

48

Melody Maker

DIONNE WARWICK • LULU
DUSTY • CLIFF RICHARD
JIMMY. SAVILE • MILLIE

September 12, 1964

9d weekly

POP POLL WINNERS!



WORLD! STONES TOPS IN BRITAIN!

FULL RESULTS BEGIN ON PAGE 17



THE FANTABULOUS JAZZ JAMBOREE! PAGE FIVE

AMERICAN BOBBIES BUG THE BEATLES



PAUL: "The police are protecting us to a ridiculous extent. It's a great big drag if we're not allowed to see our fans."



The banner proclaims a fan's love for her idol... but the police security network makes sure that she stands very little chance of seeing them.

A GATHERING storm of problems dogged the Beatles' tour this week raising the increasingly-heard question: "Will there ever be another Beatles visit to America."

For one thing, the showers of bric-a-brac during concerts have reached the stage where it's more like being in the front lines of a war than on a stage for the boys. "It used to be jelly beans, now it's the works," said one of them.

But that's not the biggest problem. Most irritating of all is the overzealousness of police in adopting the new policy of completely screening the Beatles from their fans, and the apparent hope of the cities they're still scheduled to visit that they'll move on quickly and not bother to stay overnight.

REN GREVATT CABLES A COOL LOOK AT THE HOTTEST THING IN POP

12 rooms reserved for the party at the Speedway Motor Inn in Indianapolis. But the police decided they needed five of those rooms to carry out their job of guarding the Beatles.

"We Press fellows were herded off to an athletic club about five miles away and had to sleep in a locker room. That was the biggest fiasco of the trip."

And so are the Beatles. They're mad because they're being separated from their fans.

Said Paul McCartney: "In Milwaukee here the police are protecting us to a ridiculous extent. I think they're a bit off, I really do. It's a great big drag. If we are not allowed to see our fans, it puts us right on the spot. We feel like heels."

Meanwhile, to add to the woes, previous arrangements made in Chicago were cancelled out by official order of the city.

FAULT

"We don't want them here," was the word conveyed to road manager Ed Loeffler by phone from an assistant to Chicago Mayor Richard Daley. Hence, the boys fly in to the Windy City and fly right out again to the Motor City of Detroit.

McCartney, speaking of the sad developments in Chicago, voiced the hope that "maybe we can get on radio or television there somehow. We want to explain to our fans what has happened. We're sorry. It's not our fault."

SECURITY

In the developing Beatles saga here, it's a story of conflicts and contradictions, of an idolising fandom that waits for hours for a glimpse, however fleeting, of their heroes, and then is denied that chance completely; of four young men who move in a world of top security whose decision that you have to run away from those who love you so much is made by somebody else in a policeman's cap and boots; whose world includes a million dollars in the bank and yet can't even get a hotel room.

BAFFLED

It's the point that because you're so idolised, you become not quite human, more like a god, yet you feel just as human as ever and you're a little baffled by it all.

"Put it this way," said Schreiber. "Nobody likes them but people. And the very ones who shove them around the most, who get most officious, are the ones who are always climbing aboard the plane, always hanging around their rooms with their hand out with an autograph pad and a pencil. 'IT'S A FUNNY WORLD.'"

WILDEST

It adds up to a feeling of frustration and irritation.

Things were delightful only a few days ago in Atlantic City, the mammoth New Jersey seaside resort where they did nothing for three days but relax and play cards and monopoly and listen to records.

On Wednesday after three wonderful days, the party took off for Philadelphia where one of the wildest crowds of the tour heaved an incredible assortment of "mementos" at the boys.

TROUBLES

Milk cartons, cake, sandwiches and food of all kinds, lipsticker containers, purses, even combs and binoculars—these were just a few of the flying objects. George was hit on his guitar fingering hand and was shaken up.

A prior decision had been made to eliminate any stop-over in Philadelphia, because of the recent race riots there, and with the understanding that accommodations were in order in Indianapolis, the next scheduled stop.

"That's where our troubles really got bad," said Art Schreiber, special Westinghouse radio correspondent on the Beatles' tour. "There were

SICK

In Milwaukee Friday night the problems got even worse. "There," continued Schreiber, "the police decided to keep the Beatles from seeing their fans and vice versa. And they separated them from the Press guys completely."

"We've been kicked around in just about every important city of the United States in the last two weeks and we're all getting pretty sick of it."

LEAVING

"The Press people had a meeting this morning and laid it right on the line with the Beatles' road people — Beas Coleman of the NEMS office, Derek Taylor, their Press man, and Ed Loeffler from GAC. We told them if we can't stay close to the boys, to hell with it. We're all leaving the tour. It's up to them to see that this is all worked out. But we're fed up."



The Beatles go on stage . . . and with them are the ever-present police guards.



IMAGINE A PREMIER DEALER CONVENTION

A little bit of Premier has rubbed off on the corners of the world. 99 different countries now have Premier agents taking orders. In fact, more Premier drums are sold than any other make. So whatever the language barriers bugging the dealers at our convention, they can always talk drums, and get themselves understood.

What does world-wide distribution prove? Quite simply that Premier quality has been recognised and demanded by discerning drummers the world over. And with top sales goes top service. Only Premier make all their own drum components. So, they can keep the prices really low, and supply dealers with complex spare

parts on request—no waiting, no trouble and your outfit will have a much longer life. Much-travelled top drummers like El Delaney see the advantages of Premier. How about you?

Write for our comprehensive catalog (enclosing 6d. in stamps) to Premier Drum Co., Dept O, 87 Regent St., London W

Premier

THE WORLD'S MOST WANTED DRUMS, FROM TOP DEALERS IN 99 COUNTRIES

Dusty phones the MM from America...

THE LUCKEST GAL IN THE WORLD



Dusty with the Ronettes in New York

DUSTY SPRINGFIELD

This week phoned the Melody Maker from New York. She said: "I am the luckiest person in the world—I'm playing on a bill of artists whom everyone raves about. It is just terrific."

The British star is playing a season at a Brooklyn theatre with Millie and a flock of some of the hottest stars on the American scene.

The line-up reads like this: "The Newbeats, the Shangri-La's, the Temptations, the Supremes, the Dovells, the Contours, Jay and the Americans, the Ronettes, Martha and the Vandellas, Little Anthony and the Imperials, who incidentally steal away every show, the Miracles and Marvin Gaye."

"I'm still the same scene over here for Britain—we

are still very big in the charts and on radio and TV. Rhythm-and-blues stuff is still very strong."

"Not the kind of R & B they have cottoned on to in England—as far as I'm concerned, that's the wrong kind. Tamlam-Motown is R & B as far as I'm concerned. I'm sharing a dressing room with the Ronettes. Mary Wells came in last week to see the show, although we didn't have much time to talk. They are tremendous people out here, and I'm looking forward to going on tour. It's a wonderful feeling having Britain so much on

top in the States—it's sort of topsy-turvy compared with the way things used to be."

Meek on TV

JOE MEEK—Independent record producer and the man behind the current chart-topper, "Have I the right?"—is to start in a 30-minute film.

The film, "A day in the life of Joe Meek", to be shot next weekend will show Joe at work in his record studios. And, towards the end of September, Joe will be the subject of a Granada-TV "World in Action" programme.

Hollies tour

WAYNE GIBSON and the Dynamic Sounds and Heinz have been booked for the forthcoming Hollies-Dixie Cups package which starts a three-week British tour on October 23.

Negotiations are also under way for Heinz to tour Britain with America's Supremes later in the year.

He leaves for his tour of Australia on October 1.

Kenny to star

KENNY LYNCH stars in the first show of a new ABC-TV 10-minute series, "Pop Spot", on October 30. He will be singing songs from his LP "Up on the roof."

Radio dates for Kenny include: "The Joe Loss Pop Show" tomorrow (Friday), "Music to Midnight" (15), "Top Gear" (17).

In addition to Kenny's current single, "What am I to you", he and Clive Westlake currently have five songs on record releases—Carol Deen's "It's hard to say good-

night", Bryan Davies' dream of "Fou", Barry Barnett's "I saw you", Mike Barne's "Love me please" and The Dajays "Without you".

Jay for Europe

PETER JAY and the Jaywalkers make a three-nation tour of the Continent next month.

They open with four days in Frankfurt, from October 28, and then go to Italy for a concert and TV in Madrid.

In Italy they move to Spain for a concert and TV in Barcelona followed by TV in Madrid.

On October 25, the group stars in the first of a new BBC Light Programme series, "Sunday Best", produced by John Hooper.

The group's saxist Mac MacIntyre married Sue Spencer, daughter of film producer Norman Spencer, at Denham, on Saturday.

Animals in the news

FURTHER dates have been arranged for Pee Wee Russell, the US clarinetist who makes his first visit to Britain next month.

After a press reception at the Guild on October 15, Russell opens there next day, and plays at the MSG again on October 7 and 18.

The period from 19-22 is not yet fixed, but after that Pee Wee plays the Palace Hotel, Southampton (23), the Dancing Slipper, Nottingham (24), Coatham Hotel, Redcar (25), Red Lion, Hatfield (26), Crown Hotel, Morden (27), Dolphin Hotel, Botley (28), the Conway Hall, London (30) and Midland Jazz Club, Birmingham (31).

On November 1, Russell makes his farewell appearance at the Guild. He will be accompanied variously by Alex Welsh and his band, the Johnny Armitage Jump Band and Freddy Randall's Band with Bruce Turner.

Searchers left on Monday for American tour followed by trip to New Zealand.

Zombies start first Scottish tour on September 15 at Montrose... American tour being planned for Manfred Mann... Joe Harriott Quintet represents Britain at Lugano Jazz Festival this week. Group then has fortnight at Blue Note, Geneva, with TV and radio dates. On Monday, the Quintet recorded a jazz version of the musical "High spirits" with arrangements by Pat Smyth.

US trombone star J. J. Johnson for "Hear me talking" spot on Light's "Jazz scene" on September 14. Following Jimmy Skidmore... Kinks' "You really got me" released in States by Reprise... Tommy Roe released from American Army and is now on tour... Annie Ross and husband, actor Sean Lynch, plan to open their new London club, Annie's Room, in October, in Russell Street, Covent Garden. Resident: Tony Kinsey Quintet.

Joe Loss Band recorded spot in Rediffusion TV's "They've sold a million" last Thursday (3) but no transmission date is set... New jazz club, Spark Kinks', debuted at London's Ronnie Scott Club last week. Line-up: Brian Dee (pno), Fred Mann (bass) and Allan Ganley (drs). Logan and Ganley were with the Tubby Hayes Quintette which disbanded last week.

Germados for Hamburg's Star Club for month from November 13... U.S. bluesman Jimmy Witherspoon, who arrived in Britain on Sunday, plays with Ronnie Scott Quartet at Mermaid Arms, Sparkhill, Birmingham on Monday (14). Janie Marden's residency on Ronnie Carroll's ATV series, "Call in on Carroll", extended until October 2. Janie guests in BBC-TV's "Tribute to George Gershwin on September 28, when the orchestra will be conducted by America's Buddy Bregman

Animals get rush-tush treatment at New York airport

NEW YORK, Tuesday.

The Animals arrived this week at Kennedy Airport under top security regulations, imposed by the Port of New York Authority operators of the airport, cables MM reporter Ren Grevat.

The Animals became the first international attractions going and coming through Kennedy, to be affected by a

strict ban on crowds and fan demonstrations.

Said Port Authority assistant public relations director, Warren Goodman: "We're running an airport here. We had a scene last week when the Beatles arrived here that defies description."

"More than 3,000 were here in the middle of the night and they left the place a filthy mess. That will never happen again—in the interest of the safety of the public, the performers involved and the airport facility itself."

Operation

And so it was. The press entourage from New York was brought by coach to an administration area where they were taken to a "ready" room for a final word on operation Animals.

Then, they were loaded into another coach after showing press credentials and taken by a devious route over "live" taxi ways behind the terminal buildings to a previously arranged interview area in the

flight or ground level of the rear of the International Arrivals building.

The Animals—and, as it turned out, Dusty Springfield as well—were landed at an unannounced area in the field, debarked and put on to a special coach which brought them by a secret route to immigrations and customs.

This procedure, lengthy as it was, was finally completed and the Animals stalked out and camera bulbs flashed.

After the conference and picture taking sessions in the specially designated area, they parted their separate ways into the city, with the Animals picking up eight multi-coloured Sunbeam Alpine convertibles on the way in to Manhattan for a parade and motorcade through the city streets to the Hotel Manhattan headquarters.

Disappointed

Wednesday, MGM Records held a gala press luncheon here at the Americana Hotel Royal Suite for the boys.

Dozens of special station break tapes were made for the WMCA Good Guy disk jockeys.

At the airport, John Stuel of the Animals told me they were disappointed not to see more teenagers. "We haven't seen any yet," he said.

"I'm looking forward to catching Joan Baez and Bob Dylan and to getting a good look at your Greenwich village," he added. "If we get an interview between shows at the Paramount."

"By the way, just from this brief look I'd say your New York policemen are fine fellows. You know back in London, they're so stiff and all that. These look like good chaps really."

The Animals play the Paramount until September 13, then return to London.

Jazz giants on TV here

THREE groups from George Wein's giant jazz package will visit Britain during its European tour—but for TV only. Asked if any of the groups would play live shows in Britain, London agent Harold Davison told MM: "At the moment it looks rather doubtful."

The three groups record shows for BBC-2's "Jazz 82" and London's Marquee Club on October 11, 18 and 25.

The first features Coleman Hawkins (tr), Harry Edison (tp), Sir Charles Thompson (p), Slam Stewart (bass) and Jo Jones (drs).

The second includes J. J. Johnson (tr), Sonny Stitt (tr, alto), Howard McGhee (tp), Walter Bishop (pno) and Kenny Clarke (drs). The third will be the Original Tuxedo Jazz Band from New Orleans, led by Louis Barbarin.

Among the groups on the package which will not visit Britain are Miles Davis, Dave Brubeck, George Russell and the George Wein group with Ruby Braff.

Kirk return

ROLAND KIRK, the American multi-instrumentalist who scored a major success when he starred at London's Ronnie Scott Club last year, returns next month.

Kirk opens his second season at Scott's on October 13. He will be accompanied by the Stan Tracey Trio.

The Polish Zbigniew Namysłowski Quartet appears at the club opposite J. J. Johnson tomorrow (Friday) and Thursday, Friday and Saturday of next week. The following day (20), the quartet leaves Britain for Berlin.

Marquee recitals

LONDON'S Marquee Club has had a big response to its plans for a Sunday afternoon jazz record club.

The Marquee's John Gee told MM: "Since we announced our plans a week ago

Judge Hutton joins panel

MM EDITOR Jack Hutton was on the panel of judges for Rediffusion's "Ready, steady—winner" due to be taped last night (Tuesday) for national viewing on September 16.

The other judges on this final programme were Brian Epstein, Brian Matthew, Bill Haley and Georgia Brown.

We have had over 200 inquiries and they are still pouring in.

"Basically, we are trying to interest young people in jazz and their record recitals where they can find out what it is all about.

"We hope to get under way by the end of October."

Asked about rumours that the Marquee might drop live jazz sessions, Gee replied: "There are no definite plans but we are very concerned by the tremendous drop in jazz attendances."

"Apparently rhythm-and-blues is one thing and jazz quite another. The people who pack the club for Manfred Mann, Long John Baldry and the Yardbirds don't come for Joe Harriott, Johnny Dankworth or Humphrey Lyttelton. "It's not so much a question of dropping jazz as trying to find a solution. We know there is jazz audience but not why it doesn't come to jazz clubs any more."



Yardbird Relfe quits hospital

Keith Relfe, lead singer with the Yardbirds, left hospital on Friday after three weeks of treatment for a punctured lung. He hopes to rejoin the group in two or three weeks, and Mick O'Neill, from the Authentics, will continue to deputise for him until he returns. Yardbirds manager Georgio Golomyas told MM: "Keith collapsed after August Bank Holiday and was ill at home for two weeks before going into hospital. "We had to postpone the group's next Columbia single which was due to come out on September 4. Their previous single has been released in America by Epic and they have been getting a lot of fan letters from the States." The Yardbirds' first LP, "The Five Live Yardbirds," recorded at London's Marquee, is released by Columbia at the end of October.

FOCUS ON FOLK

FRANK DUFFY, resident singer and compere at Manchester Sports Guild's folk nights, is forming his own group called—not naturally—the Frank Duffy Folk Group.

Frank, formerly a member of the North West Folk Four—"Five" as it then was—says this won't affect his solo singing. He will continue to be resident at the Guild and the group will debut there on Sunday (20th).

The Guild, incidentally, must be one of the biggest clubs in the country by now. It functions two nights a week: on Sunday for name singers, when it attracts audiences of two to three hundred, and on Mondays for local talent, when attendances usually average a hundred.

● Advance sales are going well for Memphis Slim's first folk club date at Bill Leader's new Broadside Club, 30 Park Avenue, Willesden, on Saturday.

NEWS THAT THE SPINNERS

have turned pro (MM last week) makes me wonder whether the groups aren't eventually going to take over the folk scene.

● The City Agency—which played a big part in the jazz scene and which this week entered the folk field—tells me he is pushing no fewer than five groups: the Moonrakers, Fariers, Everglades, Hickory Nuts and Country Strings (though NOT the Country Ramblers, who continue to be handled by Jim Woodley and John Field).

With radio, TV and concert promoters taking an ever-increasing interest, it's not difficult to imagine folk splitting down the middle in the same way as trad—the poppers on one side, purists on the other.

And we all know what happened to trad. Had your Puffed Wheat today?

● Pete Stanley and Wizz Jones, who have been packing 'em in seven nights a week in Cornwall during the summer, are heading back to town and should be on the club scene by the middle of September.

● Derek Serjeant takes off on a West Country tour this weekend.

His programme includes: Exmouth (6th), Newton Abbot places (8), Plymouth (9), Westward TV's "Westward diary" (10), Yeovil (11), Kingston (13), Portsmouth (15),

by JEFF SMITH

SEARCH FOR A STAR

There's a big television spectacular being put on next year by Rediffusion, London.

It needs a girl STAR—could it be you? Rediffusion's SEARCH FOR A STAR will be seen from mid-September.

If you want to be on TV, auditioning for stardom, here is your chance.

You must be British—be between 16 and 23—be able to act, mime and dance—look smashing. Competition open to all, except artists who have had more than a year's professional experience.

To enter, send in your name, address (block capitals please) and date of birth on the back of three non-returnable postcard-size photos (full-face, profile, full-length), to "Search for a Star", Rediffusion, Wembley Park, Middlesex.

REDIFFUSION LONDON



MANFRED

ROLL UP! ROLL UP!

— for the greatest Jamboree

ONLY two more weeks to go until the first of the three great, all-star concerts of the 1964 Jazz Jamboree, sponsored by Melody Maker. This will be the 26th—and biggest ever—Jamboree in aid of the Musicians' Social and Benevolent Council.

Just look at the line-up for the first show at the Empire Pool, Wembley, starting at 2.30 pm on Sunday, September 27.

If you like groups, there are Manfred Mann, the Applejacks, Brian Poole and the Tremeloes, Kenny Ball's Jazzmen, the Migil Five, the Deputies, the Juniors, the Echoes, the Puppets and the full Johnny Howard Band.

If you like singers you can hear Kenny Lynch, Elkie Brooks, Susan Maughan, Jess Conrad, Helen Shapiro and Sandra Barry.

M M Pollwinning deejay Jimmy Savile and comedian Jimmy Tarbuck comper.

Tickets, price 15s, 12s 6d, 10s 6d, 7s 6d and 5s, can be obtained from the Jazz Jamboree Box Office, Empire Pool, Wembley, or the usual agencies.

One of America's most popular jazz groups, the Ahmad Jamal Trio, will be flying in for the two Jamboree concerts at London's New Victoria Theatre on October 4—starting at 5.15 pm and 8.15 pm.

Supporting Jamal will be some of Britain's greatest jazzmen—the Tubby Hayes Big Band, the Johnny Dankworth Orchestra and the Ronnie Scott Quartet.

Steve Race, of BBC-2's "Jazz 625" fame, comperes both shows.

Tickets, price 15s 6d, 12s 6d, 10s 6d, 7s 6d and 5s, can be obtained from the New Victoria Theatre, London, SW1, or the usual agencies.

Eleven blues stars for British tour

ELEVEN top American blues stars make an October package tour of Britain billed as the Third American Negro Blues Festival.

Set for the package are Lightnin' Hopkins, Howlin' Wolf, Sonny Boy Williamson, Sunnyland Slim, Sleepy John Estes, Willie Dixon, Clifton James, Hamme Nixon, John Henry Barbee, Sugar Pie Desanto and Herbert Sumlin.

They open a week's tour with two concerts at the Fairfield Hall, Croydon, on October 19. The tour includes concerts in Birmingham, Manchester and Bradford.

Before reaching Britain, the package makes an extensive tour of the Continent.

Another event for blues fans will be "An Evening with the Blues" at London's Marquee Club on September 17, featuring American bluesmen Little Walter and Memphis Slim, Chris Barber's Band, with Ottilie Patterson, and Long John Baldry's Hoochie Coochie Men.

Purnell due

AMERICAN pianist - singer Alton Purnell will fly to London from the States on November 12 to open a three-week tour of Britain with a concert at St. Pancras Town Hall two days later.

From there, Purnell starts his countrywide tour with dates at Accrington, Leicester and Boston. Appearing with the former Bunk Johnson pianist at his London concert will be Keith Smith and his Climax Jazz Band and Kid Martyn's Ragtime Band.

Brenda out

BRENDA LEE will not now tour Britain in the BH Haley package. The American star will be replaced by Manfred Mann.

Reason for her eleventh-hour pull-out: she felt "exhausted" after her recent week's British visit for TV and radio work, and wants more time to rest at her Nashville home before undertaking a tiring concert tour.

The Haley-Mann tour opens at Cardiff on September 24, and goes around Britain until October 10.

Memphis return

AMERICAN blues - singer A pianist Memphis Slim ends his current British tour next week and is discussing a return visit in the Spring.

"There is talk of another nationwide tour, but no details have been settled," he told MM.

Slim resumes his residency at the Trois Maillets in Paris and joins French rock star Johnny Halliday on a series of blues discs.

Slim said he was so impressed by the backing he has received from the Sheffielders on his British tour that he is hoping to take them on a European tour next year.

"They are a group worth watching," he said. "The piano player, John Alexander, is fantastic and certainly is going to go places. He is an educated piano player and, like the rest of the group, he is a good musician."

Dreamer ill

PETE BIRRELL, bass guitarist with Freddie and the Dreamers, suffered bronchial trouble last week and had to bow out of the group's variety week at Blackpool's Queen's Theatre after Monday night.

Bob Lang, of Wayne Fontana's Mindbenders, stood in for Peter, but the group played one short for the rest of the week. Pete returned for Sunday's flight from Manchester to Great Yarmouth, where Freddie and the Dreamers played to two capacity houses at the ABC Theatre.

Tomorrow, the Dreamers fly to Ireland for a three-day tour; then to Amsterdam for an EMI Dealer Convention, followed by three days of TV and concert dates in Sweden.

Keith stabbed

TRUMPETER-BANDLEADER Keith Smith was attacked by a gang in Soho, London, last Friday night.

He was rushed to Middlesex Hospital, where this week he was expecting a decision on whether he was going to lose the sight of one eye.

"I'm improving slowly," Keith told the MM. "I was stabbed in the leg and I was pretty rough after it."

"I hope I won't be here too long!"

Sonny Morris and Ken Colyer are deputising for Keith in his Climax Jazzband. The Smith band has a new Decca EP on lease, on which they accompany American pianist-blues singer Champion Jack Dupree.

AMERICAN NEWS ROUND-UP

MORE changes in the COUNT BASIE sax section, EDDIE "LOCKJAW" DAVIS, who replaced FRANK FOSTER, has left to front a new group at Basie's Bar in Harlem. Lockjaw's chair has been taken over by SAL NISTICCO, from the Woody Herman Herd. Poll winning flutist and sax player FRANK WESS is leaving Basie soon.

TRINI LOPEZ will make his film debut in "In the Name of the Law", with Steve McQueen, later this year. New bass player with DUKE ELLINGTON is JOHN LAMB, from Philadelphia.

BUD POWELL is drawing capacity business to Birdland where he is working with JOHN ORR (bass) and HORACE ARNOLD (dr). Powell will tour Japan after his Birdland season.

MILES DAVIS makes his film debut in

MGM's "The Cincinnati Kid" . . . NINO TEMPO has been ordered by his doctor to take a six-month break from singing.

Former DUKE ELLINGTON saxist OTTO HARDWICKE is seriously ill at his home in Maryland. Altoist WILLIE SMITH and tenorist BUMPS MYERS are both recuperating in the Veterans' Hospital, Sawtelle, Los Angeles.

The STAN GETZ Quartet and ASTRUDD GILBERTO tour South America this month and play a concert at Carnegie Hall on October 9 . . . The DAVE BRUBECK, MILES DAVIS and JIMMY SMITH groups will visit Holland this Autumn.

EARL BOSTIC is planning a comeback. The altoist suffered a heart attack in 1956 but has signed with King Records . . . EARL HINES opened to standing room only at Chicago's Sutherland Room.

WHARFEDALE ELECTRIC GUITAR SPEAKERS



W12/EG
12/15 ohms. Weight 12lb.
PRICE £10.10.0

EG 12 Cabinet 20 3/4" x 16" x 8 1/2"
Weight with 12" unit: 29lb.

W15/EG
12/15 ohms. Weight 13 1/4lb.
PRICE £17.10.0

EG 15 Cabinet 24" x 21" x 11 1/4"
Weight with 15" unit: 52 1/4lb.

These Wharfedale 12" and 15" speakers are specially designed for guitar work, being robustly constructed to stand up to long periods of guitar input and to give good tonal quality in cabinets of portable size and weight.

W12/EG, a wide response unit, fitted with double diaphragm and intended for use with LEAD GUITARS.

W15/EG, a 15" unit, giving full output down to E-string of BASS Guitars at 41 c/s.

The Cabinets, EG 12 and EG 15, can be supplied separately at the prices quoted, or fitted with the appropriate unit, plus its list price.

| SPECIFICATIONS | W12/EG | W15/EG |
|------------------------|---------------|--------------|
| Flux density, coreless | 14,000 | 13,000 |
| Total flux, maxwells | 156,000 | 180,000 |
| Maximum input rms | 15 watts | 20 watts |
| Maximum input peak | 30 watts | 40 watts |
| Frequency range | 40-17,000 c/s | 35-5,000 c/s |

| Prices (cabinet only) | EG 12 | EG 15 |
|-----------------------|----------|----------|
| White wood | £8.15.0 | £12.10.0 |
| Sprayed Grey | £10. 0.0 | £14. 0.0 |
| Oiled Teak | £11. 0.0 | £15.10.0 |
| Veneer | | |

Cabinet Construction Sheet free on request

WHARFEDALE WIRELESS WORKS LTD.
IDLE - BRADFORD - YORKSHIRE
Tel. Idle 1235/6. Grams: Wharfedale, Bradford





SPOTLIGHT ON THE BBC AND JAZZ CONTROVERSY

MAN BEHIND

THE 625 CAMERAS

FANS SAY: HANDS OFF JAZZ CLUB

AT a time when the BBC is under fire for its plans to reduce live jazz on the radio, British jazz fans should offer up nightly prayers for BBC-2's "Jazz 625" producer, Terry Henebery.

In an era when most tour promoters prefer to play it safe with approved attractions, Henebery has given TV fans — those with BBC-2, anyway — a chance to see fine stars like Art Farmer, Benny Golson and Jim Hall.

by **BOB DAWBARN**

booked all the best guys I could, like the Jazz Couriers, Dill Jones and the Tony Crombie Band.

"I took over 'Jazz Club' from Jimmy Grant and did it for five years before going back to TV.

Army

A former student of clarinet and piano at the Royal Academy of Music, Terry spent five years in an Army Guards band and, during that time, met Ronnie Ross who stimulated his interest in jazz.

Leaving the army he went into BBC-TV as a boom operator and eventually a sound mixer before going over to sound radio.

"My first series was 'Music in the Modern Manner' Terry told me. "I

Boom

"I think those five years were very worthwhile — though I had to do things I didn't really feel, policy-wise, notably during the trad boom when the policy was set from above that only the most popular type of jazz should be used.

"When I went to BBC-2 I was asked if I would like to do a jazz series. My proposals were rather differ-



Woody Herman, Art Farmer, Benny Golson and Henry Red Allen—four of the top-class American jazzmen Terry Henebery has presented on "Jazz 625".

ent from what we are actually doing. I thought of a live, weekly, topical programme with pen portraits, film clips — rather like a visual 'Jazz Scene'.

"But it was felt we wanted a programme which presented jazzmen at work. There has been no gimmickry at all. In the days when I envisaged more of a magazine programme, I didn't realise we would have all the really big jazz names coming in.

"I have been given a very free hand. I'm considered to have enough experience to know who I am booking and I've never been told not to book this or that musician again.

"I aim to give a lot of people the chance to see musicians they have never seen before. In fact, a lot of them have come, and are coming, just to do the TV show.

for how long for. That way you can get into a terrible knot with the cameras and we had to do it, literally, ad lib.

"With Art there was no chance to have routines worked out. When I get a big band, or any organised set-up, I can go to a concert and write the routines down, script the camera shots and know basically what I will be doing.

"Mind you it can be hard when you do two shows in one day. With Woody Herman we didn't start rehearsing until after lunch and by 10 pm we had two shows in the can.

Phonies

"My own tastes? I cut my teeth on contemporary jazz like Woody's 1947 things. I get most out of people like Clark Terry, Ellington, Bob Brookmeyer, Stan Getz, Junior Mance and Oscar Peterson.

"That is me — but I can get a tremendous kick out of Kid Ory or, at the other extreme, George Russell. I just don't listen to bad things or phonies.

"I've asked Harold Davison if he can get me Clark Terry, Gerry Mulligan and Bob Brookmeyer for one show and we might get Thelonious Monk after Christmas.

Series

"Repeats? Four shows — one each for Woody Herman, Oscar Peterson, Red Allen and Jimmy Witherspoon with Ronnie Scott — will be shown on BBC-1 in the autumn and I hope there

will be more. "On Boxing Day we are doing an hour of highlights from the series.

"I am also planning another jam session for this month, with Keith Christie in charge.

Screen

"We shall use Eddie Blair — one of the most underrated trumpet players — Ronnie Scott and Art Ellefson on tenors, Colin Purbook on piano, I hope Lenie Bush on bass, and a drummer.

"One trouble is that you can't have the same bloke too often on TV. I may have to ask somebody to fix another drummer — not because I don't like, say, Allan Ganley, but because I think it's a bad thing to see the same face on the screen too often with different bands.

Deal

"One of my ambitions is to get together the best jazz talent available in Europe — including Americans living here. I'd get some arrangements done and feature them on a whole session, ten or a dozen of them.

"It may be too difficult because of the Union attitudes towards people coming in. You couldn't really fix up an exchange deal on a thing like that.

"Incidentally, I wonder how many jazz fans realise that they owe most of the Americans they see on 'Jazz 625' to beat.

"WE GET THE JAZZMEN IN EXCHANGE FOR BRITISH BEAT GROUPS."



Thelonious Monk—he might do a 625 show this year.

Script

"The most difficult show? The time I was really driving by the seat of my pants was with the Art Farmer Quartet.

"It turned out to be highly complex from the point of view of knowing who would play next and

DRUMMERS IN THE KNOW

insist on



**WILL NOT PULL OUT!
FULL BRUSH RESPONSE!**

ALL SIZES FROM ALL DEALERS

RADIO JAZZ

(Times: BST/CET)

FRIDAY

8.10 p.m. L: Jazz. 9.30 A: Jazz in France. 9.30 M: Jazz Corner. 10.0 E: Jazz Workshop. 10.35 Z: Jazz actualities. 10.55 Y: Jazz Gallery. 11.5 J: Quarter Century of Swing. 11.15 T: Lena Home. 11.43 A: Back Home Choir. Wings over Jordan. 12.0 midnight T: Freddie Hubbard — "The Body and the Soul" album. 12.20 a.m. I: SWF Jazz Group.

SATURDAY

1.20 p.m. H 2: Jazz Club. 4.15 H 1: Jazz discs. 9.10 X: Django Reinhardt. 9.30 A: Jazz Images. 11.15 BBC L: Jazz Club. 11.15 T: Joe Nooney, Hilos, Herman. 12.0 T: Bill Evans Trio — "Portrait in Jazz". 12.5 a.m. J: Jazz Book.

SUNDAY

5.30 p.m. I: "At the Apollo" Ruth Brown, Reuben Philippe Big Band. 7.35 M: Jazz and "near jazz". 9.30 A: Speckled Red Trio. Roosevelt Sykes, Bronzoy, Andrew Hill Quartet, Moncur Sextet. 11.5 A: Wilbur de Paris Ork., with Luter, Saury. 11.15 BBC L: Blues in the Night.

MONDAY

12.15 p.m. E: New Versions. 9.30 A: Discs of the week. 10.20 RTF 258m: The Real Jazz. 11.0 BBC L: Jazz Scene. 11.5 J: Quarter Century of Swing. 11.5 U: Goodman - Dorsey - Berigan - Shaw. 12.0 T: Willis Conover.

TUESDAY

6.30 p.m. H 1: Leslie Cool Trio. 9.30 A: Jazz News. 9.30 M: Jazz Corner. 10.30 I: "Jazz Coast African". 11.5 O: Oscar Brown Buckner. 11.5 J: Quarter Century of Swing. 12.0 T: Willis Conover.

WEDNESDAY

4.25 p.m. L: Thelonious Monk. 7.40 H 2: Jim Jacobs, Rita Reynolds. 9.20 O: Jazz for Everyone. 9.30 A: Jazz in N. Yk. 9.45 Milt Buckner. 11.5 J: Quarter Century of Jazz. 11.10 U: T. and J. Dorsey at the Cafe Rouge. 12.0 T: Willis Conover.

THURSDAY

9.30 A: Jazz à la carte. 10.15 N 2: Jazzfolk in Paris. 10.20 Q: German Jazz Festival. 11.5 J: Quarter Century of Swing. 11.5 N 1: Jazz from Montmartre. 12.0 T: Willis Conover.

Programmes subject to change

KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF Inter 1870, 48.50 E: NDR. 305, 189. M: Hiteeram 1.402, 2.298. I: SWF B Baden 295, 363, 451. J: APN: 547, 444, 271. K: MR Osaka 1376, 471, 314, 228. M: Saarbrücken 211. N: Denmark Radio: 1-1224, 2-283, 210. O: BR Munich 315, 181. Q: HR Frankfurt 506. T: VOA: 1734. U: Radio Bremen 221. Y: SBC Lugano 539. Z: SBC Lussanna: 393.



FREDDIE HUBBARD

Tubbs tomorrow



TUBBY HAYES — I've never yet heard anyone call him Edward, though doubtless his mother does — is a cheerful young man at the best of times. And, I imagine, at the worst.

When I met him in his Notting Hill local to discuss the Hayes future, he was looking characteristically amiable. Parking the tenor, he dug into a pint and said "Fire away".

His quintet, a consistent poll winner, disbanded last week. In doing so, it surprised and disappointed the majority of modern jazz enthusiasts in this country. What are the reasons for the closure?

"The chief reason is that with a group you've got to devote most of your time to getting new material, getting the work organised, seeing record people, doing Press interviews and that sort of thing.

"I was always doing those things, and I have a lot of interests besides — writing, for instance. Now I'm going to give more time to what I want to do.

"Over the last twelve



The Tubby Hayes Quintet seen here with singer Joy Marshall — topped the combo section each year in the MM Readers' Jazz Poll.

by Max Jones

months, what I've been forced to do is this: a certain amount of studio work, sessionwise, working for other people, a certain amount of writing, and

BUSY

some work at the clubs with my group.

"All the time I've been trying to keep the group as busy as possible, because naturally I want to see the guys earn as much as they can.

"And we've been very successful, no doubt about that. But there have been times when I could have done without schlepping up and down the country, because I had other work to do.

"I'll give an example. A couple of months ago, I had nine short TV films to write

for—and they were arrangements for a sixteen-piece orchestra—at a few days' notice.

"In that time, I was playing every afternoon at Decca and every evening in the Midlands. One of the guys was waiting outside the studios each day to collect me and rush up the M1 to Birmingham or Leicester or somewhere.

"Then back in the small hours, and that was the only time I had for writing. A few hours' sleep and I was off to the studios again.

"I'm not complaining—it's wonderful to be busy, of course—but I feel I've not been able to do all these things to the best of my ability.

"So from now on, for a time, at any rate, I'd like to be in a position where I can take my time. Whatever I've got to do, I want to be able to do it properly, with plenty of time and no panic."

Does it mean that Tubby will concentrate more on writing in future? Tubby became unusually emphatic and said No, he'd like to get that straightened out. A lot of people were suggesting he'd given up the quintet for writing, but it wasn't true.

"So far as arranging is concerned, if I'm offered any commercial work—and I don't mean rock-'n'-roll backings—I'd like to do it. Also music for TV commercials, plays, etc.

PANIC

"If these things come up, I want to do them to the best of my ability, I'll try to arrange it so that I don't have any playing while I'm working on them. It's just a matter of avoiding a panic. I'm not doing it at the expense of playing."

What about the future of the big band?

"Well, to start with, there's the writing. I've got this big band at my disposal, and I've felt guilty this year because I don't think I've written one new arrangement for the big band."

"Now, this is a thing I don't get paid for, but it's something I'm interested in doing. I can experiment; I don't have to commercialise it."

"And that's what the band is really intended for: to allow arrangers to write completely freely, and give the musicians—who are in small groups—a chance to play with big bands."

"As for the big band's chances, a few months ago I had the offer from a very highly respected member of this business to take out a big band on a full-time basis."

"It was a good offer. It would have been my band, but backed by him. I considered it seriously, but decided it would have meant the same old round of touring, also playing some commercial material. And I don't want to get involved in the pop market to any extent."

"Anyway, as far as the full-time bit goes, everyone in the band is a jazz soloist, and I wouldn't be able to give each enough solo space to keep all the guys happy. So then you wind up with second-rate musicians."

SOLO

"I turned that offer down, but I intend to keep the big band going. These guys are really enthusiastic."

"I hope that in the future they'll be able to stay in the band and do the dates we get—which are not all that many, though I hope we'll get a few more when the new big band record comes out."

Aside from the infrequent big band jobs, how shall we be hearing Tubby Hayes in future? What format will he employ in the clubs?

"First of all for the time being, I don't know. I'm not going to rush into anything, because for the first time in nine and a half years I don't have to find work, or new material or anything."

"Club jobs? How many clubs are there? I shall probably appear as a soloist with a trio if Ronnie Scott books me. I mean, with the Stan Tracey trio or anyone I know is good."

"Or I may get a working rhythm section together on an irregular basis, so I'm not tied down to finding them, wages and arrangements. Then I may do a few gigs of the so-and-so meets so-and-so variety."

Will he be playing with the local rhythm section at clubs here and there? Once again, Tubby was emphatic.

"No, not that. I don't enjoy those gigs. It's always a fight. You might come across a reasonable rhythm section even, but it's still a fight. I like at least to take my piano player with me, Terry Shannon, you know. Then I feel a bit safer."

Is Tubby thinking about going to the States shortly?

"I had the offer again from Woody Herman, but I didn't have to think about it. The money was impossible — I couldn't live on it."

"Of course I'd love to go again. I love it over there, and Pete King is going to try and fix it. I don't mind if it's a working visit or just a holiday. You have to go there to see it all. I mean, it's where it's all happening."

"Stay there permanently, I don't know about that. I know a lot of very good American players who are out of work."

To wind up, I asked Tubby if—as Britain's most highly regarded jazzman—he considered himself under-rewarded? His genial expression left no room for doubt.

"I've no complaints. This last year, as I've said, has been successful, my most successful so far, without doubt. I've got my bank manager's word for that."

"No, I'm not complaining. I earn enough to do what I want. I don't want butlers and Bentleys, and the reason I don't drive a car is not because I can't afford one. I'm satisfied with what I make."

Tubby Hayes—MM Pollwinner and the best-known British modern jazzman—finds himself at the jazz crossroads...

THE SENSATIONAL



DRUMS



● GASLINI

CAN THERE BE A EUROPEAN NEW WAVE?

EUROPE'S contribution to jazz has always been that of the adoring pupil. What the jazz musician of America does today, you can be sure the jazz musicians of Europe will be doing tomorrow.

The instances where a European musician has made a valuable addition to the jazz language are rare, and Django Reinhardt still stands alone in this category.

But there are signs that with the advent of the New Wave, Europe could find itself in the position of the pupil teaching the master.

Several fields of experiment which have fascinated the progressive jazz musician, such as atonality, are nothing new to the well-trained European musician. And it seems that jazz is moving into ground where these cats can come into their own.

The more obvious avant-garde groups in Europe are Britain's own Joe Harriott Quintet, and the Polish Jazz Quartet which are currently spreading the message in British clubs.

The Poles' use of native folk songs opens up an exciting prospect, but even more exciting is the appearance in Italy of the Giorgio Gaslini Quartet.

Gaslini is a classically trained pianist who has been active in the avant-garde of the classical world

asks BOB HOUSTON

too. He did the soundtrack for the Antonioni film, "La Notte".

His latest work has just been issued in Italy with the title "Oltre", which roughly translated means "Beyond", or in jazz parlance, "Far Out".

On "Oltre" he uses a piano - bass - drums-saxophone line-up, and the emphasis is heavily on composition rather than improvisation.

His companions, Gianni Bedori (sax), Bruno Crovetto (bass), and Franco Tonani (drs) are virtually unknown outside Italy. But all are first-class instrumentalists, with Crovetto outstanding.

Gaslini had already composed an avant-garde work in "Tempo e relazione" which he performed at the San Remo Jazz Festival in 1957 with a chamber octet.

The sounds and atmosphere which Gaslini creates are cold and very modern—and very European. They belong in the Third Stream, but with a difference.

The Third Stream has consisted of many brave attempts, particularly by the MJQ's John Lewis, to make jazz sound like European classical music. Gaslini approaches it from the opposite direction.

His music is barefacedly European, but it is still jazz. It's the jazz of people like Charlie Mingus, Don Ellis, Eric Dolphy and Ornette Coleman.

In other words, it is jazz of our time.

The existence of musicians like Gaslini, Harriott, and the Polish quartet emphasises the fact that jazz is no longer a national, or even racial, monopoly. And who knows, perhaps the next step forward may be taken by someone who is not American.



● HARRIOTT



chosen by BOBBY ORR

See them at your local Music Store

Send for leaflet:

BOOSEY & HAWKES, EDGWARE, MIDDLESEX

Tel: EDGware 5581

JERRY DAWSON talks to MM polltoppers

KATHY KIRBY



One more hit —then I settle down

A SUCCESSFUL summer season with Frank Ifield at Blackpool's magnificent ABC Theatre, now a series of packed summer Sunday concerts as top-of-the-bill, offers of star spots in next year's summer shows and a contract for eighteen TV programmes.

What more could any girl wish for? "I've had two number one hit records," said Kathy Kirby. "But I would like one more—just to prove to myself that I can do it—before I settle down to consolidating my career as a TV, stage and cabaret artist."

I asked why no record had been released during her long Blackpool season.

"We are seeking the right one," she said. "I have a number of tracks in the can at Decca and we were con-

sidering releasing one of them when along came a French number that knocked us all right out.

"I knew nothing about it until I discovered after a 'Ready Steady Go' TV date, that the composer had been at the session to vet me. He wanted to find out if I was good enough to sing his number!

"Apparently I passed the test, an English lyric was written and on my only free Sunday this summer, I flew down to London and we re-

corded it. We were all terribly excited!

"But not the composer! He didn't like the lyric! Now my recording manager, Peter Sullivan, is trying to get a new lyric—probably by Hal David of the David-Bacharach team. Then I suppose we shall have to record it again."

Which is all a bit disappointing for Kathy, but she is not letting it worry her. At the moment she is concentrating on completing her summer season—and preparing for her television series.

"The BBC wanted a weekly show," she said. "But I think a three-quarter hour show every week would be too much for me. It is a big strain, and they have now agreed that we shall do them fortnightly."

"My contract is for eighteen shows—and we shall do twelve up to next April and the others in autumn."

"This will leave me free for another summer season next year. I've had two very good, firm offers and we are trying to decide which one to accept."

"Which means that I shan't be able to undertake very much other work. I may do occasional cabaret dates in London during the autumn and winter, but I can't see myself having much free time."

She hasn't had much of that in Blackpool over recent weeks, for Ernest Maxim who is to produce her TV series has been up there working with Kathy on the broad outline of the shows.

"There's so little time," she says. "The series is due to start in October—and we don't finish here until the third of that month. And considering that I shall have to sing, dance and introduce other guest artists—I've got my work cut out."

Kathy has no illusions—just a fierce determination to succeed. But she couldn't be ruthless—a personality for that. And she doesn't give in easily.

Just as Frank Ifield returned to his star spot in their Blackpool show following an attack of laryngitis, Kathy herself began to have throat trouble.

"If my voice disappears then I'll just have to admit defeat," she told me. "But until this happens I'm going to fight it."

Last word came from her manager Bert Ambrose—famous bandleader of the thirties: "Kathy would have to be dying before she missed a show."

THE SHADOWS

I'VE just seen the new Shadows! Not a new group, but a group with a new approach for the Shadows have discovered the secret of stage presence. They make a big stage look full and interesting.

Since John Rostill replaced Licorice Locking nearly a year ago they have been positioning the front-line trio a little differently. All the old Shadows movements are still there—but with a subtle difference that makes for infinitely better appearance.

And they now have the command and relaxation that can only come from experience—which they are still gaining all the time—with Cliff and without him—on one-nighters in big production shows at the London Palladium or at the seaside, and in films.

Vocal items

There's a difference in the act too. They are now using two concerted vocal items, accompanying themselves on acoustic guitars.

"We've all sung from time to time—with Cliff, and in odd instrumentals—but never very seriously," the boys told me.

"But this is the first time we've ever tackled purely vocal numbers as a quartet. We realised that folk songs were popular not only with the fans but with the family audiences that we knew we would play to at Yarmouth."

"We also realised that somewhere in the act we would have to tone it down just a little for the mums and dads. So we picked '500 miles from home' and 'Little bitty tear' and decided to give them the folk treat-



ment—vocal harmonies and acoustic guitars. It seems to have worked.

"It also gives the illusion that we play a few more instruments—and this can't be bad for effect."

It is an excellent spot in the show. And it is added to considerably by a simple piece of stagecraft suggested by the group's road manager David Bryce.

As they change guitars and step down to the footlights for these two numbers (Brian using a tamborine for percussion) a gauze curtain in drops behind them, hiding the electric guitars, amplifiers and drums, and completely changing the mood.

No chances

This attention to detail is apparent even back stage. As I talked to them, almost three hours before they were due to go on-stage, they were all there in the theatre industriously cleaning their guitars and amplifiers—getting rid of the dust and dirt that could interfere with a performance.

"We do this before every show—twice a night when we are playing theatres," they told me. "We can't take any chances." Their days are just as occupied. Immediately they com-

We're writing a ballet in five acts

pleted the half-hour film "Rhythm and greens" which is to be released in autumn, they set to work on their next small chore.

That of writing the complete score for the pantomime "Aladdin" in which they will be appearing with Cliff at the London Palladium at Christmas!

"This will be a pukka musical pantomime," they told me. "We shall not be doing a variety spot, either with Cliff or on our own. This is going to be a 'show' in the strict sense of the word."

Morning meet

"We are playing parts—'Wishee, Washee, Noshie and Toshee'—but even we don't yet know who is going to play which. We shall probably sort that out on opening night!

"We meet at Brian's house at 10.30 every morning except Sunday, and work

till around 1 pm. Then we break for lunch, take a short rest (Brian plays golf), and arrive at the theatre by 5 pm," said Hank.

Norrie Paramor, their recording manager, will arrange the numbers in co-operation with our ideas, which is some job when you consider that there will be about 25 pieces, apart from background and linking music.

"There will be about fifteen songs, a couple of fanfares, and a complete ballet in five movements."

"We have had the script for some time, we know the spots where songs are needed, what the situation is, and the type of song required, and we have to tailor them to fit," say the Shadows.

It is amazing how John Rostill has dropped into this music machine.

"I'd been with the group for four months before I played a note with them,"

he told me. "I joined just before they started to make 'Wonderful life' in the Canary Isles. The music had already been recorded with Licorice on bass guitar. All I did for four months was mime . . ."

"But what a group this is to be in! So different from last summer when I was hiring-out deck-chairs on the beach at Bournemouth during the day and working at night with the Interns. We had to dash all over the place on one-nighters to get any money out of it."

"But the Shads are so organised. Any problems are quickly ironed-out." "All except musical problems," chipped-in Bruce. "We fight those out. You should come along some morning when we're writing. We could use a referee!"

Haven't changed

"We've matured you know," said Hank as I was leaving. "We couldn't have written this panto three years ago—just couldn't have done it."

Said Brian as he disappeared into a dressing-room: "I must be off too—I must have an hour with the old practice pad!"

They haven't changed—still the same keen, efficient, leave-nothing-to-chance Shadows.

THE SENSATIONAL
A·A·X
DRUMS

chosen by
ANDY WHITE

See them at your local Music Store
Send for leaflet:
BOOSEY & HAWKES, EDGWARE, MIDDLESEX
Tel: EDGware 5581

JIMMY SAVILE

—the 1964 type DJ!



He is a nagger. He can pick hits. He knows Elvis Presley and lets you know he knows Elvis Presley. On personal appearances, he favors about like someone possessed. No, he's no modest man, Jimmy Savile.

He's a rich man. He runs three cars, has three homes — in Manchester, Leeds and London — and is often to be seen chatting to young fans.

Clever

He is a brilliant speaker in a way, for he chooses words carefully and makes points with acid pertinence. Jimmy Savile is clever. While much of Britain shrieks with horror at the sight of him, why should Savile tremble?

He's just a businessman, and a brilliant one at that. He has actually made a couple of doubtful records (for Decca) as a singer, and believes in himself.

Joke

Savile is not liked among other disc-jockeys. They regard him as a joke. Unfortunately for them, they appear to have missed the point — that there is a big, wide, wonderful public who wants a Savile-type, screaming enthusiasm like a sergeant-major of pop.

He's a fascinating nut-case, Jimmy Savile. He worked hard and long for this crown. And his win today is going to shake a lot of people into realising his immense power.

RAY COLEMAN takes a look at the xany disc jockey who has ousted the immaculate David Jacobs from the top spot in the MM's Pop Poll.

"accepted" DJ image of David Jacobs from the title of Britain's favourite.

It means that the public has now gone completely overboard for the zany, wild antics of someone who is loathed by many people.

Yet Jimmy's policy is quite straightforward: get on the same wavelength as the young people. Act as if you're one of them. Enthuse about all records. Give them the impression that the only things in life that really count are records, stars, and Jimmy Savile.

Modest?

Savile is proud of his popularity and is not the world's most modest man.

He takes pains to point out that he has hundreds of thousands of fans—despite the fact that he has no BBC radio exposure and, as he plays only Decca records on Radio Luxembourg, he has never played a Beatles, Cilla Black, Gerry Marsden, Billy J. Kramer or Cliff Richard record.

His fantastic patter is irritating but penetrating. His chaotic hair draws groans or horror. But you notice him because of it, and that's all he cares about.

Nagger

He has a broad Yorkshire accent when he is broadcasting, he projects an endless flow of lines on the "my-friends-the-stars" kick.

How does a disc-jockey gain popularity? By playing records by the Beatles, and the other Liverpool star pop names? Or by evolving such a personality that nobody can avoid taking a certain amount of notice?

With-it

Today the answer is provided. Jimmy Savile, the self-appointed Mr. With-it, the disc-jockey who has never had a BBC radio show, the most outrageous character to hit the British scene, is voted Britain's top disc-jockey by Melody Maker readers in the annual Pop Poll (full results pages 17-22).

Savile's win is significant because he has displaced the



DAVID JACOBS — last year's No. 1

FAR FROM BURNED OUT BUT ...

It's a better balanced Bud

NEW YORK. — Bud Powell, who once set the pace for modern jazz pianists, returned to Birdland recently after a five-year absence. And as he took the stand for the first set he received a standing ovation which lasted all of five minutes.

He received another burst of applause when he finally took off on the first number, "The best thing for you", with rhythm section John Orr (bass) and Horace Arnold (drums).

Heads bobbed and fingers snapped as the trio began to find its way, but on the first few tunes, the playing was loose and diffuse.

Progressively the level of playing rose. But Powell, though he did not disappoint his audience, is no longer the man afire, with surging ideas that thrill the listener.

The fire still burns, but at a lower level. Fantastic manual dexterity and flow, which identified his work during his peak period in the 1940s, is an on and off thing rather than a constant presence.

We must accept a few basic facts. Powell is older and his road of life has been filled with obstacles. What is more, you can't go back. You can't expect the spirit of youth and rebellion to flow with great force into middle age.

The critics and musicians who filled the room found elements of "the old Bud"—a run here, a chorus or two there and the mixture of logic and surprise that is peculiar to the major artist. But to rationalise or see him in the light of the past is to escape the truth.

Bud Powell is far from burned out. Great quality is still to be found in his work. But the fever of youth has cooled and been replaced by a thoughtfulness that could lead to a better balanced musical life. — BURT KORALL.

A FOLDING VIBE TO SOLVE YOUR PROBLEMS

- Easy to move — on free-running wheels, easy to carry when folded.
- Easy to assemble—takes only a minute to set up or fold away.
- Easy to store—notes in special satchel, resonators in fibre case.
- Unequaled Premier sound. Full pure lower notes—clear, sparkling top octave.

Judge the advantages of the Premier '701' yourself. Have a personal demonstration. See your Premier dealer.

Premier '701'

THE ONE THAT FOLDS

To THE PREMIER DRUM CO. LTD.
87 Regent Street London W.1
Send me details of the sensational 701 Vibe.
Name _____
Address _____
My usual dealer is _____

Little Walter—the man who sparked off a revolution

I KNOW Little Walter only from records.

Now Little Walter Jacobs—34 years of age, from Alexandria, Louisiana—is to visit Britain for the first time. He arrives on Thursday, September 17, to begin that evening (at London's Marquee club) an extensive six-week tour.

More than anyone else, Little Walter made the heavily amplified harmonica a fashionable instrument. He is largely responsible for the hordes of British blues purveyors who can now be seen clutching hand-mike and "mouth harp" together like some unwholesome sandwich.

In a sense, then, he has triggered off a musical (well, sometimes it's musical) revolution, and that should not be overlooked.

To find out something about his in-person performance, I asked first Paul Oliver—author, collector and recorder of many U.S. blues sessions—and then bandleader Chris Barber. Says Oliver: "I heard Little Walter at Smitty's Corner, on 35th and Indiana, when I was doing blues research in Chicago four years ago."

"He was sitting in with Muddy Waters' band, and for a time took over while Muddy came and talked

to us. He was in great demand, I remember.

"What impressed me most about him was a harmonica duet with Muddy's regular man, Jimmy Cotton. And he sang three or four straight-forward blues.

"He has a fine beat, which comes through particularly strongly in his playing.

"Afterwards, I met him at Muddy's home and interviewed him at some length for my next book, "Conversation with the blues". Though still quite a young man, Little Walter is regarded as perhaps the veteran harmonica player in the modern style. "One of the strongest impressions he left me with was of his toughness. He is quite small, but wiry, and looks as though he could take care of himself. His scarred features contribute to this impression.

"Although recently he featured many rock-and-roll type numbers, Little Walter is a superb blues player, very exciting and exhilarating."

Now, over to Chris Barber, who tells me: "I knew Little Walter as the greatest R&B harmonica player and, perhaps, the creator of the style of amplified harmonica. "We met him in a club in 1960

to find him holding the stage in the absence of Muddy.

"Walter was backed by bass and drums and was playing guitar—which we hadn't expected at all. Apparently he plays guitar quite a bit because he can work with smaller groups that way.

"He is also an excellent singer. He asked us to join him and we became his band for the next hour and had a ball.

"I've never actually heard him play harmonica in person, but I have most of his records which are on the Checker label in the States.

"I see Pye are going to put out his big hit, "My babe". I had the original, but when they brought it out here on London they had dubbed in a choir who handled the "oo-ahs" in best, or worst, fashion.

"I hope the Pye is the American master, which is far superior. "Ian Wheeler, incidentally, says Little Walter's phrasing on harmonica is very much like Johnny Hodges' on alto."

"When Walter Jacobs, blues singer, instrumentalist and accompanist extraordinary, opens his tour next Thursday, Londoners can be first to discover if he lives up to his reputation.—MAX JONES.

HERMAN'S HERMITS HIT THE HIGHSPOTS

WHY...ISN'T HE NICE!

There is something slightly suspicious about a singer who knows the strength of his own worth and swings on it.

Great artists rarely evaluate their appeal—they are too concerned with the immediate job of entertaining an audience to worry about their image. They are too personally involved for self-appraisal.

Then again, to be sixteen and know exactly what sells you on stage is an advantage of a commercial point of view.

It is Herman Noone's advantage to know it. When he is leading Herman's Hermits on a stage show, the young actor-singer follows this formula: "I make myself look as young as possible and all the girls in the audience go 'ahh, isn't he nice'... that's the only thing I work on when we're doing a show."

"No, we don't wear sackcloth and that—just nice ordinary stage suits."

CHRIS ROBERTS talks to the Manchester group who have leapt up the chart with their first disc

The Hermits—jumping up the MM Pop fifty with "I'm into something good"—are a Manchester group, who have been playing individually for about two years and in their present line-up for three months.

The Hermits are all seventeen—Lek Leckenby (lead guitar), Barry Whitwam (drums), Karl Green (bass guitar), and Keith Hopwood (rhythm guitar).

Origin of the name? "We all used to watch an American cartoon show called 'Bullwinkle' and there was a character on it—

'Sherman' his name was. He looked like me, so the boys said, and as we thought the name was 'Herman', I became him.

'Hermits' was just a follow-on from the first name—it was obvious, really."

The group were discovered by invitation. Their manager sent a message to well-known recording manager Mickie Most to go to Manchester and hear them. Impressed, he returned to London, returned the invitation to his studios and "I'm into something good" was the hit-making result.

"This weekend we're down again to do a Goffin-King composition — perhaps for the next record," said Herman.

"The group's sound is styled on the American surfing sound which we all like very much, and we intend to do more of the surfing type of numbers.

"On the stage, we do loads of pop numbers, a bit of rock, some out-of-the-way numbers like Ernie K.

Doe's 'Mother-in-law', Tom Courteney's song, 'Mrs. Brown you've got a lovely daughter', The wedding', which goes down very well, and some R&B sort of stuff."

Where did Herman see Britain's pop music scene in the future?

"It's just going to go off with a big pop," he answered promptly.

"There are more recording managers, more groups and more records than ever. I don't know when it will happen, or how it will happen, but one of these days — it could be tomorrow when you come to think about it—it's all going to slow down.

"What'll come next I don't know—I hope it's our sound! One of our ambitions is to be able to say 'we started that craze'—it would be great to be the first in with a new thing."

By the way, if you don't know by now, Herman Noone is a face you'll recognise.

LEFT to RIGHT: Karl Green, Derek Leckenby, Herman, Barry Whitwam, Keith Hopwood.

He was an ITV "Coronation Street" regular as Stan Fairclough, has appeared in other TV shows, and can always return to acting if the music scene goes "pop" as he believes it might.

Then you'll have to get used to Herman, alias Stan, changing his names a few more times.



There are collections and collections. A few years ago, a jazz miscellany had to be approached with a great deal of caution because a "singing the blues" album might land you with Bessie Smith followed by Dinah Shore.

Nowadays, LP buyers can get a better deal. CBS, for one, have offered a lot of thoughtfully produced compilations, ranging from Billie Holiday and Mildred Bailey to Fletcher Henderson and Mississippi bluesman Robert Johnson.

In "Jazz Odyssey Volume One" (which gives promise of mighty deeds to come), Frederic Ramsey and Frank Driggs have come up with painstakingly assembled pot of history of New Orleans jazz which ultimately will repay anybody who buys it.

Like most histories, it leaves a few questions unanswered (one is the age-old question of what happened between the Original Dixieland Jazz Band of 1917 and King Oliver's Creole Jazz Band of 1923, jazz-musically speaking? We are never to know) and a few puzzles going round the nut when the end has been reached.

Why, for example, did the compilers include all eight of the Sam Morgan Jazz Band titles—glad though I am to possess them—and only one Louisiana Five, Johnny Dunn and, more important, one Noble Sissle with Bechet, one Russ Papena and one New Orleans Owl? We'll probably never know, and I suppose it is carping to inquire. The Morgans recorded in New Orleans in '27 with a front line of two trumpets, trombone (Jim Robinson) sax and clarinet doubling tenor, are enlightening to hear, though not uniformly interesting.

They help to show, as so many tracks do, that the alto and/or tenor were as much at home in New Orleans bands in the Twenties as were the clarinet and trombone. And that a saxophone tradition existed—there really was New Orleans alto.

They show, too, that a New Orleans dance band playing "Sing on" or "Down by the Riverside" in '27 sounded quite similar to the present-day Revival group—say Ken Colyer—if your imagination added a sax to the Revivalists.

The sound of New Orleans

"JAZZ ODYSSEY VOLUME ONE" (Records 1-3), "The sound of New Orleans": RECORD 1. Original Dixieland Jazz Band: At the Darktown Strutters' Ball, Louisiana Five: I ain't-en got-en no time to have the blues. Clarence Williams Blue Five: Texas moaner blues; Livin' high, Johnny Dunn and his band: You need some lovin'. Louis Armstrong's Orchestra: Louisiana swing; Wingy Manone's Orchestra: I'm alone with you; Royal Garden blues; Zero, Sharkey and his sharks: High Society, Noble Sissle Orchestra: Dear old southernland, Bunk Johnson and his Orchestra: The entertainer (CBS BPG 62232).

RECORD 2. Jelly Roll Morton's jazz band: London blues; King Oliver's Creole Jazz Band: jazzin' babies blues; Richard M. Jones Three Jazz Wizards: New Orleans shags; Louis Armstrong's Hot Five: Come back sweet papa, Cookie's Gingersnaps: Here comes the hot female ma; Bertha "Chippie" Hill: Trouble in mind; The Chicago Footwarmers: Brush stomp; Jimmie Noone Apex Club Orchestra: Delta bound; Johnny D Drell's New Orleans Jazz Orchestra: Number two blues; Fate Marable's Society Syncopators: Frankie and Johnnie; Johnny Bayersdorffer's Jazzola Novelty Orchestra: Waffle man's call; Halfway House Dance Orchestra: Baranella's Orchestra; Cross word mama; Brownlee's Orchestra of New Orleans: Peculiar; New Orleans Rhythm Kings: I never knew what a gal could do; She's crying for me. (CBS BPG 62233).

RECORD 3. New Orleans Rhythm Kings: Milenberg joys (Golden leaf strut); Celestin's Original Tuxedo Orchestra: Original Tuxedo rag; New Orleans Owl: Tansooker; Joe Manzone's Harmony Kings: Lip New Orleans blues; Celestin's Original Tuxedo Orchestra: It's jam up; Johnny Miller's New Orleans Frolickers: Panama; Dippermouth blues; Bunk's Brass Band: Oh, didn't he ramble; Sam Morgan's Jazz Band: Steppin' on the gas; Everybody's talkin' 'bout Sammy; Mobile strut; Sing on; Short dress gal; Bogalusa strut; Down by the riverside; Over in the gloryland. (CBS BPG 62234).

Numerous other things are made clear or hinted at, by the simple if lengthy process of playing these six sides in succession.

The place of Wingy Manone, Sharkey Bonno, Pat Mares in the scheme of jazz is made more evident; the line of descent from Larry Shields (on the opening track) through Rappold, and possibly Dodds, to Sidney Aroldin and the most accomplished Irving Fazole, is vividly suggested.

Naturally, in a set comprising 48 titles, the implications and historical pointers—not to stress the purely musical rewards—are too many and devious to attempt to detail here.

King Oliver's pioneering style is echoed all over the place, in cornet solo and band ensemble, and Louis Armstrong's pre-eminence is confirmed, as happens every time his inspired playing crops up on a reissue.

Next time the local modernist tells you Louis is overrated, play him Records One and Two. Of course, we've had the

Oliver and Williams, Blue Fives and Hot Fives, etc., often before, and this—along with nearly a quarter of the other titles lately seen on LPs—makes the three-LP volume a luxury for ardent collectors.

All the same, I can do nothing but praise the issue, and the compilers and annotators.

I have personal complaints about the odd choice of this performance and that without its proper "backing", and reservations about much of the music in the "early Dixieland" category.

But there are several very rare items, some good and others just museum pieces, and more than a dozen satisfying New Orleans near-classics.

Louis, Oliver, Bechet, Dodds, Nicholas, Noone, Red Allen, Higgy, Charlie Holmes, Wingy, Aroldin and Fazole raise the general level to something which has timeless appeal.

If you don't find yourself leaping about the sitting room when these plants take the stage, turn off Radio Caroline and go back to square one.—MAX JONES.

M.M. POP POLL PROVES TOP STARS

CHOOSE VOX

... MORE THAN ANY OTHER SOUND EQUIPMENT

LOOK!
8 British instrumental/vocal groups

- * ROLLING STONES
- * BEATLES
- * SHADOWS
- * SEARCHERS
- * DAVE CLARK FIVE
- * HOLLIES
- * GAMBLERS
- * ANIMALS

LOOK!
9 British Musicians

- * HANK MARVIN
- * JET HARRIS
- * KENNY BALL'S JAZZMEN
- * GEORGE HARRISON
- * KEITH RICHARD
- * BERT WEDDON
- * ACKER BILK'S PARAMOUNT JAZZ BAND
- * JOE BROWN
- * BRIAN JONES

LOOK!
9 British Male Singers

- * CLIFF RICHARD
- * BILLY FURY
- * MICK JAGGER
- * ADAM FAITH
- * LONG JOHN BALDRY
- * JOHN LENNON
- * FRANK IFIELD
- * BILLY J. KRAMER
- * PAUL McCARTNEY

LOOK!
5 British Female Singers

- * DUSTY SPRINGFIELD
- * KATHY KIRBY
- * LULU
- * MILLIE
- * PETULA CLARK

PLUS MANY MORE WINNERS IN BOTH BRITISH AND INTERNATIONAL SECTIONS

Yes! Melody Maker's Pop Poll has shown once again that the people you have chosen as top of your own pops, choose Vox Sound Equipment to help them get there. We congratulate them one and all on their success. And if you'd like their kind of successful sound yourself, do what the greatest names in show business do.

CHOOSE VOX

THE GREATEST NAME IN SOUND

AC 100 SUPER DE LUXE

As used by the Beatles in their current U.S.A. Tour. Unrivalled where adequate reserves of sheer undistorted power are required. 100 watts output. Four inputs, volume, treble and bass controls. 8 or 15 ohms. Separate loudspeaker cabinet with four 12" heavy duty loudspeakers plus two 25 watt high frequency pressure horns with crossover network. Supplied with chromium swivel stand. Amplifier section available separately.

Dimensions: 19" x 11" x 8" and 40" x 27" x 10".

JmI For full details of the Vox range and the name of your nearest Vox dealer write: **JENNINGS MUSICAL INDUSTRIES, LTD., DARTFORD, KENT TEL: 22471**

THE ARBITER SOUND

SCOOPS
THE M.M.
"POP" POLL

CONGRATULATIONS TO:
THE BEATLES
THE ROLLING STONES
THE SHADOWS
THE SEARCHERS
THE HOLLIES
THE GAMBLERS
THE BACHELORS
THE ANIMALS
SOUNDS INCORPORATED

LUDWIG DRUMS
TRIXON DRUMS
GRETSCH GUITARS
DYNACORD AMPS

POST THIS COUPON NOW TO D.M.1
J. & I. ARBITER LTD. 16 GERRARD ST., LONDON, W.1
FOR LEAFLETS AND NAME OF NEAREST STOCKIST

NAME.....
ADDRESS.....

ARBITER DRUM CLINICS

Joe Morello

HAVE YOU GOT YOUR FREE TICKET FOR THE JOE MORELLO CLINICS?

IN LONDON on SUNDAY
13th SEPT.

GLASGOW on MONDAY
14th SEPT.

MANCHESTER on TUESDAY
15th SEPT.

BIRMINGHAM on WEDNESDAY
16th SEPT.

LIVERPOOL on THURSDAY
17th SEPT.

CONTACT YOUR LOCAL ARBITER DEALER

NOW!

HOW ABOUT PLAYING THE REAL THING!

WHY is there such a great reluctance on the part of disc-jockeys to play Bob Dylan records? The Animals' records "House of the rising sun" and "Baby let me take you home", are greeted with wild acclaim as "original and exciting".

Similarly, the Fairies with "Don't think twice, it's all right." Peter, Paul and Mary's pale versions of Dylan originals are also played frequently, especially by Radio Caroline.

Why can't we hear some of the great, exciting records by this marvellous folk singer-composer—one of America's few genuine talents? — JILL HUGHES, London E17.

● LP WINNER.

HOW LONG?

How long will it take TV companies to realise Dusty Springfield's outstanding versatility?

Her unique vocal talents have been recognised from early Springfield's days, but since going solo she has shown wonderful personality and a remarkable gift for comedy.

Now the BBC has given Kathy Kirby her own TV series, will Dusty's turn come? — DAVID DOBSON, Gillingham, Kent.

DRUM MOAN

At last it has happened. A new criterion in drumming has been reached.

Compared with Honey Lantree, Dave Clark is like Joe Morello. — PETE BUTLER, Romford.

LESSON

THE fact that Johnny Dankworth plans to get Mike Vickers, saxist with Manfred Mann, to write some progressive jazz arrangements for his orchestra is a lesson to narrow-minded people.

Perhaps it will show those who knock beat group musicians that these boys are not all a bunch of untalented fools kidding the kids. — H. PATON EVANS, Watford.



MARIANNE FAITHFULL—see "No Soul"

MAILBAG

WIN YOUR FAVOURITE LP

HOPEFUL

WE are very pleased to see that Brenda Lee feels that "Where did our love go" could be a big hit here "if someone British records it" (MM Blind date).

Brenda wasn't to know, of course, but a British group have already recorded the song. My own band!

We hope it will be a big hit for us, and we'd like to know what Brenda thinks of our new record. — PETER JAY, leader, the Jaywalkers, London W1.

GREAT TUNES

FOR years, jazz musicians have relied on great standards by Gershwin, Porter, Kern, Berlin and Rodgers and Hart as a basis for their improvisations.

We have been waiting for new material for years, but most hit parade songs offer nothing new harmonically.

The Beatles have changed this. Have you heard the LP "Off the Beatle track," by the George Martin Orchestra?

This proves these tunes are suitable for jazz improvising. — JOHN HONE, London W12. ● LP WINNER.

NOT R & B

BILL HALEY'S Comets are here. May I ask the mods of today who seem intent on resurrecting the idols of my youth—Chuck Berry, Carl Perkins, Bo Diddley, Jerry Lee Lewis—not to label Bill and the Comets as R&B artists.

They were called rock 'n' roll in 1956 on their first trip here, and rock 'n' roll they will always be.

None of this R&B snobbery tag, please.—HUGH McCALLUM, president, Bill Haley and his Comets Fan Club, London W5.

PROTEST

I WANT to register disapproval at the BBC decision to abandon "Jazz club."

The BBC's jazz policy is far too inconsistent.

The "Jazz scene" has been on Mondays at two times and on Sundays at two times. "Jazz club" has switched from Thursdays to Saturdays at tea and then at night.

What would happen if they cut "Saturday club"? — C. JENKINS, Enfield, Middlesex.

NO SOUL

SO Marianne Faithfull thinks real folk songs are "one form of popular music which at least has some soul."

I suppose blues has no soul? It is not only the song that requires soul, but the singer, too.—VIVIEN MARTIN, Glasgow.



Bob Dylan—why can't we hear more of this unique folk singer?

DOUBLE GENE

BRIAN EPSTEIN said in BMM's "Blind date" that Gene Pitney was double-tracking for the first time on "It hurts to be in love".

Gene has had other successes double-tracking: "Twenty-four hours from Tulsa", "That girl belongs to yesterday", and "I'm gonna find myself a girl". — PHILIP CARTER, London SE2.

Manners, please!

I WAS disgusted at the reception given to Mose Allison at a blues club in Britain. Apart from a few enthusiasts who stood at the front, the others stood around in groups at the back loudly acclaiming how trashy Mose's modern jazz and blues were. These people gladly pay more to see Georgie Fame and the Yardbirds. — H.A. BROWN, Harrow, Middlesex.



●MOSE

M.M.'s DISC JOCKEY OF THE YEAR... the one-and-only

JIMMY SAVILE

of THE PEOPLE

Congratulations to Jimmy! And congratulations to Melody Maker readers for their good sense in selecting Sunday's top pop-columnist as 1964's D.J. 'greatest.' That boy certainly works for his laurels!

There's no writer on discs and show-folk as breezy, witty or well-informed as Jimmy S.

Read his inimitable

JIMMY SAVILE

'pop talking' column in



THE PEOPLE

EVERY SUNDAY

Who SELLS the most Amps. to the Leading Guitar Groups?

Selmer

Selmer, Britain's biggest makers of Amplifiers, sell more Amps. to the Groups in the news than any other manufacturer.

Run an eye over the Amps. shown on this page and

you'll soon see why! It's because Selmer offer a dazzling and unbeatable selection of absolutely top-class amps. that the Groups go for Selmer in this big way.

If your Group aims to get to the top, just go for Selmer.



NEW BASSMASTER 50
Output: 50 watts
Price: 115 gns. complete



NEW THUNDERBIRD TWIN 50
Output: 50 watts
Price: 135 gns. complete with folding legs and castors



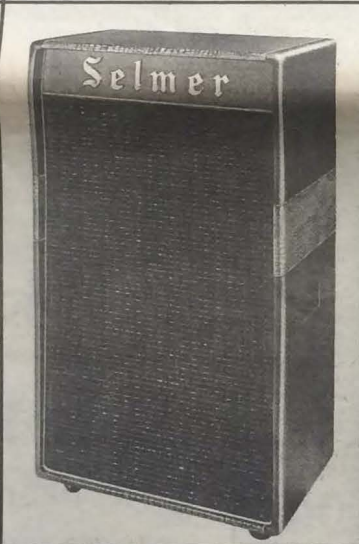
NEW ZODIAC TWIN 50
Output: 50 watts
Price: 105 gns. complete with folding legs and castors



NEW CONSTELLATION 20
Output: 20 watts
Price: 48 gns.



NEW CONCORD 10
Output: 10 watts
Price: 32 gns.



GOLIATH SPEAKER
18" speaker in reflex cabinet
Price: 63 gns.



THE 'DAVID' SPEAKER 18" speaker
Price: 45 gns.
TV/12 EXTENSION SPEAKER 12" speaker
Price: 24 gns.



TV/4/10 COLUMN SPEAKER 4 speakers
Price: 45 gns.
TV/4/8 COLUMN SPEAKER Power handling 20 watts per column
Price per pair: 45 gns.



TV/100 P.A. Output: 100 watts
Price: 75 gns.
TREBLE 'N' BASS Output: 50 watts
Price: 50 gns.



CORVETTE 6 Mark II
Output: 6 watts
Price: 20 gns.



NEW CARAVELLE 15
Output: 15 watts
Price: 39 gns.



NEW BASSIST MAJOR 15 Mark II
Output: 15 watts
Price 39 gns.



LITTLE GIANT
Output: 4 watts
Price: 12 gns.

*** See them at your Dealer's NOW!**

BURT BACHARACH—A NEW WAVE IN POP SONGS



ANYONE WHO HAD A HIT...

SOME say Burt Bacharach is a genius. He just tells the truth. Eitherway, there are solid facts that point to his brilliance. This 35-year-old New Yorker with the built-in charm and film star looks has established himself in recent years as one of the world's most potent songwriters.

He has a medley of hits to prove it. They range from "Anyone who had a heart" to "Wives and lovers," and the last song alone, recorded by 27 singers, has brought Bacharach a fortune in royalties.

He runs one of the most prolific pop song-writing partnerships in the world in conjunction with Hal David. They are both based in the United States. But right now, Burt is knocking about Britain.

Talking to him this week, I found him modest, intelligent, forthright and, above all, acutely aware of all that happens in the daily-changing world of popular music. He also opens up with some firm views on songwriting, singers, pop music generally, and jazz. Bacharach certainly knows his mind.

Protest

As a major creator of songs often described as "degenerate", what had

by RAY COLEMAN

Burt to say to critics of pop music?

"People just don't know what they're talking about when they sit back idly and protest," he declared. "Maybe they heard Presley singing a suggestive song or two about four years ago, and from that moment on dismissed the entire popular music field."

"I don't think there is anything wrong with pop music today — it's getting better all the time."

"For years, we adults didn't give the young people enough credit for their intelligence, because it's quite obvious today that they can absorb more complicated songs than many people thought they could."

"And I think 'Anyone who had a heart' was a good example, wasn't it? It got to number one in this country, and five in the States, and it was proof positive to me that a decent song can be acceptable."

Sound

That song evoked a storm of protest in Britain when Cilla Black "covered" the American version of Burt's discovery, Dionne Warwick. Whose version did he prefer?

"Tough question," he said. "Cilla sings it her way, but Dionne sings it exactly the way it was intended because after all, the song was written specially for her and she had first bite."

"Then there's 'I just don't know what to do with myself'—I think Dusty Springfield sings this better than the version by an American girl. That Dusty certainly gets a fine sound. And I do like Cilla's singing. Dionne Warwick I consider to be one of the greatest singers around."

Ask Bacharach how he gets ideas for songs and you come up against a brick wall "Oh—they just come from thoughts, and incidents, and ideas from reading," he replied. "I guess I'm at a great advantage, really, because I had a sound grounding in music. I played jazz piano a long time, and I'm a big

jazz enthusiast, incidentally." Did he consider it important for a songwriter to be flexible in his styles, or was it better to be more of a specialist?

"I personally prefer mixing things up," Burt replied. "I would get bored with one style, but you've got to feel a need to do what you're doing and not switch styles around for the sake of it."

"And entirely the wrong attitude is the one that goes: 'It will keep me hotter in the business for a period of time if I can keep changing my style.' I write in different styles because I feel like doing it."

Of all the hits Burt has written, and even he can't remember them all, the ones he is most proud of are "Anyone who had a heart" and "Wives and lovers."

"That last one has earned me the most money," he said, "and is proving one of lasting value because so many people have done it. Sinatra has just done it with Basie and it's been sung on record by a whole lotta people, including Steve Lawrence, Julie London, Andy Williams and Jack Jones."

Jazz

"I'm not a rich man, actually, I'm comfortable, it's very hard for a single man to be rich with the income tax. Nor am I extravagant. I live in a very nice apartment with a 50-foot terrace in New York City, and I don't throw money around."

"I'm not excited about new clothes or anything like that, either. I don't go out to many night-clubs. My fun comes out of working hard and day."

"One of my main pleasures is listening to jazz musicians. I like very much Dizzy Gillespie. He came through to me several years ago. I like him particularly because he entertains the public, and to my mind that's what a performer should be doing."

"Thelonious Monk bores me. I think he is a very



DIONNE WARWICK

talented man—a better composer than a pianist — but what I really take exception to is the way he treats his audiences. I don't like to see artists showing such little concern for audiences who are paying to see them.

"Bill Evans — well, he's just too much, and Quincy Jones is one of my favourite people in the whole world, and a tremendous talent."

Bought

Reverting to talking of songwriting, Bacharach said that eight times out of ten he and Hal David wrote with the singer in mind. "That was certainly the case with Dionne and 'Anyone'" he added. "We pointed directly at Dionne and decided to write one to fit her."

Finally, did Burt attend every recording session for one of his songs? "No. I'm in business as a songwriter, and like anyone in business I can't meet all my customers."

"If you were selling something, would you make it a rule to meet EVERYONE who bought it?"

Film

"I'm just a salesman who happens to have come off pretty lucky. I hope I'm not doing the same in 20 years. I'd like to do a Broadway show score, and a film."

"Meanwhile, pop music is being very good to me, and I do not look down on it. I enjoy every moment and it gives me, and others, satisfaction."

TODAYS MOST SENSATIONAL GUITAR SOUND

Rickenbacker

LISTEN TO 'BEATLES' JOHN AND GEORGE . . . THAT'S THE GREAT RICKENBACKER SOUND

In every important category—sound, appearance, ease of playing and dependability—Rickenbacker guitars lead the field.

They are made in America by the people with the longest experience in the manufacture of professional quality electronic guitars. Every Rickenbacker feature is an outstanding achievement in engineering and structural craftsmanship — a better instrument — to produce better sound.

Professional guitarists interpret the Rickenbacker superiority into greater playing accomplishment. It is a partnership of technical and artistic talent offering horizons of unlimited accomplishment.

Rose Morris SPONSORED INSTRUMENTS



BARBER BREAK

CHRIS BARBER had a good deal to do with the spread of trad. He was also in on the ground floor on the skiffle and R&B trends.

These days his travelling line-up includes an electric guitar, John Slaughter—a sight which can hardly please the die-hard traddies. What is he currently trying to do and what does he think will emerge from it?

NOISE

"We have played some R&B for a long time now" says Chris. "We've been closing our shows with 'I've got my mojo working' for all of five years. We think it's nice that we now have a very good young guitar player and Ian Wheeler playing harmonica rather well."

"We have always believed in being versatile. We don't like playing one noise all night — we always side-stepped those clubs where you brought out a sax, people said: 'Take it away,

CHRIS BARBER — a trad skiffle and R&B — talks scene to BOB DAY

"this is a trad club". "On our R&B night at the Marquee we just play blues all night—but it varies from a trumpet-allo line-up on 'Jeep's blues' to things with harmonica and guitar."

"The most important thing we are doing now is trying Gospel things. It was difficult at first. We tried to do instrumental Gospel, his and pieces years ago and we made that LP with Alex Bradford. But in Gospel, the words are the most important things and, instrumentally speaking, there seems to be only three or four basic tunes."

"We are now developing the idea. We do some numbers with Otilie, Pat Halcx and myself singing."

"We are also doing more semi-soul things. Remember Ken Moule wrote 'Hallelujah gathering'? He did that for us but it didn't fit in with the way we thought at that time. Now we are doing it again. In the soul sphere of jazz I find a certain





● MICK JAGGER



● PAUL JONES



● SONNY TERRY



● SONNY BOY WILLIAMSON



● LITTLE STEVIE WONDER



● JOHN LENNON



● BRIAN JONES

A Chinese gentleman called Emperor Haung-tei was on the ball over 4,000 years ago. He invented the first vibrating reed instrument—and now its descendant, the harmonica, has become the most staggeringly successful instrument played today.

Every year, more than a million harmonicas are sold, in Britain alone. And Hohner's, the world's biggest manufacturers of the instrument, say that in 1965, present sales will be doubled.

Its success story in Britain has been spotlighted by the MM on two previous occasions—the first, two years ago when it was featured on Bruce Channel's American hit "Hey baby" and Frank Ifield's "I remember you", and the second when it was first used by the Beatles and the Rolling Stones.

GIMMICK

Then, these were the comments from the harmonica players of the time.

● John Lennon said: "We were hoping to be the first British group to use harmonica on record. But before 'Love me do', there was 'I remember you' and quite a few others using harmonica."

● Mick Jagger, with this memorable quote: "It is still a gimmick rather than an instrument in its own right. I can't see it becoming more popular than it is at the moment."

● The late Cyril Davies, who was surely instrumental in creating an image for the harmonica in Britain, said: "For versatility, it's a unique instrument in my opinion."

● And blues man Sonny Boy Williamson gave this piece of advice: "Some people think you blow hard to get the blues sound, but no... you blow easy."

We thought the harmonica had reached boom

proportions then.

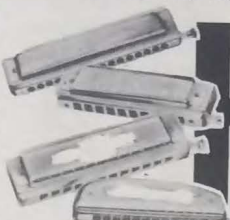
Now, publicity manager of Hohner's in Britain, Ralph E. Haller says that the increasing interest in the instrument in the beat world has had a startling effect on its sales.

"Where the hell they all go, I don't know," he said. "All we know is that they are well distributed. You don't seem to see many people playing them, but they are selling all the time."

"It has always been a steadily popular instrument. After all, it is recognised as the most compact tone-producer in the world. More millions are sold around the globe than any other instrument—even of a comparative price."

Mr. Haller explained that the harmonica, or "mouth harp", the player's name for the instrument, had ancient connections.

"The Chinese 'Sheng' instrument carries vibrating reeds and is very similar in



Harmonica!

'Where the hell they go, I don't know'

RALPH E. HALLER, OF HOHNER

While many artists prefer the diatonic harmonica for folk, blues, rock and R&B, where it is required to have a "feel" for the playing, it is generally accepted that

Vamper bends the tone until he gets them."

While many artists prefer the diatonic harmonica for folk, blues, rock and R&B, where it is required to have a "feel" for the playing, it is generally accepted that

the chromatic, which has all the notes of its own scale, requires more technique.

"These are used by people like Larry Adler, Tommy Reilly, John Lennon, Stevie Wonder, and so on," said Haller.

EFFECT

And Adler stipulates harmonicas in the same key (his is C) for the person who wants to study it seriously and develop a good technique.

From the Chinese, who seem to have had everything before the Western world, through the early blues artists in America, and up to our own blues-laden and popbeat British groups, the harmonica blows on.

AND WILL CARRY ON AS LONG AS WE CAN DRAW BREATH. TO SUCK AND BLOW THE MOST SIMPLE, INCREDIBLE INSTRUMENT IN THE WORLD.

TECHNIQUE

The diatonic, the best harmonica to learn with, is again divided into two types. The vamper model produces single notes as required, using single holes.

The tremelo type, with double holes, produces two sounds of the same note—one varying slightly the number of vibrations, producing a tremelo effect.

The diatonic type produces no sharps and flats—the piano's black notes—although, said Mr. Haller, "the incredible Sonny Boy Williamson, using an Echo



"MELODY MAKER" POLL TOPPERS



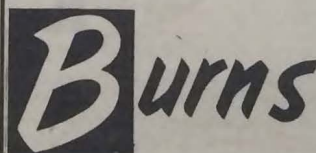
DOUBLE TOP

Soaring to success the Shadows come out as top instrumental group and guitarist Hank Marvin puts a new twist on the term "lead" guitar.

DOUBLE TOP

A dual success, too, for Burns... the people who make guitars with the solid sound... the special Marvin six-string and the new Shadows bass guitar.

These models as used by the Shadows are fitted with the unique Burns Reso-tube bridge unit. You will also find this unit on the new Bisons. You may favour a short scale Jazz or you may fancy the lightweight Nu Sonic. There is a wide choice with Burns and you should find out right away about better guitar engineering.



Two words... "Burns details" on a P.C. or letterhead will bring you a catalogue. Send to either firm below.

ORMSTON BURNS LTD., CHESHAM CLOSE CEDAR ROAD, ROMFORD, ESSEX
OR BARNES & MULLINS LTD., 3 RATHBONE PLACE LONDON, W.1

THE NEW GROUND

trendsetter in trad, about the current LAWBARN

amount of artificiality, but some of it comes across. What it amounts to is that we try everything and anything we feel we would like to have a go at. This way the band keeps fresh. If you play the same thing all night, the musicians are bound to get fed up. This way the members of the band can realise their ideas in all directions.

How often you hear of, say, a trad band where all the musicians spend their time saying they wish they were playing mainstream! There has been this shift in public favour in jazz to blues, or whatever you care to call it. Some is purely artificial, dictated by the fashion designers, but I feel there is a great deal to be said for the extra guttiness and vigour that has come in with all this.

I have always believed that jazz must be vigorous and gutsy, whether its trad, mod or anything else. It should be powerful and swinging. I don't think we meet

audience resistance by playing such a variety of things. After all when Big Bill Broonzy was here in 1957, somebody came up to us and said "What have you got that rock'n'-roll singer for?"

"Since then, many people have seen us with blues singer guests as often as they have seen us without one. And Ottilie has been doing semi-R&B for six or seven years."

"Records? Our next single is due out in a couple of weeks. It's a trad jazz type record of 'The liver bird' from 'Maggie May'. The other side is an original called 'Brand's hatch'."

"After that we will almost certainly do something in the Gospel line—if it's possible, a sort of Gospel blues. We are also doing an LP at the moment of fairly forward-looking material."

"We learned a great deal from touring with Louis Jordan who was the originator of the instrumental, jump-type R&B."

"When you are playing a lot and travelling about, you tend to hear very little else and you get a little inbred. We tried to fight this by importing blues artists to work with us."

"Incidentally, the Union says there will have to be an exchange for Jordan next time. But I don't think they count harmonica players as musicians so perhaps we can get one of them."

"What about the future? At the moment, of course, the machine-like juggernaut of big business has its eyes on the teenage public and is trying to sell to them all the time."

MONEY

"Don't get me wrong, I like teenage music. But the point is there are a awful lot of adults in this country who like other types of music. I think the teenagers are against jazz because their parents like it."

"The next development will be an adult audience that spends money. It happens in the States and in the North of England there are clubs like the Dolce Vita in Newcastle where an adult audience spends a lot of money to see artists who are not in the current trend."

"The North is ahead of us in this, but I think it is bound to happen in London too."

CYRIL DAVIES — created an image in Britain

THANK YOU

CLIFF RICHARD



THANK YOU

FOR YOUR HELP

THE SHADOWS

and HANK B. MARVIN

Melody Maker

1964 POP POLL

The year of the Stones



Top instrumental and vocal group

- 1 ROLLING STONES
- 2 BEATLES
- 3 SHADOWS
- 4 Searchers
- 5 Dave Clark Five
- 6 Hollies
- 7 Gambler
- 8 Buckle
- 9 George Forme and the Blue Flames
- 10 Animals

THIS is the year of the Rolling Stones—the year they pipped the Beatles as the top group in the British section of the MM Pop Poll. In fact it has been a year of change all round.

Only one of last year's winners retained his title — Cliff Richard, who seems to have taken permanent lease on the title of Britain's number one singer.

Three winners, the Stones, Cilla Black (Top Female Singer) and Kathy Kirby (Top Female TV Artist) were not even mentioned in the 1963 Poll, yet in one year have climbed to the top of the tree.

But the newcomers haven't had it all their own way. The Shadows—who had records placed at 3, 4 and 6 last year — had the easiest win of the whole poll, with "The

With the Beatles in second place

rise and fall of Flingel Bunt" being voted the best Instrumental Disc of 1964. Their "Theme for young lovers" gave them two discs in the first three—separated only by "The Spartans" by Sounds Incorporated.

On TV, Cliff Richard netted a second win as the year's best male performer. Rediffusion's brainchild, "Ready, Steady, Go!" was named the best TV Show, with last year's winner, "Lucky Stars," dropping to three and "Juke Box

Jury" going down from two to four. The Stones repeated their victory over the Beatles in the Vocal Disc category — "Not fade away" having a comfortable victory over "Can't buy me love," with Cilla Black third and fourth.

Hank Marvin was judged Britain's best musician—a rise of three places from the bespectacled Shadow's position last year.

Last year's winner, Jet Harris, was second, with jazzman Kenny Ball rising from five to three. According to the votes in this section, George Harrison is the best musician among the Beatles, and Keith Richard among the Stones.

R&B was not particularly well represented throughout the poll, except among the section for the Brightest Hopes—the category for the stars

MM readers think will be tomorrow's top names. This was won by Lulu and the Luvvers.

The 1963 winner, incidentally, was Billy J. Kramer who has since justified his choice. Among the deejays, Jimmy Savile's wild hairstyle and off-beat humour seem to have registered with the fans.

He rose from third in 1963 to take the top talking spot this year ahead of last year's one and two — David Jacobs and Alan Freeman. The BBC took the first four places among the radio shows, Luxembourg's top series proving to be "Teen and twenty disc club."



HANK MARVIN
— top musician



MANY THANKS
for all your wonderful support.
See you all very soon.
—Roy

And thanks for making

"IT'S OVER"

the No. 1 International Vocal of 1964

Hope you'll also like "OH, PRETTY WOMAN" — my latest record

Exclusive Management
ACUFF-ROSE ARTISTS CORP.
Nashville 4, Tennessee
CYpress 7-5366

Monument
RECORDS

LONDON

ACUFF-ROSE MUSIC LTD.
15 ST. GEORGE STREET
LONDON, W.1



A big thank you
KATHY KIRBY

DECCA-GROUP ARTISTS AGAIN! AGAIN!! A-GAIN!!!

ALSO CONGRATULATIONS TO:-

LOUIS ARMSTRONG

CHET ATKINS

THE BACHELORS

BOOKERT & THE M&S

GIGLIOLA CINQUETTI

THE CRYSTALS

DUANE EDDY

THE EVERLY BROTHERS

ALAN FREEMAN

BILLY FURY

THE GAMBLERS

TONY HALL

JET HARRIS

AL HIRT

LOS INDIOS TABAJARAS

JACK JACKSON

BRENDA LEE

HENRY MANCINI

THE MARKETTS

THE MOJOS

ZOOT MONEY

PETE MURRAY

ANDREW OLDHAM ORCHESTRA

PETER PAUL & MARY

LITTLE RICHARD

THE RONETTES

TERRY STAFFORD

THE SURFARIS



1ST

ELVIS

TOP MALE SINGER INTERNATIONAL SECTION

Viva las Vegas

NO. 6 IN VOCAL DISC SECTION



1ST

ROY ORBISON It's over

TOP VOCAL DISC - INTERNATIONAL SECTION
also No 2 MALE SINGER - INTERNATIONAL SECTION



1ST

P.J. PROBY

BRIGHTEST HOPE INTERNATIONAL SECTION
also No 9 MALE VOCAL SECTION



1ST

THE ROLLING STONES

TOP VOCAL INSTRUMENTAL GROUP



1ST

JIMMY SAVILE

TOP BRITISH DISC JOCKEY



1ST

KATHY KIRBY

TOP FEMALE T.V. ARTIST
also No 3 IN BRITISH FEMALE SINGER SECTION



1ST

LULU

BRIGHTEST HOPE BRITISH SECTION
also No 4 IN BRITISH FEMALE SINGER SECTION



Melody Maker 1964 Pop Poll

BEATLES are worldbeaters



We thank you all with Luv and a SHOUT
For voting us the
BRIGHTEST HOPE of 1964

IN the International section of the 1964 MM Pop Poll, two British groups, the Beatles and the Shadows took top-of-the poll positions.

The Beatles—beaten by the Rolling Stones in the British section—were named the world's top group, while the Shadows took the Best Instrumental Disc category for both the World and Britain with "The Rise and Fall of Flingel Bunt".

Close fight

As in the British section, only one world pop star retained his title from 1963—the unassailable Elvis Presley (Top Male Singer).

But Elvis was given a close fight by Roy Orbison who gained his revenge by winning the "Top Vocal Disc" award with "It's Over." In this section Orbison came second in 1963, to Andy Williams, with "In dreams." Newcomer Mary Wells ousted Brenda Lee as Top Female Singer. Last year's number two, Helen Shapiro,

Top instrumental and vocal group

- 1 BEATLES
- 2 ROLLING STONES
- 3 SHADOWS
- 4 Ronettes
- 5 Crickets
- 6 Searchers
- 7 Four Seasons
- 8 Everly Brothers
- 9 Crystals
- 10 Peter, Paul and Mary

dropped out altogether and Ella Fitzgerald fell from three to seven. This category included two British singers, one French and one Italian.

Britain had a clean sweep among the groups, with the Beatles followed by the Stones and the Shadows. The Searchers provided a fourth competitor in this event. Last year's winners, the Four Seasons, could only make number seven.

Louis' first

R&B and jazz took the top two Musician spots in the shapes of Chuck Berry and Louis Armstrong—neither of whom made the top 10 previously. Duane Eddy fell from one to three

and Acker Bilk, last year's number two, sank without trace.

In this section Britain was represented by Hank Marvin, George Harrison, Kenny Ball and Bert Weedon.

Britain could also claim some part in the success of P. J. Proby who topped the list of the world's up-and-coming stars by winning the Brightest Hope category.

In general the Liverpool sound didn't dominate the poll as much as one might have expected. The Beatles were the only Liverpool group represented among the Vocal Discs—although the Rolling Stones and Cilla Black gave further British support.

And according to the poll "Can't buy me love" was the best of the Beatles' releases over the past year.

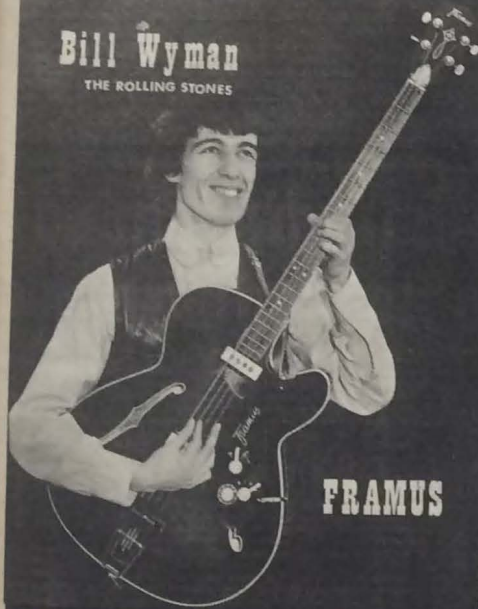


ROY ORBISON
— Top Vocal Disc



ELVIS PRESLEY
— Top Vocalist

TOP STARS PLAY DALLAS



Bill Wyman
THE ROLLING STONES

FRAMUS

Dallas
FRAMUS

NEW!
DALLAS
100 watt
AMPLIFIERS

The sensation of the 1964
Music Trade Fair
AVAILABLE SOON
FROM ALL TOP
MUSICAL DEALERS

Dallas
MUSICAL LIMITED
DALLAS BUILDING, CLIFTON ST.,
LONDON, E.C.2



Honey Lantree

CARLTON
The
Honeycombs

Dallas
CARLTON

TILL MIDNT WESTERN UNION INTERNATIONAL INC. F 301

CABLEGRAM 1964 SEP 2 5 PM 7 26 T.D.X.

RECEIVED AT 22 GREAT WINCH STREET E.C.2. (LONDON WALL 1234)

•PAD190 P ATA203 INTL FR=

:ATLANTIC CITY NJER 54 2 154P EDT=.

JACK HUTTON=

MELMAKER LONDON EC4 (ENGLAND)=

JACK HUTTON
c/o MELODY MAKER
161 FLEET STREET E.C.4.

=HAVE JUST HEARD AWARD NEWS FROM BRIAN STOP ITS GREAT
STOP A MILLION THANKS TO YOUR READERS WE ARE ALL VERY
GRATEFUL UNITED STATES TOUR GOING VERY WELL BUT
LOOKING FORWARD TO RETURNING TO ENGLAND MONDAY SEPT 21
STOP BEST WISHES TO ALL STOP=

JOHN PAUL GEORGE AND RINGO=

Please send your Reply "Via WESTERN UNION" You may telephone it to us.

The Official Beatles Fan Club of Great Britain: ANNE COLLINGHAM AND BETTINA ROSE (National Secretaries)
FIRST FLOOR, SERVICE HOUSE, 13 MONMOUTH STREET, LONDON, W.C.2 (Club Telephone: COVent Garden 2332)



CILLA *says*

"Thanks everybody for your support throughout
my first year in show business"

British Section

TOP FEMALE SINGER 4th FEMALE TV ARTISTE 3rd and 4th VOCAL DISCS

International Section

4th FEMALE SINGER 10th VOCAL DISC

Official Cilla Black fan club: Alan and Norma Dewar, 89 Granton Road, Liverpool 5

SOUNDS INCORPORATED

are proud and pleased about the
"MM" poll success of

"THE SPARTANS"

British Section: 2nd INSTRUMENTAL DISC

International Section: 2nd INSTRUMENTAL DISC

Official Sounds Incorporated fan club: Carol Horton and Nicky Vale, 72 Horville, Hawnorth Hilltop, West Bromwich, Staffs.

"Thanks a million for listing me
amongst

BRITAIN'S BRIGHTEST HOPES

in the "MM" poll

I'll try to live up to your
faith in me"

TOMMY QUICKLY

Official Tommy Quickly fan club: Pat Simmonds, 358 Alwood Road, Selly Oak, Birmingham 29



SOLE DIRECTION OF ALL ARTISTS ON THIS PAGE: BRIAN EPSTEIN, NEMS ENTERPRISES LTD.

British section

RESULTS

Male singer

- 1 CLIFF RICHARD
- 2 BILLY FURY
- 3 MICK JAGGER
- 4 Adam Faith
- 5 Long John Baldry
- 6 John Lennon
- 7 Frank Ifield
- 8 Matt Monro
- 9 Billy J. Kramer
- 10 Paul McCartney

- 4 Green Onions (George Farn—Columbia)
- 5 Stoned (Rolling Stones—Decca)
- 6 Now I've Got a Witness (Rolling Stones—Decca)
- 7 Big Bad Bass (Jet Harris—Decca)
- 8 Cry For A Shadow (Beatles—Polydor)
- 9 There Are But 365 Rolling Stones (Andrew Oldham Orchestra—Decca)

Female singer

- 1 CILLA BLACK
- 2 DUSTY SPRINGFIELD
- 3 KATHY KIRBY
- 4 Lulu
- 5 Shirley Bassey
- 6 Millie
- 7 Susie Maughan
- 8 Helen Shapiro
- 9 Patsy Clark
- 10 Cleo Laine

Male TV artist

- 1 CLIFF RICHARD
- 2 BRUCE FORSYTH
- 3 ERIC MORSEY
- 4 Mick Jagger
- 5 Adam Faith
- 6 Billy Fury
- 7 Freddie Garrity
- 8 Roy Castle
- 9 Keith Forde
- 10 Frank Ifield

Musician

- 1 HANK MARVIN
- 2 JET HARRIS
- 3 KENNY BALL
- 4 George Harrison
- 5 Keith Richard
- 6 Bert Weedon
- 7 Acker Bilk
- 8 Joe Brown
- 9 Brian Jones
- 10 Joe Loss

Vocal disc

- 1 NOT FADE AWAY (Rolling Stones—Decca)
- 2 CAN'T BUY ME LOVE (Beatles—Parlophone)
- 3 YOU'RE MY WORLD (Cilla Black—Parlophone)
- 4 Anyone who had a heart (Cilla Black—Parlophone)
- 5 Constantly (Cliff Richard—Columbia)
- 6 Needles and pins (Searchers—Pye)
- 7 She loves you (Beatles—Parlophone)
- 8 Juliet (Four Pennies—Philips)
- 9 I only want to be with you (Dusty Springfield—Philips)
- 10 I will (Billy Fury—Decca)

Instrumental disc

- 1 THE RISE AND FALL OF FLINGEL BUNT (Shadows—Columbia)
- 2 THE SPARTANS (Sounds Incorporated—Columbia)
- 3 THEME FOR YOUNG LOVERS (Shadows—Columbia)

Female TV artist

- 1 KATHY KIRBY
- 2 MILLICENT MARTIN
- 3 DUSTY SPRINGFIELD
- 4 Cilla Black
- 5 Cathy McGowan
- 6 Millie
- 7 Marjell Young
- 8 Shirley Bassey
- 9 Susan Maughan
- 10 Lulu

TV show

- 1 READY, STEADY, GO!
- 2 TOP OF THE POPS
- 3 THANK YOUR LUCKY STARS
- 4 Juice Box Jury
- 5 Around the Beatles
- 6 The Morecambe and Wise Show
- 7 Sunday Night at the London Palladium
- 8 IZZ
- 9 The Little Richard Show

Radio show

- 1 SATURDAY CLUB (BBC)
- 2 PICK OF THE POPS (BBC)
- 3 EASYBEAT (BBC)
- 4 Pop Inn (BBC)
- 5 Teen and twenty disc club (Luxembourg)
- 6 A date with Elvis (Luxembourg)
- 7 Top twenty (Luxembourg)
- 8 Jack Jackson's Record Roundabout (BBC)
- 9 Two-way family favourites (BBC)

Disc jockey

- 1 JIMMY SAVILE
- 2 DAVID JACOBS
- 3 ALAN FREEMAN



LULU
—Brightest hope



CLIFF RICHARD
—Singer, TV artist



CILLA BLACK
—Female singer



JIMMY SAVILE
—Disc jockey

1964 POP POLL

CLIFF — the shooting star with staying power

COMPARED with the commercial life of the average pop star, a shooting star really takes its time. Today's household names usually only rate a "Who?" tomorrow. Take the 1964 MM Pop Poll: in the whole British section only one winner retains his title from last year. The

name of this phenomenon of staying power is Cliff Richard. Cliff has, in fact, stayed at the top for some six years now and, far from diminishing, his popularity seems to in-

crease and spread into still wider fields as he gets older. That old hackneyed cliché about the international star of stage, screen and radio, really does apply in his case.

And his records sell from New York to Hong Kong, Tokyo to Liverpool.

Born Harry Roger Webb in Lucknow, India, in 1940, his first resident engagement was at Bullin's Holiday Camp, Clacton, in the summer of 1958, and his TV debut was in the prototype of ITV best shows, ABC-TV's "Oh Boy!" in September the same year. The following month he had his first broadcast in "Saturday Club."

The original personnel was Hank Marvin, Eric Smedley and Ian "Sammy" Samwell (gtr), Jet Harris (bass) and Terry Smart (dr). Samwell quit in 1958 and the group decided to remain a quartet.

Cliff's first disc, "Move It", reached the Top 10 and his first Gold Disc for selling over a million copies, was earned by "Living Doll" in 1959.

In 1964 Cliff is so firmly established at the top it seems inconceivable that anyone will topple him in the coming year. Incidentally it is interesting to note that his nearest rival is another young, old-timer, Billy Fury. — BOB DAWBARN.

LULU—a year to shout about!

1964 has certainly been a year to shout about for a 15-year-old, 5 ft 2 in bundle of fizzing energy called Lulu.

And she is heading right for the top according to MM readers who voted Lulu and her Lovers the Brightest Hope for stardom in Britain.

A year ago, the Scot with the cheese-grater voice and leather larynx was virtually unknown. She left school to sing around Glasgow with a group called the Glenegales who changed their name to the Lovers at the same time she switched from plain Miss Marie Lawrie to the more exotic Lulu.

Since then she has achieved the rare distinction of seeing her very

first recording, "Shout", go into the Top 10 bringing the necessary fame for her to guest on all of the major pop TV shows and embark on nationwide tours.

Incidentally, Lulu evens the score for her record company, Decca, Decca once turned down a group called the Beatles who ended up with the rival disc giant EMI. This time it was EMI's turn to boob — and Decca got a new big seller.

Lulu's vocal style shows traces of Brenda Lee — who is on record as a real fan of the Scots girl — with more than a touch of Gospel music thrown in. Lulu herself is an avowed supporter of R&B, though denying that she has any connection with the

rhythm and blues movement herself.

Although she won't be 16 until November 3, Lulu has been singing since she was three years old and counts her first entry into showbusiness as a concert party in Bridgeton Public Hall when she was nine.

A fair share of the credit for her current success must go to the Lovers Ross Neilson (lead gtr), Alex Bell (gtr, vcl), Jim Dewar (rhythm gtr), Tony Tierney (bass gtr) and Dave Mullin (dr).

Lulu's own tastes? "Mary Wells, Dionne Warwick, Marvin Gaye and Martha and the Vandellas — they are my real favourites" she declares. —

BOB DAWBARN

WE'RE
KNOCKED
OUT!



1964 POP POLL

Mary Wells polltopper on one hit

TO vote a singer into top place in the poll on the strength of one British hit record might look odd. But Mary Wells, top female vocalist in the international section, is no one-hit wonder. And she has four very influential young men rooting for her—the Beatles, who have been digging her early singing style for a couple of years, and make quite sure that everyone knows Mary is THEIR girl vocalist, as far as favourites are concerned. Her single of "My Guy" which hit the MM Pop Fifty in

by Chris Roberts

May this year, and reached No. 1 in America, was the seventh U.S. hit for Miss Wells, who has been professional for only three and a half years. She started singing when she

was five—in church—and has been one of the vocal kingpins of America's Tamla-motown label, which is based in the Cas-city of Detroit.

The big-time started for Mary in 1961, when she took a composition of hers to the Tamla-motown chief Berry Gordy, hoping he would take it for one of his artists.

Instead, Gordy insisted she sing it herself—and she has been making records ever since," says Mary.

She insists that she is not a rhythm- and - blues singer, naming artists like B. B. King and Bobby Blynn as her own favourites in that field.

"Me—I'm just a pop singer," she says.

It won't be long before British audiences—the boys and girls who voted Mary to the top—will be seeing her in person, on the Beatles' November tour.

Then, anyone who has doubts about the hip-swinging Mary Wells will lose them for once and for all. She's a knockout!

become as standard in the pop-beat field as the classic solos have done in jazz.

Not to mention the famous phrases in instrumentals like "Blue feeling", and "Rockin' at the Phil."

Anyone would be quite satisfied to be able to sing and play guitar like Chuck—except him.

He is also a good pianist and tenor saxist and could well develop these talents to his advantage in the next couple of years.

With or without them, Chuck's name will not be absent from the Pop Poll in years to come. — CHRIS ROBERTS.



CHUCK BERRY
—Top musician

Chuck Berry sets up a new record

HIS drily-humorous singing is matched by a highly-individual style of guitar playing — and both talents have been selling Chuck Berry's records for the last ten years.

But in this year's Pop Poll, it is Chuck's guitar playing that has come out on top and made him No. 1 musician in the international section — first vocal-instrumentalist to achieve the award.

And his singing took him into fourth place in the International vocalist section.

Talking about his guitar playing, Chuck was modest in an interview with the MM on his British visit in May this year.

"I just picked it up myself and learned more or less as I went along," he grinned. "I don't play any special

way — anyone can play like this."

Which, as any Berry fan knows, is stretching the truth a bit.

His style is one of the most copied in the British beat world — you can hear its influence in groups all over the country.

Little wonder, when you remember that Chuck has featured his percussive, biting string-work on almost every record he has ever released — and that's a lot of records!

His solos on numbers like "Sweet little sixteen", "School-days", "Johnny B. Goode", "Let it rock", "Rock'n'roll music" and many others, have



MARY WELLS
—Female singer



P. J. PROBY
—Brightest hope



BRENDA LEE
—beaten by Mary



LOUIS ARMSTRONG
—second to Chuck

RESULTS

INTERNATIONAL SECTION

Male singer

- 1 ELVIS PRESLEY
- 2 ROY ORBISON
- 3 CLIFF RICHARD
- 4 Chuck Berry
- 5 Gene Pitney
- 6 Richard Anthony
- 7 Frank Sinatra
- 8 Ray Charles
- 9 P. J. Proby
- 10 Little Richard

Female singer

- 1 MARY WELLS
- 2 BRENDA LEE
- 3 DIONNE WARWICK
- 4 Cilla Black
- 5 Dusty Springfield
- 6 Françoise Hardy
- 7 Ella Fitzgerald
- 8 Peggy Lee
- 9 Doris Day
- 10 Gigliola Cinquetti

Musician

- 1 CHUCK BERRY
- 2 LOUIS ARMSTRONG
- 3 DUANE EDDY
- 4 Chet Atkins
- 5 Hank Marvin
- 6 Ray Charles
- 7 George Harrison
- 8 Kenny Ball
- 9 Bert Weedon

Vocal disc

- 10 Bo Diddley (Dave Brubeck)
- 1 ITS OVER (Roy Orbison—London)
- 2 MY GUY (Mary Wells—Stageside)
- 3 CAN'T BUY ME LOVE (Beatles—Parlophone)
- 4 Walk on by (Dionne Warwick—Pye)
- 5 Hello Dolly (Louis Armstrong—London)
- 6 Viva Las Vegas (Elvis Presley—RCA)
- 7 She loves you (Beatles—Parlophone)
- 8 Not fade away (Rolling Stones—Decca)
- 9 Non ho l'eta per amarti (Gigliola Cinquetti—Decca)
- 10 Anyone who had a heart (Cilla Black—Parlophone)

Brightest hope

- 1 P. J. PROBY
- 2 MARY WELLS
- 3 TOMMY TUCKER
- 4 Dionne Warwick
- 5 Millie
- 6 Lulu and the Luvvers
- 7 Gigliola Cinquetti
- 8 Terry Stafford
- 9 Rolling Stones
- 10 Discie Cups Richard Anthony

Instrumental disc

- 1 THE RISE AND FALL OF FLINGL BUNT (Shadows—Columbia)
- 2 THE SPARTANS (Sounds Inc.—Columbia)

E.M.I. RECORDS AGAIN



THE GREATEST RECORDING ORGANISATION IN THE WORLD

CONGRATULATES
ITS STAR ARTISTS ON
THEIR WONDERFUL
ACHIEVEMENTS
IN THE
1964 MELODY MAKER POP POLL

E.M.I. RECORDS LTD., E.M.I. HOUSE, 20 MANCHESTER SQUARE, LONDON W.1

THE NEW JAZZ RECORDS

Clifford Brown the great

Brownie — a unique gift for melody

LP of the MONTH

LIKE July, August provided few jazz albums for buyers to select from. But the Hampton Hawes "Green Leaves of Summer" (Contemporary LAC378) would have stood out in most months' catalogues.

This was the pianist's first LP to reach Britain for some time and it showed a change of style. The compelling swing and fine techniques were still there, but in addition there was a much more subtle, and at times avant garde, approach to melodic improvisation.

Good

The disc was reviewed in MM of August 8 so I will just reiterate that this is good material, brilliantly played by Hawes who is supported by Monk Montgomery (bass) and Steve Ellington (drums)—B.D.

CLIFFORD BROWN was only 25 when a car crash ended his career in 1956. Since then the legend has grown and one should ask: "Was he really that good a jazz trumpeter?"

The answer is a resounding "Yes", as this set of reissues proves once again. In my book he ranks with Dizzy Gillespie and Miles Davis as one of the three great trumpet players of modern jazz. He possessed a remarkable technique, yet his greatness lay in a unique gift for melody and a seemingly bottomless well of ideas.

Another point: the Clifford Brown-Max Roach Quintet, featured on this album, was one of the great jazz groups, fit to rank with King Oliver's Creole Jazzband, the Hot 5 and 7, Morton's Red Hot Peppers and the Charlie Parker-Dizzy Gillespie group.

Roach's drumming is superb throughout this set and Morrow's bass playing is first class. Of the tenors, Land is consistently good, forceful yet with a natural grace and lyricism. Rollins was already a fast player, with, at times a slightly top-heavy tone.

Richie Powell, who died in the crash with Brown, was the younger brother of Bud Powell and showed signs of becoming an important voice in jazz piano. His playing here is original, neat and memorable. But it is Brown who dominates the whole record. His solos on "Gertrude" and "Ghost" alone would give him a place in jazz history.

One also could have played that entry into his "Gertrude" solo, while on "Ghost" he evokes memories of Bunny Berigan. One small complaint. Surely on a reissue set like this, the sleeve note could have been brought up to date. — BOB DAWBARN.

CANNONBALL ADDERLEY

CANNONBALL ADDERLEY: "Nippon soul", Nippon Soul; Easy To Love; The Weaver; Tango Tango; Come Fly With Me; Better John (Riverside RLP477). Cannonball Adderley (alto), Nat Adderley (trp), Yusuf Lateef (flute, oboe, trp), Joe Zawinul (pno), Sam Jones (bass), Louis Hayes (drum).

YUSEF LATEEF's spell with the Adderley brothers saw something of a change in direction of the group's music. The straightforward, roaring, soul numbers were still there, but arrangements became more important and the soloists veered noticeably towards the avant garde school.

It certainly was for more variety on record and this album, recorded during a concert in Tokyo, features quite a wide range of material. "Nippon" is the Adderley with every firmly wrought phrase he blows on "Cue for saxophones," one of the Vogue company's reissue LPs from the Felsted label.

The Rabbit, in sumptuous melodic form throughout, is accompanied by Shorty Baker, another melodic master, and three more Ellingtonians in Russell Procope, Quentin Jackson and Strayhorn.

Hodges and Baker positively float, their improvisations on the launty "Watch your cue," a swinger all the way. Procope's clarinet is Bigardish, as we'd expect, but with its own vibrato and readiness; Jackson exploits the vein so richly worked by the late Tricky Sam Nanton, (except for his smooth open "Cherry" solo).

"Cue's blue" is a Jeep-type original blues, nicely handled by all the soloists, with Hodges and Baker outstanding.

All in all, this is an album guaranteed to please people who like the mainstream jazz styles, and especially those drawn to the Ellington tradition. These are solos which will last. — MAX JONES.

1947, suffer from rather muddy recording and a much less crisp rhythm section.

The (c) tracks, recorded in 1949 include some of the earliest recorded Sonny Rollins solos. He sounds a little uncertain on "Auldobon" but plays with great attack on "Good" and "Bee."

BOB DAWBARN

BILLY STRAYHORN

BILLY STRAYHORN: "Cue for saxophone." Cue's blue now; Cue with the wind; Cherry, Watch your cue; You brought a new kind of love to me; When I dream you; Rose room (Vocalion LA5566). Strayhorn (pno), Cue Porter (Johnny Hodges) (alto), Shorty Baker (trp), Quentin Jackson (trm), Russell Procope (clarinet), Sam Jones (bass), Oliver Jackson (drum). New York, 14/4/59.

JOHNNY HODGES, mastering as "Cue Porter," gives away his identity with every firmly wrought phrase he blows on "Cue for saxophones," one of the Vogue company's reissue LPs from the Felsted label.

The Rabbit, in sumptuous melodic form throughout, is accompanied by Shorty Baker, another melodic master, and three more Ellingtonians in Russell Procope, Quentin Jackson and Strayhorn.

Hodges and Baker positively float, their improvisations on the launty "Watch your cue," a swinger all the way. Procope's clarinet is Bigardish, as we'd expect, but with its own vibrato and readiness; Jackson exploits the vein so richly worked by the late Tricky Sam Nanton, (except for his smooth open "Cherry" solo).

"Cue's blue" is a Jeep-type original blues, nicely handled by all the soloists, with Hodges and Baker outstanding.

All in all, this is an album guaranteed to please people who like the mainstream jazz styles, and especially those drawn to the Ellington tradition. These are solos which will last. — MAX JONES.



• BIG JOE

WILLIAMS, like Sonny Boy Williamson and Lonnie Johnson, came to this country recently with one of the blues package shows, and was recorded in Denmark.

There, the resemblance between his album and either of theirs comes to an end. Sonny Boy and Lonnie each represent different aspects of blues singing, playing and writing; and Big Joe gives us something else again.

His music, quite unsophisticated, is in many ways still rural, sort of "backwoods" in its style and intensity, and in the rough lyricism of its words.

The voice, thick and husky, tells a story in "Saw mill" of mules and suchlike; other times, he sings of travelling, looking for women, or of such traditional pastimes as "barrel-housing all night long." "Don't you leave" is Joe's

BEST OF THE BEST

REAL blues fans, even the keen R&B followers, should look warily at Pye's "Rhythm and Soul" LP on Golden Guinea GCL0280. Of course, for the casual buyer wanting a wide sampling of all blues and rock-'n-roll styles, it is well worth its reasonable price. And the more discriminating taste should be quite pleased with Sonny Boy's "Don't start me talking", Willie Dixon's Dupree-like "Walkin' the Blues", John Lee Hooker's "Leave my wife alone", Howlin' Wolf's "How many more years" and Muddy Waters' "You need me" (complete with organ in support). Also, on the merit side, are Little Walter's lumpy harmonica solo, "Juke", and fair tracks from Jimmy Rogers, Spoon and Jimmy McCracklin. The caution is because most (if not all) of the tracks have been out here before, and three or four of the performances are dreadfully commercial — with little rhythm or blues. — J.C.

THE Modern Jazz Quartet is in its gentlest, rather sombre mood on a new EP (Fontana FPL 2041) with reissues of some of their less familiar ballad material. Side one is a long feature for the admirable Milt Jackson on Cole Porter's "All of You". Side two is a ballad muddle with Jackson again taking most of the solo space. Typical, quite relaxed jazz from the MJQ. — B.D.

If your budget didn't run to the "Roland Kirk Quartet Meets the Benny Golson Orchestra" LP, then the issue of four tracks on EP (Fontana 10016 MCE) should provide an opportunity to have a sampling of one of the most stimulating records of the year. Titles are Charles Mingus' "Ecclesiastes", "Nightings On A Theme", "Nightings On Berkeley Square", and Roland Kirk's "The Bird".

ONE of the more original American singers, Mark Murphy, joins forces with three British arrangers in Les Reed, Johnny Dankworth and Tony Martin on "The Bird" (Fontana FL217). Anybody who dug Murphy during his Scott Walker era will find this enjoyable, although not up to his excellent "Rah" album. Murphy has a highly developed sense of musical humour which is apt to erupt at the most unlikely times, and unfortunately his mar one or two otherwise excellent tracks find this sense of humour strings and his handling of "Foolish Heart" and "I'll Be Around" is less than Tubby has given "Hard Hearted Blues". All well-needed face lift, but the Lennon-McCartney "She Loves You" was a mistake. The Beatles do it better. — B.H.

Mississippi bluesman

BIG JOE WILLIAMS: "Rambin' and wardenin' blues." So soon 'I'll be on my way; Shake 'em on down, Saturday night jump; Jinx blues; Pick a pickle, Rambin' and wardenin' blues; Old blues; Pick a pickle. (Merseybeat 15163). Williams (voc, trp), Copenhagen, 16/10/63.

famous song, "Baby, please don't go", and "Pick a Pickle" has autobiographical touches about the Blind Pig, and Fickle and other places.

Williams is not simple to understand, but with a bit of effort you can get the gist, and most of the time it is worth getting.

This is another fine and fruitful album by one of the best remaining old-style Mississippi blues artists — MAX JONES.

NEXT

WHICH OF THE STONES

WILL BE IN THE HOT SEAT FOR THE

BLIND DATE?

WEEK

Sinatra and his hoods...

POP LPs

FRANK SINATRA, Sammy Davis, Dean Martin — plus Bing Crosby. The Clan is out in full cry for "Hoods", sound track of America grandly called "the motion picture musical".

The songs are by Sammy Cahn and Jimmy van Heusen, with score by Nelson Riddle. It's a formidable start.

It is difficult to take the music away from the film context, but several things are obvious: Sinatra's voice sounds rather tired; Dino's improving all the time; Bing is singing extremely well; and Sammy takes a vocal backseat.

AND finally, the songs are poor. Best one: My kind of town", by Frank. (Reprise).

ANOTHER film soundtrack — this time from the all-star pop picture, "Just for Fun". It's okay, but that's about all. The Applajacks do "Tell me when", The Bachelors do "The Fox and the Goose", and the Merseybeats sing "Milkman". Louise Cordet sings "So hard to be good" adequately but without spark, the Band

of Angels bore with "Hide in' seek", and Doug Shei-don injects some life into "Night time". Unless you're a pop film LP collector, your money could easily be better spent. It's on Decca.

THERE are some long titles for LPs these days. Sample: "The biggest hits of the year — White on white", "Shari-la", "Charade" and other bits of '64 in swinging interpretations by NELSON RIDDLE and his Orchestra.

It's a refreshing collection. Riddle's big band, with its fat brass section and sensitive strings, gets through other tunes, too, like "Main Cousins", "I want to hold your hand", "Java" and "Hello, dolly".

But at times, it could easily be any band on "Music while you work". The performances are an odd mixture of taste and finesse against run-of-the-mill. But if you go for instrumental versions of hits, it's on Reprise. — R.C.

EXPERT ADVICE

Q—Which make of saxophone and mouthpiece are played by Paul Desmond? R. THOMPSON, Caterham.

A—Selmer Mark VI alto with a Berg Larsen or Brillhart mouthpiece.

Q—I have recently purchased a new set of Sonor drums but I can't get the right sound out of the bass drum, which has one damper on the playing head. I have tried soft, medium and hard beaters.—B. EVISON, Tadworth.

A—Try using a strip of felt or cloth about 3 in wide across the inside of each head. You may find you only need to damp down one head in this way to get the sound you require. A piece of leather taped on to the head where your beater strikes will also help.—Freelance drummer BOBBY KEVIN.

Q—While in hospital recently it gave me a good deal of pleasure to hear Sid Phillips and his

Band on the radio. What is his broadcasting name?—F. C. ARNOLD, Hemel Hempstead.

A—Sid Phillips (elt), Kenny Baker (tp), Peter Hodge (trm), Harry Smith (1st alt), Terry Warr (2nd alt), Stan Downer (tr), Arthur Fall (pno), Ron Fallon (bass) and Dave Rogers (dr).

Q—Have you any suggestions for reducing the amount of noise made at rehearsals at home by a beat group consisting of three guitars and drums?—A. SWEET, Kidderminster.

A—You don't need amplifiers full-blown for rehearsals, emphasize the Hollies in "How to run a beat group" (Daily Mirror Publications 2s 6d). Drummer can manage with snare drum, bass guitarist can use just a little amplification, rhythm and lead guitars can be played acoustic.

Chris Hayes

77 & FOLKLORE— SEPTEMBER ISSUES

77LA12/23 YANK RACHELL TENNESSEE JUG BUSTERS featuring BIG JOE WILLIAMS & SLEEPY JOHN ESTES, etc. An outstanding blues and jug recording not to be missed by the serious enthusiast.

77LA12/25 HARRY DIAL and his BLUSICIANS feat. "Mouse" Randolph, Hilton Jefferson, Buster Tolliver and Hayes Alvis. "One of the most completely enjoyable records... jumping music of the swing men." CODA (Canadian Jazz Mag).

77LEU12/10 THE REAL KEN COLYER KEN COLYER JAZZMEN feat. PAT HAWES In Ken's opinion, his best session to date. Hence the title of this LP. "Nuff said.

F-LEUT/8 STEVE BENBOW Tells About THIS, THAT and the OTHER A brand-new recording presenting Benbow in his very best form.

AVAILABLE FROM ALL GOOD RECORD SHOPS Mail Orders to: Trade Orders to: Agate & Co. Ltd. Keith Prosser & Co. Ltd. 202 Tooting High Street (Dept. M.M.) S.W.17 10 Rathbone Place, W.1

XTRA

Now available at 21/-

- XTRA 1001 New Lost City Ramblers
- XTRA 1002 Cisco Houston
- XTRA 1003 Jazz at Town Hall, Volume One Sidney Bechet, James P. Johnson and others
- XTRA 1004 Bill Broonzy, Sonny Terry and Brownie McGhee
- XTRA 1005 Segger and Broonzy in Concert

from Transatlantic Records Ltd. 72 Heath Street, London, NW3. Hampstead 8856/6669

YOUR MAM DEALER DIRECTORY

FOR MUSICAL INSTRUMENTS

MIDLANDS

LESLIE LAW MUSIC LTD.
26 Newland, Northampton
22 Montagu Street, Kettering
16 The Jamb. Corby

Authorised **Premier** Agent

JACK BRENTNALL
2 GOLDSMITH STREET
Tel: 47166 NOTTINGHAM
FOR ALL MUSICAL INSTRUMENTS

AUTHORISED AGENT:
SELMER, CONN, BUESCHER
EXPERT OVERHAULS AND REPAIRS
CITY CENTRE
FOR MUSICIANS

Authorised **Premier** Agent
FENDER - BURNS - HOPNER - EPIPHONE

H. C. GIBBINS
Faraday House, Madley, Herefordshire
Specialists in electronic instruments
Burge, Lectrochord, Organs, Clavinova
Crompton Amplifiers
Sales - Installations - Service and Tuning

Tel. Madley 331

FRANK W. COLLS
64 Kettering Road
Northampton
Tel.: Northampton 36401
specialists in musical instrument repairs

Authorised **Premier** Agent

GOUGH-ADAMS MUSIC
6 Gloucester St., Leamington Spa
Tel. 27443
For everything musical
Personal attention by Geoff Gough
and Ron Adams

WILSON PECK
LIMERS
2-8 Barkers Pool and 66-70 Leopold Street
Sheffield 1
Pianos, Rodes, TVs, Guitars, Amplifiers, Records
Sheet Music, etc.

HARDY SMITH
Music and Musical Instrument
Specialist - Amplifiers - Echo
units, P.A. Equipment
38 Clumber Street
MANSFIELD, NOTTS
Tel: Mansfield 1103

Authorised **Premier** Agent

FOULDS
40 IRONGATE, DERBY
Phone 44842
Guitars, Amplifiers & all Band Instruments

GEORGE CLAY
MUSIC CENTRE
285/286, BROAD STREET
BIRMINGHAM, 1
Tel. MIDland 0593 and 4956

Authorised **Premier** Agent

YARDLEY'S (B'ham)
LTD
MUSICAL INSTRUMENTS
Sales and Repairs
87-89, SNOW HILL
BIRMINGHAM 4

Authorised **Premier** Agent

For Guitars, Amplifiers,
Drums, etc.
ABBEY MUSIC CO.
MARKET PLACE, BURTON-ON-TRENT
TEL. 2404

Authorised **Premier** Agent

NORTHERN ENGLAND

SOUND RECORDING STUDIOS,
P.A. EQUIPMENT, CLOSED CIRCUIT
TELEVISION, MUSICAL INSTRUMENTS
YOUR Music Centre

NIELD & HARDY LTD.
STOCKPORT
Tel: Stockport 6611

"THE HOME OF THE BEAT"
FRANK HESSY LTD.
62 STANLEY ST., LIVERPOOL 1

Guitars, Amplifiers, Drums, etc.
THOMAS ORGANS

Authorised **Premier** Agent

ALFRED MOORE, LTD
BRADFORD
Specialists in Dance
Band Instruments

J. P. DIAS LTD.
149-151 BOTCHERGATE
CARLISLE
Authorised **Premier** Agent

C. T. AUTY
THE MUSIC SHOP
THE ARCADE, DEWBURY
For Everything Musical,

Authorised **Premier** Agent

C. JEAVONS
35 Percy Street
Newcastle-on-Tyne 1
Tel. 20895
For all musical instruments
and specialist advice

The Music Service of the North
W. CLEMENT MILARD LTD.
Clarendon House, Clayton Street West
Newcastle-upon-Tyne 1
Tel. 23839

HUDDERSFIELD MUSIC CENTRE
55 King Street
HUDDERSFIELD
Tel: 9353
For Everything Musical

BAND INSTRUMENTS
by the world's famous
makers
GOUGH & DAVY LTD
SAVILLE STREET, HULL
The Musical Specialists

THE DISC CENTRE
8 Park Street
Lytham, Lancs.
Tel. Lytham 5032

J. P. CORNELL
31 Spring Bank, Hull
Tel.: Hull 401335
THE MUSICIANS' SHOP

REIDY'S HOME OF MUSIC
PENNY STREET
Blackburn, Tel. 7314
Records and all things
musical

THE RHYTHM HOUSE
21a MIDDLE HILGATE
STOCKPORT 7371
ALL MUSICAL INSTRUMENTS
AMPLIFIERS
AND P.A. SYSTEMS

NORTHERN ENGLAND contd.

HARKER & HOWARTH
(Music) LTD.
Musical and Recording Specialists
THE ARCADE, 8 GOODWIN STREET
Phone 26623/4 BOLTON

R. S. KITCHEN LTD.
LEEDS AND
NEWCASTLE
Specialists in Dance Band
Instruments

SHINNS LTD.
Selmor, Dallas, Watkins, Burns, Premier, Basson
Rosett, Zyn, Zildjian, Vox, Ampag, Bird,
Hornmond, etc.
TOWN CENTRE, LEIGH, LANCs.

HIGHAM'S HARMONY HOUSE
(Est. 1845)
For all your Musical Instrument
requirements
7 SHUDEHILL, MANCHESTER 4
Telephone: BLAckfrAns 9435

EAST ANGLIA

Filliers
6-7 Sidney Street, CAMBRIDGE
Phone: 54452
At your service for all quality
Musical Instruments—new and
secondhand
H.P. GENEROUS PART EXCHANGE

'MUSICIANS PARADISE'
(Prop. Geo. Treutlein)
42a Park Road,
PETERBOROUGH
Phone 3691

THE MUSIC CENTRE
(Albert Balzalm ARCM)
103 Risbygate
Bury St. Edmunds
Tel.: 4324
The shop for sound advice

MORLINGS
The House of Music
LOWESTOFT & BECCLES
For Everything Musical
Phone 5491

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

Authorised **Premier** Agent

East Anglia's finest musical showrooms
It must be —

WHEELERS
19 HIGH STREET, KING'S LYNN
"Specialists in After-sales Service"

SAVILLE BROS. LTD.
35/37 King Street
SOUTH SHIELDS
for
MUSICAL INSTRUMENTS
RECORDS - MUSIC
ELECTRONICS & HIGH
FIDELITY EQUIPMENT
and all-round service
South Shields 60307 and 60308

HOME COUNTIES

HATFIELD UNIVERSAL MUSIC CO.
A specialist service for
Musician and Music
Lover

18 MARKET PLACE
HATFIELD
HERTS.
Tel. Hatfield 4092

HOME COUNTIES contd.

ERIC WADE LTD.
Musical agent for all leading makes
SELMER, VOX
BURNS, ETC.

41 RIPPLE ROAD, BARKING
RIPPLEWAY 2648

RON'S MUSIC SHOP
Pioneer Market
Ilford Lane
Ilford, Essex
Tel. Ilford 2712
Your Friendly Music Centre

ARTHUR SEATON
Kent's Band Instrument Centre
68 Kent Avenue, ASHFORD
KENT
Phone: 1053

Authorised **Premier** Agent

FOSTERS
117 HIGH ST., THORNTON
HEATH. Tel: THO 5156
Specialists in Guitars, Amplifiers
etc

HUNT'S MUSICAL SUPPLIERS
18, 26 & 28 ST. LEONARD'S ROAD
WINDSOR, BERKS. Tel. WK 63988

Authorised **Premier** Agent

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

ROMFORD PIONEER SALES LTD.
Premier Drums and all Leading
Instruments
Part Exchanges
122/124 NORTH STREET, ROMFORD
ESSEX. Tel: ROM 45786

Authorised **Premier** Agent

WATFORD WATFORD MUSICAL SUPPLIES LTD.
81 QUEEN'S ROAD
Agencies for all leading makes of musical
instruments and tape recorders

ALLAN BILLINGTON
Authorised **Premier** Agent

172-174 PARK VIEW ROAD
WELLING, KENT
Bexleyheath 1429

GRIMWOODS
Music House, Market Buildings
Maidstone
High Street, Whitstable
and Agencies
Suppliers of all that is best in
Music

Authorised **Premier** Agent

HODGES & JOHNSON LTD
For the finest selection of musical instruments
in Essex.

37/43 BROADWAY WEST
LEIGH-ON-SEA. Tel. Southend 72227/8/9

FARMERS
LUTON'S MUSIC CENTRE
15/17 UPPER GEORGE STREET
A complete musical instrument
service
Tel. 31731

CHANNEL ISLANDS

ARKAY SOUND SERVICE LTD.
16 YORK STREET, ST. HELENS, JERSEY
Can 24809
Leading Suppliers of Musical Instruments
and Accessories in the Channel Islands.
Rehearsal and Recording Studio also
available.

SCOTLAND

THE LARGEST STOCKISTS IN GLASGOW
Accordions - Clarinets - Guitars
Brass, Etc.
MCCORMACK'S
33 Both Street, Glasgow, C.2
Douglas 8959

OVER 600 INSTRUMENTS
and 1,000's of accessories in stock at
BIGGARS
Authorised **Premier** Agent

271.3 SAUCHIEHALL ST., GLASGOW, C.2
FINEST SERVICE
For Gaelic, Scottish and Highland Records and
Instruments including the great
Highland Bagpipes
Capt. M. D. S. Henderson, A.R.I.N.A
The Music Salon, 2 Queensgate Arcade
Levanessie Phone Inverness 33274

The hub of musical activity
BILL WILKIE'S MUSIC HOUSE
Huge stock of musical instruments and electronic
equipment serving the Dance Bands throughout
Scotland.
2 & 4 CANAL CRESCENT
4 CHARTERHOUSE LANE, PERTH
Phone 23041

PETE SEATON
18 Hope Park Terrace
Edinburgh 8, Newington 3844
FOR ALL MUSICAL INSTRUMENTS
AND ACCESSORIES

CLINKSCALE
Radio and Musical Ltd.
THE SQUARE, MELROSE, TEL. 223
FOR SELMER, BURNS, VOX, ROSETTI
Also at
55 HIGH STREET, INNERLEITHEN

LEN FROBISHER
Music and Musical Instrument
Dealer
42 HIGH STREET, DUMFRIES
Telephone 5603

WALES

THE MUSIC SHOP
THE CROSS, MORRISTON
Nr. SWANSEA, Tel. 71007
ALL INSTRUMENTS
DRUM SPECIALISTS

THE FALCON MUSIC SHOP
57 MARKET STREET, LLANELLY
MUSICAL INSTRUMENT SPECIALISTS
Telephone: Llanelly 3072

Authorised **Premier** Agent

WILKS MUSIC STORES LTD.
Authorised **Premier** Agent

60 LOWER OXFORD STREET
SWANSEA
Tel. 55953 Estd. 1882

For every musical need

GAMLIN PIANOS
Wales most progressive musical
instrument store
248 CITY ROAD, CARDIFF 20828

DEALERS DIRECTORY
next appears
October 17th

SOUTHERN ENGLAND

DUCK, SON & PINKER LTD.
Pulteney Bridge, Bath. Phone: 2675
Pianos and all Musical Instruments
for Orchestra and Dance Band
Also at 13/19 Milford St., Swindon

BRISTOL MUSIC CENTRE
ALL MUSICAL INSTRUMENTS
10 West Street, Bristol 2
Tel: 51284

"THE BEST IN THE WEST"
BROWNS
OF BRISTOL LTD.
35 St. Stephen St., Bristol 1
Telephone 23646
All leading makes
Accessories and Repairs

Authorised **Premier** Agent

KEN WATKINSON
LIMITED
19/20 AMBROSE STREET, CHELTENHAM
Telephone 55404. All Musical Instruments

Authorised **Premier** Agent

C. TAPHOUSE & SON LTD
3 MAGDALEN STREET
OXFORD
(Next to Eliasons)

WHITWAM'S OF WINCHESTER

MUSICAL INSTRUMENTS RECORDS
Grassano 3842
Strood 79234
Erbis 32760
Swanley 2832

KENT'S LARGEST GROUP

V. E FRENCH
46 Duncan Road
Gillingham, Kent
Tel. 50813
Musical instruments and
accessories

THE MUSIC SHOP
(W. J. Kempster)
For all leading makes of Guitars,
Drums, Amplifiers. Part Ex-
changes welcomed
98 Commercial Rd., SWINDON
Tel: 5523

JIM BECKETT
2 & 3 GIBBS ROAD
ABOVE BAR, SOUTHAMPTON
Tel: 24227
Musical instrument specialist
42 years experience

Authorised **Premier** Agent

MINNS
68 POOLE ROAD, BOURNEMOUTH
5/7 GERVIS PLACE, BOURNEMOUTH
19 PARIS STREET, EXETER
67 OSBORNE ROAD, SOUTHSEA

Authorised **Premier** Agent

SUTTONS
PIANOS - ORGANS
MUSICAL INSTRUMENTS

Authorised **Premier** Agent

SALISBURY
Southampton's Top Music Store

Authorised **Premier** Agent

JOHN BEIRNE
Authorised **Premier** Agent

94 HIGH STREET, SHIRLEY
SOUTHAMPTON

BILL HARDING
THE MUSIC CENTRE
NEWQUAY 2485
Largest stock of Musical Instruments, etc.,
in Cornwall

Authorised **Premier** Agent

OPENING SATURDAY
SEPTEMBER 19th
KELPH MUSIC LTD.
155 LONDON ROAD, BURGESS HILL
SUSSEX
ALL TOP GEAR

LONDON

G. SCARTH LTD.
55 Charing Cross Road, London
(Next to Leicester Sq. Str.)
WC2
GER 7241

Specialists in Amplifiers
& Guitars

ARCADE MUSIC SHOP
13/14 GRAND ARCADE
TALLY HO CORNER
NORTH FINCHLEY
London, N.12. Tel. HILL 6369
Musical Instruments and
Accessories, Music, Records

Authorised **Premier** Agent

LEN STILES MUSICAL INSTRUMENTS LTD
All leading British, Continental
and USA Agencies
233-5 LEWISHAM HIGH ST
LONDON SE13
Phone: LEE 8018

Authorised **Premier** Agent

GEO. CUMMINGS & SON
Specialists in Musical Instruments
and Accessories
PREMIER DRUM AGENT
26 Abbey Parade, Merton High St
London, SW19
(nr. Wimbledon Palais de Danse)
Liberty 2066

W TABORN & CO LTD
122 London Road, London SE1
66 Tooting High Street
London SW17
Tel: WAT 6885 or BAL 3675

ORGANS & HI-FI
City Electronics
Broadwalk, Pinner Road
North Harrow, Middlesex
UNDERhill 1841

Authorised **Premier** Agent

J. & T. MARSHALL (MUSICAL INSTRUMENTS) LTD.
The Musician's Shop for all
Musical Instruments
76 & 93 Uxbridge Road
Hanwell, W.7
Telephone: Ealing 0792

Authorised **Premier** Agent

Everything Musical including
Electronic Organs
J. 60 MUSIC BAR
445 High Street North
Manor Park E12
GRA 5107
Open until 7 p.m.
Half-day Wednesday
Run by Musicians for Musicians

Authorised **Premier** Agent

WESTERN MUSIC CO. LTD.
150 King Street
Hammersmith, W.6
Phone: RIV 5824
The West's Leading Musical
Instrument Dealer

Authorised **Premier** Agent

CRAMER
(BRITON) LTD.
4a Acre Lane, S.W.2. BRI 1982
All Musical Instruments and Accessories
Lowest Easy Terms. Immediate Delivery
L.P. Records. All makes. Budget accounts.

RUDALL CARTE CO. LTD.
20 Romilly Street, London, W.1
Specialists in All Wind Instruments
for Artist-Professional and
Student
Showrooms, Export and Trade
GER 4511

1001 CLUB

THE GRAMAM BOND ORGANISATION
ALAN ELDON'S JAZZ BAND
ALEX WELSH and his BAND
TERRY LIGHTFOOT'S JAZZMEN

THE BIRDS
THE ART WOODS
WEDNESDAY NIGHT BEAT
PETER JAY AND THE JAYWALKERS

THE TRIDENTS
THE TRIDENTS
THE TRIDENTS

KEN COLYER CLUB

KEN COLYER
KID MARTYN
KID MARTYN
ERIC SILK SOUTHERN J.B.
BRIAN GREEN NEW ORLEANS STOMPERS

STUDIO '51

RHYTHM 'N' BLUES
THE TRIDENTS
DOWNLINEERS SECT
DOWNLINEERS SECT

VOODOOS

ZIG ZAG
THAMES HOTEL
HARRINGAY R&B

THAMES HOTEL

SIX BELLS JAZZ CLUB
ALEX WELSH & HIS BAND
HUMPHREY LYTTELTON & HIS BAND

SIX BELLS JAZZ CLUB

THE HABITS
JOHN MAYALL
MIKE COTTON SOUND
LONG JOHN BALDRY
KEN COLYER

CLUBS

FLAMINGO & ALLNIGHTER CLUBS

DUKE VIN SOUND SYSTEM
TONY COLTON
ZOOT MONEY THE CHEYNES
CHRIS FARLOW FELDER ORIOLES
ZOOT MONEY CHRIS FARLOW
THE CHEYNES
ZOOT MONEY
GEORGIE FAME THE CHEYNES

CRAWDADDY

THE BIRDS
THE BIRDS
THE BIRDS

THURSDAY

BIRMANCHAM SALUTATION
BLACK LION
"CANDLES"
CLIFF REEVES
DARTFORD
GOLDERS GREEN

FRIDAY

HARRINGAY R&B
BLUESVILLE!
LONG JOHN BALDRY
AND THE HOOCHE COCHIEWEN!

BROMEL CLUB

BROMLEY COURT HOTEL
THE HABITS
JOHN MAYALL
MIKE COTTON SOUND
LONG JOHN BALDRY
KEN COLYER

SIX BELLS JAZZ CLUB

THE HABITS
JOHN MAYALL
MIKE COTTON SOUND
LONG JOHN BALDRY
KEN COLYER

FRIDAY cont.

NEW IBERIA STOMPERS
GUTTERLEY JAZZ CLUB
SOUTHERN JAZZ CLUB
SOUTHERN STOMPERS

STARTING GATE
WINDSOR "CAVERN"
SATURDAY
BRIAN GREEN'S NEW ORLEANS STOMPERS

SUNDAY
AT THE JAZZHOUSE
BIRMANCHAM SALUTATION
BLACK LION
"CANDLES"

MONDAY
BIRMANCHAM SALUTATION
BLACK LION
"CANDLES"

TUESDAY
BO STREET RUNNERS
BIRMANCHAM SALUTATION
BLACK LION
"CANDLES"

WEDNESDAY
BIRMANCHAM SALUTATION
BLACK LION
"CANDLES"

THURSDAY
BIRMANCHAM SALUTATION
BLACK LION
"CANDLES"

FRIDAY
BIRMANCHAM SALUTATION
BLACK LION
"CANDLES"

SATURDAY
BIRMANCHAM SALUTATION
BLACK LION
"CANDLES"

SUNDAY
BIRMANCHAM SALUTATION
BLACK LION
"CANDLES"

WEDNESDAY

CLUB CONDO
CROWN HOTEL
GOLDERS GREEN
HOOPER CROYDON

KLOOKS KLEEK
POLISH M.J.Q.
NORTHERN
SUNDAY
REDCAR JAZZ CLUB

FOLK FORUM
THURSDAY
ADDESTONE DUKES HEAD
SOUTHGATE WAGGON

FRIDAY
BROADSIDE
CATFORD RAILWAY TAVERN
UNDERGROUND

SATURDAY
AT THE CELLAR
BROADSIDE
CATFORD RAILWAY TAVERN

SUNDAY
BATTERSEA
HAMPSTEAD
POTTERS BAR

MONDAY
AT BOUNDHOUSE
FRIDAY
SUNDAY

WEDNESDAY
BROMLEY
NOTTING HILL GATE
SURREY

FRIDAY
SUNDAY
WEDNESDAY
FRIDAY

SATURDAY
SUNDAY
WEDNESDAY
FRIDAY

SUNDAY
WEDNESDAY
FRIDAY
SUNDAY

FRIDAY
SUNDAY
WEDNESDAY
FRIDAY

SUNDAY
WEDNESDAY
FRIDAY
SUNDAY

FRIDAY
SUNDAY
WEDNESDAY
FRIDAY

RONNIE SCOTT'S CLUB

LONDON'S ONLY JAZZ NIGHT-CLUB!

J. J. JOHNSON
with RONNIE SCOTT and the STAN TRACEY TRIO

THE YARBODTS
DICK MORRISSEY QUARTET
DEREK SMITH TRIO

MARQUEE

JOHNNY HAWKSWORTH ALL-STAR
RONNIE KOSS QUARTET
"JAZZ 625"

MANFRED MANN
DICK CHARLESWORTH'S BIG BLUES
HUMPHREY LYTTELTON

AN EVENING WITH THE BLUEBIRDS
LITTLE WALTER
BOB BARTER ORCHESTRA

M. Flamingo Club
TUESDAYS - 8-11 p.m.

PALM COURT HOTEL
DICK MORRISSEY
DICK MORRISSEY QUARTET

AT THE BULL'S HEAD
EVERY NIGHT
MODERN JAZZ

AT THE BULL'S HEAD
EVERY NIGHT
MODERN JAZZ

AT THE BULL'S HEAD
EVERY NIGHT
MODERN JAZZ

AT THE BULL'S HEAD
EVERY NIGHT
MODERN JAZZ

AT THE BULL'S HEAD
EVERY NIGHT
MODERN JAZZ

GLENLYN CLUB

THE TRENDS
WILD R. & B.
SAT. & MON.
THE T-BONES

TONY KNIGHT'S CHESSMEN
BOB WALLIS STOREYVILLE JAZZMEN
ERIC SILK'S SOUTHERN JAZZBAND

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

BEDSITER

THE INGOES
THE CARDINALS
THE SECOND THOUGHTS
RODDERS LODGERS
OPUS 5
THE SECOND THOUGHTS

MIKE COTTON SOUND
BOB WALLIS STOREYVILLE JAZZMEN
ERIC SILK'S SOUTHERN JAZZBAND

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

MANFRED MANN
MANN MAN!
BANDS
A. ABLE

Lewington

164 Shaftesbury Avenue, W.C.2
Phone Covent Garden 4844

WILL
ALSO SAXOPHONES
BUSECHER 400, new, complete £195
BUSECHER 400, new, complete £185
SELMER SUPER ACTION, perfect £85
SELMER BALANCEO ACTION, superb £85
CONY AK, as new £65
BUSECHER ARBORETO, perfect £75
SELMER CLEAR CUTTER, superb £65
B I H IMPERIAL, as new £60
SELMER 2A, in excellent condition £60
BUSECHER TRUSTONE, fine horn £50
NEW KINGS, reconditioned £40
BUSECHER HANCOCK, fine horn £40
KAL METZ, unused £35
FRENCH VENTURA SPECIAL, perfect £35
NEW SUPER DEARMAN, as new £30
CONN LARSON BELL, perfect £25
HAWES 200, Century, recond. £25

TENOR SAXOPHONES
BUSECHER 400, new, complete £130
CONY CONCORDE, superb £120
CONN 10M, perfect £120
SELMER Mk. Vb, unused £100
MARTIN COMPLETE, excellent £90
PAN AMERICAN, partial, as new £60
FRENCH VENTURA, partial, as new £60
PIRELLI, reconditioned £50

Unrivaled Selection—Always
CONN BRASS
GEMMEHARDT ALTO FLUTE
LEBLANC PARIS WOODWIND
NOBLE CLARINETS
SELMER MK. VI SAXES

CLARINETS
LEBLANC, 8b Boehm, brand new £74
NOBLE, Boehm in Bb, brand new £68
NOBLE, Boehm in C, brand new £68
NOBLE, Boehm in Eb, brand new £68
NOBLE, 8b Boehm in metal, brand new £48

FLUTES
GEMMEHARDT, Alto Flute in C £118
CABART, Alto Flute in C £118
CONCORDE, Mk. A Keys model, new £109
KREUL, Spill E, brand new £109
KREUL, Spill E, brand new £74
LIONATO, Wood, metal head £65
HOLEY, Metal Boehm, brand new £47
KOHLEITZ, metal Boehm, brand new £45

PICCOLOS
HARIBAU, Wood, brand new £89
KREUL, Wood, brand new £87
GEMMEHARDT, metal Boehm £77
ALEXANDER, metal Boehm £77

Highest Part Exchange
Allowance on your present
Horn.

YOUR RECORD DEALER

1/4d. per word
DARLINGTON
Geo. A. Williams and Son
Ltd., 8-10 Tubwell Row, Darlington (66252)

NOTTINGHAM

REDIFUSION RECORD CENTRE
for all the latest records—Angel
Row, Nottingham.

SHEFFIELD

WILSON PICK LTD. SHEFFIELD
YOUR record dealer—84-75
Leeds.

RECORDS EXCHANGE

1/- per word
RECORDS-EXCHANGE, I give
Pops and Jazz records for
English and Jazz Modzian
Jaroslav. UL Przygodzkiego,
Poland.

HOTELS

1/4d. per word
STONEHALL HOUSE HOTEL (29
minutes West End). Room and
breakfast from 11s. 6d. daily. Hot
and cold fully centrally heated
and heaters all rooms. Lounge,
TV and radio. RA and RAC
listed—27 Westcombe Park Road,
Blackheath, London, S.E.3. Green
whisk 1595.

Rudall, Carte

30 Kimbly Street, W.1
GER 4551

FLUTES
Kamilly Student, new £29.18.9
Kamilly Graduate, SL (plate
new £21.5.0
new £21.5.0
Strosser, new £45.0.0
Jettley Preidler, new £41.0.0
Lusk Ltd. new £142.0.0
Moenig Alto Flute, new £142.0.0
Bartlett, wood, French Pat. £65.0.0
Lusk, wood £35.0.0
Bartlett, wood £35.0.0
Shipped, metal £22.0.0
Lafleur £18.0.0
Blow £15.0.0

TENOR SAX
Black Prince, new £112.0.0
Conn, new £140.0.0
Conn, recond. £95.0.0

ALTO SAX
Salmor Mk. Vb, recond. £90.0.0
Deane, recond. £85.0.0
Pennsylvania, recond. £82.0.0
BARTONE SAX
Pennsylvania, recond. £65.0.0

Reconditioned clarinets from £18.0.0

CLOSING DOWN

SEPTEMBER 19th

VOX A C30 Amp., immaculate
condition, great bargain
SELMER TENOR Super Action,
etc., etc. £60
CONN TENOR M10, fabulous
condition, excellent case, etc.
SELMER ALTO (USA), recond.
excellent condition, etc. etc.
model 400, as new, case, etc.
RUDY MUK TRUMPET 7 M,
recond. new, case, etc. etc.
BESSON 403 TRUMPONE, as
new, case, etc. etc.
BUSECHER TROMBONE, as
new, case, etc. etc. £30

BILLY AMSTELL
28 WARDOUR ST., W.1 GER 4442

RECORDING STUDIOS

1/4d. per word
CONCORD SOUND RECORDING
STUDIOS. Tape recordings. Demo
discs. Small or large groups.
Merrill charge. Studio also
available for rehearsals—4 West
Street, Maidenhead. Telephone
Maidenhead 2295.

DURESS STUDIOS. Top quality
recording, £1.10. per half hour.
Discs ready same day. Free park-
ing—18 Crickwell Road,
London, N.W.2. GLA 3083.

GERARD SOUND STUDIOS for
quality recordings, test tapes,
tape-die service. 19 Gerrard
Street, W.1. GER 1559

JACKSON RECORDING STUDIOS
Rickmansworth 72521

TOP QUALITY DEMO DISCS at
moderate costs.—**TONY PIKE,**
SOUND STUDIOS, Putney 4923.

WEMBLEY R.E.C. O.R.D. I.M.G
STUDIO. Phone WEM 1079. Master
tapes, stereo tapes, Demo discs.

MUSICAL SERVICES

1/4d. per word
MUSIC TO lyrics, piano arrange-
ments.—Write or call Musical Ser-
vices, 2 Denmark Place, Lon-
don, W.C.2. TEL 5233

MUSIC TO lyrics/voice/tape, 36
Subury Avenue, Wembley, WEM
3488.

MUSIC WRITTEN/arranged, 8
Melford Avenue Barking, RP
400

SONGWRITERS! Exciting pop
song—hit material only—wanted
for very young established girl
singer, for immediate recording.
Box 3716.

REHEARSAL ROOMS

1/4d. per word
LARGE REHEARSAL ROOM,
George Fierstone Music Centre—
Phone North 4224.

DRUM City

(Opp. Columbia Cinema)

ALL MAKES OF DRUMS
AND ACCESSORIES
IN STOCK

PERSONAL SERVICE AND
EXPERT ADVICE

JOHNNIE RICHARDSON
Always at your Service

BRIAN BENNETT
TEEN BEAT DRUM TUTOR
7/6 plus 6d. Postage

116 Shaftesbury Avenue, W.1
GER 9253—Open all day Saturday

PARAMOUNT

76 Shaftesbury Avenue
London, W.1
(MM65) GER 9176/7

WRITE FOR FREE LISTS

ALTO'S
Gross £57 0 0
Conn Underling £60 0 0
Buescher Alto/soft £70 0 0
Salmor Mk. 6 £85 0 0
Salmor Mk. 6 Soprano £75 0 0

TENORS
Gross £80 0 0
Pennsylvania £65 0 0
Pennsylvania £60 0 0
Salmor £50 0 0
New King £60 0 0
Arbiter 10A £68 0 0

TRUMPETS
Wesson/Martin £10 0 0
Bartlett £8 0 0
Assou Sheriff £12 0 0
Gripfon £12 0 0
Salmor £20 0 0
Conn Director £31 0 0
Martin £65 0 0
Hartley £12 0 0
Manchester £12 0 0
Bossey & Howard Imperial £45 0 0

SOUND City

GUITARS & ELECTRONICS
124 Shaftesbury Avenue
W.1. GER 7486

DYNACORD P.A.
45-50 WATT

2 SEPARATE GOODMAN
SPEAKERS
WITH
2 COLUMN SPEAKERS
£146

EASY H.P. TERMS — PART EXCHANGE

Our group of instrument shops offer
the musician a unique specialist
service, easy hire purchase terms,
and a no-deposit part-exchange
scheme which makes ordering by
post as simple as calling personally.
Every instrument, new or secondhand,
has a full two-year guarantee.
Open all day Saturday and late
night appointments can always be
made. The whole Group is staffed by
experienced musicians and techni-
cians.

THE MUSICIANS' GROUP

28 WARDOUR ST., W.1 GER 4442

Classified Advertisement Department

Classified advertisements, clearly written, should be sent to arrive by 10.30 a.m. Friday,
if insertion is desired the following week.

"MELODY MAKER", 161-166 Fleet Street, London, E.C.4
Enquiries: FLEET ST 5011, Ext. 334

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

We cannot be held responsible for any mistakes arising from advertisements, and corrections for
advertisements, accepted by telephone.

ENGAGEMENTS WANTED

8d. per word
Minimum charge 2/8d.

ABLE ACCOMPLISHED PIANIST
available for hire. £42.
ABLE ACCORDIONIST avail-
able—Pro. 4542.
ABLE CLARINETIST, experi-
enced read book.—PAR 8002.
ALTO / FLUTE, clarinet
Viking 6530.
ALTO / TENOR clar.—CLL
48179.
ALTO / TENOR—MAC 3665.
ALTO, young, playing good
ARRANGED VIOLIN / BASS—
PUT 5146.
BASS / BASS VIOLIN—BYR
5343.
BASS, experienced, gigs or
perm. YIK 1129.
BASS GUITARIST, budding,
double rhythm guitar.—ADD
regular work dance bar.—ADD
6485.
BASS GUITARIST, pro., good
equipment, seeks working group
any style, anywhere.—South-
ampton 24.
BASS / TRUMPET, SOU 3185.
BASS/VOCALIST/BASS GUITAR.
Box 3772.
BASS, YOUNG, read or busk,
own transport.—BAT 7375, after
6.
BEAT DRUMMER, Topline.
Available weekends.—CHA
5870.
BOGOES / CONGA—CHA
5870.
DRUMMER available.—KEL
2049.
DRUMMER, lounge work.—
REL 3096.
DRUMMER—Reg Ineson, UK
3773.
DRUMMER TRANSPORT—
LAR 5084.
DRUMMER, Transport.—Ware
(Herts.) 3546.
DRUMMER, 24, seeks gigs, re-
hearse with group that swings.—
WIL 1577.
DRUMMER, 26, dance / jazz /
cabaret, residency or working
band. KIL 0075.
DRUMS / GEORGE DOWNS—
ELT 7029.

PUBLIC NOTICES

1/4d. per word
THEATRICAL EMPLOYERS
REGISTRATION ACT, 1925.
Notice is hereby given that
JAMES ALBERT WARD and
MICHAEL JOHN LESLIE CLARKE,
acting as Joint Secretaries,
Lawley, and carrying on busi-
ness under said names, intend to
apply to the County Council of
West Sussex for registration un-
der the above Act, 5th September,
1964.

MUSICIANS WANTED

1/- per word
ALL INSTRUMENTS for 7-8
piece band forming Redhill area.
Rehearse, gigs, charity shows.
Readers only. Playford, ADD
1165 day. Harley 3377 evening.

ALTO / SAX for semi-pro jazz/
dance group. Trad influence.—
WINDSOR 62242.

AMATEUR PIANIST, must read
and rehearse.—Box 3702.

BAND OF THE 10th Royal
Hussars "The Shiny Tenth"
limited number of vacancies
exist for keen read and brass
players. An opportunity to study
at Kneiler Hall. Dance band a
speciality, personal tuition on all
instruments including strings avail-
able. Apply now to Bandmaster
G.P.O. 40, London, W.1.

BAND OF PRINCE OF Wales's
Dragoon Guards has immediate
vacancies for Solo Cornet, 2nd
Drum, 2nd Trumpet, 2nd
Bandmaster pianist, promotion
offered to right men. The in-
struments considered: Trumpet,
Bandmaster from 15 years. Band-
master, G.P.O. Home Headquarters,
3rd Carabiniers. The Dale,
Chichester.

BAND, 5th Royal Inniskilling
Dragoon Guards require pianist
for dance band and brass in-
struments. Vacancies exist for
Bandmaster, 2nd Trumpet, 2nd
Drum, 2nd Cornet, 2nd
Bandmaster. All well. Tidworth,
Hants.

BARTONE for jazz based rock
'n' roll band.—Windsor 62242.

BAR SAX, Bass Guitar (own
equipment) for Solo Cornet, 2nd
group, plenty of work must be
willing to practice. For 8121.
East Anglian ballroom.—Apply
Director, permanent 8 nights week,
Dance, 15, Victoria Road, W.1.
BASS GUITAR lead guitar/
vocal drums, woodwind, young
experienced, some knowledge of
reading. Keen to get on. Box
3771.

BASS, must read and busk,
residency. Tel. Leeds 68534.

CAVALRY AND ROYAL TANK
REGIMENT Bands Ambitious Jun-
ior Bandmen, 15-17 years old
and Bandmen from 13 years
are required for Royal Armoured
Corps Bands. Training includes
tuition in all instruments, educa-
tional training to GCE and coach-
ing in all sports. Eligible Jun-
ior Bandmen should apply for
one year pupils course at the Royal
Army School of Music, Reading.
Apply for selection apply Director
of Music, Junior Leaders' Regi-
ment, Royal Armouries Centre,
Bovington Camp, Dorset, or to
the Bandmaster of one of the
Regiments of the Royal Armoured
Corps.

DAVE HOWARD requires Tenor,
Soprano, 15s. Vocalist, October 5.
R. Gately Mecca, Wintingham
Road, Gillingham, Kent, TN14
3P8.

DRUMMER and Bass Guitar
preferably capable of vocals. Must
be prepared to turn pro. MA
3318.

EXPANDING T.A. Band re-
quires French Horn, Cornet,
Oboe. Others considered. Re-
hearsals Tuesday Thursday
evening, Sunday mornings.
Apply Bandmaster, Queens Royal
Rifles (T.A.), 58 Buckingham
Ave. S.W.1.

FEMALE GOSPEL Singers, also
lead guitarist for Rosetta Tharpe
and the Famous Evans, 2nd
Unit, South London.—Details Box
3771.

GOOD DRUMMER wanted for
semi-pro group. Resident in S.E.
London. RHO 614251.

GOOD RHYTHM GUITARIST,
able to sing, good equipment.—
Vivian, 15 Burnell Way,
Loughton, Essex.

GUITARIST REQUIRED, per-
manent position, good wages.
Apply in writing to Eric Evans, c/o
Locarno, Basington Lane, Derby.
Tel. 0332 2222.

LEADERS, MUSICIANS AND
REQUIRED FOR ENGAGEMENTS
AT HOME AND ABROAD. FULL-
EST PARTICULARS TO GERALD
ORCHESTRAS LTD, 73 NEW BOND
ST, LONDON, E.C.4.

LEAD GUITARIST / VOCALIST,
16/20 required for beat group.—
FAI 799.

LEAD TRUMPET, permanent
Locarno Ballroom, Stevenage,
Herts.

LONDON Fire Brigade Band re-
quires instrumentalists. Must
serve as operational firemen. Age
18-31, to 35 for ex-regular mem-
bers. Full Physical Exam. Music
necessary. Good pay. Good
Band Secretary London Fire Bri-
gade, Albert Embankment, S.E.1.

ORGANIST for top pro
playing summer season at Black-
pool, 1st class and standards
guaranteed. Auditions, 1st and
Blackpool.—WEM 4749 or write
12, St. Helier's Road, Jersey,
S.S. Lancs.

ORGANIST Hip, for Jazz R&B
Group.—SIA 1383.

PIANIST, Morton/Organy Jazz
band. £100 0/0. WEM 6781.

PIANIST, must read, good reader
and busker, residency.—Tel.
Leeds 68534.

SPECIAL NOTICES

1/4d. per word
ACKNOWLEDGED as the best
HORN MAINTAINERS' POSTAL
COURSES FOR PLECTRUM AND
FINGER-STYLE GUITAR. Largest
selection of guitars in stock.—
Particulars: IVD, 36 RAIBORNS'
MUSICENTRE LTD, 36 Raiborns'
Place, London, W.1.

PERSONAL

1/4d. per word
A WELL-KNOWN British manu-
facturer of Sound equipment and
musical instruments, seeks new
ideas or inventions, and will be
pleased to consider any novel
developments. Please write in full
confidence to Box No. 3729.

LIVE IN U.S.A. We are not an
employment agency but our latest
report gives job, wage scale and
union information for 140 varied
occupations, plus visa, travel and
expense details. Send 5/9 to Peter
Conroy, G.P.O. Box 24, Middles-
brough, Yorks.

WE TAKE your telephone mes-
sages for 3s. a week.—Message
Minders, 23 Greek Street, W.1.
GER 3108.

3,000 BUSKERS with key and
starting note, 2/6. **CLARENCE'S**
MUSIC SHOP, 69a West Regent St.,
Gloucester, G.2.

SITUATIONS VACANT

1/- per word
DRUM REPAIR man required.
Must be fully conversant with
renovation and general repair
work to drum equipment.—Con-
tact GER 9176.

EXPERIENCED person, used to
electronic equipment required.—
Contact GER 9176.

EXPERIENCED person, requires
driver/read manager. Write Box
3729.

WANTED:

3 GIRL CHORAL SINGERS
Over 18, good appearance, for French
Vocal Group.—For interview phone
Mr. Norbert on 13th, 14th and 15th
September at HYD 8000.

WANTED:

SONG WRITER
Rhythm and Blues, for leading French
Group.—Phone Mr. Norbert on 13th,
14th or 15th September at HYD 8000.

WANTED:

BASS SAXOPHONIST
GUITARIST
for leading French Group.—Phone
Mr. Norbert on 13th, 14th or 15th
September at HYD 8000.

BUY! BUY! BUY!

Carlin Drum Kit, B.
Drum, 5/Drum, 12"/Tom,
Hi-Hat, complete all acces-
ories. 50 gns.

Fender Precision B/Guitar,
red finish, perfect. 79 gns.

Futura III Guitar. 22 gns.

TV/19/T Amplifier. 25 gns.

Vox White Phantom
Guitar. 38 gns.

Sier 2 P/Up Guitar, per-
fect. 22 gns.

Framus Solid Bass Guitar 28
gns.

Watkins Amp, 8-watt. 15
gns.

Bird Amp, 15-watt, with
reverb. 29 gns.

Watkins Dominator, as
new. 30 gns.

OPEN ALL DAY SAT.
CLOSE 1 P.M. THUR.

Purns
28 ST. GILES HIGH STREET, LONDON, W.C.2
PHONE TEM 1000

MUSICIANS WANTED (cont.)

PIANIST / ORGANIST required,
for moderate size class lounge,
must be able to accompany sin-
gers, perm. post. 15, Cannon
Square, London, N.1. Home North 1588
in confidence to Box 3712

PIANIST required for Old
Windsor Brass Band. Must be
Established West End Sportsman
club, evenings only, to commence
October 3. 21 hours per week.
No Sundays. State salary required.
In confidence to Box 3712

PIANISTS, DRUMMERS, ENTER-
TAINING TRIOS, COMBOS
HIGH RATES PAID. LONDON
AREA. LOUNGE WORK. 15-20
WOOD 9660 AND 5906. BUSINESS
HOURS 3.0 a.m.—p.m.

PIANISTS START WORK THIS
COMING WEEKEND. Wide choice
of lounge work, 1.5 nights weekly
all areas. No increased rates.—
Clyma n s. Bishopsgate 5531
(day).

PIANIST, in commence Septem-
ber '69.—Write full particulars
of experience, age, etc. to c/o
Hulme, Locarno, Hurst St., Bir-
mingham.

PIANIST wanted for R&B, Jerry
Lee Lewis style. Great. 15, Bir-
mingham.

PIANIST wanted for R&B, semi-pro.
Shepherd's Bush, Acton area pre-
ferred. ACO 7524 day.

PIANIST (Youngish) wanted to
join small band touring U.S.
Clubs in France. Must be able to
play in France. Box 3721.

PIANO, Guitar, Drums, good
readers, preferred. Agency. Box 3722

PIANO / VIBES Young keen
all areas. No increased rates.—
versatile.
working Continental win-
ter. Instrumentalist should apply.
Phone FIVE 8784.

ROYAL SIGNALS BAND, ur-
gently requires pianist and 1
clarinet player.—Apply
Club, West End, Tues. and Wed.
—Phone FIVE 8784.

ROYAL SIGNALS BAND, ur-
gently requires pianist and 1
clarinet player.—Apply
Director of Music, Royal Signals
Band, 15, Victoria Road, W.1.

ROYAL KENTON requires modern
pianist, must read book
and play. Apply to Restaurant
303 Uppingham Road,
Leicester LE68 6Q.

SOUTHAMPTON CITY POLICE
MILITARY BAND vacancies
exist for clarinet players. Other
instruments also considered.
Write to:—Chief Constable,
City Police Civic Centre, South-
ampton.

THE BAND of the Coldstream
Gardes requires pianist for
FLUTE, TROMBONES,
CELLO and PIANO. Only apply-
ing for further details to—Cap-
tain Trevor L. Sharpe, MBE,
Director of Music, Coldstream
Gardes, Duke of York's HQ,
Chelsea, S.W.3.

THE R.O.A.L. ARTILLERY
BANDS (Symphony Orchestra,
Military Band and Dance Orches-
tras) have vacancies for com-
petent musicians, particularly
string players. Applications by
young Musicians, 15-17 years,
offering opportunities of an ex-
cellent musical education.
Please apply to the Director of
Music, Royal Artillery Band,
Windsor, Berks.

TOP LINE Cabaret Artists seeks
own combo, if you're reading, will
bring an excellent salary. In-
regular engagements.—COV
1166/7.

WANTED. Solo Guitarist and
singer, 3 nights weekly.—Apply
Wilton Arms, High Street, Phone
1015, 1016, 1017.

LEW DAVIS PRODUCTS LTD.

Still acknowledged
as the leading
Guitar & Electronic
Centre
in the country

Call and see all the new
fabulous
HOFNER GUITARS
and
TRUOVIC AMPLIFIERS
or write for brochures
All other leading makes in stock.
Be guided by practical guitar
players.
H.P. terms arranged, also
part exchanges

GUITAR & AMPLIFIER BARGAINS

| | |
|--------------------------------|---------------|
| Gibson 335 Sunburst | 161 gns. |
| Gibson 175 | 150 gns. |
| Gibson Les Paul Std. | |
| Trem. | 147 gns. |
| Gibson Les Paul Jr. | 78 gns. |
| Gibson EBO Bass | 115 gns. |
| Gibson ES 120 | 80 gns. |
| Gibson 160E | 115 gns. |
| Gibson 345 | 105 gns. |
| Gibson Sun | 105 gns. |
| Fender Strat. Sunburst | 165 gns. |
| Fender Strat. S/H, rad 110 | 110 gns. |
| Fender Prac. Bass | 130 gns. |
| Fender Telecaster | 1122 1/2 gns. |
| Greetsch Solid Body Custom 150 | 150 gns. |
| Greetsch S/H Chal Atkins | 145 gns. |
| Epiphone Crestwood | 148 gns. |

FULL RANGE BURNS GUITARS
RICKENBACKER - HOFNER

LARGE SELECTION NEW AND
SECONDHAND AMPLIFIERS

| | |
|--------|-------------------|
| Gibson | Binson Echo Units |
| Fender | Watkins |
| Binson | Echolets |
| Salmor | |
| Vox | |

9.30-6 Thurs. 9.1- Sat. 9.30-5.30
134 CHARING CROSS ROAD
LONDON, W.C.2 TEL 6542

LEN WOOD MUSICALS

100 SHAFTESBURY AVENUE, W.1
N.P. OF COURSE (Open Sat.) GER 5094

FREE Specialising in LISTS
MODERATELY PRICED
MUSICAL REPERTOISE

DRUMS
OLYMPIC • EDWAGE • BROADWAY
ROGERS • AJAX • CARLTON

KITS from £27-10-0

GUITARS
ACOUSTIC • ELECTRIC • SOLID
FOLK and JUNIOR from ... 5 Gns.
GONING SPANISH from ... £19.9
12 STRINGS ... FROM 13 to 18 Gns.
ELECTRIC—SOLID from ... 14 Gns.

AMPLIFIERS and ECHOS
HARMON • WATKINS • AMPEG
BIRCH • FANTON • WELLS • VOX

ALWAYS IN STOCK
ALTO'S and TENORS from ... £29
CLARINETS and FLUTES from ... £15
TRUMPETS and TROMBONES from ... 15

VANDOREN NEEDS—STILL THE BEST

VOCALISTS

1/- per word
BEAT VOCALIST wishes to
join pro group.—Box 3704.

FEMALE VOCALIST seeks work
with beat group London area.—
Jean, 3 Sherman St., Bow, E.3.

FEMALE VOCALIST with 30-
watt equipment, requires well
working, whilst waiting to turn pro-
fessional soon. Write: 27a West-
wick Garden, London, W.14.

VOCALISTS WANTED

1/- per word
EXCELLENT opportunity for
girl vocalists for W.1. London
club, well known for good music.
Suit talented performers, begin-
ner or semi-pro. Every opportu-
nity for advancement will be
given to suitable attractive young
ladies.—Apply after 6 p.m. Pink
Elephant Club, 9 Newport Place,
London, W.1.

GIRL VOCALISTS wanted for
cabaret in England and Europe.
Must be attractive, regular work
and top pay.—Phone BA5 6898.

GIRL VOCALIST wanted for gigs
in London area. Must be attrac-
tive and have personality. Box
3729.

GOOD VOCALIST for experi-
enced group, good personality
essential. RED 1520

JUDY RAYBURN, 281 Old Ford
Road, Talent Competition,
TRUOVIC'S PRIZES. Also enter-
tainment FRIDA, SATURDAY,
SUNDAY. (No. 8 Bus)

Female of female for evenings,
current pop and standards
Phone Sunday between 4 p.m-8
p.m. Tel. 1523.

SINGER WANTED. A & B with
P.A. PAL 8669 between 9-10 p.m.
Group.—TID 125 evenings.

DOC HUNT SAYS:

Backup for Huggins!
Long Legs, Small Waist, Large Hair—
Our PREMIER DRUM KIT!
—to keep both close going along!

"DOC"
FOR

JET SERVICE ON
ALL MAKES
OF DRUMS AND EQUIPMENT
THE DOC'S EASY TERMS
DRUMS & GUN BRIGHT FOR CASH
REPAIRS • HUNT FOR HEADS. PART
EXCHANGES • RESPIRATING
Write Address, 2 p.m. Sat. 5.15

L. W. HUNT DRUM CO.
LTD.
THE DRUMMERS' HEADQUARTERS
100/11 Archer Street, Shaftesbury Avenue,
London, W.1 (near of White Theatre)
GER 8911/2/3

CALLING ALL TALENT

ANY GROUPS—BEAT, RHYTHM & BLUES, ORGAN
are good enough to appear for an audition on September
15 and 16, when they please contact
Miss Rea, REGEN D983

GUITAR NIVE

IS CLOSED FOR ALTERATIONS
AND REBUILDING AND WILL
SHORTLY RE-OPEN
WATCH FOR FURTHER
ANNOUNCEMENT

8-10 Denman St., London, W.1. GER 1648

★IVOR MAIRANTS★

Britain's Leading Guitar Expert...

GUITARISTS' COMPLETE EQUIPMENT

- From an END PIN to a CONCERT GUITAR
- From a STRING to a 12-STRING C & W
- From a PICK-UP to a STEREO GUITAR & AMP

DESPATCHED ANYWHERE AT HOME AND ABROAD

Just send your requirements to
IVOR MAIRANTS MUSIC CENTRE LTD.
56 Rathbone Place, Oxford Street, W.1. Tel. MUS 1481/2
Open all day Saturdays. MAIL ORDER SERVICE. Neutral Sales. Rathbone Court Road.

ANNOUNCING P.T.D. SYNTHETIC REEDS

REVOLUTIONARY IN PERFORMANCE, MATERIAL AND STAYING-POWER. Very responsive. Blows consistently for months. Will not split or easily damage.

REVOLUTIONARY GUARANTEE, TOO!
You may exchange the reed within 14 days if the grade does not suit. Each reed also carries a six-month guarantee against failure.

Available in 5 Grades: Soft, M/S, Med., M/H, Hard
For Alto, Tenor or Clarinet. Price 35/- each.

HOW MUCH DO YOU SPEND ON REEDS PER MONTH PER YEAR?
WORK IT OUT!

Full details or orders from:
LESLIE EVANS PERSONAL MAIL ORDER LTD.
40-42 GREEK STREET, W.1
Personal Enquiries: 275 COONEY HATCH LANE (Dept. 3), LONDON, N.11. INT 4137

Premier

NEW AND SECONDHAND
EASIEST TERMS. PART EXCHANGE
MAIL WITH CONFIDENCE

Footie has it!

4415 AND SERVICE
CHAS. E. FOOTIE LTD., 20 DENMAN ST., W.1
SAT. 10.5 GER 1811

INSTRUMENT REPAIRS

1/4d. per word
FOOTIE DOES IT. Finest reconditioning, saxons, basses, brass, woodwind, drums, etc. — Chas. E. Footie Ltd., 20 Denman Street, W.1. Gerrard 1811.

JACK DAWKES SAXOPHONE REPAIRS. Lacquering, plating. Trade retail — 4, Chaucer Avenue, Hayes, Middx. Hayes 4475.

JOE ADAM'S SAXOPHONE/ WOODWIND REPAIRS. Instruments loaned. BYRON 8883.

FOR SALE

1/- per word
CLOSURE of record department. Eye stereo decks and speakers, listening boards, browser boxes, etc. at give away prices. Send for details — J. & W. Hastings Ltd., Bridgegate, Rotherham. Phone 5564.

SOUND EQUIPMENT

1/- per word
BURNS ORBIT II amplifier, as new £50 — Westworth 2542.
GOODMANS 18in. speaker, Marshall cabinet, £28 10s — ACO 2777.
SELMER Stadium amp., new look, £25 — EDG 6753.

WORLD'S TOP DRUM STARS CHOOSE AVEDIS ZILDJIAN Cymbals

"The Cymbal of Quality"



Louis Bellson

From your local music store. Write for full details to —
BOOSEY & HAWKES ROSE, MORRIS & COLTD
100, W. PARK, MIDDLESEX
Tel. FID 2000 (4 lines)

This Week's Bargains at KITCHENS

SECONDHAND GUITARS

Stratocaster, Red, case 125 gns.
Sennato Elect., cover 25 gns.
Hoyer 12-string, cover 34 gns.
Galaxy, Red, case 45 gns.
Verithin, Red, Bigsby, case 55 gns.
Raplax, Red, case 30 gns.
Futura III, Sunburst, case 25 gns.
Futura III, Red, case 25 gns.
Bison, Sunburst, 4 Unit, case 90 gns.
Anteria Twin, Blue, cover 145 gns.

SECONDHAND DRUM EQUIPMENT

De Luxe Broadway Kit in midnight blue pearl comprising 20" 5 Stars drum and stand, 14" 5 Stars drum and stand, 12" 5 Stars tom and bracket, 16" 5 Stars floor tom and bracket, 16" Hi/Hat pedal complete with pr. of 14 2 1/2" cymbals, 20" standard Zyn, top cymbal and cymbal floor stand on 4" 1/2" Koma cymbal on dia. cymbal holder, complete with sticks and brushes and in first-class condition £70 0s. 0d.
Bass Drum, 20" x 15", Side Drum 14" x 12", Bass Drum and Snare and Pedal Side Drum Stand 12", Top Cymbal and Holder. Sticks and brushes £30 0s. 0d.
With Hi-Hat Pedal and Cymbals, extra £6 10s. 0d.

Terms-Exchanges-Lists

KITCHENS, LEEDS, 27/31
Qn. Victoria St. Leeds 22222
KITCHENS, NEWCASTLE, 24 RIDGE
Place Newcastle 22500
MOORES, BRADFORD, 26 North
Parade Bradford 23572

GEORGE FIERSTONE MUSIC CENTRE

ALJAX VIBES, 3 octave, F.F. £55
GALANTI ACCORDION, case, £40
FENTON WEILL Triplexmaster, £50
BURNS VIBRA Artid, new £45
PHONE US FIRST 1111
Follows on all instruments
LAST REDUCED PRICES

356 CALEDONIAN RD.
LONDON, N.10. NORTH 4224

MAURICE PLACQUET

ALJAX No-Sound, comp. with cymbals £155
LUDWIG Classic, blue, opt. £275
PREMIER, blue, pearl, secondhand, complete £80

GIBSON ES-335 108 gns.
GIBSON Les Paul Jr. 78 gns.
GIBSON S/G Special 115 gns.
ROCKERS, secondhand £29.11.6
HARMONY Sovereign £42
HAWK Electric 12-string £42
EPHOPHONE Electric Bass 142 gns.
FENDER Tremolo Amp. 138 gns.
BURNS Double 12. 149 gns.
VOX AC-30 Twin 110 gns.
SCHOLLETT Ebbis, secondhand £75
WATKINS Copycat, secondhand £20

126a CHURCHFIELD RD., ACTON, W.3
ACO 7524
Open all day Saturdays!

GROUP BARGAINS

DRUMS, complete kits

PREMIER, complete kit £85
NEW KING, complete kit £105
OLYMPIA, complete kit £65

GUITARS AND AMPS

GRETSCHEM, as new £135
GRETSCHEM, 12-string £115
ROPER 12-string, 12-string £130
ROPER Telecaster, 12-string £130
FRANK'S Star Bass £130
YAMAHA AC 30 Twin Guitar Amplifier £130
YAMAHA AC 15 Twin, as new £45
GIBSON 36-watt Bass and Guitar Amp. £55
BURNS ORBIT II, as new £50
BURNS 18 in. horn, leather bag £100

SAXES

TENOR, CONN 125, HOLMET 125, PERSLEYBARRA 84.
BARIATON, CONN 85, MARINER 85, ASSOCIATED 84.
Lias 8.7 Part Exchange (IMEA 54495)

PAH, 33/37 WARDOUR ST., LONDON
W.1 GER 1578 Above Fleming's Club

THE MANIAC CASH BUYER

Supplier and collector of all the best musical instruments and allied appliances, also photographic, sports, electrical and optical, also outdoor, swimming, sporting gear. Good time on all 55-115. We also advance cash for short periods. Ring, call or send.

THE TREASURE CHEST OF TOOTING
154 Upper Tooting Road, S.W.19.
Closed all Wednesdays. BAAJAN 4000/4
Good parking here

"MELODY MAKER" FREE DEPOSIT SERVICE

When purchasing an instrument, readers may take advantage of this service.

Write for details.
Advertisement Manager, "Melody Maker"
161 Fleet Street, London, E.C.4

Registered at the G.P.O. as a newspaper. Second class postage paid at New York, N.Y. Printed in Great Britain by QB Ltd., Shepperton Road, Colchester, for QP Magazine Limited, 161/166 Fleet Street, London, E.C.4. Postage on single copies: inland 3d. Overseas 3jd.

Selmer MUSICAL INSTRUMENTS LTD.

(When replying please quote MM 15)

FENDER JAZZMASTER, in Fender with, perfect condition, good value of 125 gns.

LEVIN, Calla model with pick-up 32 gns.

GUITAR, brand new sample Gold Series, 2 1/2", sunburst, tremolo, with cover 17 gns.

"COLORAMA" 17" F/A guitar with tremolo, sunburst, chrome, sunburst, 20 gns. Choice of 2 complete with cover, strap, lead 23 gns.

FUTURAMA III, red, 2 1/2" F/A, sunburst, in good condition, cover, strap, lead, from 27 gns.

FENDER Stratocaster, sunburst, complete with case 110 gns.

Very large selection of FENDER STRAT GUITARS, Price from 8 gns.

GUITARS, Tremolo and Calla models from 20 gns.

AMP, BURNS Super model, a high output model of good quality 85 gns.

LEVIN VINT, Wallace Capital, from 24 gns.

AMP, FENDER Tremolo, little used, in new condition 115 gns.

FENDER Super Amp. Good value at 115 gns.

LEVIN VINT, Basso M. II, excellent condition 125 gns.

SELMER T.V. 191 Stadium Amplifier, 7 inputs, top, best value 12" speaker, 12" horn, 200W. Thane's of 34 gns.

LEVIN VINT, Selmer "200", from 19 gns.

AMP, BURNS Orbit II, condition as new, very little used 62 gns.

ALTO, Bando Trumpet, completely overhauled and relacquered 130 gns.

CONN Victor Trumpet, overhauled, relacquered, like model 90 gns.

ALTO "Super" Trumpet, overhauled, relacquered 90 gns.

A & H Imperial Trombone, in perfect condition, 8 1/2", F.F., in good case, etc. £29

ALTO, Selmer B.A., completely overhauled, relacquered, 6 1/2" pack, excellent instrument 75 gns.

ALTO, Doremus, perfect condition, with case 42 gns.

ALTO, King Family, as new 89 gns.

ALTO Selmer M. II, completely overhauled and relacquered, like model 85 gns.

ALTO, Adolph, in perfect condition 45 gns.

ALTO, Selmer 76, completely overhauled and relacquered 50 gns.

ALTO, Olds Flutes, as new 52 gns.

FLUTE, Boehm system, Flutes, as new from 21 gns.

FENDER King Super 20, silver crank, overhauled, relacquered 145 gns.

ACCORDION, Hohner "Glor", a good example of this very popular and sought-after model, 11 holes, 7 keys complete, outstanding value at 215 gns.

SETTING UP SOPRANO, 120 keys, like 12, 12 holes, 6 keys, Mach 86 gns.

SETTING UP SOPRANO, Connello model, 120/41, 7 holes, 6 keys, 2 bass, red, good, almost as new, in case 62 gns.

CLAVICHORD, Concert Rovers model, perfect condition throughout, with stand 110 gns.

CLAVICHORD, Concert model, full in structural repair, sub staves, Selmer overhauled, with stand 85 gns.

CLAVICHORD, Anderton model, works overhauled, complete with stand, etc. 50 gns.

STAR BARGAIN

GIBSON ES. 335 D.C., indistinguishable from new, excellent value, complete with case and accessories 150 gns.

HIRE PURCHASE — PART EXCHANGES
116-118 Charing Cross Road, W.C.2. TEL 4422. Open 9.30-5.30 weekdays. All day Saturdays

ST. GILES music centre

The Musicians' Centre in the Heart of London

16-18 St. Giles High St. London, W.C.2
Tel. Temple Bar 4080

OPEN:
Mon.-Fri. 9 a.m.-5.30 p.m.
Sat. 9 a.m.-4 p.m.

GUITARS GUILD • HARMONY • HAWK FERNANDES • RICKENBACKER • EPIPHONE • GRETSCHEM, etc.

AMPLIFIERS VOX • FAL • SCHALLER • BIRD WATKINS • AMPEG • GIBSON • FENDER • GUILD, etc.

ORGANS EVERETT • SYMPHONIC 30 • VOX TELSTAR • BIRD • FARFISA

DRUMS ROGERS • LUDWIG • AJAX SLINGERLAND • TRIXON • CARLTON • STRATFORD EDGWARE

TRUMPETS BOOSEY & HAWKES • BESSON BERGE • CONN • KING • OLDS • FRENCH BESSON

SAXOPHONES SELMER Mk. 6 • CONN • NEW KING • LAFLUEUR WOODWIND

Clarinets — BOOSEY & HAWKES, BUFFET, SELMER. Flutes — RUDALL CARTE, UEBEL, ARTLEY. Piccolos — RUDALL CARTE. Alto Flutes, Bassoons, etc.

BURNS GUITAR STRINGS

No guitar sounds like a Burns... BUT ANY guitar plays better with Burns strings. At your dealer or mailorder from Orion Bros, Chesson Close, Cedar Road, Romford, Essex.

VIC O'BRIEN DRUMS

All makes stocked, U.S., etc. Also used kits. Complete sets of accessories Avedis, Zyns, Alys, Cymbals, etc. Plastic oil drums, Better skins, Cans, covers, etc. Repairs, Replating

TERMS: PART EXCHANGES
Drum Specialist. Est. 40 years
68 New Oxford St., W.C.1. Lopham 8316

ELECTRONICS


HOHNER PIANET
Transistorised piano tone keyboard, 5 octaves, easily portable, removable legs. Ideal for gigs or home. Plays through any good amplifier. £114.9.0

HOHNER CEMBALET
The "new sound" for the jazzmen. Standalone piano 5-octave keyboard, sounds like guitar, removable legs, easily portable, plays through any good amplifier. £118.0.0

OFFER ALL DAY SATURDAY

G. SCARTH LTD.
55 Charing Cross Rd., London, W.C.2 (Next to Lancaster Sq. Stn) GER 7241

You're in control of sound...



with The Incomparable **Ferrograph**

Post this coupon today for full details

NAME _____
ADDRESS _____

To: THE FERROGRAPH COMPANY LTD
84 BACKLICKERS ROAD LONDON S.E.1 Tel. WA 7erLo 1981
AM12/9

INSTRUMENTS FOR SALE

1/- per word
ALTO PENNSYLVANIA hardly used with Selmer luxury case £45 — TIO 6170.
ALTO Perfect condition £35 0s. 10s. 10s. 10s.
BOHEM System Flutes £23 10s. 10s. 10s. 10s.
month's service — Heekel System Bassoons, £108 15s. — Howarth, 73 York St. W.1. PAD 1947.
BURNS SONIC BASS, unblemished, £25 — 155 Sheen Road, Richmond.
CLAVICHORD, Selmer. Full reverb model, unused. Few weeks old. Big discount — Vincent, ARM 2717.
CONN Underlying Alto Sax G.I. Link in pieces, stand, case, 150 — Wallington 3111.
CONN 108 TRUMPET, excellent condition. Case, mutes, £43 — Box 3719

FENDER precision bass, case as new, £80 — WEM 9303
FENDER precision bass, £100.
YAMAHA bass amplifier, £50, or both £140 — Hotham, 91 Woodhall Road, Chelmsford, Essex.
FENDER STRATOCASTER, £39 — 25 Foxley Road, Thornton Heath GRETSCHEM, San Salvador acoustic-electric guitar, plush case, cost £85, as new, Whitehall 7736.
GROUPS GROUPS GROUPS!! See the fab new portable Organs at Swan's — Amplifiers too. Make for new, 328 Oxford Road, Manchester 12. ARDWICK 2321.
KLINGSON metal flute. List price £97, perfect intonation. Easy blowing. £60. Phone HAYES 4475.
SELMER ARTISTE BASS, and Bassmaster 50 Amp. used once, £140 o.n.o. Bat. 7372.
TEKOR TROMBONE (Super Dezman), £22 — Jones, 46 Pombridge Villas, W.11. BAY 4073, between 3.4.20 p.m.

"THE PAW", travelling sales and buying service will visit your home any area, part exchange P.P. on spot. See display and advertisement and send for lists. 167 Wardour Street, W.1. — GER 1578 (Evenings MEA 4449).

INSTRUMENTS WANTED

1/- per word
DRUMS, Guitars, Echoes, Clarinets, Accordions, etc. Bring your instruments for spot cash to Len Rhodes Ltd., 223/225 Lewisham High Street, S.E.13. LEO 9018.
FLAT ALTO clarinet also a natural clarinet (Forked B Flat articulated G Sharp essential) Box 3714.
GUITARS, AMPLIFIERS, cash waiting, part exchange, etc. — Musical Exchange, Wembley 1970.
MUSICAL INSTRUMENTS wanted for cash. — Musical Exchange, Wembley 1970.

DRUMS

1/- per word
LUDWIG KITS, trade-ins taken. H.P. available. — Jon Murray, Gerry Rafferty, 2 Powness Street, Dublin.

PUBLICATIONS

1/- per word
DOWNBEAT — Year's subscription, 64s. Send for list of American musical magazines. Guitar and drum tutors — Weller Lib. (Dept. D), 81a Broadway, London.
"SONGWRITERS' REVIEW" (American monthly) subscription 34/- a.c. current issue 3/- p.p. — A. Hunt, 8 Harvey Road, Castle Donington Derby.

THE TONY PIKE SOUND STUDIO

So the FASTEST SERVICE A PROFESSIONAL QUALITY DEMO DISCS

24-hour service Tapes to Disc. While-in-wait if necessary.
7 days a week studio; cost 4 gns. per hour.
1 hour from setting-up time on booking of two hours or more

TONY PIKE MUSIC LTD., 31 Drayburgh Road, Putney, S.W.13. PUT 4928

JAZZ PIANO

The School of Contemporary Arranging and Techniques now has available the following course:
Improvisation Through Aural Perception, The Art of Arranging and Improvisation, The Schlegel System of Musical Composition.
For full particulars of these courses write to:
Free brochures to:
S.C.A.T., Haverstock Hill, London, N.1. Please attach the coupon you are interested in.

Ring — WILLESDEN 1781

Melody Maker

ELVIS PRESLEY • MARY WELLS
TOMMY TUCKER • P. J. PROBY
CHUCK BERRY • BRENDA LEIGH

EXTRA! EXTRA!



**CILLA
BLACK**
TOP
FEMALE
BRITISH
SINGER



SHADOWS
TOP BRITISH
INSTRUMENTAL RECORD

BEATLES BEAT THE W



**KATHY
KIRBY**
TOP TV
FEMALE
ARTIST



**ROY
ORBISON**
TOP VOCAL
RECORD
INTERNATIONAL

ROLL UP! ROLL UP! DON'T MISS — T