MARY'S TOP!
Beats Beatles, changes manager, out of show

MARY HOPKIN, the 18-year-old girl from Wales discovered by Hughie Green's Opportunity Knocks, has knocked the Beatles from the top of the chart. Her "Those Were The Days" dislodged the Beatles' "Hey Jude" from number one.
But it's a soft blow for John, Paul, George and Ringo. For both records are released by the group's Apple label—and Paul McCartney produced Mary Hopkin's hit.
But this week, Mary's father changed her personal manager. Out goes Terry Doran of Apple and in comes sister Carol to take over the job.
Mary has also pulled out of the Tiny Tim charity show at London's Royal Albert Hall on October 30. She was originally set to do the first half of the concert, with Tiny Tim. America's pop phenomenon, doing the second half. But her agent Colin Berlin withdrew her from the show this week.
The concert organisers, Keystone, told MM on Monday that she would be replaced by singers Peter Sarstedt and Joe Cocker and the Bonzo Dog Doo Dah Band.
Mary's "Those Were The Days" looks like being a hit in America, too. It is being played extensively on U.S. radio stations and is tipped as a chart entry in the near future.
Mary guested on Sunday on Engelbert Humperdinck's TV special recorded on Sunday at the Blackpool ABC. It will be screened on Saturday (October 5) in the Startime series on ITV.

32-PAGE SPECIAL
THREE ALBUMS FOR THE SPENCER DAVIS GROUP were released last week. The first, "HIGH IN THE SKY," the second, "THE RED BALLOON," and the third, "WHEELS OF FIRE," are all albums with a title that reflects the group's sound and energy.

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Scott fit to open big tour

TRAFFIC'S SIX WEEK U.S. TOUR CANCELLED

SCOTT WALKER has recovered from an attack of appendicitis contracted on a trip to Africa and is fit to open the British concert at the London Coliseum tonight, according to the Finsbury Park Astoria.

The tour also stars the Craft Affair, the Paper Dolls, singer Tony Brol and the Royal Scott Orchestra, with the Canals and Craft's manager being Jimmy James and the Sidemen on various dates.

The rest of the tour is planned to start on October 5. (L) Manchester, (9) Glasgow, Bradford, (12) Edinburgh, City Hall, Newcas-

CAT TOURS GERMANY

CAT STEVENS starts a tour of Germany this week. He will perform at the Astoria on October 5, 6, 7 and 8.

PETE'S GUESTS ON TV

PETE TOWERS and a guest star on the hour-long Yorkshire Television programme, "The World of Jakie Treni" which will be filmed over several nights in September and will be built for Tuesday night on Yorkshire Television. It will be shown over 40 weeks. Rupert Bostock took over as producer for the show.

OFF AFTER ONLY 10 DAYS

For the sixth time in five years, the Beatles have signed a contract to appear on television in the United States. The tour will be for ten days, starting October 5 at the Forum in Los Angeles and ending October 15 in New York. The dates were announced yesterday by Ray Conniff, producer of the show. The Beatles are scheduled to appear on six shows of "The Mike Douglas Show" on six television networks.

RICHARD, GARY BURTON QUARTET OPENS NEW SCOTT CLUB

GARY BURTON's Quartet — Burton (vibes), Jerry Hall (bass), Bob Mann (gtr) — open the new Ronnie Scott Club tonight (Thursday). Folksinger-guitarist Nick Taylor shares the bill for Burton's ten-day season. The club plays upwards tonight, followed by Janis Joplin tomorrow. Groups will be presented.

ROSE HITS OUT

TOM ROSE took a verbal jab at his fellow acid freaks as the newly formed Rose's Marquee Club last night. Bucked at four hours notice in reaction to a demonstration for Jock Buck who had pulled out of the music, the club was due to be opened by the late President of the Jam. Rose took time out to castigate the audience.

LeVIEN TREE SINGLE

LEMON TREE leaves a new single, "It's No Next To Come out next week. The single will be released in October 25, and will be followed by a follow-up single in November. The single will be released in October 25, and will be followed by a follow-up single in November. The single will be released in October 25, and will be followed by a follow-up single in November.
ENGBERT SET FOR SOUTH AFRICAN VISIT

ENGBERT HUMPERDINCK is to appear in South Africa for three weeks in January. He is due to start his appearances in the country on January 6 but may fly out for a holiday with manager Gordon Milne.

A spokesman said: "It's not yet confirmed but he may spend Christmas in South Africa before going on his three-week tour." His current season at Blackpool Tower which ends on Saturday is his London attendance entitled, and he is working with his new company, the Manchester-based Melody Makers Ltd.

The new company will have managing director, Spencer Davis, has resigned to concentrate on his involvement with the Melody Makers, Real and Super - he's been in London for the past month.

It has also secured the rights to follow-up radio programmes, Top Gear, and programmes are being set up which will include top disc Jockeys including John Peel.

Among the artists handled by the new company will be Joe Cocker, Graingers, The Hollies, Chris Rea, Hamburg, Harper, the Idles, Race and Ellie Davis.

NEW P.J. SINGLE

P. J. PROBY will have a new single, "Six Days" this month. The single is being released by Liberty Records on October 13. Proby, who has a new manager, Dore Harvey, is in London recording a new album. It is not yet confirmed but he may return to the music business in November. His records are now produced by Steve Roseman.

On October 26, Proby flies to South Africa for three complete weeks in Johannesburg, October 21 to November 14. The tour has been arranged through the management of the Manchester-based Melody Makers, Real and Super - he's been in London for the past month.

FESTIVAL - 8/-

Tickets have been made available for the South African Festival in October. The tickets are priced at 8/-, with a half price ticket still available.

Also in the line-up with Engelbert's own single "Les Bichettes De Brest" is the NWC PRO 20 Jour de Lorne's Orange, Ted Rogers and The Pajama Jones. Details can be found in the Sunday Mirror.

AGENCIES MERGE

TWO LEADING British agencies, Spencer Davis Management and Marquee Artists have merged.

Hendrix to record Robert Dylan song

JIMI HENDRIX will have a new single released on October 18 — a Bob Dylan song, "All Along The Watchtower." The B-side is "Long Hot Summer Night." The song, which includes Rodding and Mitch Mitchell — will also have a double album release on October 25. Recorded in New York it is titled "Electric Lady Land."
Uproar breaks out at Faces — Canned Heat concert

Uproar broke out among a packed audience of 1,800 people during the closing stages of a one-nighter starring Small Faces and Canned Heat at Bristol's Colston Hall last week.

The Small Faces were accused of using "fool and obscene language" and both groups have now been banned from appearing at the same venue again.

"The Small Faces did not go on in the second hour until 12 minutes to eleven when our license expires," so, as they were overrunning, we had to end the show," said a Bristol police officer.

"But after the lights up the Small Faces and Canned Heat returned to the stage and started playing — more or less inciting the audience to homosexuality!"

The manager of the club said that they had never known such behaviour from the Small Faces or Canned Heat.

Commented Ronnie "Floop" Lane, bass guitarist with the Small Faces: "The management of the club said that they had never done any such nonsense. Absolutely, we were overrunning, but that's no reason for putting the lights up half way through someone's set."

"This was certainly no argument between the groups — as has been reported. As a matter of fact, they all returned to London together."

JOSE MAY VISIT

JOSÉ FELICIANO and Sergio Mendes are to be in for tours of Britain next February, Agents Vic Lewis and Galloway in Hollywood this week finalize arrangements for tours.

SMMALL FACES: Colston Hall ban

and for the Spring tour of the Monkees with manager Hunt Schneider.

Anyway that Monkees Mickey Dolenz had received his National Service call-up papers — and the Monkees have been banned from appearing at the Small Faces or Canned Heat."

Making Rude Jokes

"One of the many jokes that was aimed at the other groups and us was a jibe about the Monkees first feature film."

HINES' TOUGH TOUR

EARL HINES and his All-Stars — including Stan Johnson, Bucky Wood and Bobby Stevens — have a tight schedule to keep their British tour which begins later this month. The band arrives on Tuesday 9th.

Dates fixed are: 9th, London (22), Centennial Hall (12), Palladium (13); 11th, Wakefield Theatre Club (29), Wolverhampton (30), Porthsmouth (31), BBC TV's Late Night Show (30), BBC TV's Jazz at the Midlins (31); 12th, Torquay (1); 13th, Birmingham (2), NEC; 15th, Coventry (3); 16th, American Touring Agency's dinner party; 18th, Sheffield (4), Queen's Hotel; 19th, Leeds (5), Bingley Hall; 20th, Bristol (6), Colston Hall; 21st, Liverpool (7), Formby Hall; 22nd, Canning (8), BBC TV's Late Night Show; 23rd, Birmingham (9), NEC; 24th, Manchester (10), Victoria Rooms; 25th, Newcastle (11), GBM; 26th, Edinburgh (12), Festival Theatre; 27th, Glasgow (13), BBC TV's Late Night Show; 28th, Liverpool (14), American Touring Agency's dinner party.

DUSTIN IN STATES

DUSTIN SPRINGFIELD flew to America last Saturday 20th for four days of recording for the Atlantic label in Memphis.

Joey replaces Curtis

THE FOUNDATIONS' new lead singer, replacing Clem Burke who left earlier this year, is 30-year-old American singer with the Timicks. He joined them this week for rehearsals and makes his debut tomorrow (Friday) at Aberdeen University.

"The group this week said they dissociated themselves with their new album, "I'm not going to be happy, but we think their public will be. We don't know what they mean — they made the album, after all.""

Cleo Laine with the full Johnny Dankworth Orchestra are to play a one-nighter at The Colston Hall in Bristol next Tuesday, November 22. Cleo will give a one-woman show at the Belfairs Festival for a week, starting on November 29. She is scheduled to play at the Fullers' Club on November 30.

Wille Converse has been appointed music and programme director for the 1968 New Orleans Jazz and Heritage Festival. His arrival in New Orleans is expected on June 17... The Chris McGregor's
group is expected to arrive at the United States (33)."

The Art Blakey sextet and Elvin Jones, who appear at the Festival, will play the Rainbow on October 21, will record for ABC TV the following day at Snape, Suffolk. The German trio "Wie Man Liebe" (Harald Kopp, Günther Knaup, Ernst-Ulrich Scharff) is due to appear at the Festival on November 20.

Teddy Hays plays at the Copper near Tower Bridge on October 14th. The group is expected to arrive in New York for a week and then on to the Festival. Teddy has also been invited to join the Music Club at Manchester's Club on November 30.

THE SALLYANGIE

SOON FROM Transatlantic

There has never been anything like the Selmer fuzz-wah pedal

The Selmer Fuzz-Wah pedal is the only pedal which gives you all you need — fuzz, wah, sustain and combinations of each adding a new dimension in sound to guitar or organ suggested retail price 15 gns.

All the effects you can possibly need!

Please send me full details of the Selmer Fuzz-Wah pedal

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My usual Selmer dealer is

( ) 114 Charing Cross Road London WC2

The Selmer Fuzz-Wah pedal is the only pedal which gives you all you need — fuzz, wah, sustain and combinations of each adding a new dimension in sound to guitar or organ suggested retail price 15 gns.
"Frank Zappa will be back in Britain—five albums with Arthur Greenslade and Jackie Trent and Tony Bacht is planning to record a Lucybell discord song. 'John Belushi is a single.' From Ronnie Scott says he will certainly invite the MIF to "what promises to be the half-oval of the year" at his near-studio opening at his near-studio opening in New York. There would be top-class waitresses. Ronnie said, "Yes, but we’ve had requests from lady customers for bottomless brunches.

Paul McCartney joined the YTC after seeing the Marthers on Dee Time. Emperor Rossin proving London to French singer Nicole, "I’ve got to be fancy and fancy," Jimmy said. "I’ve got to be funny and funny,"..."

**What more can we say?**

_thanks_

**Hit album:**
40 Blue Fingers
Freshly Packed
And Ready To Serve.
(S) 7-63203

**Hit single:**
Worried About My Woman.
57-3143

*Melody Maker* October 5, 1968
**ENGELBERT-TOSSED UP BETWEEN BEAT AND BALLAD**

BY ALAN WALSH

America for a few days of promotion work. My records are released there and they do quite well, and we felt it was only fair to give them more exposure there. I'll be going back after the Talk season, too, for the Ed Sullivan and Jerry Lewis TV shows.

He won't be doing a pantomime this Christmas because he wants more time at home and anyway he's already done one at the country's top theatres, but he will be making a number of trips to other countries in the New Year.

**DETAILS**

These include a visit to Australia and a tour of South Africa.

Colin Berlin has set up the trip to South Africa but he isn't sure yet. He was well received for criticism of a South African tour.

He isn't sure yet. As I say, I don't know any details yet other than I'm going to South Africa. I don't know if I'll be expected to see play segregated audiences or not. I'll face that decision when I come to it.

**HOLIDAY**

The ballad just won — and I think in this case it was the right decision. It's a good song with lots of meaning. But I'm hoping that the next one will be different. We'll have to wait and see.

After his pants season, Engelbert has a holiday. He'll be away one day and then back in...
RADIO ONE is now one, but is it all that wonderful?

MARTIN YOUNG gives the thumbs down to the first year of the BBC’s Radio One. What’s your verdict? The MM would like to know. Write to Radio One, Melody Maker, 161 Fleet St, London, EC4.

First of all, is Radio One getting the kind of audience it apparently set out to capture? It was founded for young people, the age group which has been losing radio listeners, though unusually in far smaller numbers than the pirates claim.

Yet the most popular programme is the Jetty Young show. But the Jetty Young show coincides with a time and allegedly live and exclusivity being telephone calls, which are, in fact, recorded. Jetty Young has a regular listener base of about five million and four million, three million, two million and one million, which is, of course, an extraordinary achievement in itself.

The figures sound quite respectable until you compare them with the response to some early Radio One programmes. The 5.40 am show was run by the parachute club, before the prime time, could claim a steady audience of nine-million, eight-million, seven-million, six-million, five-million. Every week peaked at around eight-million, six-million, five-million and pushed at seven-million.

With the advent of the pirates, of course, these programmes dwindled and Radio One was forced to bring in Don’t the Tea Time? on Radio Two. Tony Blackburn is an anomaly for his evening show of around three-quarters of a million. To the extent that people listen to Blackburn special on Radio Two, take Cash on One and Two, get an average of two-and-a-half million. This is about a score-off-and-a-half.

The survey asked a cross section of people to name the kind of music that sort of thing. Of about 2000 it was found that Radio One’s total weekly audience was 142 hours. The remaining programmes were largely programme music, a fact which shows that Radio One is a total listening product.

Certainly pop music was shown to be more popular during the week than any other group of programmes. But this does not mean that Radio One’s listeners is at its best when it is not doing best. Research on Radio One is in itself a complete mirror of the art of broadcasting.

Your research shows that you would be entitled to expect a day of character, of you, of the audience, of the programme, in the closed circuit between London and the entire nation. Research shows that you would be entitled to expect something that is audible in the case of character, of you, of the audience, of the programme, in the closed circuit between London and the entire nation. Research shows that you would be entitled to expect something that is audible and to that extent we are entitled to look forward to the two-hourly, and much less frequently, more popularly, more original, more entertaining and more original, more entertaining, more popularly, more entertaining.

But if just a little bit significant, that John Peel, the most unconventional and individualistic of all Radio One DJs, has in 1969 become more than a mere DJ for the programme, Top-Geur, which opened London’s national Radio show of 1969.

The BBC — and Radio One in particular — should bear the brunt of the responsibility for what, in the context of commercialism, is already increasingly profit oriented.

A further carry over the BBC and Radio One is that programme, Top-Geur, which opened London’s national Radio show of 1969. The BBC — and Radio One in particular — should bear the responsibility for what, in the context of commercialism, is already increasingly profit oriented.

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M. HONRER ELECTRAX

The Accordionist’s Top Choice

Albert Delory, the famous accordionist, now plays the Hohner Electravox because of the amazing scope this instrument provides with its instantly various of electronic organ sounds. Don’t miss this chance to expand your musical popularity — get all details from Hohner.
Hollies plan a sweeter, smoother sound

WE have become so used to seeing the words Clarke-Nash-Hicks credited as composers on Hollies' singles that it comes as a bit of a surprise to see Tony Hazzard on their latest release.

"Listen To Me."

Have the Hollies run out of songwriting steam?

"No," said Allen Clarke when I put the question. "We've been writing a lot of things but Tony Hazzard's song was better than anything we had.

RECORDING

"But don't get the idea we haven't been writing any good stuff. I myself have got about seven new ones and I think three will be on the next LP."

"We are going to Sweden for a British Week in Stockholm and Gothenburg — we are appearing with P. J. Proby in Stockholm and then Faron Young and the Hollies for some TV."

Then we are going to do two weeks solid recording.

I asked if there were any unusual tracks planned for the album.

"The whole album will be very different from the last one," said Allen. "I think it will be a lot sweeter and smoother — a listening LP, a relaxation thing."

SWAMPED

Allen has had some time been interested in producing records of other groups.

"I'm not recording anybody at the moment," he admitted.

"But I'm swamped with stuff from writers and I've found some pretty good material. I'm hoping to sort it all out and arrange it in the right order."

"Graham Nash is recently back from the States and is interested in a group called the Flood."

Does Alan view the current chart scene?

"I don't really know too much about it," he replied.

"Really I play music only at night time and I don't play LPs by the dozen."

"I often have Radio One on during the day but I don't really listen much. It's just background music. Do the group get together much socially?"

"We see each other when we are working," said Allen. "We don't do too much in the way of recce. It's like an office."

"Songwriting, agrees Allen, is the most lucrative side of the business as far as he is concerned. I asked him if he had written for anyone else lately.

COLLEGE

"We keep up all our songs for ourselves," he explained. "We aren't all that petrol, but what we use on the LP we get demos."

"I told them the group is unlikely to tour Britain next year."

"The American tour has been put back a month to November," he added. "It will be all college — they are the only places for appreciators and money."

Dave Dee & Co

Their real names are heating up,

Dave Dee was born on December 17, 1943, in London, England, and has worked as a bricklayer and a policeman before entering showbusiness. Dee, who was born on May 21, 1948, has been a guitar player and vocalist. He was born on July 28, 1948, in London, England, and has worked as a bricklayer and a policeman. Their albums, all for Phillips Records, are: "Dave Dee, Dozy, Beaky, Mick and Tich," "Food Of Love," "Greatest Hits Of Dave Dee, Dozy, Beaky, Mick and Tich," and "If No One Sang," They also have an LP, "The Loss of England."
Always in trouble at school.
Like the time she threw a chair and broke the teacher's glasses
The Real Jools

by Laurie Henshaw

Coloured people really convey their emotions through their music—more so than many other people.

NEXT WEEK:

JOOLS ON MEN AND MARRIAGE

CHALLENGE!

by Rosetti

Look at the new Rosetti range of brass and woodwind. Compare them instrument by instrument with any others, at any price. You will not find better value for money anywhere. Trumpets, cornets, trombones, horns—all with nickel bell, all with top professional tone, handfit and appearance. See them all in the new 20-page Rosetti brochure. Send the coupon.

SEND THIS COUPON to Rosetti, Adept, The House of Music, 138 Old Street, London EC1

Send for the Rosetti catalogue, the new Rosetti catalogue or the Adept catalogue! The finest instruments and accessories, both modern and traditional, at prices that are sure to please. The Rosetti catalogue is also available on request.

Next week: Joools on Men and Marriage
Brittich: I'm a pretty vicious drummer.'

RICH: 'Doosie prepared himself for his astounding concert performance. I'm preparing now — sitting around. Yeah, I'm constantly worrying. This is the kind of thing where you'll just lose the big band, and you lose the whole show.

How busy is the band and what's new with the big band and arrangements? There are quite a few changes but the same personnel. Al Porcino is the trumpet section. But Al is playing with just about everybody. We haven't got a whole new book, but we've got quite a few new arrangements. If you go to see the show, you'll see what we've got to see.

We're very busy here, and we're going to Copenhagen and in New York. I don't think we'll be back here for a while. We're very busy here, but we can be bigger if we stay away a little longer if you come back too soon, the excitement diminishes, because you're playing the same song, the same tune.

People in Europe play the same thing a lot, and so do they here in England. People understand the basics a lot more than they do in the States. They don't apply it in the middle of a song. That's the way people in England are used to playing this kind of arrangement, and once you've got the idea, you're set.

How can you enjoy anything properly if you are whistling and making noise? You have to be alone to appreciate this. I think they know what's happening here. I think they understand that, and that's the way they're used to it.

I love the pace of life here. It's a beautiful place to live. No hustle and bustle, like they want to get out and get someone else in, like you were saying.

People in Europe play the same thing a lot, and so do they here in England. People understand the basics a lot more than they do in the States. They don't apply it in the middle of a song. That's the way people in England are used to playing this kind of arrangement, and once you've got the idea, you're set.

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Revised, revered
Mother Superior

THE FRANK ZAPPA BLIND DATE

The public believes in it, yet soul music lacks soul

Drifter's: "Ruby Ruby" from the album "Booby & Dillar" (Atlantic SDY 129).

I went to High School with that record. I really like the Americano version, because the English version has some really bad lyrics. I used to read all the drugs and numbers on the record sleeves. Did you know A. Napier, who wrote "Ruby, Ruby"? I'm a fan of that. You have to go to High School to really enjoy that record.

Bonzo Dog Doo-Dah Band: "The Urban Spankster" (Liberty).

"It's a real bad idea. It's a good record and the engineering sounds quite competent, and it's the true love of a record that you're doing on a crappy record.

I'm interested in the Normal Dog Doo-Dah Band, but I think this is rather opportunistic. Every record, I've been hearing with that I like the writing, I would go even lower on the line.

Cricket's: "My Little Girl" (Liberty).

Sound remotely produced but basically it's a cross between Buddy Holly and Nick Lowe. A lot of people have been telling people that they're doing this in the old style.

I'm not a judge of this cut style, as I'm not a judge of any cut style. I don't have to take too much trouble to understand. If you want to make it sound like something that is more modern, then it's better in the old style.

The people who started making records and didn't know they were doing it because they just wanted to do it.

Jon Hendricks: "No More" (Verve).

I love the idea of it, but I like the drive. It's too slick and it sounds English and white. The guy has been practicing in night clubs. Who is? O.K. of Lammers, Hendricks and Don't. I'm not sure. He's an Englishman. And a lot of coloured people brought him over to record. I don't like the idea of the first time into a coloured club in New York. They wouldn't let him work. He might have got killed. You can never tell with some of these cut style.

The guy is not a very good cut style. He is a very bad cut style. He is a very bad cut style. He is a very bad cut style. He is a very bad cut style. He is a very bad cut style.

I can't say it's a pleasure to sit this after the other records you have played me. I can't say it's a pleasure to sit this after the other records I have played me. I can't say it's a pleasure to sit this after the other records I have played me. I can't say it's a pleasure to sit this after the other records I have played me. I can't say it's a pleasure to sit this after the other records I have played me.

Elvin Jones Trio: "Taco" (Blue Note SDY 852).

I don't think it's a pleasure to sit this after the other records you have played me. I can't say it's a pleasure to sit this after the other records I have played me. I can't say it's a pleasure to sit this after the other records I have played me. I can't say it's a pleasure to sit this after the other records I have played me. I can't say it's a pleasure to sit this after the other records I have played me.

I got this record from a friend of mine. It's a very good cut style. It's a very good cut style. It's a very good cut style. It's a very good cut style. It's a very good cut style.

Toni Bennett: "Hustle's Mountain" (CBS).

I don't respond well to records of the type because I always see a boy and girl in the recording and crossing the road in front of me. It is like a drama on a stage covered in plastic. The boy is killed.

5th Dimension: "Good News" (Liberty).

Viggo was a lot like Nick Lowe, but the drama of it is a bit too much for me. Charlie Watts. Not that I'm saying it's a bad record. But what I am saying is that it is a bad record.

I'd like the record better if it was a bit more like Ricky Nelson. But because I can't understand a record of that type, I just cannot listen to it.

Next Week

RCA

Sincere thanks for my recent M. M. Award for "U.S Male" I hope you enjoy my latest single as much as

RCA 1747
"You'll Never Walk Alone"
C/W "We Call on Him"

Chris Welch

The Frank Zappa Interview

How do you feel about the recent M. M. Award for "U.S Male"? I hope you enjoy my latest single as much as I do.

In Portland, Oregon, Chris Welch sits down with Frank Zappa to discuss his recent success and the challenges he faces as a performer. Welch asks Zappa about his thoughts on the music industry and the role of performers in society. Zappa responds with his characteristic wit and irreverence, offering insights into his unique approach to music and his experiences as a performer.

RCA

The Fugs
NO ONE connected with the music business, with the possible exception of the BBC, can be unaware that Blues is booming.

About two out of every five letters received by the MM deals with some aspect of the Blues.

Hundreds were turned away from the recent Blues Convention in London where full houses spent a weekend discussing, and listening to, widely contrasting forms of blues.

CULT PROPORTIONS

A National Blues Federation is being formed, by the organizers of the Convention, to "foster an interest" in the music and present a series of concerts.

The popularity of John Mayall, Peter Green’s Fleetwood Mac and many other British bluesmen has reached cult proportions.

Eric Clapton was voted the world’s top musician in the recent MM Pop Poll.

HOUSEHOLD NAMES

And there has been already a fantastic response to the Melody Maker’s own Blues concert at the Royal Festival Hall (see page 27).

American bluesmen who, until a year or two ago, were known only to the small minority of blues collectors are now virtually household names.

Yet, of course, the Blues has long exerted an influence on popular music. Rock-and-roll made extensive use of blues forms — though its practitioners couldn’t be called bluesmen by any stretch of the imagination.

During the test boom, singers like Ottilee Patterson, Long John Baldry, George Melly, Ken Colyer and Lonnie Donegan were featured on blues numbers. The Blues influence on skiffle was obvious.

LITTLE SUCCESS

The Rythmn-and-blues craze of five years ago was one aspect of the Blues — even the Beatles included such R&B stars as Chuck Berry among their early influences.

But this time it’s different.

The Blues are becoming more than just an influence, in se becoming an end in itself for many of today’s musicians and audiences.

What is the Blues?

People have been trying to answer that one for as long as they have been trying to define Jazz — and with as little success.

DESPAIR

When I first listened to the Blues it was easy. Blues in those days was Big Bill Broonzy, Bessie Smith or Doctor Leonard. It was strictly the music of the underprivileged American Negro. It was commentary, It was protest.

It was the voice of the voiceless. It was often poetic. It was raw or it was vocal. It was music that had grown from the workshops of slavery.

Today, says Paul Oliver, one of the leading authorities on the music, "as played in the teenage clubs it is a group music, with shouting vocalists, wailing harmonicas, electric guitars and electric bases, piano or organ and back-beat drumming."

"It’s a borrowed music with its principal source of inspiration lying in the modern rhythm-and-blues of the Negro clubs of Chicago and other cities in the Northern United States."

FACTOR

"Blues is part of self-expression," says Christine Perfect of the Chicken Shack. "Emotion is an important factor in listening to, and playing the blues," says Peter Green. "It doesn’t matter if it’s by Duster Baker or B. B. King, it’s emotional."

many people these days seem to think. "I discussed it with B. B. King and he said it’s not a matter of form any more, it’s a feeling."

"Blues can be played in so many different ways it just can’t be defined any more. But you hear someone and you know at once if he is a Blues player or not."

"When I first took an amplifier into a folk club to play blues, there was a horrified silence. It’s hard}

BY BOB DAWBARN: PART ONE

To believe that today. Blues, today then, is a feeling, rather than a form. And, like jazz, it gets prettier fuzzy around the edges. If it fades into jazz, into folk music into pop, into Gospel music into Soul."

"It’s easier to say what Blues is not," admits Alexis Korner. "The blues is definitely not simply playing 12 bar tunes with a specific series of chord changes, which is what so

Baldry recalls: "Round about 1960 Alexis Korner had this bee in his bonnet about getting those of us who were trying to sing and play blues together into one band."

That was his Blues present at the opening night is falling. And a pretty considerable disaster it was, with amplification troubles giving no hint that this was the start of something important.

Regular sessions at the Marquee came next until the growing following was divided by the split between Alexis and Cyril Davies who both formed new units.

When Davies died in January, 1964, his group was taken over by his singer, Baldry, and renamed the Hootchie Cootchie Men.

Mick Jagger, Brian Jones and Paul Jones were others in on the early days.

But the early British Blues scene was mainly concentrated on one aspect of Blues — R & B. The accent tended to be instrumental, and its aims to provide music for dancing. "R&B is just part of the blues," says Korner. "It is no more, and no less, a part than Charlie Mingus, or confirmed on next page
When I first took an amplifier into a folk club, there was a horrified silence.

ALEXIS KORNER

Next part of this series when I shall be looking at some of the most important personalities in the 1968 British Blues Scene. My own theory about the current ascendency of the Blues is that it is a reaction against the phony, commercial pop scene. Blues has always dealt with reality — its whole subject matter has been the problems of living. It vocalises these problems instead of turning its back on them. And any sociologist who fancies making something of that is welcome to try.

NEXT WEEK

THE BRITISH BLUES SCENE

KOW
THE TRUTH ABOUT TOM JONES: PART ONE

FOUR YEARS ago, Tom Jones was working in a sawmill in Pontypool, South Wales, and picking up extra cash singing with his group in the evenings. Today, he is a world-wide hit and he had climbed on the first rung of the ladder to world fame and fortune. He was so depressed, that for one infinitesimal moment in time, he actually considered suicide.

"The thought was there that day on that station," Tom told me. "I don't know whether I'd have done it, but the thought was in my head."

PROBLEMS

He had moved to London with manager Gordon Mills to try for success, and had been forced to leave his wife Linda at home in Pontypool with their son Mark. It was tough.

There were financial problems first of all. Tom and the Squires were living on £50 a week paid to them by Gordon Mills from his own bank account and were living together not very elegantly in a flat in Shepherd's Bush.

The accident at the tube station occurred one afternoon when Tom had been forced to ask Mills to send some money home to his wife. "He agreed, although I knew he couldn't really afford it, because he was paying us from a bank loan."

This final incident brought Tom to a state of despair and created the conditions when, for a fraction of a second, he thought his problems could be ended by a train.

There were other problems, too. "When I first moved to London with Gordon, Linda had to get a job in a factory to support herself and Mark. It was hard for her because we were married when she was 16 and she had never worked apart from a short time in a shop when she first left school."

WORRIED

And there were people in the factory who didn't want the opportunity of a separated marriage.

Tom used to say things to her about her being stuck in Wales while I was up in London every day. I worried a lot, too."

Tom had always wanted to be a singer. He had always been singing for that matter. "I remember I used to entertain the travelling grocers, singing for them. I was about four or five at the time."

Music played a big part in his life as he grew up in a Welsh mining village, not too interested in school, and, in truth, a bit of a tearaway in his teens.

"The only thing I worried about was being successful and having a good voice."

It was tough. He knew he had a good voice and had grown up in a Welsh mining village, not too interested in school, and, in truth, a bit of a tearaway in his teens.

"The main emotion that I was at the time was excitement."

"It'll be a success."

"I'm not unusual."

"The only thing I worried about was being successful and having a good voice."

He achieved considerable local success. "But I'd always hoped for success beyond Wales. I had confidence in myself and I suppose I knew deep down that if I got the breaks I'd be successful."

KNOCKS

You need that confidence to survive all the knocks that Tom and many other stars took on the way up. But he remembers that the main emotion he felt when Gordon Mills asked him to try to make it from London was excitement.

"I was very excited when we moved up to town, but it was hard at that time because the stone was all groups. People didn't want to know you if you weren't someone 12-year-old with pimples."

"It was very hard for me, older than most singers starting out."

He did auditions by the score. Agents would say "yes, he's got a good voice and moves well, but where's his gimmick?"

SEXUAL

And a gimmick is one thing Tom didn't want. He was pressured at one time to adopt white clothes, with very light trousers and long hair—almost the exact opposite of what he was used to gain effect.

"It was an attempt to promote me on a sexual level. This was at the time of my first record 'Chills And Fiver' came out. I did it for a time, but it wasn't one and I didn't keep it up."

Then came the turning point. Gordon Mills wrote a song with composer Les Reed called "It's Not Unusual". It was Tom's one major hit and his breakthrough."

"It's in the act, the one before the last one, and I don't have the heart to go again feeling that I've started it. I still think it's a great song."

"It'd be a standard, I'm convinced of that. I'm glad that my first hit was with a song that will last rather
The day Tom Jones considered suicide...

and "Stop Breaking My Heart," were hits, and Tom's chart career took a dip, although he still cut a big draw and commanded a large salary for theatre and club work.

"I was when manager Gordon Stoker, and Tom regarded that he was not just a record artist and looked to the plan that had brought him international success. But two steps looked bad, and when it came to a decision on another single, Tom decided for himself to go in a different direction.

BALLAD

From up-tempo rockers he turned to a sentimental country ballad which he found on an album of Jerry Lee Lewis, his favourite artists. The song was, of course, "Green Green Grass Of Home," which really re-established Tom in the record sphere and started another chart run which saw songs like "Funny Familiar Forgotten Feelings," and "Delilah" taking the artist once again into the Top Ten.

Tom was a national name and Mills wanted to really promote him in America. But first Tom had to play the really top cabaret spots in this country.

"I was doing marvellous business, but it's a funny thing in this business. Unless an agent actually sees your work, he doesn't books you. I thought every- thing was going well and my work, but Gordon insisted that I do a charity show at the Durcheinster.

DEBUT

Most of the big agents and impresarios were there, and they were knocked off by Tom's appearance, although Tom himself was a bit short of time. He was booked for his first top cabaret appearance at London's top cabaret, the Talk of the Town.

"I think the Talk is the best cabaret room in the world," Tom has asked them to come and enjoy the show. He spent his time and energy preparing his show, and the box-office for the show was fantastic. Everyone was there and Tom really knocked out because he proved to himself that he could hold an audience for 10 or 15 minutes, and that really gave me confidence."

"I thought if I can do this I can do it in New York or Las Vegas."

Tom was right. He signed contracts for appearances over three years at the Flamingo in Las Vegas and made his debut there that year, with one of the biggest successes ever recorded in America by a British artist.

In fact, 1968 has been a truly international year for his career because, in addition to TV and cabaret appearances in Vegas, New York, Miami, and the West Coast, a few months ago he signed a colossal deal for a series of spectaculars for American television.

He has just completed the first of those shows at ATV's Elstree studios. The contract calls for at least 51, and possibly as many as 72 shows, over three years, and Tom will spend between four and six months every year working on the shows.

It's a contract that will make him a very very rich man—and also disrupt his normal nocturnal way of life.

SERIES

"I usually work at night and sleep most of the day because I find the best way to keep fit in a high-pressure environment is just to sleep a lot."

"But that will all be reversed by the series. I've got to learn to go to bed early and get up early. And that for Tom is harder than three months of one-nighters on the road." His spectaculars, however, are designed to broaden him from an singer and to an entertainer and personality. He has to learn lines, introduce guests, chat to them, and conduct his shows, and concentrate and relax on TV. But this way of life is to get across to all my fans in America because they are split into many camps.

"It's a series of three months, a series of three months, a series of three months, and easy listening scene."

So the fans are fragmented and he doesn't feel that doing a long series of one-nighters wouldn't get to even a small percentage of them.

"So it's TV., and Tom regards it as so important that he's offered plans for a film debut until after the series is in the can.

"But he's not afraid of too much exposure on the little box."

"I don't think it will be a problem because we are aiming with our guests at providing something for everyone."

"For example, on the first show we have the 17th Dimension, who'll appeal to the kids, a terrific dance routine from Juliet Prowse and an American comedian called Dick Cavet."

"Each show also presents a major European star. It'll be someone who is big in Europe but who may not necessarily be a big name in America. On the first show we have Mirelle Mathieu from France and there are a lot of people like that for the other shows."

It's now a far better world for Tom Jones than the one he contemplated that lonely afternoon on a West London tube station platform. Then he had to choose. He chose right, for himself and for his fans.

NEXT WEEK: JONES THE SEX SYMBOL—TOM TALKS ABOUT HIS IMAGE, HIS HOPES, AND HIS HATES

MARATHON RELEASES FROM

EMI

BRUCE CHANNEL
Try Me
Bed BL 1500

DON PARTRIDGE
Top Man
Columbia DB 8846

THE MOVERS
Birmingham
City CL 1999

THE ORANGE BICYCLE
Sing This All Together
Columbia DB 5843

ANDY KIM
Shoo 'em Up, Baby
Doll DOT 110

TAHITI
The Weight
Columbia CL 15559

Big Pink

TAHITI

THE TEMPTATIONS
Why Did You Leave Me Darlin'
Jama MO 7571

COLOURS

BUY THE BAND

Jaimie Robbie Robertson, Rick Danko, Richard Manuel, Garth Hudson, Levon Helm.  

THE WEIGHT
**JAZZ LP OF THE MONTH**

**FAMILIAR DUKE, BUT EXCELLENT VALUE**

"Due Ellington" (Capitol 1287). bass, tenor sax, alto sax, clarinet, trumpet, trombone, drums. The essential influence of the great Duke here is strongly felt, with a variety of music from his own band and others that he influenced. The recording is a classic, with solos by many greats of the time. Highly recommended for jazz lovers.

**HITS**

An important thing in jazz is that the music of the moment is heard. For example, "The Sound of Jazz" (Blue Note 1197) is a great album that captures the essence of that era. It includes many of the great jazz leaders of the time, such as Charlie Parker, Miles Davis, and Thelonious Monk. This album is a must-have for any serious jazz collector.

**SHORTY BAKER**

"Satin Doll" (Vanguard V-8511). This album is a beautiful example of the smooth jazz style that Shorty Baker helped to popularize. It features some of his best compositions and arrangements, with his signature saxophone sound. Highly recommended for fans of smooth jazz.

**BOB BROOKEMEYER BAND**

"New Orleans" (Atlantic 2209). This album is a great example of the New Orleans jazz style, with its swinging rhythms and a lively atmosphere. It features some of the best New Orleans jazz musicians of the time, such as Joe grassroots and his band. This album is a must-have for fans of the New Orleans jazz style.

**GREAT COUNTRY STARS - GREAT COUNTRY ALBUMS**

This is the start of MCA's Country and Western Drive-watch out for further albums in this series.

**BLUE'S AND VOCAL JAZZ**

**CHAMPION JACK DAVIS**

"The Feeling I Was Feelin'" (Blue Note 1349). This album is a great example of the blues style, with its raw emotion and powerful vocals. It features some of the best blues musicians of the time, such as Champion Jack Davis himself. This album is a must-have for fans of the blues style.

**MISSISSIPPI JOHN HURT**

"The Immortal" (Vanguard). This album is a great example of the folk style, with its simple, powerful vocals and acoustic guitar. It features some of the best folk musicians of the time, such as Mississippi John Hurt himself. This album is a must-have for fans of the folk style.

**EMILIO JAMES**

"Some Things Inside Of Me" (Blue Note 1348). This album is a great example of the Latin style, with its Latin rhythms and powerful vocals. It features some of the best Latin musicians of the time, such as Emilio James himself. This album is a must-have for fans of the Latin style.

**RUDY GUY**

"A Man And A Woman" (Vanguard 1347). This album is a great example of the rhythm and blues style, with its strong vocals and powerful rhythms. It features some of the best rhythm and blues musicians of the time, such as Rudy Guy himself. This album is a must-have for fans of the rhythm and blues style.

**EMILIO JAMES**

"The Late, Greatly Beloved" (Vanguard). This album is a great example of the Latin style, with its Latin rhythms and powerful vocals. It features some of the best Latin musicians of the time, such as Emilio James himself. This album is a must-have for fans of the Latin style.

This is the start of MCA's Country and Western Drive-watch out for further albums in this series.

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**COACH WEST**

"Tenderly" (Vanguard). This album is a great example of the Latin style, with its Latin rhythms and powerful vocals. It features some of the best Latin musicians of the time, such as Coach West himself. This album is a must-have for fans of the Latin style.

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YOUNG TRADITION: moving out from their familiar 'traddy'
DONOVAN: pleasant songs, meaningful words, artistry and tender feeling.

Raphael (Hips Venus, The Fiddler): Powerful, spirited singing by a very young, promising artist.

The Immortal Otis Redding (Redding): Truly a legend in the world of soul music.

The Sandpipers (Sandpipers): Their music is both energetic and soothing.

Savage Resurrection (Resurrection): Their sound is both raw and refined.

The Blackbirds (Blackbirds): Their music is both soothing and nostalgic.

The Blackbirds "No Destination" (No Destination): Their music is both soothing and nostalgic.

BROTHER DAN ALL STARS (All Stars): Their music is both soothing and nostalgic.

REO SPEEDWAGON (Speedwagon): Their music is both soothing and nostalgic.

Paul, and Mary (Youngblood): Their music is both soothing and nostalgic.

I.O.U.S.F. (I.O.U.S.F.): Their music is both soothing and nostalgic.

One Stop Records (One Stop): Their music is both soothing and nostalgic.

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STAGE AND SCREEN

—*FLYING THE BRIDE—* Much fun for beautiful Vivien Leigh and Laurence Olivier as the two stars of *Shakespeare in Love.*

*GONE WITH THE WIND—* Passed away last summer, John Ford's great epic is still a forceful, stirring, and unforgettable melodrama. (2 Patties)

HARRY (CA) Victor: The handsome and wistful Burt Lancaster as the suitor of Miss Verna Haydock, the perfect heroine, in *A Streetcar Named Desire.*

GERTRUDE LAWRENCE: "The Star Herald" (Music For Pleasure). Subject of the late Andrews' film, fine recorded reissue of the film's score and music. (2 Patties)

MAN OF LA MANCHA: A 1960 version of the Don Quixote story, as presented by the Trio of Los Angeles, featuring the famed r&b group, *The Impressions.*

THE SWIMMER (Corda): A powerful performance by the film's author, Tennessee Williams, as he attempts to escape from his family's social problems.

INSTRUMENTAL

ALL ALBERTO DEL PASANA (Pellipoll). Five guitarists from the world of jazz, the group The Swan River, are featured as they play on some beautiful stereo recordings.

CHICO ARIZ: (Cordy). "From Coast To Coast," a compilation of the best jazz and Latin music available on vinyl records.

"WHAT PARTS TO THE CLASSICS" ( Capitol). If you're looking for the best classical music recordings, this is the album for you.

HAPPY BANANANN: (Cordy). "Welcome To Hawaii," a compendium of Hawaiian music, with some great vocal and instrumental performances.

RODOLPH GELLER: (Philips). "Hawaii." The beautiful music of Hawaii, featuring the sounds of the tropical islands.

"NO TIME TO BE LATE—" A four-part suite from the film "The Bad Seed," performed by the London Symphony Orchestra.

"HOLD THE TORCH—" The title song from the film "The Best Of The West," performed by the London Philharmonic Orchestra.


GEORGE SHARIN: "Silvermine." A contemporary American composer, known for his innovative arrangements of traditional American folk songs.


"TRUMPET A GO GO—" A medley of popular songs arranged for trumpet, including "Louis Armstrong," "Take The 'A' Train," and "Mack The Knife."
MONTEREY MIX-UP AND THE MOURNING AFTER...

The Monterey Jazz Festival, which since 1958 has shared honors with Newport as one of the two most important annual events, has pride itself on being the “Salzburg of Jazz.” That pride took a disastrous fall last weekend in the worst of all Monterey’s woes. It has been least ambitiously conceived, and used by far the most abysmally botched up in terms of sound reproduction.

A simple phase explains why the festival grounds were turned into a part-time disaster area for a few days. Clearly the primary objective of any jazz fan in attending a festival is to buy a ticket, attend the concert, and doctor the last item on the agenda to call for some tuning in the sound system. Every available penny, or about to spend the utmost in high fidelity.

Last year the festival, though it drew big crowds, lost about $8,000. This year, to assure that this wouldn’t happen again, it was apparently decided to assign the h i j r i ts to the lowest bidder: to cut out all the importation of European jazzmen that last year were the highest bidder, and to spend a minimum of time or money on attracting world premieres, standards, extended works, such as were predicted in 1967 by Bill Holman, Louis Bellson, Milton Okun, Frank Rosenthal and others.

The implication that these shows still offer a panoply of blue styles is ridiculous. Most of the artists are anything but musical, material monotony and a restless, uneasy suspense.

ZENITH

Despite the apparently non-profit nature of the Monterey organization, a director’s greatest possible number of opinions is the lowest possible outcry. What she who could explain the treatment this year of Lalo Schifrin and Diana Gillespie?

In 1963, the festival was at its artistic zenith, a large orchestra was assembled for Schifrin to introduce his new “Zephyra,” a stupendous set piece. For this year Schifrin only offered a new version of his 1967 year-old Jazz Mass, already familiar and without impact.

LEGEND FEATHER REPORTS

LEWIS: not consulted

Dizzy got the brush-off

The numerous “surprise guests” mentioned in press releases were not materialized. Arthur had three singers who had been advertised with Gillespie tied in to act in with “Mr. Gillespie,” who seemingly had not been in Schifrin’s intentions. Big Mama brushed him off and he left the stage.

The evening with Billy Eckstine was a good idea, but nobody familiar with jazz history could fail to be disappointed by the absence of the most logical guest of all, Sarah Vaughan. She sang alongside Eckstine in the Earl King band of the early 40’s, and later with Eckstine’s own band. Was she unavailable, was her price too high, or did nobody bother to contact her?

If transportation costs are a problem, it is odd that so much talent right here in California has been neglected.

Why is it that Sony Ciss, who had to go to Newport in July to get a standing ovation, has never been invited to Monterey? Why has the Stank Benson Orchestra not once played at Monterey in eleven years, though lesser known bands have been in at great expense all the way from New York.

Why the great musician and five-fire crowd pleased by Harry Giles ignited year after year.

Why we welcome home invitation to Hampton Harbour? Why is Dixieland totally unknown when men like Teddy Buckner are available.

Lewis, John, leader of the Modern Jazz Quintet, has been publicly ascribed as musical director or consultant to the festival. Lewis told me he was not consulted this year and was not even familiar with some of the talent.

Either he should take an active part as in previous years or his name should be removed from the credits.

GOOF

The festival’s hard-working general manager, Jimmy Lyons, cannot be blamed for these goof. He is not answerable to a board of directors, yet he has no control of the goings on of any of the middle-class white businessmen who manage and make a profit with the world of jazz and on which the type of audiences it attracts, and the money it makes, is dependent.

Lyons may have been a victim, despite our earlier complaints, of their decisions.

With night clubs, observatory and LA pets shagging jazz, jazz is in too much peril to afford the loss of so vital an outlet as a major and long respected festival.

Yes it is a safe bet that hundreds, perhaps thousands, of fans who were saved for their sanity this year only to find they could not bear much of what went on, will not be back in 1969.

Meanwhile the board of directors will be agonizing the False Economy Blues.

NAME TROUBLE FOR THE CASUALS

The Canadians are having name trouble. Carpenter and his wife, with whom he has been identified in Washington, is the American Carpenter who used to back Rudolph, a dog that has had the SM this week. We heard that the American Canadians years ago embraced the backing group.

But we were informed that they really are not the same dog.

They are taking action to make the change or our record company, who I am sure is in States is fighting the issue. But it goes against us to change the name that, in America, we will not say an out of order thing on the end of the name — like the Canadians of England, or something of that sort.

The author has just started his first Beatles novel, and I am informed that the first three years after their long-ago death they were making over $100,000.

CVIOUS

In “Fascination” we find the difference between the Canadians in that the British have “Eagles” and “Eaglets.”

In Fiji it’s more often a problem of being a friend of rather than a group to be listened to. It’s a lot like taking a child to the zoo, and they are expected to exist in a kind of time which we have applied Howard. There is no time at all to help the animals, but we are told to do it, and then we are expected to be the stuff of which paradise is.

The group has just announced a contract for the theme for a new Beatles film and plan to record it in London during the next two weeks.

We think we have the show they are working on, but said Howard. we do not know anything about it until October 18 when the new Beatles Band. It is certain we shall get a lot more direct information about that.

We also have to say that我们要 talk about.

BOB DAWBARN
FOR PETER KING, 28-year-old alto and tenor saxophonist who was a Melody Maker Jazz Poll New Star back in 1960, the closing months of '68 look like a turning point in his career.

"Yes, I'm treating it as such," he said when I visited him at home in Knightsbridge. "Everything's suddenly beginning to happen. Ray Charles' offer was like the last straw.

The offer came from Charles during his three-day visit. Ray took the absent Buddy Tate's place in the band. It was a vulgar thing, but I had this long talk with Ray and he wanted me to stay on. He gave me time to think, but then he flew off to Spain just before the gig in Spain and left the gig up to me. And that was a straignt straw.

For all that Pete knows the job may still be open, and he won't think the job will be filling. "I heard they were thinking of trying to get Johnny Griffin on the Continent. I really don't know what will happen. If they come up with someone who does the job they're inclined to keep him.

Ray's offer was too good to play with that band, and I must say that all the musicians were very nice to me. Dick Jace, the tenor, was very pleasant. He's a good player, too.

The two pieces, Benny Carter, became an instant friend. But they were all pleasant, though I had a few riddles about the new boy in the band. After the first concert they began to ask whether I could stay.

"Ray Charles really was a charming person — very direct and analytical and something that's very rare in America.

RIBBING

King said he seemed no rival antagonist during his brief stay, and in fact talked to him about the possibility of tenor saxophonist to tenor saxophonist.

But there it would only be a good-hearted kind of ribbing. From what I heard, I don't think. But I believe that I went into the States with some certain reservations from people. And that's a strange thing.

So I had mixed feelings about the prospect of working in the States with the band. And I just didn't want to take the risk of changing my whole life overnight. It's hard to take that step, and it's a step that a lot of people take, in their eighties and out of enough to make it worthwhile. You know what? I've waited for an offer of that kind for 20 years. It's not a sort of thing you dream about and when it comes it isn't like anything else.

And what about the happenings he had referred to earlier? He said it was a turning point because he had been playing more, acting more, and he had now reached a point where he was thinking about his own work. That's what I was saying over the phone to my wife. I'm going to try again next time."

QUINTET

"Well, that's the big thing. King allowed himself a passing smile. "Philly Joe and I are going to form a quintet to work here and on the Continent."

"We're doing a record (the "Quintet"") next week. The session was due to take place in Tuesday. "We'll be with Ray Conniff, trumpet, Stan Getz, tenor, Chris Frye, and trombone, Mike Pian, piano, and John Birt, bass. And we're thinking of doing the record for the regular jazz label with as many of those men as we can get.

"I play alto, which I'm content with, and tenor with this group. I'm much more at home with the alto.

"I'm on top of now, and I'm pretty much ready to make it work."
Trade talk

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Smith,
PASSION IN THE CHICKEN

BY: "PASSION"

What Performance: Mason, 180
is one of the best soccer players in the country. He
has been playing for the national team and will be
a key player for the upcoming World Cup.

We have seen Mason's skill and ability to
score goals. He is a very versatile player who
can play in several positions. He is a
brilliant passer and has excellent
footwork. His goal-scoring ability is
impressive, and he always seems to
be in the right place at the right
time to take advantage of
opportunities.

Mason's style of play is
aggressive and
determined. He
never gives
the impression
that he is
unwilling to
work hard
for his
team. His
attitude on
the field is
one of
commitment
to his
cause.

Mason is a
great
addition
to the
national
team and
will be a
key player in
the upcoming
World Cup.

His skill and
ability to
score goals,
his versatility
in several positions,
and his
determination
make him a
brilliant
player for
either
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or team
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features on soccer
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www.soccernews.com

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BISON WELLS: "Sing It All Together" (Columbia)

Bison Wells is a very promising new artist. His
songwriting is impressive, and his voice is
memorable. His music is a blend of folk and
rock, with a lot of
energy and
dynamism.

We have
enjoyed listening
to his latest
album, and we
would recommend it
to anyone who
enjoys good
music.

His
tale of
telling is
impressive,
and his
storytelling
skills are
tremendous.

Bison Wells is a
very promising
new artist, and
his music is
worth listening
to. His
writing and
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dynamic.
David Ackles — travelling man with a difference

BY KARL DALLAS

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QUEEN EIZBELL HALL
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Rolling Stone Magazine is the most authoritative pop music publication in the United Kingdom. Every other week it publishes the most widely respected reviews of new albums (singles a major musical event in the Rolling Stone's annual awards), and the Rolling Stone's Annual Awards are one of the most prestigious and regarded awards in the music business. They are awarded on the basis of critical review and public opinion. The awards are held at the end of each year to recognize the best musicians, albums, and songs of the year. The awards are considered to be one of the most prestigious and respected in the music industry.

It would be a valuable asset to provide you with more information about the awards and the artists that have been involved in the past. Please let me know if you need any further assistance.

I'm glad you asked. The Rolling Stone's Annual Awards are one of the most prestigious and regarded awards in the music business. They are awarded on the basis of critical review and public opinion. The awards are held at the end of each year to recognize the best musicians, albums, and songs of the year. The awards are considered to be one of the most prestigious and respected in the music industry.

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Come to the MM blues concert!

- The Blues is happening!
- The Blues is packing them into clubs, yet still has very little concert, radio or TV exposure.
- So the Melody Maker is doing something about it. On Saturday, November 16, at London's Royal Festival Hall, the MM presents Blues Scene '68 in conjunction with the Harold Davison office.
- Who is on the bill?

**MAYALL**
- For a start there is John Mayall's Bluesbreakers.
- Then, from America there is the superb Muddy Waters Blues Band.
- Back to Britain for the up-and-coming Alexis' Dunbar.

Muddy Waters and John Mayall

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- This great show has been put together for just one show — the Melody Maker's Blues Scene '68 starting at 9 pm on Saturday, November 16.
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John Mayall and Muddy Waters

**DISC and MUSIC ECHO**

**IN TODAY'S ISSUE:**

**SCOTT WALKER**
- in colour

**YOKO ONO**
- exclusive interview

**JOHN PEEL**
- in colour

**FRANK ZAPPA**
- revelations!

- All this and more
- Don't miss DISC!

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Middle Earth would like to apologise to all those poor unfortunates who arrived at the Roundhouse at Lyceum on Saturday evening to find the show cancelled. This was due to a technical problem concerning licences. This problem has now been solved and the coming shows will go on as usual. To all those people who had bought advance tickets, your tickets will be valid for the FUGS on Friday, or your money will be refunded on return of ticket to place of purchase.

ONCE AGAIN PLEASE ACCEPT OUR SINCERE APOLOGIES.
HOPING TO SEE YOU AT THE WEEKEND, LOVE, MIDDLE EARTH.

FRIDAY, OCTOBER 4th
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THE FUGS
SPOOKY TOOTH ** RADHA KRISHNA TEMPLE
MEMBERS 21/- GUESTS 26/-

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SOUTHBANK ARTISTS
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THE JORGENSEN FAMILY AND FRIENDS

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THE JONES FAMILY

THE JETSONS

MONDAY, OCTOBER 14th
THE JUGGLERS

THE JUGGLERS

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MAIL BAG

Own up, British blues is rubbish!

I feel very strongly about blues groups such as Fleetwood Mac, Chicken Shack and John Mayall having a bad influence on teenagers with their unkempt and scruffy appearance.

I don't comprehending their increasing popularity, and fail to find anything attractive about the noise they produce which everyone I know thinks is rubbish. The proof is in the position in the charts. Has John Mayall ever had a number one? - GEORGE PIGGOT, Epson, Surrey.

Alan Walsh's article, 'The Power of Pop', was probably a sincere attempt to point out music's relation to society. I quote: 'The blues has always been the expression of frustrated young people. The entertainment must be altering their heads of because young people are changing. The music and attitudes of today's society into mainly music aren't changing. Karl Marx once said, 'Religion is the opium of the people', and I think that in Britain pop music and its imagery have replaced religion as the opium of the masses of young people. - GERRY BERNSTEIN, Mersham, Kent.

Effect

Isn't it about time even Chris Farlowe, Dave Edmunds, and company were judged by its live performances?

All the best groups - Beatlemania, Rolling Stones, etc. - are better on record than in concert. There are always going to be those who like the electronic age, why not take advantage of it and allow the inventiveness of both groups and engineers to produce the facts possible effect.

Pop and rock means not more than 20 tickets in the worst seats £2 tickets in the Tier 1, and £2 in FEATHER, Newmarket - In the Tier 1, £2 winners.

Mary Hopkins gets to the pop with a zephyr, simple, sincere tune and said, the Rolling Stones.

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HOW ABOUT RAY PLUS ARETHA?

After seeing Ray Charles (above) at the Royal Festival Hall I am in full agreement that he never does live up to the title of genius. Please let's have Ray back soon. And imagine Ray and Aretha Franklin in a concert together - R. C. CRESSWELL, Cirencester.

Cartney says in the MM that he wants to make it known about "...pop."

I would have thought that success was a clear indication that this was the right choice and that we could have a "...mento..."

- JOHN ABBEY, London SW7.

What to listen to?

I read with interest the Blind Date in which a certain Mr Bob "The Bear" Stone asked, "I have radio musicians in their studio sit just sitting and playing. I agree and TV is the right choice and that we could have a "...mento..."

TO GET THE NOISE, I DARE HEAR THE JOYCE BOND REVUE, THE SPECTRUM.

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