DON'T KNOCK THE POP!

'The Melody Maker says...

'Destructive practices' harming pop

War has been declared on pop. The sounds of '66 might never survive to become the sounds of '67. After a long struggle by Britain's young people to create a pop culture which has made millions of pounds for the Establishment, the same Establishment are busy kicking pop in the teeth.

The so-called 'pirate' commercial radio stations are due to be suppressed by the Government.

DEMISE

There is now only one nationwide television programme for pop music fans—BBC TV's Top Of The Pops, which features only successful chart artists and excludes newcomers.

Newspapers and magazines are continually hammering pop music and its exponents. Columnists who made their reputations writing about pop are now gleefully predicting its demise.

Once again the hoary old gibe about 'long haired morons' are being dusted off by leader writers.

HEALTHY

Quite apart from those who have grown fat on teenage music, those who won TV audience rating battles, those who sold magazines and newspapers, there are many more whose everyday livelihoods depend on a healthy, thriving entertainment industry.

The artists—successful and struggling—workers in the recording industry, and musical instrument teachers, dealers and manufacturers. All these people should be taken into consideration by the anti-pop faction which influences the allocation of TV and radio time.

Press baron Lord Thomson said on television that these destructive practices are severely harming the newspaper industry.

The Melody Maker says that destructive practices are severely harming the music industry.

...and it's all popping for Tom

TOM JONES is almost certain to top the bill for the Palladium TV show on February 12. It will be his fourth appearance on the show and he will be presented with his Gold Disc for 'Green Green Grass Of Home' by the show. This is the only Gold Disc to be awarded for a record in 1966 and the first ever in the history of Decca records for a British artist selling in the UK. Tom appears live on Top of the Pops tonight (Thursday) and has cancelled rehearsals in Manchester for the Ken Dodd TV show to do the show. He will still appear on the Dodd show as scheduled. On Sunday (6), he opens a week doubling at the Middlesbrough Marimba and Stockton Tito's clubs.

Tom flies to South America on January 23 for one week of TV appearances followed by four days promotion in New York.

Ayler 5 TV show shelved

It looks as though lovers of avant-garde jazz will be disappointed if they are waiting to see the BBC's Albert Ayler programmes. The Corporation have taken a look at the shows—recorded at the London School of Economics in November—and decided not to include them in the current jazz Goes to College series.

In a statement on Monday, Bill Cotton Jr. Assistant Head of Light Entertainment, told the MM: 'We have no plans to show these programmes at present.'
THE Roundhouse at Chalk Farm was once called "a generous barn". On Saturday it saw in the New Year with little elevation of its stature. The scene was the Great Freak-Out All Night Rave, where the participants, "emanipulated from our national social slavery", as one of them shrieked, were supposed to "realize as a group whatever potential they possess for organizing manipulation of music. Either there was no potential among those liberated souls, or somewhere the organisation went wrong.

If you get high, expand and concieve, freak-out, have the senses bombarded with kinetics and sounds, you first have to get your thinking, your auditory and visual faculties adjusted. You have to get yourself into a "right spirit of the power game".

However, despite the lack of facilities "the participants" were treated to "some very groovy picture slides which attract far more attention than the music. They moved across the stage, burled, groved, divided, and died."

The Who got on to the stage after an hour wait during which participants were treated to "see-saw", by Don Covay. The Who almost succeeded in winning over the crowd with an instant overflow of smoke and sound barrier smashing. But somebody pulled out the plug and the Who fell as quiet as a graveyard. The trouble recurricd to cut about two more minutes. After playing one of their new albums, the audience was half-hearted, and Pete Townshend wheeled upon a fine pair of spicks and tricks with his shattered guitar into the stage. It was fair comment. The group had been switched off, and as being constantly plunged into darkness by a team of lightening men - some of whom seemed to know nothing of the facts, in fact, the stage or the Who were identified.

The Who were more successful. Technically they had their hitherto and their act came smoothly to a stage-shaking climax as TV sets with an iron and an iron picture were swiped with iron bars, and a car was chipped up.

The doors were licensed enough so that the band and the remaining, shivering crowds surged menacingly towards the stage, the demolished car, and the Who.

The proceeds of the happenings are going to Centre 42 where participants or some other body get a fine pair of speakers and ground facilities "the participating movements, if somebody can book publishers to read it; the group have several times been treated to "see-saw" by Don Covay. The Who has won over the crowd with an instant overflow of smoke and sound barrier smashing. But somebody pulled out the plug and the Who fell as quiet as a graveyard. The trouble recurricd to cut about two more minutes. The group had been switched off, and the Who were identified. The Who were more successful. Technically they had their hitherto and their act came smoothly to a stage-shaking climax as TV sets with an iron and an iron picture were swiped with iron bars, and a car was chipped up. The Who were more successful. Technically they had their hitherto and their act came smoothly to a stage-shaking climax as TV sets with an iron and an iron picture were swiped with iron bars, and a car was chipped up.
Jagger and the shape of things to come

By Alan Walsh

WHAT DOES WORRY ME IS THAT THERE'S NOBODY COMING UP TO REPLACE GROUPS LIKE THE BEATLES AND THE STONES.

Tom proves Jerry Lee right!

Tom Jones' monster hit "Green Green Grass Of Home" could be the song the hippies hate. Not since Ken Dodd tickled his way to the top has a number one produced such a barrage of spleen from the self-appointed arbiters of teenage taste.

But Tom doesn't worry. As "Grass" passed the million mark last week, Tom said at his luxurious Shropshire home: "It doesn't worry me. You always get criticised whatever you do and this is no different. I don't care because I was pleased with the record. It's done far better than I expected it to. So a bit of criticism doesn't bother me."

BELTING SONGS

The record, which is also taking off on the American country charts, is expected to enter the pop charts as well, has proved a lot to Tom.

First of all, he can pick his own winners. Almost 12 months without a major hit ended when Tom took a hand in his own selection of material.

"We also showed me that I can slow down a bit," said Tom. "I used to think that every single I made had to be a big-sounding song I belted out. This wasn't anything like that. I've noticed a difference when I do a TV show, too.

"I used to be worried if my voice would stand up to the big belting songs I used to do. This one is different, a lot easier on my voice. I don't have to worry about it giving up or anything. I don't suppose I'll be concentrating on ballads in the future, but I do know that as far as I'm concerned, they aren't out." Tom is off to South America at the end of this month for a week of appearances and plans to stop off in New York on the return if some good pro-

NEW SINGLE

With a gold disc on its way, Tom is faced with the problem of a new single. "I have already recorded four more songs and I'm doing two more. They are different sorts of songs and when we've completed them all, we'll choose the next single. I expect that I'll have the final decision on it, although nothing will be decided until all the songs are in the can."

Tom also spent this week (and carries on next week) in the studios recording titles for a new LP.

As his record notched up its sixth week at the top of the MGM pop chart, Tom added a post-script for the anonymous knocker: "When I played the record to Jerry Lee Lewis, he told me it would sell a million. And it has."

And Tom is laughing all the way to the bank—back again.

FOUND THE SOUND!

Join the growing number of groups that are putting a keener edge to their attack, creating a new dimension of sound with a Farfisa electronic organ. These wonders of this electronic age offer three great pluses to ambitious groups: Versatility. Lots of voices and tones from one instrument. Portability. Light but sturdy—you can easily go places with Farfisa. Price: The most reasonably priced organ you can buy.

The famous Farfisa Compendium range: Compact Duo, Compact de Luxe, Compact, Compact Minos.


Please send me further information about the Farfisa Complete electronic organ range for groups, also the name of my nearest Farfisa agent.

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COME WITH THE MM TO THE ANTIBES JAZZ FESTIVAL

Sunshine Superholiday!

DREAMING of relaxing on a sun-drenched beach in the South of France? Then come with the MM on a Sunshine Superholiday to the Antibes Jazz Festival.

And you can take your pick of three separate holidays — nine days, 12 days or 15 days — all fabulous value for money.

THE nine-day trip leaves London on Friday morning, JULY 21, travelling by coach and boat to arrive on Saturday evening. You leave Antibes on July 28 and arrive back in London on the evening of JULY 29. Cost: 25 guineas.


The 15-day trip departs on JULY 16, returning JULY 30. Cost: 38 guineas.

The price includes all travel and accommodation. In the case of the two shorter trips, this will be at a special luxury camping site only 400 yards from the beach and close to Antibes. Breakfast is provided and facilities are excellent. See photographs alongside.

For those on the longer trip there will be hotel accommodation, complete with breakfast, in Antibes. The Festival itself runs from July 22 to 27 and booked so far are the Louis Armstrong All-Stars and Dave Brubeck Quartet. The rest of the star-packed bill is now being finalised.

Please send details of the MM Antibes Festival trips.

NAME

ADDRESS


COMING UP THIS WEEK

THURSDAY

The Sex, Money Big Band guests on the BBC Late Night Pop Programme's Pop North tour (3 pm).

FRIDAY

Sweeney guests on this week's edition of Gbetter Club, while also featuring Steve Balsamo (BBC Radio's new star) and Ken Bruce (BBC Home Service). The Who play all Merle Lamb's first Festival Group visit the cathedral town of Caen on Friday night.

SUNDAY

See photo report on Friday night's roof gardens alongside.

SATURDAY

Carlo Verso, Jimmy James, the Statesmen, Al McBeal, and Joe Bland play tonight at this week's Splendour Club. (BBC Radio). The Alex Welsh Band play London's 100 Club, Oxford Street, at 11 pm. Humphrey Lyttelton and his DOWNLOAD Band are at the Rainbow, Ronnie Scott's, and The Alex Welsh Band play London's 100 Club, Oxford Street. Humphrey Lyttelton and his Down Load Band are at the Rainbow, Ronnie Scott's, and The Alex Welsh Band play London's 100 Club, Oxford Street. Humphrey Lyttelton and his DOWNLOAD Band are at the Rainbow, Ronnie Scott's, and The Alex Welsh Band play London's 100 Club, Oxford Street.

TUNE TO CAROLINE AND BE SURE OF BEING SWITCHED ON TO THE POP SCENE AS IT HAPPENS

20 MILLION EARS LISTEN TO CAROLINE EACH WEEK

HOW ABOUT LENDING US YOURS

CAROLINE (NORTH) 259 METRES

CAROLINE (SOUTH) 259 METRES
FACES MAY SHARE BILLING WITH ORBISON

THE Small Faces will probably share the billing with Roy Orbison on his forthcoming British tour. The tour opens on March 26, proba-
ably at the London Astoria. The tour will last five days a week for about six weeks, visiting major cities in the UK.

JOHNNY BUTTS

Johnny Butts will be seen at the London Astoria today (Thursday), the Upper Cut, London, tomorrow (Friday), and Oxford Palas (10); Purley Orbital Ballroom (11); Grosvenor

STARLIGHT (13); the London Astoria (14).

On January 19, they fly to New York for five days of con-

certs.

NEW ELVIS DISC

Elvis Presley's next single will be released in Britain on February 10, titled 'Don't Be Cruel'. The B side is expected to be a new record.

DUSTY BOOKED FOR EUROPE AND JAPAN

Dusty Springfield has been signed for the American market by the London Astoria today (Thursday), the Upper Cut, London, tomorrow (Friday), and Oxford Palas (10); Purley Orbital Ballroom (11); Grosvenor Starlight (13); the London Astoria (14).

It is expected to be a new record. The B side will probably be 'Teenage Freesly'.

JAVIE DEE TV DATE

Dave Dee, Donkey, Reggie and the biscuits will appear on their current Swedish TV show on Sunday (14) and guest in the British TV show on Monday (15). They will be heard individually on the BBC National Orchestra.

JAMES TOUR OFF

It is reported from New York this week that the Harry James band's tour of Britain, provisionally set for March, has been postponed.

DEARIE JOINS SCOTT TOUR

Dusty Springfield has been signed for a tour in the UK with the Rolling Stones. The tour is expected to be in the spring of 1967, and will last about six weeks, visiting major cities in the UK. The tour will start on March 19, and will last until April 15.

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out now! the january issue of music maker

what makes kink ray tick: beach boys + the beatle bond = mungus, oh yeah!

SCHOTT WALKER 'money is just a monster that offends me'

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HOLD THIS TO YOUR NEWSAGENT
TIGHTENING UP THE ORBison NUTS AND BOLTS

Dusty takes lessons – on tape

Dressler, cosmetics, hair care, all the usual emmanations of the image-conscious babe. But the real attraction is the blonde, exquisitely beautiful starlet’s dressing-room at the London Palladium. And what a splendour is there! The room itself is a study in neatness and elegance. There’s a large mirror, a vdub, and a generous number of chairs and sofas. But there’s one thing missing: no one’s here. For the usual accessorises of the starlet’s existence are not with her. She’s off to London to perform, and she knows that she’ll be back in New York before long.

And this tape has a message. It’s "Dusty in London," but it isn’t just Dusty. It’s also about the people who make up the Orchestra. It’s about the equipment they use, and the techniques they employ. It’s about the way they work together to create the perfect performance. And it’s about the love and dedication that goes into every single note.

"Dusty in London" is a must-see for anyone who loves music. It’s a glimpse into the world of the professional musician, and a reminder of the hard work and dedication that goes into creating the perfect performance. So if you’re a music lover, you won’t want to miss "Dusty in London."
BLIND DATE

Julie Felix/Georgie Fame

CAT STEVENS: "Mat-2row And Soul" (Decca) review

I was just blasted after Larry Williams. Julie: That's all right Brian will forgive you.

MONKEES: "I'm A Believer" (RCA Victor). It's not like they don't have style, but they don't seem to be working at it. They just knock me out.

SANDY SHAW: "I Don't Need Anything" (Parlophone). Julie: I don't know what good that is. I've got one more like that. It's a bit too much.

JONATHAN KING: "Sea-Gulls" (Decca). Julie: They've got some good hits, but the record's a bit too much.

CREAM: "I'm Not The One To Blame" (Atco). Julie: I don't know. I think people say like John Sebastian are great writers and they're getting better, like the Rolling Stones and the Beatles. I don't know. I think they're on their own kick.

SAINTS: "I'll Be Home For Christmas" (EMI). Julie: I don't know. I think people say like John Sebastian are great writers and they're getting better, like the Rolling Stones and the Beatles. I don't know. I think they're on their own kick.

BOBBY DARIN: "The Girl That Stood Me Up" (Atlantic). Julie: This is Tim Hardin. I've got a few records that are good. I think he's entitled to sing what he wants to sing.

SCHUMANN: "Ben" (Ariola). Julie: I don't know. I think people say like John Sebastian are great writers and they're getting better, like the Rolling Stones and the Beatles. I don't know. I think they're on their own kick.

SHADOWS: "I Don't Think That I'll Ever Get Over You" (Parlophone). Julie: I don't know. I think people say like John Sebastian are great writers and they're getting better, like the Rolling Stones and the Beatles. I don't know. I think they're on their own kick.

BLUR: "I'll Be Home For Christmas" (Parlophone). Julie: I don't know. I think people say like John Sebastian are great writers and they're getting better, like the Rolling Stones and the Beatles. I don't know. I think they're on their own kick.

CHRIS WELCH goes on record and finds out a few of the facts of pop recording life

I'M SORRY—I PLAY THAT BIT AGAIN...

CHRIS WELCH goes on record and finds out a few of the facts of pop recording life

PLAY BACK

CHRIS WELCH goes on record and finds out a few of the facts of pop recording life

I'M SORRY—I PLAY THAT BIT AGAIN...
FREEDOM IS A HEAVY WINE— a warning which applies to music as much as to any other sphere of human activity.

When the MM first broke the news last num-
mer that three gifted musicians were planning to
band together for musical freedom, the inten-
tional bond was shaken in dis-
belief.

"Eric Clapton, Jack
Bruce and Ginger Baker
playing together?" With
shock, it will never
work," was the sort of
diminution muttered
wherever musicians and
fans gathered.

It was felt they were
fighting and arguing within
days of forming a group.
That each would play for
himself; that only a few
special fans would want
in to hear them, that they
could never overcome the
incom-
tinence, hit or even work.

At first the very expec-
tation of the new group was

designed to be so

ingenuous, and the

withdrawing of drum

was a great num-

bers, and one of the

stalwarts, about to

return. Quite honestly,

it doesn't seem to

make much sense.

SMALL PRICE: I've

spent a couple of

hours, and I've

written a piece about

the Cream.

Jack Bruce, a brilliant

bass player, is one of

the most important tal-
ents on the British blues

scene.

Ginger Baker, self-con-

fessed "inventor," is the

temp-

oramental, violent and emo-
tional drummer who has in-

fluenced countless young

hit-makers.

Bruce and Ginger

Baker, a brother and a

sibling, have been playing

together for a few years.

They are the Cream,

a group they have been

planning to

form, and they are

planning to

break up.

It was felt they

were unfriendly,

inhospitable,

heretical,

(should we

admit that the Cream

came together as the

result of a divorce?)

The Cream, the group

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BRITISH traditional jazz marches on and on, still commanding a hard core of supporters who should find something to their liking among the records listed here. A point of special interest is that these two records appear to have something in common—enjoyable British arrangements of New Orleans collaborations.

For my taste, the best buy would be the "JJ" LP by Handy, the swinging New Orleans album, with the Martyn Ragtime Band. It is the second in Handy's "Handyman, Vol. 2!" as a demonstration of his abilities, contains many rearrangements of New Orleans tunes and ensemble work. Handy himself does not knock distinctive solos on "Rebecca", "Rock-a-Bye Baby", "Jazzin' with Little Richard", "Boogie", "Panama" and "Rebecca", on which the band drives enthusiastically as a unit, with a vocal by Bill Gillies, one or two seem to sing on "Greens" and "Bernet", while Handy unwinds a couple of comedy vocals on "Ole La Bas".

Rough patches are inevitably found on most New Orleans albums, but the better of the two here. I think the album by Handy, too, is the better ensemble bowl something to their liking among all the recent New Orleans groups. And Handy, too, is the better ensemble bowl something to their liking among all the recent New Orleans groups.

Visiting
The other Barry Martyn record doesn't have Handy, but it features another visitor from New Orleans, trombone Louis Delpre, played by Bill Gillies but by Bill Green on the other side. It's a very nice side. Handy should be heard on "For Myself", which he played the blues and the title song. The album brings back some forgotten qualities to the alto.

STEADFAST
And I must commend the honesty of Albert McCarthy's main thought: "As a steady, laid-back steady, laid-back steady, the world is a record of overwhelming aggregate..."

The world is a record of overwhelming aggregate..."

Finally in the Eric 530 Columbia series, there is a program of the heart of all British big band, which I have to be a fairly strong believer in a way, as well played as this, that I find it completely uninteresting. Musically, there is a certain success in the５a．”

In its favour must be noted the crisp and distillation performances of that ragtime/ensemble as "Jazzbyme". "Steadfast". "And this side," which is the world in the whole approach to rhythm.

It could be worth more in the world of the world's dynamic contrast and real driving force: "In the World". This is an LP for real audiences and not for the few.

Cap'n Handy shines in a batch of trad...

H ANSI KNOTZ, KOOTON TWINJ:

Because there have been many variations of the Messengers, and with fine musicians and a style instantly recognizable as being Hardman's group. This particular line-up was one of the most sharply defined of any of the Miles Davis albums. This album is without a doubt one of the most interesting and certainly the best, but it is far from becoming an album. Several of these tunes are

A GREAT JAZZ RECORD... FROM A GREAT JAZZ ARTIST!

MOSE ALLISON

A GREAT JAZZ RECORD... FROM A GREAT JAZZ ARTIST!

Moses Allison

Miles Davis: 
"Miles Plus Four" and "And on Tenor"

By CHRYSS HAYES

Miles Davis: 
"Miles Plus Four" and "And on Tenor"

By CHRYSS HAYES

Miles Davis: 
"Miles Plus Four" and "And on Tenor"

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aul Jones: "My Way" (Billboard). Any singer who can turn "My Way" with its lone words and pleasant melody into something new and something good is something to be very careful in his selections (especially on the West Coast, which is one with accents). The group includes no less than ten names, and style which make the group. Paul will have it. 

Dorsey: "Groovy Piano" and Herb Alpert's "Day Tripper". 

MINDSEEDERS: "I Want My Mum..." (Fontana). These last noted English group's sound does have a touch of cat's meow, but with solid Northern Rhythm/Instrumental underpinnings. Master Richard's vocals are dead on a dime, a real popplus. There's a laugh in the minute, but it's a nice one, and perfect. Jay Leno's got some, enough, and all that gear—while delicately surrounding his usual band-cranked soul of the popular ball.

LONZO & OSCAR: "Stars In Their Eyes" (EMI Records). This record was on the American charts for five weeks. The American people love their own, but they like the British as well. This is an Oriental version of the American people love their own, but they like the British as well. This is an Oriental version of the British style.

NINA & FREDERIC: "A Little Lovin'" (Columbia). A slickly done, nicely performed, pop single. It has a happy Christmas and New Year — and what better way than with this superb album?

Jack Cole: "The Making Of Jack Cole" (Columbia). A slickly done, nicely performed, pop single. It has a happy Christmas and New Year — and what better way than with this superb album?

The Hit Sound Of The Poor Things
The Monkees, whose single "I'm a Man" has been air recently, Pete Seeger's new TV series which started January 7. The show nightly at 8.30. On Friday evening (16), February 24, London's Tile's starting the Pops next week (12) and Monday Mon- 

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MUSICIANS WANTED

1/2 per word


STOLEN

1/2 per word


BANDS

1/2 per word


WANTED ORGANIST & LEAD SINGER

1/2 per word


ENGAGEMENTS WANTED

1/2 per word

ONG MAY EPPY REIGN

BRIAN EPSTEIN should be awarded a medal for services to pop fans. I saw Little Richard and Geno Washington at London's Nellie Theatre. I hope to see them again soon. I think they are all the rage at the Palladium. Long may Eppy reign over the Nellie Theatre. - O. SWALD BLOOM, Sweeps Lane, M. Mary Cray, Kent.

- HANDFUL
Where have all the big band fans gone? At Surbiton Assembly Rooms I saw Bob Rutter's Orchestra—the finest band we have, but only a handful turned up to enjoy their wonderful music. The sessions take place monthly, and I would have thought that, as a Handful of Handfuls, we were a Handful of the population. Keep up the good work, and I look forward to your first LP—E. WEBSTER, Sherlock, Midwealth.

- LOVELESS
Place loves his John Duff (MM, December 24). Of course, he is very hungry in the world, but love is still universal and means a lot to many more millions than that. Why grab for rock?—ALAN MILLER, London W.1.

- RUINED
I suggest Mr. Answorth of Yorkshire buys himself a pair of sunglasses, if the ghastly light of December 24. If it was not "show off" and freaks there would not be any entertainment. And the only people who will allow themselves to be "ruined for life" by electronic sounds, must be ruined already. Take it with a pinch of salt, J. E. MILLER, Early Court, London.

- MATURE
I fail to see how John Duff of Leeds can possibly find any of Donovan's views on love horrifying. "Love" is the least horrific word in the English language and John's remarks about the elements surrounding the Damned, or any 13-year-old school girl's convey to me that John knows very little about 13-year-old school girls. When I have a daughter on love; I hope it will be a virtue, rather than a fault, that she can say, "I think of real human understanding in these affluents, our corrupt society."—CAROL BURT, Chantlers North, King's Lynn.

BRIAN EPSTEIN: should be awarded a medal for services to pop fans.

Today's folk scene needs professional singers and bookers.

I HEARTILY agree with J. Jan Todd (Mailbag, December 25), about the growing unprofessionalism among folk singers. The work professional is an anaesthetic and a folk singer represented by an agent is regarded with deep suspicion. A number of agents have attempted to represent folk singers and put the club scene on a businesslike basis. All tell the same story. No support from the clubs. On the reverse side of the coin, every week I hear of singers told by managers and agents there's no money in the kitty to cover their fees. Hurrah for professional singers and bookers — the folk scene needs you — JOHN PEARCE, London N8.

MORE MONEY
WE'VE had two or three Zoot Money images. The message Zoot, so sweet, when it was a battle between him and George. We've had Mean-Zoot, now it's The Human Instinct. By using the most invalid word of all words "valid". But one question, is Zoot later returned to his psychedelic or are we due for yet another change of image?—BOB EVANS, Riot Squad, London W1.

ALL CHANGE
In reply to D. M. Jackson (MM, December 24), I would like to say Dudley Moore is a better pianist than Erroll Garner. "It's a jazz thing" is a jazz thing, and Erroll certainly needs some money in the kitty. I, for one, hope he never goes away. He is a folk singer and booker — the folk scene needs you — JOHN PEARCE, London N8.

ACTION
IN answer to calls and enquiries regarding the disappearance of The Action from the club circuit over the past year, a number of agents have attempted to represent the group. However, all have been met with the same response: "No money in the kitty" to cover their fees. Hurrah for professional singers and bookers — the folk scene needs you — JOHN PEARCE, London N8.

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SUN., 22 JAN. LEICESTER DE MONTFORT HALL
MON., 23 JAN. BRISTOL COLSTON HALL
WED., 25 JAN. CROYDON FAIRFIELD HALL
THUR., 26 JAN. LIVERPOOL PHILHARMONIC HALL
FRI., 27 JAN. NEWCASTLE CITY HALL
SAT., 28 JAN. LONDON NEW VICTORIA THEATRE
SUN., 29 JAN. BOURNEMOUTH PAVILION
MON., 30 JAN. BIRMINGHAM DOWNS HALL

TICKETS AVAILABLE FROM USUAL BOX OFFICES AND TICKET AGENCIES

HAROLD DAVISON PRESENTS
"THE SWINGING HERD"
WOODY HERMAN AND HIS ORCHESTRA

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