

# Melody Maker

May 6, 1967

9d weekly

# LULU

tells all in  
**POP  
THINK-IN**

SEE PAGE SEVEN



# BEACH BOY IN JET

# PLANE DASH

## Carl flies 6,000 miles for opening

**B**EACH Boy Carl Wilson was involved in a dramatic 6,000 mile dash in a chartered jet to make the opening concert of the group's tour in Dublin on Tuesday.

Carl appeared before a Los Angeles, California, court on Monday on charges of attempting to evade the U.S. military draft, and it was feared that he would miss the opening concerts and possibly some British appearances.

But he was granted bail of 40,000 dollars and he immediately chartered a private jet at a cost of 5,000 dollars to fly the 6,000 miles to Dublin where the first concert was due to start at 6 p.m. on Tuesday evening.

### COURT

But the other four Beach Boys, Dennis Wilson, Al Jardine, Mike Love and Bruce Johnston, had already made arrangements to re-organise their stage act if Carl did not make Dublin in time (reports B.P. Fallon from Dublin).

### BEST

"Carl sings a lot of our leads. But by re-arranging our harmonies we will be able to carry on. We can assure audiences that we really will be doing our very best and they will know it is the Beach Boys they are hearing," said Mike Love.

The group was obviously turn to page eight



## JOAN BAEZ FOR ALBERT HALL DATE

**U.S. FOLK SINGER** Joan Baez will make one concert appearance only in this country in May. She is to star at London's Royal Albert Hall on Thursday, May 18.

Joan was last in Britain in October, 1965, when she guested on the London Palladium TV show. There are no TV plans for this trip.



CARL WILSON: charges of evading call-up

## FAME PLUS BASIE BAND CONCERT

BENNETT SELL OUT

**G**EORGIE FAME is to appear with the Count Basie band in a special concert at London's Royal Albert Hall.

The concert, The Fame Of Basie, is on May 25 and arose out of negotiations for the LP of Fame with Basie, which is still under discussion.

### TOUR

The last available tickets for the New Victoria Theatre's concerts by Tony Bennett and the Court Basie orchestra have now gone, and so all the Bennett-Basie London shows are now sold out. But a few tickets remain for the provincial performances, although the late house at Glasgow sold out within three hours of the box office being opened.

Bennett and Basie begin their short tour at Manchester's Free Trade Hall on Saturday (13) and continue at Leeds, Odeon (14), Glasgow, Odeon (16), then at London's Royal Festival Hall (20), Hammersmith Odeon (21) and New Victoria (24).

Apart from the dates with Bennett, the Basie band plays these concerts on its own: Dundee, Caird Hall (15), Birmingham, Town Hall (17), Chatham, Central Hall (19), Croydon, Fairfield Hall (22) and Bristol, Colston Hall (23).



FAME



BASIE

# DAVID JACOBS BLIND DATE

# MELODY POP 30 MAKER

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

© LONGACRE PRESS LTD., 1967

## POP 30 PUBLISHERS

1 Maurice; 2 Green Wood; 3 Bron; 4 Yameta; 5 Screen Gems; 6 Peter Maurice; 7 Scott; 8 Acuff-Rose; 9 Essex; 10 Ardmore and Beechwood; 11 Cat; 12 Chardon; 13 Palace; 14 Ardmore and

Beechwood; 15 Carlin; 16 Fabulous; 17 Enquiry; 18 Acuff-Rose; 19 Leeds; 20 Carlin; 21 Belinda; 22 Mills; 23 Shadows (2); 24 Schroeder; 25 Feldman; 26 Williamson; 27 Valando; 28 Melodisc; 29 Scott; 30 Soloman; 30 Dummo

## US TOP TEN

- As listed by "Billboard"
- 1 (1) SOMETHING STUPID Frank and Nancy Sinatra, Reprise
  - 2 (8) THE HAPPENING Supremes, Motown
  - 3 (4) SWEET SOUL MUSIC Arthur Conley, Atco
  - 4 (2) A LITTLE BIT YOU, A LITTLE BIT ME Monkees, Colgems
  - 5 (3) HAPPY TOGETHER Turtles, White Whale
  - 6 (5) I THINK WE'RE ALONE NOW Tommy James, Roulette
  - 7 (—) DON'T YOU CARE Buckingham, Columbia
  - 8 (—) CLOSE YOUR EYES Peaches and Herb, Date
  - 9 (—) YOU GOT WHAT IT TAKES Dave Clark Five, Epic
  - 10 (—) I'M A MAN Spencer Davis, United Artists

## TOP TEN FOLK

1. SWEET PRIMROSES (LP) Shirley Collins, Topic
2. RAGS REELS AND AIRS (LP) Dave Swarbrick, Bounty
3. IN MY LIFE (LP) Judy Collins, Elektra
4. SOPHISTICATED BEGGAR (LP) Roy Harper, Strike
5. DOWN ON STOVALLS PLANTATIONS (LP) Muddy Waters, Bounty
6. THE FOLK SCENE (LP) Various Artists, Folk Scene Publications
7. COAL DUST BALLADS (LP) Ian Campbell, Transatlantic
8. A YORKSHIRE GARLAND (LP) Watsons, Topic
9. ROLL ON BUDDY (LP) Jack Elliott and Derroll Adams, Bounty
10. SOUTH BOUND (LP) Doc Watson, Fontana
10. THE HALE AND HANGED (LP) Exiles, Topic

The ten best selling folk records for the month of April, compiled from returns from the following stores: COLLETT'S, 70 New Oxford Street, London; DOBELL'S, 77 Charing Cross Road, London; ENGLISH FOLK DANCE AND SONG SOCIETY (Folk Shop), Cecil Sharpe House, 2 Regents Park Road, London.

## TOP TEN LPs

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

## TOP TEN JAZZ

1. THE GOLDEN YEARS Vol 2 (LP) Billie Holiday, CBS
2. SWINGIN' NEW BAND (LP) Buddy Rich, Fontana
3. FUSIONS (LP) Joe Harriott and John Mayer, Columbia
4. THE ELLINGTON ERA Vol 2 (LP) Duke Ellington, CBS
5. FREE JAZZ (LP) Ornette Coleman, Atlantic
6. THE POPULAR DUKE ELLINGTON (LP) Duke Ellington, RCA
7. THINGS AIN'T WHAT THEY USED TO BE (LP) Rex Stewart and Johnny Hodges, RCA
8. FOREST FLOWER (LP) Charles Lloyd, Atlantic
9. EAST BROADWAY RUNDOWN (LP) Sonny Rollins, HMV
10. UNIT STRUCTURES (LP) Cecil Taylor, Blue Note

The ten best selling jazz records for the month of April, compiled from returns from the following stores: COLLETT'S, 70 New Oxford Street, London; DOBELL'S, 77 Charing Cross Road, London; JAMES ASMAN'S, 38 Camomile Street and 23a New Row, London; MANCHESTER: Barry's Record Rendezvous, 19 Blackfriars Street; LIVERPOOL: Rushworth and Dreaper, Whitechapel.

\*Denotes imported record

# Stevie says Sorry, Cilla

STEVE MARRIOTT has a message for Cilla Black — "Sorry Cilla!" Last week Stevie was quoted in the MM saying that Cilla had been complaining about the noise Steve made in the flat above and as a result Steve had to move. But Cilla says that far from complaining about Steve's nocturnal record sessions, she had in fact refused to complain when asked. Says Stevie: "I'm very sorry I was misled into blaming Cilla wrongly, and I called down to apologise, but she was out, so I put a letter under her door." Now all is peace in the pop stars' pad — we hope!

## Uniform

Dancer Flick Coldy of Pam's People presented to King Baudouin in Brussels last week—hope the King looks after her... Chris Farlowe became a special constable after opening a fete at Farnham, Surrey and now awaits uniform. In one week John Chilton's Swing Kings played with Buck Clayton, Ben Webster, Bill Coleman... When Dave Berry was riding an elephant in Belgium for a publicity stunt it bolted and damaged six bicycles and two cars.

## Wrestle

Giorgio Gomelski's new Ferrari lasted five miles before the front got bashed in... The Action have bought a mink farm in Dorset... There's a picture of Sharon Tandy wrestling with Jackie Pallo. Paragon have started Rent-A-Crowd and offer groovies, ravers or coolies. Coolies? Alan Price now owns a miniature beagle named Gertrude... Helen Shapiro's tour with the Beach Boys her first major British tour since she topped bill over Beatles four years ago.

## Charge?

Which pop gambler had a five bob double on The Reefer and Charge?... Derby of the Good Time Losers fractured cheek bone trying to escape fans. Buck Clayton visited in hospital by Humphrey Lyttelton, Bill Coleman and John Chilton... Good Time Loser Al Waites. Raving American group, the Association, may visit

## HOW TO GET AN LP!

You can get a free LP by such artists as Django Reinhardt, Nat Cole, Dizzy Gillespie, Jack Jones and Stan Getz. You merely subscribe to MUSIC MAKER, the world's best music monthly. The LP comes free. For full details send off the coupon below.

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 Send to: Music Maker Subscription Department,  
 40 Bowling Green Lane, London EC1



**The LUE BECHET Sidney Bechet**

**M.M. JAZZ LP OF THE MONTH**

RD 7854  
 RCA Victor Vintage Series  
 12" mono LP

RCA Victor

**BRON'S ORCHESTRAL SERVICE**  
 29 Newman St., Oxford St., London, W.1  
 Telephone: LANgham 2269

**CURRENT ORCHESTRATIONS**

FORGOTTEN FEELING (WZ)	5/-	SO WHAT'S NEW (D.S.) ALPERT	4/-	MAY EACH DAY (WZ)	5/-
IT'S ALL OVER	5/-	THERE'S A KIND OF HUSH	5/-	"PETIT PLACE" THEME (WZ)	5/-
THE ALONE WILL TELL	5/-	RELEASE ME	5/-	EDELWEISS (WZ)	5/-
BEER BAR, POOR MAN	5/-	BATMAN THEME	5/-	WORK SONG (WZ ALPERT)	5/-
MOS DA (GOODNIGHT) (WZ)	4/-	ENTRY OF GLADIATORS (SWING)	5/-	C'MON IN (D.S.)	5/-
SOMETHING STUPID	5/-	MUSIC TO WALKER THE GIRLS	5/4	CHARLIE GIRL (D.S.)	4/4
HA! HA! SAID THE CLOWN	5/-	TUJUHANA JUMP	5/-	PERSONAL MARKET TWIST	5/-
IS IT REALLY ME?	5/-	THE WILLIAMS (LBA CHA)	4/-	TASTE OF HONEY (WZ)	5/-
A MAN AND A WOMAN	5/-	SCORSE, SUNSET (WALZ)	5/-	YOU'RE HONEY TILL SOMEBODY	5/-
CALL HER YOUR SWEETHEART	5/-	STROBILIN	5/-	ANCE THE CRUISE (D.S.)	5/-
ILL LET ANYTHING	5/-	GREEN GREEN GRASS OF HOME	5/-	CHARADE (WZ)	5/-
PUPPET ON A STRING	5/-	SHADOW OF YOUR SMILE	5/-	BEATLES O.S. MIDDLEY	5/-
COMEDY TONIGHT (D.S.)	5/-	"THUNDERBOLTS" THEME	5/-	MARCH OF THE MOOSE	5/-
WONT' COME IN WHILE HE'S	5/-	IN THE ARMS OF LOVE	5/-	PEOPLE (from "Funny Girl")	5/-
THERE (WALZ)	5/-	SOMEWHERE MY LOVE (WZ)	5/-	HEARTACHES (from "Over the Moon")	5/-
NAME	5/-	YELLOW SUBMARINE	5/-	RED BOYS FOR BLUE (LAF)	5/-
GODDY GIRL	5/-	SLEAZEBAG NIGHT	5/-	STEFLOE TWIST (D.S. LAF)	5/-
PURTY LANG	5/-	BEAT MUSIC No. 1	4/-	LEFT ME HEARTY (D.S.)	5/-
STRAWBERRY FIELDS	5/-	BEAT MUSIC No. 2	4/-	SAN FRANCISCO	5/-

**AMERICAN JAZZ COLLECTIONS AND STUDIES**  
 10/- each FOR ALL INSTRUMENTS 10/- each

AD-LIB — BUGS BOWSER PROGRESSIVE JAZZ PHRASES  
 CHORD & CHORD PROGRESSIONS, Vol. 1 STAN GETZ ALBUM  
 CHORD & CHORD PROGRESSIONS, Vol. 2 TRANSPOSING AT SIGHT — W. STUART  
 CREATE YOUR OWN JAZZ PHRASES YARDBYRD ORIGINALS — CHARLIE PARKER  
 HOW TO IMPROVISE — S. APPLEBAUM 190 MOD. JAZZ PASSAGES — W. STUART  
 JAZZ IMPROVISATIONS — W. STUART SOUNDS OF JERRY MULLIGAN  
 MODERN ART OF JAZZ — ZOOT SIMS ENCYCLOPAEDIA OF CHORDS  
 MODERN HARMONY — W. STUART HOW TO HARMONISE AT SIGHT  
 JAZZ IMPROVISING (BASS INSTS.) 1,500 CHORD PROGRESSIONS — W. STUART

All Publishers' Orchestrations Supplied DIRECT FROM STOCK. All post orders despatched by return. Also Music Desks and Music Covers. Orders for 10/- or over C.O.D. if required. COMPLETE CATALOGUE PRICE 6d. LANgham 2269

**SEAN BUCKLEY BIG SET**  
 ENQUIRIES: L.B.J. AGENCY 100 CHARING X ROAD LONDON, W.C.2  
 01-240 2229 01-240 2538

**THE NEW VAUDEVILLE BAND**

fontana  
 TF824

**FINCHLEY CENTRAL**

Written and produced by Geoff Stephens

**NEXT WEEK**

**ALAN FREEMAN** Blind Date

**KLAUS VOORMAN** in Pop Think-In

**NEXT WEEK**

# £1,000 MM COMPETITION— AND NOW THE RESULTS!

AFTER weeks of sorting the thousands of entries for the great Melody Maker £1,000 Top 21 Competition we can name the three winners.

The first prize of a Triumph Spitfire sports car—taxed for a year and with accessories—or £700 in cash, goes to Mr J. C. Franklin, of 2 Waldorf Avenue, Alvaston, Derby.

"Great, wonderful, I'm delighted," said Mr Franklin, when the MM phoned him to tell him the good news.

Second prize of a stereo radiogram and ten LPs, or £200 in cash, goes to Miss E. Seabourne, of 5 Lifts Lane, Kempsey, near Worcester.

Third prize of a stereo tape recorder or £100 cash, goes to Mr M. Johnson, of 45 Earlsbrook Road, Redhill, Surrey.

The answers to the Top 21 Competition were: 1 Keith Moon; 2 Petula Clark; 3 Paul Jones; 4 Donovan; 5 Yel Doonican; 6 Davy Jones; 7 Elvis Presley; 8 Herman; 9 Micky Dolenz; 10 Scott Engel; 11 Georgie Fame; 12 Spencer Davis; 13 Cliff Richard; 14 Ken Dodd; 15 Paul McCartney; 16 Tom Jones; 17 Dusty Springfield; 18 Mick Jagger; 19 Sandie Shaw; 20 Mike Nesmith; 21 John Lennon.



The MM's Top 21 Competition first prize a Triumph Spitfire sports car.

## Privilege—just a technicolour yawn

THE nightmare of peaceful conformity has been graphically described many times before Peter Watkins' *Privilege*—by H. G. Wells and other authors, and while the threat is very real, and the aims of the film are very laudable, it fails on several counts.

It fails as a documentary, as a drama and even as an entertainment. While Watkins describes it as a nightmare and doesn't even believe it could happen in the form described—a pop star cult used to pacify the rebel streak in youth—at least the events and people in *Privilege* should be believable for the duration of the film.

Ideas and techniques clash and prevent any impact or credibility. Exaggeration and heavy symbolism, combined with the non-acting of Paul Jones and Jean Shrimpton time and time again prevents the film from lifting out of the realms of a technicolour yawn.

The greatest block to credibility is the use of a pop singer to represent conformity, with Paul Jones gloriously miscast as a dumb creature of beat, with all the old clichés about puppet masters who pull strings and make the pop scene work.



JEAN SHRIMPTON non-acting

away of the mindless "Stephen Shorters." To watch the witty, communicative and sophisticated Paul Jones reduced to a shambling pop stereotype ejaculating wordless grunts, biting his lip and looking paranoiacally over one shoulder in attempts to evade inner conflict was one of the graces of the film.

To watch Jean Shrimpton and Paul Jones fumble through a "love scene"—that is to say a scene where they actually spoke to each other, was simply embarrassing.

When the non-actors were all the screen and the few pros acted a couple of scenes there were moments of high comedy. A clerical press conference was very funny. A scene when Steve Shorter is used to advertise

SIR WILLIAM CARRON, of the AEU, is the latest public figure to burn his fingers on the hoary old chestnut about pop stars being vastly overpaid.

The usual line in this argument has it that you can earn more than the Prime Minister by wiggling your hips on a public stage. The MM asked Paul Jones for his views.

"One answer is that a singer doesn't get more than a Prime Minister," retorted Paul. "He may get more in cash but he doesn't have most of his expenses paid for him. The Prime Minister doesn't have to pay rent for 10 Downing Street or Chequers. I do have to pay rent at my one house."

"He has two homes belonging to his job and another of his own in Hampstead Garden Suburb which he is letting off. There can be few singers in that bracket."

### UPKEEP

"I read a very good breakdown of a singer's earnings recently. He pays out ten per cent to his agent, 15 per cent to his manager, handsome wages to road managers and so on. Then there is the travelling expenses. It all works out at about 78 per cent of the earnings we make. And then Mr Callaghan taxes you to make sure you pay your share of the upkeep of the Prime Minister's houses."

"And don't forget that most pop singers don't earn the big money for too long. Very few continue to earn at the rate they get when they are in the chart."

"The same thing applies to writers, but at least the Government has now made it possible for them to split their earnings over a number of years for tax purposes."

The conversation switched to Paul's film career and the generally satisfactory reviews for *Privilege*. Had this whetted his appetite for further film acting?

"There's nothing else in line at the moment," he said. "But I would like to do another—assuming I get an equally good story and a director like Peter Watkins."

The MM's Top 21 Competition first prize a Triumph Spitfire sports car.

apples was amusing. Cameo roles of pop managers, publicists and businessmen were skilfully portrayed.

But whenever it came down to the roots of portraying an evil force threatening to seize the minds of the masses "for their own good" the clutter of disconnected characters and scenes coagulated into a mess.

Even the climax, a stadium filled with youths being converted to Christianity by the example of Steve and a Government-backed publicity campaign becomes more ludicrous than frightening.

And the "second climax" where Paul is supposed finally to express himself and tell dinner guests that he hates them, is a ghost of similar "own up" sessions, for example James Dean as Jed Rink in *Giant*.

It would be far better for all concerned if *Privilege* was entirely re-filmed, in black and white with either a full complement of real actors, or non-actors. The hero should have been a football star, or a boy scout.

While pop stars continue to bellow round the world communications networks that they are anarchist and atheist sympathisers, pop stars will remain an unwise choice to portray manipulated puppets.

A new *Privilege* could serve a useful purpose in awakening society to the dangers of mental lethargy becoming a national characteristic.—CHRIS WELCH

## POP STARS' EARNINGS ARE UNDER FIRE AGAIN — AND THE STAR OF PRIVILEGE PUTS HIS SIDE OF THE STORY

# 'I'M BROKE SAYS PAUL!



Most pop singers don't earn the big money for too long. And we're taxed to pay our share of the upkeep of the Prime Minister's houses.

"I have no special ideas for the future, really. If I had £2,000, which I haven't, I'd like to hibernate for a bit and learn some music—learn an instrument. I want to learn musical theory and I feel learning an instrument is probably the best way. But I can't do it anyway as I have not got a penny at the moment."

Has Paul considered writing a script for a film or a play, following his debut last year as a TV playwright?

### PROBLEM

"No," he says. "I feel I should dedicate myself more to performing."

Paul has, however, found time to write songs. "I've been writing and recording songs, partly to get a new single and partly for the next LP."

"Time really is a problem. The film took a lot more of my time than I had realised. I thought it would be just nine weeks' filming and then sit back. In my ignorance I hadn't realised about the promotion side and things like that."

## This is the arbiter SOUNDETTE!



Send this coupon to us for further details, or for a complete demonstration contact your nearest Arbiter dealer.

Designed to give the finest Echo and Reverb effects... Try it. Many top-class musicians and craftsmen already have and agree that for ONLY 42 gns. the Arbiter SOUNDETTE is the best sound investment they ever made. Use it with your P.A. installation high or low impedance. Enhance your performance with SOUNDETTE.

Please send me full details of Arbiter Soundette

Name \_\_\_\_\_

Address \_\_\_\_\_

My usual Arbiter Dealer is \_\_\_\_\_

**arbiter**  
41 GERRARD STREET, LONDON, W.1

**Dankworth and Laine at Scott's**

JOHN DANKWORTH'S Big Band with Cleo Laine opens a three-week season at London's Ronnie Scott Club on Monday (8). It will be their first appearance at the club. On Monday, Tuesday and Wednesday, the orchestra recorded titles for a new Fontana LP.

The full line-up for Scott's is as follows: Derek Watkins, Les Condon, Kenny Wheeler, Henry Lowther (pts), Chris Pyne, Mike Gibbs (tuba), Dick Hart (tuba), John Dankworth, Ray Swinfield, Tony Roberts, Tony Coe (reeds), Laurie Holloway (pno), Kenny Napper (bass), Johnny Spooner and Tristan Fry (percussion).

Cleo will sing with the full band, the rhythm and with the Seven. Bud Freeman, the Lennie Felix trio, Jeannie Lamb and the Danny Moss quartet are at Ronnie's until Saturday.

The Dankworth Big Band records a programme for the BBC's Jazz Scene on Monday (15).

# NEW BEATLE ALBUM RELEASED ON JUNE 1

THE new Beatles LP, "Sgt Pepper's Lonely Hearts Club Band," is to be released officially on Thursday, June 1, said EMI this week.

The album has been completed and thirteen tracks will be included in rapid succession with virtually no bands between tracks. Twelve tracks are John Lennon-Paul McCartney compositions and the remainder is a solo George Harrison original.

Side One opens with the album title track "Sgt. Pepper's Lonely Hearts Club Band," with lead vocalist Paul. Then comes "With A Little Help From My Friends" on which drummer Ringo takes the vocal. "Lucy In The Sky With Diamonds" featuring John; "Getting Better" with Paul; "Fixing A Hole" with Paul; "She's

## THIRTEEN TRACKS ON LP

Leaving Home" sung by John and Paul; and finally "Being For The Benefit Of Mr. Kite," from John.

Side Two kicks off with George's "Within You Without You" featuring only Beatle George backed by Indian musicians; then comes "When I'm 64" sung by Paul; "Lovely Rita" sung by Paul; "Good Morning, Good Morning" sung by John; another track of "Sgt. Pepper's Lonely Hearts Club Band," and finally "A Day In The Life" featuring both John and Paul.

## BARBER CONTRACT

CHRIS BARBER has signed a recording contract with the new Marmalade label.

Chris is currently looking for a Gospel singer to replace Kenneth Washington who recently returned to the States.

Chris' wife, Otilie Patterson, is rejoining the band for major dates.

Otilie is also forming a backing trio and will do dates away from the band.

## BRUBECK TOUR

DATES are being set up for the forthcoming tour of this country by Dave Brubeck's quartet. The tour opens at London's Royal Festival Hall on October 21.

Other engagements fixed up are at Birmingham (23), Croydon (26), Manchester (28), Belfast (30), Bristol (November 2) and Chatham (4).

## CLARK'S DISC

A NEW single by the Dave Clark Five is released on May 12, titled "Tabatha Twichit." It is a track from the group's latest American album

"You Got What It Takes." It was written by Les Reed and Barry Mason.

The B-side is "Man In A Pin-Striped Suit" written by Dave and Denis Payton. The group's "You Got What It Takes" single climbed to number eight in the American charts last week.



BEATLES: twelve tracks by the Lennon-McCartney team

# Presley marries home-town girl

ELVIS PRESLEY has married a 21-year-old girl from his home-town, Memphis, it was reported from America this week.

The girl is Priscilla Beaulieu whom Presley met in 1959 when he was stationed

in Germany during his army service. She is the daughter of Lt. Col. Joseph Beaulieu. Elvis and Priscilla took out a marriage licence on Monday in Las Vegas. They married a few hours later in an hotel suite.

A newspaper report suggested earlier that they would wed at the home of Presley's manager, Col. Tom Parker, but this was denied by the colonel.

## BIG BRASS TOUR

TROMBONISTS J. J. Johnson, Bob Brookmeyer and Benny Morton and trumpeters Clark Terry and Doc Cheatham, working with the Billy Taylor trio, will be touring Britain this autumn.

Dates so far lined up for the brass package are London's Royal Festival Hall (September 30), Birmingham Town Hall (October 2), Bristol, Colston Hall (3), Croydon, Fairfield Hall (5), Manchester Free Trade Hall (7), Dundee, Caird Hall (8), Glasgow, Concert Hall (9) and Newcastle, City Hall (11).

## JEFFERSON DISC

JEFFERSON Airplane, the new group from San Francisco, have a single released here on May 12, titled "Somebody To Love" which is already in the US charts.

The B-side is "She Has Funny Cars," and both tracks are from the group's hit American album "Surrealistic Pillow."

The vocal on the A-side is by the female member of the group Grace Slick.

## VINCE ON TV

VINCE HILL will guest on the London Palladium show on May 14.

His new single, "Roses Of Picardy," is released tomorrow (Friday).

On Sunday (7), he starts a week doubling cabaret at the Southern Sporting Club, Manchester, and the Palace, Oxford.

Vince guests in Scottish TV's The Musical People (June 12) and ATV's Des O'Connor Show (19).

## NEWS IN BRIEF

THE Pretty Things have re-organised. Bass guitarist John Stax has left the group and Fenmen Wally Allen (bass gtr) and Jon Povey (organ) have joined. The Fenmen have folded as a result.

Latest development in the cassettes market are EP cassettes retailing at 14s 6jd. First releases will be on May 12.

Acker Bilk's new single with strings "The Girl With Sun In Her Hair" is released on May 19. The Alberts and Bruce Lacey are to be presented at London's Marquee for three Sundays from May 14 in Evenings of Scented Rubbish—An Antique Freak-In. The Variety Club of Great Britain holds its 14th annual Star Gala at Battersea Pleasure Grounds on May 14. All proceeds go to charity.

Humphrey Lyttelton guests at the Old Gatehouse, Highgate, tomorrow (Friday) working with the Colin Peters Quintet. Future guests are Tommy Whittle (May 12)

and George Chisholm (19).... Switzerland's first music conservatory devoted to jazz has opened in Berne. Clarinetist Peter Bigler is the man behind the conservatory. Herbie Mann guests in Hear Me Talkin' on the Jazz Scene on Sunday (7).

The Small Faces appear at the Palais de Danse, Bury, on May 13. Jazz singer Norma Winstone stars in a concert for the University of Kent Jazz Society at Canterbury tonight (Thursday) with Tony Coe and the Gordon Beck trio. Cliff Bennett and the Rebel Rousers have a new single "Use Me" released on May 12.

Jeff Beck appears at Nottingham's Britannia Ballroom on May 9 and High Wycombe Town Hall (12).

Tom Long, lead guitar with Pinkerton's Colours has left the group. Norma Rowe's US tour with Gene Pitney has been put back and will now open in Detroit on August 4.

Julie Felix stars in a concert at London's Queen Elizabeth Hall on May 13.

MD Les Reed is back from the States after completing a record producing deal which will take him to the States for three months a year with Bob Crewe who produces the Four Seasons' discs. Garret Mimms' performance at London's Speakeasy on May 9 is to be recorded.

French singer Sylvie Vartan is to spend three days in London next week recording in English. The new A side of the next Jimmy James and the Vagabonds single will be "No Good To Cry." John Chilton's Swing Kings play the Six Bells, Chelsea, on Saturday (6).

Warm Sounds have signed for a French TV series starting in July. Singer Gerry Lockran has his second album "Blues Vendetta" released on the Waverley label tomorrow (Friday).

first Fontana single for Unit Four Plus Two will be "Too Fast, Too Slow," out on May 12. Jimmy Tarbuck has a single "Stewball" released on May 12.

# ITALIAN SONG FOR DUSTY'S NEXT DISC



DUSTY

A NEW Dusty Springfield single is released on May 19—and it features an Italian song with new English lyrics. The title is "Give Me Time" and the English lyrics were written by Peter Callender. Dusty had another big hit recently with an Italian song with English words, "You Don't Have To Say You Love Me."

The B side of the new single is "Look Of Love" from the Casino Royale film. Dusty opens a four-week season at London's Talk of the Town on Monday (8) and then starts work on her second BBC-TV series. This will be screened from July 6 and the first four shows will be live. Mel Torme is one of the guests set for the series.

## CREAM OFF TO U.S.

THE Cream are definitely leaving England on May 8 for the States to complete the recording of their new album in the Atlantic Studios, New York. The group will spend ten days in America, and the sessions will be supervised by the studios' engineer.

On May 19 the Cream fly direct from the States to Germany where they play before 85,000 people in the huge Berlin Stadium on May 20. They fly back and top the bill at London's Marquee Club on May 23.

Their new single "Strange Brew" is still scheduled for release on the Reaction label on May 26.

## NO LOVE SPLIT

RUMOURS that West Coast group, Love are splitting up were vigorously denied by their English record label, Elektra Records, and their British representatives on Monday.

Said publicist Simon Hayes: "I spoke to Love's manager last week and she assured us that the group weren't breaking up, despite the rumours, and that they were at present in the recording studios making their third album."

The group's most recent British album issued on Elektra Records is titled "Love/Da Capo."

## CLIFF FOR TV

CLIFF RICHARD, who starts work in his new feature film for Billy Graham in a few weeks, is to star in an hour-long TV spectacular for ATV.

The programme will be taped on May 14 for showing on May 24. It will also feature another major star, but a spokesman for ATV told the MM: "The other star name has not yet been finalised."

Cliff appears on Saturday Club and the panel of Juice Box Jury on Saturday (6).

The Shadows this week flew off to Spain on the first leg of their world tour. They go on to Israel, Australia, Hong Kong and Japan.

# Get the TOP TEN sound with a WEM AMPLIFIER



ER30/SUPER 30 BASS. High powered amplification for middle and bass tones. For Bass or Organ. 4 Inputs. Top Boost. 15" Goodmans speaker. Pressure style cabinet. 60 watts peak output. 59 gns.

ER30/DUAL TWELVE. For Guitar, Organ, P.A., etc. 60 watts peak output. 4 Inputs with Treble, Bass and Gain controls. Top Boost. Two Goodmans 12" speakers in "free style" cabinet. 59 gns.

See your dealer or send for fully detailed leaflet

## WATKINS ELECTRIC MUSIC

66 Offley Road, London, S.W.9. RELiance 6568

# HOW TO BEAT THE MOST OUT OF YOUR DRUMS

## Use Drum Accessories by

### Rose-Morris

(makers of the world-famous Autocrat and Broadway Drums)



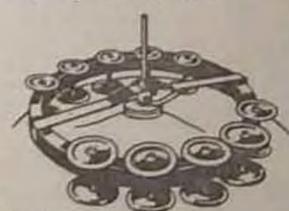
#### AUTOCRAT PERCUSSION BEATERS

A range of six felt-headed models of various grades, suitable for Tympani, Tom-Toms, Gongs and Cymbals. All have 12 1/2" tapered Hickory handles. Suggested retail prices from 21/11 to 30/8 per pair.



#### WORLDBEATER BASS DRUM PEDAL BEATER HEAD

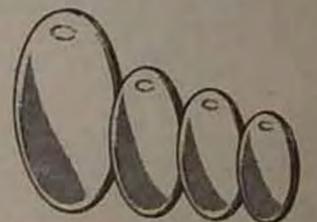
Specially shaped reversible head covered with leather and padded on one side. Fitted with standard-size chromium plated stem. Suggested retail price — 8/9.



#### AUTOCRAT HI-TAM

Fits easily on top of any High-Hat cymbal pedal, with a single thumbscrew. 9" diameter laminated wood hoop, fitted with 20 pairs of nickel-plated jingles. Suggested retail price — 2 guineas.

These are only a few items from the huge Rose Morris range of Drum Accessories. Ask for them at your local music store.



#### HEADMASTER PLASTIC DRUMHEADS

For The Perfect Drum Sound from Snare Drums, Bass Drums, Tom-Toms.

ROSE MORRIS & COMPANY LIMITED, 32-34 GORDON HOUSE ROAD KENTISH TOWN, LONDON, N.W.5. Telephone GULLIVER 9511

# Jazz Scene

**EDDIE LOCKJAW DAVIS**, potent tenor soloist with Count Basie's orchestra in 1952 and for several stints since then, beginning in '57 and '65, is a musician with a business mind. Not for nothing is he nicknamed "the Fox."

When I met him on his first British tour with Basie he talked fluently about the shortcomings of bookers, bandleaders, club owners, musicians; and what should be done about it.

So I wasn't entirely surprised to learn, in 1963, that he'd put aside his saxophone to go into a New York booking agency. A couple of years later, when Lock returned to Basie, he doubled the posts of tenorman and road manager.

Now Davis is working as a single again — he's on the Continent between spells at Ronnie Scott's — and reacting well to the challenge of European listeners. But he still thinks about another stab at the business world.

"Eventually, perhaps in two or three years, I'll give up playing and go into the administrative side of music," he told me. "The business needs someone sympathetic to the problems of the club owner and promoter as well as the player."

"This is getting to the heart of the matter, to the core of what's wrong. You see, the agent or manager is thinking in terms of commission in most cases."

"So this means that a group may get sent into a club where it doesn't fit. And a musician may be given the hard sell and over-priced, then—as a result of these tactics—fail to live up to expectations. A lot of times an artist has been over-priced and found himself unable to draw the money that's expected of him. But, having tasted that sort of living, he henceforth believes this is his rightful price."

"Naturally it starts an inflationary spiral. The club has to pay more, so it charges the consumer more in one way or another. Because of this, custom falls off. The whole business suffers."

Is this, in fact, what has been happening in the States? "Yes, that is why jazz has been reduced to a week-end footing right across the



LOCKJAW: "the future looks pretty black to me"

## LOCKJAW DAVIS TIME TO OVERHAUL THE JAZZ BUSINESS MACHINE

BY MAX JONES

States. There's no support all week, and you can't expect any club to sustain a losing business. That price spiral runs them right out of business."

### PRODUCTS

Are booking agents guilty of other sins, in Davis's view? "Often . . . would you believe it, but there are agents who actually have never seen the groups' work that they handle? They are salesmen who haven't acquainted themselves with their products. There is a shortage of suitable manpower in the booking agency field." Obviously Lockjaw is far

from optimistic about the future of jazz. How far, I wondered? His expression left no doubt. "I'm telling you the future looks pretty bleak to me. Unless there is better administration of jazz rooms and concerts and festivals, it's going to be a thing of the past. It comes back to economics, the money structure. There needs to be a little more harmony between the salesman, the product and the buyer."

### RETIRED

Leaving aside the economics, would Davis miss the playing if he retired for good? "Not really, because you're always around music. I wouldn't sit at a desk; I didn't before. I move around quite a bit, keeping an eye on the bands and canvassing the joints. Folks started calling me 'the Fox' because I move around so fast."

Has Davis enjoyed his first visit to Britain as a solo artist? And does he expect to be back next year? "It's been very pleasant and I'm looking forward to the dates coming up on the Continent and back here at Ronnie's again. I'll have been out of the States four months altogether. It's my objective to make this an annual trip." about working in Britain? "I find that audiences are

more responsive here, more attentive. It's a fact. In the States a musician is taken for granted. Jazz music is considered just a part of the entertainment, whereas in this country it's considered part of the arts."

"As for your own music scene; I've seen a marked improvement since 1957 in the calibre of musicianship. And I feel it's going to continue because I'm sure the market for jazz in Europe is getting bigger and will go on growing."

"Here again, a lot depends on us getting a change of attitude in the administration side of jazz, and particularly in the promotion of new talent."

"If Europe has a chance to see more new talent from the USA it gives the European musicians more incentive, and it also gives the public the variety it wants—new names, fresh artists."

### YOUNGER

"And, of course, the younger musician needs this exposure, too. There are still so many artists in the States who have styles of their own that the European public is hardly aware of, unless by chance they bought one of their records."

"I'm not thinking of youngsters fresh on the scene, but people who've been around and have developed. Take Oliver Jackson, the drummer who came over with the Swinging Era unit; he is a case in point. Fine all-round drummer who was not known to many fans or musicians in Britain."

"People were surprised how good he was. So many artists like that, on all instruments, have been practically ignored by the present booking set-up, although they are very well-qualified. That's why I say the administration of jazz needs overhauling."

## BILL AND BEN TOGETHER, FOR THE RECORD, IN LONDON, W4

MAX JONES

THERE was a time when recording sessions by American jazzmen in Britain were rare events, and a time long before when they were not uncommon. Now they seem to be back in style, and we have seen London sessions by Earl Hines, Bud Freeman, all four Tenors Of Jazz and other US tourists working with local musicians.

On Thursday last week another remarkable American-British collaboration was due to spring into life at nine a.m. at the Olympic Studios, Barnes, W4. This time it was an album, produced by Jack Higgins, featuring Ben Webster, Bill Coleman and Buck Clayton with the Alex Welsh rhythm section.

In the event, the American forces were reduced to two by Buck Clayton's illness. But the date went off very well, minus one trumpet and three Clayton arrangements and plus a few last-minute inventions. As Webster summed-up more than once: "You ain't gonna get it no better than that."

For Bill and Ben it was an event; their first meeting in a record studio. Webster, fighting fit and displaying a vast love of life, took distinct pleasure and interest in every aspect of the date. Bill got things comfortably under way with "But Not For Me," followed by "Satin Doll" and "Sunday" on flugel and vocal chords. The two horns got together for a Webster tune, "Bill Coleman," then Ben—with hat well down his forehead—played huge-toned ballads before they joined forces again on an original in F and a blues in B flat.

Webster would retire for a taste, complaining about the dust in the studio, and Coleman observed after two or three breaks: "You've got a bad cold, Ben." Ben scrubbed up the opening chorus on paper once more and they tried it again.

"Oh, we've invented some-



Bill and Ben blow at Barnes.

thing. Now we're in business," he roared. "Hey Jack, we got a new tune. We got to name this." Bill suggested calling it "Ben," but Webster said it was bad luck to put your name on a song. "Why? Old folks say it's bad luck. I know, we'll call it 'For Max.' That ought to do."

And so it was, "For Max, Take 1." Then a break when reporter Peter Clayton padded in with a tray of drinks, muttering "Old Hethers at your service."

Webster took a snort against the dust and ordered: "Let's play some dirty old B flat blues." There was talk about "Ratbag" for a title, but finally "Pound Horn" was settled on. Bill was using flugel for most of the numbers, and the flugel is the pound horn — because you get a pound extra for doubling on it.

A bit later the dust was terrible, and Ben was heard to say that the coffee was weak, too. When the session was all done, and Fred Hunt, Ron Rae, Lennie Hastings and Jim Douglas were packing up, Webster took over the piano and demonstrated the vanishing art of stride on "California. Here I Come."

He's a high-spirited man on a record date. Before putting his sax away he sprayed out a torrent of notes and honks and squeals. "I hope you didn't get that down, Jack," he yelled. "I was playing my freedom."

Framus

### FOLK GROUP

TEXAN JUMBO BANJO



This internationally famous FOLK GROUP is in great demand. The strong, natural accompanying tones of TEX-AN-JUMBO are brilliant and the balanced tone of the BANJO throughout the compass register has no equal.

FREE DEMONSTRATION AVAILABLE — COMPLETE THE COUPON FOR AN APPOINTMENT WITH YOUR DEALER

SEND TO:—  
**Dallas**  
MUSICAL LIMITED  
10-18 CLIFTON STREET  
LONDON, E.C.2

NAME AND ADDRESS  
BLOCK LETTERS PLEASE

Ref./MM/4

### CLUB 43

8 Amber Street, Manchester 4  
BLA 9260

SAT. MAY 6th, 8 p.m.-2 a.m.  
**PHIL SEAMAN — JOE HARRIOTT QUARTET**  
Featuring RABBIT SOUTH — DANNY THOMPSON

SATURDAY, MAY 13th  
**GARY COX QUARTET**  
JAZZ VOCALIST BLANCHE FINLAY  
MAY 17, 18, 20, 21  
EX-GILLESPIE ALTO STAR  
"LEO WRIGHT"

## THE WHO

GREAT NEW COLOUR PICTURE

Exclusive in

## DISC

and MUSIC ECHO OUT NOW 9d

JEFF ATTERTON



BUSTER: "God is the greatest"

# The man who originated ska is back!

**PRINCE BUSTER** was engrossed in the evening paper as I entered his hotel room. "See this," he said. "It says that Muhammad Ali is willing to die rather than join the Army. That's a great thing, a man willing to die for his faith."

"I believe Ska is becoming popular in England because these are the times when the people are waking up. I must say that one thing I really admire about England is that, out of all the western world, it has given black entertainers more respect than any other western country."

"Over here they appreciate music that you feel, that is simple and is real."

**POPULAR**

Buster is a friend of All's and was himself a professional fighter. "I found out that fighting was against God and as it was not my main means of livelihood I gave it up," he said. "For All it is his livelihood, the only thing he knows, so he has got to fight and God helps him."

Buster has been singing since he was eight years old. "Ska was originated by me," he says. "I originated it 7 1/2 years ago back home in Jamaica. Now I'm even more popular in Jamaica than the Prime Minister. Unfortunately certain businessmen tried to take Ska away from me—all that imitation stuff like you had here in Britain three years ago did Ska a lot of hurt."

I asked how Buster would define Ska—or Blue Beat as it is better known in Britain. "It's really something you

feel," he told me. "It's the way you are living. It's a protest music against anything you think is wrong such as discrimination, freedom, equality and justice."

"A man once said music was the food of love and that's about right. Music goes through everybody like the wind travels through the trees."

**RELEASE**

Buster has written some 200 songs and his current release, "Ten Commandments" is already one of his biggest successes, although it has yet to make the chart here.

"I started writing a long time ago," he says. "I liked writing poetry at school and eventually I put them to music."

What are his plans for the future? "God will take care of all my problems," he said. "God is the greatest—and don't you forget that."

# POP THINK IN

## THERE'S NOTHING MORE THRILLING OR EXCITING AS GETTING AN AUDIENCE GOING

# LULU



or bandy and they shout terribly loudly. "Are you Lulu?" as though I really shouldn't be! Or older people come up to me and say: "Oh, my John just loves you," and I say "How old is John?" and then she says proudly: "He's just three!"

**MONKEES:** A gas. Really, they're a knock-out. People are always saying they are a copy of the Beatles—so what! The Beatles have had just about all the success they can possibly get and I'm sure they don't mind the Monkees having success. The Monkees aren't treading on their toes because the Beatles are above and beyond them. But as far as a new, young scene is concerned the Monkees are great. I always watch their TV show and I like it very much. Their new record is lovely and I love Neil Diamond who wrote it. I'm a little frightened of appearing with the Monkees in June because I think everyone will be screaming "We want the Monkees!" Still, I'm looking forward to meeting them because they are one of this year's phenomena.

Twigg is an attractive, young girl with a new look. A bit thin, but she's cute. Jean has been a top model for years now and obviously Twigg is a newcomer—relatively! So there must be room for both of them, and I think they'll go on for a long time. They're both nice.

**FILM-MAKING:** Sensational and very exciting. Hope to make loads more. I loved it. I didn't find it at all boring. We took about three months doing To Sir With Love. It was a great thing doing my first straight acting role with Sydney Poitier. I mean, he played a teacher in the film, but he was also like a teacher just watching him work. Also I'm thrilled because Sydney's up for an Oscar, and the

music of the film is up for one too. I have had some more offers. In fact I've got one right now which I'm very excited about. Like to do a musical, naturally, but I'd like to do a stage musical. I was supposed to be the "comedy relief" in To Sir. What a cheek!

**PRIVILEGE:** Yeah, yeah, yeah. I think it's going to do very well and make a lot of money. I think the critics were a bit cruel about Jean. She's a model and doesn't pretend to be anything else and this is only her first film part. Let's face it, most actresses are only up there because they've got good looks, and, boy, Jean looks good. And Paul is very good too, I think. There's also a guy called Mark London who was very good

**ONE NIGHTERS:** Ugh! I don't mind doing cabaret, that's a gas, love that! But the one-nighters... it's the travelling that does me in. We got a train from Cardiff the other day and I didn't get home until about five in the morning. I thought it was supposed to be quicker by train. Still, it's got to be done. That's showbiz—as they say! However I like it—showbiz. There's nothing more thrilling or exciting as when you get the audience going and they're shouting and clapping and screaming for more. It makes it all worthwhile. I know it sounds corny—but I'd play for nothing if it came to it. At the moment I'm getting paid well for something I love to do, and would be doing anyway even if I wasn't getting money for it!

**LOVE:** It's something that I can't do without. I love people and I love people to love me. I don't mean that physically! But love is very important for everybody's life and that's why families are very important.

# 'HI HO SILVER LINING' IS JUST NOT JEFF



BECK: very shy

**JEFF BECK** is a very shy young man whose confidence is wrapped in his guitar. Unsure of his ability to communicate with people, he is sure of his ability as a guitarist. When his guitar playing is knocked—it comes as a hammer blow.

When circumstances prevented Jeff playing anywhere near his normal excellent self on the opening night of the recent Small Faces tour, Jeff might have withdrawn into himself completely and given up.

But he immediately jumped back into the fray, with alterations to his group, and an honest "own-up" policy that the tour debut was bad, but that he would soon set the music to rights.

**PLEASED**

And to bolster his morale, his first solo record "Hi Ho Silver Lining" jumped high into the MM Pop 30.

"I'm very pleased about the record," said Jeff this week, then added with simple Beck

logic "and I'm glad it hasn't got any bigger because I would not feel comfortable at number one. Mickie Most will kill me for saying this, but although the song is good, it isn't worthy of being a number one. It's just not me—and I'd rather 'Bolele' (on the flip side) was at number one."

**DROWNED**

The rest of the group's lineup is Rod Stewart (vocals) and Ronnie Wood (bass).

"We've got a knockout group now, and we are going down tremendously well. We played at Malvern recently and there were magnificent scenes. The kids went berserk. We've got enough numbers off for an hour and we do two half-hours. If you play more than that you get stale. I'm using a Gibson Les Paul guitar and two Marshall 200 watt amplifiers."

I told Jeff there had been complaints from irate MM readers (aren't there any peace-loving MM readers?) that he played too loud and drowned out Rod Stewart.

**SCOTLAND:** Somehow I feel it's part of me. People are always moaning, "Where's your accent?" or saying "Och aye." Whenever I go back there or speak to my mother on the phone she goes, "Mary, you'll have to get rid of that Cockney accent!" It's funny though, because when I was on the Eamonn Andrews Show I started sounding all Scottish again—because everyone else on the show were Scots. My accent is really very influenced by the people round me more than anything else. The weird thing about Scotland is I can't really live up there. Everything happens for me in London mainly—England anyway—and I mean, if I went back to Scotland I wouldn't be short of work, but it's just so different as a way of life up there. I get a very fond feeling when I go back and of course everybody treats me fantastically well. I wouldn't say I'd never go back to live there, but it's different.

**"SHOUT":** Yeah, yeah. The beginning and the end. I always have to do it—and I always think, "Oh no, not again!" But when I start the number again I always get into a groove and I always enjoy singing it again, funnily enough. Really and truly I should be grateful to it. I hope I've progressed since "Shout" and I hope to do some more—I'd like to do lots of things.

**TWIGGY:** I think she's a doll. I know Jean Shrimpton very well and I was very annoyed when Twigg started taking over. But, again, it's exactly like the Beatles-Monkees relationship. Jean is an experienced, established model and a beautiful girl.

# THE SUPREMES

EMI

# THE HAPPENING

TAMLA MOTOWN TMG 607

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

**DON'T MISS**

## Beach Boys in Britain

**NEXT WEEK**

**BLIND DATE**

# DAVID JACOBS



**VINCE HILL:** "Roses Of Picardy" (Columbia).

Ah, "Roses of Picardy" by Vince Hill—I knew that straight away. When I first heard it and realised he'd done an old song, I thought "very dull and boring." But he sings it so beautifully. Just listen. It's quite fantastic. Now listen to this part here. Now just listen where those strings blend right in with his voice. Beautiful. Put it on again and listen to that bit. I don't know if the people who wrote this song, Weatherley and Wood, are still alive but they're going to find their song in the charts. Even if it is about the First World War. And if the kids want to wear army uniform all I can say is, they'd better pull up their gaiters!

**BOBBY DARIN:** "The Lady Came From Baltimore" (Atlantic).

Mr Darin. He has a very lazy, relaxed voice, doesn't he? I've enjoyed him ever since "Dream Lover." He sounds half asleep. Very relaxed, maybe a little too relaxed. Not as attractive as "If I Were A Carpenter." I think it'll get a lot of plays, but I can't really tell if it'll be a hit. It is

## Singles out the new singles

attractive though, and I'd like to play it and hear it a lot.

**MANFRED MANN:** "Sweet Pea" (Fontana).

I seem to know this terribly well. Who is it? I can whistle the tune. What is it? "Sweet Pea." It sounds like a kwela. Who is it? Oh, Manfred. I heard this morning that he was doing an instrumental. I should think this will be enormous in the discotheques. Everyone will find it infuriating trying to remember what the tune is! I'm very fond of everything that Manfred Mann does. It's very adventurous of him to do this. I don't know what Mike D'Abo thinks of it. I should think it has every possibility of being a hit.

**CLINTON FORD:** "This Song Is Just For You" (Piccadilly).

Is this Clinton Ford? I don't know whether it's the record player, maybe it's a bit slow and unfair to judge him, but he sounds as though he's singing a bit out of tune. Maybe it's my ear. But then he's such a profes-

sional he can't be. I'll give him the benefit of the doubt. This is the sort of thing Eddy Arnold would be doing round the camp fire! I always think of Clinton Ford as vaudevilian—but he's really a vital part of showbusiness. I don't care for this record—it reminds me of Gene Autry and coming back for your chow—bacon and baked beans. I don't mind if I never hear it again.

**JIMI HENDRIX:** "The Wind Cries Mary" (Track).

Jimmy Witherspoon giving an impersonation of Mick Jagger. Could be Long John Baldry. I really don't know. No idea. Who is it? Oh, Mr Jimi Hendrix. He is an experience that I've never experienced. Not as good as "Purple Haze." Great for his fans but not a record I like particularly. Actually though, the more I listen... he has an incredible amount of feeling. Listening to it more I think I could come to like this more. I'd have to be in a 2.30 a.m. mood rather than a 2.30 p.m. mood. It's a bit clinical in here anyway.

**BOB DYLAN:** "Leopard-Skin Pill-Box Hat" (CBS).

Fading in at the beginning, what's going on? Is it Bob Dylan? As a matter of fact I know what he means. It's a strange way of singing of affection. It's just a weird form of affection, which is completely understandable. It's not really destructive wanting to step on somebody's hat. I don't like the way they faded it in. It always gives me the feeling something must have gone wrong at the beginning. I don't know whether the charts are right for this kind of record at the moment or how many fans Mr Dylan has managed to keep because of his absence from the singles field.

**BEACH BOYS:** "Then I Kissed Her" (Capitol).

Sounds like Al Jardine up front of the Beach Boys. I've heard this many times before because it's a track off their LP. I think they have an unbeatable sound. Their visit to this country will certainly help this one get away. One of the best records around.

**NEW VAUDEVILLE BAND:** "Finchley Central" (Fontana).

Is this the New Vaudeville Band? If it's a new song it has incredibly instant appeal and I can whistle along with it straight away—and only be half a bar behind. This is the age of songs about railway stations. There's another one about "Euston Station." I've always thought someone should re-write "Goodnight Vienna" to "Goodbye East Croydon," and why can't we have "I Left My Heart In Clapham Junction." This one doesn't have the charm of "Peek-A-Boo." Is it a Geoff Stephens song? I think the Vaudeville Band have Geoff Stephens whereas the Temperance Seven didn't have a songwriter like that. So I think the Vaudevilles will be around longer. But it's a little contrived this. We'll be having "The A-D Telephone Directory" soon.

## TALENT

**JEANNIE LAMBE:** "Day After Day After Day" (CBS).

Isn't this a girl called Jean Coombs or something. Oh, Jeannie Lambe—wasn't far wrong. I think she has a certain amount of talent but I don't like the song. I think they'll have to mould her a bit better before she gets away with songs like this. Don't like it at all.

**DEAN MARTIN:** "Lay Some Happiness On Me" (Reprise).

Sounds like Dean Martin. It is Dean Martin, isn't it? I can never listen to him without being reminded of a sleeve note I once read, which said that Dean Martin never wears cuff links but curb feelers so he can find his way along the street, sloshed! No, I can live without this. My foot's going—but I think it's nerves! Not my style at all. Dull and repetitive. There they go fading out again!

## JUSTICE

**GLADYS KNIGHT AND THE PIPS:** "Take Me In Your Arms And Love" (Tamla Motown).

"The Happening" by the Supremes. Marvellous, gorgeous. I just love the... Oh! It's not the Supremes. It's Gladys Knight and the Pips, that's it. "Take Me In Your Arms." As a matter of fact this could be their first entry into the British charts. Yes, this is for us—it's really too good to talk through. Great record. Marvellous. If this isn't a hit there's no justice. She certainly deserves to have a hit. I don't know if her other records deserved to be hits, but this one does. The Pips is rather an off-putting name for a backing group and I suppose Gladys isn't exactly a very popular name—but I think this record will do a good job for all the Gladyses in this country.

THEY say the onlooker sees most of the game, and from 12,000 miles away in Australia, Dave Dee has been contemplating the changes in the British pop scene. "It's a funny thing," he admitted when he phoned the MM from the other side of the world. "We've come 12,000 miles to appreciate how much the pop scene is on the change."

"I don't mean things are getting bad, but audiences are looking for something extra. Out here we have been reverting to our old comedy routines and they have been going down like a bomb. We had been thinking about this for over a month and the reactions here have convinced us that it's time to re-introduce this sort of entertainment to the act."

"The kids in Australia aren't much different from the kids at home. They know what it's all about. Certain records may be out here four or five weeks behind England, but basically they are the same—and they are reacting in the same way."

Dave was about to leave for America—along with Dozy, Beaky, Mick and Tich—where, in Los Angeles, they were to start ten days on promotional dates. The Australian had been, he thought, thoroughly successful despite a poor start.

"It was a bit of a disaster first night," Dave admitted. "We couldn't bring all our own equipment with us and the stuff they had for us was diabolical. We had endless trouble with it and all the plane journeys we made didn't help as they seem to smash



DEE: due to fly to America

## DAVE DEE— AND COMEDY —SUCCEED IN AUSTRALIA

more of it at every airport. "Still, things turned out very well. When we arrived at Adelaide there were about 400 kids waiting for us. We were piled into a bus and the kids followed in about 100 cars."

"It was just like Keystone Cops with them all trying to overtake the bus in these ancient cars. Our driver tried to shake them off by going over a red traffic light, but they all followed and the result was the biggest traffic jam you've ever seen."

## BEACH BOYS (from page 1)

annoyed at Press suggestions that Carl was unsympathetic to "American principles."

"Carl is a conscientious objector on religious grounds," said Mike Love. "But unlike others, he is being made an example of by the press and by the American authorities."

Only one other member of the Beach Boys, Bruce Johnston, is at all likely to be affected by the American call-up system.

Mike Love, Dennis Wilson and Al Jardine—as well as Brian Wilson, who is not on this trip—are married with children, and therefore unlikely to be drafted.

**FAB denson**

**DISCO OFFER**

**35 WORTH OF TOP POPS FOR ONLY 12/11**

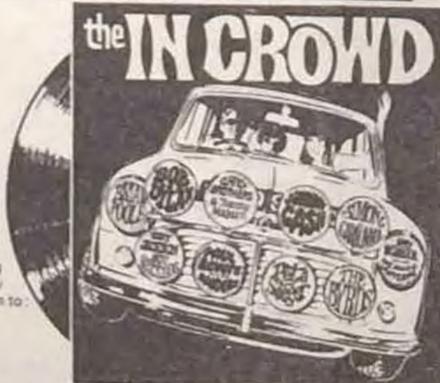
- bob dylan • brian poole • simon & garfunkel
- the byrds • guy darrell • the magic lanterns
- gary walker • pete seeger • tony jackson
- paul revere & the raiders • johnny cash
- the clancy brothers & tommy makem

This great new all-star 12" LP—created exclusively for DENSON by CBS Special Products—can be yours for just 12/11. All you have to do is fill in and post this coupon now!

To: DENSON "IN CROWD" RECORD OFFER  
 2-6 Manon Rd., Southampton, VALE, London, S.W.16

I enclose cheque/P.O. No. \_\_\_\_\_ for 12/11d. (inc. all packing and postage) made payable to CBS Records Ltd. I understand delivery may take up to 21 days. Please send my copy of the "IN CROWD" album to: \_\_\_\_\_

NAME \_\_\_\_\_  
 ADDRESS (BLOCK CAPITALS) \_\_\_\_\_



AT YOUR SHOE SHOP NOW!

SANDOR BROGUE CLASSICS CARNABY STREET

**Get denson-Go Dancin'**

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



604004

# THE WIND CRIES MARY



THE JIMI HENDRIX  
EXPERIENCE

RUSH RELEASE



## P.P. can bridge that soul gap

IS there room for another little female barrel of dynamite on the English pop scene? We've got Lulu, Dusty, Sandie, Cilla and Petula Clark. But until now, British soul fans have had to rely on American acts, as ever to quench their thirsts.

In England only Dusty and Lulu ever get near the Motown - Dionne Warwick school, and then never convincingly enough to nudge the

Stateside soul chicks from their perch.

We are glad to report that, despite the danger she's going to present to some of our already established singers, P. P. Arnold may be the bombshell to bridge that gap.

### TASTE

We were given a small taste of Pat's big voice on Top Of The Pops recently when she poured out Cat Stevens' composition "The First Cut Is The Deepest," in soulful, gospelly style.

Where did she spring from? "Originally from Los Angeles in 1946, when I was born," laughed Pat, "where I first started singing in church when I was about seven. Everybody

sings, you know, the whole family, and when I was ten I became a professional gospel singer and used to get groups together out of school and play talent shows and things like that."

How did such a young singer end up with the Ikettes backing Ike and Tina Turner in their show? "Ike knew some school friends of mine and this girl told him we were a singing group and Ike needed a backing group. So there we were. When I came to England with the Ike and Tina Show last September I had already made up my mind to leave the group after the tour, when we got back to the States. I wanted to go solo because I had seen a lot of the business in two and a half years and I thought I could make it.

### VOICE

"Anyway I looked at the English pop scene and I dug it. It's small compared to America and everybody's friends and together, so I decided to stay."

Said Pat philosophically: "It takes more than just having a good voice. Mine is long way from the best, but it depends on how you use it. Man, there's so much you can do with your voice, so much."



**BONZO Dog Doo Dah** Band spells, mystery, excitement, thrills and sheer good fun to Bonzo fans all over Britain, even if the group of merry ex-art students are sometimes billed as the Blotto Bog Hoo Hah Show Band by printers who are not sure how to spell anything.

From a band dedicated to torturing the dance music of the Twenties, they have developed into a travelling circus with intricate props, elaborate gags, flame, smoke, mad movies and a "send up catalogue" that embraces everything from World War I patriotic songs to Elvis Presley and Sonny & Cher.

### BITTER

In a word — they are indescribably funny. But into all this jesting and highly skilled buffoonery has crept a sour note. The Bonzos fear another group is "poaching" their material and using it in their act. The other group are the New Vaudeville Band.

Says Lunatic Roger Spear, saxophone, clarinet, bells and bombs player bluntly: "They are pinching our act. One of the ex-members of our band left to join the Vaudeville band and that's all that needs to be said."

## The Great-W Pinching-Wha From-Whom M

But aesthetic Vivian Stanshall, singer, exhibition dancer and master of mime and mimicry thinks there is a lot more to be said.

"We don't feel bitter about the Vaudeville's record success, but obviously it does us harm when people see them first and then think we are copying them. Apart from that they do our act so awfully badly."

"It really hurt when they used the idea of the wooden speech balloons on the Palladium. I spent a long time making them, and when I saw them using the same idea on the Palladium it was just a brutish travesty."

"They actually come and watch our act and make notes on what to use next. As far as I'm concerned next time I see them in the

audience a notice carry gone." "The recently pop single The Bonzos' fact B the player, Bonzos (bass with work Spence

Guilt dealt problem N.V.B. million country every playing Hour nobody are copy body d parison us and "Am doing from t back l only g chart others board "W our gr pipe, hat, b using board These Bonzo

"But pop en are fall in a them, come differ who played the St play the States? a re-be cana, I haven't yet! "We that th spoons, ing lig we ar audien stealing Bonzo they g WELC

# THE FIRST FAMILY OF POP

**THE** Beach Boys are really the Wilsons. The three brothers. There may be six Beach Boys, (or five Beach Boys and one Brian Wilson) but really there are first the brothers Wilson. In a very tight circle — Brian, Carl and Dennis.

Then come the others. First, Mike Love, a very strong man who is the Wilson's cousin on their mother's side. And—next Al Jardine. Then Bruce Johnston—not least, but last in time and distance.

It is not an easy relationship—for family and friends mix uneasily; but it is workable. It must be for it has lasted with strength, profitably, for more than six years.

In abstract imagery, the Beach Boys are the original five Brian, Carl, Dennis, Mike and Al—the schoolboys from the Pacific coast, young and scrubbed, American and new, white-trousered, springing from the sub-cultures of surfing and fast cars.

In Brian Wilson's subconscious mind, Bruce Johnston will always be phantom Beach Boy, even though Bruce was Brian's nominee as his replacement when Brian decided not to perform anymore, preferring to remain at home writing the songs which fuel the group engine.

However, in terms of stage performance, physical charm, personality, vocal range, musically, and personal appearance, Bruce has won total acceptance and respect from fans; and from the other Beach Boys he has gained friendship and admiration and support, for they knew that it was a very rough spot for Bruce to replace a brother, a leader, a musician and a very exceptional personality all in one.

## HEALTHY

Sometimes Bruce regrets the group's imprisonment of his individual spirit—the constriction of his desire to shine on his own; the suppression of his will to be himself in his own right. But he knows that nobody forced him to join—he is a Beach Boy because he wants to be and because the others want him to be. No one is forcing anyone. That's healthy.

Now Al Jardine is a horse of an entirely different hue and cry. "In" at the very beginning, "out" for a very short time, he is now stronger than ever and immensely in favour with the Wilsons and Mike Love who have admitted him to their financial corporation as a participating partner, able to vote, to draw dividends, to share secrets, to be in on the ins, and never out on the outs.

This was not always so. For years it was "good old Al" and "great little Al," but not Al the Insider. Wrongly, but maybe understandably, (remembering the power of family ties), Al was always OK for singing, for playing and for anchoring the group's stage-line-up with his stocky cheerful presence. But when the decisions were made, the intriguing whispers, exchanged and home-truths driven

**The Brothers Wilson are the First Family Of Pop. But is it a happy family? How do the other Beach Boys feel about this family domination?**

home, Al went quietly to his own home by the sea and thought his own thoughts.

But last year, because of his immovable, powerful loyalty, because of his unending cheerfulness and his very important musical contribution, he was led to the comfort and warmth of the family hearth. Brian Wilson gave interviews which made it clear that he greatly admired and valued Jardine's rock-like support, his uncanny talent for interpretation, his devotion to the Wilson music.

This year, Al's stature increased—Brian was quoted as saying: "He is our anchor, his goodness and strength flow through the microphone, along the wires and on to the tapes."

When, the other day, Paul McCartney the Beach Boy-admiring Beatle went to a Wilson recording session, it was Al Jardine who was dispatched to the sound-proof booth to add the vocals to a new Beach Boy track.

## BLOOD

Now to Mike Love, sophisticated beyond his years, wise, witty and largely without fear. He is in the group because he always was and always must be so long as they are boyish and beach-like enough to remain Beach Boys. He has known his cousins since earliest childhood and there is nothing about them he has not spotted, comprehended, known, loved, hated, deplored, forgiven or forgotten.

More than either Bruce or Al, Mike has had his "outs" with Brian, Carl and Dennis. And they with him.

But the blood relationships, the good times, the interdependencies, the economic advantages, plus a sublimely wry sense of humour empower him to cope with all the whims and fantasies of group life which is not the easiest way of earning a living, contrary to what you may have heard.

Mike is older than his cousins; he is slim, tidy, red-haired, inclining to baldness, shrewd with money, immensely practical, all of which sets him apart from the Wilsons who

are none of these things.

He is a fine counter-balance to the eccentricities of Brian who is careless with money, incorrigible about time, happily over-weight, shaggy-haired, a night-creature who acts on impulse without relating to any known behaviour pattern.

Brian and Mike are very fond of each other because each recognises the other's strength.

## DELICATE

They have a very subtle understanding of each other's minds — in carefree moments their cross-talk has an uncanny facile speed and the humour is extraordinarily interchangeable giving the impression of two voices from one head.

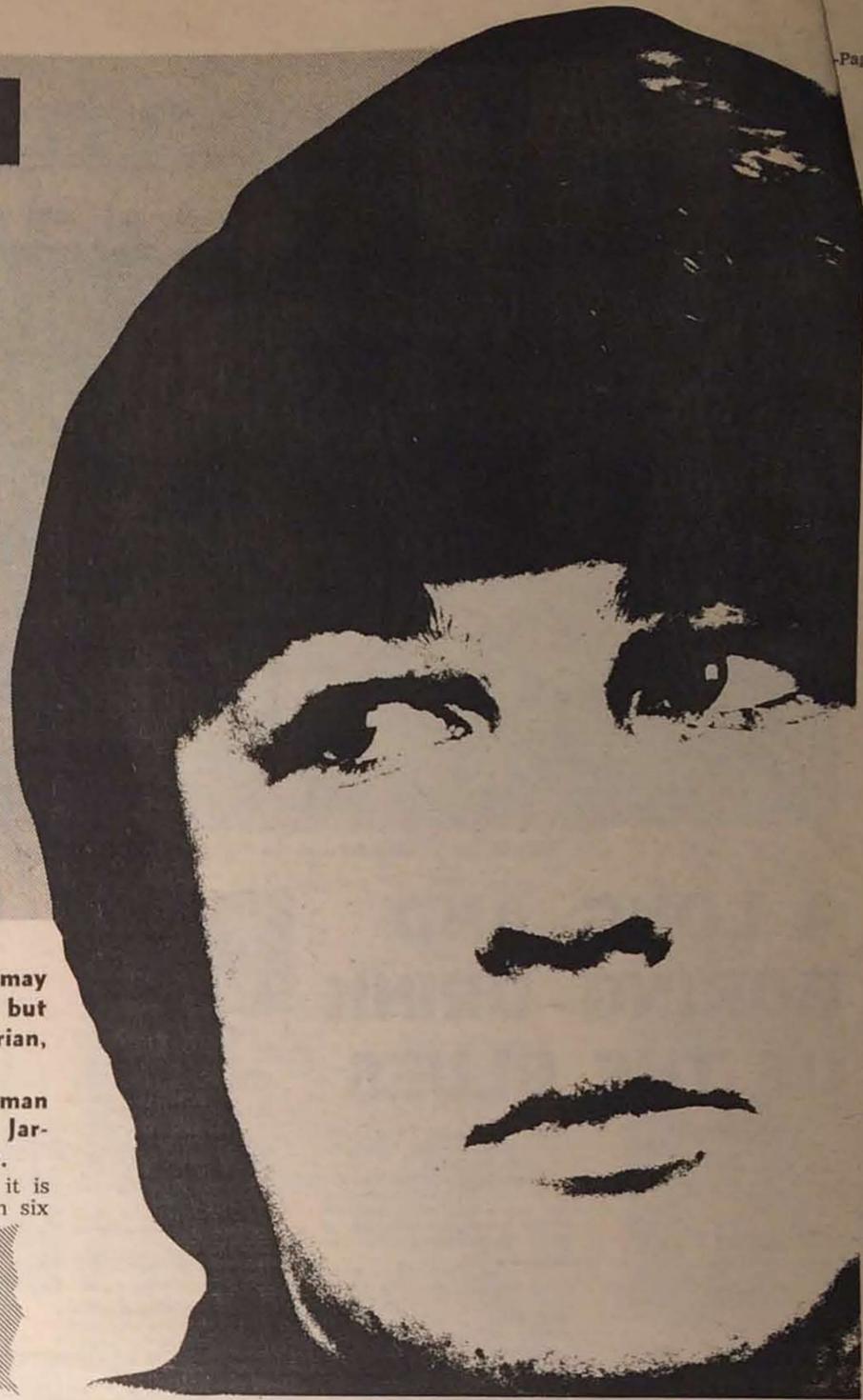
Each feels a grave responsibility to keep the group top of the heap; Brian for the musical direction; Mike for the concert tours, curtailment of expenditure—the hard and harsh facts of life in a perilous, ever-changing industry geared to fickle teenage spending which means geared to you and how you feel on any given day.

Mike is less concerned than Brian with the subtleties of musical growth—he is as happy with the old Beach Boy standard songs as with the delicate intricacies of the new Wilson music which is highly competitive. The new music is aimed as much at adding something to contemporary arts as at the charts.

Dennis and Carl, devoted as brothers and worshippers to Brian and incredibly patient with him, feel some of Brian's musical pains.

Dennis, wild, physical, and prone to swift mood changes, believes Brian to be the ultimate young genius as well he might be. Carl, youngest of the brothers feels a strangely paternal protective thing towards Brian—a need to shield him from realities and to put up this barrier against the world, Carl will employ soothing white lies.

In general, the Beach Boys cope well. But it is not easy. It needs unusual fortitude. One trusts it can continue. The odds are that it will.



How 'special' is a **SPECIAL RELEASE?**

Wait till you've heard "Then I kissed her"

The **BEACH BOYS**

C/W **Mountain of Love**  
Capitol CL15502





BECHET: two or three tracks are not fully representative of his peak

# Bechet and that spark of jazz genius

BECHET was incontestably the first virtuoso of the soprano saxophone, one of the greatest soloists jazz has known. He was also a compelling clarinet player—my own favourite on that instrument. This collection is a follow-up to "Bechet Of New Orleans" (RD7696), and is at least as good. It begins, chronologically speaking, as that album did with titles from the New Orleans Feet warmers session of September '32 and continues as far as Bechet's '41 dates under the same name.

The earlier release had a wider selection in that it included performances by Morton and Ladinier, and even one by Henry Levine's Dixieland group, and this set might have been improved by the presence of tracks with Ladinier or Jelly Roll in place of, for instance, the comparatively undistinguished "Strange Fruit."

## Furious

The most violent playing comes in "New Baby," "Shag," and "Racket," three numbers on which Bechet, Ladinier and trombonist Teddy Nixon drive out some of the meatiest jazz ever improvised by a New Orleans style front-line trio.

Nothing here beats Bechet's furious sax playing on the "Maple Leaf" featured on "Bechet Of New Orleans," but "Shag" and "New Baby" must run it close.

The barrelhouse music played by this sextet, resident at the Savoy Ballroom in Harlem, has an indescribably fierce though good-time character. Tommy Ladinier sounds fine, but Bechet is top man.

"Sidney's Blues" is remarkable for the leader's vibrantly expressive clarinet, and for one of his rare vocals. This one is by a quintet known as Bechet and his Rhythm; "One O'Clock" (more fighting clarinet) and "Summer" (all soprano except for Sonny White's piano solo) are led by the same group labelled the New Orleans Feetwarmers.

## Support

After that we get the richer band music of Sidney's real 1940 Feetwarmers. Sidney De Paris (tpt) and Sandy Williams (tmb) play splendidly on an old lamenting blues, "Nobody Knows," and Bechet excels on clarinet and saxophone.

They get rock-solid support from Cliff Jackson (pno), Bernard Addison (gtr), Wellman Braud (bass) and Sid Catlett (drs) on the blues and Duke's "Old Man Blues," the latter full of jubilant soprano.

Side two opens up with a veritable classic, the trio version of Hines' "Blues In Third" (originally "Caution Blues") with the composer at the piano, Baby Dodds on drums and Bechet pouring out his subtlest clarinet.

To follow, and wind-up the '40 sessions, is "Ain't Misbehavin'" — featuring both Bechet instruments and biting Rex Stewart cornet. After "Virginia" and "Limehouse" (Bechet and Charlie Shavers as melody duo) comes an interesting "Mooche," with Harry Goodwin (tpt) and Vic Dickenson (tmb).

Two or three tracks here are not fully representative of Bechet at his peak, but everything he played was stamped with unique skill and vivid personality, and his presence was as strongly felt in ensemble passages as in solos. This valuable programme by a genius of jazz. — M.J.

## A LONG—AND BORING—DRINK OF THE BLUES

JACKIE McLEAN: "A Long Drink Of The Blues" (a); Embraceable You (b); I Cover The Waterfront (b); These Foolish Things (b). (Xtra) 5030.

(a) — McLean (tnr, alto), Curtis Fuller (tmb), Webster Young (tpt), Gil Cogins (pno), Paul Chambers (bass), Louis Hayes (drs).

(b) — McLean (alto), Mel Weldron (pno), Arthur Phipps (bass), Arthur Taylor (drs).

PRESUMABLY in the belief that the best form of defence is attack, sleeve note writer Joe Goldberg castigates critics who put down "blowing sessions." Well, Side One is a long blowing session on a blues and I for one, am putting it down.

"Blowing sessions" are just fine if everybody feels like blowing and has something to say. This particular "long drink" seems to have left the participants tired and a little muzzy. Fuller and Cogins come up with little that matters and Young gives a very good imitation of a

rather tired Miles Davis of the early 1950s—when I imagine this was recorded.

The side is notable for McLean's use of tenor instead of his usual alto. The result is rather ponderous although at times he sounds a little like early Rollins.

Side two, with three quite long ballads, is also somewhat soporific. It dates from McLean's Charlie Parker period although his playing here lacks Parker's fire and invention. Waldron plays pleasantly and the rhythm section does all that is required.

Personally, I prefer the McLean who plays McLean in the 1960s.—B.D.



McLEAN: tenor

## Sporting RECORD

To be sure of your copy, place a regular order with your newsagent.

SPORTING RECORD WINS MORE POOLS DIVIDENDS FOR READERS THAN ANY OTHER PAPER.

# IT'S RESULTS THAT COUNT AND SPORTING RECORD GETS THEM!

So if you want to start winning get SPORTING RECORD every Tuesday 6d.

## ROY BUDD

ROY BUDD: "Pick Yourself Up!!!", Pick Yourself Up (b); On Green Dolphin Street (b); Girl From South-End-On-Sea (a); Bluesette (b); Girl Talk (b); You're Gonna Hear From Me (a); I'll Remember April (a); You Look Good To Me (b); Bossa Nova U.S.A. (b); I've Never Been In Love Before (a); Autumn Leaves (b); Satin Doll (b). (Pye NPL 1817).

(a) — Budd (pno), Dave Holland (bass), Chris Karan (drs).

(b) — Budd (pno), Peter McGurk (bass), Karan (drs), plus string section.

AT 20, Roy Budd is already a remarkable pianist. He can play with clarity at speeds which would break the fingers of the average pianist.

And on top of a brilliant technique he can swing with the best. Yet I find his playing unsatisfying. Not one phrase on this album has stuck in my memory and the general impression is of computerised jazz — no trace of the human being manipulating those flying fingers ever seems to shine through.

It would seem that Oscar Peterson is Budd's chief influence and he can be a dangerous mentor who, too often — until his most recent albums, in fact — has let technique take precedence over content. Still, Budd's faults can no doubt be put down to immaturity and the fact remains that his potential is obviously enormous.

He is not particularly helped by the string writing on most of the orchestral tracks. Johnny Harris is responsible for "Girl Talk," "You Look" and "Satin Doll" and his writing is less obtrusive than that of Tony Hatch who did the rest. Hatch's scores sound as though they are meant as a cushion to pad the shock of an out-and-out jazz album and spread its appeal to the Mums and Dads.

It is nice, however, to have another opportunity to praise the drumming of Chris Karan. He may not be the greatest drum technician in the world but he never stops swinging.—B.D.

## RADIO JAZZ

Times: BST/CET

FRIDAY (5)  
5.20 p.m. R1: Singing in Jazz. 6.30 H2: Jazz Rondo. 7.0 N2: Jazz. 10.0 E: Jazz Workshop (Bass). 11.10 N1: Teddy Wilson. 11.15 T: Sarah Vaughan. 11.15 BBC H: Hawk Goodman, Evans, Mulligan, Joe Turner, Pete Johnson. 11.45 T: Sun Ra Ork. 12.20 a.m. E: Pop and Jazz. 1.0 BBC L: Eddie Safranski Band, Trombones of Warren Covington.

SATURDAY (6)  
12.0 noon BBC T: Jazz Record Requests (Steve Race). 2.55 p.m. H2: Radio Jazz Magazine. 5.0 M1: Ray Charles Ork. 6.0 N2: Jazz Festival. 7.5 J: Sammy Davis. 8.0 R2: Jazz Concerto. 10.35 Q: Pop and Jazz. 11.15 T: Bob Crosby Band and Bobcats. 11.15 A2: Get To Know Jazz. 11.45 T: Bill Evans. 12.30 a.m. J: Jazz Festival. 1.47 P: Jazz From Holland.

SUNDAY (7)  
1.47 P: Jazz From Holland. 7.0 p.m. N2: Radio Jazz. 10.30

A1: Free Jazz. 11.3 A1: Riverboat Parade. 11.31 BBC L: The Jazz Scene (Alan Elsdon JB, Herbie Mann, Max Jones, Keith Smith Climax JB). 11.45 A1: Tiny Bradshaw (Panassie).

MONDAY (8)  
12.15 p.m. E: Jazz Magazine. 7.0 N2: Dizzy Gillespie BB. 9.30 J: Big Bands. 10.0 E: Kurt Edelhagen Ork. 10.15 M1: Blues Cavalcade. 10.30 U: Ray Brown. 11.10 M: Jazz. 11.10 N1: Swingle Singers, Theis Nyegaard JB. 11.15 T: Billy May Ork. 11.45 T: Soviet Jazz.

TUESDAY (9)  
9.10 p.m. R2: Jazz Tempo. 11.0 U: Jazz Concert. 11.10 N1: Lalo Schifrin. 11.5 O: Jazz Journal. 11.15 T: Pop and Jazz. 11.45 T: Soviet Jazz.

WEDNESDAY (10)  
4.2 p.m. H2: Keeley and Jimmy Smith. 5.45 BBC T: Jazz Today (Charles Fox). 7.0 N2: Jazz. 9.20

## JAZZ LPs OF THE MONTH

### JOHN COLTRANE & GIANT STEPS



SIDNEY BECHET: "The Blue Bechet," I Found A New Baby; Lay Your Racket; Shag; Sidney's Blues; One O'Clock Jump; Indian Summer; Nobody Knows The Way I Feel Dis Mornin'; Old Man Blues; Blues In Third; Ain't Misbehavin'; Strange Fruit; I'm Coming, Virginia; Limehouse Blues; The Mooche; Blues In The Air; Mood Indigo. (RCA Victor RD7854).

"GIANT STEPS" has been justly claimed as one of the great jazz records, and despite whatever experimentation Coltrane has indulged in since this was made six years ago, his stature as one of the most influential musicians of the period can be vouchsafed by these seven tracks. Made before the formation

of the McCoy Tyner-Elvin Jones-Jimmy Garrison Quartet, these sides illustrate Coltrane in full command of what has been dubbed his "sheets of sound" period. Bassist Paul Chambers, drummer Art Taylor, and pianist Tommy Flanagan allow Coltrane's impulsive tenor to dominate, going along with the headlong, charging solos. Taylor, while not reaching

JOHN COLTRANE: "Giant Steps," Giant Steps; Cousin Mary; Countdown; Spiral; Syeeda's Song Flute (a); Naima (b); Mr. P. C. (a). (Atlantic 1311).

(a) Coltrane (tnr), Tommy Flanagan (pno), Paul Chambers (bass), Art Taylor (drs). (b) Coltrane, Wynton Kelly (pno), Chambers, Jimmy Cobb (drs).

the heights of empathy which Elvin Jones was later to achieve with Trane, drums extremely intelligently and makes an immense contribution to the success of the album.

An essential album for every collection, and one which can be enjoyed over and over again — no matter what opinions you may hold of present-day Coltrane. — B.H.

## Delving back among the myths

"JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS," Bugle Blues; Birmingham Blues; Put And Take; Moonruff Blues; Howlison Blues; Four O'Clock Blues; Halle-lujah Blues; Spanish Dreams; Dixie Blues; Sugar Blues; Sweet Lovin' Mama; Vamping 5.0; Jazzin' Babies Blues; I Promised Not To Holler, But Hey Hey. (VJM VLP11.)

THE early history of jazz, as recorded rather than told in mythology, is a matter of interest to many serious collectors. And VJM Records are the people to help with the evidence.

Cornettist Dunn (from Memphis) was one of the big names in the early Twenties and before, and he is not well represented on local releases.

## VALUABLE

This album, aside from affording us a long (almost

over-long) look at his playing, is in the words of Brian Rust's sleeve note, "a valuable document of the earliest Negro music recognisable as jazz." Just recognisable, anyway.

Dunn's blues work, at times a little like Oliver, Keppard and Ladinier, is well in evidence here on such tracks as "Four O'Clock," "Hawaiian," "Spanish Dreams" and "Jazzin' Babies," and there are plenty of samples of his straight forward lead.

## BLAST

All these performances — they date from December 1921 to October 1923 — are acoustically recorded and we probably get only a slim idea of what Dunn must have sounded like in full blast.

The arrangements, too, are a bit tough to take today, though breaks and double-time passages bring variety, and

some of the earlier tracks drag along in a lugubrious way. I'd have to say it's an album for students, primarily.

## SUPERIOR

Among the other musicians featured is trombonist Herb Fleming, who has a few effective moments. Not all of these tracks are worth listening to today, but the LP contains a few collectors' items to put alongside the four superior tracks on Dunn's Fontana EP with Jelly Roll Morton.—M.J.

■ New Art Tatum material is a discovery indeed for pianists and lovers of piano jazz. The ten pieces of solo piano found on Tatum's "ART" (Fontana FJL904), one of the company's Jazz Life series on compatible recording (which can be played with mono or stereo equipment), were cut by Tatum for a publisher in New York in '46. The music, a set of originals including several blues, was unearthed on tape in '56 and is now issued on record. The titles themselves don't mean much — "Gang O' Notes," "52nd St Blues," "Apollo Boogie" and so on — and the boogie excursions, though wild in their fashion, sound to be rather a waste of Tatum's prodigious talents. Of the non-blues, "Too Sharp For This Flat" is a medium 32-bar theme with tag, simply performed by Art's standards; "Between Midnight And Dawn" is a pretty example of his Harlem style a la Willie The Lion; the more leisurely "Playing In Riddles" has a flavour of "Sweet Lorraine" about it; as does "Crystal Clear," and its name, "Just Before Dawn," the most interesting of the blues cent of Meade Lux Lewis at his most explorative. If you like Tatum very much this is recommended; if you're lukewarm about him, let it pass.—M.J.

## by CHRIS HAYES

O: Jazz For Everyone. 9.30 J: Jazz. 10.15 N1: Jazz. 10.35 Q: Jazz Club (The Swing Era). 11.15 T: Johnny Hartman. 11.20 H2: Radio Jazz Magazine. 11.45 T: Miles Davis Quintet. 12.20 a.m. E: Big Band Sound.

THURSDAY (11)  
4.35 p.m. U: Jazz Magazine. 7.0 N2: Jazz. 7.25 N1: Jazz. 11.15 T: Toots Thielemans. 11.45 T: Mixed Jazz. 12.20 a.m. E: Singing — Singing.

Programmes subject to change

## KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1-1829, 2-348. E: NDR Hamburg 309, 189. H: Hilversum 1-402, 2-298. J: AFN 547, 344, 271. M: Saarbrücken 211. N: Denmark Radio 1-2224, 202, 188; 2-283, 210. O: BR Munich 375. P: Radio Nederland 375. Q: HR Frankfurt 506. R: RAI Italy 1-333, 225; 2-355, 290. T: VOA 251. U: Radio Bremen 221.

# NEW POP RECORDS

# SUBTLE KINKS HEADING FOR CHART SUCCESS

## SINGLES

**THE KINKS:** "Waterloo Sunset" (Pye): The Kinks have taken a well-deserved and obviously reflective, breather from the recording scene but here they blossom again with that ever-green Kinks sound, noticeably matured, becoming more subtle and less aggressive. This is another colourful Ray Davies composition swaying along with all the hooks and hallmarks of a top ten disc.

**JIMI HENDRIX EXPERIENCE:** "The Wind Cries Mary" (Track Records): Slowly, but oh so positively the Hendrix Experience begin to find themselves and discover their best musical medium. This brand new A side is their finest sound to date, displaying Hendrix in his true flying colours — a lyrical poet combining the deepest feelings with an overpowering, all-enveloping atmosphere and presence. This is no hard-sell, ram-it-down-their-throats pop record for the masses — it's the gentle flow of life. If music plays an important part in your life—buy this record. Maximum points to all concerned.

The whole record strides along nicely in context. The theme is good, the record is polished, and of course characteristically repetitive. It's the same old Dorsey and composer Allen Toussaint success formula — but it's been successful up to now and there's no reason why this one shouldn't happen to.

**CHRIS FARLOWE:** "Yesterday's Papers" (Immediate): Chris tries his hand at another Jagger-Richard composition after his last attempt with Marriott-Lane's "My Way Of Giving." This creeps along and must be one of Chris's strongest chart contenders since "Out Of Time." The production by Mick Jagger is very nice, building and interesting with that underlying Spector feel, ever present. Catchy number and it deserves to hit the charts.

## BORING

**BEACH BOYS:** "Then I Kissed Her" (Capitol): Dear Mr Simon Dee, I believe, treated listeners to a few verses of this new Beach Boys release and then quickly cut in the Crystal's original recording. Basically the Beach Boys have done nothing to the Crystals version except give it the characteristic full-bodied harmonies and campus clean sound, plus a big Brian Wilson backing churning away in the background. This single has been lifted from their "Summer Days" album, which most Beach Boys fans will have bought already. A big hit because a lot of people won't have the album, but surely the Beach Boys don't need the royalties, and we would rather be patient and sit back to wait for Brian Wilson's newest masterpiece. This is really an unnecessary release. The thought of hearing this record throughout the group's British visit is boring!

**BOBBY HEBB:** "I Love Everything About You" (Phillips): Written by that well-known Penn - Oldham team here is a nice gentle swinger from Bobby "Sunny" Hebb. He has hit a very Tamla vocal sound, mixed with a tinge of Joe Tex. Like "Sunny" the backing and record production has been put together well and it's a groovy disc. Not a stand-out but it's good enough to creep in the lower half of the chart with a few plays.

## TROUBLE

**SIMON DUPREE AND THE BIG SOUND:** "Day Time, Night Time" (Parlophone): A fine record by quite a hotly tipped group who sound about ready for success. The number comes from Manfred drummer Mike Hugg and although it is not a work of art there are one or two inspiring moments—which promises well for the future if nothing else. Dupree's voice isn't really distinctive enough, although he handles the song well, blending with the repetitive, riling brass. A well made record with its moments — whether they are enough to

**LEE DORSEY:** "My Old Car" (Stateside): Yeah. He just never fails to come up with a good new one — and this is no exception to Lee's string of recent hits. A wistful, yet humorous tale of a let-down motorist walking home — and

send it to hitsville is difficult to say.

**JOHN'S CHILDRED:** "Dedemona" (Track): We are assured that in fact the somewhat surprising lyric on this disc, which includes "lift up your skirt and By," do not have sexual connotations and the writer, group member Marc Bolan didn't intend them to have. However he's asking for trouble and undoubtedly he will find it amongst the plug grammers. It's a well presented number, the group are proficient and exciting in a kind of freaky-R&B way. However, the lyrics, all the lyrics, are a drag and don't happen in context with the rest of the record anyhow.

## NOVELTY

**THE PUDDING:** "The Magic Bus" (Decca): New unit The Pudding on a Pete Townshend number, which being understandably corny and commercial, the Who didn't record. Not one of his most brilliant songs, it clogs along at ideal toe-tapping pace. The group's treatment isn't imaginative, but very predictable. The arrangement however, is surprisingly amusing and very tricky, giving the disc a lot of appeal as it gradually builds to a falsetto frenzy. A well made record with a novelty appeal and possibly, therefore, a hit.



FARLOWE: contender



KINKS: a colourful Ray Davies composition

# SUPER SUPREMES DO IT YET AGAIN

## LPs

**SUPREMES SING MOTOWN** (Tamla Motown). Buy it! Buy it! We know the formula hasn't changed for years. The backings sound like a carnival going on in the next studio and the songs all have a similar ring. But the whole thing sweeps you along like a golden tide. You have to play a Supremes album right through and it's a pleasure all the way. The incredible team of Holland, Dozier, Holland always write fat, driving melodies and there can't be a better vocal group alive to put them over than the Supremes. Included: "You Keep Me Hanging On," "Love Is Here And Now You're Gone," "Going Down For The Third Time." Beautiful.

**JOE AND EDDIE:** "The Best Of Joe And Eddie" (Vocalion). Two fairly popular American soul-gospel singers this album displays the vocal talents of Joe and Eddie—a harmonising twosome. The twelve tracks feature the boys' appealing, strong voices gliding through a selection of material ranging from "Michael Row The Boat Ashore," to "New Frankie And Johnny Blues," "Lonesome Traveller," "Summertime," and "Didn't It Rain." Obviously it's not bad, urgent, cabaret stuff—but it wears a little thin on record with the sparse accompaniment and rather too busy scat-like vocals. Worth listening to if you dig the religious-like Belafonte school of music.

**THE THREE CAPS:** "Dance The Cool Jerk With The Three Caps" (Atlantic). Formerly known as the Capitols, these three Detroit singers came to fame with their soulful, cook-



SUPREMES: sweep along like a golden tide.

ing, "Cool Jerk" the title track of this their first album. And throughout the twelve cuts the Caps keep up a relentless, churning, swinging beat. Their version of the Temptations' "My Girl" is an excellent re-hash of the original, as is "In The Midnight Hour," and "Good Lovin'." Deon Jackson's "Love Makes The World Go Round" and Barbara Lewis' "Hello Stranger" are also modernised in the Caps' soul vein and it all makes good beaty listening. Also: "Please, Please, Please," "Got My Mojo Working," "Zig Zaggin'," and "The Kick."

**LONNIE MACK:** "The Wham Of That Memphis Man" (President). Here is an interesting musician. Lonnie from Memphis plays a hot guitar and sings, with a pretty remarkable fusion of influences. As the tracks on this album alternate between instrumentals and vocals, you hear a mixture of Chuck Berry, Jim Reeves, Elvis Presley and Eric Clapton. It's an odd combination of country and city influences and worth exploring. Listen to "The Bounce," "Memphis," "Baby What's Wrong," "Suzie-Q" and some of Lonnie's own compositions.

**BYRON LEE:** "Jump Up" (Atlantic). "Jump Up" is subtitled the "Dance Craze Of The Caribbean," and this fun music was actually recorded in Jamaica, and sounds really

authentic as a result. While not as groovy as blue beat, it has a gentle lilt and gauche appeal in the cheerful voices and well-meaning trumpet and tenor solos.

**CHARLES AZNAVOUR:** "De L'Avoir Aimee" (Fontana). A new album from France's foremost romantic songwriter and vocalist—strictly an acquired taste this side of the Channel, but one which a lot of us have acquired. Aznavour has written all 10 songs, and he emotes superbly. He has a voice that is peculiarly French and evocative of Paris. Titles include "Ma Mie," "Les Enfants De La Guerre," "Les Bons Moments" and "Je L'Aimerai Toujours."

**GERRY AND THE PACE-MAKERS:** "How Do You Like It" (Music For Pleasure). A nostalgic sniff of the Mersey sound by one of the better groups to come out of the Liverpool boom. Gerry's nasal voice is featured on 14 tracks, but his biggest hits "I Like It" and "How Do You Do It" are not included. Great fare for older pop fans who were nurtured by ScouseLand rock.

**JOE TEX:** "The New Boss" (Atlantic). Joe is a good singer and picks the best material a lot of the time. But now and then he strays into the field of mediocre material and he has an infuriating habit of

speaking hammy little phrases like Tom Jones has been doing of late. Joe does it on "Detroit City" like Tom, and spoils the performance. Among the best are "Stop, Look And Listen," "You've Got What It Takes," and "Any Little Bit."

**CALL ME MADAM/GUYS AND DOLLS** (Ace Of Hearts). If for years you've wanted a record of Donald O'Connor and Ethel Merman singing "You're Just In Love" you'll find it on this album of film soundtracks. You'll also hear Marlon Brando and Jean Simmons singing.

**ANDRE PREVIN:** "Andre Previn With Voices" (RCA Victor). Smooth background music with a dozen ballads getting sophisticated treatment from Previn's immaculate piano plus bass, drums and choir. Among the tracks are "Embraceable You," "It Could Happen To You," "Michelle," "Polka Dots And Moonbeams" and "Where Or When."

**MCKINLEY "SOUL" MITCHELL** (President). Chicago soul singer McKinley has a hard-hitting style which will please British soul fans. Hear him roar through a wild selection including his hits "The Town I Live In," "A Bit Of Soul," "It's Spring," and many others on this, McKinley's first album.

# the 'marshall sound' is getting around...

... used by many of today's big names, including:  
**THE WHO**  
**SPENCER DAVIS**  
**THE CREAM and**  
**THE SMALL FACES**  
**MARSHALL'S BIG SOUND IS FOR YOU!**

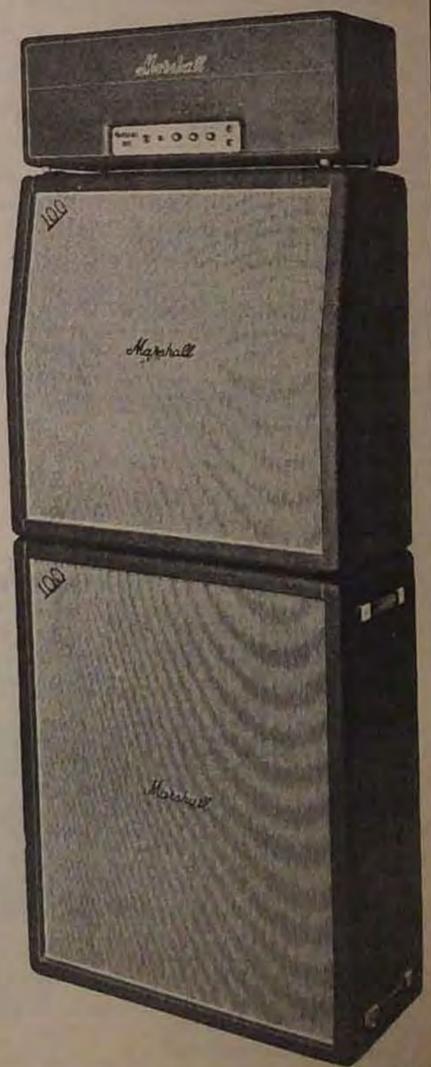
Select your own particular set-up — over 2 dozen separate units from 18w to 200 watts to choose from.

# marshall

the World's most powerful distortion-free amplification

For full details Write your name and address on a postcard and send it to —  
**ROSE, MORRIS & COMPANY LIMITED**  
 32-34 Gordon House Road  
 Kentish Town, London, N.W.5

**Rose-Morris**  
 SPONSORED INSTRUMENTS



# advice ★ dealers ★ bargains



MOON: "to get your playing more forceful hit the drums harder"

## Keith practises almost every day

WHAT kind of drum kit and cymbals does Keith Moon use and why does he have two bass drums? Does he ever use brushes, how are his toms tuned, how often does he practise, can he play off notes and how does he get his playing so forceful? — Arto Vuoti, Oulu, Finland.

I play Premier and I have two 22 inch bass drums, one

400 snare drum, three 14 inch x 9 inch and three 16 inch x 20 inch tom-toms. The two bass drums are useful when you want an extra lift. They give the overall sound a greater drive. My cymbals are Custom 602 and the sizes are two 20 inch, two 18 inch and two 16 inch hi-hats. I use Ludwig heads and I tune everything bottom heads high and top heads ad lib according

to the acoustics of the hall. I don't use brushes because they don't provide enough volume and I can't play off notes. I practise as often as possible, usually once a day. To get your playing more forceful hit the drums harder! — KEITH MOON, The Who.

I'VE purchased a Balliol Jumbo folk guitar, and as I'm left-handed, I restrung it the opposite way, but I now find that the 1st and 2nd strings vibrate and I can't tune this out. I've tried different makes of strings and checked for loose frets etc., but a friend told me that a guitar strung left-handed is never successful. — R. Hart, Lynton, Devon.

When changing the strings round the other way, it is also necessary to change both nut and bridge, so that the strings still fit in their respective grooves. This will probably solve your problem. — BRUCE WELCH, The Shadows.

I WAS most impressed with the P.A. system used by Carl Wayne when I saw The Move in action a week or two ago. I'd like to know the make and cost of this equipment and if there is a complete range. — Jon Crossley, Stanford Bridge, Worcestershire.

The amplifiers used by The Move are Park Clearstone, made by Clearstone Musical Instruments Ltd. and marketed by Jones and Crossland Ltd., 6 Smallbrook Ringway, Birmingham, 5. They make a full range of organ, bass, lead guitar and P.A. amplifiers, either 50-watt (70 gns) or 100-watt (100 gns), with suitable speaker cabinets and other accessories.

A FRIEND of mine who spent a holiday in the Channel Islands a couple of years ago recalls seeing a talented musician named Johnny Francis, who played jazz and classics on harmonica with his right hand and piano with his left and was an altogether amusing host. I shall be going over there in June and would like to know if he's still around. — Audrey Bennett, Finchley, N.

Yes, the ambidextrous Johnny will be resident for the summer season with his Jazz Trio Indienne in Pedro's Bar at Jersey's Hotel De L'Europe. Almost worth the six-hour boat trip if you can't afford to fly!

I HAVE been offered the chance to have some of my song lyrics published if I pay £6 6s for music, arrangements and exploitation. Do you advise me to spend the money, because I'm a housewife with three children and a tight budget. — Mrs Ivy Chandler, Southampton.

Under no circumstances should you pay to have your songs published. This is a familiar trick employed by "sharks" who fleece you with vague promises. A reputable

music publisher never asks you for money. On the contrary, he takes care of all the financial arrangements involved if he buys your song.

WHAT is the present lineup of Dave Anthony's Moods and where are they now playing? Have they made any discs since "New Directions"? — Miss A. Latty, Hampstead, NW11.

They are resident at the Piper Club, in Milan, until at the end of March, and their personnel is: John de Vekey (drs), Bob Michaels (organ), Graham Livermore (tmb), Andy Kirk (tpt), Bill Jacobs (bass), Ken Large (gtr) and Roger Peacock (vcl). "New Directions" is their only record so far, but discussions are proceeding regarding another shortly.

WHAT is the principle of the fuzz-box and how can four teenagers of modest means buy or make one at a reasonable cost? — J. C., Leeds.

A fuzz-box incorporates a small transistorised intermediate amplifier which broadly speaking introduces "controlled distortion" by "squaring" the wave form of the incoming signal. This is accomplished by over-biasing the control transistor. Details of building your own fuzz-box appeared in Practical Electronics dated July 1966, but you may find it pretty difficult unless you've got a certain amount of specialised knowledge. It is often possible to pick up a second-hand fuzz-box for about £5 — TEDDY WALLACE, Wallace Amplifiers, 4 Soho Street, London, W1.

WILL the new Hohner Blues Harp be obtainable in Britain? — A. Cochrane and L. Marshall, Perth.

Also known as the Hohner Marine Band, the Hohner Blues Harp is obtainable only in America, but we can assure you that with the exception of slightly different cover plates, it is exactly the same instrument as the Hohner 1820 Echo Super Vamper, which is sold in Britain, and is used by all the famous blues stars. — HOHNER LTD, 11-13 Farringdon Road, London, E.C1.

AS the rather harassed father of four lively teenagers anxious to play musical instruments, I'd like to know if there is an instruction manual covering several instruments, suitable for the teaching of beginners. — A. B. Harvey, Peterborough.

There doesn't seem to be such an all-embracing book on the market, but Feldman's have brought out the next best thing with a series of easy tutors for different instruments, ideal for youthful novices. Those at present available are Instant Guitar, Clarinet, Trumpet, Saxophone, Trombone and Chords. Each one deals admirably with basic technique, giving simple diagrams and explanations. Good value at 4s each.

### FOLK LPs

There are records which, years later, seem to mark a decisive break — through in the history of popular music. Guthrie and Leadbelly's early work for Moses Asch, perhaps, and a 78 recorded for HMV by a new boy called Ewan MacColl. In different fields, the first Beatles, or the Parker-Gillespie Quintets. It wouldn't surprise me if Judy Collins' new album, "IN MY LIFE" (Elektra EKL 320) joins that small company, as marking the decisive breakthrough of what I call "un-folk" — the singers who have laboured far so long under the folk tag, merely because there is nothing else you can call them. Judy doesn't pretend to be a traditional folk singer, and on this record where she is accompanied by an orchestra playing Josh Rifkin's superb arrangements, all her material is non-folk. What it shares with folk — and some of McCartney's more recent work — is a basic realism of subject matter, treatment. In fact, Judy finds depths in some of these songs I didn't suspect, especially Dylan's "Just Like Tom Thumb's Blues" and Donovan's "Sunny Goode Street," which she invests with an almost Parisian gaiety. Her work on the quartet of songs from the Marat-

Sade play indicates that she has a great future ahead of her as a woman of the theatre if she cares to take it — the chorus on this track contains some pretty famous folk voices, incidental. Her work on Kurt Weill and Bert Brecht's "Pirate Jenny" is less sure, but this is possibly because of Marc Blitzstein's rotten translation, which misses the vicious heart of this song from the Threepenny Opera.

She does as well as might be expected with Stan Kelly's "Liverpool Lullaby" (why is he the only composer not to get a label credit?) which is the closest she comes to "real" folk, though it's a punishingly difficult song for anyone who doesn't dig the Scouser mixture of sentimentality and savagery which Kelly has caught with his lyrics.

These two tracks apart, one could go on rapturing about one song after another on this really beautiful record. The purist can no longer object that it isn't really folk, since it doesn't make any attempt to be, and so we can all just appreciate it as the work of one of the finest female voices in the world of music today. Do I make myself clear? I like this record, very much. — K.O.

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

#### SCOTLAND

Over 600 Instruments and 1,000s of accessories in stock at  
**BIGGARS**  
**Premier & Selmer**  
AUTHORISED DEALER  
271-5 SAUCHIEHALL STREET  
GLASGOW, C.2  
Best terms, finest service

PETE SEATON  
18 Hope Park Terrace  
Edinburgh 8, Newington 3844  
For all Musical Instruments and Accessories

**HARRY LORD (Music) LTD.**  
239 GEORGE STREET  
Contact for all enquiries  
ABERDEEN 29230

#### NORTHERN ENGLAND

**J. P. DIAS LTD.**  
149-151 BOTCHERGATE  
CARLISLE  
Appointed Hammond dealers  
CARLISLE 22369  
**Premier & Selmer**  
AUTHORISED DEALER

**R. S. KITCHEN LTD.**  
LEEDS & NEWCASTLE  
Specialists in Dance Band Instruments  
**Premier & Selmer**  
AUTHORISED DEALER

**C. JEAVONS**  
35 Percy Street  
Newcastle upon Tyne 1  
Tel. 20895  
For all musical instruments and specialist advice  
**Selmer DEALER**

**ALFRED MOORE LTD.**  
BRADFORD  
Specialist in Dance Band Instruments  
**Selmer DEALER**

MUSICAL INSTRUMENTS  
**SAVILLE BROS. LTD.**  
RECORDS • MUSIC  
• ELECTRONICS  
HIGH FIDELITY EQUIPMENT  
and all-round service  
KING ST., SOUTH SHIELDS  
and  
HOLMSIDE, SUNDERLAND  
**Premier & Selmer**  
AUTHORISED DEALER  
Tel. No. South Shield 60307/8  
Sunderland 59421

"THE HOME OF THE BEAT"  
**FRANK HESSY LTD.**  
62 Stanley Street  
Liverpool 1  
Guitars, Amplifiers  
Drums, etc.  
Thomas Organs  
**Premier Agent**

#### NORTHERN ENGLAND Continued

**SHORROCK & SHORROCK**  
Drake Street  
ROCHDALE, Lancs.  
Rochdale 44030

**FORSYTH BROS LTD.**  
126 DEANSGATE  
MANCHESTER  
Tel. BLACKFRIARS 3281

#### MIDLANDS

**KAY WESTWORTHS**  
Melody House  
17 Cannon St., Birmingham 2  
Birmingham's favourite music shop  
Tel. Midland 9043

**BAND BOX (Wolverhampton) LTD.**  
28 SNOW HILL  
WOLVERHAMPTON  
The instrument you are seeking will be here in our comprehensive range  
H.P. and part exchange facilities available  
Phone Wolverhampton 21420

**LESLIE LAW MUSIC LTD.**  
26 Newland  
Northampton  
Tel. Northampton 36814  
22 Montagu Street, Kettering  
Tel. Kettering 3020  
**Premier Agent**

**H. PAYNE LTD.**  
11 Ford Street  
Coventry  
All leading makes of musical instruments supplied  
H.P. and part exchange  
Phone Coventry 22956

**ALLWAYS Electric Ltd.**  
The new MUSIC Centre at  
**RUSSELL & DORRELL**  
Lower Ground Floor  
High Street  
Worcester 28571  
For all leading makes of MUSICAL INSTRUMENTS  
**Premier & Selmer**  
AUTHORISED DEALER

MUSICAL INSTRUMENTS (HEREFORD) LTD.  
30 BROAD ST., HEREFORD  
Tel. 2848  
We are agents for Selmer, Premier, Lowrey and Bird Organs, Vox, etc. We have them all

**C. FOULDS & SON (DERBY) LTD.**  
40 IRONGATE  
DERBY  
Repairs by Specialists  
Contact: DERBY 44842

#### EAST ANGLIA

**KEN STEVENS**  
Musical Instrument Specialists  
Repairs, Overhauls—H.P.  
Part Exchange  
The Friendly Shop  
35 Petty Cury, Cambridge  
53159  
**Premier Agent**

#### LONDON

**TRAIES PIANOS LTD.**  
276 Portobello Road, W.11  
All musicians' requirements catered for  
Generous part exchange allowance

**GRANGEWOOD ORGAN CENTRE**  
For all new and Secondhand Instruments  
H.P. and Part Exchange welcomed  
36 Bond Street, Ealing, W.5  
01-567 1255  
01-379 0236

**WESTERN MUSIC CO. LTD.**  
150-150a King Street  
Hammersmith, W.6  
Phone: RIV 5824  
The West's Leading Musical Instrument Dealer  
All makes of Electronic Organs  
**Selmer DEALER**

**CRAMER (BRIXTON) S.W.2. BRI 1982**  
All musical instruments and accessories  
Lowest easy Terms  
Immediate delivery  
L.P. Records, all makes  
Budget accounts

#### HOME COUNTIES

**HAMMONDS OF WATFORD**  
**Premier Agent**  
Hammond Organ Agency  
All leading makes of drums, Herts.'s largest music centre.  
Guitars and amplifiers in stock.

63 QUEEN'S ROAD  
WATFORD  
WATFORD 27187

**ANDERTONS**  
Modern Music Centre  
18/20 Stoke Fields  
Guildford 5928  
H.P. & Part Exch. available  
**Premier & Selmer**  
AUTHORISED DEALER

**CYCO MUSIC COMPANY**  
WE ARE AGENTS FOR STENHOUSE ORGAN CO. AND CARRY NEW AND USED STOCKS OF MOST LEADING MAKES  
CALL OR ENQUIRE AT  
3 MILL STREET  
MAIDSTONE 53172

#### HOME COUNTIES Continued

**HUNT'S MUSICAL SUPPLIERS**  
26 & 28 St. Leonard's Road  
Windsor, Berks.  
Tel. WK 63988  
**Premier Agent**  
Specialists in all types of instruments

**WELWYN DEPARTMENT STORE**  
FOR ALL YOUR MUSICAL REQUIREMENTS  
Welwyn Garden City. Phone 23456

**WESTERN MUSIC CO. LTD. (ORGANS) LTD.**  
40 South End, Croydon, Surrey  
CRO 1248  
We specialise in all makes of organs  
HAMMOND — FARFISA  
LOWREY — THOMAS  
**Selmer DEALER**

**ALLAN BILLINGTON**  
**Premier & Selmer**  
AUTHORISED DEALER  
172-174 Park View Rd.  
Welling, Kent  
Bexleyheath 1429

**OFFICE & MUSICAL SUPPLY CO.**  
39 Harmer St., Gravesend  
5687, Kent

**CHALLENGER & HICKS OF DARTFORD**  
For the complete range of THOMAS ORGANS  
Contact 23644

#### SOUTHERN ENGLAND

**MINNS OF BOURNEMOUTH LTD.**  
68 Poole Road, Bournemouth  
5/7 Gervis Place, Bournemouth  
18 Paris Street, Exeter  
67 Osborne Road, Southsea  
**Premier & Selmer**  
AUTHORISED DEALER

#### SOUTH WEST ENGLAND

**SUTTONS**  
Pianos, Organs, Musical Instruments  
50 Blue Boat Row, Salisbury  
**Premier & Selmer**  
AUTHORISED DEALER

#### SOUTH WEST ENGLAND Continued

**DUCK, SON & PINKER**  
PULTENEY BRIDGE, BATH  
For musical instruments  
TEL. BATH 5857

**BROWNS OF BRISTOL LTD.**  
35 St. Stephen Street, Bristol 1  
Telephone 23646  
All leading makes  
Accessories and Repairs  
**Premier & Selmer**  
AUTHORISED DEALER

#### WALES

For every musical need  
**GAMLIN PIANOS**  
Wales' most progressive musical instrument store  
248 City Road, Cardiff 20828  
**Premier & Selmer**  
AUTHORISED DEALER

#### N. IRELAND

**M. CRYMBLE LTD.**  
All musicians' requirements catered for  
58 Wellington Place  
Tel. Belfast 32991

### THIS WEEK'S BARGAINS

Frank Hesy, 27-29 Stanley Street, Liverpool. The new Denon Rhythm Box, only 75 gns. Push-button rhythm accompaniment for piano or electronic organ.

Kitchens of Leeds. Farfisa Portable Group Compact Organ, with pedal board. £150. Barney Kessel, as new. £195.

Kay Westworth's of Birmingham. Condal Flamenco Guitar. £125.

Allways Electric Ltd. of Worcester, Guild, list-priced at 230 gns., now 170 gns. Also brand new Gibson ES 330 TD, semi-acoustic, bargain at £150.

M. Crymble Ltd. of Belfast. New and secondhand Drum Kits from £30.

C. Foulds & Son of Derby. Shop-soiled Gretsch Bass Guitar, in brand new condition. 98 gns.

Minns of Bournemouth, Gibson Sonar, TDC 335, 125 gns. Sonar 4-Drum Kit, black and silver sparkle, including stool and accessories, 75 gns.



FULLER: great reception

# caught in the act

## SOME SOLID JESSE FULLER AT CROYDON

It took Jesse Fuller several minutes to settle himself in his Heath Robinson-like array of instruments at Fairfield Hall, Croydon, last Thursday, but once he was under way Fuller gave a very solid performance. This 72-year-old singer is quite amazing to watch. He plays an amplified twelve-string guitar, an amplified mouth harp and kazoo slung round his neck, his left foot beats time on an old high-hat cymbal, and his right foot is banging out notes on homemade bass closely resembling an electrified coffin.

Though slightly handicapped by a cold Jesse played his way through a varied programme including "Running Wild," "Bye and Bye," "Take This Hammer" and his most famous song "San Francisco Blues." Fuller's music is unsophisticated, honest and has an edge on it as rough as a band-saw and judging by the great reception he received this is what the audience came to hear.—TONY WILSON.

## TECHNICOLOUR DREAM STIRS UNDERGROUND

In fact, the whole thing was rather like the last struggle of a doomed tribe trying to save itself from extinction," Ronald Maxwell of the Sunday Mirror tells us. In fact he couldn't be further from the truth. The Technicolour Dream, high on top of Alexandra Park in the enormous and impressive Palace apparently had two purposes. Firstly to make money for International Times, the recently busted underground paper. Secondly, it was the first serious attempt at a Human-Be-In in England, therefore an attempt to bring forth some of the ideals of the underground movement. Therefore bringing it above ground. Personally, I think they were successful in this purely because despite the haphazard organisation and the shortage of groups, one could detect a kind of spirit among the thronging, romping audience. Could this be explained by the fact that most people were not at the Dream to hear the music but purely because this was the first all night rave in aid of freedom? Didn't the majority of the audience go up there — and it seemed well over 7,000 people attended — because they were being presented with not just an ordinary dance-rave, but also the chance of being part of something? I'm prepared to believe a lot of the audience don't understand the motives of this IT benefit but if they like the look of the underground movement surfacing, then they will support it. Most of the artists scheduled to appear didn't make it. Hardly surprising, and fortunately the audience didn't get hostile about it. They were quite happy looting about, looking at other's clothes, eating, drinking, sleeping, dancing and just freaking about — quite at leisure to do whatever they damn well wanted. There was a constant supply of films, slides, joss sticks, sounds, chants, or freakers doing acrobatics on the scaffolding.



ANNIE ROSS

"of a doomed tribe trying to save itself from extinction," it was the beginning of a healthy young attitude towards total freedom for the individual. I hope there are more Technicolour Dreams, with a lot more big happening groups, and more audience participation. The more humans there are, the better the Human Be-In will be because it relies on you, yourself. — NICK JONES.

### SONNY ROLLINS

SONNY ROLLINS' appearance at Dopey Dick's in West Hampstead on Wednesday of last week drew a standing room only audience who enjoyed a satisfying if not spectacular Rollins performance. Rollins' decision to operate above and beyond his rhythm section is a wise choice, for his style has become so demanding of accompanists that it's too much to hope that a complete understanding could be reached in four weeks



PINK FLOYD: stars of the giant Dream

Music was provided by various people ranging from the Soft Machine to the Pink Floyd, an exciting new group Tomorrow, Alex Harvey and various others. Dick Gregory did his bit but there was noise, and Alexandra Palace isn't the best place for acoustics, most of the sound echoing up into the huge dome and away. Apart from that my memory fails me for any super-psychedelic, mind blowing recollections. It was just a nice happening, because people are fascinating, and it takes a long while to get through 7,000 of them, and I found the Dream a most absorbing experience. It wasn't the last struggle

playing. Drummer Tony Oxley keeps up a straight-forward beat while Rollins spouts out phrases until the muse deserts him. Outstanding, however, was Sonny's interpretation of "My Reverie," a little-known ballad which produced a superb solo illuminating the more tender and ruminative side of the great tenorist's style. — BOB HOUSTON.

### BILL COLEMAN

It is somehow suitable that Bill Coleman who has played in Europe for more than thirty years off and on, should have made a bit of history in London on Monday night. He became the first visiting jazzman to perform the dignified Purcell Room of the new Queen Elizabeth Hall when he led the Tony Milliner-Alan Littlejohn sextet in a two-hour recital. And recital is the word, because the Purcell Room is too small for a concert hall. In spite of the rather antiseptic set-up, Bill and the band delighted the audience and aroused the enthusiasm of the few musicians present. I have recently written of the skill and clarity of Coleman's trumpet work, and again I find nothing but praise for it, or the mellow flow of his flugel playing on "Misty." He produces pure, yet slightly cloudy tones running to vibrato at the end of notes, and occasionally winding up a phrase with a sort of smack, and depends on the swing, logic and elegance of his phrases to make the impact.—MAX JONES.

### TETE-A-TETE

NO ELLINGTON for Edinburgh and the Scottish capital is also missing out on Basie this trip. But Peter Burman who notes that Scotland "seems to be jazz starved these days," brought his Jazz Tete A Tete to the Caley Cinema to open its 12-day tour. He proved that if there is any substitute for the Americans it is quite definitely Tubby Hayes. Tubbs was his customary self, a tower of strength, whether on tenor or flute. Having surrounded himself, as always, with capable young musicians, it was specially agreeable to see Shetlander Ron Matthewson on bass along with Mike Pyne (pno) and Tony Levin (drs). They provided excellent support for Tubby and for Annie Ross who closed the first half with songs, mostly familiar from her Stateside albums, like "Twisted," "Farmer's Market," "Down For The Count" and "Jumping At The Woodside." — JOHN GIBSON.

### COUNTRY FEST.

STETSONS, boots and string ties were the order of the day at Cecil Sharp House on Sunday where Folk Voice's American Country Music Festival was being held. I caught the evening session of this eight hour event which attracted people and performers from all over Britain. The whole spectrum of American country music was represented from mountain ballads and bluegrass bands to the electric guitars and drum kits of the modern country music groups. It was the modern groups, like the Hill Billy Cats the Rythm Ranchers and the Westernaires Trio who were most impressive. They have enthusiasm backed with excellent technique and grasp of the idiom. Of the solo and duo artistes, Janet and Andy Smith were really outstanding with their harmony singing, backed by Andy's precise flat-pick guitar work and certainly in their case it was a pity that there was a three song limit on each act. — TONY WILSON.

# FOLK FORUM

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

### THURSDAY

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

### RANT GABLE

BLACK BULL, High Road, N.28. JEREMY TAYLOR, CHAPTER THREE, DENNIS O'BRIEN.

CRAWLEY COLLEGE, College Road, Crawley. The Lone Cat JESSE FULLER, John Hembourne, Jack Walsall, Tony Atkinson. 16s. at doors, open 7.30 p.m. Licensed bar.

THE FOX, Islington. ENGLISH COUNTRY MUSIC. Sean Tester, Fred Jordan, Bob Roberts, The Rakes. Members 5s. Guests 7s. 6d.

THE SPLENDID JUG TRUST Old Crown, Highgate Hill, Archway Tube.

### FRIDAY

AT IV FOLK CLUB, EWELL, MIKE COOPER and JERRY KINGETT, Dave Calderhead, Roger Hill.

AT LES COUSINS, 49 Greek Street, 7.30-11.

### D. HENDERSON

AT LES COUSINS allnighter, 11.30-6.0, plus guests.

### CLIFF AUNGIER

AT THE ROEBUCK THE BRACKEN 8 p.m. Scots Hoose Membership valid.

HILL FOLK — OSTERLEY. PENGEL FREEMASONS Arms—SURPRISE GUEST. Four SQUARE CIRCLES.

SEGER, MacColls Critics Group. The Central Hotel, Barking Rd., East Ham.

### SATURDAY

ANGLERS TEDDINGTON — FLINT HILL 3.

AT LES COUSINS, 7.30-11.30, 49 Greek Street, W.1. First London appearance of Spider.

### JOHN KOERNER

AT LES COUSINS, 12-7.0. All-nighter plus guests.

### DAVY GRAHAM

AT THE CELLAR, Cecil Sharp House, Camden Town, 8 p.m. COME ALL YE. Resident, Tony Rose.

TOM FALEY BOBBY CAMPBELL JOE LOCKYER Union Tavern, Lloyd Baker St., W.C.1. 7.45.

TONY MCCARTHY, THE TAPPERS BAND, guests. Horseshoe Wharf Club, Nr. Mermaid Theatre, Blackfriars. Sing and dance at the different club, 8 p.m.

**WANDSWORTH TOWN HIGH STREET HALL**  
THURS. 11th MAY at 8  
WANDSWORTH CORPORATION present  
**FOLK at the CIVIC**  
with  
ALEX CAMPBELL • IAN McCANN  
IAN HENDRA DUO  
MARIAN THE SEGAL • BRACKEN  
TONY DEAN and the LAYMEN  
Admission 7/6, 6/-  
Tickets can be obtained from Entertainment Office, Battersea Town Hall, 5 W.11. Tel. BAY 8899, Ext. 214, or call at Box Office. Open daily 9.15-5.15.

THE FOLK DIRECTORY 1967 JUST PUBLISHED. Biggar and better than ever, the indispensable guide to everything in the folk music world — Clubs, Singers, Bands, Books, Tapes, Slides, Films, Folk Festivals and much, much more. 5/-. Postage 9d. extra  
THE FOLK SHOP, 2 Regent's Park Road London, N.W.1  
Still available: Folk Music Diary 1967 4/6 including postage

**THE DUBLIN CASTLE BALLAD BAR**  
Parkway — Camden Town  
opens this Saturday with  
**SEAN MCCARTHY NOEL MURPHY CHAPTER THREE**  
Come and listen! Come and sing!  
Every Saturday and Sunday at 8 p.m.

### SATURDAY cont.

TROUBADOUR, 10.30: 265 Old Brompton Rd. PAUL McNEILL.

### SUNDAY

AT THE TROUBADOUR, 9.30. AL STEWART.

AT UNION HOTEL, Surbiton Road, Kingston. Dave Calderhead, Pete Wood. Come all ye, early.

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

HAMPSTEAD. THE STRAWBERRY HILL BOYS plus the residents. The Enterprise, opposite Chalk Farm Stn., 7.30 p.m.

JOE STEAD, Coloma College, W. Wickham.

LEWISHAM CONCERT HALL, Catford, S.E.6. Folk Festival with The Southerners, Tony Foxworthy, Tom Tomkins and John Brunton. The Taverners, Tony Dean and the Laymen, Tom Cronin and Colin Fleming, The Ghillies, Kenilworth Travellers, Pauline Hitchcliffe, Beaux of London City, Balham and Tooling Sea Cadets, Pat Murphy Irish Team. 8s., 6s., 5s., 4s. Telephone 690-8421.

MERCURY FOLK Club, Prince Albert, Notting Hill Gate. Come all ye. With the Moonrakers and guests, 7.30 p.m.

MAGS HEAD, BATTERSEA COME ALL YE STARTS 7.30, COME EARLY

### MONDAY

FOLKSVILLE PUTNEY tonight, Half Moon, Lower Richmond Road. Don't miss this versatile group!!! THE FOUR SQUARE CIRCLES and your hosts ROYD RIVERS, CLIFF AUNGIER, DAVE MOSES.

GERRY LOCKRAN'S NEW BLUES L.P. — "BLUES VENDETTA" — WAWERLEY Records (E.M.I.) — number ZLP 2091. Out on MAY 5th.

HENDON, White Bear, Burroughs. Come all ye.

IAN McCANN WINSTANLEY ARMS CLAPHAM JUNCTION

LEWISHAM CONCERT HALL. — See Sunday.

### TUESDAY

AT DULWICH "Half Moon," Herne Hill.

SPIDERS RAZ-A MA-TAZ MEN

AT THE TROUBADOUR, 9.30. GEOFF NEWLAND, DAVE PLANE.

BRIAN PATTEN, Liverpool Scene, 3 City 4 Club, Three Horseshoes, near Hampstead Tube, 8 p.m.

### TUESDAY cont.

CROWN TWICKENHAM, STRAWBERRY HILL BOYS.

### DAVY GRAHAM

THE CENTRAL, BARKING RD. EAST HAM

HONEST JOHN THREE. The Ealing Folk Club, Green Man, Uxbridge Road, W.13.

### ROYAL ALBERT HALL

7.30 p.m. THE DUBLINERS THE WATERSONS, THE YOUNG TRADITION, BOB DAVENPORT & THE RAKES, ANNE BRIGGS, JOHN STEEL & SPECIAL GUESTS. Compere WARREN (All Garnett MITCHELL). Tickets from KEN 8212 and usual agencies.

### WEDNESDAY

BRUCE DUNNET PRESENTS FOR TRANSATLANTIC RECORDS LTD.

MAY 31, WEDNESDAY THE IAN CAMPBELL GROUP TOM RUSH AND DAVID CAMPBELL

Tickets: Colletts, Dobells, Heath St., Roebuck etc., 15s., 12s., 6d., 10s., 7s., 6d.

### FOLK CENTRE

Prince of Wales Dalling Road, Hammersmith National Folk Week

MICHAEL ROSEN from Canada GEORGE BOARD, ROD HAMILTON, LES HAMMOND, DON SHEPHERD, THE HAMMERFOLK, LONDON APPRENTICES. 4/6-5/6. Extension till midnight.

GROVE TAVERN (University of Surrey), 275 Battersea Park Road, S.W.11. MARTIN WINSOR, DAVE WARD, plus residents. 8 p.m. 4s. admission.

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

### THE HOLY GROUND

(Opp. Bayswater Tube.) INCREDIBLE STRING BAND

### FAN CLUBS

1/4d. per word KENNY BALL Appreciation Society. — S.a.e. to Miss Pat Saunders, 18 Carlisle Street, W.1.

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

### FOR HIRE

1/- per word DISCOTHEQUE HIRE. A range of portable Courier's discotheque sound systems for hire. — Tel. Paul Hobbs, 01-534-4064.

MOBILE DISCOTHEQUE for parties, dances, receptions, etc. — Roger Cearns, KIN 7156. 01-948 5361 (ex 23).

HAROLD DAVISON PRESENTS  
An evening with  
**JULIE FELIX**  
(by arrangement with Joe Lustig)  
LONDON · QUEEN ELIZABETH HALL  
SATURDAY · 13 MAY at 7.45 pm  
TICKETS: 10/6, 14/-, 17/6 & 22/6  
Available from Harold Davison Ltd. or Royal Festival Hall Box Office

THIRD CAMBRIDGE  
**FOLK FESTIVAL**  
CHERRY-HINTON HALL  
SATURDAY & SUNDAY, 29th & 30th JULY  
Midday until Midnight  
Tickets: 17/6 Daily, 30/- Period  
from Millers, Sidney Street, Cambridge

ROYAL ALBERT HALL  
IMPERIAL COLLEGE CHARITY CARNIVAL presents  
**THE DUBLINERS**  
THE WATERSONS  
THE YOUNG TRADITION  
BOB DAVENPORT & THE RAKES  
ANNE BRIGGS, JOHN STEEL  
Compere: WARREN (All Garnett) MITCHELL  
TUESDAY, MAY 9th, at 7.30 p.m.  
Tickets now on sale (21/- to 5/-) from Ken 8212 and usual agencies  
IN AID OF THE MUSCULAR DYSTROPHY GROUP OF GREAT BRITAIN

# ROYAL ALBERT HALL

Manager: Frank J. Mundy

## THURSDAY, 25 MAY, at 8 p.m.

RIK & JOHN GUNNELL  
in association with

HAROLD DAVISON PRESENT

# COUNT BASIE AND HIS ORCHESTRA

with

# GEORGIE FAME

BOX OFFICE: TELEPHONE KEN 8212  
DOORS OPEN AT 7.30 p.m.

(Seats: 30/-, 25/-, 20/-, 15/-, 10/-, 5/-)

## THE NEW ALL-STAR CLUB

9a Artillery Passage, E.1  
Off Middlesex St., nr. Liverpool St. Stn.  
BIS 3697 or 8415

Mon. & Thurs., 7.11 p.m., Mini-skirt, Dancing  
and Hair Fashion Competition. Ladies Free  
Fri. & Sat., 8 p.m. till 4 a.m. Sun., 6 p.m.  
till 4 a.m.

Friday, May 5th  
**SOUL BROTHERS**  
U.S.A.

Saturday, May 6th  
**JOYCE BOND**

Friday, May 12th  
**THE RAISINS**

Saturday, May 13th  
**GARNET MIMMS**

**WANDSWORTH**  
HIGH STREET S.W.18 HALL

FRIDAY, MAY 26th, at 8

WANDSWORTH CORPORATION PRESENTS

**JAZZ AT  
THE CIVIC**  
with the famous American  
Clarinet and Tenor Sax Player

'PEANUTS' HUCKO  
with  
**ALEX WELSH  
AND HIS BAND**  
ADMISSION 7/6, 6/-

Tickets can be obtained from Entertainments  
Officer, Battersea Town Hall, S.W.11. Tel.  
BAT 8899, Ext. 214, or call of Box Office.  
Open daily 9.15-5.15.

**SCALA THEATRE**  
MON., MAY 8th to SAT., JUNE 3rd  
Evenings 7.30, Thurs. 2.30, Sats. 5.30, 8.30  
BASIL DOUGLAS LTD present  
THE RENOWNED FLAMENCO DANCER  
**LA CAMBORIA**  
and her company of Spanish Gipsy  
dancers and musicians  
TICKETS: 25/-, 20/-, 15/6, 12/6, 7/6, 5/- from  
Scala Theatre Box Office (MUSEUM 5731) and usual agents

**GAMES FOR MAY  
THE PINK FLOYD**  
Space-age relaxation for the climax  
of spring — electronic compositions,  
colour and image projections, girls  
and THE PINK FLOYD  
QUEEN ELIZABETH HALL, S.E.1  
General Manager, John Denison, C.B.E.  
FRIDAY, MAY 12th, at 7.45 p.m.  
Presented by Christopher Hunt Ltd. and Blackhill Enterprises  
Tickets: 21/-, 15/-, 10/- from Royal Festival Hall  
(WAT 3191)

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

**UFO** FRIDAY, MAY 5th, 10.30 p.m.-Dawn  
**THE SOFT MACHINE**  
THE CRAZY WORLD OF ARTHUR BROWN  
& MIXED MEDIA  
31 Tottenham Court Road, W.1  
Members and Guests Only  
THE DREAM BEGINS — Lewis Carroll

**DOPEY DICKS** jazzhouse **KLOOKS**  
Railway Hotel, West Hampstead **KLEEK**  
WEDNESDAY MAY 10th **MARK MURPHY**  
8.0-11.0 **PAT SMYTHE TRIO** Adm. 7/6  
Wednesday, May 17th, **DICK MORRISSEY QRT.**

**A FREAK-OUT  
LEAK-OUT!!!**  
"THE PSYCHOSONIC KID"  
with  
**ZOOT SKINT**  
and the  
**BIG DOLE BAND**  
on STRIKE SOON!

AT **BLAISES**  
Every Tuesday  
starting May 9th  
**HERBIE  
GOINS**  
AND THE NIGHTIMERS  
with the  
**SATIN DOLLS**  
121 QUEENSGATE, LONDON, S.W.7  
KENSINGTON 9971 or 6228  
RESTAURANT  
3-course Dinner with Glass of  
Wine Maximum £1

**VIVA BATS**  
Underneath  
212 WEST END LANE  
WEST HAMPSTEAD, N.W.6  
EVERY SAT., 9 p.m.-5 a.m.  
No Admission after 2 a.m.  
OVER 18s ONLY

**THE UPPER CUT**  
Forest Gate Centre, Woodgrange Rd  
London, E.7 Tel. (01) 534 6578/9  
**BILLY WALKER**  
presents  
Thursday, May 4th  
**BIG L PARTY NIGHT**  
THE HERD  
7.30-11.0 p.m. Admission 6/-  
Friday, May 5th  
**THE BIG MACK SOUND**  
With Freddie Mack and his 15-piece  
Band Show  
**THE BOHEMIANS**  
8.0-11.45 p.m. Admission 6/-  
Saturday, May 6th  
**WAYNE FONTANA**  
7.30-11.45 p.m. Gentlemen 8/6 Ladies 7/6  
Sunday, May 7th  
**DISCOVERIES OF  
TOMORROW BEAT CONTEST**  
7.30-11.00 p.m. Gentlemen 6/- Ladies 4/-  
Also every Saturday and Sunday your resident attraction  
**THE WARREN DAVIS  
MONDAY BAND**  
and Resident Top Pop D.J. — Roger Day

**UE CLUB**  
5A PRAED STREET, W.3  
TEL. PAD 5274  
Monday - Thursday  
**COUNT SUCKLE  
& SOUND SYSTEM**  
Latest records from U.S.A. & Jamaica  
Friday, May 5th  
**THE GARNET  
MIMMS SHOW**  
FROM AMERICA  
Saturday, May 6th  
**AMBOY DUKES**  
Sunday, May 7th  
**COUNT SUCKLE  
AND RECORDS**  
Ladies' Free Night, every Monday  
and Wednesday  
Open all night EVERY NIGHT  
LICENSED BAR  
Please apply for membership

## THE MELODYMAKER YEAR BOOK

For the first time here is a reference book specially  
devoted to every activity and every aspect of the light  
music world

Distributed throughout the industry,  
this entirely new 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  
Major impresarios throughout Britain  
Continental TV services and major  
American TV networks  
Leading British Advertising Agencies  
Major recording companies in Britain  
and America  
Major circus managements in Britain  
and the Continent  
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 Com-  
mercials  
Press offices of TV and radio organi-  
sations  
Leading British and American film  
companies  
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.

FOR EVERY ARTIST — THIS IS  
YOUR SHOP WINDOW  
FOR EVERY THEATRE... CLUB...  
BALLROOM... EVERY PRODUCER...  
AGENT... PROMOTER...  
EVERY RECORD COMPANY...  
INSTRUMENT

FIRST ISSUE  
OUT SEPTEMBER, 1967

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

## RICKY TICK

RICKY TICK, THAMES HOTEL  
WINDSOR

Friday, May 5th **PRINCE BUSTER**  
(appears 8.45)

Saturday, May 6th **SOUL TRINITY**

RICKY TICK, HOUNSLOW

Friday, May 5th **PRINCE BUSTER**  
plus **SOUL TRINITY** (appears 10.15)

Saturday, May 6th  
**THE AMBOY DUKES**

Wednesday and Sunday **DISCS**

PLAZA, NEWBURY

Sunday, May 7th **JOHN MAYALL**

Sunday, May 14th **CHRIS FARLOWE**

SOUTHAMPTON GUILDHALL

Friday, May 5th

**GENO WASHINGTON &  
THE RAMJAM BAND**

ASSEMBLY HALL, AYLESBURY

Friday, May 12th **SMALL FACES**

Sunday, May 7th  
**MAY DAY CONCERT/MEETING**

JAZZ from:

**NORMA WINSTONE JUDD PROCTER TRIO**  
**SPONTANEOUS MUSIC ENSEMBLE**  
**JON HISEMAN - DAVE GELLY QUARTET**

Comper: Brian Blain

Speaker: Jim Brookshaw Chair: Mike Power  
Mahatma Gandhi Hall, Fitzroy Square, London, W.1  
YOUNG COMMUNIST LEAGUE Admission: 3/6

**JACK'S UNION** PERSONAL MANAGEMENT:  
NOW APPEARING PETE BUCKLEY 01-274 1567

**BOAT HOUSE DISCOTHEQUE, KEW**  
MON., TUES., WED. and THURS.

LOOK GOOD & FEEL GOOD in **Lewis Leathers**  
**MADISON**

Cat. No. 95  
Exclusive fashion in con-  
tinental style. Real  
Leather shorty coat with  
tie-belt and slim, snappy  
lapels. In Imperial Blue  
or Jet-Black.

Sizes 34in.-44in. chest  
£19.19.6, P. & P. 5/6,  
or 40/- dep. and 6 mly.  
pyls. of 61/6. Credit  
price £22.9.0.  
No. 97. Suede version  
also available in Choc-  
olate Brown and Bronze.  
£23.19.6, P. & P. 5/6,  
or £6 dep. and 8 mly.  
pyls. of 52/2. Credit  
price £26.17.4.

**REGENT**

Col. No. 982  
Real Leather. Three but-  
ton styled Super scarlet  
lining and two patch  
pockets and inside  
breast pocket. Sizes 34-  
44. In Imperial Blue or  
Black.  
£12.19.6, P. & P. 5/6,  
or 40/- dep. and 6 mly.  
pyls. of 42/2. Credit  
price £14.12.0. Money back guarantee.

SEND FOR FREE BROCHURE to London address.  
Mail your order (call if you wish) to: (Dept. MM. 19)

**LEWIS LTD** LONDON, 124 Gt. Portland St., W.1  
Callers welcome above, also at  
• BIRMINGHAM, 124 Edgbaston Street, Bull Ring Centre  
also Bull Ring Mkt. (Stall 144) • SHEFFIELD, 174 The Moor

CLASSIFIED  
ADVERTISEMENTS  
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

Send off your ads today to:  
CLASSIFIED ADS, DEPT.  
MELODY MAKER  
161-166 Fleet Street  
London, E.C.4

## THE COLOURED RAISINS

**KING OSSIE  
HONEY DARLING**

MAY  
Wed., 3 Gravesend, Clarendon Hotel  
Thurs., 4 Speakeasy  
Fri., 5 Catford, Witchdoctor  
Cue Club  
Sat., 6 Luton, Caesar's Palace  
Rooftop 20s  
Sun., 7 Eltham, The Welcome Inn  
Mon., 8 Ramsgate, Supreme Ballroom  
Tues., 9 OR  
Wed., 10 Eel Pie Island  
Thurs., 11 Blaizes  
Fri., 12 Uxbridge, Burton's Club  
The All-Star Club  
Sat., 13 Sevenoaks, Bligh's Hotel  
Rooftop 20s  
Sun., 14 Hanley, The Place  
Mon., 15 OR  
Tues., 16 Luton, Caesar's Palace  
Wed., 17 Cage Door  
Thurs., 18 Wales, The Red Dragon  
Fri., 19 Bath, Regency Ballroom  
Sat., 20 Catford, Witchdoctor  
Rooftop 20s  
Sun., 21 Ashford, Kent, 2 B's Club  
Mon., 22 Dagenham, The Robin Hood  
Tues., 23 Luton, Caesar's Palace  
Wed., 24 Sydenham  
Rooftop 20s  
Thurs., 25 Goldsmith College  
Fri., 26 Brighton, The Aquarium  
Sat., 27 Addiscombe, Co-vo Hall  
Mon., 28 Bournemouth, Ritz Ballroom  
Tues., 29 Luton, Caesar's Palace  
Wed., 31 Falconwood Hotel  
Ring 020 - 2671

# CLUBS

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

Thursday, May 4th  
**KEN COLYER'S JAZZMEN**  
Blues Singing Star  
Friday, May 5th  
**GEORGE MELLY**  
with  
**BRIAN GREEN'S JAZZ BAND**  
Saturday, May 6th  
**MONTY SUNSHINE'S JAZZ BAND**  
Sunday, May 7th  
**BILL NILE'S DELTA JAZZ BAND**  
Monday, May 8th  
**MONDAY POP SESSION**  
**TONY KNIGHT'S CHESSMEN**  
with OWEN GRAY  
plus D.J. RAY PETERSON  
Tuesday, May 9th  
**ERIC SILK'S SOUTHERN JAZZ BAND**  
Wednesday, May 10th  
**KEN COLYER'S JAZZMEN**  
REDUCED RATES FOR STUDENT MEMBERS  
Full details of the Club from the Secretary  
100 Club, 8 Great Chapel Street, W.1  
(GER 0337)  
Club Telephone Number: MUSeum 0923

**KEN COLYER (STUDIO 51) CLUB**  
10/11 GT. NEWPORT STREET  
LEICESTER SQUARE (TUBE)  
Friday, May 5th, 7.30  
**GOTHIC JAZZ BAND**  
Saturday, May 6th, 7.30  
**KEN COLYER'S JAZZMEN**  
Sunday, May 7th, 7.30  
**KID MARTYN RAGTIME BAND**

**THAMES HOTEL**  
Hampton Court, Middlesex  
Friday, May 5th  
**COLIN KINGWELL'S JAZZ BANDITS**  
Saturday, May 6th  
**KEITH SMITH'S JAZZ BAND**  
Sunday, May 7th  
**ERIC SILK AND HIS SOUTHERN JAZZ BAND**

**SIX BELLS KING'S ROAD, CHELSEA**  
Saturday, May 6th, 8 p.m.  
**JOHN CHILTON'S SWING KINGS**  
JITTERBUGS WELCOME

**WOOD GREEN (Fishmongers' Arms)**  
FRIDAY  
**THE NEW SEDALIA J.B.**  
SUNDAY  
**ALEX WELSH & HIS BAND**  
TUESDAY  
**MIKE COTTON SOUND**

**TOFT'S**  
35-38 Grace Hill  
FOLKESTONE 38173  
Saturday, May 6th  
**PRINCE BUSTER**  
Friday (2/6) Sunday (3/-)  
RESIDENT BAND

**MIKE COTTON SOUND**  
with U.S. Singing Star  
**LUCAS**  
Thurs., May 4 BAG O' NAILS  
Fri., May 5 COLCHESTER UNIVERSITY  
Sat., May 6 HALIFAX, Fashion Club  
Sun., May 7 ILKLEY, Troutbeck Hotel  
Mon., May 8 B.B.C. Recording and  
Tues., May 9 WOOD GREEN  
Wed., May 10 Fishmongers' Arms  
Thurs., May 11 MAIDENHEAD  
Dolphin Hotel  
TUNSTALL, Golden Torch  
Ballroom  
CANA VARIETY AGENCY  
63/64 Abchurch Lane, London, W.1. RAFFAY 1436

**CALIFORNIA BALLROOM**  
Whipsnade Road, Dunstable 62804  
Friday, May 5th, 8 p.m.—Midnight  
**JIMMY JAMES**  
and THE VAGABONDS  
Saturday, May 6th, 8 p.m.—Midnight  
**THE MACK SOUND**  
Car park Supporting Groups Bar etc.

**FLAMINGO**  
33-37 WARDOUR STREET, W.1  
\*\*\*\*\*  
Friday, May 5th (8-12 m'night)  
LONDON'S TALKING ABOUT  
**BOBBY JOHNSON**  
and the ATOMS, plus  
WEST BANK AVENUE  
JOHNNY GLOVER'S  
HOT 100 R&B DISCS  
Sat., May 6th (7.30-12 m'night)  
Most exciting new group in town  
THE EXCITEMENT OF  
THE SOUL SOUNDS OF THE  
SUGAR SIMONE Programme  
plus MOOD INDIGO  
plus the latest records  
from USA and Jamaica, with  
JOHNNY GLOVER  
Sunday, May 7th (7.30-11 p.m.)  
and  
Wed., May 10th (7.30-11 p.m.)  
Have you heard the fantastic  
Excitement! Action! of  
HORATIO SOUL and the  
SQUARE DEALS  
EXPOSURE with Yvonne  
plus the latest records  
from USA and Jamaica, with  
JOHNNY GLOVER  
\*\*\*\*\*  
FLAMINGO LATE-NITE SESSIONS  
ALL-NITE LONG  
33-37 Wardour Street, W.1  
Friday, May 5th (12-5 a.m.)  
Don't miss the fantastic  
Excitement! Action! of  
HORATIO SOUL and the  
SQUARE DEALS  
EXPOSURE with YVONNE  
plus the Power-House  
Discotheque sounds of  
JOHNNY GLOVER  
Saturday, May 6th (12-6 a.m.)  
2 BIG BANDS ON ONE  
FANTASTIC SESSION!!!  
Don't miss tonight  
LONDON'S TALKING ABOUT  
BOBBY JOHNSON  
and the ATOMS, plus  
THE SOUL SOUNDS OF THE  
SUGAR SIMONE Programme  
Soul City Discotheque with  
JOHNNY GLOVER  
Early morning Breakfasts  
All-Nite Hot Food—Snacks  
Next Friday, May 12th, all-nite  
**GARNETT MIMMS**  
\*\*\*\*\*  
ROYAL COURT THEATRE  
SLO 1745, April 29, May 6, 12, 19,  
27 and June 3, 11 p.m. DON REND-  
DELL/JAN CARR QUINTET, Jazz  
concert in the club. Admission 7/6.

**THURSDAY**  
**KLOOKS KLEEK**  
Railway Hotel, West Hampstead  
**AMBOY DUKES**  
4/6d  
NEW ERA Jazzmen, Jolly Farm-  
ers, Southgate Road, Ilington.  
THAMES CITY JAZZMEN,  
Metropolitan Tavern, Farringdon  
Road, E.C.1.  
THE DAVE SPENCE JAZZ-  
BAND, Oakleaf Club, Northfields,  
every Thursday.  
THERE'S NOTHING QUITE LIKE  
THE  
**FAMILY**  
Weymouth, Steering Wheel.

**FRIDAY**  
**CLUB OCTAVE**  
Hambrough Tavern, Southall  
**BOB STUCKEY QUARTET**  
CROYDON JAZZ CLUB, Star  
Hotel, JOHN MADDOX BLACK  
BOTTOM STOMPERS.  
ELMER CRUMBLEY'S JAZZ-  
BABES, Red Lion, Brentford.

**ronnie scott PRESENTS**  
at RONNIE SCOTT'S CLUB  
47 Frith St., W.1 Ger 4752  
WINE AND DINE NIGHTLY, 8.30-3 a.m. and hear the world's finest jazz artists  
Special rates for students before 9.30 p.m. Monday-Thursday  
Now appearing until Saturday, May 6th  
**BUD FREEMAN**  
**JEANNIE LAMBE**  
LENNIE FELIX TRIO • DANNY MOSS QUARTET  
EVERY SUNDAY, 7.30. Midnight  
Something different every week. Sun., May 7th  
Commencing May 8th  
**JOHN DANKWORTH**  
**BIG BAND**  
with  
**CLEO LAINE**  
JAZZ at the DOG & FOX Wimbledon Hill, every Sunday at 7 p.m.  
SUNDAY, MAY 7th  
**ALAN HAVEN** TONY CROMBIE DUO  
Future attractions include BLOSSOM DEARIE • DUDLEY MOORE • RONNIE SCOTT QUARTET

**FRIDAY cont.**  
A BALL AT  
**BLUESVILLE '67**  
**JOHN MAYALL'S**  
**BLUES BREAKERS!**  
featuring Guitar Boss  
**PETER GREEN**  
plus Bluesville's sound system  
"Laundromat blues," etc.  
"THE MANOR HOUSE"  
(opposite Manor House Tube)  
NEXT FRI., MAY 12  
**JIMI HENDRIX**

**SATURDAY**  
ERIC SILK SOUTHERN JAZZ-  
BAND, Southern Jazz Club Ex-  
Service-men's Club Hall, Harvey  
Road, Leytonstone, next door to  
"Red Lion".  
FAIRPORT CONVENTION stays  
home tonight  
FRED STEAD Big Six, Prince  
of Wales, Caledonian Rd.  
GOOD BLUES NEWS—IT'S THE  
**FAMILY**  
Bath, Regency (Allnighter)  
HIGHGATE VILLAGE, "The  
Olde Catchhouse" HUMPHREY  
LYTTELTON, COLIN PETERS  
QUINTET, MARTIN HART TRIO.  
LITTLE THEATRE CLUB, Gar-  
rick Yard, St Martin's Lane, Tel.  
COV 0660. Friday and Saturday  
10.30 p.m.-1 a.m. SPONTANEOUS  
MUSIC ENSEMBLE, Also Sunday,  
May 7th, London Musical Club,  
Holland Park, 8.15 p.m.  
NEW SEDALIA JAZZ BAND,  
Wood Green.  
OSTERLEY JAZZ CLUB—  
MAX COLLIE'S RHYTHM ACES.  
Next week, "Peanuts" Hucko.

**REFECTORY**  
**GOLDERS GREEN**  
**THE WEB WITH**  
**JOHN L. WATSON**  
STARTING GATE, Wood Green,  
Sounds by Nine.  
**UFO**  
See display advt.  
WEMBLEY FESTIVAL Favour-  
ites: Southern stompers with  
Cherry and VJM Washboard Band,  
"Norfolk Arms" (North Wem-  
bley Station).  
WHYTEBRIDGE JAZZBAND,  
"Essex Arms," Brentwood.

**SATURDAY**  
A BALL AT  
**BLUESVILLE '67**  
**FELDERS ORIOLES**  
ST. THOMAS' HALL  
Brentwood, Essex  
FAIRPORT CONVENTION stays  
home again patiently awaiting  
bookings—(TUD 9718).  
NEW SEDALIA JAZZ BAND,  
Bolley.  
RAVERS TRAVEL HILES FOR THE  
**FAMILY**  
Southampton, University

**SATURDAY cont.**  
REFECTORY, GOLDERS GREEN.  
All coloured show.  
**THE NIGHT TRAIN**  
VICTORIA, CAMBRIDGE  
**WAGES OF SIN**  
Soul Management  
Barrie Hawkins, Royston 2235  
**SUNDAY**  
A BALL AT  
**BLUESVILLE '67**  
**DISCOBLUEBEAT**  
7.30-11 p.m. 3/6 Lic. bars.  
"THE MANOR HOUSE"  
(opposite Manor House Tube)  
ANOTHER PACKER WITH THE  
**FAMILY**  
Nottingham, Beachcomber  
AT THE JAZZHOUSE  
Green Man, Blackheath Hill  
**CHRIS MCGREGOR**  
BEXLEY, KENT, Black Prince  
Hotel.  
**CHRIS FARLOWE**  
and the Thunderbirds  
BILL BRUNSKILLS Jazzmen,  
Fighting Cocks, Kingston.  
**CLUB OCTAVE**  
Hambrough Tavern, Southall  
**ALAN SKIDMORE**  
COOKS, CHINGFORD  
Royal Forest Hotel  
FABULOUS GOTHIC JAZZBAND  
COOKS FERRY INN, EDMON-  
TON. 12.00 to 2 p.m. Cook's  
Ferry Alistars plus guests.  
ERIC SILK, Thames Hotel,  
Hampton Court.  
FAIRPORT CONVENTION gives  
up hope: Goes to Highgate  
Odeon.  
"GEORGE", MORDEN, KEN  
COLYER.  
GOTHIC JAZZBAND, Lord Rane-  
lagh, Warwick Road, S.W.5.  
Lunchtime  
KING'S ARMS, Peckham Rye.  
"Jazz Now" quintet. John  
Mumford.  
NEW SEDALIA JAZZ BAND,  
Southall.  
THE BLACKBOTTOM STOMP-  
ERS, NORTH KENT, Spray St.,  
Woolwich.

**MONDAY**  
AT READING, Keith Smith,  
"Ship", Duke Street.  
BEXLEY, KENT, Black Prince  
Hotel, Alex Welsh.  
EDGWARE, Sparrowhawk, Glen-  
gall Road, Alan Elsdon.  
GOTHIC JAZZBAND, Jolly  
Gardens, Lacey Road, Putney.  
HAMPSTEAD COUNTRY CLUB,  
50 yards Belzale Park Tube. TEM-  
PERANCE SEVEN.  
THE FEATHERS  
EALING BROADWAY  
**ZOOT MONEY**  
Come early, adm. 6/6

**THE FOX**  
ON THE HILL  
DENMARK HILL, DULWICH  
**KENNY WHEELER**  
**BOBBY BREEN**  
**JOE PAWSEY TRIO**

**EVERY FRIDAY**  
**the CAT**  
RAILWAY HOTEL  
HARROW & WEALDSTONE  
PLUS Barrie James'  
Golden Goodies Disc Show!  
THE ED FAULTLESS TRIO  
presents MODERN JAZZ  
EVERY WEDNESDAY  
at  
**THE PHOENIX**  
Cavendish Square, W.1, MAY 1700  
Wednesday, May 10th, 8.15-11 p.m.  
**THE RAY RUSSELL QRT.**  
Featuring DAVE HOLLAND  
and ROY FRY  
Adm. 4/6 Licensed for Bar and Dancing

**PALM COURT HOTEL**  
RICHMOND  
THE ED FAULTLESS TRIO  
ALAN BERRY, DICK BRENNAN  
presents MODERN JAZZ  
Every Friday, Saturday and Sunday  
Friday, May 5th  
**DICK MORRISSEY**  
Saturday, May 6th  
**ART ELLEFSON**  
Sunday, May 7th, Lunchtime  
**DICK MORRISSEY** and  
**IAN HAMER**  
Evening  
**BOBBY WELLINS**

**BULL'S HEAD**  
BARNES BRIDGE PRO 5241  
Resident Rhythm Section:  
**BILL LE SAGE TRIO**  
Friday, Saturday, Sunday, lunch & evening  
Friday, May 5th **RONNIE ROSS**  
Saturday, May 6th  
**HAROLD McNAIR**  
Sunday, May 7th  
Lunchtime and Evening  
**ART ELLEFSON**  
Monday, May 8th  
**JOHNNY SCOTT**  
**QUINTET**  
Tuesday, May 9th  
**DICK MORRISSEY QUARTET**  
Wednesday, May 10th  
**LENNIE BEST QUARTET**  
Thursday, May 11th  
**DICK MORRISSEY QUARTET**

**TUESDAY**  
AT THE PLOUGH, ILFORD.  
**MERY WRIGHT**  
**BIG BAND,**  
**BRIAN EVERINGTON**  
QNT.  
ERIC SILK, 100 Club, Oxford  
Street.  
"GEORGE", MORDEN, CHRIS  
BARBER.  
"HIGHWAYMAN", Camberley,  
Garrick Trio, DICK MORRISSEY.

**WEDNESDAY**  
A BALL AT  
**BLUESVILLE '67**  
**MIKE RAVEN LIVE**  
**THE MANOR HOUSE**  
AT THE TROPICANA  
18, George Street, Croydon  
**KENNY HARRISON QUINTET**  
featuring **ERNIE CRANONBERG**  
and **DON WELLER**  
Dancing, Buffet, Bar, 2 a.m.  
**DAVID JONES** Jazzmen, Head-  
stone, North Harrow.  
**DIXIELAND**, Station Hotel (opp.  
Latimer Road Station), Alan  
Whickham, Tony Wainwright, Bert  
Murrey, Johnny Evans, Spike  
Holmes, Syd Katenell, Banjo  
George, Alan Poulton. Admission  
free.  
**HILDEN MANOR, TONBRIDGE.**  
**BILL NILE.**  
**HITCHIN, HERMITAGE** Ball-  
room, Humphrey Lyttelton.  
**JAZZLAND, S.E.18.** Thomas  
St., Woolwich. **ROD KELLY**  
Band, Coming soon **JAZZ** and  
**POETRY.**  
**MITCHAM, Bucks Head, Phil**  
**Brown.**  
**NEW ERA** Jazzmen, Pied Bull,  
Islington.  
**THAMES CITY JAZZMEN**, The  
Iron Bridge, East India Dock  
Road, E.14.  
**THE HAPPENING BAND OF '67**  
**FAMILY**  
Sunderland, El Cubana  
Representation: Ian Hamilton,  
Don Road, 061 CEN 5367.

**EVERY FRIDAY**  
**the CAT**  
RAILWAY HOTEL  
HARROW & WEALDSTONE  
PLUS Barrie James'  
Golden Goodies Disc Show!  
THE ED FAULTLESS TRIO  
presents MODERN JAZZ  
EVERY WEDNESDAY  
at  
**THE PHOENIX**  
Cavendish Square, W.1, MAY 1700  
Wednesday, May 10th, 8.15-11 p.m.  
**THE RAY RUSSELL QRT.**  
Featuring DAVE HOLLAND  
and ROY FRY  
Adm. 4/6 Licensed for Bar and Dancing

**PALM COURT HOTEL**  
RICHMOND  
THE ED FAULTLESS TRIO  
ALAN BERRY, DICK BRENNAN  
presents MODERN JAZZ  
Every Friday, Saturday and Sunday  
Friday, May 5th  
**DICK MORRISSEY**  
Saturday, May 6th  
**ART ELLEFSON**  
Sunday, May 7th, Lunchtime  
**DICK MORRISSEY** and  
**IAN HAMER**  
Evening  
**BOBBY WELLINS**

**BULL'S HEAD**  
BARNES BRIDGE PRO 5241  
Resident Rhythm Section:  
**BILL LE SAGE TRIO**  
Friday, Saturday, Sunday, lunch & evening  
Friday, May 5th **RONNIE ROSS**  
Saturday, May 6th  
**HAROLD McNAIR**  
Sunday, May 7th  
Lunchtime and Evening  
**ART ELLEFSON**  
Monday, May 8th  
**JOHNNY SCOTT**  
**QUINTET**  
Tuesday, May 9th  
**DICK MORRISSEY QUARTET**  
Wednesday, May 10th  
**LENNIE BEST QUARTET**  
Thursday, May 11th  
**DICK MORRISSEY QUARTET**

**BULL'S HEAD**  
BARNES BRIDGE PRO 5241  
Resident Rhythm Section:  
**BILL LE SAGE TRIO**  
Friday, Saturday, Sunday, lunch & evening  
Friday, May 5th **RONNIE ROSS**  
Saturday, May 6th  
**HAROLD McNAIR**  
Sunday, May 7th  
Lunchtime and Evening  
**ART ELLEFSON**  
Monday, May 8th  
**JOHNNY SCOTT**  
**QUINTET**  
Tuesday, May 9th  
**DICK MORRISSEY QUARTET**  
Wednesday, May 10th  
**LENNIE BEST QUARTET**  
Thursday, May 11th  
**DICK MORRISSEY QUARTET**

**marquee**  
London W.1  
90 Wardour Street  
Thursday, May 4th (7.30-11.0)  
★ **MARMALADE**  
★ **THE TRIBE**  
Friday, May 5th (7.30-11.0)  
★ **THE CREATION**  
★ **STUDIO SIX**  
Saturday, May 6th (8.00-11.30)  
★ **SYN**  
★ **WE THREE KINGS**  
Sunday, May 7th (7.30-10.30)  
★ An Evening of Doh Doh Entertainment  
★ **BONZO DOG**  
★ **DOO DAH BAND**  
and SPECIAL GUESTS  
Monday, May 8th (7.30-11.0)  
★ **THE NEAT CHANGE**  
★ **THE FIVE PROUD WALKERS**  
Tuesday, May 9th (7.30-11.0)  
★ **PRINCE BUSTER**  
★ **THE BEES**  
★ **WYNDER K. FROG**  
Wednesday, May 10th (7.30-11.0)  
★ **FRENCH TELEVISION**  
AN ALL-STAR "LIVE" SHOW WITH  
TOP POP STARS  
(All Tickets have been allocated  
for this show)  
**marquee artists** Agency and Management  
18 Carlisle Street, W.1 GER 6601

**THE RAM JAM CLUB**  
390 BRIXTON RD., LONDON, S.W.9 Tel. RED 3295  
THURS., MAY 4th **THE LEN MARSHALL SHOW**  
7.30-11 p.m.  
FRI., MAY 5th **DUKE LEE SOUND**  
7.30-11.30 p.m.  
SAT., MAY 6th **EVENING and ALL-NIGHTER SESSION**  
7.30 p.m. **JULIAN COVEY and THE MACHINE**  
until 7.30 a.m. plus **THE ALLNIGHT WORKERS**  
SUN., MAY 7th **RAMJAM HOT 100**  
3-6 p.m.  
SUN., MAY 7th **RONNIE JONES and THE Q SET**  
7.30-11.30 p.m.  
FORTHCOMING ATTRACTIONS  
SAT., MAY 13th **ZOOT MONEY**  
SUN., MAY 14th **PRINCE BUSTER**

**OPEN EVERY NIGHT**  
**WHISKY A' GO GO**  
PRESENTS  
SUNDAY, MAY 7th **THE SHELL SHOCK SHOW**  
TUESDAY, MAY 9th **GARNET MIMMS**  
THURSDAY, MAY 11th **THE BUNCH**  
"DON'T COME BACK TO ME" - Latest release with CBS  
33-37 WARDOUR STREET, W.1 GER 7676

**STARLITE**  
ALLENDALE ROAD, GREENFORD • FULLY LICENSED BARS • CAR PARK  
2 MIN. SUBURBY TOWN PICCADILLY LINE TUBE WEM 9944  
MODERN LOW LIGHTING KNOCKOUT ATMOSPHERE  
FRI. MAY 5th **RICK 'N' BECKERS**  
SAT. MAY 6th **BIG L. NIGHT**  
SUN. CLUB MAY 7th **JEFF BECK + SEAN BUCKLEY**  
"HIGH-NO SILVERLINING"  
Coming soon: Shell-Shock Show, Troggs, Ram Jam, Move  
WEM 4403 PETER LINDSAY ENTERTAINMENT AGENCY REPRESENT  
**HUMAN INSTINCT - SHELL SHOCK SHOW**  
**JAMES ROYAL - THE GODS - THE BUNCH**  
GROUPS AVAILABLE FOR CONTINENTAL WORK

SID - BEX ENTERTAINMENTS present a  
6-HOUR NON-STOP  
**SPRING HOLIDAY RAVE**  
with  
**DAVE DEE, DOZY, BEAKY, MICK & TICH**  
**THE KULT • THE HERD • THE CREATION**  
THE SPRINGBEATS • THE BEAT GIRLS • D.J. DAVE (The Vicar) TURNBULL  
at THE HOTEL METROPOLE, BRIGHTON, FRIDAY, 26th MAY  
Licensed Bars 8.0 p.m.-2.0 a.m.  
Tickets: In advance 15/- (from Hotel Metropole) On the door £1

**Nite Owl**  
DISCOTHEQUE CLUB  
THE MIDLANDS' BEST RAVE ALLNIGHTER SCENE  
ALL-NIGHTER SAT., MAY 6th  
**THE GASS**  
plus PESKY-GEE I  
D.J. ALL SESSIONS - OWLIN' ROBIN  
ALL-NIGHTER SAT., MAY 13th  
**FREDDIE MACK**  
and THE MACK SOUND  
plus RESIDENT GROUP  
31 NEWARK STREET  
LEICESTER  
KLOCK AGENCY PHONE LEICESTER 20102

**BILL Lewington LIMITED**  
 164 Shaftesbury Avenue, W.C.2  
 Phone: COVENT Garden 0384  
 Hours 9.0 - 6.0. All day SAT.

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

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

JUST ARRIVED!  
 FOR THE FIRST TIME IN BRITAIN  
 REGINALD KELL  
 "Signature", "Geometric" and  
 "Kalliane" mouthpieces  
 for all clarinets and saxophones  
 Send for free brochure

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

**TRUMPETS**  
 VINCENT BACH, reconditioned £140  
 CONN 38B, reconditioned £100  
 CONN Coprion Cornet, immaculate £80  
 COURTOIS, perfect £70  
 BLESSING, fine value £35

**TROMBONES**  
 VINCENT BACH Bb/F, as new £235  
 KING SYMPHONY Bb/F, brand new £188  
 KING 38 Silver-tone, reconditioned £115  
 CONN 24H, reconditioned £100

Highest Part Exchange  
 Allowance on your present  
 Horn

**MUSICIANS WANTED**  
 1/- per word

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

**ALL STRINGS** required by REME Orchestra. Vacancies also for clarinet and bass players. Other instruments considered. Permanent station near Reading. Apply Director of Music, REME Staff Band, Arborfield, Reading, Berks.

**BASS DOUBLING** vocals. Must be very strong at both. Immediate work top pro name group. Personality essential, jokers and tired pros abstain.—Ring 01-539-6646, mornings.

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

**BASS WANTED (Tamil)** for band.—01-272-5720, evenings.

**BASS WANTED, 15-16 years.**—COI 9312.

**BASS, 17-19.** Good gear. Ed-lington area.—EDM 7337 (evenings).

**BTR - VOCALIST** for vocal group resident near London. Must read, busking helps.—Box 6091.

**COLOURED.** — Box 6080.

**DIXIELAND / MAINSTREAM** trumpeter and pianist required. Band forming West London.—Dave Keene, SKY 3611, Ext. 312.

**DIXIELAND TROMBONIST.** Herts area.—Box 6087.

**DRUMMER, New Orleans, dedicated, must practice, living locally preferred.** — SHO 2642.

**DRUMMER / VOCALIST, young.**—MAI 0390.

**DRUMS, RHYTHM and bass guitar** to back young vocal duo.—GLA 0244 evenings.

**ERIC DELANEY**  
 requires first-class  
**BASS PLAYER**  
 Box 6094, c/o "MELODY MAKER"  
 161-166 Fleet Street, London, E.C.4

**EXPERIENCED BASS player** (string) doubling on bass guitar. Also rhythm guitarist, unusual opportunity.—Full details Box 6090.

**FEMALE GUITARISTS** (bass and lead) to join all-girl pop group.—Enquiries BIS 5531, Clayman Agency.

**FLUTE TENOR** trumpet for jazz study group.—Phone 789-5796.

**GOOD MUSICIANS** wanted for recording groups, lead and rhythm guitarist, organ, sax.—Tel. 896 5560.

**GUARANTY / VOCALIST, young.**—MAI 0390.

**KEEN SOUL Sax.** Work waiting.—Fireball, TUL 7655.

**LEAD GUITARIST** wanted urgently for working Tamla-Red Decca recording group.—Scunthorpe 2467.

**MEANTIMERS** require drummer.—Ring Armes, MAI 5296.

**MODERN PIANIST, pianist / organist, bass, b/guitarist** for band reforming, with work and contacts London / Essex area.—S. Ockendon 2085 (daytime, S. Ockendon 201).

**ORGANIST / PIANIST, experienced** all types music, show, cabaret, etc.—Immediate.—Box 6077.

**ORGANIST / PIANIST** (instrument supplied) and drummer/vocals, for northern club, May 8, Oct. 16.—BIS 5531, Clayman Agency.

**ORGANIST / RHYTHM** guitarist/vocalist for interesting group.—HOD 6586, 5.30-6.30 p.m.

**ORGANIST / VOCALIST** required for professional recording group with good prospects, own equipment.—Box 6081.

**ORGANIST** wanted for summer show, commencing July 3 must be experienced. Hammond "Spinet" supplied.—Please ring Music Dept. GER 2274.

**PIANO / ORGAN** for N.E. night club, top line cabaret.—Phone Harlepool 4939 after 6 p.m.

**PIANIST** or organist for group going abroad.—Write J. Kincaid, 40 Dyne Road Kilburn, N.W.6.

**ERIC DELANEY**  
 requires first-class  
**BASS PLAYER**  
 Box 6094, c/o "MELODY MAKER"  
 161-166 Fleet Street, London, E.C.4

**EXPERIENCED BASS player** (string) doubling on bass guitar. Also rhythm guitarist, unusual opportunity.—Full details Box 6090.

**FEMALE GUITARISTS** (bass and lead) to join all-girl pop group.—Enquiries BIS 5531, Clayman Agency.

**FLUTE TENOR** trumpet for jazz study group.—Phone 789-5796.

**GOOD MUSICIANS** wanted for recording groups, lead and rhythm guitarist, organ, sax.—Tel. 896 5560.

**GUARANTY / VOCALIST, young.**—MAI 0390.

**KEEN SOUL Sax.** Work waiting.—Fireball, TUL 7655.

**LEAD GUITARIST** wanted urgently for working Tamla-Red Decca recording group.—Scunthorpe 2467.

**MEANTIMERS** require drummer.—Ring Armes, MAI 5296.

**MODERN PIANIST, pianist / organist, bass, b/guitarist** for band reforming, with work and contacts London / Essex area.—S. Ockendon 2085 (daytime, S. Ockendon 201).

**ORGANIST / PIANIST, experienced** all types music, show, cabaret, etc.—Immediate.—Box 6077.

**ORGANIST / PIANIST** (instrument supplied) and drummer/vocals, for northern club, May 8, Oct. 16.—BIS 5531, Clayman Agency.

**ORGANIST / RHYTHM** guitarist/vocalist for interesting group.—HOD 6586, 5.30-6.30 p.m.

**ORGANIST / VOCALIST** required for professional recording group with good prospects, own equipment.—Box 6081.

**ORGANIST** wanted for summer show, commencing July 3 must be experienced. Hammond "Spinet" supplied.—Please ring Music Dept. GER 2274.

**PIANO / ORGAN** for N.E. night club, top line cabaret.—Phone Harlepool 4939 after 6 p.m.

**PIANIST** or organist for group going abroad.—Write J. Kincaid, 40 Dyne Road Kilburn, N.W.6.

**VOCALISTS WANTED**  
 1/- per word

**AMBITIOUS ARTIST** required urgently by recording manager.—Box 6093.

**EXPERIENCED** vocalist for resident showband, mainly pops, doubling instruments asset.—Box 6084.

**FEMALE VOCALIST REQUIRED.** Must be over 18 years to join PROFESSIONAL VOCAL GROUP. All replies will be considered regardless of experience.—Box 6086.

**LEAD VOCALIST.** Good image required for top harmony group.—TUD 6085.

**MALE AND FEMALE** vocalists, willing to devote real effort to success opportunity.—Full details Box 6090.

**MALE VOCALIST** for good beat group, must have equipment and preferably transport.—Phone LEY 2130.

**NORTON YORK AGENCY** requires VOCALISTS.—46 Turnham Green Terrace, W.4 CHI 4895.

**RAVING** vocalist, young, semi-pro.—Potters Bar 36592.

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

**VOCALIST SOLO DOUBLING** BASS, must read.—Arthur Copper-Smith, Cafe de Paris, London, Phone 422-9409.

**VOCALISTS**  
 1/- per word

**ATTRACTIVE YOUNG** female vocalist, full of personality, sings standards, pops. Seeks working band. Own transport.—Tel. 571-4586 between 10 a.m. and 1.30 p.m.

**EXPERIENCED** male vocalist, seeks semi-pro group, own PA.—STO 6113.

**GIRL VOCALIST** requires work summer season, gigs, etc. Forquy area. Standards, pops, own transport.—Phone Luton (OLU 2) 26484. Box 6095.

**SITUATIONS VACANT**  
 1/- per word

**EFFICIENT MANAGEMENT** required by young dynamic blues group.—Box 6079.

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

**SITUATIONS WANTED**  
 1/- per word

**COLOURED AMERICAN** seeks employment as DJ, London area.—Write Box 6092.

**GIRLS!**  
 How would you like to become a Model?  
 Write to:  
**NEW FACES LTD.**  
 344 Seven Sisters Road, London, N.4  
 Tel. 01-802 1523

**Classified Advertisement Department**  
 "MELODY MAKER", 161-166 Fleet Street, London, E.C.4  
 Enquiries: FLEet Street 5011, Ext. 171/176

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

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

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

**MUSICIANS WANTED (cont)**

**R&B GROUP** starting, needs tenor sax, bass organ, trumpet, vocalist (male)—Phone Johnnie 607-1724 Saturday 2-6. Own equipment.

**SAXES, ORGANIST / PIANIST,** bass, soul band.—REN 8087 Roy, SHOW BAND, Chiswick require young Irish tenor sax player.—Phone Ann Doherty, SHE 8452 between 8 p.m. and 9 p.m. evening.

**SINGING BASS** player required for top harmony group.—SPE 6368.

**SOLO CORNET / FLUTE.** Vacancies exist in the 1st (Norfolk and Suffolk) Battalion, The Royal Anglian Regiment. The Band stationed in BAOR, has a full continental programme booked this year. Quarter-private accommodation available for entitled personnel. Experienced musicians only.—Apply Bandmaster T. Cunnell, 1st Anglian, BFPO 23.

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

**TOP RATES** for good lounge pianists.—Music Unlimited, LIV 7225/TUL 5524.

**URGENT!** Young musicians with own gear interested in joining group. Drummer, bass, guitarist, tenor sax, organist, trumpeter, guitarist, semi-pro, coloured/white.—Ring VIR 9697.

**WANTED YOUNG** lead guitarist, doubling vocals. Must be able to play anything to join quartet, 16 weeks holiday camp South Coast.—Contact Billy Forrest, Entertainments Ltd., 6 Park Road, Sutton Coldfield, Warwickshire.

**YOUNG ORGANIST (VOCALS?)**  
 Wanted for  
 Tamla/Soul vocal group  
 Ring Mr. Payne  
 GER 1578 RAG 9601

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

**ENGAGEMENTS WANTED**  
 8d per word  
 Minimum charge 2/8d.

**ABLE, ACCOMPLISHED** pianist available.—876-4542.

**ABLE ACCORDIONIST** available.—876-4542.

**A DRUMMER,** inexperienced, keen, semi-pro. Anything considered.—01-599-6451.

**ALTO AVAILABLE.** MAC 3655.

**ALTO / BARI,** young reader, requires season.—SEV 7838.

**ALTO / CLARINET,** 907-3112.

**ALTO / CLAR.** — TER 7441.

**ALTO** joins S.P. band, rehearsal, engagements.—Box 6073.

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

**ALTO / TENOR clar.** — CLI 4811.

**ALTO, Weddings, dances.** — Tel. MAC 3655.

**AVAILABLE. DRUMMER,** some vocals Gigs. Residency.—997-2618.

**BARITONE, alto, clar.** — 01-862-3639.

**BASS, available** Sundays.—Gale, 567-1572.

**BASS/BASS GUITAR, LIB** 4509.

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

**BASS/BASS GUITAR.** — 804 6929.

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

**BASS, ELECTRIC (double).** — 807 2889.

**BASS, GIGS, transport.** — BAR 3221.

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

**BASS GUITAR, gigs.** — CRE 0312.

**BASS GUITARIST, Brentwood.** — Box 6085.

**BASS GUITARIST, pro, seeks** group.—Malcolm, Room 10, AMB 3968.

**BASS GUITARIST** seeks IMMEDIATE work with pro group.—Ring Shorne 2362.

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

**BASS GUITARIST, Vocals, seeks** creative, Cream, Mayall, Who type pro group, preferably with summer season abroad.—Box 6089.

**BASS (STRING), Season, gigs.** — Gerry Friedman, Park 8296.

**BASS (STRING), vocals, season.** — 01-864-2077.

**BASS (STRING),** — 874-5195.

**BONGOS / CONGA / drums.** — CHA 5855.

**COLOURED PIANIST / vocalist.** — Box 6080.

**COLOURED rhythm guitarist** wishes to join working weekend group.—Wally, 119 Wallwood Road, Leytonstone, E.11.

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

**DRUMMER AVAILABLE** for Pub or group work, experienced.—SHE 2481.

**DRUMMER** available.—KEL 2044.

**DRUMMER, EXPERIENCED,** dance and straight music.—Tel. 272-2415.

**DRUMMER, GIGS.** — Home! Hempstead 56214.

**DRUMMER** — Johnny Essey — MOU 5027.

**DRUMMER,** — John Snow WOU 9637.

**ENGAGEMENTS WANTED**  
 8d per word  
 Minimum charge 2/8d.

**ABLE, ACCOMPLISHED** pianist available.—876-4542.

**ABLE ACCORDIONIST** available.—876-4542.

**A DRUMMER,** inexperienced, keen, semi-pro. Anything considered.—01-599-6451.

**ALTO AVAILABLE.** MAC 3655.

**ALTO / BARI,** young reader, requires season.—SEV 7838.

**ALTO / CLARINET,** 907-3112.

**ALTO / CLAR.** — TER 7441.

**ALTO** joins S.P. band, rehearsal, engagements.—Box 6073.

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

**ALTO / TENOR clar.** — CLI 4811.

**ALTO, Weddings, dances.** — Tel. MAC 3655.

**AVAILABLE. DRUMMER,** some vocals Gigs. Residency.—997-2618.

**BARITONE, alto, clar.** — 01-862-3639.

**BASS, available** Sundays.—Gale, 567-1572.

**BASS/BASS GUITAR, LIB** 4509.

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

**BASS/BASS GUITAR.** — 804 6929.

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

**BASS, ELECTRIC (double).** — 807 2889.

**BASS, GIGS, transport.** — BAR 3221.

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

**BASS GUITAR, gigs.** — CRE 0312.

**BASS GUITARIST, Brentwood.** — Box 6085.

**BASS GUITARIST, pro, seeks** group.—Malcolm, Room 10, AMB 3968.

**BASS GUITARIST** seeks IMMEDIATE work with pro group.—Ring Shorne 2362.

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

**BASS GUITARIST, Vocals, seeks** creative, Cream, Mayall, Who type pro group, preferably with summer season abroad.—Box 6089.

**BASS (STRING), Season, gigs.** — Gerry Friedman, Park 8296.

**BASS (STRING), vocals, season.** — 01-864-2077.

**BASS (STRING),** — 874-5195.

**BONGOS / CONGA / drums.** — CHA 5855.

**COLOURED PIANIST / vocalist.** — Box 6080.

**COLOURED rhythm guitarist** wishes to join working weekend group.—Wally, 119 Wallwood Road, Leytonstone, E.11.

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

**DRUMMER AVAILABLE** for Pub or group work, experienced.—SHE 2481.

**DRUMMER** available.—KEL 2044.

**DRUMMER, EXPERIENCED,** dance and straight music.—Tel. 272-2415.

**DRUMMER, GIGS.** — Home! Hempstead 56214.

**DRUMMER** — Johnny Essey — MOU 5027.

**DRUMMER,** — John Snow WOU 9637.

**ENGAGEMENTS WANTED**  
 8d per word  
 Minimum charge 2/8d.

**ABLE, ACCOMPLISHED** pianist available.—876-4542.

**ABLE ACCORDIONIST** available.—876-4542.

**A DRUMMER,** inexperienced, keen, semi-pro. Anything considered.—01-599-6451.

**ALTO AVAILABLE.** MAC 3655.

**ALTO / BARI,** young reader, requires season.—SEV 7838.

**ALTO / CLARINET,** 907-3112.

**ALTO / CLAR.** — TER 7441.

**ALTO** joins S.P. band, rehearsal, engagements.—Box 6073.

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

**ALTO / TENOR clar.** — CLI 4811.

**ALTO, Weddings, dances.** — Tel. MAC 3655.

**AVAILABLE. DRUMMER,** some vocals Gigs. Residency.—997-2618.

**BARITONE, alto, clar.** — 01-862-3639.

**BASS, available** Sundays.—Gale, 567-1572.

**BASS/BASS GUITAR, LIB** 4509.

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

**BASS/BASS GUITAR.** — 804 6929.

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

**BASS, ELECTRIC (double).** — 807 2889.

**BASS, GIGS, transport.** — BAR 3221.

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

**BASS GUITAR, gigs.** — CRE 0312.

**BASS GUITARIST, Brentwood.** — Box 6085.

**BASS GUITARIST, pro, seeks** group.—Malcolm, Room 10, AMB 3968.

**BASS GUITARIST** seeks IMMEDIATE work with pro group.—Ring Shorne 2362.

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

**BASS GUITARIST, Vocals, seeks** creative, Cream, Mayall, Who type pro group, preferably with summer season abroad.—Box 6089.

**BASS (STRING), Season, gigs.** — Gerry Friedman, Park 8296.

**BASS (STRING), vocals, season.** — 01-864-2077.

**BASS (STRING),** — 874-5195.

**BONGOS / CONGA / drums.** — CHA 5855.

**COLOURED PIANIST / vocalist.** — Box 6080.

**COLOURED rhythm guitarist** wishes to join working weekend group.—Wally, 119 Wallwood Road, Leytonstone, E.11.

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

**DRUMMER AVAILABLE** for Pub or group work, experienced.—SHE 2481.

**DRUMMER** available.—KEL 2044.

**DRUMMER, EXPERIENCED,** dance and straight music.—Tel. 272-2415.

**DRUMMER, GIGS.** — Home! Hempstead 56214.

**DRUMMER** — Johnny Essey — MOU 5027.

**DRUMMER,** — John Snow WOU 9637.

**ENGAGEMENTS WANTED (continued)**

**DRUMMER SEEKS** good semi-pro or pro group, own 15 cwt. van, available now.—Vic 8995, Clarke, evenings.

**DRUMMER SEEKS GROUP WITH BOOKINGS AND TRANSPORT.** — ISLEWORTH 5525.

**DRUMMER** seeks job with good, swinging jazz band, preferably big band.—Ring Bramley 2286.

**DRUMMER** seeks semi-pro group. Regular work.—Alex, 8 Union Road, Wembley.

**DRUMMER, some vocals, own** transport.—BAR 0931 evenings.

**DRUMMER, TRANSPORT—DRU** 0558.

**DRUMMER / VOCALIST, young** professional seeks group for residency/gigs.—CAN 4175.

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

**DRUMMER (23), experienced,** transport, seeks dance/jazz work.—Harrow 9444.

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

**DRUMS, young, semi-pro** seeks creative blues/jazz group.—Tel. 969-9897.

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

**EXPERIENCED BASS** guitarist with good group, semi-pro or pro. Very good gear. Also vocals.—Orpington (MM) 29352.

**EXPERIENCED** blues and soul guitarist wishes to join mod. group in Guildford area.—Call after 6 at Flat 7, T.A. Centre, Woodbridge Road, Guildford.

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

**GUITARIST, Boats, Season.** Gigs.—GIB 3267.

**GUITARIST EXPERIENCED** dance, gigs.—594-2640.

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

**GUITARIST** now available for gigs.—John, 992-7524 day, PER 1807 night.

**GUITARIST, Soul, blues, needs** good working band, professional.—KEL 8990.

**GUITARIST, standards, requires** four nights gigs or residency.—01-204-0466.

**GUITARIST, standards.** — 560 8039.

**GUITARIST / VOCALIST, Dance** Pro. Residency / season.—01-623-2314.

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

**LEAD GUITARIST, vocals, Seeks** original group.—Keith, WIM 0382.

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

**MODEST DRUMMER, pro, blues/soul.** — TER 1617.

**MUSICAL SAW.** — SIDNEY HOOKINS, 17 Thornfield House, Poplar, E.14.

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

**ORGANIST, 25.** Own Hammond, seeks residency in hotel, club or lounge. Most styles. North London based.—01-268 8216.

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

**PIANIST, DRUMMER, Duo** or solo. (Eve.) 550 5218, (Day) 739 9442.

**PIANIST / DRUMMER** Vcls. Own amp. Experienced. Require Sunday work, Clubs, pubs, etc.—850-1173.

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

**PIANIST—REG 2040.**

**PIANIST, residency / gigs.** — 706-2817.

**PIANIST, straight or dance** available for season, South Coast only.—Power, 6 Wentworth Way, Sanderstead, South Croydon, Surrey. Phone Sanderstead 1435.

**PIANO, all axes.**—673-4014.

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

**SAXES, clarinets, bass clarinet,** experienced, seeks season.—01-695 4723.

**SEMI-PRO DRUMMER** available, read, busk, own transport.—Tel. CON 1976.

**SOUL TENOR / Alto, 19,** wishes to join good pro group, jazz experience.—Box 6078.

**STAN SOWDEN** trumpet, New Number 603-5580.

**SUMMER SEASON** wanted for drummer, just returned from residency in Spain.—Mike, Tel. Hindhead 98.

**TENOR / CLAR.** — Bob Knox, 769-3015.

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

**TENOR, EXPERIENCED.**—AMH 0662.

**TENOR/GIGS, PIE 7520.**

**TENOR, PIANO, flute, vibes.** — MOU 9715.

**TROMBONIST, GOOD, young** pro, soul/blues group or season. Good references.—837-1912.

**TRUMPET / ACCORDION.**—Tel. 592-6639.

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

**VIBES, read/busk.** — KEL 3049.

**VIOLIN, SAXES, Clar** Open summer season Library.—Hicks, 2 Bonham Road, London, S.W.2. 01-574-4037.

**VOCALS / RHYTHM, Ex-pro,** anything considered.—254-9149, Mon. to Fri. between 1 and 2.

**YOUNG DRUMMER** wishes to team up with semi-pro organist. Dance, pop.—01-228-7224, after 3 p.m.

**YOUNG VIBES** player. Keen. Anything considered.—Tony, ROD 2288 (daytime).

**YOUNG ORGANIST (VOCALS?)**  
 Wanted for  
 Tamla/Soul vocal group  
 Ring Mr. Payne  
 GER 1578 RAG 9601

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

**ENGAGEMENTS WANTED**  
 8d per word  
 Minimum charge 2/8d.

**ABLE, ACCOMPLISHED** pianist available.—876-4542.

**ABLE ACCORDIONIST** available.—876-4542.

**A DRUMMER,** inexperienced, keen, semi-pro. Anything considered.—01-599-6451.

**ALTO AVAILABLE.** MAC 3655.

**ALTO / BARI,** young reader, requires season.—SEV 7838.

**ALTO / CLARINET,** 907-3112.

**ALTO / CLAR.** — TER 7441.

**ALTO** joins S.P. band, rehearsal, engagements.—Box 6073.

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

**ALTO / TENOR clar.** — CLI 4811.

**ALTO, Weddings, dances.** — Tel. MAC 3655.

**AVAILABLE. DRUMMER,** some vocals Gigs. Residency.—997-2618.

**BARITONE, alto, clar.** — 01-862-3639.

**BASS, available** Sundays.—Gale, 567-1572.

**BASS/BASS GUITAR, LIB** 4509.

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

**BASS/BASS GUITAR.** — 804 6929.

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

**BASS, ELECTRIC (double).** — 807 2889.

**BASS, GIGS, transport.** — BAR 3221.

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

**BASS GUITAR, gigs.** — CRE 0312.

**BASS GUITARIST, Brentwood.** — Box 6085.

**BASS GUITARIST, pro, seeks** group.—Malcolm, Room 10, AMB 3968.

**BASS GUITARIST** seeks IMMEDIATE work with pro group.—Ring Shorne 2362.

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

**BASS GUITARIST, Vocals, seeks** creative, Cream, Mayall, Who type pro group, preferably with summer season abroad.—Box 6089.

**BASS (STRING), Season, gigs.** — Gerry Friedman, Park 8296.

**BASS (STRING), vocals, season.** — 01-864-2077.

**BASS (STRING),** — 874-5195.

**BONGOS / CONGA / drums.** — CHA 5855.

**COLOURED PIANIST / vocalist.** — Box 6080.

**COLOURED rhythm guitarist** wishes to join working weekend group.—Wally, 119 Wallwood Road, Leytonstone, E.11.

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

**DRUMMER AVAILABLE** for Pub or group work, experienced.—SHE 2481.

**DRUMMER** available.—KEL 2044.

**DRUMMER, EXPERIENCED,** dance and straight music.—Tel. 272-2415.

**DRUMMER, GIGS.** — Home! Hempstead 56214.

**DRUMMER** — Johnny Essey — MOU 5027.

**DRUMMER,** — John Snow WOU 9637.

**ENGAGEMENTS WANTED**  
 8d per word  
 Minimum charge 2/8d.

**ABLE, ACCOMPLISHED** pianist available.—876-4542.

**ABLE ACCORDIONIST** available.—876-4542.

**A DRUMMER,** inexperienced, keen, semi-pro. Anything considered.—01-599-6451.

**ALTO AVAILABLE.** MAC 3655.

**ALTO / BARI,** young reader, requires season.—SEV 7838.

**ALTO / CLARINET,** 907-3112.

**ALTO / CLAR.** — TER 7441.

**ALTO** joins S.P. band, rehearsal, engagements.—Box 6073.

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

**ALTO / TENOR clar.** — CLI 4811.

**ALTO, Weddings, dances.** — Tel. MAC 3655.

**AVAILABLE. DRUMMER,** some vocals Gigs. Residency.—997-2618.

**BARITONE, alto, clar.** — 01-862-3639.

**BASS, available** Sundays.—Gale, 567-1572.

**BASS/BASS GUITAR, LIB** 4509.

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

**BASS/BASS GUITAR.** — 804 6929.

**BASS**

**BILL Lewington LIMITED**  
164 Shaftesbury Avenue, W.C.2  
Phone: COVENANT Garden 0584  
Hours 9.0 - 6.0. All day SAT.

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

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

**JUST ARRIVED!**  
FOR THE FIRST TIME IN BRITAIN  
REGINALD KELL  
"Signature", "Geometric" and  
"Keltone" mouthpieces  
for all clarinets and saxophones  
Send for free brochure

**CLARINETS**  
SUFFET 5th, Boehm in Bb £50  
HOBLET Artist in Bb, brand new £52  
NORMANDY, brand new, fine value £35  
STERLING, reconditioned £28

**TRUMPETS**  
VINCENT BACH, reconditioned £140  
CONN 3B, reconditioned £100  
CONN Cuprum Cornet, immaculate £80  
COURTOS, perfect £70  
BLESSING, fine value £35

**TROMBONES**  
VINCENT BACH Bb/F, as new £235  
KING SYMPHONY Bb/F, brand new £188  
KING 3B Silver-tone, reconditioned £115  
CONN 24H, reconditioned £100

Highest Part Exchange  
Allowance on your present  
Horn

**MUSICIANS WANTED**  
1/- per word

**ALL INSTRUMENTS.** Details on Eight Blows a Week, 52 Denon work Avenue, S.E.6. Ring 111 6770 at 10.40 p.m. All evening WOO 2917.

**ALL STRINGS** required by REME Orchestra. Vacancies also for clarinet and bass players. Other instruments considered. Permanent station near Reading. —Apply Director of Music, REME Staff Band, Arborfield, Reading, Berks.

**BASS DOUBLING** vocals. Must be very strong at both. Immediate work top pro name group. Personally essential. Jokers and tired pros abstain. Ring 01-339-6646, mornings.

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

**BASS WANTED** (Tamil) for band—01-272-5720, evenings.

**BASS WANTED, 15-16 years.** — COI 9312

**BASS, 17-18.** Good gear. Edmondston area. — EDM 7327 (evening)

**B/GTR - VOCALIST** for vocal group resident near London. Must read, busking helps.—Box 6091.

**COLOURED.** — Box 6080.

**DIXIELAND / MAINSTREAM** trumpeter and pianist required. Band forming West London. — Dave Keene, SKY 3611. Ext. 312.

**DIXIELAND TROMBONIST.** Hertle area. — Box 6087.

**DRUMMER, New Orleans,** dedicated, must practice, living locally preferred. — SHO 2642.

**DRUMMER / VOCALIST, young.** — MAI 0390

**DUBS, RHYTHM** and bass for tar to back young vocal duo. — GLA 0244 evenings.

**Classified Advertisement Department**  
"MELODY MAKER", 161-166 Fleet Street, London, E.C.4  
Enquiries: FLEet Street 5011, Ext. 171/176

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

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

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

**AMATEUR SONGWRITERS**  
THE ENGLISH AND THE BRITISH ARE  
PRODUCING MOST WORLD HITS TODAY

YOU MAY HAVE TALENT and be lucky — give it a try for "POP", "ROCK AND ROLL", "RHYTHM AND BLUES", "YEAH-YEAH", "BEAT MUSIC" and "SWEET MUSIC". ATTENTION, AMATEUR SONGWRITERS. Your song music and words, or music alone, published FREE OF CHARGE by famous American Tin Pan Alley, New York City, music publishers. Exploitation in U.S.A., Europe and World. Songwriters' or composers' contracts issued by return mail. With each song, or music alone, send ten dollars or £3.15.6, for processing and exploitation to leading recording companies in U.S.A., Europe and World.

THE "FEE" REQUESTED is by no means payment for publishing and a possible recording. The "Fee" is only for processing and exploitation. When and if we are lucky in obtaining a recording of your song, then The British Copy-right Protection Association (London) Ltd., can collect the writer's 50% share of Royalties, your share never comes into our hands, so send Fee or Fees along with your song or songs.

**LARRY DOUGLAS PRODUCTIONS**  
c/o Elysees Star Hotel, 63 Rue Galilee, Paris (8e), France

**VOCALISTS WANTED**  
1/- per word

**AMBITIOUS ARTIST** required urgently by recording manager. — Box 6093.

**EXPERIENCED** vocalist for resident showband, mainly pops, doubling instruments asset. — Box 6084.

**FEMALE VOCALIST REQUIRED.** Must be over 18 years to join PROFESSIONAL VOCAL GROUP. All replies will be considered regardless of experience. — Box 6086.

**LEAD VOCALIST.** Good image required for top harmony group. — TUD 6085.

**MALE AND FEMALE** vocalists, willing to devote real effort to success opportunity. — Full details Box 6090.

**MALE VOCALIST** for good beat group, must have equipment and preferably transport. — Phone LEY 2130.

**NORTON YORK AGENCY** REQUIRES VOCALISTS. — 46 Turnham Green Terrace, W.4 CH1 4885

**RAVING** vocalist, young, semi-pro — Potters Bar 56592.

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

**VOCALIST SOLO DOUBLING** BASS, must read. — Arthur Coppersmith, Cafe de Paris, London, Phone 422-9409.

**ERIC DELANEY**  
requires first-class  
**BASS PLAYER**

Box 6094, c/o "MELODY MAKER"  
161-166 Fleet Street, London, E.C.4.

**EXPERIENCED BASS** player (string) doubling on bass guitar. Also rhythm guitarist, unusual opportunity. — Full details Box 6092.

**FEMALE GUITARISTS** (bass and lead) to join all-girl pop group.—Enquiries BIS 5531, Clayman Agency.

**FLUTE TENOR** trumpet for jazz study group. — Phone 789-5796.

**GOOD MUSICIANS** wanted for recording studios, lead and rhythm guitarist, organ, sax. — Tel. 806 5560.

**GUITARIST/VOCALIST, young.** — MAI 0390.

**KEEN SOUL** Sax. Work waiting. — Fireball, TUL 7655.

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

**MEANTIMERS** require drummer. — Ring Armes, MAI 5296.

**MODERN PIANIST, pianist / organist, bass, b/guitarist** for band reforming, with work and contacts London / Essex area. S. Ockendon 2985 (daytime, S. Ockendon 2201).

**ORGANIST / PIANIST, experienced** all types music, show, cabaret, etc. — immediate. — Box 6077.

**ORGANIST/PIANIST** (instrument supplied) and drummer/vocals, for northern club, May 8, Oct. 16. — BIS 5531, Clayman Agency.

**ORGANIST / RHYTHM** guitarist/vocalist for interesting group. — HOI 5285, 5.30-6.30 p.m.

**ORGANIST/VOCALIST** required for professional recording group with good prospects, own equipment. — Box 6081.

**ORGANIST** wanted for summer show, commencing July 3 must be experienced. Hammond "Spine" supplied.—Please ring Music Dept. G21 2274.

**PIANIST / ORGAN, for N.E.** night club, top line cabaret. — Phone Hartlepool 4939 after 6 p.m.

**PIANIST** or organist for group going abroad. — Write J. Kincaid, 40 Dyne Road Kilburn, N.W.6.

**MUSICIANS WANTED (cont)**

**R&B GROUP** starting, needs tenor sax, bass organ, trumpet, vocalist (male). — Phone Johnnie 697-1274 Saturday 2-6. Own equipment.

**SAXES, ORGANIST / PIANIST,** bass, soul band. — REN 8087 Roy.

**SHOW BAND, Chiswick** require young Irish tenor sax player. — Phone Ann Doherty, SHE 8452 between 8 p.m. and 9 p.m. evenings.

**SINGING BASS** player required for top harmony group. — SPE 6368.

**SOLO CORNET / FLUTE.** Vacancies exist in the 1st (Norfolk and Suffolk) Battalion, The Royal Anglian Regiment, The Band stationed in BARK, has a full continental programme booked this year. Quarter-private accommodation available for entitled personnel. Experienced musicians only. — Apply Bandmaster T. Council, 1 E Anglian, BFPO 23.

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

**TOP RATES** for good lounge pianists.—Music Unlimited, LIV 7225/TUL 5524.

**URGENT!** Young musicians with own gear interested in joining group. Drummer, bass, guitarist, tenor-sax, organist, trumpeter, guitarist, semi-pro, coloured/white. — Ring VIR 9697.

**WANTED YOUNG** lead guitarist, doubling vocals. Must be able to play anything, to join quartet, 16 weeks in holiday camp, South Coast.—Contact Billy Forrest Entertainment Ltd, 6 Park Road, Sutton Coldfield, Warwickshire.

**ENGAGEMENTS WANTED**  
(continued)

**DRUMMER** seeks good semi-pro or pro group, own 15 cwt. van, available now. — Vic 8908, Clarke, evenings.

**DRUMMER SEEKS GROUP WITH BOOKINGS AND TRANSPORT.** — ISLEWORTH 5525.

**DRUMMER** seeks job with good, swinging jazz band, preferably big band. — Ring Bramley 2286.

**DRUMMER** seeks semi-pro group. Regular work. — Alex, Union Road, Wembley.

**DRUMMER, some vocals, own transport.** — BAK 0931 evenings.

**DRUMMER, TRANSPORT—DRU 0558.**

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

**DRUMMER / VOCALIST (27), TOP PRO AT 60TH. ALL STYLES.** — 01-674-4741.

**DRUMMER (23), experienced,** transport, seeks dance/jazz work. — Harrow 9444.

**DRUMMER (24), season.** Good reader, appearance. All replies answered. — Box 6088, Essex road.

**DRUMS** young, semi-pro seeks creative blues/jazz group. — Tel. 969-9897.

**EXPERIENCED** all-round drummer, 23 — PRO 2493, RMS.

**EXPERIENCED BASS** guitarist with good group, semi-pro or pro. Very good gear. Also vocals. — Orpington (MM) 29352.

**EXPERIENCED** blues and soul guitarist wishes to join mod group in Guildford area. — Call after 6 at Flat 7, T.A. Centre, Woodbridge Road, Guildford.

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

**GUITARIST, Boats, Season.** Gigs. — GIB 3267.

**GUITARIST, EXPERIENCED** dance gigs. — 594-2640.

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

**GUITARIST** now available for gigs. — John, 992-7524 day, PER 1807 night.

**GUITARIST, Soul blues,** needs good working band, professional.

**GUITARIST, standards,** requires four nights gigs or residency. — 01-304-0466.

**GUITARIST, standards.** — 560 8039.

**GUITARIST / VOCALIST, Dance** Pro. Residency / season. — 01-622-2314.

**LEAD GUITARIST, adventurous,** seeks prof. Blues / Tamla contract group. — 25 Avenue Road, S.E.20 FOR 2057.

**LEAD GUITARIST, vocals.** Seeks original group.—Ken, WIM 0352.

**LEAD VIOLIN/ALTO.** Sax wants summer season.—Elgar 7940.

**MODEST DRUMMER, pro, blues/soul.** — TER 1017.

**MUSICAL SAW. — SIDNEY HOOKS,** 7 Thornfield House, Potters Bar.

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

**ORGANIST, 25, Own Hammond,** seeks residency in hotel, club or lounge. Most styles, North London based. — 01-368 8216.

**PETER ROBINSON, Pianist / accompanist, entertainer M.D.,** accordion. — 223-5431 or 540-3454.

**PIANIST, DRUMMER, Duo** or solo. (Eve.) 550 5218, (Day) 739 0442.

**PIANIST / DRUMMER** Vets. Own amp. Experienced. Require Sunday work. Clubs, pubs, etc. — 850-1173.

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

**PIANIST — REG 2040.**

**PIANIST, residency / gigs.** — 736-3017.

**PIANIST, straight** or dance available for season, South Coast only.—Power, 6 Wentworth Way, Sanderstead, South Croydon, Surrey. Phone Sanderstead 1435.

**PIANO, all saxes.—673-4014.**

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

**SAXES, clarinets, bass** clarinet, experienced, seeks season. — 01-888 4723.

**SEMI-PRO DRUMMER** available, read, busk, own transport.—Tel. CON 1878.

**SOUL TENOR / ALTO, 19, wishes** to solo lead pro group, jazz experience. — Box 6078.

**STAN SOWDEN** trumpet. New number 603-3599.

**SUMMER SEASON** wanted for drummer, just returned from residency in Spain. — Mike, Tel. Hindhead 98.

**TENOR / CLAR. — Bob Knox,** 769-3015.

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

**TENOR, EXPERIENCED.—AMH 0682**

**TENOR/GIGS, YIE 7520.**

**TENOR, PIANO, flute, vibes.** — MOU 8715.

**TROMBONIST, GOOD, young** pro, soul/blues group or season. Good references. — 581-1912.

**TRUMPET / ACCORDION.—Tel. 592-6030.**

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

**VIBES, read/busk — KKL 2049.**

**VIOLIN, SAXES, Clar.** Open summer season, Library. — HICKS, 1 Bonham Road, London, E.W.2. 01-274-4057.

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

**YOUNG DRUMMER** wishes to team up with semi-pro organist. Dance, pop. — 01-225-7234, after 5 p.m.

**YOUNG VIBES** player. Keen. Anything considered. — Tony, ROD 5285 (daytime).

**BANDS**  
1/- per word

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

**A BAND** to match any big-night atmosphere. Exciting music but smooth presentation. Not a group. — Details on request from 01-537-4876 or Box 6088.

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

**AMOROUS PRAWNS.** — Didcot 2074.

**ANYTIME, ANYWHERE.** Trio, dance bands and groups. — Rodney 9987.

**ART 'N' SOUL — HEMEL HEMPSTEAD 4150.**

**AUSTIN BAPTISTE'S** Latin and steel bands. Also fabulous fire dance. — FIN 3984.

**AT PRO, MEMPHIS GROUP.** — 444-0675.

**BOB BARTER ORCHESTRA, w/Julie Stevens, 399-5489.**

**COLOURED.** — Box 6080.

**DEN ALLAN SET, TERMINUS 2141.**

**DISCOTHEQUE, powerful, high** fidelity, with compere, go anywhere.—LAB 5733 (evenings).

**DRINKING SONGS, Irish** and Scottish folk, Westerns, standards all from — David, Pete and Roy. A travelled and experienced trio. — 01-850 6610.

**DRAWN PRODUCTIONS LIMITED.** Group £15 10s upwards. Discotheque amplifying equipment for long or short term hire. — Tel. WAN 0758.

**GROVE SWINGSET.—KIP 1342.**

**HAWAIIAN SOUNDS.—HOU 5406.**

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

**JAZZ DICIPILES.—HIT 8238.**

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

**ORGAN TRIO** versatile vocals, all occasions. — 994-3340.

**OUTSTANDING QUARTET / TRIO.** — 624 2877.

**THE KRISIS, MOD GROUP.—ELG 2991.**

**THE PINEAPPLE TRUCK.** Cambridge Universities' top group available summer.—J. Willis, Fitzwilliam College, Cambridge.

**TRIO — EUS 7162.**

**TRIOS, QUARTETS, FOR ALL OCCASIONS.** — 952-0957.

**TRIOS/SEXTETS.** — 01-759-1952.

**TUITION**  
1/4d. per word

**A BALLAD** singing career. Concord School of Singing, London's leading centre for pop ballad training, trains you for a professional career. — Tel. RIV 9228 from 4 p.m. to 8 p.m. for voice test.

**ABSOLUTELY BRITAIN'S** best teacher. SAXOPHONE / CLARINET private lessons. Beginners / advanced. ADVICE! I test/select instruments. Also postal courses saxophone, LESLIE EVANS, 275 Colney Hatch Lane, N.11. Enterprise 4137.

**AUBREY FRANK SAXOPHONE CLARINET TUITION.** Beginners to advanced. — 192 The White House, N.W.1, EUS 1200, ext. 192.

**BASS GUITAR** tuition in your home. S. London, Surrey or Kent. 01-850-9178.

**CLARINET SAXOPHONE** tuition, 15/- hourly. Jazz — improvisation, beginners, advanced. — Telephone Winston Ingram 01-459 2543. Instruments supplied.

**COMPLETELY OVERCOME ALL DRUMMING PROBLEMS AT ROGER KERR'S DRUM STUDIO.** — POL 8324.

**DRUM TUITION** in West End.—504-9417.

**ELECTRONIC ORGAN** lessons, individual/class, 15s per lesson, R&B jazz organ/piano. — FIN 4376.

**GUITAR and drum lessons.** 992-7524, Maurice Placquet's.

**GUITAR TUITION. — MAC 8116.**

**JACK BONSER, saxophone,** clarinet tuition. South London. Telephone 01-854-4196.

**LEARN CONDUCTING.** — See Special Notices.

**LEARN TO read music.** 346-3734.

**MICKY GREEVE, Specialist** drum tuition.—STRatham 2702.

**MODERN DRUM TUITION** by a young qualified teacher.—Please ring 969-7972.

**PIANIST.—REG 2040.**

**PIANO TUITION?** Naturally, Eric Glider School of Music, 195 Wardour St., W.1, Regent 0644.

**SAXOPHONE TUITION** by young Jazz tenor player. Beginners learn to play jazz correctly in the shortest time. — Phone Clarke 203-2376. Evenings.

**SPECIAL NOTICES**  
1/4d. per word

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

**LONDON SCHOOL OF MUSICAL DIRECTION** (principal, Samuel Lewin). Private tuition in conducting by eminent M.D.s. Beginners encouraged. — 346-3734.

**MUSICAL SERVICES**  
1/4d. per word

**ARRANGEMENTS,** instrumental, vocal-backings.—673-4014.

**CAPABLE SONGWRITER** available to all recording groups. Reply by letter, please, Georgian Music, 11 Orpen Road, London, N.16.

**COLLABORATION** offered with tapes. M.S.S.—Box 6055.

**EARN MONEY** SONGWRITING. Amazing free book tells how. — L.S.S., 10-11 M. Dryden Chambers, 119 Oxford Street, London, W.1.

**MUSIC TO LYRICS, Voice/Tape.** — 36 Sudbury Avenue, Wembley, WEM 3488.

**SONGWRITERS.** Demo discs made from manuscripts or tape, piano, guitar, organ, vocal group, small combo, orchestra available. Pro musicians. Low terms. Music composed if words only supplied. No additional charge. Send material to City Music, 8 Radnor House, 93/97 Regent Street, London, W.1.

**VOCALISTS**  
1/- per word

**ATTRACTIVE YOUNG** female vocalist, full of personality, sings standards, pops. Seeks working band. Own transport. — Tel. ST. 4366 between 10 a.m. and 1.30 p.m.

**EXPERIENCED** male vocalist, seeks semi-pro group, own PA. — STO 6113.

**GIRL VOCALIST** requires work summer season, gigs, etc. Torquay area. Standards, pops, own transport.—Phone Luton (GLU 2) 26484. Box 6095.

**PIANIST WANTED URGENT**

WRITE, 'PHONE TONY RAVELL  
Mecca Pavilion, Southampton 24671

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

**PIANISTS, START WORK THIS COMING WEEKEND.** Wide choice of lounge work, 1-5 nights weekly. All areas. New increased rates. — Clayman's, Bishopsgate 3531 (day).

**PIANISTS, YOUNG** male or female required for holiday camp on South Coast.—O'Brien Agency, 1 Hanover Street, W.1 Regent 4658.

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

**PIANO, TRUMPET, saxes, readers.** Urgent. — Box 6038.

**PROFESSIONAL** drummer requires lead guitarist / singer, rhythm, bass guitarists for pro group. Must have transport — 11 Northumberland Cres., Bedford, Feltham, Middx.

**YOUNG ORGANIST (VOCALS?) WANTED FOR**  
Tamil/Soul vocal group  
Ring Mr. Payne  
GER 1578 RAG 9601

**ENGAGEMENTS WANTED**  
8d. per word  
Minimum charge 2/8d.

**ABLE, ACCOMPLISHED** pianist available.—876-4542.

**ABLE ACCORDIONIST** available.—876-4542.

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

**ALTO AVAILABLE. — MAC 3655.**

**ALTO / BARI, young** reader, requires season.—SKV 7938.

**ALTO/CLARINET, 907-3112.**

**ALTO / CLAR. — TER 7441.**

**ALTO joins S.P. band, rehearsal,** engagements.—Box 6073.

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

**ALTO / TENOR clar. — CL1 4813.**

**ALTO, Weddings, dances. — Tel. MAC 3655.**

**AVAILABLE, DRUMMER, some** vocals. Gigs. Residency. — 997-2618.

**BARITONE, alto, clar. — 01 863-3638.**

**BASS, available** Sundays. — Gale, 567-1572.

**BASS/BASS GUITAR, LIB 4509.**

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

**BASS/BASS GUITAR. — 804 6929.**

**BASS, busk, young, vocals. —** 449-0183.

**BASS, ELECTRIC (double), —** 807 2889.

**BASS, GIGS, transport. — BAR 3221.**

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

**BASS GUITAR, gigs. — CRE 0312.**

**BASS GUITARIST, Brentwood.—** Rox 6083.

**BASS GUITARIST, pro, seeks** group. — Malco'm, Room 10, AMB 8969.

**BASS GUITARIST** seeks IMMEDIATE work with pro group. — Ring Shore 2362.

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

**BASS GUITARIST, Vocals** seeks creative. Cream, Mayall, Who type pro group, preferably with summer season abroad. — Box 6089.

**BASS (STRING), Season, gigs.** — Gerry Friedman, Park 3266.

**BASS (STRING), vocals, season.** — 01-864-2077.

**BASS (STRING). — 574-3193.**

**BONGOS / CONGA / drums. —** CHA 5855

**COLOURED PIANIST / vocalist.** — Box 6080.

**COLOURED** rhythm guitarist wishes to join working weekend group. — Wally, 111 Wallwood Road, Leytonstone, E.11

**DOUBLE BASS / vocals, gigs/perf.** — 01-739-1952.

**DRUMMER AVAILABLE** for Pub or group work, experienced. — SHE 2481.

**DRUMMER** available. — KEL 3949.

**DRUMMER, EXPERIENCED,** dance and straight music. — Tel. 272-2815.

**DRUMMER, GIGS. — Heme!** Hempstead 5814.

**DRUMMER — Johnny Essay —** MCDermid 9027.

**DRUMMER — John Snow, WOO 0682.**

**ENGAGEMENTS WANTED**  
8d. per word  
Minimum charge 2/8d.

**ABLE, ACCOMPLISHED** pianist available.—876-4542.

**ABLE ACCORDIONIST** available.—876-4542.

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

**ALTO AVAILABLE. — MAC 3655.**

**ALTO / BARI, young** reader, requires season.—SKV 7938.

**ALTO/CLARINET, 907-3112.**

**ALTO / CLAR. — TER 7441.**

**ALTO joins S.P. band, rehearsal,** engagements.—Box 6073.

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

**ALTO / TENOR clar. — CL1 4813.**

**ALTO, Weddings, dances. — Tel. MAC 3655.**

**AVAILABLE, DRUMMER, some** vocals. Gigs. Residency. — 997-2618.

**BARITONE, alto, clar. — 01 863-3638.**

**BASS, available** Sundays. — Gale, 567-1572.

**BASS/BASS GUITAR, LIB 4509.**

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

**BASS/BASS GUITAR. — 804 6929.**

**BASS, busk, young, vocals. —** 449-0183.

**BASS, ELECTRIC (double), —** 807 2889.

**BASS, GIGS, transport. — BAR 3221.**

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

**BASS GUITAR, gigs. — CRE 0312.**

**BASS GUITARIST, Brentwood.—** Rox 6083.

**BASS GUITARIST, pro, seeks** group. — Malco'm, Room 10, AMB 8969.

**BASS GUITARIST** seeks IMMEDIATE work with pro group. — Ring Shore 2362.

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

**BASS GUITARIST, Vocals** seeks creative. Cream, Mayall, Who type pro group, preferably with summer season abroad. — Box 6089.

**BASS (STRING), Season, gigs.** — Gerry Friedman, Park 3266.

**BASS (STRING), vocals, season.** — 01-864-2077.

**BASS (STRING). — 574-3193.**

**BONGOS / CONGA / drums. —** CHA 5855

**COLOURED PIANIST / vocalist.** — Box 6080.

**COLOURED** rhythm guitarist wishes to join working weekend group. — Wally, 111 Wallwood Road, Leytonstone, E.11

**DOUBLE BASS / vocals, gigs/perf.** — 01-739-1952.

**DRUMMER AVAILABLE** for Pub or group work, experienced. — SHE 2481.

**DRUMMER** available. — KEL 3949.

**DRUMMER, EXPERIENCED,** dance and straight music. — Tel. 272-2815.

**DRUMMER, GIGS. — Heme!** Hempstead 5814.

**DRUMMER — Johnny Essay —** MCDermid 9027.

**DRUMMER — John Snow, WOO 0682.**

**BOOK THE VELVET OPERA**  
(Something new in 'POP')  
Phone 734 : 0327 (enquiries)

**BANDS WANTED**  
1/- per word

**ALL-FEMALE** pop group for Continent.—Clayman Agency, BIS 5531.

**ALL GIRL** groups and groups with girl singers wanted. Top money on Continent. — REG 8555.

**BAND WANTED** to back coloured recording artist. Must be good. — Box 6083.

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

**COUNTRY - WESTERN** group, week-end lounge work. — BIS 5531.

**ENTHUSIASTIC GROUP** sought by energetic manager. Good work waiting. — Box 6093.

**GOOD GROUPS** wanted, Starnet Ltd, Mayfair House, 101 Dean St, London, W.1. Tel. 01-GER 0799.

**GROUPS URGENTLY** required for Continental work (France, Germany, Italy, Scandinavian countries), bookings immediately available. — Enquiries BIS 5531, Clayman Agency, 7/8 Aldgate High Street, E.C.3.

**GROUPS** urgently required for work on the Continent. — Tel. 306 5036.

**KENT COAST — SATURDAYS.** All styles. Preference Kentish group. Please write, lowest preference, dates, style. — Box 6076.

**LAS PALMAS, Entertaining** trio plus solo piano / vocalist wanted for Las Palmas Letters — D. Williams, Starlight Room, Hotel Astoria, Las Palmas.

**NORTON YORK AGENCY REQUIRES GROUPS.** — 86 Turnham Green, W.2. Phone 01-836-2071.

**WANTED URGENTLY.** Backing band (age 17-20), London area, for outstanding male vocalist. Tamil/pop, pref. organ, guitar, bass, drums, must be vocally competent. Great opportunities. — Phone (John) 01-368-3982.

**WANTED VERSATILE** combobos, 5/6 s/d for St'ou / Canada and some summer cruising, also NY / Bermuda run. — Maurice Winnick Orchestras, 24 Denmark St., W.C.2. COV 0451.

**YOU Play in 3 weeks.**

★ GUITAR  
★ PIANO  
★ PIANO ACCORDION  
or ★ CHROMATIC HARMONICA (Plays ANY piece)

**FREE** The Informative booklet on quick, easy learning WRITE TODAY

Learn quicker, easier, AT HOME, from this new, simplified Method — the easiest ever. It advances YOU from beginner to player QUICKLY as it's 22 times more effective.

Win success, friendship. An amazing low cost "No Play - No Pay" offer is now open. Hurry! Mention instrument preferred.

**EXCITEMENT AHEAD — SEND NOW**  
MELODY SCHOOL OF MUSIC  
Studio Ed. 6  
18 LOWNEDES STREET, LONDON, S.W.1

**DRUMMERS**  
WRITE TO THE LONDON DRUM CLINIC  
378 St. John Street, E.C.1  
Principals BOBBY ORR and ANDY WHITE

**SITUATIONS WANTED**  
1/- per word

**COLOURED AMERICAN** seeks employment as DJ, London area. — Write Box 6092.

**PIANIST WANTED URGENT**

WRITE, 'PHONE TONY RAVELL  
Mecca Pavilion, Southampton 24671

**ENGAGEMENTS WANTED**  
8d. per word  
Minimum charge 2/8d.

**ABLE, ACCOMPLISHED** pianist available.—876-4542.

**ABLE ACCORDIONIST** available.—876-4542.

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

**ALTO AVAILABLE. — MAC 3655.</**





# KEITH HAS WON!

MOON: "has achieved his object in upsetting vast numbers of pedestrian minds"

## MM MAILBAG.



I CAN'T help feel everytime I hear anguished complaints from people who object to Keith Moon of the Who smashing up his drums, that Keith has won.

In other words, he seems to have achieved his object in upsetting vast numbers of pedestrian minds, and there are few achievements more creative than stirring up the mediocre into some semblance of positive reaction or even thought.

Just contemplate—everytime Keith severs a stick, topples a tom tom or hammers a hi-hat, somewhere a jaw sags. As a drummer I have been greatly influenced by Keith's work. Moon wrecks his drums to cock a snoot at mental inertia. — RAY CASH, London E15.

HAVING just wasted fifteen seconds reading Ray Duval's letter (MM April 22), and also having seen Mr Duval perform, I can say only if his drumming ever approaches the class of Buddy Rich's wit, he should be doing very well for himself. — GRAHAM N. WILLEARD, Dartford, Kent.

As a Scottish nationalist and a proud Scot one might think I would support Mr B. Lipscombe's view (MM April 22) about English prejudice—but I don't.

To say, as Chris Welch so neatly pointed out that the English dominate music is ridiculous as Scots have always played a shadowy, yet important part.

And I say with some reluctance that the English are ahead of us when it comes to the group scene. Scottish groups are fairly good, but do not have the invention of English groups.

Mr Lipscombe may think he is being patriotic, but his heated mud-slinging only serves to convey the impression of claymore swinging Scotsmen, and he is certainly not typical as we pride ourselves on our manners. — R. BARFOOT, Edinburgh, Scotland.

WHEN Jeff Beck left the Yardbirds why didn't he literally go solo? Judging by his performance at the Marquee recently, he thinks he is on his own.

He completely drowned the other instrumentalists and the great Rod Stewart practically burst a blood vessel trying to make himself heard. — D. BUNDY, Sunbury, Middlesex.

POP singer Peter Asher was surprised when he read MM American reader Danielle Kent's recent letter to Mailbag about Eric Clapton in New York. Peter pictured Eric's jam session at the Cafe Au GoGo and writes:

Reluctant as I am to attribute either chauvinism or bad taste to your correspondent, I can hardly agree with Miss Kent that Eric Clapton was outplayed. Admittedly Elvin Bishop of the Butterfield Band was standing under the spotlight played louder and sweated more, but Clapton's solos were considerably more finely constructed and while not so loud or fast as Bishop's were much more meaningful and exciting. Judging by the audience reaction, I think most of the audience agreed. — PETER ASHER, London W1.

A WARNING to lyricists — don't be too hasty to send a fee to a song writing company that agrees to write music to your lyrics.

I sent lyrics to a company. They said if they were written to music they would make a hit song. I had to send £3 fee and if the song was a hit the royalties would be split fifty-fifty.

I told them I could not afford the fee but they could have all the royalties if the song was a hit provided I was named co-writer. They returned the lyrics. If they thought the song could be a hit why didn't they agree to my terms. — WILLIAM BAKER, Rutherglen, Glasgow.

## EYES OF BLUE DESERVE MUCH MORE EXPOSURE

ON behalf of all Eyes Of Blue fans I would like to express my complete disgust and disappointment at the MM for the lack of publicity given to the group who were winners of the National Beat Contest of 1966.

If this is your idea of promoting a group you sponsored to professionalism, I feel sorry for your lack of imagination. Your apathetic attitude is the same as Decca who gave the boys sub-standard rubbish to record. Surely the boys have enough talent to deserve stronger material and greater exposure. — W. S. REES, Neath, Glamorgan.

As winners of the last MM Beat Contest, the Eyes Of Blue got far greater advantages of publicity and material help than any other similar group. From then on it's up to the Eyes Of Blue to compete on equal terms with the thousands of groups and artists struggling to gain recognition. To give the Eyes Of Blue undue preference over these groups and artists would be unfair. — EDITOR

DEAR Carl Wayne, — Thanks very much for the plug in your pop non-think-in. — JONATHAN KING, London W1.

I RECEIVED a "priority" booking form from one of the country's biggest theatrical agencies advertising Count Basie and Tony Bennett concerts.

Completing the form I sent off with the fee two days later. Six days later I was informed that one venue, and the late houses of two others were completely sold out.

May I ask how the buyers of all the tickets which have been sold were notified by this agency? Were they sent "priority - priority" booking forms? It just doesn't make sense. — JACKIE V. HERMON, Barnes, London.

IN the seven issues of the MM from February 11 to April 1 inclusive, there were over 675 column inches of editorial devoted to the current teenage passing fancy the Monkees, and in the same period less than 20 inches



WAYNE: "plug"

about drummer Buddy Rich and his tour.

The aim is not to knock the Monkees but to crave a more mature sense of proportion. Or can it be that it is the same motivation as behind the Pop 50 manipulators, namely that pop is big business and sells magazines as well as discs? — R. TINDALL, Lambert Avenue, Richmond.

## It's time rockers owned up



DIDDLEY: "fantastic"

THERE seems to be some sort of collective hysteria about the so-called greats of rock and roll. It was, therefore, refreshing to hear the voice of sanity, personified by Chris Welch, bring the whole sorry scene into perspective (MM April 22).

It's time rockers owned up. Polished entertainers like the Alan Bown Set can run musical rings round the three chord merchants. — HECTOR MILLER, London NW10. ● LP WINNER.

HOW I agree with Chris Welch's report of Ben E. King, Bo Diddley Show. It was obvious half the audience were raving over Ben E. King yet the rocker element had to try and ruin everyone's enjoyment.

I don't like Sinatra, but I wouldn't heckle him because I was waiting for Otis Redding. — ROGER ST. PIERRE, Ilford, Essex.

AS a guitarist Bo Diddley is non-existent. We have much better exponents in this country like Peter Green, Stevie Winwood and Eric Clapton.

I have raved at Little Richard and Jerry Lee Lewis but the myth of the so-called purity of rock and roll was killed by the purists of the cult who raved to the music of Bo Diddley at the Saville Theatre. — ANDY DUNKLEY, London W11.

HOW dare Chris Welch dismiss Bo Diddley's performance at the Saville in one stupid phrase, with no mention of his fantastic guitar work?

The audience were on their feet and having a great time. Apparently this is considered "mass idiosyncrasy." Since when has there been anything idiotic about people enjoying themselves? — S. RAYBOULD, Reading, Berks.

I AM far from shocked to hear from Harold Davison that jazz is "not box office." Opera and ballet are far from box office and if it were not for Government handouts, how long could they survive? So how about jazz getting a slice of the cake handed out by the Arts Council. Support jazz and save it for the enjoyment of future generations. — J. HALLAM, Rugby, Warwickshire. ● LP WINNER.

BEGORRAH — "Seven Drunken Nights" was recorded and I believe written by Sonny Boy Williamson under the title "Wake Up Baby" and on the credits there is no mention of Joe Heaney. — T. WORTLEY, Cardiff Road, Norwiche.

MONKEES singing Neil Diamond stuff — okay. Monkees singing their own rubbish. — Okay. But a Monkee singing Bob Dylan's poetry? BLASPHEMY!

To have a member of the most over rated, over publicised, un-original group that ever hit the scene even whistle one of Dylan's tunes is a downright sin! Davey Jones should stick to his own rubbish and leave poetry and "It Ain't Me Babe" to poets. — F. WELLYMAN JR., Kearsley Street, Liverpool.

UNDERGROUND movements on both sides of the Atlantic are slowly introducing an all too degenerate aspect into popular music.

By offering mediocre groups in the name of talent, the Movements are overshadowing genuine musical advancement. Thus California's Love may never achieve their deserved recognition. — ROBERT KRIEGER, Hornsey, London.



## THE SYMBOLS

Personality, performance, professional and stage appeal combine to make the four SYMBOLS one of Britain's most sought-after vocal harmony and surfing groups, offering a sound which can only be described as a cross between the Beach Boys and Four Seasons.

## THE PHILIP BIRCH AGENCY

17 CURZON STREET, LONDON, W.1  
MAYfair 5361

## ALL ORGAN FOLIOS

Suitable for all makes of organs

- No. 1 Beautiful Doll — By the Light of the Silvery Moon
- Tiptoe through the Tulips — "I" String Along — For You, etc.
- No. 2 September in the Rain — in Calico — Remember Me
- You Go To My Head — Beautiful Baby — What's New, etc.
- No. 3 Lullaby of Broadway — Avalon — Till We Meet
- Blowing Bubbles — Let the Rest of the World — Kiss Me
- Again, etc. Price 7/6 Each Post 7/10 Each

From your dealer or **FELDMANS** 64 Dean Street London, W.1

RADIO LUXEMBOURG'S  
**208 LUNCHTIME 208**  
DISC PARTY  
HOSTED BY JEFF DEXTER  
Mon. to Fri., 12 noon to 2.30 p.m. Adm. 2/6 Sat., 12 noon to 3 p.m. Adm. 2/6

1967 MEMBERSHIP — Half-yearly Membership available NOW 5/-  
Write or call: 79-89 Oxford Street, London, W.1

**"SHOP 'N' PLAY"**  
IN TILES STREET  
VISIT "LITTLE VEGAS"  
TEL. REG 7791/2/3/4



**BONZO** Dog Doo Dah Band spells, mystery, excitement, thrills and sheer good fun to Bonzo fans all over Britain, even if the group of merry ex-art students are sometimes billed as the Blotto Bog Hoo Hah Show Band by printers who are not sure how to spell anything.

From a band dedicated to torturing the dance music of the Twenties, they have developed into a travelling circus with intricate props, elaborate gags, flame, smoke, mad movies and a "send up catalogue" that embraces everything from World War I patriotic songs to Elvis Presley and Sonny & Cher.

### BITTER

In a word — they are indescribably funny. But into all this jesting and highly skilled buffoonery has crept a sour note. The Bonzos fear another group is "poaching" their material and using it in their act. The other group are the New Vaudeville Band.

Says Lunatic Roger Spear, saxophone, clarinet, bells and bombs player bluntly: "They are pinching our act. One of the ex-members of our band left to join the Vaudeville band and that's all that needs to be said."

# The Great-Who's-Pinching-What-From-Whom Mystery

But aesthetic Vivian Stanshall, singer, exhibition dancer and master of mime and mimicry thinks there is a lot more to be said.

"We don't feel bitter about the Vaudeville's record success, but obviously it does us harm when people see them first and then think we are copying them. Apart from that they do our act so awfully badly.

"It really hurt when they used the idea of the wooden speech balloons on the Palladium. I spent a long time making them, and when I saw them using the same idea on the Palladium it was just a brutish travesty.

"They actually come and watch our act and make notes on what to use next. As far as I'm concerned next time I see them in the

audience we'll stop, and put a notice up saying we won't carry on until they've gone."

The Vaudevilles are currently leaping back into the pop fray with their new single "Finchley Central." The band are fans of the Bonzos and are upset by allegations of poaching. In fact Bobby "Pops" Kerr, the Vaudeville trumpet player, used to be with the Bonzos, and Chris Eedy (bass guitar) used to be with another group who work along similar lines, Spencer's Washboard Kings.

### BUGGING

Guitarist Mick Wilsher dealt with the poaching problem on behalf of the N.V.B. "There are two million groups in this country and at 11 p.m. every night they are all playing 'In The Midnight Hour' in the same way, and nobody ever says that they are copying each other. Nobody draws the sort of comparisons they draw between us and the Bonzos.

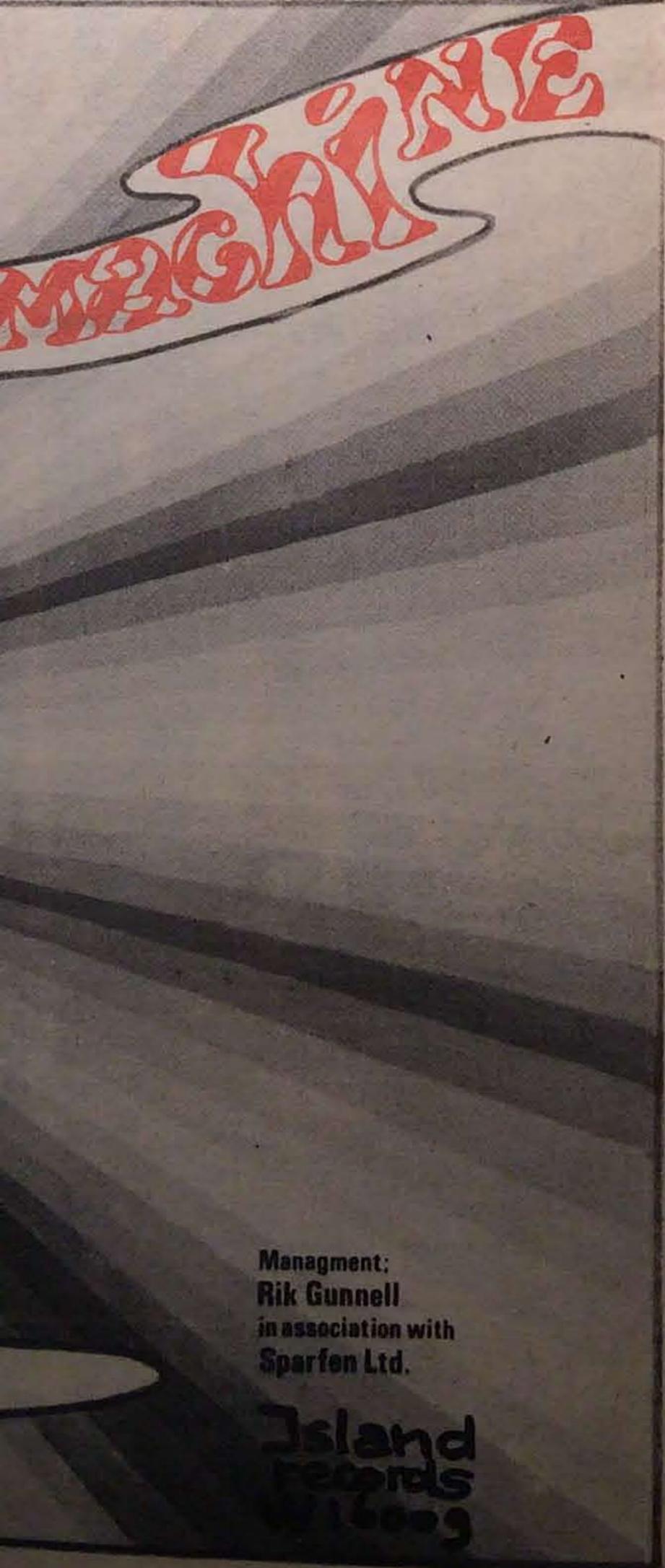
"Among the groups doing 1930s music, apart from the Temperance Seven back in 1961, we are the only group to get in to the chart — and there are others like Spencer's Washboard Kings.

"We use a few ideas in our group like the smoking pipe, and exploding top hat, but Chris Eedy was using them with the Washboard Kings three years ago. These things are bugging the Bonzos.

### AUDIENCES

"But our act is basically pop entertainment and they are fall-about comedy. We're in a different bag from them, and the people who come and see us are very different from the people who see them. We have played the Palladium and the States. When did they play the Palladium and the States? We've already got a re-booking into the Tropicana, Las Vegas, and we haven't even played there yet!

"We have three things that the Bonzos use, like spoons, balloons and flashing lights and bombs. But we are not stealing their audiences and they are not stealing ours. I like the Bonzos, and I sincerely hope they get a hit." — CHRIS WELCH.



Managment:  
Rik Gunnell  
in association with  
Sparfen Ltd.

Island  
records  
1969

