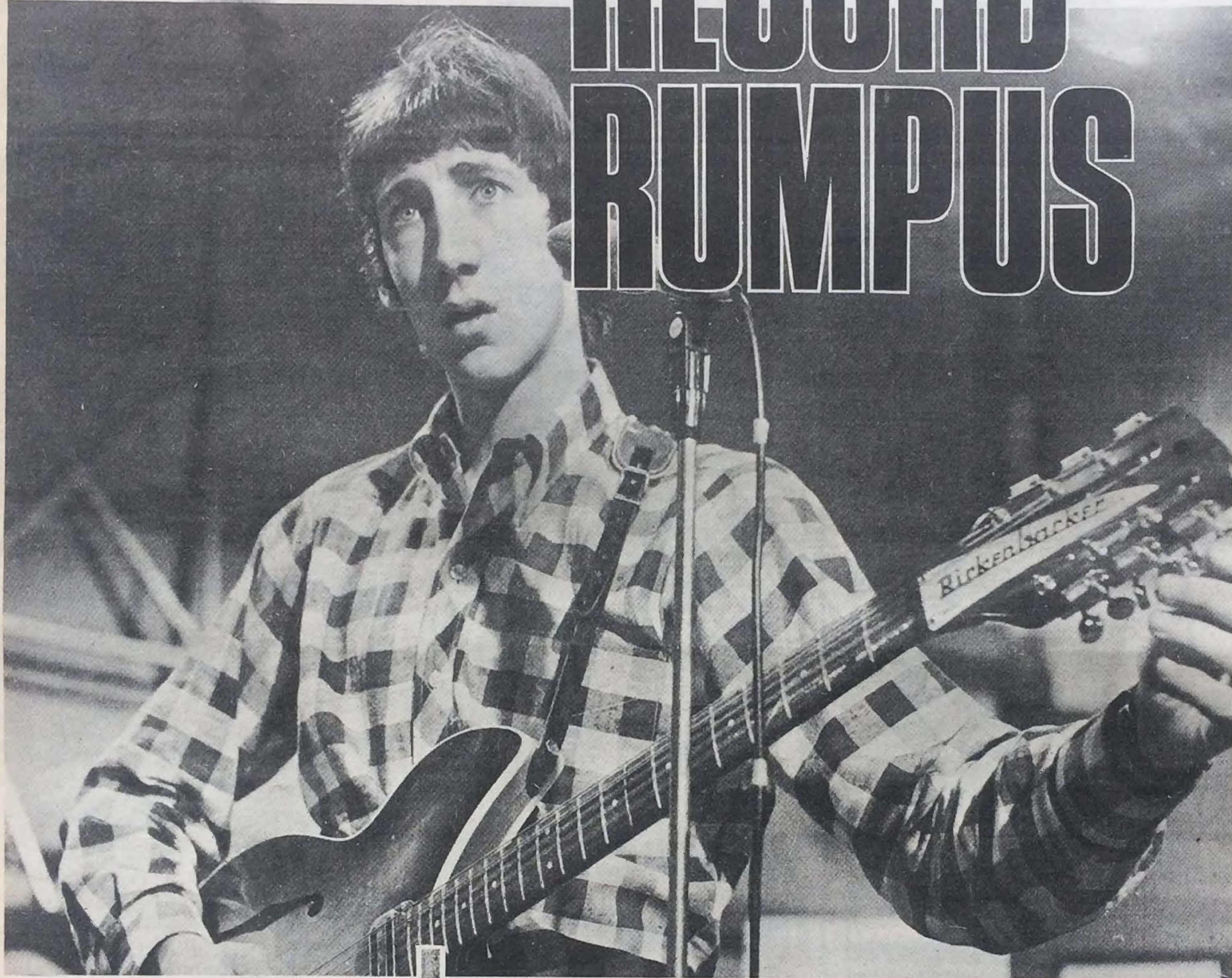


# Melody Maker

March 12, 1966

9d weekly

# WHO IN RECORD RUMPUUS



## COLEMAN TRIO FOR 4 WEEKS

ORNETTE COLEMAN, voted Musician of The Year by Britain's jazz critics in the Melody Maker Poll last month, will appear at London's Ronnie Scott Club for four weeks beginning on Tuesday, April 12.

The deal was finalised this week by the Scott Club's Pete King after protracted negotiations with Coleman, who is currently working in Paris with his trio.

The Trio—Ornette on alto



ORNETTE: Scott Club

violin, and trumpet, bassist David Izenon, who won the Critics' New Star in the MM Poll, and drummer Charles Moffett—will be resident at Ronnie's until May 9.

PETE TOWNSHEND: 'I don't really mind what they do.'

**T**HE Who, currently at 24 in the Pop Fifty with "Substitute" are involved in a record rumpus.

They have TWO singles in Britain's record shops selling at the same time.

"Substitute", released last week, is on the Reaction label owned by POLYDOR.

DECCA, the company who previously issued the Who's records, have now released a new single by the group called "A Legal Matter, Baby." The track is from the "My Generation" album and was written by Who guitarist PETE TOWNSHEND who is featured singing solo on it. Townshend told the MELODY MAKER: "I

## —two new singles now in the shops

don't really mind what they do. I feel that 'Substitute' is a blatantly commercial number and certainly an easy hit. It's had two weeks more sales than 'Legal Matter.' So I don't think it will make much difference."

Shel Talmy, the independent record producer who recorded the Who's early hits, is taking legal action against the group following their deal with POLYDOR.

"I have a valid contract with them," he said this week. "'Legal Matter' is their current single release as far as we are concerned."



■ At presstime, Shel Talmy was reported to be seeking a court injunction to restrain Polydor from issuing "Instant Party" which is on the B side of "Substitute".

### PROBY



THE PARTING BLAST

### WALKERS



GARY IN POP THINK-IN

### HOLLIES



ALLAN CLARKE IN BLIND DATE

### FACES



SMALL FACES AT TOP SPOT

## WOODY—RUNNING WITH THE HERD





# MELODY MAKER POP 50

- 1 (4) **SHA-LA-LA-LEE** Small Faces, Decca
- 2 (2) **THESE BOOTS ARE MADE FOR WALKIN'** Nancy Sinatra, Reprise
- 3 (10) **I CAN'T LET GO** Hollies, Parlophone
- 4 (3) **A GROOVY KIND OF LOVE** Mindbenders, Fontana
- 5 (1) **19TH NERVOUS BREAKDOWN** Rolling Stones, Decca
- 6 (7) **BACKSTAGE** Gene Pitney, Stateside
- 7 (6) **BARBARA ANN** Beach Boys, Capitol
- 8 (9) **MAKE THE WORLD GO AWAY** Eddy Arnold, RCA
- 9 (18) **THE SUN AIN'T GONNA SHINE ANY MORE** Walker Brothers, Philips
- 10 (5) **MY LOVE** Petula Clark, Pye
- 11 (8) **INSIDE LOOKING OUT** Animals, Decca
- 12 (20) **LIGHTNIN' STRIKES** Lou Christie, MGM
- 13 (29) **SHAPES OF THINGS** Yardbirds, Columbia
- 14 (37) **DEDICATED FOLLOWER OF FASHION** Kinks, Pye
- 15 (12) **SPANISH FLEA** Herb Alpert, Pye
- 16 (21) **BLUE RIVER** Elvis Presley, RCA
- 17 (22) **THIS GOLDEN RING** Fortunes, Decca
- 18 (14) **UPTIGHT** Stevie Wonder, Tamla Motown
- 19 (11) **YOU WERE ON MY MIND** Crispian St Peters, Decca
- 20 (23) **WHAT NOW MY LOVE** Sonny and Cher, Atlantic
- 21 (47) **HOLD TIGHT** Dave Dee, Dozy, Beaky Mick and Tich, Fontana
- 22 (13) **TOMORROW** Sandie Shaw, Pye
- 23 (30) **WOMAN** Peter and Gordon, Columbia
- 24 (—) **SUBSTITUTE** The Who, Reaction
- 25 (16) **MIRROR MIRROR** Pinkerton's (Assort.) Colours, Decca
- 26 (15) **LOVE'S JUST A BROKEN HEART** Cilla Black, Parlophone
- 27 (19) **LITTLE BY LITTLE** Dusty Springfield, Decca
- 28 (31) **BABY NEVER SAY GOODBYE** Unit Four + 2, Decca
- 29 (33) **MAY EACH DAY** Andy Williams, CBS
- 30 (35) **YOU DON'T LOVE ME** Gary Walker, CBS
- 31 (17) **MICHELLE** Overlanders, Pye
- 32 (24) **SECOND HAND ROSE** Barbra Streisand, CBS
- 33 (28) **JENNY TAKE A RIDE** Mitch Ryder, Stateside
- 34 (36) **I GOT YOU** James Brown, Pye
- 35 (25) **GET OUT OF MY LIFE, WOMAN** Lee Dorsey, Stateside
- 36 (27) **YOU'VE COME BACK** P. J. Proby, Liberty
- 37 (38) **TROUBLE IS MY MIDDLE NAME** Four Pennies, Philips
- 38 (26) **GIRL** St Louis Union, Decca
- 39 (43) **INVITATION** Band of Angels, Piccadilly
- 40 (46) **SOMETHING BEAUTIFUL** Adrienne Poster, Decca
- 41 (32) **GIRL** Truth, Pye
- 42 (44) **FLOWERS ON THE WALL** Statler Brothers, CBS
- 43 (—) **PLEASE STAY** Cryin' Shames, Decca
- 44 (50) **634-5789** Wilson Pickett, Atlantic
- 45 (—) **I MET A GIRL** Shadows, Columbia
- 46 (49) **GOING TO A GO-GO** Miracles, Tamla Motown
- 47 (—) **A MAN WITHOUT LOVE** Kenneth McKellar, Decca
- 48 (—) **ELUSIVE BUTTERFLY** Bob Lind, Fontana
- 49 (42) **I'LL KEEP HOLDING ON** Action, Parlophone
- 50 (—) **STOP BREAKING MY HEART** Tom Jones, Decca

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1 Belinda; 2 MCPS; 3 April; 4 Screen Gems; 5 Mirage; 6 Bron; 7 Planetary-Nom; 8 Acuff-Rose; 9 Ardmore and Beechwood; 10 Welbeck; 11 Essex; 12 Debar; 13 Feldman; 14 Belinda; 15 Burlington; 16 Marlin; 17 Mills; 18 Belinda; 19 Blossom; 20 Blossom; 21 Lynn; 22 Clissando; 23 Northern Songs; 24 Fabulous; 25 King; 26 Belinda; 27 Raintree; 28 Apollo; 29 No British

publisher settled; 30 Solomon; 31 Northern Songs; 32 Prowse; 33 Ardmore and Beechwood; 34 Lois; 35 Ardmore and Beechwood; 36 Maribus; 37 Schroeder; 38 Northern Songs; 39 Sparta; 40 Screen Gems; 41 Northern Songs; 42 West One; 43 Aberbach; 44 Shapiro Bernstein; 45 Shadows; 46 Belinda; 47 Skidmore; 48 Metric; 49 Belinda; 50 Leeds.

## POP 50 COMPOSERS

a—American; b—British; o—Others

1 Lynch/Shuman (b); 2 Hazelwood (a); 3 Taylor/Corgoni (a); 4 Wine/Bayer (b); 5 Jagger/Richard (b); 6 Anisfield/Danson (a); 7 Sasser (a); 8 Cochran (a); 10 Hatch (b); 11 G. A. Lomas/Burdon/Chandler (b); 12 Christie/Harbert (a); 13 Maxwell-Smith/Reif/McCarthy (b); 14 Davies (b); 15 Wechter (a); 16 Evans/Tobias (a); 17 Greenaway/Cooke (b); 18 Cosby/Moy/Wonder (a); 19 Fricker (b); 20 Beaud/Figman (a); 21 Blackley/Howard (b); 22 Andrews (b); 23 Webb (a); 24 Townshend (b); 25 Newman (a); 26 Shuman/Vandome/Lynch (b); 27 Verdi/Kay/Gin (a); 28 Morello/Parker (b); 29 Green/Wyle (a); 30 Ray (a); 31 Lennon/McCartney (b); 32 Clarke/Hanley (a); 33 Johnson/Tenninanan/Crew (a); 34 Brown (a); 35 Toussaint (a); 36 McCoy (a); 37 Nager/Gluck (a); 38 Lennon/McCartney (b); 39 d'Arbo (b); 40 Miller/Atkins (a); 41 Lennon/McCartney (b); 42 Derwitt (a); 43 Bacharach/Hilliard (a); 44 Cropper/Floyd (a); 45 Marvin (b); 46 Moore/Robinson/Rogers/Johnson (a); 47 Ornel/Calander (b); 48 Lind (a); 49 Hunter/Stevenson (a); 50 Mills/Harris (b).

## TOP TEN LPs

- 1 (2) **THE SOUND OF MUSIC** Soundtrack, RCA
- 2 (1) **RUBBER SOUL** Beatles, Parlophone
- 3 (10) **BEACH BOYS PARTY** Beach Boys, Capitol
- 4 (4) **SECOND ALBUM** Spencer Davis, Fontana
- 5 (6) **GOING PLACES** Herb Alpert, Pye
- 6 (3) **MARY POPPINS** Soundtrack, HMV
- 7 (9) **OTIS BLUE** Otis Redding, Atlantic
- 8 (5) **A MAN AND HIS MUSIC** Frank Sinatra, Reprise
- 9 (7) **TAKE IT EASY WITH THE WALKER BROTHERS** Walker Brothers, Philips
- 10 (—) **A STRING OF TONY'S HITS** Tony Bennett, CBS

## TOP TEN JAZZ

**MANCHESTER:** Barry's Record Rendezvous, 19 Blackfriars Street; 1 **LOUIS ARMSTRONG AND DUKE ELLINGTON** (LP) (Alligro); 2 **BIRD SYMBOLS** (LP) Charlie Parker (Egmont); 3 **ORNETTE COLEMAN AT THE GOLDEN CIRCLE** (LP) (Blue Note); 4 **MISSISSIPPI BLUES** Vol 2—**THE DELTA** (LP) (Original); 5 **PAUL BUTTERFIELD BLUES BAND** (LP) (Elektra); 6 **UNDER MILK WOOD** (LP) Stan Tracey (Columbia); 7 **PORGY AND BESS** (LP) Modern Jazz Quartet (CBS); 8 **CLOUDS OF JOY** (LP) Andy Kirk (Ace of Hearts); 9 **RIP RIK AND PANIC** (LP) Roland Kirk (Limelight); 10 **FATHER OF THE FOLK BLUES** (LP) Son House (CBS).

## US TOP TEN

- 1 (1) **THE BALLAD OF THE GREEN BERETS** Barry Sadler, RCA Victor
- 2 (2) **THESE BOOTS ARE MADE FOR WALKING** Nancy Sinatra, Reprise
- 3 (4) **LISTEN PEOPLE** Herman's Hermits, MGM
- 4 (5) **CALIFORNIA DREAMIN'** Mamas and Papas, Dunhill
- 5 (6) **ELUSIVE BUTTERFLY** Bob Lind, World Pacific
- 6 (—) **19TH NERVOUS BREAKDOWN** Rolling Stones, London
- 7 (—) **NOWHERE MAN** Beatles, Capitol
- 8 (3) **LIGHTNIN' STRIKES** Lou Christie, MGM
- 9 (—) **I FOUGHT THE LAW** Bobby Fuller 4, Mustang
- 10 (—) **HOMEBARD BOUND** Simon and Garfunkel, Columbia

**LIVERPOOL:** Rushworth and Dreaper, Whitechapel; 1 **THE OTHER SIDE OF DUDLEY** MOORE (LP) (Decca); 2 **BIRD SYMBOLS** (LP) Charlie Parker (Egmont); 3 **ORNETTE COLEMAN AT THE GOLDEN CIRCLE** (LP) (Blue Note); 4 **BIRD IS FREE** (LP) Charlie Parker (Egmont); 5 **ESP** (LP) Miles Davis (CBS); 6 **BEST OF THE MODERN JAZZ QUARTET** (LP) (Stateside); 7 **OH BROTHER** (LP) Les McCann (Fontana); 8 **MILES DAVIS PLAYS FOR LOVERS** (LP) (CBS); 9 **NEW WAVE IN JAZZ** (LP) (HMV); 10 **JUST YOU JUST ME** (LP) Lester Young (Egmont).

\*Denotes American Import.

# ELECTION NIXES PM's VISIT TO MM CONTEST



BARRY FANTONI

THE Prime Minister, has had to turn down an invitation to the opening of the MM National Beat Contest at Brighton on March 20 as he will be "heavily occupied" with the coming election. Mr. Wilson's Press Secretary, Trevor Lloyd-Hughes writes, "While I am sure the Prime Minister would thoroughly enjoy an evening at Brighton with the musicians attending the "Melody Maker" contest, I am afraid his timetable will not permit his attendance."

Ray Davies seen wearing old school blazer dating from 16th birthday. Wanted two singles from Manfred Mann and Georgie Fame... Tom Jones driving test this week.

Visiting American singers older and older... The Peter Ba say they play "Cool Blue Pop" drummer Kenny Clare's father died aged 62.

IS Jeff one of the Tootling Becks?... Graham Nash's entry to the MM: "I won't take my coat off, my zip's gone". In answer to our query "who the hell is Jeep Rongle?" reader Janet Carlyon says they are Staines top group.

Woody Herman and wife visited Mr. and Mrs. Ted Heath... Red Allen felt sick when playing Manchester Sports Guild last Saturday... Buck Clayton postcard from Paris... Herman's trumpet man from Yugoslavia a strong player.

Johnny Dankworth and Cleo back from New York enthusing about Thad Jones' big band... Reader Leslie Gaylor has 130 Bing Crosby albums friendly with journalists... Arthur Mullard—a pop poll nominee? You may laugh, but Fred Scuttle has brought



the RAYVER

back dignity to spoons playing... Nol Now we're getting Grieg One... London bassist Alan Mack singing in Los Angeles.

NEELD HALL, Chippenham, banned Green Mod Coats when St. Louis Union played there—how about Green Mod people... Who will represent BBC at next Eurovision do—Gracie Fields?

Which amateur trumpeter is known as Tatty Bugle? Albert McCarthy seen at Woody Herman reception wearing suit... Was Herman a flash in Japan? Thames City Jazzmen

have made march version of American "Green Beret" hit.

Two London Selmer salesmen Dave Wilkinson and Ray Smith have written songs coming up on records... Most intriguing question about spoons player Fred Scuttle—how does he get that coloured sound?

Aren't some pirate radio singles bans a bit unfair? Walker Brothers still get clothes ripped off... Pete Murray's late Saturday show needs better records.

Lulu and Luvvers splitting up after their Polish tour... Pressmen seen dying of thirst at the Tiles opening... Anita Harris deserves a hit record.



ARTHUR MULLARD

## STOP PRESS

### Domino definite

FATS DOMINO, and his full fourteen-piece band will tour seaside towns in Britain for ten days from August 5. Promoter Roy Tempest confirmed the trip of the rock and roll star after his visit to America last week.

Tempest has signed a host of US stars for tours here right through the summer months. He is also negotiating tours by Mary Wells, Brook Benton, the Shirelles and Ruby and the Romantics and has rearranged the proposed trip by Otis Redding to take place for ten days from September 9.

Stars booked over the next four months include: Solomon Burke (April 1 to 24), Fat Boy Billy Stewart (April 1 to 17), Maxine Brown (April 1 to 18), the Five Bells (April 27 to May 8) the Jellybeans (April 29 to May 15), Alvin Robinson (May 13 to 24), The Orions (May 27 to June 10), The Ink Spots (June 3 to 20), James Phelps (June 10 to 26), Hank Ballard and the Midnighters (June 10 to 26), Irma Thomas (June 24 to July 10), Dick and Dee Dee (July 8 to 24) and Joe Tex (July 22 to August 1).

# WALKERS A WOW IN CABARET

AFTER three days of rehearsals the Walker Brothers faced an experimental week of cabaret at Stockton's plush Tito's Club with anxiety. Scott confided that he had never been so nervous. They need not have worried. A capacity audience saw a sensational act. They rocked their way through "Midnight Hour" and the high-spot of the evening "Summertime". With the help of the Quotations backing group Gary pulled off effective send-ups of Sandie Shaw, Tom Jones and P. J. Proby. The perfectly balanced show received the biggest ovation in the club's history.—F.S.



SCOTT: nervous

## Memphis hit in Paris

RICH holidaymakers in Paris can pay £1 a drink to currently listen to Memphis Slim pounding a swinging piano and shouting the blues at the Trois Malletz. He looks too sophisticated for this but sounds fine — strong, hard voice and subtle self-accompaniment.

MM correspondent Mike Hennessey braced his way to piano last Wednesday and impressed with a tasteful, thoughtful modern style. He swapped interesting solos with impressive tenor/alto Dominique Chanson. — J.H.

## MATCHGIRLS

IT would be nice to say that Tony Russell's score for the new West End musical "The Matchgirls" was a breakthrough and a highly provocative, jazz-tinged exercise. However, it isn't. Few of the songs are memorable, and although the scoring shows Russell's jazz background, the music is far from being striking. But the story, based on the match strike in the last century, is powerfully appealing despite the needless inclusion of the conventional love interest, and well worth a visit to the Globe Theatre.—B.H.

## RAVE-UP

JAMES BROWN, the American R and B star, could be the most exciting entertainer ever to hit Britain, judging by a 17-minute clip from his film "Gather No Moss", shown to a press audience in London last week. Brown screams numbers like "Night Train" with a 20-piece rock and roll band, three male and three female singers, and his fantastic stage movements show where Mick Jagger studied.—A.W.

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**SEEKER ATHOL GUY**  
writes from New Zealand

I AM writing this while flying over New Zealand from the sticky heat of Hamilton in the North Island to the freezing cold of Invercargill, the southern-most tip of the South Island—not very far from the South Pole, actually.

It's been a great tour so far. The Australian side of things finished with a sell-out concert in Brisbane which concluded a very happy and successful homecoming for us all.

We've tried to spend as much time as possible out of doors and I'm still suffering from an overdose of the sun when we went water skiing in Auckland. I have to use a lot of make-up on stage, otherwise I'd look like a red, spotty mess.

The musical scene in Australia hasn't changed much since our last trip, except that trad jazz, which was booming 18 months ago, is now a very minority cult. They still have their jazz concerts but most of the cast are folk singers.

Although Australian artists fill half the top 20, they don't seem to be able to find any original material. Most of the chart-toppers are rehashes of hits from four or five years ago. A very sad situation!

All our New Zealand shows are sold out, so the tour has been a complete success from the box office angle—except for Sydney which was a bit of a disappointment for us.

It seems that the people who buy our records there just won't come and sit in a



SEEKERS: successful homecoming

# Aussies are still five years behind

large, hard-seated stadium to see us perform.

Our only run-in with the press occurred when we flew from Sydney at 8 am after waiting over an hour for the weather to clear. We flew to Newcastle, about an hour

away, and the flight took an extra half-hour because of bad winds. When we eventually set down we were about two hours late.

After getting up at the crack of dawn and playing a hectic concert the night before, we weren't in a very good mood.

We staggered into the dining room feeling very grubby and hungry and just wanting to be left alone. But, lo and behold, TV cameras and a million lights were set up to record the festive occasion. Apparently it had been arranged that we were to have a gala breakfast with a few local nobodys and a visiting drama producer who was to star in the town's version of Dracula.

The only problem was that nobody had told us anything about it. We didn't exactly wreck the place, or swear at anybody, but asked them firmly to leave all the camera work until after we'd had some food and cleaned up.

This wasn't good enough, however, and the lights were switched full on just as the main course was served. I'm afraid Bruce and I demonstrated quite loudly and the cameras and lights were removed to the accompanying cries of "swollen-headed," "temperamental," "too big for their boots" and "think they don't need the press!"

It's a pity there are still a few people from the press here who forget that we're still human beings and resent being treated like a herd of cattle.

## A STATEMENT

BY



**TOMMY MOELLER**

(UNIT 4+2)



IF THE NEXT UNIT FOUR Plus Two single isn't a hit I shall consider going solo. And I shall go to America if I decide to go it alone. I HAVE HAD OFFERS—I could have done a film if I wanted to, but I turned it down to stay with the group.

ALL OUR RECORDS should be smash hits according to the write-ups we get both here and in America but we never seem to get beyond 22 or 23. What we want is to get into the Top 20 properly.

WE JUST SEEM TO GO round and round doing our dates—though I'm not in the least complaining as far as work is concerned. We have plenty of it.

ANOTHER THING IS THIS image we have been given of being a "musicianly" group. We aren't musicians, we are just singers. We don't rely on big raving solos or drum breaks and all that sort of thing. We are strictly voices.

THE WHOLE SCENE IS depressing. Ken Dodd gets to number one and all his publicity is bad—letters to the papers saying what a load of rubbish it is. Yet somebody like Chris Farlowe gets into the bottom of the chart and at once gets enormous publicity saying what a great soul singer he is.

THE WORD 'IN' MAKES me sick, and so do so-called 'in' people—like Eric Burdon when he says Americans don't know how to act on stage.

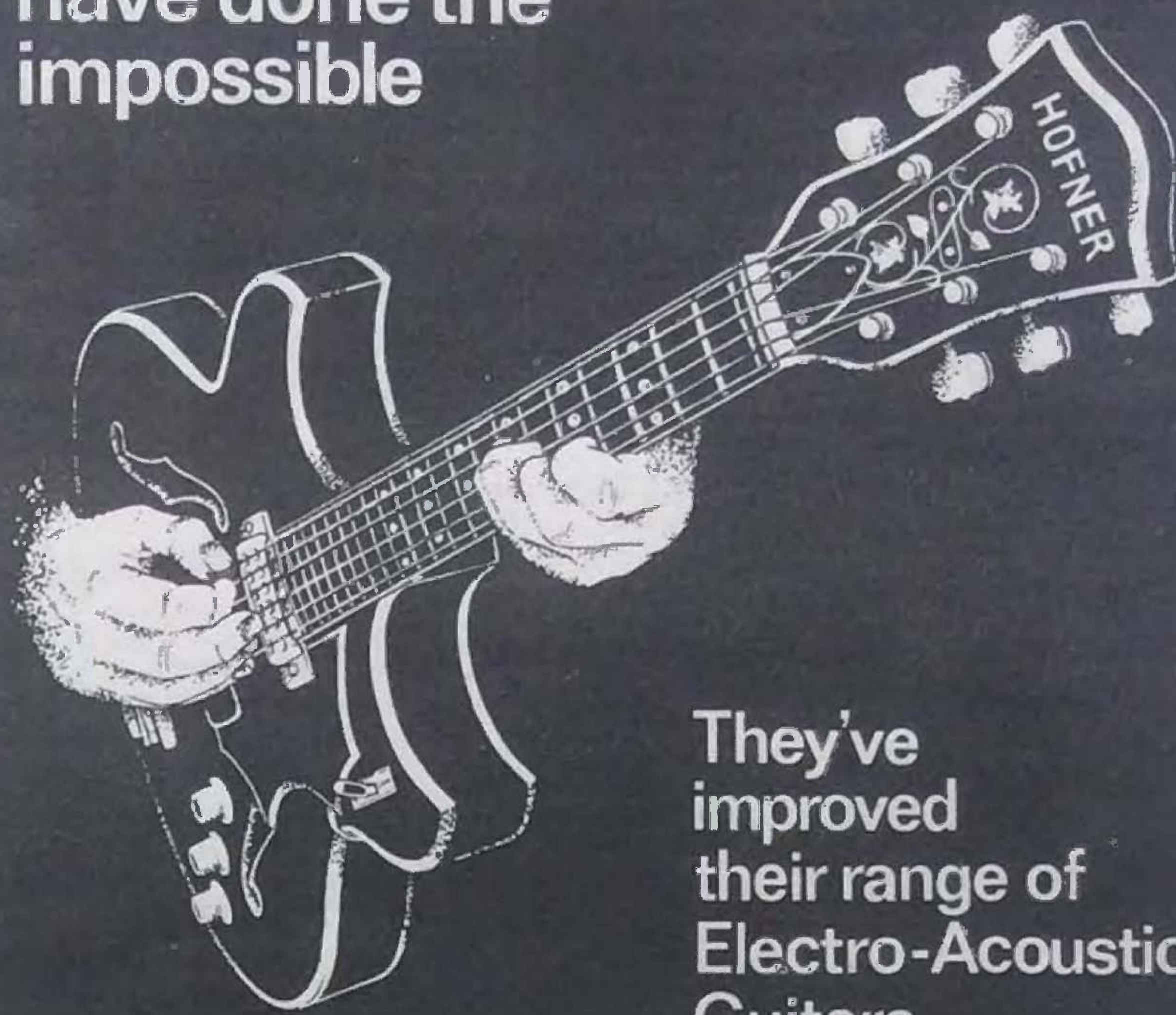
AND WHILE I'M AT IT, that record by Sgt Barry Sadler which reached number one in America is the biggest load of rubbish ever to come out of the States. It's worse than the Russians—just blatant propaganda.

THE WHOLE SCENE IS GETTING WORSE!



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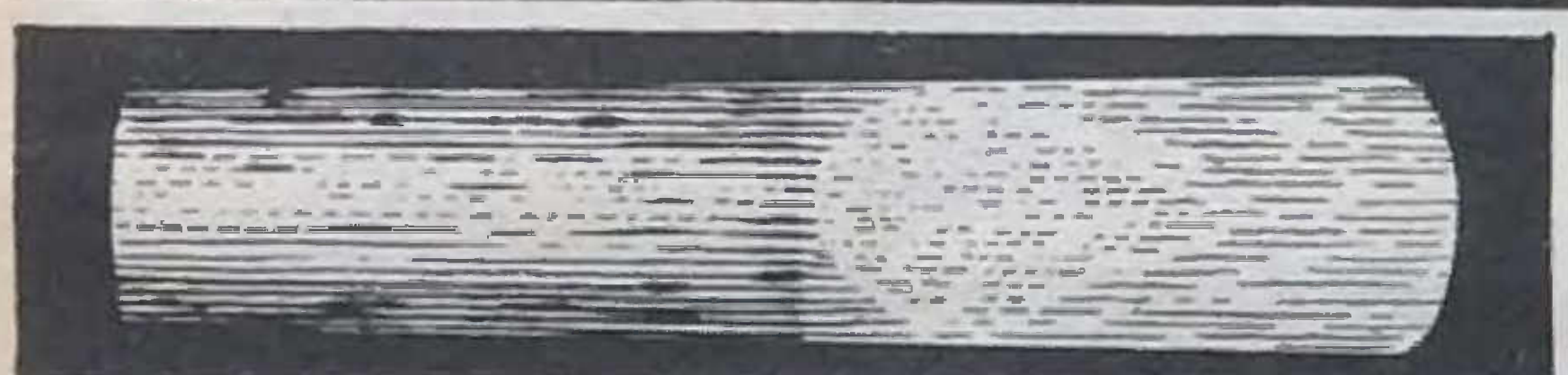
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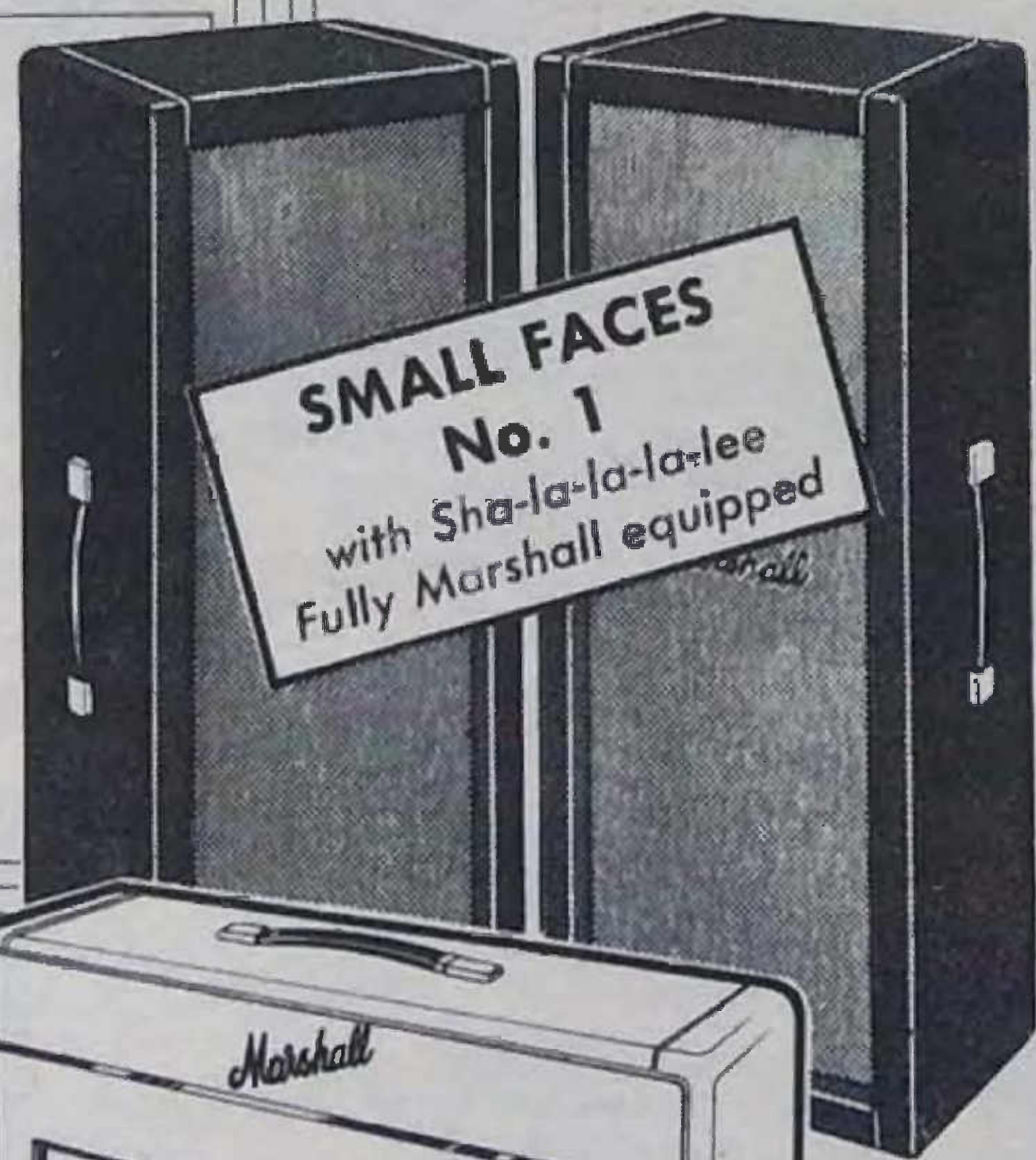
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# who

## THURSDAY

THOSE groovy kind of Mindbenders at the Assembly Hall, Worthing. Bob Lind is on Granada's Scene At 8.30. The Alan Price Set and the Anticks at London's Tiles Club Oxford Street. Woody Herman's Orchestra at the Dome, Brighton.

## FRIDAY

U.S. jazz pianist Earl Hines accompanied by the Alex Welsh Band at the Osterley Jazz Club. The whole of this week's Ready, Steady, Go! is devoted to R&B great James Brown, with the Famous Flames (ITV 8.8 p.m.). Swinging Blue Jeans at Essex University, Colchester.

All star session at the Hideaway, Belsize Park, Hampstead, featuring Bruce Turner, Al Gay, and Ray Crane. Clarence "Frogman" Henry at the El Partido Club, Lewisham, tonight. Woody Herman's Orchestra at the Cliffs Pavilion, Southend, tonight. Cleo Laine with the Laurie Holloway Trio, and Johnny Dankworth at the St. Pancras Town Hall tonight. Part of the St. Pancras Arts Festival.

New discs in your shops today include Marvin Gaye's "One More Heartache", the Dave Clark Five's "Try Too Hard", the Righteous Brothers' "Georgia On My Mind", and Dionne Warwick's "In Between The Heartaches".

## SATURDAY

THE Woody Herman Orchestra play London's New Victoria Theatre. Tony Coe Quintet at the Six Bells pub, Chelsea. At London's Tiles Club tonight, the great VIP's and the In Crowd. Line up for ABC TV's Thank Your Lucky Stars is Norman's Hornists, Unit Four Plus Two, the Spencer Davis Group, the Ivy League, Dennis Lotis,

# Moves afoot to relaunch Cavern Club

**A SCHEME** to try to re-open Liverpool's famous Cavern Club—closed last week—was started this weekend in the city.

A number of people from Liverpool and America are interested in acquiring the lease to re-open the club. But local group The Hideaways, along with ex-Cavern DJ Bob Wooler and Alderman Harry Livermore, a former Lord Mayor, have launched a co-operative scheme to try to raise enough money to re-open the club themselves.

Wooler told the MM: "We are hoping to get people—fans and people in show business—to buy £1 shares in the scheme. We hope to raise enough money to acquire the club ourselves and re-open it on exactly the same lines as it operated before the closure. It would be run by an elected committee."

"We approached Jimmy Saville and he agreed to start the ball rolling with the first £1." Bob said that they hoped to approach the Beatles to buy some shares.

## Walkers' tour

**MOVING** chart high, the Walker Brothers progressed slot-wise from 15 to nine this week with "Sun Ain't Gonna Shine Anymore". They open their tour with Roy Orbison on March 25.

The Brothers have been appearing in cabaret at La Dolce Vita, Newcastle, and Tito's Club, Stockton, all this week, causing mass fan fever.

Future Brothers dates include ITV's Thank Your Lucky Stars (March 19), and Granada, Harrow, ABC Southampton (20), and between March 22 and 23 they may go to Sweden, Norway and Finland for TV dates.

## DUSTY TRIES ITALIAN SONG

**DUSTY SPRINGFIELD'S** next single, released on March 25, will be an Italian song which was entered in last year's San Remo Song Festival.

Its English title is "You Don't Have To Say You Love Me".

Dusty will be featuring the song on Ready, Steady Go! (March 25), Lucky Stars (26), Scene At 6.30 (28), Southern-TV's Pop The Question (29), Five O'Clock Club (April 5) and Easy Beat (16).

She flies to Brussels on March 21 for two TV appearances.

# Small Faces notch up first number one

**THE Small Faces** crashed to the top of the MM chart this week with their latest hit record "Sha-La-La-Lee". It is the group's first number one record, and on hearing the news the four boys were naturally knocked out.

Organist "Mac" McLagan said: "We can't believe it. We're all jumping about hitting each other. It's tremendous. I'm just hoping everybody will like our next one as much. We finished recording it last week. It's more commercial and musical than 'Sha-La-La', and a lot more powerful. I play double tracked piano on it, as well as organ. We almost got a Phil Spector sound."

The next Small Faces record—another composition from Kenny Lynch—will be released within the first two weeks of April. "Sha-La-La-Lee" is being released in the States at the end of this week.

Tonight (Thursday) they appear at London's Streatham Locarno; Starlight Ballroom, Greenford, and the BBC Light's Joe Loss Pop Show (March 11); Pavilion Ballroom, Buxton, (12); and the Zig-Zag, Manchester, (13). On March 22, they make their first appearance at London's Marquee Club.

## New drummer

**NASHVILLE TEENS** drummer, Barry Jenkins, aged 21, left the group after two years this week to join the Animals, replacing John Steel.

"It's great joining the Animals," said Barry. "They approached me, and obviously it's a better position. The Animals are playing more of the things I like—simple blues and more jazz. I've known them a long time. We met in Newcastle a couple of years ago. We both had hits, but the Animals made it big and we didn't."

## Don joins NJO

**AFTER** three months off for reappraisal and reorganisation, a new-look New Jazz Orchestra goes into action again this weekend, at the Dancing Slipper, Nottingham (12). It appears next at Rochester (27).

A newcomer to the NJO ranks is tenor star Don Rendell, who now joins his quintet colleagues, Ian Carr (tp) and Michael Garrick (pno), in the orchestra when his own quintet engagements permit.

## Herb drops in

**HERB ALPERT** and the Tijuana Brass arrive in Britain tomorrow (Friday) for a short four-day promotional visit. And he is set to return to Britain for a longer visit later in the year.

On Saturday, Herb and the Tijuana Brass record two half-hour spectaculars for BBC-1 and on Sunday (March 13) they record an appearance in BBC-1's Black and White Minstrel Show followed by



SONNY: arrives here Sunday

## ROLLINS' OPENING

**AMERICAN** tenorman Sonny Rollins arrives in London on Sunday in readiness for his opening at London's Ronnie Scott Club on Monday (14). Rollins comes here direct from Stockholm, where he has been playing this week at the Golden Circle. Also at Scott's on the double-headline bill is U.S. singer Ernestine Anderson. Both are at the club for a month. Next Tuesday, pianist Stan Tracey goes to Hamburg for four days—with Bobby Wellins, Jackie Dougan and Jeff Clyne—to perform his "Jazz Suite From Under Milk Wood" for TV. His place at Ronnie's will be taken by pianist Gordon Beck.

## Yardbird goes solo

**NEWLY-WED** singer with the Yardbirds, Keith Reff, is to make a solo record for summer release. He will be recording a number by American singer-composer Bob Lind whom the Yardbirds met when they were in Hollywood about six months ago.

Yardbirds' manager Giorgio Gomelsky told the MM: "The Yardbirds all have their own special interests in the music field, and Keith is a great folk fan. We have an idea that near Elizabethan romantic folk might happen, so Keith's cutting this track."

"We might also have solo records from other members of the group, in particular Jeff Beck, and Jim McCarty and Chris Dreja, who are writing an abstract comedy number together."

Bob Lind entered the MM chart this week with his own record, which he also wrote, "Elusive Butterfly".



BARRY JENKINS

## Spencer's newie

**SPENCER DAVIS'S** next single "Somebody Help Me", is released on March 18.

Spencer Davis and the Who are joint top of the bill in a tour which starts at the Gaumont, Southampton, on April 14, followed by Fairfield Hall, Croydon (15), Odeon, Watford (16), Regal, Edmon-ton (17), Gaumont, Derby (22), Odeon, Sheffield (23), and Hippodrome, Birmingham (24).

## Roy's Palladium

**ROY ORBISON** arrives in Britain next weekend to star in ATV's New Palladium Show and start his five week tour with the Walker Brothers.

He stars on the Palladium Show on March 20 with the Seekers and then starts his tour on March 25 at Finsbury Park Astoria. The show, which also stars Lulu, visits England, Ireland, Scotland and Wales, ending on May 1 at Coventry.

## Lind here

**AMERICAN** singer Bob Lind, who came into the Pop 50 at 48 this week with "Elusive Butterfly" arrived in Britain on Tuesday this week for TV, radio and club dates.

He appears on ITV's "Scene At 6.30" today (Thursday), Light's Saturday Club (Saturday), Pop Inn (March 15), BBC TV's Top Of The Pops (17), ITV's Ready Steady Go (18), and the Cavern Club, Leicester Square.

## Jazzmen swamped

**JOHNNY JONES**, of the London City Agency, has been swamped with applications since he announced in the MM that he wanted to form a new trad group with musicians under the age of 25.

He told the MM this week: "About 180 musicians wrote in altogether and we have cut the number down to 122. I am going to hold a giant jam session next week and select seven musicians from it."

# where

Graham Bonney, Jenny Wren, Diane Ferraz and Nicky Scott, and Libby Morris.

The New Jazz Orchestra back on the scene tonight at the Dancing Slipper, Nottingham.

## SUNDAY

**CHRIS BARBER'S JAZZ BAND**, Joe Marsala, Keith Smith's Climax Jazz-band, with Alton Purnell, on Jazz Scene (BBC Light 21.31 p.m.).

Top Anglo-American folk team Ewan McColl and Peggy Seeger are featured in Tonight In Person (BBC 2).

Famous dance band leaders of the thirties, Jack Payne, Harry Roy, Roy Fox and Nat Gonella, are featured in Plunder (BBC 2).

The Ted Heath Orchestra at Tiles Club, London tonight.

Woody Herman's Herd at the De Montford Hall, Leicester.

## MONDAY

U.S. tenor star Sonny Rollins, and American jazz singer Ernestine Anderson open a month's season at Ronnie Scott's Club, Frith Street, W.1.

The Habits play the Elbow Room Manchester tonight, for a five day run.

Radio Luxembourg's Battle Of The Giants with Cilla Black and Lulu, tonight (Radio Lux, 9 p.m.).

The last concert for the Woody Herman Orchestra, at Manchester's Free Trade Hall, tonight.

## TUESDAY

THE fantastic Yardbirds return to the Marquee Club, London, tonight (7.45 p.m.).

Earl Hines and the Alex Welsh Band play the Liverpool University.

U.S. alto star Lee Konitz plays the Sheffield University.

## WEDNESDAY

LEE KONITZ at the Club 43, Manchester.

Spencer Davis, and U.S. singer Judy Collins on Whole Scene Going, tonight (BBC TV 6.30 p.m.).

Earl Hines and the Alex Welsh Band at the Ulster Hall, Belfast tonight.

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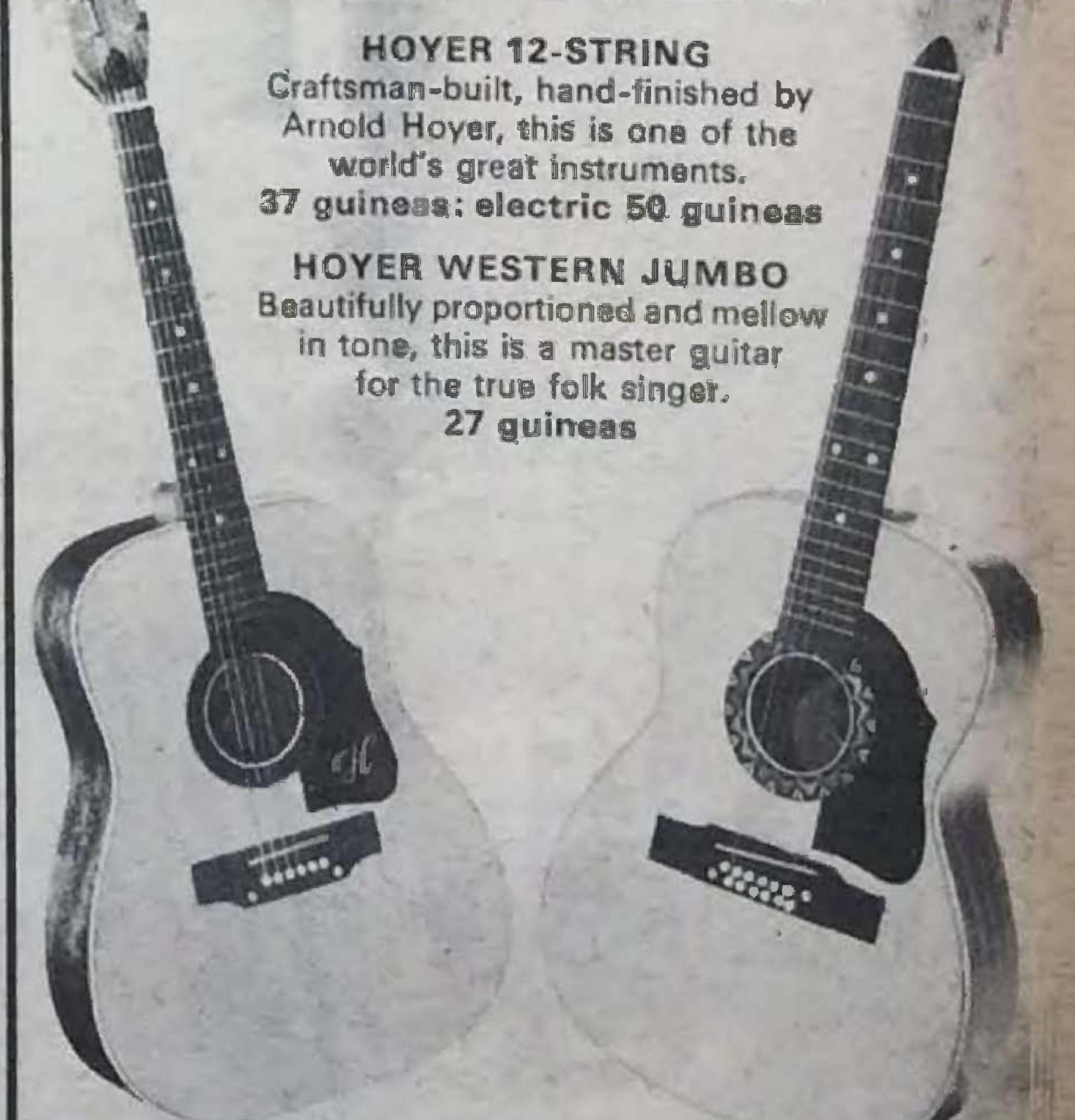


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# BOOM! barry fantoni

# when



# Caroline DJ to compere contest



● BLACKBURN

■ **RADIO CAROLINE DJ Tony Blackburn** will be the star compere at the Gala Opening of the MM's National Beat Contest at the Regent Ballroom, Brighton on March 20.

■ **TONY** will introduce a host of stars to the audience at the opening heat of the contest which made stars of the St Louis Union following their win last August.

■ **THERE'S STILL** time for groups which want to enter the contest to apply for entry forms. But time is running out, so applications should be sent to the address below as soon as possible.

■ **THIS YEAR'S** winners will receive a Decca recording contract—which could send them into the MM's Pop 50 and on to stardom in the pop world—as well as £500 in cash donated by the MM and Britain's musical instrument manufacturers.

■ **THE WINNING** group will also get a trip to Radio Caroline, a free radio and clothing for each member of the group, and personal appearances on radio and TV.

■ **Groups** who entered last year are still eligible. Write for entry forms to: Contest Organisers, Melody Maker, 161-166 Fleet Street, London, EC4.

# HOLLY GRAHAM TOLD-'SLOW DOWN'

**GRAHAM NASH**, of the Hollies, is suffering from a stomach ulcer and has been told by his doctor to slow down.

The doctor told Graham he is suffering from overwork and overstrain. He will not miss any of the group's dates but is on a strict diet and under orders to get to bed early.

Because of the success of the Hollies' new single, "I Can't Let Go", which this week reached number three in the Pop 50, they have postponed their Australian tour.

Currently in Poland, the group returns on March 18 and leaves for the States ten days later. They were then scheduled to go to Australia but the trip has been postponed indefinitely so that they can concentrate on the British market.

## Manfred explains

**MANFRED MANN** explained on Monday his group's mysterious six months absence from the singles scene. "We're being fussy. We still haven't decided on a new single yet, although we have recorded quite a lot of good material."

## Suffering from ulcers

"We are recording again on Friday, and the choice of single will be up to our recording manager John Burgess. He has always been right in the past and I've a lot of confidence in him."

## Kid tour dates

**NEW ORLEANS** jazzmen Kid Sheik Cola and John Handy begin their tour for the Manchester Sports Guild, with Barry Martyn's band, at Sussex University on March 17.

The full line-up of dates, following the Sussex opening, is: Botley (18), London's 100 Club (23), Rotherham (24), Birmingham (25), London's St. Pancras Town Hall (26), Chester (28), Amersham (30), Islington, London (31), Cardiff (April 1), Nottingham (2), Manchester Sports Guild (3).

## Cliff film

**CLIFF RICHARD** starts work on a new film on May 16, in Britain. As yet no location work has been

settled but it should be arranged in the near future.

Cliff's new record "Blue Turns To Grey", released on March 18 is a Mick Jagger-Keith Richard, composition which Stones' manager Andrew Oldham took to Cliff some months ago. Of the two songs Oldham offered Cliff, "Blue Turns To Grey" was the one he chose.

## Smith leaves

**BASSIST** Dick Smith is leaving the Chris Barber Jazzband after 12 years in order to spend more time with his wife and three children.

Taking over is Micky Ashman who was with the band before Dick joined and has worked with Humphrey Lyttelton, Eric Delaney and his own groups.

## All the winners

**THE** winners in the MM-Radio London Win Dave Clark's Drums competition will be announced next week and the drums and Philips radios will be handed over at an all-star session at the Wimbledon Palais within the next few weeks—not at the London Cavern, as previously announced.

Radio London announced this week that it is extending broadcasting hours and will in future operate from 6 a.m. to 2 a.m.

## 'Shame'—Zoot

"**IT'S** a Crying Shame!" said Zoot Money fans this week, when the Cryin' Shames

group took "Please Stay" into the Pop 50 at 43.

"Please Stay", a Burt Bacharach composition, was recorded by Zoot Money last year.

Said Zoot on Monday: "I'm flattered they should use my words, my phrasing and my arrangement. They even leave out the Bacharach words I left out, and used the ones I wrote for the middle eight passage."

## Mason hits out

**L**AURIE MASON, of the Overlanders, this week hit back at what he called the "knockers anonymous" who have been sniping at the group for making number one with the Lennon-McCartney song "Michelle".

"People have said our version was a carbon copy of the Beatles," he told the MM. "In fact it was nothing like the Beatles record at all. We did the song because we thought it was a good song—we turned down the chance to do "You Were On My Mind" which Crispian St. Peters subsequently did, because we thought "Michelle" was better."

## Red Allen back next February

**US** trumpeter-band leader Henry Red Allen was presented with a scroll commemorating his many years' service to jazz when he played his final date of the 66 tour at London's 100 Club on Sunday.

The scroll was presented by the West London Jazz Society. With it, Allen accepted the society's Honorary Presidency.

Before he left London for New York on Monday, Allen told the MM: "It has certainly been a fine tour for me, and I enjoyed working with Alex and the boys. In fact, everything was real wonderful."

The Davison Agency reports that Red will return next February to make a similar tour.

## Faces' fans riot

**P**OLICE were called to Radio London's stand at the Ideal Home Exhibition on Monday to quell a near-riot by Small Faces' fans.

Big L had originally planned to present pop stars and groups at the stand each day, but had been told by the Exhibition authorities that they were not permitted to do so. Despite announcements over the air that the Small Faces would not be appearing, several hundred fans turned up.

Alan Keen, a Radio London director, told the MM: "Deejays Mike Lomax and Ed Stuart were due to start a show at noon. By then there were about 300 kids chanting 'We want the Small Faces'."

"They smashed a door to the theatre off its hinges and there were people shoving and kids screaming all over the place. It was all very frightening. One of the walls was actually pushed out of alignment and a lot of nearby stands were pushed about—some of the other stands were completely overwhelmed."

## NAMES IN THE NEWS

### Kidd may quit

**JOHNNY KIDD**, leader of the Pirats, intends to quit singing if the group's next single, "It's Got To Be You", released on April 8, isn't a hit.

He told the MM: "This record is a real sink-or-swim disc for me. It's going to mean everything or nothing to my future."

"If it isn't a hit of some sort I shall consider giving up the pop business as an artist and go into the club business on the promotional side."

**TOM JONES** tops the bill of the New Palladium Show on April 3. On April 14 he flies to America to attend the Academy Award dinner, at the invitation of Burt Bacharach.

The summer tour of Britain by New Orleans clarinetist George Lewis has been put back until September... American soul singer Arthur Alexander opens a British tour on Granada-TV's Scene At 6.30 on March 31.

Gene Clark is out of America's Byrds suffering from nervous exhaustion. It is not known when he will be fit to rejoin the group which is currently on a five-week tour of the States.

The Seekers fly into London on March 17, the day their new single, "Some Day, One Day", is released. They guest on the Palladium TV show on March 20... Len Barry returns to Britain for eight days from March 20.

Barry Fantoni's first single, "Little Man In A Little Box" is released next month. He is currently working on his first film, "Just Like A Woman" which stars Dennis Price.

New faces in the Uglys: bass guitarist Dave Pegg, from the New Generation, and lead guitarist Roger Hill, from the Brumbeats. The Uglys tour Australia for three weeks from April 3.

Tubby Hayes new quartet plays its first date at London's Ronnie Scott Club on March 15. Tubby leads Terry Shannon (pno), Danny Thompson (bass) and Tony Levin (drs).

American singer Mae Mercer starts a new British tour at Southampton on March 15.

Billy J. Kramer makes his cabaret debut with a week at Greaseborough Social Club, Rotherham, from March 13, followed by a week at the Fiesta, Stockton, from March 20.

**S**ANDIE SHAW'S first Irish tour will start on April 10 for two weeks. She is currently touring France, returning to London on March 25.

Chris Andrews flies to Germany for five days of TV appearances on March 15.

Singer Rod Stewart is leaving the Steam Packet to go solo. His first single, "Shake", is released on April 15... the Honeycombs fly to Copenhagen for one show on Saturday (12).

Dave Dee, Dozy, Beaky, Miek and Tich go to New York to appear in the Murray the K Easter Show from April 9 to 17. They will also guest on the Hullabaloo TV show.

Dave Berry flies to Paris tomorrow (Friday) for TV and concert dates.

Jazz bass star Peter Ind gives a bass recital at the Little Theatre Club in London's St. Martin's Lane on March 16. The club presents nightly avant garde jazz, organised by drummer John Stevens.

The Swinging Blue Jeans cut a new single on March 17 and 18... former Duke Ellington trumpeter Ray Nance is to spend six months in Europe, based in Denmark, from March 17.

Blissom Dearie's live recording at London's Scott Club was postponed this week when illness kept her out of the club. Ernestine Anderson and Mark Murphy acted as depts.

# THE ACTION

HAS GOT A RECORD OUT  
IT'S CALLED

I'LL KEEP ON HOLDING ON

IT'S ON

PARLOPHONE R5410

IT'S IN THE CHARTS ALREADY  
SO WHAT MORE CAN BE SAID

**FOLK FANS—**  
turn to page 15

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# SEVEN STEPS TO JAZZ

In just over fifty years of recording, jazz has covered an immense variety of styles—from King Oliver's classic simplicity on "Canal Street Blues" to the orchestral ingenuity of a Gil Evans. But there have always been musicians whose styles shaped the music. Firstly, there were the trumpets...



**King Oliver**

The legendary Buddy Bolden may have been the first jazz trumpeter, but it was King Oliver's Creole Jazz Band which took New Orleans ensemble playing to full maturity. Born on a Louisiana plantation on May 11, 1885, he went to New Orleans as a boy and by 1907 was working with the Melrose Brass Band. Moving to Chicago in 1918 he sent for Louis Armstrong in 1922 to play second cornet with the Creole Jazz Band. In the early 1930s he settled in Savannah, Georgia, where he died in obscurity on April 8, 1938. Listen to: "King Oliver's Creole Jazz Band (Riverside 8805)



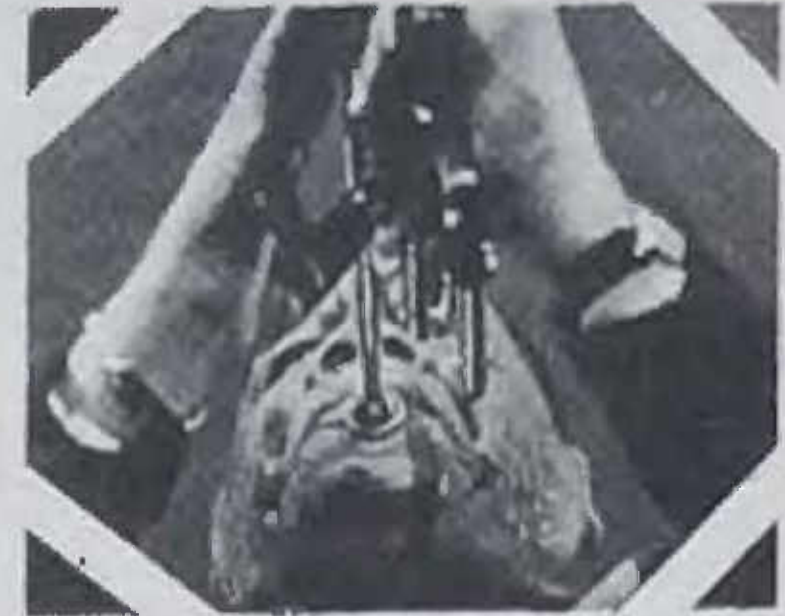
**Louis Armstrong**

Perhaps the greatest single influence in the history of jazz, Armstrong was born in New Orleans on July 4, 1900, and learned cornet in a waifs' home. Originally influenced by King Oliver, whom he joined in Chicago in 1922, his talent burst the restraints of the New Orleans ensemble. His Hot Five and Hot Seven recordings, between 1925 and 1928, are jazz classics. Listen to: "The Louis Armstrong Story" (Philips BBL7134, 7189, 7202 and 7218).



**Bix Beiderbecke**

Of German ancestry, Bix was born in Davenport, Iowa, on March 10, 1903 and was the first major jazzman to display strong European influences—his piano compositions are obviously inspired by Debussy and his purity of tone was the antithesis of the hot, dirty sound favoured at the time. Bix first found fame with the Wolverines, with whom he went to New York in 1923, but most of his career was spent in the ranks of large commercial bands. He died on August 7, 1931. Listen to: "Bix And His Gang" (Parlophone PMC 1221).



**Red Allen**

Red Allen has rarely received full credit for showing the way to trumpeters in the 1930s. Though influenced by Armstrong, his work was far in advance of the time with its long, melodic lines and unexpected intervals. Born in Algiers, Louisiana, on January 7, 1908, he played with many New Orleans name bands before going to Chicago to join King Oliver in 1927. His influence widened when he joined the Luis Russell Band in New York in 1929. He formed his own sextet in 1940 and has since been steadily employed, notably at the Metropole. Listen to: "Feeling Good" (CBS BGP 62400).



**Roy Eldridge**

Eldridge was the most important figure in the development of jazz trumpet during the 1930s, and early 1940s, providing the link between Louis Armstrong and Dizzy Gillespie. Born in Pittsburgh on January 30, 1911, his first gig was with his brother's band as a six-year-old drummer. He settled in New York in November, 1930, and worked with many of the big names of the time as well as his own groups. Gene Krupa from 1941 to 1943 and later toured with Benny Goodman. Artie Shaw and Listen to: "Sittin' In With Chu Berry" (Fontana TL5263)



**Dizzy Gillespie**

With Charlie Parker, the prime instigator of bop, Gillespie completely revolutionised jazz trumpet playing in the 1940s and has remained the major influence ever since. Born in Cheraw, South Carolina, on October 21, 1917, he moved to Philadelphia in 1935. Very much influenced by Eldridge, he replaced him in the Teddy Hill band in 1937. From 1939 to 1941 he was a featured soloist with Cab Calloway and was beginning to develop some of the ideas which led to bop. Listen to: "Have Trumpet, Will Excite" (HMV CLP1318).



**Miles Davis**

At first a Gillespie disciple, Miles Davis forged a much cooler, more introvert style of trumpet playing which has proved the only opposing influence to Dizzy in the last 20 years. Born in Alton, Illinois, on May 25, 1926, Davis played locally until studying at New York's Juilliard in 1945. In 1948 he made a series of recordings for Capitol employing an unusual instrumentation and using arrangements by such as Gil Evans and Gerry Mulligan. Listen to: "Porgy And Bess" (Fontana TFL5056).

## 1 2 3 4 5 6 7

### THE FIRST STEP: TRUMPET

THE NEWEST L.P. FROM **JAMES BROWN**

**I GOT YOU (I FEEL GOOD)** song by James Brown

Major Dynamite, Minor Dynamite

NIGHT TRAIN I'VE GOT MONEY DANCIN' LITTLE THING THINK THREE HEARTS IN A TANGLE SIDS I'VE DON'T LOVE NOBODY

**I GOT YOU (I FEEL GOOD)**

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■ **ALI, RASHIED**, drums: b. Philadelphia, Pa., 1/7/35. Stud. at Granoff School and privately. Worked w. saxophonist Len Bailey and various local groups incl. rock 'n' roll bands. Forced to give up playing professionally, he drove a cab for almost two years, then resumed playing, with Arnold Jayner and others. After moving to New York in 1963 he began to acquire a reputation among the avant garde. He worked w. Bill Dixon, pl. concerts at Judson Hall and elsewhere; also w. Paul Bley, Archie Shepp, Marion Brown, Sun Ra and occasionally rock 'n' roll gigs. Joined the John Coltrane combo Nov. 1965, working at first as part of a two-drum instrumentation, the other drummer being Elvin Jones. A driving, impressive drummer in the freedom style associated with Elvin Jones, inspired by Max Roach, Philly Joe Jones and many others. L.P.s w. A. Shepp, (Impulse), Marion Brown (ESP).  
Addr: 87 E. 2nd St., New York 3, N.Y.



● DIXON

didn't bring a jazzman into the world; she brought a human being. That's what I'm playing — human music." Own LP: ESP.

■ **CHAMBERS, JOSEPH ARTHUR (JOE)**, drums: b. Stoneacre, Va., 25/6/42. Brother a composer. Studied drums in Chester, Pa. First job w. Eric Dolphy Sept. '63-Feb. '64. Then w. Freddie Hubbard Mar. '64-May '65. L. Donaldson '65, Jimmy Guiffre and Andrew Hill from '65. W. Guiffre at Avant-Garde Festival, Judson Hall NYC Sept. '65; w. Hill at Toronto U. concert '65. Favs. and ins: M. Roach, E. Jones, K. Clarke, R. Haynes. Chambers is a sensitive and melodic drummer whose style is his own. L.P.s: w. Hubbard *Breaking Point* (BN), Bobby Hutcherson *Dialogue* (BN), Archie Shepp *Fire Music* (Impulse).  
Addr: 127 W. 82nd St., New York, N.Y.

■ **CRAWFORD, HOLLAND R. (RAY)**, guitar: b. Pittsburgh, Pa., 7/2/24. Brother played tenor sax. Studied piano tenor in high school. First gig w. F. Henderson '40-42 as sax soloist. Guitar with Ahmad Jamal Pittsburgh '48 (on guitar). To NYC w. T. Scott, Jimmy Smith, G. Evans,

Jamal. Moved to LA; some movie and concert work. Plans to teach music in LA schools. Ambition to record under own name, playing own music and w. own choice of musicians. Fav. Gil Evans, L.P.s: w. Jamal (Epic, Cadet), Smith, and own fav. work on Evans' *Out of the Cool*.  
Addr: 4025 W. Adams Blvd., Los Angeles, Cal.

■ **DIXON, WILLIAM ROBERT (BILL)**, composer, trumpet: b. Nantucket, Mass., 15/10/25. Mother a writer and blues singer. Family moved to New York in 1933. Inspired by Louis Armstrong, Dixon acquired his first trumpet at 18; he also showed early talent for painting, which he studies at Boston University. After two years of Army service, including a year in Europe, he studied at the Hartnett School of Music 1946-51. He freelanced as an arranger and trumpeter around New York. From the late '50s worked mostly as leader of his own group. After he met Cecil Taylor in 1959 they frequently worked together. In 1961 Dixon began to concentrate on performing original music, and from '62 played his own works exclusively. He has written more than 400 compositions, recorded two albums for Savoy, and has become a central figure in the avant garde having taken part in the "October Revolution" concert in 1964. He has also spent part of his time teaching trumpet and composition, painting (several one-man shows of his works have been seen in New York), and writing occasional articles.

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THE greatest array of jazz talent ever assembled in Texas will play the first annual Longhorn Jazz Festival at Austin, on April 2 and 3. Among the headliners are John Coltrane, Stan Getz, Gerry Mulligan, Dave Brubeck, Maynard Ferguson, Bobby Hackett, Bud Freeman, Pete Fountain and Sonny Stitt.



GETZ: festival

Eight alto saxists will play for a memorial tribute to Charlie Parker at the Club Ruby in Jamaica, Rhode Island, today (Thursday). They are: Jackie McLean, Sonny Red, James Spaulding, Bobby Brown, Charles McPherson, Gary Bartz and C. Sharpe.

Basin Street East has re-opened with Damita Jo, the Gerald Wilson Orchestra and comedian Timmie Rogers... the Coleman Hawkins and Thelonius Monk quartets currently at the Village Vanguard.

The third Kansas City Jazz Festival has been set for May 1 with Duke Ellington as the main attraction. Others booked included Stan Kenton, Clark Terry, Bob Brookmeyer, Al Cohn, Phil Woods and Buddy DeFranco.

Impressario Bob Maltz died of a heart attack following a Carnegie Hall concert, starring

### Jazz for the wide open spaces

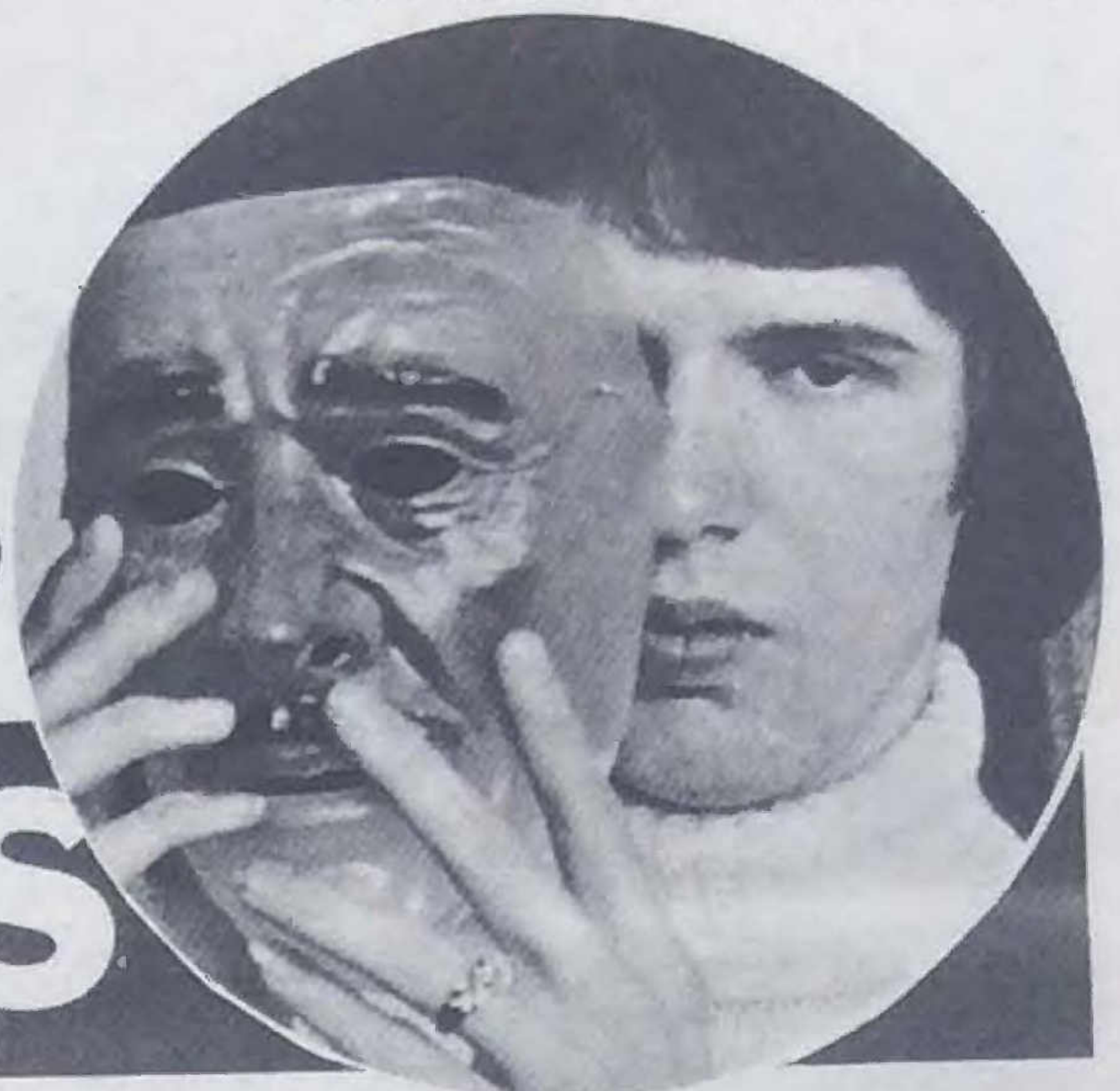
Sarah Vaughan and Arthur Prysock, which he presented. Maltz, who was 51, had been presenting concerts since the 1940s.

Pee Wee Russell spends his spare time painting and is planning his first one-man exhibition. On March 14, he opens for two weeks at Washington's Blues Alley.

Max Kaminsky is the current guest star at Jimmy Ryan's... Quincy Jones is leading the Count Basie band for Frank Sinatra's two-week stand at the Fontainebleau Hotel, Miami Beach. — J.A.



# 'Tambourine Man is a drug thing. Tambourine Man is really Candy Man — a pusher in the States'



## pop think in GARY LEEDS

**BEATLES:**  
One million dollars. Fantastic in everything, and I hope they come to see us open our tour at Finsbury Park. Ringo really came through for me in Blind Date, didn't he? I want to do a duo with Ringo — him and me together. We'll show 'em all drummers really are important.

**GENE KRUPA:**  
Makes me think of Spider Webb. He's a drummer in the States who plays drum solos in the middle of ballads. I'd sooner take Buddy Rich or Kenny Clare. I saw Rich at Disneyland with Harry James. I just sat there and I wanted to quit afterwards. If Buddy Rich dies, Kenny Clare will take over.

**RELIGION:**  
I'm a Catholic, and I've started reading all about religion and now I don't know whether to believe or not. The Bible is like a fairy tale, and sometimes I wonder if it's all a big racket right in front of people's eyes. I went to church and after I sorted out my own mind.

**WIGS:**  
I knew that one would come up. I've got two of 'em. I wear one under each arm.

**FONTELLA BASS:**  
I think she's very good. I bought her record. We had some bad feeling with her and I know why. When we were at RSG! and she was just about to sing, I gave her the old "thumbs up" sign, for good luck. I forgot she was American and in America thumbs up doesn't mean "jolly good show". She took it the wrong way and I apologise to her.



ROY: Beatles will go on and on

**KNOCKERS:**  
I think they're a good thing and the public needs them otherwise there wouldn't be any excitement at all. They are good for the business and help yourself to be better. Sometimes they miss the point. Everybody has their share of knocking.

**AMERICAN SLANG:**  
Out of all three of us I use it the most, and it's pretty difficult for English people to understand. My favourite slang word is "creep" and I say it every three words. "Knock Out" — I picked that up over here.

**CLOTHES:**  
I've got too many and I don't know what to wear. I've got all these suits and I end up wearing jeans. I think clothes make or break a girl. I really dig short skirts — the shorter the better. I hate slippers that men who spoke pipes wear, but I think the Englishman is very smart. Conservative, but cool, like James Bond. I never could stand Stars and Stripes American clothes. I was in America about three weeks ago and they have misinterpreted English clothes ideas — all wearing fluorescent blue pants. They haven't got on to hipsters

yet. Their trousers are still above the chest!

**BLACK MUSLIMS:**  
I think of Cassius Clay. Interesting to hear what they have to say. It's bad to close your mind to anything, unless you really understand what they are saying. I'm not worried about them.

**BOB DYLAN:**  
Frizzy hair. I've never met him, but when I was in Hollywood he was all Cadillacs and houses overlooking the city and there was no wine-drinking in one-room flats. You really have to be hip to know what his songs are about. Mr Tambourine Man is a drug thing. Tambourine Man is really Candy Man, and Candy Man is a pusher in the States. I could be completely wrong, but that's what the words mean to me.

**AFRICA:**  
Lions and safaris. I never think of revolutions.

**P. J. PROBY:**  
I think he's great and I've known him for three or four years. I'm sorry P.J., but it wasn't my fault.

**NIGHT CLUBS:**  
Factories. I used to work in one for two years — at Gazzaris, Hollywood, and it seemed like going to work in a factory.

**SCOTT WALKER:**  
I can't think of enough words. He has a great mind and great talent, and he's helped me in everything I've done. I wish that everybody knew him properly. Some say he's big-headed and they don't even know him. He just doesn't like to bother people or get in their way and everybody misunderstands him.

**JOHN WALKER:**  
Great — easy to get along with and I like his hair longer. If he doesn't grow it longer I'm going to like his dogs better.

**MICK JAGGER:**  
I like his style. The only thing I don't like is he uses my cigarettes to throw at Scott. I can't smoke 'em afterwards because they are full of Scott's hair. He's a great friend of ours — Scott and he are the closest of friends. It all happened at the Scotch. He threw cigarettes at Scott and he didn't even offer us a light.

**DRINK:**  
I drink quite a lot. Drink means Scotch and Scotch means friends. I go off it for a while, then I go back on and you'll find me somewhere in the kerb.

**CAREER:**  
I want to do really well and everybody to like us. I'd like to make a lot of money and help some group that hasn't made it. It's a tough business. It took us several years.

**VIETNAM:**  
Ugh. I'd hate to be there. It'll all get sorted out soon. We're watching the situation with a microscope because they'll take us next.

**SEX:**  
It's great. I think parents teach it all wrong. They teach you not to have it because it's a disgrace but that's really hindering a person's emotions. They should teach how not to get pregnant, instead of teaching that sex is bad and a sin. You've got to figure that a person of 18-19 has got quite a lot of feeling. I would never bring my kids up by this kind of teaching. They've got to live by themselves.

# Orbison — our number one fan

from Ren Grevatt



**ROY ORBISON** stretched back in an easy chair in his beautiful lakeside home in Saundersville, Tennessee, and admitted to being one of the greatest Anglophiles going in America today. "My trips to England have given me some of the most exciting experiences in my life," he declared, "And what's more, I like their records.

"I'm a fan of both Mantovani and the Beatles and I've got records by both of them in my record album collection. Look at them in the shelf over there. It's not a huge collection but there must be a hundred or so. And there are lots of British ones there.

### PYRAMID

"As far as the Beatles are concerned, I can only say that even in the beginning I think they were always much more talented than anyone gave them credit for being. They've got a kind of pyramid of success going for them. They are so good that every record they do becomes a hit automatically. And that very fact gives them a free-

dom to experiment and create that most artists never know about.

### FREEDOM

"So they make the most of their freedom. They never stand still or sit on their laurels. They'll always try something new. After all their hits they crawl out on a limb and do something like 'Michelle.' That's a long way from 'I Want To Hold Your Hand.' It could have been a giant hit if it had been out as a single. The radio stations played it as though it were a single. And then look what happens with that song. There must have been a half dozen other records of it and most

of them hit the charts. I think they're just going to go on and on.

"But don't get me wrong. I like some of our own artists too. Like the Supremes. I think they're very exciting. And it's the same with Gladys Knight and the Pips. A fine group. I've always thought Elvis was one of the best, I like his records and he's quite a guy himself.

### CYCLE

"In fact, it was Elvis who, without knowing it, made me a motorcycling fan. I saw a cycle outside the Sun Records studio in Memphis when I was still reentering for them 10 years

ago. Somebody told me it belonged to Elvis Presley. I finally managed to get to take a cycle ride with the fellow who bought that machine from Elvis and that was the start of it.

### ANTIQUA

"Today, you can take a look in my garage. I've got a Harley-Davidson and a BMW and I ride them both, although I prefer the Harley-Davidson because it's faster. Claudette, my wife, often rides the BMW when I'm on the Harley-Davidson.

"I like cars just as well. You'll see those out there too. There's a model A Ford with antique licence plates. There's a '39 Mercedes with vintage licence plates and I have a 1966 Austin-Healey. Claudette has a Volkswagen which she uses for the shopping. We've got a lot of motor power around here, believe me.

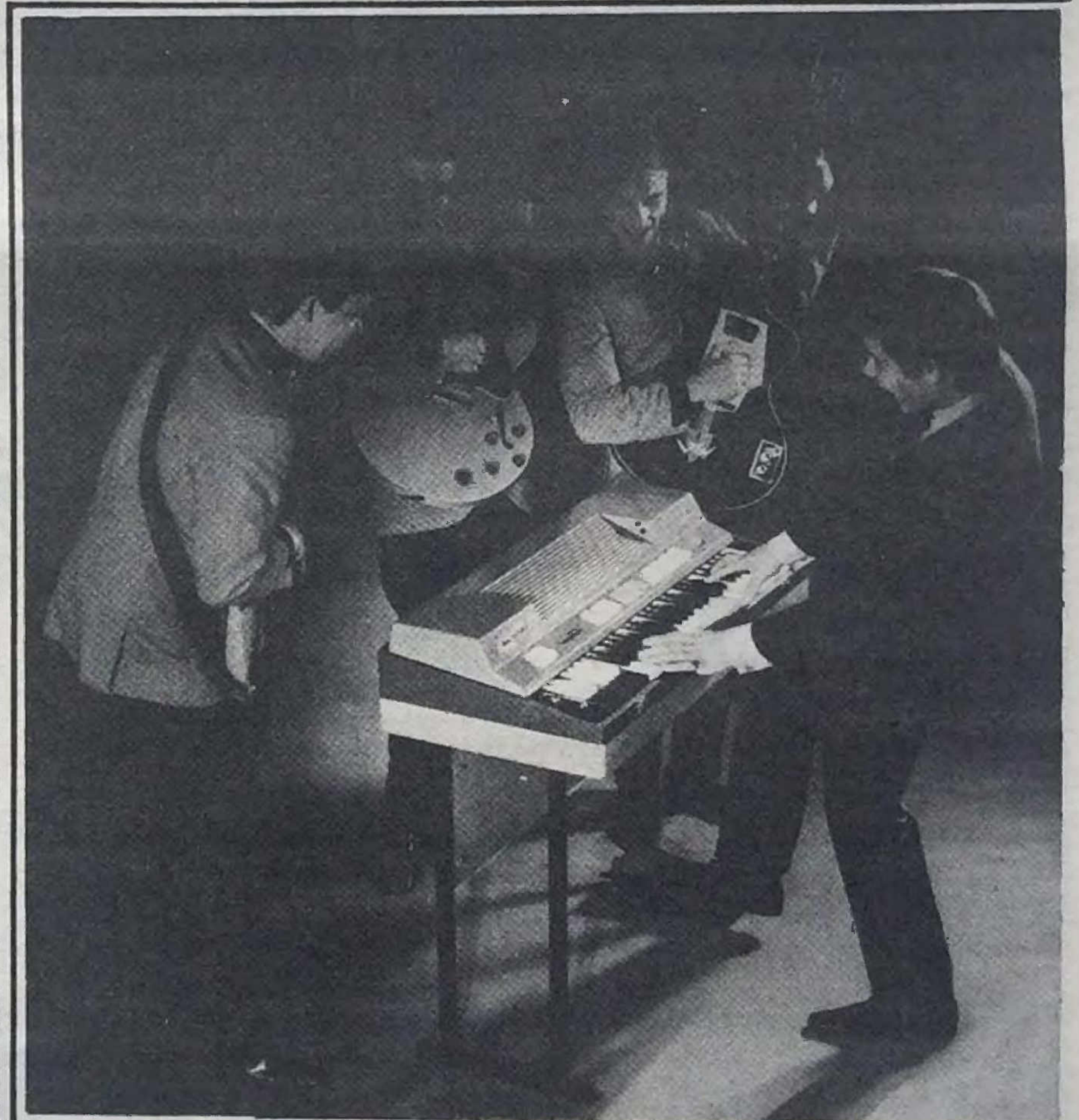
### CUT DOWN

"But I don't have to be on the move. I've cut down on my concert and one-nighter tours. I used to be out about eight months of the year. I spend much more time at home than I ever used to. It's nice just being home with my wife and the three little boys. I have a lot of fun with them. And frankly, I just enjoy getting on some loose rough-and-tumble lounging clothes and relaxing.

### TREAT

"But very soon, I'll be back on the road. I'll be in England for five weeks and that's always a treat. I've got so many friends there. And in May I go to Hollywood to start doing my first movie. It's got a working title of 'The Fastest Guitar Alive' but I'm not sure it won't be changed.

"And I've been doing a lot of recording lately for a new album. A few weeks ago, I did my first night club date in Atlanta. That was something different for me and I hope I'll be able to do more of it.



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BARRY: a dozen different lives

# Fantoni—a whole lot of scenes going...

WILL the real Barry Fantoni stand up please! Currently stirring vastly mixed emotions in the viewers of BBC-TV's *Whole Scene Going*, Barry is trying to live a dozen different lives at once.

First there is Fantoni the rebel: "I was expelled from art school when I was 18, officially because I was drunk all the time and totally irresponsible—like setting fire to chairs on Guy Fawkes night. I ran the Students' Union like a racket. I had a camelhair coat and walked round like Rod Steiger. Or I would do the Charlie bit from *On The Waterfront*."

There is Fantoni the artist: "My next series of pictures will probably be of entertainers—George Formby or Leslie Welsh with a montage of all the things he's remembered."

There is Fantoni the musician: "I was playing trad clarinet when I was 13 or 14. Then, when I left art school I managed to support myself playing tenor in pubs with Fantoni's Big Eight."

## COMPUTER

There is Fantoni the fan: "I first met Ray Davies of the Kinks when we were trying to form a R&B group. He is a natural and the greatest songwriter around—only Carter-Lewis and Lennon-McCartney can stand with him. His mind computes the way songs ought to be written."

"He told me about lines, shapes and colours and how to relate them to musical sounds. He showed me what relationship my songs have to my pictures. When we first met we had an instant kind of communication—you know at once when some-

body is thinking in your area." There is Fantoni the songwriter: "I wrote originals when I was playing jazz. Now I find trying to write songs is an important way of expressing myself."

## PHILOSOPHER

There is Fantoni the pop philosopher: "I want everything I'm doing now to be part of mass communication. Watching the reaction of people to what you are doing, you know you are there. Ray Davies wrote to the MM once saying 'Who does Ray Davies think he is?' I want to ask the same question. Only when I'm singing or painting and have an end product, like a record or a painting, can I say 'This is me.'"

"I realised in my painting that what I wanted to do was all connected with my fantasy heroes—I was more interested in Marilyn Monroe and Carmen Miranda than in the Elgin Marbles. My first exhibition was of people like Macmillan, the Duke of Edinburgh and Hitler. It occurred to me I could adapt certain aspects of it in song-writing, producing another image of the same basic thing."

"What fascinates me is the business of fantasy power. That's what the Beatles are all about. And it's why all those GIs, brought up on Sergeant Rocket, go off to Vietnam. They think their guns will go budda-budda or rat-a-tat-tat."

There is Fantoni the singer: "I'm really serious about my first single. I've done a Ray Davies composition, 'Little Man In A Little Box' as the A side and one of my own, 'Fat Man', as the B side."

He also finds time to eat, drink and tell a lot of very funny stories.—B.D.

# HERMAN—ENGLISH GENT!



BACK FROM persuading the Japanese that all British people are gentlemen is Herman Noone, £300 poorer, and with a definite Oriental cast after his jaunt in the Far East.

"PLAYING in Japan for the first time was like starting all over again," said Herman this week. "We weren't known, they'd never seen a group with long hair and the only records of ours that they knew were the American hits like 'Henry VIII' and 'Mrs Brown, You've Got A Lovely Daughter'."

"WHEN WE did our first interview we were scared stiff. They asked questions like 'what are English aeroplanes like?' and 'do you buy Japanese things?' and the questions were completely different to the ones we are normally asked."

"THEY ARE very patriotic and we managed to persuade them that all Englishmen are gentlemen," joked Herman. Was there any resentment still from the war? "No, there was none of that at all. It was never mentioned."

THE GROUP found that a lot of Tokyo was Americanised and they preferred to eat at backstreet restaurants serv-

"They'd never seen a group with long hair, but we managed to persuade them that all Englishmen are gentlemen"

ing genuine oriental dishes. "We ate sukiyaki all the time. At first, it looked revolting. Raw eggs and raw beef all mixed up. But I tried it when everyone else started noshing and it was marvellous. There's was also a sort of fish amoeba which was nice."

"WE BOUGHT a lot of Japanese clothes, too — and learned to eat with chop sticks."

HERMAN and the Hermits were away for seven weeks, but Herman doesn't feel that being away from Britain for this time hurts the group at all.

"WE HAD A record in the chart while we were away and we were filmed for *Top Of The Pops*," he said. "I think it's good for us in every way to go abroad."

ON THIS TRIP, Herman toured in Australia before going on to Japan for concerts. Then they had a week's holiday in Hawaii before fly-

ing direct to New York for three days of TV and interviews.

"I NEVER get tired of travelling. It's like having a lesson and going back to school. The thing is, we split our time between here and abroad and yet we are more popular both here and in America than we were six months ago. We have more people than ever in the fan clubs. So moving around the world can't be doing us any harm."

HERMAN'S HOPING to become an international name. But is he doing anything to expand the group's appeal and build an act rather than just appeal as a pop star?

"WE ARE GOING better at the moment than any of us ever expected," he admitted. "And we are improving and building the act all the time."

THE GROUP and I have worked together for a long

time now, and they know on-stage what I'm going to do next even if sometimes I don't realise that they know. We are trying to improve all the time and as we get to know each other better, so the whole thing improves."

HERMAN WAS pleased that his stable-mates in Kennedy Street Enterprises, the Mindbenders had crashed the Pop 50 with their first record. "I was really pleased when I heard the news. But I hope that this doesn't start established groups breaking up to try and get a hit. That was what occurred to me when I first heard the news."

HERMAN'S next British single is most likely to be his current U.S. hit "Listen People", written by Graham Gouldman, with "You Won't Be Leaving" as the B-side. The release should co-incide with their April British tour. And they are off to the States for a month's tour again at the beginning of July.

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JIMMY SMITH  
Theme from "Where the Spies Are"  
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**BLIND DATE**

# ALLAN CLARKE

**CLIFF RICHARD:** "Blue Turns to Grey" (Columbia).  
Cliff Richard. Written by Jagger. It's been done before by another group, the Mighty Avengers from Manchester. They did it better than Cliff. It's got a weird intro that doesn't sound like the Shadows. It's got that "Wheels" sound. It'll make the Top 20 but I'll have to listen to it a few times before I like it. That's enough.

**THE SEEKERS:** "Some Day, One Day" (Columbia).  
The Seekers. Not as catchy as their others. People won't go around singing this in the street. They're rushing away with each other, it's too rushed. It'll obviously make the Top 20, it's not a very good follow-up.

**HERB ALPERT AND THE TIJUANA BRASS:** "Tijuana Taxi" (Pye International).  
Tijuana Brass. I've heard this lots of times. It'll probably follow the others into the chart but I'm fed up with this brassy sound. The mums and dads will probably buy it. It's catchy.

**MATT MONRO:** "Born Free" (Capitol).  
Matt Monro. All his fans will buy it. Bound to be a hit. He's a good singer but this doesn't knock me out. It sounds as if it is, from a film. A big hit in the Philippines!

**DIONNE WARWICK:** "In Between The Heartache" (Pye International).  
Dionne Warwick. A Burt Bacharach song. I don't know what it is with these two, they seem to have done a deal. Can't she find anyone else's songs to record? I'm fed up with things like this. It's too slow, she's a great singer, but she can do better than this.

**THEM:** "Call My Name" (Decca).  
Them? Very Dylanish, at the beginning, that is. Sounds as if he's trying to



do an Eric Burdon on this. It's not strong enough to bring them back as popular as they were. Too bitty and broken up. It's very ordinary. That's enough.

**SIMON AND GARFUNKEL:** "Home-ward Bound" (CBS).  
I know who it is... oh, who is it? Is it the Zombies? Sounds like them. Simon and Garfunkel—never heard of them. Oh, wait a minute, didn't they do the "Sounds of Silence". It's a relaxing voice... a relaxing record. Good lyrics, but not a hit here. But it'll probably follow the other one into the American charts. It's better on second hearing. I like it. Very strong lyric.

**FOUR TOPS:** "Shake Me, Wake Me (When It's Over)" (Tamla Motown).  
Marvin Gaye? Oh, no, the Four Tops. I'm sure they can't get a different sound out of the Tamla Motown studios. I've had enough of the Tamla sound. It's good to dance to but they all sound the same to me.

**JIMMY SMITH:** "Theme from 'Where

**The Spies Are'** (Verve).  
It sounds as though it should be the theme from a film. (Organ starts) Jimmy Smith. It's just obscure music to me. I don't like it and can't think of anything to say about it. It's a bit boring.

**VAL DOONICAN:** "Elusive Butterfly" (Decca).  
Val Doonican. When he started he made two good records but now he's established he seems to make records just to keep his name going. This is one of those records you hear once and then forget. He needs something like another "Walk Tall" to get back into the charts.

**THE TRANSATLANTICS:** "Run For Your Life" (King).  
A Beatles song. The best track on the Beatles LP. This guy's trying his hardest to sound like Lennon. The high voice spoils it. I can't say much about covering tracks from the Beatles LP—but it's been out too long for this to be a hit. Who's the group? They do a very good job. The Transatlantics. I hope it's a hit, they're good lads.

**'I say, you chaps, who's for a wizard wheeze? Let's cut some groovy sounds and enjoy some of the loot these ghastly pop chaps seem to accumulate—so much better than working'**

A PUBLIC, conditioned to be anti-public school, might conclude this to be the attitude to pop, of old-Harrowian beat group A Band Of Angels, who have strolled, like grandees of the Sixth, into the chart with "Invitation".

Actually, it's all jolly unfair. The Angels are profoundly involved in pop, work like stink, and only agreed to a public school image in the early days of their careers, in the interests of publicity.

This was a mistake. In the ruffian world of popular music, a public school accent and background proves to be a positive disadvantage.

A great many foul-mouthed beer-swilling town boys known to frequent low taverns and break every possible bound, dominate the scene, and the intrusion of mild-mannered, quietly-spoken gents of quality invoked suspicion, hostility and coarse badinage.

In all innocence the Angels imagined their appearance in straw boaters would be an unqualified success with the beat-hungry sons of British workmen and fellow groupsters.

Unfortunately they hadn't realised the sons of British workmen, if not actively plotting the destruction of public schools brick by brick, were hostile to the point of emitting unpleasant noises whenever the Angels set boater to head.

Likewise, beer-swilling fellow groupsters cursed in their beer and asked each other: "Wot do they need the money for?"

From semi-pro work while still at Harrow, the Angels leapt straight into a hotbed of professional scorn.

The Angels fled to France. "There, public school didn't mean a thing," says Michael D'Abo (rave vocals), but we were popular because we were English and they could identify us with the Beatles and Stones.

"We never advertise our



A BAND OF ANGELS (left to right) Christian Gaydon, Michael D'Abo, David Wilkinson, Richard Wansborough.

# Public school blues...

**—THAT'S A BAND OF ANGELS' PROBLEM**

public school background now," said Michael, glancing over his shoulder for lurking Young Socialists.

"Although it's fashionable for groups to revert to their backgrounds—Liverpool, Newcastle or the East End—with us it's a positive disadvantage. We find people tend to think: 'They've got enough money. They're only doing it for a giggle.'"

"But we have all given up reasonably well-paid jobs," pointed out Christian Gaydon (cool vocals).

"They think we are not professional," said Michael. "But we have worked really hard in

all sorts of places, here and abroad. We can play six hours a night and three hours of jazz if needed."

Michael is the group's song writer, and also plays piano. He has just written a song for Spencer Davis which he hopes they will record.

What of their symbolic boaters? I asked keenly.

"We kicked off with a public school image in all innocence. Our agent told us boaters would be 'all the go' but they weren't, and we found a whole lot of hostility."

"The record buying public began to get rather offensive about them, especially at East

End ballrooms," said Christian. "One almost had a complex about it. But we don't mind having the mickey taken because of our accents and education," he added.

Michael decided it was time something was said in favour of being well-educated and well-spoken.

"Because of our education we have confidence and can get on well with people. But when some young groups become popular, and start getting money, they become nervous and tend to be rude. Success wouldn't change us at all."

"Somebody once said to us: 'Oh, you all come from Harrow—how ghastly for you.' They want to make us ashamed of it—but we're not."

—CHRIS WELCH

ADRIENNE POSTER was positively stopping the traffic in London last week. She was wearing a skirt with tantalising slits which waved in the wind of passing lorries and she was gaily waving to the startled drivers.

"I don't think I've got a little girl image really, laughed Ada. "I mean I don't wear white bobby socks and gym slips, do I?"

True. But doesn't she want to make more mature-sounding records? "Well, let's face it. I'd look pretty stupid, all four-foot-eleven of me, in this get-out, singing 'Love's Just A Broken Heart', wouldn't I?"

"I don't feel I have the right carriage, or personality to start on the big hefty ballad scene. I'm not unfeminine, but I'm very unsophisticated, and I think that what I sing now, like



ADRIENNE P

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## MUSIC FOR ANYWHERE FROM 'THE IN CROWD'

by MAX JONES

THE sudden success of the Ramsey Lewis Trio in the record sales charts in the USA has focussed attention on a group which has been knocking on the door in Chicago for the last ten years.

On Friday, the trio's single of "A Hard Day's Night" was released here on Chess. To mark this occasion, Marshall Chess—son of Leonard Chess and vice-president of the company—came over to Britain to promote the record and bang the drum for Lewis.

"I can find no reason why a group like Lewis', which in the last twelve months has sold over a million LPs and currently has three in the American album charts, cannot make a sales impression of any sort in Britain," he maintains.

"The trio's last three singles—'The In Crowd', 'Hang On Sloopy' and 'Hard Day's Night'—have been in the Top Twenties in the States and have sold very

well almost all over the world.

"So I'm here to help promote the Lewis Trio. It is one of the few groups that sell to all facets of the market: jazz lovers, pop fans, R&B fans, housewives, the whole lot. And that's because the music contains segments that everyone can appreciate.

"In the first place, he takes songs that are very popular, that have been vocal hits. To this he adds R&B soul, and keeps a foot-tapping danceable rhythm going. The outcome is one of the most original and widely copied combo sounds to be found today.

"The trio, completed by El Dee Young on bass and Red Holt, drums, has been together for years. The three men have tremendous sympathy with each other, and they really communicate

with the audience.

"All their hits have been recorded live, in various night clubs, and the voices you hear shouting and singing along are for real. And if you can get a crowd of adults singing along, you've got something.

"A few weeks ago they did Carnegie Hall by themselves and sold out. You couldn't get near it. They've broken attendance records at every club they've played in the last few months, and they've been on all the major TV networks."

Will the Lewis Trio be coming here?

"They will come here, but not just yet. One reason he's not been here is that the group has struggled ten years and now it can make real money. They feel they deserve to get it while they can."

Does Chess think that the Ramsey Lewis sound will be popular in Britain?

"I've been rubbing my mojo—it's a little paunch, a



RAMSEY LEWIS

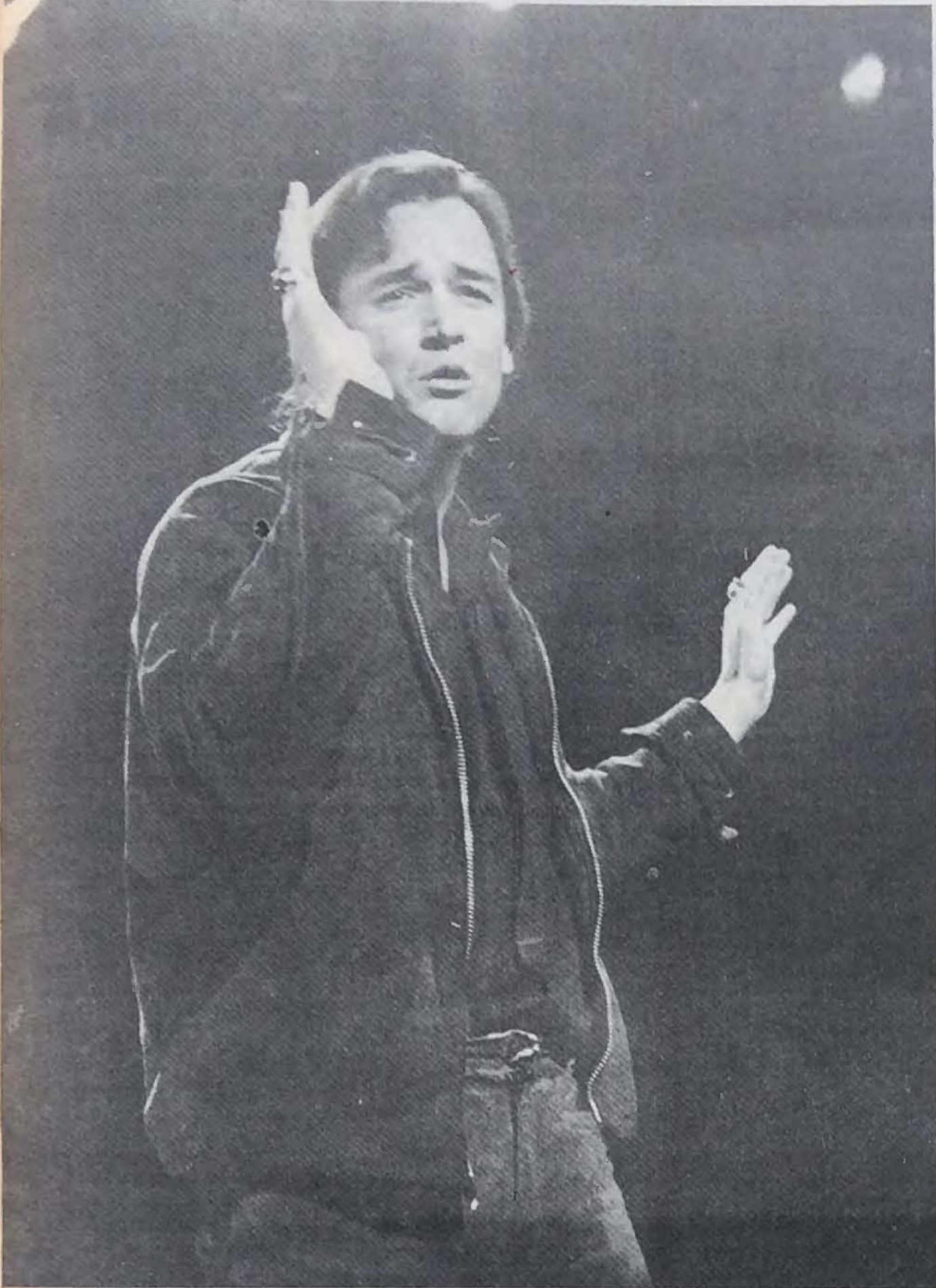
sort of good luck charm—and hoping the discriminating English people will accept their music. I believe they will.

"It's music you can play anywhere—in a discotheque, dance hall, jazz club or at home—and everyone will like it. Not only this, the trio also puts on a fantastic show. All three are fine showmen.

"Yes, you could say we've found a groove. It's a combination of the Ramsey Lewis Trio and the Chess sound, and it equals hit singles."



# PROBY—THE PARTING BLAST



**P. J. PROBY** put his cards on the table. And on the face of it they didn't add up to a hand to bet your shirt on.

But in show business a bit of bluff and barefaced courage can quickly change the odds.

And the long, lean Texan has a critic-damning reputation for both.

Proby had just emerged from a hot bath and was sitting in a hotel room near Stockton where he was appearing in cabaret when I met him.

He is not a young man to mince words. And with disarming frankness he told me: "Things ain't as good as they could be, and that's for certain."

"In fact, it's been one hefty kick in the pants after another."

What on earth has happened to the chart-topping idol whose appeal to teenagers has kept the box-office tills a-jingling for nearly two years now?

Proby attributed the nose-dive of his financial fortunes — if not his popularity — to that fateful night just over a year ago when his breeches parted at the seams and his name hit the headlines.

That incident caused a ban on his appearances in circuit theatres through-

## 'It's been one hefty kick in the pants after another'

out Britain which has never been relaxed and must have knocked a big hole in his potential earnings.

In his Deep South drawl 27-year-old Jim raeefully remarked: "That has cost me a fortune, man, and I mean a fortune. At the moment I'm in debt. But I still have the support of my backer."

All this, however, has thrown a shadow over Proby's future in Britain — the country where he made an immediate impact on the pop scene and flashed like a meteor to stardom.

On April 1 he must quit our shores because his work permit will be up. And, under the regulations, he must stay away for six months at least. The first seven weeks of this will be occupied fitting between America's main capitals with a star-studded troop including

Gene Pitney and the Supremes doing a series of one-night stands for teenagers.

After that? Proby's plans are not so clear-cut.

"I guess I'll just flit about the States and anywhere else in the world where I can make a living. Then, after the six months is up, I'll see how the land lies over here," he said.

"If this ban in theatres still holds good and there's little prospect of work I guess I'll have to reluctantly say goodbye to Britain — for the time being at least."

"I'll be sorry. By heck, I'll be sorry. Folks over here have been wonderful. But you have to be practical. And if the grass in the States is greener, it's there I'll have to stay."

This, however, is looking on the black side — from the point of view of Brit-

ain's pop fans at any rate.

They can take consolation from the fact that Proby will keep all his belongings in this country and maintain his home at Wembley until he establishes the pros and cons of his return.

In fact, during his forthcoming American tour he will be travelling light, with just sufficient luggage to see him through. Which all adds up to the fact he wants to come back.

If he has to make a go of it in his native land what can he expect?

Said Jim: "One thing I can't expect is the overnight success I got here. In America people are tougher, harder to please. The going probably won't be as smooth."

But, come what may, he plans to continue the split showbusiness personality of P. J. Proby which has recently evolved — letting his hair down for the teenagers and switching to a sophisticated style for the adult cabaret audiences.

"There's no reason why I can't be an entertainer in both worlds. And there's no reason why my luck shouldn't change. It will not be for want of trying, I'll tell you."

And that snick is the ace card which no-one can deprive Proby of. —

CLIVE CRICKMER

'Something Beautiful', is right up my street.

"If I had a great singing ambition I suppose I'd most like to sing like Dionne Warwick — she's lovely — but I'll never really try to sound like her. I think having your own individual style is the most important thing, you've had it if you don't."

mitted 17-year-old Adrienne, "and I bought every record she made. When I next went into the studios to cut a new record I was hoping my voice would sound like Jackie, but of course it sounded all 'ickie-boo'."

Adrienne is already a hardened actor both on stage and on the screen. She has also

happening at once. I've also been offered a play with Vanessa Redgrave in the West End, which coincides with the cabaret thing in California. I'd have to neglect pop music to do the play — and it's something I think I'll never do. I like the biz too much.

"I'm always busy and all that — and I enjoy myself all the time. When you're mixed up in the business it's great, I'd hate now to be an outsider. When I'm acting or something, I don't get on with the other actors."

"Honestly, in pop, you can do what you want. If you walk into a room with some way-out clothes on, the people say 'Oh, I like that,' or 'I don't like that,' but anybody else whistles and makes a big fuss."

"The pop business is cool and I want to stay in it." She probably will.

just been offered a six-week season in club cabaret in California. How does she feel about being thrust into big time show business at such an early age?

"Oh, I love it all," screamed Ada, "There's just too much

## ADRIENNE—PINT SIZED POPSTER

"Mind you, that's only my opinion. I suppose a lot of people copy others and have great success but then they've always got some style of their own."

"I used to be potty on Jackie De Shannon," ad-



NE POSTER: "The pop business is cool and I want to stay in it."



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# new records



JAZZ: reviewed by Bob Dawbarn, Bob Houston, Max Jones

THE Horace Silver Quintet has been one of the most permanent small groups in jazz, for despite various personnel changes, pianist Silver has led a combo for nearly ten years.

When he graduated from Art Blakey's Jazz Messengers to set out on his own, he had already established a reputation as a prolific and talented composer as well as initiating a host of imitators of his percussive, blues-based piano.

## SOLOIST

But Silver was always more than just a musician whose style enjoyed a period of being fashionable, and his successive quintets were never allowed to be mere "funky, wailing" units like the many who flourished in his wake.

Stylistically, the current Quintet is no different from its predecessors, although, in Henderson, Silver may have found a major soloist up to his own stature. It is a restricting format when overdone, but the addition of Johnson as a third solo voice for one side helps immensely.

The Quintet tracks are all Silver compositions, with "African Queen" outstanding. An ingenious melodic structure which by implication includes Humphries drum breaks as part of the theme, it has a superb Henderson solo. "Cape Verdean" is an up-tempo Latin affair, very close to a mambo which provides a change of mood.

## HORN

Silver utilises the great J.J. superbly as an additional front-line horn in the arrangements, and the elbow room afforded by being able to permute the two remaining horns for background voicing lifts the three (b) tracks out of the ordinary.

## MID-WEST SOUND

Ace Of Hearts certainly look after the collector of rare jazz specimens. Andy Kirk's early recordings have never been easy to come across and for 20s 6d a student of big band jazz can now get thirteen of his titles, dating from 1929 and '30 on "CLOUDS OF JOY" (AH105). Among them are such well-known band originals (most of them the work of pianist Mary Lou Williams, then nineteen or twenty years old) as "Messa Stomp", "Blue Clarinet Stomp", "Corky Stomp", "Froggy Bottom" and "Mary's Idea". The band, out of Oklahoma and Kansas City, had a

# Johnson helps the Silver touch

HORACE SILVER QUINTET PLUS J. J. JOHNSON: "The Cape Verdean Blues." The Cape Verdean Blues; The African Queen; Pretty Eyes (a); Nutville; Bonita; Mo' Joe (b) (Blue Note 4220).

(a) Silver (pno), Woody Shaw (tpt), Joe Henderson (trn), Bob Cranshaw (bass), Roger Humphries (drs). (b) As (a) plus J. J. Johnson (trmb).

Neither Henderson nor Shaw are intimidated by Johnson's presence, and their work here, as on the entire album, is stimulating. Henderson's vigorous rhythmically adventurous approach is always a delight, while Shaw's trumpet falls into the Lee Morgan-Freddie Hubbard school.

But overall, it is Silver through his arrangements, compositions, and fine piano work who is the real star of a stimulating and exuberant record of small group jazz.

Ronnie Scott hopes to get the Silver Quintet for his club later in the year. If he does, they must not be missed — something which can also be said about this. —B.H.

## LEE

## MORGAN



LEE MORGAN: "The Rumpoller." The Rumpoller; Desert Moonlight; Eclipse; Edda; The Lady. (Blue Note 4199).

Morgan (tpt), Joe Henderson (trn), Ronnie Matthews (pno), Victor Sproles (bass), Billy Higgins (drs).

LEE MORGAN found himself in the strange position of having a hit record on his hands last year with "The Sidewinder" (however it didn't make as much impression here as in the States) and this album could be regarded as his "follow-up".

The title track is a 24-bar blues, as was "Sidewinder", with a curiously attractive harmonic turn towards the end of the theme.

But the strength of the album is in the powerful solo work of Morgan's trumpet and Henderson's tenor.

Morgan is a prodigious technician who has by now succeeded in letting his mind rather than his fingers control his work.

Henderson gets more and more impressive with each hearing — a strong, muscular sound and an ability to lay down solos with authority and conviction.

The material is nicely varied. "Moonlight" is suitably atmospheric, while "Eclipse" is vaguely bossa novaish. "Edda" is a sprightly waltz and "Lady" draws delicate ballad performances all round.

For the most part, this is muscle-flexing small group jazz by an exciting quintet, and well worth anybody's money. —B.H.



HORACE: permutes the horns



J. J.: utilised superbly

## KINGS OF SWING

"KINGS OF SWING." Gene Krupa's Chicagoans: Jazz Me Blues; The Last Round-Up; Jess Stacy; Barrehouse; Benny Goodman's Orchestra; Ain't Cha Glad; Dr Heckle And Mr Jibe; Joe Venuti's Blue Six; Sweet Lorraine; In De Ruff; Joe Sullivan; Little Rock Getaway; Bud Freeman's Windy City Five; The Buzzard; Tillie's Downtown Now; Bunsy Berigan's Blue Boys; Blues; I'm Comin' Virginia. (Music For Pleasure MFP1069).

YEARS ago, in the middle Thirties when the real jazz wasn't selling too well (times don't change much), a series of righteous sessions were commissioned by British Parlophone. Most, if not all of them, were master-minded by John Hammond.

Among these made-for-Britain discs were some by Mildred Bailey, Meade Lux Lewis, Joe Turner and Pete Johnson. They are not on this MFP collection, but what is on it is good enough.

The selection, somewhat oddly titled "Kings Of Swing" since it comprises small group jazz in the main, seems to represent what used to be called white jazz — and white jazz verging on the Chicago style.

The 1935 titles which open the album were actually recorded in the Windy City by a Goodman contingent under Gene Krupa's leadership. This is light-weight Dixieland with Nate Kazebier leading well-organised ensembles. Solos by Nate, Joe Harris (trmb), BG (clt) and Jess Stacy (pno).

Stacy, always a superior artist, plays Chicago piano, real barroom stuff on "Barrehouse", assisted by bassist Israel Crosby.

The next two tracks, by a Goodman nine-piece, recorded in New York in October '33, have dullish dance band

associations; but they are made slightly notable by Big T's vocals, Joe Sullivan's piano on "Glad" and clean trumpet by Mannie Klein.

Joe Venuti, a very good fiddle player, is outstanding on "Ruff" (which is "Dippermouth") and "Lorraine" and Goodman, Bud Freeman, Adrian Rollini, Sullivan, Dick McDonough (on guitar, because Eddie Lang had died earlier that year—'33) and Neil Marshall complete an attacking band.

Sullivan, another fine pianist of the period, shows his indebtedness to Waller on "Little Rock". The Freemans have special interest because of Berigan's trumpet and the fact that Freeman plays clarinet as well as tenor. "Tillie's" is a different take from our familiar Parlophone 78, though Bud's clarinet sounds much the same.

More Berigan distinguishes the final pair of performances, made in '35 with Eddie Miller, Edgar Sampson, Cliff Jackson, Ray Bauduc and, on bass, Grachan Moncur (the first), who also plays on the Freemans.

Not all of this is great jazz, but it displays talent and originality in large measure and is a splendid 12s 6d worth for those who can get pleasure from the music of the past. —M.J.

A well-issued Ellington record the 1956 Bethlehem album, "DUKE ELLINGTON PRESENTS" (CJS 813), now reappears on Ember's cheap label. This is the set which was originally issued here on London in '57, and reissued on Parlophone in '61. It presents a number of the band's soloists in feature numbers, has the orchestra in full flight on "Cotton Tail", with Gonsalves as main soloist, and parades Duke's piano and seven more instrumentalists on an expanded "Blues". Other interesting things are Harry Carney on "Frustration", Hodges on "Day Dream", Ray Nance singing and fiddling on "Can't Get Started" and Paul Gonsalves working working marvels with "Laura". It was a healthy-sounding band — with Cat Anderson, Ray Nance, Clark Terry and Willie Cook in the trumpet section — and the record must be recommended at 17s 6d. —M.J.

## THE HERD STRAINING AT THE LEASH...

WOODY HERMAN: "Weedy's Wimmers." 23 led; My Funny Valentine; Northwest Passage; Poor Butterfly; Greasy Sack Blues; Woody's Whistle; Red Roses For A Blue Lady; Jous De Funk and Theme Blue Flame. (CBSBPG 52619.)

Herman (alto, clt), Gerald Smy, Dusko Goykovich, Job Shew, Don Rader, Bill Chase (tpts), Henry Southall, Frank Tesinsky, Donald Jeane (trmps), Gary Klein, Nat Nistico, Andy McGhee (trns), Tom Anastas (bari), Nat Pierce (pno), Anthony Leonard (bass), Ronnie Lito (drs), June, 1965.

I REVIEW this before hearing the '66 Herd and I must say it whets my appetite for the Herman brand of brassy excitement.

The album was recorded live at San Francisco's Basia Street West last June and the band builds a real atmosphere of powerhouse swing. The solo strength has been improved by the addition of Dusko Goykovich's aggressive trumpet — the opening track features exhilarating chases between Goykovich, Chase and Rader.

Nistico remains the outstanding soloist, but it is the fine section work and general extrovert approach to its work that makes this such an enjoyable band.

It's nice to hear another version of "Northwest Passage", which dates back to the first Herd, and this seems to be Herman's answer to Ellington's "Diminuendo And Crescendo".

Even the ballads, like Don Rader's neat arrangement of "Butterfly" and a faster-than-usual "Valentine" give the impression of the band straining at the leash.

This remains one of the top three big bands in jazz and this album can stand up with its best. —B.D.

The organ, says the sleeve note of "AIN'T MISBEHAVIN'" (Music For Pleasure MFP1062), was the favourite instrument of Fats Waller's heart, the piano only of his stomach. I have to confess to preferring the guitar instrument, especially in Waller's ease because he was such a remarkable pianist. If you share my opinion in this respect, you may find "Ain't Misbehavin'" only mildly rewarding.

All ten tracks were made in Britain during two Waller visits, 1938 and 9, and all feature organ. On the title tune and "Don't Try Your Live", Fats has the help of George Chisholm, Dave Wilkins and other local musicians (including Edmundo Ross on drums); and Chis and Wilkins contribute some swingy work. "Smoke Dreams Of You" and "Can't Hear Your Cakes" are organ and vocal tracks made in June '39. The remainder, from August '38, are organ solos. Among the best are "Lonesome Road" and "Deep River", but it's all a bit mighty Wurliizer for my taste. —M.J.

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## RADIO JAZZ

THAMES GMT  
FRIDAY  
5.30 p.m. M2: Jazz Rondo.  
6.20 M2: Euro-Jazz. Quiz. 8.20  
U: Frank Sinatra, Sammy Davis  
Jr. 8.25 M: Jazz Corner. 9.0 R:  
Past and Present Jazz. 9.8 A:  
Jazz. 10.15 O: Jazz (NTO All-  
Stars) 10.15 T: David Terry  
10.35 Z: Authentic Jazz (Grand  
Formation. 1946-50). 11.0 T:  
Stan Kenton Ork 11.5 O: Terry  
Gibbs, Teddy Wilson, etc. 11.15  
BBC M: Jazz at Night. 11.20 G:  
Berlin JF 1985 (?). Spree City  
Stompers, Stuff Smith.  
SATURDAY  
11.10 a.m. Lt 3501 Club of  
France, Larry Adler. 11.55 M1:  
Kingston Trio. 12.0 noon BBC  
T: Jazz Record Requests  
(Humph). 1.15 p.m. M2: Radio  
Jazz Club. 2.30 E: Jimmy Neone.  
6.40 M2: Jazz. 7.30 M2: Danish  
Jazz. 8.5 J: George Shearing.  
9.35 O: Pop and Jazz. 10.15 T:  
Woody Herman with Fontaine.

## CHRIS HAYES

Pierce, Chase, Klein, etc. 11.0  
T: Woody Herman plays "Live".  
11.5 J: The Big Bands. 11.30 J:  
World of Jazz.  
SUNDAY  
4.30 p.m. G: Jazz Intermezzo.  
6.35 M: Jazz and Near Jazz.  
7.45 M2: Radio Jazz Group. 9.15  
M2: Johnny Dankworth Ork. 9.30  
A: Free Jazz. 10.0 E: Pop and  
Jazz. 10.3 A: Jazz Scene. 10.45  
A: Jazz Panorama (Hughes  
Pianistic). 11.15 E: Jazz and  
Near Jazz. 11.31 BBC L: The  
Jazz Scene (Ronnie Ross-Bill Le  
Sage Big Band, Ian Carr etc.)  
MONDAY  
4.5 p.m. M2: Jazz. 6.30 M:  
Jazz Corner. 8.30 M2: Jazz Festi-  
vival. 9.8 A: Jazz (Mon-Thurs).  
9.25 M2: Jazz. 10.15 T: King  
Sisters. 11.0 T: New Jazz Discs.  
TUESDAY  
4.25 p.m. L: Chamber Jazz  
(Paul Desmond Ensemble). 9.15  
R and M2: Jazz Corner. 9.30 G:

Earl Hines. 10.0 U: Belgian JF  
10.0 M2: Rhythm Club. 10.5 O:  
M2: Jazz. 8.20 O: Jazz For  
Jazz. 11.0 T: Ahmed Jamal.  
WEDNESDAY  
6.5 p.m. L: Jazz. 4.20 M1:  
Jazz Perspective. 5.30 BBC T:  
Jazz Today (Charles Fox). 6.10  
M2: Jazz. 8.20 O: Jazz For  
Everyone. 9.5 U: Art Blakey.  
10.15 T: Joe Williams. Count  
Basie. 11.0 T: Ornette Coleman  
Key to Stations in Wavelengths  
and Metres.  
A: RTF France Inter. 1829. E:  
NDR Hamburg 309. 189. G: SWF  
B-Baden 295. 363. 451. M: Hil-  
versum 1-402. 2-298. J: AFN  
547. 344. 271. L: NR Oslo 1378.  
477. 228. M: Saarbrücken 211.  
N: Denmark Radio 1-1224. 2-283.  
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# new records

POP: reviewed by the Melody Maker pop panel

LPs

**PETULA CLARK:** "My Love" (Pye). One of the great pop combinations of our time, Petula Clark and Tony Hatch, have produced between them a faultless, professional, rewarding album. Hatch produced and arranged the session, a perfect platform for Pet's winner voice. Particularly interesting is Petula's version of the Beatles' "We Can Work It Out", but her forte is on tailored Hatch songs like "Sign Of The Times", and "Life And Soul Of The Party". She also turns the Clark treatment on standards like "If I Were A Bell". Beware of slight confusion over track titles on the sleeve, affecting "Just Say Goodbye".

**ROY ORBISON:** "The Orbison Way" (London). Casual and relaxed, Roy always instils the most heart-rending emotion into the most innocent song, and anguish and remorse are present even in the rockers. While not actually crying in the chapel, it's definitely a sniff and a sob on the Thames Embankment. Great music for breaking off romances, or peeling onions. A must for all Orbison fans.

**JOE TEX:** "The New Boss" (Atlantic). Joe Tex is a relatively new rave—and he's going to be the new boss. Listen to his driving version of "C. C. Rider", the rocking "What In The World", and the gently swinging "You've Got What It Takes". Roger Miller's "King Of The Road", and Tex's only minor British hit, "Hold What You've Got", one of six of his own numbers. Joe hasn't a particularly strong voice and he does a bit too much "mid-verse talking" for our liking, but he's got a lot of soul and this is a varied, interesting album.

**THE BYRDS:** "Tural Turn! Turn!" (CBS). The Byrds have hit on a very pleasant sound—successful too—which they stick to by hook or by crook. Their latest album is no exception. Byrd fans aren't so plentiful nowadays and this one probably won't sell as much as the "Mr Tambourine Man" LP, but they're all typical Byrd numbers with the characteristic 12-string guitar sound. Easy going and immensely enjoyable listening. Listen to the eerie "He Was A Friend Of Mine", one of the two Dylan tracks, "Times They Are-A Changin'", and yes, really, "Oh Susannah".

**THE KINGSMEN:** "On Campus" (Pye). The original "Louie Louie" group with a pseudo "live" record. They kick off with a contemporary "Alley-Oop", which they've titled "Annie Fanny". Things move better on "Rosalie", a rather British sounding R&B number. An obviously talented and experienced combo they often come up with some nice sounds and some good bluesy organ and then suddenly a relapse into goey rubbish. Nevertheless an album that's certainly worth a listen.

**LOS NORTES AMERICANOS:** "The Brass I Heard In Tijuana" (Marble Arch). Ten nicely performed Tijuana Brass-type tracks from the Americans here. Well arranged swinging stuff, all in the Herb Alpert vein. Tracks include: "A Taste Of Honey", "Third Man Theme", "The Lonely Bull", and "Whipped Cream".

**CARL PERKINS:** "Whole Lotta Carl Perkins" (CBS). Newish recordings of Perkins favourites like "Whole Lotta Shakin'", "Tutti Frutti", "Ready Teddy", "Long Tall Sally", and "Jenny Jenny". Great healthy rock and roll, with no inhibitions or any need for analysis. Have a ball.

**JULIE ANDREWS:** "Broadway's Fair Julie" (CBS). The queen of modern musicals stays firmly in the genre with this pleasing collection of show songs. She sings well, if a little shrilly, on numbers like "I Feel Pretty", "A Little Bit In Love", "This Is New", "I Didn't Know What Time It Was" and others from successful Broadway stage musicals.

**LOVIN' SPOONFUL:** "Do You Believe In Magic" (Pye). A strange American group, that don't fall into any particular groove with their brand of vocal harmony and guitar and drums sound. "Magic" is included and is really the best track. Others include "Night Owl Blues", "Sportin' Life", and "Fishin' Blues". Not bad.

**STANLEY BLACK:** "Broadway Spectacular" (Decca). More Phase 4 stereo, this time with Stanley Black taking the London Festival Orchestra and chorus through lush arrangements of show tunes. The selection includes an "Oklahoma Medley", "Hello Dolly", "People", "Ol' Man River" and "Slaughter On Tenth Avenue". Again the recording could hardly be bettered.



TEX: new boss



ROY: heart rending emotion



PET: interesting Beatle version



BYRDS: characteristic 12-string

EPs

**GENE PITNEY:** "Sings Just For You" (Stateside). Four fine vocal tracks, though only one has Gene's typical drama — "House Without Windows". Other tracks have a light country feel. Titles: "Tell The Moon To Go To Sleep", "Don't Let The Neighbours Know" and "The Angels Got Together".

**THE KYRIAKOS:** "More Greek Themes" (Pys International). "Zorba's Dance" was a slight phenomenon in becoming a hit single. These tracks, though pleasant, and slightly evocative, won't repeat that success. Titles "Synnefa Platia", "Mia Fora Monaha Ftani", "Monaxia" and "Iliachtida".

**"West Side Story" (Music For Pleasure).** One of the most successful of contemporary musicals, West Side Story is as much a visual experience as a listening one. This inexpensive studio version of the show music can't offer the visual impact, but is an impressive album from Diane Todd, David Holliday and Tony Adams in the leading roles.

**JOHNNY HALLYDAY:** "Souvenirs Souvenirs" (Vogue). Frankly, few people this side of the channel would want a souvenir of this sort of singing. He may be the rave of France — but it sounds so coray to English ears. Poor rock and roll — sung in French which should help but doesn't.

**HERB ALPERT AND THE TIJUANA BRASS:** "Mexican Corn" (Stateside). This EMI release is presumably older material from the Alpert combo and includes "Spanish Harlem" also included on a recent Pye EP release. It's the Mexican / American beat again a la Alpert — pleasant, predictable, and very commercial at present. Title number plus "America" and "Winds of Barcelona".

## Pet & Hatch come up with a winner

**LIVERPOOL TODAY:** Live At The Cavern" (Ember). Liverpool's reputation as Britain's Beat Mecca has waned and in fact the Cavern club has its problems. But it was an exciting beat venue and this live recording captures a lot of the atmosphere of the basement vault. Two groups are featured — both local, Earl Preston's

Realms and the Richmond Group and jazz-influenced singer Michael Allen, Cavern DJ Bob Wooler compere the session.

**JOHNNY GREGORY:** "TV Western Themes" (Wing). Johnny Gregory and his Orchestra gallop their way through some TV Western themes—but sound a little

saddle sore in the process. If you want to take to the Prairies along with "Maverick", "Cheyenne", "Wyatt Earp" and Co. it's fine. Other themes are "Gun Law", "Bronco", "High Noon", "The Deputy", "Laramie", "Wagon Train", "Wells Fargo", "Rawhide" and "Shane".

**PERRY COMO:** "The Scene Changes" (RCA Victor). Perry decided, after a year out of the studios, to go to Nashville and record country stuff with the Anita Kerr Quartet. The scene may be different, the quartet certainly is and so are the backing musicians.

But Perry sounds the same as ever — relaxed, easy going and not passionately interested in the lyrics. Included: "Where Does A Little Tear Come From", "Funny How Time Slips Away", "I Really Don't Want To Know", "Gringo's Guitar" and "Give Myself A Party".

**EDDY ARNOLD:** "My World" (RCA Victor). Twelve immaculate tracks from the C&W veteran currently number nine in the pop 50 with "Make My World Go Away", also featured on this album. He's relaxed, in as good voice as ever, and if you're tired of his single, "What's He Doing In My World", "As Usual" and "Too Many Rivers" will restore you.



SPENCER DAVIS: tailor made song

### This will beat 'Keep On Running'

**SPENCER DAVIS GROUP:** "Somebody Help Me" (Fontana). A marvellous swinging sound from the SDGs which must be an even bigger hit than "Keep On Running". Lyrics by Jackie Edwards are tailor-made for lead singer Stevie Winwood, about "When I was little boy of 17" and the backing has the compulsive Spencer Davis Group sound. Steve is helped vocally by Spencer and Muff Winwood. Expect this to be a giant smash.

**MARVIN GAYE:** "One More Heartache" (Tamla Motown). Scorcher in the footsteps of Gaye's "Ain't That Peculiar". This is a beatier, almost messier, track with some simply fantastic minor changes. Ringing guitar and vibes plus marraccas produce a different Motown sound with Gaye in tremendous driving form. Tamla turn out another great record which might smash the British chart wide open.

**JOHNNY CASH:** "The One On The Right Is On The Left" (CBS). Gosh by golly, this sure is the darndest load of country music, we heard since last hoedown. Seems to be home-spun philosophy about folk and politics — "if you have political convictions keep 'em

SINGLES

to yourself" warns Uncle Cash, no doubt drawing roars of applause from the Daughters Of The American Revolution.

**BOBBY RIO:** "Ask The Lonely" (Piccadilly). Rio sings nicely on this moody ballad which stands several chances of gaining admission to the Pop 50. Arrangement a bit unadventurous, and ideas generally familiar, but Bob, if he can forget Tom Jones a bit, shows much promise.

**ALAN MOOREHOUSE ORCHESTRA:** "The Ballad Of The Green Berets" (Pye). If you don't happen to read newspapers and haven't been sickened by pictures of children injured by napalm, then you may find an instrumental version of a pop song about the war in Vietnam appeals to you.

**CHRIS RAYBURN:** "I Wanna Be In Love Again" (Parlophone). A fabulous orchestra directed by Britain's Johnny Scott, backs the fabulous Miss Rayburn on this nice swinging number. Hey, numbers aren't supposed to swing are they? Isn't it all down to four in the bar? If tin ears can shed some rust, and accept one of those nasty swinging records then this will be a hit. Nice!

**SHIRLEY BASSEY:** "The Best Of Bassey" (Wing). Not the best but great for the bargain price. A much jazzier if rougher Shirley singing top pops like "Burn My Candle", "Night And Day", "Crazy Rhythm", "Love For Sale", "From This Moment On", "My Funny Valentine", "How About You" and "As I Love You".

**ROGER MILLER:** "Golden Hits" (Phillips). The polite hillbilly offers "King Of The Road", "England Swings" plus ditties like "Dang Me", "Engine Engine No. 9", and "It Happened Just That Way". Difficult to see how he's so popular in East Wapping, but he is.

**THEME SONGS OF/BY THE GREAT BANDS (CBS).** Spin this and turn the clock. Too young? Then you'll wonder what they raved about! But "oldies" will make fools of themselves over this. Ellington wins. Tracks: "Let's Dance", Benny Goodman; "Blue Flame", Woody Herman; "Skyliner", Charlie Barnet; "Snowfall", Claude Thornhill; "Take The A Train", Duke Ellington; "One O'Clock Jump", Count Basie; "Star Burst", Gene Krupa; "Nightmare", Artie Shaw; "Leap Frog", Les Brown; "Ciribiribin", Harry James.

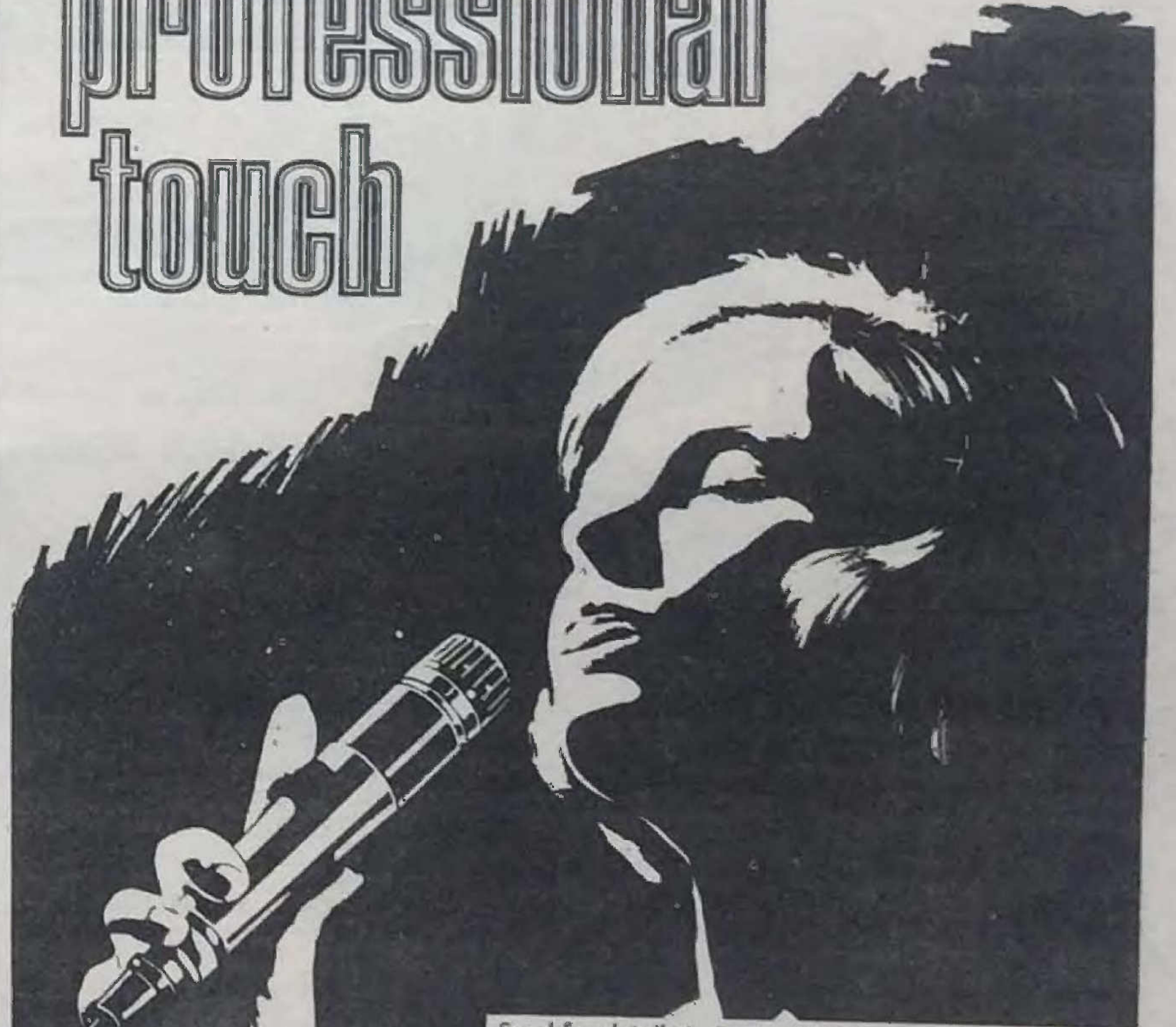


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# advice ★ dealers ★ bargains

**ARE** there any instruction books for the chord organ. I possess a Hohner organ 249. — A. Russell, Deal.

Hohner publish a chord organ tutor suitable for 10, 30 and 40 piano-key instruments, which costs 8s 6d, and Dick Sadler has prepared several special arrangements of popular tunes for the chord organ, published by Feldman at 6s.

**WHO** plays bass guitar on the Rockin' Berries EP, "New From The Berries"? Two of the tracks sound like Roy Austin, who left the group last May, but others sound like his replacement, Bobby Thompson. What has happened to Roy?—Jill Spencer, Smethwick.

All four tracks feature Bobby Thompson. Roy Austin has now quit the music business.

**I AM 19** and would like to be a blues singer. How do I go about it? — John A.B., Chester.

Take singing lessons from a qualified teacher. Listen to records by singers whose style impresses you. Study every aspect of their singing. Go to jazz clubs and ask if you can do a guest spot with the band. Make sure you look good and have plenty of personality. Buy a tape-recorder, find a pianist, guitarist or small backing group, and make ex-

perimental tapes. Listen carefully to your own efforts. Watch your pitch and intonation. When you can sing in tune and phrase correctly, send a good-quality tape covering a wide range of numbers to agents handling blues and jazz singers. — WEST END PROMOTIONS, 11 Argyle Street, London, W1.

**I WISH** to buy some recordings of Turkish, Persian, Chinese and other Eastern music, but can't get them at local record shops.—P.R.M., Cheltenham.

Collet's Record Shop, 70 New Oxford Street, London, WC1, specialise in recordings of folk music from many countries and will be pleased to send details for a s.a.e.

**I WANT** to buy or hire films of Dusty Springfield use on television.—A. Maddocks, Rock Ferry, Birkenhead.

These are owned by the circuits and are not available to the public.

**ON** AFN a short while ago, I heard an instrumental swing version of Bizet's "L'Arlesienne", but I couldn't catch the name of the band playing it — C.M., Hull.

Doubtless you heard "Bizet Has His Day", by Les Brown and his Band (American Columbia CL 2030), which was recorded in Hollywood on 22/1/1963. But it has not been issued in Britain.

**WHAT** are the essentials for a pianist who is unable to improvise — Alfred Howell, Brixton, SW9.

He should be able to recognise melodic interpolations and their chord relationship. So my advice is to study aural perception, otherwise known as ear training. I studied harmony under Dr. Ernest Fowles and also at London College of Music. I can't emphasise sufficiently the need for first-class tuition. —Pianist and organist JACKIE GORDON.

**I'D** like to take up tenor sax, but how do I start and what is the secret of success?—Cecil Hammond, Bridport.

Anyone can learn to play a musical instrument, but no-one can give you the gift of musicianship if you weren't born with it. As a youngster I watched the famous dance bands of the 1930s from the balcony at the Coventry Hippodrome. I picked up a tremendous amount of knowledge by doing so and I realised that I could knock the hell out of a saxophone! My mother bought me one for £7 10s and I was taught by the village postman. You've got to have guts, confidence and determination. You must think big and aim high. And if you want to be a professional, act professional. — JOHNIE GRAY.

**I AM** interested in bongos and would like to know the definition of the baion. —James Dailly, Penzance.

The baion is a popular rhythm from Brazil similar to the samba and at times so alike that it is difficult to identify it as a baion. The difference between the two is in the rhythmic pulse and general feeling. In the baion, the rhythm is more staccato, while the melodic line is smoother and even flowing. In the samba the staccato feeling is often in the melodic line, while the rhythm has more of a rolling feeling. Like the samba, the baion has its strong accent on the second beat of the measure. — BOB EVANS in "Authentic Bongo Rhythms" (Leeds, 7s 6d).

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

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**FOR FOLK FANS**

**GUY CARAWAN** probably has more right than anyone else to be called a "protest" singer, and yet I can't think of a single song he's written. But he's probably been responsible for popularising more of them, including the famous "We Shall Overcome", than any other single American, not even excepting Pete Seeger.

It seems only yesterday that Guy was a young American city folk singer in Britain, sharing platforms with Ewan MacColl and A. L. Lloyd and Alan Lomax and Jack Elliott at the very beginnings of today's revival.

He made one of the first Topic folk records, and though his instrumental work didn't have as much influence on the budding guitarists of the 1950s as Jack Elliott, his light, slightly nasal voice and his neat way with the guitar and banjo soon got him a wide following in Britain.

A lot of the American folk songs that are now standard repertoire in the clubs, notably "Railroad Bill", we first heard from Carawan.

But it was after he returned to the States that he started his most important work. In 1959 he became musical director of the Highlander Folk School, a unique centre of enlightened thinking founded in the south by Don West, father of Hedy West.

A previous musical director had collected "We Shall Overcome" from striking tobacco workers in the 1940s, and in April, 1960, Carawan sang it to 30 anti-segregation workers who took it all over the South.

But the singing had already started. In 1959, Carawan had been involved in the first "sit-ins" in Nashville, Tennessee, where local Negro students had asked for service at local "whites only" restaurants, refusing to leave until they served. The music that was sung in this campaign came straight off the Nashville "sit parade"—they sang new words to songs like Ray Charles' "Moving On".

Carawan thought that the freedom fighters ought to know more about their own

**The man who revived 'Overcome'**

Negro folk music, but he didn't get a lot of support at first.

"I found the singing that went on in the civil rights movement gatherings stiff and formal," he recalls. "It seemed most of the leaders running the meetings were those educated type of Negroes who have gotten rid of all traces of folk

speech, humour, and old Baptist style in their behaviour and are afraid to sing a spiritual or gospel song that might cause a foot to tap, hands to clap or bodies to sway."

Once a Negro student asked Guy: "Why are you singing those down country nigger songs here?"

It was in 1959, too, that Carawan began to get interested in the music of the Georgia Sea Islands, a group of islands that had been cut off from the American mainland until the 1930s, and had an Afro-American folk



GUY: involved in the first Negro "sit-ins"

tradition stronger, perhaps, than anywhere else in the United States.

Guy has worked among them on and off ever since, and was responsible for festivals of local music which have given the Islanders back a respect in their own music.

Guy would be slow to take the credit for all or any of this. Most of the songs are anonymous, made up on the spur of the moment about the things that are happening around the singers. Some of them are forgotten straight away, while others like "If You See Me At The Back Of The Bus" have become known all over the world.

But Carawan has played an important part in giving them back their voices. Alan Lomax wrote recently. "Guy Carawan has had a lot to do with the renewed interest in grassroots culture in the South. His workshops at Highland Center stimulated the production of freedom songs, which were carried across the South."



SEEGER: "brought country music to the cities, but now it's in a crucial saga."

**Fighting to keep country music from the Top 40**

**FIRST** thing Ian and Sylvia Tyson heard when they had recovered sufficiently from their Transatlantic jet trip to turn on the radio, was Crispian St. Peters' recording of Sylvia's song, "You Were On My Mind".

"We were surprised to find a song of ours in the British charts," Ian told me, "although, of course, Peter, Paul and Mary had a number one hit with a song Gordon Lightfoot wrote for us."

Gordon wrote Ian and Sylvia's currently popular song, "Early Morning Rain", and is touring with them in a bill headed by the Ian Campbell group, and including the Settlers, Colin Willkie and Shirley Hart, and Trevor Lucas.

Over Newcastle Brown Ale, and while a group of ultra-traditionalist English singers insisted on swapping ballads in the background, Ian and Gordon told me of their lifetime's interest in country music.

"It's really very big in Canada, you know," said Ian. "There are radio stations devoted entirely to it. In fact, when I started singing in 1959 I was more on country music than folk music."

"The first big influences on me were Johnny Cash, and Bill Monroe. The band Monroe has now isn't what it used to be, but he's still great. I'm glad to hear he's coming over here."

"Seeger brought country music to the cities. But now it's in a crucial stage, because the influence of the Top 40 is reaching everywhere. The Nashville scene has got so uptown that country music has got to fight to stay alive. Even country music stations are going Top 40 now."

"There are more country stations," Lightfoot reminded him. "True, but I still say it's a crucial scene."

The music of Ian and Sylvia is certainly country influenced. On record, their work with autoharp and guitar gives it a really powerful sound. Perhaps this is what is needed for survival.

While they are in Britain, they hope to hear what they can of the British folk scene, rumours of which have reached them in Toronto.

"Apart from Donovan—I liked his records—Ewan MacColl and A. L. Lloyd are the only British singers I've heard of. Oh yes, and Martin Carthy, Bobby Dylan told me to try to hear him."

by **KARL DALLAS**

**Battle between the visiting Americans is on**

**THE** battle between the visiting Americans is on hot and strong now. Guy Carawan is here already, and club audiences are now finding out what the old stagers have been raving about ever since his last stay in Britain.

This Friday, the fantastic Lippman & Rau Country Music Package appears for one night only at the Royal Albert Hall. This could be our one and only opportunity to hear great old performers like Roscoe Holcomb, the Stanley Brothers, and Cousin Emmy, all in one concert.

On Monday, Judy Collins flies in to appear in Nottingham and Birmingham next Thursday and Friday. She's also due in Norwich on March 24 and in London on March 25.

Simultaneously, Decca are handling distribution of her new Elektra single, a Bob Dylan song "I'll Keep It With Mine".

So whether you taste is hard-core folk or pop-folk fringe, the next few weeks should have plenty for you.

Sandy Glennon tells me the roster of guests due at the opening of his Excelsior club in Charing Cross Road, London, next Monday, includes George Browne, Sydney Carter, Peter Cox, Diz Disley, Roy Gusst, Piers Hayman, Johnny Joyce, Wendy Lozano, Mike McCann, Paul McNeill, Terry Masterson, Jackie O'Connor, Malcolm Price, Chris Rohman, Tony Rose, Dick Snell, Redd Sullivan, the Tinkers, Martin Winsor and the Young Tradition. Host is Johnny Silvo.

Where will the audience sit? Meanwhile, Dick Snell will be appearing at the Oval Club the next night, March 15.

Keith Roberts is starting a Monday night workshop session for his Wigan club, to encourage non-singers and work on new songs about local events. Next guests at the club are the Mariners on March 30.

Incidentally, Keith is well-known in the area for his "Northcountry Broadsheets"

and sings at quite a number of other clubs. He is at Preston this Sunday and at Blackpool on Tuesday.

Sevenoaks Folk Club are organising a charity concert in aid of a local blind school on March 19 at the school, Dorton House. Guests will include Malcolm Price, the Big Hill Mountain Boys, Johnny and Brian, John and Dawn, and the Eche Mountain Boys.

The Howff in Widnes celebrated its first anniversary last month. The club has had several different homes in its 12 months of existence—three of them in the first ten weeks. They don't charge very much to get in, but they are still able to book top liners like the Watsons, Shirley Collins, and Sandy and Jeanie, giving them audiences of upwards of 100.

It doesn't look as if Julie Felix will be at this Saturday's Royal Festival Hall concert, from what Joe Lustig tells me, but the bill will include Bob Davenport, the 3 City 4, Enoch Kent, Matt McGinn, Sandra Kerr, John Faulkner, Gordon McCulloch, Bobby Campbell and, of course, Guy Carawan.

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CORDOVAX as new, £450.—Slade, 359 Hill Lane, Southampton.  
DOUBLE BASSES, old English LOTT, £200. New SAUMER (Mark-neukirchen) £210, both full size. BRYANT bow 12 gns.—Northwood 33908.  
EPIPHONE, RIVOLI bass, unmarked, immaculate, genuine enquiries only, £90.—RUI 8117.  
GIBSON S.J.N. Country and western and Gibson case. Fantastic sound and cond. £80. FLA 1242.  
GRIMSHAW 12 string, condition as new, Cyover tuning pegs, cost £95, with case £45.—MIL 3253.  
HARMONY METEOR, blonde, with Bigsby, £50. Burns double-12 reverb amp (60 watts), £85 or both £130.—Watford 32762.  
MARK VI tenor, case, £80. Also alto, £50. Cig. cutter.—Slough 28906.  
MARTIN TENOR. Case, metal mouthpiece. £35. Box 5035.  
NEW FENDER TELECASTER, £115 o.n.o.—MAY 3308 (day).  
NEW KING, baritone Low A, £110.—BOW 4723.  
VOX Super-Twin amplifier with 4 S/D speakers. Gibson ES335TDC guitar. Lot £160.—Colin, 23 Northborough Road, Britwell, Slough.  
388 CONN, Anderson Ferguson. Mod. 95 gns. o.n.o. H.P.—Box 5067.

**INSTRUMENTS WANTED**  
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CASH PAID FOR P.A. units and bass guitar amplifiers.—REG 7634  
CHEAP CLARINET, under £10.—MAY 5682.  
CLARINETS, FLUTES, OBOS, TRUMPETS and good TENORS wanted urgently.—PAN, 35/37 Wardour Street, W.1. GER 3578 or WOR 0653, after 7 p.m.  
CLARINET in "A" required.—10 Berrington Drive, Heath Farm, Shrewsbury.  
GOOD GUITARS, AMPLIFIERS and all Group Equipment for cash. Will call and collect.—GER 1578 or MIL 4876 evenings.  
MUSICAL INSTRUMENTS wanted for cash.—Musical Exchange, Wembley 1970.  
WANTED pair tympani or odd drums in any condition.—L. W. Hunt, 10/11 Archer Street, W.1. GERrard 8911.

**REHEARSAL ROOMS**  
1/4d. per word  
LONDON CAVERN.—TUR 1122.

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CLAN - NA - L-EIREANN presents a grand St. Patrick's Night Concert, March 17, at Ansen Hall, Chichele Road, Cricklewood, by Willesden Green underground with PAUL LENIHAN, FENOLA Mc-GEEHAN, SEAN Mc-CARTHY, HELEN KENNEDY, STAN DERAN, EDDIE HICKEY Dancers, DAVID BURKE and others.  
CRUBEEN CLOSED.  
EWAN McCOLL, Peggy Seeger, Nadia Catrouse, MERTON HALL, 7.45 p.m.  
MERTON HALL, S.W.19. Thursday, March 10, 7.45 p.m. Ewan McColl, Peggy Seeger, Nadia Catrouse, Sandra Kerr, John Faulkner, Bobby Campbell, Paul Lennahan, Frankie Armstrong. Proceeds to Vietnam Medical Aid. Tickets: 2/6. Come early.  
THE FOLK CENTRE, Hammer-smith, TERRY MASTERSON.  
WOODSTOCK HOTEL, North Cheam, Surrey, near Morden tube, 93 Bus passes door. FOLK EVERY THURSDAY, 3s. 6d. Top groups and singers, 7.30-11 p.m.

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**FOLK FORUM**

**THURSDAY**

ADDESTONE DUKE'S HEAD, NEW HARVESTERS. Next week: THE SPINNERS.  
AT "LES COUSINS", 7.30-11 a.m. America's  
JACKSON C. FRANK  
BLACK BULL, High Road, N.30. BERT JANSCH!! DENNIS O'BRIEN, Mike Hughes. Next week: Stan Kelly  
CLAN - NA - L-EIREANN presents a grand St. Patrick's Night Concert, March 17, at Ansen Hall, Chichele Road, Cricklewood, by Willesden Green underground with PAUL LENIHAN, FENOLA Mc-GEEHAN, SEAN Mc-CARTHY, HELEN KENNEDY, STAN DERAN, EDDIE HICKEY Dancers, DAVID BURKE and others.  
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WOODSTOCK HOTEL, North Cheam, Surrey, near Morden tube, 93 Bus passes door. FOLK EVERY THURSDAY, 3s. 6d. Top groups and singers, 7.30-11 p.m.

**FRIDAY**

ABUNDANT FOLK at the CRYPT, Cheyne Row, Chelsea, S.W.3. Tonight, OHNNY JOYCE introduces guest MALCOLM PRICE, 8-11 p.m.  
AT "LES COUSINS", 7.30-11. DAVY GRAHAM  
AT LONDON FOLK MUSIC CENTRE, 38 Goudge Street, W.1. MUS 0530. 8 p.m. SHIRLEY COLLINS, midnight-8 a.m. All-Nighter. MATT MCGINN, KARL DALLAS.  
BLUE ROOM, Angel and Crown, Upper Street, N.1. (Norman Bell and Jackie O'Connor). Bar in clubroom.  
DAVE & DAVE HELEN KENNEDY TERRY SMITH SCOTS HOOSE  
JOHN RENBOURNE, TIM WALKER, ERNIE VANN, AT THE NEW LATE NITE SPOT, THE DEEPCOLE, 310 Earls Court Road, S.W.13. from midnight.

**FRIDAY cont.**

"LES COUSINS" presents 11.30-6 a.m.  
ALL-NIGHTER with the LAST BRITISH APPEARANCE OF AMERICA'S RICK NORCROSS  
RAY AND EMMETT, White Swan, Romford. Next week Davy Graham, Bert Jansch, John Renbourne.  
STEWART FAMILY folk club, March 11, in Rochester Castle, 145 High Street, Stoke Newington, N.16. Guest artists. Admission 3s.  
TINKERS IRISH FOLK CLUB Three Horseshoes, Hampstead.

**SATURDAY**

AT CENTRE, 38 Goudge Street, W.1. 6 p.m. Snacks, records. 10 p.m. ANNE BRIGGS.  
AT "LES COUSINS", 49 GREEK STREET, SOHO, W.1. SCOTLAND'S ALEX CAMPBELL  
AT THE CELLAR, 2 Regent's Park Road, N.W.1. JACK AND MARGARET KING and special guests THE LEESIDERS. Commence 8 p.m.  
AT THE OLD TIGER'S HEAD Lee Green, S.E.12 SINGERS NIGHT with Tony Shaw. All singers welcome.  
BOB SESSIONS AT THE DEEP HOLE from Midnight.  
COLYER CLUB, Gt. Newport St. W.C.2. ALL-NIGHTER, midnight.  
DAVY GRAHAM  
DOMINIC BEHAN ANTHONY Mc-CARTHY SCOTS HOOSE  
DUBLIN CASTLE, Parkway, Camden Town, THE TINKERS.  
GERRY LOCKRAN, "Anglers," Broom Road, Teddington.  
LES COUSINS presents, Mid-7 a.m.  
ALL NIGHTER ALEXIS KORNER  
SONJA and JOHNNY SILVO & guests at the Hole in the Ground, 21 Winchester Road, Swiss Cottage, N.W.3. 9 p.m.  
TROUBADOUR, Earls Court, 10.30. THE LEESIDERS.

**SUNDAY**

AT BATTERSEA NAGS HEAD JOHN WARD, PEE WEE and ROY with SPECIAL GUESTS.  
AT CENTRE, 38 Goudge Street, W.1. 3 p.m. New Singers. 8 p.m. Come-alive. COLLIN CATER, TONY ROSE, DICK SNELL.  
BRET STEVENS AND THE SUNDOWNERS at the Hole in the Ground, 21 Winchester Road, Swiss Cottage, N.W.3. 8.30 p.m.  
COLYER CLUB, Gt. Newport Street, W.C.2. 3 p.m. RAY AND EMMETT.  
HAMPSTEAD, THE YOUNG TRADITION, The Northwest Three Terry Gould, The Enterprise (opposite Chalk Farm Stn.) 7.30 p.m.  
HOXTON HALL L.C.S. folk Club, 128a Hoxton Street, Shoreditch, N.1. CATHIE & SHEILA STUART. Residents The Fielders.  
KINGSTON, Union Hotel, 8 p.m. DEREK SARJEANT, DIZ DISLEY.  
RED LION, Sutton. CLIFF AUNGIER and five-piece blues group.  
SOUTHERN RAMBLERS, Starting Gate, Wood Green.  
TROUBADOUR, 9.30 THE TINKERS.

**MONDAY**

A BATTLE for seats likely at the EXCELSIOR, Charing Cross Road (corner of Oxford St.), when JOHNNY SILVO PRESENTS a few friends who will probably include George Browne, Sydney Carter, Peter Cox, Diz Dingley, Roy Guest, Piers Hayman, Johnny Joyce, Wendy Lozano, Mike McGinn, Paul McNeill, Terry Masterson, Jackie O'Connor, Malcolm Price, Chris Robman, Tony Rose Dick Snell, Redd Sullivan, The Tinkers, Martin Winsor, The Young Tradition. Next week: ALEX CAMPBELL.  
AT "LES COUSINS", 7.30-11 a.m. U.S.A.'s MARC SULLIVAN. AD-MISSION 2s. 6d.  
CATFORD CAMEO, Blythe Hill Hotel, SANDY and JEANNIE. Maddie PRYOR TAVERNERS.  
PUTNEY—TONIGHT! "Half Moon", Lower Richmond Road.  
GERRY LOCKRAN!! ROY RIVERS!! CLIFF AUNGIER!! Special guest artists JACK & MARGARET KING!!

**MONDAY cont.**

CRUBEEN CLUB, Winstanley Arms, Clapham Junction. IAN McCANN.  
ROYAL ALBERT HALL, Monday March 28th at 7.30 p.m. Grand Commemorative (1916) Concert. CLANCY BROS. AND TOMMY MAKEM Ireland's great folk song group. Tickets: 21/-, 17/6, 15/-, 12/6, 10/6, 7/6, 6/-, 3/6.—Tel. KEN 8212.  
ABOUT 8 at the Oval Folk Club (20 yds. left Oval underground). DICK SNELL sets the scene.  
AT "LES COUSINS" completely FREE!!! WITH GEOFF PRITCHARD, and FOLK/POET SHELLEY CHOLST.  
NEVILLE LABWORTH AT THE CROWN, TWICKENHAM.  
REBEL MEN, Coffee House, Woolwich. FREE.

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NEVILLE LABWORTH AT THE CROWN, TWICKENHAM.  
REBEL MEN, Coffee House, Woolwich. FREE.

**WEDNESDAY**

A. L. LLOYD ON ALBANIAN FOLK MUSIC.—Library, Cecil Sharp House, March 23, 7 p.m.  
AT BARKING, 7.45 p.m. THE TRUNKERS.  
AT "LES COUSINS," 7.30-11. AMERICA'S WESTON GAVIN. ENTRANCE 2s. 6d.  
BOREHAM WOOD FOLK CLUB. DEROLL ADAMS, LES BRIDGER guests.  
COOK'S FERRY INN, EDMON-TON. NEW FOLK CLUB—BACK-WATER FOUR.  
FEATHERS, Ealing Broadway. MICKY FLYNN, DAVY CAL-LINAN.  
MERCURY THEATRE, Notting Hill Gate, 8 p.m. Residents: THE YOUNG TRADITION, COLIN CATER, JIM DOODY, DICK SNELL, ANDY IRVINE, TONY ROSE.  
OXFAM FENNARIO Folk, Hand and Flower, King's Road, S.W.8. Guests: DIS DIZLEY, the TANKERS. Residents: CREEKSIDERS.  
SURBITON Assembly Rooms, 8 p.m.  
CAROLYN HESTER DEREK SARJEANT Doors open 7.15 p.m. Members 6/-.

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KOBBAS fan club, S.a.e. to Pam and Isobel, 45 Knutsford Green, Moreton Wirral, Cheshire.  
WANTED! PEOPLE with organised heads to run super. super fan club for Gary Farr & the T-Bones.—Write MAM, 18 Carlisle Street, W.1.  
YARDBIRDS (most blueswall-ing) Fan Club.—s.a.e. to 19 Carlisle Street, W.1.  
ZOOT MONEYS' BIG ROLL BAND APPRECIATION SOCIETY.—WRITE TO BARBARA MARTIN, 47 GERRARD STREET, LONDON, W.1.

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Crown & Castle, Dalston Junction, E.8  
Resident Singer: DAVE LIPSON  
Guest Group on March 11th, 8-11 p.m.:  
The Internationally Famous FOLKLANDERS  
Buses: 22, 30, 35, 38, 47, 67, 76, 149, 243

**MONDAY**

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CATFORD CAMEO, Blythe Hill Hotel, SANDY and JEANNIE. Maddie PRYOR TAVERNERS.  
PUTNEY—TONIGHT! "Half Moon", Lower Richmond Road.  
GERRY LOCKRAN!! ROY RIVERS!! CLIFF AUNGIER!! Special guest artists JACK & MARGARET KING!!

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ON MONDAY 14th MARCH 66  
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Thursday, 17th March, 7 p.m.  
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**BRIAN GREEN AND HIS NEW ORLEANS STOMPERS**  
ALL OTHER NIGHTS  
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MARCH 12th, 8.0 p.m.  
Bob Davenport  
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Bobby Campbell  
Guest Artist  
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PAUL JONES—Special recording of his song on VIETNAM—banned by the B.S.C.  
Compere: Harry Landis  
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5/-, 7/6, 10/-, 12/6, 15/-, 21/-  
Obtainable from the Hall, usual agencies and British Peace Committee, 84 Claverton Street, S.W.1.

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Wednesday, March 9th 7.30 - 11.30 Members: 3/6 Guests: 4/6	'The Evening News' "YOUNG LONDON SPINS"	Star Disc Session introduced on stage by DAVID WIGG
Thursday, March 10th 7.30 - 11.30 Members: 5/- Guests: 7/6	THE ALAN PRICE SET	THE ANTEEK EVERETT OF ENGLAND
Friday, March 11th 7.30 - 11.30 Members: 5/- Guests: 7/6	THEM	STEVE DARBYSHIRE and THE YUM-YUM BAND
Saturday, March 12th 7.30 - 11.30 Members: 7/6 Guests: 10/-	THE RIOT SQUAD	THE IN CROWD EVERETT OF ENGLAND
Sunday, March 13th	CLOSED FOR PRIVATE FUNCTION	
Monday, March 14th 7.30 - 11.30 Members: 7/6 Guests: 10/-	WILSON PICKETT EVERETT OF ENGLAND	STEVE DARBYSHIRE and THE YUM-YUM BAND
Tuesday, March 15th 7.30 - 11.30 Members: 3/6 Guests: 4/6	Radio Luxembourg's 'READY, STEADY, RADIO!'	The U.K.'s biggest live radio show, introduced on stage by EVERETT OF ENGLAND and DODIE WEST

**JULIE FELIX**  
The Royal Albert Hall  
1st April  
Christian Aid (The British Council of Churches) presents Julie Felix, Friday 1st April 1966 at 7.30 pm in her first solo concert at the Royal Albert Hall.  
Manager C. R. Hopper  
Tickets 20/-, 15/-, 10/6, 7/6, 3/6, at the box office (KEN 8212) and all agents. Produced by Joe Lustig.  
Proceeds to victims of the African famine.  
ONLY LONDON CONCERT THIS SPRING

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100 OXFORD ST., W.1  
7.30 to 11 p.m.  
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Thursday, March 10th  
**THURSDAY NIGHT DISC SESSION**  
with TOP D.J.s, LATEST RECORDS and GUEST STARS, plus — playing live **THE FIVE PROUD WALKERS**  
Friday, March 11th  
**THE BACK O' TOWN SYNCOPATORS**  
Saturday, March 12th  
**TERRY LIGHTFOOT'S JAZZMEN**  
Sunday, March 13th  
**MONTY SUNSHINE'S JAZZ BAND**  
with VAL WISEMAN  
Monday, March 14th  
**MONDAY NIGHT DISC SESSION**  
with D.J.s, LIVE GROUPS, LATEST RECORDS and GUEST STARS  
**ALL LADY MEMBERS FREE**  
Tuesday, March 15th  
**THE ARTWOODS DEAKIN-LEWIS GROUP**  
Wednesday, March 16th  
**ERIC SILK'S SOUTHERN JAZZ BAND**  
**FULLY LICENSED BAR EVERY EVENING**  
REDUCED RATES FOR STUDENT MEMBERS  
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**KEN COLYER (STUDIO '51) CLUB**  
10/11 GT. NEWPORT STREET  
LEICESTER SQUARE (TUBE)  
FRIDAY, MARCH 11, 7.30  
**GOTHIC JAZZ BAND**  
SATURDAY, MARCH 12, 7.30  
**KEN COLYER'S JAZZMEN**  
SUN. AFTERNOON, 3-6, FOLK & BLUES  
**RAY & EMMETT**  
SUNDAY, MARCH 13, 7.30  
**GOTHIC JAZZ BAND**  
WEDNESDAY, MARCH 16, 7.30  
**KID MARTYN BAND**  
FOLK & BLUES ALL-NIGHTER  
SAT., MARCH 12, MIDNIGHT  
**DAVY GRAHAM**  
Apply NOW for Membership, 5/- till March, 1967

**THAMES HOTEL**  
Hampton Court, Middlesex  
Friday, March 11th  
**KEN COLYER'S JAZZMEN**  
Saturday, March 12th  
**BACK O' TOWN SYNCOPATORS**  
Sunday, March 13th  
**ERIC SILK & HIS SOUTHERN JAZZ BAND**

**SIX BELLS**  
KING'S ROAD, CHELSEA  
Saturday, March 12th, 8 p.m.  
**TONY COE QUINTET**

**THE NEW ALL-STAR CLUB**  
9a Artillery Passage, E.1  
off Middlesex Street  
Nr. Liverpool Street Station  
BIS 3697 or 8415  
Friday, Saturday and Sunday  
from 8 p.m. till 4 a.m.  
Friday, March 11th  
**WILSON PICKETT, U.S.A.**  
Saturday, March 12th  
**SONNY CHILDE and ALEXIS KORNER BAND**  
Sunday, March 13th  
**MASTER SOUND RHYTHM & BLUES PACKAGE**  
featuring THE SUNSHINES  
**FORTHCOMING ATTRACTIONS**  
Friday, March 25th  
**IRMA THOMAS, U.S.A.**  
Saturday, March 26th  
**DON COVAY, U.S.A.**  
Sunday, March 27th  
**THE HEART & SOULS ADMIRAL KEN SOUND SYSTEM**  
Local Groups on Sunday Nights  
Ladies half-price Friday Nights  
Rooms for Rehearsals during the day

**BROMEL CLUB**  
BROMLEY COURT HOTEL  
Bromley Hill, Kent  
Sunday, March 13th  
**ALAN PRICE**  
Monday, March 14th  
SYSTEM-4 Adm. 2/6  
Tuesday, March 15th  
**MONTY SUNSHINE**  
Wednesday, March 16th  
**LOOSE ENDS**  
Thursday, March 17th  
GROUPS & RECORDS Adm. 3/-

# CLUBS

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JEFF KRUGER'S  
**FLAMINGO & ALLNIGHTER CLUBS**  
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GUESTS WELCOME.  
GERRARD 1549  
TONY HARRIS & RIK GUNNELL  
PRESENT FOR JEFF KRUGER  
Friday (11th) 7.30-11 p.m.  
**WILSON PICKETT THE PETER B's**  
Friday ALLNIGHT SESSION  
12.00-5 a.m.  
**WILSON PICKETT THE PETER B's**  
Saturday (12th) 7.30-11 p.m.  
**THE CHESSMEN THE GASS**  
Saturday ALLNIGHT SESSION  
12.00-6 a.m.  
**THE PETER B's**  
Sunday (13th) AFTERNOON SESSION 3-5 p.m.  
**THE PETER B's**  
Sunday EVENING SESSION  
7.00-11 p.m.  
**RAMJAM BAND**  
with Gene Washington  
Tuesday (15th) 7.30-11 p.m.  
**RECORD NITE**  
Admission 3/6  
**FORTHCOMING ATTRACTIONS**  
Friday (18th)  
**IRMA THOMAS JOHN MAYALL'S BLUES BREAKERS**  
Sunday (20th)  
**CHRIS FARLOWE & THE THUNDERBIRDS**

**THURSDAY**  
TODAY  
JAZZ AT THE SHIP, 228 Long Lane, S.E.1. DAMIAN ROBINSON TRIO, BOB EFFORD.

**KLOOKS KLEEK**  
Railway Hotel, West Hampstead  
THE BIG NEW SOUND OF  
**THE GASS**  
RED LION HOTEL, High Street, Southall.  
**CLAUDE LAUGIER QNT.**  
RED LION, 2 mins. Colliers Wood, S.W.19 tube. Every Thursday, 8 p.m. R&B & Jazz with ROGER COULAM 4, featuring TONY ALLEN. No admission charge.  
THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1.  
THE HOPBINE, North Wembley. Return of the famous  
**TOMMY WHITTLE QRT.**

**FRIDAY**  
**BLUESVILLE R&B BLUESVILLE R&B STEAM PACKET STEAM PACKET**  
"THE MANOR HOUSE"  
(opposite Manor House Tube)  
**NEXT FRI. MAR. 18 SPENCER DAVIS SPENCER DAVIS**  
ERIC SILK SOUTHERN JAZZ BAND, Southern Jazz Club, Ex-Service-men's Club Hall, Harvey Road, Leytonstone, next door to Red Lion.  
GOLDERS GREEN REFECTORY THE LONELY ONES  
HIGHGATE VILLAGE, "Gatehouse", Colin Peters Quintet — Bert Courtyl.  
NEW SEDALIA JAZZ BAND, Craydon.  
OSTERLEY JAZZ CLUB, Osterley R.F.C. Pavilion, Tintelow Lane, Norwood Green, Southall: EARL HINES, Alex Welsh Band.

**FRIDAY cont.**  
**THE HIDEAWAY**  
210 HAVERSTOCK HILL, N.W.3. (Belsize Park Tube, turn right)  
BRUCE TURNER  
RAY CRANE  
AL GAY ETC.  
Available Parking — Licensed Bar  
**SATURDAY**  
NEW SEDALIA JAZZ BAND, Imperial College Union, S.W.7.  
POETRY & JAZZ CONCERT. MIKE WESTBROOK BAND, ADRIAN MITCHELL, many other poets, St. Andrew's Hall, Uxbridge, 7.30 p.m. CND, NOW! Club.  
THAMES CITY Jazzmen, Africa Centre.  
THE NEW JUMP BAND. All-nighter, El-Partido, Lewisham.  
WOOD GREEN, THE ALAN WALKER GROUP.

**SUNDAY**  
AT THE JAZZHOUSE  
Green Man, Blackheath Hill  
DAVE GELLY — ART THEMEN  
NEW JAZZ QUINTET  
PLUS STAR JAZZ VOCALIST  
NORMA WINSTONE  
BEXLEY, KENT. Black Prince Hotel. THE SHEVELLS.  
BILL BRUNSKILLS JAZZMEN, Fighting Cocks, Kingston.  
BLUE MOON CLUB, HAYES, JIMMY JAMES PLUS VAGABONDS.  
CANNING TOWN, E.16. Lounge Lizards Jazz Orchestra. Pure entertainment: featuring Mighty Joe Cashmore, The Bridge House, Barking Road, (next to B.R. Station, Buses from Aldgate). Every Sunday 8 p.m. Admission free! Musos welcome.

**FRIDAY cont.**  
**COOKS, CHINGFORD**  
Royal Forest Hotel, JAZZMEN  
KEN COLYER'S JAZZMEN  
COOKS FERRY INN, 11.30-2 p.m. Randall, Felix, Turner, etc.  
ERIC SILK. Thames Hotel, Hampton Court.  
JAZZ AT THE SHIP, 228 Long Lane, S.E.1. Mid-day 12 till 2 and Sunday evening DAMIAN ROBINSON TRIO, JUDY WARD. Guest musicians.  
LA VIDA JAZZBAND, O.M.T. Club, Durrant's Croxley, near Watford, 8 p.m.  
RED LION HOTEL, High Street, Southall. Lunchtime Adm. free.  
**GROUP SOUNDS FIVE**  
THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1. (Lunchtime.)  
THE NEW JUMP BAND. Afternoon session The Iron Curtain, St. Mary Cray.  
THE NEW JUMP BAND. Zambesi, Hounslow.  
WOOD GREEN, ALAN ELS-DON'S JAZZMEN.

**WEDNESDAY cont.**  
GRAVESEND JAZZ Club, Clarence Royal Hotel, TEMPERANCE SEVEN plus The Erith Jazz Orchestra.  
HIGHWAYMAN, Camberley, entire NEW JAZZ ORCHESTRA.  
HITCHIN, Hermitage Ballroom, Alan Elsdon.  
Opening Night  
**CROWN & ANCHOR**  
Cross St. Islington, N.1  
NEW SEDALIA J.B.  
Admission Free  
REFECTORY, GOLDERS GREEN  
**DISCOTHEQUE**  
Admission 3/- only.  
THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1.  
TWICKENHAM, KEN COLYER, "The Crown", Richmond Road.  
**TYME FLYS**  
Half Way House, Southall.

**WEDNESDAY cont.**  
**LEE KONITZ and BLOSSOM DEARIE**  
OPENING MON., 14th MAR.  
**SONNY ROLLINS and Miss ERNESTINE ANDERSON**  
PLUS! As always — the best BRITISH Jazz.  
WINE AND DINE 8.30 p.m.-3 a.m. in the NEW RONNIE SCOTT CLUB — the finest Jazz Club in the world!

**WEDNESDAY cont.**  
**COUNT SUCKLE'S CLUB**  
5A PRAED STREET, W.2  
TEL. PAD 5274  
Thursday, March 10th, 8 p.m.-5 a.m.  
**COUNT SUCKLE IRMA THOMAS THE JET SET and COUNT SUCKLE**  
Saturday, March 12th, 6 p.m.-5 a.m.  
**THE TARGETS**  
Sunday, March 13th, 6 p.m.-5 a.m.  
**THE JET SET**  
Monday to Wednesday.  
**COUNT SUCKLE**  
COMING ATTRACTIONS  
**DON COVAY**  
**WILSON PICKETT OTIS REDDING**  
and many, many more great American Artists  
For Membership please apply to the above address  
**LICENSED BAR**

**TUESDAY**  
"GEORGE", MORDEN: BOB WALLIS. Interval: Alan Rogers.  
**KLOOKS KLEEK JIMMY JAMES THE VAGABONDS**  
WOOD GREEN, MIKE COTTON SOUND.  
**WEDNESDAY**  
ERIC SILK Jazzshows, Oxford Street.

**CLUB 43 JAZZTOURS (MANCHESTER)**  
Proudly present, on his first National tour, one of America's Great Saxophonists  
**LEE KONITZ**  
Monday, March 14th  
**THE DOLPHIN BOTLEY, HANTS**  
Tuesday, March 15th  
**UNIVERSITY SHEFFIELD**  
Wednesday, March 16th  
**CLUB 43 AMBER ST., M'CHESTER**  
Thursday, March 17th  
**CLUB 43 (Private Students' Scene)**  
Friday, March 18th  
**THE PEEL LEEDS**  
Saturday, March 19th  
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NOW AT 47 FRITH STREET, W.1  
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WINE AND DINE UNTIL 3 a.m. and hear the world's finest jazz artists, now appearing  
**HIL SAT., MARCH 12th**  
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OPENING MON., 14th MAR.  
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PLUS! As always — the best BRITISH Jazz.  
WINE AND DINE 8.30 p.m.-3 a.m. in the NEW RONNIE SCOTT CLUB — the finest Jazz Club in the world!

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50 Belsize Lane HAMPSTEAD  
Thursday (10th), 7.30-12.00  
**THE FRUGAL SOUND**  
Friday (11th), 7.30-12.00  
**RAM HOLDER BROS.**  
Saturday (12th), 7.30-12.00  
**MOX & JOHN LeMONT**  
Sunday (13th), 2.30-6.30, 7.30-12.00  
**C-JAM BLUES**  
Monday (14th), 7.30-12.00  
**JOHNNY CHRISTIAN**  
Tuesday (15th), 7.30-11.45  
**HAMILTON KING'S BLUES MESSENGERS**  
Wednesday (16th), 7.30-12.00  
**BUDDY BOUNDS BARREL HOUSE BAND**

**BOOM! barry fantoni**  
THE ED FAULTLESS TRIO presents MODERN JAZZ EVERY WEDNESDAY  
at  
**THE PHOENIX**  
Cavendish Square, W.1 MAY 1700  
Wednesday, Mar. 16, 8.15-11 p.m.  
**CHRIS BATESON (Trumpet) RAY WARLEIGH (Alto/Flute)**  
Adm. 4/6 Licensed Bar and Dancing

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THE ED FAULTLESS TRIO  
ALAN BERRY, DICK BRENNAN  
presents MODERN JAZZ  
Every Friday, Saturday and Sunday  
Friday, March 11th  
**NORMA WINSTONE**  
Saturday, March 12th  
**ART ELLEFSON**  
Sunday, March 13th  
**BOBBY WELLINS**

**BULL'S HEAD**  
BARNES BRIDGE PRO 5241  
Friday  
**ART ELLEFSON TOMMY WHITTLE**  
Saturday  
**ART ELLEFSON**  
Sunday Lunchtime  
**DICK MORRISSEY & BOBBY BREEN**  
Monday, March 14th  
**BILL LE SAGE & RONNIE ROSS QUARTET**  
Tuesday and Thursday  
**DICK MORRISSEY QUINTET**  
featuring Phil Seaman on drums  
Wednesday  
**LENNIE BEST QUARTET**  
... Still the best in modern jazz ...

**90 Wardour Street London W.1**  
Thursday, March 10th (7.30-11.0)  
★ **MARK LEEMAN FIVE**  
★ **THE SUMMER SET**  
Friday, March 11th (7.30-11.0)  
★ From the U.S.A.  
★ **IRMA THOMAS AND HER GROUP**  
★ **ROSCOE BROWN COMBO**  
Saturday, March 12th (2.30-5.30)  
★ **"THE SATURDAY SHOW"**  
Top of the Pope, both live and on disc. with Star Guests  
Saturday, March 12th (7.30-11.0)  
★ **DICK MORRISSEY QUARTET**  
featuring PHIL SEAMAN on drums  
★ **RAY WARLEIGH QUINTET**  
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THURS. 10th MAR. **THE WHO** plus THE TRAIN and THE RAMJAM "HOT 100"  
FRI. 11th MAR. **THE GASS** plus RAMJAM "HOT 100"  
SAT. 12th MAR. **GENO WASHINGTON and the RAMJAM BAND** plus THE PETER B's  
SUN. 13th MAR. AFTERNOON DISC SESSION 3-6 p.m. EVENING DISC SESSION 7.30-11 p.m. plus THE GASS  
Members 7/6 Non-members 10/-; Members 5/- Non-members 6/-; Members 6/- Non-members 7/6; 1st Session 2/6 and 4/- 2nd Session 4/- and 5/-  
NON-MEMBERS' PRICE INCLUDES 1 YEAR'S MEMBERSHIP  
— FORTHCOMING ATTRACTIONS —  
Thursday, 17th: THE SHEVELLS Saturday, 19th: ALAN PRICE SET  
Friday, 18th: JOHN MAYALL'S BLUES BREAKERS Thursday, 24th: WILSON PICKETT

**GOLDEN STAR CLUB**  
FRIDAY PRESENT MARCH 11th  
ALSO Ramong and the Contrasts with guest Cris Bateson  
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First visit to London of the sensational young flamenco guitarist  
**PEDRO SOLER**  
Tickets 10/-, 7/-, 4/- at Hall (WBL 2141) and usual Agents  
Management: BASIL DOUGLAS LTD.

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120 Holland Park Avenue, W.11  
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Thursday, March 10th, 7.30 - 11.30  
**BLUES AD-LIB AND RECORDS**  
Friday, March 11th, ALL-NIGHTER  
**HAMILTON KING**  
Supporting Group  
Saturday, March 12th, ALL-NIGHTER  
**PIECES FIT**  
BLUES AD LIB  
Sunday, March 13th, 7.30 - 11.30  
**FIVES COMPANY**  
Saturday, March 19th  
at the fabulous LONDON CAVERN  
**JO JO GUNNE**

**CLUB CONTINENTAL**  
MEMBERSHIP 2/6  
123 TERMINUS ROAD EASTBOURNE  
Friday, March 11th  
**ALAN DOWN SET**  
Members 3/-  
Saturday, March 12th  
**THE WEB**  
Members 3/-  
Wednesday, March 16th  
**EARL RICHMOND**  
Radio London Disc Jockey, plus  
**CONFEDERATES**  
in advance 4/-, on night 5/-  
Friday, March 18th  
**THE FAIRIES**  
Members 3/-

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FRIDAY, MARCH 11th From the U.S.A.  
**IRMA THOMAS**  
Glamorous Top Record Star  
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New on the British Scene with THE KATZ and Jamaica's wonder boy LITTLEJOHN  
SUNDAY: TEENAGE PARTY with the SHADROCKS  
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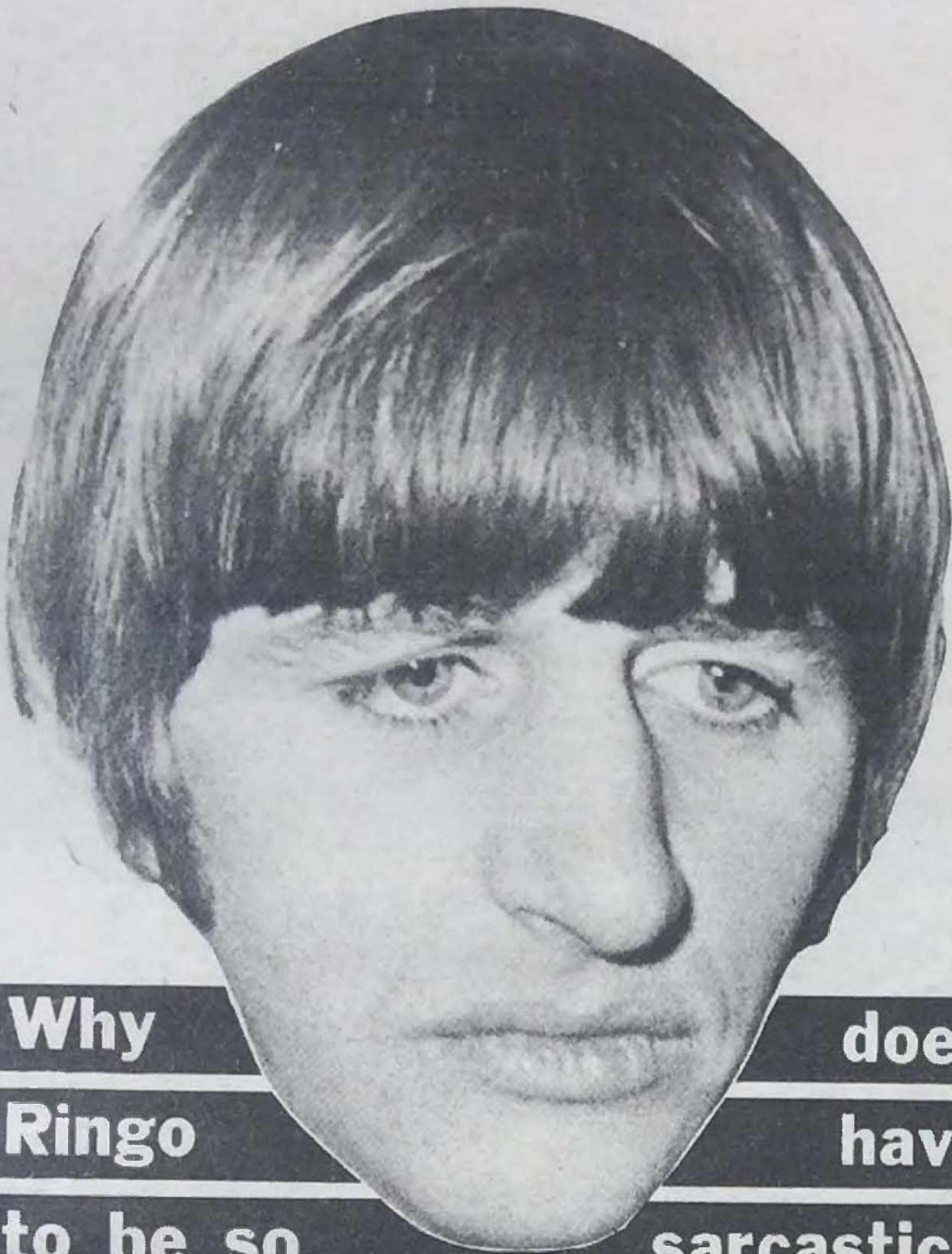








\* MAILBAG



**Why does Ringo have to be so sarcastic?**

**WHAT'S RINGO** got to be so smug and sarcastic about in *Blind Date?* (MM February 26).

If he wants to knock people he might choose somebody more deserving than Dave Dee, Dozy, etc. who are at last achieving recognition for one of the most sensational acts around.—MIKE BILLINGTON, London NW8.

**APPALLED**

I AM APPALLED at Ringo Starr's comments. Who the hell does this guy think he is, to make such insane remarks just because he is a Beatle?

I would have thought he knew more about the pop world than he obviously does.—JENNIFER AUSTIN, Dodinghurst, Essex.

**Don't miss next week's FUZZ BOX COMPETITION**

**ALAN DID BEST BY LEAVING**



ALAN: outfit moves

**L**EAVING the Animals and starting his own group was the best thing Alan Price ever did.

Having had the privilege of playing with the Set at London's Marquee, no one could say his outfit doesn't move. Even people who wave banners for groups like the Action have a ball when Alan is playing his set!—BARRY CASH, Folders Orioles, Watford, Herts.

**GREAT ENTRY**

**A**S a music publisher and singer for 26 years, it is my sincere opinion that "A Man Without Love", referred to by Master James Inray (MM February 26) as "Britain's amateurish entry" for the Eurovision Song Contest, is one of the finest copyrights, both lyrically and musically, that I have had the pleasure of acquiring.

The benefit of democracy is to be entitled to one's own opinion, but I would suggest there are many with greater qualifications for recognising a great song than your correspondent.—CYRIL SHANE, General Manager, Shapiro Bernstein & Co. Ltd, London, W1.

**Honest, not coloured**

**NO BORE**

I SUSPECT James Inray does not know what a good song sounds like himself "A Man Without Love" is a great song, and one can hardly describe Kenneth McKellar's rendering as either amateurish or a "bore." Perhaps he would rather listen to the Rolling Stones' latest, impossible to describe as music in the true sense of the word.—GEORGE MASON, London, SW12.

**FRACTION**

THOSE who defend pirate stations by stating a record they plugged reached number one without personal appearances by the artist, completely miss the point of the record companies' concern. To reach the top today, a record has only to sell a fraction it had to before the days of the pirates. All the other records are selling proportionately less as well.—TONY GROOM, London, N22.

**IRONIC**

IT'S ironic, when singers in the popular idiom are moving towards "soul", that Nancy Sinatra should reach number one with a lifeless, emotionless record of the typically poorly arranged Tin Pan Alley type.

I've heard more soul on BBC news.—JOHN CLOSE, Twyford, Bucks.

I BELIEVE there is no such thing as a "coloured voice"—only an uninhibited one. It has long lain dormant here under a refined veneer of wanting to please by singing pretty.

Entertainment as a whole has become more frank in the last few years, and the music scene is much better off with this new honesty.—BARBARA PUFFER, Littlehampton, Sussex.

**LP WINNER RE-CREATING**

WHY all the fuss about whether TV pop shows should be live or mimed? I'm sure the majority of viewers don't care much either way as long as the programmes are enjoyable and cater for their tastes.

In my view the live shows are outclassed by the mimed shows.—JOHN CORCORAN, Leeds, Yorkshire.

**WHY THE FUSS?**

I'D like to point out to reader J. Lawes (MM February 26) that the New Orleans All-Stars were not trying to play trad, but to re-create the original music of their home town, which is a different kettle of music. In my opinion they were superb.

I agree the Dutch Swing College play great trad, but trad should not be confused with the original music.—J. GORDON, Morden Park, Surrey.

**TRAPPED AGAIN!**



KING: controversy

ONCE again I have been trapped like a moth in the light of controversy. The subject this time? My latest production—Chris McClure's "Dying Swan" which has been slated by Don Moss on Juke Box Jury and satirised on BBC3. I consider Tchaikovsky's "Swan Lake" theme to be the most beautiful in all classical music and I wanted to try to compose lyrics which would contain its atmosphere without detracting from its beauty. I decided not to sing it myself since my voice has very few qualities above commerciality. I gave it instead to Chris McClure, a Scottish boy whose singing in my opinion has a remarkable purity and gentleness of tone. I used only strings in the arrangements because I wanted the final product to be different both to former symphonic orchestrations and to the vast majority of popular music ideas. I would be interested to hear whether your readers feel I have accomplished this. But as long as they realise and accept the intention I am happy. JONATHAN KING, Cambridge.

**NEXT WEEK**

**GRAHAM NASH of the HOLLIES IN Think-in**

**INSTANT GUITAR**

SELF-INSTRUCTOR by DICK SADLEIR

PHOTO CHORDS — "At-a-glance" hand shapes from photographs

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