Melody Maker

NOVEMBER 9, 1968 1s weekly

JOE JUMPS TO TOP SPOT

DYLAN SONG FOLLOW UP

JOE COCKER, soul man from Sheffield, has hit number one!

And Cocker's follow up to his smash Beatle hit "With A Little Help From My Friends" may be a Bob Dylan song "Tears Of Rage" from the sensational American album "Music From The Big Pink" by Dylan's backing band.

Joe has his first album, as yet untitled, due for release in January and the single is expected for simultaneous release.

Dates

He opens in the Who-Arthur Brown tour at Walthamstow, London, tomorrow (Friday), and is heavily booked throughout the month with club and ballroom appearances.

Joe's full dates are: Walthamstow (Friday), Slough Adelphi (Saturday), Coatham Hotel, Redcar (Sunday), Sherwood Rooms, Nottingham (November 12), Black Swan, Sheffield (13), Marquee, London (14).

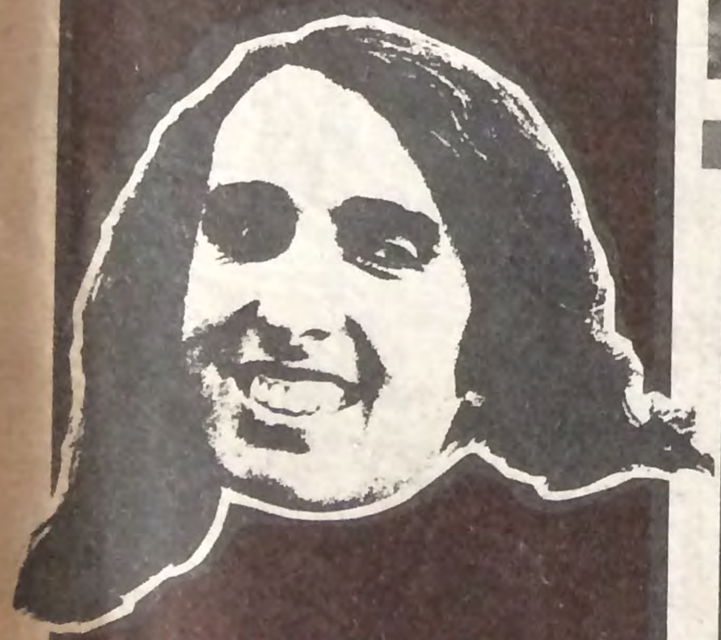
Cambridge Union (15), Magic Village, Manchester (16), Mecca, Leeds (17), Newcastle City Hall (18), Glasgow Playhouse (19), Empire, Liverpool (20), Kursal, Southend (22), Nottingham University (23).

Bull's Head, Birmingham (24), Industrial Club, Norwich (27), Locarno, Coventry (28), Tabernacle, Stockport (29), and Durham University (30).

JOE'S BLIND DATE—SEE PAGE 14

BEATLES ALBUM REVIEW PAGE 5

HENDRIX SPLIT STORY PAGE 6



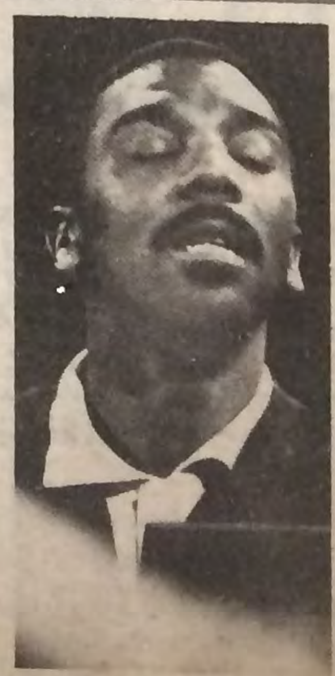
TINY TIM TELLS ALL PAGE 15

SUPREMES—FIXED FOR 4 SHOWS

DIANA ROSS and the Supremes will do four concerts in Britain in addition to appearing at the Royal Variety Show in front of the Queen at the London Palladium on November 18.

The group arrive on November 17 for rehearsals for the Royal Show and will stay in Britain long enough to do two concerts at Manchester's Free Trade Hall on November 23 and the London Palladium (24).

A spokesman for the group said this week that the tickets for the Palladium show were almost sold-out. Last week, the group attended the Premiere in Hollywood of the new film Funny Girl which stars Barbra Streisand.



JIMMY SMITH TOUR

ORGANIST Jimmy Smith's Trio arrives in Britain next month for a brief 1968 tour.

The trio will open at Birmingham Town Hall on Monday, December 9. They continue with concerts at Colston Hall, Bristol (10), Croydon's Fairfield Hall (12), Manchester's Free Trade Hall (13).

They close at London's Royal Festival Hall (14).

MELODY POP30 MAKER

1	(3)	WITH A LITTLE HELP FROM MY FRIENDS	Joe Cocker, Regal Zonophone
2	(4)	GOOD, BAD AND THE UGLY	Hugo Montenegro, RCA
3	(7)	ONLY ONE WOMAN	Marbles, Polydor
4	(1)	THOSE WERE THE DAYS	Mary Hopkin, Apple
5	(15)	ELOISE	Barry Ryan, MGM
6	(10)	LIGHT MY FIRE	Jose Feliciano, RCA
7	(2)	LITTLE ARROWS	Leapy Lee, MCA
8	(18)	THIS OLD HEART OF MINE	Isley Brothers, Tamla Motown
9	(17)	ALL ALONG THE WATCHTOWER	Jimi Hendrix, Track
10	(5)	MY LITTLE LADY	Tremeloes, CBS
11	(6)	HEY JUDE	Beatles, Apple
12	(8)	LES BICYCLETTES DE BELSIZE	Engelbert Humperdinck, Decca
13	(21)	MEXICO	Long John Baldry, Pye
14	(9)	JESAMINE	Casuals, Decca
15	(11)	LISTEN TO ME	Hollies, Parlophone
16	(13)	A DAY WITHOUT LOVE	Love Affair, CBS
17	(20)	BREAKIN' DOWN THE WALLS OF HEARTACHE	Bandwagon, Direction
18	(14)	THE WRECK OF THE ANTOINETTE	Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
19	(12)	THE RED BALLOON	Dave Clark Five, Columbia
20	(16)	LADY WILLPOWER	Gary Puckett and the Union Gap, CBS
21	(26)	MAGIC BUS	Who, Track
22	(29)	HARPER VALLEY P.T.A.	Jeannie C. Riley, Polydor
23	(30)	IF I KNEW THEN WHAT I KNOW NOW	Val Doonican, Pye
24	(25)	YOU'RE ALL I NEED TO GET BY	Marvin Gaye and Tammy Terrell, Tamla Motown
25	(—)	ELENORE	Turtles, London
26	(19)	CLASSICAL GAS	Mason Williams, Warner Bros.
27	(27)	RUDI'S IN LOVE	Locomotive, Parlophone
28	(22)	HOLD ME TIGHT	Johnny Nash, Regal Zonophone
29	(28)	SUNSHINE OF YOUR LOVE	Cream, Polydor
30	(—)	MAY I HAVE THE NEXT DREAM WITH YOU	Malcolm Roberts, Major Minor

top twenty albums

1	(2)	LIVE AT THE TALK OF THE TOWN	Seekers, Columbia
2	(1)	HOLLIES GREATEST HITS	Hollies, Parlophone
3	(3)	IDEA	Bee Gees, Polydor
4	(4)	BOOKENDS	Simon and Garfunkel, CBS
5	(8)	THE SOUND OF MUSIC	Soundtrack, RCA
6	(5)	DELILAH	Tom Jones, Decca
7	(9)	TRAFFIC	Traffic, Island
8	(12)	THE GOOD, THE BAD AND THE UGLY	Soundtrack, United Artists
9	(14)	THIS WAS	Jethro Tull, Island
10	(10)	A MAN WITHOUT LOVE	Engelbert Humperdinck, Decca
11	(6)	BOOGIE WITH CANNED HEAT	Canned Heat, Liberty
12	(18)	THE GRADUATE	Soundtrack, CBS
13	(11)	MR. WONDERFUL	Fleetwood Mac, Blue Horizon
14	(7)	WHEELS OF FIRE (Double Album)	Cream, Polydor
15	(20)	THE WORLD OF MANTOVANI	Mantovani, Decca
16	(—)	IMPACT	Various Artists, Columbia
17	(16)	IN SEARCH OF THE LOST CHORD	Moody Blues, Deram
18	(13)	ARETHA NOW	Aretha Franklin, Atlantic
19	(—)	ELECTRIC LADYLAND (Double Album)	Jimi Hendrix Experience, Track
20	(17)	JOHNNY CASH AT FOLSOM PRISON	Johnny Cash, CBS

u.s. top ten

As listed by "Billboard"

1	(1)	HEY JUDE	Beatles, Apple
2	(2)	THOSE WERE THE DAYS	Mary Hopkin, Apple
3	(9)	LOVE CHILD	Diana Ross and the Supremes, Motown
4	(3)	LITTLE GREEN APPLES	O. C. Smith, Columbia
5	(8)	HOLD ME TIGHT	Johnny Nash, JAD
6	(10)	WHITE ROOM	Cream, Atco
7	(—)	MAGIC CARPET RIDE	Steppenwolf, Dunhill
8	(6)	ELENORE	Turtles, White Whale
9	(4)	FIRE	Crazy World of Arthur Brown, Track
10	(5)	MIDNIGHT CONFESSIONS	Grassroots, Dunhill

RCA TOP LP RCA

NINA SIMONE
"SILK AND SOUL" (S)SF7907 (M)RD7907
With Sammy Lowe & His Orchestra,
this great artiste gives her own unique performances of such hit numbers as—'It be's that way sometime', 'The look of Love', 'Turn me on' 'Some say' and many others! A collector's item.

And don't miss Nina Simone's great new single of the show-stopper from the musical 'Hair'—RCA1743 "AIN'T GOT NO"—"I GOT LIFE" c/w "You Gotta Do". You gotta hear it!

RCA

RELEASE DATE SET BACK ONE WEEK

NEW BEATLES LP POSTPONED

THE BEATLES' new double album "The Beatles" has been postponed. The original release date was November 15 but this has been put back until Novmber 22.

Apple press officer Derek Taylor said: "The original date was fixed some time ago, but it was necessary for various reasons to put the date back a week."

The Beatles are still officially on holiday and there is no further news about the projected live appearance this year. SEE PAGE 5

BEATLES: on holiday

There are no plans at the moment for a new single.

On November 30, they appear in a spectacular for ATV and on December 4, they are on the Val Doonican Show on BBC-TV.

CBS SIGN MAYNARD

MAYNARD FERGUSON has signed a contract with CBS and is to record an album of ballads. The arrangements will be by Keith Mansfield and the album will be aimed at the wider, rather than just jazz, public.

A big band jazz album is expected to follow.

Ferguson left for Yugoslavia on Monday (4) and then goes on to the Berlin Jazz Festival.

On November 19, 20 and 21 he will be in Czechoslovakia for filming, TV shows and recording in Prague. He goes to Dublin for TV, radio and a jazz club appearance from November 24 to 26.

ESTHER & ABI ALBUM

ESTHER AND Abi Ofarim have a new album, titled "Up To Date" released at the end of November.

It contains 11 newly recorded tracks and "One More Dance" and "Gone Home," both sides of their last single,

LONDON REUNION

A CONCERT, titled We'll Meet Again, at London's Royal Albert Hall on November 14 will feature Cyril Stapleton, Lew Stone, Sydney Lipton, Norrie Paramor, Eric Winstone and Joe Henderson. They will make guest appearances conducting a concert orchestra.

PAVONE MOVE

ITALIAN SINGER Rita Pavone will have her records released by Polydor in Britain in future. Top selling recording artist in Italy, Rita arrives in London this week to discuss material with producers Andy Black and Peter Knight, Jnr, for recording on a session set for November 9. A first release date has been fixed at November 29.

Rita will be in London for scheduled television and radio to help promote her first British release.

NEW COOPER CLUB

SINGER MIKE Cooper is opening a new country blues club at the Albion Hotel, Farnham, Surrey. Guest star on the opening night, tomorrow (Friday) will be Ian Anderson.

Mike is also taking part in a three-day blues festival in Belfast, opening in November 15. Mike is also negotiating an Irish tour for the Dublin Blues Appreciation Society in January.

COUNTRY JOE DUE

AMERICAN WEST Coast group Country Joe and The Fish arrive in London next week for one date.

They arrive on Monday (11) and appear on Tuesday (12) at London's Revolution. On Wednesday (13), they leave for a short Scandinavian tour.

Their new LP "Country Joe And The Fish Together" is released this week to coincide with the visit.

RADIO ONE CHANGES

MAJOR CHANGES on Radio 1 are likely to be launched in the New Year when Robin Scott—present controller of the pop station—takes over as Controller of BBC-2 TV.

Robin Scott has been with Radio 1 since its inception just over a year ago.

At presstime, the successor to Robin Scott on Radio 1 had not been announced. But the MM understands that one of Mr Scott's primary objectives —to have complete separation between Radio 1 and 2 — may be one of the innovations in any revised format.

New deejays may also make their bow on both Radio 1 and 2.

HAIR CAST SINGLE

A SINGLE. "Good Morning, Starshine," by Annabell Leventon and Linda Kendricks, two of the London cast of the controversial hippy musical Hair is released this month.

Bandwagon to make five-week tour of Britain

THE BANDWAGON, the American group who have entered the Pop 30 with "Breaking Down The Walls Of Heartache," have been fixed for a five-week British tour. The tour starts at the end of this month.

The dates fixed so far are: Southampton University (November 30); Surrey Rooms and Blaises, London (December 1); Pavilion Ballroom, Bath (2); Down Broadway, Sheffield, and The Attic, Doncaster (3); Top Rank Suite, Swansea (4); South East London Technical College (6); Clockwork Orange, Chester, and Twisted Wheeel, Manchester (7); Black Prince, Bexley (8); Orchid Ballroom, Purley (9); Civic Hall, Guildford (10); Bligh Hotel, Sevenoaks (11); Daylight Inn, Orpington, and Sybilla's, London (12); White Lion, Edgware (13); Boat Club, Nottingham (14); Toby Jug, Tolworth (15); Golden Torch, Stoke (16); High Wycombe (17).

The Bandwagon are John Johnson, Arthur Fullilove, Terry Lewis and Billy Bradley.

CILLA'S BACK

CILLA BLACK arrived back in Britain last weekend following a six-week trip that took her to Australia, Hollywood and New York.

Cilla played a record-breaking cabaret season at Sydney's Chequers Club for three weeks, then stopped off for TV and radio in Hollywood and New York on her way back to Britain.

She is now getting together with record producer George Martin for a new single, for release either by Christmas or early in the New Year.

On Christmas Eve, Cilla starts a new nine-week series for BBC-1 TV — her second series within a year. As before, the programmes last 50 minutes and are titled "Cilla." The second show will be transmitted on New Year's Eve between 11 pm and midnight instead of earlier in the evening.

Deviants Disposable
D. D. DAY IS HERE
The Deviants 'Disposable' LP
SLP 7001·39/11
Now available together with their hit single. . . 'You've got to hold on'
STA 5601
Stable RECORDS
01 459 5222

THE SOUND BARRIER
'SHE ALWAYS COMES BACK TO ME'
RELEASED : 25th October
on BEACON Records
MANAGEMENT:
CARROY ENTERPRISES 01-202 5520 7595

MARY: tour offers

Mary's follow-up due this year

MARY HOPKIN will not have a follow-up to "Those Were The Days" released before the end of the year, said an Apple spokesman this week.

Her first album, however, will be rush-released in time for Christmas. She is at present rehearsing songs found by Paul McCartney which include specially written material by Jim Webb, Nilsson and Randy Newman. There are 18 songs available, from which about 12 will be chosen.

The album will be completed by December 7.

Mary has been inundated with offers from America since her appearance on the Ed Sullivan show, said Barry Clayman of Artists Management and Agency. She has had offers for several tours but nothing has been finalised although she will definitely return to the States for appearances next year.

BIG BROTHER VISIT

NEW YORK, Monday — Big Brother and the Holding Company, whose singer Janis Joplin left the group recently, are to visit Britain for recording and personal appearances.

The tour is being arranged by the Ashley Famous Agency, although no dates have yet been finalised, reports Ren Grevatt.

Janis Joplin is spending January rehearsing a new act, the Janis Joplin Show. It will be a two-hour production and she will be backed by eight specially chosen studio musicians.

ROBERT KNIGHT
EVERLASTING LOVE
S SMO 5015 M LMO 5015
monument
12" Stereo or Mono LP
Monument Records, a division of The Decca Record Company Limited
Decca House Albert Embankment London S.E.1.

DOCTOR DUNBAR'S PRESCRIPTION
The New
AYNSLEY DUNBAR RETALIATION L.P.
Released
NOVEMBER 15th

Frank Sinatra to visit Britain for recording session

FRANK SINATRA is coming to London in January for an eight-day recording session with Tony Hatch and Jackie Trent.

Sinatra will record an 11-track album of Trent-Hatch compositions including five new songs and six chosen from previously written material. It is possible that he may record "Joanna" on another album.

This week, Tony Hatch and Jackie Trent record their own spectacular for Yorkshire Television and guests so far lined up include Scott Walker, Petula Clark and Matt Monro. The show will be in colour and it is hoped that this will create interest in America. Negotiations are under way for Jackie and Tony to get their own television series.

BOWN IN U.S. FILM

THE ALAN Bown are in line for an appearance in an American film. A representative of a major U.S. agency flew into London this week to see the group. The group, whose new album is "Outward Bown," are to undertake promotional appearances in Sweden, France, Germany and America early next year.

LOVE AFFAIR'S LP

LOVE AFFAIR have their first album released on November 22 by CBS Records. Although 14 tracks are listed on the sleeve notes there are in fact 15 tracks on the album itself. The 15th song, "A Tale Of Two Bitters" was added at the last minute after the sleeve notes were written.

The group will be recording a new single next week and among the songs being considered are two by Philip Goodhand-Tait who wrote the group's last single, "Day Without Love."

Love Affair are planning to promote their own tour next year. This will be in co-operation with their co-managers John Cokell and Sid Bacon and will probably include Springfield Park, the group discovered by Bacon and Cokell.

BARRY FOR U.S.

BARRY RYAN — in the MM Pop 30 with "Eloise" — is to make a promotional trip to America to coincide with the release of the record there in two weeks time.

He has already recorded the song, written by brother Paul, in Italian for immediate release in Italy.

PUCKETT AND THE UNION GAP TO TOUR

UNION GAP: three-week tour

GARY PUCKETT and Union Gap open a three-week tour on January 24 for impresario Arthur Howes.

Arthur at presstime had cabled the Four Tops for their availability in the New Year.

"I'm planning to bring them over for a tour around February," Arthur told the MM on Monday. "They will make concert appearances and probably play one of the major clubs."

TRAFFIC—TRIO ALBUM

TRAFFIC are recording their first album as a trio, without guitarist Dave Mason, and hope to have it released in New Year.

The group, Stevie Winwood, Chris Wood and Jim Capaldi, are recording at their Berkshire cottage home, where they have full facilities.

Their current album, with Dave Mason featured, is up from nine to seven in the MM Top Twenty LPs chart.

MATHIS TO RETURN

JOHNNY MATHIS, who has just completed two sell-out concert dates in Britain, will return for an extended trip in January. "We shall be taking in more towns next time," says agent Vic Lewis.

In addition to appearing on TV and radio on his next visit Johnny will also record a song specially written for him by Vic Lewis and Don Black. "It is titled 'Diana'

Johnny's next album, rush-released for Christmas, is titled "Those Were The Days."

TWO CAT ALBUMS

CAT STEVENS begins work this week on two albums, one for Britain and one for America. Both albums comprise original material and some will be duplicated on the albums.

The albums will be the first from Cat for 14 months. Both will be released next February. The American album coincides with Cat's visit to the U.S. where he will spend ten days making TV, radio and personal appearances.

Cat goes to Greece in April for 12 days where he will work on a fim score for a film being made by leading Greek producer, Serge Capstanbrioux.

ANITA'S TV SERIES

ANITA HARRIS is to record a series of six one-hour colour-TV spectaculars.

"There are not many girl singers around — and I'm about the only one who has not done a TV series," said Anita.

"The old formula of filling a half-hour with a few songs, a couple of guest artists, and a concerted finale, is a bit worn out. I want to do something different, and the series which we shall start recording in December will be just that.

"We shall be doing a lot of outdoor location work, and in fact we have already done some of this in Brazil — even getting up at the crack of dawn to catch the South American sunrise on film."

The shows will be scripted by Mike Margolis, her co-manager.

GENE GUESTS ON BBC

GENE PITNEY will be guest star on this year's Miss World contest, televised by BBC-1 on November 14. Show is staged by Mecca from the London Lyceum ballroom.

Gene arrives in Britain on November 12, and additional TV and radio is being fixed. Out today (Friday) is Gene's new single, "Yours Until Tomorrow."

SALENA IN SPAIN

SALENA JONES, now rehearsing for the Charlie Callas Show, leaves London tomorrow (Friday) to appear on TV and play a concert at the Barcelona Festival on Saturday (9).

Salena will sing with Stan Tracey's Big Band at the Belfast Festival on November 18.

LOCOMOTIVE: at No. 27

Locomotive's 'Rudi' to be released in Europe

LOCOMOTIVE'S "Rudi's In Love" — at number 27 in the MM Pop 30 — is to be released in 11 European countries through EMI's Continental outlets.

The group fly to Paris on Monday (11) for a TV appearance to promote the record, which has also been released on the Bell label in America.

The group are to release their first album in the New Year. They play Aberystwyth King's Hall tomorrow (Friday).

CASH RUSH RELEASE

JOHNNY CASH'S "Holy Land" album is being rush-released by CBS Records this month. As well as songs by Johnny and Carl Perkins, the album will feature recordings made by Cash during his visit, with his wife, June Carter, to Israel recently.

On Sunday Cash, Perkins, Maybelle Carter and the Statler Brothers, recorded an hour-long radio show to be heard on Radios One and Two on Boxing Day.

Produced by Ian Grant, the show is built around songs from the "Holy Land" album and includes Johnny Cash reading part of the Sermon on the Mount and singing the unaccompanied "Beautiful Words."

NEWS EXTRA

NEXT Arthur Brown single is "Nightmare" released on November 15. The B side is "Music Man."

First record by **Holly** (formerly **Lynn Holland**) is "One With The Game," released on November 15 . . . the **Jim Godbolt Agency** has merged with Bron Artists Management, which handles **Manfred Mann, the Bonzos** and **Jon Hiseman's Coliseum** . . . **Lemon Tree** fly to Brussels on December 28 for radio and TV dates and then go to Amsterdam for TV.

New Formula take up a Thursday night residency at the Strand Lyceum next week . . . **the Deviants'** first single "You've Got To Hold On" has been released by the New Stable record label . . . **John Walker** returns from Los Angeles this week to promote a new single "Woman" produced by **Scott Walker** and released on November 15 . . . **Duster Bennett's** first album "Smilin' Like I'm Happy" is released on November 29.

F. J. Proby plans a tour of South Africa in the New Year . . . **Frank Ifield** opens in cabaret at London's Talk of the Town on November 25 . . . **Barclay James Harvest** appear at All Saints Church Hall, Notting Hill, tonight (Thursday) and Middle Earth on Saturday (9) . . . **Pete Brown's Battered Ornaments** and **Ron Geesin** share the bill at Imperial College, Kensington on Saturday (9) . . . **Martin Carthy** and **Dave Swarbrick, Al Stewart** and **Jackson C. Frank** star at Birmingham Town Hall tomorrow (Friday).

The Barron Knights appear in Goody Two Shoes at the Grand, Wolverhampton this Christmas . . . the **Johnny Howard** band plays a dance in aid of mentally handicapped children at Gala Hall, West Bromwich, tomorrow (Friday) . . . **Geno Washington's** new single "Bring It To Me" is released on November 15 . . . **Precious Few,** who as **the Versions** were finalists in the MM's Beat Contest in 1966, have a single "A Pleasure Of You" out on Pye.

Granada TV's Discotheque features **the Merseys, the Barron Knights, David Essex** and **Liza Dolittle** tomorrow (Friday) and **David Garrick, Chris Andrews, Mike Leroy, the Flirtations** and **the Carrolls** (15) . . . **Des O'Connor** has TV dates in Frost On Sunday on Sunday (10), It's Tarbuck (14), Val Doonican Show (16), Royal Variety Show (24) and the Mireille Mathieu Show (December 7) . . . **Andee Silver** is in the Mike and Bernie Winters TV show on November 13 . . . **Vince Hill** is in Dick Whittington at Sheffield Lyceum this Christmas . . . **Les Reed** will write the next three A sides for singer **Mireille Mathieu.**

Tenorist **Danny Moss** and clarinettist **Sammy Rimington** guest at Crawley Jazz Festival on Monday (11).

From Maxi to Mini

Capri Duo
The biggest but smallest portable in the world — a whole orchestra, pocket size. 299 gns. 13 note pedalboard (optional) 24 gns.

Capri Portable
The authentic big organ sound. Five full octaves, 16 voices. 219 gns. 13 note pedalboard (optional) 24 gns.

Selmer

Panther 100
37 piano-size keys plus extra 12 manual bass. The lightweight of lightweights. 125 gns.

Please send me free keyboard brochure.
Name.....
Address.....
.....
My usual Selmer dealer is..... MM/9/11/68
Selmer, 114 Charing Cross Road, London, W.C.2.

JIMI HENDRIX ALBUM BANNED IN PROVINCES

JIMI HENDRIX Experience's new album, "Electric Ladyland," has been banned from a number of record shops in Britain. The shops are in various provincial towns, including Hull and Bristol.

The album, which features a colour photograph of 21 nude girls, was released last week and has sold over £80,000 of records since the release.

Other leading record stockists, including Boots and W. H. Smith, have said they will stock the album but will not display it and will sell it in a brown paper cover.

The cover for the album was taken by photographer David Montgomery.

This week, Jimi Hendrix commented from California: "I don't know anything about it. I don't decide which pictures will be used on my records. In the States, this album had photographs of Noel, Mitch and me on the cover."

(See page six)

HULL AND BRISTOL INCLUDED

Marbles flew back to London on Monday after cancelling their dates and Graham was seen by a specialist. He was expected to have recovered by the end of this week.

Marbles are to complete a new single and their first album by the first week in December for release in late January.

PLAY FOR D'ABO

MICHAEL D'ABO, lead singer of the Manfred Mann group, is expected to take a part in a children's play this Christmas, but manager Gerry Bron said on Monday: "This does not mean the group will break up. As far as I'm concerned the group will still be together for another two or three years. They will still be playing dates and recording, although they won't be making so many appearances in this country."

Michael D'Abo stated: "There is nothing I can tell you about the play at the moment except that it is in the air. We've cut a song which will make a single and we may release it at the end of November."

NAZZ-MU ROW

A ROW broke out this week between American group the Nazz and the Musicians' Union over the group's plans to record in London.

Harry Francis, assistant secretary of the MU, told the MM on Monday: "Exchanges are on a reciprocal basis. If a British band goes to America, then an American band can come to Britain. Sometimes TV is done on a similar exchange basis, and sometimes, but more rarely, recordings also. But this has to be reciprocal.

"The Nazz came to Britain not on an exchange basis but on a permit as a vocal group to do a recording session. We said 'no.' They could not do it.

"If they go ahead with their plans, we shall have to instruct our members to be banned from future recordings from any company who records the group while it is in Britain."

John Kurland, manager of the Nazz, commented: "We shall go ahead with the recording as planned."

SILVER AT RONNIE'S

HORACE SILVER'S Quintet — with Randy Brecker (tpt), Bennie Maupin (tnr), John Williams (bass) and Billy Cobham (drs) — arrives in London on Monday (11) straight from the Berlin festival, where they were due to perform on Sunday in the History Of Soul show.

The Silver group opens on Monday evening at Ronnie Scott's for a three-week session. No one had been booked at press time to share the bill with the quintet.

Upstairs at the club, the Yes appear tomorrow (Friday) and the Gun on Saturday (9). Future bookings include the Spectrum (15), and Champion Jack Dupree (16). Dupree comes on to the club direct from the MM Blues Scene '68 concert at the Festival Hall.

INCREDIBLES ALBUM

THE INCREDIBLE String Band's fourth album, "Wee Tam And The Big Huge," on the Elektra label, will be released on November 15.

The Incredibles — Robin Williamson and Mike Heron — played their last concert at the Royal Albert Hall last Saturday and at the end of the month go to America for concerts in New York and Boston. Their next British tour will probably be in the Spring.

Pablo Picasso's son Claude, who is a photographer, has been travelling with the Incredible String Band taking photographs for a projected featured in Life magazine.

T-BONE'S TOUR

BLUES SINGER-guitarist T-Bone Walker, who opened at Ronnie Scott's on Monday for a week's engagement with the Ronnie Scott Quintet, will leave for the Continent for a Parish concert on Tuesday (12), then return here for a few dates.

T-Bone plays the Metro Club, Birmingham, on Thursday (14), the Boat Inn, Nottingham (15), Boston Gliderdrome (16) and a late-night session at London's Middle Earth (17). For this short tour, Walker will work with the Woody Kearn group.

PAUL JONES is to make his dramatic TV acting debut in a play for Yorkshire Television next month. He stars with actress Julia Foster in A Bit Of Discretion which will be screened on December 21. The play is concerned with differing moral values of young people and their parents.

Ellington opens European tour at Royal Albert Hall

DUKE ELLINGTON will open his 70th birthday tour of Europe at the Royal Albert Hall on Sunday, February 9. There will be two concerts.

Impresario Robert Paterson, who is presenting Duke and his Orchestra, told the MM on Monday: "There will also be about 12 concerts in the provinces, with probably two or so in the periphery of London, such as Croydon and Golders Green. I am now finishing the dates with Duke.

The Who are going to America in exchange.

Duke Ellington is playing an extensive itinerary on the Continent. Tour embraces Germany, Scandinavia, Switzerland, France, Belgium, Holland and Austria.

ELLINGTON/AMEN CORNER/T-BONE

BARBER JOINS

PAGE ONE recording group Apple have added pianist Charlie Barber, who has arranged their "Apple A Day" album, produced for Page One by Caleb Quaye, son of ex-bandleader Cab Kaye, for release in February.

Plastic Penny have a new single, the old Elvis Presley hit, "Hound Dog," released by Page One on November 22 and ex-Penny lead singer, Brian Keith, has a new single, "When The First Tear Shows," on the same label released on November 29.

Page One have signed Danny La Rue, the well-known female impersonator and he has a single, the old music hall song, "On Mother Kelly's Doorstep" scheduled for release on November 22, produced for Page One by Stephen Komlosy.

BERRY FOR MALTA

DAVE BERRY, who plays a week's cabaret at the Cresta Club, Birmingham, from November 24, flies to Malta for three days of appearances at Radio City, Valetta, from December 8 to 11.

Negotiations are under way for Dave to tour Australia for eight weeks early next year.

KEATING SCORE

COMPOSER - ARRANGER Johnny Keating flew to Madrid last week to work on A Talent For Loving, starring Richard Widmark, Topol and Derek Nimmo.

John is again working with American Richard Quine who directed Hotel with its memorable Keating score.

Producer of A Talent for Loving is Walter Shenson, who made the two Beatles films.

NEW S&S DISC

SIGHT AND SOUND have a new single for Fontana released on November 29.

The "A" side, "Alley Alley," has been written by lead guitarist, Rick Price, and Mike Sheridan.

The group play Lafayette Club, Wolverhampton (November 8), Cedar Club, Birmingham (14), Mansfield Palais (27) and University of Aston (30).

On December 28, Sight and Sound star with the Eric Delaney Band at Birmingham Town Hall, followed by a late night gig at the Cedar Club.

CORNER TOUR?

AMEN CORNER'S agent Don Arden is currently having talks with impresario Arthur Howes in connection with the group doing an eight-day concert tour in December.

The Small Faces have been mentioned as possibly joining the tour should it take place.

Amen Corner have recorded their new single and start work on a new album next week. The group hope it will be completed in time for Christmas.

In February they start a ten-day tour of the USA which will include television and radio dates and two live shows in New York and one live show in Los Angeles.

FLICK JOINS RIM

RIM RECORDS, a subsidiary of Rediffusion Television, have signed guitarist Vic Flick, ex-John Barry sideman, as an arranger and musical director.

His first assignment for the company is the new Russ Sainty single, "We Are Falling In Love." Flick will lead his own orchestra on the label and until suitable single material is found will concentrate on recording albums and has completed his first, "West Of Windward," which features 12 Flick originals.

NEW FOXX SINGLE

BROTHER AND sister singing duo Charlie and Inez Foxx are currently touring Britain to promote their new single "Come On In," released tomorrow (Friday).

Their dates are: Locarno, Portsmouth and Revolution, London tonight (Thursday); Nottingham tomorrow (Friday); New Century, Manchester on Saturday (9); Black Prince, Bexley and Cue Club, London (10); Orchid, Purley and Scotch of St James (11); The Place, Hanley (12); Skyline Ballroom, Hull (13); Eammon Andrews Show and Hatchetts, London (14); Royal, Tottenham and Birdcage, Harlow (15); Clockwork Orange, Chester and Civic Hall, Nantwich (16) and Cloud's Club, Derby (17).

STATUS QUO

STATUS QUO tour Australia and New Zealand next March following the success of "Ice In The Sun" in the Australian charts. They play ten days of concerts in major Australian cities followed by a week of cabaret in Melbourne and four days of concerts in New Zealand cities.

The group tour Germany from January 1 to 10 playing major venues and while there make one live appearance and record two spots for the German network TV pop show, Beat Club. On December 10 Status Quo fly to Spain for television in Madrid. This will be a half-hour solo show called Around Status Quo and they will record a spot for another television show.

On Boxing Day, they play a concert in the Vargar Stadium, Malmo, Sweden, which will be televised on the Swedish network. Titled Christmas Pop Special, the show will feature another British group, the Barrier.

PEDDLERS' NEW LP

THE PEDDLERS promote their new album, "Three In A Cell" on the CBS label, with radio, television and live dates during November.

On November 24, they appear in Newcastle, then Radio One Club (25), Opposite Lock Club, Birmingham (26), Dave Cash Show and Opposite Lock Club (27), Eammon Andrews Show (28), Granada's Discotheque (29), Dee Time (30). Prior to this they play a week's cabaret at the Showboat, Middlesborough, from November 10 and the Cabaret Club, Manchester, for a week from November 17.

FLEETWOOD MAC DISC

THE RELEASE date for the Fleetwood Mac's first instrumental single, "Albatross," has been put back to November 22.

The group leave for Scandinavia on November 15 for radio, television and personal appearances.

At the end of November they fly to the States for their second tour which will take them to major venues throughout America during their two-month stay. Manager Clifford Davis is also negotiating a tour of Japan.

GRAPEFRUIT TOUR

GRAPEFRUIT will undertake a three-week Japanese tour opening next February in Tokyo following their single successes in the Japanese charts with "Elevator."

At the end of November a new single, followed by their first album after Christmas, is due for release. The album, just completed, features all group originals.

MARBLE TAKEN ILL

MARBLES' GRAHAM Bonnet was taken ill with laryngitis last week and the duo was forced to cancel their short Irish tour. At the last minute, Don Partridge stepped in for the group.

MOVE TO SPLIT WITH MANAGER TONY SECUNDA

THE MOVE are to split with manager Tony Secunda. Carl Wayne told the MM this week: "There were reports of a rift between Secunda and the group some months ago. Unfortunately, it has proved impossible for us to patch up our differences."

Secunda commented: "We are parting company amicably when I can find someone who wants to manage the group and who is acceptable to take them over. I am selling my interest in the group."

The group are currently working on a single for January release.

WATERS BACK

MUDDY WATERS and his Blues Band, currently appearing on the Continent, return to this country on Tuesday (12) to start a tour. Dates so far fixed are as follows:

London's Marquee (12), Middle Earth, Richmond (13), BBC TV recording (14), Old Granary, Bristol (15), the MM Blues Scene '68, Royal Festival Hall (16), London's Marquee (19), York University (20), Opposite Lock, Birmingham (21), People's Theatre, Newcastle (22), University of Warwick (23), Rex Cinema, Cambridge (24), London's Revolution (27), London's Goldsmith College (29), and Hull University (30).

HERD U.S. DEBUT

THE HERD will make their first American appearances in February when they fly to New York for five weeks of promotional concerts.

From the States, they go to Japan for conerts and television work. Agent Danny Betesh recently returned from the States after finalising the Herd's tour there.

Selmer MD retires

PHIL COWAN

ONE OF the best-known people in the music business, Mr Phil Cowan, managing director of Selmers, retired last week. He has spent 34 years with the company, the last four as managing director.

Mr Cowan, who also retired as president of the Association of Musical Instrument Industries, has spent his entire working life in the industry. He started in 1920 as a representative with Cowan Brothers and Benjamin and in 1925 joined British Homophone, a record company where he stayed until he joined Selmers as a rep in 1934.

In 1940, Mr Cowan joined the RAF and after the war returned to Selmers as a representative. In 1957 he became sales director and became managing director in 1964.

He became connected with the AMII in 1957 as deputy to Mr Ben Davis and was elected to the committee in 1959. He became president in 1966.

JAZZ NEWS

Stan Getz concludes stint at Basie's Lounge

STAN GETZ, who concluded a one-week stint at Count Basie's Lounge, is reported to be the first musician-leader to star at the bar. Apparently this bit of integration resulted from a phone call to the club's new owner from Getz, who said he'd always wanted to play in Harlem because that's where he was really appreciated.

●

Last week, the tenorist moved downtown to the Rainbow Grill for a three week season. He leads Jane Getz (pno), Walter Booker (bass), and Jack DeJohnette (drs).

●

Film-maker Dick Fontaine has done a series of 13 documentary films about creative people for TV in the States and Europe. One of them is a profile of Sonny Rollins which BBC-2 will transmit in colour at 9.55 pm on Monday (11). The picture, highly praised in America, has (says Fontaine) special meaning for himself, the editor and cameraman "as we have all been jazz musicians."

●

A benefit concert is being planned for former Miles Davis bassman Paul Chambers, ill in New York's University Hospital . . . Gigi Campi, Italian impresario in London last week, says arrangements are nearly completed for the Clarke-Boland Big Band visit to Britain . . . Blue Note Records' next release, out any day now, consists of a fifth Blue Mitchell album, "Heads Up," plus Ornette Coleman's "New York Is Now," Hank Mobley's "Reach Out," and Booker Irvin's "The In-Between."

●

Steve Lane's Southern Stompers celebrate their 19th anniversary with a party at their club, the Norfolk Arms at North Wembley, tomorrow (Friday). Sharing the bill with the Stompers and vocalist Michele will be the Alberts and ex-Stompers singers Pam Heagren and Cherry. Other dates for the Lane band are at St Albans tonight (7), Botley (9) and Chingford (10).

●

Graham Collier's group returns to the Bull's Head, Barnes on Monday (11) . . . Humphrey Lyttelton and his band are at London's Kensington pub on Saturday (9) . . . Tenorist Art Ellefson is guest artist at the Torrington, North Finchley tonight (Thursday). Next Thursday the club presents the Rendell-Carr Quintet.

●

High Wycombe's Jazz Spot, at Townfield House present guest singer Bobby Breen on Sunday (10) with the John Clark Quintet. Frank Ricotti's Quartet visits the Spot the following Sunday . . . Next Wednesday's Jazz Club (13) will feature Peter King and the Ed Faultless Trio, the Alan Skidmore-Bob Cornford Orchestra and Graham Collier Sextet.

●

On Monday (11), Danny Moss blows with the Fourteen Foot Band at the Crawley Jazz Festival, held at the Grasshopper. Other Sussex blowers are on the bill . . . Ronnie Scott and the Band were recorded at the Scott Club recently by CBS Records for release next year. Tonight at 7.30 the Scott Band plays at the Old Theatre, London School of Economics.

●

Bromley's Bal Tabarin presents the Bob Wallis Band on Saturday (9) and the Terry Lightfoot Band the following week (16).

●

Alan Elsdon's Jazz Band play the opening sessions of three new clubs next week — Basildon Community Centre on Sunday (10); Bridge House, Bracknell (12) and Rochester Medway Little Theatre Club (17)

ALAN WALSH PREVIEWS THE NEW BEATLES DOUBLE ALBUM

Are the Beatles going backwards?

FIRST impressions count, they say, but not when you're reviewing the music of the Beatles. At best, their music requires a lot of attention which is why two hours exposure to the latest double album by the group, titled simply "The Beatles" (Apple, 73s 6d) is hardly enough to form a considered musical opinion of their LP.

So, apologia aside, a few facts: the new album in no way resembles "Sergeant Pepper's Lonely Hearts Club Band." It is far more varied: its moods are different and vary from sentimentality through anger to aural anarchy and there is no main theme running through the 30 tracks.

In fact, the main staple diet of the four sides is rock music (or music based upon the simple 2/4 rock beat), laced with the lyrical charm of Paul McCartney's songs and flavoured with some guitar gymnastics from George Harrison.

Paul McCartney and John Lennon have become the perfect musical foils for each other. Their names are inexorably linked as collaborating composers, but the new albums prove that their music is diametrically opposed in mood and feel; Paul is gentle, charming, melodic; John is angry at times, aggressive and one suspects that a lot of the impetus for the rock format has come from him.

SUBTLE

The Beatles showed their subtlety on "Pepper." "The Beatles" is also subtle in its own way; but its subtlety is lyrical rather than musical. They are pointing fingers now; satirical references abound in the words of their songs and there is at times a sadness that perhaps reflects their turbulent year.

But the album illustrates that the four members can each have their own direction under the artistic umbrella of the Beatles; pulling in different directions but never catapulting into anarchy—at least not unless you count the five minute slice of sound on "Revolution No 9."

People will say the Beatles are going backwards. I don't think this is so, although they certainly aren't following on the platform erected by "Pepper."

Here is a track-by-track breakdown of the two albums:

SIDE ONE

"Back In The USSR." The opening track of the double album has a tremendous rock beat, with searing jet aircraft noises swooping in over the rhythm. Paul takes an R and B-tinged vocal and the whole track has a sort of Beach Boys feel.

"Dear Prudence." A simple lyric and production song with a feeling reminiscent of "I Am The Walrus" from the Magical Mystery Tour. The tempo is slow and drums and guitar predominate.

"Glass Onion" states the wry theme that things haven't changed since "Sergeant Pepper." The fool is still on the hill and time hasn't changed things. A 2/4 rock beat predominates.

HAPPY

"Ob-La-Di, Ob-La-Da," a honky-tonk piano intro suddenly bursts into a happy Blue Beat sound. There is a merry Caribbean flavour to the track, with Paul handling the vocal over the West Indian rhythm and jumping trumpet choruses punctuating through the track.

"Wild Honey Pie" is a very short interlude track which is little more than a repeating riff over a heavy rock beat.

"The Continuing Story Of Bungalow Bill." A fine Flamenco guitar intro opens the track which develops into a sort of macabre singalong with John asking "Hey, Bungalow Bill, what did you kill?" that could be interpreted (among other things) as a protest against killing or hunting. Again that insistent rock offbeat is heavily in evidence.

"While My Guitar Gently Weeps." Paul and John share the vocals on this gentle, despairing little song that moves gradually into a freak-out, Hendrix-style guitar solo. There's a touch of Indian influence, too, embroidering on a nice melodic line.

"Happiness Is A Warm Gun." I could hear a faint Dylan influence here, as John sings lines like "I Need A Fix, 'Cause I'm Going Down" and "Mother Superior Has Jumped The Gun." It's rather gentle, though, and deserves a lot of listening before the meanings emerge from Lennon's lyrics.

SIDE TWO

"Martha My Dear." Paul sings plaintively, begging Martha not to forget him. Again, the "Walrus" sounds emerge against a jumping rhythm and riffing guitars. "Be Good To Me" sings Paul, and you know she will.

"I'm So Tired." From a lazy, lethargic intro, John takes the vocal and the track moves into a hard blues sound building with organ and guitar. John's inborn anger exhibits itself when he sings "Curse Sir Walter Raleigh, he was such a stupid 'get'" and claims he'd "give everything I've got for a little peace of mind."

"Blackbird" is a folky offering from Paul that marks yet another direction for the group—into a sort of Tom Paxton scene. Paul double-tracks with himself on a very simple, lyrical song with nice acoustic guitar passages.

"Piggies." Could be termed the Beatles' satire track. They sing of piggies grubbing in the mud and then refer to "piggies in white shirts"—a kick at either upper-class reactionaries or journalists (or both). There's nice harpsichord and classically inclined piano.

"Rocky Racoon" is a gentle skit on Hillbilly music; a sort of mock "Frankie and Johnny" situation with blues/folk feel and a tinkly piano ending.

"Don't Pass Me By." Ringo takes the vocal—and double-tracked at that—and sings of waiting for his love to arrive. A country blues feel which has everything in there, including country fiddle.

"Do It In The Road." Difficult to tell if it's Paul or John handling the vocal in a pseudo - Mississippi blues shouting style. A bluesy track which must be a parody of the current blues revival. If not, and they are serious, they do it very badly.

SWEET

"I Will." It's Paul at his sweet best singing a pretty little song about meeting a last love. Gentle, attractive and a possible hit for someone.

"Julia." More sweetness and light, but this time from John. The lyrics provoke gentle imagery: "seashell eyes, windy smile," and it's a love song sung over nice acoustic guitar accompaniment.

SIDE THREE

"Birthday." Back to the rock beat with dominant guitar and a rocking beat. It's a big production with John and Paul singing in unison. There's a stride piano in the backing and the guitar freaks out again towards the end.

"Yer Blues." Lennon takes over on a big, funky rock and roll number in slow tempo that has an Electric Flag feeling in parts. Then he goes into an imitation Elvis Presley, "Heartbreak Hotel" break, singing "I feel so suicidal, even hate my rock and roll."

"Mother Nature's Son." Another folky song from Paul about a poor country boy singing songs for everyone. Quiet, gentle melancholy with great charm.

"Everybody's Got Something To Hide Except Me And My Monkey." It's a plea to take it easy and be cool—with lyrics that need more than one playing to decipher. A tremendous driving beat with heavy electric guitar predominating.

"Sexie Sadie." Sadie's a girl who's made a fool of everyone. She broke the rules and John sings "however big you think you are, you'll get yours yet."

FEROCITY

"Helter Skelter." Paul socks it to 'em in a big, driving rock production which builds to the ferocity usually displayed by the Who. There's the voice shouting over a tremendous wall of sound and the track ends with Lennon complaining "I've got blisters on me fingers!"

"Long Long Long." Two voices that sound like Paul and George duetting on a gentle, lilting track. "So many years I was searching, now I can see you, feel you."

SIDE FOUR

"Revolution No 1." A bluesy, gentler version of the B side of "Hey Jude" that could possibly be an earlier take of the track. It's different, softer, with the words clearer.

"Honey Pie." It's a fun track, as the Yanks would say: Paul having a ball in a Twenties-style song in the mood of "When I'm 64." He sings in that deadpan, flat style of the Vaudeville Band about a "working girl, from North Of England way, who hit the bigtime in the USA." She's Honey Pie — and Paul pleads: "Won't you please come home?"

"Savoy Truffle." Perhaps the most obscure track lyrically, with references to "cold jelly cream, Montelimar and nice apple tart." A rocker which states "You know what you eat is what you are."

"Cry Baby Cry." Another jolly track, which even has an accordion in evidence. It has the walking beat that was featured on Magical Mystery Tour and the vocal starts with John and moves to Paul.

"Revolution No 9." There is, in fact, no music on this five-minute-plus track which is merely a huge, shifting cacophony of sound: the sort of noise you get when you spin the selecter along the short wave at two in the morning. Noisy, boring and meaningless which can only be some private joke for the Beatles' inner circle.

"Goodnight." The closing track, a dreamy, schmaltzy track with Paul turning his charm machine up to full power. A sort of fantasy, Walt Disney feel about the whole thing. Corny but intentionally so — a parody of all the schmaltz in music. But, I fear, a massive hit for someone.

Excuse me haven't I seen you with...

The Who
Jimmy Hendrix Experience
The Herd
The Gass
Dave Dee Dozey Beaky Mick and Titch
Chris Lamb and the Universals
Chris Farlowe and the Thunderbirds

Joe E Young and the Tonics
The Neat Change
The Plastic Penny
The Cellophane
Wainwrights
Gentlemen
The Nice
The Action
Ainsley Dunbar Retaliation
32-20 Blues Band

The Episode
The Entire Sioux Nation
The Shark
The Attack
Fairport Convention
Denny Laine String Band
The Floor
The Spectrum
The H T

Sound City Power Amps the irresistable equipment.

see your local dealer today and try the power and sound of

SOUND CITY Da

DALLAS ARBITER LTD

Dallas Arbiter Ltd., 10-18 Clifton Street, London E.C.2. England 01-247 9981

THE FUGS

"CRYSTAL LIAISON"

BIG 115

BIG TIT

COVER GIRLS ARE NOT AMUSED

The RAVER'S weekly tonic

JIMI Hendrix's new LP cover, as all the world now knows, features a number of attractive and stark naked young ladies. That is to say, they are NUDE, with no clothing on, or to put it another way, stripped off. They have no underwear on. They are exposed for all to see. Well, ANYWAY, Reina Sutcliffe, one of the young ladies on the "Electric Ladyland" cover is not very happy about the photograph. She told your Raver: "It makes us look like a load of old prostitutes. It's rotten. Everyone looked great but the pictures makes us look old and tired. We were trying to look sexy, but it hasn't worked out."

Arthur Brown applauded as he took his seat for Incredible String Band Albert Hall concert . . . Deejay **Peter Stringfellow** says he has sent his copy of new Hendrix LP back and won't play it at his dance sessions . . . Top Sheffield group — **Shape Of The Rain** . . . What's happening to **Skip Bifferty?**

Club promoters complaining **Jethro Tull,** the **Nice** and other top groups charging too much. Said one booker: "From £70 for a group one week to £275 the next is a bit much."

"Rudi's In Love" by the **Locomotive** co-produced by **Gus Dudgeon** who has completed an album with the Bonzos . . . **Tony Brainsby's** new secretary is Canadian song writer **Diane Berwick** . . . **Bob Dylan** sporting a short haircut at **Johnny Cash** concert in New York.

Ralph Gleason, Elder Statesman of Pop, split from San Francisco's Rolling Stone magazine . . . BBC TV's **Omnibus** pop and violence show brilliant but not for the squeamish or prudish. But **Frank Zappa** was as corny as **Eddie Rogers.**

Stephen Komlosi signed **Diana Dors** for management — there must be a joke there somewhere? . . . **Billie Davis** keeps receiving **Freddy "Parrot Face" Davis** press cuttings . . . Is Fred any relation to **Edward "Orang-Utan Nose" Blenkinsop?** . . . Or **Alphonse "Great Features" Postlethwaite?** We hope not for his sake.

Those disgusting pop stars continued: **Long John Baldry** helping with the New Horizon Youth Centre in London's East End. John is also taking in interest in helping young people with drug problems: "I've seen too many of my friends suffer, even die, to laugh about drugs. I simply want to be able to reassure kids they do not need narcotics as a crutch for life. There are more things worth taking interest in, like music.

Freedom's van damaged when a firebug set fire to cars in Norwich . . . Singer **Janie Jones** to marry **John Christian Dee** and form a duo, **Adam and Eve.**

Who does **Eddie Rogers** think he's kidding? . . . **Apple** have offers to distribute Lennon and Yoko's "Two Virgins" LP in the States and Britain.

Love Affair's Maurice Bacon took the rest of the group to see "Dracula Has Risen From The Grave" and bought them dinner. Reason? Maurice's 18-year-old brother Norman has a part in the film. No, not that part.

Confusion over **Spencer Davis'** new sidemen drummer **David Hynes** and bassist **Dee Murray. Larry Page** says they are still signed to him as part of **Mirage.**

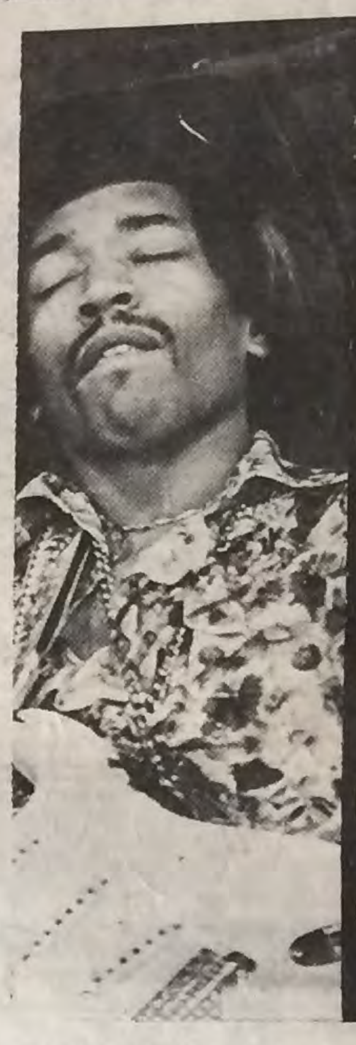
PR **Clive Woods:** "**Rhinoceros** are one of **Electra's** heavy groups." OH!

Rhinoceros, West Coast group breaking big out of New York, includes ex-Mothers drummer **Billy Holiday** . . . **Lulu** to follow up with a Les Reed-Barry Mason song.

One of **Dylan's Big Pink** people broke his neck in a car accident, but not seriously, but very co-incidental.

Crispian St Peters manager **David Nicolson** selling a car with registration — POP 69. Rather trendy, what? . . . Telegram from **Larry Page:** "I hereby nominate **Chris Welch** loser reviewer of the year."

Alex Strickland opened a new record centre in High Street, Watford last week . . . **Brian Auger** and **Dave Ambrose** sat in with **Aynsley Dunbar** at Belsize Park. . . **Juniors Eyes** have a beautiful Mercedes band wagon . . . Says **Ace Smith:** "These 'ere pop stars are disgusting. I know one bloke who actually used to unbutton his oilskins on stage and wave his sou'wester at the audience."



Hendrix shock—Experience to split: special dates only

JIMI HENDRIX is to break up his phenomenally successful Experience, which features Mitch Mitchell on drums and Noel Redding on guitar. Very soon, they wll be undertaking only occasional gigs together as a group.

This was the startling pop news that Jimi Hendrix himself broke to me when I phoned him last week in Hollywood, where he was having a short rest from one-nighters to do some recording.

Jimi had just got up when I spoke to him. In Hollywood, it was 5.30 pm, while in London it was 1.30 am but Jimi bridged the time gap and told me: "Mitch and Noel want to get their own thing going — not a group; producing and managing other artists, that's what they want to do. So very soon, probably in the New Year we'll be breaking the group apart from selected dates."

Despite this disappointing news for fans of Hendrix and the Experience, it won't be the end of Jimi as a performer. "Oh, I'll be around, don't worry . . . doing this and that. But there are other scenes we want to get into."

Jimi was delighted that his single "All Along The Watchtower" was another hit for him in Britain. "It's groovy, but we had no say in the choice of material that was released. But I'm glad that people haven't forgotten us in Britain. We deliberately held off releasing a single for a long time, because they wanted people there to appreciate what we were doing when the record did come out."

I asked Jimi when British fans could expect to see him again as there had been criticism of him abandoning the fans who gave him his first break.

"I hope to be back before Christmas. No, man, I WILL be back by Christmas if I have to swim. I can't wait to get back to England again, I can tell you that.

"But we haven't abandoned anybody. We are just working here for the people here at the moment; soon we'll be back in England for the fans there. It's just the way it happens.

"We are also planning a major world tour and this includes a sort of tour of England — not a tour really, just a few selected gigs.

by ALAN WALSH

These'll be either before or just after Christmas. But there are a lot of places we want to be — we're gonna do Europe again and I want to go to Japan, for example. In fact, I want the group to work all over the place.

"But we're not abandoning anyone. But we are here working and everyone came. There wasn't anyone left behind to handle things like fan mail.

"We're like a band of musical gypsies moving about everywhere but I can say that we'll definitely be back in England soon."

I asked Jimi for a report on the state of the American scene at the moment and he said there were a number of new groups who could make it big in the near future.

"I'd like people in Britain to hear about them now, before they happen, so they know what to expect. There's a group called Lee Michaels and a groovy blues group called A. B. Skye which is dynamite and there's an outfit called the CTA which could blow a few minds in England.

"And the Buddy Miles Express could be a very major sound in the near future. Sly and the Family Stone, too. And there's a new outfit called Cat Mother which I've heard and are great."

Finally, I asked Jimi about the controversial cover of his new British album "Electric Ladyland" which features the unclad and not particularly erotic spectacle of a large cluster of naked ladies (see Raver). But he denied all knowledge.

"That album, when it was released over here, had a picture of me and Noel and Mitch on the cover and about 30 nice new photographs inside. But people have been asking me about the English cover and I don't know anything about it. I didn't know it was going to be used. It's not my fault . . . I don't even know what's the B side to 'All Along The Watchtower'."

Out of a cloud of smoke came Tiny Tim

CAUGHT IN THE ACT

A CLOUD of smoke billowed over the thirty-odd piece orchestra and out between two columns guarding the edges of the flower bedecked Albert Hall stage last Wednesday and suddenly through it came the baggy clothed figure of Tiny Tim. Clutching his ukelele and his shopping bag and grinning toothily through his long hair he advanced to the front of the stage.

Certainly he is the weirdest figure on the scene at the moment. His act is a combination of almost childish humour, pre-war nostalgia with occasional sparks of wit such as his impression of Dylan singing a Rudy Vallee song or his duets with himself switching rapidly between castrato and bad tenor. Some of the titles are as odd as the singer. "Where Does Daddy Go When He Goes Out" and "I Wonder How I Look When I'm Asleep" are a couple of examples.

Tiny Tim's constant kiss-blowing and rather awkward movements at times seem to be a send-up of all the worst performers on amateur night but instead of embarrassment one watched with the same fascination of watching someone walk under a bus.

The Bonzo Dog Doo Dah Band performed amid explosions, showers of confetti, collapsing equipment, risque humour and a mechanical cardboard waterfall. They have been funnier.

Mighty Joe Cocker sang a powerful set including "Let's Get Stoned," "I Shall Be Released" and "A Little Help from Friends" helped by Sue and Sunny (who deserve a more attractive name than Stockingtops) and backed by the very good Grease Band.

Peter Sarsted opened the proceedings with a short but pleasant set of his own songs which are in the Simon and Garfunkel bag. — **TONY WILSON.**

T-BONE WALKER

ANITA HARRIS

BEDEVILLED by over-amplification, Anita Harris was the star of a four-act Cabaret bill which relaunched the Ace of Clubs, Leeds, after alterations which have doubled the size of the club.

She is attractive, dresses well, has a much better voice than most of her contemporaries and has the "presence" which dominates the audience.

She sang ballads, swingers, point numbers and never mentioned "recording hits" although she sang three of her best-known, even giving Mama Cass credit for "Dream A Little Dream."—**JERRY DAWSON.**

CLEO

ONE HOUR AND a quarter is a long bout for any singer, even one as striking and accomplished as Cleo Laine. But that's how long she held the stage (and "held" is the word) and a large, celebrity-ridden audience at Ronnie Scott's on Sunday.

The occasion was Cleo's Night, a special Sunday offering, and the singer appeared resplendent in flowing flamboyant red gear which suited the outgoing nature of her performance Accompanied by the full Dankworth orchestra, sounding richly expressive behind her, she wheeled through a programme which took in as wide a variety of material as anyone in the world would care to tackle seriously.

Revered songs from the popular-music masters ("Lady Be Good," "Tea For Two" and so on) were mixed with items such as "'Tain't What You Do" and contrasted with originals by Johnny Dankworth collaborating with Shakespeare, Eliot and Auden.

Cleo combines good technique and impeccable intonation with inexhaustible energy and a lot of dramatic power. Out in Las Vegas, Cleo would triumph. — **MAX JONES.**

INCREDIBLES

THE INCREDIBLE STRING Band's concert at the Royal Albert Hall was marred by a first half bordering on boredom. Five songs in one and a half hours I made it, an average of just under twenty minutes a song although there was some delay as the Band, aided by two young ladies, Rose and Liquorice, assembled their various instruments — operations which were almost as interesting to watch as listening to Robin Williamson and Mike Heron play them. Included in the first part of their programme were "Unremarkable Question," "The Iron Stone" and "You Get Brighter."

The second half brightened up as the orientally geared duo opened with the old-timey styled "Log Cabin Home In The Sky" and then into Robin Williamson's "Golden Land."

The evening ended with an amusing and colourful mine dance to a Williamson monologue with the stage filled up with symbolic characters and someone's little child — **TONY WILSON.**

JOHNNIE RAY

ALL THE OLD touches were there, the stagger, the attempt at a dance routine, the sob in the throat and the tear in the eye, as Johnnie Ray evoked the odd scream and squeal from a near full house at Wakefield Theatre Club. He included such old standards as "Walking My Baby Back Home," "Such A Night," and "Somebody Stole My Gal." — **STAN PEARSON**

T-BONE

BLUES GUITARIST and singer T-Bone Walker is featured at Ronnie Scott's Club this week. Backed by Ronnie Scott (tnr), Gordon Beck (organ), Ron Mathewson (bass), Henry Shaw (tpt) and Tony Crombie (drs), Walker included such items as "Willow Weep For Me," "C Jam Blues," "I Want A Little Girl," and "Stormy Monday" in his Monday night set.

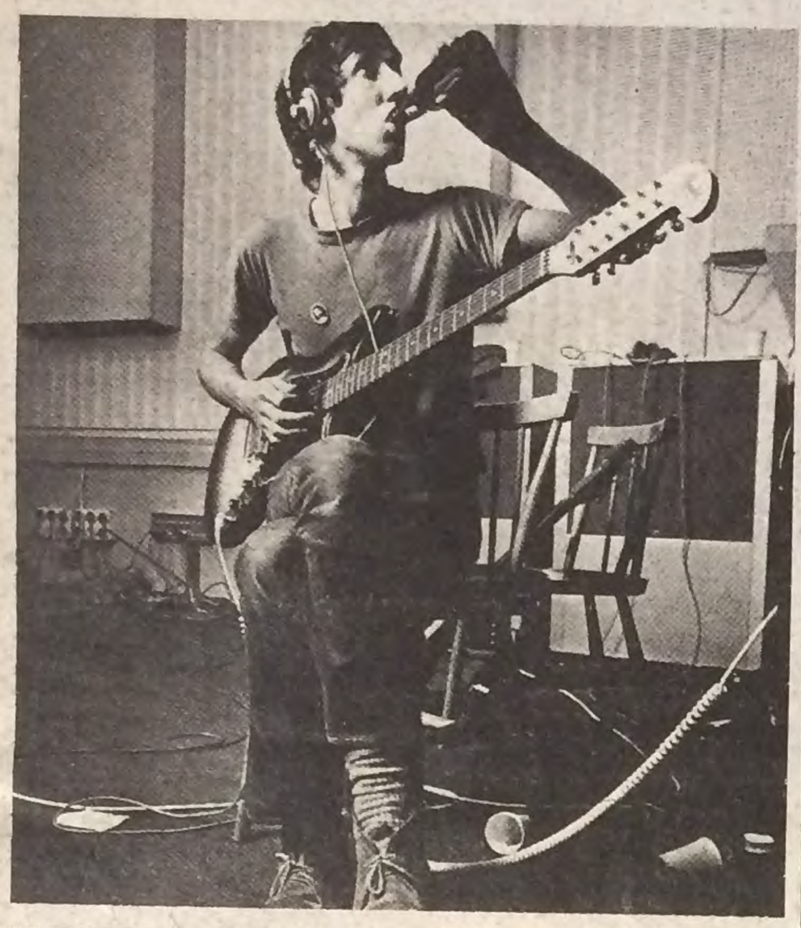
Walker plays a fair guitar and sings listenably but nothing really gelled musically.

Sharing the bill is the new Tubby Hayes Quartet. Tubby (bar,flt) blew nicely, ably and encouragingly backed by Phil Bates (bass), Tony Oxley (drs) and guitarist Louis Stewart, a fine musician and one well worth noting for the future. — **TONY WILSON**

LULU: follow up

A recording session involving the WHO is bound to be imbued with a certain amount of high jinks and when they take to the studios, while it might be an exaggeration to say all hell breaks loose, there is much to sustain the interests of the most jaded duffer, including MM's Chris Welch who was with the Who while they recorded tracks for their next LP last week.

CHRIS WELCH IN THE RECORDING STUDIO WITH THE WHO



PETE TOWNSHEND: an impromptu dance of glee

Tackling the most serious project of their lives

"THAT'S a nasty letter. What's all that about?" inquired a menacing, dramatically dressed Roger Daltrey, clutching a copy of the MM and noting a communication by reader D. Hutchison of Edinburgh expressing the opinion the Who had "sold out" and the "Yanks can have 'em."

Roger looked as though he might rip the MM in half at any instant, dash out into the street and institute a personal search for the author and possibly strangle him with the silver chain he habitually wears at his throat.

Instead he contented himself with growled imprecations, which, had they been audible above the dull thumping of Keith Moon's nine-drum kit a room or so away, were doubtless of a forceful character.

Pete Townshend and John Entwistle, wearing expressions of aggressive indifference, clutched their guitars, and while they would not move from their important tasks in IBC's recording studios, London, to seek the detractor; should he suddenly appear in their midst by some quirk of fate, there would be no hesitation on their part in breaking instruments over his head, one felt.

The Who's resentment at such sweeping generalisations can be easily understood when most critics and their fans agree the group are now at an all time peak of enthusiasm, and creativity.

As people, they have mellowed and rounded. Their ability to react to people and situations with lightning speed remains, with sharp eyes and tongues at the ready to encourage honesty, or crucify stupidity.

Their new album, which has been taking up most of the time before their tour with Arthur Brown, which opens tomorrow (Friday), is Pete Townshend's pop opera, a project he has been talking about for years.

In a break between Pete, John and Keith laying down backing tracks, the entire group and co-manager Kit Lambert adjourned to a neighbouring pub.

DULL

"The LP is about a deaf, dumb and blind boy," explained Pete under a glass of some dull English beer, designed to distend stomachs and the profits of the breweries.

I cupped my hands to my ear to hear above the noise of Kit Lambert guffawing at some jest.

"... a deaf, dumb and blind boy who's maltreated as a youngster," Pete was saying, "who develops his consciousness. When he does get his sight and hearing back at the age of 22 he becomes a divine, beautiful figure who is idolised by millions.

"But as a kid lots of things happen to him. His homosexual uncle who is supposed to be looking after him rapes him for example. But none of these things worries him too much.

"The music is coming together and sounds very good. We want to try and get it out before Christmas. It's the most serious project we have ever worked on."

Back in the studio Keith and Pete opened a bottle of wine after a considerable struggle, and celebrated with an impromptu dance of glee.

Young technicians controlling the eight track recording machine surveyed the scene in the studio below from their lofty control room with an imperious gaze.

Pete switched from guitar to piano for one track and a most violent, funky touch rather like a cross between Lil Armstrong and Crippled Clarence Lofton, making quite a few 1926 type mistakes into the bargain, causing him to make frequent stops.

"If Pete makes a mistake, carry on so John doesn't have to keep doing it," breathed the languid voice of the Lord High Controller over mighty speakers.

Later Pete took over the controls to get a satisfactory balance and a good drum sound, revealing his own advanced technical knowledge.

While Pete was fiddling about, John Entwistle, bass player and song writer extraordinary, told me: "I've written a couple of the songs for the opera. People might say it's sick, but it's not really. It's got a very happy ending," he added hopefully. "We've been recording for about three weeks. "Roger is singing the main parts while me and Pete sing harmonies behind him, all the oohs and ahs.

Success in the States has really pulled us together and everybody gets on well with everybody nowadays!"

NEXT WEEK
BARRY RYAN
IN BLIND DATE

The vital organs

Not so long ago, three guitars and drums made a pop group.

But to make yourself heard in the pop world right now you need something more.

The electronic organ has become vital.

There are various reasons.

Harpsichords and Fijiian log drums might sound different but they're a bit limited and difficult to heave around to dates.

But the two Farfisa models shown here, the F.A.S.T. 5—and on the right the F.A.S.T. 3—are completely portable.

And the F.A.S.T. 5 comes with a special leatherette carrying case. (F.A.S.T.—Farfisa All Sillicone Transistor—new and entirely dependable.)

More importantly, an organ is versatile.

There aren't many instruments that will produce flute, strings, clarinet, percussion, oboe and trumpet. These two Farfisa models do all quite admirably.

And it's cheaper than hiring the Philharmonic.

Another thing, the SOUND of an organ is vital.

It can be at one minute throbbing and driving. The next, shrill and soaring.

Or crashing and dramatic.

It's moods are infinite.

And if you get your heart set on one of these, you'll have no problem working out a suitable amplification system. Farfisa have a complete system to match both models; an ABL 73 system.

Its three units-amplifier, extension speaker and Sound Sphere (Leslie) cabinet can be placed at random for wide diffusion, or in column fashion for high sound concentration.

The Farfisa F.A.S.T. series is right for you. After all, if you are going to buy something as important as an organ, you want to get a good one.

That's vital too.

FARFISA
ELECTRONIC ORGANS

Distributed by Rank Audio Visual Limited, Woodger Road, Shepherds Bush, London, W12. Tel: 01-743 2050

SECOND OPINION

JOHN COLTRANE

MIKE HENNESSEY European editor of Billboard, re-assesses the position of saxist John Coltrane, whose death at the age of 40 last year deprived the world of jazz of a most controversial voice. But was Trane a major voice? Here is Hennessey's viewpoint

FORMING a second opinion of John Coltrane does not imply an attempt to diminish his greatness. No discriminating student of jazz could reasonably quarrel with the description of Coltrane as one of the two most important saxophonists since Parker (the other, of course, being Sonny Rollins).

Reviewing his ten years of recorded work is a rewarding assignment which reaffirms all the brilliant talents that distinguish a great jazz musician from a good one.

Coltrane had devastating technical mastery, immense sincerity, abundant creativity, exhilarating originality and a love of the music which transcended all other considerations.

It was a majestic, inspiring and moving experience to hear him play for more than 30 minutes on "A Love Supreme" at the Antibes Jazz Festival in 1966. And the response from an audience not noted for its receptivity to "difficult" music was one of spellbound enchantment.

SOUL

This was one of the great strengths of Coltrane; he was able to bridge the "assimilation gap" by the sheer force and beauty of his playing. His music commanded respectful admiration in exactly the same way as he himself did; like all great players he found full expression of his own wonderful personality in his playing.

When you listened to Coltrane, you were hearing a man pouring out his soul — a man whose technical facility eliminated all obstacles to the free and full communication of his musical thoughts.

So intense was Coltrane's concentration that if the audience had risen as a man and walked out half-way through that Antibes marathon, I'm convinced that he would have gone on playing until he had said what he had to say.

Which is not, of course, to say that he ignored the audience; in fact, he was almost fanatical in his desire to get through to the people. A few years ago he told an interviewer: "I think the main thing a musician would like to do is to give a picture to the listener of the many wonderful things he knows of. I began to feel this way in 1957 when I started to get myself together musically, although at the time I was working academically and technically. It's just recently that I've tried to become even more aware of the other side—the life side—of music."

When he had "got himself together," Coltrane proved an inspiration to countless musicians because every single note he played was Coltrane. It came from within — and since he was a beautiful person, he made beautiful music.

A quiet, purposeful man of great dignity and calm, Coltrane invoked in other musicians an affectionate, almost awesome admiration and this perhaps was a measure of how much more he had succeeded in following the first rule of art—that of being true to ones-self—than they had.

A second, 22nd or 222nd opinion of Coltrane will still acknowledge him as a towering jazz master. There is enough recorded evidence of his right to be accorded this status.

The question of a second opinion does arise, however—and it arose regularly during his lifetime—in considering his early work, between 1955 and 1960, in relation to his later recordings.

Coltrane admitted to a very large number of influences in his formative years — Parker, inevitably, among them — and his playing during the Miles period was neo-boppish (for want of a better expression). There was also a strong element of Dexter Gordon in his attack.

From around 1960 onwards, however, his playing underwent a transformation as he evolved what has been called the "sheets of sound" approach and became progressively more intense and diffuse. The intensity, in fact, sometimes reached the threshold of pain—although it was never angry music, contrary to some critics' interpretations.

My admittedly limited knowledge of Coltrane as a person convinces me that this was a natural evolution and that Coltrane was not deliberately seeking to be different, to be more complex. Most musicians claim to play "what they feel," but Coltrane was one of the few who really did. Always.

However, the move towards the sheets of sound approach was probably conscious in the sense that Coltrane — just as Parker had done before him—wanted to break away from the conventional limitations. Having decided that, the direction he took depended entirely and exclusively on his own personality.

Nevertheless, I feel that he became impatient with his more orthodox playing long before many of his admirers did, and I still find more satisfaction in the Miles Davis albums, in the wonderful "Blue Train" Blue Note album and several others of that period than I do in the post-1960 recordings.

His later recordings are, of course, superb by any standards—powerful, creative, emotionally stimulating performances by a man whom Gary Burton has described as one of the greatest improvisers in the history of jazz.

But that **frisson** of musical ecstasy comes more regularly, as far as I am concerned, when I listen to "Moment's Notice," for example — a superb Coltrane original with a swinishly difficult chord sequence.

Even more stimulating is Coltrane's one track on the 1956 Esquire Sonny Rollins album, "Tenor Madness." The title track on this album, a "duel" between Rollins and Coltrane, has some delicious astringent playing by Coltrane. This is Coltrane travelling hopefully — groping, seeking, investigating, striving to get to the heart of the music. And it is supremely exciting stuff.

Furthermore I have a feeling that he had not completely abandoned this style of playing. He returned to a more orthodox style on the superlative "Ballads" album in 1962—and once more revealed his true greatness.

Listen to Coltrane play "Say It Over and Over Again" and marvel at his immense virtuosity.

The essential thing, however, is to remember that in comparing early Coltrane with late Coltrane, one is comparing two different vintages of equally rare champagne.

I'm looking forward to November 15th when I get James Taylor's new L.P.

KID SHEIK

BY JOHN ROBERTS

Count down for end of New Orleans jazz

NEW ORLEANS trumpeter Kid Sheik Cola, looking like anybody's favourite uncle, relaxed over whisky and water at Sussex University last week and spoke of the blues down Crescent City way.

"We've sure got 'em down there," said Sheik. And, as music from Barry Martyn's band echoed through the University's Old refectory, he added: "I give it ten years and that will be the end. After that it will be up to you in Britain. Guys like young Barry there."

Sheik, at 60, was parading for my benefit a catalogue of catastrophe now hitting New Orleans jazz on its own doorstep. According to Sheik, holidaying in Britain between tours of Belgium and Italy, his music is suffering from a surfeit of illness and old age.

He went on to list a sad roll of ailing casualties among favourite New Orleans names. Drummer Joe Watkins, he said, is still in bad health. Bassist Slow Drag Pavageau is not at all well. And George Lewis is continually in and out of hospital.

Sheik worries that there is nobody in New Orleans to replace his fellow jazz veterans. Sheik, like most of his colleagues, now looks to Britain to keep his music alive. Of Martyn, he said: "It's real sad he's had to give up full-time. He's had good bands before, but now he's right on the New Orleans sound.

"We look to him, and others like him here, to keep

SHEIK. "last to go"

things going. Every time they come over they learn something new. And look what they've done for us. Till 1963, I'd never been outside America. Now I've visited Britain three times. I've been to Japan — and that's a good Dixieland scene they have there—and all over Europe."

Despite his unhappy tale of life in the Crescent City, Sheik reckons the outlook is not completely black.

He said: "That 250th anniversary festival did us a lot of good. More people wanted to come down and hear what was going on. Most of us work at least three times a week."

As far as Sheik goes, you will be able to catch it for some time to come. He means to follow the example of Booker T, sprightly bass drummer who was in Britain earlier this year with the Olympia band.

"Old Booker, he's in his eighties," said Sheik. "When you have guys like that still jumpin' around, jazz ain't going to fade out quietly."

THE NEW SOUND

FROM JULIE DRISCOLL AND BRIAN AUGER

THE AMAZING HOHNER CLAVINET C

The sound that has captured America has now arrived in Britain. Like Brian Auger and the Trinity you too can now experience this great new sound and take the "road" to fame and fortune.

The Hohner Clavinet C gives dynamic fingertip control of truly unique sound.

Stay at the top with Hohner—pioneers of new ideas in musical instruments for over a century.

Full particulars on request.

... A NEW ELECTRONIC KEYBOARD WITH UNIQUE AND COMPELLING TONE!

HOHNER

11-13 FARRINGDON ROAD, LONDON, E.C.1

THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES

BRUM DIGS BLUES

A FEW yards from the concrete and glass of Birmingham's new Bullring town centre is a pub that owes more allegiance to the last century than this. The Crown is a sprawling maze of corridors and rooms but to hundreds of Birmingham blues fans it's home — one night a week at least.

Every Tuesday, the club becomes the focal point of the Midlands blues scene when Henry's Blueshouse is open upstairs. And the popularity of the club and the blues in Birmingham was obvious when over 100 disappointed fans were turned away from Jethro Tull's gig at the club.

Midweek in Birmingham isn't exactly beautiful, but it is different. The noises and atmosphere of an industrial city busy living reflects just the right atmosphere for urban blues appreciation.

So it's not surprising that in its few weeks of life Henry's — improbably named after a pet dog — has become one of the leading blues venues in the Birmingham area.

The club is run by Katie Munn and local agent and manager Jim Simpson, who manages the Locomotive (currently in the MM Pop 30) and two other groups: the Bakerloo Blues Line, a solid blues group, and Tea and Symphony, a four-piece experimental group

The club is housed in two main upstairs rooms at the Crown. The main room features the music and last week it was packed to capacity with over 300 people roaring their appreciation of two superb sets by Jethro Tull, an incredibly exciting group that mixes urban blues with electric rock and jazz.

Henry's has all the ingredients of a good blues club: forward-looking management, a good main room, the top groups (they've featured Duster Bennett, and many other blues names recently) a handy bar and easy parking.
— ALAN WALSH

Why Duster plugs in . . .

" ONE of the greatest blues singer ever was Otis Redding. That guy had so much."

A quote which will surely get the letters flowing in to MM Mailbag as to whether Otis was a blues or soul man. It is, however, the considered opinion of one of Britain's most rapidly rising blues stars, Duster Bennett.

Duster, as you may gather, does not believe in following the blues party line. He even eschews the current blues uniform of long hair and torn jeans, sporting the nearest thing to a crewcut to be seen on a public stage since the early days of the Four Freshmen.

BENNETT: crewcut

TINKLE

Born in Wales, he says he first got interested in music at the age of about eight when he used to "tinkle on the piano."

"My father had a classical upbringing and there were always plenty of records about," he recalls. "There was a lot of music in our family and for a time I sang in the church choir. I've been playing blues about six years now and my first public appearance was at Eel Pie Island along with Long John Baldry and the late Cyril Davies."

Duster is one of the first of the solo bluesmen to make the transition from folk clubs into the strongholds of the electric bands.

"I am entirely amplified — both my guitar and harmonica," he says. "And I seem to go down in much the same places as Fleetwood Mac and the Chicken Shack. Because I am amplified I don't have the problems of somebody like Gordon Smith. Gordon is so good, but he isn't really playing to the right audiences."

SIMPLE

How does Duster describe his music?

"I've played country blues for six years, progressing from the coarsest, simplest things to a more sophisticated approach," he says.

"In a year, perhaps I will form my own band. After all I live in a mechanised 1968 world and blues has very little validity unless it is about real life. It doesn't necessarily have to be about your life — but it must be about life."

About the major musical influences on him, Duster says: "There's Juke Boy Bonner who used to play drum and cymbals but now just plays guitar and harmonica. I wrote to him to say how much I loved his songs and stuff. Jimmy McCracklin is another and then there are, on harmonica, Snooky Pryor and Papa Lightfoot.

"But I suppose people would really categorise me as an R&B artist now and Slim Harpo and Jimmy Reed are exactly my bag."

Duster agrees that British blues is spreading fast.

"I can confidently go to the Midlands or North and play my sort of blues now," he says. "I couldn't a little while ago. For all this we owe a great deal to John Mayall for spreading the message."

What percentage of the average blues audience really knows anything about the music?

WRONG

"About 15 per cent," says Duster. "The attraction for the others? I suppose it's something new, like Dylan was at first. How many of the Dylan followers really understood his music?

"I suppose people are going to blues clubs because it is the big thing around at the moment. Tomorrow they will be back watching the Small Faces — and there is nothing wrong in that, I like the Small Faces myself."

Duster writes about 50 per cent of his own material but says he is now working too much to get down to composing.

"It's your live performances that prove if you are a bluesman or not. Blues feeling is something unique that you can't really get on a record."
—BOB DAWBARN.

SLEEPY JOHN HANG-UP

BLUES RECORDS

TWO recent reissues featuring similar personnels bear interesting comparison. The albums are BROKE AND HUNGRY, RAGGED AND DIRTY, TOO (Delmark DL 608) and MANDOLIN BLUES (Delmark DL 606).

The first features Sleepy John Estes' vocals and guitar with Hammie Nixon, harmonica, Yank Rachell, mandolin and guitar, and Mike Bloomfield, guitar. The second is the same but features Big Joe Williams on some tracks. Both sessions have power and depth and the starkness of raw blues. But it's sometimes difficult to believe that the same men are concerned.

The Estes sides are plagued with tuning hang-ups between the voice, harmonica and mandolin. At times the discords are almost unbearable. Sleepy John must shoulder a lot of the blame. No doubt many will call his voice earthy, ethnic and authentic. We find it kinder to say it's seen better days.

And there is simply no excuse for that tuning as the same men prove in MANDOLIN BLUES a much happier session with Yank Rachell exhibiting his blues talent to full benefit. If you've got to choose between the two, go for MANDOLIN BLUES. — JACK HUTTON

MEN WHO MAKE THE BLUES

BY MAX JONES

Elmore James, by common consent of today's younger blues fans, was one of the most satisfying of all post-war Chicago recording artists who had Mississippi backgrounds. His Delta style of playing, with frequent use of the bottleneck technique, and hoarsely powerful singing blended with pianist Johnny Jones' little blues group to produce driving city music of generally high calibre. On THE LATE, FANTASTICALLY GREAT ELMORE JAMES (EMBER EMB 3397), also titled "Blues After Hours" (on the label), he applies his impassioned voice to such themes as his often-repeated hit, "Dust My Blues," and "Happy Home" and "Standing At The Crossroads," all inherited to some extent from Robert Johnson. His stirring slide work is heard on these, and on Carr's "Blues Before Sunrise." The band riffs take precedence on "No Love In My Heart," an unexceptional Latin-beat number, and there is straight, swinging guitar on "I Was A Fool," a jumping 12-bar with a T-Bone flavour. "Goodbye Baby" is a rather disastrous attempt at a popular soul thing, but even in this mess of saxes, voices and so forth, Elmore comes on with slide like Kokomo Arnold. Otherwise, all is great traditional stuff. A small, tight rhythm group figures on "Sunnyland," the band riffs and underlines effectively on "Mean And Evil" and "Dark And Dreary." Though not all top - quality James, these tracks (which made up a Crown LP) should have strong appeal for appreciators of the late Elmore.—M.J.

JIMMY REED, who has just finished touring Britain with the American Folk Blues Festival, has been nicknamed "Big Boss Man" after a hit-record song of that name he made in 1960. He sings in a slurred, lazy fashion, accompanying himself with fairly basic amplified guitar work and a nice line in unamplified harmonica playing. ● He works with a group, usually comprising one, two or three guitars, bass and drums (though he has recorded with an added piano), and his music has urban expressiveness and, at its best, a strong but very relaxed beat. Though a Delta bluesman by birth, Reed has developed a style that must be considered contemporary Chicago with country roots. ● Jimmy was the tenth child born to Mr and Mrs Joseph Reed. His father worked on a plantation near Leland, Mississippi, so Jimmy was raised in thick blues country during the late Twenties and early Thirties. He left home in his teens and travelled north, working in an iron foundry in Gary, Indiana around 1948, at which time he decided to go into music professionally. ● He had taught himself to play guitar as a child of seven, and now worked hard on learning harmonica and improving his singing and playing techniques. By 1950, he was appearing in Chicago clubs on the South and West sides, using original songs — it is said — and playing guitar and harmonica simultaneously. The harp, of course is in a harness worn round his neck. ● A few years later he was recording. Before long, the distinctive Reed sound, easy and rather detached, became widely popular through Vee-Jay records as "Ain't That Loving You Baby," "Peepin' And Hidin'," "Going To New York" and "Boss Man." His first recording, cut in 1953, was "High And Lonesome," featuring plenty of his high, clean harmonica, and this track was also Vee-Jay's first release. ● In the years since then, Reed has known considerable success and some health troubles. The first thing he told me when I met him in London in '64 was: "I quit drinking whisky altogether, but I sometimes take a cold beer." He continues to record, for Bluesway nowadays, but seems to rely often upon a formula which, while it sells records, lacks the artistry of earlier days. ● On stage, too, Reed failed to make the expected impact — perhaps because he missed his familiar backing group. He is nonetheless an important figure in the down-home city blues of the last decade

CBS Records, 28/30 Theobalds Road, London, WC1

BREAKING IN THE CHARTS!

THE BANDWAGON

BREAKING DOWN THE WALLS OF HEARTACHE

58-3670

Arriving soon for British tour

CBS RECORDS

DIRECTION

NEXT WEEK

MM Blues Concert Preview

NEXT WEEK

A blues version of National Anthem, yet!

JOSE Feliciano's next single may be the American National Anthem. So says British comedian Jonathan Moore, currently playing London's Playboy Club between two big American tours with Jose.

"He sang the anthem in a blues-soul way on national TV during a ball game," explained Jonathan.

"About half the people who heard it were against it. The other 50 per cent thought it was great. He really put some soul into it because he believed what he was singing.

OPENS

"Now he opens every concert with it, with the audience standing up. It's unbelievable to hear it. I think a single will be coming out with it on."

Jonathan worked with Jose on his last British tour.

"His wife Hilda, had to take his dog home because of the quarantine thing," he said. "I stayed with him and took him around. He said he wanted to see Carnaby Street and I took him down there—he makes a big joke out of his blindness.

"Anyway, he said to me: 'If I really make it I shall remember you.' I've worked with many people who've said that and when they get big they won't even answer the phone to you.

"In this business there aren't too many genuine people, but Jose is one. And one day I got the phone call asking me to tour America with him. That's the sort of person he is.

PARTY

"Actually, I first met him when I was in the States about three years ago. An agent kept telling me about him and I had him over to a party. He played guitar until about 3.30 am. We just couldn't stop him.

"People who just know him from his hit records may not realise that he is one of the most fantastic guitar players around. He can play 'Flight Of The Bumble Bee' and make it sound fantastic.

"He has an incredible musical instinct and he can spot anybody playing slightly sharp or flat in a large orchestra.

OVATION

"And his concerts are fantastic. In Chicago we had 5,000 people packed in to the hall. In Cleveland he had six standing ovations.

"In his shows, he usually does about four songs, then an instrumental and then something like 'Mama Don't Allow,' on which he makes the guitar sound like different instruments.

"Then I do my thing and he comes back and sings and plays for a whole hour.

"Music is his whole interest, thought he does like to swim and he once had a bicycle he used to ride around on. He is threatening to learn to drive and says his ambition is to have a motor race with George Shearing.

"Jose has a beautiful home in Newport Beach, California—complete with swimming pool and all the rest. His wife goes everywhere with him and does a marvellous job sorting out the lighting and things like that."

"Light My Fire" is Jose's first big British hit but, says Jonathan, he had big hits in the States with "California Dreaming" and "High Heel Sneakers" as well.

FEEL

"He has a fantastic ability to imitate people and a natural feel for different instruments," he said. "When he was in London somebody gave him a trumpet, which was a mistake. He would practise at three am in the Westbury Hotel which didn't exactly please the other residents."

Last week, Jose told the MM's Alan Walsh that he would not be visiting Britain again because his guide dog, a smooth-haired collie called Trudy, would not be allowed in.

"I think he might be persuaded to come," thinks Jonathan. "He likes it here.

"But that dog is pretty amazing too. When he gets off his stool at the end of his act, if the dog is in the wings it rushes on and stands in front of him so he can't fall."—BOB DAWBARN.

"The Pentangle" "Sweet Child"

THE NEW PENTANGLE DOUBLE ALBUM TRA 178
69s 6d

Transatlantic

FRANCOISE: 'habit'

How Francoise turned down a part in Hair

ON THE Savoy Hotel's seventh floor in a room overlooking nothing in particular, Francoise Hardy settled herself comfortably on a stool.

"Coming to England is a habit," she smiled. "I have been doing it for four years." Her latest trip was to record an album in French, and she returns to Britain this week for television appearances to help promote her latest single, "Loving You" and "Will You Love Me Tomorrow."

Why did Francoise prefer two old songs to something new? "Because we decided to record an LP with standard songs and two or three original songs, but we thought the best songs were not the originals," she replied tossing her shoulder-length blonde hair out of her eyes.

For the last few months, Francoise has been concentrating on recording and thinks she will not make any show or cabaret appearances for another year. Did she enjoy cabaret?

"Yes, I enjoy it. And I like doing cabaret at the Savoy because it is easy and I enjoy doing easy things," she added.

"The worse thing for me is to sing on television. I am completely sick when I have to. My voice, you know, crackles. I cannot sing and it is getting worse.

"When you sing on television the song is not like on the record. The backing is different and when I have to sing in English it is worse."

As well as singing, Francoise has been seen in films, the last one here being the motor racing film, Grand Prix. "I don't like acting at all. Anyway I never could act."

In the spring next year Francoise hopes to record in America and it will be her first trip there.

Many of Francoise's songs tend to be sad, but on her last session she recorded "one which wasn't sad at all. It says 'Astonish me, I'm very bored. Eat razor blades.' And I've recorded another song I like very much 'Suzanne,' by Leonard Cohen.

"I have recorded it in French and will certainly record it in English. The French lyrics are very good. Any time I like a song, even if it has been recorded before by someone else I record it."

While in London, Francoise visited the hippie musical, Hair. "I liked it very much. I have been offered a part in it but I don't think it would be a good idea," she said. — TONY WILSON

MULLIGAN: " I feel rotten on the road."

GERRY MULLIGAN

The man who threw the piano out of the bandroom

BY MAX JONES

GERRY Mulligan has the reputation in some quarters of being un-co-operative so far as journalists are concerned.

He didn't deny having the reputation but said it was unjust. " I remember Jack Tracy told me he'd been afraid to approach me in his earlier days on Down Beat. He'd heard I was unapproachable.

" I don't think there was every any truth in it. Later on, when he produced some records of mine, we laughed about it."

Mulligan, in fact, laughs a good deal. He looks amused at most of the vagaries of the jazz world, and is inclined to begin his remarks with " The funny thing is . . ."

Even the subject of reviewing, and the reviewing of Brubeck's quartet at that, elicited smiles as well as indignation.

" I know that Dave has suffered, and I don't understand this drive to hurt him. There couldn't be a more considerate or straightforward person, or a stronger personality on the instrument, I dare say."

Another amusing thought struck Mulligan. " You know these critics who put Brubeck down for not swinging? " I had to admit I did.

" Well, do you think it's possible, just possible, that some of them are the same people who embrace the avant-garde so eagerly? " He practically danced with joy, adding: " Including musicians who don't even try to swing?"

I admitted he had a question. Another I wanted to clear up was about his feelings — as a man who threw the piano out of the bandroom in '52 — now he was in a quartet dominated by piano.

" Oh, I enjoy playing with Dave. You see, people often miss the point when you say or do something. I liked the idea of a group without a piano, but it wasn't new then. I like all kinds of different musical situations, and that includes the present and the past.

" In Dave's group we've often been able to get a feeling of orchestration between the two of us, though piano is not a horn.

" It's funny, I've always thought of myself as an accompanist more than a soloist. Though I enjoy playing solos, the most important thing to me has always been the ensembles."

Gerry Mulligan has not spent a great amount of time working with Brubeck. And because of the vicissitudes of touring I imagine he may not spend too much more.

He did two weeks with Dave Brubeck's group in the spring, then this present tour. Which hardly adds up to regular work.

" It sure feels regular to me on the road like this," he said. " I got sick of it a long time ago, before Dave did. I just feel rotten on the road.

" I envy the guys that really enjoy it because I love playing. But it's living like this I can't stand. I guess that's why Dave broke up his group before. He's paid a lot of dues on the road."

Talk of Brubeck and pianos reminded me that Mulligan had learned the instrument as a boy, and plays it sporadically.

Was it true, as Art Farmer claimed, that he only played piano " when he's bugged? "

Mulligan didn't know about that, but recalled that he used to play mostly in clubs, " because it was a way of getting out more composing ideas than was possible on baritone."

He went on to say that the kind of playing he liked most of all was " a thick, orchestral style, an internal sort of composing," exemplified by Clarence Profit, Nat Jaffe and " a third fellow whose name I've forgotten."

These three were his favourite pianists. " Everything was moving inside their music. Really it was a form of orchestration. They were the ones I admired, and all of them died within quite a short time."

Ever since his days in the Claude Thornhill orchestra, Mulligan has been noted for the originality of his arranging. Such pieces as " Jeru " and " Godchild," for the 1949 " Birth Of The Cool " sessions, have long been accepted as classics of their kind.

But lately, few things have come from his pen that have seen the light of performance. Is he still writing as much as he should?

" Well, to some extent it's a matter of demand. I've been doing some commercial writing at home for TV. Film writing? There's a difficulty there, the film centre being in Hollywood. We live in New York.

" When I was living in England during the summer I wrote some jazz things, but I haven't had the opportunity to hear them yet. Two arrangements were for Johnny Dankworth.

" I heard Dankworth's band at Ronnie Scott's and was intrigued by the instrumentation. I began to write some arrangements for it, and two of them we rehearsed last July for the Jazz Centre gala.

" They were called ' Sandy ' and ' Etude.' Unfortunately, I had an appointment and couldn't make the evening performance.

" The bulk of the work I did this summer, which included a couple of long pieces, I'm taking home with me at the end of this tour. Then I'll see what can be done with them. But first I'm off to join my wife in Vancouver.

" In 1967 I did a movie score in Hollywood. But it kept me there three months, and I don't like being separated from Sandy that long.

" I'm interested in the things being done today in popular music. It's got into a new bag that I enjoy very much. In fact I feel left out because no one asks me to do anything in that field, either playing or writing."

I suggested that people might consider him a bit long in the tooth for involvement in pop music, but he didn't look convinced.

" Why," he replied, " do the young think that each new thing grew up full-blown, and that the last generation had nothing to do with it? When Bird came along a lot of people thought he suddenly emerged fully mature, just like that. Yet to me, even as a youngster, the influences were clear, you know.

" And I have to admit to being knocked out by the Beatles' last two albums. Well, some of the stuff in ' Revolver ' I admired, but ' Sgt Pepper ' was really the one for putting so many diverse elements together.

" I tried writing something a bit like that for a film, but realised that for it to come out the way I wanted, it would have to be put together like the Beatles do it. You know, that sort of hit and miss approach with tapes and everything.

" I'd love to find out how to put it together that way. But it's too difficult for film purposes, so I wound up doing it as a big jazz band kind of thing."

Considering that he has been described by musicians — and who are harder judges? — as a natural bandleader, Mulligan has done precious little leading of late.

Some of the reasons are obvious. Bandleading means headaches for someone, and he isn't partial to headaches; then it means touring at some time or other, and, as we've seen, he's none too enamoured of that.

" It's a lot of work organising a band and running it. For that reason, a band is most fun when you're in rehearsals. When you're working you don't have so much time to enjoy it — you sort of get locked in.

" So from that point of view, a workshop or rehearsal orchestra is one answer."

I mentioned that there was also the matter of repertoire, Bands like Ronnie Roullier's New York Jazz Repertory Orchestra set out to preserve and catalogue the finest compositions and arrangements from the past.

Mulligan agreed it was important. He'd given his " Young Blood " Kenton score to the NYJRO, and they also had some of his earlier work for Thornhill.

" It's a shame to think of so much great music lying around in garages," he added.

" But to return to my own future; I probably will form another band though I have no plans at present. You see, I want to pursue writing and studying."

AMANCIO D'SILVA

For a change, an Indian jazz guitar

BY BOB DAWBARN

ONE OF the most exciting new faces on the British jazz scene is a 32-year-old Indian guitarist, Amancio D'Silva.

D'Silva has been in Britain for two years during which, he says, he has been in hospital with ulcers and generally " stagnated." But recently he came to the notice of Denis Preston who has recorded him for his Record Supervision on albums with Ian Carr, Joe Harriott, Michael Garrick and African drummer Guy Warren.

Amancio names Django Reinhardt as his original jazz influence and his current guitar influences as Reinhardt, Johnny Smith, Tal Farlow and Wes Montgomery. But these are just part of the complex mosaic of cultures which had filtered into his playing.

" I come from Goa, and when the Portuguese were there we studied music as part of our ordinary school curriculum," he told me.

" It gave us the chance of listening to so many things, especially Western music, which we might not otherwise have heard. That way I came to hear the old Dizzy Gillespie-Billy Eckstine things. Then, of course, we listened to Voice of America.

" I also played with Indian groups and I did a certain amount of Indian-influenced Portuguese music — Fado, almost.

" I suppose the best way to describe what I am doing now is to swing while playing jazz with an Indian raga influence. You know, basically, Indian classical music is improvisation and they have these lines that are very similar to jazz.

" And Indian folk music has a lot in common with, for example, Irish folk music. Some of the Indian folk musicians almost sing the blues too.

" John Coltrane corresponded a lot with Ravi Shankar and people like Miles Davis have got very close to Indian music—' Sketches Of Spain ' was very like Indian classical music.

" There are plenty of good jazz musicians in India, but they mainly work in films or doing session work generally.

" There was a book written in the 19th century by an Englishman saying that Indian music was so funny and crude that Westerners would never want to listen to it.

" People now realise just how wrong that was and the current interest in our music has come about mainly because some of the American colleges sponsored Indian musicians to go to the States."

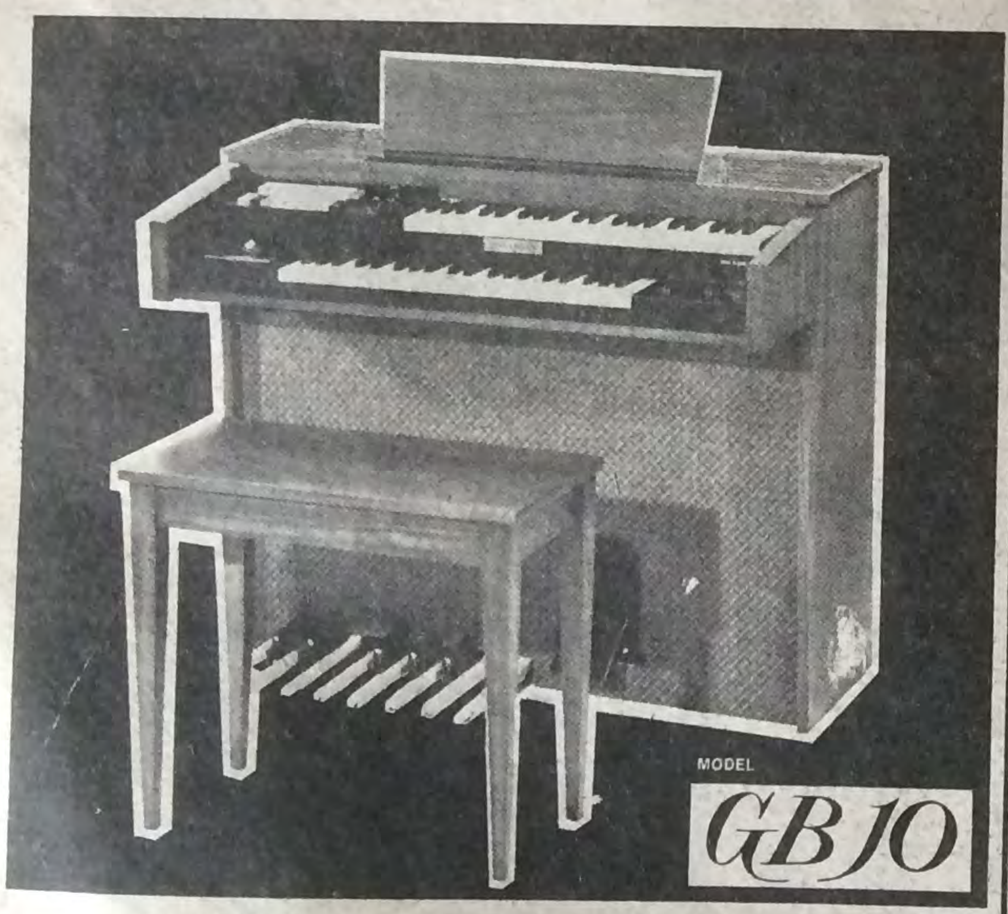
Amancio is very interested in Free Form jazz, but admits: " Some of it starts me wondering how honest the musicians are really being. I think it is very easy to get away with things on the jazz scene.

" What I want to do is form a group—perhaps guitar, bass and soprano—and really get into the jazz scene here."

With people like Ian Carr raving about him, I hope he manages it.

REINHARDT: influence

Baldwin ask so little for so much organ



new!

BALDWIN model GB-10, a new low-priced compact organ of fantastic versatility. So many big organ features form the magic formula in its design. It has real BALDWIN quality throughout —from the Solid State circuitry to the hand-rubbed Walnut finish . . . hear for yourself the amazing features, and even more amazing . . . hear the LOW PRICE.

339 gns.

BALDWIN

PLEASE RUSH ME GB-10 LEAFLET AND MY NEAREST BALDWIN AGENT
NAME
ADDRESS
BALDWIN ORGANS, CHESHAM CLOSE, ROMFORD, ESSEX MM

VANDOREN

THE REEDS WITH MUSIC IN THE GRAIN

by Rosetti

The House of Music, Adept., 138 Old Street, London EC1, who will be pleased to send you an illustrated Vandoren price list in return for this coupon.

Name

Address

MM 9/11

RUBY BRAFF

BY LAURIE HENSHAW

Is jazz really an old man's music?

RUBY BRAFF plays cornet because he thinks it's a better solo instrument than the trumpet. "A trumpet is more of an orchestral instrument. It belongs to an orchestra," he says firmly. He also prefers the mellow, softer tone of the cornet. And he plays in a soft, mellow way.

But there's nothing mellow or soft about Ruby's opinions on modern music. Mention today's avant garde school of musicians (and Ruby would choke over the word) and he hits out like Cassius Clay poised to deliver a knockout.

In Ruby's book, jazz started and stopped with such jazz greats as Armstrong, Ellington, Ben Webster and Jack Teagarden. "I don't like the world 'jazz' anyway," he says. "I consider men like these music makers.

"What isn't music is played by these guys who come on stage and sound as though they are just practising.

"All this free form makes me want to vomit. Nobody plays the same. They start off in different keys, different tempos and are lucky if they wind up the same way.

"They play their own tunes because they can't play good melodies. If they tried to play something by Cole Porter, they'd make him ill. Yeah, I know he's dead. But he'd still feel ill if he heard it.

"The 'music' they're playing is typical of the era we're living in. The quality of the food is the lowest, so are the clothes, so are the people—and so is the music. I call it mini-music.

"In a way, I'm glad it's going this way. When these guys have blown themselves out and wind up in jail, asylums or die off, this will give real musicians a chance to make a comeback.

"Real jazz is really an old man's music. It takes years to play good jazz. And why do they have to amplify everything? Like Don Ellis and his electronic sounds. All that kind of stuff.

"These days they're putting mikes on everything. Amplifying the bass, the saxes, the trumpets—even the drums and piano. This destroys all the dynamics in an orchestra. They advertise some recording in super stereo or hi-fi or some such junk and say it makes the 17 guys sound as though they're playing right there in your own living-room.

"Who the hell wants to hear 17 guys playing in his own living-room for God's sake? It makes me want to step back.

"I'd rather listen to the old 78s. Maybe the sounds weren't all that clear, but they captured the real quality of the individual instruments.

"Most musicians play too loud anyway. But they think they have to play loud because everybody else is playing loud.

"You should never play louder than you speak. Use just about the same amount of energy you use in normal conversation. But if you play loud all the time and then want to raise the volume, you end up by really roaring.

"Louis Armstrong didn't need a microphone. He had a big tone because he had a great physique. But guys try to play like him and kill themselves.

"Good players will always play good — and get better. Bad players will play crap and get worse. Of course, many good players—to make a living—do studio work and play anything from Xavier Cugat to Dizzy Gillespie. They're very talented and make plenty of money.

"But what makes me mad is when they get in the bar afterwards and say: 'Man, I was really blowing good today.' Hell, who are they kidding?

"I never do studio work. I play the way I want to play. It's the only way I know.

"So I don't make much money. The only thing that riles me is the guys who play the junk you hear today. They're taking money out of my pocket.

"But I'm glad all these festivals are touring around. It gives people a chance to hear all kinds of music. That's democratic. This way, they may be able to sort out the junk. And the more junk that's played means there's more chance of real musicians making it.

"Gary Burton? He's a fine player. I just don't like the context he's playing in. There are other good young musicians around, but it takes years for them to develop.

"Where are the Armstrongs, Ellingtons, Teagardens and Tatums of today? There just aren't any around.

"Musicians, unfortunately, have lost their way."

BRAFF: "free form makes me want to vomit."

JAZZ UP NORTH

BY JERRY DAWSON

Last stand at Manchester's Club 43

BOMBSHELL for modern jazz fans in the North and in the Greater Manchester area in particular is the sad news that Eric Scriver and Ernie Garside are on the verge of closing down Club 43!

"For the past 21 years I have willingly and ungrudgingly subsidised jazz in Manchester," says Eric Scriven. "I have a very good business (he's a partner in an estate agency) and would be a wealthy man today, had not all my spare cash been devoted to jazz."

Why has he reached the stage when he feels that he just can't go on doing this indefinitely?

"I'm just sick of the apathy, the lack of interest, shown by so many so-called jazz fans in and around Manchester. They are proving themselves followers of the personality cult rather than true fans of jazz as an art form.

"They have proved this time and again by their failure to give the club their support, when we have taken a gamble on musicians who are tremendous jazzmen in their own right — but who do not have star status as it is accepted today.

"We have presented, over the years, the very best of British and American jazz musicians and singers at prices that would be nothing short of a joke in London. And on many occasions we have played to capacity business — yet lost money.

"We have been happy to do this for our own satisfaction and entertainment, and because we have believed that we have been helping the cause of jazz — which we figured would help us in the long term.

"But we have also lost money on many occasions purely and simply because the so-called jazz lovers in the north-west have abysmally failed to give us the support which we honestly think our efforts have deserved.

"There is nothing wrong with the facilities of Club 43. It has the right intimacy and atmosphere, food is available, so are drinks with waiter service, and admission charges are kept to the bare minimum.

"For appearances of top British jazzmen and even for some of the perhaps lesser-known American visitors, we have charged as little as 6s on a week night, and 10s on Saturdays. For the top 'names' we have never charged more than 25s.

"Yet we just can't make a go of it financially. This is not because of high fees or because we are greedy. Our charges make that point for us.

"We don't ask all that much — just steady, regular support for all our bookings at the club. We give the best, we charge as little as possible, we provide reasonable facilities — and we are in the second or third biggest city in the land, with fair transport and accommodation available.

"Whether or not Club 43 is to survive is now in the hands of those who consider themselves supporters of jazz. But from where I am standing, the future of modern jazz in Manchester looks very grim indeed."

Get into the big CBS 'SPOT THE STAR' CONTEST

FREE-FOR THE NEXT 10 YEARS!

WIN A SINGLE A WEEK!
AN LP A MONTH!

Over 600 records, chosen by you from the fabulous CBS catalogue of pop, jazz, folk, show and classical music.

IT'S FREE! IT'S FUN!
IT'S WINNABLE!

99 OTHER GREAT PRIZES MUST BE WON!

FIRST PRIZE

For the next *TEN YEARS* you can choose *any LP each month* and *any single each week*, from the current CBS catalogue of pop, jazz, folk, show or classical records.

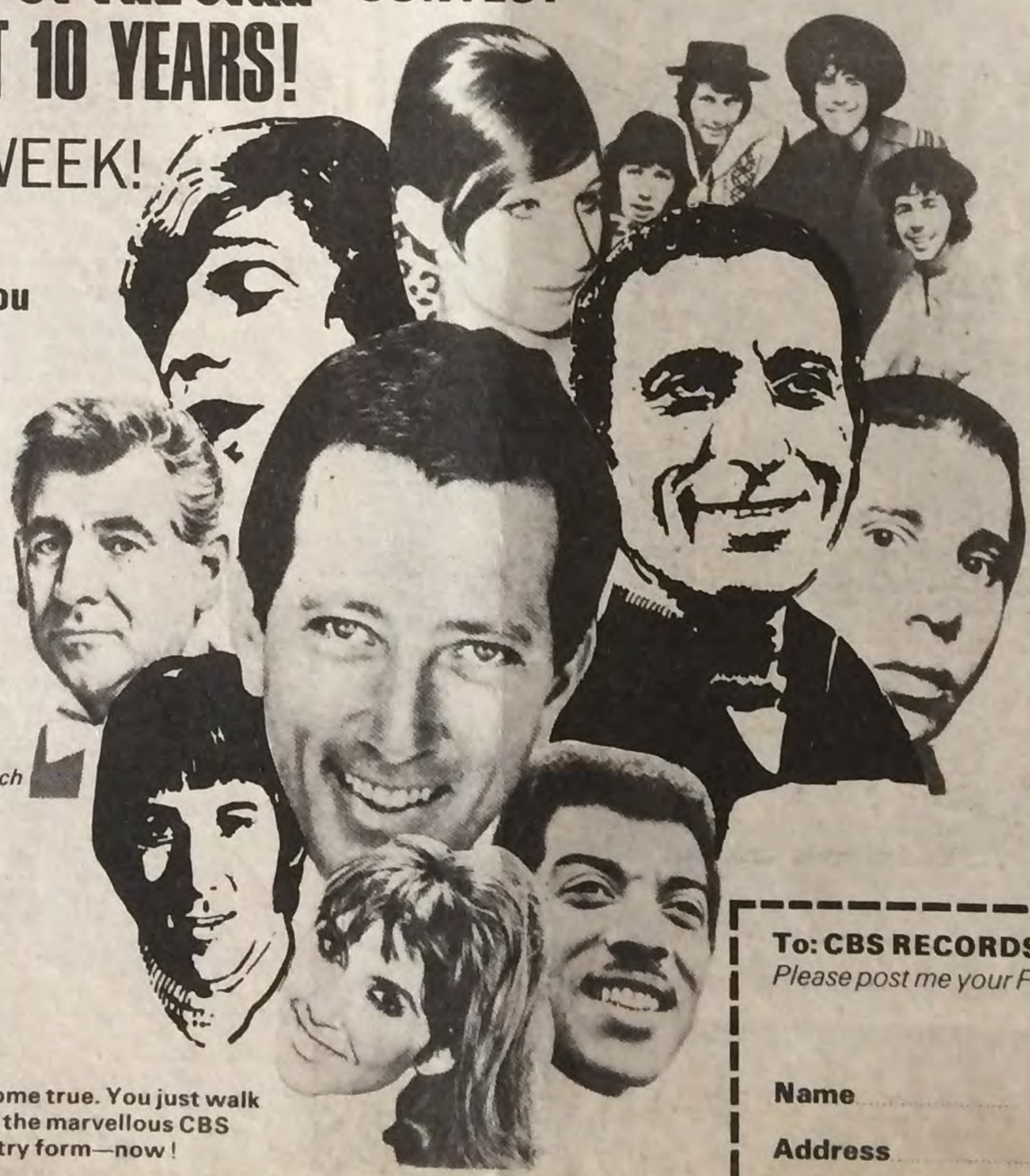
9 SECOND PRIZES

Any *LP each month* and *any single each week* for *ONE YEAR*, from the CBS catalogue.

90 THIRD PRIZES

Any LP and *any single* from the CBS catalogue.

Just imagine it! A record collector's dream come true. You just walk into the record shop and take your pick out of the marvellous CBS range. You really must get a catalogue and entry form—now!



CBS RECORDS

Here are 21 of the great CBS releases

ANDY WILLIAMS "HONEY" (S) 63311
E. POWER BIGGS "BACH ORGAN FAVOURITES VOL 1" 72168
TONY BENNETT "SAN FRANCISCO" (S) 62201
BOB DYLAN "JOHN WESLEY HARDING" (S) 63252
BARBRA STREISAND "PEOPLE" (S) 62464
GEORGIE FAME "THIRD FACE OF FAME" (S) 63293
JOHNNY MATHIS "LOVE IS BLUE" (S) 63301
CABARET (S) 70039
SWEET CHARITY (S) 70035
THE PEDDLERS "FREEWHEELERS" (S) 63183
MY FAIR LADY (S) 70000
RAY CONNIFF "HONEY" (S) 63334
FIDDLER ON THE ROOF (S) 70030
THE CLANCY BROTHERS & TOMMY MAKEM "SEA SHANTIES" (S) 83393
ARETHA FRANKLIN (S) 63269
PHILADELPHIA ORCHESTRA CONDUCTED BY EUGENE ORMANDY
RACHMANINOV: SYMPHONY NO. 1 72571
JOHNNY CASH "FOLSOM PRISON" (S) 63308
JOHN WILLIAMS WITH THE ENGLISH CHAMBER ORCHESTRA CONDUCTED BY CHARLES GROVES
RODRIGO: FANTASY FOR A GENTLEMAN
DODGSON: GUITAR CONCERTO 72661
O. C. SMITH "HICKORY HOLLER REVISITED" (S) 63362
NEW YORK PHILHARMONIC ORCHESTRA CONDUCTED BY LEONARD BERNSTEIN
BERLIOZ: SYMPHONIE FANTASTIQUE SPR21
SIMON & GARFUNKEL "THE GRADUATE" (S) 70042

Anyone can enter

All you have to do

Get a free entry form and catalogue from your dealer or by sending the coupon below

To: CBS RECORDS, 18/20 St. Andrew Street, London, E.C.4 (Comp)
Please post me your FREE ENTRY FORM and CBS CATALOGUE

Name .....

Address .....

MM2

THE NEW BLIND DATE

JOE COCKER

Joe Cocker's Blind Date at least proved his powers of concentration — it took place in his dressing room at Top Of The Pops, filled with members of his group, the Grease Band and friends. The temperature was about 800 degrees and Joe was also trying to get dressed for the show. Under the circumstances, his good humour was remarkable.

THE FOUNDATIONS: "Build Me Up Buttercup" (Pye).

An American group? It's all a bit samey. It's the big thing I've been saying about American groups — they don't seem to be leading the way any more. It's got quite a good feel to it, but that's about all you can say about it.

VANITY FARE: "(I Remember) Summer Morning" (Page One).

This is a bit teenage, isn't it? It sounds very, very British. The trouble is there are about 80 of these out every week. It doesn't really sound very commercial to me and I don't think it will be a hit. I don't like it myself.

THE FUGS: "Crystal Liaison" (Big T).

I've had enough of that, you can take it off. It sounds like a British group but I can't think who it could be. It sounds absolutely dead to me, with nothing to attract me at all. Who is it? (He is told). It's the first time I've heard them and I find it very disappointing.

BEACH BOYS: "Darlin'" (from the LP "The Best Of The Beach Boys, Volume 3," Capitol ST-21142).

I like this track, is it a new Beach Boys album? I am sure it was on a previous LP? I think the Beach Boys are very shrewd, they have a wonderful insight into what gets people's ears. I don't usually like this kind of vocal sound but I like the Beach Boys doing "Darlin'."

NIRVANA: "All Of Us" (The Touchables)" (Island).

It's Nirvana. Did Muff Winwood produce it? (In fact it was Jimmy Miller). This time they have done a very commercial record. They are a very strange group but, on first hearing, parts of this get through to me. I like it.

THE RAELETS: "Into Something Fine" (from the LP "Sweet Soul Sounds," Stateside SL-10243).

The Raelets. Is this from one of those albums with lots of different artists? That nice lead voice is a girl called Mary but I can't remember her other name. It doesn't sound like the Ray Charles band behind them. This is a nice groover. I really like it, but it is an album track and wouldn't really make a single.

MAGIC SAM: "Sweet Home Chicago" (from the LP "West Side Soul," Delmark DS615).

It's your blues then, isn't it. It's not one of the well - known American singers. He is doing an Elmore James. This is really specialist stuff. He hasn't got the magic of the real blues greats. But I always have a soft spot for any American blues record though I don't go around buying them all now.

RICHARD HARRIS: "The Yard Went On Forever" (Stateside).

This is Richard Harris' new one. I've heard it before. I quite like it, apart from the bits of the arrangement taken straight from "MacArthur Park." The intro is nice. His voice always sounds a little pretentious to me. It will probably be a hit.

RUFUS THOMAS: "Funky Mississippi" (Stax).

There was another guy who made a record like this. It gives me the same feeling as the one you played me by the Foundations. It will go down very big in those places where the people have green teeth and white shirts. Is it Rufus Thomas? I preferred him doing "Jump Back."

MAMA CASS: "California Earthquake" (Stateside).

The back is very heavy which means it's American. She is white, but I can't think who it is. Should I know her? The backing is a bit heavy for her. I think this could do something. I like it and it's a great arrangement.

TYRANNOSAURUS REX: "Salamanda Palaganda" (from the LP "Prophets, Seers, Sages," Regal Zonophone SLRZ1005).

(After one bar). It's Tyrannosaurus Rex. I like a lot of the things this group does but I wish they would incorporate more instruments, especially when they are making an album. This is a good track and I like it.

Melody Maker readers you save 6/- if you order NOW!

BIGGER AND BETTER THAN EVER

Melody Maker YEAR BOOK 1969

Your instant guide to the production, technical and business sides of light music. Now 228 pages with updated and more comprehensive information covering agents, recording companies, managements, producers, publishers, instrument manufacturers, dealers and so on —all listed fully with names, addresses and other details. A section for artists, too, and for ballrooms, clubs, photographers and others who have interests in entertainment and light music.

With the Melody Maker Year Book on your desk you are in constant touch with the ever-growing and varied world of Pop, Jazz, Folk and Blues.

Pre-publication price 15/- on orders received before November 19.

USE THE COUPON NOW — orders *after* this date will require a cheque or postal order for £1.1.0.

To: MELODY MAKER YEAR BOOK
INI Sales Department
161-166 Fleet Street, London, E.C.4

I enclose cheque/P.O. for 15/-. Please send the Melody Maker Year Book to :

Name.....

Address.....

.....

.....

POP THINK-IN WITH TINY TIM

Plump, toothy, long-haired Tiny Tim is one of the oddest figures to hit the musical headlines recently. His high-pitched voice, ungainly appearance and shopping bag have presented one of the strangest images ever encountered on the music scene. Tiny Tim is preoccupied with the songs of the first thirty years of the century and has an amazing knowledge of this period. Last week in his London hotel, he gave his views on a variety of subjects, while clutching the ever present ukelele and occasionally bursting forth into song.

BILLY GRAHAM: I think he is one of the greatest preachers in the world. He was very influential on me in 1953. His preaching has been a great help to me in finding the Lord Jesus Christ.

ASTRONAUTS: I would love to go to the moon, Venus and Jupiter now. Not that I'm brave but this has been a thing with me since I was five or six years old. When I was at school I told people I believed there were people living on the other planets. If I had been in that capsule I would have gone straight to the moon, not even waited a couple of days.

FACES

MARRIAGE: I can't be married. One time I almost got married but I'm very hard to live with. I don't like having a companion around with me all the time. I want to see new faces, new things, new places, have new adventures, and you can't do that being married. Marriage is a great thing and my best to those who are married, but I just can't be married.

MARIANNE FAITHFUL: Oh let me tell you about her. I first heard her sing in 1964 when she sung "As Tears Go By." I was working in a place called Page Three, where girls like each other. I heard her sing that on a record and I had pins and needles going through my flesh. She has one of the most fantastic sounds. She made me swoon. She makes you feel as if you want to be with her. She has been the most fantastic woman singer to have effect in the last 20 years. I hope she hasn't changed style. Her soft whisper style is fantastic.

STARS

LONDON: I love the city. I've definitely found so much nostalgia in the music hall books I have read and in the recordings of early stars such as Gertie Lawrence, George Robey, Florrie Ford and Randolph Sutton. I'm dying to get old records and sing those fine old songs. I'm trying to get the top hit songs in other countries. I've just come up with a lovely old song called "Nellie Dean" — no one seems to know it in the States.

BOB DYLAN: Not only one of the singers who makes me swoon, Mr Dylan sings in a voice that is pleasing, relaxing, different and refreshing. He has a different sound. He is the complete great artist who refreshed me immediately I put the needle on the phonograph. I get refreshed because he really is a soulful singer.

RUDY VALLEE: OOH! I'm glad you mentioned him. The only way I can describe Rudy Vallee is that in my opinion he is still the greatest of the romantic crooners. There is something in his voice that people don't have the knowledge of today. There is nothing like being on a canoe in 1930 and hearing his voice come out of the night. He is the greatest romantic crooner.

THE TWENTIES AND THIRTIES: They mean progression. Really it's the period between 1892 and 1932 I'd say which really the span covers. It involved the beginning of the radio industry. Songs became faster and had great melodic tunes. From 1904 to 1920 the songs were slower and had more message. Such singers as Henry Burr, Billy Murray, Arthur Fields, Charles Harrison and Byron G. Harlen, who had the greatest tear-jerker voice ever heard, were the pioneers of the record industry. They made more records than anyone in show business.

ROCK AND ROLL: I love rock and roll. It's another form of pop music and I've always been interested in commercial pop music, whether it's 1890 or 1968. Rock and roll has some great melodic tunes. In 1955 there was "Tweedly Dee," "Earth Angel," "Maybe" and "I Promise To Remember." These songs are great. The only reason I believe in the older style of songs is that they have more rapport. By 1999 I'll probably be bringing back the rock and roll songs of the '50s.

TRAIL

PARENTS: Wonderful. If kids took their advice they would be on a better trail. Of course, it's not easy to take advice because we are surrounded by so many mediums. A lot of arguments between parents and kids comes from uncleanliness. Cosmetics should be used, they've been put on the earth by the good Lord to be used. Social odour offends in the home as well as anywhere else. My parents are wonderful. My dear sweet father and my dear sweet mother are in their 80s. They have no musical background. I used to go to my father when he was in bed and say "Listen dear, here is a new number," but he'd fall asleep after the fourth number. His favourite song was called "The Old Lamplighter."

SCHWEPPES GINGER BEER: Great, great ginger beer! Would you like some? It has a ting and a bite to it. I discovered it in California. I'm always looking for new things. I bought a few bottles in a supermarket when I was out shopping. It has a great, great bite. I'm glad to come to the land of Schweppes.

CLOTHES: My body is clean and I use cosmetics so I never feel fear because I am socially secure. I feel very natural in crinkly clothes. I feel stuffy in good clothes. I've found that my pants last longer the less I have them pressed.

LADIES: OOH! Beautiful angels! I love looking at them. They are at their most beautiful from 13 to 30. I was once crazy about a Miss Bluebell in 1964. I didn't know she was 28. I thought she was 20. Really from the years 11 to 19 they are like a horse before it is trained. They are one of the most beautiful things that the good Lord put on earth. I can't get married because I like looking at all those beautiful faces. I give a trophy each year to the most beautiful girl in the world. I never know who it is going to be, of course.

WORD

LOVE: L-O-V-E? I don't believe in kissing, or holding hands or touching before marriage. I live by the good Lord's word in Corinthians, Chapter 7. Shall I show you this passage? Right here. "Now concerning the things whereof you wrote unto me. It is good for a man to touch a woman. Nevertheless to avoid fornication let everyman have his own wife and let every woman have her own man." Also in Chapter 6, verse 18: "Flee fornication . . ." Fornication is an act between two unmarried people — adultery is between married people. You become a new person through Jesus Christ and you get out of the Devil's grip. This is why we have so much trouble in the world. This is why the world is on its way out — because of S-E-X.

NEXT WEEK

VOTE in the MM Jazz Poll

Rosetti Organ Firsts!

FIRST with a 3-voice electronic organ in the tourist class.
FIRST with low-priced 3-voice portable and console models.
FIRST with 4 octaves, 3-voices, mixer, drawbars and amp *all* built into one model—and it's still the only one!

THAT'S ROSETTI bringing the leadership they have shown with other instruments to the booming organ market.
Big things like double draw-bar control of voice for home or public use.
Little things like the one-case portability —the legs fit into the organ case. Leadership! See the big new range. Send the coupon.

To Rosetti · Adept · The House of Music 138 Old Street London EC1. Please send me your new electronic organ brochure.

NAME.....

ADDRESS.....

..... MM9/11

BOB DYLAN '68

'If I didn't have the recording contract, I don't know if I'd write another song'

BOB DYLAN is alive and well and living in sanity. That's the message that comes out of a frank and penetrating interview in America's leading folk magazine Sing Out! Dylan, the myth, the enigma is revealed in the first interview for over two years as first and foremost a musician.

His role as the guru of youth, he makes clear, is not self adopted, but inflicted on him.

Dylan was relaxed and informal at his Woodstock home in June and July this year when he taped a long interview with writer John Cohen and Sing Out! editor Happy Traum, talking about his music, his musical training, his last LP "John Wesley Harding," his relations with the press, the Beatles, drugs, and his intention to make live appearances again.

He also explained how he came to record under the improbable name of Blind Boy Grunt. And that's a story worth relating.

John Cohen asked Dylan whether going out on stage and delivering his songs was still his job, his line of work. He'd talked of it in those terms in the past, but was it necessarily now his job?

"It is in a way," replied Dylan. "I like to play music on the stage. I expect to be playing music endlessly. So this period of time now isn't important to me.

"I know I'm going to be performing again, it's just a matter of the right time. And I'll have different material — so there'll be a change there."

Dylan later told Cohen that musical training was essential for him.

"You have to have some. I can remember travelling through towns and if somebody played the guitar, that's who you went to see. You didn't necessarily go to meet them, you just went necessarily to watch them, listen to them, and if possible, learn how to do something.

"It wasn't necessarily a song; it was technique and style and tricks and all those combinations which go together. That's what I meant by training."

Cohen asked Dylan about his latest album "John Wesley Harding" recorded last year in Nashville, Tennessee.

IMPACT

Dylan explained: "There were three sessions: September, October and December. I know that the concepts are all embedded now, whereas before that record I was just trying to see all I could do, trying to structure this and that.

"Every record was more or less for impact . . . it was spontaneously brought out, all those seven record albums.

"Now I like to think that I can do it, do it better, on my own terms, and I'll do whatever it is I can do.

"I used to slight it off all the time, I used to get a good phrase or a verse, and then have to carry it to write something off the top of the head and stick it in the middle. Now as I hear all the old material that was done, I can see the whole thing. I can't see how to perfect it but I can see what I've done . . ."

Dylan's often baffling press encounters he explains thus: ". . . that becomes a game in itself. The only way to not get involved in that is not to do it, because it'll happen every time."

POETIC

He agreed with Cohen that ridiculous questions get ridiculous answers and the ridiculous response became the great moment.

Cohen asked about the Beatles and Dylan said he saw them here and there. They had carried on with their poetic legacy.

Dylan said: "They take advantage of the new sound inventions of the past year or two, whereas I don't know anything about it. I just do the songs and sing them and that's all."

Which music reached him? "Those old songs reach me. I don't hear them as often as I used to."

The list he cited was long and included names as diverse as Ian and Sylvia, Buddy Bolden, Champion Jack Dupree, Porter Wagoner and the Clancy Brothers and Tommy Makem.

"I wouldn't think about the future, I would only have expectations and they'd all be very good. For the past, I just have those memories."

DRUGS

His views on songwriting were startling. "Well, the songs are a funny thing. If I didn't have the recording contract and I didn't have to fulfil a certain amount of records, I don't really know if I'd write down another song as long as I lived. I'm just content enough to play just anything I know . . ."

He also made illuminating comments when asked of "the positive things that drugs have to offer."

He replied: "I wouldn't think they have anything to offer. I'm speaking about drugs in the everyday sense of the word. From my own experience they would have nothing "positive to offer, but I'm not speaking for anyone else. Someone else might see them offering a great deal."

He told how he acquired the ridiculous name of Blind Boy Grunt. It happened when he was on an early recording date and he ran out of songs.

He told the man at the session he couldn't sing anymore and was told to grunt. Someone else asked "what name shall I put down on this record?" Dylan replied "Grunt." She said "Just Grunt" and someone asked "Was that Blind Boy Grunt?" and the lady making the notes said "Yes, it was."

MASK

The article, which runs to 16 pages in Sing Out! is the most illuminating conversation with the songwriter/singer in a long time.

The mask is off; and the real Bob Dylan starts to peep through. Every Dylan admirer should endeavour to read it and copies are available (price 8s 6d) from Collet's Record Shop in London.

New from CBS

CBS RECORDS

New Singles

3814
The Fourmost
Apples Peaches & Pumkin Pie

3813
Danny Street
I'll Be Always Loving You

3770
Al Kooper & Steve Stills
Season Of The Witch

58-3816
Inez & Charlie Foxx
Come On In
Now touring the UK

New Albums

(S) 63158
Barbra Streisand
Christmas Album

(S) 63170
Manitas de Plata
Hommages
Manitas de Plata and his company will be giving concerts in the UK from the 5th of November until the 20th of November, and will be appearing in the 'Royal Variety Performance', 18th November.

CBS Records 28/30 Theobalds Road, London WC1

FOR THE ISLEY BROTHERS BETTER LATE THAN NEVER

ISLEY BROTHERS: the 'sleeper' of all time

AFTER a tortoise-like two-and-a - half - year journey, the Isley Brothers' "This Old Heart of Mine" has put the Tamla Motown insignia in the Pop 30 again.

Yes, the record is the sleeper of all time. EMI released it on the Tamla label early in 1966 and a spokesman said this week that it had been selling steadily ever since.

A few weeks ago, it was decided that if a record no one knew could sell, it was time it had a bit of promotion.

So EMI started to promote it. The result: a hit for the group who have been star soul names for 10 years.

The Isley Brothers are Ronald, Rudolph and O'Kelly. Originally from Cincinnati, the brothers grew up in music.

They were part of a family musical troupe and they toured churches throughout Ohio and Kentucky, singing spirituals and religious songs for whatever the congregation would contribute at the end of the service.

Then, in 1958, when Ronald was just 16, Rudolph was 18 and O'Kelly was 19, they decided to move out on their own using the family savings account, they bought bus tickets from Cincinnati to New York and arrived in the big city with just 20 dollars.

They were in luck. A woman they met on the bus arranged an appointment with a booking agent, and within two weeks, the brothers were working steadily enough to keep themselves in food and accommodation. And in 1959 signed with RCA Victor.

Their first hit was "Shout" which has also been a hit here for Lulu—the Isleys were off and they proved their value with their stage appearances.

They moved to Wand Records in the States (Stateside here) and had another hit with "Twist And Shout" which was covered here by the Beatles and others.

Other successful records included "Twistin' With Linda" and "Nobody But Me."

Since they moved to Detroit's Tamla Motown label, the brothers have become one of the biggest soul draws in America.

Their hit "This Old Heart Of Mine" was their first recording for Tamla and although it's taken a lot of time to make it, it roared into the chart last week at 18.

For the Isleys, it's definitely a case of better late than never. — ALAN WALSH.

DYLAN: " from my own experience, drugs have nothing positive to offer."

. . . AND A PS FROM THE MAN WHO PRODUCED THE LAST DYLAN LP

BOB DYLAN'S " John Wesley Harding " album was probably the most eagerly awaited record of the year.

" The album came as a complete surprise," says Bob Johnston who produced it. The stocky, neatly bearded Johnston, in London last week to record Johnny Cash at the London Palladium. also produced Cash's " Folsom Prison " album.

" He called me and told me what he wanted and came down and recorded it in three sessions. Bob chose the musicians, who were the same as on ' Blond On Blond,' Charlie McCoy and Ken Buttery.

" Besides being a poet, Dylan is so incredibly funny — and he's so goddam nice. With other people I don't know what he's like.

" He knows exactly what he wants and he gets it. He came in with ' John Wesley Harding ' planned and look what he brought around."

Among the other artists that Bob has produced on record are Leonard Cohen, Earl Flatt and Lester Scruggs, Marty Robbins and Simon and Garfunkel.

The Cash " Folsom Prison " album is one of the best live albums produced for a long time and Bob himself is very happy about the way it turned out.

" When I took over recording Johnny he told me he wanted to do it. I picked up the phone and arranged with the warden to record in the prison.

" Everybody flipped over the album. We did have an announcer, but I told Johnny ' Just go out and say who you are ' so he went out and said ' Hello, I'm Johnny Cash.' I turned on the tape and let the bitch roll."

Of Johnny Cash, Bob says: " What Cash does, he does. He's a power now, but I think he's going to be a world power in the business."

Does Bob think that country music was really becoming big? " Certainly. All of a sudden it's a world music. It's big in countries like Japan — they've had Japanese singers on Grand Ole Opry.

" After Flatt and Scruggs played at the Avalon Ballroom in San Francisco, the hippies were coming up and touching Scruggs and saying ' You're for real.' The kids hadn't heard of Flatt and Scruggs."

Bob has been recording Leonard Cohen recently in Nashville. " He's a beautiful guy," says Bob. " He blew his mind in Nashville. We have a smash single and a big album coming up.

" He hasn't recorded any of his poetry yet, but I'd like him to. He'll probably be doing a couple of things that are country. He was so relaxed he didn't know what he was making."

Working with such remarkable people is an exciting and rewarding experience for Bob Johnston and he says: " I've worked with such a lot of schmucky little groups, but working with Dylan, Cash, Simon and Garfunkel, and Robbins is working with talent.

" With me, if I've got a crap artist, I just cover him up with music and turn out a commercial single. But artists like Cash, Dylan and Cohen, I let them do their thing — I'm along for the ride.

" The thing is I'm working with legends and I feel I'm part of what is going on."

'If you steer people duff artists, you're dead'

SAYS COLIN BERLIN

THE POPULAR conception of the showbiz agent is that of a man with a big cigar grabbing ten per cent of the earnings of some unfortunate artist while doing absolutely nothing for them.

Colin Berlin, whose artists range from Tom Jones to Liberace, is an agent. He's a cigar smoker, too, but there the resemblance to MM's caricature agent Mr Nine Per Cent ends. For Colin, who started his own agency, Artists Management and Agency Ltd, in July, provides a complete agency / management / publicity for his artists.

In his plush New Bond Street offices, Mr Berlin, who started in the agency business as an office boy, said: " This is a seven day a week job. There are undoubtedly bad agents who have 30 groups on their lists and do absolutely nothing for them. But this organisation provides a complete service for our people.

" We book them at the best possible venues for the best money; we advise them on their act, sometimes harshly if it needs it. In fact, we provide them with a full service designed to enable them to progress in their careers. And when they are established, keep them at the top.

" I'd rather lose an artist to someone else than have them stay with me feeling they weren't getting the best possible service."

Colin Berlin knows the show business scene intimately, his opinion is respected and when he goes to bat for some unknown, people who matter listen. Because, he says, although you can't be right all the time, if you steer people duff artists, you're dead.

It is this ability to get the business people of the entertainment world to listen to a new artist he is enthusiastic about that has brought him to the top of his career with an organisation which rivals the enormous Grade Organisation in the quality and international stature of his artists.

For example, when, almost two years ago, a star was unable to appear on The Palladium TV show, Colin was able to suggest an unknown artist.

" He was Engelbert Humperdinck, whose record ' Release Me ' was starting to sell here but who hadn't really leaped into prominence. But I knew that whatever happened, he had the talent to put on a good show. So I had no fears when I recommended him to step into the spot.

Berlin came into the entertainment business at 14. He was employed as an office boy and chief tea maker in several agencies, and then became a booker before going into the RAF to do his National Service.

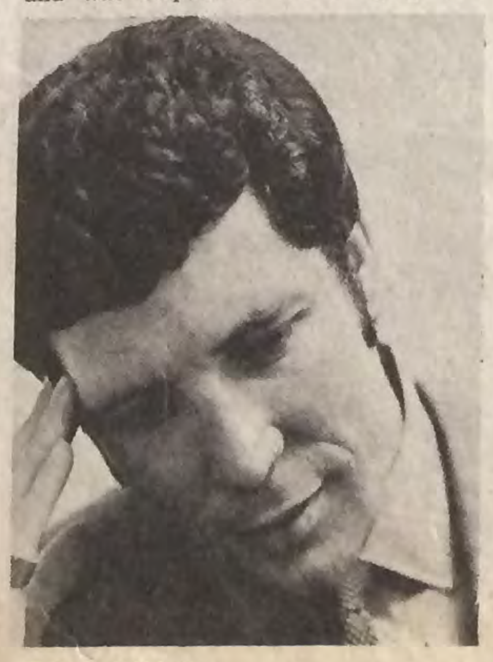
When he was demobbed, he joined MCA, the Music Corporation of America which had a large agency in this country and was responsible for bringing in a wide array of American stars in the Fifties.

He spent eight years with MCA and after a time with his own agency joined Acuff-Rose where he remained until he formed his own company and went into business on July 1 this year, taking a number of artists with him.

His roster of name acts now numbers almost three dozen. He represents, among others, Tom Jones, Engelbert Humperdinck, Kathy Kirby, the Moody Blues, Mary Hopkin, Solomon King, Don Partridge, Leapy Lee, the Kaye Sisters, Ray Martine, Peter Gordeno, Vikki Carr, Liberace, and Bobby Vee. He also is the sole agent for booking acts into the Batley Variety Club.

Colin Berlin operates on the principle that he takes on an artist only if he believes in their talent. And once he has signed them, he devotes as much time as is necessary to making sure that every aspect of their career is right: bookings, act, appearance and image.

And the man who moulded Tom, Engel, Solomon, etc, for stardom is on the lookout — for more names to turn into stars. — **ALAN WALSH.**



TOM JONES

ENGELBERT

DIANA ROSS & THE SUPREMES
Love Child
Tamla Motown TMG677

GENE PITNEY
Yours Until Tomorrow
Stateside SS2131

JOHNNIE TAYLOR
Who's Making Love
Stax 106 *New from Stax*

JOE SOUTH
Don't Throw Your Love To The Wind
Capitol CL15568

RAY CHARLES
Sweet Young Thing Like You
Stateside SS2132

SIR HENRY AND HIS BUTLERS
Camp
Columbia DB8497

MARVIN GAYE
Chained
Tamla Motown TMG676

EMI
THE GREATEST RECORDING ORGANISATION IN THE WORLD

E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Square, London W1A 1ES

The Folk Heroes 3

TONY WILSON concludes his three-part series

Taking folk to the masses

APART from a few traditional diehards and the genuine article, the American folk scene has almost become extinct. In its place are a crop of young singer/song-writers and some who interpret the contemporary idiom well. They fill the gap between folk and pop, as indeed, do a number of singers and groups in Britain. Among the names that readily spring to mind are Tom Paxton, Judy Collins, Tom Rush, Joni Mitchell, Leonard Cohen and Tim Buckley.

The biggest influence on the contemporary scene on both sides of the Atlantic has been Bob Dylan. Although his early work showed influences from other quarters, he has rapidly developed into the modern musical poet laureate.

His genius has become acknowledged by the music scene generally and his songs have been used by singers of all types. Dylan's influence on songwriting — the imagery, the phraseology, the stylisation — is traceable in both folk and pop writings.

Dylan is now a legend. In a prophetic piece in the American trade magazine Billboard on April 27, 1963, Barry Kittleson wrote: "Folk poet Bob Dylan, who made his New York Town Hall debut last week, is the stuff legends are made . . . he is an absolute original." Astute comment indeed, and applicable even more so today for in two years Dylan has performed once in public, at a Woody Guthrie memorial concert earlier this year, and has had one album, "John Wesley Hardin," released since his reported motor cycle accident in 1966. The mystique has grown. Those who know him or have worked with him will say little about him. They say: "If Bob has anything to say he will say it," and his fans seem content as long as he makes the occasional record.

Like the Beatles and the Stones, he is a superstar. Dylan has been the most instrumental in breaking down the barriers between the pop and folk worlds and bringing the two closer together.

He has been aided and abetted by numerous singers and in America none more than his close friend Joan Baez the raven haired singer, who found it more comfortable at one time to perform with her shoes off.

An active peace demonstrator, Joan has described soldier, a politician. Like Dylan her records have found their way into the collection of those with no particular interest in folk music.

Her almost classical voice has been heard in the British pop chart with "It's All Over Now, Baby Blue" while her most recent album, "Baptism," is an anthology of poetry spoken and set to music.

Her influence manifested itself on the British folk scene with a bevy of long haired, bare-footed young girls struggling to emulate the crystal quality of the Baez singing technique.

Although her views may be considered unacceptable by some segments of society, she has always remained true to her beliefs and has never been afraid to speak her mind or to follow through, to the extent of going to jail, her pacifist outlook and campaigning.

Both Dylan and Baez may have been seen at one time to be the saviours of the crumbling American folk scene. In a way they have but perhaps not in the way the older revivalists expected. They have moved into other areas, new areas, making the music scene more eclectic.

The British scene has been maintained by the unique network of folk clubs that provide the backbone for the folk movement. It is still a pretty solid set-up but its front is very broad. Following the upsurge in interest in traditional music this has settled a bit but the traditional side is still firmly entrenched.

IMAGE

This year saw the end of a group who were perhaps the most significant of all the younger revivalists. They were the Watersons from Hull. They combined a today image with a tremendous, earthy, powerful harmony singing that itself has been highly influential on many other groups.

They took trouble over their material and consequently set themselves apart from other groups who relied on more familiar songs.

Their departure left a gap that hasn't really been filled. The Young Tradition seem to have faded slightly from the current scene and latterly have been concentrating on working in America. More recently the Johnstons, who showed potential as being a recognisable force in the traditional field have switched to contemporary folk.

At the same time as the Watersons' rise, Bert Jansch began to make his presence felt. Now he is one of the leaders of the folk scene generally having embraced traditional music, blues, jazz and contemporary song — in this department contributing a number of songs to the contemporary standard repertoire — and now moving into the third stream via the Pentangle.

Another influence has been the Jansch guitar style which has embodied and assimilated various techniques. Early on Bert himself reflected something of Davy Graham's unique playing but has developed into his own thing.

Bert's song writing has developed from blues tinged compositions to a slightly pop oriented style. His early songs, like "Needle Of Death" and "Do You Hear Me Now," though protest basically, were more subtle than the usual songs in this genre and he always managed to avoid, in the main, the cliches often encountered in this type of writing.

Bert opened up the way for others like him, notably Al Stewart and Roy Harper, who in turn have got into their modes of execution.

Between the contemporary and traditional sections come the entertainers. Singers like Noel Murphy, Alex Campbell, Derek Brimstone and groups like the Ian Campbell group and the Spinners.

The Spinners have been the most successful in breaching the defensive networks of radio and television. They have evolved a formula that has proved to be workable and acceptable backed by an enthusiasm that has carried them along from success to success for the past ten years.

They have a professional approach but it is also individual and has no air of "showbiz" about it. They communicate all this successfully and their main objective, of sending an audience away happy, has rarely been lost.

They have gained respect in the music business because of their approach. Brian Auger is one who has mentioned how impressed he was by their work.

The Spinners, Bert Jansch, the Watersons, each in their own way have become giants. Each is different musically yet they are tied by the common bond of folk music — which says much for the broadness, flexibility and strength of the British folk scene.

BAEZ: "Always true to her beliefs and never afraid to speak her mind."

JANSCH: "He has developed his own thing and now is in the third stream."

OUT TODAY
GOAL!
the great
NEW soccer weekly!

Here's "GOAL"—the best ever football weekly. Packed with interest for everybody.

★ Read Bobby Charlton's diary each week
★ Great colour team pictures of Sheffield United and Southampton
★ Read about the Wembley Jinx
★ More colour with Geoff Hurst and Alun Evans

A MUST FOR EVERY FOOTBALL FAN!

LET'S MAKE MUSIC

WEEK 2—PIANO, ORGAN, KEYBOARD INSTRUMENTS

ORGAN

This could be the year of the organ takeover

● Organist leader of the Trinity, Brian Auger, talks about the role of the organ in groups. Brian uses a Hammond B3 with two Leslie 215 speaker cabinets which he has modified to increase power. The rest of his equipment consists of a 100-watt Selmer amplifier, two 4 x 12 P.A. columns and a Hohner Clavinet 2 electric piano. He has a special direct feed from the organ to the amplifier and the Clavinet is also fed directly to the amplifier.

WITH regards to the organ as a solo instrument, we are now able to get to grips with the electronic problem.

The organ is still a new insrument on the scene. People bought Leslie speakers because of the sound of the organ on the jazz scene.

It's difficult to amplify an organ and get close to the sound you want. The organ is beginning to take on as much importance as a lead guitar.

I was surprised to find myself in the top four of the musicians section in the MM Poll. The other three were guitar players. I think this shows that the organ is taking over in people's minds as a lead instrument.

This year could see the turning of the tide for the organ as a lead instrument.

It's a rich instrument and you get many sounds without smashing the instrument. I've found one or two things on the organ but the possibilities are endless. It's quite a monster.

One of the things with the organ is to get used to changing the settings so they relate to your subconscious—so that all you are thinking about is your playing and not the manuals.

You've got the biggest harmonic range of any instrument. The organ fills in the gaps in frequencies between bass, drums and guitar, like an orchestra.

It's quite an important instrument because you can use it very well as a rhythm instrument. You can do a lot rhythmically with the left hand, employing guitar rhythms, rather than just static chords.

It lifts up the excitement and you can get punchy, brass effects.

Having a particular sound in mind when buying an organ and trying to get that sound or the nearest to it is best. If you don't know what you want, go away and listen to organs. Every organ is different, and it is difficult to make one organ sound like another.

BRIAN AUGER

TOP MEN

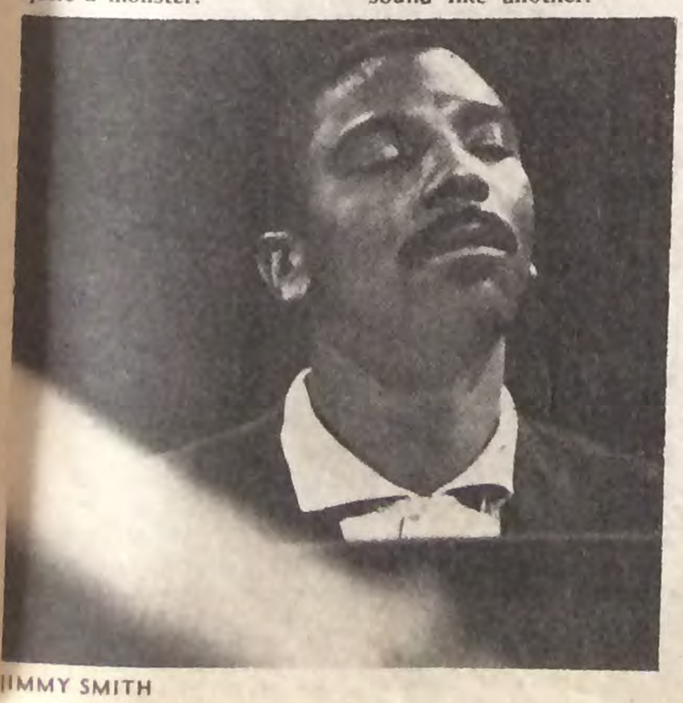
Brian Auger picks the musicians who are setting the pace on the organ

FOR ORGAN technique in the straightforward way, I think of Jimmy Smith, Jimmy McGriff and Jack McDuff. Also Richard "Groove" Holmes, because he uses a lot of different sounds and is quite distinctive.

They are really jazz organists using a jazz technique, whether it's with big bands or not. Another organist I would suggest is Billy Preston. He is half-jazz and half-rhythm and blues and soul-type organ.

On the pop scene Keith Emerson of the Nice is a fine player, and so is Arthur Brown's organist, Vincent Crane.

They are getting away from the ordinary harmonic jazz organ groove. Actually, I stopped listening to Smith, McGriff and McDuff two or three years ago. These are mainly players of a virtuoso nature.



JIMMY SMITH

Colossus and son

Vox has created a new beast. A new king of a noisy world to send subjects screaming, bowing and singing songs of praise.
A colossus.
What else do you call the new Riviera organ?
The most important noise machine ever built.
It takes a while to discover everything it can do.
But this is what it owns. Complete solid state circuitry. Two four octave manuals. Eight harmonic drawbars plus two exclusive tone drawbars. Attack percussion. Sustain. 100 watt r.m.s. undistorted output. And the famous Gyrotone "wrap around" sound speaker—included.

All this comes together to build you a dream. And all this comes apart—into pieces. So you can shift it gig to gig. And it comes at 715 gns. But if you can only hussle up 450, then try the son. The Mini-Rivieria.
It fills the same space. It kicks up a storm just like its dad. Simply drops an effect or two.
You can't say it's inferior—just designed for a different bank account.
So there are the two most important events on your scene for years. Just two more reasons why most pretty people are Vox people. For most people like to stay in front.

MOST PEOPLE ARE VOX PEOPLE

VOX

Please send me all the technical details on the Riviera – and son.
Name .....
Address .....
Group .....

Vox Sound Equipment Ltd
Vox Works,
West Street,
Erith, Kent

LET'S MAKE MUSIC

WEEK 2—PIANO, ORGAN, KEYBOARD INSTRUMENTS

MEN WHO MATTER ON PIANO

ASK the average jazz critic or jazz pianist to name those pianists who have made the greatest impact on the jazz scene, and they would certainly be hard put to keep the list down to half a dozen names.

They might even be shocked that anyone should consider that only five pianists have exerted a major influence in the development of the music termed jazz.

BELIEF

But this, in fact, is the considered opinion of Gordon Beck, who boldly lists the choice of his "piano greats" in the firmly-held belief that it is these men who ventured into new and imaginative directions — who explored and developed the tremendous potentialities of the piano in jazz, unlike others — many of them considerable pianists — who have won a deserved

BY GORDON BECK

reputation as jazz pianists by following styles pioneered by the "jazz adventurers."

Gordon, for instance, plays full tribute to the tremendous talent of Oscar Peterson and Erroll Garner.

But in the context of his choice, he does not consider they made the musical impact of the men he has singled out for special mention.

"I admire Peterson tremendously for his sheer ability to swing. He is probably one of the greatest swingers of them all. But he never really got through to me like the pianists I have chosen.

"But this is no reflection on the terriffic part he played in jazz. I think the best records he ever made were with his early trio comprising Barney Kessel on guitar and Ray Brown on bass. This trio generated a really great beat.

"Erroll Garner is another fine pianist. Everything is there — technique and rhythm. Would that I could play that way if I so desired.

"But as I am living today and not twenty years ago, I must choose those pianists I feel have proved a greater jazz influence than either Garner or Peterson.

GREATS

"Perhaps if I had been playing twenty years earlier, I might have picked either Garner or Peterson in place of Bill Evans. But having been schooled on pianists like Evans, I have to name those men who have done the most in music for me — and men whom I can truly regard as piano greats of all time."

Here, then, are the Chosen Five piano greats selected by Gordon Beck:

ART TATUM: I chose Art Tatum because he had an effect that goes infinitely beyond even the word jazz. He is probably the greatest exponent of this type of music.

It is hard, really, to think of anyone who could ever top Tatum. He epitomises everything that the word jazz conjures up.

Tatum was a phenomenon. He was a completely two-handed pianist in every way. He did not just play a stride style with his left hand. His left hand was ninety-nine per cent as good as his right hand.

It would be impossible to single out any one of his records for special mention. Everything he did was absolutely great.

BUD POWELL: I consider him the first great improviser on the piano. Really, he can be considered as the Charlie Parker of the keyboard. He did for the piano exactly what Bird did for the alto sax.

He was the first great exponent of right hand improvisation — demonstrating a unique technique and style of long piano lines in improvisation.

One of his most unforgettable performances is on "Tea For Two," which most people would recognise as being legendary and phenomenal.

ART TATUM

BUD POWELL

BILL EVANS

HERBIE HANCOCK

KEITH JARRETT

BILL EVANS: A number of fine pianists emerged between Bud Powell and Bill Evans. But I can only say that when I first heard Bill Evans he shattered me completely.

GROUP

He started really the same thing as Charlie Parker, but notably in his approach to trio playing. From having the bass play four in a bar, Bill Evans gave the bass more of a group role rather than a supporting role. And the work of the drummer in his trio was so much more of a group thing.

The individual musicians were now listening much more to each other and what they were playing — and how it was going to affect them—and the group sound.

This was a new and exciting departure from what had been done before.

Although he is saturated in American music, Bill Evans's music is essentially "White" music.

There is so much classical and European music in him. His approach to the way of playing piano provides a style to watch as well as listen to.

SWING

"I don't know whether or not he was classically trained, but there is an effortlessness and correctness about his playing which I really admire. A truly classical touch in fact.

There is an exploratory feel about his playing rather than an extrovert swing. Miles Davis' group is doing a parallel thing — giving more of a group performance. Except that there are Negroes in the group and there are more blues roots underlying their music.

This is not to say that white musicians don't swing. Bill Evans is swinging — but in a much more sophisticated and intellectual way.

HERBIE HANCOCK: I worked with him when he came to Britain to do music for the film Blow up.

BALL

Being a young Negro jazz musician, I found Herbie much more studious and concerned about music than many of his contemporaries. His style is more complex and accordingly far-reaching. He has no desire just to go out and have a ball.

There is nothing extrovert about his playing. He is much more serious in his approach to music.

He has the same thing again as Bill Evans. A tremendous technique and "correctness" of style. He always plays well within his technical grasp, which, I feel, is due to his classical approach to the piano.

KEITH JARRETT: For me, Keith was the most significant pianist to emerge after Herbie Hancock.

TREND

Keith came to the fore in the Charles Lloyd group. Possibly, he is the most astounding pianist of today.

He has just made a trio album, and his work is so technically astounding it is unbelievable. I was dumbfounded when I heard it.

Other pianists I should mention are Denny Zeitlin, Roger Kellaway and Paul Bley — one of the earliest to start in the avant garde and free-form areas.

But it is the ones I have listed who made the greatest impact on me. And who, I feel, have had the greatest influence on contemporary jazz piano trends.

DOUBLING

GARRICK: "piano is most versatile."

Ringing the changes to suit the mood

PIANO and organ have become a recognised double for pop and jazz musicians, but Michael Garrick has taken things somewhat further. He regularly plays piano, pipe organ, harpsichord, celeste and, occasionally, Hammond organ.

He explains this versatility with: "Particular melodies are realised best on different instruments — it depends on the mood you want to set. It applies to keyboard instruments just as much as choosing whether a soprano sax suits a particular melody line better than a trumpet or trombone.

"With the exception of pipe organ, which you can't carry about with you, I suppose the piano is the most versatile. If you are playing a very arpeggio piece then the piano is best. But obviously if you have a long playing line with long notes then piano is no good and the pipe organ is best."

Michael denies he finds any difficulty moving from one instrument to another despite differences in "touch".

"After you have spent a good few years meeting all kinds of pianos up and down the country you can face anything," he says. A straight piano player who always plays a Steinway would probably have more difficulty because he hadn't faced the instruments in pubs and clubs.

"The main difference is that when you move from piano to pipe organ or harpsichord you have to be very incisive — you don't have to hit the keys harder, merely more incisively on harpsichord.

"Another thing about playing different instruments, your conception of a melody changes when you change instruments — that is one of the fascinating things about it. A piece can have a new lease of life and you find all sorts of new possibilities in it.

"It's the same thing as the difference between arranging for a trio or a sextet. As soon as you have different voices you realise there are other things you can do."

Why has the pipe organ become so much associated with religious music?

"I suppose it goes back to the fact that up to the Reformation, and even after, the Church was the patron of the arts. It had the money and encouraged all the arts. It could afford to put these organs into its buildings.

"Each pipe organ is very different from the others. It's like meeting a new girl friend each time — there may be all sorts of things latent and it's up to you to discover them.

"The organs in St Paul's Cathedral and the Royal Festival Hall, for example, are utterly different. The St Paul's organ is magnificent, giving you everything from a whisper to a mighty roar. This is the advantage of having a pipe organ built into a particular building — each organ is intended for that building and is therefore built to a different specification with different characteristics.

"Even when you have stops described in the same way they will differ very much in tones between each organ because each pipe is made by hand."

Michael doesn't agree with those who feel that the celeste is a very limited instrument.

"It has a very sweet, bell-like sound, but there again you can get close to a vibraphone — vibes with keys," he says. "You can get a lot of bite on celeste although it only has three octaves, like vibes.

"All keyboard instruments are now undergoing a fantastic reassessment by jazz musicians who are realising the endless possibilities in many of the lesser-used instruments."

with new Afonic tape-by EMITAPE of course

Exciting, crystal clean, fabulous sound . . . Swing along with the new Emitape Afonic range.

AN EMI GROUP PRODUCT

EMITAPE LTD. HAYES MIDDLESEX.

Now send for the *free* Emitape booklets "Tape Tips" and learn how to get the best out of your Tape Recorder. You'll be surprised how the quality of recording improves.

NAME

ADDRESS

NEXT WEEK'S

SPECIAL SUPPLEMENT

BRASS WOODWIND AND REEDS

NEXT WEEK

TOUCH AND RHYTHM TECHNIQUE FOR THE JAZZ PIANIST (Mehegan) 19/6
BILLY MAYERL'S SPECIAL TUTOR COURSE IN MODERN SYNCOPATION 10/6
LEE SIMS' JAZZ PIANO METHOD 8/6
REFLECTIONS IN MODERN JAZZ (Waldron) 12/6
STUDIES IN JAZZ HARMONY (Mehegan) 19/6

K.P.M. 21 Denmark Street, London, W.C.2

MUSIC FOR ELECTRONIC ORGANS

from

LEEDS MUSIC LTD.

With registrations for the following organs:

HAMMOND — BALDWIN — LOWREY — WURLITZER
CONN — GULBRAISEN — THOMAS — KIMBALL
ALLEN — MAGNAVOX — EVERETT

Send for our comprehensive catalogues containing information regarding Methods, Popular Albums and Classical Albums for all the above organs.

LEEDS MUSIC LIMITED
MCA HOUSE, 139 Piccadilly, London, W.1

LET'S MAKE MUSIC

WEEK 2—PIANO, ORGAN, KEYBOARD INSTRUMENTS

PIANO

How Johnny got a grand

SO YOU want to become another Tatum, Peterson or Garner? No harm in setting your sights high. But first you'll need a piano. A considerable item in anyone's book. More than you can get out of prising open the kid brother's money-box, for instance.

Unless you've indulgent parents who truly believe in your talent potential and are prepared to fork out for a brand-new model, best thing is to look around the second-hand market.

But here, pitfalls lie in store for the untutored purchaser. So over to Top of the Pops orchestra leader and pianist Johnny Pearson and to piano expert Johnny Spice for some valuable advice.

Johnny Pearson has played for Connie Francis, Lena Horne, Cilla Black, Dusty Springfield and Johnny Mathis. So he knows what a good piano should sound like. In fact, he plays a Steinway grand. But more about that later.

"If you do decide to buy a secondhand piano, you must be sure to have it looked over by an expert," says Johnny. "Someone who knows plenty about pianos. Otherwise, you may get one that is off key by as much as a tone or minor third from concert pitch.

"Some pianos for sale secondhand are fit only for the scrap heap. But you could, on the other hand, find a real bargain.

"The piano may look terrible, but it could be in good shape and have a good sound. Best to go to a reputable dealer, where some guarantee is in force.

"But if you buy privately, be sure to take that expert with you. Probably you'll go for an upright model. These are more readily available and anyway take up less room.

"Examine for flats on the hammer felts. If these are worn flat — right down to the wood, for instance — then it can cost quite a bit to have the piano re-felted.

"Then look at the keys to see if the ivory is peeling off. Check the soundboard — if it is cracked, you can kiss that piano goodbye.

"An iron frame should be inspected for any cracks, and to see if any of the pins which hold the strings are missing. If the inside looks like an old wireless set, it probably needs restringing. More expense.

"Inspect for signs of woodworm. Any evidence of this, and the piano shouldn't even see the inside of your house. And if the pedals nearly touch the floor they'll need re-adjusting. See also that the keys are level. If not, then this means a major overhaul.

"If you're really set on becoming a professional pianist it's best to invest in a new one at the start. But that will depend on your finances."

Johnny Spice, freelance musician and piano expert, is the man who actually helped Johnny Pearson buy his Steinway grand.

"I got a call from Johnny one morning. I think it was about 7 a.m.," he says. "Johnny was very excited about this piano he had seen for sale at a private auction. 'That's the piano I want,' he said.

"But he said it was painted brown. Can you imagine anyone painting a Steinway grand brown?

"But Johnny was terribly keen on the tone. And I cannot stress this too much. It is, after all, the tone that is of vital importance. And it's a very personal thing. Whether it is hard or soft — or whatever you personally prefer.

"Well, it was a fantastic piano. I put the date at about 1904. It was a German one. Personally, I feel no one has excelled the Germans at making pianos. Though not many are imported today — they're so expensive. So it's not so easy to compare the modern German ones with the modern British pianos — which are very good.

"We stripped off the brown paint — and found that the piano was then Royal blue — with enamelled gold Japanese figures. So we stripped that off and got right down to the original piano in beautiful inlaid light wood.

"Johnny Pearson found he had a real bargain. But buying a secondhand piano is rather like buying a secondhand car. It could turn out to be a white elephant, and end up by your spending more in renovating it than you laid out.

"A new piano will cost in the region of £200. But there are some good pre-war or post-war ones to be had secondhand. Probably you could get a good pre-war German one for between £50 to £80. That would be if you bought it privately.

"A reconditioned one in showroom condition would probably cost between £100 to £120. But you would get a guarantee with it.

"If you buy privately, there are three things to look for — apart from the tone: Rust, Moths and Woodworm.

"Check that the strings aren't rusted. If they are then this gives a good clue to any dampness — a major enemy.

"Moths can cause havoc. Moths seem to attack the felts where they are normally glued on to the woodwork. I don't know whether it's the felts or the glue that attracts moths — but they can cause a lot of trouble.

"See if there are any signs of moth eggs. These look like very small balls — little hard, gritty things. You could find them on the felt on the hammers or underneath the keys.

"If the piano is an upright, it is easy to inspect underneath the keys. But it needs expert attention if the piano is a grand.

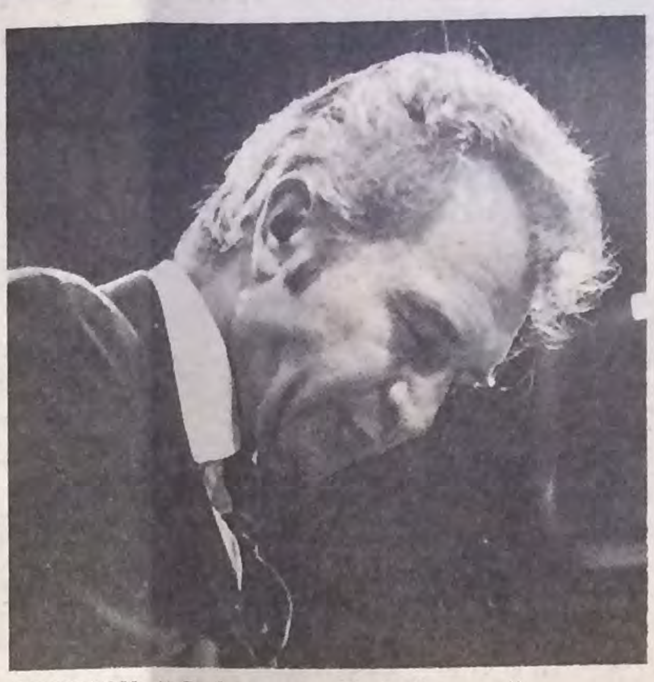
"Usually, the moths seem to attack he felts underneath the treble and bass keys more than the middle keys. If this has happened then the piano will have to be stripped down and this can land you with quite a bill.

"But it would have to be done, otherwise you could be bringing a nest of moths into your house.

"Woodworm, of course, is another menace. Look for small holes at the bottom of the piano — which means raising it from the floor.

"If there are any signs of woodworm, don't touch it. Bringing woodworm into a house can be a bigger problem than moths.

"Even if you have the piano treated for woodworm, any sign of woodworm is bound to affect the re-sale value. A major overhaul can set you back anything from £30 to £50, so if you bought the piano for £20, you could easily wind up by spending far more than that on putting it right."



BRUBECK: "Duke — my big influence."

Dave would stick to the piano

ALTHOUGH Dave Brubeck would love to turn the clock back and start again — because there is so much more opportunity and acceptance of innovation today — he would stick to the piano and jazz for a career.

Before going on at Wakefield Theatre Club as part of the Jazz Expo week there, he said: "And I'd still follow the example of possibly my greatest influence, The Duke.

"Ellington has influenced me in so many ways — as a man, as a musician, as an arranger, oh, in so many, many ways," said Brubeck.

When Dave began, after studying music under Darius Milhaud following earlier plans to study veterinary medicine, he studied closely the work of Fats Waller, Art Tatum, the Nat Cole Trio and, one of the bands he worked with, Cleo Brown.

"I suppose the two biggest early influences on my playing were Art — he was great — and Fats," he added.

He agrees with an opinion expressed recently by that other American giant of the modern jazz piano, Lennie Tristano, that influences don't have the same effect on your work when you reach a stage where your career is set.

In other words, as Tristano put it, and Brubeck agreed with this definition, you reach a stage where you realise that it is your turn to be influencing others.

What are the new voices coming up in jazz in America today? "There are so many, it is difficult to remember all their names. But three who spring to mind are Cecil Taylor, Miles' pianist Herbie Hancock and Ran Blake.

"All three are important new faces and you are going to hear a lot more of them. But they are important in their own ways," he said.

Brubeck also advises British jazz fans to keep an eye on the career of trumpeter Don Ellis.

How does he see the future of the piano in jazz? "This is still the No 1 instrument with me, and I think it always will be."

When it was pointed out that the Shearings, Petersons and Garners had all come up with the Tristanos and Brubecks, and he was asked, "Where are their counterparts today?" he said. "Be patient. I think there are these people coming up among the new voices we hear these days."

One point which upset Brubeck quite a lot was the "MM's" view of his recent London concert in the Jazz Expo series. He felt it was a critical one when the group (Brubeck, Gerry Mulligan on baritone, Jackie Six on bass and Alan Dawson drums) had never sounded better.

"The concert was one of the most enjoyable I have taken part in. All four musicians felt the same way at the end. It was a tremendous thing. I'd love to have captured this on an LP. If I could have done I'd have printed that 'MM' review on the back as the album note!" he said.

Dave describes his next album, made with the Cincinnati Symphony Orchestra and styled "Dave Brubeck: The Light in the Wilderness" with a sub-title of "An Oratorio of Today," as "my first attempt at this sort of music."

Bandmaster

LEADER OF THEM ALL

BANDMASTER presents a range of accordions that opens with the compact, sturdy PRIMA and builds to a climax with the MAJORE, a virtuoso instrument with every possible refinement. All are manufactured to the same superfine standards at Klingenthal, in the legendary Valley of Sound. Here BANDMASTER accordions, concertinas and melodeons are backed by a tradition of instrument building that has flourished for over three hundred years.

Exporter:
Demusa GmbH
DDR-9652 Klingenthal
German Democratic Republic

Sole U.K. Distributors:
Rosetti & Company Ltd.,
The House of Music,
138-140 Old Street, E.C.1.
Telephone: 01-253 7294

From good music stores everywhere, or write to Rosetti (Dept. CT) for a brochure.

LET'S MAKE MUSIC —PIANO, ORGAN, KEYBOARD INSTRUMENTS

NEW ORGAN BOOKS

William Davies

An Introduction to

COUNTER MELODIES for **ORGANISTS**

Price 5/-

FAMOUS RHYTHM CLASSICS

Six of the most popular evergreens in new and up-to-date arrangements for the electric or pipe organ.

Price 7/-

ORGANISTS ON THE MARCH

Six popular marches arranged for electric organ.

Price 7/6

Chester Nordman & Cecil Bentz

DANNY BOY ORGAN ALBUM

Thirteen popular Irish songs arranged for electric organ.

Price 10/-

BOOSEY & HAWKES
295 REGENT STREET
LONDON, W.1

FOR ALL ORGANISTS:

GOLDEN ORGAN INSTRUCTOR Vol. 1 14/-
GOLDEN ORGAN INSTRUCTOR Vol. 2 21/-
GOLDEN ORGAN INSTRUCTOR Vol. 3 21/-

ORGAN COURSES for
Hammond, books 1-4
Lowrey, books 1-4
Baldwin, books 1-4
Wurlitzer, books 1-4
7/6 EACH BOOK

62 Top Pops for easy organ or piano 10/6
62 More Top Pops for easy organ or piano 10/6

Available from your music dealer or direct from the publishers. Complete list of organ publications available free.

HANSEN PUBLICATIONS LIMITED
21-25 Earl Street, E.C.2

ACCORDION

Wanted—good accordionists

WHAT opportunities to make a good living await the young student who wants to take up accordion — professionally?

Plenty, according to accordianist Jack Emblow, whose date book is kept full on a heavy itinerary of session work.

Jack plays for film soundtracks — he has worked with Dmitri Tiomkin and Henry Mancini — and with bands ranging from Ted Heath to Jimmy Shand. He's also been on recordings with Engelbert Humperdinck, Cat Stevens and Tom Jones.

"The recording work with Cat Stevens led to additional dates with him on TV," says Jack. "They wanted to get the same sound as on the records — and called me in.

De FRANCO: memorable

"The accordion I used on the Tom Jones session was for the French Musette accordion sound. You know — that slightly out-of-tune 'underwater' sound that seems to conjure up visions of Paris.

"I was on call once for French composer and orchestrator Michel Legrand. I didn't know it was for him: I had merely been asked to go to the film studio. Then I found I had to play a Musette waltz. I told Michel I would have brought my de-tuned accordion along if I had known.

"Michel told me not to worry. 'It's only the English and Americans who seem to think they play only the Musette accordion in France. Actually, they use the regular type of accordion most of the time.'

"I suppose it's just that the British and American film makers think the Musette accordion gives the correct French atmosphere.

"Rather like the way they always seemed to feature a barrel-organ in British films to establish the London scene. Even though you hardly ever hear a barrel organ these days!"

But hadn't the accordion tended to drop out of fashion a bit lately? Particularly on the jazz scene.

We don't hear much about those men who played such fine jazz accordion. People like Joe Mooney, Ernie Felice and Art Van Damme. And jazz clarinettist Buddy DeFranco made some memorable recordings with accordionist Tommy Gumina.

"Actually, I think the accordion is making a big comback," says Jack Emblow. "Particularly now that there are some fine electronic models on the market.

"I do a lot of work on the electronic accordion. It has the advantage of providing the tone colours and volume of a small organ. Moreover, it is very portable. But these electronic accordions are expensive. They cost around £350 with amplifier, and you can pay £700 or £800 for one."

Jack's advice for those making a start is to look for a good secondhand model. "You should be able to pick one up for as little as £15.

"But make sure to take an expert along with you before you lay out the money. And youngsters should start with a small model. They usually can't hold the big one.

"I started playing when I was nine, for instance. I turned pro at 15.

"There's still a big amateur movement in the accordion field. Trouble is, amateurs tend to concentrate too much on becoming solo performers.

"It's not much use becoming proficient at playing pieces like 'Flight of the Bumble Bee' and 'Minute Waltz' if you eventually intend to turn pro and do studio sessions, where you have a part stuck in front of you and have to play it on sight.

"But there aren't that many good accordionists around. Really, the standard is pretty low."

So Jack's advice is to go to it. There's plenty of work awaiting the really top-ranking players. As he has found over the past 23 years as a pro.

SKIP BIFFERTY: Look to a future sound

ELECTRIC PIANO

How to get around those club pianos

THE instrument of the future? The Minitronic, according to Mick Gallagher of Skip Bifferty.

The Minitronic is, as the name implies, a miniature electronic piano. Mick has been playing the prototype for a year and describes it as "the nearest sound to amplified piano.

"To play, it's the same as any other keyboard instrument once you get used to the touch, which is very light," he says. "If you hit it too hard you tend to break a lot of strings.

"You have to tune it when you arrive on a gig and that was difficult at first, but now I find it is only the middle octave that goes out of tune and it really isn't much trouble to tune it up."

Mick admits he is still experimenting with the instrument. "I keep learning something new about it," he says. "It has a harpsichord control and pedals for either softening or sustaining. Used in conjunction with various controls you can get a wide range of effects.

"I have used it on only one track of our LP so far and we had some tuning problems with it in the studio, but that has now all been ironed out."

Mick agrees that an important point in the Minitronic's favour is that he does not have to rely on the doubtful quality of club pianos.

"Of course, you need an amplifier that will give you a good clear sound," he says. "Some amplifiers tend to distort it when you are playing loud.

"At first, I found it difficult switching from piano to Minitronic, but once I had got used to it it was easy. And after a year I'm still finding new things that can be done with it."

TUTORS

PIANO: THE JAZZ PIANIST by John Mehegan, KPM, Books 1-3, 10s 6d-16s 6d.

BILLY MAYERL SYNCOPATION COURSE, KPM, 10s 6d.

HOW TO VAMP, Dallas-Arbiter, 1s.

EDDY DUCHIN PIANO TECHNIQUE, FDH, 21s (Book 1), 15s (Book 2).

PIANO-MASTER CHORD CHART by Paul Hill, Robbins/FDH, 5s.

RUBE BLOOM PIANO COURSE, FDH, 17s 6d (Modern), 12s 6d (Jazz).

BASIC TECHNIQUES (1) JAZZ (2) POP PIANO by Jack Cahn, Leeds, each 12s 6d.

LATIN PIANO by Noro Morales, Adler/Leeds, 16s 8d.

POPULAR STYLE PIANO by Russ Henderson, Chappell, Five Books, 2s 6d-6s.

NOVELTY PIANO PLAYING by Zez Confrey, Lawrence Wright, 6s.

CHARLIE KUNZ PIANO TUTOR, Campbell Connelly, 3s 6d.

MICHAEL AARON COMPLETE PIANO TECHNIQUE, Mills, Four Books, each 6s.

THE NEW PIANO TUTOR, Southern, 3s 6d.

FIRST STEPS ON (1) PIANO (2) ACCORDION, KPM, each 3s 6d.

AD-LIB CHORD READING by Doc Cheatham, Feldman, 4s.

DAVID CARR GLOVER PIANO COURSE, Hansen, Four volumes each 4s 6d.

ORGAN: PALMER HUGHES METHOD, Mills, Books 1-6, each 13s Spinet, 17s Hammond.

HOBBY LESSON COURSE, Wurlitzer Ltd, Elementary £18, Professional £23.

HOW TO PLAY COMBO ORGAN, Mills, 34s.

PORTABLE CHORD ORGAN COURSE by J. H. Sedlon, KPM, 12s.

CREATIVE ORGANIST by Hans Von Holwede, Ashley-Fields, 5 Books, each 14s 6d.

DICTIONARY OF HAMMOND ORGAN STOPS by Stevens Irwin, Chappell, 35s.

SHOWING OFF THE HAMMOND ORGAN by C. R. Thomas, Schirmer/Chappell, 10s.

INTRODUCTION TO CHORD ORGAN by Cecil Bolton, Robbins/FDH, 7s 6d.

BELWYN ORGAN COURSE, Leeds, Prep Vol 1-4, Piano-Organ, Pop Organ, each 10s 6d.

MILDRED ALEXANDER METHOD, Hansen, Books 1-7, each 7s 6d.

THOMAS ORGAN PROGRAMME by Lawrence Welk, Thomas Mus. Insts. Ltd., £12 12s.

DAVID CARR GLOVER COURSES FOR BALDWIN, HAMMOND SPINET, LOWREY and WURLITZER SPINET ORGANS, Hansen, 5s Primer, 7s 6d each Books 1-4.

AN ELECTRONIC ORGAN FOR THE HOME CONSTRUCTOR by Alan Douglas, Pitman, 20s.

ELECTRONIC MUSICAL INSTRUMENT MANUAL, by Alan Douglas, Pitman, 55s.

SERVICING ELECTRONIC ORGANS, Foulsham, 30s.

ACCORDION: PALMER HUGHES ACCORDION COURSE, Mills, Books 1-10, 10s 6d-21s 6d.

WRIGHT ACCORDION TUTOR, Lawrence Wright, 3s.

MELLOTRON

One thing the old timers can't knock

THOSE old-time musicians — many of them undoubtedly great — often knock pop. Sometimes with justification. Sometimes not.

But today's pop groups deserve full credit for making a seemingly never-ending quest for new sounds. For it is, of course, the sound that sells a record and turns it into a hit.

Simon Dupree and the Big Sound — as their title indicates — are fully aware of the value of the right sound.

Says Eric Hine, who plays Mellotron and organ with the group: "We'd been using the Mellotron for a long time on sessions, but we wanted also to use it on stage to get a full orchestral sound.

"So we first took one on the Gene Pitney tour last April. It was such a success we decided to keep using it."

And what is a Mellotron? Adds Eric: "It's a solo as well as a rhythm instrument. It's quite different from an organ, as it is able to reproduce exactly the sound of the instrument you want — violin, flute, trumpet, saxes, etc. This is done by using pre-recorded tapes of the appropriate instrumental sounds. You can also produce various instrumental blends, such as violins and cellos or violins and flutes."

The Royal Festival Hall
General Manager John Denison C.B.E.

Western Music Company Ltd.
with the co-operation of
Rank Audio Visual Limited present

Swingalong with Farfisa

Monday 25 November 1968, at 7.30 pm
Jackie Brown, John Dales at the Farfisa Organs
Marcosignori with the Cordovox
The Jack Emblow Newsound with the Transicord
The Susiecope Trio with the Compact Duo

Apply for complimentary tickets to Western Music Company Ltd.,
132 King Street
Hammersmith W.6.
Telephone RIVerside 5824
40 South End
Croydon
Telephone CROydon 1248

PARK

"VARITONE" ROTARY TREMULANT UNIT

100 gns. 100 gns.

A "MUST" FOR EVERY ORGANIST!

★15in. 35w. Celestion Speaker
★Completely variable speed
★Keyboard Mounting Control Unit
★Instant Brake for Straight Organ

Obtainable from your local dealer or, in case of difficulty, please contact:
CLEARTONE MUSICAL INSTRUMENTS LTD.
at our new address:
28 SEVERN STREET, BIRMINGHAM, 1 Tel. 021-643 0947

LET'S MAKE MUSIC

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

BRISTOL

BROWNS
OF BRISTOL LTD.
35 ST. STEPHEN ST.
Tel. 23646
Instrument Repairs by craftsmen
Authorised Premier Agent

CHURCHILLS of BRISTOL
66 Park Street
for
HAMMOND, LOWREY
FARFISA, THOMAS
Frequent demonstrations by experts
Contact Bristol 23886/20916
for further information

COUNTY DURHAM

BISHOP AUCKLAND

RECORD & BOOK CENTRE
(inc. Brothertons)
28/29 Victoria Avenue
Bishop Auckland 3137
Agents Rosetti & Rose-Morris

DARLINGTON

COMPTON Super
Melotone £350 at
GEO A. WILLIAMS
Blackwellgate
Darlington. Tel. 66224

SOUTH SHIELDS

SAVILLE BROS. LTD.
MUSICAL INSTRUMENTS
RECORDS ● MUSIC
★ ELECTRONICS
HIGH FIDELITY EQUIPMENT
and all-round service
KEPPEL ST., SOUTH SHIELDS
and
HOLMSIDE, SUNDERLAND
Selmer DEALER
Tel. No. South Shields 60307/8
Sunderland 59421

CUMBERLAND

CARLISLE

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

DERBYSHIRE

DERBY

WISHER & SON LTD.
101 Normanton Rd.
Tel. DERBY 48156
Authorised PREMIER Agent
Selmer DEALER

DEVON

PAIGNTON

THE MUSIC STUDIO
41 HYDE RD., PAIGNTON
For all musical instruments and accessories, contact
58251
Premier & Selmer AUTHORISED DEALER

ESSEX

COLCHESTER

MARKHAM MUSIC
123 Priory Street
Colchester 72646
Tuition
Specialist in S.H. Instruments
Selmer DEALER

HEREFORDSHIRE

ST. ALBANS

for
HAMMOND ORGANS
and
Kemble Challen etc.
PIANOS
STOCKERS of ST. ALBANS
6 Holywell Hill

LANCASHIRE

MANCHESTER

Swan's OF MANCHESTER LTD
FOR
HAMMOND
AND
FARFISA
organs
✱ Easy Terms
✱ Free Tuition
✱ Free Delivery
328 Oxford Road
Manchester 13
Tel.: 061-273 3231

ST. HELENS

Broughton & Kay Ltd.
For Drums, Guitars, Amplifiers, etc.
Write, phone or call
NOVELLO HOUSE
15 College Street
St. Helens, Lancs.
Tel. St. Helens 23402
Selmer DEALER

WARRINGTON

C. H. & J. A. DAWSON LTD
65 Sankey Street
WARRINGTON 32591/2/3
Selmer DEALER

LONDON

BERRY PIANOS
London's Leading Suppliers, Accordions to Zithers
Best H.P. terms available
14 City Road, E.C.1. MON 1784
15 Dalston Lane, E.8 CLE 3744
155 Fore St., Edmonton, N.18 EDM 1816
48 Grand Parade, N.4 STA 2488
132 High Street, E.7 COP 3567
320 Holloway Rd., N.7 NOR 4540
138 Leytonstone Rd., E.15 MAR 2793
328 Mare St., E.9. AMH 4324
819 Romford Rd., E.12 ILF 0290
265 Whitechapel Rd., E.1 BIS 1392
36 Ripple Rd., Barking RIP 2903

E.11

FREEDMANS MUSICAL INSTRUMENTS LTD.
534 High Road
Leytonstone, E.11
Tel. LEY 0288
Authorised PREMIER Agent
Selmer DEALER

E.12

Everything Musical including Electronic Organs
J.60 MUSIC BAR
445 High Street North
Manor Park, E.12
GRA 4690/5107
Selmer DEALER

N.W.1

R. H. JUNIPER (Pianos) LTD.
Phone 01-485 6539
Piano Tuning and Repair Service
All makes of pianos bought and sold

S.W.2

CRAMER (BRIXTON)
S.W.2. BRI 1982
All Musical Instruments and Accessories
Lowest easy terms
Immediate delivery
L.P. records, all makes
Budget accounts

S.W.17

TERRY WALSH & BOBBY KEVIN
For all musical instruments
Tuition by appointment
Write, phone or call
42 UPPER TOOTING ROAD
LONDON, S.W.17. Tel. BAL 3997
Premier & Selmer AUTHORISED DEALER

W.5

BARGAIN CENTRE
We are the Main Agents for Bargains
All Musical Instruments and Accessories
Anything taken in P.X.
While-U-Wait amp repair Service, Special Discount Arrangements for Vans
Write, phone or call
181 South Ealing Road
Ealing, London, W.5
Tel.: 01-560 0520

W.C.2

For
PHILICORDA ORGANS
The Portable Organ suitable for all types of music
COME AND TRY IT NOW!
G. SCARTH LTD.
55 CHARING CROSS ROAD
LONDON, W.C.2
01-437 7241

ST. GILES MUSIC CENTRE
Large stocks of
ORGANS
by leading makers
Expert advice
16-18
St. Giles High Street
London, W.C.2
Tel. TEM 4080/2888

W.11

TRAIES PIANOS LTD.
LAD 5822
276 Portobello Rd., W.11
All musicians' requirements catered for
Generous part exchange allowance

MIDDLESEX

HOUNSLOW

E. J. LONG
For all Musical Instruments and Accessories
Write, phone or call
5 Lampton Road
Hounslow, Middx.
Tel. 01-570 1611

NORTHAMPTONSHIRE

NORTHAMPTON

MIDLAND MUSIC CENTRE
For all musical instruments and accessories
Cowper Street
(off Kettering Road)
Tel.: Northampton 36832
Selmer DEALER

NOTTINGHAMSHIRE

MANSFIELD

HARDY SMITH
Authorised Premier Agent
Write, phone or call
40 & 40a Stockwell Gate
Mansfield. Tel. 21103
Selmer DEALER

SHROPSHIRE

OSWESTRY

N. E. READ
For all Musical Instruments and Accessories
Selmer DEALER
20-24 Church Street
Oswestry. Tel. 2018

STAFFORDSHIRE

STOKE-ON-TRENT

Sherwin'S of HANLEY
Complete range of all musical instruments
Tel. STOKE-ON-TRENT 21621
Selmer DEALER

SUSSEX

BRIGHTON

LYON & HALL
92 Western Road
Brighton 27991
Agents for
HAMMOND
Main agents for
PHILICORDA
Selmer DEALER

EASTBOURNE

LEONARD BOOTH
35 South Street
Eastbourne
31755
Selmer DEALER

WARWICKSHIRE

BIRMINGHAM

Smallwood Piano Co. Ltd.
Electronic Organ Specialists
Write, phone or call
82 Smallbrook, Ringway
Birmingham, 5
Tel. Midland 7791

BIRMINGHAM

YARDLEYS of Birmingham
THE MIDLAND'S LARGEST MUSICAL INSTRUMENT DEALERS
★ ★ ★
Write, phone or call
87-89 Snow Hill
Birmingham
Tel. 021-CEN 7441
Premier & Selmer AUTHORISED DEALER

KAY WESTWORTHS
Melody House
17 Cannon Street
Birmingham 2
Birmingham's favourite music shop
Tel. MIDLAND 9043

YORKSHIRE

HULL

J. P. CORNELL
31 Spring Bank
HULL. Tel. Hull 215335
"The Musicians' Shop"
GUITAR SPECIALISTS
Selmer DEALER

LEEDS

KITCHENS OF LEEDS
27 Queen Vic. St. 22222
KITCHENS OF NEWCASTLE
29 Ridley Place. 22500
ALFRED MOORE LIMITED
26 North Parade. 23577
In Leeds and Bradford sole stockists of Hammond and Lowrey organs, large selection of group organs and in Newcastle small home and group organs
Head Office:
31 Queen Victoria Street
LEEDS, 1

WALES

HAVERFORDWEST

SWALES MUSIC CENTRE
All makes of Guitars
High Street, Haverfordwest
Premier & Selmer AUTHORISED DEALER

MAESTEG

THE MUSIC SHOP
(R. Holyome)
FOR MUSICAL INSTRUMENTS
Write, phone or call
Maesteg 3237
Selmer DEALER

N. IRELAND

BELFAST

The finest organ showroom in the country
CRYMBLE'S
Write, phone or call
58 Wellington Place
Tel. Belfast 32991

EIRE

LIMERICK

KLEISER
Piano specialists
Tuning and repairs
24 Thomas Street
Limerick
Tel. Limerick 46665

SCOTLAND

DUMFRIES

LEN FROBISHER
for
Wurlitzer and Yamaha Electronic Organs
27-29 Loreburn Street
Dumfries, Scotland
Tel. Dumfries 5603

EDINBURGH

RAE, MACINTOSH & CO. LTD.
For all Musical Instruments and Accessories
39 George St.
Edinburgh

PETE SEATON
18 Hope Park Terrace
EDINBURGH 8
Newington 3844
For all
MUSICAL INSTRUMENTS
and Accessories

GLASGOW

J. D. CUTHBERTSON AND CO.
21 Cambridge Street
GLASGOW
Tel. Douglas 5382
5 Gilmore Street
PAISLEY. Tel. 8381

FOR EVERYTHING MUSICAL
BIGGARS
THE CENTRE OF MUSIC
Premier & Selmer AUTHORISED DEALER
84 St. Vincent Street
271-5 Sauchiehall Street
GLASGOW
Phone DOUglas 8676

McCORMACK'S
33 Bath Street
GLASGOW, C.2
Tel. DOU 8958
Scotland's Leading Music Shop

MELROSE

CLINKSCALE for MUSIC
The Square, Melrose
Main agents for
HAMMOND & FARFISA
Phone Melrose 223
Premier & Selmer AUTHORISED DEALER

SOUND SENSE

HAVING marvelled at the technique of Jimmy Page, I'd like to know which guitar he plays, how he gets his sustain and the secret of his remarkable violin sound. — Jack Dougan, Battersea.

The sustain is achieved by volume combined with the use of a Tone Bender. It is virtually a standard model, but with a few modifications carried out by its inventor, Gary Hurst, which provide more sustain and a harmonic overtone. My guitar is a Fender Telecaster, given to me by Jeff Beck. It is a very early model and I have wired the pick-ups together, creating a different sound, which cannot be obtained on the new models. I use an ordinary violin bow on the guitar, given a little more tension on the horsehair than one would employ for violin playing, plus lots more resin. It gives an infinite variety of sounds, ranging from violin to cello and from a whistling wind to a Boeing 707 taking off. — **JIMMY PAGE.**

HOW did Pete Townshead manage to acquire his fantastic technique? — Arthur Bolden, Southampton.

It all depends what you're trying to do. If you're going to play in a group, you might as well play by ear. You should practise every day for at least half an hour (I still do) and remember that it is regularity which counts, however small the dose. But if you want to get really involved, some lessons are advisable, provided you're keen enough. I had a few but didn't take much notice or learn anything! I picked up a lot from records, and better still, a tape recorder, which enables you to get a new perspective of your own playing. — **PETE TOWNSHEND.**

TRADE TALK

A UNIQUE display of banjos made by Framus in West Germany, adorns the window of London's Ivor Mairants Musicentre, to bolster the current popularity and steady sales of the instrument. There are 14 banjos involved, ranging from the popular 4-string to the rare 12-string, including gold and silver-plated models. Prices are £30-£105.

●

A methodical book called Trumpet Work-Out has been prepared by star brass player Les Carew, who played for top bandleaders, including Jack Hylton. It consists of practical daily exercises to stimulate proficiency for young amateur and professionals and advanced students and is published by Feldman at 6s.

●

A new catalogue available from Daystrom Ltd, of Gloucester, lists their latest do-it-yourself and ready-made Heathkits, covering portable radios, stereo record-players, tape recorders and many other electronic devices. Every construction kit is supplied with an illustrated instruction manual and prices save up to 50 per cent of factory-built equipment.

BY CHRIS HAYES

HARROW ORGAN CENTRE
EVERYTHING FOR THE ORGANIST UNDER ONE ROOF

Hammond Organ Model B.3

main agents for:
FARFISA
HAMMOND
LOWREY
THOMAS
BALDWIN

★ DEPOSITS FROM 10%
★ 5-YEAR PERSONAL LOAN SCHEME

Leslie and Sondyne Amplification
Custom-built Tone Cabinets
Hammond Organs split from 50 gns.
Transporter Trollies ● Organ Service

CITY ELECTRONICS LTD.
Broadwalk, Pinner Road, North Harrow, Middx.
01-863 1841 (Showroom), 2130 (Service)

Baritone on a tight rein

JOHN LEWIS: deceptively simple style.

NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, JACK HUTTON, MAX JONES

DAVE BRUBECK - GERRY MULLIGAN: "Compadres." Jumping Bean, Adios Mariquita Linda; Indian Song; Tender Woman; Amapola; Lullaby De Mexico; Sapito; Recuerdo **(CBS 63395.)**

Brubeck (pno), **Mulligan** (bari), **Jack Six** (bass), **Alan Dawson** (drs).

DAVE Brubeck seems to have an inhibiting effect on horn players. There is much typical Mulligan here — effortless, swinging baritone — but, apart from the occasional outburst, he seems to be on a tight rein.

There is also typical Brubeck — cumbersome, heavy piano playing with the few attempts at swinging, as on "Adios," quite laughable.

Brubeck remains, however, a pleasant writer of tunes, although, in this case, the most instantly attractive piece is Mulligan's charming "Lullabye."

Six plays adequate bass and there is some excellent drumming from Dawson which occasionally threatens to push the others into more violent action, but they manage to resist the temptation.

Brubeck fans will no doubt hail this with joy. The rest of us will continue to marvel at his mesmeric effect on the public. — **B.D.**

KING PLEASURE

KING PLEASURE: "Mr Jazz." In The Mood For Love; Don't Get Scared; Swan Blues, Mean To Me; It Might As Well Be Spring; That Old Black Magic; This Is Always; Jazz Jump; Sometimes I'm Happy **(Solid State USS7003).**

Pleasure (voc) with unidentified orchestra.

A MOST curious fact is that a rock and roll pianist from Leigh, Lancashire, is mainly responsible for maintaining interest in one of the more esoteric schools of jazz singing.

Georgie Fame's love of the King Pleasure brand of vocalising, based on the addition of lyrics to jazz solos, is known to all who straddle the world of pop and jazz, and now we have a new opportunity to hear the originator.

Pleasure's records were something of a cult during the bebop era, and over and above the technique required to bring off the gymnastics that vocalising a jazz line often demanded, their saving grace for me was a well-developed sense of musical humour.

Afficianados will be glad to hear that the years have not dimmed King Pleasure's skills. On these remakes of many of his original repertoire — "Mood For Love," "Don't Get Scared," "Jazz Jump" and "Spring" will be familiar to Pleasure fans of yore — he's in good form, although surely we could have been told who was responsible for the arrangements and who the occasional soloists are.

As long as jazz singing of this variety is not taken too solemnly, then it's good fun. This album should be considered in this light. — **B.H.**

BUD POWELL

BUD POWELL: "In Concert." Shaw Nuff; Blues In The Closet; John's Abbey; Salt Peanuts (a); Just You, Just Me (b); Willow Weep For Me (a); All The Things You Are (b). **(Polydor International 623260).**

(a) **Powell** (pno), **Oscar Pettiford** (bass), **Kenny Clarke** (drs).

(b) As (a) plus **Coleman Hawkins** (tnr). Essen, Germany, April 2, 1960.

THE latter years of Bud Powell's life provided one of the great tragedies of jazz, but there were occasions when the great pianist revealed bursts of the brilliance which made him a musician of immense stature.

While this set cannot bear comparison with Powell's vintage work, there are many moments when the pianist, spurred on by his excellent accompanists, plays lucid, swinging jazz which is still above the run of most other pianists' productions, even though it may be well below his own fantastic standards.

The stimulus of two great jazzmen such as Klook and the late, incomparable Oscar Pettiford is obvious throughout. Pettiford is magnificent, pushing Powell along with powerful, singing bass lines and his solos on "blues" and "Willow" reach heights which, even in these days of superbly equipped bassists, only the greatest on the instrument can aspire to.

Another veteran, the redoubtable Hawkins, pops up for a romp on two tracks, and while nothing memorable emerges, everything swings along nicely.

While hardly indispensable, this set is well worth acquiring as Powell's music, except at its lowest ebb, was always worth attention. — **B.H.**

CHARLIE MINGUS

CHARLIE MINGUS: "Pithecanthropus Erectus." Pithecanthropus Erectus; A Foggy Day; Profile Of Jackie; Love Chant. **(Atlantic 587131).**

Mingus (bass), **Jackie McLean** (alto), **J. R. Monterose** (tnr), **Mal Waldron** (pno), **Willie Jones** (drs).

PARDON me while I don my sackcloth and ashes. I reviewed this when it was first released in February, 1957, and described the whole album as "pretty ghastly."

I can only plead that it was the first of the Mingus Workshop recordings introducing a fair degree of that controlled chaos which Mingus has developed into his own, highly individual contribution to jazz.

Hearing the album again after 11 years I find it full of good things. I wouldn't rank it among Mingus' very best LPs, but the title track and, in parts, "Foggy" and "Chant," contain much of the real, basic Mingus anarchy. The two saxes were not able to produce the full fire and anger which characterise so much of the best of Mingus' later pieces, but there are some pretty wild moments.

"Foggy Day" even harks back to Jelly Roll Morton with its use of fog horns and street sounds — but then one of Mingus' strengths has been his obvious understanding of earlier jazz forms.

Of the soloists, McLean is first rate giving the lie to those who believed that until his flirtation with the avant garde in the 1960s he was merely a copy of Charlie Parker. Monterose, too, shows he is a powerful player well suited to the aggressive masculinity of Mingus music.

A welcome reissue and, for once, it's nice to be proved wrong. — **B.D.**

JOHNNY LYTLE

JOHNNY LYTLE: "The Sound Of Velvet Soul." The Thing To Do; We're Bluesin'; L.A. Soul; Street Scene; Live For Live; Under The Rising Sun; On A Clear Day; Somewhere; Up, Up And Away; Suddenly You. **(Solid State USS7005).**

Lytle (vibes), **Frank Wess, Seldon Powell, Jerome Richardson, Joe Farrell, Sol Schlinger** (saxes), **Richard Davis** (bass), **Mel Lewis** (drs), **Johnny Pacheco** (Latin percussion).

I DON'T recall hearing Lytle before and he turns out to be a gentle vibist with a pleasantly melodic approach to a ballad. His playing keeps you entertained without ever making you sit up and take notice.

To judge by the material, this set is probably aimed at a wider market than the pure jazz fans, but there is much for the jazzers to enjoy.

The star of the record is really Manny Albam whose neat arrangements are given meat by a superb sax section which, at times, achieves a massive swing.

No rhythm section which includes Richard Davis and Mel Lewis could be other than first class so Lytle certainly couldn't complain about the supporting cast.

To sum up: melodic, easy-swinging, commercial jazz with wide appeal. — **B.D.**

■ **Herbie Mann's flute is one of my least favourite jazz sounds —and nor am I very partial to the sort of Afro-Jazz set up with which he has been associated through most of the 1960s. There are three African drummers clattering away on "ST THOMAS" (Solid State USS7007) in addition to conventional rhythm section, Mann and Johnny Rae (vibes). For me, Rae, is responsible for the very few moments which rise above the commonplace and most of the excitement seems rather forced. Still, Herbie's legion of loyal fans will no doubt enjoy playing this in their time off from organising a Lynch Dawbarn campaign. Tracks include "Jungle Fantasy," "St Thomas," "Bedouin" and "Sudan."—B.D.**

IN BRIEF

A CALM LOOK BACK AT CHET BAKER

■ **A beautiful set of Chet Baker improvisational forays present themselves again on CHET BAKER SWINGS PRETTY (Sunset SLS 50009E). In company with such as Bill Perkins, Russ Freeman, Larry Bunker and Jimmy Giuffre, he blows his highly individualistic way through "Time After Time," "Long Ago And Far Away," "The Thrill Is Gone," "Easy To Love" and others. How Baker could have shocked people with his "modern" approach years ago is almost impossible to comprehend on re-hearing these tracks. Calmly looking back to the mid-Fifties, we hear a beautiful, natural musician, a Beiderbecke of his era, a man whose solos are his, whose phrasing is refreshingly cliche free, whose tone is from within him and part of him, not a copy of a current hero. From one whose life was so turbulent his playing is so peaceful.—J.H.**

■ **LESTER YOUNG, GIANT OF JAZZ (Sunset SLS 50008E) doesn't give a scrap of information, but the sides appear to be reissues of tracks on "The Great Lester Young Vols 1 & 2" put out by Liberty years ago. The tracks were recorded around 1945-47 and featured Lester with people like trumpet man Howard McGhee, trombonist Vic Dickenson and altoist Willie Smith. Lester is on top form throughout, though some of the others sound scrappy. Among the best sides are "It's Only A Paper Moon," "One O'Clock Jump," "East Of The Sun," and "Easy Does It." Worth acquiring for Lester.—J.H.**

■ **Twelve-year-old selections by the MJQ are welcomed back to life with the reissue of tracks made at the Music Inn in Massachusetts, three with Jimmy Giuffre on clarinet. The album THE MODERN JAZZ QUARTET: SUN DANCE (Atlantic 588 126) has many pleasing moments. Giuffre had a certain delicate charm about his music which was greatly enhanced by the MJQ. Their collaboration on "A Fugue For Music Inn" makes pleasant listening. The MJQ's own tracks here include "Oh Bess, Oh Where's My Bess" and "The Man That Got Away." Looking back, one realises again with force that John Lewis' contribution to the MJQ was immense. His deceptively simple piano style is rooted in the blues. He has fashioned his own style on this basis, a style with a varied but immensely strong streak of musical character.—J.H.**

■ **The musicians on FIDDLER ON THE ROOF/SWEET CHARITY, LONDON'S GENTLEMEN OF JAZZ (Ace of Clubs ACL 1254) remain anonymous. And so does the music. Some of the music from these hit shows make excellent jazz vehicles such as "Sunrise, Sunset," and "Big Spender," and the mystery piano, bass, drums featured here make entertaining sounds but it rarely rises above good background music. Now tell me it was really Oscar Peterson.—J.H.**

■ **Some exciting and some scrappy sides make up SWING CLASSICS VOL. II 1944/45 (Polydor 423 237) featuring groups led by Leonard Feather, Clyde Hart, Slam Stewart, Cozy Cole, and Hot Lips Page. In the line-ups are musicians like Buck Clayton, Dizzy, Hawkins, Ed Hall, Charlie Shavers, Cozy Cole, Red Norvo, Trummy Young and Ben Webster. But the recordings leave a lot to be desired and the music is often distorted. Also the personnels are highly suspicious and, in places, obviously wrong. But part of the fun is sorting out the soloists in spite of what the sleeve says. Hawkins was on great form at this period. And what a loss to jazz was Hot Lips Page. His bluesy singing and playing hit the core of the music. He was a raving musician. Collectors will enjoy this—especially sorting out who's on what. — J.H.**

■ **Fred Hunt once said: "I'm one of a vanishing race—a traditional jazz pianist." That was eight years ago, and though he still mines the vein cut by men like Hines and Wilson and, perhaps, Stacy and Gene Schroeder, he has enlarged his area of sensibility—so to speak —to take in such stylistic developments as that often described by the term "cocktail piano." We can hear various sides of Hunt's keyboard expressionism on PEARLS ON VELVET ("77" LEU 12/27), a debut album under his own name which roves through gutty shout-piano territory on "Fred's Dilemma," evokes a few more memories on "Scrumpin'" (both Hunt originals), presents a touch of Latin Americana in "Clear Day" and a nice excursion (updated) into Jelly Roll music on "Sweet Substitute," dedicated to the late Red Allen. The candlelight music is found on "Little Girl Blue," the title tune (an interesting Mel Powell composition) before it moves into swing-time, and "Wherever There's Love," an attractive ballad from the pens of Eddie Condon and De Vries. "Man I Love" and the very agreeable "Moon Song" are predominantly rhythmic performances. Hunt's piano is supported by restrained bass and drums from Brian Munsell and Ernie Rendell. In the main, these performances are amiably melodic and flowing without packing much of a jolt. The album, which was recorded at his home on Fred's favourite piano, would pass time very smoothly. But it suffers from an overall blandness which could prove soporific.—M.J.**

RADIO JAZZ

FRIDAY (8)

4.5 a.m. J: All That Jazz (Fri., Mon.-Thurs.). 10.0 V: Sound of the Big Bands. 8.5 p.m. J: Jazz. 8.23 A3: R and B (Nightly, except Sunday). 9.30 U: Sammy Davis. 11.30 T: Pop and Jazz (Nightly, except Sunday). 12.0 T: Jazz (Nightly, except Sunday). 12.5 B1 and 2: Jazz At Night.

SATURDAY (9)

12.0 noon B3: Jazz Record Requests. 5.0 a.m. J; Jazz 9.5 J: Jazz Unlimited. 2.0 p.m. E: Erskine Hawkins. 10.30 Q: Pop and Jazz. 11.5 A1: Jazz. 11.45 A2: Get To Know Jazz.

SUNDAY (10)

3.5 a.m. J: George Shearing. 7.0 p.m. B1: Mike Raven. 8.30 B1: Jazz On One (Peter Clayton, Art Blakey, Benny Green). 9.5 J: Finch Bandwagon. 11.30 E: Peggy Lee, Frank Sinatra. 12.5 a.m. B1 and 2: Best of Jazz (Humph).

MONDAY (11)

11.0 p.m. A3: Free Jazz. 11.45 A3: Jazz Panorama (Hughes Panassie).

TUESDAY (12)

10.5 a.m. J: Bobby Troup Show. 5.45 p.m. B3: Jazz Today (Charles Fox). 10.30 V: Jazz Corner. 10.30 Q: Jazz Journal. 11.0 U: Ronnie Scott All Stars, Jon Hendricks. 12.15 a.m. E: Soul.

WEDNESDAY (13)

8.15 p.m. B1: Jazz Club (Pete King, Ed Faultless Trio, Sikidmore-Cornford Ork, Graham Collier Sextet, Bill Evans Trio). 9.15 E: Golden Swing Years. 10.20 E: Pop and Jazz. 10.30 Q: Jazz Club. 12.15 a.m. E: Jazz. 12.30 M: Jazz.

THURSDAY (14)

4.35 p.m. U: Jazz Magazine.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1-1829, 2-348, 3-280/214. B: BBC 1-247, 2-1500/VHF, 3-464/194/VHF. E: NDR Hamburg 309/189. J: AFN 547/344/271. M: Saarbrucken 211. O: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

LONDON'S NEW JAZZ AND BLUES SPECIALIST SHOP

Vast range of Jazz and Blues Records, including many imports. Mail Order Dept opening soon.

If you're in London, call in and see us. We're just off Oxford Circus.

MOWBRAYS RECORDS

Manager: Chris Trimming

Entrances:

28 Margaret St., W.1

14 Little Portland St., W.1

01-580-2812

MICKEY BAKER'S COMPLETE COURSE IN JAZZ GUITAR

A MODERN METHOD IN HOW TO PLAY JAZZ AND HOT GUITAR

BOOK 1

featuring

NEW HARMONIC DEVICES AND TECHNIQUES

JAZZ, RIFFS, BREAKS, FILL-INS, AND SOLOS

PROGRESSIVE CHORD AND MELODY STYLES

THE LATEST RHYTHM AND BLUES PHRASES

HOT GUITAR SOLOS

PRICE 12/6

Published by Lewis Music Publishing Co. Inc. 39 West 60th Street, New York, N.Y.

Now available from:

SOUTHERN MUSIC PUB. CO. LTD.

8 Denmark Street, London, W.C.2

THE NAME GUARANTEES SATISFACTION . . .

JAMES ASMAN'S RECORD CENTRES

(WEST END): 23a New Row, St. Martin's Lane, London, W.C.2. 01-240 1380.

(CITY): 38 Camomile Street, Bishopsgate, London, E.C.3. 01-283 7791

(CITY): 63 Cannon Street, Mansion House, London, E.C.4. 01-236 9274.

Write for bargain Jazz/Pop/Folk lists

MAIL ORDER, 38 Camomile Street, E.C.3 (state preference)

Chris Welch

on the new pop singles

LULU: "I'm A Tiger" (Columbia). A change of style and mood for young Miss Lulu and speaking as a founder member of the Ealing And Tooting Young Anarchists Lulu Appreciation Society, I can only admit to being wholly uplifted and improved by this jaunty performance.

Trumpets join for the closing bars in a "Jumping Jack Flash" style, that are both boisterous and invigorating. Lulu's vocals are as always a heady wine of intoxicating femininity and roguish provocation.

Jolly good show. Definitely a top tune and one we shall hear Christopher Stone broadcasting repeatedly on the National Service very shortly, I fancy.

REVIVED

MAX FROST AND THE TROOPERS: "Shape Of Things To Come" (Capitol). Nothing to do with the Dizzy Gillespie composition from about 1945, a fantastic arrangement which Dizzy recently revived at Jazz Expo.

But one cannot expect Barry Mann and Cynthia Weil who wrote this bilge to know anything about Gillespie and his works, or even the Yardbirds and "For Your Love" which stems from 1965 and has much in common with the said bilge.

BOBBY RUSSELL: "1432 Franklin Pike Circle Hero" (Bell). Remember Roger Miller?

I cannot claim to be wholly accurate with my facts, but I have the feeling this gentleman wrote the lyrics to his hits. So that's what happened to Roger Miller;

Pretty durned awful except in cowpoking circles where it will be heralded with glee and shouts of "y-i-i-h-a-h" or whatever the natives of Hammersmith are currently bawling while at their endless revelries.

SPACE

FRAZER HINES: "Who's Dr Who" (Major Minor). Sounds of the Tardis moving through time and space with Jamie's kilt skirling (sorry, swirling, it's bagpipes that skirl isn't it? I mean, wasn't it. Er—don't they?).

Then some Eric Clapton type guitar while Frazer chants some fairly uninspired Les Reed and Barry Mason lyrics, which takes a far more predictable course than the brilliant TV series.

ERA

DION: "Abraham, Martin and John" (London). I have it on the highest authority (namely Israel Tolliboots, the well known), that Dion is one of the major figures of the rock and roll era.

And although it could mean the end of civilisation as we know it, or even the creation of a brave new world, where a boy and girl like you and me might be able to raise some sheep, or even some children if the radiation eases off after the first forty years, well Sir, I'm a gonna stick muh neck out HERE AND NOW, and say: "I haven't the faintest idea what this record is all about and what's more I DON'T like it."

But experts agree the B side, "Daddy Rollin'" is even worse.

MAMA CASS: "California Earthquake" (Stateside). A fine heavy record, proving that the loss of the Mama's and Papa's has been fully compensated by Big Mama's output of exceptional performances.

A large brass section trumpet madly while Miss Cass view haloos with a lightness of tone that belies her great girth and dimensions.

One to incite considerable curiosity among those of us who habitually, or even only occasionally purchase gramophone records of the popular variety.

NAZZ: "Open My Eyes" (SGC). Jolly rock from this pretty group fans," writes W. Potts. "They're pretty dishy and my friend Maureen says that she would include in any appraisal of their talents that they are decidely fab, if not super."

My view is that good as it may be, their sound on this looking though the Nazz particular waxing does not have the grooviness to incite Stuart Henry for example, to act in anymore fatuous way than he does already on such admirable manifestations of the absurd as Top Of The Pops.

My friends, this is bilge, bilge, bilge.

FAMILY: "Second Generation Woman" (Reprise). Groups signed to record contracts are often expected to get hits and Family, being in a charitable mood have decided to lay down a heavy rock beat, doubtless hoping to appeal to those who have not seen their more esoteric live performances.

An excellent group and they make the big beat idiom quite successfully. "Big Beat?" Wow, that's a plaster from the cast, or even a blast from the past, at least 1964 terminology.

APPEAL

PRETTY THINGS: "Private Sorrow" (Columbia). A vastly improved group who deserve more attention than they are getting. Both their live and recorded performances are a far cry from the rough old days.

This is meaningful and inventive and should appeal to all Top Gear fans, which includes me.

Of course you can borrow the only other copy of the Nice LP John!

P.S. Make this a hit folks.

LULU: *definitely a top tune*

A CHANGE OF MOOD, AND A HIT FOR LULU

NEW POP ALBUMS

Mixed-up muddled, mutinous sound from the menacing Mr Hendrix

JIMI HENDRIX EXPERIENCE: "Electric Ladyland" (Track). "Voodoo Chile" is the stand-out track from a vast acreage of sound from the Experience in a mixed-up, muddled, mutinous and menacing two album package, which may be the last we shall hear of them in their present form. Jimi produced and directed and whether his work in the control booth is a success is a matter of opinion. To many people the essence of Hendrix is his natural blues guitar playing, sensuality and on-stage showmanship that made the Experience, with brilliant young British drummer Mitch Mitchell and bassist Noel Redding, one of the most exciting events on the group scene when they exploded in early 1967. When their naked emotionalism, most effectively presented in short, spine-tingling bursts, is spread over long sessions, without any apparent arrangements and injected with interesting but aimless electronics, then impact is lost and attention is liable to wander. "Voodoo Chile" is superb with an electric atmosphere and a guest star organist who sounds remarkably like Stevie Winwood plus an imaginative decidedly non-rock and roll type drum solo. Apart from Bob Dylan's "All Along The Watchtower" there are few memorable compositions, and the general impressions is that the trio and friends went to the studios totally unprepared and just blew to see what would happen. The guitar is often heavily distorted, use of the "wah wah" pedal is taken to irritating lengths, while the playing with stereo tracks to bring winds, whispers and wails from speaker to speaker is novel but only superficially satisfying. If the term "acid rock" means anything, this is indeed the acid test for such disembodied experiments, that might satisfy those looking for spiritual depth in a strip of magnetic recording tape, but will disappoint those who hunger for true musical experience.

EMERSON: *dynamic*

THE NICE: "Ars Longa Vita Brevis" (Immediate). This second Immediate album by the Nice, is not only a vast improvement on their first, but a major breakthrough in pop group experimentation. In fact the phrase "pop group" becomes obsolete in view of their bold and imaginative cross-breeding of classical, jazz and rock and roll music. With brass and string players from the London Philharmonic Orchestra involved and influences ranging from Bach to Thelonius Monk and Charles Lloyd, not to mention Sybelius the Nice have embarked on an ambitious project that does not outstrip their own musical ability. The main track is the 19 minute "Ars Longa Vita Brevis" suite with arrangements by Robert Stewart and Keith Emerson. Stewart is a conductor and arranger. Keith is the group's dynamic and individual organist and pianist, whose musical ability is as well known as his stage showmanship. The suite includes a thoughtful and well constructed drum solo by Brian Davison who also features a set of gongs. His drumming is a tower of strength throughout the album. On side one, tracks include the popular "Little Arabella," "Daddy, Where Did I Come From," "Happy Freuds," and a pounding version of "Karelia" by Sybelius. The exciting point about the Nice that they are still on the brink of their full potential and they have found a direction far removed from any other group, British or American.

THE PLATTERS: "Sweet, Sweet Lovin'" (Stateside). This sound is so dated today that it's hard to believe it was once the very latest thing in the pop world. Okay for reminiscing, but little else. Includes "The More I See You," "I Love You Because," "Love Letters."

ESTHER AND ABI OFARIM SING ISRAELI BALLADS (Columbia). Recorded in Tel Aviv and sung in Hebrew, this album contains some attractive songs and frankly the Ofarims sound better with this material than with more commerical pop songs. Includes "Wooden Horse," "The Little Donkey," "The Man In The Avenue," "Roses."

FRANKIE LAINE: "To Each His Own." (Stateside). One thing about Frankie Laine — he has a good, belting voice and he never flunks out on the hard high ones. He goes for them and hits them right on the button. Nine out of ten for courage, Frankie. Here he makes his usual workmanlike job of songs like "Green, Green Grass Of Home," "Meet Me Half Way," "I Don't Want To Set The World On Fire."

ROBERT KNIGHT: "Everlasting Love" (Monument). Nice, soulful voice somewhat spoiled by the lumpy and thumpy arrangements. Heavily on the beat. Includes "Somewhere My Love," "My Rainbow Valley," "The Letter," "Branded."

KAY STARR: "Portrait Of A Star" (Sunset). Kay was one of the best of the old school of band singers. She has a feel for a certain kind of song like "Sweet Lorraine"—just like the musicians of her era. Those who liked those times will be knocked by Miss Starr on the aforementioned "Sweet Lorraine" plus "I Cried For You," "I'm Confessin'," "Baby Won't You Please Come Home," "Honeysuckle Rose."

REVIEWED BY THE MM POP PANEL

George Harrison's Wonderwall Music.

An Apple LP. (Apcor 1 Mono Sapcor 1 Stereo)

NEXT WEEK

SPECIALS ON LONG JOHN BALDRY/EQUALS/LOCOMOTIVE

NEXT WEEK

FOLK FORUM

THURSDAY

ARTHUR KNEVETT
superb singer of ballads and traditional songs. Selkirk Hotel, Selkirk Road, Tooting, Broadway, S.W.17.

AT FOX, ISLINGTON GRN., N.1.
STEFAN SOBELL
THE MOONLIGHTERS F.Mc. etc.

BARGE, KINGSTON. Trevour the Oder, Mark and Stephen, Spontaneous Jug Band. Resident Peter Chandler.

BLACK BULL, High Road, N.20
DENNIS O'BRIEN PRESENTS
PETE STANLEY & BRIAN GOLBEY!!
PLUS CONTRAST

COLLEGE OF Ditstributive Trades. PANAMA LTD, JUG BAND, RICHARD DIGANCE, DYMPNA MESSENGER, PAULINE CORDON.

FIRST NIGHT. 7.30 to 10.30
THE PLOUGH,
GALLOWS CORNER, ROMFORD
JOANN KELLY
NICK JONES
TONY & KAY, DON & BILL

FOLK CENTRE, HAMMERSMITH
NOEL MURPHY
DON SHEPHERD, TIPPENS, JILL DARBY, DODO, YOUR HOST ROD HAMILTON
Prince of Wales, Dalling Road. Club 2 mins. Ravenscourt Park Tube.

ROY HARPER
Solo concert, St Pancras Town Hall, November 17, 7.30 pm. Tickets available Collets, Dobells Record shop and Les Cousins. GER 5413.

FRIDAY

ALBION, FARNHAM, SY., COUNTRY BLUES EXTRA. MIKE COOPER, IAN ANDERSON, etc.

AT COUSINS, 49 Greek Street 7.30-11 pm
MIKE CHAPMAN
A fine guitarist
Adm 5/-.

BEDFORD, BUCKHURST HILL
RICHARD DIGANCE

FIGHTING COCKS, London Road, Kingston.
FRED JORDAN

PEDRO WILLIAM IV. Opp Leyton Baths.
DEREK BRIMSTONE
TERRY MUNDAY

POLES APART
14 Tottenham Ct. Rd., W1.
Midnight-6 a.m.
THE STRAWBS
DAVE TRAVIS

THE CENTRAL, BARKING RD., EAST HAM.
SHELAGH McDONALD

WALKING TENDERFOOT
PLAIN DAVE PLANE
MARGATE

SATURDAY

ALPERTON PARK HOTEL. Tom Robinson and guests.

"ANGLERS," TEDDINGTON: Own Up! STEVE SIMPSON'S BLUES BASH.

AT COUSINS, 49 Greek Street 7.30-11 pm
Folk, Blues and Beyond
DAVY GRAHAM
All night session 12-7 am
A short stay in England
SWEENEY'S MEN
Fine contemporary group from Ireland.
Very successful on their last tour in England.

AT THE KINGS STORES, Wide Gate St, Nr Liverpool St Station.
THE PEELERS
Club present this week
ROGER WATSON
and
COLIN CATER
With guests Paul Wright, Dympna and Sheila. 8 pm-11, licensed.

DEN OF INIQUITY, HIGH ST, SOUTHGATE, BEHIND FIRE STATION
JUG TRUST
7.30 PM

SATURDAY cont.

FOLK VOICE MARATHON FOLK AND COUNTRY MUSIC FESTIVAL, ISLINGTON TOWN HALL, 2 P.M. ADMISSION 7s 6d.

GREENWICH THEATRE FOLK CLUB, The Gloucester, King William Walk, Greenwich, S.E.10.
LEON ROSSELSON
JOHN TOWNSEND & KEITH CLARK
7.30 pm — Singers welcome.

PEANUTS, KINGS ARMS 213 BISHOPSGATE. COME ALL YE. SINGERS FREE.

ROY HARPER
Solo concert, St Pancras Town Hall, November 17, 7.30 pm. Tickets available Collets, Dobells Record shop and Les Cousins. GER 5413.

THE LCS presents THE SINGERS' CLUB — THE CRITICS GROUP.—UNION TAVERN, King's Cross Road, opposite Mount Pleasant Hotel.

THE WHITE HART, COLLIER ROW, ROMFORD
ALEX CAMPBELL

TROUBADOR, 265 Old Brompton Road, 10.30.
MARTIN CARTHY AND DAVE SWARBRICK

SUNDAY

BOUNDS GREEN FOLK CLUB Springfield Park Tavern, Bounds Green Road, N11.
JOHN MARTYN
STUART EMMS, Dec. 15 COLIN SCOTT.

BROMLEY STAR AND GARTER
AL STEWART
NEXT WEEK
JACKSON C. FRANK
GORDON GILTRAP

CHARLTON FOLK, ASSEMBLY Rooms, The Village S.E.7. 8 pm.
GORDON GILTRAP

FRED JORDAN plus The Crayfolk, Railway Hotel, DARTFORD.

HAMPSTEAD ENTERPRISE
Opp. Chalk Farm Stn., 7.30
JACK AND MARGERET KING
TERRY GOULD
MARIAN McKENZIE
DON BONITO
Come early!

NAGS HEAD, 205 York Road, Battersea.
JOHN TOWNSEND AND KEITH CLARKE
Your host JOHN TIMPANY. 5s. members. 44 bus from London Bridge L.T. Station.

THE ALBERT HOTEL, Kingston Hill, Come-All-Ye.
THE FOLK DEVIATION
RISING SUN, EGHAM.

TOWER HOTEL, opposite Walthamstow Central Station, Hoe Street, RICHARD DIGANCE.

TROUBADOUR 9.30, ROGER WATSON & COLIN CATER.

MONDAY

AT CATFORD RISING SUN
FRED JORDAN
DAVE COOPER AND LINDA CRAYFOLK

AT MINOTAUR Bull's Head, Old Town, Clapham. RON SIMMONDS. Residents Sue Taylor and Tony.

AT THE DUBLIN CASTLE, Parkway, Camden Town, N.W.1. THE UNHOLY TRINITY, HELEN KENNEDY
NOEL MURPHY

ENFIELD FOLK CLUB
HOP-POLES, BAKER ST, ENFIELD
JEREMY TAYLOR
DAVE FOREY

FOLK CENTRE, HAMMERSMITH
PACKIE BYRNE
SEE THURSDAY

HANGING LAMP, The Vineyard, Richmond, 8 pm.
JACKSON C. FRANK
Plus residents.

TUESDAY

ARCHWAY TAVERN
FOLK CLUB
JEREMY TAYLOR
Residents
THE EXILES
Opp. Archway Tube

AT COVENFOLK, Ram Wandsworth
DAVE TRAVIS

CLIFF AUNGIER
presents
RON GEESIN
at the Dungeon Club, The Copper, Tower Bridge Road, S.E.1.

THE GOLDHAWK, Goldhawk Road, W.12, 8.30 p.m. TONY DEAN, TONY SHAW, DAVE ANDREWS.

TROUBADOUR, 9.30. DAVE (QUAGGY) COOPER & LINDA.

WEDNESDAY

AT COUSINS, 49 Greek Street 7.30-11 pm
JOHN MARTYN
GORDON GILTRAP
Come early to avoid disappointment.
Adm. 5/-.

COUNTRY CLUB, Belsize Park
ROY HARPER
RON GEESIN

HOLY GROUND, 4a Inverness Place, Bayswater,
MIKE ABSALOM
AL STEWART
RONNY CAIRNDUFF

KINGS HEAD, Upper Street, Islington. An evening of traditional dance, music and song. Next week Punch and Judy. Weekends THE SHAMROCKS, Music and song.

MEG HENDERSON. York and Albany.—129 Parkway NW1. Host Ralf Barrett.

RAMBLING BOY, Royal Oak, 97 Tooley St, SE1. Nr London Bridge.
JEREMY TAYLOR

ROY HARPER
Solo concert, St Pancras Town Hall, November 17, 7.30 pm. Tickets available Collets, Dobells Record shop and Les Cousins. GER 5413.

SURBITON. Assembly Rooms 8 pm. DEREK SARJEANT, JOHN FRASER, DIZ DISLEY.

THE HILL FOLK. Osterley Jazz Club, 8 pm.

CLUBS!! CLUBS!! CLUBS!! PLEASE NOTE

ADVERTISEMENT COPY SHOULD ARRIVE NOT LATER THAN FRIDAY before the week of publication to ensure inclusion in the Club Columns.

Postal orders and cheques should be made payable to:—

MELODY MAKER CLASSIFIED ADS. DEPT.
"MELODY MAKER"
161-166 Fleet St.
London, E.C.4

BE SURE TO USE FIRST-CLASS POSTAL RATES

THE INVISIBLE MENDING COMPANY PRESENT
FIRST SOLO CONCERT
ROY HARPER
AT ST. PANCRAS TOWN HALL, on SUNDAY, NOVEMBER 17th
Tickets available at LES COUSINS, GER 9119, COLLETS, 70 New Oxford St., DOBELL'S, 77 Charing Cross Rd.
Also available on night.

FOCUS ON FOLK

FOLK NEWS

Tom Paxton due for next tour

TOM PAXTON, whose new album "Morning Again" is released by Elektra shortly, arrives in London tomorrow (Friday) for another tour opening at Sunderland Empire on November 10. He then goes to Birmingham Town Hall (11), Colston Hall, Bristol (12), My Kind Of Folk, Radio Two (13), records a spot for the Julie Felix TV show and appears at Fairfield Hall, Croydon (14), Manchester Free Trade Hall (15), Royal Festival Hall (16), possible Late Night Up TV (19), Belfast Whitla Hall (20), Aberdeen Music Hall (21), Caird Hall, Dundee (24), Hamilton Town Hall (25), then to Stockholm (26) and Copenhagen (28).

Roy Harper appears in his first solo concert at St. Pancras Town Hall on November 17. Tickets are 5s, 7s 6d, 10s and 12s 6d from Collet's, Dobell's and Les Cousins, 49 Greek Street, London W.1.

The Woollybacks, Nottingham Traditional Club singers, the **Dolphin Morrismen**, the **St. Ann's Well Mummers** and **Stan Eaton** take part in a ceilidh at the Memorial Park Pavilion, Loughborough Road, West Bridgford, Nottingham, on Saturday.

Robin Dransfield is now teaching in Shropshire and his new address is Ashfield Cottage, 50 High Street, Much Wenlock. Another singer's address club organisers might like to note is that of **Alex Campbell** who no longer books through **Sandy Glennon.** Alex can be contacted at 19 Rupert Street, Glasgow C.4 (Telephone 041-332-0546), care of his wife Patsy.

Among the singers and musicians lined up for the second Saydisc "Blues Like A Shower Of Rain" album are **John James, Putty, Pete Dyer, Bob Hall, Mike Absolom, the Titanic Jug Band** and a well-known blues singer who will be heard under a pseudonym. Another album, "The Inverted World" will feature **Ian Anderson** and **Mike Cooper.**

TOM PAXTON

Vera Johnson, Canadian singer and songwriter appears at the Cellar, Cecil Sharp House, on Saturday, the Village Folk Club, Prestwich (November 14), Calton folk club, Liverpool (15), St. Lawrence, Folk Song Society, Cambridge (20), Windsor (22), Jug O' Punch, Birmingham (23) and the Rising Sun, Catford (25).

Martin Winsor is running a new all-night venue at the Poles Apart folk club, 14, Tottenham Court Road, London W.1. Tomorrow (Friday) the guests are the **Strawbs** and **Dave Travis, Linda Peters** and **Paul McNeill,** with **Dave Ward** on November 15, **Contrast** and **Jim McCann** (22) and **John Martyn, John Townsend** and **Keith Clark** (29).

Forty years of country music

MAYBELLE: remains remarkably youthful

BY TONY WILSON

A COUPLE of days before the Johnny Cash package was due to come to Britain for its latest tour, which ended this week, Johnny phoned Maybelle Carter, last surviving member of the Carter Family's original trio, and asked her to come over with him. Maybelle agreed and so British country fans were given the opportunity to see a piece of live country music history.

Maybelle has been singing, playing and recording for the last forty years, more recently with daughters June, Anita and Helen. Last week, at London's Mayfair Hotel, I met her breakfasting with Helen and Anita prior to travelling to Manchester for the opening night of the Johnny Cash tour.

The Carter family, Maybelle, A. P. "Doc," and his wife Sara, cut their first sides in Bristol, Tennassee, in 1927. Recalling that first session, Maybelle said, "I didn't think too much about it. It all seemed so strange I didn't think it could happen to me. I didn't realise I was making it until it was played back.

"We didn't know what we were going to do. We just started playing and recorded sides on the session. At the time we had no idea what we were going to do until we got there."

The first song they recorded was "Bury Me Beneath The Willow" and other songs on the session included "Little Log Cabin By The Sea," "Wandering Boy" and "Single Girl."

At that time the recording session was a big event in the trio's musical life. "The only thing that we'd done had been to work a school or two when they had dances. They used to charge 15 or 20 cents. And we played for our own amusement. We started playing professionally after the records came out."

Another recording session that Maybelle recalled was the one with their contemporary and fellow country music great, Jimmy Rodgers, the "Singing Brakeman." "We rode a train to Louiville, Kentucky, and recorded with Jimmy. That was in 1931 or 32. We did a couple of songs with Jimmy. In fact that was the first and last time we ever met him."

The Carter Family trio's last recording session was in Chicago in 1941. "A.P. decided that he wanted to quit. The last thing we did was a radio show in North Carolina and then in 1943 I began singing with the girls in Richmond, Virginia. I've been singing with Johnny Cash for two years although I have worked with him before."

The Carter Family songs are still sung today by country artists and Maybelle constantly get requests for the old songs. "They always ask for the old songs. One of the most popular is 'Wildwood Flower.' I don't think I've done a show or but a few, when I havn't done it."

The girls, Helen and Anita, reminded their mother of the day that she forgot the words of "Wildwood Flower" on Grand Ole Opry. "I was playing twelve-string guitar then I wasn't used to it," explained Maybelle.

Helen Carter, married with two sons, said she lived in a house filled with all kinds of music. "I have a son who plays rock and roll guitar and another who has started writing his own songs and playing acoustic guitar, although he played rock before. And I'm in the middle."

Anita admitted that early on she had been a big band fan "even though I was earning my living singing country music, but I got to like it very much."

In fact Anita is ranked among the top twenty female country vocalists in America, and has had success recently with a single, "I Got You," a duet with another top country singer, Waylon Jennings.

Maybelle's third daughter, June, is Mrs Johnny Cash, and with Helen, Anita and Maybelle form an important part of the Johnny Cash Show.

At 59, Maybelle remains remarkably youthful and takes the strain of travelling and working in her stride. She has seen a lot of changes in country music and yet still remains very much a part of it, at the same time reminding people that the Carter Family back in 1927 were the pioneers in making the music as popular as it is today.

HAROLD DAVISON PRESENTS
AN EVENING WITH
TOM PAXTON

MON · 11 : NOV · BIRMINGHAM TOWN HALL
TUE · 12 · NOV · BRISTOL COLSTON HALL
THUR · 14 · NOV · CROYDON FAIRFIELD HALL
FRI · 15 · NOV · MANCHESTER FREE TRADE HALL
SAT · 16 · NOV · LONDON ROYAL FESTIVAL HALL

HAMMERSMITH TOWN HALL, Tues., Nov. 26
THE JOHNSTONS
FIRST LONDON SOLO CONCERT 8 p.m.-10.30 p.m.
Tickets 10/- and 15/- Licensed Bar open 7 p.m.
Concert promoted by the Holy Ground and Hammersmith Folk Centre. Ticket enquiries 01-977 6869.

THE NATION'S REMEMBRANCE
POPPY DAY
Collectors urgently needed
British Legion · Poppy Appeal
70-80 York Way · N.1
(Registered under the Charities Act 1960. No. 219279)

ROLLING STONE

ROLLING STONE MAGAZINE is the most authoritative pop music publication in the United States. Every other week it publishes the most widely respected reviews of new albums (singles are not reviewed), the Rolling Stone Interview with a major musical personality (these have already included Bob Dylan, Donovan, Jimi Hendrix, Mike Bloomfield, Eric Clapton, Booker T. & Steve Cropper, B. B. King, Otis Redding and many others, each at least 6,000 words long); and the most accurate and well-written news available anywhere.

If it sounds a little too good to be believed, ask Pete Townshend, Mick Jagger or Eric Clapton. They are all subscribers, along with many other of the most informed persons in pop.

Send cheque or international money order for £3 10/—to: Rolling Stone Magazine, 746 Brannan Street, San Francisco, U.S.A. You'll be glad you did.

CLASSIFIED ADVERTISEMENTS MELODY MAKER

161-166 Fleet Street, London, E.C.4. Tel. 01-353 5011. Ext. 171, 176 and 234

TUITION *1/4 per word*

A BALLAD singing career. Concord School of Singing trains you for a successful career in records, TV or clubs. — Tel. RIV 8228 for voice test.

A BRAND NEW guitar studio now open. Professional tuition, classical or otherwise. From 10-6 daily. — Modern Sound, 128 Charing Cross Road, W.C.2. COV 1167.

ACCORDION and piano. 684-854 best teacher. **SAXOPHONE** /

ACKNOWLEDGED BRITAIN'S best teacher. **SAXOPHONE/ CLARINET** private lessons. Beginners / advanced. **ADVICE!** I test/select **INSTRUMENTS**. Also postal courses saxophone. — **LESLIE EVANS**, 275 Colney Hatch Lane, N11. **ENT**erprise 4137.

AT LAST, a teaching studio for all instruments, including piano, electronic organ, percussion, wind and brass. — For further details contact Western Music Co. Ltd. RIV 5824 or CRO 1248.

BBC/EMI recording pianist/organist **JULES RUBEN** specialises in teaching jazz improvisation. Students at all levels accepted. Postal and tape courses available. — 203-0228, 4 Meadow Drive, Hendon, NW4.

THE SCHOOL OF CONTEMPORARY ARRANGING TECHNIQUES
for the following correspondence courses:— The Techniques of Arranging and Orchestration. Improvisation Through Aural Perception. The Schillinger System of Composition. New Techniques in Sight-reading. Practical Musicianship. Also albums and records on jazz education. Write for free prospectus to: **S.C.A.T., 51 Havelock St., London, N.1**
Please state your instrument and the course you are interested in.

YOU Play in 3 weeks..

- GUITAR
- PIANO
- PIANO ACCORDION or CHROMATIC HARMONICA

FREE The informative Booklet on quick, easy learning. WRITE TODAY

Learn quicker, easier, AT HOME, from this new, simplified Method—the easiest ever. It advances YOU from beginner to player QUICKLY as it's 22 times more effective.

Win success, friendship. An amazing learn quickly "No Play — No Pay" offer is now open. Hurry! Mention instrument preferred. Enclose 4d. stamp towards mailing costs.

EXCITEMENT AHEAD — SEND NOW
MELODY SCHOOL OF MUSIC
Studio AF.G
STAMFORD HOUSE, LONDON, W.4

AUBREY FRANK SAXOPHONE CLARINET TUITION. Beginners to advanced. — 192 The White House, N.W.1. EUS 1200, ext. 192.

BLUES GUITAR tuition, young, professional blues guitarist has vacancies for a few more pupils. Reasonable rates. Beginners welcome — Steve, NOR 7188.

CLARINET/SAXOPHONE tuition, beginners, advanced, jazz improvisation. — Tel. Winston, Ingram, 01-459 2543. Instruments supplied.

COMPLETELY OVERCOME ALL DRUMMING PROBLEMS AT ROGER KERR'S DRUM STUDIO. —POL 8324.

DRUM AND GUITAR LESSONS. 992-7524, MAURICE PLACQUET'S.

ELECTRONIC ORGAN lessons private / group r&b, modern organ/piano/arranging practice organ studios 10s hourly. — 29 Arden Road, N.3. FIN 4376.

ERIC GILDER SCHOOL OF MUSIC for all vocal and instrumental tuition. West-End Studios, Reg. Office: 48 The Glade, Croydon, CRO 7QD, Surrey. Tel. 01-654 4779.

GUITAR, BANJO, bass, all styles. — Fred Gearon, 01-743 8127.

GUITAR. — Cook 622 8026.

JAZZ IMPROVISATION, all instruments. — Tel. 01-459 2543.

MICKY GREEVE. Specialist drum tuition. — 769 2702.

ORGAN / SONGWRITING / Piano.—455 3908.

PIANO. — REG 2040.

POP SINGING ALL STYLES, personal or postal tuition. Beginners encouraged. **MAURICE BURMAN SCHOOL,** 137 Bickenhall Mansions, Baker Street, London, W1. Phone: 01-486 2666.

TOMMY WHITTLE for personal tenor sax tuition. — BUS 3352.

PUBLICATIONS
1/- per word

BRITISH COUNTRY MUSIC ASSOCIATION. Membership 2s 6d P.O. or send SAE for details to 38 Guycroft, Otley, Yorks.

4 OZ NYLON LIGHTWEIGHT JACKETS
direct from the factory!
Exclusively designed for musicians, comperes and all stage wear. Easily washed. Quick drying. Maroon or Royal, with block roll collar. Chest sizes: 36in. to 46in.

50/- incl P&P

HI-STYLE OVERALLS
273 WIGAN ROAD BOLTON LANCS

PERSONAL
1/4 per word

ANYONE FROM Newcastle who knows Geoff Sparky, whose in a group (Gin House) please contact Jean Ayres, 5 Islock Road, Ellistown, Leicester (REWARD).

CLEO LAINE. WOULD ANYONE BE INTERESTED IN HELPING TO FORM OR IN JOINING A SOCIETY DEDICATED TO THIS UNIQUE ARTIST. — PLEASE WRITE TO MRS D. SHERRARD, 50 CHEAM COMMON ROAD, WORCESTER PARK, SURREY.

D.F.H. Don't worry, please come home. — F.S.H.

D.F.H. PLEASE come home. We love you. No worries. Only ourselves at home.—Pauline, Alison and Amanda.

EUROPEAN FRIENDSHIP SOCIETY, BURNLEY. Penfriends any age, all countries. Send s.a.e. for free details.

FOR FREE LIST OF PEN PALS send a stamped addressed envelope to World Wide Friendship Club, 46 Cemetery Road, Denton, Manchester, M34 1ER. (State age.)

FRENCH penfriends, all ages, from 12-21, send S.a.e. for free details. — Anglo French Correspondence Club, Falcon House Burnley.

MADDOX PEN CLUB. The very best. Bring excitement, new interest to your life. 5d stamp for free details. — YR, Maddox St, London, W1.

MIKE O'NEILL please ring 283 5220. Extn 394, 9.30-5.00.

OPPORTUNITY KNOCKS! for all people wanting to make new friends through **POSTAL PENFRIENDS.** — Send s.a.e. for details: 52 Earls Court Road, Kensington, London, W.8.

PENFRIENDS HOME and abroad (sate age). — Dtails, sae Friends For All (MM), 195 Chatsworth Road, London, NW2.

ROMANCE OR PENFRIENDS England / abroad. Thousands of members. — Details, World Friendship Enterprises, ME74, Amhurst Park, N.16.

TICKETS URGENTLY wanted for Cream concert, box or part of box will do. Reasonable price.—J. Collins, 112 College Road, London SE21.

UNDER 21? Penpals anywhere. — Details free. Teenage Club, Falcon House, Burnley.

UNUSUAL PEN-FRIENDS! Excitingly different. International membership, all ages. Send s.a.e. —Dept. M), Bureau Britannia, 13 Sycamore Grove, Rugby, Warwicks.

VIDEO-TAPE machine wanted for hire for short period for TV set. — J. Collins, 112 College Road, London SE21.

WORLDWIDE CONTACTS! Free details plus photos 6 x 7. Contact Arrangement, Munchen 1 B, Box 324, Germany.

WORLDWIDE PEN PALS! Illustrated brochure free. — Hermes, Berlin 2, Box 17/M, Germany.

YOUNG UNDERGROUND sympathisers in Midlands required to establish OUR own paper for Midland release.—Box 7928.

RECORDING STUDIOS
1/4 per word

ABANDON ABSOLUTELY your search for a better sound, service and price. Scully 4-track .— the lot! Tony Pike Music Ltd., Home of The Tepee record label. Leaflets PUT 4928.

ALLAN-GORDON STUDIOS. Ring for information and brocnure. **01-520 3706; 01-527 5226.**

JACKSON STUDIOS. Pop Single Workshop. — Rickmansworth 72351.

SOUND ORGANISATION. The friendly well equipped studio. 01-393 0603 or 01-644 6328.

STUDIO SOUND (HITCHIN), Recording Studios. Demo's, Advertising Productions. Tape to disc. — 0462 4537.

STUDIO 19. Groups and soloists, composers, commissions undertaken. — 19 Gerrard Street, W.1. GER 1559.

THAMESIDE RECORDING STUDIOS. The White Hart Hotel, Barnes, SW13. Demos, Masters, Mono, Stereo, Over-Dubbing. Full Music Service. Studio space for 30 musicians.—Tel 01-748 4379 or 01-878 2710.

MUSICAL SERVICES
1/4 per word

AMATEUR SONGWRITERS. Send your songs and lyrics to: — 57A Belmont Road, Uxbridge, Middx.

ARRANGEMENTS. — 373 4728.

A.1. ARRANGEMENTS, 8 Melford Avenue, Barking. Tel. 01-594 4299.

EARN MONEY SONGWRITING. Amazing free book tells how. L.S.S., 10-11 M, Dryden Chambers, 119 Oxford Street, London, W.1.

MUSIC TO LYRICS. Voice/tape. —36 Sudbury Avenue, Wembley. 01-902 3488.

PROFESSIONAL ARRANGING, toplines, etc.—Ellis Rich, 550 0171 (evenings).

QUALITY DEMOS, free arrangements, supply manuscripts, tape. Genuine service. 5 gns. Terms. — Dee Music, Westview, Brammall Drive, Blythe Bridge, Staffs.

SONGWRITERS. Demo discs made from your manuscript, tape or words. — City Music, 110 Beach Road, Scratby, Gt. Yarmouth.

SONGWRITERS. Demo tapes by expert arranger from £2 5s. Melodies to lyrics. Also singers arrangements. — 74 Lavender Hill, Enfield, Middlesex. ENF 0564.

SONGWRITERS. Tapes, demos, manuscripts, etc required by new and promising "Music Publishers". Many contacts. — M. J. Hughes, 64 Herbert Gdns, Kensal Rise, NW10.

WE WILL send you a demonstration record of your song. Material will be promoted, lyrics accepted. Send S.A.E. for details. —Nite Shift Productions Ltd, 4 Weston Court, Avenue Elmers, Surbiton, Surrey.

SPOT PRODUCTIONS LIMITED
For the finest professional Sound Recording
16-CHANNEL 8-TRACK MIXING CONSOLE
Ampex and Philips Multi-track Recorders
Neumann & A.K.G. Condenser and Dynamic Microphones
Closed Circuit Television
Full equalisation, limiting and reverberation facilities. Master and Demo Cutting and Mobile Recording Services. Demo Sessions available.
For further information and brochure ring. 01-499 7173/5
or write :
64 South Molton Street, Mayfair, London, W.1
RYEMUSE STUDIOS NOW OPEN UNDER NEW MANAGEMENT

MOBILE DISCOTHEQUES
1/4d. per word

NEXT TIME try **ELCAN SOUND** Entertainment for fabulous discotheques and guarantee success. — 777 5013.

STYLUS. The Mobile Discotec after another successful season around the Med, are now accepting bookings for the winter season. — Write for brochure: Stylus Discotecs, Home Close, Abingdon, Berks. Oxford 35291.

THE SOULMOBILE is London's only travelling powerhouse of fast, funky, discotheque type soul sounds. — 699-2806.

A MENTUS Tabula light show makes a dance/club/group/party, different. Discotheque also available.—01-764 5839.

AMIDST THE CONFUSION OF SOUND WE **STAND OUT.** For YOUR party book, **NEW CENTURIES NEW SOUNDS.** Available with lights for dances, socials etc. Representation — Marquee-Martin Agency, 01-734 7464, evenings, 01-385 6028.

CHANNEL DISCOTHEQUES, great sounds, experienced DJ's. **MENTUS TABULA** light show on request. — 01-445 9342, 01-368 6780.

DISCOTHEQUES, GROUPS, BANDS. — 01-361 9385.

MOBILE DISCOTHEQUE and Lite Show for hire, great sounds. — 836-2899/2890.

MOBILE DISCOTHEQUE units with Disc Jockeys, Disco-birds, Go-Go dancers, still available for some dates in December. Light Shows and Twin Discotheques also available. Action Productions, 01-684-4071 (evenings).

ROGER SQUIRE mobile discotheques + DJs...
are a sensational success wherever they go. Currently appearing in clubs, colleges and private functions around London every week.
For the best sound, widest range of music, and most entertaining DJs, contact Roger Squire for information and brochure.
Tel 01-882 0055

HAVING A PARTY OR DANCE ?
We specialise in
MOBILE DISCOTHEQUES
all sizes, geared to suit any event, all music formats
Contact:
MACKAY-MONSON PROMOTIONS
01-699 2667 or 02-934 5310

Public Hall
(Town Hall)
Wimbledon
The ideal venue for any dance. Ideal for the promoter — large capacity hall well served by public transport. Ideal for the group — acoustics are second to none and the stage is one of the largest in the South.
For further details write to:—
The Town Clerk
London Borough of Merton
Town Hall, Broadway
Wimbledon, S.W.19
or phone 01-946 6262, ext. 70

FOR HIRE
1/ per word

THE BEST MOBILE DISCOTHEQUE EQUIPMENT for hire or purchase from **NEWHAM AUDIO.** — 534-4064.

BUY OR SELL
ALL TYPES OF
MUSICAL INSTRUMENTS
with the aid of the
Classified Columns of MELODY MAKER
161-166 Fleet Street
London, E.C.4
Telephone 01-353 5011
Ext. 171, 176 and 234

HAROLD DAVISON AND JOE LUSTIG PRESENT

the Pentangle

SAT · 9 · NOV:	MANCHESTER	FREE TRADE HALL
WED · 13 · NOV:	LIVERPOOL	PHILHARMONIC HALL
FRI · 15 · NOV:	CROYDON	FAIRFIELD HALL
SAT · 16 · NOV:	BIRMINGHAM	TOWN HALL
TUE · 19 · NOV:	BRISTOL	COLSTON HALL
WED · 20 · NOV:	PORTSMOUTH	GUILDHALL
SAT · 23 · NOV:	BOURNEMOUTH	WINTER GARDENS
TUE · 26 · NOV:	SHEFFIELD	CITY HALL
FRI · 29 · NOV:	GLASGOW	CONCERT HALL
SAT · 30 · NOV:	EDINBURGH	USHER HALL
THUR · 5 · DEC:	LEICESTER	DE MONTFORT HALL
FRI · 6 · DEC:	BRIGHTON	THE DOME

Sporting RECORD

IT'S RESULTS THAT COUNT

SPORTING RECORD GETS THEM!

THE NEW TREBLE CHANCE GOALS POOLS

are designed to pay **JACKPOT-SIZE DIVIDENDS** two weeks out of every three

FOR THE FIRST WEEK OF THE HI-SCORES POOL, HAROLD KING OF THE **SPORTING RECORD** SELECTED 10 MATCHES WHICH INCLUDED 5 OF THE ONLY 6 TO SCORE THE MAXIMUM 3 POINTS

WHY NOT TAKE ADVANTAGE OF HAROLD KING'S EXPERT ADVICE EACH WEEK IN THE

SPORTING RECORD

THE PAPER THAT GIVES THE **FULLEST** AND **MOST COMPREHENSIVE ADVICE ON POOLS** FOR **JUST 6d. EVERY TUESDAY**

MELODY MAKER XMAS ISSUE

DECEMBER 21st · 1968

FOR

GREETINGS SPACE

IN THE ABOVE ISSUE

CONTACT:

Advertisement Manager

MELODY MAKER

161-166 Fleet St.
London, E.C.4
(01) 353-5011

DISC and MUSIC ECHO

POP PLAYBOYS: No. 1— BARRY RYAN

Great new series starts today in

DISC and MUSIC ECHO

OUT NOW 1s

MIDDLE EARTH

presents at the

ROUNDHOUSE

CHALK FARM 229 1438

Saturday, November 9th 10.30-Dawn

YARDBIRDS

now known as

LED ZEPPELIN
JOHN LEE HOOKER

DEVIANTS ✪ JOHN JAMES ✪ TYRES

JEFF DEXTER ✪ LIGHTS

Members 16/- : Guests 26/-

NEXT WEEK:

Friday, November 15th

THE WHO • ARTHUR BROWN
SMALL FACES • JOE COCKER

Saturday, November 16th

THE WHO • ARTHUR BROWN
SMALL FACES

Tickets 21/- (members) : Guests 31/-
From Simon Stable Underground Records, 297 Portobello Road, Town Records, King's Road

Membership now only 5/-

FEDERATION OF BRIGHTON STUDENTS

RAG CHARITIES BALL

HOTEL METROPOLE EXHIBITION HALL
FRIDAY, NOV. 8th, 8 p.m.-2 a.m.

THE MOVE
SPOOKY TOOTH
WYNDER K. FROG
SHOW

THE HONEYBUS
CHICKEN SHACK
BIG T SOUND

TICKETS: 17/6 from Union Office, Brighton College of Technology Brighton BN2 4GJ
Enclosing 4d. (or 5d.) for postage

FLEETWOOD MAC

DYNAFLOW BLUES

Saturday, November 9th

THE POLYTECHNIC

Little Titchfield Street, W.1

Oxford Circus Tube

Licensed Bar 7.30-11.30

Admission 10/- Come Early

STOP PRESS!

WHO/ARTHUR BROWN/JOE COCKER/
SMALL FACES TOUR

FREE

will now appear on the following dates:

SLOUGH ADELPHI.....NOV. 9th
COLSTON HALL, BRISTOL.....NOV. 10th
BIRMINGHAM THEATRE.....NOV. 17th
PAISLEY ICE RINK.....NOV. 19th
EMPIRE THEATRE, LIVERPOOL.....NOV. 20th

also

YES

will appear at

WALTHAMSTOW GRANADA.....NOV. 8th
ROUNDHOUSE.....NOV. 15th
NEWCASTLE CITY HALL.....NOV. 18th

TEA AND SYMPHONY

will appear at the

ROUNDHOUSE.....NOV. 16th

BRON ARTISTES MANAGEMENT

29/31 OXFORD ST., W.1. GER 5063/6

are pleased to announce incorporation of

JIM GODBOLT AGENCY

now representing

MANFRED MANN • GENE PITNEY
BONZO DOG DOO-DAH BAND
JON HISEMAN'S COLOSSEUM
SWINGING BLUE JEANS
PYRAMIDS
FACTOTUMS • RICHARD BARNES

Noel and Fireballs Oracles Ruby James

Enquiries: Jim Godbolt, Don Kingswell

MUSIC EVERY NIGHT

and Sunday Lunchtime, 12-2 p.m.

Admission free except Saturday at
THE KENSINGTON
RUSSIAN GARDENS, HOLLAND ROAD
KENSINGTON, W.14
Buses 27, 73, 31, 9 (Olympia)

Thursday, 8-11 p.m.
DAVE SHEPHERD QUINTET
with Ronnie Gleaves (vibes)
Friday, 8-11 p.m.
TED WOOD JAZZBAND
Saturday, 8-11 p.m.
(Minimal door charge tonight only)
HUMPH
Sunday Lunchtime, 12-2 p.m.
JOE DANIELS with
ALAN WICKHAM (Trumpet)
Sunday night, 8-10.30 p.m.
FAT JOHN COX
Bossa 5 plus vocalists
Mon./Tues./Wed., 8-11 p.m.
JOHN WILLIAMS TRIO

Admission free all sessions at
THE TALLY HO!
FORTESS ROAD, KENTISH TOWN
N.W.5
Buses: 63, 134, 137, 214 or Kentish Town Tube Station

Thursday, 8-11 p.m.
BRIAN GREEN JAZZ BAND
Friday/Saturday, 8-11 p.m.
BRIAN LEMON TRIO
Sunday Lunchtime, 12-2 p.m.
and Sunday Night, 8-10.30 p.m.
TALLY HO! BIG BAND
Monday, 8-11 p.m.
JOHNNIE RICHARDSON
DIXIELAND BAND
Tuesday, 8-11 p.m.
DENNY OGDEN'S OCTET
Wednesday, 8-11 p.m.
ALAN LITTLEJOHN/
TONY MILLINER SEPTET

PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET

FISHMONGERS ARMS
WOOD GREEN
(3 minutes Tube)
Friday, November 8th, at 7.30
PINK FLOYD
CLOSED CELL SPONGE
STRANGER THAN YESTERDAY
SAFFRON RAINBOW LIGHT SHOW
D.J. JERRY FLOYD
EFFECTS ANDY CODD

Friday, November 15th
DOUBLE BILL!
PRETTY THINGS
DOWNLINERS SECT
SAFFRON RAINBOW LIGHT SHOW

FREAKOUT
AT
SCRUFFS
DISCOTHEQUE
ONE NIGHT ONLY

8.30 p.m.
SUNDAY, 10th NOVEMBER
1a BROADHURST GARDENS, N.W.6
near Finchley Rd. Underground Station

JUNIORS EYES

Agency: Marquee-Martin, 01-734 7464

BROKEN WHEEL SCENE RETFORD, NOTTS.

SATURDAY, 16th NOVEMBER FROM AMERICA

OSCAR TONEY JUNIOR
& THE NITE PEOPLE

---

the EGGY

Lion Enterprises
OCO 3 86723

Hear them on SPARK RECORDS

THE COFFIN
39 Gerrard Street, W.1
presents
BLUES
Fri. and Sat., 10-4
"THE EARTH"
Special opening offer:
LADIES FREE
GENTS 5/-

THE BIRDCAGE
TOWN CENTRE, HARLOW
LATE FRIDAY SHOWS CANCELLED
FRI., NOV. 8, PUBLIC DANCE
8 p.m.-midnight Admission 7/6

Look out for TOP GROUPS every MONDAY NIGHT at the
LOYOLA HALL
STAMFORD HILL
Doors open 7 p.m.-11.30 p.m.
Monday, 18th November
THE NICE
with No. 1 Group
PURE MEDICINE
Monday, 25th November
KEEF HARTLEY
Monday, 2nd December
AYNSLEY DUNBAR RETALIATION
with
DOCTOR K's BLUES BAND
All Enquiries 247-3697 .. 247-8415

ALL SAINTS' HALL
Powis Gardens, W.11
THIRD EAR BAND
BARCLAY JAMES HARVEST
PETE DRUMMOND : Guest Musicians
TONIGHT! THURS., NOV. 7th. 5/-
Next week: EDGAR BROUGHTON

THE ESSEX
BREWERY TAP
St. James's Street, E.17
FRIDAY, 8th NOV.
Ted Pope presents
HAROLD McNAIR
with
TONY LEE TRIO
BAR. ADMN. 5/-

FREDDIE MACK

SONNY GIBBONS - TONY SINCLAIR
ALAN CARTWRIGHT - ROY DAVIS
PETE HUNT - PHIL KENZIE
GEOFF DRISCOLL - DAVE POTTER
DAVE COXHILL - SONNY CORBETT
ALF RAMSEY

The above team will not be facing England in Mexico in 1970. It's a good job because they play much better. They are the fabulous

FREDDIE MACK ROAD SHOW

who gave their services free of charge at the

ELBOW ROOM

on Wednesday, October 30th, so that a lot of lonely old people will be eating Christmas dinner this year thanks to them — as all takings went to the BIRMINGHAM MAIL CHRISTMAS TREE FUND for Old People.

The Directors of the Elbow Room wish to thank Freddie and the Boys for a knock-out evening, and we would love to see you all again soon.

Yours faithfully,
TONY CARR, THE ELBOW ROOM,
High Street, Aston, Birmingham. Aston 2400.

WHERE GOOD SOUNDS COME FROM

KATCH 22

(FONTANA RECORDING ARTISTS)
Sole rep. JOHN EDWARD ENT. AGENCY
01-806 4645/6494

RED LION HOTEL, Leytonstone High Road, E.11
BLUES CLUB

Thursday, Nov. 7th
THE TASTE
(FLEETWOOD MAC, tickets on sale tonight)

Thursday, Nov. 14th
FLEETWOOD MAC

Licensed Bar — Buses 235, 262, 10, 236 and on Central Line — Admission 6/-

---

THE BAL TABARIN
adjoining TAVERN, DOWNHAM WAY, BROMLEY, KENT
South-East London's New Jazz Club
Saturday, Nov. 9th, proudly presents 8-Midn't

BOB WALLIS
AND HIS JAZZBAND

ADMISSION 7/6 FULLY LICENSED AMPLE CAR PARK
Monday, November 11th 7.30-11 p.m.
S.E. London's Brightest
DISCOTHEQUE
FURTHER DETAILS PHONE: 698 0952

AGENTS, BOOKERS, PROMOTERS

You MUST See The Most SENSATIONAL ALL-COLOURED GROUP Yet To HIT The Scene

LOU PRINZE
and the BEDROCKS

Appearing:— "COLOUR ME POP" (B.B.C. 2)
on Saturday, November 9th, and live at The Cromwellian
Friday, November 8th

STANLEY SHER AGENCY
Room 11, 5 Somers Street, Leeds, 1. Tel: Leeds 624114

MY DEAR WATSON

Latest top-selling single out now on Parlophone:

STOP, STOP THERE I'LL BE
(R5737)

Agency Representation: Dave Backhouse, CANA VARIETY, MAY 1436

RHODES CENTRE, BP'S STORTFORD
MONDAY, NOVEMBER 11th, 8 p.m.
THE NICE

GLASTONBURY TOWN HALL
SOMERSET
SATURDAY, 9th NOVEMBER Admission 8/6
JETHRO TULL

FISHMONGERS ARMS
WOOD GREEN HIGH ROAD
GOLD PROMOTIONS
presents
BIG BEAT NIGHT
EVERY MONDAY at 7.30 p.m.
COMMENCING MON., 11th NOV.
featuring
GUEST GROUPS

THE MARKET HOUSE
BROADWAY MARKET, E.8
presents EVERY
THURS., FRI., SAT. & SUN.
THE
M-SQUAD
featuring
TONY TAIT
and A GREAT NEW GIRL GROUP
THE CAROLINES
AND EVERY TUESDAY
OPEN
TALENT CONTEST

CUE CLUB
5A PRAED STREET, PADDINGTON, W.2
TEL. PAD 5274

Monday till Thursday
COUNT SUCKLE SOUND SYSTEM
with the RAISIN BAND

Friday, November 8th
THE CHRIS SHAKESPEARE GLOBE SHOWBAND

Saturday, November 9th
THE AMBOY DUKES SHOWBAND

Sunday, November 10th
COUNT SUCKLE SOUND SYSTEM
with BAND

Club open 7 nights a week
Licensed Bar
LADIES' FREE NIGHT TUESDAY & THURSDAY
GENTLEMEN'S FREE NIGHT WEDNESDAY
Please apply for Membership

'THE GREATEST SHOW ON EARTH'

featuring
OSSIE LAYNE

Thurs.,	7	Civic Hall Connahs Quay Flintshire
Fri.,	8	Mistrale Club Beckenham
Sat.,	9	Civic Hall Guildford
Sun.,	10	South Bank Jazz Club, Grimsby
Mon.,	11	Silver Blades Streatham
Tues.,	12	Revolution, W.1
Wed.,	13	Day off

Agency:
LONDON CITY AGENCY
01-836 3831

THE
TOAST

Thurs.,	Nov. 7	OSCAR'S, ILFORD
Fri.,	Nov. 8	DANCING SLIPPER NOTTINGHAM
Sat.,	Nov. 9	HOUNSLOW Y.C.
Sun.,	Nov. 10	LINDEN SPORTING CLUB
Mon.,	Nov. 11	MACCLES Y.C.
Tues.,	Nov. 12	Recording at PYE
Wed.,	Nov. 13	Day off

Sole representation
JOHN EDWARD ENT. AGENCY
01-806 4645/6494

JOHNNY HOWARD
BAND

Enquiries
RABIN AGENCY 01-836 2816/7/8

01-769 6504
AT QUEEN'S ARMS
HACKNEY ROAD
Rob March Trinity
Hammond—
Fender—
Sonor—

LEYTON TOWN BATHS
HIGH ROAD E.10
AMANDA ENTERPRISES PRESENTS

Saturday, Nov. 16th
THE LEMON TREE
★ PLUS ★
GRANNY'S INTENTIONS
D.J. JEFF LEVISS
TOP DISCS

DANCING EVERY SATURDAY
7.30-11.15 p.m. 7/6 ADMISSION

CLUBS

100 CLUB

100 OXFORD ST., W.1
7-30 to 11 p.m.
(Sat. 7.30 to 11.30 p.m.)

Thurs., Nov. 7th
Beat Dance **P.P. ARNOLD & JO JO GUNNE**

Fri., Nov. 8th
BILL NILE'S DELTA JAZZBAND

Sat., Nov. 9th
Two-Band Session
NEW ERA JAZZBAND
COLIN PETERS JAZZBAND

Sun., Nov. 10th
Blues singer **GEORGE MELLY WITH BRIAN GREEN'S JAZZBAND**

Monday, Nov. 11th
ALEXIS KORNER
THE McKENZE BROTHERS
KEN GIBSON BIG BAND

Wed., Nov. 13th
PAPA BUE'S VIKING JAZZBAND

FULLY LICENSED BAR
REDUCED RATES FOR STUDENT MEMBERS
Full details of the Club from the Secretary, 100 Club, 8 Great Chapel Street, W.1 (GER 0337)
Club Telephone No.: MUSeum 0933

STUDIO 51
KEN COLYER CLUB
10/11 GT. NEWPORT STREET
NEAR LEICESTER SQUARE
Saturday, Nov. 9th, 7.30 p.m.
GOTHIC JAZZBAND
Sunday, Nov. 10th, afternoon 3-6 p.m.
JOHN DUMMER BLUES BAND

THAMES HOTEL
Hampton Court, Middlesex
Friday, Nov. 8th
ALAN ELSDON'S JAZZBAND
Saturday, Nov. 9th
MAX COLLIE'S RHYTHM ACES
Sunday, Nov. 10th
ERIC SILK & HIS SOUTHERN JAZZBAND

WOOD GREEN (Fishmonger's Arms)
SUNDAY
JOE DANIELS J.B.!!
TUESDAY
JON HISEMAN'S COLOSSEUM!!

LUCAS and the MIKE COTTON SOUND
TITAN CLUB, ROME
CANA VARIETY AGENCY
43-44 Albemarle Street, London, W.1
MAYfair 1436

THE KENSINGTON
RUSSELL GARDENS, W.14
Buses 49, 73, 9
SATURDAY, NOV. 9th
HUMPH

CALIFORNIA BALLROOM
Whipsnade Road, Dunstable 62804
Friday, November 8
CHRIS FARLOWE
Saturday, November 9
AMEN CORNER
Car Park•Supporting Groups•Bar extn.

COUNTRY CLUB
210a HAVERSTOCK HILL, N.W.3
(opp. Belsize Park Odeon)
Sun., Nov. 10th, 8-11.15 p.m.
SPOOKY TOOTH
Wed., Nov. 13th, 8.15-11.30 p.m.
ROY HARPER & RON GEESIN

FLAMINGO
AT 33-37 WARDOUR STREET, W.1

FRI., NOV. 8th (8.00-5.00 a.m.)
THE ALL-NITER SESSION
BLUEBEAT • SOUL • R&B
★ **INTER-STATE ROAD SHOW** WITH
HUMMING BIRDS
52ND STATE
TONY POWELL
MAID MARIANNE
SMUDGE
JOHNNY FARLOWE'S SOUND SYSTEM

SAT., NOV. 9th (7.30-6.00 a.m.)
TONITE EXCITEMENT PLUS
ATLANTIC RECORDING STAR FROM U-S-A
★ **SHARON TANDY**
FLEUR de LYS
JOEY AND PREDDY AND THE **COLOURED FLOWERS**

SUN., NOV. 10th (7.30-11.30 p.m.)
FOR BLUEBEAT, SOUL, SKA, ROCK STEADY, R&B AND ALL THE LATEST SOUNDS TONIGHT
HE'S HERE WITH THE JOHNNY FARLOWE SOUND SYSTEM

ALL GUESTS CARRYING MELODY MAKER ADMITTED FREE BEFORE 9.30 p.m. PLEASE COME EARLY

WED., NOV. 13th (7.30-11.30 p.m.)
AMERICAN SEASON
THE ORIGINAL
★ **IMPRESSIONS**
AMERICA'S EXCITING STARS FROM BROOKLYN APPEARING TONITE
DON'T MISS THIS!!

THURSDAY
ALBANY JAZZMEN, Metropolitan Tavern, Farringdon Road.

FISHMONGER'S ARMS, WOOD GREEN. EVERY THURSDAY from November 7. 8-10.30
FREDDY RANDALL AND HIS BAND
with guests
JAZZ AT THE TORRINGTON
High Road, North Finchley
Every Thursday
Nov 7 **ART ELLEFSON** with the Spike Heatley Trio.
Nov 14 **DON RENDELL/IAN CARR QUINTET.**

JAZZ ORGAN with the Jeff Reed Trio, plus guests. Discotheque, bar extension till 11.30. Commencing November 7, the Grapes, Hayes.

JULIA DOIG, Peter Bond Quartet, Bickley Arms, Chislehurst.

LSE
HOUGHTON ST
THE NEW RONNIE SCOTT BAND
NOVEMBER 7, 7.30 pm
5/- HOLBORN/TEMPLE

MUSICA ETERNA
Roebuck, Tottn Crt Rd!

NEW ORLEANS JAZZ
JOHN KEEN BAND
Railway Hotel, Putney

SOUL SOUNDS, every Thursday. Records, Bar, Dancing. Gents 4s, Girls 2s 6d. Black Horse, Ilford Bdwy.

THREE TUNS, Beckenham. **MICHAEL GARRICK SEXTET.**

UNION BLUES
Swann Inn," Banbury Cross.

FRIDAY
BLUES LOFT, HIGH WYCOMBE
USA BLUESMAN
CURTIS JONES
WITH
DYNAFLOW BLUES

BLUES SCENE, Half Moon, Lower Richmond Road, Putney. **JOHN DUMMERS BLUES BAND.**

FRIDAY cont.
HIGHGATE JAZZ CLUB
YE OLDE GATEHOUSE
DICK MORRISSEY
COLIN PETERS QUINTET
JOHN PETTIFER TRIO

JAZZ at **DOWNE**, Rod Kelly band, Julia Doig.

JAZZ IS ALIVE AND WELL. New Jazz Orchestra, Norma Winstone, Mike Taylor Trio, Conway Hall, Red Lion Square, 7.30. Tickets at door.

OSTERLEY JAZZ CLUB, New State Jazzband, New Society Dance Orchestra.

ROYAL OAK, M.J.S. Club, SE1. **PHIL SEAMAN QUARTET** with **DANNY MOSS.**

SOUTHERN STOMPERS 19TH BIRTHDAY PARTY NIGHT. NORTH WEMBLEY JAZZ CLUB, NORFOLK ARMS, LLANOVER ROAD. MANY STAR GUESTS INCLUDING
THE ALBERTS
BAR EXTENSION.

"**THE LANSDOWNE**," 280 S. Lambeth Road, S.W.8
"THE CREW"
PLUS D/J

UNION BLUES
"White Lion," Sheffield.

SATURDAY
ALBANY JAZZMEN, Brewery Tap, Ware.

BLACKBOTTOM STOMPERS, Green Man, Blackheath.

BLUES SCENE, Crown Hotel, Richmond Road, Twickenham. New line-up of **JOHN THOMAS BLUES BAND.**

ROYAL OAK, M.J.S. Club, SE1. **PHIL SEAMAN, DON RENDELL, PAT SMYTHE QUARTET.**

THE ORIGINAL EAST SIDE STOMPERS, Leytonstone.

SUNDAY
A GREAT NEW SOUND SYSTEM FOR YOUR DANCING PLEASURE DEE JAY JOHNNY FARLOWE PRESIDES TONIGHT 8 p.m. — 11 p.m. FLAMINGO, 33, WARDOUR ST., PICADILLY MEMBERS 5/-, GUESTS 7/6.

AT THE CLERKENWELL TAVERN, 8 p.m.
KEN GIBSON BIG BAND

BILL BRUNSKILLS Jazzmen, Fighting Cocks, Kingston.

BILL GREENOW
STRONG JAZZ
12-2 p.m. Prince of Wales, Dalling Road, Hammersmith (next Ravenscourt Park Tube).

BLACK PRINCE HOTEL.—Bexley, Kent. From USA The Fantastic Act of
INEZ AND CHARLIE FOXX

COOKS, CHINGFORD
Royal Forest Hotel
JAZZ IN THE FOREST
STEVE LANE STOMPERS

CY LAURIE JAZZCLUB
Bedford Corner Hotel
(Off Tottenham Court Rd.) W.C.1.
Bar to 11.30 p.m.

DENNIS FIELD, lunchtime, Green Man, Plumstead.

ERIC SILK, Thames Hotel, Hampton Court.

FISHMONGER'S ARMS, WOOD GREEN. EVERY SUNDAY MORNING 12-2
FREDDY RANDALL AND HIS BAND

GRAVESEND TERMINUS, Stuart Road, by public demand, we again present **JOHN CHILTON'S SWING KINGS.**

MIKE DANIELS, Deltas, OMT Croxley.

THE COPPER
JAZZ ON TOWER BRIDGE
TUBBY HAYES
JOHN TAYLOR TRIO
COMMENCING 8 P.M.

TOBY JUG.—Tolworth, Surrey.
THE TIMEBOX

MONDAY
BIRD CURTIS Quintet, **PHEASANTRY**, Kings Road.

BLACKBOTTOM STOMPERS, Reading Jazz Club.

BLACK PRINCE Hotel.—Bexley Kent. Alan Elsdon.

BLUES at the Flying Dutchman Blues Club with **WHITE MULE** at the Van Gogh Pub Paycocke Road, Basildon.

COOKS FERRY INN
ANGEL ROAD, EDMONTON
FLEETWOOD MAC

GOTHIC JAZZBAND, Earl of Sandwich, W.C.2.

HATFIELD Red Lion. Max Collie.

MONDAY cont.
MODERN JAZZ FOURMOST. Green Man, Blackheath Hill (admission free). Bird Curtis at Chelsea.

PLOUGH, STOCKWELL, SW9
JIMMY SKIDMORE

PYE RECORDING ARTISTS
SHAKEY VICK
AT THE CROWN, BOREHAMWOOD

THE ORIGINAL EAST SIDE STOMPERS. Green Man, High Road, Leytonstone.

THE RESURRECTION
BLACK BULL, WHETSTONE, N.20
FREE
PALE GREEN LIMOUSINE
NEXT WEEK: THE ECLECTION

UNION BLUES
"Down Broadway," Sheffield.

TUESDAY
AT THE PLOUGH, ILFORD
KEN TURNER 16-PIECE BIG BAND

BERKHAMSTED, Kings Hall, Barry Martyn.

"**GEORGE**," **MORDEN: PAPA BUE'S** Viking Jazzband from Denmark.

HENRY'S BLUESHOUSE
ALEXIS KORNER
CROWN HOTEL, STATION ST., BIRMINGHAM

WEDNESDAY
BIRD CURTIS Quintet, Brockley Jack, S.E.4. Admission free.

BLACKBOTTOM STOMPERS, Green Man, Blackheath.

FELTHAM, "**CRICKETERS**," High Street
TERRY LIGHTFOOT
Car park.

GOTHIC JAZZBAND. Earl of Sandwich, WC2.

HITCHIN, Hermitage Ballroom. Joe Daniel's Hot Shots.

NEW SEDALIA, Holloway Castle (opposite Holloway Prison).

STUFF SMITH
BLUES ROOM, EDMONTON, N9.

TOBY JUG.—Tolworth, Surrey.
FLEETWOOD MAC

FAN CLUBS
1/4 per word

CASUALS Official Fan Club. S.a.e. Josephine Payne, 9 Tailes Hill, Ewell, Surrey.

FOUNDATIONS OFFICIAL FAN CLUB, s.a.e. to 113 Westbourne Grove, London, W.2.

JOIN FAMILY Fan Club. SAE and 5s for year's membership.—Lee Whiting, 88 Queens Walk, South Ruislip, Middlesex.

KENNY BALL Appreciation Society. — S.a.e. to Miss Pat Saunders, 18 Carlisle Street, W.1.

SPRINGFIELD PARK Fan Club (formerly The Shell). Secretary, Sae, Pat, 34 Marlowe Road, Clacton-on-Sea, Essex.

WORLD OF OZ FAN CLUB. Latest record "King Croesus." 113 Westbourne Grove, London, W.2.

ronnie scott's
presents 3 floors of entertainment including jazz, wining, dining, dancing, films, discotheque and anything else within reason.
Featuring in the new ground floor room until November 9th
The Great American Blues Singer and Guitarist
T-BONE WALKER
with
RONNIE SCOTT QNT.
plus
TUBBY HAYES QRT.
Commencing Nov. 11th for 3 weeks
THE HORACE SILVER QUINTET
UPSTAIRS
Friday, November 8th
YES
Saturday, November 9th
THE GUN
47 Frith Street, W.1
Gerrard 4752/4239

REHEARSAL ROOMS
1/4 per word

BAND REHEARSAL studio available.—Studio 51, 10/11 Gt. Newport Street, W.C.2. (836-2071).

LARGE REHEARSAL room, club dances, etc, all times. — 39 Gerrard Street, W.1. Tel 01-437-0395.

LARGE REHEARSAL room. Stage. — 837 3218.

REHEARSAL ROOMS at George IV, Brixton Hill. 674 2946.

STUDIO 19 GER 1559.

HOTELS
1/4 per word

STONEHALL HOUSE HOTEL (20 minutes West End). First-class room and breakfast hotel. Terms from 22s 6d daily. Hot and cold, fully centrally heated all rooms. Showers/bath inclusive. TV/Radio lounge, AA/RAC recommended.—37 Westcombe Park Road, Blackheath, London, SE3. 01-858 1595.

AUCTION
1/4 per word

FREEHOLD RESIDENCE, AUCTION TODAY, 17 ABERCORN ROAD, NW7, on the Finchley / Mill Hill borders and close golf course. **EXCEPTIONAL VALUE.** 5 bed, 2 bath, 2 rec rooms, kitchen, breakfast room, gas CHTG, garage and garden. Apply **GOLDSCHMIDT & HOWLAND, 15 HEATH STREET. HAM**pstead 4404.

PHOTOGRAPHS
1/4 per word

SEND PHOTO. Appears often doesn't it? Photos taken groups, scenes, kiddies. — Phone Raphael 01-935 5315 after 8 p.m.

TRANSPORT
1/4 per word

LONDON AREA. — 455 6742. TRANSITS, SELF drive or driven.—727 8436-286 7425.

TRANS - HIRE
SELF-DRIVE VAN RENTAL
UNLIMITED MILEAGE
25 SOUTH MOLTON ST., W.1
629 6391/2

PUBLICITY
1/- per word

PROMOTION MEANS SUCCESS! 500 10in. x 8in. lithos from your photo £4 15s. Samples from — Artist Publicity Division, W.R.S., 44 Maple Street, W.1. 01-636 8550.

HOPBINE nr. N. Wembley Station
THE TOMMY WHITTLE CLUB
presents
This Thurs., Nov. 7th
TERRY SMITH
Thursday, Nov. 14th
JOE HARRIOTT

ROBERT WALTON
at the piano
PRINCE REGENT, LIVERPOOL ROAD
(near Angel Tube Station)
FRIDAY, SATURDAY, SUNDAY

ED. FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
Len Hooker Dick Brennan
Alan Berry, 01-427 9100
every Wednesday
JAZZ AT THE PHOENIX CAVENDISH SQUARE
Wednesday, November 13th
DON RENDELL/ IAN CARR QUINTET
featuring **MICHAEL GARRICK**
Admission 6/-, Students 4/-
To book a table ring 629 1700
every Thursday, Friday, Saturday and Sunday
JAZZ AT THE PALM COURT RICHMOND, SURREY
Thurs., 7th **ALAN BERRY TRIO**
Fri., 8th **PETE KING & BOBBY WELLINS**
Sat., 9th **DICK MORRISSEY**
Sun., 10th **TERRY SMITH**
Admission 2/6

BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Trio
TONY LEE CHRIS KARAN
TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, November 8th **TERRY SMITH and RONNIE ROSS**
Saturday, November 9th, Lunchtime
TONY LEE TRIO and DICK MORRISSEY
Evening **PETE KING**
Sunday, November 10th, Lunchtime
DICK MORRISSEY and HAROLD McNAIR
Evening **HAROLD McNAIR**
Monday, November 11th
GRAHAM COLLIER SEXTET
Tuesday, November 12th
BOBBY BREEN
Wednesday, November 13th
TOMMY WHITTLE
Thursday, November 14th **PETE KING**

marquee
90 Wardour Street — **London W.1**

Thursday, November 7th (7.30-11.00)
★ **SPOOKY TOOTH**
★ **ANDROMEDA**
Friday, November 8th (7.30-11.00)
★ **BLUES NIGHT**
★ **SPIRIT OF JOHN MORGAN**
★ **PEGASUS**
Saturday, November 9th (8.00-11.30)
★ **DREAM POLICE**
★ **THE CORTINAS**
Sunday, November 10th (7.30-10.30)
★ **HOUSE OF LORDS**
★ TV PERSONALITY **STUART HENRY**

Monday, November 11th (7.30-11.00)
★ **BLUES NIGHT**
★ **BLACK CAT BONES**
★ **ASHTON, GARDNER and DYKE**
Tuesday, November 12th (7.30-11.00)
★ **MUDDY WATERS**
AMERICAN BLUES BAND
★ **FREE**
(Tickets: Members 12/6. Non-members 15/- Now available)
Wednesday, November 13th (7.30-11.00)
★ **THE LOVE SULPTURE**
★ **YES!**

marquee studios • 4 Track • Stereo • Mono • Recordings
10 Richmond Mews, W.1. 01-437 6731

BLUESVILLE '68 CLUBS
'THE HORNSEY WOOD TAVERN', 376 Seven Sisters Rd., N.4 2 mins. walk from Manor House Tube
FRIDAY NOVEMBER 8th — **JOHN MAYALL**
NEXT FRIDAY NOV. 15th — ★ **JETHRO TULL** ★

SAVOY (FORMERLY "WITCHDOCTOR") CATFORD
SATURDAY, NOVEMBER 9th
SHARON TANDY
EVERY SUNDAY THE
STEVE MAXTED SHOW

BURTON'S · UXBRIDGE
SAT. NOV. 9th — **AMBOY DUKES**
EVERY FRIDAY
THE STEVE MAXTED SHOW
SATURDAY, NOVEMBER 16th
ALAN BOWN

THE COMMITTEE
(Formerly Soul Committee)
wish to inform their many disappointed fans who turned up at the PINK FLAMINGO and the BIRDCAGE, HARLOW, last Friday, November 1, that they were incorrectly advertised to appear at either venue. Dates at the PINK FLAMINGO are being negotiated.
Sole Agency Maximum Entertainment — CAMBRIDGE (0223) 61018-61924 23 Green St., Cambridge — Sole Management Maximum Management

the KILLING FLOOR
blues
Sole rep. JOHN EDWARD ENT. AGENCY
01-806 4645/6494

MOTHERS
High St Erdington B'ham..
AN INCREDIBLE WEEKEND!!!
FRIDAY, NOV. 8th
INDO JAZZ FUSIONS
8 p.m.-Late
Admission 10/-
S.U. Card-holders 7/6 Featuring JOE HARRIOT
SAT., NOV. 9th
8 p.m.-Late. Adm. 10/- S.U. Card-holders 8/6
TYRANNOSAURUS REX
SUNDAY, NOV. 10th
8 p.m.-Late. Adm. 12/6
THE NICE
NEXT WEEK
FRIDAY, NOV. 15th
JOHN MAYALL
SATURDAY, NOV. 16th
EAST OF EDEN, RON GEESIN
SUNDAY, NOV. 17th
FAMILY plus JOHN PEEL

TALENT COMPETITION
THURSDAYS (Rehearsals Tuesday Evenings)
£100 PRIZES - £50 FIRST PRIZE
in LONDON'S LEADING **MUSIC HOUSE** with the **BEST SOUND BACKING**
★ **BRUCE KIMLOCK** on his **£1,000 BECHSTEIN GRAND PIANO**
★ **LEE SCHENLEY** on his **£500 LUDWIG DRUM SET**
Microphones: Shure, Beyer, AKG. **Amplification:** Leak Stereo
Professional Stereo Recording Equipment for instant playback
RING: 639 0479 FOR APPOINTMENT, "HANOVER", 38 Rye Lane, London, S.E.15

KLOOKS KLEEK
RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSTEAD, N.W.6
THURSDAY, NOVEMBER 7th — **ROOT & JENNY JACKSON**
TUESDAY, NOVEMBER 12th — **JUNIORS EYES** plus JOHN JAMES
Thurs., Nov. 14th: WELLINGTON KITCH
Tues., Nov. 19th: FAMILY
Plus D.J. PAT B.

BILL
Lewington
LIMITED
164 Shaftesbury Avenue W.C.2
Tel. 01-240 0584
Hours: 9.0 - 5.30 All day SAT

ALTO SAXOPHONES

SELMER Mk. VI, new	£179
SELMER Mk. VI, as new	£100
CONN, immaculate	£90
HOHNER, superb	£60
KARL MEYER, excellent	£45

TENOR SAXOPHONES

SELMER Mk. VI, new	£205
BUFFET, new	£195
BUNDY, outstanding	£85
NEW YORKER, excellent	£80
PENNSYLVANIA, superb	£65

FLUTES

GEMEINHARDT, Open Hole, new	£148
NOBLET MODEL 70, new	£73
MONNIG, superb	£60
UEBEL, wood, excellent	£48
GRASSI, new	£38

FOR THE FIRST TIME IN BRITAIN
REGINALD KELL
"Signature," "Geometric" and "Kelltone" mouthpieces
for all clarinets and saxophones
Send for Free Brochure

CLARINETS

SELMER SERIES 10, new	£120
B. & H. SYMPHONY 1010, excellent	£60
LEBLANC Fork B♭, Art G, superb	£55
BESSON 35, reconditioned	£28
CONSOLE, new, complete	£22

TPUMPETS

OLDS RECORDING, immaculate	£150
MAYNARD FERGUSON LIBERATOR, new	£113
COURTOIS PICCOLO, new	£107
OLDS AMBASSADOR, superb	£85
B. & H. IMPERIAL, excellent	£35

TROMBONES

COURTOIS VALVE, new	£112
COURTOIS 132M, new	£93
CONN DIRECTOR, superb	£75
K.M.I. Bb/F, complete	£67
LIGNATONE Bb/F, new, complete	£33

BANDS WANTED

1/- per word

ALL TYPES groups/bands, particularly with girl members or all girl groups required, due to continuous international expansion. Also required girl vocalists and dancers. Mainly professional work abroad. — E.C.C. Entertainments Ltd, 97 Westfield Lane, Mansfield, Notts. Tel Mansfield 27511. All letters acknowledged.

FIRST-CLASS fully experienced pop group required immediately for engagement abroad (five piece). **ALSO REQUIRED** for same venue, pop pianist, read, sing and if possible double another instrument. — Tel or write with full particulars, pictures etc: **GASTON & ANDREE AGENCY,** Byron House, 7/9 St James St, London, SW1. Tel 01-930 3303/01-930 4972.

GERMANY. Versatile trios/quartets. — Paul Vonk Agency, 20 Galbraith Road, Manchester 20.

GOOD GROUPS required for work abroad. — Ring WEL 2371.

GROUP WANTED, club London, West End, WI, Rhythm and Blues, 2-3 nights on share basis. — 01 437 0395.

GROUPS WANTED (mainly pop) for odd weeks, winter seasons, Jersey. — Ray, 20 Rosslyn Hill, N.W.3.

NORTON YORK AGENCY REQUIRES GROUPS. —86 Turnham Green Terrace, W.4. CHI 4895.

POP & SOUL bands wanted urgently for work in Germany, Italy, North Africa, work waiting —Ring MAY 1951.

TRIOS and quartettes, week end gigs. — Bandwagon, GRA 9460/5906.

6 TO 7 piece soul group. — GRO 8169.

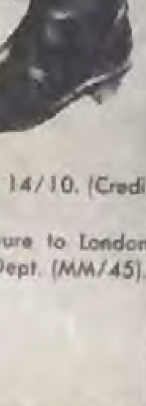
LOOK GOOD & FEEL GOOD IN
Lewis Leathers

RAWHIDE JACKET

No. 451
Real cool SUEDE LEATHER or rich donkey brown with HAND CUT Plains man type fringes. Side pockets and inside safety pocket 34-44in.
£13.19.6, P. & P. 5/6 or 40/- DEP & 6 mthly pyts 45/9. (Credit price £15.14.6).
Sizes 34"-44" chest
Also "WEEKENDER" No. 452 as above but without fringes, £13.19.6, p. & p. 5/6, or 40/- dep. and 6 mthly. pyts. 45/9. Credit price £15.14.6.

Authentic American styled JACKET in BROWN or BLACK genuine leather. Sizes 34in-44in
"WESTERNER" No. 988
£11.19.6, p. & p. 5/6 or **40/- DEP.** & 6 mthly pyts. 38/3. (Cr price £13.9.6).
Also "RAMROD" No. 979. Similar to above but in SUEDE SPLIT HIDE. Sizes 34in-44in. **£11.19.6,** p. & p. 5/6 or **40/- DEP.** & 6 mthly pyts 38/3. (Cr. price £13.9.6).

"AVENGER" BOOTS
No. 772



Styled on the original "Avenger" lasts and exclusive to us. **Selected Black or Brown Leather** uppers with side strap and pull straps. For action, looks and leisure. Height 13in. from the ground in sizes 6 to 11. ONLY 95/-, P. & P. 5/6 or SENT FOR 20/- DEP and 6 monthly payments of 14/10. (Credit price £5.9.0).
Send for NEW FREE Brochure to London address. Mail order or call Dept. (MM/45).
Money back guarantee.

D. LEWIS LTD
124 Great Portland St., LONDON W1A, 2DL
Callers also welcome at 124 Edgbaston Street, Bull Ring Centre (the Bull Ring Market, (Stall 144) **BIRMINGHAM** and at 176 The Moor, **SHEFFIELD**

PUBLIC NOTICES

1/4 per word

CHRYSALIS AGENCY LIMITED intend to apply to the Westminster City Council for a Licence to carry on an Employment Agency for Persons in the Entertainment Industry at No. 155-157 Oxford Street, London, W.1. The directors of the company are: **TERRENCE CHARLES ELLIS** and **CHRISTOPHER NORMAN WRIGHT. ALL OBJECTIONS,** and the grounds therefore, must be submitted in writing to the Town Clerk, Westminster City Hall, Victoria Street, S.W.1, within 14 days from the date of the publication of this advertisement.

I, ANTHONY ELWELL, of 70 Westfield Road, Hinckley, in the County of Leicester, intend to apply to the Leicestershire County Council for a Licence to carry on an employment agency for persons in the entertainment industry at 70 Westfield Road, Hinckley, aforesaid. All objections and the grounds therefore must be submitted in writing to the Clerk of the Leicestershire County Council, County Hall, Glenfield, Leicester, within 14 days from the date of publication of this advertisement.

NOTICE IS hereby given that I, A. W. Little, intend to open an Entertainments Agency to be known as Turnpike Promotions Entertainments, at 5A Turnpike Lane. All objections to the Public Control Officer, 590 Seven Sisters Road, South Tottenham, N15.

BANDS

1/- per word

A BAND able available. — 876 4542.

A BAND? — 01-399 0679.

ABLE DANCE quartet. — 01-857 1342 / 01-527 5226.

ABOUT 100 top groups and dance bands immediately available. Travel anywhere. Reasonable prices. — Clayman Agency, 7-8 High Street, E.C.3. Tel BIS 5531 (10 am-6 pm).

ADAM KENT Trio. Versatile. — 01-778 9279.

A VERSATILE young dance band. — 954 5695.

BEAT GROUP. — 01-965 2991.

BOB BARTER ORCHESTRA, with Julie Stevens. 01-393-9439.

BRITAIN'S BRIGHTEST BAND sound for your big night atmosphere. The **TREVOR HALL BAND.** Full details from Enterprol, HARrow 3737 (day) or Leatherhead 4976 (evenings).

CONTINENTAL SHOW quartet / quintet. — MAI 2877.

JOE DANIELS
JAZZ BAND
22 Ledway Dr., Wembley Pk., Middx.
Tel: 01-904 4643

EDDIE HINDS quartet/quintet/sextet, versatile, own PA system. — 01-673 5956.

EXPERIENCED TRIO/Quartet, girl singer.—992 5133.

EXPERIENCED TRIO. Reliable. Gigs/residency.—806 4281, 6-11 pm.

FREDDY GORDON Duokets / showbands. World repute. — 0273 64773.

GEMINI POP/harmony trio. — West Drayton 4949, Eric.

HAWAIIAN GROUP, dancer. — 570 5400.

HOWARD BAKER Bands. Cabaret, anywhere. — 69 Glenwood Gardens, Ilford. 01-550 4043.

LATIN - AMERICAN. — 242 5855.

LEE THURSTAN BAND. Booking November, December, January.— Potters Bar 55247.

LOU PREAGER'S PRESENTATIONS. Bands and Cabaret.—69 Glenwood Gdns., Ilford 01-550 4043.

MARCAS GARVIN
SOUL GROUP
Tel. CLE 9265 after 6.30 p.m.

PIANO TRIO. Groovy, sophisticated. — GRO 5207.

QUARTET, 778-9938.

RENNAISANCE FAIRE
129a GREEN LANES, LONDON, N.13
(01) 888-9883/2195

SOUTH AMERICAN — Cubanaf — Spanish — English. We entertain. — 733 3800.

THE EXPANSION: ATTENTION: The only way to hear this exceptional group is to phone 764 2460. **WARNING: THESE MEN ARE DANGEROUS.**

THE GUN JAZZBAND, Book now for Christmas.—KIN 3235.

TRIO / QUARTET.—254 6487.

VERSATILE GROUP. "Regency Package"—all functions, cabaret, beat and dance. — 01-804 8826.

Classified Advertisement Department
"MELODY MAKER", 161-166 Fleet Street, London, E.C.4
Enquiries: FLEet Street 5011, Ext. 171, 176 & 234

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

CLASSIFIED ADVERTISEMENTS BROUGHT INTO THE OFFICE WILL BE ACCEPTED UP TO AND NO LATER THAN 5.00 p.m. ON THE MONDAY PREVIOUS TO DAY OF PUBLICATION

ALL CLASSIFIED ADVERTISING MUST BE PRE-PAID

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

MUSICIANS WANTED

A FEW vacancies available for Reed players. RAMC Staff Band, Ash Vale, Aldershot, Hants.

ALL INSTRUMENTS to form progressive group. — Welwyn 4669, after 5.30 pm.

AMP BASS AND DRUMMER WITH FULL KIT. MUST BE FULLY PROFICIENT and used to first-class theatre otherwise useless to apply. — Pethers, Coventry Theatre, Coventry.

BASS & LEAD (pro) required for newly formed group. Work waiting. — Tel TEM 6573.

BASS CLARINET, for good standard modern jazz group. — Details: 229 8589.

BASS GUITAR/VOCALS FOR KNOWN, PROFESSIONAL, LONDON BASED, COMMERCIAL BLUES GROUP. — TELEPHONE WEYBRIDGE 43709.

BASS GUITAR/VOCALS, Organ/ Vocals.—ET 30965 after 7 pm.

BASS GUITAR/vocals required by Meantimers. — Phone MAI 5296.

BASS GUITARIST, Country / Western, ballads. Age over 20. — 300 2741.

BASS GUITARIST, young, experienced all styles, must sing pop or soul. Long contracts Spain and continent. Send photo. Box 7912.

BASS GUITARIST, young, singing, for vocal harmony, residence in London, pops, standards, Bossa-Nova. — 95 68417, after 12.00.

BLUES BAND NEEDS BASSIST. —874 7023.

BLUES BASS and drums wish to join/form band. — Mike, GUL 2059, evenings.

BLUES GROUP just formed require drummer. N London. — MM 37178.

CLARINET for Eric Silk's Southern Jazzband. — 01-550 2686.

COLOURED BASS Guitarist for Soul Group.—Phone **459 4318.**

COUNTRY STYLE lead guitarist wanted to complete ready formed group, London area. — Ring HIT 7443.

CREATIVE organist/vocalist required for Ferris Wheel. — Write Dave Ford, c/o 67 Brook St, W1.

DRUMMER and bass guitarist wanted for North London group. Transport if possible. Plenty of work. — Phone 01-808 6594 after 6 pm.

DRUMMER for bizarre recording group. Must be good. — Ring Walton 23218 between 6 and 9 pm.

DRUMMER REQUIRED FOR GOSPEL GARDEN. — OSC4 5549.

DRUMMER, RHYTHM guitarist/organist required, own transport preferable. — Leatherhead 4971.

DRUMMER wanted. Powerful, experienced, good image, for exceptional pro group (recording contract — in process of making LP). — OSC4, 5549.

DRUMMER WANTED, semi-pro, five-night week residency, must sing lead vocals and be experienced, Hackney area. — Box 7941.

DRUMMER YOUNG, experienced reader, all styles, long contracts Spain and continent. Send Photo. Box No. 7911.

DRUMMER, YOUNG, vocals an advantage. Must be reader of pop and standards. Permanent. — Bob Fitzpatrick, Locarno, Derby.

DRUMS, ORGAN, bass, to join young lead guitar/vocalist, in London, residency. — 01 907 8454.

ELECTRIC PIANIST and/or organist, for tasteful, versatile group. Start semi-pro. Auditions waiting.—Ring Labi 735 2449.

ENGLISH DRUMMER to complete Multi-Racial group. Soul, Blues, R&B.—Phone **459 4318.**

ENTHUSIASTIC AMBITIOUS people wanted to form group with girl, aged 16. Northampton. — Box 7936.

FOLK GROUP, traditional require mandolin, fiddle or banjo player, working London Essex area. — Box 7942.

GOOD ACOUSTIC guitarist required to work with composer, ability to improvise and arrange an advantage. — Phone David, KNI 2638, weekends or after 6 pm weekdays.

GOOD ORGANIST and bass required for Grenade's.—Tel 328 0931 (Ray).

GROUP ORGANIST required, vocals an asset. — Phone 01-422 4683.

GROUP REFORMING. Lead / rhythm guitar, drums, require organ, saxes, bass with ideas for jazz, soul, blues, original material. — Geoff, 01-603 8123 after 5.30.

GUITAR or accordion vocalist restaurant entertainer required immediately until end of March. Bahamas. Return fare, etc paid. —Tel **GEORGE FIERSTONE** Orchestras. 368 5406.

GUITAR / VOCALS, drums / vocals, pianist / organist (Hammond supplied). North England residency. Must be young, keen showmen. Good money. Good prospects. — Write Box 7907.

GUITARIST (LEAD) wanted for professional country and western based show group. Good personality essential. Vocals an asset. — Phone 01-272 4688 (day).

GUITARISTS, London area. — 851 9011.

GUITARISTS, VOCALISTS, BASSISTS, ORGANISTS, SAXOPHONISTS, DRUMMERS etc. If you are a semi or professional group artist in search of a new group contact G.M.E. We can help you channel your talent in the right direction. Today could be a failure, tomorrow one of our successes!—Ring 01-589 5952.

HAIRY LEAD guitarist, professional, for working group. — 01 459 7330.

JIMI HENRDIX type group forming, lead and drummer wanted, both lead vocalist. Own gear. East End. — Phone Lloyd, 476 5440.

LEAD GUITAR and drummer for progressive recording group. — 01-455 3908.

LEAD GUITARIST and/or **ORGANIST, HENDRIX CREAM,** pop, **SE LONDON.** — 670 4842, after 6 pm. 43 Datchet Rd, Catford, SE6.

LEAD GUITARIST required for semi-pro Blues group, Walthamstow area. — 527 8305.

LEAD GUITARIST to form pro group. — Phone Mr Hardman, 272 8016, evenings.

LEAD GUITARIST/Vocalist, for London's top working group. Good money and prospects for the right guy.—Mayfair 3272.

LEAD GUITARIST/vocalist, willing to rehearse, own transport, West London group. — Bill, SKY 9849.

LEAD VOCALIST / bass guitarist. Pop / Blues, pro. — Box 7933.

ORGANIST and singer (14-15) for young group, South London. —Telephone 01-806 1370.

ORGANIST, EXP. Read, busk. West End Club. — Box 7944.

ORGANIST FOR jazz/blues group, SE London. — Phone 464 3930, after 6 pm.

ORGANIST, SEMI-PRO for showband. Romford area. — Box 7943.

ORGANIST. To Portugal with good equipment, singer if possible. Young, good performer. Good conditions.—Call Ricardo up till 2 pm. 229 0664.

ORGANIST/VOCALIST for top Irish showband. Good regular money. — Phone Denis, MAC 0872 afternoons.

ORGANIST WANTED
for Group
Ability to double on other instruments and harmonise an advantage.
Management and recording contracts. Paid rehearsals to start with. Short residence in Beirut imminent.
Applicants must be dedicated and willing to work hard.
Phone: 229 6559

ORGANIST WANTED for soul band for shows and recording.— TUL 7655 any time.

ORGANIST WANTED. Progressive pro. — 01-807 8691.

PART-TIME musicians for military band, experienced players please apply. — Bandmaster (Ex Central Band), 109 Park Road, Uxbridge.

PIANIST or organist required for work on ships must read and busk. — Phone 654 0599, Saturday/Sunday.

PIANO AND BASS, mainstream band forming Chigwell area, improvising. — 504 9901.

PIANO, BASS, Drums for Dixie/Mainstream band, forming South London. — 540 6178.

PIANIST / ORGANIST, reader, young experienced, all lines, must arrange and / or sing. Long contracts Spain and Continent, from January. Send photo and phone No. — Box 7909.

PIANISTS, DRUMMERS, organists, groups and other musicians, weekend lounge work. — Bandwagon, GRA-9460/5906.

PIANISTS FOR SOUTH LONDON weekend lounge work. Top rates. — Clayman's, BIS 5531 (day).

PIANISTS. START WORK THIS COMING WEEKEND. Wide choice of lounge work, 1-5 nights weekly. All areas. New, increased rates. — Clayman's, Bishopsgate 5531 (day).

REQUIRED for name recording group: tenor, trumpet, drums and bass, preferably with own transport. — Tel GRO 8169.

RHYTHM GUITARIST, own transport, for jazz/b'ues group, SE London. — Phone 464 3930, after 6 pm.

SEMI-PRO MUSICIANS required immediately, for showband, all instruments. — Box 7926.

SPOOKY-NICE. Imaginative drummer wanted.—TUD 7455.

TENOR DOUBLING, clarinet or flute, young, experienced, reader, some jazz. Long contracts Spain and continent, from January. Send photo. Box No. 7910.

TENOR SAX wanted, semi-pro. Kingston area — 01-394 0261.

1/- per word

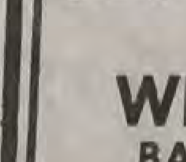
THE STAFF BANDS OF THE ROYAL TANK REGIMENT, "CAMBRIA," "ALAMEIN," "RHINE." These three Staff Bands have limited vacancies for first-class instrumentalists: Reed, brass and percussion. Vacancies also exist for Junior Bandsmen, aged 16-17½. — For further information and details write to The Band Secretary, RHQ, Royal Tank Regiment, 1 Elverton Street, London, SW1.

TOP cabaret show now in charts require competent imaginative M.D./Pianist/Organ for permanent post.—Apply George Webb MAY 6162.

URGENTLY REQUIRED
by TOP PRO SHOWBAND
(7-piece)
FIRST CLASS ORGANIST AND LEAD GUITARIST
Work waiting. Apply: **Lee Allen**
LONDON CITY AGENCY
01-836 3831

VACANCIES have occurred in the Band of the Worcestershire Regiment for the following instrumentalists: Pianist for modern dance orchestra, French horn, trombone, clarinet, 2nd percussionist. — Applicants please contact Bandmaster E. Boynton, The Worcestershire Regiment, Kiwi Barracks, Bulford, Wiltshire.

YOUNG
TENOR SAX
& DRUMMER
wanted for Pop (Pro.) Group
Must be versatile and have Top Personality, doubling Vocals
Top money paid
(01) 272 0352 any time



17th/21st LANCERS!
("DEATH OR GLORY")
This Band has vacancies for all
WIND INSTRUMENTALISTS
BANDSMEN AND JUNIOR BANDSMEN
This is an ideal opportunity for young, keen musicians to obtain a sound instrumental training. High-class **DANCE/JAZZ/BEAT** Groups are maintained.
Apply to: **Bandmaster, 17th/21st LANCERS B.F.P.O. 16**

ENGAGEMENTS WANTED

8d. per word

Minimum charge 2/8d.

ALTO, amateur, rehearse, engagements. — Box 7880.

ALTO AVAILABLE weekends. — MAC 3655.

ALTO CLAR. Bari, gigs. — 863-3639.

ALTO/CLT, read, busk, library. — 579 1346.

ALTO/TENOR, Clar.—CLI 4811.

ALTO / TENOR / FLUTE, residency, gigs, experienced. — 385 0580, after 6 pm.

ALTO TENOR, Library.—Potters Bar 55247.

AN EXPERIENCED young guitarist, good reader, busker, harmony vocals. — 673 6919.

A YOUNG experienced lead guitarist / vocalist, excellent equipment, passport, seeks pro work.—Box 7935.

BASS (DOUBLE), experienced. — 675 0728.

BASS (Double) vocals. — 01-864 2677.

BASS, ELECTRIC (double), Gigs only. — 807 2889.

BASS GUITAR, vocals, gigs, residency. 01 952 1620.

BASS GUITARIST, experienced, available for semi-pro group or gigs. 527 8305.

BASS GUITARIST (good gear) seeks working group with future. — 858-2017.

BASS GUITARIST (musician) wishes to join progressive all-round group, can sing, will audition. — Phone WIL 8355.

BASS GUITARIST seeks pro group. — 804 5299.

BASS GUITARIST, seeks pub, lounge, residency. — Phone Tom, 874 5547.

BASS (STRING) amplified/read/ busk. Vacant 9th.—850 5418.

BASS STRING guitar, read/busk, experienced, free 8, 9, 15, 16, 29, 30 November, no groups. — 01 399 0919, evenings.

BLUES PIANIST, Electric, progressive.—Dave, Rm. 1 FIT 3728.

BOTTLENECK TO form, join Rock-Blues band.—10 Waveney Road, Crossacress, Wythenshawe.

COMPERE VOCALIST, with trio, available. — 01-254 2512, 01-254 8835.

CONTEMPORARY FOLK SINGER, songwriter, requires work. — 304 2616.

DEDICATED BLUES ORGANIST, SOME PIANO, SOME VOCALS, experienced in blues, seeks good working Keef Hartley/Ten Years After type band.—Phone Roger, 969 3168, after 7.

DJ AND SINGER seek work, full- or part-time, in the pop world or in records promotion, anything considered. Clean licence. — Box 7938.

DOUBLE BASS (amplified), experienced, read, busk, straight, cabaret. — John Bedingfield, 01 472 4806.

DRUMMER, ABLE, EXPERIENCED, RELIABLE, 28, gigs, lounge. — 998 2165.

DRUMMER, any work, anywhere, anytime. — 845 9082.

DRUMMER AVAILABLE, residency. Reader, straight/rock/ dance/jazz, own transport.—703 4885.

DRUMMER, a young pro, image, seeks working group. — 500 4049.

DRUMMER BOB (30) —686 5476.

DRUMMER, dance, jazz, any night. — 902 7017.

DRUMMER, EXPERIENCED, available for semi-pro working group or Gigs. — 550 8322.

ENGAGEMENTS WANTED

(continued)

DRUMMER, EXPERIENCED, creative, versatile, violent, urgently requires work with pro progressive group. — Phone Gravesend 3516.

DRUMMER, EXPERIENCED, gigs, residency. — ARC 5866.

DRUMMER EXPERIENCED. Residency, gigs. — ARC 5866.

DRUMMER, semi-pro, requires residency, good gigs, jazz preference. — Frank, RIP 1212, after 6 pm.

DRUMMER WANTS semi-pro work. — Please ring PAD 1107, 10.45-4.45 weekdays.

DRUMMER wishes rehearse. — Travis, 01 603 4193.

DRUMMER. — 01-883 5122.

DRUMMER (29) AVAILABLE for trio or organist, standards, weekends, London area. — 626 2897 Dave, before 2 pm.

DUO AVAILABLE for lounge or restaurant work in evening, acoustic guitars, pop, folk, standards. — 33 Gaskell Rd, N6.

ELECTRIC PIANIST seeks professional blues group, daytime. — CLI 1234, Ext 11. Alvin.

EXPERIENCED PIANIST seeks gigs. — 01-573 3304.

GOOD SWINGING drummer is now available for gigs, some experience with reading. — Phone evenings, Fred, 01 720 1872.

GUITAR — STANDARDS/pop. — 478 8423.

GUITARIST, BLUES. — 346 7389.

GUITARIST, GIGS, standards, jazz L/A, pops, read, busk, vocals. — 578 8684.

GUITARIST, JAZZ, read, standards, L/A, etc. Arrange and write. — 888 3636.

GUITARIST/VOCALS, experienced, transport, seeks working semi-pro Marmalade style group. — Box 7932.

JAZZ TROMBONIST, 24, seeks semi-pro work. Trad/mainstream/ big band. Good reader or busk.— 0S02 45956.

KEYBOARDS / GUITAR, 22, from US, exper. good harmoniser, reads, arranges, sincere, hard working, need place in good working group, travel OK. — Box 7940.

LEAD GUITAR/vocals, still seeking the right group, North London. — P.R., 56352.

LEAD GUITARIST, experienced, passport.—255 1404.

LEAD / RHYTHM GUITAR AND DRUMS, seek pro working group, experienced in jazz, soul, blues, etc. Good gear. — Geoff, 01-603 8123 after 5.30.

ORGAN/PIANO. Gigs or resident. — 228 1846.

ORGANIST AVAILABLE for residency, also available with rhythm accompaniment and personality girl vocalist. — Tel (Uxbridge) UX 32656.

ORGANIST / PIANIST. Own gear, experienced all styles. — Box 7923.

ORGANIST, PIANIST, seeks good sounds in pro group, compose and arrange. — Orpington (Kent) 25471 evenings.

ORGANIST SEEKS good group. —653 8576.

PIANIST — ADAPTABLE. — 444 9033.

PIANIST, Gigs, residency. — 578 4208.

PIANIST, LIBRARY, transport, South London engagements only. — 01-670 9310.

PIANIST, lounge work. — 204 3195.

PIANIST / ORGANIST / VOCALS. All styles. Read / busk. First class. — 804 4397.

PIANIST. — REG 2040.

PIANIST. Residency/Gigs.—736 2817.

PIANIST, semi-pro. — WS 26901.

PIANIST/SINGER. Versatile. — 254 6487.

PIANIST/VOCALIST available immediately.—769 1634.

PIANIST/VOCALIST, pro, gigs, residency. — 01 393 1496.

PRO BASS guitarist, ex-name group, seeks good working group. —01-578 3767.

PROFESSIONAL DISC jockey likes work in club or pub. — Phone 540 1692.

PROFESSIONAL DRUMS. Conga and bongos.—965 7808.

ROADY / DRUMMER, licence, passport, wants pro group.—Rog 373 9251.

SAX AVAILABLE. Professional blues group. Passport. Other work considered.—Box 7945.

SAXOPHONES, FLUTE, Clarinet, Oboe. Read and Jazz.—272 0071.

SECOND LEAD/rhythm guitarist available for Blues band or gigs.—527 1563.

SEMI PRO LEAD RHYTHM guitar is getting bored.—John, 60 Santos Road, SW18.

TENOR / ALTO, gigs. — EWE 8060.

TENOR SAX, flute, young, seeks position in professional, progressive, blues or soul band. — 0245 57700 (day time).

TRUMPET & TENOR (unit) young experienced, ex-names, read, jazz, soul, backing sessions. Regular work. — 806 4591.

TRUMPET, ex pro desires gigs. — 01-735 7611. Ext. 2009.

TRUMPET/VIBES. Gigs or resident. — 228 1846.

URGENT, female singer requires group.—584 9778.

WORKING DRUMMER (full-time), seeks more jazzy sound. Young, reader, exp., car, Ludwigs. — 673 6903.

YOUNG RAVING Hammond organist, ex top pro groups, seeks similar position. — Box 7931.

18 YR. DRUMMER wants to join a group, London area.—387 0653.

ARTISTS WANTED

1/- per word

GO GO dancers required for work abroad. — Ring WEL 2371.

GO-GO DANCERS URGENTLY REQUIRED for ballroom and theatre work. — Please send details and photo to Southern Productions, Suite 504, Chesham House, 150 Regent Street, London, W1.

GO-GO DANCERS WANTED
GO-GO DANCERS WANTED
Enquiries:
Whisky A 'GoGo
Ger 7676. 11 a.m.-5 p.m.

LEN STILES
AMPLIFIERS

VOX 100w amp with 2 x 100w cabs. (4 x 15")	£225
VOX solid state Conqueror amp with VOX 100w spkr. cab. (4 x 12")	148 gns.
VOX 100w amp and VOX 100w Beatle cabinet (4 x 12" plus two horns), complete with Stands	178 gns.
VOX 100w amp with VOX 100w cabinet (2 x 15")	148 gns.
VOX A.C.50w amp with two VOX line-source speaker columns	115 gns.
TRUVOICE 100w amp	63 gns.
TRUVOICE Treble 'n' Bass 50w amp with Goliath 18" spkr. cabinet	90 gns.
TRUVOICE 50w amp with pair Truvoice 50w speaker columns	115 gns.

GUITARS

FENDER Strat, sunburst, immac	£95
GIBSON ES345 Stereo, Sunburst, gold-pl. Bigsby, in Gibson case	199 gns.
GIBSON ES175, Sunburst, new cond.	£175
GIBSON ES335, cherry red, perfect	£125
GIBSON ES330, bargain	£95
GIBSON EB2, Semi-acoustic, bass	£115
GUILD STARFIRE II, perfect condition	£95
GRETSCH CHET ATKINS, Tennessean	£75

We will buy for cash your unwanted instrument

Complete range of all Electronic Organs, New and Secondhand

PHILIPS Philicorda, perfect cond.	£145
FARFISA Galaxy d/manual, as new	199 gns.
VOX Continental, as new	£145

Bands and Groups for all occasions

Easy Terms and Part Exchange
233/5 Lewisham High St, S.E.13 DUN 2958

SPECIAL NOTICES

1/4 per word

ACKNOWLEDGED as the best! **IVOR MAIRANTS' POSTAL COURES** for **PLECTRUM** and **FINGERSTYLE GUITAR.** Largest selection of guitars in stock. — Particulars: **IVOR MAIRANTS MUSICENTRE,** 56 Rathbone Place, London, WI.P-IAB

POP 69 Registration available. Offers £500 up to: — Grosvenor 7905.

RIFKIN exists.

SITUATIONS VACANT

1/- per word

FEMALE DJs training. — Anne 01-253 5560.

FEMALE singer seeks manager. No phonies please.—584 9778.

GO GO DANCER TALENT COMPETITION. Cash prizes, plus contract. — Telephone 01-882 0055 (day).

JUNIOR STUDIO assistant required, recording experience preferred. — Phone 437 6601.

MAKE THE SCENE, book our artists in your area and earn commission, details Box 7914.

MANAGER
Experienced Manager required for Ballroom in Manchester Area.
State experience, salary required.
All replies treated in confidence.
BOX 7930, c/o Melody Maker
161-166 Fleet Street, London, E.C.4

SITUATIONS WANTED

1/- per word

EX-CAROLINE DJ. — 01-253 5560.

MUSICIAN, 24, seeks position in music shop or recording studio, West End or East London. — Mr Talbot, 554 8481, after 5 pm.

PROFESSIONAL COMPOSER-Arranger, Hollywood recording experience.—272 0071.

YOUNG MAN, experienced in pop music, seeks position with recording company, publisher or recording agency. — Box 7899.

YOUNG MAN, 26, University educated in modern languages, seeks career in music publishing. — Box 7934.

VOCALISTS

1/- per word

MANUELA, THE INTERNATIONAL VOCALIST GUITARIST, 18, blonde, sings in 12 languages, just returned from a very successful tour of Mallorca, seeks either as solo vocalist/guitarist for cabaret, or as vocalist with band, group or trio. Only first class offers please. Member of Equity — Please phone CHI 1162.

DOC HUNT says:
ALCOHOLICS ANONYMOUS! SMOKERS ANONYMOUS! Why not DRUMMERS ANONYMOUS? Which means you chaps promise never to buy DRUMS — except FROM ME!
"DOC"
HUNT
FOR

★ **JET SERVICE ON** ★
ALL MAKES
OF DRUMS AND EQUIPMENT
THE **DOC'S** EASY TERMS
DRUMS AND OLD GEAR BOUGHT FOR CASH
S/H BARGAINS : REDUCING : ALL REPAIRS : HUNT FOR HEADS : PART EXCHANGES : RESPRAYING
8 a.m.-5.30 p.m., 8 a.m.-1 p.m. Sats.
Write for particulars
L. W. HUNT DRUM CO. LTD.
THE DRUMMERS' HEADQUARTERS
10/11 Archer Street, Shaftesbury Ave., London, W.1 (rear of Windmill Theatre)
GER 8911/3/3

FOOTE

for

BASS

SALES Biggest stock in Europe. Fullest range of new and secondhand. Easiest terms, generous part exchanges. Lists on request.

SERVICE and spares, all parts in stock. Repairs by craftsmen. Complete range of accessories. Rapid mail service.

SNARE DRUM, Autocrat, red glitter	£6.10
SNARE DRUM, Premier, 6½", white	£9.10
SNARE DRUM, Premier Royal Ace, black	£13.10
SNARE DRUM, Premier Royal Ace, all chr.	£18.10
SNARE DRUM, Beverley New Chrome	£22.12
BASS DRUM, Broadway sgle. tension, red	£5.10
BASS DRUM, Edgware, black pearl	£9.10
BASS DRUM, Premier 22 x 17, mahogany	£22.10
VIBRAPHONE, Deagan 2½ octave, old mdl.	£59.10
V/PHONE, Trixon, brand new show mdl	£159.2
VIBRAPHONE, Premier '701', brand new	£182.6
DRUMS	
BROADWAY BD, SD, TT and accessories	£22.10
OLYMPIC, white pearl, BD, SD, TT	£25.0
PREMIER silver glit., BD, 2 TT's, as new	£55.0
PREMIER blue pearl, BD & 2 TT's, v.g.	£55.0
PREMIER, black, 2 BDs, 3 TTs, new	£142.15
LUDWIG Sky blue pl. BD & 2 TTs	£115.0
GUITAR, Yairi Soloist, fingerstyle	£25.1
GUITAR, Harmony Sovereign Jumbo	£45.4
BASS, German flat back, good cond.	£45.0
BASS, Hungarian swell back	£45.0
BASS, German swell back	£65.0
BASS, Musima, blond swell back	£68.5

EASIEST TERMS. Part Exchange Send for FREE lists of your instrument. Sats. till 5

CHAS. E. FOOTE LTD., 20 DENMAN ST., W.1. 01-437 1811

Foote has it!

EST. 48 YEARS

VOCALISTS WANTED

1/- per word

COUNTRY/WESTERN, male vocalist/rhythm guitarist, to join country show group, must be a showman, good semi-pro work. — 08 445 8567 or 01 845 9290.

FOLK SINGER (male) required by recording group for front line and harmony vocal. — SW1 2006, after 7.00.

MALE SHOW band vocalist for Soul, Pop, etc. With good equipment and prepared for stage routine, recording and work waiting. — Phone South Benfleet 2601.

NORTON YORK AGENCY REQUIRES VOCALISTS. — 86 Turnham Green Terrace, W.4. CHI 4895.

POP SINGER (male) for resident showband.—Telephone Rochdale 48889.

TALENT REQUIRED by recording producer, own company. Sae. — Box 7381.

VERSATILE VOCALIST required semi pro group.—Tel 699 1503.

VOCALIST. CREATIVE. Own P.A.—373 5512.

VOCALIST for soul band that is going places, good equipment necessary, doubling rhythm guitar if possible. — Basildon 22512.

VOCALIST / HARP required for semi-pro Blues group, Walthamstow area. — 527 8305.

VOCALIST REQUIRED for rave group, own PA. — Phone HOG 0395.

VOCALIST, URGENT, EPSOM-EWELL AREA to rehearse, transport preferable, group owns PA. — Evenings, **01 393 1463.**

WANTED LEAD singer for semi-pro group with recording contract. Must own PA. — Phone 698 4775.

YOUNG ATTRACTIVE, female vocalist for professional band, Germany. Must sing standards, pops, soul, beat. — Apply with tape, photos and age. Box 7939.

RECORDS WANTED

1/- per word

UNWANTED LPs bought, or exchanged for new LPs. S.a.e. 2 Surveyor's Place, Portmadoc, Caerns.

WANTED, Roy Harper LP, "Sophisticated Beggar." Strike label. — Bishop, 43 Clinch Court, London, E16.

RECORDS FOR SALE

1/- per word

GUARANTEED USED LPs from 12s. 6d. Catalogue 2s. (deductable from order). — 2 Surveyor's Place, Portmadoc, Caerns.

RECORD BAZAAR. 50,000 from 2s. — Write for lists. 1142-6 Argyle Street, Glasgow.

SUPERB COLLECTION for sale, all the greats, many rare and deleted singles. Send large S.A.E. for list. — D. Leach, 245 South Park Road, Wimbledon, S.W.19.

RECORDS
CLASSICAL & MODERN
BY POST

up to £12 worth for only 5/- WEEKLY payable monthly

All labels. Any available recordings. Guaranteed unplayed. No interest or service charges. Order from current makers lists. Send now for explanatory leaflet.

POSTAL GRAMOPHONE RECORD SERVICE LTD
Dept. (MM), Melody House
38 High St., Cobham, Surrey

INSTRUMENT REPAIRS

1/4 per word

A BEAUTIFUL JOB, Overhauls, Relacquering. 5-7 days by appointment. Saxophones / woodwinds/brass. — **KEN TOOTELL, LESLIE EVANS,** 275 Colney Hatch Lane, London, N.11. Enterprise 4137.

ALL GUITAR Repairs, refretting new necks, fingerboards, repolishing. — Grimshaw Guitars, 37 Great Poulteney Street, W1. REGent 3751.

FOOTE DOES IT. Finest reconditioned saxes, basses, brass, woodwind, drums, etc.—Chas. E. Foote Ltd. 20 Denman Street, W1. GERrard 1811.

FOOTE for brass repairs. Expert workmanship, estimates free. —Chas E. Foote Ltd, 20 Denman Street, London W1. GER 1811.

JACK DAWKES' saxophone and woodwind overhauls are fully guaranteed and recommended throughout the profession, good quality secondhand instruments purchased and supplied. — 20 Thornhill Road, Ickenham, Middx. Tel. Ruislip 32631.

SOUND EQUIPMENT

1/- per word

ALL GOOD quality sound equipment purchased for cash will call. — Orange, 01-836 0374.

ALL MAKES of reconditioned sound equipment sold. Speedy repair service. — Jennings, 117/119 Dartford Road, Dartford, Kent. Tel Dartford 24291 and 25297.

BURNS 60 watt base all transistor amp. with reverb.—01-965-6932.

TWO 200W guitar cabinets, brand new, unique design, £75 each. — 493 7401, Ext. 22.

VOX AC30 twin black, £45; two pairs of 4 x 10in columns, £30 per pair. — Geoff, 358 Brettenham Road, Walthamstow, London E17.

30 WATT W.E.M. amplifier, 2 sets Columb speakers, echo chamber. Good condition. £90.—Phone 540 2816.

60 WATT Burns Orbit 3, 2 channel, base selector, vibrato, reverb. Best over £65. — 01-769 8445.

ORGANS

1/- per word

ALL GOOD quality organs purchased for cash. Will call. — Orange, 01-836 0374.

BATTERY OPERATED. Hardly used, 14 gns. ono.—Titcombe, 103 Wilberforce Road, N.4. CAN 4394.

CUSTOM BUILT "Leslie" for any organ. Guaranteed. £100.—01-508 4310.

FARFISA COMPACT, bass pedals, £130 ono. — Tu'l, 137 Sutton Rd, Drayton, Nr Abingdon, Berks.

HAMMOND L.100 organ, good working order, £300 o.n.o. — MAY 6391.

LOWREY, FARFISA, PHILICORDA. All models, new and second-hand, part exchanges, easy payments. — **THE RECORD SHOP MUSICAL LTD,** 31-36 Hermitage Rd, Herts. Tel 0462 4537.

VOX BIRD, Watkins, Farfisa or similar organs wanted for cash. — REG 7654.

VOX CONTINENTAL, perfect condition, £115. — 01-764 1268.

FOR SALE

1/- per word

CARNIVAL HATS, party novelties. New party poppers. **FREE CATALOGUE.** — **WILLSONS, KING STREET, LEICESTER.**

INSURANCE

1/4 per word

FREDERICKS INSURANCE Brokers, Cars, vans, instruments, mortgages, etc. — 01-868 1833 01-868 0315, 15 Grove Road Pinner, Middx.

INSTRUMENTS FOR SALE

1/- per word

BALDWIN JAZZ bass, £65, Marshall 50W bass, 18in speaker, £85, as new. — Brendan Lavelle, 41 Belsize Square, NW3.

CONCERT GUITAR, ROSEWOOD, ARIA, new, with case, £45. — 01-743 8127.

COURTOIS TRUMPET with case, condition as new, £70. — 223-5902.

EPIPHONE RIVIERA, case, view anytime. — T. Duffy, 168a Uxbridge Road, W.12.

FENDER PICK-UPS, guitar and bass.—Phone BFI 437-4355, ext. 103. Mr Taylor.

FENDER PRECISION Bass. New. Never used w/Fender case.—KNI 8867. Ask for Accountant.

FENDER STRATOCASTER, (Sunburst) £75 ono or swop for Fender bass, also 18in bass speaker in cabinet. £14.—458 4661.

GIANT JUMBO 12's, blues, folk, electric, rosewood, ebony, to your specification.—**ZEMAITIS HANDMADE GUITARS.** Tel. 675-1342.

GIBSON EBO bass, immaculate, plus case, £75. — Phone RAV 7771 evenings.

GIBSON ES335TD, as new, £95 —6 Church View, Aveley, Essex.

GOOD 12-string, hardly used, £25 ono. — Titcombe, 103 Wilberforce Road, N4. CAN 4394.

GRETSH TENNESEAN Immaculate, £110. — Hatfield 62669.

GRETSCH WHITE Falcon, immaculate, £235. — Cedric West, 590 0071.

HOFNER ARTISTE bass guitar, solid, double pick-up, £25. — TUD 0671.

HOFNER COMMITTEE Electric, Hofner V2 guitars, Selmer Constellation 14 amplifier, Watkins Copycat custom, Rhythme Ace FR-2L. Immaculate. Offers?—Tel. 01-642 3437.

IMMACULATE VALVE trombone, laquer perfect, with case, £42 ono.—Box 7929.

INDIAN SITAR £45.— Tel. 01-204 1540.

LES PAUL guitar, immaculate, sunburst, uncomparable to any other Les Paul in appearance. Very rare. Cash offers. Part exchange considered.—David Louis, Castleview Guest House, 68 Esplanade, St. Helier, Jersey, C.I.

LOWRY HOLIDAY electric organ with Leslie tone cabinet, drum kit and linear Concord amplifier, Echo box and two banked sets of 5 speakers each. As one lot or separately. Ideal for pub or club. — George IV Hotel, Towngate, Leyland. Phone 22165.

OLDS AMBASSADOR trumpet, as new, £50. — 01-668-3582.

RARE HARMONY, Les Paul, £60 o.n.o. — 16 Bernard Gardens, Wimbledon.

SELMER MK. VI BARITONE Bb (2½ years), owner wishes to exchange for any F.A.M. baritone of similar class, **CONN, SELMER, B/A OR S/A, KING,** etc. Genuine bargain. — Mr R. Beasley, 38 Central Avenue, Rotherham, Yorkshire.

SELMER Mk. 6 Baritone (standard model). Excellent condition. £175. Box 7937.

SPINET VENEER single manual harpsichord with electric pick-up, excellent condition, £180. — G. Wright, FLAxman 3925 (evenings) or REG 6228 (day).

STROBES. Professionally built electronic strobes with fluorescent tubes at only £48 each (£90 a pair). — White Space Ltd, 212 Strand, London WC2. Tel. 01-723 2561 and 01-937 0849 (private).

TERADA CLASSIC guitars at all good music shops. Free Leaflet, from Hornby Skewes, Garforth, Nr. Leeds.

VIBRAPHONE, Trixon with case, new, £155.—109 Leybourne Ave, Bournemouth.

WATKINS RAPIER 33, with case, as new, £17 10s ono. — 527 1563.

INSTRUMENTS WANTED

1/- per word

ALL GOOD quality equipment purchased for cash. Will call.—Orange 01-836-0374.

CASH PAID for **GIBSON, FENDER, MARSHALL, VOX** etc. — Tel 0462 4537.

CASH PAID for P.A. units and bass guitar amplifiers. — REG 7654.

CLARINETS, FLUTES, OBOES, TRUMPETS and good **TENORS** wanted urgently. — PAN 33/37 Wardour Street, W.1. GER 1578, or WOR 0653, after 7 p.m.

GIBSON, FENDER, Marshall, Vox guitars, bass guitars and amplifiers wanted for cash. — Phone RIV 2661 day, COP 7701 evening.

GOOD GUITARS, AMPLIFIERS and all Group Equipment for cash. Will call and collect.— GER 1578.

LEFT-HANDED guitar, with case, for folk/blues. Please state model, characteristics, original cost and price wanted.—Nick, 26 Hawkins Road, Shoreham-by-Sea, Sussex.

RICKENBACKER 12-string wanted for cash. — BAR 2506.

WANTED, good modern 3 or 4 octave **XYLOPHONE.** — Doc Hunt, GER 8911.

DRUMS

1/- per word

AJAX (new sound) drum kit, in excellent condition, 4 drums, 3 cymbals, cymbal stands, drum cases. £115 ono. — 554 4343.

ALL GOOD quality drums / accessories purchased for cash. Will call — Orange, 01-836 0374.

CONGA DRUMS for sale, full size. — 807-3929.

DRUM KITS, clearance prices, also cymbals, all makes, accessories, cases, etc, always in stock terms-exchanges. — Vic O'Brien, 68 New Oxford Street, W.C.1. 01-580 8316.

LUDWIG—4 DRUMS, stands, S. Zyn and 602 hi-hats. £200 ono.—Chester 28629.

PREMIER, Ludwig or similar drum kit wanted for cash. — Kenny (day) RIV 2661, (evenings COP 7701.

20IN. ZILDJIAN cymbal, £12. — 01-657-7942.

Selmer

Musical Instruments Ltd

B. & H. Imperial 926 B♭ Clarinet	£58
Selmer Paris 25 Tpts., choice of 2	65 gns
Courtois Trumpet, as new	95 gns.
B. & H. Sossionaire Trumpet	50 gns.
Selmer Paris "23" Special Trombone	63 gns.
King 3B Trombone, lacq.	92 gns.
K.M.I. French Horn, case	50 gns.
Futurama III Guitar	£18
Hofner Committee Guitars, choice of models, as new, from	£40
Selection of Verithin Guitars, as new, from	£18
Futurama II Guitar	£12
Fenton Weill Guitar	£10
Hofner Senator Guitars from	£19
Professional Bass	£28
Burns Sonic	£18
Spanish Guitars from	£12
Committee Bass	£45
Hofner Galaxy	£35
Gretsch Country Gent	£176
Verithin Stereo, new	£55
Gibson J160E	£110
Grimshaw Semi-Acc, 2 P/up, needs attention	£15
Rivoli Bass	£130
Epiphone Casino	£150
Gibson Barney Kessel, as new	275 gns.
Hofner Super 3	£29
Colorama with Trem	£30
Guild Starfire	£95
Gibson E.B.2	£160
Gibson 175 TD, as new	180 gns.
Gibson ES 120T	£75
Gibson 12-string Jumbo	85 gns.
Trixon 4 Drum Kit, complete	£110
Premier 4 Drum Kit, new hi-fi metal, 20in 5" cymbal, with cases	£125
Shop-soiled Premier Kit, complete	£115
Pre-war Gibson Cromwell Elec.	60 gns.
Baldwin 2 P/up Semi/Acoustic	45 gns.
Rickenbacker 3 P/up	120 gns.
Chet Atkins hollow body	£145
Gretsch Tennessean	£135
Bellzooki 2 P/up 12-string	£40
Fender Tremolux	£88
Burns Jazz 3 P/up	£44
Verithin Bass	£45
Harmony with De Armonde P/up	£40
Bell Guitar Amp.	£40
Burns Orbit II	£25
Burns Orbit III	£65
Speaker Cabinets, from	£4
Selmer Thunderbird 50	£85
Gibson Ebo Bass	130 gns.
Gretsch Bass Guitar	£90
Watkins Pick-a-Bass	£15
Epiphone Riviera Guitar	185 gns.
Violin Bass Guitar	45 gns.
Diplomat Reverb Amp	£40
Thunderbird Twin 30	70 gns.
Vox A.C.30	63 gns.
Concert Clavs	£35
Dallas 50w. Bass Amp	£70
Livingston Burge Regent Organ	275 gns.
Vox Continental Organ	£130

REPAIRS AND OVERHAULS A SPECIALITY, FIRST-CLASS WORKSHOPS SKILLED CRAFTSMEN. HIRE PURCHASE — PART EXCHANGES

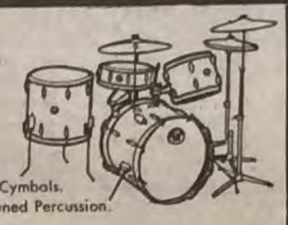
114-116 Charing Cross Road, W.C.2. TEM 5432

Open 9.30-6 Weekdays. All day Sats. (Thurs. after 1 p.m. until 6 p.m. Repairs and payments only)

at the Rose-Morris SHOWROOMS

THE FABULOUS
. . NEW **LOOK**
. . NEW **SOUND**

DRUMS



BIG SELECTION OF:—
SLINGERLAND Drums. **AVEDIS ZILDJIAN** Cymbals.
HEADMASTER Plastic Heads. **VISCOUNT** Tuned Percussion.
MARSHALL Amplification Equipment.
RICKENBACKER, LEVIN, EKO, GIBSON, FENDER and SHAFTESBURY Electric Guitars.
TATAY, ARIA, SUZUKI, JOHN PEARSE Finger-style and Folk Guitars.
CONN Brass and Saxophones. **SHAFTESBURY** Saxophones
LONDON'S LARGEST STOCKIST of BERG LARSEN Mouthpieces and Reeds

SUPER SECONDHAND BARGAINS

AUTOCRAT Kit, new	£133	LEVIN Goliath, new	£58
ROGERS Dyna-Sonic Snare Drum	£38	LEVIN Super Goliath, new	£63
BROADWAY KIT, new	£78	DANELECTRO, 2 P/up, 12-string	£45
HOFNER Verithin Bass	£45	VOX AC50 Amplifier	£54
GRETSCH Hollow Body	£150	GOLIATH Cabinet	£36
FUTURAMA Bass	£20	TREBLE 'N' BASS Amp.	£38
GUILD Duane Eddy, bargain	£120	FENDER Tremolux Amp.	£65
BURNS Double VI, (12-string)	£70	VOX Cabinets, from	£38
HOFNER Violin Bass	£40	COURTOIS Flugel Horn, new	£72
GIBSON 330TD Guitar	£125	OLDS Super Trumpet	£85
BURNS Sonic Bass	£23	KING Super 20 Trumpet	£135
RICKENBACKER Short Scale	£138	KOHLERT Clarinet	£22
COMMITTEE Elec. Guitar, snip	£45	CONSOLE Clarinet Outfit	£20
HOFNER Verithin with Bigsby	£42	BUISSON Clarinet	£18
HARMONY 12-string	£48	B&H 77 Clarinet	£19
BURNS Split Sound Guitar	£48	PENNSYLVANIA Alto	£48
YAMAHA 2 P/up, new	£73	B&H XX Centry Tenor Sax	£65
MOZZANI Jumbo	£20	BUESCHER Tenor Sax	£60
BURNS Nu-Sonic Bass	£48	BARCAROLE 80 Bass Accordion	£48

81-83 SHAFTESBURY AVE, LONDON, W.1. Tel. GERrard 2211
Open 9.30 a.m.—6 p.m. Mon to Sat • Hire Purchase Facilities • Part Exchange • Repairs & Overhauls

Lawrence

LAWRENCE PICKUPS
for round hole, cello and bass guitars—the best in the world.

Available from All ROTOSOUND Music String Dealers
Sole Distributors James How Industries Ltd. (Music Division) 20 Upland Road, Bexleyheath, Kent

CATHEDRAL STRINGS

GUITAR STRINGS

PLECTRUM GUITAR (Complete Sets)		
151	Plated	Set 14/4
185	Giant Monel (Heavy)	„ 15/1
357	Tropical Stainless	„ 16/1
337	Tropical Stainless (Light	„ 15/9
SPANISH GUITAR (Finger Style)		
150½	Gut and Wound on Silk	Set 32/1
287	Nylon, Wound on Terylene	„ 23/10
497	Nylon, Wound on Nylon	„ 19/9
ELECTRIC GUITAR		
627	Plectrum Set	Set 18/8

BRITISH MUSIC (MM) STRINGS
130 Shacklewell Lane, London, E.8

ORANGE MUSIC SHOP

3 NEW COMPTON ST. LONDON, W.C.2
PHONE: 01-836 0374

Fender Jaguar, shop-soiled	£125	Ludwig Silver Glitter Kit, Zildjians	£235
Fender Jaguar, blue, good	£95	Rogers Blue Pearl, Ludwig Snare, Zildjians	£155
Fender Telecaster, immac.	£95	Premier Mahogany Kit, excellent	£85
Fender Stratocaster, as new	£90	Olympic Red Silk Kit, complete	£55
Gretsch Tennessean, very good	£115	Broadway White Pearl Kit, comp.	£50
Grimshaw Les Paul, perfect	£85	Vox A.C.30 Super Twin, new	£120
Gibson E.B.2 Bass	£130	Vox A.C.100 Bass Cabinet, perfect	£70
Gibson E.B.3 Bass	£140	Vox T.60 Bass Unit, complete	£90
Gibson 330, very good	£115	Selmer Zodiac 50, good	£55
Epiphone Rivoli Bass, excellent	£100	Fender Tremolux Cabinet, as new	£50
Vox Phantom with effects, new	£75	Vox M.C.50 P.A. Amp, perfect	£60
Vox Marauder with effects, new	£55	Vox L.S. 40 Columns, shop-soiled	£60
Vox Consort, red, new	£50	Binson P.A. Unit, Monitor, Echo, Mikes, Columns, etc.	£250
Orange Bright White Strobe, new	£45		
Farfisa Compact Organ	£145		

ALL GOOD QUALITY GROUP INSTRUMENTS PURCHASED FOR CASH
HIRE PURCHASE TERMS a PART EXCHANGES

PAN MUSICAL INSTRUMENTS

33/37 WARDOUR STREET, LONDON, W.1
(ABOVE FLAMINGO JAZZ CLUB, 2nd FLOOR)
Tels: 01-734 7658 01-437 1578 01-WOR 0653, evening

GUITARS

Fender Strat, Stereo, green sunburst	£95
Fender 12-string, solid, gold	£145
Fender Telecaster, blond	£85
Fender Concert Jumbo, as new	£125
Fender Telecaster, blond, new	£155
Gibson J200 Jumbo, as new	£175
Epiphone Cabalero, round hole, as new	£65
Martin Jumbo Guitar, as new	£150
Burns Double-Six, green, as new	£40
Grimshaw 12-string	£35
Harmony H77, red, left handed	£75
Guild "Bert Weedon" model	£125
Gibson SG Special, as new	£125
Fender Jazzmaster, orange	£75
Gibson L4c, sunburst, as new	£165
Gibson 330, sunburst, good, from	£100
Gibson L7 acoustic	£200
Fender Esquire, sunburst, as new	£90
Gretsch Rancher Jumbo, as new	£95
Gretsch Tennessean, popular model	£110
Gretsch Double Anniversary	£75
Gretsch Small Body, single cut-away	£125
Gretsch Hollow Body, immac. cond.	£140
Epiphone Casino, as new	£110
Guild Starfire, cherry red	£75
Guild Starfire, wood finish, as new	£90

ORGANS

Farfisa Compact	£145
Vox Continental, as new	£150
Vox Continental, very nice	£135

BASS GUITARS

Rickenbacker Bass	£125
Ampeg Bass, fretless, as new	£150
Burns 6-string Bass, as new	£50
Burns Bison, latest model	£90
Gibson EB2, sunburst	£125
Gibson EB3, cherry, as new	£150
Epiphone Rivoli, as new, sunburst	£115
Epiphone Rivoli, blond	£125
EKO, 2 p/ups	£35
Burns Sonic	£18
Hofner Committee Bass	£35
Hofner Verithin Bass	£30
Beatle Bass and case	£35

S/H AMPLIFIERS

Vox AC30 Super Twin, as new	£65
Vox AC30 Super Twin, as new	£75
Selmer Treble 'n' Bass 50 and Bass Cab. Goliath	£85
Vox AC30, good condition	£55
Selmer 50w. Zodiac Unit, as new	£55
Marshall 50w. P.A. System, complete, lilac	£130
Selmer 50w. P.A. Cols., as new, pr.	£60
Selmer 50w. P.A. Cols., bargain, pr	£35
Impact 100w. P.A. Amp., new	87 gns.
Impact 60w. P.A. Amp., new	60 gns.
Impact 100w. multi-purpose Guitar Amp., new	93 gns.

WE BUY ALL GOOD INSTRUMENTS
MAIL ORDER HIRE PURCHASE PART EXCHANGES INSURANCE BEST SERVICE

FOLK MUSIC ALBUMS

FOLK BLUES. J. SILVERMAN £2. 3.0
BOB DYLAN SONG BOOK £2. 3.0
JOAN BAEZ SONGBOOK £1.16.0

G. SCARTH LTD.
55 CHARING CROSS ROAD
LONDON, W.C.2
01-437 7241

PHIL PARKER LTD.

FOR THE BEST IN BRASS. ADVICE — SALES TUITION — REPAIRS — ALL LEADING MAKES
6 DANSEY PLACE, W.1
Off Wardour St. If in doubt PHONE GER 8994

OLYMPIC 60 DRUM OUTFIT

A striking example of Olympic value. You can add a hi-hat, tom-toms and extra cymbals. Outfit includes: Bass Drum, separate tension, 14" x 5½" Snare Drum, Snare Drum Stand, 10" genuine Zyn Cymbal, Cymbal Arm, Cowbell and Clamp, Bass Drum Pedal, 1 pr. Spurs, 1 pr. Sticks, 1 pr. Brushes.

CASH PRICE £46.18.6
Hire purchase terms available over 12, 18 or 24 months

Write for Catalogue of Drum Bargains.
BELL MUSIC (DRUM DEPT. 91)
157-9 Ewell Road, SURBITON, Surrey
Callers welcome Open all day Saturday

KING ST. MUSIC STORE

Kenny Nicholls — RIVerside 2661
GOOD INSTRUMENTS WANTED FOR CASH

GUITARS	
EPIPHONE Casino	£100
FENDER Telecaster	£95
FENDER Jazzmaster	£90
FENDER Stratocaster	£85
RICKENBACKER long-scale, 2 p/ups	£80
RARE GRETSCH JAZZ Guitar	£45
GUILD Starfire	£75
BASSES	
GUILD Starfire Bass	£100
VOX Phantom	£60
FRAMUS Semi-Acoustic	£35
EKO Bass	£30
BRASS & WOODWIND	
BUFFET Champion Tenor Saxophone	£75
SELMER Super-Action Alto	£75
OLDS Ambassador Trumpet, with case, as new	£70
CONN Underslung Alto	£55
SELMER Pennsylvania Tenor	£55
CONN Alto	£45
B. & H. EDGWARE Clarinet	£22.10
MELODY MAKER Trumpet Outfit, gd.	£18
SELMER Consol Super Clarinet	£14
ORGANS	
VOX Continental, as new	£165
FARFISA Compact, red	£150
KOSTH Vibraphone	£95
GEMINI, built-in amp	£85

ALL DRUM KITS COMPLETE

LUDWIG Super Classic Drum Kit and Cases	£230
4 Drums ROGERS	£110
PREMIER Blue Pearl, chrome sn.	£95
DRUM KITS, from	£35

Premier & Impact Main Agent
H.P. PART EXCHANGE MAIL ORDER
202 KING STREET, HAMMERSMITH
LONDON, W.6 (around the corner from Ravenscourt Park U/ground, District Line)

Play safe ..... you get the
REAL BARGAINS at KITCHENS

SECONDHAND GUITAR BARGAINS

Committee Bass, blonde, twin	22 gns.
Hofner Verithin, red, twin	30 gns.
Epiphone Casino, twin	90 gns
Vox Organ Guitar, white	140 gns.
Chet Atkins Special, orange	200 gns.
Dearman President, tenor, G.L., full	65 gns.
Conn Standard Tenor, G.L., full	75 gns.
Buescher 400 Trombone, G.L.	100 gns.

DRUM BARGAINS

Premier 4-drum kit complete with cymbals, stands, pedals and stool. White pearl. Good condition	£100
Broadway de luxe Outfit, 4 drums complete with stands, cymbals and pedals, including Hi-hat in Midnight Blue Pearl.	£55
Beverley Tonemaster Outfit, 4 drums, stands, cymbals and pedal including Hi-hat in Oyster Blue Pearl	£65

KITCHENS OF LEEDS
27/31 QUEEN VICTORIA ST. TEL: LEEDS 22222
Also at RIDLEY PLACE, NEWCASTLE Tel: 22500

MOORES BRADFORD
26 NORTH PARADE
Tel: BRADFORD 23577

★IVOR MAIRANTS★

Britain's Leading Guitar Expert...

FEATURES THE FINEST FOLK and 12-STRING GUITARS

MARTIN, GIBSON, GUILD, EPIPHONE, ZEMAITIS, YAIRI GAKKI, HARMONY, HAGSTROM, HOFNER, EKO, HAWK, ARIANA.

SPECIAL OFFER of LEVIN GOLIATHS at low prices

FOLLOW THE FINEST FOLK GUITARISTS to the

IVOR MAIRANTS MUSICENTRE
56 RATHBONE PLACE, LONDON, W1P 1AB TEL. 01-636 1481
Open all day Sat MAIL ORDER SERVICE Nearest Tube, Tottenham Ct. Rd

BARGAIN CENTRE

181 SOUTH EALING ROAD, LONDON, W.5. 01-560 0520

FENDERS			
Telecaster, white, blk. plate, as new	£110	Selmer 50-watt P.A., complete	£65
Jaguar, sunburst, perfect	£110	Selmer Mk. II Zodiac 50, stand, etc.	£60
Stratocaster Custom, blue, immac.	£85	Vox AC100, nice amp	£55
Mustang, white, beautiful nick	£75	Klempt Echolette, as new	£55
Epiphone Casino, sunburst, immac.	£85	Pair Selmer Cols. and stands	£80
Gibson E.B.2 Bass, sunburst	£125	Pair Vox Cols. and stands	£55
Gibson 335, cherry, nice tool	£125	Baldwin Burns Sonic 55 Amp.	£65
Epiphone Rivoli, band new	£160	Rogers Oyster Grey F/Kit & cases	£150
Levin Goliath, De Armond	£45	Vox AC50, very good	£45
Maton Bass, unusual and nice	£35	Edgware Black Pearl, F/Kit	£55
Hofner Western Jumbo	£25	Carlton, White Pearl, F/Kit	£35
Burns Orbit Stage I P.A., lot	£65	Olympic Red Vein, F/Kit, unusual	£65

BUY — SELL — ANYTHING TAKEN IN P.X. CREDIT TERMS
EASY PARKING WHILE-YOU-WAIT AMP. REPAIR SERVICE
SPECIAL DISCOUNT ARRANGEMENTS ON NEW VEHICLES

PLEASE TURN TO PAGES 26, 27 and 29 FOR MORE CLASSIFIED ADS.

CLASSIFIED AD. DEPT. "MELODY MAKER"
161-166 Fleet Street London, E.C.4
Tel. (01) 353 5011 Exts. 171 & 176

CREAM'S ERIC CLAPTON

WIN YOUR FAVOURITE POP, JAZZ OR FOLK LP BY WRITING TO MELODY MAKER

Pop on Expo No, no, no!

DO MM readers think there should be pop groups in Jazz Expo, asks George Wein last week. The answer is, I hope, "No, no, a thousand times no."

It's bad enough that the Ronnie Scott Club now presents the latest in the electronic wonders under the same roof as the great artists of jazz. Does Mr Wein really want us to sit through the Cream in order to hear Miles Davis?

Rather let the movement be the other way. How about some of the so-called progressive pop promoters giving their audiences the chance to hear music that is meant to last for more than a month.

On second thoughts, perhaps the inclusion of one pop group on next year's Expo might kill the myth for all time that there are pop musicians fit to tread the same stage with even the most average of jazzmen.—**NICK ROBERTSON, London, SE11.**

AFTER paying out 17s 6d and travelling 40 miles to see the Scott Walker Show at Tooting, we were disgusted to find that Scott sang only five songs.

We were horrified to find that Scott sang even one song less than at Finsbury Park on his first appearance of the tour. Of course, the few he did sing were up to his usual high standard. — **CHRIS and MARILYN, Uckfield, Sussex.**

SCOTT: only five songs

THERE HAVE been complaints about Scott Walker only singing six numbers on his tour. All I can say is whatever happened to the saying: "Quality not quantity?" Surely six songs well sung are better than more numbers performed in an unprofessional manner.

At Tooting, Scott sang only five songs, but each one was perfection. Another point is that three of the numbers, "Jacky," "Amsterdam" and "If You Go Away" are exceptionally long. — **MISS P. CRONIN, Orpington, Kent.**

IT'S ABOUT time pop LPs, especially those by the more progressive groups, had sleeve notes on them. Most of the progressive LPs have a vivid technicolour picture on the front and just the names of the songs on the back — and some records don't even have that.

The Incredible String Band's "The Hangman's Beautiful Daughter" simply had the name of the record and nothing else. The Fugs' "Tenderness Junction" doesn't even have the title. Most jazz LPs have really comprehensive sleeve notes, so why not pop LPs as well? — **D. NOYCE, Ferring-on-Sea, Sussex.**

● **LP WINNER**

I WAS fascinated by the learned depositions in Mailbag (26/10/68) by Miss Wells and Messrs Parr, Mitchenall and Cocks. Of course, everyone knows that a musician who has swotted and practised for 20 years or so to achieve a high degree of technical proficiency cannot possibly have any love for, or feeling for, music and musical expression. Only people who are too damned lazy to study have any feeling.

The dictionary definition quoted is out of date. Music is simply an expression or description of feeling or situation in sound. Some situations and feelings are neither melodious nor harmonious. Like your correspondents, I believe that a guitarist who can only play one chord must obviously be a genuis. Such talent! — **JACK HOLMES (Jack Holmes Orchestra), London, SW12.**

SO EVERYBODY is going mad over Joe Cocker. But not once have I seen mentioned, or featured on TV with him, his fantastic Grease Band. They give that great backing on the record.

They have been with him through thick and thin but now you don't hear them mentioned and they are really fantastic in their own right. — **STEVE EVANS, Hutton, Essex.**

I AM particularly distressed by the current trend in music, namely to intellectualise it. When one listens to a piece of music one waits, not to be entertained, but to have the "cask of knowledge" opened by the "intrinsic and throught-provoking" lyrics. This is utter nonsense.

Feelings cannot be expressed through music. Neither can anything else for that matter. Personally, I prefer total silence, broken only by the sound of my own voice. — **MR WIDDY, High Wycombe, Bucks.**

NO WONDER the Who like playing in the States. They have better receptions, more money and bigger hits. They also don't have selfish fans like Dave Hutchison (Mailbag 26/10/68).

It's people like Hutchison who failed to make "Dogs" the hit it deserved to be. So "Magic Bus" isn't the best disc they have made, but it's not rubbish, none of their records are. No, Mr Hutchison, the Who haven't sold out. Maybe you have. — **LINDA THEAKER, Sheffield 5.**

CONGRATULATIONS Emperor Rosko and Jack Good. Last week they further proved — Rosko with his 12 to 1 revival show and Jack Good with the best TV spectacular for years — that, for excitement, you can't knock the rock. — **PATRICK CHAMBERLAIN, Southsea, Hants.**

I AM disgusted with that man Jose Feliciano and his awful cover of "Light My Fire," the immortal Doors song. There are two main differences between the two versions — Morrison is a much better singer than Feliciano and the Doors' is the original version. — **EDWARD GIBBONS, North Wembley, Middx.**

SUNNY MURRAY

BOOS NOW BUT WAIT TILL IT'S 'SUNNY'S THE KING'

IT WAS with great difficulty that I tore myself away from Jazz Expo's Drum Workshop despite the fact that Sunny Murray had just started his onslaught and I did not find it pleasing. I can't help thinking, however, that when a person tries to create something they believe in it is very much worth my while trying to find out what it is. I can't do that booing my lungs out and I will, as a result, leave the concert as thick as when I arrived. Audiences seem to dig unusual sounds providing every-one else does—"Man, Coltrane's great" or "Monk knocks me out." But how many times did they have to retire under a hail of boos? How many people remember walking out on Satch in the 1930s? How many people will say tomorrow: "Sunny's the King," just because it's "in." I don't believe you can come down on a man till you can honestly say you understand what he's doing. And full marks to Chris Welch for trying to do just that.—**MISS CHRISTINE PIERCE, Weston-Super-Mare.**

● **LP WINNER**

I DIDN'T enjoy Sunny Murray's performance at the Drum Workshop but I did at least grasp what he was trying to communicate with the audience, which is more than your critic did. Anyone who's heard Murray on record with Ayler or Cecil Taylor will already know what a great drummer he is. Personally, I think he had an off night, something which every great musician will know of.—**GEORGE JENSEN, London, E5.**

RIK & JOHN GUNNELL PRESENT
JOHN MAYALL
IN CONCERT
SATURDAY, NOVEMBER 9th
SHEFFIELD
CITY OVAL HALL
Tickets: 15/-, 12/6, 10/-, 7/6, 5/-
Available from Wilson Peck Ltd., 64 Leopold Street Sheffield, 1

SUNDAY, NOVEMBER 10th
NEWCASTLE
CITY HALL
Tickets: 15/-, 12/6, 10/6, 8/6, 7/6, 6/-
Available from City Hall Box Office

SUNDAY, NOVEMBER 24th
BRISTOL
COLSTON HALL
Tickets: 15/-, 12/6, 10/6, 8/6, 6/6
Available from Colston Hall Box Office

THE ART MOVEMENT
Sole Agency — ACUFF-ROSE LTD.
15 St. George's Street, Hanover Square
London, W.1. Tel: MAY 7600

THE LES REED PIANO BOOK
of
HIS FAVOURITE MELODIES
An
EDWIN H. MORRIS PUBLICATION
Price 10/6

STA 5600 — 8/3½d. for the original version of
"SPIDER'S QUEENS HIGHWAY"
Only obtainable from:
MUSICLAND
230 Portobello Road, or
SIMON'S STABLE
297 Portobello Road, W.11

Exclusively booking Colleges and Universities
COLLEGE ENTERTAINMENTS
GER 4000 - Artists No. REG 8555
7 Archer Street, London, W.1

CLARINET MUSIC

INSTANT CLARINET (TUTOR)	4/-, by post 4/4
BENNY GOODMAN'S JAZZ CLASSICS	4/-, by post 4/4
BENNY GOODMAN'S 125 JAZZ BREAKS	5/-, by post 5/4
SCORE OF SOLOS (20 HITS)	7/6, by post 7/10
14 DIXIELAND INSTRUMENTALS, Book 1	5/-, by post 5/4
14 DIXIELAND INSTRUMENTALS, Book 2	5/-, by post 5/4

FROM YOUR DEALER OR **FELDMANS** 64 DEAN STREET LONDON, W.1

A Dulcelodge Enterprises production personal management John Gilbert Tel 01-352 7328/5835 Agency Paragon Representation
Publicity Leslie Perrin 68 Oxford Street London W1 The 2nd Family Album will be released in January

Registered at the G.P.O. as a newspaper. Second class postage paid at New York, N.Y. Printed in Great Britain by QB Ltd., Sheepen Road, Colchester, for Longacre Press Limited, 161/166 Fleet Street, London, E.C.4. Postage on single copies: Inland 3d., Overseas 3/6. CONDITIONS OF SALE AND SUPPLY: This periodical is sold subject to the following conditions, namely that it shall not, without the written consent of the publishers, first given, be lent, re-sold, hired out or otherwise disposed of by way of Trade at a price in excess of the recommended maximum price shown on the cover; and that it shall not be lent, re-sold, hired out or otherwise disposed of in a mutilated condition or in any unauthorised cover by way of Trade, or affixed to or as part of any publication or advertising, literary or pictorial matter whatsoever.