

Melody Maker

August 21, 1965

9d weekly

SONNY, CHER BLOW

32 PAGE SPECIAL



Beatles

BIGGEST AUDIENCE EVER

ON PAGE THREE

Byas

TALKING ABOUT TENORS

ON PAGE SIX



Byrds

REVIEW THE NEW SINGLES

ON PAGE 19



TRADE FAIR SPECIAL

THE annual Trade Fair of the Association of Musical Instrument Industries takes place at London's Russell Hotel from August 23 to 27. What will be on show? All the very latest lines in instruments and accessories — from harmonicas to organs, saxes to amplifiers, trumpets to microphones. Today, Melody Maker readers can have a preview of what is on show by turning to pages 8, 12, 20, 25 and 26, and the special advertising spaces in this King-size 32 page issue.



FANS CAN'T BUY HIT RECORD

THE Rolling Stones may have prevented Sonny and Cher from hitting the number one spot in this week's Pop 50.

The American duo leaped to number six—but dozens of record retailers complained to the Melody Maker that they were unable to fulfil demands for the disc, "I Got You Babe."

Decca's Singles Sales Manager, Mr Russell Thompson, told the MM: "Our problem is that the factory are on holiday and we have only 40 per cent of normal staff there."

"We have quite a few hits on our hands and we have been working on the new Rolling Stones single. As a result things are bunged up."

"But we will be getting supplies of the Sonny and Cher record away fairly quickly now."

"This is one of our annual problems when we get a hit on our hands at this time of the year."

Sonny and Cher, who finished their first British tour last weekend, will be back for another tour in October. Dates are currently being set.

In addition to their huge success with "I Got You Babe", the duo also have individual chart entries this week—Cher with "All I Really Want To Do" at 30 and Sonny with "Laugh At Me" at 46.

WINNERS!

THE ST LOUIS UNION ARE THE WINNERS OF THE MM NATIONAL BEAT CONTEST. SEE PAGE ELEVEN



MELODY POP 50 MAKER

- 1 (1) **HELP!** Beatles, Parlophone
- 2 (2) **YOU'VE GOT YOUR TROUBLES** Fortunes, Decca
- 3 (5) **EVERYONE'S GONE TO THE MOON** Jonathan King, Decca
- 4 (3) **WE GOTTA GET OUT OF THIS PLACE** Animals, Columbia
- 5 (7) **A WALK IN THE BLACK FOREST** Horst Jankowski, Mercury
- 6 (29) **I GOT YOU BABE** Sonny and Cher, Atlantic
- 7 (10) **ZORBA'S DANCE** Marcello Minerbi, Durium
- 8 (6) **CATCH US IF YOU CAN** Dave Clark Five, Columbia
- 9 (19) **ALL I REALLY WANT TO DO** Byrds, CBS
- 10 (13) **SUMMER NIGHTS** Marianne Faithfull, Decca
- 11 (4) **MR. TAMBOURINE MAN** Byrds, CBS
- 12 (12) **IN THOUGHTS OF YOU** Billy Fury, Decca
- 13 (11) **WITH THESE HANDS** Tom Jones, Decca
- 14 (8) **THERE BUT FOR FORTUNE** Joan Baez, Fontana
- 15 (16) **SEE MY FRIEND** Kinks, Pye
- 16 (9) **TOSSING AND TURNING** Ivy League, Piccadilly
- 17 (20) **DON'T MAKE MY BABY BLUE** Shadows, Columbia
- 18 (14) **WOOLY BULLY** Sam the Sham, MGM
- 19 (43) **WHAT'S NEW PUSSYCAT?** Tom Jones, Decca
- 20 (34) **THAT'S THE WAY** Honeycombs, Pye
- 21 (17) **IN THE MIDDLE OF NOWHERE** Dusty Springfield, Philips
- 22 (18) **HE'S GOT NO LOVE** Searchers, Pye
- 23 (28) **UNCHAINED MELODY** Righteous Brothers, London
- 24 (22) **SAY YOU'RE MY GIRL** Roy Orbison, London
- 25 (15) **HEART FULL OF SOUL** Yardbirds, Columbia
- 26 (21) **TOO MANY RIVERS** Brenda Lee, Brunswick
- 27 (27) **I WANT CANDY** Brian Poole and the Tremeloes, Decca
- 28 (41) **MAKE IT EASY ON YOURSELF** Walker Brothers, Philips
- 29 (23) **THIS WORLD IS NOT MY HOME** Jim Reeves, RCA
- 30 (—) **ALL I REALLY WANT TO DO** Cher, Liberty
- 31 (—) **LIKE A ROLLING STONE** Bob Dylan, CBS
- 32 (38) **LIKE WE USED TO BE** Georgie Fame, Columbia
- 33 (—) **PARADISE** Frank Ifield, Columbia
- 34 (25) **I'M ALIVE** Hollies, Parlophone
- 35 (32) **THIS STRANGE EFFECT** Dave Berry, Decca
- 36 (24) **CRYING IN THE CHAPEL** Elvis Presley, RCA
- 37 (—) **THE TIME IN BETWEEN** Cliff Richard, Columbia
- 38 (30) **I CAN'T HELP MYSELF** Four Tops, Tamla Motown
- 39 (26) **TO KNOW YOU IS TO LOVE YOU** Peter and Gordon, Columbia
- 40 (—) **I'LL NEVER GET OVER YOU** Everly Brothers, Warner Bros.
- 41 (—) **THE UNIVERSAL SOLDIER (EP)** Donovan, Pye
- 42 (31) **LEAVE A LITTLE LOVE** Lulu, Decca
- 43 (33) **LET THE WATER RUN DOWN** P. J. Proby, Liberty
- 44 (39) **CRY TO ME** Pretty Things, Fontana
- 45 (42) **TICKLE ME (EP)** Elvis Presley, RCA
- 46 (—) **LAUGH AT ME** Sonny, Atlantic
- 47 (37) **GOODBYEE** Peter Cook and Dudley Moore, Decca
- 48 (46) **COLOURS** Donovan, Pye
- 49 (35) **LOOKING THRU THE EYES OF LOVE** Gene Pitney, Stateside
- 50 (47) **LONG LIVE LOVE** Sandie Shaw, Pye

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1 Northern Songs; 2 Mills; 3 Marquis; 4 Screen Gems; 5 Flamingo; 6 Aberbach; 7 BIEM; 8 Ivy; 9 Blossom; 10 Ardmore and Beechwood; 11 Leeds; 12 Coda; 13 Kassner; 14 Harmony; 15 Kassner; 16 Southern; 17 Screen Gems; 18 Beckle; 19 United Artists; 20 Lynn; 21 Budd; 22 Toby; 23 Frank; 24 Acuff-Rose; 25 Feldman; 26 Acuff-Rose; 27 Grand Canyon; 28 Famous

Chappell; 29 Burlington; 30 Blossom; 31 Blossom; 32 Roar; 33 Prowse; 34 Shapiro Bernstein; 35 Kassner; 36 E. H. Morris; 37 Shadows; 38 Belinda; 39 Bourne; 40 Acuff-Rose; 41 Southern (2); 42 Pied Piper; 43 Skidmore; 44 Mellin; 45 West One, Hill and Range; 46 Mellin; 47 Essex; 48 Southern; 49 Schroeder; 50 Glissando.



The fish 'n' chips!

Among the personalities at the MM Beat Contest Final at Wimbledon Palais last Sunday — Anne Nightingale, Jonathan King, Cathy McGowan, Jeff Beck of the Yardbirds and Twinkle. SEE PAGE 11.

THE Rolling Stone is the name of a New York discotheque just opened and the featured group is called the Fish 'n' Chips... Reader Jean Denyer claims to have seen "Help!" twenty times and intends to see it again.

Classical conversions from BBC producer Ron Belchier: "I'm Bizet Doing Nothing"... The Byrds' "All I Really Want To Do" is the fastest ever selling CBS single.



Julie Rogers has switched to a swinger on new release "Day By Day"... At home in Hollywood Walker Brothers sang in Gazzarri's night club to such stars as Lana Turner, Steve McQueen and Jayne Mansfield.

"ON Ilkley Moor Bar-tok"... Look out for Sonny boutiques for men and Cher boutiques for women in Britain.

"PUT Your Brahms Around Me Honey—Holtz Me Tight!"... Holly Graham Nash and deejays Muriel Young and Kenny Everett besieged by autograph hunters at MM Beat Contest Final at Wimbledon Palais.

Frank Sinatra to star in "Assault On The Queen"... Presley's co-star in "Hawaiian Paradise" is Marianna Hill... "Delibes of Brown Came Tumbling Down"... Tony Bennett's first big film role will be in "The Oscar".



BRIAN POOLE — stuck

Publicist Keith Goodwin's road backstage at Blackpool's ABC Theatre blocked — by an elephant!... Luxembourg's Eggy Ley—"The Hadyn Races," Tchaikovsky To Keep Me Warm."

Will "Ready Steady, Go!" make an offer to Radio London deejay Pete Brady? Applejacks Megan Davies and Gerry Freeman honeymooning in Austria nearly a year after they married.

"Should I Ravel Exactly How I Feel?"... "I'm an Ugly" says their new organist Jimmy O'Neill, "and it's better than saying 'I'm A Fairy' or 'I'm A Pretty Thing'."

Summering at Scarborough, Clinton Ford is considering buying his own cabin cruiser... Bob Monkhouse: "I'm thrilled to hear Parliament may be televised—I'd love to see what some of the older comedians are doing."

"I Get Along Without You Verdell Well"... Fancy a major record company rushing a record to MM by taxi and not paying the fare!

BEATLES had trouble in fixing a New York hotel... Radio London helped to make the MM Beat Contest Final a swinging affair.

Nancy Wilson looked as good as she sounded on BBC-2 "Jazz Scene USA"... Clint Ford having his head done in bronze by sculptor Victor Hayfron.

US TOP TEN

- 1 (1) **I GOT YOU BABE** Sonny and Cher, Atco
- 2 (3) **SAVE YOUR HEART FOR ME** Cary Lewis and the Playboys, Liberty
- 3 (—) **HELP!** Beatles, Capitol
- 4 (9) **CALIFORNIA GIRLS** Beach Boys, Capitol
- 5 (6) **UNCHAINED MELODY** Righteous Brothers, Philips
- 6 (2) **SATISFACTION** Rolling Stones, London
- 7 (7) **IT'S THE SAME OLD SONG** Four Tops, Motown
- 8 (8) **DON'T JUST STAND THERE** Patty Duke, United Artists
- 9 (4) **I'M HENRY THE VIII** Herman's Hermits, MGM
- 10 (10) **DOWN IN THE BOONDOCKS** Billy Joe Royal, Columbia

TOP TEN LPs

- 1 (1) **HELP** Beatles, Parlophone
- 2 (2) **SOUND OF MUSIC** Soundtrack, RCA
- 3 (4) **MARY POPPINS** Soundtrack, HMV
- 4 (3) **JOAN BAEZ/5** Joan Baez, Fontana
- 5 (5) **BRINGING IT ALL BACK HOME** Bob Dylan, CBS
- 6 (6) **SOUND OF THE SHADOWS** Shadows, Columbia
- 7 (8) **ALMOST THERE** Andy Williams, CBS
- 8 (7) **JOAN BAEZ IN CONCERT Vol. 2** Joan Baez, Fontana
- 9 (—) **JOAN BAEZ** Joan Baez, Fontana
- 10 (9) **BEATLES FOR SALE** Beatles Parlophone

TOP TEN JAZZ

- LIVERPOOL:** Rushworth and Dreaper, Whitechapel; 1 **AS-TRUD GILBERTO ALBUM (LP)** (Verve); 2 **MY FAVOURITE THINGS (LP)** John Coltrane (Atlantic); 3 **MOVIN' WES (LP)** Wes Montgomery (Verve); 4 **SOUL (LP)** Art Blakey (Fontana); 5 **GEORGE LEWIS (LP)** (Storyville); 6 **REFLECTIONS (LP)** Ernest Ranglin (Island); 7 **PLAY BACH VOL. 1 (LP)** Jacques Loussier (Globe); 8 **MODERN JAZZ QUARTET WITH LAURINDO ALMEIDA (LP)** (Philips); 9 **GOOD MORNING BLUES (LP)** Chris Barber (Columbia); 10 **JAZZ BAND BALL (LP)** Kervin Ball (Pye).
- GLASGOW:** C. P. Stanton, 271 Gallowgate and 7 & 9 Burgher Street, Parkhead Cross; 1 **BROWN SUGAR (LP)** Freddie Roach (Blue Note); 2 **GEORGE LEWIS AND HIS NEW ORLEANS STOMPERS (LP)** (Blue Note); 3 **SPIRITUAL UNITY (LP)** Albert Ayler (ESP); 4 **JOHNNY DODDS (LP)** (French RCA); 5 **KING OLIVER'S DIXIE SYNCHOPATORS Vol. 2 (LP)** (Ace of Hearts); 6 **SLEEPY JOHN ESTES (EP)** (French RCA); 7 **DUTCH SWING COLLEGE FAVOURITES (EP)** (Philips); 8 **TOMMY LADNIER (EP)** (French RCA); 9 **BECHET sidney Bechet (RCA)**; 10 **JAZZ GILLUM (LP)** (French RCA).

- MANCHESTER:** Barry's Record Rendezvous, 19 Blackfriars Street; 1 **ART TATUM — BEN WEBSTER QUARTET (LP)** (Verve); 2 **MORE BLUES AND THE ABSTRACT TRUTH (LP)** Oliver Nelson (HMV); 3 **THE PETE SEEGER BOX (LPs)** (Xtra); 4 **BERT JANSCH (LP)** (Atlantic); 5 **BUNK JOHNSON BAND 1944 (LP)** (Storyville); 6 **KING OLIVER'S DIXIE SYNCHOPATORS Vol. 2 (LP)** (Ace of Hearts); 7 **A LOVE SUPREME (LP)** John Coltrane (HMV); 8 **WAY OUT (LP)** Thelonious Monk (Fontana); 9 **SOUL (LP)** Art Blakey (Fontana); 10 **ELLINGTON '66 (LP)** Duke Ellington (Reprise).
- *Denotes American import

POP 50 COMPOSERS

- American, —British, o—Others
1. Lennon/McCartney (b); 2. Greenaway/Cooke (b); 3. King (b); 4. Mann/Weil (a); 5. Jan Karski (b); 6. Bono (a); 7. Theodorakis (o); 8. Clark/Davidson (b); 9. Dylan (a); 10. Henderson/Stratton (a); 11. Dylan (a); 12. Morris/Arnold (b); 13. Davis/Silver (a); 14. Ochs (a); 15. Davies (a); 16. Carter/Ford/Lewis (b); 17. Mann/Weil (a); 18. Galt (a); 19. Bacharach/David (a); 20. Blakeley (b); 21. Verdi/Kaye (a); 22. Curtis/Rambler (b); 23. Harris (a); 24. Orbison/Daess (a); 25. Gouldman (a); 26. Howard (a); 27. Cotterrell (b); Goldstein/Feldman/Berns (a); 28. Bacharach/David (a); 29. Trad; 30. Dylan (a); 31. Dylan (a); 32. Powell (b); 33. Brown/Clifford (a); 34. Ballard Jr. (a); 35. Davies (b); 36. Glenn (a); 37. Jones (a); 38. Holland/Dozier/Holland (a); 39. Spector (a); 40. D. Evers/P. Evers (a); 41. St. Marie (a); 42. Donovan (b); 43. Jansch (a); 44. Russell (a); 45. Pomus/Jeffreys (a); 46. Pomus/Shuman (a); 47. Weisman/Wayne (a); 48. Leiber/Speller (a); 49. Toomey/Wise/Blagman (a); 49. Bono (a); 50. Moore (b); 48. Donnyan (b); 49. Taylor (a); 50. Andrews (b).

RECORD OF THE WEEK

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decca 4711

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CURRENT ORCHESTRATIONS

ZORBA'S DANCE	5/7	WORK SONG (S.O.)	4/4
WHAT'S NEW, PUSSY CAT! (WZ)	5/7	BART JENKA (TWIST)	5/7
HELP (Q.S.)	5/7	TRILL TRILL TRILL (WZ)	5/7
YOU'VE GOT YOUR TROUBLES	5/7	WHIPPED CREAM	5/7
HELP!	5/7	MARKIE (FOX-TROT)	5/7
CALIFORNIA GIRLS	5/7	WORLD OF OUR OWN	5/7
UNCHAINED MELODY	5/7	PASS ME BY (A-R)	5/7
SATISFACTION	5/7	TICKET TO RIDE	5/7
IT'S THE SAME OLD SONG	5/7	YES IT IS	5/7
DON'T JUST STAND THERE	5/7	IN THE MIDDLE OF NOWHERE	5/7
I'M HENRY THE VIII	5/7	GOING HOME (WALTZ)	5/7
DOWN IN THE BOONDOCKS	5/7	WINDY CITY	5/7
		SEADRIFT TO SANDRA	5/7
		JENNIE	5/7
		THE MOOD I'M IN (JAZZ WZ)	5/7
		SHORTY (Q.S.)	5/7
		OVER THE WAVES (Q.S.)	5/7
		PRICE OF LOVE	5/7
		LAPPING SONG	5/7
		CRYING IN CHAPEL	5/7
		FANGO AS (SEQUENCE)	5/7
		DREAM DIBBLEY	5/7
		TWO FOR TEA (Q.S.)	5/7

POPULAR ARRANGEMENTS FROM BELGIUM
By BERT PAIGE and POL STONE

SENTIMENTAL JOHNNY	F.O.	BOLIVIAN WITH BASSIE	F.O.
CONTINENTAL FLASH	F.O.	MARCHING THE BLUES	F.O.
ALTO SILHOUETTE	F.O.	RELAX	F.O.
BLUE INTERLUDE	F.O.	BROADWAY BOSSA-NOVA	F.O.
BROADWAY BOSSA-NOVA	F.O.	ADOCADO BOSSA-NOVA	F.O.
MADISON JUMP	F.O.	HIT THAT MADISON	F.O.
HIT THAT MADISON	F.O.	DRUM DRONE	F.O.
DRUM DRONE	F.O.	CHASE IT BROTHER	F.O.

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55,600 — Beatles play to world's largest audience in New York



NEW YORK: Tuesday

OF all the Beatles concerts I've ever seen, the show in Shea Stadium, New York, before 55,600 people, was the most fantastic.

There was not one seat available in the Stadium which had been sold out for several months in advance.

A blimp, one of the gas-inflated airships built for the World Fair, hovered overhead with Beatles slogans on its side, just before the start of the concert.

Some 300 New York policemen were provided in the Stadium to control the massive crowd which, for the most part, was pretty calm and collected by Beatles standards.

The Beatles flew from their hotel, five miles away, by helicopter, coming right over the top of the Stadium and landing at the heliport in the World Fair, less than half-a-mile away.

Every teenager in the Stadium seemed to have brought a flashlight camera, and the scene became frenzied as the Beatles emerged from the baseball players' tunnel to the stage erected on second base on the pitch.

This was the world's largest audience for any entertainers—and the Beatles were clearly overwhelmed themselves.

Back at the hotel they were elated, and threw an early-hours party to celebrate. Mick Jagger and Keith Richard, holidaying on the yacht, Princess, arrived. So did Andrew Oldham and the Supremes. It was 5 a.m. when the party finally broke up.

Brian Epstein was asked by a horde of American deejays what the future of the Beatles would be. He told them "They will be back here again next year."

U.S. disc jockeys wear headbands with aerials on them. One deejay at the Press

DON SHORT of the Daily Mirror, is travelling with the Beatles. Here he gives the inside story of the fantastic reception they got when they returned to America.



conference had three aerials on his headband. John rushed over to him and shouted — "he's from Mars."

One deejay said to Ringo "Are you still as popular as before?" Ringo: "You wouldn't be here if we weren't."

Fans sent pounds and pounds of fruit. Said George, looking at 20 lb of grapes: "Looking at all those baskets, we feel like fruit pickers."

From the moment the Beatles arrived in the Hotel Warwick, New York has been literally knocked out. Squads of private security men have been assigned to the hotel for a day and night guard.

One girl posed as Jane Asher but got turned back because she couldn't produce any baggage.

Four long-haired youths impersonated the Beatles and nearly took their suite but were stopped on the second floor. They were ejected and turned out to be a local pop group called the Teddy Bears. Dolls, toys, all types of gifts and fan mail has been arriving with the hourly mail. And the Penthouse Suite is almost stacked to the ceiling.

Chambermaid Anne Lennon — her husband is called John but isn't a millionaire — has the daily job of clearing through it all.

The Beatles don't seem to be annoyed by the fact that she has told her story in detail to the New York papers.

The Beatles were due to go to see the last night performance at the Persian Room of the Hotel Plaza of Cilla Black. But because of rehearsals and recording for the Ed Sullivan Show they were too tired to make it.

Epstein went along with Sounds Incorporated. When he returned, he was offered £70,000 by American promoter Sid Bernstein for the Beatles to make two more appearances at the Shea Stadium any time next year.

Only three years ago, George Harrison told me, he had to pay the seven dollar fare from the airport to New York city centre when he came to see his sister. This time he was in one of a fleet of limousines, guarded by a fantastic number of walkie-talkie equipped policemen.

By the way, Mick Jagger, seems to be annoyed about the latest revelations concerning Brian Jones. "I'm not going to say anything about it," he said with a note of anger in his voice.

Americans have also caught on to the idea of the Beatles and the MBE. Every radio station has awarded them medals of their own.

One of them is inscribed "Citizens And Heroes Of America".

On Monday the Beatles had a free day before flying to Toronto for their sole date in Canada on Tuesday.

TEN thousand teenagers swarmed about New York's Hotel Warwick on Friday afternoon awaiting the arrival of the Beatles from Kennedy Airport.

The Beatles' arrival in a limousine coming West the wrong way on one-way 54th Street a few minutes later was almost an anti-climax.

The group got in the hotel with a minimum of difficulty and were quickly swept up on the lift to their suites on the 33rd floor. They took over the entire floor which Hotel Warwick owner, Larry Tisch, had donated for the purpose. The floor was to be re-decorated anyway in a month.

An hour later, at a Press conference, it seemed as though the entire mob from outside was crammed into the small room given over to the conference.

Despite tight security, which barred anyone under 18 from attending, the room was packed sardine-tight as the boys answered the usual flurry of nonsense questions.

A sample: "Ringo, what are you going to name your baby?" Answer from John Lennon: "How about naming him Lyndon?"

Another sample: "Have you added anything new to your act for Shea Stadium?" Answer from McCartney: "Yes, we're going to do a good bit of juggling in between songs."

Asked if last year's quote to the effect that they'd never want to go through an American tour again, was true. All but virgorously denied it. "We're here and I'm sure we'll

Bob Dylan drops in for a chat

by REN GREVATT

be coming again as long as they want us," said McCartney.

Meanwhile, Ringo Starr sitting on another couch resting his eyes with dark glasses, said they'd all love to be able to get out of the hotel.

"We'd like to see Cilla and the Supremes at the Copa and I'd like to even go to Nashville, and to Harlem especially," he said. "The other fellows, the Stones and the Animals, who've got up there, say it's a good scene but we really can't get out. It's too much of a problem."

Soon, the lads moved down one flight to another suite where the toning company of disc jockeys who were to make the trip were assembled with loads of portable tape equipment.

A mix-up occurred when Sammy Davis called Paul and Paul never got the message. Told who was calling, he called right back. Mrs. Hunt-

ington Hartford, wife of the heir to a million dollar fortune called inviting the boys to The Club, but no invites were being accepted.

Late Friday night, Bob Dylan fell by for a lengthy talk which stretched into the early hours.

Saturday, the boys spent 10 hours taping six numbers for an upcoming Ed Sullivan Show.

They taped all six by mid-afternoon, watched a playback, discovered the errors in sound and started off from scratch re-taping the entire six tunes, which should result in the best Beatles performance to date on American television.

They returned to the hotel at 10 pm, went to sleep early and were still sleeping early Sunday afternoon, while attendants made the final arrangements for the Shea Stadium sell-out concert later in the day.

During the whole of the first 48 hours in New York, the crowds continued to swarm about the hotel.

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who

THURSDAY

CURRENTLY enjoying chart success with "I Want Candy", Brian Poole and the Tremeloes guest on "The Beat Show", (BBC Light, 1 pm).

Jazz fans can sit back or sit up listening to clarinetist Pete Fountain and his sextet on "Jazz Scene USA", (BBC2 10.40 pm).

FRIDAY

OUR weekly live programme, "Ready, Steady Go!" has a northern slant this week—appearing on the programme will be Herman's Hermits, Wayne Fontana and the Mindbenders, and the Alan Price Set.

Certainly a fine week for single releases—among them the long awaited new Rolling Stones number, "Satisfaction". Also in the shops today "Hark" from Unit Four Plus Two; "Just A Little Bit Better" from Herman's Hermits; and "Since I Lost My Baby" from the Temptations.

Broadcast of Elvis Presley International Fan Club Convention held at Wembley last month transmitted on "Pop Around", (Radio Luxembourg, midnight).

Steve Benbow makes one of his rare London appearances at Les Cousins Club, (49 Greek Street, London, 7.30).

SATURDAY

THAT early morning beat show "Saturday Club", kicks the weekend off with Wayne Fontana and the Mindbenders, Unit Four Plus Two, Walker Brothers, Alma Cogan and the Artwoods. (BBC Light, 10 pm).

"Folk Room", a recent addition to Saturday's light music features the Overlanders, and the Alabama Hayriders. (BBC Light, 4 pm).

To say the least, it's a star studded line up for this week's "Lucky Stars", and while you're changing for the evening out you can watch the Byrds, the Rockin' Berries, Walker Brothers, Frank Ifield, Alma Co-

Donovan, Seeger share bill at Carnegie Hall

DONOVAN is to share a concert at New York's famous Carnegie Hall with Pete Seeger, the American folk star. The concert, on November 5, is part of big new American plans for the British star.

On the same trip, Donovan will guest on the "Grand Ole Opry" TV show and there is also a possibility that he will do a 14-day, one-nighter tour with deejay Dick Clark at the end of November.

After that he will definitely do a three-week tour of American colleges, doing the whole show himself. He is also set for a week at Ciro's in Hollywood, where the Byrds first hit the headlines.

In December he will also guest on the "Steve Lawrence Show" on American TV.

During September, Donovan starts work on three weeks of filming for the Rediffusion-TV documentary on him and will tour Ireland from September 17 to 26.

He is hoping to make time to appear on a CND concert at the Fairfield Hall, Croydon, on October 15, which will also star Bob Davenport and the Raikes.

DAVE CLARK MAN INJURED

ORGANIST and vocalist with the Dave Clark Five, Mike Smith, broke two ribs last Saturday when hysterical fans pulled him from the stage at the Avalon Theatre, in Chicago.

England's hit-making five are in the States promoting their new film, titled there, "Having A Wild Weekend". Takings for the film in New York and Chicago last week topped \$1 million.

Following Mike's accident each of the group were personally guarded by ten men—



JESSE FULLER

JESSE FULLER TO RETURN IN OCTOBER

U.S. folk blues singer and guitarist Jesse Fuller returns to Britain in October for his second tour of 65, due to a big public demand. He begins his tour at Osterley on October 1. Further dates are at Eel Pie Island (3), London's 100 Club (4), Manchester (9), Southall (10), Southampton (11), Bristol (12), Nottingham (16), Leicester (18), Birmingham (20), Acton, London (21), Romford (22) and Reading (23).

making 50 uniformed guards keeping an eye on America's Dave Clark Five fans.

JANKOWSKI TO FEATURE CHOIR

HORST JANKOWSKI, the German pianist and musical director whose "Walk In The Black Forest" is currently number five in the Pop 50, will feature his choir on his next British single.

The title is "Simple Gimple", but no release date has been set as his current hit is still climbing.

It is taken from his LP, "The Genius Of Jankowski", which will be released in September.

Jankowski talks to the MM on page 7.

NEWS EXTRA PAGE 31

Commonwealth Arts sponsor pop show

GERRY and the Pacemakers, Georgie Fame and the Blue Flames, Manfred Mann, the Moody Blues, Cliff Bennett and the Rebel Rousers, the Fourmost and the Kinks appear in "An Evening Of Popular British Music", presented by Brian Epstein, at London's Royal Festival Hall on September 21.

The concert is being presented for the Commonwealth Arts Festival Society, who also sponsor a concert of "Popular Music Of The Commonwealth" at the Festival Hall on September 26.

Starring on this second programme are the Seekers, the Merrymen, and Louise Bennett and the Frats quintet.

CONGRATULATIONS

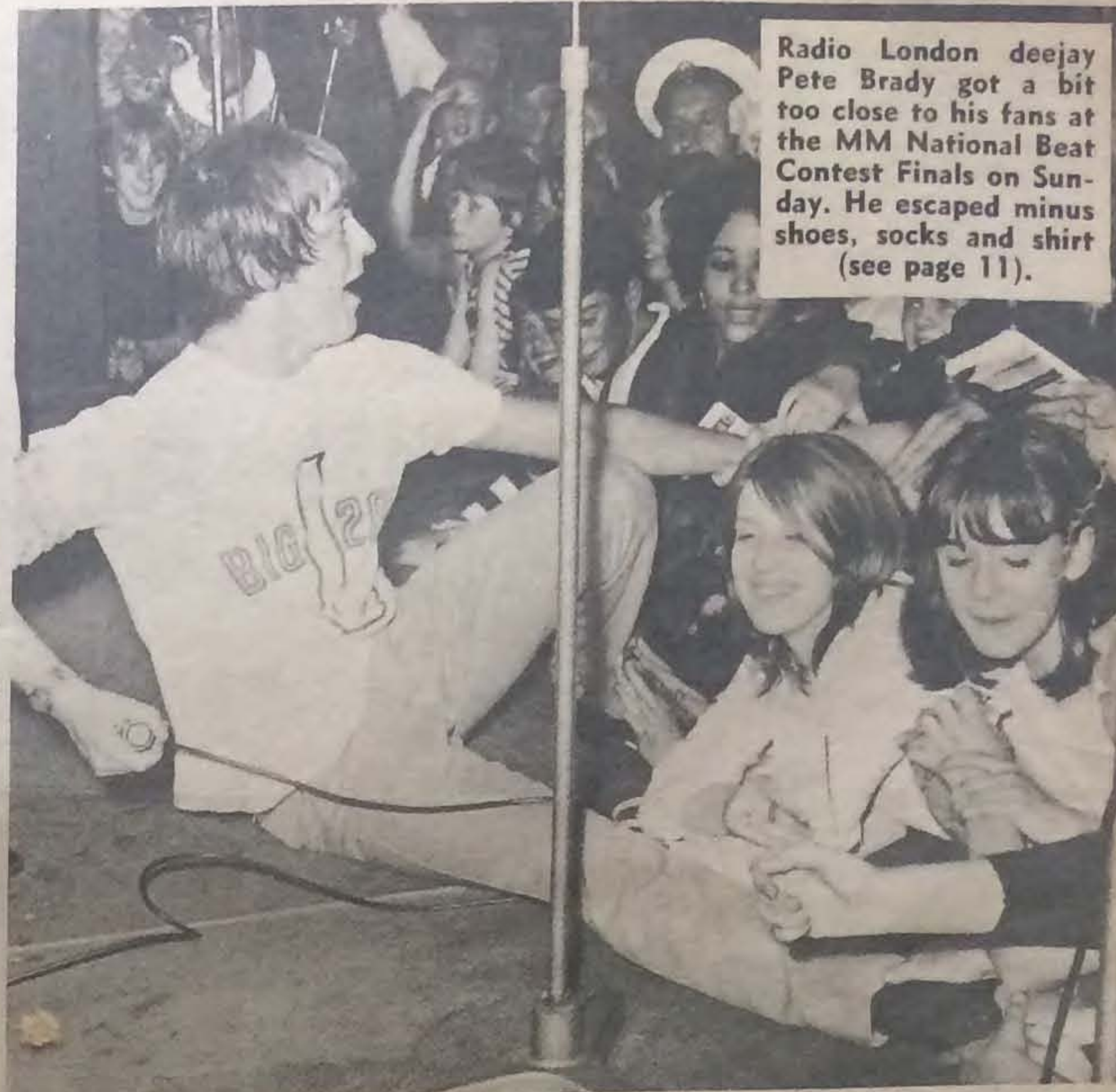
to the

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from their Manager, Mr. Terry Smith
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Radio London deejay Pete Brady got a bit too close to his fans at the MM National Beat Contest Finals on Sunday. He escaped minus shoes, socks and shirt (see page 11).

Ornette Coleman to play alto, trumpet and violin at Croydon

ORNETTE COLEMAN is to star in a single British concert—at Fairfield Hall, Croydon, on August 29.

The controversial American jazzman will be featured on alto, trumpet and violin, and will be accompanied by his regular American rhythm section, David Izenzon (bass) and Charles Moffett (drums).

Izenzon flew into London this week on honeymoon, and Moffett will be arriving from the States in time for the show.

The concert is being organised by New Departures who promote Poetry and Jazz shows.

Another feature of the concert will be Coleman's "Forms And Sounds", performed by a wind ensemble of clarinet, flute, oboe, bassoon and French horn.

Ornette leaves London for Paris at the beginning of September and is scheduled to star at the Berlin Jazz Festival in October.

TOM JONES STATES DATES

TOM JONES flies back to Britain on October 4 from California where he will be appearing on the Ed Sullivan Show the night before.

He flies back to the States on November 14 to star on the "Steve Lawrence Show" in New York and start a 15-day one-nighter tour.

He will be back in the States once more for another Ed Sullivan show on December 12.

Today (Thursday), Tom has a concert in Nashville.

On his return to Britain he will spend a week recording and his first in-person date is at the Imperial Ballroom, Nelson, on October 9.

On October 17 he spends a week doubling in cabaret between Stockton and Middlesbrough.

HOLLIES AID ESCORTS

THE HOLLIES came to the aid of Liverpool's Escorts in Germany last week.

The Escorts were due to appear in a Munich club when drummer Ken Goodlass caught his hand in a lift and singer Mike Gregory went down with tonsillitis.

Bobby Elliott, Graham Nash and Allan Clark, of the Hollies, went on stage with the remaining Escorts.

ACKER, ALEX, KEN FOR FLOATING FESTIVAL

SEVEN traditional bands take to the river on Friday evening, September 10, to play a five-hour session on the "Royal Sovereign", down the Thames Estuary.

The bands are those of Acker Bilk, Alex Welsh, Ken Colyer, Terry Lightfoot, Eric Silk, Kid Martin and the Back O' Town Syncopators.

The occasion is the annual "Floating Festival Of Jazz", which begins at 6.30 pm at London's Tower Pier.

Two days later, three New Orleans combos—Keith Smith's Climax Jazz Band, Kid Martyn's Ragtime Band and the Bodega Jazz Band—supply the music for the Amersham Jazz Club's first Riverboat Shuffle, on Sunday (12).

The Hollies are currently on holiday. They return to work for Granada-TV's "Scene At 6.30" on August 25.

One-nighters include: Chelmsford (28), Great Yarmouth (29), Basingstoke (30), Harlesden (September 3), Buxton (4), Stevenage (8) and Swindon (9).

ZOOT MONEY BIG BAND

ZOOT MONEY is, following the Animals into the big band beat business.

Under the title of Zoot Money and his Orchestra he will begin recording in October with his regular group augmented by three trumpets, three flutes, piano and three girl singers.

FOCUS ON FOLK

ARE folk singers overpaid? I'm not talking about Britain's comparatively few singers in the world class, people like MacColl, Seeger, Lloyd, Kent and Davenport. Their solid grounding in the music, added to their vocal and instrumental expertise makes them worth every penny they get—and more.

But at a time when a lot of the younger folk singers are still doing their rehearsing in public, the proliferation of clubs has hoisted the general level of pay for the average singer way up.

Nothing wrong with that, in itself. But when you compare the £4 or £5 which even quite inexperienced singers now expect for a couple of spots with the pay received by the average dance-band musician, who has to read music, master his instrument with some facility, and work for much longer hours, something seems to be seriously amiss.

If you say bandsmen should be paid more not folksingers

less, I'd agree, of course, except for the number of clubs who have to walk perilously close to bankruptcy because they are paying out £10 or £15 for guest singers every week, with total gate money not very much more.

The folk beginner needs to learn his craft—and there's quite a lot to learn, apart from mugging up songs and getting the guitar chords right. He needs experience round the clubs, who need to hear new voices.

The solution seems to me to be the establishment of two basic levels of payment—one for the experienced singer who deserves his £10 or £15 a night, and something rather less for supporting-type singers, who are not yet good enough to carry the burden of a whole evening.

And before the singers start howling for my blood—don't forget I'm a singer too!

Festival time in Edinburgh starts next week—though on a slightly more subdued plane than in previous years. The Islanders are in "Festival Folk '65" at St. Mary's Hall for a fortnight.



ORNETTE: one British concert

in a car crash. London group, Shelley, got a big break by being rushed North to deputise for Karl. They had a new disc, "Where Has Your Smile Gone?" released last Friday.

BRUCE SIGNS FOR EDINBURGH

THE Bruce Turner Jump Band has signed for a week at Bungy's Club, Edinburgh, from August 23.

The group airs in BBC "Jazz Club" on September 6 and then starts rehearsals for their nationwide tour with American tenorist Don Byas, with whom they also record a BBC-2 show on September 12.

The band plays the Six Bells, Chelsea, on September 11.

On September 12 the group transfer to Glasgow Concert Hall, where they're in "Straight from the Festival" with Alex Campbell and Archie Fisher.

Also in Edinburgh for the Festival will be Dave and Toni Arthur. Sharp-eyed folk fans may have spotted them on "Lucky Stars" the other day, though not as themselves!

Mel and Miles, two London singers who are summer residents at the Count House Club, St Just, Cornwall, have won the British Amateur Tape Recording Contest in two classes—best musical recording, and best recording technically. They had a spot on Westward TV as a result.

Interesting night at the Enterprise, Hampstead on Sunday when the Alexis Korner quartet tells "the history of the blues". Folks who remember how Alex and Cyril Davies got the blues boom going at their Roundhouse folk club long ago may feel that here the wheel turns full circle.

KARL DALLAS.

when

gan, Barbara Kay, and the Transatlantics. (ITV 5.50 pm).

This week's "Juke Box Jury", panel arguing out their opinions on the latest records are Herman, Carol Carr, Rosemary Nicholls, and Terence Edmund. (BBC 5.15 pm).

SUNDAY

ON tonight's "Blackpool Night Out" you can see the one and only Eartha Kitt, and also the Rockin' Berries (ITV 9.10 pm).

MONDAY

FURTHERING the traditional jazz cause, the Back O'Town Syncopators appear at London's 100 Club, Oxford Street.

On "Jazz Club", you can hear the Acker Bilk Band with Elaine Delmar and Jimmy Skidmore. (BBC Light, 10.35 pm).

TUESDAY

MAKING their first ever appearance at London's Marquee Club Lulu and the Luvvers hit the London club scene.

WEDNESDAY

"SWING into Summer", with a huge bill including Billy Fury, Gerry and the Pacemakers, Georgie Fame and the Blue Flames, Kenny Ball and his Jazzmen, Unit Four Plus Two, Jan and Douglas, and the Applejacks. (BBC Light, from 2 pm).

It's folk night at London's Marquee Club, and topping the bill is the Settlers.

where

Folk entry for Italian TV contest

GRAMPIAN-TV's "An Impression Of Love"—a folk song programme starring Ewan MacColl and his wife Peggy Seeger—is to be ITV's entry in the music Section for the Italia Prize, which is held in Florence next month.

One of the featured songs is MacColl's own "The First Time" which has since been recorded by Joan Baez and Marianne Faithfull.

Byrds' tour 'hard but invaluable'



JIM MCGUINN

AMERICA'S long-haired boys the Byrds fly home today (Thursday), to Los Angeles, after their brief but hard-working tour of England. The five Hollywood artists' latest release, "All I Really Want To Do", this week moved up the Pop 50 ten places to number nine.

The Byrds publicist, Derek Taylor told the MM: "They will certainly not be returning before next year. No, there is absolutely no question of a Christmas show. The group will return to England when the bill is right, and at the right time and the right place.

"They have immensely enjoyed the tour; they've learned a tremendous amount how more closely they are scrutinised by the English press and fans than in America, and more about stage presentation and production.

"It's been hard but invaluable experience."

The Byrds will be recording their next single, to be released in America, almost as soon as they get back—but it is unlikely to be another Bob Dylan number—probably an original composition from guitarist Jim McGuinn and vocalist Gene Clark.

Two of the Byrds' concerts were cancelled at Portsmouth Guildhall, last week, due to "indifferent support at the box office."

Ivy League want their own backing on RSG

THE Ivy League this week complained to the MM that "Ready, Steady Go!" does not permit them to use their backing group, Division Two.

Said John Carter: "The boys play on our records and get the sound we want, but RSG won't let us use them." Added Perry Ford: "RSG say they try to get the actual sound, yet they don't use the group. Session men are OK, but blimey, it just isn't the same Ivy League sound."

Commented RSG editor Vicki Wickham: "We employ a regular studio group of top session men and we don't want to use any backing groups. For one thing it would cost a lot of money.

"I really do consider that the men we use are very good and do an excellent job."

The League's American trip has now been brought forward and they will fly to New York on September 5. They will do TV dates, including the Ed Sullivan show and "Shindig", plus coast-to-coast radio and TV interviews and, possibly, one or two concerts.

As a result their dates have

been rearranged. They now tour Ireland from September 24 to October 3 and Scotland from October 11 to 16. They go to Belgium on October 19 for three days of TV and radio dates.

NEW DISC VENTURE

FOUR of Britain's top recording managers — EMI's George Martin, John Burgess and Ron Richards, and Decca's Peter Sullivan—have formed their own company.

According to George Martin — who counts the Beatles among his many stars — the company will "make a small amount of top quality records that will sell very well. We are after quality not quantity."

The four will continue to

record on behalf of EMI and Decca those artists for whose recordings they are now responsible.

Their decision has been taken in order to have "freedom of action, freedom of decision and freedom from administrative ties."

RSG WILL DEVELOP

A NEW and refurbished "Stars And Garters" and the Donovan TV documentary were among new programmes announced by Rediffusion's Elkan Allan at London's Television House on Monday.

The ITV pub programme, to be called "The New Stars And Garters", will return in late September or early October with actress Jill Browne as hostess.



Ellen gets a break with the Seekers

AN EMERGENCY nasal operation on Judith Durham, of the Seekers, has meant an unexpected break for an "unknown"—a 23-year-old brunette from Glasgow named Ellen Wade. Ellen (pictured left with the Seeker Athol Guy) is depping with the group until Judith is fit to return to work early next month. "I'm still not quite able to believe it," said Ellen at Bourne-mouth Winter Gardens this week. "I've just been fantastically lucky."

Judith left hospital this week, but has been ordered by her doctor to rest until the end of the month.

Herman's Hermits return to boost new release

HERMAN'S HERMITS are due back in Britain today (Thursday) and will dive straight into a barrage of radio and TV dates to plug their new single "A Little Bit Better" which is due for release tomorrow (Friday) on the Columbia label.

Tonight they are to appear in "Top Of The Pops" and have two sessions tomorrow—'live' in RSG and a recording of "Yeh, Yeh" for transmission on Monday (30).

On Saturday they are to record for Sunday's (22) "Easy Beat" and for the same evening, Herman will appear in "Juke Box Jury", immediately afterwards flying North to join the Group for an evening session at Northwick Memorial Hall, Cheshire.

On Sunday (22) they have a concert at Gt. Yarmouth and Monday they record for Thursday's "Beat Show", have a "Discs-A-Gogo" date on August 31, and will appear in "Lucky Stars" on September 4.

BENNETT TV

RADIO DATES

CLIFF BENNETT and the Rebel Rousers, whose new single, "I've Cried My Last Tear", is released tomorrow (Friday), have signed for TV and radio dates.

These include: "Easy Beat"

(22), Granada-TV's "Scene At 6.30" (26), "Saturday Club" and "Lucky Stars" (28) and TWW's "Discs a Gogo" (September 6).

DILL HOME FOR FUNERAL

WELSH jazz pianist Dill Jones flew home from the States this week following the death of his father at Newquay, Cardiganshire.

Dill will be staying in Britain until mid-September, when he returns to New York to join the Max Kaminsky group.

ONE

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BYAS: the only thing I miss is those rhythm sections.

BYAS: the tenor in between Hawk and Pres

LONDON

DON BYAS from Muskogee, Oklahoma—is a doyen of the American jazz corps in Europe, having arrived in Denmark with Don Redman's band during 1946.

Nearly 20 years residence has made him an expert on the subject of Americans in Europe. The life he likes; and it is highly probable he'll spend the rest of his days in and around Amsterdam, his home for the past 13 years.

"Yes, I'm at home over here," Byas told me over a couple of straight vodkas in his London hotel. "I'm happy in Amsterdam with my wife and family. I've three children now, you know. Three girls. I use Holland as a base but work there very seldom. I'm out for maybe two months, then home for a week and out for a week or two. It's always like that. "No, I almost never think of the United States. Truthfully, the only thing I miss are those American rhythm sections."

After all these years, how does Byas get on with Conti-

mental accompanists? "Well, it's always a bit of a drag having to play with different sections all the time. It takes a while for a section to get together, to get to feel each other, even for top American musicians. If you have to change sections each job you do, as I have to very often, it makes the work more difficult. And I find that the European rhythm sections are not up to par with American sections.

"This isn't because they're not accomplished musicians individually. But they don't seem able to play collectively as a group. American sections do play together, and this gives you a chance to get something going. The point is that American rhythm sections, if they're good, don't have to have been playing together before.

How important has this factor been to Don Byas since he became an émigré jazzman? "In Europe, most of the time, I feel a little hampered. But the way I overcome that is by kind of holding myself back and not doing things that might be too difficult. Which is not good, of course, but that's the only way

to do it

"Actually, most piano players—they seem to get in my way, even though they're playing marvellous piano. I think my best work is done with just guitar, bass and drums. Of course, I have to have good guitar players then, and it's a hard instrument to play really well. In fact, there are only three or four guitar players I like to work with.

"Who? Oh, I like John Collins. And we mustn't forget Freddie Greene. With these guys you don't need a piano at all. They never get in your way; they follow you, seem to think along with you.

It is often said that U.S. musicians deteriorate in Europe because of the lack of inspiration and competition. What is Don's opinion? "You have many fine musicians in America, but they can be divided into two classes: the creators and the imitators. The imitators can play for many years, and play wonderfully well, as long as they stay close to their idols, their source of inspiration. When they are separated, the imitators are lost. "Really, there's no sense in

copying someone. It's not worth doing, because even if you do it better than the man you're copying, the one who did it first always gets the credit.

"There have never been but three schools of tenor. The first was Coleman Hawkins. The second was Lester Young, and the third was me . . . I came in between the two of them. I leaned a little towards the Hawkins sound, and more towards the Lester ideas. Has there been one since? I think there's a possibility of a Coltrane school because he started a big thing there.

"It's a funny thing but a guy like Chu Berry, who was marvellous, led to no school. I'll tell you how you get a school. You're going along peacefully, getting accustomed to the sounds and everybody's happy, then here comes a guy who upsets it.

"Everybody says: 'Here, wait a minute. What's this. We're not going far enough. That's the cat we should listen to.' That's how it starts. Like the Charlie Parker thing. That was one of the biggest schools that's ever existed, apart from Lester Young's."—M.J.



SINATRA: fantastic

QUINCY: protest music—who needs it?

JUAN-LES-PINS

"AS soon as you start making bread, man, watch out. Those guys are going to put you down. I've been getting it for years now."

Thus Quincy Jones, a man whose bread-making capacities are prodigious, thanks to a brilliant arranging talent.

Over dinner in Juan-les-Pins, where Quincy was taking a relaxing holiday on doctors' orders, we were discussing the current state of jazz. And Quincy had some very pertinent and pungent things to say on that hoary old subject, commercialism.

He had just finished a stint with Frank Sinatra and the Basie band—responsible for one of the highlights of this year's Newport Festival—and had been completely knocked out by Sinatra's professionalism.

"Sinatra is a fantastic performer—and a perfectionist. And he really knows what he's doing. But, man, doesn't he go! I had to tell him: 'Hey, why don't you stop and sweat a little so I can catch up?'"

Quincy said Sinatra could be a hard guy to work for. "But if things go right, he's just great.

The thing that distinguishes the so-called commercial musicians from those who make no concessions to popular taste—apart from the size of their wallets—is that they have an awareness of the communication problem.

"I just want to make good music," he told me earnestly "and let it speak for itself. I don't want to ride on any freedom trucks. If the music is good and presented with personality and professionalism, the public will dig it. Protest music? Who needs it?" —M.H.

the JAZZ scene

SILVER: songs my daddy sang to me

HOLLYWOOD

HORACE SILVER has made jazz music out of pop—literally. In America's matriarchal society, he has somehow fashioned a hit out of a tune dedicated to his pop.

"Song for my Father," the Blue Note album of which this is the title number, has been on the U.S. album charts nine weeks.

The event is doubly noteworthy in that bossa nova is the product of a Portuguese-speaking people and Silver is of Portuguese descent, yet "Song for my Father" is his first composition in this idiom.

"When I was a child," he says, "my father used to play Portuguese folk songs to me on the violin and guitar. He and an uncle and a friend would form a trio and hold little folk-jam sessions. The tunes were all in a minor key and had only two or three chord changes, but they were played with a touch of what's now called the bossa nova beat.

"Later I became very fond of Latin rhythms as played by bands like Tito Puente's and Machito's. But when my father told me to take some of those folk songs and make jazz things out of them, I thought the idea was pretty square. It seemed too limited harmonically.

"Then, too, when bossa nova hit in this country, everybody jumped on the bandwagon, and I didn't want to do that, even though Stan Getz did such a beautiful job."

The turning point came, says Silver, when he visited Brazil a couple of years ago.



SILVER: fond of rhythms.

"I talked with Sergio Mendes and the other young musicians down there, listening to them play and sing and talk, I became hip to the authentic bossa nova beat, to how beautiful their composers are, how they use modern chords like the jazz people use here; and the rhythm was swinging too.

"A little later I was sitting at the piano and one of those old folk tunes my father used to play came back to me. I changed it around a little, added a bridge, and that was 'Song for my Father'."

The quintet of Horace Ward Martin Tavares Silver, a 37-year-old bachelor from Norwalk, Conn., was organized in 1956. The consistent success the group has enjoyed is due to the talents of the leader as pianist and composer, to his judicious choice of sidemen (they now include a promising pair of young hornmen, Woody Shaw on trumpet, Joe Henderson on tenor sax), and to the unique expenditure of energy displayed by Silver on the job.

Hunched over the keyboard, stomping his feet incessantly four to the bar (at tempos that defy most mortal feet), he plays as if a friend has bet him \$1,000 that he can't work off 10 per cent of his 140 pounds during a set.

At the end of the set, he looks as if he has lost the bet.

The offstage hours offer a sharp contrast. Silver, a placid and amiable man without a neurosis to his name, neither smokes nor drinks. "I try to eat all fresh vegetables," he says. "Sometimes I lay off all meat for a while and feel very good. I use a lot of vitamin pills and things like that.

"By the way, please tell people that the photo on the album cover really is my father. People keep asking me whether it's a professional model. He's 72 years old and in pretty good health too, I'm happy to say."—L.F.

MANGELSDORFF: now Europe is swinging too

LONDON

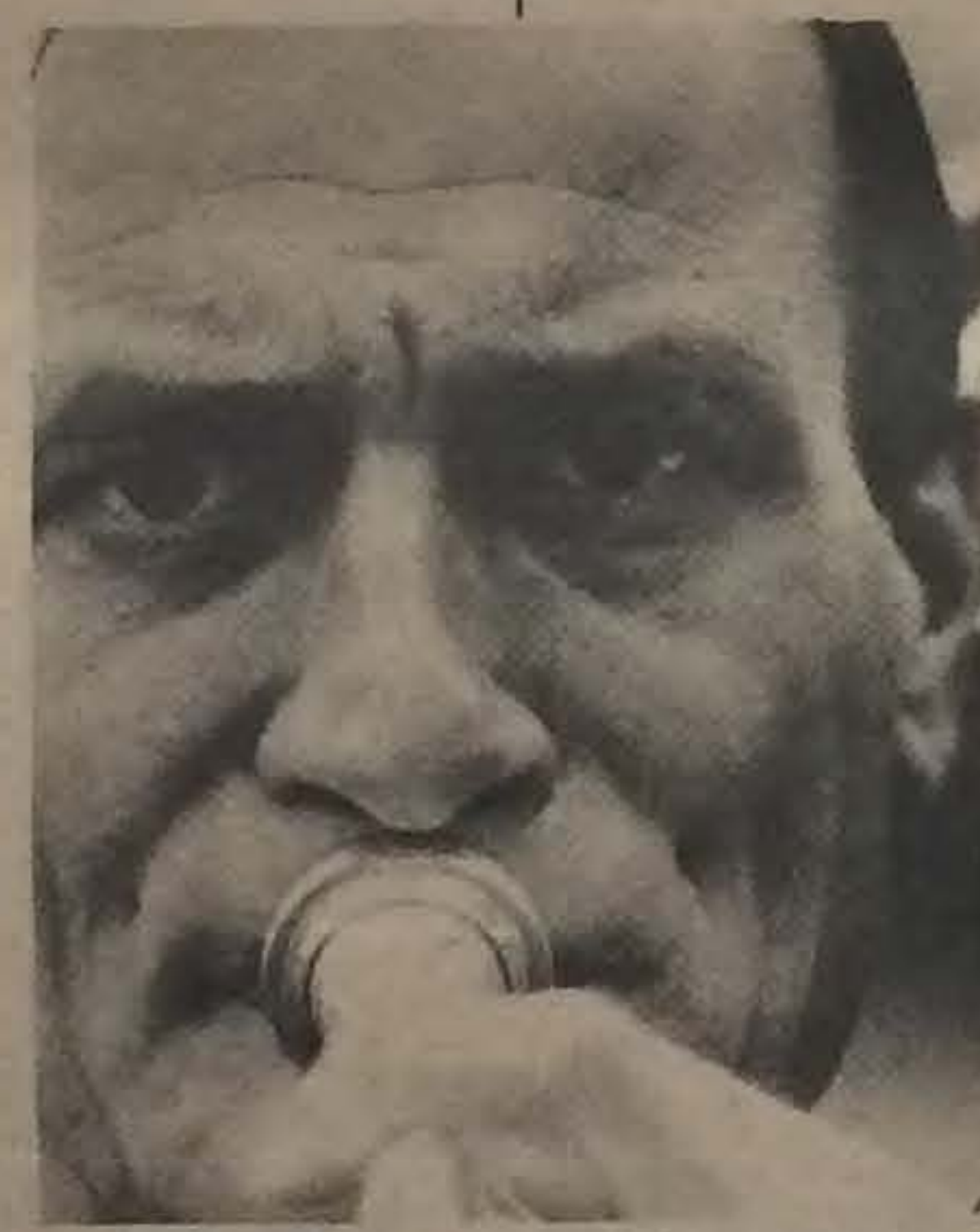
LAST week four German musicians demonstrated to British audiences just how much European jazz has grown up.

In the course of a Richmond Festival appearance, four nights at London's Ronnie Scott Club, and a date in Manchester the Albert Mangelsdorff Quartet has done enough to prove that when it comes to jazz talent, Europe is far from being underprivileged.

Leader-trombonist Mangelsdorff, a tall, friendly 37-year-old, feels that European jazzmen have reached a crucial phase in their development.

"First of all," he said, "we were all just learning, studying hard to play our horns. Now, we're swinging."

Mangelsdorff first took up music when he en-



MANGELSDORFF: listened to black market records.

listed the aid of a violinist uncle to convince his family he wanted to be a musician. "The only way I could get to be a musician," he recalled in perfect English, "was to be a violinist. I didn't start on trombone until I was 20."

The first jazz he heard was on black-market records bought by an older brother in wartime Germany. The first American musicians he heard were the James Moody All-Stars in a concert in his home town of Frankfurt in 1948. He remembers Kenny Clarke's drumming with that group vividly.

"There was a time, of course," he said, "when we all wanted to sound like Americans, and it was a great compliment to be told you did sound American. Now I don't think of musicians sounding European or American."

One European musician he admires is French-Algerian pianist Martial Solal, and it was another pianist, MJQ leader John Lewis, who brought Mangelsdorff to notice outwith Germany and Europe.

Lewis heard the trombonist at a festival in the Yugoslavian town of Bled, and liked his playing so much that he recorded with him.

It's unlikely, however, that Europe will lose Mangelsdorff to America. He's married and settled in Frankfurt. "If I were single," he said, "then I might have thought of working in the States. But now things are quite good for jazz in Germany. For about ten years or so, it was not so good. Today there are jazz clubs all over Germany, and there's enough work for me to keep the group working full-time."

BRIAN GREEN: trad comes back—still stomping

LONDON

DESPITE dismal prophecies about its impending doom, traditional jazz in Britain continues to throw up a pretty steady supply of new and often colourful names.

More and more frequently this year, among them the New Iberia, Eclipse Alley Stompers, Climax Jazz Band, New Sedalia and similar swinging designations, the name of Brian Green's New Orleans Stompers catches the eye in club lists.

Without aid of manager, publicity man or, indeed, much publicity drummer Green has worked his way up the New Orleans ladder. Last week, the Stompers did their first

"Jazz Club" broadcast. They have an EP just out.

In spite of this healthy hustle, the band remains semi-professional. Some observers claim it is the best semi-pro New Orleans group in the country.

Brian himself doesn't agree. "It's hard to live up to a thing like that. I don't think we are, but we're getting better."

How long have the Stompers been stomping? "We started about two-and-a-half years ago; just a bunch of us as a hobby. John Wurr was on clarinet, Tony Keating on piano. Tony was really the one who formed the New Orleans Stompers. When he went up North I took over."



What is the band's musical policy? "Our policy used to be tied down more or less to King Oliver and Jelly Roll Morton tunes. Now we do a lot of Armstrong Hot Seven and Beiderbecke numbers.

How does semi-professional status affect the band? "We are doing as much work as most of the pro bands, and the pay is good as well. If we were professional, we could get plenty more, of course.

"Some of the band would like to turn pro. Shall we? I don't think so. It started off as a hobby. If you play full-time, I think you lose a lot of the kicks. Also, I'm interested in my day-time job." —M.J.

MILES: broken leg and now a 10-week lay-off

NEW YORK

TRUMPETER Miles Davis has broken his leg and will be out of action for about ten more weeks. Miles was walking around his house with the aid of a cane after his recent operation when he fell. He had to cancel his appearance at the Down Beat Jazz Festival in Chicago.

Eddie Condon, who puts in a nightly appearance at the Condon club, is also gigging at weekends in Long Island with Johnny Windhurst (tp), Cutty Cutshall (tmb), Kenny Davern (clt), Chuck Foldes (pno), Jack Lesberg (bass) and Morey Feld (drs).

There was a jazz benefit concert last week for the late Malcolm X, organised by Mrs. Sidney Poitier. Among the participants were Dizzy Gillespie, Max Roach, Abbey Lincoln and the Billy Taylor Trio.

Sensational young drummer-vibist Alan Dawson, from Boston, made his New York Debut with the Jaki Byard Quartet at the



Modern Arts "Jazz In The Garden" series.

Woody Shaw has taken over the trumpet chair with the Horace Silver group from Carmell Jones . . . altoist Gary Bartz has joined Art Blakey's Jazz Messengers.

The Half-Note in Greenwich has a new policy of presenting jazz singers at weekends. Jimmy Rushing has been followed by T-Bone Walker . . . Guitarist Grant Green has opened at Wells' in Harlem.

Louis Armstrong has signed for MGM's remake of the "Girl Crazy" film . . . Ocie Smith, former Count Basie singer, has been signed by Columbia Records.

Pearl Bailey has been discharged from Mount Sinai Hospital after treatment for her heart ailment, but will be kept under observation at her San Fernando Valley home for six to eight weeks.

Jazz pianist Clyde "Fats" Wright failed to show up for his debut at the Village Vanguard . . . former Horace Silver drummer Roy Brooks has joined the Wes Montgomery combo.—J.A.

by JEFF ATTERTON, LEONARD FEATHER, MIKE HENNESSEY, BOB HOUSTON, MAX JONES

Horst asks: 'Why can't I play in Britain?'

HORST JANKOWSKI is "mystified and surprised" that he was refused a work permit to mime his "A Walk In The Black Forest" on last week's BBC-TV "Top Of The Pops".

He rang the MM from Germany to say so.

"I just didn't know about these complicated union things" he said. "It was two hours before I got on the plane and they said 'Do not come.'"

"I just don't understand it because we do a lot of concerts with British musicians here. I have brought over people like Ronnie Ross and Tony Kinsey, and singers like Eve Boswell and Janie Marden to work with me in Germany."



JANKOWSKI: voted Germany's top jazz pianist for past nine years.

CATERINA

Horst, who speaks excellent English, said he was delighted by the British success of his single. Born in East Berlin, he attended music school there and later won a scholarship to the High School Of Music in West Berlin.

"After some time I had trouble in East Berlin and flew to the West to live" he told the MM. "I did my exams as a concert pianist but, with the money situation, I started working in a popular band."

"We played dance music and I didn't like it at all. Then, when I was 16, I met Caterina Valente who was going to do a tour of Africa, Spain and France. She

asked me to go along and I worked with her for two years.

"When I left Caterina I joined a big band and started doing arrangements and compositions—for the past nine years I've been voted the top jazz pianist in the German polls.

"But you don't make any money with jazz so, six years ago, I started my choir and over the past two years it has become very popular.

"We do a great deal of TV work. It is different from any other choir in Germany because of the modern arrangements. They do it because they love the music, not just for money."

Horst was then asked to produce records for Mercury. "But I didn't like making this terrible music" he said. "I'd managed to make money with my own sextet without doing rubbish things like they wanted me to record."

MIME

"Then I recorded the first of my three LPs. It was released in America and suddenly I was told that "Walk In The Black Forest" was big. Now they want me to go over there in October, but I can't because I'm doing seven TV shows as com-

poser and arranger.

"I still play a lot of jazz music and I've worked with most of the big musicians—Oscar Peterson, Ella, Gerry Mulligan and Miles Davis. And I was in Benny Goodman's band in Brussels for four months.

I have a lot of friends in England and that makes me very sad that I can't come over to meet them.

"I don't understand why I couldn't have played "live" on "Top of The Pops" if there is an objection to me coming there to mime. Perhaps something can be worked out for another time."

BAEZ

by DONOVAN

I FIRST met Joan Baez on her British tour and we have been great friends ever since. Nobody deserves success more than her.

I'VE BEEN asked if she influenced me in what I sing—people say I seem more "committed" about things now. I don't think she did really. If I'd said all my stuff when I first came up it wouldn't have been accepted. Now I can sing about those things and they are accepted.

BUT SHE did bring a lot to me. She turned me on to a lot of things. They were mostly things I knew already, but it was nice to hear it coming from her and know that somebody else felt that way too.

ANOTHER THING about Joan is the way she takes everybody on her shoulders. She has helped so many people. She helped Dylan a lot—she first got him on to the Newport Folk Festival. IT WILL be great to see her back in Britain next month and I'm sure her concerts will be great.

THE GREAT WARNER BROS./REPRISE RELEASES



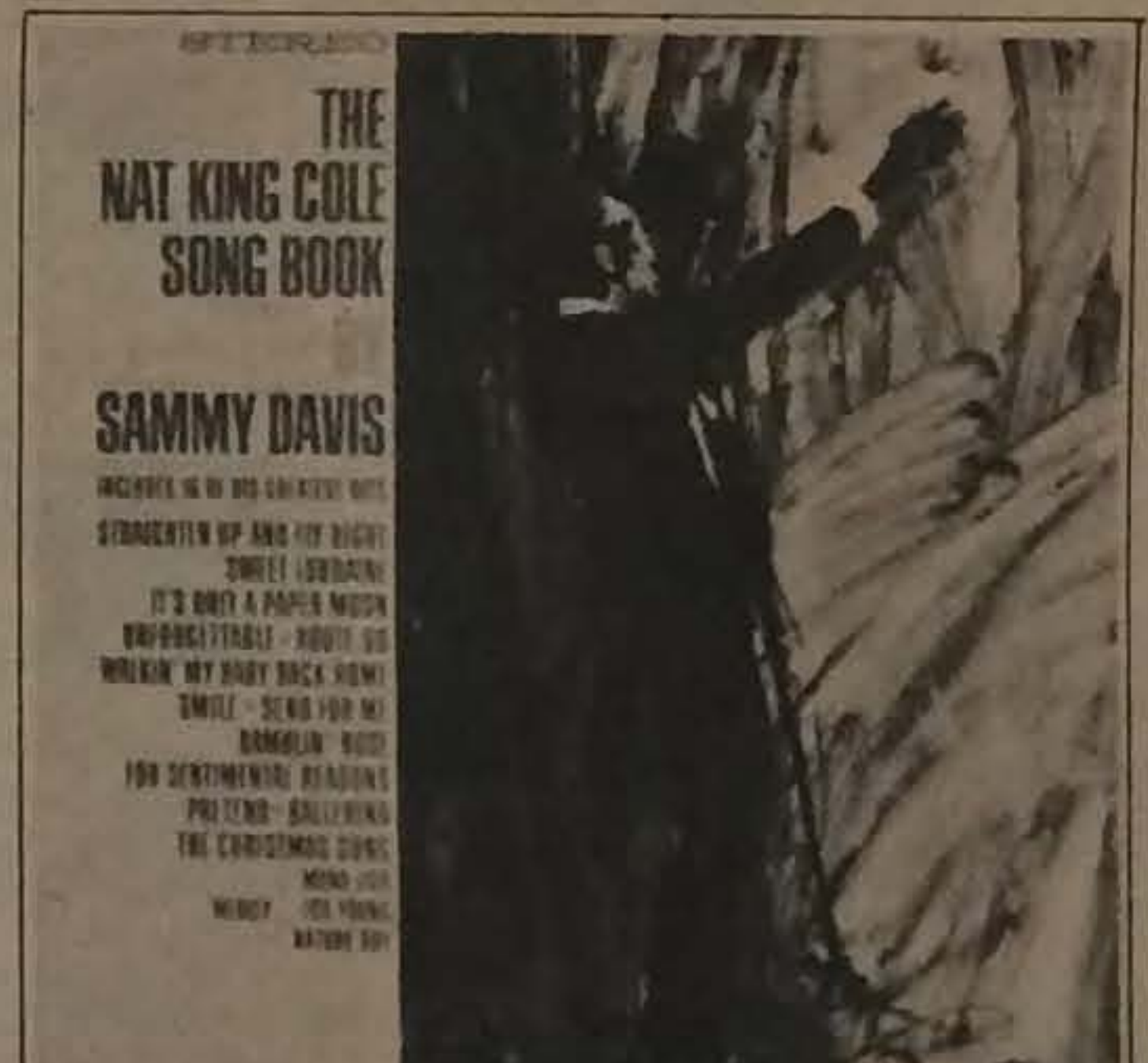
FRANK SINATRA
SEPTEMBER OF MY YEARS
R9 1014 (Stereo) R 1014 (Mono) 12" LP.



PETER, PAUL & MARY
A SONG WILL RISE
WS 1589 (Stereo) W 1589 (Mono) 12" LP.



THE EVERLY BROTHERS
BEAT 'N SOUL
WS 1605 (Stereo) W 1605 (Mono) 12" LP.



SAMMY DAVIS JNR.
THE NAT KING COLE SONG BOOK
R9 6164 (Stereo) R 6164 (Mono) 12" LP.

OTHER

TRINI LOPEZ
THE LOVE ALBUM
R9 6165 (Stereo) R 6165 (Mono) 12" LP.

DEAN MARTIN
(REMEMBER ME) I'M THE ONE WHO LOVES YOU
R9 6170 (Stereo) R 6170 (Mono) 12" LP.

DUKE ELLINGTON
WILL BIG BANDS EVER COME BACK
R9 6168 (Stereo) R 6168 (Mono) 12" LP.

NELSON RIDDLE
"NAT" AN ORCHESTRAL PORTRAIT OF NAT KING COLE
R9 6162 (Stereo) R 6162 (Mono) 12" LP.

NEW LPs & NEW

ALLAN SHERMAN
SONGS FOR SWINGIN' LIVERS ONLY
W 1569 12" LP.

VIC DAMONE
YOU WERE ONLY FOOLING
WS 1602 (Stereo) W 1602 (Mono) 12" LP.

COUNT BASIE
POP GOES THE BASIE
R9 6153 (Stereo) R 6153 (Mono) 12" LP.

THE SOUND OF MUSIC
MEMBERS OF THE TRAPP FAMILY SINGERS & CHORUS
WS 1377 (Stereo) W 1377 (Mono) 12" LP.

PETER, PAUL & MARY
PAULTALK
WEP 603

FRANK SINATRA/COUNT BASIE
IT MIGHT AS WELL BE SWING VOL. II
R 30047

THE EVERLY BROTHERS
THE PRICE OF LOVE
WEP 604

ALLAN SHERMAN
WON'T YOU COME HOME DISRAELI?
WEP 605

THE SUCCESS OF KEELY SMITH
R 30045

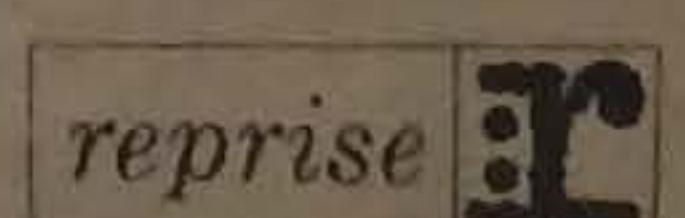
EPs

SAMMY DAVIS JNR.
WHEN THE FEELING HITS YOU
R 30048

DEAN MARTIN
I'LL BE SEEING YOU
R 30044

TRINI LOPEZ
TRINI'S FOLK MOOD
R 30043

KEELY SMITH SINGS THE JOHN LENNON-PAUL McCARTNEY SONG BOOK
R 30046



MELODY MAKER TRADE FAIR SPECIAL

A MUSIC making boom is sweeping the world. Popular music idols like the Beatles have acted as a spur to young people everywhere to take up playing guitars and drums, in the spirit of, "if they can do it, so can we".

And during the golden years of beat British instrument manufacturers have enjoyed incredible business, which has led to expansion and the production of better and better instruments.

As musical trends change, with the advent of groups like Georgie Fame and the Blue Flames, young players are taking greater interest in instruments like electric organs, saxophones and trumpets.

Schools up and down the country are reporting intensified interest in music making by their pupils and channel their energies and enthusiasm into more serious as well as popular music.

Many schools can boast beat, jazz and folk groups as well as an orchestra.

Deeply concerned with musical education in schools is Dick Sadlier, Director of Music Education of the Educational Group of the Musical Instrument Association.

Before the week of the British Musical Instrument Trade Fair, Sadlier spoke to the MM about the trade's efforts to help musical education.

"The potential is fantastic. The younger generation are taking to all sorts of instruments, flutes, oboes, clarinets and french horns. Demand for the clarinet is outstanding. Retailers are making a special effort to supply instruments used in education. "I recently visited a Grammar school where they have a school orchestra as well as the choir. They have an end of term concert with the orchestra, beat groups, trad and

A MUSIC MAKING BOOM IS SWEEPING THE YOUNG

folk. There is a tremendous amount of musical activity and this is happening all over the country. "The trade fair, is now an international event," continued Sadlier. "Wholesalers and manufacturers from Germany, Holland, America—all over the world come to

the fair. It's not the biggest fair in the world but, it's the most attractive and has better displays.

"The accent this year is on education. The post-war generation have set the pace and the music trade are making tremendous efforts to provide instruments, and



BEATLES: a spur for young people.



FAME: players changing to organs.

the aim at the fair is to keep dealers in touch with trends, and keep up to date with the educational scene." Sadlier added that today there was a crying need for teachers and coaches for wood wind and brass, which were in great demand in

schools. "Many professional musicians are doing school coaching. Fundamentally, people want to do something of their own and today the atmosphere of mystery surrounding music is being dispelled by the younger generation.

MORE TRADE FAIR NEWS ON PAGES 12, 20, 25 & 27
BY CHRIS HAYES


A MESSAGE FROM THE PRESIDENT OF A.M.I.I.



I WISH to welcome all members of the Trade to the A.M.I.I. Musical Instrument Fair from August 23-27 at London's Russell Hotel. IT IS quite obvious that during the first half of 1965 the Industry has been facing certain problems of demand and supply. Your regular suppliers have naturally busied themselves with assessments of your requirements in the light of the present trends. I AM sure that you will agree that, for the future, closer co-operation between suppliers and retailers is even more necessary than it has been in the past, and it is in your own interests to visit the Russell Hotel Show so that you can take advantage of the planning of your suppliers in certain fields to achieve the maximum profit in the coming season.

DENNIS GILLARD

A new world of music for your home ... with the easy-to-play

 **PHILIPS**
philicorda

Meet a superlative new musical instrument—the Philips Philicorda. It is unquestionably the easiest electronic keyboard instrument to play, yet its range of tones is far greater than that of any instrument of comparable compactness, convenience, and price.



Immediate and increasing satisfaction for the beginner, extensive opportunities for even the most advanced player—that is the promise of the amazingly versatile Philips Philicorda.

At home anywhere

The Philicorda blends attractively both with modern and traditional decors, and its sumptuous sound and remarkable adaptability make it an ideal instrument for almost any occasion. This, in fact, is an instrument at home with every kind of music in every kind of setting. And it fits neatly into a car-boot for easy transportation.

MAGNIFICENT VALUE AT

176 GNS including complete simple step-by-step tutor, an album of varied music and a 'rhythm' accompaniment record.



ON SHOW AT THE BRITISH MUSICAL INSTRUMENT TRADE FAIR HOTEL RUSSELL AUGUST 23-27

To: Philips Electrical Ltd., Century House, Shaftesbury Ave., London, W.C.2

Please send me full information about the Philicorda

I would also like an invitation to a demonstration (please tick)

Name _____

Address _____

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Sensational new Dallas lines from the 'British Music Trade Fair'

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CARLTON DRUMS

With new 'Autolok' screwless, press-down height adjuster — halves drummer's setting-up time



Bobbie Graham
Top recording drummer



Honey Lantree



Ric Rothwell



FRAMUS

Framus Bass — Amazing power on all four strings.



FRAMUS 12 STRING F5/019

BILL WYMAN
The Rolling Stones

DEREK QUINN
Freddie & the Dreamers



PETER THORPE RUSSELL BALLARD
The Roulettes



FRAMUS BASS GUITAR F5/150

PETER OAKMAN
Lonnie Donegan Group

RAY RANDALL
The Tornados



BUFFET
Crampon
PARIS

Brightness of sound and perfect intonation make BUFFET the finest Clarinet ever says VIC ASH the well-known sessionaire and Clarinet Poll winner.

Buisson

CLARINETS
STUDENT Model
Bb Boehm System.
17 keys, 6 rings.
Heavily plated Key work.

Crack-proof Acousta bell and barrel. From 18 GNS.

DEARMAN
TENOR SAXOPHONE

BUFFET

Faster, Smoother Action

Perfect Intonation

BIG FULL SOUND

Only 66 gns.

Some of the reasons why I play BUFFET says DON RENDELL one of Britain's leading and most sincere sax stylists.

DALLAS SUPER SOUND IS HERE!

The SOUND for '65 — Top pro quality—special Goodman Speakers

DALLAS SOLUS 50
50 watts power output. Fully transistorized with 4 channels, 7 inputs, tremolo with foot switch and Hammond Reverb. This unit is mounted on a chromium-plated stand and is intended for use with two matching column speakers.

PRESIDENT BASS 50
50 watts output, pick a back model. Amplifier inverts into speaker cabinet, 4 inputs with individual controls. Output distributed through a special Goodman 18" heavy duty speaker.

PRESIDENT 20
20 watts power output with 4 inputs arranged each with its own volume control, tone, reverb, tremolo depth and speed controls. 7 valve circuit. 12" Goodman heavy duty speaker and 4" high flux tweeter. Adjustable main input 300-500.

DALLAS BASS 15
15 watts output, 4 inputs, 2 channels, 3 valve circuit operating Goodman 12" high flux speaker. Amplifier unit is inserted into speaker cabinet when not in use.

CS50 COLUMN SPEAKER
Designed for use with any amplifier each column contains 3-1/2" Goodman special heavy duty speakers with a combined handling capacity in excess of 20 watts. Cabinet slanted for adjustment to any elevation.

A matching universal transformer, enabling these to be matched to any location.

CS100 COLUMN SPEAKER
18" high speaker column containing 3-1/2" Goodman special heavy duty speakers with a combined handling capacity in excess of 30 watts. Slanted for adjustment to any elevation.

Today's SOUND is the DALLAS SOUND!

Dallas

 MUSICAL LIMITED

Dallas Building, Clifton Street, London, E.C.2

Stones slammed!



KEITH: hit back for the Stones.

U.S. magazine hits out at their 'dirty lyrics'

"IT'S a lot of rubbish and typical American now isn't it?" That's how Keith Richards, visiting Rolling Stone, described a feature story in the American news magazine Newsweek, which attacked the Stones as a "leering quintet", known best for its "tasteless themes" and, in general, dirty lyrics, such as "I Can't Get No Satisfaction, I Can't Get No Girlie Action".

Richard, here this week with Andrew Oldham and Mick Jagger to discuss the group's new American contract and to make a final decision among three record companies still in the running, continued:



REN GREVATT

reports from New York

IVY LEAGUE'S SECOND DIVISION

THE Ivy League have a rather unusual complaint. Their backing group, Division Two, isn't getting enough credit for their success.

"They are very much a part of the Ivy League sound," says John Carter. "Yet people get the impression there are just three of us going round the ballrooms."

Perry Ford agreed. "So many times we get to a dance and the fans say 'Who are they?' when they see the other four lads. It's because they aren't allowed on TV with us. And it's not fair on us—people will come to see seven guys when they might not bother for three, because there is more to look at."

"Actually, we are recording an instrumental for them as soon as we find a couple of numbers—which we will write. It may have our voices in the background."

The admiration society is mutual. The Ivy League are great according to Division Two—drummer Clem Cattini, former Tornado; organist-pianist Mike O'Neill, who used to be Nero of Nero and the Gladiators; and two ex-Crawdaddies, Mick Keene (lead gtr)



IVY LEAGUE: unusual complaint.

and Dave Winter (bass gtr).

Says Clem: "It's great backing them and their music is good stuff to get your teeth into. We have no rehearsal time but things always turn out OK on stage because the boys are all good readers."

Last word on the subject from Ken Lewis: "We wish people would realise that the Ivy League is really seven people. Without Division Two there just wouldn't be an Ivy League sound."

What of future recording plans? The League has already written three songs and intend doing a fourth before going to the studio to record next week. Their new single will be taken from the four.

DRUGS

"It's like the old Mothers' Legion banning Elvis again. There are some weird people who stand up on their soapbox and preach that 'You are undermining the morals of young America' and all that sort of crap."

"I mean who are they trying to kid, making out that their kids don't know nothing about it all and that 'Puff The Magic Dragon' is about drug addiction?"

"Well, if somebody can write a song and get two meanings like that, it's pretty clever, but you have to look pretty far to find that second meaning and the song isn't going to undermine any six-

year-old kid. It's well hidden, that second meaning.

PURITAN

"No, I won't write them a letter about it. What for, really? It was a well-written article, though a bit puritan. In England, somebody might write such a story but they would just say it's a bit much."

"The bit about 'King Bee', well, that's one of the great old blues lyrics and they didn't even know that."

PICTURE

"I think maybe the article could help us. They printed our picture and you know they always say it doesn't matter what the writer says as long as he spells the name right."

Beatles Paul McCartney and George Harrison, also in New York, defended the Rolling Stones on the Newsweek article.

LYRICS

Said Harrison: "You could take the lyrics 'Little Miss Muffet sat on a tuffet eating her curds and whey' and make something dirty out of that if you wanted to. It's all in what you want to read into any lyrics. Maybe some of ours are that way too. I don't think so but maybe somebody else does."

POP AND FOLK—



IAN CAMPBELL

AND HOW TO TELL THE DIFFERENCE

IS the folk music served up on television the cream of the talent available in this country? Far from it, according to Ian Campbell, leader of one of our most successful folk groups.

The bearded Mr. Campbell appealed for a fair deal for folk from TV as he sat at a desk in his group's registered offices, situated above a radio and TV store in Birmingham's busy Bristol Street.

"I find it difficult to imagine where they manage to get all the poor folk song artists that they put on TV," complained Ian with a clipped Scottish accent.

How does the canny Aberdonian, whose Jug O' Punch Folk Club attracts around 350 every Thursday to Birmingham's Digbeth Civic Hall, rate the pop world's so-called folk exponents?

On THE SEEKERS: "They are a tremendous group in so far as they are polished entertainers and so on. But they have nothing whatsoever to do with folk music. However, they have learned from folk trends and ideas, so that their music has a sort of folksy influence, and I suppose they are bringing to a very wide audience a sort of music that has a contact with folk music."

On MARIANNE FAITHFULL: "I wouldn't think that Marianne has had much to do with folk music. I don't suppose for instance that she has ever studied anything like the history of folk music. She doesn't belong to any tradition. The songs she sings are either American-type folk songs or contemporary songs written with a sort of folk feeling."

On VAL DOONICAN: "Not only is he not a folk artist but I don't think for a minute that he claims to be. In fact, he spends a lot of time protesting that he's not a folk artist and he doesn't want to be confused with folk music. For that I respect him."

"He sings a few Irish folk songs, but he doesn't sound like any Irish folk singer you're likely to hear in Ireland. He's a bridge between the American country and western school and the Irish school."

On BOB DYLAN: "I wouldn't care to say he's a genius. I think he's a brilliant young man. I went to see his concert without expecting much because I thought he was just another product of the American publicity machinery."

"But I was knocked out by him. He's a tremendously gifted person with a great stage presence. And his songs are unique. They reach a standard of sensitivity that nobody else has managed to reach in his field."

Thirty-one-year-old Campbell maintained that there is even a folk influence about the music of the Beatles. "In the new Beatles film, John Lennon sings a song that sounds like a Dylan song. And the Beatles in their treatment of pop songs—the sort of melodic songs they write and in the harmonic treatment of their songs—show a very strong folk influence. They are influenced by the modes of folk music."

Campbell admitted his group would like to achieve big sales with their discs—but not if it meant getting into the Top Ten. Ian explained: "There is a feeling that once you've been in the Top Ten then you have to stay there for the rest of your career or else you become a has been."

"I think we would become very worried if we once got into the Top Ten because then we would come under all the pressures to change our music in order to keep ourselves in the Top Ten. So we would prefer to make records that sell steadily."—D.D.



DYLAN

MARIANNE

DOONICAN

TITO TALKS... THE PARTING BLAST

Do the old jokes about grasping agents annoy you?

Sometimes I get so steamed up I can't sleep at night. In a Sunday paper recently a star who had been in the business about a year seemed to think she had learned all there was to learn.

She said she was glad to have got rid of the people who were taking her life blood away. But she didn't say that one of these people discovered her and told her "I think I can make you a star", put her on record and made her a star. Now, all of a sudden, she knows better than him.

I'm quite sure that if, at their first meeting, she'd been asked for 90 per cent of her earnings she would have been perfectly happy in this business you either risk your boots or get a knife in the back.

Another artist is always in print about promoters, saying they charge too much, they are fiddling and so on. Some of those promoters are paying visits to the bankruptcy courts now. But agents don't get into print about what this or that artists did to them. We have a certain integrity and ethics, which is more than you can say for some artists who arrive late, mysteriously develop sore throats or other ailments which clear up the following morning for a recording session.

Do you think that your years as a performer helped you as an agent?

It must help. I obviously know every worthwhile promoter because I have worked for him myself. I know what to expect in certain towns. I know the radio and TV producers. It's easier to book a client when you know exactly what a particular promoter likes and so on.

What are your views on the pirate radio stations?

They've definitely had an effect on the business. We



DUSTY... always a big draw.



STEELE... the one that got away.

GRASPING AGENT JOKES DON'T MAKE ME LAUGH

Agent TITO BURNS concludes his series on showbiz from the inside by going the other side of the artist-agent clash.

usually follow trends in the States. When their Top 40 stations started, repeating the same record perhaps 20 times a day, single sales dropped and America eventually became an album country where a single is a trailer for an album which contains the same song.

Unfortunately we are in the transition period here. We haven't reached that stage yet.

Have you ever turned down a client who became a big star?

Yes, Tommy Steele. But I console myself with the fact that I was one of about six agents who did. I don't remember turning down anybody else who became a big star, though.

We spend hours every day, after the office is closed, going through all the demo discs and tapes that have come in that day. I want to hear what's new and I want to get it. But out of every 100 records we get, we might finish with one possible. At the moment we have a new group, Fender's Orioles, which we are all raving about.

Have hit discs dominated the business too much?

There is no other way of doing pop business. If you put out a tour with eight names that haven't had a record for five or six months you will take exactly nothing at the box office.

Of course there are a few

standard performers like the Beatles, the Searchers and Dusty Springfield, who will do business regardless of whether they have a current record in the charts—because they have made the jump and are established in the business. But, as a general rule, if your bill isn't strong on hit records, you haven't got a show.

Agents, promoters and impresarios are often accused of foisting their wishes on the kids. This is a load of rubbish. Whatever I try to do, in the final analysis it is the public which controls the business. The business didn't push the Beatles on to the public—it was the other way round.

Nobody is stupid enough to put out Joe Doakes and his 16-piece band because they think the kids ought to hear them. I might do it if I had a handsome stipend from the Arts Council.

You hear the same allegations against deejays. But they only play what the public wants. We are not here to solely educate the public.

I think, for example, Ronnie Ross is great. But, with all due respect to Ronnie, is he going to do anything like two capacity houses at Manchester Odeon?

No. We don't control the business. The audience does.

Kenny sells his jazz on the Golden Mile

KENNY BALL and his Jazzmen have been with us for some time now, but, it is generally agreed that Kenny's current group is playing extremely — consistently — well, and is probably the best band he has led to date.

And this is amply demonstrated by the receptions they are getting in their summer season at the Winter Gardens Pavilion, Blackpool.

Yes a seaside family show. With a jazz band? Hardly the setting a jazzman would choose?

"Maybe not," said Kenny as he relaxed in his dressing room, but this is proving a wonderful experience for all of us. And the strange thing is that the instrumental numbers — the jazzers — are the most popular numbers in the act. Not



BALL: the mums and dads like jazz too.

just with the jazz lovers either. The mums and dads seem to like them too—at least they applaud and that's the only yardstick in show-business.

"I can tell you it makes us feel good, especially after all this time in the business. I'm sorely tempted to over-run our allotted time, almost every show." Strangely enough we are not altogether new to these

family audiences. When we were in New Zealand recently that is exactly what the audiences were.

"They may never have heard of Buddy Bolden or King Oliver, but we never play down to them, never underestimate their intelligence. This would be fatal."

In view of his comments I channelled Kenny into the realms of the Golden Mile's fortune tellers, by asking his views on the future pattern of jazz.

"The beat scene is already taking on a jazz slant—rhythm and blues, and in a way, the folk scene. And where better can the many guitarists, drummers and bassists, thrown up willy-nilly by the beat craze, look for inspiration, than to jazz."

"The future of jazz looks wonderful to me, with a bright, rosy hue. I hope I will still be a part of it."

ST LOUIS UNION TOP THE LOT

—and now it's all happening

MAKE a note of the St Louis Union! Because you are going to hear a lot more from the winners of the MM National Beat Contest.

Within 24 hours of their victory, things were already beginning to happen for them. In addition to their prizes, they had signed to appear yesterday (Wednesday) on Johnny Hamp's Granada-TV "Scene At 6.30"—the show which gave the Beatles their first TV chance.

And "Ready, Steady Go!" were discussing a possible date with their recently acquired agent, Danny Betesch.

Formed only last December, the Union comprises Tony Cassidy (vcls), Keith Miller (gtr), Alex Kirby (tnr), Dave Tomlinson (organ), John Nicholls (bass gtr) and David Webb (drs).

How did they rate their chances of winning. "About 13 to one against" admitted a delighted Tony Cassidy. "It was a big surprise when the result came up."

Overwhelming

The boys were given a welcome home party in Manchester on Tuesday by Bill Swann, of Swann's Pianos, the local representatives for Hammond Organs.

It's all a bit overwhelming at the moment for the city's newest professional group who insist that they have "a mod image"—in dress and music.



THIS WAS the line-up for the Grand Final of the MM National Beat Contest—75 musicians and singers from 13 groups which fought their way through heats and semi-finals.

THE WINNERS were the St Louis Union, from Manchester. Second were the Big T Show, from Eastleigh, Hants. Third were the Tudors and the Carolines, from Hatfield.

FIRST PRIZE included a Decca recording contract, a new Hammond organ, an appearance on ABC-TV's "Lucky Stars" and a complete outfit from Cecil Gee, the London tailors.

SECOND PRIZE was a Vox P.A. system worth £180.

THIRD PRIZE was a Premier drum kit worth £140.

They started nine months ago—now the big time



AT 10 am on Sunday, ten Dutchmen arrived at London's Wimbledon Palais asking for tickets for the Grand Final of the Melody Maker National Beat Contest. The Box Office Manager asked if they were on holiday. "No," they said. "We heard about it on Radio London and came over just for the show."

And, along with 3,700 other perspiring fans and supporters of the 13 finalists, they must have had a ball.

What a night! The group supporters had gone to endless lengths of ingenuity to fashion banners and emblems for the groups—perhaps the best was the full set of traffic lights brought along by fans of the Key-tones.

Fever

Radio London's Pete Brady did a fantastic job in keeping the excitement at fever pitch throughout the whole show. Perhaps he was too good at his job, for he was hauled off stage and lost his shoes, socks and a £25 antelope suede shirt bought for the occasion.

The general standard of the groups was remarkably high—Decca were sufficiently impressed to offer a recording test to the second group as well as the winners. And ex-actor Eric Corrie performed miracles of behind-the-scenes organisation.

The judging panel, under the chairmanship of MM editor Jack Hutton, were: Graham Nash, of the Hollies; deejay Muriel Young; Daily Mirror pop columnist Pat Doncaster; Radio London deejay Kenny Everett; Vicki Wickham, editor of "Ready, Steady Go!"; Decca's Peter Sullivan; and Stuart Lyons of 20th Century-Fox.

Fainted

At one point, the crush round the stand became so great that a dozen girls fainted and were carried off to safer areas by attendants.

Among the stars who dropped in were Jonathan King—who got an ovation when he mimed "Everyone's Gone To The Moon" on stage—Keith Relf and Jeff Beck of the Yardbirds; Twinkle; Cathy McGowan; and members of Tony Jackson's Vibrations.

A great night with winning groups who lived up to the occasion.

* A tired but happy St. Louis Union after their win. The group comprises Tony Cassidy (vcls), Keith Miller (gtr), Alex Kirby (tnr), Dave Tomlinson (organ), John Nicholls (bass gtr) and David Webb (drs).

the national BEAT contest

SPONSORED BY MELODY MAKER



Congratulations to the ST. LOUIS UNION, winners of MELODY MAKER National Beat Contest — FIRST PRIZE HAMMOND ORGAN . . . a certain winner which produces the big sound and a fantastic range of beat effects. What better way of setting out on the road to Stardom?

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CONGRATULATIONS TO THE WINNERS OF THE 'MELODY MAKER' NATIONAL BEAT CONTEST ST. LOUIS UNION

and in particular to their drummer **DAVE WEBB**

WHO PLAYS



THE DRUMS TO BEAT!



Send for the latest Rogers Drums Catalogue:—**BESSON & CO. LTD., DEANSBROOK ROAD, EDGWARE MIDDLESEX. Tel: Edgware 6611**

MELODY MAKER TRADE FAIR SPECIAL

New valve trombone to supplement a familiar display

FAVOURED by saxophone stars all over the world, the Selmer Mark VI will be the chief attraction in a big display of familiar saxes and clarinets, oboes and Cor Anglais from the house of Selmer-Paris exhibited by Henri Selmer and Co Ltd.

Completing their wide selection of reed instruments will be the Karl Meyer and Pennsylvania saxophones and Sterling woodwinds.

Swinging over to brass instruments, there are those from Selmer-Paris, plus Olds and King of America, and many other reputable makes, supplemented by a new model valve-trombone, the Sterling at 47 gns, introduced by Selmer-London.

Among guitars on show will be a new range of exclusive-design electro-acoustic models by Hofner, including the New Ambassador in the unique Florentine styling (60 gns). Hofner have also produced four modern C and W guitars, acoustic and electric, six and 12-string Jumbo models, ranging from 35 to 48 gns.

Hagstrom offer their new Viking electro-acoustic guitar and bass (60 gns) and fresh from Brazil come two Spanish-style guitars by Giannini ideal for the beginner or advanced student at 12 and 16 gns.

The complete Gibson range includes the new Barney

The 5th Man has had its teething troubles ironed out

WATKINS Electric Music Ltd. will be showing an even-more improved version of their popular Copcat amplifier at 42 gns on a stand packed with old and new merchandise bearing the convincing trademark of WEM.

They are bringing out a professional-type amplifier of 30 watts peak output with an in-built echo unit, at 72 gns, called the Power Cat, which should prove appealing as a com-

pact sound and effects unit.

The new Sapphire range of guitars will comprise two and three pick-up models for lead at 47 and 50 gns respectively, with a really busy-looking 12-stringer at 65 gns and a bass at 65 gns.

WEM admit to considerable development problems with their 5th Man new-sound guitar-organ (195 gns), but are confident that all teething troubles are over and suc-

cess is assured.

A showpiece will be the G.R. 60/Starfinder amplifier (145 gns), which is exclusively used by electronic recording wizard Joe (Telstar) Meek and has been approved and installed by the Radio London Marquee Club and several other establishments and groups.

WEM are surprised and delighted to find that the biggest export customer for their Rapier and Sapphire guitars is Spain!

Kessel and Everly Bros models, specially made for these artists. Futurama are marketing a wide selection of excellent electric and acoustic guitars at low prices.

Amplification innovations include the 60-watt all-transistor Taurus 60, incorporating reverb and tremolo (138 gns), the punch-packing all-purpose Treble "N" Bass 100, giving 100 watts undistorted output (82 gns) and the New Goliath 100 (75 gns) with a special

speaker design enabling the single cabinet unit to handle 100 watts with ease.

Producing a big good-quality output at a price normally reserved for smaller-output equipment are two 30-watt amplifiers of novel design: New Twin Lead 30 (32 gns) and New Twin Bass 30 (50 gns).

Giving 50-watts per channel stereo and 100 watts mono, the impressive Stereomaster (99 gns) has separate volume,

bass and treble controls, plus five push-button tone variations per channel.

Initially designed for the Stereomaster are a range of versatile speakers at 65 gns each which can handle the highest treble to the lowest bass sounds and are appropriate for use with lead and bass guitar, organ and p.a.

Selmer's P.A. 100 (82 gns) has four inputs, each with separate treble, bass and volume controls, and with 100 watts undistorted output is equivalent to a first-class permanent theatre p.a. installation.

The TV 4/10 speaker columns, each containing four 10 in Goodman speakers and mounted on metal directional stands fitted with smooth-running castors, are suitable for use with the Selmer P.A. 100, Treble "N" Bass P.A. or any other similar grade amplifier. They cost 48 gns. each.

Selmer staff at the Fair will be P. L. Cowan (man dtr), M. F. Cowan (sales dtr), A. H. Wallace (home sales mgr), A. F. Cameron (export mgr), R. F. Wildbore (Midlands and North), M. Fredman (South) and A. Rankine (North and Scotland).

This will bring in the converts

THOSE who deride bagpipes should see the sales charts at the showrooms of George Alexander, an industrious dealer with a display which cannot be surpassed anywhere, not even in Scotland, which is regarded as the home of the instrument.

Whatever the trend in popular music, there is a constant demand from specialist clients for the musical octopus with the rousing skirl. Displayed at the exhibition will be seven different models made by George Alexander ranging in price from £19 19s to £140, plus seven different grades of practice chanter from 25s to £7 10s.

George Alexander has the distinction of being the only dealer in England exclusively

engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, which include sheepskin, kangaroo and hide bags, woolen and velvet covers, cases, reeds, mouthpieces, seasoning, and everything else the piper needs.

Innovations include a mouthpiece containing a nylon valve, which does away with the old troublesome leather flap, and a practice chanter which simulates in every respect a full-size pipe chanter, except for the tone, which is a particularly pleasant, strong practice chanter tone.

Making his first appearance at the Fair, George Alexander has a range which should arouse much interest among pipers and doubtless lead to many converts.

GENERAL MUSIC STRINGS LTD.

TREFOREST, SOUTH WALES, GREAT BRITAIN

MONOPOLE LAMINATED NYLON WOUND STRINGS

Electric Plectrum Six-String Guitar Set, No. P.740. Retail price, including tax 31/2d.

Electric Bass Guitar, 4-string Set, No. E.730. Retail price, including tax 84/9d.

MONOPOLE 12-STRING GUITAR 'E' TUNING

Medium gauge non-tarnish wire wound 12-String set, No. G.12. Retail price, including tax 18/6d.

Chrome Tape Wound 12-String Set, No. G.29. Retail price, including tax 36/2d.



The new Selmer Goliath 50 and Treble 'n Bass 50.

THREE NEW MODELS IN THE RANGE

FOLLOWING the response to their International trumpet, which was introduced at the 1964 Trade Fair, Besson and Co have now added three new models to the range. These are a Bb cornet, a Bb slide trombone and a Bb and F rotary slide trombone.

The cornet, which incorporates triggers on both first and third valve slides, should enjoy a big demand from brass and military bands, owing to the unique design. These far-reaching changes have been made possible by the recent standardisation to low pitch (A.440).

Horn

The three new models will be available in two finishes only, lacquer or a sparkling-bright silver-plate, and will come complete as outfits in the convenient International Luxus cases.

Besson will also introduce a new Academy large-bore F and Bb full double horn and will re-introduce the flugel horn, tenor horn and BBB bass into the Westminster catalogue.

The select Al Cass mouth-piece range has been cut to six trumpet, three cornet and three trombone models, with considerably reduced prices. Dealers can obtain a "free" display case with their orders for one each of the 12 mouth-pieces.

Orders

Arising out of the successful tour of the UK, Eire and Scandinavia by Roy Burns, Besson expect to show a Rogers drum kit with its individual Swiv-o-Matic and Knobby fittings. Another attraction is the Dyna-Sonic snare drum, which is being extensively advertised, bringing doubled orders.

Guild will be present, and although it may not be possible to show the fast-selling 12-string and Bluegrass Jumbos, it is hoped to have the new model Guild bass guitar, for which demand exceeds supply.

A new version of the popular Chordomonica

BOOSTING the enormous demand for every type of harmonica, M. Hohner Ltd will be showing a completely new version of the ever-popular miniature music-maker, called the Chordomonica.

This unique invention has a revolutionary built-in chord structure that makes it impossible to sound a discord. At the same time, new chords are available never before playable on any harmonica. The Chordomonica is played with the same technique as the ordinary harmonica and chords are shifted by means of slide levers similar to those employed on the chromatic model.

Hohner will be showing a number of other new projects, along with their established brands, such as Hohner harmonicas, melodicas and ac-

cordions, Sonor drums and Sonor Orff instruments, Huttli brass and Kay guitars.

In the electronic field, they are marketing a portable electric organ in the form of an accordion, called the Electravox, which has great possibilities, due to its amazing variety of tone colours.

Educational

Instruments on view for the first time include modern-design guitars, amplifiers and electronic organs, including one specially made for church use, the Symphonic 761.

Alongside the fast-selling professional commodities will be essential educational instruments, chiefly intended for primary and secondary schools.



The Burns Virginian with new Density Control.



EVERYBODY'S TALKING ABOUT
BIG sound
beverley
DRUMS
ON SHOW AT THE EXHIBITION

STAND Mb

BEVERLEY DRUMS
 West Avenue · Wigston · Leicester

All round better sound and response with-
JOHN GREY HEADMASTER
 PLASTIC DRUM HEADS

14" snare drum and tom-tom (batter)	each 30/-
14" snare drum (snare)	each 22/6
12" tom-tom	each 21/-
16" tom-tom	each 25/6
20" bass drum	each 35/-
22" bass drum	each 42/-

Available from all good music stores.

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Fender

GUITARS AND AMPLIFIERS



Fender for the finest.
the world's greatest range of
guitars and amplifiers and now
a new range of Acoustic Guitars never
before seen in Britain! See them
on the Arbiter stand at the
Music Trade Fair
or send for the
name of your
nearest
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today



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TOURS

MELODY
MAKER
SPECIAL

MID-SEPTEMBER brings the end of our token summer and the beginning of the jazz touring season. American visitors booked for the remaining months of 1965 include Don Byas,

Count Basie, Dicky Wells, the Modern Jazz Quartet, Bud Freeman, Jimmy Smith and Dizzy Gillespie. All these musicians are making tours of a week or more.



DON BYAS

With Bruce Turner: Bull's Head, Barnes, London (September 13), The Highwaymen, Camberley (15), National Film Theatre, London (16), Rugby Football Club, Osterley (17), Dancing Slipper Ballroom, Nottingham (18), Palace Theatre, Westcliff (19), Aquarium, Brighton (20), Concord Club, Southampton (22), Regency Ballroom, Bath (23), Coat-ham Hotel, Redcar (25), Club 43, Manchester (26).



MAYNARD FERGUSON

With Johnny Dankworth and Tubby Hayes: "Jazz 65" concert at London's Royal Festival Hall, September 29. (Also on bill: Joe Harriott quintet, Australian Jazz Players and Cleo Laine). Johnny Dankworth sextet—Tubby Hayes quartet—Joe Harriott quintet—Cleo Laine. "Jazz 65" concerts at the Philharmonic Hall, Liverpool (September 18) and the Concert Hall, Glasgow (19).



COUNT BASIE

Odeon, Hammersmith, London, September (18), Colston Hall, Bristol (19), Fairfield Hall, Croydon (20), Cliffs Pavilion, Southend (21), De Montfort Hall, Leicester (23), Town Hall, Birmingham (24), Free Trade Hall, Manchester (25), New Victoria, London (26).



JIMMY SMITH, DIZZY GILLESPIE

Royal Festival Hall, London (November 27), Fairfield Hall, Croydon (December 1), Odeon, Leeds (2), Town Hall, Birmingham (3), Free Trade Hall, Manchester (4), New Victoria, London (5).



MODERN JAZZ QUARTET

Royal Festival Hall, London (October 16), Town Hall, Birmingham (20), Fairfield Hall, Croydon (22), Free Trade Hall, Manchester (23), New Victoria, London (24).



WILLIE THE LION

The Lion will visit Britain in October prior to his French engagements. Dates in this country have not yet been confirmed, but the American pianist will tour here from October 31 until November 14.



NANCY WILSON

With Ted Heath: Apollo Cinema, Ardwick, Manchester (September 24), Odeon, Birmingham (25), Odeon, Hammersmith, London (26).



DICKY WELLS

With the Alex Welsh Band: Rugby Football Club, Osterley (October 15), Dancing Slipper Ballroom, Nottingham (16), Sports Guild, Manchester (17), Quaintways Restaurant, Chester (18), Recce Restaurant, Liverpool (19), Hermitage Ballroom, Hitchin (20), National Film Theatre, London (23), 100 Club, London (24), Aquarium, Brighton (25), Crown Hotel, Morden (26), Concord Club, Southampton (27), Regency Ballroom, Bath (28), Studio 4, Norwich (29), Digbeth Institute, Birmingham (30), Corporation Hotel, Derby (November 1), Thames Hotel, Hampton Court (5), Bristol University Students' Union (6), Fishmonger's Arms, Wood Green, London (7).



BUD FREEMAN

With the Alex Welsh Band: Rugby Football Club, Osterley (November 19), Dancing Slipper Ballroom, Nottingham (20), Sports Guild, Manchester (21), Queens University, Belfast (22), Crown Hotel, Morden (23), Concord Club, Southampton (24), South Bank Jazz Club, Grimsby (26), Hamilton (27), Glasgow (28), Quaintways Restaurant, Chester (29), Recce Restaurant, Liverpool (30), Hermitage Ballroom, Hitchin (December 1), Regency Ballroom, Bath (2), Thames Hotel, Hampton Court (3), Digbeth Institute, Birmingham (4), 100 Club, London (5), Black Prince Hotel, Bexley (6), Douglas House, London (U.S. Forces) (7), Aquarium, Brighton (8), National Film Theatre, London (9), Studio 4, Norwich (10), Sports Guild, Manchester (11), Cliff Pavilion, Southend (12), Bull's Head, Barnes, London (13), Highwaymen, Camberley (15).

■ **RONNIE SCOTT'S CLUB:** Guitarist ERNEST RANGLIN follows DON BYAS into the club for a two-week season commencing September 17. Singer BETTY BENNETT opens for a week from October 4.
■ **JIMMY WITHERSPOON:** The U.S. blues singer will tour Britain for two weeks beginning late September.
■ **JOE WILLIAMS:** begins a three-week cabaret season at London's Annie's Room on September 20. He will also do two Sunday concerts (September 26 and October 3). No venues yet.

It's avant

SONNY AND CHER—THE LATEST IN THE NEW

EMERGING in a flurry of fur, hair and suede capes from the land of street violence, Jack Spector and South East Asian entanglement, comes a new development in pop activity—the avant garde pop star.

Behaviour patterns and attitudes are changing sharply and the already stereotyped image of the pop star is becoming even more outdated. Far back in the Fifties, a pop singer was a simple soul mainly concerned with keeping down the acne and the overdraft, who wore gold lamé suits and green fluorescent socks with stitch-on musical notes.

Modern chart busters short-circuit conventional behaviour, wear far-out clothes, and clamour for freedom of expression rather than teenage worship.

It started with the all-British Rolling Stones, and a common bond exists between them and America's avant garde.

Who are these unchained poppers?

P. J. Proby, Bob Dylan and the Byrds all represent the free-thinking outlook that is shaking up the old images.

Proby seems to be demanding home rule for pop singers. Bob Dylan inscrutably leads his fans a merry dance. The Byrds respond to publicity by hiding behind dark glasses, suede capes and long hair.

All want to be allowed to go it alone.

Two more free thinkers who are entangled in pop are the husband and wife team Sonny & Cher, recently in London.

Exponents of "Dylan-beat" they were darting about London being filmed by an archetypal Hollywood camera man and shepherded by two managers, Charlie and Brian, who keep up a con-



CHRIS WELCH meets the pair who give a new look to the old showbiz man-and-wife singing duo

stant flow of Bob Hope, Bing Crosby type cross-talk.

I met Sonny looking tired and haggard padding up and down Carnaby Street wearing a fur jacket and fur-trimmed boots looking as if he'd lost his dog team.

FRIENDS

"We've all got colds," Cher told me with a sad sniff. "And when we go home to the flat to rest the phone keeps going all the time, with calls from America."

"It's suddenly all happening for them in America," explained Brian. "There are six Sonny & Cher records in the chart in Boston, and they are replacing the Beatles in the States. The Byrds had a number one hit, but

they didn't follow it up." "We're friends of the Byrds, really," said Cher. "I love their music and we used to go dancing to them at Ciro's Club."

"I feel sorry for them," said Sonny. "They are really ill and I believe they have been doing two or three jobs a night here. That's rough."

Are Sonny & Cher strictly folk singers?

"We're not folk singers," said Cher. "We just give our own interpretation of folk and pop songs and try to put our own personalities into them, like the Beatles. Jazz is the only field of music I'm not interested in at all."

A waitress brought the change from the coffee money.

"What can you do with all these pennies?" asked Charlie, baffled. The answer was to throw them out of the door all over the road.

Music has to progress otherwise we'd all still

Bennett? Williams? I outsing them put tog

"I'll tell you something. I think I could outsing Williams put together. I'm sure I could for feeling thing." Frank Sinatra talking? Or perhaps Sammy times. The personality who made that startling boast than one of the Kinks, Ray Davies.

—says Kink

Davies went on: "Tony Bennett is not as good as Andy Williams. I feel that Andy Williams is much more sensitive in his singing. Tony Bennett always gives me the impression he's trying to impress his friends when he's singing."

The Andy Williams-Tony Bennett controversy was just one of the topics the outspoken Ray Davies talked about before he went on set with the Kinks to record their spot in ABC TV's "Lucky Stars—Summer Spin".



Tony Bennett and Andy Williams . . . "I'm sure I could beat them for feeling for a song and everything."

ARRANGEMENTS

He admitted he didn't write the arrangements, pick the musicians or A & R the session for the LP "Kinky Music", a big band treatment of compositions by him and brother Dave.

But he was still reluctant to praise Alan Moorhouse, the man who was responsible for all the musical arrangements, selected all the session musicians and conducted the orchestra on the album.

Said Ray: "They copied all the thoughts that go into my songs from my records. They had my original records and they only elaborated on my ideas. So I must take some of the credit for the arrangements."

"But I didn't pick the musicians on the session because I'm not in with the musicians. I wouldn't know which musicians to pick. I know that they were very good musicians."

"If you play this LP and you play the records we made of the numbers you can see they have gone out of their way to make it sound like the way we sound."

"They've got a trumpet to sound like my voice. Whose idea was it in the first place? It must have been my idea. But Alan Moorhouse takes the credit for copying my voice so effectively."

"On one track he used his initiative and made a great arrangement. But it was still basically what I had. But he did a very good job on it and I'm not trying to bring him down."

"But it was my idea in the first place. He took it from our records. He had two middle eights in it, the same as we had it, the backing was exactly the same, even the drum breaks were the same."

"But he must take credit for writing the dots down for the musicians. The fact is that I did the arrangements and Alan Moorhouse copied them better than anybody else could have copied them!"

Andrew O'dham came in for a verbal onslaught from the Kink for dismissing "This Strange Effect", a song Ray Davies wrote for Dave Berry, as "boring" and "just a drag".
Davies exploded: "If anybody listened to 'A Hundred' or 'I'm Something Rolling Stones' or 'I'm That Andrew O'dham made, I'm sure they would consider that my songs are 'boring' and 'a

The secret of survival

BILLY FURY is not furious. He is a quiet young man who accepts the mercurial fluctuations of pop with philosophical calm. If the pressure gets too great he just flips a leather hat over his eyes, motors out of town and finds peace among the birds—feathered style.

Billy, Cliff and Adam are the big 1950s survival trio, and like his colleagues, Billy is still chuffed as ever to have hit records, like "In Thoughts Of You".

"I'm very pleased about it," said Billy this week, "and it came

by **BILLY FURY**

as a surprise to me, because I expected a minor thing, but sales are getting very high. I'm very chuffed—I like to be surprised! Without hit records you slowly fade out—that's the way it goes. I've had a lot of fun and I want to be a singer till the end."

How does the pop veteran view today's scene? "It's a much more varied chart today than it has

ever been, which is good. There is more chance for singers to get lucky. No, I never resent any of the people in the chart."

What of Billy's future? "I know what I'm going to do. I shall probably hang about but I won't if it's definitely not happening. I've got secret thoughts about doing different things, business things, nothing to do with pop."

"But I am definitely still enthusiastic about showbusiness. I like recording and making stage appearances. Anything other than singing makes me nervous."



BILLY: "I'm very chuffed."

Music Fair News

Selmer AGAIN HIT THE No.1 SPOT!

Fantastic New Range of AMPS!

The new Selmer amps are a knock-out. Greater even, than before. New-style cabinets with chromium-plated stands so that the speakers can be tilted to any angle and locked in position. New models, improved and re-styled versions of established favourites. All have been designed to meet the demand for high quality sound, big output and complete reliability at prices that make sense — fabulous tonal range and crisp response. All this adds up to make Selmer the most exciting sound in amplifiers. Selmer amps are relied

on by international stars such as, Wayne Fontana and The Mindbenders, Them, Tom Jones, Georgie Fame and The Blue Flames and the Bachelors.

FOR FULL DETAILS OF THE RANGE SEE PAGE 2.



TAURUS TRANSISTOR 60

Price Reductions announced for all LOWREY Models

A 'real' organ now within the price range of every group

The fabulous Lowreys — long acclaimed as the finest electronic organs — now brought within the reach of every organist and group. The American Lowreys are now assembled in this country by Selmer — allowing great economies on transport costs and import duties. **These savings are passed on to the customer.**

The Lowrey sound is great—powerful and attacking for beat and jazz, or soft and sweet for nights clubs or home use.

Many Lowrey features including Automatic Orchestra Control (which adds chords to a single melody), touch tabs which control the voices and effects, plus natural reverberation. — Features that make playing easier for the beginner, more exciting for the professional. Try a Lowrey at your dealer's and discover a new world of sound and music.

FOR DETAILS OF THE LOWREY RANGE, SEE PAGE 4



HILTON NOW 295 gns.

Gibson Guitars

EXCITING
NEW
MODELS!

Gibson is the choice of practically every top guitarist to-day. Great sound, superb action, and unrivalled craftsman finish ensures that Gibson stays out front.

New models are now added to the wonderful range — the Barney Kessel (shown right) and the Everly Brothers Jumbo; for this model and other Gibsons, SEE PAGE 3.

BARNEY KESSEL GUITAR

Designed by the great guitarist, with musical capability to match his tremendous technique and inventiveness. It offers the purest tone over the entire range with a spread magnetic field in the bridge pick-ups to emphasise the highs.

Regular 230 gns. Custom 310 gns.



Selmer PARIS Brass and Woodwind

All over the world Selmer Paris is a byword for the finest in Wind instruments. Great Saxophones, wonderful brass and superb woodwind. Whatever instrument you blow — you will play better with a Selmer!

MARK VI ALTO

The saxophone used by jazz giants such as Paul Desmond, Phil Woods and Sonny Stitt, and section and session men everywhere. From 125 gns.

FOR MORE DETAILS OF SELMER PARIS SEE PAGE 4.



**-AND
GREAT NEW GUITARS
FROM HOFNER & HAGSTROM!
PAGE 3**

See and try these wonderful new instruments and equipment at your Selmer Dealer

THE NEW RANGE OF SELMER AMPS

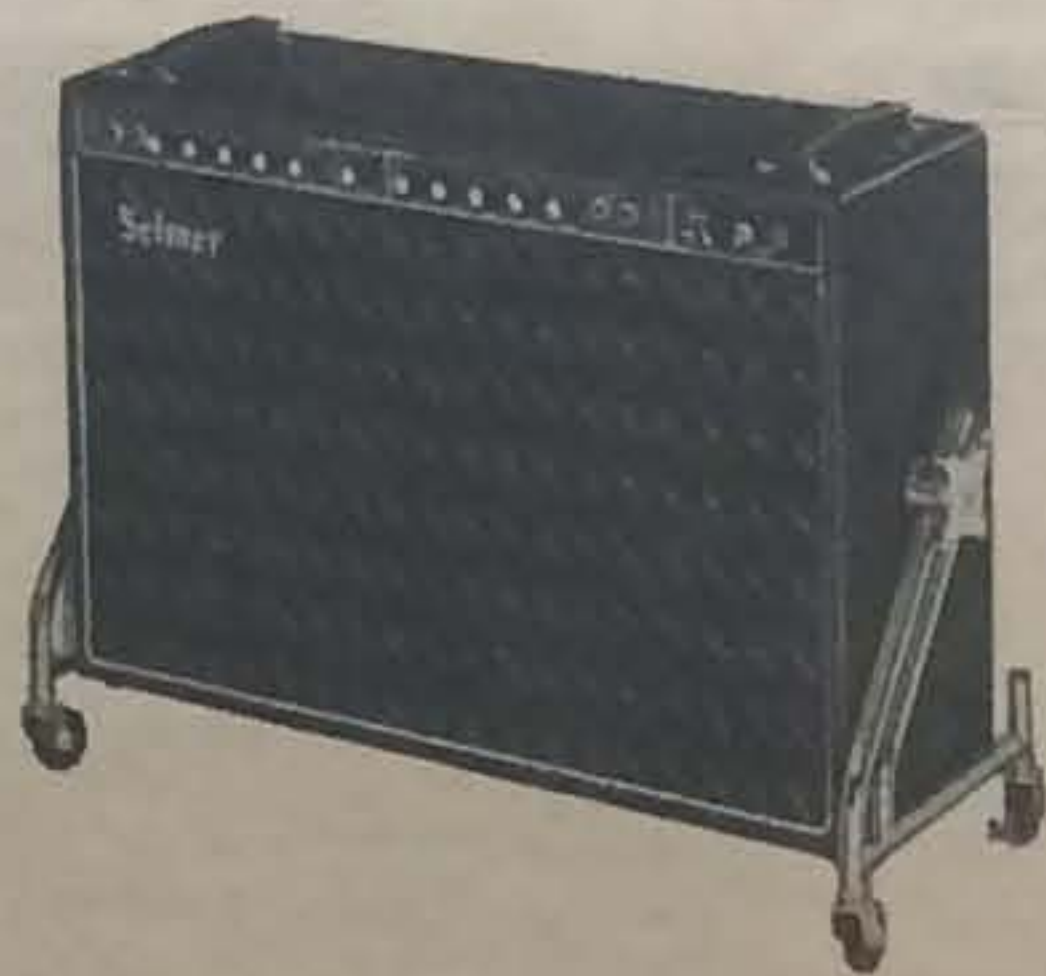
Dazzling Tonal Range! More Power! More Sound!



THE 60 WATT TRANSISTORISED TAURUS

A fantastic newcomer to the range with numerous advanced features that have been incorporated only after exhaustive testing by the Selmer Research Team. 60 watts output, twin channel, built-in reverb and tremolo, making the Taurus a very exciting amp for groups wanting an individual sound. Mounted on chromium-plated lockable stand.

138 gns.



The Re-Styled TREBLE "N" BASS 50

A new and improved version of one of the most successful amps ever built. 50 watts, with such a wide tonal range that it is ideal for every use from bass to P.A. Twin channel, four inputs and separate volume, bass and treble controls for each channel.

52 gns.

The Worlds Finest P.A. AMP— TV 100 PA

The last word in ultra-powerful P.A. gear, with an output of 100 watts—enough power for any group and any hall. Four high impedance inputs, each with its own volume, bass and treble controls to give perfect balance for up to four microphones.

79 gns.



The TREBLE "N" BASS 100

100 Watt power without distortion

One of the most powerful amps ever built, and a logical follow-on from the outstanding 50 watt version. It fills the need for an all-purpose amplifier that gives true and accurate sound at very high output levels. Two channels, one for bass, the other with treble, each with separate controls to give vast tonal range.

82 gns.



GOLIATH 100
The ultimate in bass note production, designed to handle the "powerhouse" sound of today—up to 100 watts without distortion. Full reflex cabinet with 18" speaker which incorporates an aluminium speech coil. Designed for use with any amplifier.

75 gns.

Chromium-plated stand 15 gns. extra.



TWIN BASS

Produced to meet the need for a big power, high quality bass amp at an economical price. Two high impedance inputs and up to 30 watts output without distortion. 12" Goodman speaker gives a really solid bass with wonderful response at high output levels.

50 gns.



THUNDERBIRD TWIN 50 MKII

The famous Thunderbird restyled and improved. Single channel with twin inputs, each with separate bass, treble and volume controls. PLUS the exclusive Selmer push-button tone selector to give a wide choice of tone from exciting high treble down to a rich contra-bass. Two specially designed 12" speakers handle the Thunderbird's terrific power. Incorporating quality reverb and tremolo unit. Chromium-plated lockable stand.

140 gns.



ZODIAC 50 MK11

A new and improved version of the successful Zodiac. 50 watts undistorted output on two channels, each with two high-impedance inputs. Separate bass, volume and treble controls on channel 1, plus the exclusive Selmer push-button tone selector on channel 2. Mounted on chromium-plated lockable stand.

110 gns.



GOLIATH 50
Brilliant handling of up to 50 watts without distortion over a very wide tonal range. Can be used singly (with 50 watt amps) or in pairs with 100 watt units to give wide sound distribution. Full reflex cabinet and Audiom 91 speaker. Chromium-plated stand (as on Goliath 100) 15 gns. extra.

63 gns.



TWIN LEAD

A professional amp at a down-to-earth price. Two high impedance inputs and two 10" Goodman speakers, to handle the wide range of tone with immediate and perfect response. 30 watts output.

52 gns.



CORVETTE 6

A fine amplifier in the Selmer tradition. Clean clear tone, powerful response without distortion make this a very popular amp. The many features include twin inputs, tremolo and sensitive 8" speaker.

21 gns.



T.V./4/10 COLUMN SPEAKER

A new and improved version of the Column speaker that has become an integral part of the P.A. system used by so many top vocalists. Four heavy duty ten-inch speakers provide the enormous power handling required for the Selmer P.A. amps.

48 gns.

T.V./4/8 COLUMN SPEAKERS

The popular top-value speakers completely redesigned in the new Selmer style. Four 8" speakers per column give marvellous P.A. sound with minimum feedback. Supplied in pairs.

45 gns, per pair

STEREOMASTER



The world's most advanced amplifier—fantastic sound and fantastic tonal range for every instrument in the group. Pressing a button converts it to either a 100 watt Mono amp, two entirely separate 50 watt amps, or a thrilling 50 + 50 watt stereo amp.

SPEAKER CABINETS

Specially designed to handle the vast power and tonal variations of the new Selmer amplifiers. Each cabinet contains two free-edge 12" speakers, and will handle up to 50 watts without distortion. Mounted on chromium-plated lockable stand. Ideal for use with Stereomaster, Treble "N" Bass 50 and 100 and T.V. 100 P.A.

99 gns.

65 gns. each

ALL-PURPOSE SPEAKER CABINETS



65 gns. each

AND FANTASTIC GUITARS!!!

Gibson

ES335 TDC

One of the finest Guitars ever produced. Semi-solid body construction and twin pick-ups give distinctive sound and dazzling range of tone. Every part is Gibson Perfection.

168 gns.



GIBSON EB-2 BASS

The ultimate in electro-acoustic basses. Super-responsive pick-up gives every bass sound from sharp to hollow. The action is remarkably smooth, permitting tireless playing, even on long sessions.

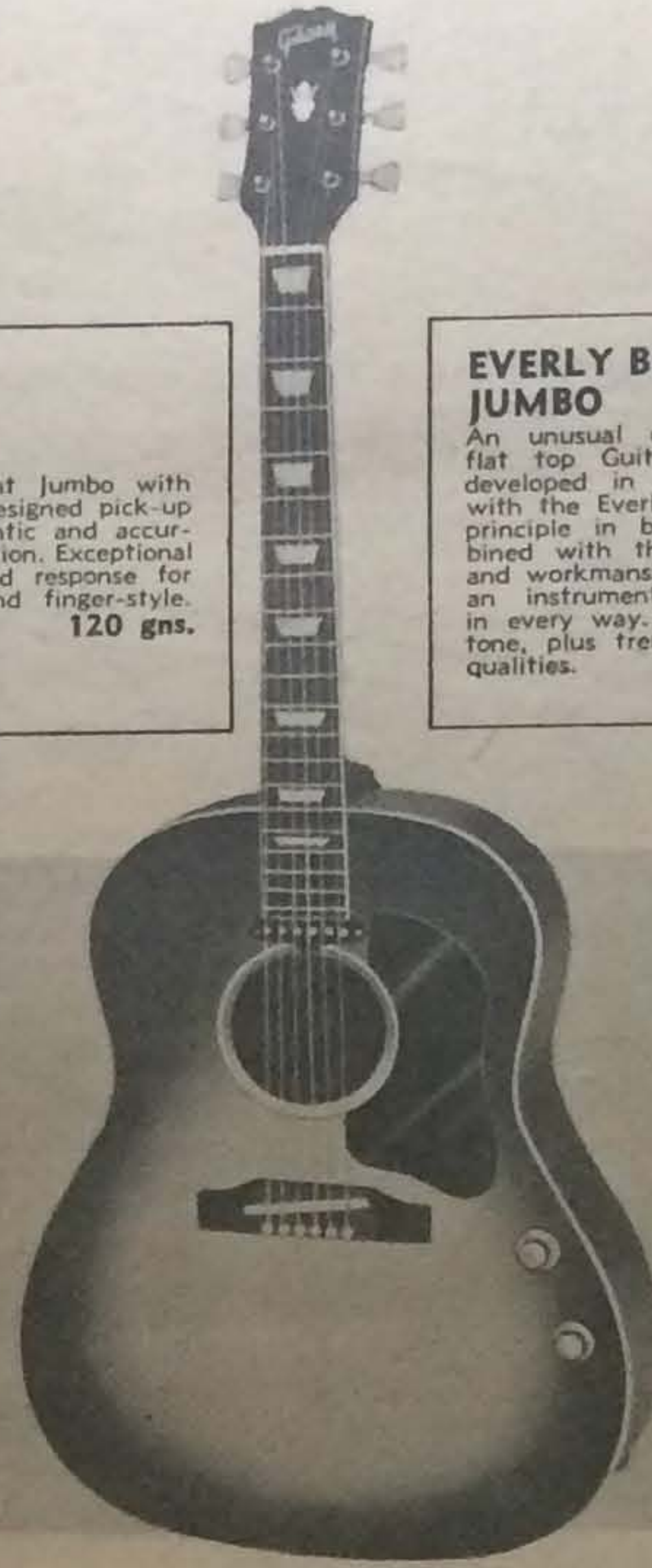
175 gns.



J 160 E

A magnificent Jumbo with a specially designed pick-up giving authentic and accurate amplification. Exceptional resonance and response for both folk and finger-style.

120 gns.



EVERLY BROTHERS JUMBO

An unusual concept in Jumbo flat top Guitars, designed and developed in close co-operation with the Everly Brothers. A new principle in bridge design combined with the finest materials and workmanship has resulted in an instrument that is unique in every way. Powerful resonant tone, plus tremendous sustaining qualities.

163 gns.



Hofner



AMBASSADOR

A new Guitar that is the outcome of Hofner's many successful years of Guitar making. Incorporates all the well-proven and exclusive Hofner features.

Brunette Finish 60 gns.

VERITHIN (not shown)

A new version of the very successful Verithin, with new Florentine styling, making this model greater even than before.

From 65 gns.



PRESIDENT

An established Hofner, re-designed with the new Florentine cutaway. Twin pick-ups, easy action neck and tunable micromatic bridge. Thin model also available, both finished in either blonde or brunette.

From ... 52 gns.



HOFNER JUMBO ACOUSTIC

A Jumbo with the authentic Country and Western sound. Finest quality materials and clever construction of the body combined to provide great carrying power and excellent tone.

Acoustic model 35 gns.
Electro Acoustic 45 gns.



12 STRING HOFNER JUMBO ELECTRO-ACOUSTIC

Big hearted professional guitar with big sound chamber to give that distinctive 12 string sound. Excellent tone for both solo and group use. Designed and built to the high standards that have made Hofner world famous. "Invisible" high sensitivity pick-up built into 21st Fret.

Electro Acoustic 48 gns.
Acoustic Model 38 gns.

Hagstrom



HAGSTROM VIKING

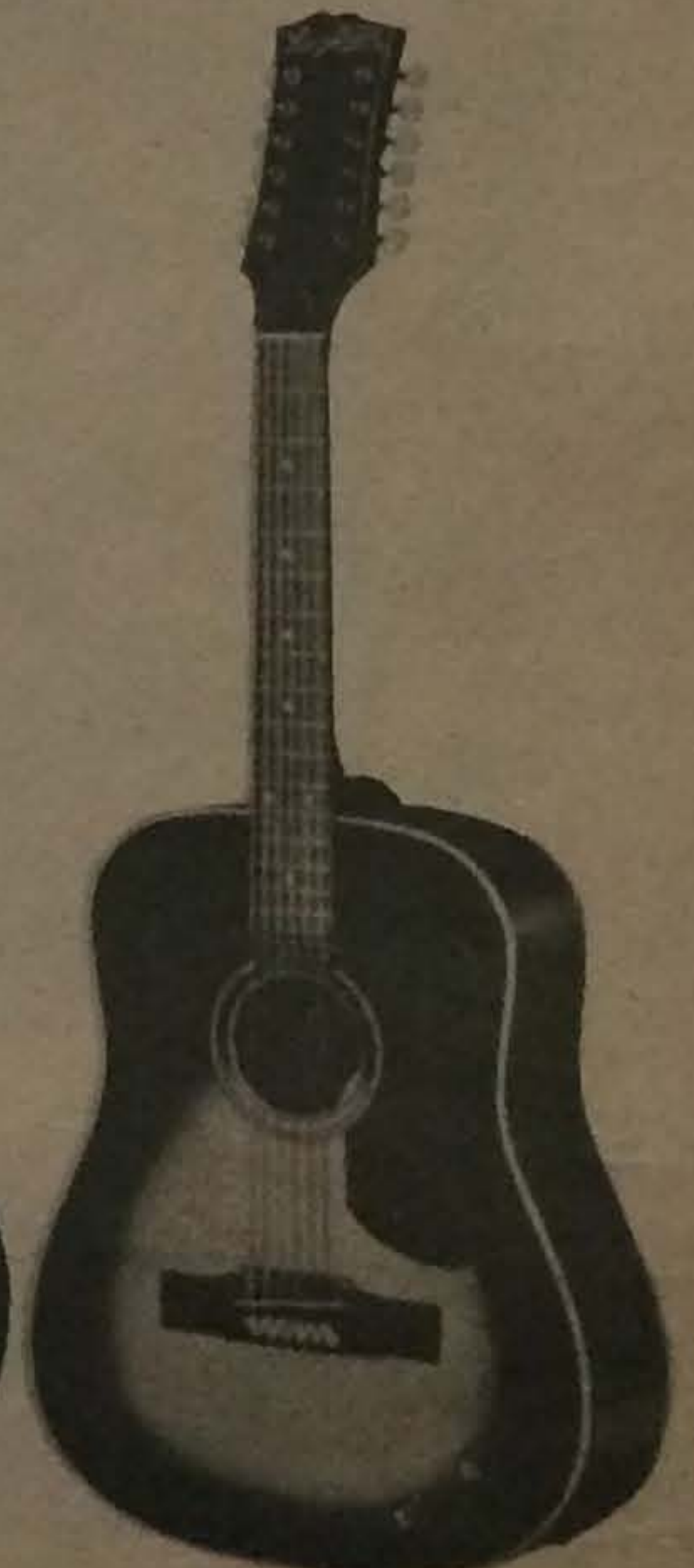
A new Guitar from this brilliant Swedish manufacturer. Powerful pick-ups, low action high accuracy chromium-plated machine-heads, fully adjustable bridge, wonderful finish and many other features, make this Guitar comparable with the finest models.

60 gns.

VIKING BASS (not shown)

A Bass in the Viking style (similar in appearance to the Viking Guitar). Very high quality and a great sound.

60 gns.



HAGSTROM 12 STRING ELECTRO-ACOUSTIC

An exciting 12 stringer with fabulous, resonant acoustic and authentic amplified tone. Deep sound chamber to give the volume and tonal quality of a concert guitar. Easy tuning with fine quality non-slip machine heads.

Electro-Acoustic ... 75 gns.

Acoustic model 65 gns.

The Fabulous Sound and Price of LOWREY



The Starlet De Luxe

Matchless tone and almost limitless tonal combinations — plus the wonderful effects of a built-in Leslie Speaker. Every basic organ tone and bags of punch.

Now 260 gns.



Heritage De Luxe

This fabulous instrument is the choice of top organists such as Alan Haven, three times winner of the Melody Maker Poll. Features include A.O.C. and built-in Leslie. A great sound and fantastic 'attack' and 'bite'.

Now 760 gns.



Holiday De Luxe

A wonderful organ that is ideal for every type of music — from Bach to Bruckner. The many features include Automatic Orchestra Control (A.O.C.) and a built-in Leslie Speaker, whether played at home, in a Club or in a Group, the Holiday De Luxe sounds great.

Now 439 gns.



Theatre De Luxe Spinet

This massive instrument brings you the ultimate in organ design and sound. Unlimited effects and matchless power and tone. Three Stereo amplifiers and sensational new percussion effects. A.O.C. and "King size" built in Leslie.

Now 999 gns.

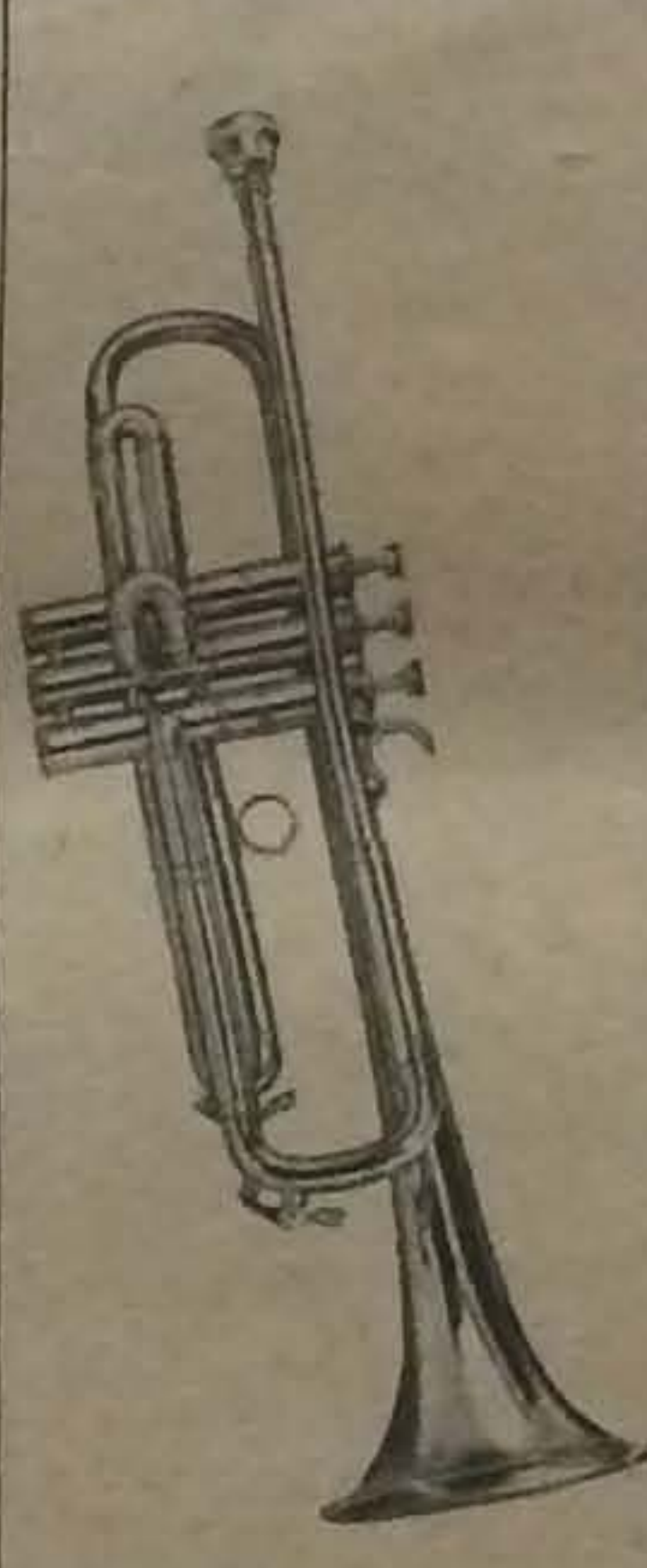
Selmer PARIS BRASS SAXES AND WOODWIND



MARK VI SAXOPHONE

The finest tenor ever built, from the world's leading saxophone maker and acclaimed by Sax-players of every beat style, dance-band and jazz. Matchless tone and carrying power—there is no other Sax so easy to handle and so comfortable to play.

From 145 gns.



DE VILLE TRUMPET

A hand-made instrument of Superlative quality Unexcelled intonation, perfect response and flawless action.

From 63 gns.



SERIES 9 CLARINET

Musically and mechanically, the Selmer series 9 marks the most revolutionary change in more than three quarters of a century of clarinet design. Unmatched for brilliant tone, especially in the upper register.

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BOLERO TROMBONE

A custom-built large-bore trombone. 8in. bell hydraulically drawn nickel slides and stockings, bell and slide lock. Wonderful tone throughout the range.

From 84 gns.

Please tick the instruments in which you are interested and post the coupon to:

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- GIBSON GUITARS
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- HAGSTROM GUITARS
- SELMER PARIS BRASS
- SELMER PARIS SAXOPHONES
- SELMER PARIS WOODWIND
- LOWREY ORGANS

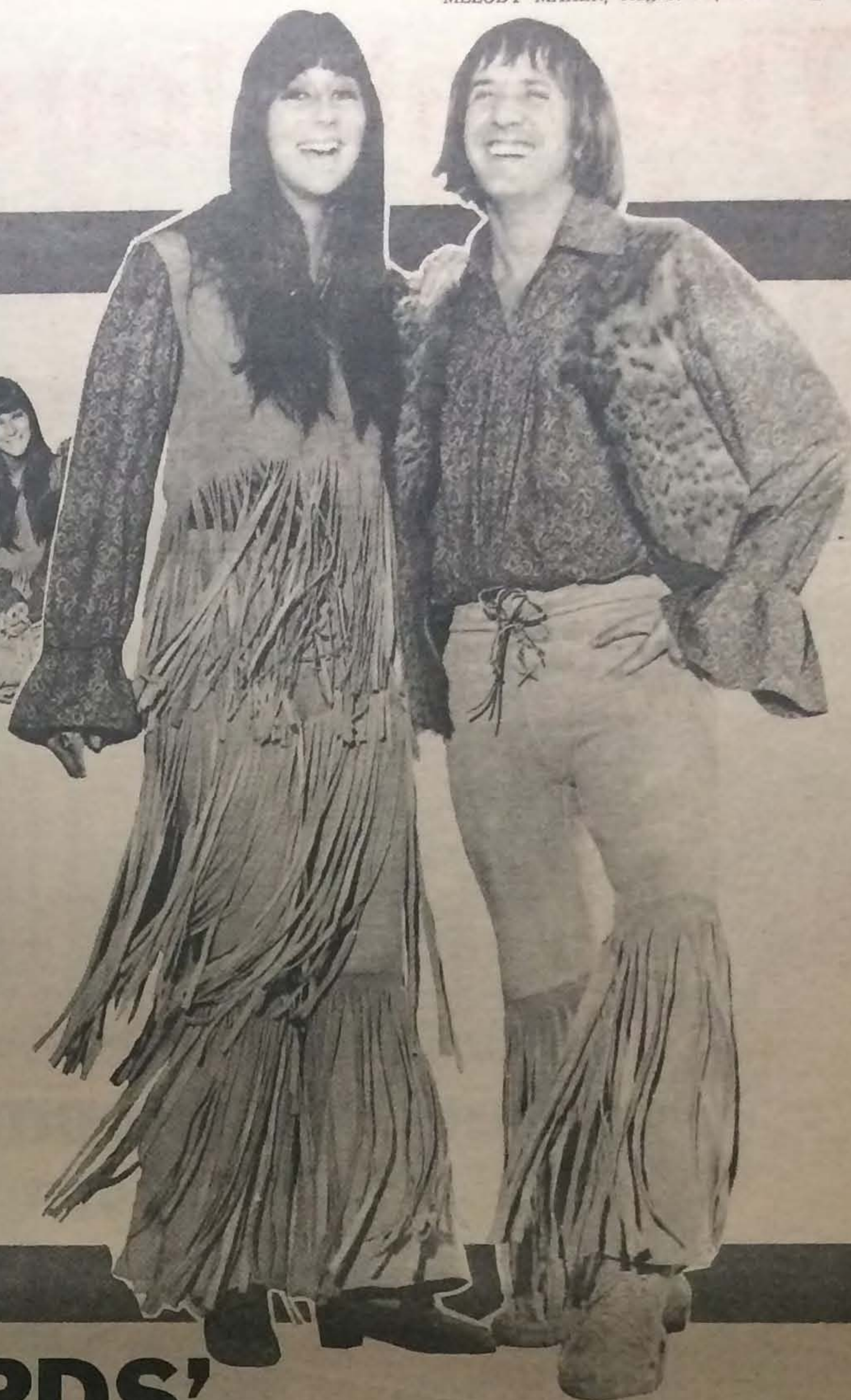
My usual Selmer dealer is:-



114 CHARING CROSS ROAD - LONDON W.C.2

garde pop!

WAVE OF FAR-OUT AMERICAN POPPERS



"It surprised me so many older people watch 'Ready Steady Go'" said Sonny. "We met an old, old woman who said she had seen us and read about us in the papers. That's really weird. More people are interested in records here, and even the newspapers have record sections, which they don't in the States."

INFLUENCE

"Hey did you see the Beatles film, when they rang each other up with an alarm clock," yelled Charlie. "Sonny & Cher used to do that for hours every night. Not just alarm clocks but they'd run water and flush toilets to each other over the phone."

and then the other rings back and says: 'Okay you won, that was a great sound!' They'd think up 100 sounds a night."

"Yeah, remember the one with the soup?" smiled Cher.

"And we had one sound called, 'knocking your house down!'" said Sonny. Everybody collapsed with laughter.

"Hey, there's a London bus," pointed Cher. "When we came here, everyone was talking about The London Bus, and I thought there was just one big bus driving about."

"Yeah, nine blocks long with 50,000 people on board," grinned Charlie.

"Bob Dylan is one influence," said Sonny. "I like his lyrics but I don't know him personally."

"Of course I worked with Phil Spector for three years, and that was a tremendous influence. It's

really a combination of what's happening in all fields of music.

"And music has to progress, and we progress with it, otherwise we would all still be doing 'Rock Around The Clock' like five years ago."

FREEDOM

"It's nice when you can put out music you like, and it happens. There is more freedom of expression now. You can put out your own personality and that's the wonderful thing about making records today. It's a challenge."

Sonny demonstrated the mood of freedom of expression by inking a moustache on his face, putting on a funny hat, borrowing an errand boy's bicycle and riding off down the street.

will be doing 'Rock Around The Clock'

could gether

g Tony Bennett and Andy... feeling for a song and every... y Davis Jr. Wrong both... ast this week is none other

Ray Davies

drag', some of the Andrew Oldham productions are on the same level.

"It's rather unfortunate because he's very talented. And if he widened his outlook a bit he could be very good."

"I don't consider Oldham's work at all on the same level as mine. It's Andrew Oldham who is boring."

"This Strange Effect' isn't an ordinary sing. And nobody could sing it like Dave Berry. Except maybe Peggy Lee. She might be able to sing it."

FAILED

Ray Davies admitted he was fed up with having to perform the Kinks' hits on stage night after night. "Especially our last record, 'Set Me Free'. There are not many songs I'm ashamed of writing, but that's one."

He struck the chords of C, A Minor, F and G on his guitar and went on: "I swore to myself I would never use this sequence but I did and I failed miserably. It's used in hundreds of songs. But nothing else would go in. So it can't have been a very good tune anyway."

The reason for Ray's amazing frankness became apparent when he revealed that one thing he hated about show business was the insincerity of people associated with it.

He said: "You talk to someone and the next minute they're criticising you. You think you've got a friend and you haven't. You become wary of people. You become sick of people easily."



RAY DAVIES: "They have gone out of their way to make it sound like the way we sound."

BYRDS' BLIND DATE

ROLLING STONES: "Satisfaction" (Decca).

Mike: I think they might make it (laughs). Definitely a number one, like it was in the States. I like it, man, I like it a lot. Jim: One of the best they've done!

BOB DYLAN: "Like A Rolling Stone" (CBS).

Mike: A great song. I'm not sure that it's really top 10, if it's going to do a Stones or a Beatles. I think it might. I love the record. Jim: It's good to see longer records coming out.

RAY CHARLES: "Love's Gonna Live Here" (HMV).

Mike: Ray Charles. I don't think it's a number one but he always has something going. Chris: Buck Owens did this and I liked it better.

CLIFF BENNETT: "I Have Cried My Last Tear" (Parlophone).

Jim: "It's hard to believe that that is even a single. Chris: It sounds like a vaudeville opener. Nothing!

UNIT FOUR PLUS TWO: "Hark" (Decca).

Jim: I don't dig it as much as "Concrete And Clay" but it's groovy. I don't think it's as strong and driving although it has a lot of the same feel. Mike: I like all the records they do. They are in a different bag and it's groovy.

Three Byrds—Jim McGuinn, Mike Clarke and Chris Hillman — were rounded up from the far reaches of London's plush Europa Hotel for Blind Date. They listened intently to the discs in Mike's bedroom.

GUY DARRELL: "One Of These Days" (CBS).

Mike: It's the same as everybody else and a lot of people do it better. Chris: That's a drag except the organ is nice. Jim: I liked the tune.

TEMPTATIONS: "Since I Lost My Baby" (Tamla Motown).

Jim: That's sort of like a Motown sound but it doesn't have all the ingredients. Chris: Nothing!

JOHNNY CASH: "Ring Of Fire" (CBS).

Chris: One of the best records you've played. Beautiful. Jim: Johnny Cash is great and we love it. It's one of his best songs.

BEACH BOYS: "California Girls" (Capitol).

Mike: That lyric is so true. Jim: I really dig it.



But I don't know how much it will mean to the English market when it's about different parts of the States. We were in the studio when this was recorded.

PETER JAY and the JAYWALKERS: "Before The Beginning" (Piccadilly).

Jim: For an instrumental it's interesting. Chris: It's plain dull.

VINCE HILL: "I Could Have Loved You So Well" (Columbia).

Jim: It was great until he sang "every day in

every way" the second time round. It had a sort of interesting thing going and it blew it somewhere. Mike: I don't think it can get in the Top 10 unless the whole pop scene changes and goes back ten years.

THE HEADLINERS: "That's The Way I Must Go" (Decca).

Mike: Dusty Springfield? The Seekers? Not for me, it's too Christy Minstrelsy. Jim: It hasn't got the dynamic thing the Seekers have, or Dusty. There's something lacking. Chris: I didn't like it at all.

MELODY MAKER TRADE FAIR SPECIAL

Amazing new electric organ-guitar on show

THE amazing electronic organ-guitar will be introduced at the Trade Fair by Jennings Musical Industries Ltd.

An automatic banjo-sounding effect can be reproduced by the player merely pressing a button. The sound of a mighty organ comes with the flick of a switch.

These guitars have been fitted with the internal parts of a transistorised electric organ compressed into the size of two cigarette packets and sealed into the thick end. There is also a bass version which should startle visitors.

RESEARCH

"I regard this as a major breakthrough in music making," said Tom Jennings, 48-year-old manager of JMI, who developed the instrument, which will sell for approximately 195 and 175 gns, at their research wing at Dartford.

"The field of electronics has been adapted to meet current demands of the music world," said demonstrator Dick Denny. "We haven't chosen a name but are calling it the Phantom for the time being," added JMI sales director Reg Clarke.

Launching a massive autumn sales campaign, Jennings will have 12 executives at the Fair to promote new products bearing the distinctive imprint of Vox.

CONTROLS

These will include a two-manual Continental portable organ, which is a logical development of the existing Continental, and a mando-guitar, which is a mandoline scale 10-string electric solid-body guitar, with a bell-like tone.

A new-design M3 mixer unit with an incredibly low noise level is highly suitable for recording work and general p.a. use, with improved specification, including five mike inputs, one music input and bass controls.

SURPRISES

The giant 150-watt p.a. amplifier has three mike inputs and one music input, with new reverb unit that needs no tape or strings. It is housed in a metal transportable stand and coupled to eight heavy-duty 12 in loudspeakers in two line-source cabinets.

Other new items are a whole range of Vox microphones, a bass-boost unit and an Escort solid guitar with a new shape, a beautiful tone and a patented barrier-breaking sound. And watch out for price surprises in the Vox catalogue!

A reputation for reliability

CELEBRATING 70 years of service to the trade, Stentor Music Co. Ltd., which remains a family business with a cherished reputation of reliability, will show their versatility at the Fair.

Their varied offerings, including instruments, components, accessories and strings, will be spotlighted in a 50-page catalogue illustrating established lines and new creations.

Specialities will comprise luxury instrument cases, craftsman-built violin bows, special drum outfits, new-style clarinets

and trumpets, school violins and cellos, and an extensive collection of small goods and fittings, including Stentor natural-skin vellums.

Guitars of all types will include the Leif Hansson folk guitar, the full-toned Stentor Jumbo and the Kiera semi-acoustic, plus up-to-date 12-string models.

There will be tenor, G-plectrum and 5-string banjos to suit all tastes and pockets.

Completing the range will be Montana saxophones and Monika instruments.



Philips' new 'Philicorda' for a amateur or professional use.

New developments in tympani

PREMIER Drum Co Ltd will be exhibiting a vast range of percussion equipment, including Premier and Olympic drum outfits, tympani, vibraphones, L-A instruments, military drums and accessories, the ever-popular Zyn and Super-Zyn cymbals and Everplay-Extra heads.

FOLDING

Special emphasis will obviously be placed upon the latest-design Premier drums and finishes, but other compelling developments exhibited for the first time will include pedal tympani gauges, fibre-glass tympani and another new folding vibraphone, the 751.

For the important school trade, there will be the first wide selection of percussion to bear the much-sought-after British Standards Kite mark. Premier specialise in go-

ahead world-wide press advertising and lavish supply to dealers of hard-selling display material. Examples of these incentives will be on show so that dealers can ascertain whether they have all the promotional help necessary to maintain consistent sales. Premier sales director A. L. (Fred) Della-Porta and sales manager Derek Stephenson will head the knowledgeable team on duty at the Fair.

NEW STYLE DRUM KIT

EXHIBITING on their own stand for the first time in their 50-year history, Beverley Musical Instruments Ltd, will be showing

completely redesigned Beverley drum kits ranging in price from £30 to £116, which were introduced late last year and have become enormously popular.

"Sales of the new-style drums, featuring exclusive oyster-pearl finishes, new tension brackets and redesigned snare mechanism, have been fantastic," reports sales manager John Cawood.

"The demand is so great from world markets that even capacity production is severely strained to keep pace with the flow of orders. One of the biggest markets is the USA, where we are sending huge shipments of drums and cymbals every month."

Beverley are bringing out an entirely new range of moderately priced flush-base stands which have been specially designed to match the new drums. Cymbal stands, snare drum stands and Hi-hat pedals have all been given a fresh look by the back-room boys at the factory in Leicester.

QUALITY

Automatic choice of symphony orchestras, military bands and school music advisers for the past 50 years, the internationally-known Generation music stands will be on view at the Fair. Many improvements have been carried out and it is contended that there is a stand perfectly fitted to all musical occasions.

Among the full line-up of drum accessories available from Beverley are the individually-hammered Krut cymbals, one of the most inexpensive quality cymbals in the world.

POPULAR RANGE OF GUITARS

THE popular range of Antoria round-hole guitars, with nylon or steel strings, together with the Antoria Nashville C and W guitar and the Antoria slim cello-guitar, will be featured by James T. Coppock (Leeds) Ltd.

Beverley drums and Antoria drumsticks are other specialties stocked by Coppock, who will be making their first appearance at the exhibition, represented by Geo. J. Lomas, John G. Lomas and Alan G. Hopkin.

Fresh on the market will be new-conception Antoria amplification in a low-price range, but modelled in the same trustworthy style as their more-powerful brethren, plus modern-approach p.a. amplifiers with matching speakers.

A NEW MINI PIANO

FIRST to produce miniature pianos in the British Isles, and inventors of the world-famous Tuxedo double-iron frames, Monington and Weston Ltd have been prominent in the design and manufacture of high-quality grand and upright pianos since 1858.

Still advancing, they introduced and are still the only piano-makers using the latest Schwander Perpet bearing-action in a production-model piano. They have now produced a piano claimed to be far in advance of any made in the British Isles and the smallest of its type in the world.

Despite its streamlined measurements, it maintains their traditional good workmanship and will be given an auspicious launching at the Fair.

Monington and Weston are the oldest keyboard makers in the UK marketing electronic organs. They have an agreement with America's longest-established organ-builders, W. W. Kimball and Co, to produce their considerable range in England.

Apart from existing models there will be several innovations arising out of continued technical advancement.

Suitable for the amateur or the skilled professional

A FASCINATING new musical instrument, consisting of a keyboard console and an amplifier built into matching wooden cabinets which fit together and stand on wooden legs, giving a total impression of one complete unit, will be the eye-catcher presented by Philips Electrical Ltd.

Called the Philips Philicorda, and costing 176 gns, it is a quarter the size of an upright piano, making it equally applicable for use in the home, church, concert hall, club room or ballroom.

Electronic circuitry built into the keyboard section and linked with the five different tone selection switches and three pitch switches give a wide range of tone colours. Volume is controlled by a foot-operated swell pedal, which considerably increases the possibility of musical interpretation.

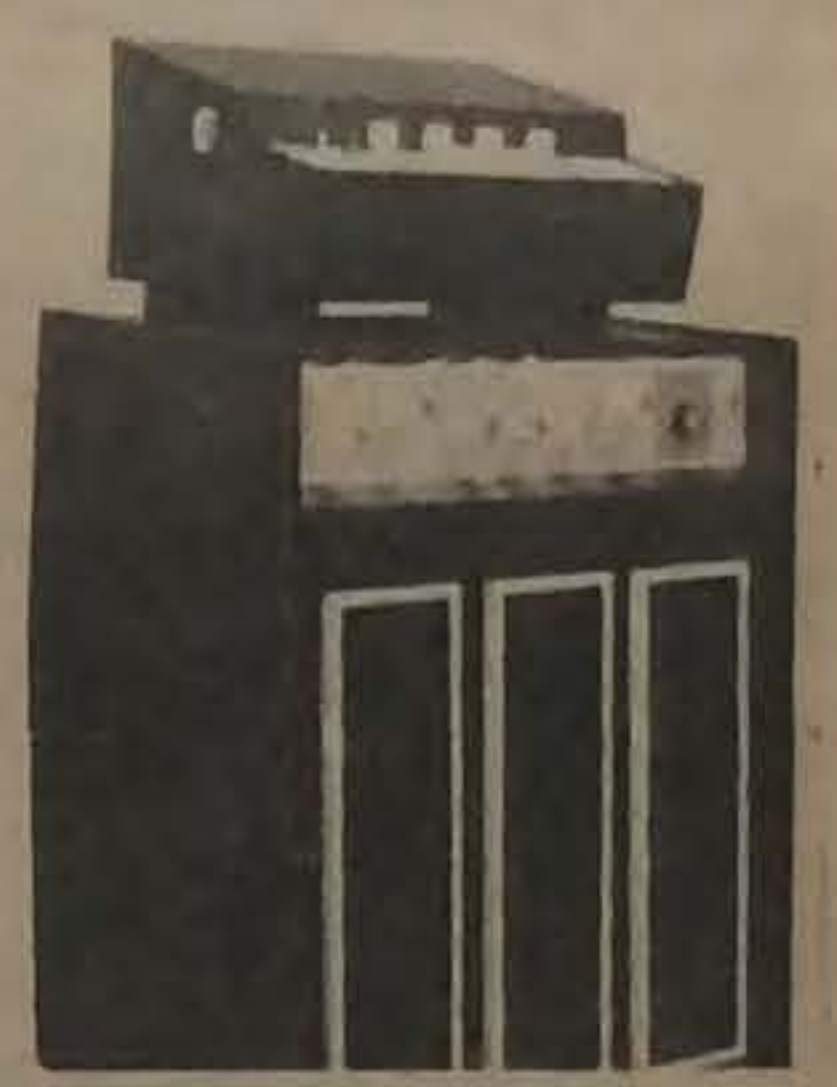
Various controls set the maximum volume, separate the keyboard electrically into two parts which can then be played with two distinct tone colours, and allow individual keys in the lower section of the keyboard to each play a chord, permitting rich harmony by the use of only one finger of the left hand. Another control balances the two sections.

For domestic use, especially at parties, there are facilities for plugging in a radio, tape-recorder or record-player, passing the signal through the amplifier and speaker of the Philicorda, together with the accompaniment played on the keyboard.

Use of the balance control produces a linked sound. Or a tape-recorder can be connected to make a direct recording, rather than having to use a mike, with the disadvantage of picking up other sounds.

To give equally good sound in rooms with varying acoustic qualities, an adjustable device simulates varying degrees of reverberation. The instrument can be connected to domestic hi-fi units and (for large areas) coupled with a power amplifier network.

With each Philicorda the customer receives a gramophone record featuring six different dance rhythms, a self-tutor, an album of 16 tunes arranged for the instrument, and an instruction booklet.



Watkins' "Powercat"

EMPHASIS IS ON EDUCATION

BEARE and Son Ltd will exhibit their usual range of reliable and moderately-priced instruments and accessories, including the widely-recognised Berini and Grienberger outfits.

Education instruments will be prominent, with violins and cellos in full, three-quarter and half sizes, and even quarter-size violins. There are violas and double-basses suitable for beginners and advanced students.

Bears market bows of all sizes and every kind of violin case, including canvas-covered with baize or velvet linings, plus the oblong professional model and a newcomer in fibre-glass.

They specialise in an enormous choice of violin strings and are now dealing with the new Maxim Prakticus all-metal variety, which should prove very acceptable in schools.

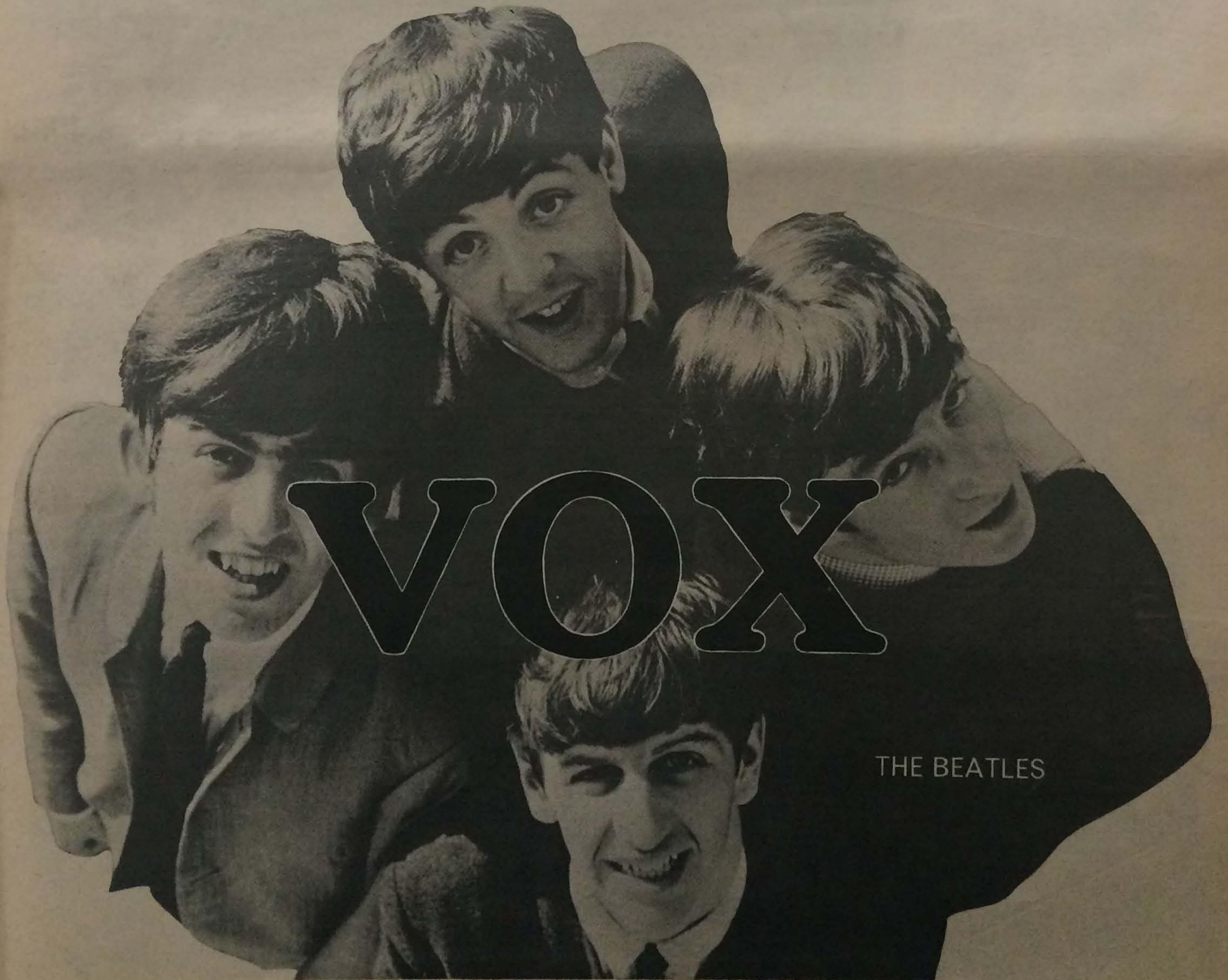
Focus on guitars will emphasise those of classical finger style. Genuine Spanish-made instruments, favoured by guitar schools, run from £12-£25. The catalogue covers a complete range of guitar accessories.

Outstanding among the fretted instruments are the Mester banjos (G and tenor) and the Dick Barrie ukelele-banjo, both with resonator backs.



Rosetti's 'Corton' clarinet, popular with students.

★ TOP POP STARS FEATURE



VOXX

THE BEATLES

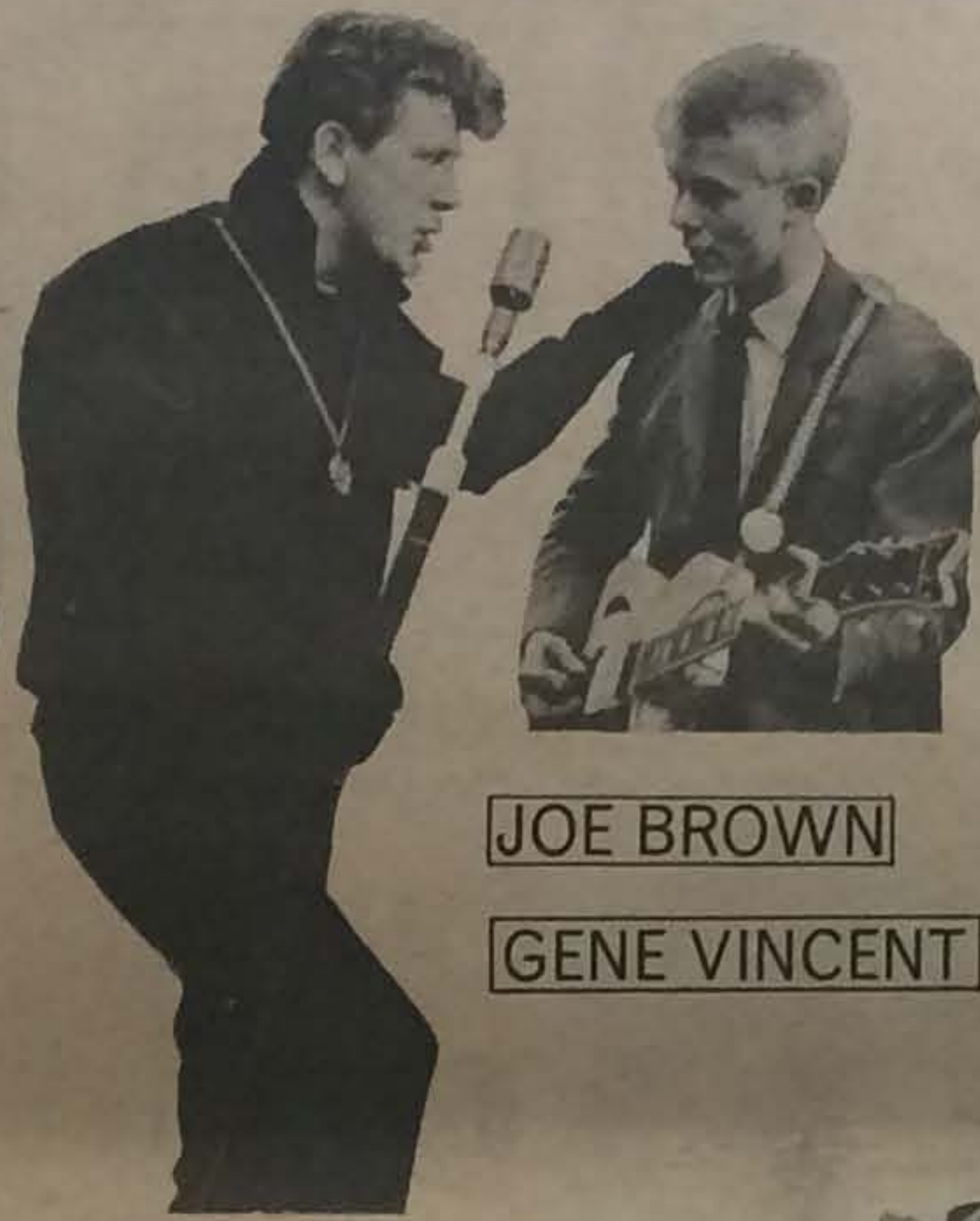
THE FOUR PENNIES



YES! 95%



PETULA CLARK



JOE BROWN

GENE VINCENT

THE DAVE CLARK FIVE



THE NATURALS



FREDDIE & THE DREAMERS

CLIFF RICHARD & THE SHADOWS



ROY ORBISON

GERRY & THE PACEMAKERS



THE ROLLING STONES



DUSTY SPRINGFIELD

THE BARRON KNIGHTS

LONG JOHN BALDRY



MILLIE



OPATHEM!

BILLY J. KRAMER & THE DAKOTAS

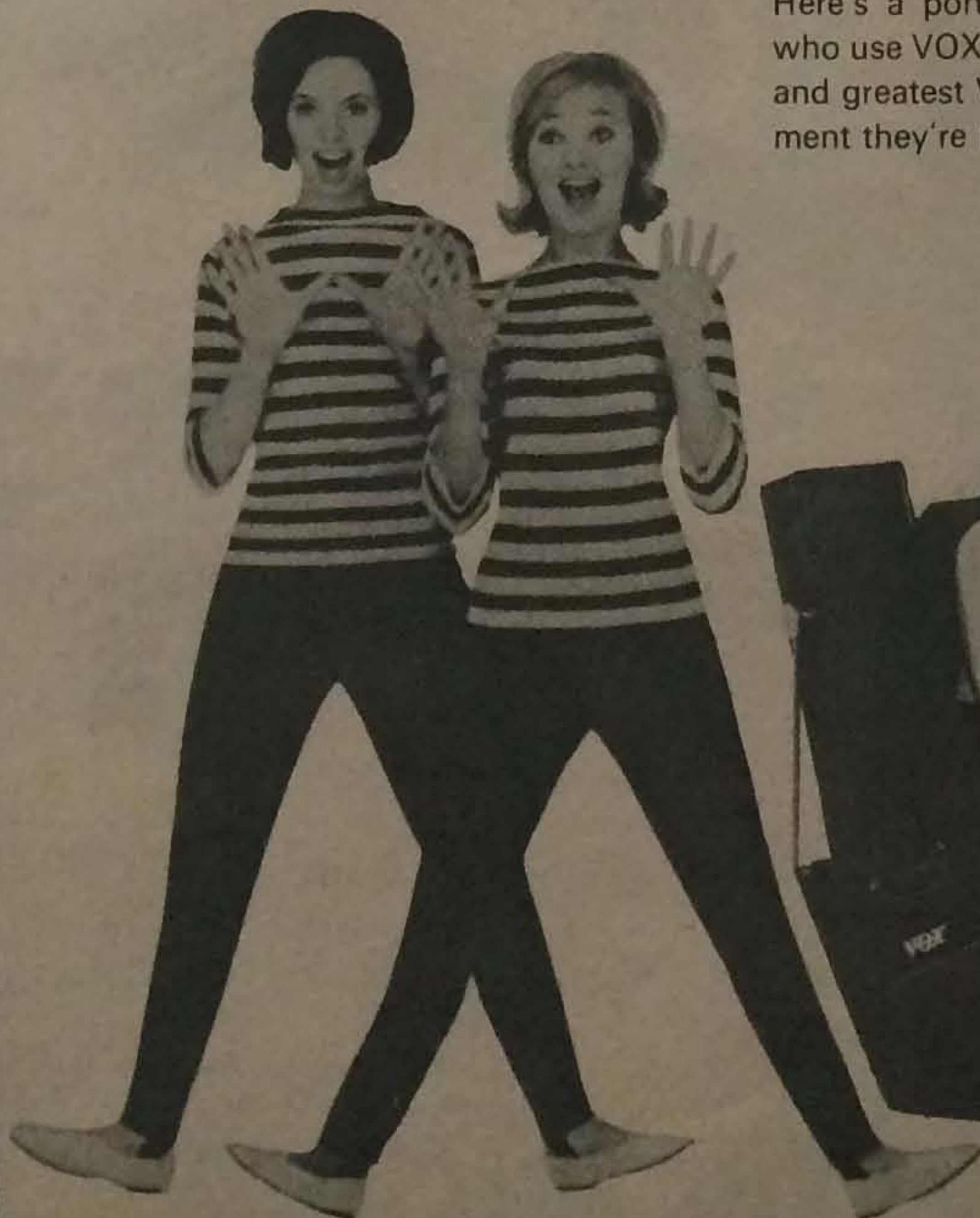


ACKER BILK

That's how they got to be stars. By insisting on the best. By being critical and discriminating not only about their own performances but about their equipment. Which means so very many of them choose VOX. Because it's the most advanced, most reliable, most sensitive—because, they all agree, VOX is the mostest! Here's a portfolio of the Top Pop Stars who use VOX, many shown with the latest and greatest VOX instruments and equipment they're happy to use.



ADAM FAITH



CARAVELLES

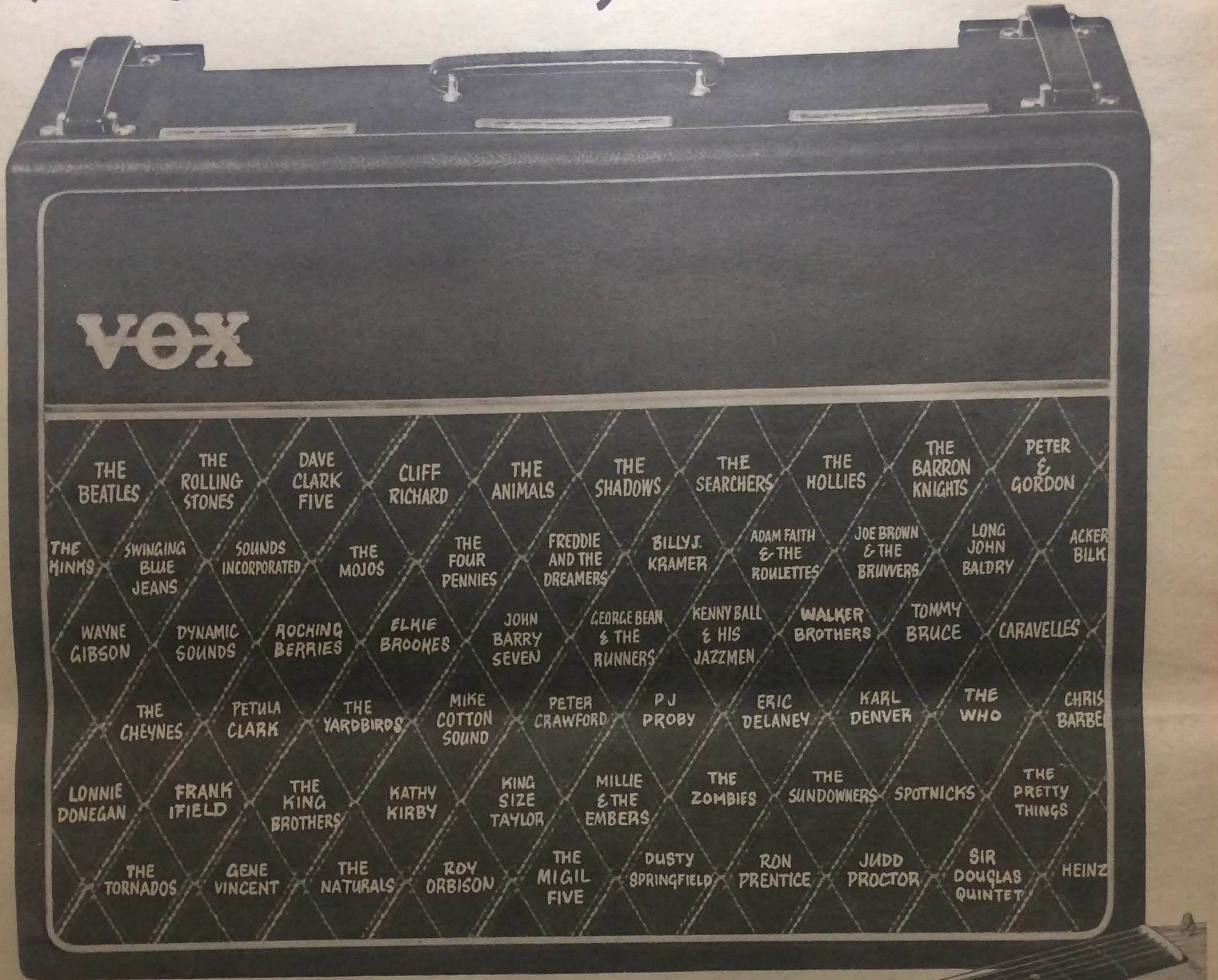


THE MOJOS

FRANK IFIELD



Here's the list of VOX users



- | | | |
|-------------------------------|--------------------------------|---------------------------|
| THE BEAT MERCHANTS | THE GAMBLERS | THE RATTLES |
| BEAU BRUMMELL & THE NOBLE MEN | DAVE GOLDBERG | THE REBOUNDS |
| BLUES MOVEMENT | LES HAGUE | THE RETREADS |
| BARBARA BONNEY | TONY JACKSON | THE RIVALS |
| EVE BOSWELL | PETER JAY & THE JAYWALKERS | SABRES MUSIC COMPANY LTD. |
| THE BYSTANDERS | JOHNNIE & MIKE & THE SHADES | THE BLACK SHEEP |
| ROY CASTLE | JOY STRINGS | ARCHIE SLAVIN |
| CHECKMATES | DAVE KAY & THE DYKOWS | SONS OF MAD |
| CHEVRONS | THE KUBAS | IAN STEWART |
| CLASSMATES | ROGER LAVERN | TERRY & THE WANDERERS |
| COMBO D'ECOSSE | CARTER LEWIS & THE SOUTHERNERS | TREND SETTERS |
| CONTINENTALS | LIEL & THE SOLITARS | VAN DOREN |
| DALLAS BOYS | MARTIN JAY FIVE | G. VARIAS |
| DENIS DAY TRIO | RON MARTIN | THE VICTORS |
| DEBUTANTES | THE MESSENGERS | WALLY WHITON & PUSSY CAT |
| DEMONS | BOB MILLER | WILLUM |
| THE ECHOS | THE THREE MONARCHS | WASHINGTON D.C.s |
| ALAN ELSDON & THE VOODOOS | JOE MORETTI | MARTY WILDE |
| VIC FLICK | MULE SKINNERS | JOHNNY WILTSHIRE |
| MIKE FORD & THE CONSOLS | THE ORIGINELLS | THE SHAMROCKS |
| EMILE FORD | MIKE PETERS | ALAN PRICE |
| FOUR HITS & A MISS | PINKY & PERKY & THE BEAKLES | THE CYMBALS |
| FOURSIGHTS | BRIAN PERRY & THE DOLPHINS | |

We apologise for not including every Vox user's name as this would be impossible

THE LONGEST LIST IN THE BUSINESS!

Vox Equipment is manufactured by Jennings Musical Industries Ltd., Durrford, Kent, England

MELODY MAKER TRADE FAIR SPECIAL

Supplying the current folk vogue

DALLAS consider service to the customer the most-important aspect of their business, which offers the widest possible range of musical merchandise.

Their goods are renowned for dependability and are known wherever music is made. Such acknowledged brands as Carlton, Buffet, Rudy Muck, Framus, Scandelli, Renown, Dearman, Vandoren, Buisson, Formby and Houghton, are in the top bracket.

Their crack player-designed, craftsman-built Carlton drums and equipment are used by star professionals and their equally-efficient Carlton Gaelic marching drums are exported to many countries, figuring consistently among contest prize-winners.

They make a complete range of advanced-design amplifiers for modern performance and are noted for their durable fretted instruments, including banjos, mandolin banjos and ukelele banjos.

The numerous agencies held by Dallas include Framus, who present the latest models for all types of guitar playing and banjos to meet the current folk vogue.

Buffet clarinets and saxophones are played by many of the world's great artists and Vandoren cane reeds never diminish in popularity.

Present at the Fair to assist customers will be directors John McKeon, Harry Cheetnam and Les Miller, with

sales representatives Roger Salter, Joe Fearn, Tiny Thacker, Jim Bryning and Alan Jones.

NEW BRASS

AN impressive array of new instruments and accessories will be displayed by Rose-Morris and Co Ltd, who annually show their ability to keep pace with changing demands.

Their latest offerings include inexpensive reed organs, a range of low-pitch brass band instruments, chord zithers (zither harps), and a good selection of plectrum and electric guitar strings by Levin.

There are six and 12-string Jumbo guitars in the Eko range and modest-priced Folk

12 models, made to a standard of which the firm is justly proud.

There will be additional units to the much-used British-made Marshall amplifiers and a valuable possession in the new guitar safety isolator.

From their modernised and extended factory, Rose-Morris will be exhibiting new and restyled Autocrat and Broadway drum outfits, which are chosen by drummers of every grade from semi-pros to session stars.

Demand is rising for the authentic-toned John Grey long-scale folk banjos. There is always a steady sale for Dulcet and Viceroy school percussion instruments.

Among the other world-famous instruments and accessories associated with Rose-Morris are Conn, Ampeg, Slingerland, Rickenbacker, Tatum, Avedis Zildjian, Electro-Voice, Harman, Berg Larsen, etc.

NOVEL IDEAS TO THE FORE

ROSETTI and Co Ltd have once again produced an extensive catalogue in time



Rose-Morris' Broadway "Super" outfit.

for the Fair, showing many new lines and brands added to the range for the coming season and justifying their confidence in the exhibition and the months ahead.

They have devoted considerable attention to novel ideas in instruments, which will be available for inspection on their main stand, where their representatives will be: M. Hunka (managing director), John Hinrichs (sales manager), Ted Luker (all points West), Ray Hall (man of the North) and Gordon Oxley (from the South).

New brochures are being printed and it is hoped that dealers will take the opportunity to come for a look-round and collect a copy.

Apart from their chief exhibit, Rosetti have taken Room No 133 upstairs for the purpose of exploiting Moore-Randall Electronic PA Equipment, including boosters for electronic organs. Expert staff of Moore-Randall will be there to answer technical enquiries.

Also on show in Room 133 will be the fast-moving range of film industry microphones.

Stage-by-stage guitar-making at Romford

A PART from their principal display, presented as usual in the Guildford Room, Burns (Sales) Ltd. will have a stand in the main exhibition area for the purpose of presenting a replica of their busy factory at Romford.

Visitors will see the stage-by-stage manufacture of a guitar from an unshaped piece of wood into the finished scintillating instrument played by a top pop group, the Unit Four + 2. On the main stand, Burns will place considerable emphasis on their new and ex-

citing slimline semi-acoustic electric guitar, the GB66, of which there are three models, including bass and de luxe version.

Solid and semi-acoustic guitars in different styles and transistorised lightweight Orbit amplifiers will be given the full treatment.

When shown at the Frankfurt and Chicago Trade Fairs, Burns PA systems were a talking point in the trade, due to the present swing from valves to transistors.

A new line will be the amplified "baby" bass, which is creating considerable interest among musicians.

EMPHASIS ON THE STUDENT

MUSIC In Education will be the theme adopted at the Fair by Boosey and Hawkes Ltd, whose complete range of student models will be on show, with a special "educational" room on the first floor, where dealers will be welcomed and given expert assistance by Eric McGavin.

A new 32-page educational catalogue will be available at a nominal cost to all dealers, with provision for each one to have his own name and address, together with any message, printed on the front cover, enabling him to distribute a personal copy to schools and teachers in his particular area.

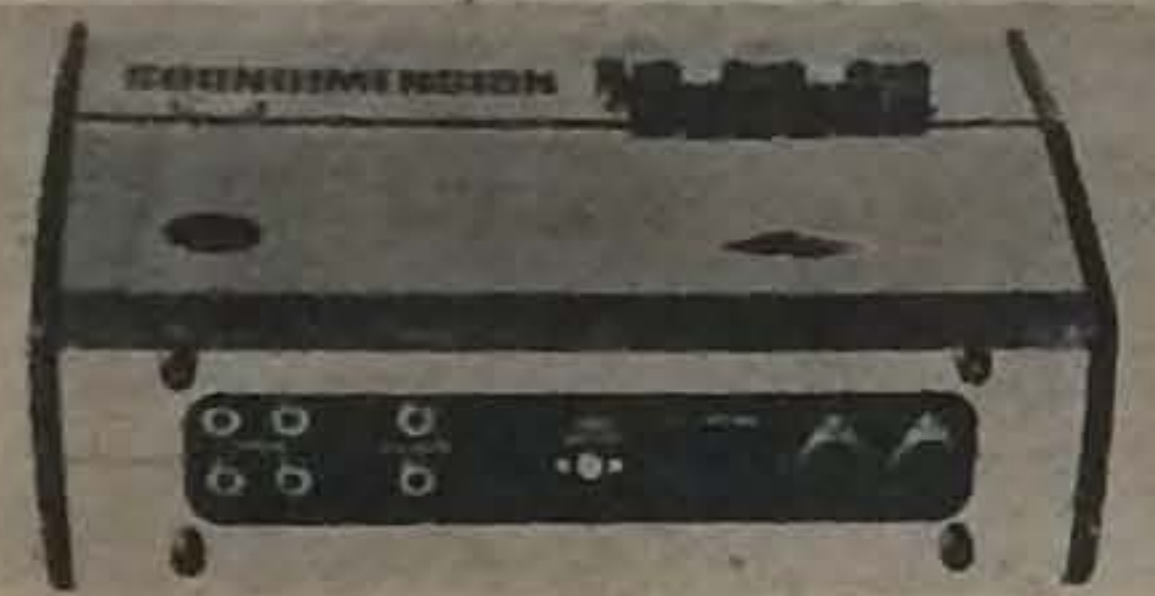
The dynamic Ajax drum kits will be specially featured, plus a new range of plastic drum heads under the label of Ajax Impact.

Edgware drums will take on a new look with re-pricing to include all plastic heads. There will be new dealer sticks and brushes and all goods will be attractively boxed.

The fast-selling Harmony and Hawk guitars will have a place of honour, together with a special selection of Jumbo 12-string and classical models. There will be a full range of BEL amplifiers and AKG microphones.

Several models have been re-introduced into the brass catalogue. These include the Regent model flugel horn, tenor horn and Bbb bass, and the Imperial 523 Bb and F trombone.

To these will be added a new model F and Bb full double rotary horn and the Beuscher 400 models saxophones, trumpets and trombones for which B and H hold the UK distribution.



Arbiter's new "Soundimension".

Burns

NEW G.B. 66

FROM ANY ANGLE

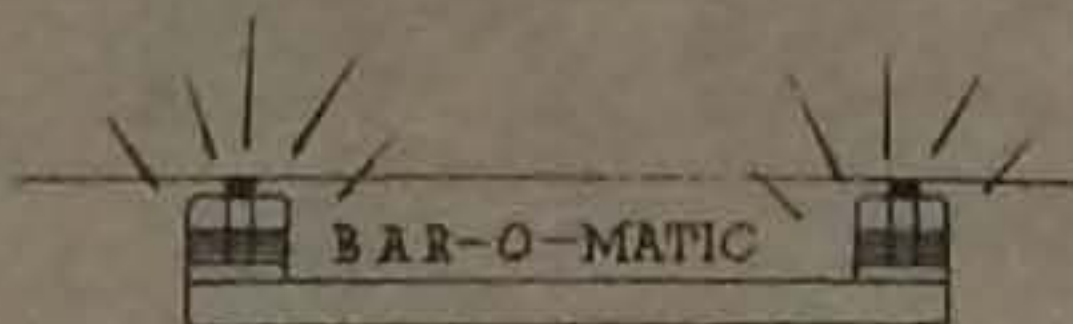
Not only is Burns G.B. 66 stylish . . . it has power to spare, besides. Like Burns quality, Burns reliability is also built in. Prove all this as Burns did, play it. Then you'll agree; it's a great guitar with a big difference.

SPECIFICATION

STANDARD MODEL
Burns special neck faced with rosewood and fitted with potent geared truss rod, two new multi-wound ultra-sonic fully adjustable pick-ups. Master volume control and two individual tone controls plus 3-position selector switch. Adjustable bridge saddles. Encased geared machine heads. Finished in red, black and natural sunburst polyester.

DIMENSIONS

Body Width 16"
Scale Length 24 1/2"
Scale Length (Bass Model) 30"



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MUSIC TRADE FAIR
HOTEL RUSSELL, LONDON
AUGUST 23 — AUGUST 27



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MELODY MAKER TRADE FAIR SPECIAL

FUTURISTIC AIDS LTD., manufacturers of Fal amplification equipment, continue to distribute their musical merchandise through their associate company, Fal-Arbiter Ltd., which is jointly owned with J. and I. Arbiter Ltd.

During the past 12 months, their solid-state amplification equipment has been widely accepted as being reliable and they have made many improvements and additions, which will be evident at the Fair.

Fal have been one of the pioneers of solid-state amplification and have used transistors right from the start, probably due to their use of these miracle components in exacting specifications on equipment they produce for other specialised industries.

Although in the past the music industry had had certain reservations about the use of transistors in amplification equipment of this calibre, the stigma has been erased by employing advanced techniques.

This has made it possible for Fal to build up a reputation of dependability and ruggedness in solid-state amplification, which scores over valve amplifiers. The transistor sound produces a powerful and striking effect to meet the demanding requirements of groups playing the music of today and tomorrow.

Fal market 80-watt, 40-watt, 30-watt and 14-watt amplifiers and a complete range of speaker systems, plus the treble-boost which was one of their first successes.

The stigma has gone out of the transistor

NEW ECHO UNIT COMPUTER BASED

J. AND I. ARBITER LTD.

have a stack of surprises scheduled for the Fair, arising out of new development, but exact details are being reserved until the opening.

They will, for instance, be throwing their full weight behind a fully-transistorised British-invented echoreverb unit, called Soundimension, which employs entirely new principles, based on computer design.

Sound is recorded on the periphery of a rotating drum and taken off from any combination of four pick-up heads sited around the circumference. It will be priced well below any other drum echoes already on the market.

Arbiter are sole distributors in Britain for Ludwig and Trixon drums, Gretsch guitars and amplifiers, and Fal-Arbiter amplifiers. These instruments are used by star musicians.

They are British distributors of woodwind and brass instruments for Selmer of America, Vincent Bach instruments and accessories, Dynacord amplification, Pearl drums, Asba L-A percussion, Weatherking drum heads and practice pads, Gretsch drums, Bauer organs, Formula 602, Custom, Zilko and Zilket cymbals, Maton guitars and Maxima string accessories.

These are, in fact, only some of the varied and well-tried wares for which they are responsible. All will be featured at the Fair, where they are setting up a demonstration room showing the full range of Fal-Arbiter amplification for the convenience of dealers.

JAPANESE GUITARS INCLUDED

ESTABLISHED in 1895 and now one of the leading wholesalers in the country, Barnes and Mullins Ltd. will exhibit merchandise to cover the requirements of all dealers.

The company's range has been extended to include the best Japanese guitars.

British products are varied and will include famous Schott recorders. A subsidiary company, Miller Browne and Co. Ltd., manufacturers of flutes and bagpipes, are supplying them to the world.

Specialists in domestic appliances, Bendix Electronics Ltd. are now contributing to the beat-age sound with scientific amplifiers bearing trade name of Bel.

Handled by Barnes and Mullins, these have made a quick impact.



Byrd's drummer Mike Clarke on a Premier 55 outfit.

An organ to meet the toughest demands

SYDNEY S. BIRD AND SONS LTD. will be exhibiting their high-grade electronic organs in Room 140, showing a comprehensive range which caters for all users, including the home music lover, the professional and the church organist.

In addition to their ever-popular Duplex, they will be mounting a big campaign for the Futurist, an organ of wide range and dependability.

VITALITY

The Futurist has been developed with the professional in mind to meet the toughest demands. It has a specification second to none. Another model which will be demonstrated is the sparkling Home-Bird, an organ which occupies a proud position in many homes because of its competitive price and vitality of performance.

During the course of the exhibition, there will be sales and technical representatives in attendance. The instruments will be demonstrated by star ABC organist Ron Millington.

All members of the trade are invited to come and hear the new Chorus Generator and a de-luxe edition of the Home-Bird.

Overseas sales visits bring useful contacts

THERE has been considerable expansion by General Music Strings Ltd. over the past few months, bringing increased business, notably overseas.

Mr. Stein made an extremely profitable sales visit to France, Holland and Belgium in June, returning with some useful contacts and encouraging results.

GMS made a decided mark when they exhibited at the Barcelona Sample Trade Fair in June, despite the expected competition in such an active market.

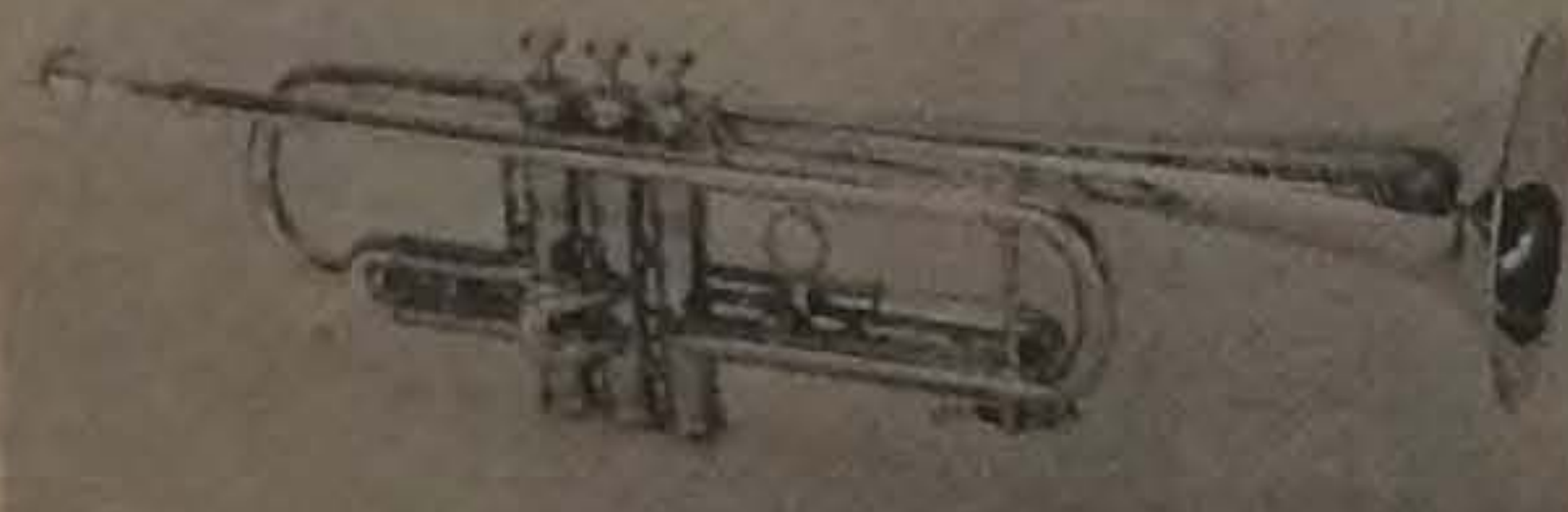
They supply a host of manufacturers at home and abroad with loose strings for the stringing-up of instruments and are respected for the durability of their products.

Their brand names include Picato, Monopole, Red Dragon and Ambassador, but all strings distributed in the USA are labelled Picato and Red Dragon.

America has gone overboard for their laminated nylon-wound strings, which give ease of playing and eliminate finger soreness.

Demand

They originated these strings and have watched demand grow constantly especially for the P740 for electric plectrum guitar and the E730 for electric bass guitar. These are sold as Monopole in Britain and Picato in the States.



Besson's "International" trumpet

More extensions to string range

BRITISH MUSIC STRINGS LTD. will be further extending their comprehensive string range in line with the current trends of pop music.

For example exponents of the bass guitar will receive a choice of four different sets of strings.

BMS felt that this was essential, as there are in circulation at the present time bass guitars of greatly varying length, which must be strung to a particular specification if their tonal quality is to be maintained.

Salas director Frank Hughes and other knowledgeable members of the staff attending the exhibition will be happy to answer any inquiries.

Consistent with the current popularity of folk music in this country, sales of Cathedral long-arm folk banjo strings, introduced in May of this year, have continued to rise, and it is hoped that the exhibition will attract further attention.

The already-established Cathedral and Chromespun strings will doubtless capture more trade. A warm welcome is promised to old and new customers, especially those from overseas.

NEWCOMER TO THE FAIR

PIANO-SUPPLIERS since 1876, Fletcher and Newman (Musical) Ltd. are comparative newcomers to the sphere of musical merchandise and will be endeavouring to show their strength at the Fair.

They will be exhibiting an abundant cross-section of instruments and accessories, including several items under their registered trade names of Fan and Shelton.

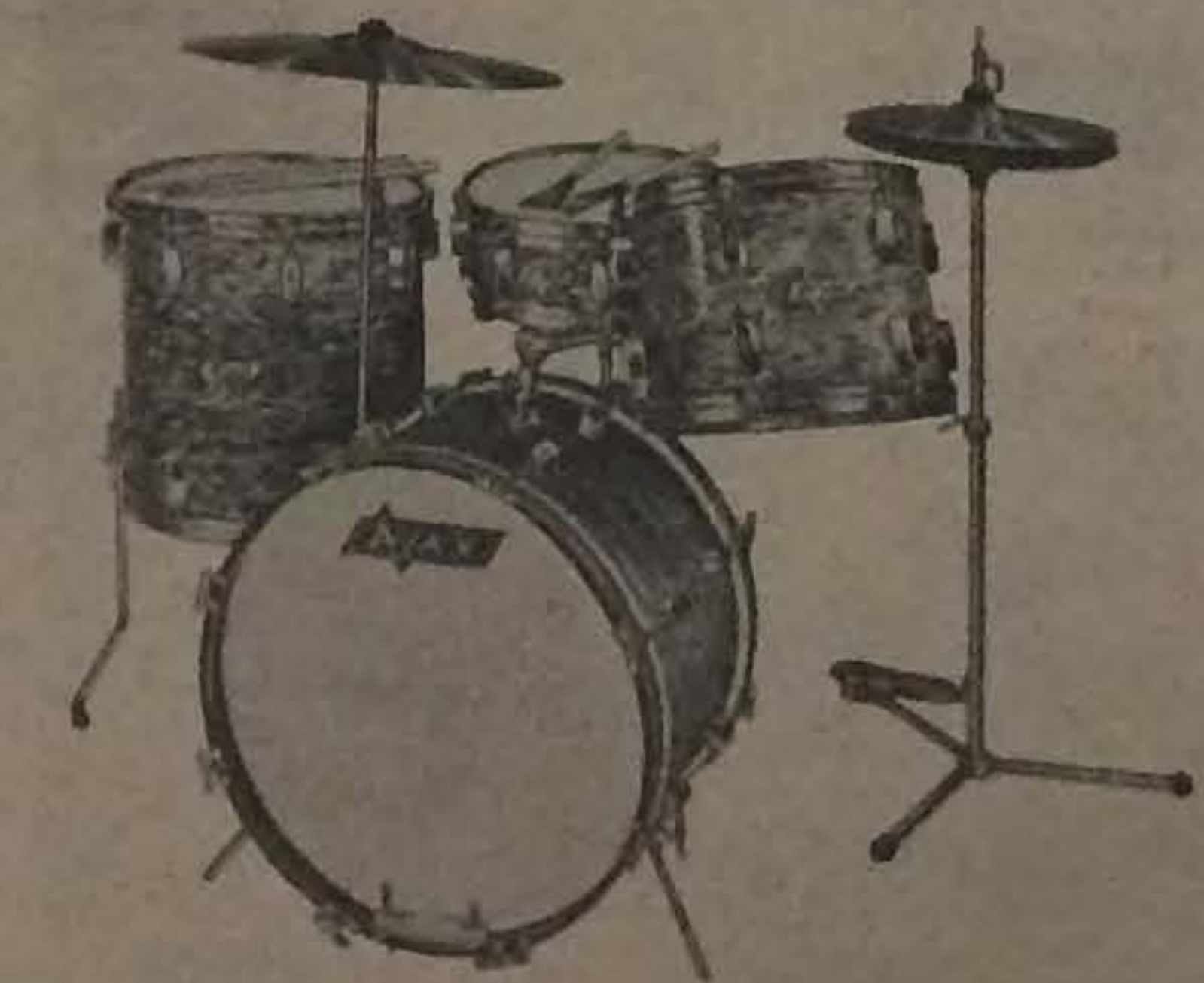
They are displaying plenty of guitars, classical and pop, both six and 12-string, and several portable organs, including the serviceable Harmona.

Among the remaining miscellany will be harmonicas, tambourines, violins, metronomes, auto-harps, recorders, practice keyboards, ukeleles, flageolets and other musical novelties.

Piano stools suitable for home and educational use will include those with box and rise-and-fall seats, and to wind up with, there will be samples of various materials from which piano and organ covers are made.



The Framus Folk Model Banjo.



Boosey & Hawkes' Ajax drum set.

ROOM HOTEL 134 RUSSELL

ROOM HOTEL 135 RUSSELL

TWO KEYS TO A TOP SECRET...

We'll have something very special to show you at the B.M.I. Trade Fair which opens at London's Hotel Russell on August 23.

All we can say at the moment is that some outstanding new additions to the popular Livingston Burge range of home and entertainment instruments will be making their debut during the show. We believe these will prove world-beaters — and that when you see them you'll agree they were worth waiting for!

These newcomers will take their place alongside the company's established range of home and entertainment organs—including the 'Monarch', 'Regent', 'Princess', 'Chorale' and 'Bambi'. You will also be able to see the Livingston Burge range of church organs — fast becoming recognised as Britain's finest.

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by *Rosetti*

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CAUGHT IN THE ACT

ELLINGTON GOES DOWN A BOMB ON SYMPHONY DATES

LOUIS BELLSON rejoined Duke Ellington with bassist John Lamb at Tanglewood, Mass., recently. The occasion was a Boston Pops concert with Arthur Fiedler conducting.

The new Ellington rhythm section played a dozen of Duke's compositions with the symphony orchestra. Little space was left for improvisation, and the jazzmen were often overwhelmed by the orchestra, but the huge, enthusiastic crowd seemed wildly pleased to see and hear the composer at the piano. They would not let him beg off, and for an encore he played, all alone, the number he has dedicated to Queen Elizabeth, "The Single Petal of a Rose".

Two nights later, again with Bellson and Lamb, he was at Philharmonic Hall in New York's Lincoln Center. The programme included premieres of works by Charles Edward Ives and Charles Wuorinen, and Ellington's 1944 "New World a-Coming".

This was followed by the premiere of his new work, "The Golden Broom and the Green Apple", which was received with great acclaim. Here he conducted the symphony with Lamb and Bellson to the fore. The work consists of three "stanzas" which respectively portray the Golden Broom, the Green Apple and the Handsome Traffic Policeman. The first is concerned with the "rich city witch", whose jet stream magnetizes "the golden gleam of material security"; the second with the "poverty strick" country chick; and the third with the cop at whose traffic intersection "all the more desirable ladies prefer to commit their violations."

Ellington appeared for a third time to narrate the text to Aaron Copland's "Preamble for a Solemn Occasion". Originally written for the tenth commemoration of the adoption of the Declaration of Human Rights by the United Nations, the work was first performed by the Boston Symphony Orchestra at Carnegie Hall, with Leonard Bernstein conducting and Sir Laurence Olivier as speaker. This time it was performed in memory of Adlai Stevenson, and Ellington was roundly applauded for his magnificent delivery of the text.—S.D.



ELLINGTON

28-year-old Roger Guerrier is an ardent jazz enthusiast and an amateur bassist.

Steve Lacy, who is resident there for the month of August, had clearly done sterling work in familiarising the semi-pro French rhythm section with the themes of Monk.

Despite the obvious gap in experience between the leader and the rest of the group, the quintet played well together. Lacy is an adventurous soloist, less way-out on soprano than Coltrane but clearly a passionate disciple of the often stark and unexpected sonorities that characterize Monk's work.

Guitarist Jacques Jervais shared most of the solo work with Lacy and though limited in technique played well on the chords and never got tangled up with over-ambitious ideas.

Most impressive were the numbers for which simple head arrangements had been worked out—like the strange two-bar Monk theme "Friday 13th".

For one set Lacy himself took over on piano and again revealed his admiration for Monk with thoughtful interpretations of "Ruby My Dear" and other Thelonious originals.

Line-up: Steve Lacy (Soprano, piano); Jacques Jervais (guitar); Gerard Nassey (bass); Mike Hennessey (piano); Guy Hayat (drums).—M.H.

CILLA BLACK

CILLA BLACK closed her New York Persian Room engagement to a standing ovation and six curtain calls Saturday night. With Sounds Incorporated in the audience (they are here to travel on the Beatles' tour) the singer showed she had grown up as a night club artist in three weeks' time, with a completely revamped repertoire since her opening. Talk is now that she'll be brought back probably next year for a repeat.—R.G.

POP SINGLES

JOAN BAEZ: "It's All Over Now Baby Blue" (Fontana). Recorded specially for Britain, this Bob Dylan song is a surefire new hit for Joan. Good lyrics beautifully sung and backed by great guitar—are there two or is it all Joan? Certain Top 10.

LENA HORNE: "The Sand and The Sea" (United Artists). The Charles Blackwell backing gives it a very up-to-date pop sound, a bit a la Tony Hatch in the brass. A good tune nicely sung which will undoubtedly please a lot of people without doing much chartwise.

THE SORROWS: "Take A Heart" (Piccadilly). Coventry's Sorrow have come up with a moody, sinister piece dominated by bass-guitar and drum figures. The excitement builds and, given the right plugs, this could make it.

CRISPAN ST. PETERS: "No No No" (Decca). The high-voiced Mr. Peters wrote this himself but it's not really different enough to have much impact despite a rocking guitar-and-saxes backing and periodic double tracking for the voice. Pleasant but not outstanding.

LEAGUE OF GENTLEMEN: "Each Little Falling Tear" (Columbia). Nothing very special about this. The singer is undistinguished, the group, particularly the lead guitar, is highly competent. Doubtful for the charts.

LORRAINE SILVER: "Lost Summer Love" (Pye). Miss Silver is a 13-year-old London schoolgirl and shows remarkable talent for her age. Her voice is strong and confident and she will undoubtedly be heard of in the future. This tune isn't quite strong enough to start her off with a hit but she sings well and the backing of big band and girl voices is neat.



LENA: up-to-date

DAMONE: schmaltz

VIC DAMONE: "Why Don't You Believe Me" (Pye). Real old-fashioned schmaltz from the satin-voiced Mr Damone. It has a big string section, choir and some heavy off-beat drumming as the only concession to 1965. May get late night BBC plays, but certainly not a chart-buster.

RAMSEY LEWIS TRIO: "The 'In' Crowd" (Chess). Ramsey Lewis is a fine jazz pianist who also manages to sell a lot of albums in the States. This medium tempo rocker could please the hippies but it's a little too jazzy for popular tastes. Exciting though!

THE BAMBIS: "Baby Blue" (CBS). An old Gene Vincent number gets revived by a group of London semi-pros. It's a bit heavy-handed but good for dancing. Too much echo doesn't help either the vocal or instrumentalists, and there's a faintly old-fashioned air over the whole proceedings.

CATHERINE PARR: "You Belong To Me" (Decca). Miss Parr sounds much too uncertain on this. The monotonous melody line and backing don't help to disguise the lack of expression in her voice. Not much hope for this one, I'm afraid. The backing sounds like Tamla under water.

THE BARBARIANS: "Are You A Boy Or Are You A Girl" (Stateside). Heavy beat and odd lyrics could get this played on the jukeboxes but it sounds too much like a lot of other records.

DINO, DESI & BILLY: "I'm A Fool" (Reprise). Dino is Dean Martin's son, Desi is Lucille Ball's lad, Billy is their schoolmate. All are 13. They've certainly been listening to British groups and there is a touch of the Kinks about this. It's sufficiently in the current idiom to have a chance of big success.

A certain hit for Joan Baez



BAEZ: good lyrics and great guitar.

POP LPs

CLIFF RICHARD: "When In Rome" (Columbia). Cliff, in good voice, sings 13 songs in Italian. Question — wouldn't Italians rather hear an Italian and wouldn't Cliff's fans rather hear him singing in English? Otherwise, great. Titles include "Volare", "Come Prima", "Carina", "Arrivederci Roma" and "O Mio Signore".

FRANK SINATRA: "Tell Her You Love Her" (Capitol). We like the sleeve's claim "newly reissued". The master at his superlative best with Nelson Riddle on such titles as "Tell Her You Love Her", "Ill Wind", "Love Is Here To Stay", "Makin' Whoopee", "Pennies From Heaven", "When Your Lover Has Gone" and "Night And Day".

FRANK SINATRA: "September Of My Years" (Reprise). Gordon Jenkins works the magic behind the master who sets a deep mood and never loses it despite the rougher voice. The quality crop includes "How Old Am I?", "It Was A Very Good Year", "Hello, Young Lovers", "September Song", "It Gets Lonely Early", "Last Night When We Were Young" and "The Man In The Looking Glass".

JACKIE TRENT: "The Magic Of Jackie Trent" (Pye). This is quite an eye-opener with Jackie's sexy voice caressing 12 fine songs in a very Sarah Vaughanish style. She covers impressively a wide range of material from jazzy to sentimental, swinging to lyrical. Titles include "Fly Me To The Moon", "My Colouring Book", a slow version of "It's Not Unusual" and "I'm A Fool".

Humour hits the albums

If it's laughter you're after, then you are well served by this month's album scene. Peter Cook and Dudley Moore are the "in" comedy names at the moment and they can hardly miss with "Not Only Peter Cook, But Also Dudley Moore" (Decca). Fans of their TV series can recall such "Dud and Pete" gems as "Superstitions", "Art Gallery" and "Religions" and there is Cook's "hooray" bit



NAT: two tributes



FRANK: 'new reissue'



JACKIE: eye-opener

Fans might prefer their Cliff in English

LONNIE DONEGAN: "The Lonnie Donegan Folk Album" (Pye). Lonnie roams wide over the folk field including country-and-western, Gospel, the usual humour and Bob Dylan's "Farewell". Lonnie influenced a lot of today's r&b stars and it shows most when he concentrates on swinging. Younger listeners may find the backings a little old-fashioned. Titles include "Reverend Mr Black", "I'm Gonna Be A Bachelor", "After Taxes" and "Bound For Zion".

DANNY WILLIAMS, NELSON RIDDLE: "Swinging For You" (World Record Club). Showcases Danny's voice with a selection of "safe" standards and the smooth arrangements of Nelson Riddle. Opener is a tearaway "In Love For The Very First Time", and Danny swings

further into "I Can't Give You Anything But Love", "I'm Beginning To See The Light", "Just In Time", and "Portrait Of My Love".

TRINI LOPEZ: "The Love Album" (Reprise). Trini Lopez is presented in ballad mood for a change. Lush arrangements are provided by Don Costa and occasionally Trini is accompanied by a choir. The selection ranges from "Laura", "Moon River", and "Tammy" to "A Taste Of Honey" and "Blue Velvet". Tends to become wearisome.

NELSON RIDDLE: "Nat" (Reprise). An orchestral portrait of Nat Cole by Nelson Riddle, it contains many of Nat's hits made during Riddle's association with him. Numbers like "Too Young", and "Mona Lisa" take on an even sadder quality with the

absence of the Nat, and the presence of pianist Jimmy Rowles picking out the vocal line with one finger. Also included are "Straighten Up And Fly Right", "Nature Boy", "Ballerina", and "Ramblin' Rose".

SAMMY DAVIS: "The Nat King Cole Song Book" (Reprise). Another tribute to Nat Cole comes from Sammy Davis singing 16 Cole hits many of which also appear on the Nelson Riddle tribute. Arrangements are by Billy May, Johnny Keating, Marty Paichmand, Claus Ogerman, and Sammy romps through "Straighten Up And Fly Right", and "Paper Moon", and includes a medley of "Mona Lisa, Too Young and Nature Boy".

PETER, PAUL AND MARY: "A Song Will Rise" (Warner Brothers). Pretty folk from Peter, Paul and Mary but sung with feeling on an album that includes "When The Ship Comes In", "Jimmy Whalen", "Ballad of Spring Hill", "Motherless Child", "Talkin' Candy Bar Blues" and "For Lovin' Me". Its non-neurotic music, that falls on receptive ears all over the world, even where English isn't spoken!

EVERLY BROTHERS: "Beat N'Soul" (Warner Brothers). The Everlys were here when it was called "Rock and Roll", and still roll and rock better than most of today's sons of soul, and it's interesting to note Phil and Don haven't changed their vocal style one iota, apart from a Stones influence on their backing, but it's still Everlys for ever. Typical tracks are "Walking The Dog", "The Girl Can't Help It", "Money", and "Hi-Heel Sneakers". You can tell it's a great album!

EXPERT ADVICE

CHRIS HAYES

I WAS recommended to I get Ray Brown's "Bass Method", but I find that it is rather advanced. Has he done any other tutors of a simpler nature?—A. Hawkins, Salford.

I'm afraid it was written rather selfishly, but it is so easy for a man to write about what he is doing at the time, forgetting that others might find the instructions beyond their capabilities. The book was based on my experiences over 25 years, and I found it hard to digress, although I realised it would be a tough proposition for a beginner. But I am now writing a more-elementary book for the new and intermediate student, which will cover the ground leading up to the present tutor. It will teach how to approach the instrument from a jazz standpoint and play interesting bass lines presented in a manner which will give the individual plenty to feed upon as a means of building

RAY BROWN'S BASS METHOD

up his solos. It will be put out by my music-publishing firm, which handles a big range of bass commodities, and will be handled in the UK by Charles Hansen Ltd, 29 Newman Street, London, W1.—RAY BROWN.

WHICH guitar is played by Peter Duker, who does a C & W double act with Pete Sayers, and have you any "gen" on him?—Andrew Smart, Purley.

Only one in the country, it is hand-made acoustic Gibson "Dove", which I bought in Nashville, where I worked for two years with members of the Grand Ole Opry. Before going to the States, I was Pete Deuchar, playing banjo with several jazz groups and leading my own band on guitar and vocals, touring and recording for Fontana.—PETE DUKER.

WHY does Ray Phillips, of the Nashville Teens, wear a leather strap on his left wrist? Has the group a fan club? Which part did Barry Jenkins play in the film "Cleopatra"?—Margaret Riding, Ramsbottom.

Ray fractured his wrist when a youngster, leaving a weak spot which gives him trouble without the strap. Fan club secretary is Jenny, 543 King's Road, Chelsea, SW6. Dressed as an Egyptian peasant, Barry is one of thousands of extras in "Cleopatra".—JOHN HAWKEN.

WHAT make of tenor-sax mouthpiece and reeds are used by Alan Watson, of the Migd 57?—Michael Chambers, Luton.

I've just changed from an American King to a Besson. I use Berg Larsen metal mouthpiece 90/100 and Brihart No. 2 reeds.—ALAN WATSON.

HAS Lowrey organist Jerry Allen made any records?—George Baty, Musselburgh.

Yes, a "single", 12-18 months ago, coupling "Stranger On The Shore" and "Organ And Blues", (Columbia DB7568), and an LP, issued August 6, titled "Well Organised" (Columbia 335X1739), which is aimed chiefly at home organists to demonstrate the simplicity and versatility of the Lowrey.—JERRY ALLEN.

WHAT should I look for and pay when buying a second-hand mandolin and where can I get one in Central London? Is a round or a flat back best for solo playing by a youngster?—A. Pryce, Swindon.

Make sure the strings are close to the fingerboard and the neck isn't warped. You can rely on the guidance of A. P. Sharpe, Clifford Essex, 20 Earham Street, WC2, or Max Butler, J. Avey Turner, 68 Oxford Street, W1. Round back gives an authentic Neopolitan tone, but some people find flat back easier to hold. Minimum a/hand price £15-£20.

FLYING WITH THE BEATLES!

by their air hostess ONLY IN DISC WEEKLY

OUT NOW 6d



THE NEW JAZZ RECORDS

reviewers: Max Jones, Bob Dawbarn, Bob Houston

This was the 'Jazz Age' but here's a reminder that it was mostly ham



BESSIE SMITH

EARL HINES

PAUL WHITEMAN

FRANKIE TRUMBAUER

MIFF MOLE

HERE is an extraordinary set: three LPs—they can be bought separately, you'll be glad to know—of song, jazz and dance music from the Twenties, carefully compiled to catch the essence of that era.

This means, to begin with, that we are not dealing with a jazz set as such. For all that it was called "The Jazz Age", the period was one in which emergent jazz was just a part of popular music and entertainment.

And, as always, jazz musicians were not the biggest names. Bix and Ellington and Bessie Smith had their following, and Bessie sold a great many records.

But to the man in the street (here and in the States) the more familiar record names were Rudy Vallee, Paul Whiteman, Ted Lewis.

These bands—and the Dorsey Brothers and, of course, others not included here—were to some extent glamorous names to youngish record buyers.

by MAX JONES

"Kitten", for instance—and much is jazz-tinged vaudeville and dance music.

Then there are most ambitious attempts—Bix's imaginative piano solo of his own "In A Mist", and, in another direction, Gershwin's "Concerto in F" played by Roy Bary and the Whiteman brigade.

True jazz, too, rears its head above the mass of trifling and temporal popular stuff.

Hines shows the way ahead on the 1928 "Nobody"; Bubber Miley leaps out of Duke's 1928 "Diga", with its dire Irving Mills vocal; Armstrong, Higgy and the husky Luis Russell band shout nobly on the 29 "St. Louis", and Bessie's "I've Got" stands out like a jewel among the lady-singer items.

Minor delights abound on Record 1. Miff Mole's trombone on "Advantage", Venuti, Lang and Dorsey on "Blue Room", Bix on "I Like That", Red Nichols on Hagan's "Varsity Drag" (its vocal is a drag) are some of them.

Record 3 caters for another



BIX: imaginative piano solo on "In A Mist".



LOUIS: band in good form on "St. Louis".

strange species—collectors of vocal stylists from these so-called "Roaring Twenties".

Ruth Etting, a real specialist's favourite, sounds coyly innocent, and Eddie Lang and Phil Napoleon on "Overcoat" are almost as guileless by today's standards.

Ethel Waters had exceptional quality, and her accompaniment includes fighting trumpet on "Black And Blue" (surely Tommy Dorsey, a real Oliver man on trumpet?).

There is too much ham on this LP, as on the set, for it to appeal to anyone who lacks an interest in the bizarre and

historical corners of American popular entertainment.

Whiteman's "Tiger Rag" is farcical, and so are the male vocal heavies; the torch singers are dull, and some of the ladies sound like Noel Coward played at 45 rpm.

But that was show business, and it is possible that today's pop efforts will strike even more hearty laughter when played in the year 2000.

Unexpected gems of accompaniment were what the old-time "junkie" used to look for, and they are here aplenty: Ed Lang and the Dorseys keep cropping up, and they and Louis Armstrong and Joe Venuti blossom on the Seger Ellis number.

A large, illustrated, documented booklet goes with this set at a price of 7s 6d, direct from CBS. I didn't get one, but found Brian Rust's epic "Jazz Records 1897-31" a useful stand-in.

MICHAEL GARRICK



MICHAEL GARRICK QUINTET: "October Woman"; Seven Pillars; Little Girl; Sweet And Sugary Candy (a); Blue Scene (b); Anthem (a); Return Of An Angel (b); Sketches Of Israel; October Woman; Echoes (a); Fairies

Of Oneiros (b). (Argo DA 33.)

(a) Garrick (pno), Joe Harriott (alto), Shake Keane (tp), Coleridge Goode (bs), Colin Barnes (drs). (b) As (a) minus Harriott and Keane.

SOME of the most stimulating talents in British jazz are involved in this record, but it falls a little short of what might be expected.

Garrick writes pretty, fragmentary tunes (all ten here are his) and the main fault seems to be that Harriott and Keane are not over-familiar with the material. Shake, certainly, is capable of far better performances than he turns in here.

Harriott blows prettily on a ballad feature, "Little Girl", and on the up-tempo shows a distinct Pete Brown influence when not involved in more experimental efforts.

"Blue Scene" comes off best, with fine trio work on a good blues line by Garrick, and the avant-garde only crops up on "Anthem". Here, however, the two hornmen display more passion and conviction than when playing by the rules.

Nevertheless, Garrick's tunes are well worth a listen and it's a pity that Harriott and Keane didn't have more time to get familiar with the material (if that was the case). It could have resulted in quite an exceptional album of British jazz. — B.H.



SARAH: lyrical form.

YES! SARAH IS DIVINE

SARAH VAUGHAN: "The Divine One." Have You Met Miss Jones; Ain't No Use; Every Time I See You; You Stepped Out Of A Dream; Gloomy Sunday; What Do You See In Her; Jump For Joy; When Your Lover Has Gone; I'm Gonna Laugh You Out Of My Life; Wrap Your Troubles In Dreams; Somebody Else's Dream; Trouble Is A Man. (World Record Club Stereo T488.) Vaughan (voc) with groups conducted by Jimmy Jones. Harry Edison (tp) is on some tracks.

"THE Divine One" is Sarah Vaughan, of course, as well as the title of this album. She is one of the vocal wonders of the age, and she is captured here in lyrical form. What more could any admirer ask?

Well, they could ask for good, suitable songs and satisfying musical backgrounds. Both are present, I think.

Nowadays, Sarah is seldom found in out-and-out jazz settings. But she improvises boldly and effortlessly against any backing that is tastefully arranged and not too obtrusive or busy.

Easy stride

Jimmy Jones has supplied a variety of frameworks, mostly small-group, which allow her to interpret the songs freely and swing out when appropriate.

"Out Of A Dream" exemplifies the easy stride of her phrasing. "Wrap Your Troubles" is rhythmically expert, likewise "Lover" (cunningly read over an Afro-Cuban beat), and Duke's "Jump For Joy" is a buoyant belter.

Scatting occurs on "Have You Met" (altered to "Old Jones" for this feminine version), but it is sensibly employed to add humour to a free-wheeling performance.

Sweets Edison's sneaky muted trumpet contributes tellingly to "No Use," which shows Sarah the modern jazz singer.

"Every Time," "What Do You See" and Alec Wilder's "Trouble" are serious ballad renderings.

"Gloomy Sunday" is a very hard test which Sarah approaches intelligently, though her voice wants the bitter edge required to make this effective as a suicide song. The LP was previously issued here on Columbia.—M.J.

Pre-jazz

For myself, I soon learned to ignore items by Vallee and, indeed, Sophie Tucker. But for a while I continued looking for second-hand discs by such as Ukelele Ike because of the chance of "hot" accompaniment.

The point to be made after wading through these well-mastered LP sides is that some of the contents are pre-jazz—the syncopated piano on

DETAILS

"THE ORIGINAL SOUNDS OF THE TWENTIES". RECORD 1. Paul Whiteman's orchestra: Nobody's Sweetheart; The Man I Love; New Tiger Rag; Concerto In F (1st Movement); Great Day. Whiteman's Rhythm Boys: Rhythm King; Louise Miff Mole: You Took Advantage Of Me. Frankie Trumbauer: I Like That. Duke Ellington: Diga Diga Do. Dorsey Brothers: My Kinda Love. Joe Venuti: The Blue Room. Louis Armstrong: St. Louis Blues. Cass Hagan: The Varsity Drag. Ted Lewis: Alexander's Ragtime Band. (CBS BPG62545).

RECORD 2. Cliff "Ukelele Ike" Edwards: Sunday, Red McKenzie: From Monday On. Willard Robinson: I've Got A Feeling I'm Falling. Seger Ellis: Ain't Misbehavin'. Irving Kaufman: Pagan Love Song. Buddy Rogers: Sweepin' The Clouds Away. Rudy Vallee: Outside. Bing Crosby: Can't We Be Friends. Frank Banta and Jack Austin: Kitten On The Keys. Arthur Schutt: Lover Come Back To Me. Rubie Bloom: Soliloquy. Paul Whiteman: Noia. Bix Beiderbecke: In A Mist. Earl Hines: I Ain't Got Nobody. George Gershwin: Someone To Watch Over Me. Lee Sims: Home On The Range. (CBS BPG62546).

RECORD 3. Blossom Seeley: Yes Sir, That's My Baby; Lazy. Ruth Etting: Button Up Your Overcoat; What Wouldn't I Do. Ethel Waters: Black And Blue; Am I Blue. Aunt Jemima: Can't Help Lovin' That Man. Helen Morgan: Bill. Sophie Tucker: My Pet. Some Of These Days. Lee Morse: Moanin' Low; Old Man Sunshine. Kate Smith: Maybe, Love, Your Magic Spell Is Everywhere. Frances Williams: Sunny Disposition. Bessie Smith: I've Got What It Takes. (CBS BPG62547).

RADIO JAZZ

CHRIS HAYES

FRIDAY

5.30 p.m. H2: Jazz Rondo. 7.30 U: Jazz Sax (3) The Ellingtonians. 8.45 E: Ray Conniff and Nelson Riddle Orks. Jonah Jones Quartet. 9.25 M: Jazz Corner. 9.45 U: Eddie Cano Trio. 10.0 R: Jazz. 11.0 Z: Authentic Jazz. 11.0 S: Blues and Jazz. 11.15 T: Paul Smith Trio. Frank Sinatra Jr. 11.15 BBC M: Pete Rugolo All-Stars. Barney Kessel, Serge Chaloff, etc. 11.30 A: Jazz. 12.0 T: Geo Russell Sextet. 12.20 G: Geo Cruntz Ensemble with Sehib Shihab, Leo Wright.

SATURDAY

12.0 noon BBC T: Jazz Record Requests. 2.15 p.m. H2: Radio Jazzclub. 3.15 J: Sammy Davis Jr. 3.30 E: Rex Stewart. 8.30 N2: Jazz Week-end. 10.0 S: Blues and Jazz. 10.30 Q: Red Nichols, Don Wilkerson, etc. 10.40 E: Ted Heath Ork, Sammy Davis, Dean Martin, etc. 11.3 A: Antibes J.F. 11.15 T: Tommy Dorsey Ork, Sinatra, Jo Stafford, Pled Pipers (24/10/40). 12.0 T: Rex Stewart, F. Henderson, Hawkins, Huggin, botham, Joe Thomas. 12.15 J: World of Jazz.

SUNDAY

5.30 p.m. G: Roland Kirk. 7.35 M: Jazz. 9.40 N2: Chamber Jazz. 11.3 A: Folk, Blues. 12.15 E: Jazz and Near Jazz. 1.31 BBC L: Blues In The Night.

MONDAY

12.37 H2: Jazz. 9.15 M: Jazz. 10.35 BBC L: Acker Bilk Paramount JB, Elaine Delmar, J. Skidmore, Al Gay Quartet, compere Sandy Brown. 11.0 S: Blues and Jazz (Mon-Fri). 11.15 T: Shearing Quintet, Wanda De Sah. 11.30 A: Jazz. 12.0 T: Kenton, Cole, Adderley, Hendricks, etc.

TUESDAY

12.0 H2: Eric Delaney Band. 6.50 H1: Doris Day. 8.0 U: Jam Session. 9.0 E: Harry Arnold. 10.15 N2: Billie Holiday, Teddy Wilson. 10.15 R: Modern Jazz. 10.30 G: Czech Jazz (Joachim Berendt). 11.0 U: Geo Lewis NO Band in Tokyo. 11.50: Jazz Journal. 11.15 T: Nat King Cole. 12.0 T: Cannonball Adderley Ork.

WEDNESDAY

4.15 p.m. L: Jazz. 5.15 H1: Jazz. 5.30 BBC T: Jazz Scene

'65. 7.30 Q: Percy Faith, Sammy Davis, Al Hirt, etc. 9.0 E: Benny Carter. 9.20 Q: Jazz For Everyone. 10.15 N2: Danish Jazz. 11.30 A: Jazz. 11.45 A: Johnny Dods. 12.0 T: Bill Evans Trio.

THURSDAY

1.1 N1: Dinah Washington. 4.35 U: Nathan Davis, etc. 7.30 N2: Miles Davis. 10.8 A: Jam Session. 10.15 R: Jazz. 10.20 Q: Jazz Club. 10.45 E: Basie, Garner, Ella, Louis, Pete Fountain, etc. 11.15 T: Ella Fitzgerald. 12.0 T: Mulligan Quartet and Sextet. Brookmeyer, Bailey, Crow, Hall, Farmer. Programmes subject to change

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Sunday, August 22nd
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Monday, August 23rd
THE BACK O' TOWN SYNCHOPATORS

Tuesday, August 24th
THE ARTWOODS BEAUX ODDLOT

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COLIN KINGWELL and his JAZZ BANDITS

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SOUTHERN JAZZ CLUB at Ex-Servicemen's Club Hall, Harvey Road, Leytonstone, next to Red Lion. **BRIAN GREEN JAZZ-BAND.** Interval, Brian Rackham. Next week, **ERIC SILK.**

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★ **ALAN ROGERS' QUARTET**
Monday, August 23rd (7.30-11.0)
★ **JIMMY JAMES and THE VAGABONDS**
★ THE V.I.P.s

Tuesday, August 24th (7.30-11.0)
★ **LULU and the LUVVERS**
★ **MARK LEAMAN FIVE**
At 8.15 Radio Luxembourg Recording of "Ready, Radio"

Wednesday, August 25th (7.30-11.0)
★ **THE SETTLERS**
★ **STRAWBERRY HILL BOYS**
★ **MIKE ROGERS**
★ LICENSED BAR
★ SPECIAL STUDENTS' RATE: 2/6

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BRIAN GREEN AND HIS NEW ORLEANS STOMPERS
ALL OTHER NIGHTS
MODERN JAZZ

THE ED FAULTLESS TRIO
presents MODERN JAZZ EVERY WEDNESDAY

at **THE PHOENIX**
Cavendish Square, W.1. MAY 1700
Wednesday, August 25th

Piano Star
BRIAN DEE
Adm. 4/6 Licensed Bar and Dancing

PALM COURT HOTEL
RICHMOND

THE ED FAULTLESS TRIO
MARTIN JOSEPH DICK BRENNAN presents MODERN JAZZ
Every Friday, Saturday and Sunday

Friday, August 20th
IAN HAMER

Saturday, August 21st
JIMMY SKIDMORE

Sunday, August 22nd
BOBBY WELLSINS SPIKE HEATLEY
Admission Free - Tudor Buffet Lining

BULL'S HEAD
BARNES BRIDGE PRO 5241

Friday
BOB BURNS

Saturday
DUNCAN LAMONT
Sunday - Lunchtime
DUNCAN LAMONT
Sunday - Evening

Wednesday
TUBBY HAYES with the TERRY SHANNON TRIO

Tuesday and Thursday
DICK MORRISSEY QUARTET
featuring PHIL SEAMAN on Drums
plus Guests
Closed Monday, Aug. 23rd, for redecoration

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BOWES LYON HOUSE, STEVENAGE

FIRST
FOLK FESTIVAL

SUNDAY, 29th AUGUST, 1965, 10 a.m. to 11 p.m.
Robin Hall and Jimmy McGregor

Colin Wilkie and Shirley Hart John and Terry Pearce Pete Sayers
John Brune Rick Norcross Bill Clifton The Natterjacks and others
with **JOHN BAILEY** (Guitar Making)

Workshops for Guitar, Banjo, Mandolin, Bluegrass and Song Making

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EVENING CONCERT

Meals and Light Refreshments obtainable throughout the day
Tickets for whole day 12/6 Concert and Films only 5/-
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THE 1965 SOUTHERN COUNTRY MUSIC CONVENTION
MARQUEE CLUB, WARDOUR ST., LONDON SUNDAY, AUGUST 29th, 1965, at 6.30 p.m.

BIG PETE DUKER and PETE SAYERS •••• THE HILLSIDES (LIVERPOOL)
ALABAMA HAYRIDERS (LONDON) •••• JOHNNIE and the TUMBLEWEEDS (LONDON)
ED KING •••• JOHNNIE and the HAYRIDERS (NEWBURY) •••• CARL GOLDIE (LIVERPOOL)
TEX •••• THE DAWNBREAKERS (CAMBRIDGE) •••• compare MURRAY KASH (B.B.C.)

The Convention will be recorded live for a souvenir L.P. by The Marquee Studios
TICKETS 6/- (Marquee members 5/-) from The Marquee, Selmers (Charing Cross Road), or from Pete Duker, 30 Old Compton Street GER 4938

FOLK FORUM (cont.)

SUNDAY cont.

SINGERS' CLUB, New Marlins Cave, Margery Street, W.C.1 (opp. Mount Pleasant P.O.). **SUNDAY,** August 22, **PEGGY SEEGER, EWAN MACCOLL, BOBBY CAMPBELL.** Members 5/-, guests 6s.

STEVE BENBOW'S OWN CLUB. Swan & Sugar Loaf, Brighton Rd., Croydon. **STEVE BENBOW, PAUL SOLLV, GERRY LOCKRAN.**

TAM O'SHANTER, Birkenhead. The Northwest Three plus The Waggoners.

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Thursday, 19th August
DISC NIGHT

Friday, 20th August
THE FENMEN

Saturday, 21st August
THE ACTION SONNY CHILDE

Sunday, 22nd August
THE TOOL SCHOOL

Wednesday, 25th August
JOHN MAYALL'S BLUESBREAKERS
Free membership at door with this ad.

MONDAY

AT "LES COUSINS" 49 Greek Street, Soho.
DORRIS HENDERSON

AT ORPINGTON, Royal Oak, Green Street Green, WEALD VALLEY BOYS plus residents.

CRUBEEN CLUB. Winstanley Arms, Clapham Junction. **ANN RYAN, MIKE HUGHES** and guests.

FOLKSVILLE!! Half Moon, Lower Richmond Road, Putney. **GERRY LOCKRAN, ROYD RIVERS and CLIFF AUNGIER.**

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BERT JANSCH SCOTS HOOSE

CROWN, TWICKENHAM, Terry Masterson. The Levee Breakers.

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PUBLIC NOTICES
1/4d. per word
BOROUGH OF BUXTON. PAVILION GARDENS, SATURDAY DANCING. BOOKING. The Council of the Borough of Buxton invite OFFERS for Black Booking of the Pavilion ballroom at the Pavilion Gardens, Buxton, for public dancing on 40 Saturday evenings (or, alternatively, on 20 or 30 Saturday evenings) during the period commencing 1st October, 1965, and terminating 30th September, 1966. The Saturday evenings to be exempted from the arrangement shall be agreed between the Council and the person whose offer is accepted by the Council, but will include 25th December, 1965, one in May, 1966, and one in July, 1966. Forms of application and further particulars may be obtained from the undersigned to whom offers in plain sealed envelopes endorsed "PAVILION GARDENS, SATURDAY DANCING" must be submitted not later than mid-day on Friday, 3rd September 1965. The Council do not bind themselves to accept the highest or any offer. **GLYNE D. JONES**, Town Clerk, Town Hall, Buxton, Derbyshire.

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ARE YOU an R&B singer with good P.T.I.? If so the leading group you want return from the Continent, October 1. For audition contact — Stone, 365 Gander Green Lane, North Chesham, Surrey.
GIRL SINGER, ambitious and versatile, to record new songs — JUN 1965 (evenings).
MALE VOCAL — Forest Hill 4893.
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VOCALIST for established group, Croydon area. — Uplands 9883.

VOCALISTS
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GOOD singing style (female) seeks baritone / club — Box 4837.

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ALL STRINGS required by REME Orchestra. Vacancies also for clarinet and bass players. Other instruments considered. Permanent station near Reading. — Apply Director of Music, REME Staff Band, Arborfield, Reading, Berks.
A MUSICAL CAREER in the Home Counties Brigade The Queen's Royal Surrey Regiment. The Queen's Own Buffs; The Royal Sussex Regiment; The Middlesex Regiment (D.C.O.). Vacancies exist for learner musicians (all wind and percussion instruments) aged 15 to 17 and trained musicians, aged 18 to 30. For illustrated brochure — Write to: Brigade Bandmaster, Home Counties Brigade, Canterbury, Kent. Personal visits can be arranged.
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BASS, doubling group vocals, perm., Mecca Trio, Box 4534.
DRUMMER, experienced; continental tour with established grp. Urgent. SYDENHAM 3688.
DRUMMER, Unison vocals, read, for Northern Night Club Group. Residency. Accompany Cabaret. Box 4533.
DRUMMER / VOCALIST, West country club, perm. experienced cabaret, possible accommodation, start September 20 or by arrangement. — Bristol 44307.
DRUMMER / YOUNG, for good semi-pro group. — LAD 3191.
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GRENADEER GUARDS BAND now has vacancies for flute, oboe and saxophone. — Experienced players apply to Director of Music, Birdcage Walk, S.W.1. Ex-Servicemen preferred but not essential.
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LEAD GUITARIST, top show band, young vocalist, travel. — Box 4524.
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PETER JAY requires organist/vocalist for the Jaywalkers, photo age and full details. — Box 4536.
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SEMI-PRO working group, require keen lead guitarist, with good equipment and transport. Surrey. — Elmbridge 2842.
TENOR SAX for semi-pro R&B group, urgently required. Ivan TUL 5076.
TROMBONE and rhythm for mainstayers, Central London. — Box 4530.
WANTED for France. Drummer/Vocalist, own transport. Tenor/Clar. Both good Readers/Bassers. Pro. Single. Photo Age. References. — Box 4542.
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ALTO, gigs. — MAC 3655.
ALTO/TENOR clar. — CLI 4811.
BASS AND LEAD Guitarists seek working group (north London), organ/sax line-up preferred. Box 4540.
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BASS, DOUBLE. — FAI 5608.
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DRUMMER, car. — REN 2866.
DRUMMER, EXPERIENCED, RELIABLE, GIGS, RESIDENCY, ANY-TIME, ANYWHERE. — PRO 8882.
DRUMMER, experienced, seeks group, N.W. area. — WIL 6958.
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DRUMMER, PRO experience, seeks pro or good semi-pro R&B or similar group. — Molesey 6349.
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DRUMMER, TRANSPORT. LAR 5094.
DRUMMER, transport, seeks pro or good semi-pro blues band or group. — ROY 6039 (day); CRE 4169.
DRUMMER, young ex-name bands (no beat). — MAL 8588 evenings.
DRUMMER, 17, modish, willing to practice and turn pro, seeks blues group. No transport but good. — CUM 1330 (day).
DRUMMER, 21, available end of September. Experienced dance, cabaret, variety. — Box 4533.
EXPERIENCED pro pianist, arranger, m.d., read, busk, accompany, dance, straight, jazz, David Harrison (ex-Paris). — MOY 3253.
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GUITARIST, jazz / dance. — DIC 0819.
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LEAD GUITARIST seeks mod. group. Top gear / transport. BER 1282.
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VERSATILE DRUMMER vocalist, free end September. — Pete Sagan, Pontin's Holiday Camp, Selsey.

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for successful Swiss Cantant with American Drummer, talented young 2 & 3 Guitars/Vocalist, second instrument (Bass or Box Guitar) preferable.
We play Traditional Jazz/Modern Swing, but mostly 3 & 5, organ.
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KNOCK OFF THE DYLAN KNOCKING!

No one minded the Animals long single

BOB DAWBARN'S criticism of Dylan's "Like A Rolling Stone" seemed to assume that every single should last only 2 or 3 minutes.

Its duration is a welcome relief from the usual 6s 8d worth and furthermore I noticed no one moaned when the Animals made a record of over 4 minutes.

As for saying it is sub-standard and won't sell, Mr. Dawbarn should take a look at the Pop Fifty.

He will see many records that the public have put into the chart which are far worse than Dylan's and must therefore be very sub-standard.—RICHARD DRAKE, West Molesey, Surrey.

"LIKE A ROLLING STONE", is one of the best discs Bob Dylan has ever made and not sub-standard as described by Bob Dawbarn.—PAUL CASSON, Dagenham, Essex.

WHY NOT let the devoted fans be the judge of Bob Dylan's work, and anyway, who gave Mr. Dawbarn the right to say "Thank Goodness" on behalf of the majority of us? — JAMES MARTIN, Birmingham 22A

CONGRATS!

CONGRATULATIONS Bob Dawbarn! You put into words what many people must be feeling.

Bob Dylan will either end up where he started, a folk singer with tremendous influence, or we will be treated to the spectacle of him miming to his "latest swinging waxing" on "Thank Your Lucky Stars". —NICHOLAS MANSON, Deal, Kent.

RED FACES?

I BET there are some red faces this week among certain pop journalists.

In their anxiety to find a new world beating group to put "hysteria" back on its feet, we were subjected to headlines suggesting "Byrdmania is coming" and that they would take over the world.

But on RSG we were presented with a pleasant, inoffensive little group who relied heavily on "Dylan" type singing and Kink type guitar distortion. They whipped up about as much hysteria as a plate of cold porridge. — G. J. POOLE, Hornchurch, Essex.



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Has someone been getting at Alex Welsh?

ALEX WELSH'S comments on Pee Wee Russell have a curiously American accent. Could it be that a visiting American jazz musician had a word in Mr. Welsh's ear?

Who but Pee Wee's physicians has any right to pass judgement on his health or well being, and furthermore, nobody shouts at Pee Wee Russell.

I don't know about him being an "old sweetheart" but I have known him well for five years and, apart from being a brilliant musician, he is that rarest of beings, a true gentleman. — RITA ATTERTON, New York, N.Y., USA.

LOOKED BORED

AFTER seeing the Byrds at London's Flamingo, I was disgusted that a group with such a big reputation could be so bad.

If they can top the hit parade, then groups like Chris Farlowe and Zoot Money should be able to do it with every disc. — JOHN NEALE, Ilford, Essex.

LAUGHABLE

DO commercial radio stations have to have outdated, slick American accents coupled with a curious Yankee Spike Milligan type humour to project their discs? The whole situation is laughable.—P. G. ROBINSON, Sleaford, Lincs.

FOR LOVE

SO Mr. Patience thinks Roland Kirk is jazz's answer to the Who (MM August 7). What utter nonsense. What



● PEE WEE ● BRIAN ● ROLAND

Mr. Patience forgets is that Roland Kirk plays for the love of music because it is inborn, not like the Who who play only for the money which they can get.—J. IRELAND, New Malden, Surrey.

WHAT A SIGHT!

ON "Ready, Steady Go!" on August 6 I witnessed the unedifying sight of Brian Jones playing drums, Gordon Waller bashing a tambourine, Ray Davies playing a guitar and Sir Alec Douglas-Home in smoked glasses and a wig chanting songs by Bob Dylan.

It's enough to give one the Byrd. — ANTONY COULT, Bridge Street, Buckingham.

VERY YOUNG

JUDGING by the 189 words of incredible nonsense written by Chris Welch in the Last Word (August 7), he is very young. Certainly his arguments are as poor as his musical taste.

His declaration that the percentage of rubbish was higher among 78's is just not true. If it were possible for the snobbish anti-pop element to listen seriously to abysmal pop trash for five minutes the only result would be punctured ear drums! — AL CHINNERY, Southport, Lancs.

I have a large collection of 78's dating from about 1928 to 1939, all of them presumably the pop of its day. Personally I love all the old rubbish, but then I've got terrible taste. — CHRIS WELCH.

NEXT WEEK

Jonathan King

BLIND DATE

Jimmy McGriff

SPECIAL FEATURE

Beatles in States

LATEST NEWS



hark

the new

unit four plus two

single

recorded on decca F 12271

song published by
apollo music ltd

sole representation by
john i baker associates ltd

LAST WORD

A PERSONAL LOOK AT
TODAY'S POP SCENE

- The MELODY MAKER National Beat Contest finished at Wimbledon Palais last Sunday (in case you didn't know) amid some of the most incredible scenes ever witnessed at a musical event in this country.
- In heatwave conditions, 3,700 perspiring fans went wild as 13 groups from all over Britain played and sang their hearts out for the glittering array of prizes.
- The St. Louis Union from Manchester emerged supreme victors and, as reported elsewhere in this issue, are already well on their way to fame and fortune.
- The MM thanks them and every single musician and singer who made this 18-week event such a swinging affair.
- Our thanks go also to the organisers, the judges, visiting personalities, the prize-givers, the crazy Radio London crew and the 36,000 odd fans who cheered on the groups over the marathon contest.
- Finally, the MELODY MAKER would like to point out in this issue, one of the biggest in its 40 years of publication, that any dismal johnnies who think pop music is on the wane should think again.
- They should have come to Wimbledon — before the HOUSE FULL signs went up.

Jack Hutton