

Melody Maker

November 26, 1966

9d weekly

SPENCER DAVIS, on eve of German tour—

I DON'T WANT TO PLAY TO NAZIS

KIRK BACK AGAIN

LONDON'S Ronnie Scott Club, closed for redecoration for two weeks, reopens tomorrow (Friday) with singer Annie Ross and the Alan Haven-Tony Crombie duo.

Annie, making her first appearance at the club is accompanied by the Tony Kinsey quintet with which Scott will play tenor.

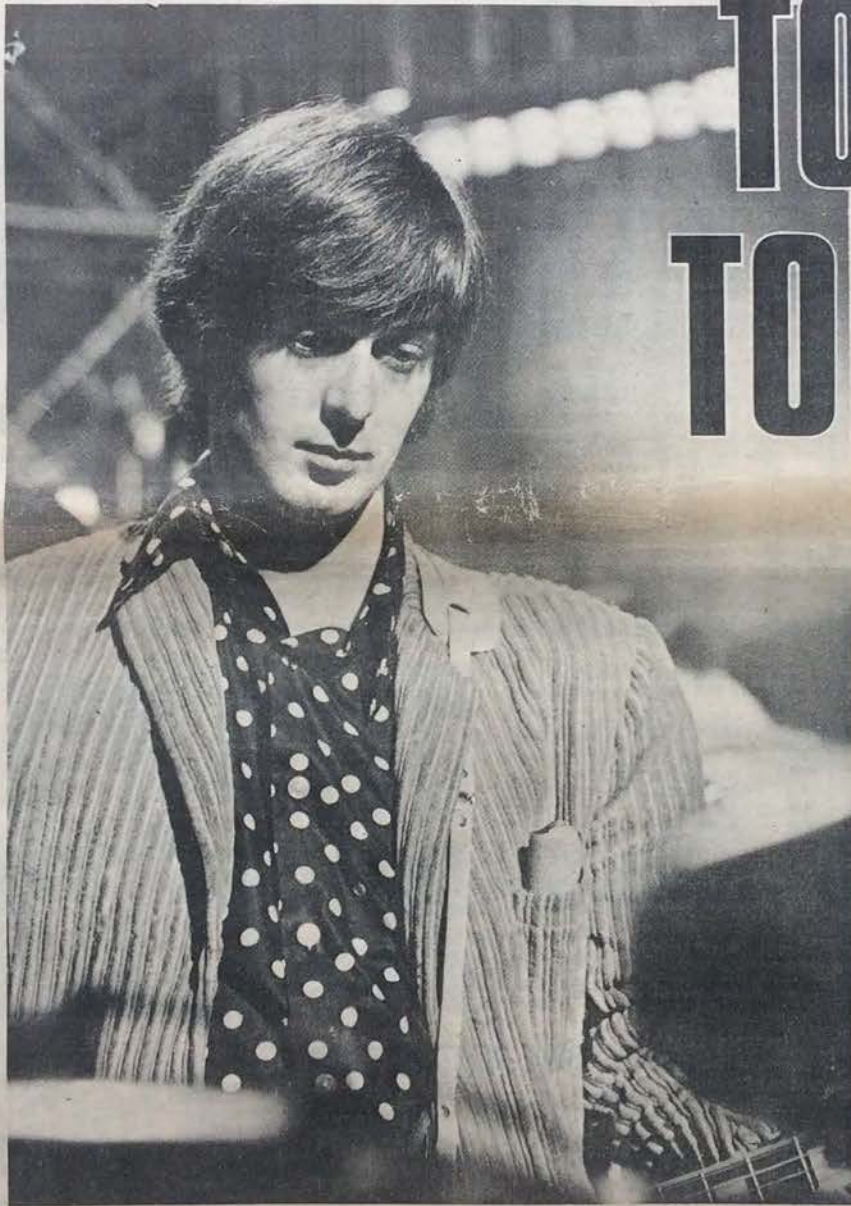
Their season will be followed on December 12 by US tenorman Ben Webster and singer-pianist Blossom Dearie.

And for January, the club hopes to bring back Roland Kirk. "We are negotiating now," Scott told the MM on Monday. "We have had many requests for him."

WILD BILL DATES

EXTRA dates have been set for the tour by US cornettist Wild Bill Davison with Alex Welsh's band, which opens tomorrow (Friday) at Osterley Jazz Club.

After Osterley the tour continues at the Digbeth Institute, Birmingham (26), Keele University (BBC-TV recording), (27), Black Prince, Bexley (28), London's 100 Club (29, 30 and December 1), Studio Four, Norwich (2), Boston Jazz Club, Boston (3), Manchester Sports Guild (4 and 10), Quaintways Restaurant, Chester (5), Hermitage Ballroom, Hitchin (6), Dolphin Hotel, Botley (7), Fox And Hounds, Haywards Heath (8), Sunderland Empire (9) and Carlisle (10).



Two dates in Munich

SPENCER DAVIS hit out at the election successes of "the new nazis" in Germany this week, shortly before the group go there for an extensive tour.

Said Spencer on Monday: "I don't want to play for any fascist audiences. It's unbelievable that something like this could happen again. If this is what's going to happen I think the whole of Bavaria should be handed over to the Russians. It would save a lot of trouble."

The Spencer Davis group moved up to number two in the Pop 50 this week with "Gimme Some Loving". Said Spence: "Fantastic, great — the MM chart is best!"

Their fourth big hit, it was written by the group during a break in rehearsals at London's Marquee Club. "I hoped it would reach number one," said Spence. "but I'm glad it was the Beach Boys that beat us to it."

The group were due to leave for Paris on Wednesday this week and appear on the Paris Music Hall TV show today (Thursday), at Beauvais (Friday) and Lille (Saturday).

They go to Germany on December 1 and appear at Munich (2), Vienna (3), Munich (4), Berlin (7), Frankfurt (9), Essen (10), Dortmund (11), Cologne (12), Dusseldorf (13), Hanover (14), Bremen (15), and Hamburg (16).

BURDON tells all in Pop Think-In



MARRIOTT on the new pop singles



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MELODY MAKER POP 50

- 1 (1) GOOD VIBRATIONS Beach Boys, Capitol
- 2 (3) GIMME SOME LOVING Spencer Davis, Fontana
- 3 (8) GREEN, GREEN GRASS OF HOME Tom Jones, Decca
- 4 (2) SEMI-DETACHED SUBURBAN MR. JAMES Manfred Mann, Fontana
- 5 (4) REACH OUT I'LL BE THERE Four Tops, Tamla Motown
- 6 (11) HOLY COW Lee Dorsey, Stateside
- 7 (9) WHAT WOULD I BE Val Doonican, Decca
- 8 (6) HIGH TIME Paul Jones, HMV
- 9 (5) STOP STOP STOP Hollies, Parlophone
- 10 (25) MY MINDS EYE Small Faces, Decca
- 11 (10) IF I WERE A CARPENTER Bobby Darin, Atlantic
- 12 (12) DISTANT DRUMS Jim Reeves, RCA
- 13 (7) A FOOL AM I Cilla Black, Parlophone
- 14 (19) JUST ONE SMILE Gene Pitney, Stateside
- 15 (18) HELP ME GIRL Eric Burdon and the Animals, Decca
- 16 (13) I CAN'T CONTROL MYSELF Trogs, Page One
- 17 (22) FRIDAY ON MY MIND Easybeats, United Artists
- 18 (15) NO MILK TODAY Herman's Hermits, Columbia
- 19 (14) TIME DRAGS BY Cliff Richard, Columbia
- 20 (16) WINCHESTER CATHEDRAL New Vaudeville Band, Fontana
- 21 (17) QUANTAMERA Sandpipers, Pye
- 22 (23) A LOVE LIKE YOURS Ike and Tina Turner, London
- 23 (33) WHAT BECOMES OF THE BROKEN HEARTED? Jimmy Ruffin, Tamla Motown
- 24 (29) THE WHITE CLIFFS OF DOVER Righteous Brothers, London
- 25 (27) SOMEWHERE MY LOVE Mike Sammes Singers, HMV
- 26 (26) ALL THAT I AM Elvis Presley, RCA
- 27 (21) I'VE GOT YOU UNDER MY SKIN Four Seasons, Piccadilly
- 28 (—) MORNINGTOWN RIDE Seekers, Columbia
- 29 (—) DEAD END STREET Kinks, Pye
- 30 (30) RIDE ON BABY Chris Farlowe, Immediate
- 31 (49) LIVING FOR YOU Sonny and Cher, Atlantic
- 32 (24) BEAUTY IS ONLY SKIN DEEP Temptations, Tamla Motown
- 33 (44) IT'S LOVE Ken Dodd, Columbia
- 34 (20) BEND IT Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 35 (31) TOO SOON TO KNOW Roy Orbison, London
- 36 (41) MARBLE BREAKS, IRON BENDS Peter Fenton, Fontana
- 37 (48) FA-FA-FA-FA-FA (SAD SONG) Oris Redding, Atlantic
- 38 (28) ALL I SEE IS YOU Dusty Springfield, Philips
- 39 (—) THE DREAMS I DREAM Shadows, Columbia
- 40 (47) HEV YEW GOTTA LOIGHT BOY? Rolf Harris, Columbia
- 41 (—) HEART Rita Pavone, RCA
- 42 (39) SOMEWHERE MY LOVE Manuel, Columbia
- 43 (—) I'M READY FOR LOVE Martha and the Vandellas, Tamla Motown
- 44 (40) WALK WITH ME Seekers, Columbia
- 45 (—) THINK SOMETIMES ABOUT ME Sandie Shaw, Pye
- 46 (32) I LOVE MY DOG Cat Stevens, Deram
- 47 (46) WEATHER FORECAST Master Singers, Parlophone
- 48 (—) WILLOW WEEP FOR ME Alan Price, Decca
- 49 (38) 96 TEARS ? (Question Mark), Cameo Parkway
- 50 (—) LARA'S THEME Roger Williams, London

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POP FIFTY PUBLISHERS

1 Immediate; 2 Island; 3 Burlington; 4 Carter-Lewis; 5 Belinda; 6 Marriot; 7 Marvel; 8 Dean Street; 9 Grant; 10 Robbins; 11 Robbins; 12 Acuff-Rose; 13 Shapiro Bernstein; 14 Schroeder; 15 Schroeder/Arnie; 16 Dick James; 17 United Artists; 18 Motown; 19 Shadows; 20 Meteor; 21 Harmony; 22 Belinda; 23 Belinda; 24 Feldman; 25 Robbins; 26 Belinda; 27 Chappell; 28 Compass; 29 Davray/Carlson; 30 Mirage; 31 Carlin; 32 Belinda; 33 Maurice; 34 Lynx; 35 Acuff-Rose; 36 Burlington; 37 West One; 38 Belinda; 39 Dick James; 40 Dick James; 41 Screen Gems; 42 Robbins; 43 Carlin; 44 Springfield; 45 Cassandra; 46 Dick James; 47 Marriot; 48 Francis Day and Hunter; 49 United Artists; 50 Robbins.

US TOP TEN

- 1 (1) YOU KEEP ME HANGIN' ON Supremes, Motown
- 2 (2) GOOD VIBRATIONS Beach Boys, Capitol
- 3 (3) WINCHESTER CATHEDRAL New Vaudeville Band, Fontana
- 4 (5) DEVIL WITH THE BLUE DRESS ON & GOOD GOLLY MISS MOLLY Mitch Ryder, New Voice
- 5 (5) POOR SIDE OF TOWN Johnny Rivers, Imperial
- 6 (7) I'M YOUR PUPPET Johnnie and Bobby Purify, Bell
- 7 (4) LAST TRAIN TO CLARKSVILLE Monkees, Colgems
- 8 (—) LADY GODIVA Peter and Gordon, Capitol
- 9 (—) MELLOW YELLOW Donovan, Epic
- 10 (—) BORN FREE Roger Williams, Kapp

TOP TEN LPs

- 1 (1) THE SOUND OF MUSIC Soundtrack, RCA
- 2 (2) BEST OF THE BEACH BOYS Beach Boys, Capitol
- 3 (3) DISTANT DRUMS Jim Reeves, RCA
- 4 (4) BIG HITS HIGH TIDE AND GREEN GRASS Rolling Stones, Decca
- 5 (5) REVOLVER Beatles, Parlophone
- 6 (6) GOLDEN HITS Dusty Springfield, Philips
- 7 (7) PET SOUNDS Beach Boys, Capitol
- 8 (9) COIN' PLACES Herb Albert, Pye
- 9 (—) COME THE DAY Seekers, Columbia
- 10 (—) FACE TO FACE Kinks, Pye

TOP TEN JAZZ

- DORELL'S, 77 Charing Cross Road, London: 1 CATTIN' (LP) Coleman Hawkins (Fontana); 2 MEDITATIONS (LP) John Coltrane (HMV); 3 NEW FEELINGS (LP) Giorgio Gaslini (Haddon HMV); 4 SLIGHTLY IMPROVED (LP) Clark Terry (Fontana); 5 MUMBLIES (LP) Clark Terry (Fontana); 6 DISK FIRE (LP) Joe Cam and Don Sostoli (Columbia); 7 STAN GETZ AND BEN JONHSON AT THE OPERA HOUSE (LP) (Verve); 8 STRIKE ONE (LP) Alvin Karpis (Stylark); 9 CHALLENGE (LP) The Scott Yanus Jazz Ensemble (Epic); 10 SAINTS AND SINNERS (LP) (27).
- COLLET'S, 20 New Oxford Street, London: 1 MEDITATIONS (LP) John Coltrane (HMV); 2 CHICAGO BLUE VAI 2 (LP) Various Artists (Fontana); 3 ON THIS NIGHT (LP) Archie Shepp (HMV); 4 LADY DAY (LP) Billie Holiday (RCA); 5 ORNETTE COLEMAN-TOWN HALL (LP) (ESP); 6 COOL BLUES (LP) Charlie Parker (RCA); 7 JAZZ DIALOGUE (LP) Modern Jazz Quartet (Philips); 8 DREAM WEAVER (LP) Charles Mingus (Atlantic); 9 TUB HUG AND WASHINGTON (LP) Charles Mingus (Atlantic); 10 ALEXANDER (LP) John Coltrane (HMV).
- ASMAN'S, 38 Camomile Street and 23a New Row, London: 1 AFRICA BRASS (LP) John Coltrane (Impulse!); 2 SOLO FLIGHT (LP) Charlie Christian (ESP); 3 MUMBLIES (LP) Clark Terry (Fontana); 4 CATTIN' (LP) Coleman Hawkins (Fontana); 5 FURTHER EDITIONS (LP) Benny Carter (HMV); 6 PARKER PANORAMA (LP) Charlie Parker (Verve); 7 BASHES BEATLE BAG (LP) Count Basie (Verve); 8 ON THIS NIGHT (LP) Archie Shepp (HMV); 9 JAZZ DIALOGUE (LP) Modern Jazz Quartet (Philips); 10 TEQUILA (LP) Wes Montgomery (Verve).

Manfred's card from the Caribbean

MANFRED MANN'S card to the Raver from his Caribbean cruise says: "Having a ridiculous time and knocked out with the success of 'Mr James', Saved the ship's captain from a twelve foot shark with a penknife."

Dave Dee's newie "Save Me" has an "African sound with cowbells" . . . Singer Dave Bowie reckons Carnaby Street pinches his fashion designs . . . Fleur De Lys getting mobbed.

Incredible red tape barred Normie Rowe from Ray Tulliday reception . . . Deep Feeling beat the Move in a Ford Transit burn-up on the M1.

George Martin says: "The Action are one of the most promising groups in the country" . . . Chas Chandler says: "Viv Prince restores my faith in British drummers" . . . Small Faces plan fantastic sounds for the future.

Arrangement on Chris Farlowe's LP version of "Paint It Black" is tremendous . . . Now available: Op art designed note paper and envelopes called "Carnaby Bond" for DJs, journalists, pop stars and fans . . . Medal to Stan Cornyn for awful Reprise sleeve notes.

MM contributor Alan Stevens now headmaster of All Saints Junior School, Cheshire . . . BBC TV's "The Late Show", once hip, now dull . . . Dusty Springfield doing top business with Buddy Rich's band at Basin Street East, despite unfortunate start . . . But Matt Monro not packing them in at Plaza Hotel's Persian Room in New York.

DONOVAN looks like getting another number one with "Mellow Yellow" in the States . . . Tom Jones "Green Grass of Home" rush released Stateside . . . Hippies catching up on new girl Lorraine Ellison's "Stay With Me" . . . London Hilton's switchboard: "As far as we're concerned the Beach Boys aren't here" . . . The entire Beach Boys party were staying at the hotel.

Chris Andrews new single—NO! A Bedford pop fan called the Pink Floyd—"Philadelfia" . . . A tripped stamp collector.

Watch out Burdon—Paul McCartney, with crop and moustache reportedly "shooting" animals! . . . Max Diamond has left Chappells and



the RAVER

joined Campbell Connolly as record exploitation manager . . . Organic Rock group the Godz have signed to ESP-Disk. First album called "Contact High With Godz" . . . The MM football team rides again— they gave Decca a hard fight before going down 13-0 after a recount . . . Small Faces can go and do their fall-about act on Hippodrome when BSB's story . . . how long can Alan Price go on resurrecting and redecorating oldies . . . how super wick Donovan's "Sunshine Superman" be by the time it gets released?

Albert Ayler's drummer Beaver Harris very cool on Jazz Goes To College recording . . . somewhere there's a recording of Marianne Faithfull singing "Sadness" with the Ornette Coleman Trio. A hit? . . . Cliff Barton free at last from Alexis Korner's Free At Last . . . did Peter Fenton see the story in the Glasgow Sunday Mail?

Untrue next Beach Boys single is "Rock Around The Clock" . . . Barry Fenton wearing U.S. Army uniform jacket . . . who said Tamla Motown was dead? . . . great new Supremes story in the singles . . . Smothers Brothers funny on Emomn Andrews show . . . untrue Bob Dewbar to do publicity for male mini skirts . . . Punch article on Beatles quite revealing.



ALAN PRICE: oldies

Guess Who?

SHOOTING UP THE CHARTS . . .

PETER FENTON

Personal Management and Agency:

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NOW JULIE HEADS FOR



EUROPE . . .

At a time when Harold Wilson is trying to get into the Common Market, Julie Felix is already going into Europe in a big way.

Last month she sang at a Command Performance for King Olaf of Norway and next month she does the same thing for Prince Rainier of Monaco during a British Week there.

She has made her first film, a non-singing role in a German movie, and she goes back to Germany on December 6 for a big concert in Berlin.

Despite her growing international fame, Julie isn't planning to neglect Britain, in fact, she has an increasing roster of work over here. On Boxing Day she opens for a two-week season at Brian Epstein's Saville Theatre, co-starring with Georgie Fame. And she is on Eamonn Andrews TV show on November 27—her fourth appearance.

"My first appearance was the real breakthrough for me," she recalled.

"It's been a fantastic year for me and it all started with that Eamonn Andrews show, or perhaps with the Fairfield Hall show in Croydon—a short

white before, which was an absolute sell-out. After Eamonn's show, I went to Africa, and then there was the Albert Hall for Christmas Aid, and then Africa again, and the Middle East.

The organiser of a new club rang Julie recently to ask her to come to their opening. "He told me it was going to be a new kind of club, with none of that stuffy traditional stuff," he said. "I was mad and I told him I wouldn't go."

"I may not sing traditional, but I learned to love traditional music right at the beginning. I hadn't been in Britain more than three days before Bruce Dunnet had introduced me to Ewan MacColl and Bob Davenport. The other day I was in a show with the McPeakes, and we had a great time.

"This is why I was hurt when the traditionalists began to attack me. I got very twisted up worrying about it, but I've got over it now."

"Anyway, I think you've got to be prepared to compromise. You can't just sit there and sing to take more time on the next one and produce something I'll really be proud of." KARL DALLAS

I HAVE never found it easy to write about the Beatles because I always have the feeling they're watching over my shoulder, almost like in childhood when God knew when one was stealing from the collecting box.

It is about three years this month since I first talked at length to George Harrison. We met twice before at press conferences. The first was a dressing room scramble when, with a handful of other rough-cut national press men I had tried to induce the Beatles to agree they were betraying their young fans by appearing on the adult Royal Variety Show.

Their canny side-stepping of this sort of nonsense was, even then, extraordinarily adroit. They didn't use the "no comment" route to safety. John said "Eppy decides." Ringo said: "I wouldn't mind playing drums for the Queen Mother," and George and Paul asked what the weather was like and who else was on the show. No one was trapped into anything.

When I joined them in the early spring of 1964 I realised how little I knew about them. What I had really known had been that small part of them which they exposed to journalists.

Week by week the real figures emerged—George, who could be sour and over-tired and, first thing in the morning, quite hideous. Ringo who was almost all a human being should be and very much wittier than even the Americans were. John, thought to be acrid and to bite hard and quick, turns out to be a man of great simplicity, a loyal family member, delicately mindful of the needs of his aunts, uncles and cousins, and there were plenty of them all over the place. Paul, who had casually concealed his middle-class background under a coarse Liverpool accent, was revealed as a young sophisticate, a lover of fine things.

All that year of 1964 they suffered unparalled heat. They were at the scaring core of show business, pursued by the press in thousands, be-

The Beatles are dead? Long live the Beatles!



DEREK TAYLOR, ex-Beatles publicist and now resident on America's West Coast, recalls the Beatles as he knew them and as he finds them now.

seathed by dukes and the president-elect, sought by royalty, screamed into numbness by half a billion fans.

They were not easy to handle. Photographic sessions were becoming more difficult to secure. So were interviews. Only John's yen for staying up all night made him available for morning press work, and Ringo's attitude of "Oh well, why not?" got him through the tours and the press demands.

The tours! How they tired of them. And of TV too. Records, however, were assuming the importance ratio which all the good groups now allocate to studio work.

I left them at Christmas 1964 and came to America. I didn't see them apart from one brief meeting in February '65 in the Bahamas when I went to interview them for US radio, and how the encounter embarrassed them and me.

They were now clearly new men. Still four Beatles, but definitely more relaxed. Laughing out loud, more often and less privately. Also, they were enjoying touring. Most of all, they

were on the thresh-hold of "Rubber Soul".

I met them again, one year later, when they re-visited Los Angeles for their "next to last concert" of this year's United States tour. This time, they were, off duty, no longer four mop-top Beatles though their stage performance had a greater unity and raffish collective appeal than ever. But behind the scene were four mature adults with differing attitudes maybe motivated in different ways and preparing to work from time to time as individuals.

It was no longer a case of four heads as one, tumbling together in a loose boyish dance of life in the manner of the field scene in A Hard Days Night. Here, instead, John Lennon shortly to act in a movie, Paul McCartney now wise, contented and confident far beyond his years but well within his justification, planning to write a film score, George hooked on the mysteriousisms of India, talking beautifully of the philosophy of love and of the scholarly Ravi Shankar; and here was Richard Starkey, family man, now nearer thirty

than twenty and wearing only one ring on each hand.

We met, three months later in London, two weeks ago. Paul was abroad in a pith helmet, his score done. Lennon, slim, short, wire-spectled, self-assured, was back from his film. Ringo was at home and George, full of tales of Bombay, was dressed in Indian clothing because that was the way he wanted to be dressed and because he looked fine dressed that way.

They now knew who their real friends were and there are two mustaches between the four of them. There is not a word about tours; there is a very dignified denial of a miserably contrived rumour about them leaving Epstein. There is little club-going, and recording plans are unhurried. Absolute calm.

Lennon, McCartney, Harrison and Starkey, having proved that they were capable of independent life without harming the main body, are now making it clear they are able to pursue separate and rapid growth.

The Beatles are dead? Long live the Beatles.

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BEATLES IN TEXAS Knight in Rusty Armour

Another Hit Song from Mike Leander
c/w Simple Things
202459



Publisher: Dean Street Music Agents: Kennedy Street Enterprises A Cee Cee Production



who

THURSDAY

George Fame guests on Pop North, (BBC Light, 1 p.m.)
The Jacques Loussier Trio play the Free Trade Hall, Manchester.
Willie "The Lion" Smith plays the Fox and Hounds, Haywards Heath, Sussex, with the Riverside Jump Band.

FRIDAY

Little Richard, Donovan, Ben E. King, Paul and Barry Ryan, and the Creation star in this week's Ready, Steady Go! (Relit-Tusion).
Cornetist Wild Bill Davison backed by the Alex Welsh Band open their tour at Osierley Rugby Football Jazz Club.

SATURDAY

Willie "The Lion" Smith plays the Manchester Sports Guild.
"Jazz At The Philharmonic" opens at the Royal Festival Hall, London with Gillespie, Hawkins, Carter, Sims and Bellson.
Dave Berry and the Cruisers, Joe Brown, David and Jonathan, the Migi 5 and the Acker Bilk Paramount Jazz Band, guest on today's Saturday Club (BBC Light, 10 a.m.).

SUNDAY

"Jazz At The Philharmonic" moves to De Montfort Hall, Leicester.
Barron Knights start their tour at the Fiesta Club, Stockton.
Peter and Gordon start a

when

week doubling at La Bamba, and Tito's Club, New-castle.
Kinny Ball's Jazzmen, Dave Brubeck, Steve Voce, and Bill Miles's Dollars guest on the Jazz Scene (BBC Light, 11.30 p.m.)
"Jazz At The Philharmonic" drummer Louis Bellson plays a drum clinic at the Celia Hall, Leicester (2 p.m.)
Peter and Gordon and the Three People guest in this morning's Easy Beat (BBC Light, 10.30 a.m.).

MONDAY

"Jazz At The Philharmonic" moves to Birmingham's Town Hall.
Wild Bill Davison with the Alex Welsh Band at the Black Prince, Bexley town.

TUESDAY

Wild Bill Davison plays the first of three days at London's 100 Club, Oxford Street.
"Jazz At The Philharmonic" plays Bristol's Colston Hall.

WEDNESDAY

Louis Bellson holds another drum clinic at the Notre Dame Hall, Leicester Square, London (12.30 p.m.)
"Jazz At The Philharmonic" plays the Fairfield Hall, Croydon.

where



ELVIS: Christmas song

ELVIS PRESLEY MAKES 'NEW' SINGLE

ELVIS PRESLEY has a new single rush-released tomorrow (Friday)—and it's the first song he's specially recorded as a single for some time.
The record is "If Every Day Was Like Christmas" which Presley recorded in Nashville only two weeks ago. The B-side is "How Would You Like To Be", a song from the film "It Happened At The World's Fair".
At presstime, no special Presley LP was scheduled for Christmas release.



• SWINGLE

Release date mystery over Donovan's 'Superman'

MYSTERY surrounds the release date for Donovan's "Sunshine Superman" single which earned him a Gold Disc for a million sales in America



• DONOVAN

Donovan's publicist, Keith Goodwin, told the MM this week: "The release has been put back another week. It will now be released by Pye on December 2."
But Pye Press Office, Pat Preedy, told the MM: "We never had, and still haven't got, a release date for 'Sunshine Superman'."

On November 16 they record four titles for a new EP and on December 17 start work on another album.
Their 12-minute film, in which they play four numbers, will be seen on the ABC circuit from December 12.

BLUES SINGER

JOHN HURT DIES

NEW YORK, Tuesday — Mississippi John Hurt, the country blues singer who was twice "discovered" by recording companies, has died in Grenada, Mississippi, aged 74.
Hurt recorded for the Okeh label in 1928 and then returned to farming in Avalon, Mississippi. He was traced there in 1963 by blues collector Tom Hopkins and enjoyed a second career singing at the Gaslight Cafe, Greenwich Village, appearing at the Newport Folk Festival and in the proposed third film, the script for which has been

BEATLES BACK

FOR NEW SINGLE

NOW that all four Beatles are back in London — Paul returned this week from a holiday in Kenya — the group will be working on material for their single release. They are due to go into the studios at the end of this month. A single is not now expected to be released until after Christmas.
Beatles press officer Tony Barrow said on Monday that there was no further news on the proposed third film, the script for which has been

written by writer Owen Helder.

LANTERNS STAR

WITH BARDOT

THE Magic Lanterns are to appear in a film with Brigitte Bardot and she will also sing one track on their next EP.
The group goes to Paris to start work on the film, Two Weeks in September, in the second week of January. They will sing the title song, back Bardot on one number and sing two of their own as well as having small speaking parts.
On December 5 they go into the CBS studios to record the EP which will include all four songs for the film.
The group's new single, "Knight In Rusty Armour", is released tomorrow (Friday).

The group's new single, "Knight In Rusty Armour", is released tomorrow (Friday).

JOE WILLIAMS

IN TV JAZZ SHOW

AMERICA'S Joe Williams is to star in a 40-minute TV show, Jazz 'n' Pop, which will be shot in colour for the States and black and white for Britain.
The show will be pre-recorded in London on December 4 and it is hoped to screen it in Britain in February.



• WELLS

EMANUEL PAUL TOUR OFF

NEW ORLEANS saxophonist Emanuel Paul will not make his proposed return tour of Britain after all. His club tour with the newly formed Keith Smith band (featuring drummer Barry Martyn), due to begin next Tuesday, was cancelled last week.
Smith band manager Tom Stagg told the MM on Monday: "The MU would not grant an exchange for Paul."

TWO RELEASES

FOR BUSY WHO

BOTH the Who's new single, and their new LP will be released simultaneously on December 2, on the Reaction label. The single is a Pete Townshend composition titled "Happy Jack", and the album is now to be called "A Quick One".
Co-manager for the Who, Chris Stamp, told the MM on

MARY WELLS

TO VISIT BRITAIN

NEW YORK, Monday — Mary Wells, Garnett Mimms and Junior Walker and the All-Stars are all in line for British visits.
Mary Wells will be in Britain for four weeks from January 13. Jr. Walker arrives on January 29 for nine-days and Garnett Mimms is due to arrive on February 17 for two weeks.

Swingle Singers for U.K.

THE Swingle Singers are to tour Britain next year. The Harold Davison Agency in conjunction with impresario Robert Patterson are bringing the Swingles over to play dates from March 2 to 15. Engagements are being set now.

FAME-FELIX

IN SAVILLE SHOW

GEORGIE FAME's Christmas Show at London's Saville Theatre, in which he co-stars with Julie Felix, will also feature Cat Stevens in the Fourmost, Sounds In-Fame Big Band, conducted by Harry South.
The show Fame in '67, begins a two-week run on Boxing Day.

HOLLIES TOUR

USA NEXT MONTH

THE Hollies' "Stop Stop Stop" has reached number 12 in the American charts. They start an American tour with Herman's Hermits on December 26.
The group goes into the studios on November 29 to record their follow-up single.

GREAT TRIBUTE

TO SHORTY BAKER

MARY LOU WILLIAMS, Red Allen, Ray Nance, Buck Clayton, Zutty Singleton, Panama Francis, Herman Autry, Al Hibbler, Gene Ramey, Leonard Gaskin, Wallace Jones and Red Richards were among the many musicians who attended the funeral service of former Ellington trumpeter Harold "Shorty" Baker in Harlem.
The Rev. John Gensel delivered the eulogy, and during the service Nance played a violin solo and Hibbler sang. Baker is being buried in his hometown, St. Louis, Missouri. (See page 10 for tribute.)

BY KARL DALLAS

FOCUS ON FOLK

BEFORE he left for a sell-out concert in Dublin, Pete Seeger spent a day in a studio at BBC TV Centre, watching folk films from the BBC archives. It was part of his "payment" for the "Tonight in Person" show he taped during his visit here.
Among the films he saw were interviews with Harry Cox and Sam Larner, a film on teenagers with songs from Ewan MacColl and Peggy Seeger, the Durham Miners' Gala, a ceilidh in Co. Galway, a short film of East African work songs, and a film of shanties sung at the Portland Stone Quarry—one of the few remaining places in Britain where work songs are still used.
Pete hopes to be back in the spring for a concert in Arnold Weaker's new "Round House" in Chalk Farm in a concert which will also include British artists.

JULIE FELIX tops the bill at a Vietnam benefit concert at St Pancras Town Hall on Sunday, December 18. With her are Bert Jansch, Nadia Cattouse, Alexis Korner, Trevor Lucas, and Tom Payer. A similar concert at St Pancras on February 4 will be an all-Scottish bill, headed by Ewan MacColl.
THE SPINNERS start a series of regular London concerts at the Conway Hall on December 2. This Friday they are at Bangor University and on Saturday they have another Liverpool Phil concert—their sixteenth, and a sell-out yet again—with London's Broadsheet King, John Foreman, as special guest.
In fact, it's all down to no days off for the Spinners these days. They're doing three BBC Folkweek programmes in Widnes and Salford at the end of the month, have appearances all over the country, and still manage to fit

in their own Monday evening club in Liverpool.

BERT JANSEH continues his triumphant round of solo concerts with a show at Glasgow Concert Hall on January 20. Bert's two London solos have been sell-outs.
The hall in Glasgow will be double his largest London hall, but there's no doubt, with the considerable following Bert has in his native Scotland, that this one will be equally successful.

ROBIN HALL and Jimmy MacGregor are on BBC-2's "Tonight in Person" on Saturday this week. Robin and Jimmy are also competing the top secret series of "Folk Song Cellar" being recorded at Cecil Sharp House.
One thing this series is doing is to bring into London lots of fine musicians who haven't been heard there before, as well as others who aren't heard often enough.
Last weekend, John Wright

came down from Leicester and turned up after the recording at various clubs around town, knocking everyone out with his intense ballad singing and his fantastic playing of jigs and reels on the jaws harp.
Incidentally, another singer featured in last week's show, the superb Gordeanu McCulloch, is now living in Hertfordshire. Scotland's loss here is England's gain.

SURBITON and Kingston resident Derek Sarjeant is sick with pleurodynia, a very painful rheumatic complaint, and has had to cancel a number of his forthcoming dates.

THAT lively English group, The Trankles, are featured at a Monday ceilidh at Cecil Sharp House next week along with the Three Melodeon Band. Tony Foxworthy is chairman of the evening's proceedings, which will include singing, dancing, music and stories.—KARL DALLAS

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not record this Christmas

Troggs to film RSG spectacular

THE Troggs will have a special Ready Steady Go! spectacular built round them next month. They film the show on which they will do at least five numbers in London on December 13. The group's new LP "Troglodynamite", originally scheduled for release in December, has now been put back until January.

The album contains several Reg Presley compositions and several songs from America. It is as yet unfinished and they will be going into the studios to complete tracks in the near future.

Their new single "Any Way You Want Me" is released on December 9 and is the first time the group have used cellos.

Today (Thursday), they leave London for Scandinavia, where they are playing club and TV dates in Sweden and Denmark until December 2.

They tour Germany from December 4-12 and visit Holland on December 16, 17 and 18 for TV and concerts.

In addition to the RSG! spectacular, the Troggs film Top Of The Pops Christmas Show for screening on December 22, on December 14 and appear on Top Of The Pops on December 15. On Christmas Eve, they are on Saturday Club.



SCOTT WALKER

NO NEW WALKERS SINGLE TILL '67

Home" leaped to number three in the MM Pop 50, will be taking it easy over the next few weeks, reports his publicist John Rowlands.

Tom, who was ill recently with food poisoning, has been ordered by doctors not to overdo things.

He may go to America in the New Year for appearances and there is still a possibility that he may sign for a film part early in 1967.

"Tom wants a supporting role rather than a starring role," said Rowlands.

DEXTER FINED

ON DRUGS CHARGE

American tenor star Dexter Gordon finally appeared in court in Paris this week for sentence on charges of possession of drugs, arising out of his arrest in April.

He received a suspended sentence of three months imprisonment and was fined a total of £22.

HEATH BAND 21

TED HEATH and his Music celebrate the band's 21st anniversary with a session at London's Marquee Club on December 11.

Many old members of the band, including Kenny Baker, Jack Parnell and Don Lusher will be present.



TROGGS: LP put back until January

Butterfield—Mayall single in January

A SINGLE by the Paul Butterfield Blues band and John Mayall's Bluesbreakers playing together will be released in January.

The record was recorded in London last week and it is the result of a deal between Decca and Elektra. No title was available at presstime. The session was arranged and produced by Mike Vernon.

TALENT RECORDS

TALENT RECORDS are releasing a series of blues

EPs in time for Christmas buyers. The first four issues, which should be in the shops next week, are: Junior Wells' "Blues With A Beat", Roosevelt Sykes' "Back To The Blues", Sleepy John Estes' "Sleepy John's Got The Blues" and Big Joe Williams' "On The Highway".

Talent's Carlo Krahmer told the MM on Monday: "Bob Koester of Delmark and I feel that these extended play releases will satisfy a demand that is inadequately catered for at present."

FELIX LEAVES

U.S. folksinger Julie Felix has left Tito Burns and the Harold Davison Agency and is now with Richard Armitage of Noel Gay Artists. Joe Lustig remains her personal manager.

On Sunday (27) Julie appears on the Eamonn Andrews Show, and on Tuesday (December 6) she flies to Berlin for a solo concert. Then, on December 10 and 11, she performs at a gala for Prince Rainier and Princess Grace of Monaco in Monte Carlo.

POLICE, FIRE BRIGADE CLEAR MARQUEE AFTER MOVE 'PLUS FIREWORKS'

THE Fire Brigade and Police cleared London's Marquee Club last Thursday after the Move had exploded fireworks during their act.

In addition to letting off the fireworks — one of which went into the audience — the group smashed up a TV set with an axe on stage. As they finished their act, five firemen, five uniformed police and a CID officer arrived. They cleared the club and were later joined by 15 more policemen.

At presstime the question of whether or not the Move would be appearing at the club again today (Thursday) was surrounded by mystery.

The Marquee's John Gee said: "They are contracted to appear although I regard last Thursday's happenings as a cheap, vulgar, publicity stunt."

Said Move manager Tony Secunda: "Whether we play this week depends on what my solicitor advises. The Move did the same act at the Mojo Club, Sheffield, recently and everyone loved it."

CLIFF PREMIER

THE World Premiere of Cliff Richard's new film "Finders Keepers" will be at London's Odeon, Leicester Square, on December 8, at 9.15 p.m.

Robert Morley, Peggy Mount and Viviane Ventura co-star in the film.

VAUDEVILLE BAND

HIT No. 1 IN US

THE New Vaudeville Band has hit the number one spot in the American charts.

The band ends its first American tour on Sunday (28) and will complete a new album as soon as they return to London.

One-nighters include Leicester (December 9), Bridlington Spa (10), and Carlisle (11). They guest in Tyne-Tees TV's Gangway (12).

The band flies to Ireland for dates on December 17 and 18 and travels to Scotland for a four-day tour from January 6.

They will return to America for a nationwide tour in February.

TOM JONES

ORDERED TO REST

TOM JONES, whose "Green Green Grass Of

SOUL PACKAGE IN MARCH

A SOUL package show — "Memphis Gold" — featuring Otis Redding, Percy Sledge, Sam and Dave, Booker T and the MGs, Eddie Floyd and Carla Thomas is coming to Britain in March. They are all artists featured on the American Stax and Volt labels and released here on Atlantic. The ten day tour is expected to open at Odeon, Hammersmith, on March 3.

KING goes wild!

Guess Who?

SEX and drugs and pop is the rather startling headline on the leading feature in the 60-page December issue of MUSIC MAKER. It's brilliantly written by pop personality Jonathan King. Don't miss it! It's a gas! In your newsgroups now. Price, three shillings.

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BERRY, DOMINO EDDY MAY TOUR IN NEW YEAR

DUANE EDDY, Fats Domino, Chuck Berry, and a host of jazz stars are among the top American artists promoter Roy Tempest plans to bring to Britain next year.

Tempest told the MM on Monday: "Duane Eddy will be coming from February 24 to March 13 for a ballroom tour and I'm setting up a ten day ballroom tour for Chuck Berry from February 17.

"If I can get Musicians' Union clearance and arrange the necessary exchange groups Fats Domino will be coming with his nine piece band from January 27 for concerts."
Among the jazz musicians expected to tour British jazz clubs are organist Bill Doggett (two weeks from April 28), pianist Ray Bryant, tenorist Yusuf Lateef, altoist Lou Donaldson, guitarist Kenny Burrell, and flautist Herbie Mann.

PET, TURNERS SINGLES SOON

PETULA CLARK, Dave Dee and Co., James Brown and Ike and Tina Turner all have singles released in December.

Petula Clark's disc is a song by Tony Hatch and Jackie Trent, "Colour My World". James Brown releases "Don't Be a Dropout" and the Ike and Tina Turner single is "Somebody (Somewhere) Needs Me". These three records are released on December 20.

Dave Dee's single is "Save Me", written by Ken Howard and Alan Blakely, and is released on December 9. The record has an African influence and features Beaky on tympani.

An album by Italian trumpeter Nini Rosso is released on the same date.



DOMINO

NAMES IN THE NEWS

THE Beach Boys proposed May tour is definitely on, reports promoter Arthur Howes, but venues have still to be set. "The boys were knocked out with their reception," said publicist Roger Easterby. "They are very keen to come back."

Clarinetist **Ed Hall** completed his first solo tour of Great Britain at Redcar on Sunday and flew off for Continental dates on Monday. Phil Seaman returns with his quartet to the Old Place tonight (Thursday). . . an organ concert and exhibition featuring top artists has been arranged by Western Music. A complete range of organs will be demonstrated at Hamersmith Town Hall on Tuesday (29) at 7.30 p.m.

KEN DODD, in the Pop 50 at 33 with "It's Love" starts his first ITV series "Daddy's Music Box" on January 7. The Tubby Hayes quartet appears at the London School of Economics tonight (Thursday). They play the University of Bradford tomorrow (Friday). . . **Rod Garwood**, bass player with Unit Four Plus Two, leaves the group after Christmas.

More than 200 jazz musicians took part in events at Manchester's Club 43 and Sports Guild and raised £127 for the Aberfan disaster fund.

Tom Jones tops an all-star bill in aid of the Brook Vale Settlement at Manchester's Palace on December 4. Agent **Peter Burman** starts weekly modern jazz series Jazz Tete and Tete at the Cavalier at the Prince Albert, Golders Green on November 30. Kenny Baker tops the bill on the opening night . . . 600 people in Bath and Bristol have signed a petition to get some of Eddie Cochran's old recordings released here.

A Christmas EP by the stars of Coronation Street "Sing-a-long At The Rover's Return" goes on sale next month at Granada TV's Red Arrow TV rental shops. . . **Swinging Blue Jeans** are on Saturday Club on December 10 and Pop North (13). . . **Los Bravos** American tour was cut short by illness within the group. They returned to Britain on Sunday — three days early . . . a folk concert in aid of the Notting Hill Neighbourhood Service will be held tomorrow (Friday) at Bayswater's Porchester Hall. . . Australia's Easybeats are on Top of the Pops tonight (Thursday). . . first broadcast for Haydock's Rockhouse is on Monday, January 1. . . Manchester's Richard Kent style fly to America on December 8 to make a film with Brenda Lee and Len Barry. Title is "Come On Home". They will also appear on TV.

PETE DYER'S JAZZ BAND plays its first London engagement at the Colyer club on Saturday (26). On Sunday, the band plays Camberley Jazz club. . . the Sabres, one of the finalists in the MM beat Contest, have their first record "Roly Poly" released on December 2. . . lead singer and guitarist Geoff Turton has left the Rockin' Berries to spend more time with his family. Rod Clark replaces him.

CRUICHT

IN THE ACT



RONNIE ROSS: fluent baritone

DUTCH SEE SWINGING STAR STUDDED JATP NEW JAZZ ORK

THE New Jazz Orchestra swung into action at the 100 Club and the Sunday night crowd realised that although leader Neal Ardley had trimmed the size of the orchestra by five or six men, the quality of the music and, when necessary, the sheer volume of sound had not diminished in proportion. In fact the New Jazz Orchestra is playing better now than they ever have. Ian Carr's flugelhorn and trumpet ripped out loud and clear in the "wall of brass" sounds of the ensemble. Don Rendell displayed his mastery of the soprano sax and other strong voices, include saxist Dave Gelly. Norma Winstone came on stand and sang several numbers, with her full, distinctive voice, although she should stand a bit further away from the hand-mike. — IAN SIMPSON.

THE CREAM

ANY doubts about the Cream's ability to perform as a group and not just three star soloists were dispelled by their sensational set at London's Klok's Klub club last week. In fact one of their main strengths proved to be the fantastic empathy that exists between them. Reports have been filtering in of bad performances by the Cream, but here they were seen to be obviously enjoying each other's playing tremendously, and working together like a team of bomb disposal experts. Eric Clapton played one of the most astounding solos of his career on "Steppin' Out", which he sustained

for minutes on end. Ginger Baker battered fill-ins and off-beats with frightening ferocity, and Jack Bruce rivalled Eric's virtuosity with an incredible harmonica solo on "Train Time" and "Rolling And Tumbling". Eric sang with feeling and Jack's bass playing was as fast and powerful as the Flying Scotsman. Here is one of the most musically rewarding and fascinating groups making it today, and if anybody should record a "live" LP it's the Cream. — CHRIS WELCH

EURO-JAZZ

IN the years long struggle between jazz fans and the BBC many harsh words have been spoken and written. "Not enough jazz on the air!" has been the cry, and grumbles of "Yah boo to the same old tired names." So when the BBC organise something like the European Broadcasting Union jazz concert held at London's Playhouse Theatre recently, it's time for unstinted praise. The programme was divided between the work of an exciting All Star Anglo-European big band including musicians from nine different countries, and Joe Harriott's Indo-Jazz Fusions. The highlights of the programme were broadcast on BBC Light's Jazz Scene and later by contributing European countries. The big band, conducted by Tommy Watt kicked off with a fairly loose arrangement of "Love For Sale", and despite the band being brought together, rehearsed and presented before the public all in one day, it achieved a remarkable cohesion and spirit. Ronnie Ross's

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POP THINK IN ERIC BURDON

COPS

Fellows doing their jobs to the best of their ability. I hate American cops. They seem to be in it for the money. That's one thing about keeping the money down here, at the least the police are in it for a vocation. Once money gets involved it destroys everything. I'm amazed at how much the Americans put up with from their police. Tanks are part of their standard equipment, and some of the local police forces are limited companies. The American police are the best equipped in the world, but I think the British police system is the best.



SPIES

I know for a fact there are people with a licence to kill. I know a guy who carries a revolver, and he's got a licence to kill. He's one of the Queen's bodyguards. As for stealing secrets and selling them to other countries I imagine the spies are completely different from the obvious James Bond type. They've got to be in the Civil Service for a start.

LITTLE RICHARD

He's great. I saw him in New York and he was on a James Brown kick which he doesn't need. It was very sad and I hope when he comes over here he'll be back to the old Little Richard. He was one of the first gospel influenced rock and roll singers. He's influenced a lot of people, like Paul McCartney. He had a great single out recently but I don't know what happened to it.

DONOVAN

Yeah. I dig Donovan very much. When I first saw him on Ready, Steady, Go! I suppose I thought like everybody else — he was going to be Great Britain's third-rate Dylan, but he is certainly a much lovelier person than Dylan. I'm pleased that he and Mickie Most have done so well together. I think what turned me on to Donovan as a person was when I did a picture session with him. I took some pictures through a telephoto lens of him talking to children, and I've never seen anybody so natural with kids. He's got the simplicity of a child. Not childish, but childlike. It makes him completely unbiased and that's why he is so good musically.

TAXMEN

George Harrison—he wrote that number, didn't he? That sums it up. It's just a big drag. Tax teaches discipline and teaches you not to spend what you haven't got. It's just one of the necessary obstacles of life. The thing is to look at the book of rules they give you.

FEAR OUTS

Very vague term. There was a friend of mine in New York — a very rich guy — and he used it all the time. It was just a joke. He'd poke his head round corners and yell "freak out!" We started using it until somebody pointed out it was getting a drag. It comes from when a guy is on LSD and doesn't give a damn about anything, but it's got mixed up with music. I suppose the Who are the closest to a freak-out group in this country, but I prefer to think of freak-out as a term for creation rather than destruction.

MASS MURDERS

I was thinking of writing a song called "Mass Murders". I'd like to do one. I'd like to line-up a few people I know

'Everybody goes on about atomic warfare. I'd prefer someone to press a button than have ten months of slaughter'

and have a go! In America it's all down to so many firearms flying about. I think the whole of the United States is going barney except in isolated patches where people are freakin' out. Freak-outs of the world unite! No, the scene is to mass murder yourself, then you don't harm anybody else. I suppose it's a creative thing for the guys that are doing it, but they can only do it once every 20 years if they get caught.

GENE PITNEY

Mass murders! He's probably a nice bloke. I always imagine him as an upstate New Yorker with a nice apartment, a fridge and a car and being a complete perfectionist.

FOUR TOPS

Their concert was fantastic. The only time I have ever seen anything like it was a gospel show at the Fairfield Hall. I didn't know they had such a huge following here or

they had so many records out. I met them when they came for the first time on the Tama Motown tour. Their success this time was due to the way they were handled and the timing of the concert with the hit was beautiful.

CROOKED PROMOTERS

I've had a few of them, but I put it down to experience and make sure it doesn't happen again. The maddening thing is when new people come into the business and don't know about them, but you can't tell 'em anything. Everybody finds out for themselves. There are still a few people around who owe us a few thousand dollars in the States. They come up to you smiling and saying "how are you?" and they've got 15,000 dollars of your money in their pockets. I don't know how they have the gall.

FIGHTING

It's a part of life. I like Cassius Clay as a fighter, because everybody hated him, and now they all love him. I'm fascinated by fighting because it is a part of life, but I hate it, because it's a drag. If you can't talk your way out of a fight — run. As Zoot Money says: "Do unto others, as they would do unto you, only do it first, then split."

FIRST WORLD WAR

That war was so bad — so stupid. It didn't mean anything except millions of innocent people being slaughtered. My grandfather fought in it and he was a very simple, ordinary bloke, and I'm sure that after his experiences he wouldn't fight for anybody again. In those days the people weren't so well educated and they really believed in fighting for "King and Country" and going over the top when the whistle blew. The most beautiful book I ever read was "All Quiet On The Western Front." People say the First World War was the last war fought by gentlemen. To me it was a case of men being used like cattle. Everybody I goes on about atomic warfare, I'd prefer somebody to press a button than have ten months of slaughter.

PROGRESS

I'm trying to progress musically all the time. I'm hoping to get an LP together of poetry and electronic sounds. I want to make experimental tapes of poetry and rock and roll with the new group, and a few friends like Zoot Money. Lots of people should work together. A fellow in New York had an idea of forming a group called Children — because they all wanted to play together. We could have a concert at the Royal Albert Hall and have George Harrison playing star and Paul McCartney doing electronic sounds.

TV POP

I don't know why everybody knocks it. Obviously there is some bad stuff, but Ready Steady Go! is probably the most honest programme on television anywhere in the world. When artists like Nina Simone or James Brown come over they willingly give them the whole programme, and the people who run the show try to present it the best they can and stick to their guns. They'll let you overrun on numbers whereas in the States they cut your numbers and split them in half. They try to get perfection and end up with stodge shows like Shindig. When they take RSG off I'd like to see it replaced by a programme where everybody does what they want.

AHMED A STRINE HEWD NEFFEREFFEREVEN NURDA 'WAR SIGMA TILDA' KUP LUDDAZE EGO, BUTTIED EGG JELLY BOARD 'IT'S NOT EASY'

says Normie Rowe



NORMIE ROWE

"IT'S NOT EASY"

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'He's upstate recuperating' — the Dylan mystery grows



FEW of Bob Dylan's old cronies have been in direct touch with him since his motorcycle accident last summer. Most requests for information get such replies as "I don't know man. As far as I know, he's upstate recuperating."

Another theory advanced is that since Dylan plans to switch record affiliations, he wants to stay away from the scene here until he has met an even greater demand for

his first disc project on a new label. On the other hand, Dylan could be just plain "hung up" as he is known to have been on other occasions. One source who has not been in direct touch but who is in a position to know, indicates that Dylan's cycle smash caused a much more serious injury than at first had been

diagnosed. A long recuperation became necessary when it was learned that Dylan actually fractured several vertebrae in his neck. These are still extremely weak, it was said. This source added that during his confinement in a house which is on the vast piece of property in Woodstock, N.Y., owned by his

manager, Al Grossman, Dylan has written close to 50 new songs. He is also said to be in an advanced stage of work on his book and is also believed to be preparing a TV special. It is said that callers at the house where Dylan is holed up are greeted by Dylan's wife, who says he can't be seen. There are some, how-

ever, who are admitted to the house and who do get through on the telephone. With respect to his new record deal, it's understood that talks were held with Capitol but that these were broken off. Prime contenders now are known to be MGM and RCA Victor, with the betting leaning in the MGM direction.—**REN GRIVATT.**

BOB: writing a book

scene JAZZ

ONE great advantage enjoyed by the exponents of free jazz is that their work is immune from criticism. Since they have broken away from conventional musical construction, the criteria of conventional musical criticisms no longer apply.

This is certainly an advantage in that it provides a refuge for the musically impoverished among the free jazzmen. But it is also a distinct handicap for the mature and accomplished musicians in the movement who are genuinely trying to achieve a break-through.

RESPONSE

If many critics are still reserved and non-committal about the new music, the public—certainly in Europe—seem much less inhibited.

Carla Bley, who has been touring Europe with her Jazz Realities group for the past two months, is extremely gratified by the warmth of audience response. "The group played the Jazz-land Club in Paris for a week recently and Carla told me: 'We had good attendances and some people were really reached. It wasn't just a matter of mild or polite interest. We really got to them.' The jazz public in Europe seems to be far greater than in the States." The Jazz Realities group is an international unit consisting of Carla Bley (piano), Mike Mantler (trumpet), Peter Brötzman (alto, tenor and

CARLA: FEMALE OF THE FREE JAZZ SPECIES

PARIS

baritone) and Peter Kowald (bass), both from Wupertal, Germany, and Italy's Aldo Romano (drums). Carla Bley prefers not to describe the group's music as "avant garde" because she feels that the term has fallen into a certain amount of disrepute.

"I used to use the term until recently. But the other night I was told that the manager of the Montmartre Club in Copenhagen was complaining that he had booked too many avant garde groups. People are getting the impression that it is some kind of weird moon music. So now I object to the term."

"If people like avant garde music, it doesn't follow that

they'll like what we play. The term has frightened a lot of people away. But we've had no problem of communication. We've played clubs and concerts and radio broadcasts, mostly in Germany, and the response has been very good.

INTELLECTUALS

"The newness of the music is no problem—it might be a problem if the music wasn't good. But people don't reject it just because it's new. Managers and club owners are all wrong about the new music. We play plain, strong music and it gets to people—ordinary people, not just intel-



DAVID WISE

BLEY: "people judge you by your music"

lectuals. In fact, maybe it wouldn't get to intellectuals. "You mention avant garde these days and people think you are going to come on in funny hats and climb inside the piano."

"People misjudge audiences—they really don't want to be fed pap all their lives." Carla Bley, 28, how her first introduction to music through her father who was a piano teacher, though she had no formal musical training. "I think of myself principally as a writer—I've written hundreds of pieces—and I only play so that my compositions will be interpreted in the way I want them to be."

RAPPORT

She says she is more interested in composers than musicians and quotes Ornette Coleman and John as two she most admires. "And I really dig all pianists—I'm fascinated by people who can play the piano. I'm not too happy with my own playing—every day I find more limitations. It gets to a point sometimes where I'd like to sit out altogether, but this would be rather selfish because the other musicians are depending on me to a certain extent."

The Jazz Realities group avoids conventional chord sequences, never plays standards, nor even modal themes. "We use our own material. Lots of groups play their own music—Duke Ellington, Horace Silver, Monk." A question which has long intrigued me is: How do you sit in with a free jazz group? Says Carla Bley: "It is not too good for people to sit in with. Playing this music, the musicians have to be in very close rapport with one another, they must all have the same feeling."

FEELING

"It is not a question of the music being hard to follow—if anything it is easier than conventional music—but a guy sitting in might not have the same feeling."

Carla has worked at Newport and at the Museum of Modern Art in New York with a big free jazz orchestra, but generally finds the work situation less satisfactory than in Europe.

"You can't play the Five Spot with a band of from eleven to 15 pieces. And even for a small group it is not work. In New York you only work regularly if you are Miles Davis or John Coltrane. Other than that it's fifty groups chasing five gigs."

DOMINATED

Meanwhile Carla Bley will be travelling the Continent with her six-month-old daughter Karen—"She gets bored if we leave her even at home"—until mid-December.

"We'd very much like to play in England—at Ronnie Scott's. We stopped off in London last year but couldn't play. But I believe British audiences are very appreciative and enthusiastic here."

Carla Bley finds that being a woman and mother in a field overwhelmingly dominated by your music—not by your sex, or whether you have a big nose or flat feet."

LONDON

THE Albert Ayler Quintet's short visit to Britain last week to film for BBC2's Jazz Goes To College series was hardly an uneventful trip.

First of all, there was a bit of an altercation with the Customs at London Airport. Then there was another altercation over hotel accommodation which resulted in the five musicians spending the hours before the television show parading the streets of London, incommunicado, while BBC officials hunted high and low to find them.

But they finally made it to the London School Of Economics where small differences of opinion as to the positioning of microphones and sound balance kept the camera crew on their toes through what promises to be one of



AYLER: hymns ancient and modern

AYLER: WHAT WILL MRS W MAKE OF ALL THIS?

the television events of the year when Ayler and Co are projected into the lounges of the square-eyed public.

The show attracted a fair number of local musicians, including one, who shall be nameless, who confessed after it was all over: "I came to seof, and I did."

Unfortunately, the format of the two half-hour shows filmed limited the Quintet. Most of the time was taken up with the group's unique ensemble work, a sort of Eureka Brass Band sound which can be very appealing, but tends to lean rather too heavily on the march form.

Solos were cut to a minimum by avant garde standards, and what we were presented with was the Ayler musical philosophy sort of from the waist up.

A fascinating aspect of the music played by Ayler, his brother Don (pt), Michel Samson (vln), William Folwell (bass) and Beaver Harris (drs) is that it melodies are mostly gleaned from folk tunes with a liberal dash of hymns ancient and modern.

Ayler has maintained that "it's not about notes any more, it's about emotions." He plays by that credo, is faithful to it to the point where you wish at least some of it were about notes.

But one myth, the old hoary one that he can't really play the instrument, should be settled for all time.

Nevertheless, whatever you may think, it was most encouraging to have a chance to see the Ayler Quintet in the flesh.

A hearty vote of thanks to producer Terry Henebery for bringing it all about, but I hope he's got his excuses ready when Mrs Whitehouse and her clean-up TV team find this lot blasting into their front parlours one fine evening in the not-too-distant future.

HAYNES: 'I haven't changed my style at all fundamentally'

LONDON

MAX JONES

OF all the drummers who crash and thunder across the scene, Roy Haynes from Roxbury, Massachusetts is one of the most consistently tasteful and disciplined of performers.

He has enjoyed his firm sense of swing on a great variety of sessions, ranging from small modern group to kicking big band and including on the way such Sarah Vaughan albums as "Swingin' Easy" and "At Mr Kelly's" from the middle Fifties.

It was as a member of Sarah's trio that I first met Haynes, when he visited two USAF camps here with a Jazz Parade package in which Sarah shared the honours with Coleman Hawkins and Illinois Jacquet.

Last week, it was pleasant to see him again in Britain, working with Stan Getz on concert and TV dates. Haynes' drums are spotted, incidentally, on "Five Hoot" which will be heard when the Getz programme is screened on BBC-2 in the near future. Haynes stayed five years with Sarah Vaughan, a long while for a drummer to work with a singer, and I wondered where he had been drumming since he left her in the spring of 1958.

"The first thing was a few gigs, then a trip of my own in Birdland for a few weeks, and several places afterwards. It was somewhat of a success, incidentally, on "Five Hoot" I kept pretty steady with the trio for quite a while, then with a quartet—Frank Strzler on saxophone. "Among other things, I worked with Monk in '59 and '60. I filled in with Basie when Sonny Payne was out. I didn't stay long because they were coming to Europe. And of course I've played with Eric Dolphy and Coltrane."

Which sort of work does he prefer? "I would prefer small group, naturally, because it's easier to play with a group. When you're with a big band you're trying to hold it together. Of course you try to express yourself too, but you're not as free with a big band."

"The free thing in music is what it's coming to; well, that's really what I've been doing. It's the way I always played, even behind Sarah, doing more of a loose beat rather than a tight sort of beat."

How does Roy feel about the New Thing in jazz? "So far as rhythm playing goes—that's the same thing what I've been doing and still do. I haven't changed my style fundamentally."

"What it is today, the bass player and drummer don't always play the beat. The drummer plays around the times you play with no stated time at all. I guess that's the latest thing."

"But I can't help remembering I heard Chick Webb do a record made years ago playing pretty free rhythm. His solo on this particular record, 'Liza' it was... well,



ROY: five years with Vaughan

if that's not freedom I don't want it.

Would Haynes like to go back to leading his own group? "Having groups of your own is very nice, naturally, and I like it. I can express myself through the night, which is important."

"If I want to play a fast tune or if I want to take a long drum solo, I can. If I want to play loud or soft, according to how I feel, I can do so. I can show off when I want to. These are the advantages of leading, but I'd rather somebody else had the headaches."

From his long and varied experience, who would Haynes name as the most interesting musician (or band) he has worked with?

"I get that question a lot and I can never pinpoint one person I worked with. I learned so much from Bird, Prez, Monk... they all had their points and were interesting to me, and I've been playing over twenty years, and with top people."

"Truthfully, all the big ones stick in mind. And that includes Sarah. We're talking about musicians, and you know she's a giant."

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EVERYONE seems agreed. The New Vaudeville Band has taken America by storm. They have a number one hit there with "Winchester Cathedral" and their first LP is currently the fastest-selling album in the States.

REVIEWS

Vaudeville trumpeter Pops Kerr sounded suitably surprised when he phoned the MM from New York. "I think we've got a return trip fixed already, for next February," he said. "We did the Ed Sullivan show and got great reviews in the papers. They don't seem to have anything like us here. They have the extremes, of course—jazz or beat groups.

"We've been knocked out with everything. We were met at the airport with vintage cars and everybody wearing 1930s suits." Manager Peter Grant broke in: "I've been on six Ed Sullivan shows, with Herman and the Animals, but I've never seen anything like this. When the band did its first number Sullivan and the whole crew applauded, which is unheard of."

SURPRISED

"Of course the Americans love anything British at the moment." Pops returned. "Whatever we do, they like it. What has really surprised us is that all the great musicians we've heard in the clubs know who we are and are digging the record. They introduce us in the audience.

"We went down to hear the Thad Jones-Mol Lewis big band, with Bob Brookmeyer on trombone. It was very good. We've also heard Coleman Hawkins, and Buddy Rich, knocked us all out when we went along to hear Dusty Springfield at Basin Street East. Rich really has a tremendous band.

"We are going to see Miles Davis and Leo Morgan before we leave and John Coltrane. Despite the rumours that he had packed up, he is playing in New York next week. Maybe he needs the money!



● HANK MARVIN

IF CLIFF QUILTS, WHAT ABOUT THE SHADOWS?

"We've also been down to Greenwich Village and seen a few way-out beatniks. We went to a place called Ondines where they were freak-ing out. I don't know how real it all is, but it seemed pretty phoney to me.

"We are due back home around November 28 and will be doing another album when we get back. We must look pretty terrible by now—we've had two evenings off, and no days."

THE four people most closely concerned with Cliff Richard's possible retirement from show business are the Shadows. Stars in their own right, they nevertheless have been involved with Cliff right from the start.

But, said Hank Marvin this week, they're not worried about their future if Cliff packs it all in.

"What it means is that now have to come out from hiding behind Cliff and start to really work on our own. We've never worked exclusively with Cliff, but the image of Cliff with the Shadows has grown up in people's minds.

"I suppose it's been a bit too convenient to let Cliff be the

leading light in the past, but we have had a lot of hits on our own and I think that if he did give up singing, we'll still go on as a group.

"Next year, we are working almost exclusively without Cliff, because of the two films he'll be making. We may do a bit of music for one, but they aren't musical films basically.

LOYAL

"We'll be doing a Far Eastern tour and lots of Continental work and we may also do our first British tour for about 18 months. But we have always had a loyal bunch of fans who've grown with us and I don't think any one of us have any fears for the future."

But in spite of all their thoughts for the future, Hank doesn't believe that Cliff will break with show business completely.

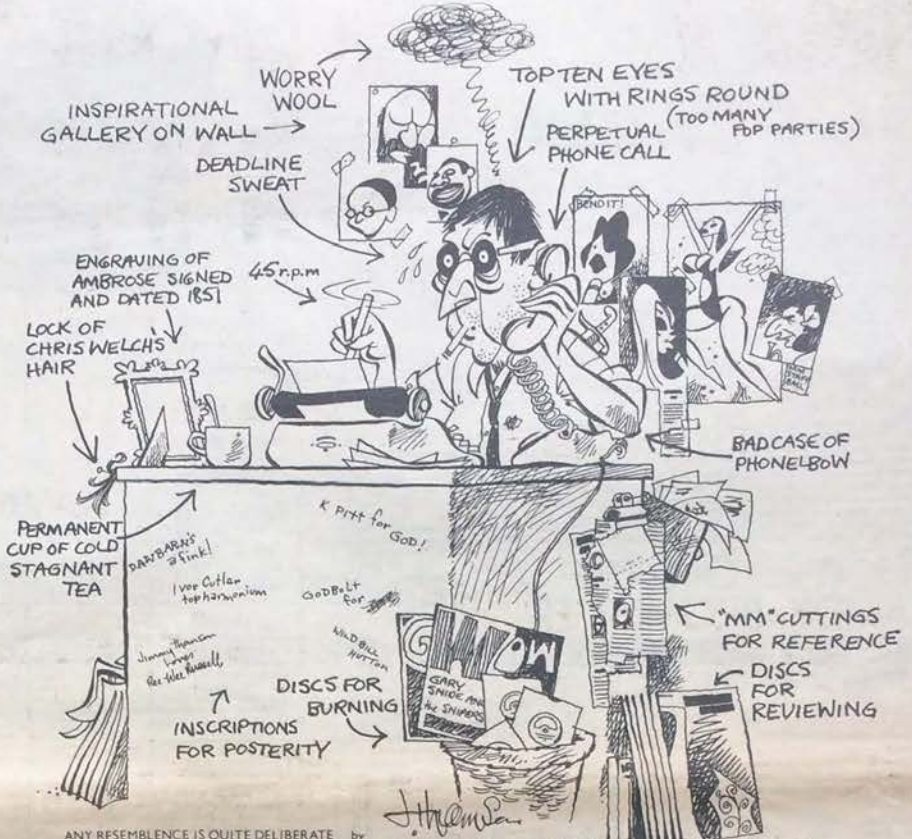
"I don't think he will give up singing. It would certainly be a shame if he did, because he's singing better now than ever. But he's got a lot of show business commitments. And to become a teacher would take quite a few years' training.

REASON

"I think what will happen is that he'll cut down on his show business work to give himself more time for other things.

"But he'll still make records and do TV and a few appearances. I think Cliff basically needs show business. It's part of him. He needs an aura of adulation about him at times. For that reason, I doubt if he'll give up singing completely."

POP'N'JAZZ JOURNALIST



ANY RESEMBLANCE IS QUITE DELIBERATE by AND A P.S. FROM BOB DAWBARN

He's a frustrated musician, a failed singer, a publicist who joined the enemy—or perhaps just a plain honest sadist. For the pop-jazz journalist things are more exciting than for lesser mortals. His phone doesn't just ring, it "shrills dramatically". He

calls Donovan "Don" and P. J. Proby, "Jim". He says "I'm just off to a reception for Dusty Springfield", when he means "There's free drinks at Philips Records". He's afraid of looking his age in case the

stars think he isn't hip to what's happening on the scene. So he ruins his digestion with hipster pants, stops the circulation with two-inch trouser bottoms and grows his hair down his neck. He must be nuts!

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scene JAZZ

HAROLD BAKER: KINDLY, HUMOUROUS AND SINCERE

LONDON

MAX JONES

If I had never seen Harold Baker on a stage, or heard him with a trumpet to his mouth, his death would have come as something of a blow to me. For he was a kindly, humorous and sincere man whose company I shared with interest and amusement on several occasions.

I got to know him and his trumpet playing in France during 1950, when the Ellington band toured there. Baker was featured in "Suddenly It Jumped" and "The History Of Jazz In Three Minutes", and I wrote at the time that he "made the most favourable impression with his sober and fine-toned playing."

He impressed me also, on long coach trips, with his funny observations. For the next meeting, I had to wait

until the band visited Britain in October '58. Shorty — as he was by now nicknamed, and for good reason — was still playing delightfully in his unspectacular way, and listeners were still saying he was greatly underrated. Which I suppose was true.

His playing — calm in comparison with many swing-era trumpet men, but warmly lyrical and well stocked with discreetly chosen growls, smears and choked effects — was a thing to enjoy over and over again.

A relatively recent LP which gave him space to exhibit his gifts is "Jazz At The Modern" (Parlophone), by George Wein's sextet, with telling solos on five tracks. Baker's exquisitely toned playing can be heard on other

records outside Ellington's aegis, but it is the Duke's albums made during the Forties and Fifties that give the measure of his musicianship and feeling.

Very good examples of his playing, having something of the sound and harmonic approach of Bobby Hackett, are to be found on the "Solitude" LP (Philips). "Willow Weep" features beautiful open trumpet, while "Mood Indigo" displays his restrained but subtly swinging muted work.

Quite a few of Duke's pieces contrasted the various trumpet styles. Shorty was one of the four horns heard in sequence on "Big Gate" (Philips) "Newport 1958", and this same album puts Baker's muted trumpet against Nance's fiddle on the witty "Mr Gentle And Mr Cool".

All the trumpet section, of course, was heavily featured in "Trumpet No End", "Mary Lou Williams' exuberant arrangement of "Blue Skies" (made in 1946). Baker takes the second chorus. Before leaving the Ellington library, I should refer to Baker's light punchy solo in the "Red Shoes" section of Duke's "Toot Suite" on Philips' "Jazz Party", and his ballad interpretation, "Under Paris Skies", on the "Midnight In Paris" album.

PEE WEE ON THE SANDY BROWN EP

NEW YORK

JEFF ATTERTON

SANDY BROWN: "Sandy Brown's All Stars" Royal Garden Blues; Stompin' At The Savoy; Love For Sale; Work Song; Fontana TE 17473; Brown (cl), Tony Cox (tr, cl), Al Fairweather (tp), Ron Rubin (pno), Brian Prudence (bass), Terry Cox (dr).

new Sandy Brown EP release. These are the comments he elicited from Pee Wee.

"I think 'Love For Sale' is thoroughly enjoyable although the balance between the two clarinets could have been better.

"The tenor on 'Work Song' is outstanding. Fairweather's trumpet is

great—he could work for me anytime.

"I played the thing for Nat Pierce and Eddie Condon and we all agreed. Great 'Royal Garden' Superb clarinet on 'Savoy'.

"Sandy Brown is a great modern clarinetist. If I ever come to England again I'll ask him to give me lessons."

THE MM's Jeff Atterton visited clarinetist Pee Wee Russell in New York and played him the



MELODY MAKER

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It's time once again for you to vote in the annual, world-famous Melody Maker Readers' Jazz Poll. Make sure your favourites get their share of the votes by filling in the coupon now and sending it to Poll, Melody Maker, 161, Fleet Street, London, EC4. This year a new section is included for the first time — LP Of The Year — in which you can nominate your favourite album of 1966. Past winners in the New Star categories are not eligible in the same category. These are: Britain—Peter King, Brian Dee, Dick Morrissey, Alan Havens, Brian Auger, Ernest Ranglin and Roy Budd. World—Benny Colson, Ray Bryant, Leo Wright, Roland Kirk, Freddie Hubbard, Tony Williams and Albert Ayler.

CATEGORY	BRITAIN	WORLD	CATEGORY	BRITAIN	WORLD
Top musician			Piano		
Big band			Organ		
Small group			Guitar		
Male singer			Bass		
Female singer			Drums		
Vocal group			Vibes		
Blues artist			Misc. Inst.		
Trumpet			Arranger		
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WHO PUTS THE DOONICANS IN THE TOP TEN?

VAL DOONICAN is back in the Top 10—this time with "What Would I Be"—and you can almost hear the groans of the massed pop hippies at the thought. Doonican has been called a few names by the younger pop element and at least one famous pop manager called him "a bore" on a TV show. But Val doesn't return the bitterness. He believes in the policy of peaceful coexistence and just grins when he's knocked.

"I think that one of the great things about the pop business is that someone like myself, singing square songs, can be in the hit parade with people like Manfred Mann and Spencer Davis.

"I think that the present day pop world is better than it has ever been. The standard is higher and the groups around today play some really terrific music.

CAPTURE

"If some of them don't like me, or what I do, that's up to them. I appreciate what they are trying to do even though I don't like all of it.

"I have no objection to sharing the chart with groups. For me that's the big attraction of the music business. I don't fool myself that I'm a pop star. I do the sort of thing which is right for me and people like it.

"But I've learned never to try to capture someone else's market. People buy my records because they like what I sing. If I tried to change it wouldn't work."

What sort of people did Val think bought his records? "I think there are two categories of teenagers buying records. There's the ones that buy the beat records and the ones who buy my records and records by people like the Seekers and Jim Reeves. But not Ken Dodd. I think he's bought by an older age group, like mums and dads and grannies.

NASTY

"I think a lot of young people buy my records to give to their mums or their grans as presents and I think a lot of young married people buy them.

"Being a singer on television or on records is like a courtship. You must never let the public down, or stand them up or ridicule them. This is one of the few things I object to with some of the groups.

"They ridicule the very people who made them—their fans. Because they are tired or late, when someone asks them for an autograph they are rude and nasty.



VAL: older age group

"They don't seem to realise that those are the people who are paying their wages. They will stay at the top only as long as the kids like them.

FEW

"I started as a singer working all week for a few quid. And I realise that in no time at all, I could be back there. Some of the younger groups don't — until they find themselves out of work with no fans. Then it's too late."

For as Val says, and the MM's Mallbag proves, fans have big hearts, but long memories.

A TOUCH OF THE KINKY TWENTIES



... and now Ray Davies takes up the trombone

"I should be one of the biggest hits of the year," wrote the MM Pop Panel, reviewing the new Kinks single, "Dead End Street."

Once again it is the strength of the lyrics allied to a nostalgic, 1920s touch about the melody which confirms Ray Davies' position as one of the most influential pop composers of the 1960s.

"I wrote half of 'Dead End Street' some time ago, about the time I did 'Sunny Afternoon', and then came back to it about six weeks ago," said Ray this week. "The first recording we made of it wasn't at all like the final one. It was

very cold — no warmth in it at all. The trombone has added a lot of warmth to it.

"First of all we tried French horn but it just wouldn't work."

"How will the Kinks reproduce the record sound on tour? 'I'm going to have a bash at trombone,' says Ray. 'I've bought one and I've been making pathetic attempts at 'The Train And The River.' It's really got me interested.

"And Dave has bought a tenor sax — he used to repair them at one time. He is really getting on quite well on tenor. It's made him more interested in reading music as well. It's good for him in other ways too. I think it was Tal Far-

low who said he got a lot of guitar ideas from trumpet players. This may help Dave in his guitar playing. He says it makes you appreciate the space between the notes — instead of just getting them with your fingers on a fret-board."

Why are Ray's melodies so reminiscent of the 1920s and 30s? "It was a nice, exciting era and a lot of really good songs were written then. And we are moving through a period now that is just like the depression. Every night there seems to be a documentary on TV about miners. It's all the same really and they could be writing those songs now.



BREL: "not a poet"

CONCERT promoter Roy Guest rubbed his chin dubiously when I asked for an interview with Jacques Brel, the legendary French singer-songwriter whose Albert Hall concert last Friday was a complete sell-out.

"The last journalist who tried to see him was thrown downstairs for his pains," he said. "I don't even know if I'll be seeing him myself."

Other singers like Sinatra and Dylan have played hard-to-get with the world's press, but Brel wrote the rulebook to this game, it seems. He denies that he has a "repack" but the fact remains that he has a retinue of friends who see he is not bothered.

"I like my friends, I feel for them like kids feel for their mates," he says. "I'm happy when I tour around for a couple of months with people I like. I like to hang about with them, but they leave me feeling completely free."

His songs are being seized upon by people like Judy Collins, who want to extend their range beyond straight folksong. His songs are hard and beautiful, hitting a

Brel, the man who wrote the hard-to-get rule book

violently at the things he has learnt to hate in his slow, difficult climb to his present pinnacle, when he has packed the Paris Olympia and sung with equal success in New York and Moscow.

He comes from Brussels and made his first record in 1953 at the age of 25, having starred in Paris for two years after chucking up his job in his father's business to write and sing.

After working round the little cellar clubs of Paris he got a spot at the bottom of the bill at the Olympia in July, 1954. Seven years later he topped the bill at the same theatre.

"I am not a poet and I am not a musician," he says. "I make songs, that's all, never more than eight a year. I haven't had many things to say."

"When an idea comes to

me, or an expression comes into my head, I note it down in an exercise book. Then I leave it until I can work out the whole song — it takes me a few hours once I am started.

"My songs are inspired by things that have happened to me, or which happened to me a long time ago. I can remember all the details of things that happened to me ten years ago.

"In these songs I can work out my anger, though I do not deal with particular people. A song will not be about one woman, but a certain type of woman, never one man but about ten men at the same time.

"I am obsessed by those things that are ugly or sordid that people don't want to talk about, as if they were afraid of touching a wound that

might soil them." Now he has found success, he says he isn't worried by it. "I don't give a damn for money," he says. "If you told me that I was going to be poor one day, I wouldn't complain. In fact, I am afraid of money."

"I don't work for applause. I like it, but I am happy like a boatmaker who is complimented for making a good pair of shoes. For me, the singer is an artisan."

Now, at the age of 37, he has made his first appearance in London. It will also probably be his last, since he is planning to retire in May, possibly to write a book.

But, retire or not, the influence of this gruff-faced singer who was once told he was too ugly for show business, is likely to continue to grow, on both sides of the Atlantic.—KARL DALLAS.

"But did you see that guy singing 'Spread Your Wings' on All Our Yesterdays. That couldn't happen now! I love things like that—old films with George Raft and that sort of thing."

Apart from overseas dates, the Kinks have had few public appearances lately. Why? We've been waiting for Pete Quaife to come back in after his operation and sorting out what we wanted to do: There comes a time for everybody when they have to decide which way they intend to go.

"We have nothing big planned for the rest of this year, but about February something big should be happening for us, though I can't tell you what it is. And at least we've had a rest from touring — and we all needed that.

"We will certainly be doing more overseas things next year — and possibly some TV in Germany before the end of this.

There are also negotiations for another American trip with, we hope, an Ed Sullivan show. You know we've never had a number one in the States although we've had several things in the top five over there. In a way I think that is good. It means you are always coming up whereas when you get to number one you are said to have failed if you don't do it again."

Apart from his work with the group and his songwriting, Ray has several other irons in the fire. He is involved in the company which publishes his songs and he has also started recording other groups.

"As far as publishing is concerned, it was a matter of having to get interested in it," he admits. "I'd be silly if I didn't. My most successful song to date Hard to say, but 'Tired Of Waiting' certainly did a lot.

"On the recording side, there's a group I'm going to do. They wanted me to write something for them, but they are such good writers themselves it seemed a waste. They are called the Ives at the moment, but I'm trying to think of another name.

"I intend to do a certain amount on that side of the business in future, but not too much. The Kinks must still come first."



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STEVE MARRIOTT

STEVE MARRIOTT collapsed—momentarily of course—into the settee of his new Knightsbridge flat and muttered "I never know who the records are by!" However Stevie said enough to fill a book. Both his serious comments and his rantings show a receptive listener with a very open mind on the subject of pop records. Mid-Blind Date, Mac, Plonk, and Kenny crashed in to drag Steve off to rehearsals but they got involved too.

PETER AND GORDON: "The Knight In Rusty Armour" (Columbia).

Oh yes, too much! Lyrics are great! Too much. I know the voice but can't for the life of me remember who it is. Not the Kinks? Sounds like Ray Davies in parts. It's nice, who is it? I can't think of a doer in it. Who is it? Tell me who it is! Aaaaah! Whoever it is, they've got themselves together. Nice harmonies there. Doesn't matter who actually—it's just a good record.

SANDPIPERS: "Louie Louie" (Pye).

Geno Washington? Isn't it "Que Sera Sera" done very slowly. Oh, Twice As Much? They've recorded "Sha-La-La-La-Lee". Andrew Oldham sent a copy to Plonk. A knock-out. Too much. This record is the same kind of sound. Nice and easy going. It's not that crew who made "Guantanamera"? I can't remember their name. Isn't this "Louie Louie"? They've changed the lyrics. It's better than "Guantanamera". I couldn't stand the talking in the middle of it! This is much nicer. It's just sound. Beautiful.

HERBIE MANN: "Love Theme" (Atlantic).

Herb Alpert? It must be! Don't tell me it's Joe Loss doing a Herb Alpert? You won't convince me it's Roland Kirk! It couldn't be that guitar? I don't know Herbie Mann. It is! But what to say. Anybody who heard that for the first time wouldn't know what to say. Herbie Mann? I didn't think it was Roland Kirk's single actually 'cos I've heard him do it. Called "The Whistle Man". It's too much, but this is like Herb Alpert. Lunacy. I wouldn't have guessed in a million years that was Herbie Mann! What are you doing with these records afterwards? They're off a gas. I'd like to con them off you.

TWICE AS MUCH: "True Story (Immediate).

That's too much! Oh, this is Twice as Much? This is more than too much. Just think if all these sounds happen. They're opening gates all the time. A record like this opens up somebody's mind and makes the way for another record even better. I really dig Andrew Oldham. He's too much. Oh a scene of his very own and it's great. And who better to do it with than Twice As Much. I'm stuck for words.



Can't say enough. It's beautiful. Organic music! If sounds like this are hits, they open the way for even more. Dig this record for the moment—but just wait for tomorrow. Think, by the time I'm 30 years old all the records coming out should be great. This is not just a record—it's also doing a job. Progressing.

SWINGING BLUE JEANS: "Rumours, Gossip, Words Untrue" (HMV).

This is the sound of today. It's very today. As the Twice As Much record was of tomorrow, this is of today. I don't know who it is. Very today. Is that a sitar? Nice harmonies there. I want to put it on again. Which is good. Now I can read the label! Oh, the Blue Jeans. Nice. This is probably the most commercial record they've made for ages. I hope this makes it. Deserves to be a hit. Beatles harmonies there. Nice.

BARRON KNIGHTS: "Under New Management" (Columbia).

Barron Knights! Isn't it? (Rest of group hurry through front door). It's just another bloody cash-in! Just the same. I appreciate them for what they are and the scene they're on but... they're a beautiful band actually, but it is too much to get this impersonation stuff again.

KINKS: "Dead End Street" (Pye).

Steve! Must be the Kinks. Good time music. Everybody have a good time. Yeah, it's nice. Plonk? Funny, but I dig the Kinks. Steve! Hope it gets to number one. Yeah, really. Well, you know it's

the Kinks don't you. They've definitely got their own sound going here. Nice trombone. It's one of those records you never get tired of hearing.

SUPREMES: "You Keep Me Hangin' On" (Tamla Motown).

Supremes. Nice! Their songs get more and more like classics every day. What a ridiculous bass sound, man. It's beautiful. Almost like Quatermass One throbbing away in the background. The whole planet going away shaking the floor. Great. Sincerely hope this is a huge hit. Must be. Too much.

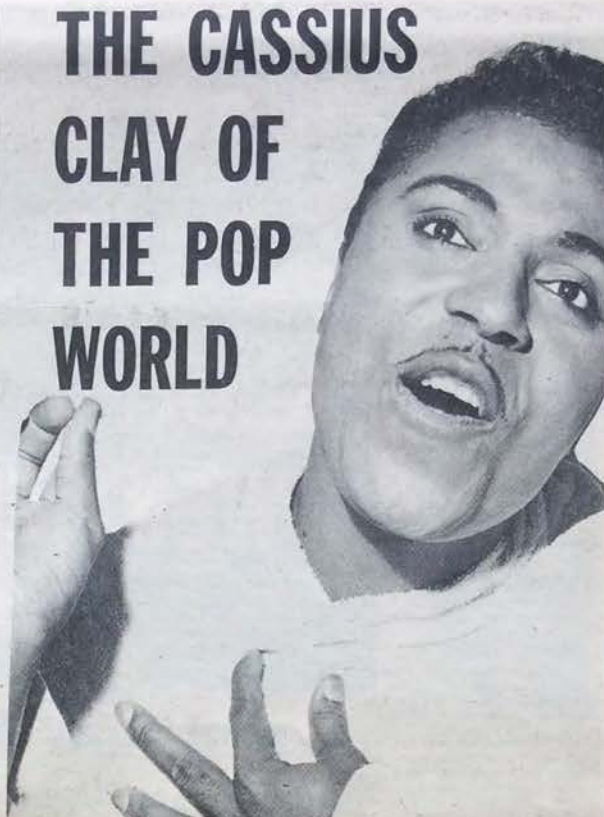
DON COVAY: "See Saw" (Atlantic).

Oh yes, your just being too nice to me. What beautiful sounds. What a record this is! Are they re-releasing it? It was a soul hit about a year ago. I thought enough people had heard it first time round. Still I suppose it's good if like more people hear it. Nice if it hits a wider audience. It'll make a change hearing this on the radio going to Basingstoke, or something. I mean it all helps don't it? This sounds like Kit Lambert! (Everybody falls out, shouting "Kit Lambert!")

HERMAN'S HERMITS: "East West" (Columbia).

Mae! It's Twinkle. Steve! Don't put that down. It's nice! Kenny! It's Herman's Hermits, ain't it? Steve! No, it's Harry Secombe. Print that! Mae! No, I think that it's Jonathan King! Steve! Yes lovely. I say print all this 'cos then Herman will think we're having a go at him. Right, we've got to rush off now! Cheers!

THE CASSIUS CLAY OF THE POP WORLD



"I'm the greatest," shouted Little Richard. And in case we didn't get the resemblance: "Don't you think I look like Cassius Clay. Or he looks like me. I was first."

We clutched our drinks and crowded round—the first time I've seen a room full of journalists giving their full attention to a pop star. And if his act is half as entertaining as his Press Conference at EMI House then Little Richard is sure of a smash-hit tour.

"I'm just the same as ever," declared Richard. "Loud, electrifying and full of personal magnetism. That Clay is a good friend of mine, but he copied me. Mind you, I wouldn't want to fight him."

"We were talking in the street and Clay says he thinks he is prettier than me. Can you imagine that. I'm the greatest, not Clay. I'm the Clay of Rock-'n'-Roll. He's the Little Richard of Boxing."

CONFUSING

Somebody asked what the difference was between rock-'n'-roll and pop.

"In America we don't have all these differences," he assured us. "Everything played on a white station is pop. If it's on a coloured station it's R&B—though the Rolling Stones make it confusing because they get played on the coloured stations as R&B."

"Then you get the Top 40 stations. They play things like Herman's Hermits which they wouldn't let through the door of the R&B stations."

"You know, so many of these groups can't sing R&B. They sound like they're singing nursery rhymes. People are getting fed up with two guitars anyway, they want to hear bands."

"Like James Brown?" I suggested.

FAVOURITES

Little Richard fixed me with a stare. "James Brown is great but I'm the greatest," he roared. "He depends on his feet—he's really a dancer. I'm the greatest coloured act in the world today. That's the reason I'm here—if they'd wanted James Brown they'd have brought him back."

Who does he like? "Billy Preston is great," he admitted. "And Otis Redding is one of my favourites because he sounds like me. I was doing that first."

"If I was white I'd be really big," he told us. "Not that I'm prejudiced, but they don't play my records."

"What about the Four Tops, then?" said some brave soul.

"They made it because they sound like an English group," asserted Richard. "Don't get me wrong, what I'm saying is that since the scene changed a lot of

But, says Little Richard 'I was first...'

people have wanted rock-'n'-roll to die.

"But there are a bunch of us trying to keep it living. Jerry Lee Lewis proved that a few weeks ago when he knocked everybody in England dead. The kids want rock but they won't give it to them. Now I'm here with the truth and it's all going to be big again."

"The Beatles? I think the Beatles are the greatest entertainers in the world. And the greatest songwriters there's ever been. The Stones are great too, and the Animals."

"But there aren't many like me who can still be good without a hit record. A lot of these groups who are big names now, won't be big when they stop having hit records."

He was also full of praise for the backing group on his British tour, the Quotations.

"I'm telling you they are very, very good. They are the greatest I've heard in this country—apart from Sounds Incorporated."

TOO TALL

"The only thing wrong at rehearsals was the piano was too tall. I couldn't get my leg up on it. I've told them I need a smaller piano for the tour."

General chat developed until somebody wondered why Richard had been on so many record labels.

"I'll be on a lot more if I don't get some hits," he roared. "We looked suitably embarrassed as we sipped EMI's booze.—BOB DAWBARN."



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REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

DON RENDELL/IAN CARR: "Dusk Fire," Ruby, "Tah Samfu," Tubal, "Spooks, Prayer, Hot Rod, Dusk Fire," Columbia SX 6044.
Rendell (tr, sop, cl, fl), Carr (tp, flugel), Michael Garrick (vcl), Dave Green (bass), Trevor Tomlin (dnl).

THERE are strong reasons for believing that the Rendell/Carr Quintet is the finest regular modern jazz combo in Britain, and most of them are contained in this album, which is quite outstanding at a time when the recorded work of British jazzmen has reached an all-time high.

Rendell has always been in the front rank of local talent, but since joining up with Carr and the later addition of Michael Garrick to the group, he has enjoyed a new lease of life and is now playing better than ever before.

Here he extends to using soprano, clarinet and flute as well as tenor. His clarinet, featured on the slyly titled "Spooks", has a piercing metallic tone, very akin on occasion to a soprano sax sound, and his work here is tantalising enough to hope that he continues to use it. Carr is very much a thinking musician who although he never sets the place alight, manages to sound logical and appropriate in his solos.

Rendell's now playing better than ever before

Garrick is an eclectic pianist but an intriguing composer, while Green and Tomlin are steady, reliable rhythm men.

One of the outstanding facets of the album is that Rendell, Carr, and Garrick between them wrote all seven tunes. Although the overall inspiration for the group's concept seems to be the Miles Davis small groups of the late Fifties, especially of the "Kind of Blue" period, it is not a suffocating influence. The solo work shows that the whole group is very much aware of the current winds blowing in jazz, and they have assimilated what they feel they need for their own purposes.

This is one of the finest small group albums of the year. And not just by British standards. By any standards. —B.H.

JIMMY SMITH

JIMMY SMITH: "Hoochie Coochie Man," One Mint Julep; "Ain't That Just Like A Woman," Boom Boom; "Blues And The Abstract Truth," TNT (Verve VLP 9142).
 Smith (org, vcl), Eugene Young, Joe Newman, Ernie Royal, Dick Williams (trbl), Melba Liston, Tom McLish, Britt Woodman, Quentin Jackson (trbl), Phil Woods, Jerome Richardson, Bob Ashton, Jack Agee, Jerry Dodgins (trnd), Donald Caruso, Willie Ruff (lr horn), Kenny Burrell, Billy Butler, Ell Sawyer, Barry Galbreath (gtr), Don Butterfield (tuba), Bob Cranshaw (elec bass), Richard Davis (bass), Bobby Rosengarden (drum),

Grady Tate (dnl), Buddy Lucas (harmonica).

SEVERAL months have elapsed since a new Smith LP arrived on the market, and apart from several guttural vocals, this one is a pretty fair example of the organist's work with a big band and a timely reminder that on his chosen instrument he is still a few lengths ahead of any rivals.

Smith never fails to swing prodigiously, and Oliver Nelson's arrangements for the star-laden accompanying band are an immense help. Smith's insistence on displaying his vocal chords don't present too big a handicap to the listening pleasure here, and after a first chorus of grunting, he settles into that impassioned swing which is one of the greatest virtues. "Ain't That Just Like A Woman", a number associated with Ray Charles, storms away in best Smith-Nelson manner after the vocal, with an intense organ solo in which Smith shows how masterly he can juggle rhythms while swinging all the cows come home.

Those familiar with the previous Smith-Nelson collaborations will find nothing startlingly new or different about this album, but Smith sounds more interested and less prone to rely on clichés (albeit his own clichés) than he has been of late. Smith is still head and shoulders above most other jazz organists, and this is probably the best set for some time. —B.H.

Welsh Band — more than just mere copyists

ALEX WELSH: "Strike One!" Louisiana; "I Wished On The Moon; Open Country; Dawsonport Blues; I Got Rhythm; Between The Devil And The Deep Blue Sea; Bluesology; Oh Baby; That Old Feeling; Strike One (Strike #1190).
 Welsh (trbl), Johnny Barnes (cl, bar), Roy Williams (trbl), Fred Hunt (sop), Ben Douglas (gtr), Ron Mathewson (bass), Lonnie Hastings (dr).

ONCE wrote that I would rather hear the Alex Welsh Band than any other contemporary Dixieland group, including the Americans. I rather expected a load of accusing letters. The lack of them proved the statement to be uncontroversial to the point of obviousness.

Since then the band has spread its musical horizons and now handles everything from Dix Beiderbecke to Bob Brookmeyer tunes with equal assurance. In fact we have grown used to hearing them making just the right noises behind a wide assortment of American stars — and in several cases completely out-playing them.

The Welsh band may not be great originals — influences on the individual players are both many and obvious — but they never descend to the role of mere copyists and all have something of their own to say. Roy Williams and Johnny Barnes, in particular, display techniques that would have been inconceivable in the days of the trad boom. But quite apart from individual brilliance this is a band, and plays like one — everything fits neatly without losing the feeling of spontaneity and fire.

Barnes facility on baritone, alto (which he uses effectively on "Oh Baby") and clarinet has given enormous variety to the group's sound. And one shouldn't forget Welsh's own fine lead on the Dixie numbers, very much in the Wild Bill tradition.

Jim Douglas's amplified guitar has proved a most useful solo addition and the rhythm section has no peer among British traditional or mainstream groups — Ron Mathewson, who recently left to join Tubby Hayes, will prove a very hard man to replace. Hastings always swings and is a listening drummer whose playing has a real relevance to what is going on around him. Not least of Fred Hunt's contribution is the cunning way he feeds the other soloists.

The slightly "toppy" recording is the only small blemish on a highly enjoyable album. —B.D.

Sarah as much as, or more than, most. For one thing, the recordings are early Vaughan and sound it — stylistically and from the standpoint of recording quality.

And for another, they were attempts to build her up as a popular artist, and for this reason lack jazz bite for the most part in the vocal and instrumental work. In the third place, many of them have appeared on previously issued albums (World Record Club and Ember), EPs and singles.

But there was never a time when Sarah's records failed to display rare musicianship and vocal equipment, and this set costs only 12s 6d. And her skill and imagination may have been muted here by sales considerations — affecting the choice of songs, too — and deadened by poor recording, but something pure and original cuts through to confirm that in the Forties she was a very important arrival on the vocal scene.

These, as I have suggested, are not among the jazziest of Sarah's youthful records; and they are not the most interesting of her early-period work, for they are not those with adventurous accompaniments.

Even so, such songs as "Tenderly", "Waterfront", "September Song", "My Kinda Love" and "If You Could See Me" are fair quality material, and the singing is good in a stylised, if somewhat stilted and unemotional, fashion.

The straightness of the vocal approach is not necessarily detrimental to the musical quality, and "Motherless Child" — with its touch of the Marian Andersons in tone and expression — ranks with the more beautiful performances here.

"Time And Again" sounds to have Stuff Smith on fiddle.

The record may seem a bit forbidding to jazz fans these days. You have been warned. —M.J.

DENNY ZEITLIN

DENNY ZEITLIN: "Live At The Trident," Sr. Thomas, Carole's Waltz, Sour Of The Moment; Where Does It Lead; Lonely Woman; My Shining Hour; Quiet Now; At Sixes And Sevens; What Is This Thing Called Love's CBS BPC 62790.
 Zeitlin (pno), Charlie Haden (bass), Jerry Granelli (dr).

ZEITLIN has been the object of much praise in America, and now that CBS have finally released this album in Britain, it's possible to question why there was so much fuss.

He is an accomplished pianist who works within what might be termed the Bill Evans' sphere of influence with an inclination to stray a bit farther out. But for my money, he's inferior to both Evans and Clare Fischer, a most underrated pianist.

However, this is nevertheless a fine album of modern piano. Zeitlin's trio are a very perky unit, with the excellent Charlie Haden and newcomer Granelli providing firm support for the pianist. "Spur" illustrates a rather detached and clinical approach to the blues — interesting but unsympathetic. "What Is This Thing Called Love" catches Zeitlin at his best of the set, skating through a set of changes which are dear to most jazzmen's hearts, and building up a firm swing with the minimum of fuss.

Zeitlin shows enough ability here to whet the appetite for further releases, and it should be very interesting to watch how he develops. I have a suspicion that lurking beneath the surface is a far more adventurous pianist than he appears to be here. —B.H.

RADIO JAZZ

Times: GMT
FRIDAY
 5.30 p.m. M2: Jazz Rondo.
 10.45 T: Newport JF 1964 (Ella, Duke). 11.15 BBC M: Clifford Brown, Brubeck, MJG, Davis, Webster. 1.0 BBC L: Spanier.
SATURDAY
 11.50 a.m. L: MJQ, Jimmie Giffie Trio. 12.0 noon BBC T: Jazz Record Requests (Rumph). 7.0 R: Jazz Concerto. 10.15 T: Henry Mancini. 10.45 T: John Coltrane. 11.0 Y: Hour of Jazz (Alexis Korner). 11.30 J: Jazz Festival. 12.47 P: Jazz.
SUNDAY
 2.0 p.m. O: Meet the Beat. 8.35 M: Jazz and Near Jazz. 10.3 A: Paris JF 1966 (Willie Smith, Jacquet, Buckner). 10.30

M1: Jazz. 10.45 A: Kid Dry (Hugues Panassie). 11.15 E: Antibes JF 1966 (Anita O'Day, Tete Montoliu Trio). 11.31 BBC L: The Jazz Scene.
MONDAY
 4.5 p.m. M2: Jam Session. 7.35 O: Big Band Ball.
TUESDAY
 10.0 p.m. U: Paul Eley Trio. 10.5 O: Jam Session. 10.15 T: Count Basie. 10.45 T: Jazz from Jugoslavia.
WEDNESDAY
 3.35 p.m. U: Jazz Festival. 4.0 L: Kansas City Jazz. 5.45 BBC T: Jazz Today. 9.35 O: Jazzlet. 9.55 M2: Frank Jazz Magazine. 10.15 T: Frank Sinatra, Count Basie. 10.30 M2:

by CHRIS HAYES

Boy Edgar's BB. 10.45 T: Andrew Hill, Eric Dolphy.
THURSDAY
 7.40 p.m. E: Albert Mangelsdorff Quintet. 10.15 T: Glenn Miller Bands Today. 10.45 T: Clark Terry.
 Programmes subject to change. **KEY TO STATIONS AND WAVELENGTHS IN METRES:**
 A: RTF France 1829 E: NDR Hamburg 309, 189. M: Hilversum 1.462, 2.728. AFN 347, 344, 371. L: NR Oslo 1270, 447, 278. M: Saarbrücken 211. O: DR Munich 379, 187. P: Radi Nederland 375. Q: HR Frankfurt 506. R: RAI Italy 335, 299. T: VOA 231. U: Radio Bremen 211. V: Radio Eireann 530. Y: Radio 390.



WHERE THE BULLETS FLY Susan Maughan
 PHILIPS BF1518

title song of the James Ward/Puck Film now on general release
 Southern Music Publishing Company, 8 Denmark Street, London W.C.2

SARAH VAUGHAN

SARAH VAUGHAN: "Sassy Sings," Cover The Waterfront, Tenderly, Time And Again, You're Blaise, And Get Started, September Song, My Kinda Love, If You Could See Me Now, What A Experience A Day Made, You're No The Kind, Motherless Child, The One I Love (Saga ERO 8016).
 Vaughan (vocal) with various groups. 1946/7.

I CANNOT thank "hooray" at the arrival of this record, though I admire

SOUL SUPPLY

<p>SLIM HARPO I'm a King Bee Statewide S5557</p> <p>INEZ AND CHARLIE FOX Come By Here Statewide S5556</p> <p>GLORIA JONES Finders Keepers Statewide S5558</p>	<p>TOMMY TATE Big Blue Diamonds Columbia DBB046</p> <p>JOHNNY SAYLES Deep Down in My Heart Liberty LIB12042</p>
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THE GREATEST RECORDING ORGANISATION IN THE WORLD

ALAN PRICE SETS new records: pop blowing exciting, no-nonsense sound

LPs

ALAN PRICE: "The Price To Play" (Decca).

What a fantastic band Alan Price owns! In a world of crumbling groups losing their sense of direction, identity, and even their enthusiasm, it comes as a great relief to find a band as solid as the Alan Price Set blowing professional, exciting, no-nonsense sounds. Alan's voice comes as a revelation too, sounding cool, unstrained and unimpaired. Listen to his performance on "Just Once In My Life", a great Goffin and King song, and a great production. For make no mistake, this isn't just a band blowing simple riffs behind blues shouting. Trumpet, saxophones, piano, organ, bass and drums are used with orchestral effect where the songs demand it and on "Going Down Slow" Alan plays and sings a beautifully simple and soulful blues with just his own piano accompaniment. There are so many more great numbers, "It's Getting Mighty Crowded", "Honky Tonk", "Mercy Mercy" and "That Peculiar". Sleeve notes are by Alan's old Animal comrade Eric Burdon. Congratulations on a great first album Alan, Steve Gregory, John Walters, Clive Burrows, Boots Slade and Roy Mills.

SURFARIS & OTHER GROUPS: "Wipe Out" (Dot).

Beware—this album might lead one to imagine it's a full set by the Surfaris, but in fact there are only two tracks by this well known American group. The rest of the material consists of well-played instrumental rock hits like "Walk Don't Run", "Green Onions", and "Tequila" by mysterious unnamed groups. It's dependable guitar and drum music recorded with the good old 1950s sound and comes across best played at 3 a.m. as loudly as possible while drinking pernod and soup.

TWICE AS MUCH: "Own Up" (Immediate).

And it's twice as good as anything to come off the British record presses for many years. David and Andrew make their album debut in fine voice on this superb fourteen track showcase but the credit must go to producer Andrew Oldham and arranger Art Greenslade. Oldham apparently favours the Spector sound for his Rolling Stones production work, but for this album the inspiration comes from Brian Wilson. Add a lot of musical humour, even a send-up of the "God Only Knows" construction on "As Tears Go By", and you are left with a fine album. In such a small space it is impossible to describe what is going on—just buy the album and listen hard. All of the tracks show much thought and creativity—tracks like "I Have A Love", "We Can Work It Out", "Play With Fire", or TAM's originals "The Time Is Right", and "Why Can't They All Go And Leave Me Alone". Astonishing and very hopeful for the British pop scene.



● BALDRY



● NELSON



● ARTWOODS

● TWICE AS MUCH

LONG JOHN BALDRY: "Looking At Long John" (United Artists). Long John is a better singer than he is a composer! And here he sings big production ballads with control and flexibility. He surprises on his version of the Riteous Brothers hit, "You've Lost That Lovin' Feelin'". Bob Leaper's arrangement does something for him. Other standouts—"Make It Easy on Yourself", "The Drifter", "Cry Me A River", "Turn On Your Lovelight", "I Love Paris" and "Bad Luck Soul".

SANDY NELSON: "Superdrums!" (Liberty). We, the slayers of the Pop Panel here had some pretty harsh things to say about Sandy Nelson in the past. But this is Sandy the all American teen drummer's best album yet. His drumming stays pretty much the same, as good as any sober, average British group drummer can offer, but there are some outstanding tracks, five in all which have some trumpets and decent arrangements added by a Mr. Don Peake who can take most of the credit, along with the highly competent session musicians. Material is trendy discotheque stuff, the best generate a kicking beat, especially an excellent "Hey Joe", famed song of Love, plus "Love Is Like An Itching In My Heart", and "Nothing's Too Good For My Baby". There's one joke drum solo—"Superdrums", but most of the time Sandy concentrates on slogging out an off-beat.

ARTWOODS: "Art Gallery" (Decca). One of the big drawbacks in the drive for success by the Artwoods has been the fact they are all nice guys and good musicians. If only they were nasty and talented, they'd be hitting the chart folks! But that can't be entirely the reason, after all the Spencer Davis group made it, George Fame, Chris Farlowe, etc., etc. But in the mad haste to the top, somewhere Art and his Woodies have been left out. Why? On the evidence of this album they have huge potentialities musically, and commercially. Listen to Art sing with authority, power and honesty songs like "Can You Hear Me", "Down The Valley", "Of Somebody", and many more. Listen to Jon Lord tear up the organ on "Walk On The Wild Side", with its excellent drumming by Keef Hartley and the guitar and bass of Derek Griffiths and exciting. Somewhere, someone has blundered. This group need an Andrew Oldham, somebody who can get

down to the hard graft of creating images, and selling the end product. In the meantime we Artwood fans can go on digging their humour and great sounds, and hope the rest join in.

THE SANDPIPERS: "Guantanamo" (Pye International). Is there a lasting demand in the pop field for music a la Sandpipers? It's doubtful, which is a great pity, because the three-man group from Los Angeles can make some very fine music. Their first album here following their hit is consistently excellent vocally, though the backing is slightly excessive in parts. "Guantanamo" introduces the album which also includes "Louie Louie", which will probably be their next single. The Sandpipers also show extremely smooth, pleasant singing ability in English, Spanish and Italian. Among the songs are "Strangers In The Night", "La Bamba", the Beatles' "Things We Said Today" and the Italian "Stasera Gli Angeli Non Volano".

GENO WASHINGTON & THE RAM JAM BAND: "Hand Clapping" (Foot Stompin' Funky Butt—Live!) (Piccadilly). Geno and his happy band have won a rare following in these days of pop drums. They are a 90 per cent male following who like chanting "Geno!", clapping their hands and whistling while Geno churns out a continuous stream of custom-built soul. All the atmosphere is captured on this "live" album of a typical Washington session—all the screams, and whistlings that used to be reserved for George Fame at the old Flamingo. The band suffers a bit from this type of recording. For example the saxes often sound out of tune, but generally there is a driving beat without any let up, and this is probably the best way to bottle the essence of Ram Jammetry. All the soul hits are there like "Up Tight", "Hold On I'm Coming", "Land Of A Thousand Dances", "Respect", and "Willy Willy". Dave Cash does the introductions.

JIMMY JAMES AND THE VAGABONDS: "New Religion" (Piccadilly). Rivalry between Vagabonds fans and Ram Jam storm troops is getting pretty strong these days, and now the two groups are battling it out with two albums. The James is the better of the two, with a proper recorded balance, good arrangements, featuring brass and strings, and better vocalising by The Count. This has a tremendous American feel and slightly less familiar material like "This Heart Of Mine", "I Gotta Dance To Keep From Cryin'", and "People Get Ready". This is one of the best produced British albums of 1966 and a credit to the under-rated Vagabonds and producer Peter Meaden.

singing that breaks away from the influence of the Weavers, the similarities are mostly superficial. The impact of the YT as a group shouldn't hide the fact that they are all three good solo singers, particularly Peter Bellamy's masterly performance here of Harry Cox's rhythmically complex "Betsy the Serving Maid". Royston Wood's rather slower-than-usual version of "Dives and Lazarus" gives this old carol a monumental power, while Heather Wood's work on "The Truth Sent from Above", which she learnt at school, just goes to show that education has its good points, after all. Individually and collectively, in fact, the YT are just about the most exciting thing to have happened to the revival in 1966. —K.D.

■ A. L. Lloyd — Bert to everyone — is a sort of elder statesman of the folk revival. Not everyone likes his singing, though few admit it, but he is one of those people, like Ewan and Louis and Cyril, whose opinions are passed around on a first-name basis: "Bert says..." and even if people don't understand what it means, they nod their heads wisely. Compared with some other revivalists, who have had to learn their craft as they went on, Lloyd started with more of an idea of what traditional music was all about, and though his ideas may have changed, his singing style has been fairly consistent. He has developed, though, and his latest record for Topic, "First Person" (DZT116) is an interesting illustration of the way he is singing now. It also gives his own performances of songs that he has put into the repertoire but which have become well-known in the mouths of other singers, "Jack Orion" which Bert Jansch did so well on his recent LP, "Sovay the Female Highwayman" which has become a Martin Carthy standard, the Australian "Rocking the Cradle" which the Campbells and Trevor Lucas both do well, and the well-known "Reynardine", which Shirley Collins has made particularly her own. There are some other good songs, not so well known, and not a dud among them. But when is a record of Bert's superb storytelling talent going to be made? —K.D.



ALAN: fantastic band

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■ If commercial showbiz ever makes up to the fact that the most powerful sounds in folk music are being made by the traditionalists, not the popniks, the group that will probably make it big will be the Young Tradition, a folk band which "commercial" is nearly always mistranslated "bad", this may sound a strange thing to say. In fact, if the disc jockey establishment were to hear the YT's debut record for Transatlantic (TRA 142) under the impression it was the latest stage in the development of the Beatles, they'd be raving about it. The album, "The Valley", which they use for "Lyke Wake Dirge" are much fatter out than any other folkies have tried yet and the careful use of dissonance in songs like "Pretty Man of Yarmouth" and "Byker Hill" would send the avant garde scurrying back to their attic. Comparisons will automatically be made with the Waterboys, but apart from the fact that both the Waterboys and the YT are lacking the same problem of group



PLAY-AN-INSTRUMENT-MONTH/WEEK 4



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PLAY-AN-INSTRUMENT-MONTH/WEEK 4

DRUMS

Accuracy and control—that's what matter

SAYS JOE MORELLO



MORELLO: played violin at five years old

to be impossible to play with, and they cost me forty cents. With them, I battered away on tables and so on, mainly in the basement so as not to annoy my father.

I started going to the theatre, which had six vaudeville acts, and sat in the first row two feet away from the drummer, Joe Seifchick, an excellent player. I watched him for about a year and a half, three or four shows a day, watching the drummer not the show, before I got up enough nerve to ask him anything.

Then, when the movie was on, I asked if he gave lessons and he said he did, and that it was a dollar and a half a lesson. So I began taking lessons every week — an hour downstairs between shows.

Believe it or not, I didn't

have a snare drum until about six months after I started lessons. My father wouldn't buy me one, so I went out and sold Christmas cards to get the money for my snare drum.

But I don't believe it's too important at first for pupils to have a drum. I feel that a student should play the first two or three months on a practice pad. So it's a cheap instrument to take up.

Once the pupil knows how to hold the sticks, knows the basic wrist movements and how to strike a drum correctly, the action can be gotten on a pad.

Now the pupil is ready to move onto the instruments themselves. He can get hold of a drum set, and he must realise that he's playing a musical instrument.

My advice to beginners is

talent, having the ability will not take them away.

Technical facility without the emotional feeling doesn't mean a thing in jazz, but the only way to express that feeling is through accuracy and control, which come through training.

to get across to them that knowledge and study of the instrument is so important. A lot of young modern teachers think that if you study rudiments it will interfere with your creative talent.

But that is so much bunk. If you have the feeling and

WHEN I was about five years old I started learning violin, and if my father had his way I'd still be playing fiddle today. I kept it up for quite a few years and, in fact, I did a thing with the Boston Symphony Orchestra when I was eight or nine.

My parents would have liked to think I was some kind of prodigy, but I couldn't read because of a vision problem. My mother used to teach me what to play on piano and I memorised it. I got away with that until one day my teacher told me to take it back from her so-and-so, and I didn't know where it was. I guess I was 11 or 12 years old.

What finished it, really, was when I had an audition with Heifetz in Boston. I played for him and then he took the same violin and played for me, and then I went home and cried all night. I knew I'd never get that sound.

After that I fooled with piano for quite a bit, but I had this interest in percussion. I don't know why, but when I was doing anything with an orchestra I always watched the tympanist. I wanted to try drums, so my teacher said, "No, that isn't music."

But I'd made up my mind by the time I was 14 or 15. When I gave up violin my father was most annoyed and said he'd never give me a nickel for any other instrument. So I got no more encouragement from my father. Anyway, I went ahead and got my first pair of sticks. They were rejects, supposed

...MORE ADVICE FROM OTHER TOP DRUMMERS

LENNIE HASTINGS

My first drum kit comprised of a number of odds and ends that I scraped together as a teenager in Carshalton, Surrey, and my first public appearance was with a local semi-pro group the Rogucutters — an "in" name in those days.

ALEX WELSH

My first professional job was at the City Varieties in London, of all things, an all-girls' (except me) band which rejoiced in the name of Myra Morrison and her Juvenile Rhythmic Quartet. I was no queen I assure you — but I felt a proper Charlie, and was actually sent off stage that week for committing the cardinal sin of — drinking!

RONNIE BOND

THE TROGGS

I BOUGHT my first drum kit at the age of 18. It was only a small kit with the bare essentials and of course I have added to it and improved it as I have gone along. Which

and appearing on RSGI did us a lot of good.

TIP FOR BEGINNERS: Listen to as many good drummers as possible — you will learn something from every one!

wasn't easy in the early days of playing around the Southampton and Salisbury areas.

The first group I ever played with was the Emeralds of Andover and I was with them for eighteen months before switching to the Three Ways where I stayed for a year.

Two years ago I joined the Troggs and a few months ago with only myself and Reg Presley left in the group, we teamed up with Chris Britton and Pete Staples (the only two remaining from another local group, the Ten Feet Five) and so the group as we know it today was born and we hit the recording scene.

TIP FOR BEGINNERS: Learn the rudiments and find a good simple instruction book. The rest is up to you.

quickly fell through — but I was now bitten by the bug, and continued to practice.

HERB PRESTIGE

I eventually joined the local Baracudas group, and after six months I joined the Demons, which had been formed from several groups. This lasted two years, and I next joined Sonny Stewart's Dynamors for a tour of Germany and it was in this group that I first met Jeff Wright.

GENO WASHINGTON

I WAS 16 and sitting one night with two pals in a cinema at Nuneaton, when right out of the blue, they told me that they had each bought guitars, wanted to start a group — and would I play drums?

I persuaded my mother to buy me a drum-kit (it cost £10) and we started to rehearse. The group idea

about 18 months later when he and Pete Gage decided to form the Ram Jam Band they asked me to join.

TIP FOR BEGINNERS: Practice is the thing — and if you are right-handed, do extra practice with your left. You will need it — and it will help a lot.

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PLAY-AN-INSTRUMENT-MONTH/WEEK 4

TYMPANI

DELANEY: You must be shown—so take lessons

I FIRST realised that I would need tymps (and had better do something about it) when I was with Geraldo. I was of course, first and foremost a drummer — and as the youngsters today are learning their craft in the beat groups, I learned mine (after serving in the RAF during the war) with such as George Shearing (before he went to America) and with Stéphane Grappelli.

Actually, Geraldo himself didn't sign me for his orchestra. His guitarist (Ivor Mairants) asked me if I would like to audition for the job — and when I arrived Gerry was away, and Bob Farnon was temporarily looking after things for him.

Geraldo endorsed his decision and determined to make a success of this big break. I first bought one tympani, then bought a pair — at the same time realising my limitations. Thank goodness I had the sense to take lessons at the Guildhall School of Music as at least I started off on the right foot.

TIP FOR BEGINNERS: The obvious one — take lessons! For in the first place you must be shown. There is no other way to complete proficiency.



ERIC: started on the right foot

chester restaurant with the late Johnny Rosen. After army service it was back to the profession for me and I joined Ray Martin and the BBC Northern Variety Orchestra which later became the NDO — by which time I was back on tymps, also playing vibes, xylophone, bells, glockenspiel etc.

And I am still using the same pair of pedal tymps that I first used when I was playing drums with Johnny Rosen.

TIP FOR BEGINNERS: Tuning is the beginning, the middle and the end so far as tymps are concerned. Work hard on developing an ear for correct tuning.

VERNON LEIGH

BBC NORTHERN DANCE ORCHESTRA

MANY tympanists were originally drummers — but my case was the reverse, for my first job in a band was on tymps in a cinema orchestra at Horwich, near my home town of Bolton, playing a pair of hand-tuned tymps which I bought in Wigan!

I took lessons from the drummer in the famous Besse Brothers' Barn Brass Band on both drums and tymps — and eventually gravitated into the dance band business — at Bolton Palais, then at a Man-

BOBBY MIDGLEY

SESSION MUSICIAN

I FIRST started to play around on drums at the age of six in my home town of Blackpool. I eventually took lessons from a local drummer Bobby Kay and occasionally I would sit in at the song demonstration booths that Lawrence Wright and other song-publishers had on the promenade.

Imagine my surprise when I arrived one day at the Wright stand to find a gleaming, new kit of drums there — and you could have knocked me down with a feather when a beaming Laurie said "it's all yours, son!" He wasn't kidding either — it was indeed a present for me.

My first professional job was with Feldman's Minstrels on Douglas Head in the Isle of Man, playing drums and vibes — and also playing in the pit band at the Villa Marina at nights. Then I found myself in London playing with George Evans "Saxes 'n' Sovens", with Frank Weir with Geraldo, and with Freddy Bretherton at the Palladium.

It was here that I really got down to playing tymps — having previously played them in a Blackpool Girls' Convent Orchestra! I played with the original Ted Heath Band (before he had a regular crew), spent five years in the army, then back to the profession for shows, broadcasts, record and TV sessions. I have played with Henry Mancini, Bob Farnon, Percy Faith and others in TV's Best Of Both Worlds series, playing tymps, vibes, xylo and drums.

TIP FOR BEGINNERS: Take lessons from the start. Otherwise it is trial and error. It is much simpler to learn the right way.

TUBBY HAYES

THE blame for my interest in vibes, can be laid fairly and squarely at the door of one Victor Feldman. When Victor was over here with the Woody Herman Herd he appeared as a soloist at the Flamingo when I was playing tenor in the resident group.

Vic's playing completely fascinated me — and when he took a Christmas break from the club, and left his vibes behind, I couldn't resist having a go!

MISTAKE

That was my deliberate mistake I was caught in the web — and when Victor returned to the U.S. I bought his vibes from him. Luckily, I played a little piano, which was a great help to me in developing on vibes, but I still had to work hard to acquire the technique and the style.

TIP FOR BEGINNERS: Learn to read for vibes — it will help you to play without constantly looking down at the instrument as you play. This always looks bad from the spectator's point of view.

MIKE HUGG

MANFRED MANN

I WAS playing drums at a time when many of my friends and colleagues who played with me, took up instruments that necessitated their learning to read music. Not to be outdone, I started to study piano — then took up vibes as an additional instrument. This was about seven years ago and despite almost daily practice — I still haven't mastered them to my own satisfaction.

JUNK

Milt Jackson was always my idol, and I also have the



TUBBY: still works hard for technique and style



MIKE: idol was always Milt Jackson

Don't fall into the trap of using right hand only

greatest admiration for Victor Feldman. You can imagine the difficulty of reaching the standards that they set.

My first set of vibes cost me £25. They were almost a load of junk, but they helped fire my ambition, and I've never regretted the time devoted to vibes, nor the expense of a first class instrument.

TIP FOR BEGINNERS: Use both hands from the word go — don't fall into the trap of starting with the right hand only. This may be boring, but (as with the piano) scales and exercises are most important.

taken piano lessons for ten years from a very good teacher.

When I was 12 I bought an alto and played with a group of local kids and when I was at Wallasey Grammar School I was doing five gigs per week at nights.

SEASON

On leaving school I did a summer season in Guernsey, then joined Artie Williams, which was followed by a two-year spell in an army band playing sax, clarinet — and percussion!

After demob I played on

the boats for a spell then settled in London playing with various jazz groups until I followed Dudley Moore into the Johnny Dankworth Orchestra where I stayed for five years.

For the past two years I have been doing sessions — and often find myself playing saxes, clarinet, vibes, tymps (everything bar the kitchen sink in fact) on one session.

TIP FOR BEGINNERS: Learn how to "stick" the instrument. Many players use the right hand more than the left — which is often wrong. If you have time — work it out before you play a number. It will help your technique a lot.



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ALAN BRANSCOMBE

I FIRST played vibes when — at the age of 17 — I was on tenor sax with Artie Williams at Ellesmere Port in the Wirral. Artie was always looking for new sounds and I was delighted to have a go when he suggested vibes. I had the necessary background, having



ALAN: took piano lessons

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PLAY-AN-INSTRUMENT-MONTH/WEEK 4

BONGOES

BARRY MORGAN

IT is on record that when attending a family wedding at the age of four, I just refused to leave the drummer's kit alone — and it was so keen that there and then my father bought the lot for me.

As a result of starting so young, I was playing in semi-pro bands in London when I was 14, and at 15 started with Stan Andrews at a night club, the Orchid Room in Brook St. I next formed my own trio for a job in Brighton which lasted for two years and I then joined Edmundo Ros at the Coconut Grove — later to become Edmundo Ros's Club — and it was here that I first experienced the Latin-American idiom.

Session

After four years with Edmundo (still playing drums) I reformed my trio at the Blue Angel, and was resident there for seven years, before moving into session work. Having had experience with Edmundo, I was often called upon to play bongos and six years ago started to specialise on them.

I have played with most of the big session bands — Jack Parnell, Tony Osborne, Norrie Paramor, etc. and accompanied many world-famous artists, Judy Garland, Lena Horne, Earth Kitt among them.

TIP FOR BEGINNERS: The main thing is to get hold of a good pair of bongos. The easier they 'speak' — the better for you. It is hard work trying to get a good sound from poor, cheap bongos.

The better the bongoes—the easier they 'speak'

BEV BEVAN

THE MOVE

AT the age of 16, whilst I was at Moseley (Birmingham) Grammar School, I talked my parents into buying me a cheap kit of drums, which I played in a school group.

I left Grammar School at 17 and worked as a trainee buyer, playing with a local group, the Senators on the same cheap kit.

Then I met Denny Lane and joined his Diplomats — buying (on hire-purchase) a £200 kit for the purpose. Six months later we turned professional and after 18 months Denny left the group to join the Moody Blues. I joined Carl Wayne and the Vikings — now with still another new kit, this time at a cost of £400, and eventually Carl and I formed the Move.

And through all this 'growing-up' I have always been interested in bongos. My dad was a drummer, and I first

played his bongoes to gramophone records, whenever he left them at home. I am mainly on drums with the Move — but play a lot of bongoes in Latin-style numbers and of course for recordings, when with double-tracking, I feature on both bongoes and drums.

TIP FOR BEGINNERS: You can probably pick-up a second-hand pair of bongoes for £5 or so, and practice at home to records — particularly Latin-American bands.

LOU STEVENSON

I STARTED my professional career as a drummer in Southampton at the age of 15 (I was never a semi-pro) and at 17 I was in London playing at Mrs Merrick's famous 43 Club.

I played with many leaders who were famous in pre-war days — Alfredo, when he opened the Park Lane Hotel, Melville Gideon when he opened the Dorchester Hotel, Maurice Winnick at the Carlton Hotel and so on.

I played with Mrs Jack Hyllton for three years and had a similar spell with Jack himself before joining the army — and the Blue Rockets!

After the war I had my first taste of Latin-American percussion with Santiago at the Milroy Club and am now at Edmundo Ros's Club, and regularly play with Edmundo on his broadcasts, etc.

TIP FOR BEGINNERS: Listen to the best Latin-American percussionists on records. The rest is up to you.

DENNIS LOPEZ

ALTHOUGH I learned flute and tenor sax when I was in my early teens (around 13) I have always specialised in Latin-American percussion. My first professional job was on bongoes and flute at the Stork and the Pigalle with Francisco Conde.

I then did a spell on the Mauretania cruising to the

West Indies and South America and I took the opportunity to absorb the true atmosphere of Latin music — sitting with groups in Havana and many resorts on the Eastern seaboard of South America.

I went to New York and listened to the bands there — at the same time taking lessons from one of America's top L-A percussionists Willie Bobo.

When I returned to London I played in turn with almost every Latin group in the West End — Edmundo Ros, Don Carlos and Stanley Black among them.

Seven years ago I formed my own band for the Bagatelle, then formed a vocal-instrumental quartet which included Tom Springfield singing and playing guitar, and nowadays concentrate on sessions (literally with everyone, from pop records to films) and making LPs.

TIP FOR BEGINNERS: Try to sit in with any good Latin groups and listen to what is going on. The bongoes themselves are all-important. You must have a good pair.



DENNIS LOPEZ: bongoes are all-important. You must get a good pair.

AND A P.S. ON DRUMS FROM ROY HAYNES



ROY: keep playing as much as possible

ADVICE for a beginner? Well, now, that's difficult because when young drummers are starting up they all have different, individual problems and need specific advice on each problem.

Degree

In general terms, I'd say: keep playing as much as possible. And — since you're going to be playing in bands, and with hands I hope — try to play with groups as often as you can. You only learn to work with other musicians by actually playing with them. Yes, really!

Was I self-taught? Only to begin with. I had the feeling to want to play drums for as long as I remember, and always felt I was a natural drummer. But I studied at different times after I got going, and I believe some study to be necessary.

One other point: a drummer is to a large degree an accompanist, and there is a great deal to the art of accompaniment. That's one reason it's good to work a spell with a singer.

For instance, I found there was a lot to accompany during the years I was with Sarah Vaughan. We played many clubs and played a lot of jazz. Yes, I learned a lot at that time, but it's no longer necessary for me to do it now. I have been through that school.

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POP SINGLES

By Roy Orbison
gets anti-war
new single

ROY ORBISON: "There Won't Be Many Coming Home" (London). Although there is nothing specific in the lyric to associate this song with America's struggle in Vietnam, this is a decidedly anti-war song. Sentimental and commercial yet still an anti-war song and on all counts highly commendable. Roy sings with a feeling, switching from strength to tenderness as he tells of soldiers who won't be coming home. A hit, and also a pop singer's contribution to peace.

FRANK SINATRA: "That's Life" (Reprise). Good grief— with trendy organ and sinful rock and roll drums, on a Ray Charles-type melody. Yeah, Frank, sing dem blues, kick those feet and sock it to 'em, Al Johnson. You could easily call this one of the sickest records of the year. Yes, it's the sickest record of the year.

SIMON & GARFUNKEL: "A Hazy Shade of Winter" (Cap). First moving beat, that obscures the Paul Simon lyrics somewhat, but doubtless they sound like a rather trendy, confused mess, with only the bass drum cutting through with any clarity. In fact there is the impression of two people having a long-distance telephone conversation in a booth next door to a musical instrument breakers yard. A hit.

NORMIE ROWE: "It's Not Easy" (Polydor). Normie Rowe is a young Australian with a big reputation in his own country now determined to make it in Britain. This powerful Walker Brothers-style ballad he could begin to open up Tommy. It's a warm, loving treatment with plenty of strings and drums. It's a nice, well-played, cutely sung ballad, but the concept is a little much. "The More I See You," it won't sell again.

RIGHTeous BROTHERS: "Island in the Sun" (Verve). The Brothers Righteous sound a bit like the twin Harry Belafonte on this rockabilly Yuletide feast of fun for Righteous fans everywhere. This is an unmention-

NEWS EXTRA

SMALL FACES' manager Don Arden has signed a new contract today. Featuring Richard Shrimman. First single "Try It" is due for release on December 31. The Playboys are now organised by Majority Rule for Rhodesia at the Chalk Farm Roundhouse on December 3. The Playboys are on the bill singer Valerie Masters, 10 years in show business this week, has a new single released tomorrow (Friday) titled "Don't Ever Go".

Michael Cowan, sales director of Selmer, has returned from a sales tour of Europe with record orders for Selmer instruments.

Alan Bown Set's tours have been re-arranged. They go to Belgium today (Thursday) for TV, concert and cabaret dates and tour Iceland from December 8-17. They go to Switzerland from January 1-11. Kenny Ball's Jazzmen guest on the Christmas Day edition of Easy Beat. Tuesday's Children start a European tour in Austria on December 14. They also appear in Sweden and France before Cat Stevens are on the Light's Guitar Club on December 16. The Kinks, Twice as Much and Long John Silver guest on the Christmas night at Wimbledon Palais on Saturday (26). London's Bag O'Nails club re-opens today (Thursday) as a discotheque.

An independent record label will be launched in the New Year by WHO co-managers RIT ANBER and CHRIS STAMP. They hope to have the new label operating by the end of January. It is called "RIT ANBER". STAN TRAVEYS' "Under Milk Wood" will be the subject of tonight's Jazz Goes To College (tonight Thursday). Next Thursday, DAVE BRUBECK is featured from Norwich University.



SINATRA: sinful rock and roll drums

able drag, but you could put that down to our poor taste folks. At least we feel fairly safe in saying it won't be a hit, bananas or no bananas.

BACHELORS: "Walk With Faith In Your Heart" (Decca). A super newie from the Bachelors that comes just in time for the big Christmas religion scene. They will warm the cockles of the nation's hearts as the snow flakes our faces, and as the traffic snarls up in Oxford Street. It's finely sung, as usual by Con, Dec and John.

JR. WALKER & THE ALL-STARS: "Money (That's What I Want)" Part 1. (Yama Motown). It's revival time, and a different sound from the All-Stars. Unfortunately, for some obscure reason, a load of shoats and yells have been dubbed over to get a "live" effect that is as dated as the old Trixi Lopez hits. Nice tenor, and of course a solid beat, but a play about all those yells. Never a hit. Sad.

CRISPIN T. PETERS: "But She's Untrue" (Decca). All change— it's Crispin T. Peters and it stations in the Pop 100. Crispin's back with a delicate ballad with Spanish onion type guitar, but the concept is there's even a touch of Cliff Richard in his formative years and all the other sounds of the moment.

HERBIE GOINS: "The Incredible Miss Brown" (Parlophone). Whoopee chaps! It's Herbie, leader of the finest band blowing into a horn groove, fire-blasted, steamed-up sounds. There's a good time kick, soulful and swinging. Herbie's latest attempt at cracking the chart problem. But even if it makes only a low entry, more people will begin to hear about the incredible Mr Goins and his Night-Timers, and that can only be good. Let's hope this will be a hit.

MAGIC LANTERNS: "Knight in Rusty Armour" (CBS). More good time and trad, following in the happy path of the New Vauxville Band and Peter and Gordon. More power to their elbow and let's hope it's a hit.

CAUGHT IN THE ACT
RENBOURN

FOLLOWING up the success of his second solo album rapidly, John Renbourn brought a near capacity crowd to the Cochrane Theatre on Saturday last week. He emerged with great distinction as a solo performer, and in his singing, the weakest part of his recorded appearances so far, seemed more at home in the fish. Towards the end he brought on Jacques, but she added less in person than she does on the records. Confusing! She did a competent Buzzy job on "My Bonny Boy" but all the time through was John's accompaniments which were making it interesting to hear.—KARL DALLAS.

BREL

THE all-pervading perfume of Gaulois and an audience that went hysterical at the beginning, climaxed at the end, reminded me of the atmosphere at the Paris Olympia when we were just before her death. In fact it was the Albert Hall when she sang "Brel, Brel, Brel, the French singer-songwriter who is the big "new thing" with folk people both sides of the Atlantic. This wasn't much folk about this night, but the performance seemed to use every trick in the theatrical book, in voice and gesture, to convey home the cynical worldly-wisdom of his lyrics. Melancholy, the songs sounded much like the usual sort of French cabaret

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EXPERT ADVICE

I AM an accomplished pianist and would like to take up the organ, but my style is boogie and I find it difficult to keep my left hand still. Is it possible to play boogie on organ, apart from the bass pedals? I sing and play like Jerry Lee Lewis. What would be a suitable tutor— R. J. Edwards, Merthyr Tydfil.

You can play boogie on the organ in the style you define, using your left hand as a bass. Consequently, you can double the pedal with left hand, which gives the string bass effect required for this kind of music. The best tutor in the circumstances would be "From Piano to Hammond Organ" (Belwin, Vols. 1 and 2, each 85p), which explain the manuals, pedals and controls.—PAT LEWIN, Organ, Sales Manager, Hoosier and Hawkes Ltd, 295 Regent Street, London, W.1.

WHILE I was in Holland on holiday I went to a small club in the Hague where a young entertainer named Pearly Jacobs sang in Dutch a sad little Jewish song which was apparently called "Mama". Do you know it and whether anyone has recorded it in Britain?—Angela Manning, Ipswich.

It could have been "For Mama" which was popularised by Matt Monro and is featured on his LP of best-sellers, "Hits of Yesterday" (Parlophone PMC 1265). It was written by his manager, Don Black, and is published by Essex Music Ltd. Ask a record store to spin the disc for identification.

music that has become almost a cliché now, but the lyrics are what make them with a touch of old age, the British (the audience went wild), and the bourgeois, if, like me, your French is not very rusty, you'd have missed the best part of the show.—KARL DALLAS.

TETE-A-TETE

PETER BURMAN'S Jazz Tete-a-tete at Bristol University has been a success, but was maybe just a little too intimate as far as the audience was concerned. Devotees sat rapt and reverent but, alas, the seats were sparsely populated. It was an impressive line-up, too, even though the programme needed streamlining. Peter had his solo had genuine academic interest but seemed slightly over the top. The playing of the Coe-Pickard Quintet was very good. There were some wreathe creative moments from Tony Coe on clarinet and some good, reusing second-hand jazz, plainly to the liking of the audience. Toby Hayes, all smooth and sophisticated and his ruckus off to a local night club engagement immediately after the concert with the Les Condon quartet. There was a nice rumpus from Tony Levin, and ex-Alex Welsh bass Ron Mathewson continues to grow in stature. Finally, a belated bouquet for Bristol's own and his ruckus off to a local night club engagement immediately after the concert with the Les Condon quartet. There was a nice rumpus from Tony Levin, and ex-Alex Welsh bass Ron Mathewson continues to grow in stature. Finally, a belated bouquet for Bristol's own and his ruckus off to a local night club engagement immediately after the concert with the Les Condon quartet.

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STEVE BENBOW
GERRY LOCKRAN

HAMPSTEAD, WARMAN AND JEFFS, DEENA MARCUS, plus the Residents. The Enterprise opposite Chalk Farm station. 7.30 p.m. site Chalk Farm station. 7.30 p.m.

MIKE COOPER, York Training College.

NAGS HEAD, 7.30. IAN McCANN, THE BRACKEN.

NOEL MURPHY'S BIRTHDAY PARTY

at The Hole in the Ground

ST. ALBANS, Queen's Hotel, 7.30 p.m. Bert Lloyd and the Residents.

STARTING GATE, Wood Green, Pete Stanley, Wizz Jones.

STUDES DRUM

Green Man, Uxbridge Road, West Ealing, W.13
DORRIS HENDERSON
TROUBADOUR, 9.30. JACK and MARGARET KING.

MONDAY

AT LITTLE HOGGS, Princess of Wales, Corner of Abbey Road, Belzize Road, N.W.6. Nearest tube Swiss Cottage.

BERT JANSCH
DAVE & ROB LIPSON

BERT JANSCH
DORRIS HENDERSON
WANDSWORTH TOWN HALL, LAYMAN.
CRUBEN CLUB, Winstanley Arms, Winstanley Road, Clapham Junction, TONY DEANE and THE LAYMAN.

I.V.S. AT AFRICA CENTRE, 8 p.m. Joann Kelly, Jonnie Joyce, Hope Howard, Terry Masterston, 38 King Street, W.C.2.

PUTNEY — TONITE!

"Half Moon", Lower Richmond Road
GERRY LOCKRAN
ROYD RIVERS
CLIFF AUNGIER

Tonight special guests
THE COAL CREEK TRIO

TUESDAY

THE JACKHAMMER FOLK CLUB, The Angel, London Road, Brentford, Middlesex, 7.45. DAVE SEWELL, December 17: Steve Benbow.

WEDNESDAY

DULWICH FOLK CLUB
Half Moon, By Herne Hill Station
JOHNNY SILVO
NEXT WEEK— DIZ DISLEY
TROUBADOUR, 9.30. Cliff Aungier.

WEDNESDAY

ALEX CAMPBELL
AT THE MARQUEE
AT
LES COUSINS
FREE AT LAST

INTERNATIONAL FOLK SCENE 1966

THE SPINNERS

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RED LION SQUARE, W.C.1

FRIDAY, DECEMBER 2nd, 8 p.m.

Tickets: 5/6, 7/6, 8/6 from Bilk Marketing Board, 101 Wardour Street, W.1 or Collets Record Shop or door on night

THE CORRIES

IAN CAMPBELL FOLK GROUP

THE McPEAKES RACHEL & YOSSEFA
Comper: HARRY LANDIS

FAIRFIELD HALLS, CROYDON

FRIDAY, DECEMBER 2nd, 7-45

Tickets: 5/-, 7/6, 10/6, 12/6, 15/- from Box Office (CR0 9291), Debells, and Collets. Presented by Surrey Young Communist League

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PEDRO FOLK CLUB, 230 Rushmore Road, Clapton, E.5. (Nr. Greyhound Stadium).

DORRIS HENDERSON

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THE SCOTS HOOSE
CAMBRIDGE CIRCUS

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Latest records from U.S.A. & Jamaica
Friday, November 25th

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FROM AMERICA
Saturday, November 26th

THE LINKS BAND

Sunday, November 27th

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Monday night, ladies free

Open all night EVERY NIGHT

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Prices apply for membership

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Dancing nightly to the sounds of

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from 7.30 p.m. till midnight

Midnight Sessions every Friday, and Saturday as from Friday, December 2nd

OSSIE'S RENDEZVOUS

presenting the LATIN DALES

and the Micro Discotheque Sound Spinning your latest disc, your No. 1, etc.

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late of the Playboy Club

Make it on Friday, Dec. 2nd, and Saturday, Dec. 3rd!!!

Midweek 10/-, Saturday 10/-, Entrance Fee 10/-, Guests 15/-

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7.30 to 11 p.m.
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MIKE DANIELS
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Friday, November 25th
BRIAN GREEN'S
JAZZ BAND

with special guest star
GEORGE MELLY

Saturday, November 26th
MONTY SUNSHINE'S
JAZZ BAND

Sunday, November 27th
KENNY BALL
and his
JAZZMEN

Monday, November 28th
British Jazz Society presents
KID MARTYN'S
RAGTIME BAND

Tuesday, November 29th
Wednesday, November 30th
Thursday, December 1st
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WILD BILL
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RAY SONE & DAVE TRAVIS
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JAZZ BAND
Saturday, November 26th, 7.30

PETE DYER'S JAZZ BAND
Sunday, November 27th, 7.30

GOTHIC JAZZ BAND
Wednesday, November 30th, 7.30

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Saturday, Nov. 26th - Midnight

STEVE BROMFIELD
TERI REDWING

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Hampton Court, Middlesex
Friday, November 25th

MAX COLLIE'S
RHYTHM ACES
Saturday, November 26th

KEN COLYER'S
JAZZMEN
Sunday, November 27th

ERIC SILK & HIS
SOUTHERN JAZZ BAND

SIX BELLS
KING'S ROAD, CHELSEA
Saturday, November 26th, 8 p.m.

SANDY BROWN
with
JOHN PICARD

MIKE COTTON SOUND
with U.S.
Singing Star
LUCAS

Thurs., Nov. 24th **KLOOKS KLEEK**
Sat., Nov. 26th **WOODFORD & TWISD**
Sun., Nov. 27th **SWINDON**
Wed., Nov. 29th **WOOD GREEN**
Thurs., Nov. 30th **CROWN HILL**
Thurs., Dec. 1st **SOUTHAMPTON**

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TOFT'S
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FOLKESTONE BR17 3
Saturday, November 26th and
Sunday, November 27th
AMERICAN
FREDDIE MACK
MACK SOUND

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FLAMINGO

33-37 WARDOUR STREET, W.1
STUDENTS AND VISITORS
MOST WELCOME

You do not have to be a member to visit the club but for only 10/- you can get a membership card until September, 1967, and you save 2/6 each time you visit the club. To get your membership card send 10/- to the Secretary with a.s.e. to 41 Hill Brow, Hove, Sussex. For details of the Club or for enquiries phone DIL 1077 (before 8 p.m.) or GER 1949 (after 8 p.m.).

JEFF KRUGER presents
Tonia, Thursday (26th) at 8 p.m.
ROY BROWN BLUES BAND
JOHNNY GLOVER DISC SCENE
Friday (Nov. 25th), 8.31 p.m.

WESTON G SET
SOUL TRINITY
TINA AND JOHNNY GLOVER
Saturday (Nov. 26th), 8.31 p.m.

ALEX HARVEY
AND THE MOX
DEREK SAVAGE
FOUNDATION
TINA AND JOHNNY GLOVER
Sunday (Nov. 27th), 8.31 p.m.

MIKE RAVEN
R&B DISCOTHEQUE
Tuesday (Nov. 29th), 8.31 p.m.

SOUL TRINITY
JOHNNY GLOVER
DISC SHOW
Wednesday (Nov. 30th), 8.31 p.m.

CREATION
THOUGHTS
TINA AND JOHNNY GLOVER
Thursday (Nov. 24th), 8.31 p.m.

TONY HARRIS & RIK GUNNELL
present for **JEFF KRUGER**
THE ALL-NIGHTER CLUB
33-37 Wardour Street, W.1
FRIDAY, NOV. 25th, 8.25 a.m.

CHESSMEN
plus all the latest sounds on record

SATURDAY, NOV. 26th, 12.4 a.m.
SHOTGUN EXPRESS
plus all the latest sounds on record

THURSDAY
CAUTION, CAUTION, French Horn, St. John's Hill, Clapham Junction.

FAMILY
OLDHAM
KLOOKS KLEEK
Railway Hotel, West Hampstead

MIKE COTTON
SOUND & LUCAS
RED LION, Colliers Wood, Mick Miller Quartet with Bamona Barron, London's Funkiest Chick Pianist! Musicians welcome!

REFLECTORY, Golders Green, Thursday next, December 1st. All Star session. Jimmy Saldmore, Colin Smith, Johnny Richardson, Gerry Salisbury, Etc. etc.

AT THE REFLECTORY
GOLDERS GREEN
WYNDER K. FROG
BLUESVILLE '66
BLUESVILLE '66
JIMMY JAMES
AND THE
VAGABONDS
PLUS! PLUS!
"READY STEADY GO"
DANCERS
- SANDY SARJEANT
CASSANDRA MAHON
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(Opp. Manor House Underground)

CROYDON JAZZ CLUB, Star Hotel, ALAN ELSDON.
ERIC SILK'S SOUTHERN JAZZ BAND, Southern Jazz Club, 24, Serpentine's Club Hall, Harvey Road, Leytonstone, next door to "Red Lion"

FAMILY
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HIGHGATE VILLAGE, "GATEHOUSE" COLIN WILKINSON QUINETY, SANDY BROWN.

FRIDAY cont.

OSTERLEY JAZZ CLUB, WILD BILL DAVISON, ALEX WELSH BAND.

SPONTANEOUS MUSIC ENSEMBLE, Little Theatre Club, St. Martin's Lane, W.C.2. Every Wednesday, Friday and Saturday.

STARTING GATE, Wood Green, **ADRIAN PATON** QUINETY plus Guests.

WEMBLEY CLASSIC, SOUTH-ERN STOMPERS' SIXTEENTH BIRTHDAY. Special Guests: THE ALBERTS, B.S. members and guests only, 8 to 11.30, Norfolk Arms, Llanover Road, by North Wembley Station (Bakerloo).

SATURDAY
FAMILY
BIRMINGHAM
REFLECTORY, Golders Green, Mee and The Others.

WOOD GREEN
BRIAN GREEN

SUNDAY
AT THE JAZZHOUSE
Green Man Blackheath Hill
MIKE WESTBROOK
BAND
Dec. 11 John Dankworth Quintet

BEXLEY, KENT, Black Prince Hotel, The Guy Darrell Syndicate.

BLUE MOON CLUB
CHURCH ROAD, HAYES MIDDX.
THIS SUNDAY
ZOOT & MONEY

COOKS, CHINGFORD
Royal Forest Hotel
BILL BRUMSKILL

COOKS FERRY INN, 11.30-3 p.m. Freddy Randall Band. Guests.

ERIC SILK, -Thames Hotel, Hampton Court.

FAMILY
MANCHESTER
LA VIDA, O.M.T. Cressley.

WOOD GREEN
ALAN ELSDON
Fishmongers Arms (2 minutes from Underground)

MONDAY
BEXLEY KENT, Black Prince Hotel, From America. Trumpet Giant.

WILD BILL DAVISON
with Alex Welsh Jazzband

FAMILY
WOLVERHAMPTON

TUESDAY
BLUESVILLE '66
ZOOT & MONEY
AND HIS
BIG ROLL BAND!!
ST. THOMAS' HALL
Eastfield Road, Brentwood, Essex

FAMILY
DON READ-MANCHESTER
CENTRAL 5347

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"HIGHWAYMAN", Camberley, STAN TRACEY TRIO (Napper, Dougan), GARRICK TRIO (Green, Barnes).

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JIMMY JAMES
AND THE
VAGABONDS

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SOUND/LIGHT Workshop, Pink Floyd etc. Sigmatic, Powis Gardens, W.11

ST. ALBANS, Barn Cellar, Civic Centre, Alan Eldon.

WOOD GREEN
MIKE COTTON

WEDNESDAY

BLUESVILLE '66
MIKE RAVEN LIVE
(Opp. Manor House Underground)

FAMILY
LOUGHBOROUGH
HIDDEN MANOR, Tonbridge, SPENCERS WASHBOARD KINGS.

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Modern Jazz Every Wednesday
Star Hotel, Broadgreen Croydon

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THURSDAY, November 24th
VIBRATORS

FRIDAY, November 25th
OSSIE LAYNE
AND THE RED HOT BAND
Latest release "Come Back" - Dec. 16th

Saturday, November 26th
ERROL DIXON'S BAND

Sunday, November 27th
THE MORAL SET

Monday, November 28th
ULTRA MODERN

FORTHCOMING ATTRACTIONS
Friday, December 9th
THE ORLONS U.S.A.

LEYTON BATHS
High Road, E.10 (near Barkers Arms)
SATURDAY, NOVEMBER 26th

THE
ACTION
DOORS OPEN 7.30
Admission 6/-

ronnie scott's club

NOW AT 47 FRITH STREET, W.1
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NIGHTLY 8.30 p.m. - 3 a.m.
(Closed Sundays)
WINE AND DINE UNTIL 3 p.m.
and hear the world's finest
jazz artists.

Closed for redecoration
Re-opening
This FRI., NOV. 25th

and presenting for
2 weeks only -

ANNIE ROSS

and
ALAN HAVEN

(organ)
TONY CROMBIE (drums)
and
THE TONY KINSEY QUINTET

Commencing December 12th

BEN WEBSTER
AND
BLOSSOM DEARIE

39 Gerrard Street, W.1
GERARD 0217

Ronnie Scott's
OLD PLACE
39 Gerrard Street, W.1
GERARD 0217

Nightly (except Sunday) 8-11.30
Thursday, November 24th
PHIL SEAMAN Quartet

Friday, November 25th
FAT JOHN FIVE
Saturday, November 26th
MIKE WESTCOCK SEXTET
(JAM SESSION)

JOHNNY MARSH TRIO
(JAM SESSION)
Tuesday, November 29th
CHRIS MCGREGOR GROUP
Wednesday, November 30th
DANNY THOMPSON TRIO

Saturday, Nov. 26th, 12-7.30
ALL-NIGHTER BOB STUCKEY TRIO
plus Blue Records by PETER IND
Licensed bar and snacks
Members 5/-, Guests 7/6

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Adjoining THE PRINCE ALBERT
Golders Green Road, N.W.11
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JAZZ TETE A TETE
with
KENNY BAKER
plus
ALL STAR RHYTHM SECTION
WED., 30 NOV., 8 p.m.
Your Host: PETER BURMAN
Next Wed. DANNY MOSS QUARTET

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RICHMOND
THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRANNAN
presents MODERN JAZZ
Every Friday, Saturday and Sunday

Friday, November 25th
HAROLD McNAIR
Saturday, November 26th
DICK MORRISSEY
Sunday, November 27th
BOBBY WELLS

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presents MODERN JAZZ
EVERY WEDNESDAY
at THE PHOENIX
Cavendish Square, W.1 MAY 1700
Wed. Nov. 30th, 8.15-11 p.m.
STAN TRACEY QUARTET
featuring BOBBY WELLS
Double Barred by
PETER IND
8.30-4.15 Licensed bar and Dancers

BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening

Friday, November 25th
TERRY SMITH
Saturday, November 26th
DICK MORRISSEY
Sunday, November 27th, Luncheon
HAROLD McNAIR
Sunday, November 27th, Evening
DANNY MOSS

Monday, November 28th
TONY COE-JOHN PICARD
with ROY BRIDIO TRIO

Tuesday, November 29th
DICK MORRISSEY QUARTET

Wednesday, November 30th
TUBBY HAYES QUARTET

Thursday, December 1st
DICK MORRISSEY QUARTET

MARQUEE

90 Wardour Street London W.1

Monday, November 28th (7.30-11.0)
ALAN DOWN SET
5YN
Tuesday, November 29th (7.30-11.0)

★ THE RETURN OF
MANFRED MANN

★ THE LONGBOATMEN
(from Sweden)
Wednesday, Nov. 30th (7.30-11.0)

★ FOLK NIGHT
★ ALEX CAMPBELL
WITH HIS FRIENDS FROM ESSEX
THE FREE KIND,
GEOFF HOLLOWAY

★ THE HERD
★ THE ULTIMATE
Sunday, November 27th (7.30-11.0)
★ THE BIG BAND SCENE '66
★ THE LONDON YOUTH
JAZZ ORCHESTRA
★ BARRIE FORGE BIG BAND
★ PAT EVANS BIG BAND

The MARQUEE at the
BOGNOR REGIS

SHORELINE
THE ARTWOODS
THE RACE

Saturday, November 26th
8 p.m. - 12 MIGHT
Coffee Bar open all night
Coffee Bar open every Wednesday, Friday, Saturday and Sunday
Admission: Members 7/6

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SAT. NOV. 26th BIG L RAVE NIGHT TWO TOP GROUPS

SUN. NOV. 27th BIRDS! BIRDS!
Coming soon - CREAM - DRIFTERS - CLIFF BENNETT - ZOOT MONEY

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45 Westbourne Road, N.7
(off McKean Road), NOS 1908
FRI. NOV. 25th BIG "G's"
SATURDAY, NOV. 26th, TOP SHOW
THE DEEP and the ROCKIN' LOVERS
FRIDAY, DEC. 2nd
THE DYNACORDS
MARTINIQUAIS BAND
SATURDAY, DEC. 3rd
OSSIE LAYNE and
THE RED HOT BAND
New record release on Dec. 16th
MRB 5046

EVERY THURSDAY
AT
THE ZEBRA CLUB
GREEK STREET, W.1
THE EXCITING
RHYTHM & SOUL GROUP
8 p.m. - 3 a.m. Licensed

CALIFORNIA BALLROOM
Whipsnade Road, Dunstable 62654
Friday, November 25th
CREAM
featuring JACK BRUCE
ERIC CLAPTON & GINGER BAKER
Saturday, November 26th
THE CANDY CHOIR

PSYCHEDELPHIA
VS
IAN SMITH

ROUNDHOUSE, DECEMBER 3
10 p.m. to 10.00 p.m. Tickets from
Indians, Rossmores, Battersbros, and Colletts

PINK FLOYD!
BREAK - OUT!

PETE DYER'S JAZZ BAND

Transcribe **PETE DYER** • Trumpet **CUFF BILLET** • Clarinet/Tenors **JAKE McMAHON**
Piano **GRAHAM PATERSON** • Drums **DAVE EVANS** • Bass **DICK EDSA**

HEAR THIS EXCITING NEW BAND THIS WEEKEND AT:
COLYER JAZZ CLUB - SAT. CAMBERLEY JAZZ CLUB - SUN

Enquiries: P.G.D., The Penhouse, Camden Way, Tester Road, Chislehurst, IMP 6290

HEY READERS! DID YOU KNOW YOU ALL HAVE TINY MINDS?

DO YOU know the funniest thing about your Mailbag page? That all your tiny-minded readers can take pop and jazz so seriously! When I picked up a copy of the Melody Maker on the train and read the letters I couldn't believe my eyes.—JOHN BRITAIN, COLCHESTER.

NO MENTION?

FOR some time we have been following Geno Washington and the Ram Jam Band around the country. It does not surprise me he gets capacity audiences. But there has been no real mention of him in the record papers.—D. S. YARDLEY, Harpenden, Herts.

● MM has featured the group frequently.

WISE UP!

WISE up, Yardbirds. You were the best blues group in the country, now sacrificed to commercialism. Okay, stay in America and return when you have learnt some humility, or when you need some bread. Long live Clapton and the Cream! —CHRIS HILL, South Ockendon, Essex.

QUESTIONS OF BOREDOM

MIKE HUGG of the Manfred Mann group said he finds himself bored by some groups that appear between American acts at Ronnie Scott's club. He says he would have loved to have seen Roland Kirk backed by young players like Johnny Heisman and Jack Bruce. As for his being bored, it is impossible to please everybody. For instance, I find myself asphyxiatingly bored by the Manfred Mann group. Furthermore, I doubt if Johnny Heisman, at present with Graham Bond, or Jack Bruce, who is now with the Cream, would be prepared to leave their very lucrative jobs to play a jazz club for the sort of money we can pay. Would Mike Hugg give up his present financial status to play in a jazz club?—PETE KING, Ronnie Scott Club, London W1.

HILTON'S VIEW

SO June Carter thinks psychedelic music started in Wales. She should understand that psychedelic means "mind expanding". Expanding the mind into another conscious awareness gives ecstatic revelations. For thousands of years certain religions have used chants and rhythmic patterns to produce this enlightened state. So psychedelic music started in the mind.—HILTON VALENTINE, London W1.



The Beatles—why shouldn't they take it easy?

BEATLES NONSENSE!

FOR heaven's sake leave the Beatles alone. To say that they have a duty to their fans to tour and be mauled about is one of the biggest pieces of arrant nonsense I have ever heard.

The only obligation they have to anyone is to give value for money when they decide to perform—whether live, on record or on TV. And no one can accuse them of not doing that. I don't blame them for taking it easy—they must get so sick of the adolescent pop scene. And, while I'm writing, the Beach Boys are merely a reasonable group who are nowhere compared with the Beatles.—JAMES TUFTON, LONDON, E.C.4.

● OUCH!

STAYED home especially to see the Cream on Ready, Steady Go! All they dished up were three clots!—TONY HARDMAN, Manchester.

● POOR DUSTY

POOR Dusty Springfield. She'd waited so long for her opening night at Basin Street East, only to have it half ruined by some of America's "big stars". These people make me sick. I'd like to give the lot of them a hefty kick.—CAROLE COOKE, Bolton, Lancs.

● STINKS

SO Buddy Rich is one of the greats! In my opinion he stinks if he is an example of American show business. And American show business stinks after their treatment of Dusty Springfield at her New York cabaret opening.—MISS ELSIE THOMPSON, Basingstoke, Hants.

● MAGIC

THE POP 50 contains little magic, but even that was crushed by the Top Of The Pops Orchestra recently. "Reach Out I'll Be There" had all its majesty destroyed by the Four Tops' backing.

Bobby Darin's "Carpenter" lost its simplicity, as the orchestra smashed away regardless, while Eric Burdon encountered a soggy backing which seemed to mock his efforts to bring his song to life. For God's sake, bring back miming.—JOHN SYMONS, Weymouth, Dorset.

● HECKLED

WHAT a disappointment Stan Getz was at London's New Victoria. His remarks, intro-



DUSTY: waited

GETZ: disappointed

● LO-FI

AS A PUBLIC service I offer £5 for the amplification gear at the New Victoria, London. If the offer is accepted (and it's a generous one), I will throw the lot in the Thames and so save future audiences the frustrations we suffered at the Stan Getz/Astrud Gilberto lo-fi debacle.—BARRY FOX, Hampstead NW3.

● YAH-BOO

I WOULD like to utter a cry of yah-boo to all those anti-social inverted freak-out rockers who consistently divorce the sounds of pure pop and roll from the immediate creativity of soul'n'boogie live rhythms in the polytonal context of pre-1947 rum and Coke tango beats. Is there no individuality left?

Or must the pop-happening, psychedelic-mainstream of surf'n'raga be haunted continually by the ghosts of past giants, such as the Drifters, Purell, Love, Jerry Lee Lewis, Sandy Nelson and Preston Epps the rock and roll bongie player?—GEORGE SHAW, London W1.

● Cor! A psychedelic letter!

NEXT WEEK

POP

Beach Boy

Al Jardine

in the

Pop

Think-In

JAZZ

Wild Bill Davison

Jazz at the Phil

NEXT WEEK

TILES THIS WEEK AT TILES! 79-89, OXFORD ST.

Thursday Nov. 24th
7.30-11.30
Main 3/-, Guests 7/6
THE QUIET FIVE
LITTLE JOE SET

Friday Nov. 25th
7.30-12.00
Main 3/-, Guests 10/-
ZOOT MONEY & The Big Roll Band
THE SITUATION
THE CLEM DALTON SHOW

Saturday Nov. 26th
All Night
7.30-11.30
Main 3/-, Guests 10/-
JAZZ Session
THE GOOD TIME BAND
FELDERS ORIOLES
THE ENSEMBLE
Plus D.J.s CLEM DALTON & MIKE QUINN

Sunday Nov. 27th
7.30-11.30
Main 3/-, Guests 7/6
THE KNACK
Plus D.J.s CLEM DALTON & MIKE QUINN

Monday Nov. 28th
7.30-11.30
Main 3/6, Guests 4/6
MIKE QUINN PARTY
Prizes! Competitions! Guest Artists!
Plus IAN (SAMMY) SAMWELL

Tuesday Nov. 29th
7.30-11.30
Main 3/6, Guests 4/6
Radio Luxembourg's
"READY, STEADY, RADIO!"
THE U.K.'S TOP LIVE RADIO SHOW
with TOP STARS AND D.J.s

Wednesday Nov. 30th
7.30-11.30
Main 3/6, Guests 4/6
THE CLEM DALTON SHOW
Prizes! Competitions! Guest Artists!
with JEFF DEXTER
Plus Live! FLEUR DE LYS

RADIO LUXEMBOURG'S
208 LUNCHTIME 208
DISC PARTY 208
HOSTED BY CLEM DALTON
Daily 12noon to 2.30pm; Admission: 1-shilling.
ENTER BY 79 OXFORD ST.

SHOP TILL LATE EVERY NIGHT IN TILES STREET

Harold Davison presents Norman Granz' "JAZZ AT THE PHILHARMONIC" FEATURING

DIZZY GILLESPIE • JAMES MOODY
CLARK TERRY • COLEMAN HAWKINS
TEDDY WILSON • LOUIS BELLSON
BENNY CARTER • ZOOT SIMS
T-BONE WALKER • BOB CRANSHAW

THIS SATURDAY, 26 NOVEMBER
ROYAL FESTIVAL HALL
6.15 only, 17/6 & 22/6 seats left
9.0, SOLD OUT

MONDAY, 28 NOVEMBER
BIRMINGHAM TOWN HALL
6.30 & 8.45 p.m. SHOWS

WEDNESDAY, 30 NOVEMBER
CROYDON FAIRFIELD HALL
6.45 & 9.0 p.m. SHOWS

SATURDAY, 3 DECEMBER
MANCHESTER FREE TRADE HALL
6.15 & 8.45 p.m. SHOWS

TICKETS AVAILABLE FROM ALL USUAL BOX OFFICES AND TICKET AGENCIES

A SELECTION OF SONGS FOR
CHORD ORGAN
Containing—AVALON — YOUNG AND HEALTHY — TIPTOE — I WONDER WHO'S KISSING — CALIFORNIA — TELL ME WHY — TELL STRONG ALONG — MA, etc.
Price 5/- 5/6 by post

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