hard on the ears. A listen-in to the library of Trad Brit confirms his impression.

Yet the New Orleans Revival, that awakening of interest in early jazz forms which led the way to the Fifties trad phenomenon, was not an unlovable happening without social or artistic value.

It filled a need; served a purpose. And it was an exciting, warring period in British jazz history when rival cries of "Mouldy Fig" and "Dirty Bopper" revealed only the idiot fringes of genuine crusades.

The Revival was a rebellion against the current jazz and popular music modes. It was a critics' movement which became a cause, a kind of folk academy where amateur or semi-pro musicians studied the ensemble methods of Twenties' bands on records. It was a return to the source.

When I took "influential" people to hear George Webb's Dixielanders in the mid-Forties, they usually shook their heads unbelievably and said it would never sell.

It didn't sell much but the Dixielanders played for their own enlightenment, anyway.

And when, with the help of men who stayed to listen, they broadcast, played concerts and made a few records, the Webb band achieved a recognition which paved the way for hundreds of traditional bands and clubs to follow.

Whether the Dixielanders were first in the field or twenty-first doesn't alter the fact that they pioneered the Revival.

I knew of other groups — such as Freddie Mirfield's Garbage Men, Dave Wilson's from Southport, Ken Smiley's from Belfast — playing Dixieland

cause and effect

MAX JONES traces the Trad Boom back to the famous Red Barn to find an explanation for the British jazz phenomenon

at the same time as Webb, or earlier.

But it was the Red Barn regulars, including the musicians around the band and all the vociferous supporters, who gave the purist Revival here its strength and meaning.

Why did it happen? The reasons are many, but it's safe to say that the re-emergence of classic jazz ideas and techniques was linked with the activities of rhythm clubs, record collectors, jazz commentators and writers.

CLIMATE

One fact was the drawn-out dispute between the music trade unions of this country which, for more than 20 years, isolated our musicians and audiences from direct contact with live American jazz. It

meant that records provided most of the inspiration.

Another was the legal and social climate which, in the Thirties, nurtured "hot music" in the surroundings of night club and bottle party, and which was never encountered again in post-war Britain.

Yet another was World War Two, which altered the social climate, of course, but caused a hiatus in so many ways that profoundly affected the development of jazz here and in the States.

After the war, jazz (and its appreciation) leaped off in different directions. Young professional jazzmen mostly followed the bebop road; many amateurs turned back the clock, hoping to see where jazz evolution had gone wrong.

Back went the clock, in Barnehurst and Birmingham, Manchester and Edmonton, and bands of enthusiasts sought to re-create the cornet(s)-clarinet-trombone interplay and balance of the original New Orleans music.

This wasn't a straightforward matter. "New Orleans jazz," "classic line-up," "traditional repertoire" . . . the defining terms meant different things to different people. Many a recondite discussion of aims, rapport and integrity took place at auditions and bands' committee meetings.

Looking back, it's easy to laugh at complaints such as: "You can't hear the essential inner-rhythms," or "What, and sound like bleeding Teddy Wilson?"

But remember, this was a revolt against dreary dance stuff, emergent bop, mechanical swing and the polite studio musicians' Dixie which Ian Christie used to refer to as Pixieland.

You had to be sturdy in your beliefs, and first-flush Revivalists like Webb's Dixielanders, John Halm's Jelly Roll Kings and one or two more, and the later-on-the-scene Crane River Jazzband and Ken Colyer Jazzmen, regarded New Orleans as the only true god.

Pianist Webb, who had been running a rhythm club at the Red Barn since '42, began back-room sessions late in '43. The Dixielanders included Wally Fawkes, clarinet, Owen Bryce, trumpet, and Eddie Harvey, trombone — all, like

Webb, jazz record collectors.

The Barnehurst pub became a port of call for playing and non-playing addicts, for live Dixieland was a novelty then.

So the Revival got under way, and flourished with the advent of the Freddy Randall band, Mike Daniels' Delta Jazzmen, Humphrey Lyttelton's band, Cy Laurie's, Ken Wallbank's (which became the Wyckham-Russell Hot Six), Eric Silk's, the Yorkshire Jazz Band, Mick Mulligan's and others; also the arrival from Prague of Australia's Graeme Bell band.

During the Fifties, the music gained a large following. This was brought about first by the Lyttelton band, then by the bands of Colyer, Chris Barber, Alex Welsh, Acker Bilk, Terry Lightfoot, Cy Laurie, Sandy Brown, Kenny Ball, Bob Wallis and the rest.

By 1960, or earlier, it had become a substantial business. Clubs and bands had mushroomed, earnings had gone up. A boom was on, and recordings by leading exponents like Barber, Bilk and Ball sold in thousands. The music was now known as trad.

But then the boom fizzled out. Top attractions continued to work for good money. But groups which vaulted hastily on the trad-wagon, and some others, took hard, even knock-out, blows.

Reasons for the slump are several. A boom carries the seeds of its own destruction. The bands had to contend with public acclaim and commercial success, and these caused changes in aims and ideals as they seem always to do. With increasing popularity, trad crossed the line dividing jazz from popular music.

SCOPE

As the audience expanded, links with the tradition weakened. The time-honoured instrumentation remained much the same, but vocals blossomed and the repertoire grew less traditional.

But further changes were afoot. The union exchange scheme had begun to operate and British jazzmen and audiences were exposed to the in-person sounds of Louis Armstrong's All-Stars, the Kenton, Hampton, Basie and Ellington orchestras, Sidney Bechet, the George Lewis band, Buck Clayton, the MJQ, Hines, Teagarden, the Condon group and other US players of every sort and style.

Since jazz everywhere derives its inspiration from the USA, our musicians were inevitably influenced. Traditionalists like Humph, Eddie Harvey, Keith Christie, Tony Russell and Dickie Hawdon had earlier broken away from what Wally Fawkes called the party line. Now more and more of the local jazzmen extended their scope.

What has been the aftermath of all this ferment? Well, it has left a residual audience for tried-and-true traditional jazz which affords a good living for Ken Colyer — the most prominent example of those who stuck to



An early Lyttelton band with Wally Fawkes (clt), Keith Christie (tmb), Micky Ashman (bass), Buddy Vallis (bjo), George Webb (pno) and George Hopkinson (drs).



John Halm—early English pioneer who died in his sleep in 1949 a week after denying death rumours.



The Freddy Randall band with Bruce Turner on clarinet.



Crane River front line—Sonny Morris, Monty Sunshine, Ken Colyer, Ray Orpwood

JAZZ! JAZZ! & MORE JAZZ!

GUARANTEED NEW 12in. L.P.s

Artists include:

CLARENCE WILLIAMS, SIDNEY BECHET, BILL EVANS
CLARK TERRY, JELLY ROLL MORTON, ERIC DOLPHY
WES MONTGOMERY

Price from: 17s. 6d., P/P in U.K.

Send for lists to: CATHEDRAL JAZZ CLUB
36 Millington Road, Castle Bromwich
BIRMINGHAM, 34

DISCLAND

YOUR MAIN DEALER FOR
JAZZ BLUES &
COUNTRY & WESTERN

MARKET AVENUE, OLDHAM
(TEL: MAIN 4094)
also
THE SHOPPING PRECINCT
BOLTON ROAD, WALKDEN
THE RECORD SHOP WITH THE RECORD STOCK

COLLETS RECORD SHOP

70 NEW OXFORD ST., W.C.1
THAT'S WHERE
IT'S AT!
FROM
JAZZ
TO THE
HELIO
CENTRIC
WORLDS

Bargains! Bargains! Bargains!

New List of
JAZZ, BLUES and FOLK
Latest deletions 12/6 - 18/6
Please write for lists

BARRY'S RECORD RENDEZVOUS

9 Blackfriars Street
MANCHESTER, 3
(Blackfriars 6278)
The North's Only
Blues and Jazz Record Specialist
FIRST-CLASS POST-FREE MAIL ORDER SERVICE

'THE DISKERY'

82a Hurst Street
BIRMINGHAM, 5
Telephone: MID 2219

SPECIALISTS IN JAZZ, R. & B.
BLUES and EARLY ROCK
Many, many deletions
L.P.s, 45s and 78s

Thousands of pre-war jazz 78s
Please send us YOUR "wants" list — we do not issue any catalogues. All enquiries dealt with promptly by the Midlands' largest and largest Mail Order service.



Britain goes New Orleans—the Omega band parade in an English street.

Are you prejudiced?

Probably not. But if you have already made up your mind and don't want to be swayed by the truth, stop reading here. For the majority of us, here are the facts:

1. VERY URGENT Chris McGregor recorded music on Polydor 184 137
2. A very different Memphis Slim with Micky Baker, BLUESINGLY YOURS on International 623 283
3. Mingus with Bill Evans, Clarence Shaw, Jimmy Knepper, etc. in other words the CHARLIE MINGUS SEXTET on International 623 215
4. Bunk Johnson's BRASS AND DANCE BAND, genuine American Music American music on Storyville 670 202
5. Charles Lloyd IN EUROPE rushed to you on Atlantic 588 108.

They should speak for themselves, unless you believe that original American pressings are worth at least 10/- more. If you don't, you might like to know that the McGregor album was recorded by Joe Boyd in London, the Slim Baker blues band by Andre Poulain in Paris, the Mingus is from King in Cincinnati, Bunk comes to us via Copenhagen, and the Lloyd, recorded in Oslo, was rushed over the Atlantic from Atlantic. That's what a truly international company can do for you.

- Dig
- CHRIS MCGREGOR CLARENCE SHAW
 - BILL EVANS BUNK JOHNSON
 - MEMPHIS SLIM CURTIS PORTER ASHTRAY
 - JARRETT DUQU PUCKAWANA BONNIE
 - BEER DANNIE RICHMOND KID SHOTS
 - MADISON MICKY BAKER MINGUS
 - FEZA JAMIE KNIEPER GEORGE
 - LEWIS DON EVELL CHARLES LLOYD
 - CIGL MURPHY BABY DODDS JAZZ DU
 - JOHNNETTE LAWRENCE MARRIOTT

(Revlon 6841, revised to match 1968 album cover)

The many talents of the Pentangle

ANSWER the following questions to win five points: Which group is playing at the Cambridge Jazz Festival one weekend in July, and at the Cambridge Folk Festival the following weekend?

Which group has a member who played on the Beatles' "Sergeant Pepper" LP?

Which group has another member whose new solo LP looks as if it's about to enter the LP charts?

Which group has a new single that's getting plays on general disc-jockey shows on Radio One, even though they don't know whether to label it folk, or pop or pazz?

Which group can follow a near-rocker blues number with a sensitively-sung traditional English folk song — and get away with it?

FINEST

The five-point answer to each of those five questions is—as if you haven't guessed already—the Pentangle, the amalgamation of the five considerable talents of Bert Jansch, John Renbourn, Jacqui McShee, bassist Danny Thompson and drummer Terry Cox.

Are they folk or blues or what? DJ Dave Cash didn't seem to be able to make up his mind when he played their new single, "Travelling Song," on Radio One last week. He described them as a cross between Peter, Paul and Mary and Donovan, which didn't really tell listeners anything—except that he

couldn't think of anything else to say.

The group didn't mind the rather misleading tag, "What he means is that he thinks its commercial, which can't be bad," said Danny Thompson.

And yet there can be few groups less concerned with commercial success as such, apart from the Beatles and the Stones — and possibly America's Mama's and Papa's.

"The great thing about the group is that they don't need the bread," said their manager, Joe Lustig. "Bert and John are solo artists in their own right, and you can see how well John's new album is doing. Danny and Terry are two of the finest session musicians in the country. You can hear them on everything from pop to jazz. The group has been able to pick the gigs where people will appreciate what they play, and to work on their material without being hurried."

EXCITING

I've watched them doing that for the past year, and it's been an exciting process.

For a while Bert and John, brilliantly accomplished performers on acoustic guitars, worked with



BERT JANSCH: 'Anything we do is a really co-operative effort'

BY KARL DALLAS

electric instruments, but they have now decided to stay acoustic most of the time—though they use pick-ups sometimes merely to amplify the acoustic sound.

This meshes in much better with Danny's bass than the electric sound they tinkered with for a while—for Danny has persistently refused to swap his bass for the more trendy bass guitar.

The rich, fat tone he can get out of it, and the sentive slurs and dynamics of his playing, compared with the rather synthetic tone of most bass guitars, shows that he has a point.

One of the most impressive growths has been the new authority in Jacqui McShee's singing as the group has matured. Whether soloing, or singing a parallel harmony with Bert as she does on "Travelling Song," she has developed a power that is a delicious contrast with the rather thin way she used to sing.

She has finally become a full member of the five-pointed team who are the Pentangle—for there is no leader of the group as such, and Bert and John tend to shun the sort of "star" treatment their

reputations outside the group have earned them.

UNIQUE

"It's really fantastic," said Bert, "the way we all think together. Anything we do is a really co-operative effort."

"John or I may be playing around with an instrumental figure, and then the others begin to add things, and perhaps Jacqui will improvise some words that fit. That's what happened with 'Pentangling,' one of the tracks on our new album."

But each member makes a unique and individual contribution. Bert's guitar

tends to be more strongly rhythmic than on his solo performances, with repetitive ostinato phrases which may be echoed by Danny. John is the solo man, usually, with a fluid, articulate line that owes a little to one or two other influences—a tiny touch of Davy Graham, perhaps, and small echoes of the best of the West Coast rock guitarists—but which is entirely John's own, nevertheless.

Apart from possibly John Densmore of the Doors, I cannot think of a drummer with Terry Cox's sensitivity, who would be able to contribute something constructive to the least obviously rhythmic of numbers.

Much the same goes for Danny Thompson, who is



streets away from your actual session bass-player, who tends to turn up in navy blue mohair behind some folk groups' more prestigious appearances. Danny gets inside the songs in a way that they never can, for some reason.

SCOPE

Lately, we've had a rash of people deserting the ranks of the "folk" to make it in pop. The Pentangle represent a more significant trend, I think: people who enlarge their scope—but still keep their roots well nourished. We may wake up in a year or two and find out that this, after all, was what the folk revival was all about.

Adding colour to traditional songs

BY TONY WILSON

THE theme throughout "The Power Of The True Love Knot" (Polydor 583 025) dwells upon the fortunes and misfortunes, depending on how you look at it, of the fairer sex, and the wistful, reflective singing of Shirley Collins is an ideal vehicle for the songs selected.

They range from supernatural ballad, "The Unquiet Grave" to the lively "Seven Yellow Gypsies", with its hand clapping accompaniment by Robin Williamson and Mike Heron,

who are also heard playing finger-cymbals, African drum, Japanese sticks, tin whistle and Indian chanter on "Richie Story", and "The Maydens Game". Cellist Bram Martin adds depth on "Bonnie Boy" and "Greenwood Laddie" and Dolly Collins with her flute or-

gan is heard on a number of tracks complimenting Shirley's singing. Particularly effective are arrangements on "Over The Hills And Far Away" from John Gay's "The Beggar's Opera" and "The Barley Straw" from the singing of Harry Cox.

A delightful album which shows that tasteful and imaginative arrangements can be employed to add colour to traditional songs, especially when they are performed excellently as Shirley Collins does on this record.

Paxton may tour Britain

FOLK singer Tom Paxton will be in Britain in November probably for a three-week tour.

Dave Berry has been signed to appear at the Lisbon Song Festival in Portugal in late September.

Captain Beefheart and his Magic Band will record an album live at Middle Earth on May 25. Pye release a new single, "Moon Child," the previous day.

Guests on Dusty Springfield's It Must Be Dusty TV show are Donovan (24), Georgie Fame (31) and Jimi Hendrix (June 14). Osterley Jazz Club features Alex Welsh Band tomorrow (Friday), Alexander's Jazzmen (24) and Bob Wallis' Storyville Jazzband (31).

Erroll Garner, who recorded for BBC-TV on Sunday, returns this weekend to tape a TV colour spectacular for America in London on Sunday (19). The Joe Harriott-John Mayer Indo-Jazz Fusions play Middle Earth on June 1. Amen Corner's next single will be "High In The Sky" released on June 7. Sons and Lovers start a three-week tour of Czechoslovakia from August 8. Creole George Guesnon, guitarist and banjo player, died in New Orleans on May 5. He was 61. He played his first job in 1929 and in the Thirties was a member of the Sam Morgan band.

Hungarian pop singer Sarolta appears on the Eamonn Andrews Show on May 19. Wishful Thinking, whose current release is "It's So Easy", guest in the David Symonds Show on Radio One for five days from May 20. Unit Four Plus Two guest



ERROLL GARNER

in Radio One's Coming Home on May 22. Episode are in Time For Blackburn on May 26 and the David Symonds Show (27-31). Brian Auger and The Trinity with Julie Driscoll, Long John Baldry, Rain and the Mindbenders are among the groups in a charity show at Bosworth Park, Market Bosworth on May 25.

Monty Sunshine's band play Manchester Sports Guild on May 25. guitarist Terry Smith returns to the Olde Gate House, Highgate, tomorrow (Friday). lead singer Judy Dyble has left Fairport Convention and will form an acoustic folk group. former John Mayall drummer Keef Hartley has formed his own group and will record an album.

The Yardbirds are spending this week in Hollywood recording an album with guitarist Jimmy Page. Traffic will not appear in the African Freedom Day Concert at the Royal Festival Hall on Sunday (19). Solomon King flies to America next week to bring his wife and children to Britain to spend the summer with him in Blackpool. Julie Rogers and Johnny Hackett star at Lancashire's Cranberry Fold Inn for a week from Monday (20). Bix Palmer and Wayne Bardell have joined the exploitation of Spark Records and Southern Music.

Film of the Rome Pop Festival will be shown on BBC-2's Release on Saturday (18). The Move and Geno Washington are among the star groups at a beat night at Burton Constable Hall, near Hull on June 21. Lou Rawls appears at the Royal Albert Hall tonight (Thursday) and Free Trade Hall, Manchester, tomorrow (Friday).

Bobby Goldsboro and Love Affair colour pictures

IN

DISC and MUSIC ECHO

OUT NOW!

FOLK NEWS

FOLLOWING their new LP for Transatlantic, the Johnstons arrive in Britain this weekend for a fortnight's promotional visit. They will be on BBC's Country Meets Folk on Radio One and Two on Saturday and appear in a concert at Hammersmith Town Hall in the evening, along with the Young Tradition, Jill Darby, Don Shepherd, Dave Waite and Marlon Segal, and Rod Hamilton.

They are on Frances Line's My Kind Of Folk show on Radio One next Wednesday and have their only club date at Hammersmith Folk Centre, the Prince of Wales, Dalling Road, on Thursday.

Their only TV appearance so far is on Rediffusion's Come Here Often on Monday.

INCIDENTALLY, Frances Line tells me her show is slowly building up a good following and has been extended into the autumn. Ewan MacColl and Peggy Seeger are her guests on May 29.

THE CORRIES' new BBC-1 show from the universities, Degrees of Folk, starts on June 10 with Bernadette, Finn and Eddie Fury, and the Manhattan Brothers as their guests.

The show on June 17 comes from Belfast and features Bernadette, Teresa Clifford, John Doonan, Roe Gerns, and the McLoughlin Dancers.

Five of the shows will come from Scottish universities or colleges, two from Ireland, and two from England. On Tues-

day this week the Pentangle went down to Sussex University to record one of the English shows.

Other guests in the series will include Dorris Henderson, Walter Carr, Sylvia Henderson, Rog Whittaker, Matt McGinn, Ann Mulqueen, the Chieftains and Los Tarantos.

BROMLEY GARTER CLUB are organising a Greek benefit concert this Friday, May 17, featuring Ewan MacColl, Peggy Seeger, Sandra Kerr, Frankie Armstrong and members of the Critics' Group, at Beckenham Public Hall.

The club had a Vietnam evening on Sunday this week with Alex Campbell as chief guest.

They have new residents, Colin Des and Andy Simpson, and the Spare Parts. Organiser Sally Charlton says a feature of the club these days is at least half an hour of new bawdy songs each week. Nevertheless, she adds, unaccompanied young ladies can always feel perfectly at ease.

TONI ARTHUR is sick in bed with a number of rather nasty illnesses at the same time, which has meant that she and Dave had to miss last weekend's Mini-Keele at Cecil Sharp House, as well as a number of other club gigs.

They'll probably be back on the scene in good time for the concert at the Royal Victoria Hall, Southborough, Tunbridge Wells on Friday, June 28. They share the bill with Wizz Jones, Terry Gould, the Echo

Mountain Boys, Don Wilkinson, Tiny Craig, John Morgan and Pat Williams, organiser of the Monday-night club at the Compasses, Little Mount Sion.

DONOVAN and flautist Harold McNair are the first guests on the new Esther and Abi Ofarim show on BBC-2 this Saturday. It will be produced by Stanley Dorfman, also responsible for the very successful Julie Felix shows, which I understand will definitely be returning in the autumn.

A NOTE from Phil Ochs, tells me he will be in this country for a visit at the end of June, though he gives me no details of whether it'll be work or play. Possibly to promote his new single, "The War Is Over" which is just out in the United States.

FOLK BLUES Bristol and West have had to move for the best possible reason—they've outgrown their old premises. Resident Ian Anderson tells me they are now fortnightly at the Full Moon Hotel, Stokes Croft, where Spider John Koerner is appearing this Sunday. They have the Missouri Compromise on June 2, Alexis Korner on June 16, Jo-Ann Kelly on July 7, Andy Fernbach on July 21, and Mike Chapman on August 4.

THE Spinners are making a personal appearance at Harrods, London, next Friday, May 24.

They have concerts at the Floral Hall, New Brighton, this

Sunday, the Civic Hall, Winsford on May 22, and the City Hall, Newcastle-upon-Tyne on May 26.

Tomorrow night (Thursday) they are at the Couriers Club, Leicester and on Saturday they are in the Coventry College of Education Arts Festival.

PAUL McNEILL and Linda Peters appear with Tommy Trinder in a summer season at Eastbourne. They had their debut single for MGM Records released a couple of weeks ago. It is the Bob Dylan song, "You Ain't Going Nowhere" coupled with Paul's "I'll Show You How To Sing."

BANJO player, Doug Dilard, has left the American bluegrass group, the Dilards, which he formed with his brother Rodney, on guitar, Mitch Jaynes on bass and Dean Webb, mandoline. The group made three albums for Elektra including "Back Porch Bluegrass" which was released in Britain. Doug's place in the group has been filled although the name of his replacement is not known.

GUESTS at the Hanging Lamp folk club, which meets in the crypt at St. Elizabeth's church, the Vineyard, Richmond, Surrey include Wizz Jones on May 6, John Martyn (13) and Terry Gould (27). The club meets on Mondays and the residents are Frank McConnell and Verity Stephens.

FOLK FORUM

THURSDAY

AL STEWART, Angel, Ilford. Next Thursday.

AT THE FOX, ISLINGTON GREEN, N.1. RADIO AND RECORDING STAR **DAVE TRAVIS** 7.45-11.45

BLACK BULL, High Road, N.20. **MAUREEN KENNEDY MARTIN!! DENNIS AND VENESSA, SARAH GLASS. BALL O' YARN.**

BRIGHTON BLUES, Jimmy's, Steine Street, 7.30. **BLACK CAT BONES**

DOGHOUSE FOLK, Greyhound, Fulham Palace Road

MARTIN WINSOR and RESIDENTS. Please come early. 10 mins. Hammersmith Broadway

FOLK CENTRE, HAMMERSMITH COME ALL YE WITH **ROD HAMILTON, DODD, JILL DARBY, DON SHEPHERD** Prince of Wales, Dalling Road, 2 mins. Ravenscourt Park Tube

FRIDAY

ALEX CAMPBELL

Central Barking Road, East Ham.

AT LES COUSINS, 49 Greek Street, 7.30-11 p.m.

DORRIS HENDERSON

Admission 5s.

BECKENHAM PUBLIC HALL. GARTER CLUB presents for Democracy in Greece

EWAN MacCOLL

PEGGY SEEGER

COLLIERS RANT

LORD NELSON, KINGS ROAD, CHELSEA (near Chelsea Town Hall). **THE PEELERS**, Tina and the Boys, Ian Chisholm, Sten Caffrey, **JIM MURRAY**, Mike and Sue Coughlan, Jimmy McKinlay, Stewart Chapman, Stevie Codlin.

LATE NIGHT FOLK at Hermitage Hall, Hitchin, Herts. with **JOHNNY SILVO, THE CHAPTER THREE** and **THE TAVERNERS**, 8.30-12.00.

FIGHTING COCKS, London Road, Kingston. **PETER WOOD** and **PADDY MARCHANT**.

HILL FOLK — OSTERLEY.

MIKE COOPER — DONCASTER

BAY HORSE.

OLD TIGERS HEAD

LEE GREEN, S.E.12

SOUTHERN SAMBLERS

PEDRO WILLIAM IV (opposite Leyton Baths).

DEREK BRIMSTONE

TERRY MUNDAY

SHIRLEY BLAND, DAVY GRAHAM Concert, Purcell Room, Royal Festival Hall, Friday, July 5.

THE PLOUGHSHARE. STEVE BAKER.

The Walking Tenderfoot

DAVE PLANE

Ampt Hill

SATURDAY

ANGLERS, TEDDINGTON

IAN McCANN

"Country meets Folk."

AT LES COUSINS, 7.30-11 pm.

STEFAN GROSSMAN

Allnight session 12-7 am.

SPYDER JOHN KOERNER

plus guests.

AT SIMONSKI, Sat., May 18th, 9.0 pm.

DIZ DISLEY

21 Winchester Rd. N.W.3

SATURDAY cont.

AT THE CELLAR, Cecil Sharp House, Camden Town, 8 pm. **MARTIN WINSOR** with the Taverners.

FESTIVAL FOLK GATHERING

Walthamstow Assembly Hall, Forest Road, E.17, at 7.30.

an exciting new event with traditional English and International Folk Songs and Dances and public participation. Stars include:

The Yetties, Home Brew, Chingford Morris Men, Gordon Bulgarian Dancers.

FOLK AT THE KINGS STORES, Widegate Street, Bishopsgate.

THE EXILES

THE L.C.S. presents THE SINGERS CLUB. **EWAN MacCOLL** and **PEGGY SEEGER.** Union Tavern, 52 Lloyd Baker St., London, W.C.1. 7.45 p.m.

TROUBADOUR, 10.30, 265 Old Brompton Road

THE TINKERS

SUNDAY

ACTION, Indo-Jazz Fusions (Joe Harriott and John Mayer Double quintets) **Peggy Seeger** and **Ewan MacColl, Ginger Johnson** Drummers **Adrian Mitchell,** etc. in **EX AFRICA** (in honour of Africa Freedom Day 1968). Royal Festival Hall, Sunday, May 19, 2.30. Tickets from Festival Hall Box Office, agents or MCF, 15s., 12s. 6d., 10s., 7s. 6d., 5s. Proceeds for Rhodesia campaign of MOVEMENT FOR COLONIAL FREEDOM, 313/5 Caledonian Road, London, N.1. 01-607 0465.

AMERICAN COUNTRY MUSIC FESTIVAL, Cecil Sharp House, Camden Town, 2 p.m. till 10 p.m.

AT THE LA FIESTA, 168 Fulham Road, Near Finches, Special guest

JON BETMEAD

with **COLIN SCOTT AND NIGEL BARKER.** 2.30 p.m.-6.30 p.m.

BROMLEY STAR & GARTER, Opp. Odeon, **KEN OKINES.**

HAMPSTEAD ENTERPRISE, opp. Chalk Farm Station, 7.30. The fabulous **JEREMY TAYLOR,** with **TERRY GOULD, MARIAN McKENZIE, DON BONITO.** Come early.

HAMPSTEAD THEATRE CLUB Civic Centre, Swiss Cottage, N.W.3 722 8301

ALEXIS KORNER

JON HENDRICKS

THE SUBMERGED SEVEN-EIGHTHS OF THE BLUES

8 p.m. Tickets 8/- and 11/-

MIKE COOPER, KNARESBOROUGH.

NAG'S HEAD, 205 York Road, Battersea

TREVOR CROZIER

New low admission prices

RAILWAY HOTEL, DARTFORD, SHIRLEY COLLINS plus The Crayfolk.

STARTING GATE, Station Rd Wood Green. **JOHN PEARSE, JON BETMEAD, NEW MYTHOLOGY, "SHUNGA"**

TRAMPS & HAWKERS, Royal Albert, Blackheath Hill, S.E.10.

DAVE WARD

THE CROFTERS

TROUBADOUR, 9.30

JOHNEY WINCH

MONDAY

AT THE PHOENIX PUB, CAVENDISH SQUARE, JOHN PRINCES STREET, 2 mins. Oxford Circus.

CLIFF AUNGIER

with the **UNHOLY TRINITY** and **HELEN KENNEDY** and **ROB LIPSON.** 8 p.m.

MONDAY cont.

CLAN FOLK CLUB

at the Marquis of Clanricarde, Southwick Street, Sussex Gardens, W.2.

LEON ROSSELSON

ENFIELD FOLK CLUB

HOP POLES, BAKER STREET,

DIZ DISLEY

FOLK CENTRE, HAMMERSMITH

GORDON GILTRAP

See Thursday

FOLKSVILLE, PUTNEY, Half Moon

Lower Richmond Road

THE JUG TRUST

with **LISA TURNER, ROYD RIVERS, FINGERS LEWIS HORACE**

PHOEBUS AWAKES at the **RISING SUN, Rushey Green, Catford.**

TERRY GOULD

THE HANGING LAMP

The Vineyard, **RICHMOND, 8.15.**

1st COMEALYE

IN OUR NEW ETHNIC CRYPT.

TUESDAY

AT CAMBRIDGE CIRCUS

SCOTS HOOSE, W.C.2

STEFAN GROSSMAN

AT DULWICH "Half Moon," Herne Hill **GORDON GILTRAP.**

CLIFF AUNGIER

presents

RALPH McTELL

at the **DUNGEON CLUB**

The Copper, Tower Bridge Road, S.E.1.

COVENFOLK COMEARLYE Spencer, Wandsworth.

KEROUAC FOLK CLUB

DAVE & TONI ARTHUR

GREEN MAN, BLACKHEATH. Singers welcome.

MIKE COOPER, LUNCHTIME, READING TECH.

TRAMPS & HAWKERS, Crypt, Woolwich.

TROUBADOUR 930

COLIN SCOTT

WEDNESDAY

ANDY FERNBACH. Blues, Hat and Feather, Bath.

AT LES COUSINS, 7.30-11 pm.

JOHN MARTYN

PAUL WHEELER

ADM. 5/-

BLUES AT THE BRIDGE HOUSE

IAN ANDERSON

AND **ELLIOTT JACKSON**

PLUS OTHER GUESTS

BOROUGH RD., ELEPHANT & CASTLE

EC4 FOLK CLUB, WILLIAMSON'S TAVERN, BOW LANE, EC4

BARRY MYERS PRESENTS

DEREK BRIMSTONE

SHELAGH McDONALD

RESIDENTS AND GUESTS

Doors open 7.30. Bar opens 5.00.

GROVE TAVERN, 275 Battersea Park Road, S.W.11. **DAVE & TONI ARTHUR** plus residents 8 p.m. Admission 4s.

HOLY GROUND, 4a Inverness Place, Bayswater

MIKE ABSALOM

COME-ALL-YE WITH **BRUCE THOMAS (bass)**

Joanna Wheatley, Ronny Cairnduff

Next week: **DOMINIC BEHAN!!!**

Presenting

PLAIN DAVE PLANE

Harrow

SURBITON, Assembly Rooms, 8 p.m. **DEREK SARJEANT, JOHN FRASER, PETE STANLEY** and **BRIAN GOLBEY.**

WHITE LION, PUTNEY BRIDGE

HEDY WEST

JOHN TOWNSEND & KEITH CLARK

THE PENTANGLE

BERT JANSCH

JOHN RENBOURN

DANNY THOMPSON

TERRY COX

JACQUI McSHEE

Sole representation —

JOE LUSTIG

27 Rutland Street, S.W.7

01-584 2434

ROYAL ALBERT HALL

Saturday, June 29th, at 7.30

Roy Guest and James Lloyd present

THE INCREDIBLE STRING BAND

"On a summer evening . . ."

Tickets 3/6, 7/6, 10/6, 15/-, 20/- NOW ON SALE at R.A.H.

HAMMERSMITH TOWN HALL — FOLK CONCERT

The Fabulous Special Star Guest from Ireland

YOUNG TRADITION and THE JOHNSTONS

with **JILL DARBY, DON SHEPHERD, DAVE WAITE, MARION SEGAL**

Your Host **ROD HAMILTON**

SATURDAY, 18th MAY, at 7.30 p.m.

Tickets: 12 & 10/-, 7 & 5/- available on the night

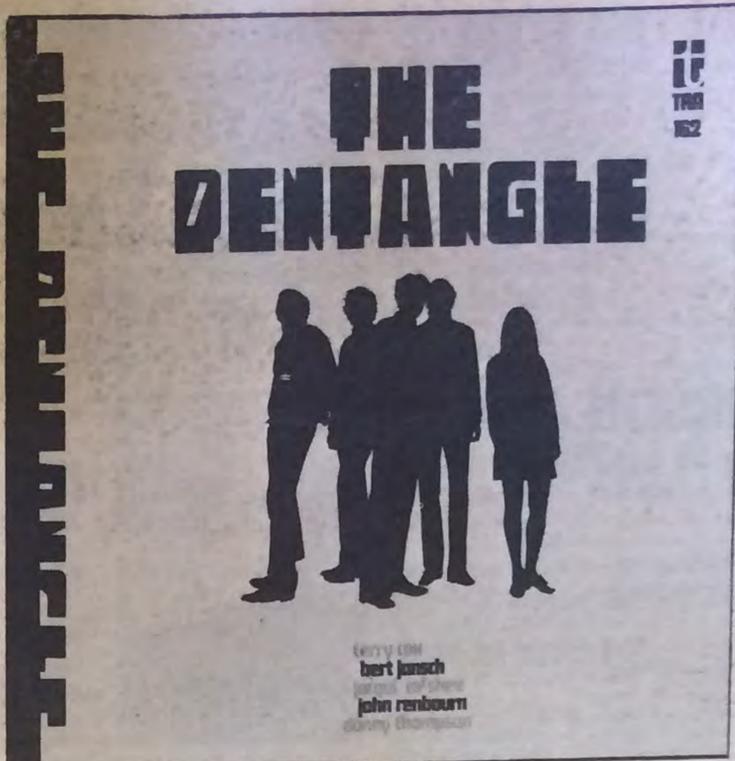
John Renbourn

Danny Thompson

Jaqui McShee

Bert Jansch

Terry Cox



"It took a year to create... a generation will treasure it."

The new music of *The Pentangle* is on a great Transatlantic LP (TRA 162). Hear it now!

Inside each Pentangle LP: A chance to win two free tickets for The Pentangle solo concert 29 June 1968, Royal Festival Hall.

New, too! Selling now. The first Pentangle single on Transatlantic's Big T: **TRAVELLIN' SONG** c/w **MIRAGE** (Big 109). Travellin' Song, a memorable Pentangle performance, is available **ONLY** on this Big T single.

Transatlantic

WE HAVE AN EARLY CLOSING DAY, TOO!

IT'S THURSDAY, MAY 30th, AND IF YOU WANT AN ADVERTISEMENT IN OUR JUNE

8th ISSUE, YOU SHOULD MAKE SURE THAT COPY REACHES US BY THIS DATE

DON'T LEAVE IT TOO LATE AND SPEND THE BANK HOLIDAY KICKING YOURSELF!

REMEMBER THE DATE—THURSDAY, MAY 30TH

MIDDLE EARTH
43 KING STREET, COVENT GARDEN. 240 1327

Friday, May 17th 10.30-Dawn
PINK FLOYD
ALEXIS KORNER FREE
CHAKRA • LIGHTS • JEFF DEXTER
Members 15/6 Guests 25/6

Saturday, May 18th 10.30-Dawn
First appearance in U.K. of
ERIC BURDON AND THE ANIMALS with ZOOT MONEY
SPICE • BROOM DUSTERS • DEXTER
Members 15/6 Guests 25/6

Sunday, May 19th 3.30-11.0
GANDALF'S GARDEN BENEFIT
John Peel Tyrannosaurus Rex Juniors Eyes Ginger Johnson
Haps Hash & the Coloured Coat Edgar Broughton Blues Band
David Bowie Tibetan Mind Christopher Logue Exploding
Galaxy Mandala Jazz Group Third Ear Band Flame
Tyres Tales of Justine.
Admission 12/6

Monday, May 20th 7.30-11.0
FAIRPORT CONVENTION
FLAME • OCCASIONAL WORD ENSEMBLE
Members 5/- Guests 7/6

Wednesday, May 22nd 7.15-11.0
CELEBRATION FOR ALBION
HAPS HASH & THE COLOURED COAT
TYRANNOSAURUS REX - THIRD EAR BAND
KING IDA'S WATCH CHAIN
THE INVISIBLE UNION Admission 7/6



DAVID BOWIE
in mime..

Sun., 19th May - MIDDLE EARTH
Mon., 3rd June - ROYAL FESTIVAL HALL
(Thank you, Tottenham Hotspur!)

RADIO ONE "TOP GEAR" Sun., 26th May

KENNETH PITT MANAGEMENT LTD.
35 CURZON ST. LONDON W.1 TEL. 01-499 7905

TWO-DAY BARN BARBECUE CONCERT AND DANCE
(Free Camp Sites)
WHITTLESEY, Near PETERBOROUGH

WHIT SUN., JUNE 2nd (Concert 5 p.m. to 11 p.m.)
WHIT MON., JUNE 3rd (Dancing 4 p.m. to 12 mid.)

DONOVAN **FLEETWOOD MAC** **MOVE**
JOHN MAYALL'S BLUES BREAKERS **JAMES AND BOBBY PURIFY**
FAIRPORT CONVENTION **PESKY GEE** **HAL C. BLAKE**
BLOSSOM TOES **SPECIAL GUEST STARS AMEN CORNER**

BACON, EGG, CHICKEN, HOT DOGS
ADVANCE TICKETS FOR THE 2 DAYS 30/- (OR PAY AT DOOR)

Postal applications, send s.a.e. and postal order payable and sent to: Rivonia Promotions
2 Conery Gardens, Whetton, Notts.

UE CLUB
5A PRAED STREET, PADDINGTON, W.2
TEL. PAD 5274

Monday till Thursday
COUNT SUCKLE
SOUND SYSTEM and Soul Band
Latest records from U.S.A. & J.A.
Friday, May 17th
From America
JAMES & BOBBY PURIFY

Saturday, May 18th
O'HARA'S PLAYBOYS
Club open 7 nights a week
Licensed Bar from 9 p.m. till 2 a.m.
LADIES' FREE NIGHT TUESDAY & THURSDAY
Please apply for Membership
Coming attractions from America
31st May: OSCAR TONY Junior

KURSAAL BALLROOM, Southend
2 Giant Bars 8 p.m. Start
Friday, 24th May
THE MOVE
CROCHETED DOUGHNUT RING | SOUTHSEA BUBBLE
Tickets 10/- or 12/6 on night from Kursaal Box Office/Record World, 3 Wentworth Street (Petticoat Lane), London, E.1.

IMPORTANT NOTICE TO BOOKERS
CLASS MANAGEMENTS LIMITED representatives of
WORLD OF OZ
are now booking dates on the group's forthcoming British theatre, ballroom and club tour
Apply direct to:
CLASS MANAGEMENTS LTD.
CLASSIC HOUSE
113 WESTBOURNE GROVE, LONDON, W.2
Telephone: 01-727 3505
Storming the charts "THE MUFFIN MAN" on Deram DM187

MUSIC EVERY NIGHT THE KENSINGTON
Russell Gardens, Holland Road, Kensington, W.14
Lilian and Jim Delaney are pleased to announce the opening of The Music Lounge at The Kensington, Russell Gardens, Holland Road, Kensington, W.14. On Tuesday, 21st May, 1968, Humphrey Lyttelton with the Tally Ho All Stars will entertain on this night which will be by invitation only. The following artists have been engaged for the week beginning 22nd May, 1968, and is representative of what you may expect in the future

Wednesday, 22nd May RONNIE ROSS DENNY OGDEN'S OCTET	Saturday, 25th May FRANK WAGLAND'S Celebrated MUSIC HALL
Thursday, 23rd May DAVE SHEPHERD QUINTET RONNIE GLEAVES (VIBES)	Sunday, 26th May 8 p.m.-10.30 p.m. DANNY RAE'S CABARET FRANK RAE QUARTET
Friday, 24th May GEORGE MELLY BRIAN GREEN'S JAZZBAND	Monday, 27th May DANNY MOSS ALAN LITTLEJOHN SEXTET TONY MILLINER
Tuesday, 28th May DANNY RAE'S CABARET FRANK RAE QUARTET 8.30 - 11 p.m. ADMISSION 5/-	

THIS IS SIMON TOAST

THE TOAST
Sole Representation:
JOHN EDWARD
ENT. AGENCY 01-4645/6494

ALMOND MARZIPAN
ACTION ENTERTAINMENTS
01-668 3588

CLUB SECRETARIES PLEASE NOTE
COPY SHOULD ARRIVE NOT LATER THAN FRIDAY BEFORE THE WEEK OF PUBLICATION
POSTAL ORDERS AND CHEQUES
should be made payable to MELODY MAKER CLASSIFIED ADS. DEPT. MELODY MAKER 161-166 Fleet Street London, E.C.4

SHERWOOD ROOMS, NOTTINGHAM • SUNDAY, 2nd JUNE COMMENCING MIDNIGHT
GENO WASHINGTON and The RAMJAM BAND
TAMLA MOTOWN ARTISTS
JAMES & BOBBY PURIFY The Fabulous ISLEY BROTHERS
JO-JO COOK • THE RACKET • FASCINATION
WHITSUN ALL-NIGHTER
ADVANCE TICKETS £1 Postal applications: Send S.A.E. and postal order to: Symons, 34 Upper Parliament Street, Nottingham

ENGLAND'S FAMOUS CROMWELLIAN
3 FLOORS OF FUN in the Royal Borough of Kensington
3 CROMWELL RD. Sth. KENSINGTON K.N1. 7258

A WHOLE WEEK OF ENGLAND'S TOP SOUNDS AT "THE CROM"
THURSDAY, 16th MAY
THE NEW FORMULA
FRIDAY, 17th MAY
TIMEBOX
SATURDAY, 18th MAY
BRASS TACKS
MONDAY, 20th MAY
WISHFUL THINKING
TUESDAY, 21st MAY
WISHFUL THINKING
WEDNESDAY, 22nd MAY
TIMEBOX
THESE GREAT GROUPS WILL BE PLAYING 3 TIMES A NIGHT FROM 9 p.m. RIGHT THROUGH TO 2.30 a.m. IN OUR FULLY LICENSED DISCOTHEQUE!!!
MAKE A DATE MONDAY, JUNE 3rd
BILL HALEY AND THE COMETS IN PERSON!!!
MONDAY TO FRIDAY GIRLS UNACCOMPANIED ADMITTED FREE, TOGETHER WITH A COMPLIMENTARY DRINK OF YOUR CHOICE EVERY NIGHT EXCEPT SATURDAY, PROVIDED YOU ARRIVE BEFORE 11 p.m.
NOTE!!! PUB PRICES IN ALL OUR BARS BEFORE 11 p.m. COME EARLY!!!

FICKLE PICKLE CHICAGO BLUES CLUB
HORNSEY WOOD TAVERN
Seven Sisters Road (near Manor House Tube)
WEDNESDAY, 22nd MAY
UNION BLUES FLYING HORSE
Licensed plus Guests

ST. JOSEPH'S HALL, N.19 (Archway Tube) 7.30-11.15
SAT., MAY 18th, 7/6
THE ACTION
plus MABEL GREER'S TOYSHOP

MUSIC & FOOD
Tues. Classical Guitar
Wed. Modern Jazz, Malden Caulfield
Thurs. New Songs, Michael Jessett, Alasdair Clayre and guests
Music cool, Food delicious, Prices reasonable
THE REFEKTORY
65 Buckingham Gate, S.W.1. 799 2848
Near Victoria Street, St. James' Underground

THE LITTLE THEATRE CLUB LIVES! and presents SPONTANEOUS MUSIC ENSEMBLE
AMALGAM and WORKSHOP
Every Thurs. Fri. and Sat. 10.30-1 a.m.
Garrick Yard, St. Martin's Lane COV 0660

See the fantastic recording group...
OPAL BUTTERFLY
at LONDON PLAYBOY CLUB
SUNDAY, MAY 19th

RAY KING SOUL BAND
May 16 to May 19 **FRANCE Montpellier**
May 21 to June 11 **FRANCE Voom Voom Room St. Tropez**
VICTOR SUTCLIFFE (OB) LIMITED
106 Brondesbury Park, London, N.W.2 (01) 459 7191

LUCAS and the MIKE COTTON SOUND
Fri. May 17 Derby Technical Coll.
Sat. May 18 Kidderminster Summerfield College
Sun. May 19 Tamworth Fosseco S.C.
Mon. May 20 Chester, Quantways
Tues. May 21 Southampton, Concorda
Wed. May 22 Minehead Regal Ballroom
Thurs. May 23 Klooks Kleek
CANA VARIETY AGENCY
43-44 Albemarle Street, London, W.1 MAYfair 1436

THE COLLINS ORGANISATION PRESENTS every Tuesday Evening
THE WARREN DAVIS MONDAY BAND
at the NEW PINK FLAMINGO CLUB
33-37 Wardour Street, London, W.1
"D" DAY - Next Tuesday, May 21st

THE PERISHERS LIVERPOOL'S TOP GROUP
COCONUT MUSHROOM TOP SOUTH COAST GROUP
BOTH SIGNED TO APPLE
THE SATURDAY AGENCY, 2a THAYER ST., LONDON, W.1. 01-486 4551 (4 lines)

★ ★ **EMERALD SHOWBAND** ★ ★

SEE THEM ON "OPPORTUNITY KNOCKS" ALL WINNERS' SHOW THIS SATURDAY, MAY 18th, at 6.15 p.m.
First record on Polydor label release mid-June

Management ALLIED ENTS. LTD. Salutation Buildings Perth 23724	Agency ANDY LOTHIAN ORG. 8 Panmure Street Dundee 21531 (2 lines)	Press and Publicity ADAMS PUBLICITY CO. 29 Union Street Dundee 24245	Fan Club LINDA and CAROL c/o 29 Union Street Dundee
---	--	--	---

THIS IS THE SOUND OF 1968
SOUL FOOD PM 723
by LYN TAIT and THE JETS
A Must for all disc jockeys and groups
Two other 'In-records' strongly recommended
BANG BANG LULU PM 710
THE CHAMP PM 719 by The Moharks


THE CORNISH RIVIERA'S
Mrs PEGGOTTYS
for HAPPY DANCING PEOPLE
every night SOUTH ISLAND ST. IVES
featuring the exciting sound of PEGGOTTYS PEOPLE ALL THIS SUMMER

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

KEITH SKUES' SHOW
BEAU CREES

Two Great Bands
KENNY BALL
KEN COLYER

MONTY SUNSHINE
BLACK BOTTOM
STOMPERS

NEW ERA JAZZ BAND
Somerset Cider Night
ADGE CUTLER
and the
WURZELS

plus
ERIC SILK'S
SOUTHERN JAZZ BAND

Free pint of cider to all members
FULLY LICENSED BAR
REDCHESE RATES FOR STUDENT MEMBERS

Full details of the Club from the Secretary,
100 Club, 8 Upper Chapel Street, W.1
(GER 0337)

Club Telephone No.: MUSEUM 0933

STUDIO 51
KEN COLYER CLUB

10/11 ST. NEWPORT STREET
NEAR LEICESTER SQUARE
Saturday, May 18th, 7.30 p.m.

GOTHIC JAZZ BAND
Sun. afternoon, 3-6 p.m., May 19th

JOHN DUMMER
BLUES BAND with TONY MORRISSEY
Sun. evening, May 19th
CLUB CLOSED

THAMES HOTEL
Hampton Court, Middlesex

Friday, May 17th
ERIC SILK AND HIS
SOUTHERN JAZZ BAND

Saturday, May 18th
MIKE DANIEL'S
DELTA JAZZMEN

Sunday, May 19th
ALEX WELSH
AND HIS BAND

WOOD GREEN (Fishmongers Arms)
SUNDAY
KEN COLYER
JAZZMEN

TUESDAY
THE CHICKEN SHACK

CALIFORNIA BALLROOM
Whipsnade Road, Dunstable 02804
Friday, May 17th, 8 p.m.—Midnight

EASY BEATS
PLUS 2 SUPPORTING GROUPS
Saturday, May 18th

FLOWERPOT MEN
O'HARA'S PLAYBOYS
plus Supporting Group
Car Park—Supporting Groups—Bar extra

COUNTRY CLUB
HAMPSTEAD
210a Heverstock Hill, N.W.3
(opposite Below Park Station)

WED., MAY 22nd
SPOOKY
TOOTH

LICENSED BAR 8.15-11.30 p.m.
FREE MEMBERSHIP

The last appearance in Britain of
CAPTAIN BEEFHEART
and his
MAGIC BAND

THE POLYTECHNIC
Regent Street, W.1
SATURDAY, 25th MAY

For tickets send S.A.E. and 7/6 R.O.
payable to
The Polytechnic Dance Committee
Students' Union, The Polytechnic
309 Regent Street, London, W.1

CLUBS

THE NEW PINK FLAMINGO

AT 33-37 WARDOUR STREET, W.1

WED., MAY 15th (7.30-11 p.m.)

TODAY!

TO CELEBRATE THE FIRST ANNIVERSARY OF THE MIDWEEK BIG NITE OUT WE PRESENT A SPECIAL COLOUR FILM OF THE

"HIT THE ROAD STAX SHOW" featuring

* OTIS REDDING PLUS LIVE ON STAGE
* SHARON TANDY
* FLEUR DE LYS
* GUEST DJs

FRI., MAY 17th (8.00-5.00 a.m.)
ENJOY A NITE OUT WITH GREAT MUSIC AND GOOD FRIENDLY CROWDS AT OUR

* ALL-NIGHT SOUL SESSION
* MAX BAER AND THE CHICAGO SETBACK
* THE TONI ROCKET SHOW SOUL SHOW WITH CLEO

SAT., MAY 18th (7.30-6.00 a.m.)
EVENING AND ALL-NIGHT SESSION THE ONLY LATE-SET IN TOWN ALL-NIGHT FOOD AND SNACKS

* TONIGHT!
R&B + SOUL + SKA
* THE SOUL COMMITTEE
* Plus BOBBY JOHNSON AND THE ATOMS
* TONI ROCKET DISC-TET AND DANCING CLEO

SUN., MAY 19th (7.30-11 p.m.)
THE BIG BEAT DISC SCENE
* THE TONI ROCKET SHOW
* CLAYTON HAZE
* TONI ROCKET AND CLEO

TUES., MAY 21st (7.30-11 p.m.)
* EXTRA MIDWEEK SESSION FOR A SHORT SEASON
* WARREN DAVIS MONDAY BAND
* EXCITEMENT PLUS !!

WED., MAY 22nd (7.30-11 p.m.)
THE MIDWEEK BIG NITE OUT
* UPTIGHTAN' OUTSIGHT
MEMBERS AND THEIR GUESTS WELCOME AT ALL SESSIONS. REDUCED RATES FOR STUDENTS AND MEMBERS OF YOUTH CLUBS

THURSDAY
AT THE CIVIL SERVICE RECREATION CENTRE JAZZ CLUB, MONCK STREET, KEN GIBSON BIG BAND.

BICKLEY ARMS, Chislehurst, Julia Doig Peter Bond Trio.

DYNAFLOW BLUES
PEANUTS CLUB
8-11 Bar, 38 Kings Arms, Corner Bishopsgate/Pindar Street.

ERIC SILK, Whittington Hotel, Pinner.

JAZZ! COCK TAVERN, PALMERS GREEN, N.13.

MAIN AVENUE JAZZMEN AT THE BALD FACED STAG, EAST FINCHLEY.

PETE CROSBY JAZZMEN, Queen's Head, Pitfield Street, Shoreditch.

RAY RUSSELL Qrt. and Roy Cameron, Cardinal Club, corner of Regent St. and Maddox St., 8.30-11.15.

THE CRYPT, WOOLWICH, (behind Odeon Cinema), THURSDAY, MAY 18, THE NEW ERA JAZZ BAND. LICENSED BAR 7.30 P.M.

THREE TUNS, Beckenham, IAN CARR with TERRY SMITH.

WHITE LION, Putney High St. Frogstand Jazz Band.

"WHITTINGTON," PINNER — ERIC SILK.

FRIDAY
BLACKBOTTOM STOMPERS, Romford F.C.

COLIN JAMES, Blues Loft, High Wycombe.

DYNAFLOW BLUES
Nags Head, London Road, High Wycombe.

FRIDAY cont.

ERIC SILK, 81 5th 2688, Thames Hotel, Hampton Court.

FRANK POWELL Quintet, Bickley Arms, near Chislehurst Station.

FREE, DIXIELAND "Pigeons," Romford Road, Stratford Free.

HIGHGATE JAZZ CLUB
YE OLDE GATEHOUSE
TERRY SMITH
COLIN PETERS QUINTET
BRIAN MILLER TRIO

JAZZ! GREYHOUND HOTEL, PHILIP LANE, N.17.

LANSDOWNE CLUB, 280 S. Lambeth Road, S.W.8

"THE LEAGUE"
OSTERLEY JAZZ CLUB, Osterley R.F.C. Pavilion, Tenthlow Lane, Norwood Green, Southall.

ALEX WELSH
ROYAL ALBERT, Blackheath Hill, Tony Middleton Band, Saturday, Julia Doig Admission FREE.

THE BORO JAZZ CLUB, every Friday at Romford Football Club, Brooklands Road, Romford, Tonight, BLACK BOTTOM STOMPERS.

THE PIMPERNEL BREED
Every Friday and Saturday
The New Crown
100 St. Paul's Road, N.1.

THE 32-20
BLUES THING, 21 Winchester Rd., N.W.3.

THREE TUNS, Beckenham, DICK MORRISSEY QUINTET.

URBAN GIN HOUSE RAGTIME BAND, Brockley Jack, Brockley Road, SE4.

WEALDSTONE! RAILWAY! Fingerpoppin' Soulbustin'!

SATURDAY
BILL GREENOW, strong jazz, Six Bells.

BLACKBOTTOM STOMPERS, Southampton.

BROCKLEY JACK, See Friday.

ELECTRIC SUN
TOWN HALL, HIGH WYCOMBE

HITCHIN, Hermitage Ballroom, Max Collie.

MIKE WESTBROOK CONCERT BAND, Dartington College, Totnes, Devon, 9 p.m.

PETE CROSBY JAZZMEN, Lord Rookwood, Cann Hall Road, Leytonstone.

SIX BELLS, Kings Road, Chelsea, **BILL GREENOW BAND**.

THE ORIGINAL EAST SIDE STOMPERS, Highams Park.

TOWN HALL, GLASTONBURY, SOMERSET, THIS SAT., MAY 18th

SIMON DUPREE & THE BIG SOUND

SUNDAY
AT BOTTLENECK BLUES CLUB
BOILER HOUSE
FISH HOOK BLUES BANDS
PALE GREEN LINDSINE
ANGEL LANE, STRATFORD

AT THE CLERKENWELL TAVERN, LONDON YOUTH JAZZ ORCHESTRA.

BEST SUNDAY JAZZ! Mike Messenger's Band, White Hart, Southall.

BEXLEY, KENT, Black Prince Hotel
HERBIE GOINS AND THE NIGHTIMERS
BILL BRUNSKILLS Jazzmen, Fighting Cocks, Kingston

SUNDAY cont.

BILL GREENOW
STRONG JAZZ
12-2 pm
Prince of Wales, Dalling Road, Hammersmith (next Ravenscourt Park Tube).

BLACKBOTTOM STOMPERS, 100 Club, come and see

BROCKLEY JACK, See Friday

COOKS, CHINGFORD
Royal Forest Hotel
ERIC SILK SOUTHERN JAZZMEN

CROWN, TWICKENHAM, Olly's Trio swings, Bell sings

ERIC SILK, Royal Forest Hotel, Chingford.

EVERY SUNDAY, Pled Bull, 7-10.30 p.m. Ray Morris Set plus Guests. Musicians welcome.

"GEORGE," MORDEN — Gomez Cooper's INCREDIBLE CHICAGO GANGSTERS.

GOTHIC JAZZ BAND, Camberley.

JAZZ DISCIPLES, lunch time, Green Man, Blackheath.

THE QUEENS STAG HOUNDS, Fernbank Road, Ascot.

EASY MOSES
BLUES BAND

THREE TUNS, Beckenham, TONY LEE TRIO.

WEALDSTONE! RAILWAY! Go-Go-Go Show!

MONDAY
BEXLEY, KENT, Black Prince Hotel, ALAN ELDSON

COOKS FERRY INN
ANGEL ROAD, EDMONTON
THE TASTE

GOTHIC JAZZ BAND, Earl of Sandwich, Charing Cross Road.

HATFIELD, Red Lion, Dave Jones Jazzmen.

JAZZ DISCIPLES, Bickley Arms, Chislehurst.

MIKE WESTBROOK BAND, 400 Ballroom, Torquay.

READING, "SHIP," KEITH SMITH.

THE BLUE HORIZON
JETHRO TULL
"Nag's Head," 205 York Rd., S.W.11. Buses 44 and 170.

THE ORIGINAL EAST SIDE STOMPERS, Green Man, High Road, Leytonstone.

TUESDAY
AT THE PLOUGH, ILFORD
The fabulous
FORD-DRANEY GROUP
BRIAN EVERINGTON QUINTET
plus Allan Hamm

BERKHAMSTED, King's Hall, Ken Colyer.

DOWNE VILLAGE, Kent. George & Dragon, Richard Simmons Trio / Julia Doig. Admission 3/6d.

ERIC SILK, George Hotel, Mordean.

FREE! KEITH SMITH, Band, Bricklayers Arms, Brentford.

"GEORGE," MORDEN — ERIC SILK.
"PIGEONS," See Friday

WEDNESDAY cont.

FELTHAM, Middlesex, "CRICKETERS," High Street
SPENCER'S WASHBOARD KINGS
Car park, bar, dancing!

GOTHIC JAZZ BAND, Earl of Sandwich, Charing Cross Road.

JOHN DUMMER
BLUES BAND
Record first single for MERCURY RECORDS.

MODERN JAZZ, Half-Moon, Lower Richmond Road, near Putney Bridge

NEW SEDALIA JAZZ BAND, Holloway Castle, Camden Road, N7 (opposite Holloway Prison).

TOBY JUG, Tolworth, Surrey
JOHN MAYALL
Fickle Pickle
See box on opposite page

FAN CLUBS
1/4 per word
CREAM ADDICTS ANONYMOUS s.a.e. to Anne Hartzen, 67 Brook Street, London, W.1.

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

LOVE AFFAIR Fan Club, SAE to Sue, c/o Harold Davison Ltd., 233-241 Regent St., London, W.1.

SEEKERS Fan Club, Sae to Diana Arden, 30a Oxford Road, London, W.3.

THE OFFICIAL PLASTIC PENNY FAN CLUB. — S.a.e. to Charlotte & Maureen, c/o Dick James Music, 71-75 New Oxford Street, W.C.1.

MOBILE DISCOTHEQUES
1/4 per word
BE SURE of success for your dance, club or party by booking CHANNEL ONE MOBILE DISCOTHEQUE — 01-445-9342.

D.J.'s FOR WEDDINGS AND PARTIES, ETC. — 01-864-2557 or 01-868-8386.

Record of the week
"ONE WAY STREET"
(M.G.M.) by

JIGSAW
LUDDY SAMMES
SOUL PACKAGE
THE HARLEM

F. P. ENTERPRISES
Belsize House
Bradford Street
WALSALL, Staffs.
Tel. WALSALL
20918/20919/21008

HOPBINE nr. N. Wembley Station
THE TOMMY WHITTLE CLUB
presents
BOBBY BREEN
JOHNNY HAWKSWORTH
JOHN TAYLOR DICK BRENNAN
THIS THURSDAY, MAY 16th, 8 p.m.

ED FAULTLESS & LEN HOOKER
presents MODERN JAZZ EVERY WEDNESDAY
at **THE PHOENIX**
Cavendish Square, W.1. MAY 17th
Wed., May 22nd, 8.15-11 p.m.

DON RENDELL / IAN CARR QUINTET
featuring MICHAEL GARRICK
Admission 6 / Students 4 / Licensed bar

PALM COURT HOTEL
RICHMOND
THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRENNAN
presents MODERN JAZZ
Every Fri., Sat. and Sun. Admission 2/6

Friday, May 17th
DON RENDELL
Saturday, May 18th
STAN ROBINSON
Sunday, May 19th
DICK MORRISSEY
and **IAN HAMER**

BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Trio
TONY LEE PHIL SEAMEN
TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening
Friday, May 17th

HAROLD McNAIR
Saturday, May 18th
TOMMY WHITTLE
Sunday, May 19th
DICK MORRISSEY & HAROLD McNAIR
Evening
HAROLD McNAIR
Monday, May 20th

From Ronnie Scotts
JOHN TAYLOR
PETER BURDON QUARTET
Tuesday, May 21st
LENNIE BEST
Wednesday, May 22nd
DICK MORRISSEY
Thursday, May 23rd
DICK MORRISSEY

ronnie scott

RONNIE SCOTT'S CLUB
47 Fifth St., W.1 GER 4752/4239
WINE & DINE NIGHTLY 8.30-3 a.m.
and hear the world's finest jazz

Now appearing
HANK MOBLEY
with the
MIKE PYNE TRIO
and
SALENA JONES
with
BRIAN LEMON TRIO

at the OLD PLACE
39 Gerrard St., W.1, GER 0217
Wednesday, May 15th
PETE BROWN'S
POETRY & JAZZ SHOW
Thursday, May 16th
CHRIS MCGREGOR
Friday, May 17th
GRAHAM COLLIER SEXTET
Saturday, May 18th
FRANK RICOTTI QUARTET
TERRY SMITH QUINTET

FAREWELL WEEK
Monday, May 19th
JOHN SURMAN
JAZZ WORKSHOP
Tuesday, May 20th
JOHNNY PARKER'S BAND
Wednesday, May 21st
TERRY SMITH QUINTET

marquee

90 Wardour Street London W.1
Thursday, May 16th (7.30-11.00)
★ **JOE (MARJORINE) COCKER**
★ **GRANNY'S INTENTIONS**
Friday, May 17th (7.30-11.00)
★ **BLUES NIGHT — DOUBLE ATTRACTION**
★ **JETHRO TULL**
★ **THE TASTE**
Saturday, May 18th (8.00-11.30)
★ **THE TIMEBOX**
★ **CIRCUS**
Sunday, May 19th (7.30-11.30)
★ **WHOLE LOTTA SOUL**
★ **STUART HENRY**
and the best in recorded "Soul Music" and live groups

Monday, May 20th (7.30-11.00)
★ **THE NITE PEOPLE**
★ **RIVERS INVITATION**
Tuesday, May 21st (7.30-11.00)
★ **THE NICE**
★ **DICK MORRISSEY UNIT**
Wednesday, May 22nd (7.30-11.00)
★ **STUDENTS' NIGHT**
★ **TOM RUSH**
Thursday, May 23rd
★ **MARMALADE**

8th NATIONAL Jazz Blues & Popular Music FESTIVAL • 9 to 11 AUG.

BLUESVILLE '68 CLUBS, The Manor House, N.4 OFF TUBE
Friday, May 17th **THE COUNTS! THE COUNTS!**
COUNT "PRINCE" MILLER
with **TONY GREGORY** and the **VAGABONDS**

OPEN EVERY NIGHT
WHISKY A' GO GO

THURSDAY, MAY 16th
THE DE-TOURS with GENE LATTER

SUNDAY, MAY 19th
SONNIE BURKE

TUESDAY, MAY 21st
THE DIPLOMATS
33-37 WARDOUR STREET, W.1 01-437 7676

SAVOY (FORMERLY "WITCHDOCTOR") CATFORD
SAT., MAY 18th

JIMMY CLIFF

EVERY SUNDAY THE
STEVE MAXTED SHOW

NEW SINGLE
"My World is Getting Smaller"
OUT NOW!
First L.P. now available "Soft Rock and All-Sorts" on SAGA REPRESENTATION JOHN EDWARD ENT. AGENCY ALL ENQUIRIES 01 806 4645/649

BURTON'S · UXBRIDGE
SAT. MAY 18th

JOYCE BOND REVUE

NEXT SAT. MAY 25th
AMBOY DUKES

THE IN SCENE OF THE MIDLANDS
NEW BROKEN WHEEL, RETFORD, NOTTS.

Sunday, May 19th
ALAN BOWN
Open 7.30-12 Sat. and Sun. ROYSTON, YORKS. 467

THE GLASS CARTOON EUROPE'S TOP COMMERCIAL BLUES GROUP
FIRE (DECCA RECORDS) SIGNED TO APPLE
THE SATURDAY AGENCY, 2a THAYER ST., LONDON, W.1. 01-486 4551 (4 lines)

KLOOKS KLEEK
RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSTEAD, N.W.6

THURSDAY, MAY 16th
JOHN L. WATSON
and **The WEB**

THURSDAY, MAY 23rd **MIKE COTTON**
TUESDAY, MAY 21st
HERBIE GOINS and the **NIGHTIMERS** plus **THE SATIN DOLLS**

Tues., May 28th: **JULIE DRISCOLL & BRIAN AUGER**
Plus **D.J. PEE. B**

BILL Lewington LIMITED

164 Shaftesbury Avenue W.C.2
Tel 01 740 0284
Hours: 9.0-5.30 All day SAT.

ALTO SAXOPHONES

SELMER Mk. VI, new £168
SELMER Mk. VI, on new £100
SELMER Super Action, superb £90
SELMER 25, excellent £50
LYRIST, reconditioned £40
CONN SOPRANO, immaculate £45

TENOR SAXOPHONES

SELMER Mk. VI, brand new £205
SELMER Mk. VI, choice of two £130
BUESCHER BARITONE, superb £100
CONN Large Bore, choice of two £90
PENNSYLVANIA, excellent £65

MUSIC-MINUS-ONE

Fabulous Accompaniment-Record Series
prices from 40/6
"For Saves only" - Record + Score
3 Gms.

Send for Free List
All Jazz Straight and Drummers Items

FLUTES

GEMINIHARDT, new complete £104
RUDALL CARTE, wood excellent £90
NOEMANDY, brand new £57
MODEL S.S.I., new complete £30

CLARINETTS

LEBLANC Bb. A. Bb. new £107
WERNER WETZEL, outstanding £60
LEBLANC Bb. immaculate £35
NOEMANDY, new £51
BESSION "55", new £28

TRUMPETS

OLDS Super, new complete £194
COUESNON Monopole in D. £99
CONN 148, good value £70
CONN Director, excellent £65
BESSION New Creation, good £40

TROMBONES

KING 35, new complete £182
COURTOIS, Value trombone £113
CONN Director 148, new complete £95
COURTOIS, good value £45

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

A ABLE, ACCOMPLISHED ACCORDIONIST. — 876 4542.

A ABLE, ACCOMPLISHED PIANIST. — 876 4542.

ALTO CLAR / Bari. Gigs. — 863 3639.

ALTO/CLAR / Flute / vocals — season. 01-272 8528.

ALTO, TENOR, baritone. — Residency. Gigs. 949 8695.

ALTO / TENOR clar. — CLI 4811.

ALTO / TENOR / flute, modern, read/busk. Available for season. — Box 7234.

ALTO / TENOR, gigs. — MAC 3655.

BARITONE, ALTO flute, young (21), experienced reader, ex-name band. seeks working group, band, week-day retainer preferred. — 01-499 8489.

BARITONE / TENOR / CLAR. Jazz/dance. — 01-768 4956.

BASS & RHYTHM guitarist seeks groups urgently, own transport. — ORP 22897.

BASS, ELECTRIC (double). Gigs only. — 891 2589.

BASS, EXPERIENCED, transport. — Benown 5218.

BASS, GIGS, transport. — 01 449 3221.

BASS GUITARIST, experienced, gigs seasons. — 824 3622.

BASS GUITARIST (Fender Marshall), seeks good working group. Phone South 42148.

BASS GUITARIST, jazz, pop, standards. — 284 1562.

BASS GUITARIST (pro), Gretsch Vox, passport, seeks working group. — Terry GRE 2917 (anytime).

BASSIST, YOUNG, gigs, band in good group. — Dave, 673 1539.

BASS PLAYER for group form ing. North London area. — 485 3236.

BASS (STRING) amplified, read busk. — 859 5418.

BASS, string, doubling bass guitar. READ busk. — John, 01-594 8288.

BASS, TRANSPORT, seeks gigs, season. — SWI 4572.

BILLY LOCH DRUMS. — 874 3899.

BLUES DRUMMER (17), experi- enced seeks group. — Farmingham 2281.

BLUES GUITARIST seeks pro working band, Bush Guy, King material. — Paul, 01-588 7171, ext 127, 18-5.

CONGA/BONGOS / drums. — 242 9855.

DISC JOCKEYS, fully experi- enced, equipment available. — Tel 01 882 8822 (day).

DOUBLE BASS, 644 8933.

DRUMMER, all fields. — Frank- lin 2811.

DRUMMER, ALL-ROUNDER, ex- perience. — 24 Transport, 650-4379.

DRUMMER, A1, read ad lib, Ludwig etc. — 687 2347, usually about 6 pm.

DRUMMER, DRUMS, BONGOS, TIMBALES. — 642-8431.

DRUMMER, EXPERIENCED IN Beat / Blues / Jazz, semi-pro, seeks group, Weybridge / Working Surrey area. — Dave, Byfleet 44192.

DRUMMER, GIGS, lounge. — 778 7475.

DRUMMER, GIGS — 01-648 7860.

DRUMMER, GIGS, Lounge, etc. — Tottenham 898 1034.

DRUMMER, semi-pro. Avail- able for dance bands work. S. London. — Phone 228 7224.

DRUMMER, vocalist, ex- perience. — 28, Ludwig. Seeks semi-pro group or trio East London area. — 999 7511.

DRUMMER (young) and coloured singer pro's available for good image Blues or pop separate work taken. — BEN 1884, 9 am-8 pm. FRANK.

DRUMMER / Vocalist, young, experienced, read residency preferred. — 585 9679.

DRUMMER, 15, seeks pro group. — Write to 165 Market Street, Atherton, Manchester.

DRUMMER, 18, experienced, good image, good kit, Shure mike (backing vocals) seeks ambitious group. — Hornchurch 49465 eten- ing.

DRUMMER, 21, experienced pro jazz dance cabaret. Ex- cellent reader. Available for summer season or club work. — 01-892 7478.

ENGAGEMENTS WANTED
(continued)

DRUMMER (23), all rounder. — Harrow 844.

DRUMMER, 27, reader, ex- name bands. Gigs or permanent. — 01-249 2536.

DRUMMER—01-883-5122.

DRUMS, EXPERIENCED, trans- port. — Benown 5218.

DYNAMIC PRO DRUMMER needs progressive group, good gear, addition at your convenience. All offers welcomed. — Hemel Hempstead 56214 even- ing.

EXCEPTIONAL BLUES guitar- ist seeks professional blues band. — 789 7259.

EXPERIENCED DRUMMER wants summer show or hotel. — 205 7353.

EXPERIENCED TRUMPET young, requires season. — Bol- sover 2411, Chesterfield.

GUITARIST, above average. — Martin, 564 9581.

GUITARIST, LOUD, Hollies, Cream. — Welwyn Garden 21422.

GUITARIST, outstanding solo- ist, high standard. Gigs / resi- dency, semi-pro. — 52 St Joseph's Drive, Southall, Middx.

GUITARIST SEEKS gigs, sum- mer season or residency. — Dave, 01-997-5840.

GUITARIST, STANDARDS, gigs. — 473 8423.

GUITARIST, VOCALIST, stan- dards, read, busk. — 788 5898.

GUITARIST, vocals, wishing to join pro. harmony group. Horn- church 49965 (evenings).

GUITARIST wants pro / semi- pro working group. — (lan), TEM 3856, Ext 37.

HAMMOND ORGANIST available now season or residency. — 01-783 5444.

Highly Experienced YOUNG ORGANIST

West End experience. Own organ. Excellent reader. Re- quires resident position with top professional group or band.

Phone Stuart 459/4405

HOLIDAY RELIEF. Pro drum- mer, big band, available for 3 weeks commencing Aug 4. — Box 7236.

JAZZ / DANCE guitarist. — 452 3722.

JAZZ GUITARIST seeks mid- week engagements, with a morn- ington hall room. Dance / pop. — Johnny Andrews, Phone 021-554 7762.

LEAD guitarist (BLUES, PRO- gressive), wishes to join or form group, MARSHALL equip- ment, top player. — VAL 4688.

LEAD / RHYTHM, 21, Join / form group. — 673 3782.

ORGANIST, 17, wishes to gain experience in semi-pro group of musicians. No Soul, Tamla. — 746 1770 after 6 pm.

ORGAN / PIANO, Lowrey, versatile. — Rod Mendoza, 01-540-5819.

PIANIST ACCOMPANIST, read, busk, available anytime, any- where. — Bonford 61359.

PIANIST / ORGANIST. — Erith 37487.

PIANIST, READ, busk. Can write parts and transpositions. Accompanist or solo. Want sum- mer season. — Bill May, LEE 1168.

PIANIST, RESIDENCY/gigs. — 704 2817.

PIANIST, residency, gigs. — 874 1132.

PIANIST/VOCALIST, first-class, fully experienced, ships orches- trated, best groups, camps, trios. — Enquiries in Ravenhurst Rd, Harborne, Birmingham. HAR 2213.

PIANIST. — 262 9128.

PRO BASS guitarist, Gretsch, Vox, passport, seeks working group. — GRE 2917.

PROFESSIONAL DRUMMER, soloist, technician, Latin Ameri- can, jazz, reader, Bongo Tim- bale exponent. — Bournemouth 58276 (day).

PROMOTER, AGENTS, Book- ers. Jersey's own professional group Clair Paravel now avail- able for bookings in U.K. and Continent. — 653 35999, Tavvan Enterprises Ltd.

SECOND LEAD GUITARIST REQUIRES SEMI-PRO BLUES- BAND. — Phone 927 6330, early evening.

TENOR SAX, experienced, gigs only. — KEI 2656.

TENOR SAX, WARREN DAVIS Monday Sax. — Del Paramor, 43 Havelock Road, Gravesend, Kent. Abroad preferred.

TOP NEWCASTLE group require work, Summer season. — Box 7242.

TROMBONE SEEKS residency, gigs, London, experienced, read jazz. — 01-567 3740.

TRUMPET, EXPERIENCED semi- pro, read, busk, dance, jazz. — 01-949 8761.

TRUMPET, TENOR and bass guitar (three young pros), ex- name groups, experienced, soul, read, busk. — 856 4581.

TRUMPET, YOUNG, fully ex- perience. — 28, Ludwig. Seeks semi-pro group or trio East London area. — 999 7511.

YORKSHIRE BASED experi- enced bass guitar / vocalist re- quires position with good band or trio. — Box 7295.

YOUNG HAMMOND ORGAN / LEAD VOCAL seeks work/resi- dency. Versatile, experienced. — Tel. 01-671 9991.

YOUNG VIOLINIST / trum- pet/Player (read busk), seeks season, immediately. — Walton-on-Thames 21894 (evenings).

TRANSPORT
1/4 per word

15 CWT van for hire with driver. Good rates. — MAY 1742.

MOTORHIRE 30 cwt, with driver. — W.S.2743.

Classified Advertisement Department
"MELODY MAKER", 161-166 Fleet Street, London, E.C.4
Enquiries: FLEET STREET 5011, Ext. 171, 174 & 234

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

CLASSIFIED ADVERTISEMENTS BROUGHT INTO THE OFFICE WILL BE ACCEPTED UP TO AND NO LATER THAN 5.00 p.m. ON THE MONDAY PREVIOUS TO DAY OF PUBLICATION

ALL CLASSIFIED ADVERTISING MUST BE PRE-PAID

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

MUSICIANS WANTED
1/- per word

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

A VERSATILE pianist for famous W6 Music House. Friday, Saturday and Sunday evenings. Read / busk / accompany, to join resident drummer and bass. Excellent wages. — 01-748 6562.

A YOUNG PRO TRUMPET/har- mony vocalist (good reader), for resident showband. — Jack Jay, Locarno, Derby (56202), after 11 am.

BAND OF THE LIFE GUARDS. Vacancies for Clarinet, Bassoon, Saxophone, Bass. — Apply Director of Music, Wellington Barracks London, SW1.

BASS GUITARIST, and organist or rhythm guitarist for blues group, North London. — PAL 1987.

BASS GUITARIST for SE LON- DON RESIDENCY plus record- ings, SUNDAYS and BROAD- CASTS, must read and busk, sing a bit if possible. **BOB ROGERS,** 45 Hall Drive, SE26. 01-778-5268.

BASS / GUITARIST, semi-pro, versatile, London residency, per- manent position in East End group, pub work. — Ring MIC MAR 2462, MEL CLE 4634, 7-8 pm.

BASS GUITAR/SINGER re- quired for Paris. Well-paid con- tract, summer six months, or one year assured. Accommodation possible. — Peter Dean, 9 rue Crespin/Dugast, Paris 11E.

BASSIST/VOCALIST required for North East England Cabaret Club. Must be good reader. — Box 7249.

BASS PLAYER for Friday jazz gigs. — Bird Curtis Quintet. 693 2041.

BASS / VOCALS required, Bir- mingham hall room. Dance / pop. — Johnny Andrews, Phone 021-554 7762.

"BLUESY" "DERAM" record- ing group REQUIRE GREAT OR- GANIST. Must have good vocals. Preferably SW London/Hounslow area. — Ring 01-894 7245.

BRANDYWINE THEATRE. New group concept, seeks musicians. Also dancers, poets, technicians for work in new pop format. Creativity, flexibility, ideas key- note. — Details, 1 Dartmouth Terrace, Greenwich, S.E.10.

CLASSICALLY TRAINED Har- psichord, doubling dance, piano, under 35. — 01-977 2827.

CLASSICALLY TRAINED LUTE player, under 30. — Phone 977 2827, 977 2738.

COLDSTREAM GUARDS BAND has vacancies for Junior Musi- cians (aged 15-17), on Woodwind instruments only (doubling strings or piano an advantage). Apply to Director of Music, Regimental Headquarters Coldstream Guards, Bircroft Walk, SW1.

DRUMMER, BASS, male, female, join group work abroad. — FRE 3760 Basement.

DRUMMER, CONTINENTAL wanted for vocal instrumental group, West End. — Box 7238.

DRUMMER, HARMONY, vocals for top showband, resident West End, must be reliable, under 30. — Box 7229.

FIRST-CLASS bass (bass and string), also trombone perform- ers required for Band of The Royal Horse Guards (The Blues). — Apply Captain E. W. Jeanes, LRAM, ARCM, psm, Director of Music, Royal Horse Guards (The Blues), Conquerors Barracks, Windsor, Berkshire.

FIRST CLASS PIANIST required for North East England Cabaret Club. — Box 7248.

GIRL BASS GUITAR/VOCALS, for country/folk group willing to work professionally, must have personality. — Ring 444 8695 daytime.

HOT, MELODIC trumpet player, interested in jazz of the 1920s, required by Mike Messenger's Band. — Phone Rustip 35869.

PATTERN PEOPLE VOCAL HARMONY

FOUR SEASONS 5th DIMENSIONS and BEACH BOYS' TYPE MATERIAL

REQUIRE BASS VOCALS

Semi-pro., with view to turning pro.

SOUTHBANK ARTISTES
01-735 9894

PIANISTS FOR SOUTH LONDON weekend lounge work. Top rates. — Clayman's, BIS 5531 (Day).

PIANISTS, ORGANISTS, drum- mer / vocalists required for lounge work. Top rates for top rate, reliable musicians. — Music Unlimited, 674-5524.

PIANIST REQUIRED immedi- ately, Holiday Camp, North Devon, Long season, good money and accommodation. — Tel Shore- ham-by-Sea 4482.

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

PROGRESSIVE GROUP require organist/vocalist pianist/vocalist, good image and gear. — Phone M. Harrison 937 8445 evenings.

RE-FORMING GROUP requires drummer and organist, average age 17, Lewisham area. — 01-699 5797.

SAX WANTED, permanent position with group, television on Jun 1, first record in progress. — Enquiries John Read 936 1653.

SOLO PIANIST / vocalist for hotel in Las Palmas, Clayman Agency, 247 5531.

TENOR SAX or trumpet, able to sing and compere. Pianist, good reader, essential, girl singer pops and standards. — Details and photo to Box 7235.

TENOR SAX required for semi- pro blues influenced group. — Tel. 01 8360 2860.

THE BAND OF THE 9TH/12TH ROYAL LANCERS. Vacancies, clarinet and saxophonist; experienced and beginner. Apply Mr B. T. Keeling, LRAM, ARCM, Bandmaster, 9th / 12th Royal Lancers, BPO 36.

TRUMPET REQUIRED, Dave Howard J.M. Ballroom, Dundee. — Enquiries urgently requires young soul orient from West- ington/Middlesex area. — Phone evenings and weekends 992 2930.

WANTED, SINGER / songwriter, able to play a few instruments, to team up with same, Herts. area. — Box 7245.

WANTED URGENTLY
experienced

ORGANIST

Pops and Standards
Group residency 3/6 nights
Tel. 484 1718

YOUNG, experienced organist required, 5/6 nights per week, for leading Cardiff night club. Must be able to read, back cabaret and play ballads / popular music. Vocals also an advantage. — PHONE CARDIFF 27465, 26133, 36725.

YOUNG ROCKING tenor sax for London based pro Irish show- band. — Box 7255.

IS THIS YOU ?

- Mobile Musician (any age)
- Clar. Sax. Trom. Drums, Piano, Banjo, Guitar, String Bass, Brass Band
- Jazz (Traditional) Enthusiast
- Flexible (exp. Pop/Dance/Standards)
- Willing to relocate to three months (see) twice weekly for first month
- D. or V. or both
- Within travelling distance Leeds Bradford

Write brief details, stating instruments, incl. S.A.E. for reply to **Box 7177** c/o "Melody Maker", 161-166 Fleet Street, London, E.C.4

ARTISTS WANTED
DANCERS! DANCERS!

ALL NATIONALITIES
— girls and boys —

WEST INDIANS
ESPECIALLY WELCOME

To form professional troupe for Continental Tour

Tel 01-965 1537
216 Harlesden High Street
London, N.W.10

Training classes at moderate terms arranged for beginners

ORGANIST FOR North London Group, equipment essential. — 01-440-2901, 7-8 p.m.

ORGANIST LOWKEY / Ham- mond, for recording pro group, work waiting, release in June. — FRE 6142, evenings.

ORGANIST WANTED, versatile. — Phone 01-778-7259

ORGANISTS EQUIPPED. Audi- tion London, preferably read Group work abroad. Urgent. — Phone 01-289-9479.

BANDS
1/- per word

A. ABLE, accomplished band, — 876 4542.

ABOUT 100 top groups and dance bands immediately avail- able. Travel anywhere. Reason- able prices. — Clayman Agency, 7-8 High Street, E.C.3. Tel. BIS 5531 (10 a.m.-6 p.m.)

ADAM KENT Trio, Versatile. — 01-771-9279

A DISC JOCKEY with power- ful portable DISCOTHEQUE equipment. — 01-360 5733 (even- ings).

A GREAT, versatile band to match any big-night atmosphere. Also discotheque and pop groups. — Please telephone Miss Johanna Giddens at PRO 2267 for details.

ALL FOLK groups, lounge avail- able for folk clubs. Monday, Tues- day, Wednesday. — 253 1163.

ANYTIME, ANYWHERE. Trios, dance bands and groups. — Rou- nwick 9987.

AUSTIN BAPTISTE Quintet, Ca- baret Steel Band and Limbo dancers. — PIN 3994.

BOB BARTER ORCHESTRA, with Julie Stevens. 394-5489

CABARET Bands. Groups always available. — Borat Entertainments, 01-947-0882.

CLEAR BLUE cloud beat group require genuine bookings! — 527 4177.

COLIN JAMES Blues Band (see Clubs) — Tel Adderbury 354, Banbury, Oxon.

DYNAFLOW BLUES, earthy Chicago sound. — 960 8897.

EDDIE HINDS quartet/quintet/ sextet, versatile, own PA system. — 01 673 5956.

FORDE-SANDS (Entertain- ments), London's biggest **BAND AND GROUP** centre. Phone 01-272 4688, Monday-Friday. **GROUPS: GINGER MANN, THE BEAT- STALKERS, PEGASUS, C&W BANDS: THE TUMBLEWEEDS, TEX WITHERS and THE SIDE- TRACKERS, THE MUSTANGS, SHOWBANDS: THE AMBASSAD- ORS, 15 PIERCE, SUITABLE FOR TOWN HALL WORK, ETC.; THE BLACK ABBOTS SHOWBAND, FOLK ARTISTES: BARRY BEATTY, THE MOONSHINERS, THE SELMAS.** Tours arranged for England and the Continent.

FREDDY GORDON'S Inter- national Brighton Agency, Manag- ing, EYFGE (Brighton) 02731 64778

GROUPS, D.J.'s. — 01-864-2557 or 01-868-8386.

HOWARD BAKER Bands. Ca- baret, anywhere. — 69 Glenwood Gardens, Ilford, Crescent 4043.

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

LOU PREAGER'S PRESENTA- TIONS. Bands and Cabaret. — 69 Glenwood Gdns., Ilford, CRE 4043.

ROD MENDOZA TRIO / QUARTET, 21 doubling instru- ment / vocals, languages, every type of music. — 01-540-5819.

SHOW QUARTETTE / TRIO — MAI 2877.

SHOW TRIO for lounge. — Ring 253 1163.

SOUL DIED Blue, now free for bookings. — KICK 01-449-3059.

SWING AND SING with the Chord-A-Rays, country / western standards and ballads. Few vacant dates. Tel. 850-9553 any evening.

THE FABULOUS Savannah Showband (Irish, versatile), has vacant dates. — Ring Preston 2816.

THE GROVE Ewinglet. — 01-857 1342.

THE ROYSTONS with compe- re, weddings, parties etc. — 520 2179.

TRIO AVAILABLE FOR SUM- MER SEASON, OWN ORGAN AND P.A. ETC. Vocals 1001 Photos ready. — Tel 01-579 4699.

TRIO. — 387 7162.

PIANISTS FOR SOUTH LONDON weekend lounge work. Top rates. — Clayman's, BIS 5531 (Day).

PIANISTS, ORGANISTS, drum- mer / vocalists required for lounge work. Top rates for top rate, reliable musicians. — Music Unlimited, 674-5524.

PIANIST REQUIRED immedi- ately, Holiday Camp, North Devon, Long season, good money and accommodation. — Tel Shore- ham-by-Sea 4482.

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

PROGRESSIVE GROUP require organist/vocalist pianist/vocalist, good image and gear. — Phone M. Harrison 937 8445 evenings.

RE-FORMING GROUP requires drummer and organist, average age 17, Lewisham area. — 01-699 5797.

SAX WANTED, permanent position with group, television on Jun 1, first record in progress. — Enquiries John Read 936 1653.

SOLO PIANIST / vocalist for hotel in Las Palmas, Clayman Agency, 247 5531.

TENOR SAX or trumpet, able to sing and compere. Pianist, good reader, essential, girl singer pops and standards. — Details and photo to Box 7235.

TENOR SAX required for semi- pro blues influenced group. — Tel. 01 8360 2860.

THE BAND OF THE 9TH/12TH ROYAL LANCERS. Vacancies, clarinet and saxophonist; experienced and beginner. Apply Mr B. T. Keeling, LRAM, ARCM, Bandmaster, 9th / 12th Royal Lancers, BPO 36.

TRUMPET REQUIRED, Dave Howard J.M. Ballroom, Dundee. — Enquiries urgently requires young soul orient from West- ington/Middlesex area. — Phone evenings and weekends 992 2930.

WANTED, SINGER / songwriter, able to play a few instruments, to team up with same, Herts. area. — Box 7245.

PIANISTS FOR SOUTH LONDON weekend lounge work. Top rates. — Clayman's, BIS 5531 (Day).

PIANISTS, ORGANISTS, drum- mer / vocalists required for lounge work. Top rates for top rate, reliable musicians. — Music Unlimited, 674-5524.

PIANIST REQUIRED immedi- ately, Holiday Camp, North Devon, Long season, good money and accommodation. — Tel Shore- ham-by-Sea 4482.

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

PROGRESSIVE GROUP require organist/vocalist pianist/vocalist, good image and gear. — Phone M. Harrison 937 8445 evenings.

RE-FORMING GROUP requires drummer and organist, average age 17, Lewisham area. — 01-699 5797.

SAX WANTED, permanent position with group, television on Jun 1, first record in progress. — Enquiries John Read 936 1653.

SOLO PIANIST / vocalist for hotel in Las Palmas, Clayman Agency, 247 5531.

TENOR SAX or trumpet, able to sing and compere. Pianist, good reader, essential, girl singer pops and standards. — Details and photo to Box 7235.

TENOR SAX required for semi- pro blues influenced group. — Tel. 01 8360 2860.

THE BAND OF THE 9TH/12TH ROYAL LANCERS. Vacancies, clarinet and saxophonist; experienced and beginner. Apply Mr B. T. Keeling, LRAM, ARCM, Bandmaster, 9th / 12th Royal Lancers, BPO 36.

TRUMPET REQUIRED, Dave Howard J.M. Ballroom, Dundee. — Enquiries urgently requires young soul orient from West- ington/Middlesex area. — Phone evenings and weekends 992 2930.

WANTED, SINGER / songwriter, able to play a few instruments, to team up with same, Herts. area. — Box 7245.

WANTED URGENTLY
experienced

ORGANIST

Pops and Standards
Group residency 3/6 nights
Tel. 484 1718

YOUNG, experienced organist required, 5/6 nights per week, for leading Cardiff night club. Must be able to read, back cabaret and play ballads / popular music. Vocals also an advantage. — PHONE CARDIFF 27465, 26133, 36725.

YOUNG ROCKING tenor sax for London based pro Irish show- band. — Box 7255.

ARTISTS WANTED
DANCERS! DANCERS!

ALL NATIONALITIES
— girls and boys —

WEST INDIANS
ESPECIALLY WELCOME

To form professional troupe for Continental Tour

Tel 01-965 1537
216 Harlesden High Street
London, N.W.10

Training classes at moderate terms arranged for beginners

NEW CENTURIES - NEW SOUNDS
THE MOBILE DISCOTHEQUE PARTIES • CLUBS • SCENES
01-385 6028 01-727 6852
229 9451, Extn. 17

PERSONAL
1/4 per word

DOUBLE EDGED balloon. — out, out let. Royal.

EUROPEAN FRIENDSHIP SOCI- ETY, BURNLEY Friends any age, all countries. Send s.a.e. for free details.

FOR FREE LIST OF PEN PALS send a stamped addressed en- velope to World Wide Friendship Club, 48 Cemetery Road, BENTON, Manchester, Lancs. (State Age).

FRENCH penfriends, all ages, from 12-21, send s.a.e. for free details. — Anglo French Corres- pondence Club, Falcon House Burnley.

GIRL FRIEND wanted. Please write to John Stewart, 16 Ben Neat Rd, Haddenham, Essex. I'm 21 years old tall and slim, own sports car.

HEY CINDERELLA! Meet your Rockafella by a computer date with "Operation Match" — (M.M.), 61 Welbeck Street, W.1. 01-353 4463

INTERESTING PENFRIENDS and social introductions, all ages. — Details (see) Friends For All (M.M.), 195 Chatsworth Road, Lon- don, NW2.

PEN FRIENDS WANTED, send s.a.e. for details, stating age to: Harmony Pen Club, 30 Tacherton Ave, Nunston, Warwick.

ROMANCE OR PENFRIENDS England / abroad. Thousands of members. — Details, World Friendship Enterprises, ME74, Amhurst Park, N.16.

UNDER 21 Penpals anywhere. — Details free Teenage Club, Falcon House, Burnley.

UNUSUAL PEN-FRIENDS! Ex- citingly different, international membership, all ages. Send s.a.e. — Dept. M, Bureau Britannia, 8 Sycamore Grove, Rugby, War- wicks.

WORLDWIDE PEN PALS! Illus- trated brochure free. — Horner, Berlin 2, Box 17/M, Germany.

SITUATIONS VACANT
1/- per word

AN EXCELLENT opportunity— due to expansion — we require a late sales (female) for our popular record department. A bright keen and intelligent person is of primary importance, also a junior (female) sales assistant for the same department. — Apply Brees Records, 2 Churchgate, Leicester. Tel. 24949.

DISCOTHEQUES, GROUPS — 01- 361-9285.

ENTHUSIASTIC RECORDING engineer, mono, stereo, 8-track, maintenance, dubbing, copying, monitoring, balancing, able to take sessions. — Write qualifica- tions. — Box 7250.

FEMALE DISC JOCKEYS, train- ing. — 01-253 6560.

GROUP, AIMING for the top, seek manager or financial backer. — 249 0324.

PROGRESSIVE, ENTHUSIASTIC YOUNG PEOPLE REQUIRED TO FORM NEW PUBLICITY / PRO- MOTION TEAM. — Details to Box 7246.

EXECUTIVE POSITION,
for
BOOKER / NEGOTIATOR

Expanding Agency requires fully experienced Booker. Excellent prospects

CLAYMAN AGENCY
Tel. 247 5531

SITUATIONS WANTED
1/- per word

EX-CAROLINE DISC-JOCKEY. — 01-253 5560.

TO ALL MUSIC PUBLISHERS, YOUNG MAN, 26 with WIDE EX- PERIENCE IN EXPLOITATION, writing, composing, recording, member PIS 806, DESIRES CHANGE, welcomes genuine offers for utilizing his know-how, drive, enthusiasm and contacts, plus assignment of future materi- al. — Box 7236.

YOUNG, EXPERIENCED arrange- ment composer, MB, seeks worth- while position. — Box 7240.

YOUNG MAN, graduate June, seeks D.J. position, preferably abroad, experienced radio, dis- cotheques. — Berry, 13 Wenlock Terrace, York.

YOUNG MAN with experience in production, arranging, con- ducting, seeks position with re- cordng company or agent. — Box 7243.

YOUNG MAN, 20, vast radio, television connections, wants ex- ploitation post with record com- pany. — Box 7292.

PUBLICATIONS
1/- per word

WE BUY and sell secondhand jazz books and discographies. — The Bloomsbury Bookshop, 31-35 Great Ormond Street, London, W.C1.

HOTELS
1/4 per word

STONEHALL HOUSE HOTEL (20 minutes West End). Room and breakfast from 29s daily, hot and cold, fully centrally heated and heaters all rooms, lounge, TV and radio, AA and RAC listed. — 37 Westcombe Park Road, Blackheath, London, SE3, Greenwich 1998.

WE SELL

Premier DRUMS

and back our sales with the finest after-sales service. All colours and sizes and fullest range of accessories stocked

MANY OTHER FINE MAKES, TOO, INCLUDING: LUDWIG, GRETSCH, OLYMPIC, BEVERLEY, SLINGERLAND, ETC. new and second-hand

GOOD STOCKS OF BRASS, SAXES, WOODWIND GUITARS & BASSES

Easiest terms Part exchanges
CHAS. E. FOOTE LTD.
20 DENMAN STREET, W.1. 01-437 1811
Footo has it!

Est. 48 years

TUITION 1/4 per word

A BALLAD singing career. Concord School of Singing trains you for a successful career in records, TV or clubs. — Tel. RIV 9228 for voice test.
ABC DRUMMING TUITION XYZ. PRIVATE LESSONS. AMB 0862.
ABSOLUTELY FIRST AND FOREMOST in every way for POP SINGING TUITION. Maurice Burman School, 137 Bickenhall Mansions, Baker Street, W.1. HUNTER 2666.
ACCORDION. — 684 8514.
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, N11. ENTERPRISE 4137.
AMBITIOUS DRUMMERS. — 226 8895.
AMBITIOUS PIANISTS / organists. — 226 8895.
AMBITIOUS SINGERS trained. Pops, ballads. Cabaret acts devised. Agents, management arranged. — Aarons, 226 8895.
AT LAST, a teaching studio for all instruments, including piano, wind and brass. — For further details contact Western piano, electronic organ, Percussion Co. Ltd. RIV 5824 or CRO 1248.
AUBREY FRANK SAXOPHONE CLARINET TUITION. Beginners to advanced. — 192 The White House N.W.1. EUS 1200, ext. 192.
BEGINNERS/ADVANCED drum tuition. — STR 4306 and VAN 8619.
CLARINET/SAXOPHONE tuition, beginners, advanced, jazz improvisation. — Tel. Winston, Ingram, 01-459 2543. Instruments supplied.
COMPLETELY OVERCOME ALL DRUMMING PROBLEMS AT ROGER KERR'S DRUM STUDIO. — POL 8324.
DRUM AND GUITAR LESSONS. 992-7524. MAURICE PLACQUET'S. DRUMS/PERCUSSION. Dance/Classical. 01-977-2827.
DRUM TUITION of the record, learn to play easily in your own home. Save fees with this 12in. LP. 3 gns. post free. Cheques and postal orders to Disco-teach, Suite 11/12, 52 Shaftesbury Ave., London, W.1.
ERIC GILDER SCHOOL OF MUSIC for all vocal and instrumental tuition. West-End Studios, Reg. Office: 48 The Glade, Croydon. CRO 70D, Surrey. Tel. 01-654 4779.

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

GUITAR/BASS guitar lessons, beginners/advanced. — Tel 952 0957.

GUITAR LESSONS. — Martin 584 9581.

JAZZ IMPROVISATION, all instruments. — Peter Ind, Uxbridge 38755.

JAZZ IMPROVISATION, all instruments. — Tel. 01-459 2543.

MICKY GREEVE. Specialist drum tuition. — STREATHAM 2702.

PIANO. — REG 2040.

PLECTRUM GUITAR TUITION. Beginners / advanced reading / technique, etc. — Tel 688 6603.

RECORDING STUDIOS 1/4 per word

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

ALLAN-GORDON STUDIOS, demos, masters, independent producers. — 01-520 3706, 01-527 5226.

JACKSON STUDIOS. Pop Single Workshop. — Rickmansworth 72351.

DEMOS £2 per hour. Multi-tracking etc. — 01-699 6568.

SOUND ORGANIZATION. 01-393-0603.

FIRST CLASS STUDIO HAMMOND PIANO. Demo disc. £5 per hour.

STUDIO SOUND (HITCHIN). Recording Studios. Demos, Advertising Productions. Tape to disc. — 0462 4522.

REHEARSAL ROOMS 1/4 per word

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

LARGE ROOM, stage, Pied Bull, Liverpool Road, N.1. — 837 3218.

REHEARSAL ROOMS. GEORGE IV, Brixton Hill, S.W.2. 674 2946.

RECORDS FOR SALE 1/- per word

POP RECORDS at half price. Tremeloes, Traffic, Herd, Supremes, etc. Oldies from 9d each, hundreds to choose from. — Sae for lists, 58 Swalebrooke Avenue, Hartlepool.

RECORD BAZAAR. 50,000 from 2s. Write for lists. — 1142-6 Argyle St., Glasgow.

USED (full priced) LP's from 12s. 6d. Satisfaction guaranteed. — Sae for lists: 2 Surveyor's Place, Portmadoc, Caerns.

RECORDS WANTED 1/- per word

WANTED. TED Heath records, LP's LK 4191, LK 4134, EP 6300; 78's F 11043, F 11312 P11111. — Details, price etc. to P. Mounsey, 8 Badger Wood Walk, Heslington, York.

10s 6d PAID for unwanted (full priced) LP's. Records exchanged. — Sae for details: 2 Surveyor's Place, Portmadoc, Caerns.

FOR HIRE 1/- per word

ACT NOW! Hire or rent a complete Courier discotheque system or PA and present your show at its best. — NEWHAM AUDIO. 01-534 4084.

GROW MAN GROW! LADIES, TOO! Everybody can increase their height by inches.

Introducing the "Bergen 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 refunded guaranteed. Fully illustrated step-by-step instructions. Only 20/- Air-mail cover. — M O PHYSICAL CULTURE BUREAU (Dept. MR30) 20 Belsize St., London, W.1.

FREE The informative booklet on back, neck, shoulder, wrist, etc. is yours to keep. Write today.

Win success, friendship, happiness. — MELODY SCHOOL OF MUSIC

STAMFORD HOUSE, LONDON, W.4

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

BARGAIN CENTRE. Vox 50 watt pa amp, £40; pair 4 x 12 100 watt cols £40; Swiss Echo £30; Vox AC 30 top £40; Bird Golden Eagle amp, £17; Anoria 12 string £15; Edmond lead, red £18; Burns TR2 £40; Gretsch bass £99; Selection all gear at bargain prices. Buy, sell, exchange. Same day amp repair service. — 01-560 0520.

BASSES, perfect condition, from £60. — Uxbridge 38755.
BURNS SPLIT. Vox Ac50, £90 o.n.o. or exchange for jumbo and cash. — FLA 5803, 6-7 p.m.

CONN TENOR, Mark 16, late model, perfect, £100. — FRA 2028.
COURTOIS TRUMPET, 7 months old, with case, immaculate cond. £90. — 01-223-5902.

EPIPHONE RIVOLI bass with case, £80. — 01-735-9891.
FENDER MUSTANG, immaculate condition, push case, etc. Bargain, £65. — Tel. Cophorne (Sussex) 3171 (Tony).

FENDER TELECASTER, white, m/neck, brand new, £95. Fender amp, £65. — 45 Derowda Road, SE24.

FENDER TELECASTER, £65 o.n.o. Vox AC30 Twin, £35 o.n.o. Together £90. Also Vortician amp £58. — 458 4661.

HOFNER VIOLIN bass, as new, £11, fitted case, no reasonable offer refused. — Bedford 60842 evenings.

MARTIN (LEWIN) tenor, completely overhauled, case, £50. — 01-907 9241.

VOX ORGAN guitar complete with push case and accessories, plays automatic organ accompaniment as guitar is played, latest model, ideal for rhythm, etc., £125 o.n.o. Cost over £250, only one month old. Also Vox 120 watt P.A. £130 o.n.o. Tel. 01-500-6455 or 534-2724, Ext. 23.

JAZZ IMPROVISATION, all instruments. — Tel. 01-459 2543.

MICKY GREEVE. Specialist drum tuition. — STREATHAM 2702.

PIANO. — REG 2040.

PLECTRUM GUITAR TUITION. Beginners / advanced reading / technique, etc. — Tel 688 6603.

RECORDING STUDIOS 1/4 per word

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

ALLAN-GORDON STUDIOS, demos, masters, independent producers. — 01-520 3706, 01-527 5226.

JACKSON STUDIOS. Pop Single Workshop. — Rickmansworth 72351.

DEMOS £2 per hour. Multi-tracking etc. — 01-699 6568.

SOUND ORGANIZATION. 01-393-0603.

FIRST CLASS STUDIO HAMMOND PIANO. Demo disc. £5 per hour.

STUDIO SOUND (HITCHIN). Recording Studios. Demos, Advertising Productions. Tape to disc. — 0462 4522.

REHEARSAL ROOMS 1/4 per word

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

LARGE ROOM, stage, Pied Bull, Liverpool Road, N.1. — 837 3218.

REHEARSAL ROOMS. GEORGE IV, Brixton Hill, S.W.2. 674 2946.

RECORDS FOR SALE 1/- per word

POP RECORDS at half price. Tremeloes, Traffic, Herd, Supremes, etc. Oldies from 9d each, hundreds to choose from. — Sae for lists, 58 Swalebrooke Avenue, Hartlepool.

RECORD BAZAAR. 50,000 from 2s. Write for lists. — 1142-6 Argyle St., Glasgow.

USED (full priced) LP's from 12s. 6d. Satisfaction guaranteed. — Sae for lists: 2 Surveyor's Place, Portmadoc, Caerns.

RECORDS WANTED 1/- per word

WANTED. TED Heath records, LP's LK 4191, LK 4134, EP 6300; 78's F 11043, F 11312 P11111. — Details, price etc. to P. Mounsey, 8 Badger Wood Walk, Heslington, York.

10s 6d PAID for unwanted (full priced) LP's. Records exchanged. — Sae for details: 2 Surveyor's Place, Portmadoc, Caerns.

FOR HIRE 1/- per word

ACT NOW! Hire or rent a complete Courier discotheque system or PA and present your show at its best. — NEWHAM AUDIO. 01-534 4084.

GROW MAN GROW! LADIES, TOO! Everybody can increase their height by inches.

Introducing the "Bergen 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 refunded guaranteed. Fully illustrated step-by-step instructions. Only 20/- Air-mail cover. — M O PHYSICAL CULTURE BUREAU (Dept. MR30) 20 Belsize St., London, W.1.

FREE The informative booklet on back, neck, shoulder, wrist, etc. is yours to keep. Write today.

Win success, friendship, happiness. — MELODY SCHOOL OF MUSIC

STAMFORD HOUSE, LONDON, W.4



Selmer Musical Instruments Ltd

SELMER Paris Alto 80 gns.
CLARINET 52 gns.
ADOLPHE Alto 52 gns.
MARK VI Alto. As new. 115 gns.
LIGNATONE Tenor, Beeson Pads 575
Selection of 5/H Clarinet Outfits 15 gns.
KARL MEYER Tenor Outfit 52 gns.
SELMER Paris Trumpet 62 gns.
KING 2B Silveronic Trombone 128 gns.
KING Silvertone Trumpet 54
MARTIN Trumpet 58 gns.
RICKENBACKER 3 P/up, as new 125 gns.
FENDER Jaguar 145 gns.
LEVIN Goliath Jumbo 50 gns.
GRETSCH Bass 120 gns.
GRIMSHAW Jumbo 530
"BELLZOUKI" 12-string Guitar, 2 P/up 548
GRETSCH GUITARS, large selection from 110
REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES
114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

OLYMPIC 4 drum kit, cymbals 55 gns.
FRAMUS Bass 20 gns.
New Electric Guitar, "SITAR" 195 gns.
GIBSON L.S., with De Armonde Pick-up 250 gns.
BURNS Split Sonik Guitar 541
GIBSON J45 105 gns.
HOFNER Violin Bass 48 gns.
SELMER PA 100 Amplifier 75 gns.
GIBSON 330 135 gns.
HARMONY Meteor 560
Classical Guitars from 12 gns.
GUILD Duane Eddy 160 gns.
FENDER Strat. 98 gns.
HOFNER Verithin, Stereo 566
HOFNER Verithin, Mono 565
FENDER Bassman Amp. bargain offer 110
STOCK OF ACCORDIONS AT BARGAIN PRICES
DALLAS Amp 18 gns.

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432. Open 9.30-6 Weekdays. All day Saturdays (Thursdays after 1 p.m. until 6 p.m. Repairs-and payments only)

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 54

mailbag

I'm knocked out that Eric Clapton is returning to the blues

I AM knocked out to read about Eric Clapton's return to "Straight blues playing". This is something I have waited for from Eric, knowing how changeable he is. We used to talk about it a lot.

I rate him with the highest and hope he'll keep to this groove for a long, long time.—PETER GREEN, Fleetwood Mac, London SW7.

RADIO ONE is performing a really wonderful service. Apart from the terrific disc jockeys, I must really commend the "live" band shows that are on each day.

Says Peter Green

When Ross McManus sings on the Joe Loss Show I can understand every word. Some groups today sound like Pinky and Perky. — PETER SAUNDERS, London E5.

IAN SMITH'S remarks (MM, May 4) about the pretentious stupidity of Dave Dee is a mirror of the pretentiously stupid attitude held many young people today.

I detest Dave, Engelbert etc but let's face it, they are entertaining some people and that is what pop is all about. Ian Smith should be thankful we have such great groups as

Nice, Mayall and Chicken Shack and even if they don't get hits, their records are available for anyone who cares. — PATRICK WRIGHT, Blandford, Dorset.

● LP WINNER

LONG live the Nice! It can't be long before they gain global recognition for their tremendous stage performance, originality, material and unique blend of modern jazz, and classic music.

Just listen to their LP "The Thoughts Of Emerlist Davjack," and all will be revealed. —MICHAEL BRAYN, Winchester, Hants.

rock revival has degenerated into rather a nasty sandstorm!—DAVE MUSTY, Tortworth, Glos.

WHAT fantastic rubbish on racialism (MM, May 4). I think all the artists who gave their views seemed afraid to speak their mind.

Malcolm X once said the black man has become a "mirror" and tells the white man what he wants to hear. I think all the artists interviewed were guilty of this. Like most people in public life they pay lip service to racial harmony. You ask "will it hit the music business." You must either be joking, blind or naive.

Agents, promoters and managers try to con black groups with low prices, high percentages etc. And why do some clubs exclude black musicians?

Enoch Powell is the catalyst needed for the explosion, and he's doing a good job.—E. J. PADDY CONEA, The Skatalites, London SE1.

MAILBAG is fast becoming a cut-throat stomping ground for fanatics who would like to "shoot" anyone who doesn't appeal to them. After A. Thomas of Petersfield's statement that he would like Traffic and the Herd out of the way, I would like to say I'm an avid follower of folk and blues, and although my idols are John Mayall, Stefan Grossman etc. I like to listen to the Herd and Small Faces.

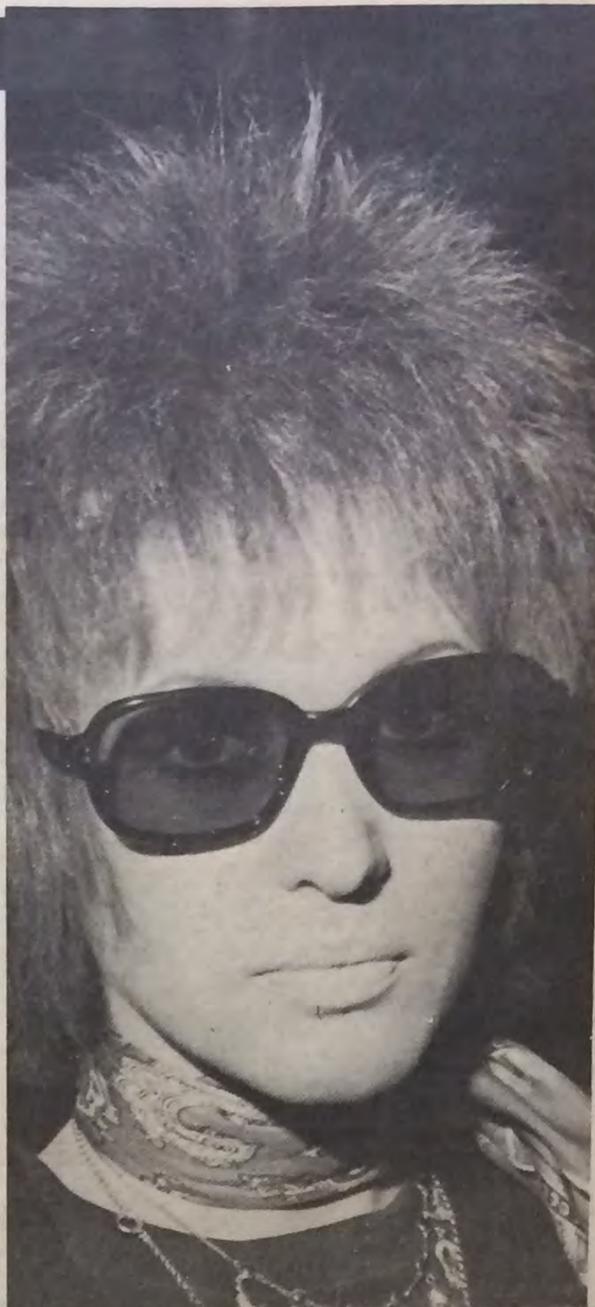
It's a form of musical relaxation that doesn't need concentration. Please can't there be a little more tolerance? Everyone to their own tastes, but if these knockers listened with more open minds, they might find the "pretty faces" of pop have their qualities!—LOUISE ANTELL, Wheathampstead, Herts.

SAID Tom Jones: "I asked Duke if he would like to tour England with me and he said he would love to." (MM, May 4).

Nice of Tom to invite Mr Ellington along. Perhaps the Tremeloes should ask Charles Lloyd if he would like to come on their next tour.—T. HALSTEAD, Anchorsholme, Blackpool.

JENNY VICKERS (MM, May 4) stated that radio now follows trends instead of making them. Surely this is the proper duty of any medium. Radio, TV and the press should not create trends and "con" the public into accepting them.

The recent rock revival is a classic example. It was merely a "new line" thought up by the powers that be, and forced on the general public from all angles. This explains why the



Auge and Jools are here to stay

JULIE DRISCOLL (left) and Brian Auger in the chart! Great, at least we have one good record to groove to in these ghastly days of Radio One, Bill Haley and Engelbert Humperdinck.

There is still some talent left on the British scene even if the amount of exposure for it on TV and radio is pitiful.

Julie has come a long way since the days of the Steam Packet, and Brian is at last getting recognition as one of Britain's top jazz and pop organists. Auge & Jools are here to stay — I hope! — BOB SPICER, Luton, Beds.

Why not revive British rock and roll artists?

WHAT about reviving some British rock and roll like Tommy Steele, Duffy Power, Joe Brown and Vince Eager?

Vince recently played a week's cabaret at our club and jammed to all the greats like "Blue Suede Shoes," and "Hound Dog." And he was the greatest! — STUART HARRIS, Masquerade Club, Doncaster.

IN protest to Mr A. Thomas's remarks (MM, May 4), I would like to point out that although I agree the Love Affair are just "pretty faces," the Herd and Tremeloes happen to be very talented musicians.

Speaking as a guitarist I have great respect for Peter Frampton and Rick West, and suggest they are better musicians than some of the so-called blues guitarists which Mr Thomas wants to see.

As for Steve Winwood joining John Mayall, I've never heard anything so ridiculous. Traffic are the most progressive group on the scene and Steve Winwood has a voice



VINCE EAGER: 'he was the greatest'

that does not deserve to be ruined by Mayall's rubbish.—D. GEBBELS, Bicester, Oxon.

MM's jazz, blues and folk coverage is excellent for what is essentially a popular paper. Mr D. Radcliffe-Brown (MM, May 4) is talking conceited rubbish when he says it is solely designed for 14-year-old

WHO do the MM think they are speaking on the behalf of 99 per cent of jazz and pop fans, deploring Enoch Powell's speech? (MM, May 4).

I am a faithful jazz and blues fan but according to the MM I am in the one per cent bracket. Please read Mr Powell's speech again. It is not racialist, but practical and honest suggestions for an economically sick country.—T. WILLIS, London SE9.

I SAW Enrico Macias perform at the Albert Hall, London recently and was very good, yet not one newspaper mentioned the show.

The main ability of singers that receive rave reports would seem to lie in possessing a dodgy complexion, and copious dandruff. It really must be untrendy to have talent in these times.—MICHAEL JACKSON, Westwood Road, Southampton.

DRUMMERS!

get the best catalogue you've ever seen about the best equipment you'll ever play



Bigger and better than ever—full colour too! Packed with fabulous new outfits, 'Lokfast' stands and holders, the '2000' range, etc. Get yours NOW. Send 8d in stamps to:

Premier Drum Co Ltd, 87 Regent Street, London W1

Name

Address

My usual dealer is

MMC 6

are you balding?

DO YOU NEED A FULL TOUPEE?

A CROWN FILLER?

A FRONTAL PIECE?

A BLENDING UNDERPIECE? You must know for certain. A personal demonstration by Adrian Brook will guide you. No charge for consultation or booklet. Easy terms available. Write or phone. Dept. MM

ADRIAN BROOK LTD.

146a Brompton Road, S.W.3

Tel: 01-589 3168

ARE YOU

SMALL

MINDED?

Then you're also very wise. A small advertisement in the classified columns of Melody Maker gets things moving—f-a-s-t! Whether you're buying or selling, looking for musicians, or after bookings, Melody Maker is there to help you.

AND GET RESULTS FAST!

Melody Maker SMALL ADS MEAN BUSINESS!

TO MM READERS STOP SEE YOU SATURDAY AT THE
MM JAZZ CONCERT STOP FESTIVAL HALL LONDON
8 PM STOP SALENA JONES PHIL WOODS HANK
MOBLEY STAN TRACEY BIG BAND ALEX WELSH
RENDELL-CARR QUINTET CHRIS MCGREGOR
SEXTET MICHAEL GARRICK SEXTET STOP DON'T
MISS THIS GREAT SHOW STOP THE EDITOR

A Folio of BOB DYLAN

Songs

Words and Music

cont. MIGHTY QUINN — DOWN IN THE FLOOD — OPEN THE DOOR HOMER — THIS WHEEL'S ON FIRE — TOO MUCH OF NOTHING — YOU AIN'T GOING NOWHERE

Price 10/- Post 10/6

FROM YOUR DEALER OR

FELDMANS

64 DEAN ST. LONDON, W.1

TINTERN ABBEY