Monkees cancel British tour

THE Monkees are not touring Britain in March after all.
Their seven-concert tour was cancelled this week as "I'm A Believer" grabbed the number one spot in the Pop 50 from Tom Jones.

Their British publicist, David Cardwell, told the MM on Monday: "The tour has been cancelled because the record is breaking all over the place. But they may fly to Britain at the end of February for one day of press interviews."

The Monkees, whose US concerts have been sell-outs, will start a major feature film, probably in March. "The film will probably be for Columbia Pictures and will be in colour. The script could be changed, but at the moment they will not be playing the Monkees," said Cardwell.

Reports that the Monkees do not play on any of their records were denied this week. Don Kirschner, head of Screen Gems TV and publishing, was reported as saying that they did not play on their first two shows, but now they play on all their recordings.

"They are at present doing a 70-minute spot on their tour," said Cardwell.

U.S. stations ban Stones new single

NEW YORK, Monday. - The Rolling Stones' new single "Let's Spend The Night Together", has been banned by many US radio stations, reports Ren Grevatt. Many stations have decided not to play the side, although the flip "Ruby Tuesday" is getting plays. The controversial A-side title was changed for the group's appearance on the Ed Sullivan TV show to "Let's Spend Some Time Together."

But it is not known whether the group will change the title and lyrics for their forthcoming appearance on the Palladium TV show on Sunday (22). A spokesman for ATV told the MM: "It has not yet been discussed. No decision will be made on whether we want a change in title or lyric until a day or so before the programme."

Shortly after landing at Kennedy airport, New York, the Stones were involved in a near accident. The motorcade of limousines taking them to their hotel was crossing a parking runway when one of the cars almost collided with a taxiing jetliner. Fans rioted outside the CBS Theatre on Saturday as the Stones arrived for rehearsals of the Ed Sullivan Show. Mick Jagger cut a hand but the other Stones were unhurt.

HERMAN HERD KICK OFF TOUR

WOODY HERMAN'S Swinging Herd flies into London tomorrow (Friday) with an almost entirely new line-up from its last visit. With Woody (alto, tenor) will be Bill Byrne, Dick Bedford, Lloyd Michael, John Crews, Gary Schuerer (tuba), Dominic Continenza, Neil Wang, Julian Priestley (tms), Sal Nistiche, Bob Prue, Al Gibbons (trms), Joe Temperley (trms), Ken Jackson (pno), Arthur Koenig (bass) and Donna Gall (drms).

Joe Temperley is the former Humphrey Lyttelton sideman who emigrated to the States last year. The Herd opens its tour at Manchester's Free Trade Hall on Saturday (21). Other dates are: Leicester (22), Brilliad (23), BBC-2 Jazz Goes To College recording at Easter University (24), Croydon (25), Liverpool (26), Newcastle (27), London's New Victoria (28), Brighton (29) and Birmingham (30). They then move to the Continent for dates in Germany, Holland, Austria and Spain.
Eric Clapton said he was looking for a double-necked guitar in a recent RCA Can-I-Johnny Winter with the Family features one in his group and they play in London clubs. Look like a couple of eight-finger clowns to us!

THE HIGH COST OF RAVING

A SOUL note is creeping into the sweet sound of success of London’s discos. It is the sound of waives charging severe prices for drinks. Endless clubs have been found with promises of "drinks at reasonable prices" only to fall into civil suits and start kicking every form of excess, note and great from their pleasure-seeking customers. Your Raver reports several miserable scenes recently. For example, in a last last week, an ex-pop journalist changed an old colleague the princely sum of 35 in for 25 l fid for a drink. At another club the club fid was changed for seven quid. In both cases only doubles charged and no change was allowed. Superbly able and not allowed to serve single pop guitarist David O’Leary says: "I was charged 3 for two singles one at the bar and refused to give me one a refill. Nobody expects public bar prices in a night club, but cheaper drinks can be sold. Not all customers are pop millionaires.

Why do Yardbirds always charge a lot for their first gig? Now Staten is the new Stones’ single, made in the studio by the Yardbirds, it is in the Top 50. Beryl Bryden modelling in the New York Alastor’s Scoop says: "I can’t think of anything to say.

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Come with the MM on a Sunshine Superholiday

Applications are pouring in for the most fabulous bargain holiday of 1967 — the MM’s Sunshine Superholiday to the Antibes Jazz Festival in the sun-drenched South of France. Have you written yet for full details of the three separate trips?

You can go for nine days, leaving on Friday, July 21, travelling by coach and boat and staying in a special luxury camp only 400 yards from the beach. With all travel accommodation and booklets this will cost you only 25 guineas. Or you can take the 12-day trip, leaving London on July 19. The cost: 281 guineas. Or you can take the full 15 days, with hotel accommodation in Antibes, departing on July 16 and returning on July 30. And all for only 38 guineas.

The camp site, with chalets, has full facilities including swimming pool and restaurant. The Festival runs from July 22-29. 11 GERRARD STREET, LONDON.

Please send details of the MM Antibes Festival trips.

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

Post to: Antibes Trips, MELODY MAKER, 11 GERRARD STREET, LONDON.

WHY ALL THIS HOO-HA ABOUT THE MONKEES?

Oh, the bitches! Oh, the arguments! Oh, the row! It's amazing how pop can still cause furor and uproar from one side of the Atlantic to the other. A mighty thunder of sledgehammers filling the air as the knockers get to grips with their latest self-appointed task — demolishing the Monkees.

As a happy band of all-American guitar pluckers whose sole aim is to lighten the mood of the masses — and earn some loot in the process — their music making and Moonkings around on their controversial TV show, seems to be causing an unprecedented amount of degradation, anger, fury and envy among some who see in the Moonies a grim revelation of the lengths America will go to steal British ideas. In the great Pop Swivel the facts can't be ignored that such an invasion of the Monkees' TV show depends on ideas and talent. Dick Lester and the Beatles.

The group seem to have made it too easy to them. The success without all the toil. But it's a fact that the average group's life is so short and cut off are those ideas that are finished, cut down and chucked ungraciously. And they are none from the Beatles. So all the Monkees have to do is walk around, be nice and say "I love the Monkees! They're very nice people."

SPENCER DAVIS: I thought the group was quite funny and it's on the average group's life. But the facts of life are that ideas are finished, cut down and chucked ungraciously. And they are none from the Beatles.

LOUIS: Festival star to 27 and booked so far are the Louis Armstrong All-Stars and the Dave Brubeck Quartet. Other top names will be added.

But even if you are tone deaf, hate jazz or can't stand festivals, the trips are still a bargain. Think of all that sun, shimmering sand and bouncing bikinis. Write now for full details. Fill in the coupon and post it today to Antibes Trips, Melody Maker, 161, Fleet Street, London, E.C.4.

SUCCESS

The only real standard is the standard of the success — the combination of singing, picking and publishing in the group's Top Of The Pops recently. This is a solid image, and in this case, a popular idol.

This may be unpalatable, but it's true, and while the Monkees are making it so we have to face the fact that they are, in a sense, a popular idol.

The monkees sing: "We're just trying to be friendly — we're the young generation, and we've got nothing to hide."

Let's hear what some of the faces of British pop have to say about the Monkees.

CHARM

David Jones, who comes from Manchester, Miss Norma, Peter Tork and Micky Dolenz all have personality and charm and their bright star is shining with children and everyone. A very effective light — weight — comedy act.

As the Monkees sing: "We're just trying to be friendly — we're the young generation, and we've got nothing to hide."

Let's hear what some of the faces of British pop have to say about the Monkees.

KAPPY FANTON: It's a great group, American, make records and it's the biggest load of rubbish I've ever seen on television. But at least American television is earning which is more than you can say for British television.

FANTASY

AT STEVENS: It produces the desired effect, which is tedium.

MOVE: Third rate, cheap bad and low, and as usual Dick Lester's Brian Epstein should have done the programme with the Beatles. The Monkees were doing a better job than the Red Grumpers.

No other drums are so willing to explode in sound, yet respond so instantly! No other drums give such vivid tonal definition, such brilliant power without distortion. Only Ludwig drums with brilliant Paiste Cymbals are good enough for you.
**Who**

*The Troggs pull out of Gene Pitney tour*

The Troggs have pulled out of their proposed tour with Gene Pitney, due to open on February 17. Manager Larry Page told the MMM on Monday: "When we agreed to do the tour, it was agreed that the supporting bill would include various artists like the Easybeats. "The bill is completely different to this and so I have informed Gene. "We feel we have been short-changed by not getting a tour like the one we were promised."

Manager Pitney's tour opened at the Leicester De Montfort Hall on Saturday night and was due to play Exeter, Ipswich, Canterbury, St Albans and Sheffield. The tour was a return to a format which involved a group of one-nighters supporting different artists.

**Tops do special BBC show**

The Four Tops - number one this week - are scheduled to appear in The Shadow Of Love story special show for BBC2 during their forthcoming tour.

The tour, which opens at the Finsbury Park Astoria, London, on February 17, and includes the Manchester Free Trade Hall, the Scottish Opera House, Leeds, and the Liverpool Empex City, also includes dates in Bournemouth, Leeds, Nottingham, Derby, Manchester, Sheffield and Liverpool.

**Venues finalised for Orbison**

Venuous have finalised their forthcoming tour by America's Roy Orbison with names such as Faces and Paul and Barry Ryan.

The tour opens at the Finsbury Park Astoria, London, on March 1, playing to packed houses. From there, the band tours Britain and opens at Portsmouth Guildhall on February 5.

**Cream affected in Nems merger**

'The Cream, the Who and the Mersey are among the artists affected by this merger of the Robert Stigwood Organisation and Nems Enterprises.

Press office Tony Barrow announced on Monday that the two companies had been merged into a single operation. The new company will be called the Robert Stigwood Organisation and Nems Enterprises.

Artists who move to Nems are: The Cream, the Who and the Mersey. The remaining artists will be announced later.

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COLOUR FILM TO BE SHOT OF DONOVAN TOUR

A ONE-HOUR colour-TV show is to be shot during Donovan's tour of seven Continental countries in 28 days which will start around April 6 or 7.

The film will be made by Donovan Enterprises in association with America's ABC network, and it will be shown on American TV and in Britain as well.

The tour takes in Germany, Austria, Italy, Belgium, Denmark, Sweden and France. Donovan's American trip will start on February 23. He will be touring Britain playing 15 dates — mostly colleges and universities, and including a visit to Canada. While in America he will receive two Gold Discs for selling a million copies of his hit single, "Mellow Yellow". No release date has been fixed for "Mellow Yellow" in Britain but it is expected out in mid-February.

COLOUR REVIEWS

Who booked for States trip in April

THE Who will definitely go to America for ten days in April — after they have completed their six day run at London's Saville Theatre with the Koop and the Jimi Hendrix Experience, which starts on April 10. Who publicist Nancy Lewis returned from America with news of the tour, and said that the Who would leave for the US on April 16. She stated that the Who would play in Detroit, the New York area, two shows in California and one other. They have been confirmed appearances on two TV shows as far as is known: The Ed Sullivan Show, Clay Cole's New York Show, and Tonight. "I'm A Boy" is the Who's latest release in America and is for its receiving rave reviews as well as obtaining high radio action. Happy Birthday! is the Who's most recent UK release, with the facts of scheduled appearances including number three in the MM Pop 50 this week.

BECK SOLO

CAT STEVENS whose "Matthew And Son" rocketed to number 11 in the Pop 50 this week, will make his debut in the London Palladium TV show next month. He will guest in the show on either February 12 or 19.

He has also signed to appear with the Marfa's and Pana's at London's Roxy Albert Hall on February 16.

DUSTY RECORDS

DUSTY SPRINGFIELD finishes her triumphant season in Liverpool on Sunday, completeness with the greatest single, "The Town" and The Who's album, "The Town on May 8 for four weeks. For the season she will be backed by a full orchestra, including strings.

MIGHTY MOVE

THE News are causing quite a sensation at the present in Britain. Last week at Doncaster, before a crowd that group were pulled off stage by the police, and fans rushed the stage. Joey Seconda told the M.E. "We have had to pull out of our show at London's Lyceum because the Who would play in Detroit, the New York area, two shows in California and one other. They have been confirmed appearances on two TV shows as far as is known: The Ed Sullivan Show, Clay Cole's New York Show, and Tonight. "I'm A Boy" is the Who's latest release in America and is for its receiving rave reviews as well as obtaining high radio action. Happy Birthday! is the Who's most recent UK release, with the facts of scheduled appearances including number three in the MM Pop 50 this week.

NEW SIGNING

THE Yardbirds have signed a new recording deal and their future discs will be supervised by Mickie Most.

The first season will be in a month's time after their tour around the UK. The session will also be filmed for use on TV.

MOTOWN VISIT?

NEW YORK, Tuesday — Talks are under way for the group to visit Britain, although no date has been decided. The Temptations, Jimmy Ruffin, Marvin Gaye and Martha and the Vandellas have been suggested for the tour.

the ‘marshall sound’ is getting around...

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HERMAN: DREAMING OF A BIG BAND OF ALL-TIME GREATS...

HOLLYWOOD LEONARD FEATHER

Bandleading, which still clings to a position of prestige in the art of jazz, is a profession conspicuously different from that of, say, the sculptor, the photographer, or the instrumental virtuoso.

Lacking the independence of these others, the maestro is the focal personality in a group subject to fluctuations that are beyond his power.

The sculptor is answerable to nobody but himself; the painter is the master, not the servant of his palette; the virtuoso cannot be stripped of his mastery, nor is he likely to run into a shortage of piano or violin strings.

On the other hand, the bandleader inevitably finds himself entangled in the economics of the payroll, the logistics of the one-night stand, and, even more a trumpeter's wife who may insist on pushing her man off the tour to fly home for an urgent PTA meeting.

Any kind of incident involving personalities can throw him into an emergency and affect the rhythm section.

Recently I tried to construct a hypothetical situation in which all the problems of leading a big jazz band magically disappeared. The subject was a certain bandleader, who has just started a British tour. Woody may well know more about the difficulties of his profession than any other leader now active.

"Let's suppose," I said, "that you could have your choice of any of the musicians, living or dead, who have ever been members of your orchestra since you started in 1936. Whom would you have working with you today?"

After two days of cogitation Woody came back with an unexpec-
ted answer. "I just can't do it. I'll have to divide it up into two dif-
ferent bands. Let's call one of you producers: the offensive band, which is a group aimed primarily at excitement; the second band would be the defensive band, a slightly cooler outfit.

Herman then read off a list of names that provided an astonishing team, a slightly cooler outfit:

1.0a Meta. I MEMOS

[Refer to extracted text for additional content]
I know what they are feeling. Of course I like playing in good restaurants like now's. I love watermelons and there aren't too many places that have them.

**CAT AND DOGS**

One of the secrets of my success, I suppose. Cat Stevens and I "Love My Dog" seemed to take people's imaginations. Every interviewer used to ask me if I had a dog. Two weeks after the record was released I found a dog in Charing Cross Road and adopted it. The papers wouldn't use it because they thought it was just a publicity stunt. I write many happy tunes. You have to feel something to write a good song, you can't do it by rote. I don't write many happy tunes. You will be a very unhappy person if you have heard my LP—just please don't write any articles about me about that. I am an unhappy person. I think it is a bad thing to get depressed and go on to write a new song. I don't know how to do it.

**RESTUSTROS**

I used up as my father's where I was about ten. I used to make up songs to get my parents to buy me things. At parties they would always want me to play. I don't think anybody else could have done what he did. I think it is the only thing like the way Mike Hurst and I are together—we are so good for each other. When we sit down to do an arrangement we just click straight away.

**DEPRESSION**

I got a lot of that at parties and big gatherings. I got to be absolutely slimed to really enjoy a party. I write songs to get rid of these feelings. I used to write a good song every day. I don't write many happy tunes. You will be a very unhappy person if you have heard my LP—just please don't write any articles about me about that. I am an unhappy person. I think it is a bad thing to get depressed and go on to write a new song. I don't know how to do it.

**NEWSPAPERS**

All I can think of is the Daily Mirror and Gush. I used to read the actual columns and make up stories out of them. I am a very imaginative person. When I'm away I get my parents to send up the Daily Mirror for me and I have a wonderful time making up stories out of it. I don't read many papers, except the times, it may sound a terrible thing to say, but music is the only thing that really interests me now, because my life has passed me by the time I was old enough to listen to music and I can't see any good up in me. The only thing that is important to build yourself up is music. I write so much too much. I force myself to throw my matches away so I don't have a cigarette too early in the morning. Once I start I carry on all day. I smoke. I keep wondering what the inside of my body is like. Still smoking makes me—although that's probably all psychological.

**DANCE BANDS**

Gerry Goodwin. I used to go down to the Lyons club, Gosh. I guess the music and that made me depressed.

**CLOTHES**

Before I had a hit record I said to myself that the moment I got my producer I was going to buy a beautiful set of clothes. I haven't done it—this suit I'm wearing is nearly two years old. There are so many things in this I haven't got time to worry about. I don't think anybody else could have done what he did. I think it is the only thing like the way Mike Hurst and I are together—we are so good for each other and see what sort of a song they came out with.

**FOLK MUSIC**

I'm a completely different person. I was a very progressive-they only want square music. I used to write folk songs and maybe I'll release them in the future. But I was never really accepted in the folk world because I was too progressive—they only want Donnie Brian and the truth of the matter is I'd rather have something simple—like a Rolls Royce.

**SPORTS CAR**

I used to love sport. There is a swimming pool opposite our house. I used to think of Donnie Brian and the stars. They would make a lot of money because they used to get fit. It's very important to build yourself up.

**SMOKING**

I smoke much too much. I force myself to throw my matches away so I don't have a cigarette too early in the morning. Once I start I carry on all day. I smoke. I keep wondering what the inside of my body is like. Still smoking makes me—although that's probably all psychological.

**BEACH BOYS**

I have a tinge of in me. The sort of melody in folk songs used to get me—when I write a song it's the melody first. I used to write folk songs and maybe I'll release them in the future. But I was never really accepted in the folk world because I was too progressive—they only want Donnie Brian and the truth of the matter is I'd rather have something simple—like a Rolls Royce.
ALTHOUGH things are happening all around Jimi Hendrix—he doesn't choose to see them. It's all down to being cool. No pre-hatch counting of chickens. Don't believe it until you see it.

It's just a drag to be called "in" or a "fave rave". Even "an emerging star whose success could reach monotonous proportions at any time at all". He won't believe he's happened — until he's happened. He's just going to make it happen — very, very quickly.

He possesses the aura of a man who has seen and been through a lot of life. His own started in Seattle, Washington, in 1945, and took off from there. Tenemps, rats and cockroaches, poverty, colour prejudice, hitchhiking around the South, the occasional occasional. Eventually he joined a blues tour and was soon penniless again.

A trip to the West Coast, back to New York, another group, then his own group. Finally came Greenwich Village — the resting place for a weary voyager.

In the Village the fairy tale began. Jimi was spotted by Chas Chandler and Mike Jeffrey "Come to England", said they.

How was Hendrix persuaded, "I didn't have no roots in the States that would hang me up. It don't matter which bit of the world I'm in as long as I'm living and putting things down."

Seeing the Jimi Hendrix Experience is just that—an experience. Jimi caresses his solid guitar with great respect. He rolls his head, looks to the sky, smiles to himself and darts in and out of the quivering sound.

On stage Hendrix takes over. It's flying music. Love and freedom. Body, soul, funk, feeling, feedback and free.

CREATE

The Hendrix sound is what England hasn't yet evolved — but desperately needs. It's a weaving, twitching kaleidoscope of tremor and vibration, disorientation and progression that gives Hendrix the kind of colour few artists have ever achieved.

He has a sad — almost Dylanish air — and sings of "flying down to Mexico". Where I know, man can be free," and he looks as if he really does know. Coupled with his gyrations, the emotion, the power and the beauty it's the kind of music that will make you weep.

"It's the way we feel. We're trying to create. Our own music, personal sound and our own personal being. Our music is improvisation. No number is the same twice. While we were working on 'Hey Joe' from the beginning in the recording session, I don't think we played it the same way once. But that was time ago."

"We all dug 'Hey Joe' as a number, that was in October, so we put it down on record."

NATURAL

The Experience are a mixed bunch — on paper, theoretically, they would never mix. In fact the combination sets into a natural cell.

On drums is 19-year-old Mitch Mitchell, a sensuous thunder machine sounding like Keith Moon and Elvin Jones. Full of confidence and technique plus an understanding of dynamics, which is vital.

Noel Redding, a 21-year-old ex-student plays the solid bass line behind Jim's cutting, yet lyrical, guitar work.

BLUESMAN

Jimi is a bluesman, Mitch a jazz man, and Noel a rock and roller. They are three pretty extraordinary guys led by one of the best guitarists this country has ever seen.

Hendrix knows his own limitations. A quiet wise man who won't acknowledge that deceptively glittering of forthcoming success until he's seen it through his own eyes. You'll be hearing and seeing a lot more of the Jimi Hendrix Experience.

It's a big sound, a big scene that you won't run away from — go and find out for yourself.

HENDRIX: spotted in Greenwich Village

SENSATIONAL SOUNDTRACK ALBUM

UNITED ARTISTS RECORDS
ULP 1153 SULP 1153

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

ZERO MOSTEL JACOB GILFORD JACK GILFORD
PHIL SILVERS BUSTER KEATON BUSTER KEATON
MICHAEL CRAWFORD MICHAEL CRAWFORD

"A FUNNY THING HAPPENED ON THE WAY TO THE FORUM"

MICHAEI HORDERN ANNETTE ANWAR

GALA PREMIERE FEB. 2 OPEN TO PUBLIC FROM FEB. 3

ODON MARBLE ARCH ALL SEATS RESERVABLE

ODON MARBLE ARCH ALL SEATS RESERVABLE

CLINTON'S COME A LONG WAY FROM THE PIE R HEAD

"I'm a long way from kipping down at Liverpool's Pier Head without the price of a cup of tea to record in the Pop 50, a successful radio show and plenty of work in clubs and cabaret.

But that's the rocky road that Clinton Ford has taken over the last 10 years.

Ten years ago, Clinton—an extrovert, tailor-made for the Sixties working as singer with the Merseybeat band the Move—was working in Liverpool as singer with the Mertonseppi Jazz Band.

REDCOAT

"That was the winter. In the summer, I was a Ruben reddish working as singer and dancer. It was £1 a week."

In the Village the fairy tale began. Jimi was spotted by Chas Chandler and Mike Jeffrey "Come to England", said they.

How was Hendrix persuaded, "I didn't have no roots in the States that would hang me up. It don't matter which bit of the world I'm in as long as I'm living and putting things down."

Seeing the Jimi Hendrix Experience is just that—an experience. Jimi caresses his solid guitar with great respect. He rolls his head, looks to the sky, smiles to himself and darts in and out of the quivering sound.

On stage Hendrix takes over. It's flying music. Love and freedom. Body, soul, funk, feeling, feedback and free.

CREATE

The Hendrix sound is what England hasn't yet evolved — but desperately needs. It's a weaving, twitching kaleidoscope of tremor and vibration, disorientation and progression that gives Hendrix the kind of colour few artists have ever achieved.

He has a sad — almost Dylanish air — and sings of "flying down to Mexico". Where I know, man can be free," and he looks as if he really does know. Coupled with his gyrations, the emotion, the power and the beauty it's the kind of music that will make you weep.

"It's the way we feel. We're trying to create. Our own music, personal sound and our own personal being. Our music is improvisation. No number is the same twice. While we were working on 'Hey Joe' from the beginning in the recording session, I don't think we played it the same way once. But that was time ago."

"We all dug 'Hey Joe' as a number, that was in October, so we put it down on record."

NATURAL

The Experience are a mixed bunch — on paper, theoretically, they would never mix. In fact the combination sets into a natural cell.

On drums is 19-year-old Mitch Mitchell, a sensuous thunder machine sounding like Keith Moon and Elvin Jones. Full of confidence and technique plus an understanding of dynamics, which is vital.

Noel Redding, a 21-year-old ex-student plays the solid bass line behind Jim's cutting, yet lyrical, guitar work.

BLUESMAN

Jimi is a bluesman, Mitch a jazz man, and Noel a rock and roller. They are three pretty extraordinary guys led by one of the best guitarists this country has ever seen.

Hendrix knows his own limitations. A quiet wise man who won't acknowledge that deceptively glittering of forthcoming success until he's seen it through his own eyes. You'll be hearing and seeing a lot more of the Jimi Hendrix Experience.

It's a big sound, a big scene that you won't run away from — go and find out for yourself.

Clint Ford has lived in one room in Liverpool...
LOOKING FOR A SOUND?

It could be not so very far away... in this ad for instance. One of the organs in the Farfisa Compact range could provide the attack... the extra dimension of sound you're looking for.

All Farfisa organs give you the best of three worlds... versatility - lots of different voices - plus portability and a reasonable price.

We don't expect you to buy an organ from an ad, but take a look at what the Compact range has to offer, then fill in the coupon below and send for the free catalogue to get a picture of the full range of wonderful sounds Farfisa make. Finally, go and play one - that's the only way to buy an organ!

The Farfisa Compact Range
Compact Duo: The portable organ for the specialist. Optional two octave manual bass on the lower keyboard with manual percussion and tone colour reverbation. Special output for stereo effect. The Compact Duo should be used with a high-quality amplifier. Price 300 gns. (Pedalboard 20 gns. optional).


Compact Minor: A portable in every respect. Ideal for groups who have to travel a lot. Weighs only 48 lbs but produces wonderful range of colourful tonal effects. Multi-tone booster really zips up sound. Price 162 gns.
DAVE DEE:

**BLIND DATE**

Paul Jones has been a bad boy before, but this time it seems different. His new single, "A Bad Boy Baby" (WEM), is a contender for the UK charts. Jones recently told his fans to "beat the blues" and soak up the sun, and his new release certainly does that. In the record, Jones declares that he's "a bad boy again," and his fans can't get enough of it. The catchy tune and Jones' raspy voice make it a hit. With a few more hits like this one, Paul Jones could be on the road to superstardom again.

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**DEAL HORRORSCOPE**

CHRIS WELCH looks at the stars for pop stars

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**TUESDAY, JANUARY 21, 1967**

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**BRIAN EPSTEIN IS THE LIVES OF THE SATIRE THEATRE'S**

It's back! The Satire Theatre's "Shakespeare Avenue" show has returned with a bang. This time, Brian Epstein, the manager of the Beatles, is the star of the show. The show features a variety of jokes and sketches, including a parody of the Fab Four's "Help!" album. The audience is in stitches as Epstein takes on the roles of John Lennon, Paul McCartney, George Harrison, and Ringo Starr. The show is a must-see for fans of the Beatles and Brian Epstein.

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**By JACHT**

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What do Britain's pop fans expect of the new Radio 247? Melody Maker canvassed their opinions—BBC please note!

Should the programmes follow Private Lines?

Again, an overwhelming endorsement of the private programmes, with a great deal of enthusiasm for the idea of having a mix of both old and new programmes, with a focus on the old. However, there were some concerns about the quality of the music and the lack of a clear focus.

Should the DJs be available for the public?

The DJs should be available for the public, with many fans wanting to hear their music. However, there were concerns about the practicalities of this and the potential for copyright issues.

Should the DJs be paid for their time?

Some fans wanted the DJs to be paid for their time, while others felt that they should be doing it for the love of the music. The issue of pay was a contentious one, with many fans feeling that it was important to support the DJs.

Should the programmes be more time-based or devoted to records?

The programmes should be more time-based and devoted to records, with fans wanting to hear more of their favorite songs. However, there were some concerns about the lack of diversity in the music and the potential for the programmes to become too repetitive.

Should the DJs be more involved in the programmes?

The DJs should be more involved in the programmes, with fans wanting to hear their thoughts and opinions. However, there were concerns about the potential for the DJs to dominate the programmes and overshadow the other content.

Should the programmes be more eclectic or focused on specific genres?

The programmes should be more eclectic, with fans wanting to hear a mix of genres. However, there were concerns about the potential for the programmes to become too scattered and not have a clear focus.

Should the programmes be more commercial or more community-based?

The programmes should be more community-based, with fans wanting to hear programmes that reflect the community. However, there were concerns about the potential for the programmes to become too localized and not have a wider appeal.
KENTON's sound through the ages

STAN KENTON: The 'Caveman Combo,' the Kenton Trio, and the first group assembled at Kenton Hall. This was a very successful group and it was the beginning of the "Great Big Band" era.

BONANZA month for Kenton fans, although most of their art will already have track on both albums, certainly those on the "Great Big Band" set.

For me, particularly with the big band, it's a historical interest and a fascinating group. Generally, they are dominated by the need of the audience to hear the big band, but I think they don't really need the big band. It's a big band, but I think they don't really need the big band. It's a big band, but it's a very interesting group.

During the 1930s, Kenyon and I had "BEAUTY LAND," a small band in Europe. We didn't know it at the time, but it was the beginning of the "Great Big Band" era.

The "Lover Man" was one of the most beautiful things that had ever been done. The band's familiar tunes, with their blend of melodies and harmonies, brought out the best in the big band.

The young Dizzy from big band to bop

DIZZY GILLESPIE: A period of exploration and growth, but also of challenges and struggles. He was a revolutionary who changed the course of jazz history.

OSCAR PETERSON: "Blues is on my mind," he said. "I just feel like I'm in a blues mood."

BROWN/ROLLS

SOMETHING LIKE THIS: A new group sounds revolutionary.

A NEWER sound from Mercado's Prez, although there are good reasons for asking why this year's issue of the Chicago Xerox label, has not been issued here in several years ago in the Enquirer label.

Despite the packaging under Morgan's name, this is the new trio and it's a good recording date, with the late Joe Rose He was always a good player, and he was always a good friend.

THERE'S A good reason for asking why this year's issue of the Chicago Xerox label, has not been issued here in several years ago in the Enquirer label.

The new group sounds very promising, with Dizzy leading the way. He is the leader of a new generation of jazz musicians who are interested in the blues.

The Capitol's new group is an excellent collection of Kenton's most outstanding jazz and blues additions. It's a significant addition to the library of jazz music.

This gives a chance to hear the new group sounds very promising, with Dizzy leading the way. He is the leader of a new generation of jazz musicians who are interested in the blues.

The 1997 Hill band was a sensational saxophonist with Dizzy standing almost on the same level as him when he has replaced him. He was a legend, and his influence was felt through the occasional taste of style to KENTON's players.

The band includes Dickie Wells, one of the finest tenors in jazz. He has been a legend for many years, and his presence will add to the sound of the new group.

The big band comes back in this year's issue of the Chicago Xerox label, which is the best known for years. The band has a great deal of exciting jazz. The band's brilliance cannot be denied, even in the best known for years. The band has a great deal of exciting jazz. The band's brilliance cannot be denied, even in the best known for years. The band has a great deal of exciting jazz. The band's brilliance cannot be denied, even in the best known for years. The band has a great deal of exciting jazz. The band's brilliance cannot be denied, even in the best known for years.
It's Proby back in rock and roll mood

**Pauline**

**BILLY FURY**: "Heart Is Loving" (Parlophone). Winmore back in the chart. Fury's second release this time with a warm ballad by Peter Pan. Fury's heart is loving, but the song is a little too sweet for my taste. I wish you were the best. It's a pleasant surprise, but it's not a hit for me.

**WESLEY HERMAN**: "Sad Rubber Heart" (Wax). Wheelie's got a hit with "Love's A Hard Road" on Electra. He's back with a new song, "Sad Rubber Heart," and it's a little more adventurous. His vocals are good, but the overall sound isn't as strong. It's a good effort, but it's not a hit for me.

**SONNY CHER & THE BOSS GANG**: "You Can't Make Love" (Atlantic). Sonny Cher is back with a new song, "You Can't Make Love," and it's a little more adventurous. His vocals are good, but the overall sound isn't as strong. It's a good effort, but it's not a hit for me.

**FELIX SUNDAY**

**PETE SANGER**: "The Fool's Paradise" (Philips). A very good song, and the singer, Pete Sanger, is doing a good job. He's worked hard to get this far, and it shows. I like the way he sings, and the song is well-written. It's a good effort, and I hope he makes it big.

**NICKY SCHELL**

**MICHAEL CURRIE**: "I Love You" (London). Michael Currie is back with a new song, "I Love You," and it's a little more adventurous. His vocals are good, but the overall sound isn't as strong. It's a good effort, but it's not a hit for me.

**Zoot, plus two super flutes

**Zoot Money's Big Roll Band**: "Big Time Operator" (Columbia). Zoot Money is back with a new song, "Big Time Operator," and it's a little more adventurous. His vocals are good, but the overall sound isn't as strong. It's a good effort, but it's not a hit for me.

**BOBBY DARIN**

"Mother's Day" (Columbia). Zoot Money is back with a new song, "Mother's Day," and it's a little more adventurous. His vocals are good, but the overall sound isn't as strong. It's a good effort, but it's not a hit for me.

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NAMES
DONOVAN/MOTHERS OF INVENTION/ PETE TOWNSHEND/JONATHAN KING/NEW WAVE JAZZ SCENE/GEORGE SHEARING/PRESLEY JAGGER/GOODMAN/DUSTY/ALAN PRICE THE WHO/CREAM/MGJO/HARRY JAMES

ROLLAND KIRK:
LOOK OUT FOR AMPLIFIED STRICH
LONDON
"I'm just in the middle of practising, as a matter of fact," said Rolland, and decided the use of the "Arbiter Soundecho and Never End" unit in a solo.
Strange rippling sounds surged via the telephone exchange, and anybody who got a crossed line must have thought the Gates had landed.

Mr. Fred Hardy, general manager of Arbiter, who manufacture and sell the unit in America to disc guías, describes it as a "sounding dimension unit."
"It works by a disc and not recording tape, which doesn't wear so much. It's provided with three pre-set duets and you can alter the echo, and they can be operated from the unit, or they can be plugged into the audio feed."

Says Rolland: "'I'm using it with the strain. I'm amplifying the thinner, but the thicker, it doesn't record properly and it hasn't been heard in clubs so it should be because that's such a long instrument it has to be kept.

Rolland has been making some really fantastic sounds with the unit."

"I'm not too much interested in the echo, but I like playing more in my style, playing against each other, as you can play a piano and a split second later it comes back to you."

"I use it on all different numbers, just to feel the thing. It's good on fast numbers, although it's hard for people to understand, and some people are a bit put off when I use it."

"I like amplification for the better echoes. I could use it for a recorder. I can understand people playing against electrical sounds. I can't say the whole thing is of advantage in the end, because some instruments are harder to hear with the echo, like sax and recorder. I have a clarinet and a saxophone up in my studio. I always played strich, but now I'm using the unit."

Last time Rolland was here, he said he had booked the highly popular "Whistle Man," such a tremendous hit, and club owners were quite happy.

"The attitude is that these American jazzmen are very important and exciting in the scene in the U.S. part of this world. We have travelling miles to us, and if you say that you are booking us, we have thought that, having a band, an orchestra and his Sylvia is independent of admission charges."

"The thing is, the enjoyment of the public has been wonderful."

"The Manchester Sports Guild's C. Jones was really in favour."

"I'm just saying that we're concerned that the majority of all these companies are very happy that they have made money from these artists and expect us to put everything to the money side of it."

"But a club like ours has a responsibility to its members, who expect to see their money spend properly on them."

"So far as we're concerned we have always been in this part of the world."

"We're not a big club so we have to charge more, but we can't charge less."

"We're not a big club so we have to charge more, but we can't charge less."

Betty and Albert Tolley are a modern jazz policy with a modern policy, and they are available."
"We’ve gone stale," says Yardbird Keith

"The Yardbirds are stale to British fans—like the Animals and the other groups we came up with," said Keith Relf.

We were supposing coffee with Keith’s wife and Jimmy Page and I must admit none of them looked particularly brought down by the statement.

"We are still going very well in America," interpolated Jimmy. "It’s all still fresh to them. Over here the scene is in a funny way at the moment.”

Keith agreed: "In Britain, unless you get to the level of the Beatles or the Stones you all become stale to the kids after a year or two. The new generation are followers of the Cream, the Move or the Action. I suppose. But I don’t think there is the excitement that there was three years ago.

"The whole scene is changing round now. When the Beatles were in their heyday, England had all the top groups and the Americans weren’t doing anything. Now it’s the other way round.

"We’ve been on three American tours," said Jimmy. "On the first two there was nothing surprising because we were too well-organized. The third one we were shocked by the groups we played with—good bands and guitarists and good ideas everywhere—especially on the West Coast. They aren’t just reproducing what we do. There are bands doing anything.

"Of course there are only certain places where you could have a light show. You can’t possibly do it in the Marquee, for example, with all those columns. You’ve got to have a place with four bare, white walls.

"We got back to the Yardbirds’ travels. Isn’t there a danger in being out of the country too often?

"There is," agreed Keith. "But I’m certainly looking forward to some plans for us to do three British tours. "It’s an English band doing down very well — after the initial quietness of the first year. Jeff! Our last couple of tours have been absolutely fantastic.

"Who knows how will we go down here? The whole scene seems to be slightly changed in confusion with nobody knowing which way to turn.”
EXPERT ADVICE
BY CHRIS HAYES

WHAT is the bright red sun of West Country folk
banner in the sunburned sky of Cornwall, the
Wrinkle of the sea, the white plume of the
tide, the green emerald of the
water, the sound of the
ocean, the feel of the sand
under the feet, the
relaxation of the
body, the
satisfaction of the
soul?

GIVING advice on selecting
appropriate guitarists, and
perhaps a little about the
"Sound Name" (January
1967), Paul Gaddus. One of
the best known and most
popular guitarists, and
probably an ideal choice
for the beginner, is
Paul Gaddus. He
is a"must" for
anyone who
wants to learn
how to play
the guitar.

Paul gave me a lesson, but
his confidence and enthusiasm
were the real reason for my
success. He made it clear that
there are no quick fixes, and
that progress takes time,
usually many months. But
his patience was evident at
all times.

I RECALL with much
pleasure the visit to this
magazine and the
impressions formed
by the guitarists. A
few years later, I
played in a band and
would like to know what
I should do.

S. WILKIE, Dungarvon

By a strange coincidence, in the same
issue (February 1967), I read an
article about the "Guitar Mirror" daily
magazine, which is a little
magazine that
appears every day.

The Guitar Mirror is
published by
Dumfries
Guitar Centre, and
would be
of interest
to anyone
interested
in
this
field.

THE NOSTALGIA KINGS
Saturday, January 21st, at 7.30
(Second night). Tickets: £1.75 (Ladies 1.50), £1 (Men 1.00).
FLINT, DINKY
Saturday, January 21st, at 7.30
(Third night).

ANGUS McPhee
Saturday, January 21st, at 7.30
(Fourth night).

ROBERT HAMM
Saturday, January 21st, at 7.30
(Fifth night).

ROYAL ALBERT HALL
SUNDAY, JANUARY 22nd, at 7.30
FESTIVAL CONCERT:
The New Lost City Ramblers
THE Q SET

ROYAL ALBERT HALL
FRIDAY, JANUARY 27th, at 7.30
FRANK KING AND HIS MUSIC

ROYAL ALBERT HALL
SATURDAY, JANUARY 28th, at 7.30
THE CLOUDS

ROYAL ALBERT HALL
SUNDAY, JANUARY 29th, at 7.30
THE CLOUDS

ROYAL ALBERT HALL
MONDAY, JANUARY 30th, at 7.30
THE CLOUDS

ROYAL ALBERT HALL
TUESDAY, JANUARY 31st, at 7.30
THE CLOUDS

FOLK FESTIVAL

FRIDAY, JANUARY 27th, at 7.30
THE CLOUDS

TUESDAY, JANUARY 31st, at 7.30
THE CLOUDS

ROYAL ALBERT HALL
WEDNESDAY, FEBRUARY 1st, at 7.30
ROBERT HAMM

ROYAL ALBERT HALL
THURSDAY, FEBRUARY 2nd, at 7.30
THE CLOUDS

FRIDAY, FEBRUARY 3rd, at 7.30
THE CLOUDS

SATURDAY, FEBRUARY 4th, at 7.30
THE CLOUDS

SUNDAY, FEBRUARY 5th, at 7.30
THE CLOUDS

ROYAL ALBERT HALL
MONDAY, FEBRUARY 6th, at 7.30
THE CLOUDS

TUESDAY, FEBRUARY 7th, at 7.30
THE CLOUDS

ROYAL ALBERT HALL
WEDNESDAY, FEBRUARY 8th, at 7.30
ROBERT HAMM

ROYAL ALBERT HALL
THURSDAY, FEBRUARY 9th, at 7.30
THE CLOUDS

FRIDAY, FEBRUARY 10th, at 7.30
THE CLOUDS

SATURDAY, FEBRUARY 11th, at 7.30
THE CLOUDS

SUNDAY, FEBRUARY 12th, at 7.30
THE CLOUDS

ROYAL ALBERT HALL
WEDNESDAY, FEBRUARY 15th, at 7.30
SEB JORGENSEN & TIM WALKER

ROYAL ALBERT HALL
THURSDAY, FEBRUARY 16th, at 7.30
THE CLOUDS

FRIDAY, FEBRUARY 17th, at 7.30
THE CLOUDS

SATURDAY, FEBRUARY 18th, at 7.30
THE CLOUDS

SUNDAY, FEBRUARY 19th, at 7.30
THE CLOUDS

ROYAL ALBERT HALL
WEDNESDAY, FEBRUARY 22nd, at 7.30
SEB JORGENSEN & TIM WALKER

ROYAL ALBERT HALL
THURSDAY, FEBRUARY 23rd, at 7.30
THE CLOUDS

FRIDAY, FEBRUARY 24th, at 7.30
THE CLOUDS

SATURDAY, FEBRUARY 25th, at 7.30
THE CLOUDS

SUNDAY, FEBRUARY 26th, at 7.30
THE CLOUDS

ROYAL ALBERT HALL
WEDNESDAY, FEBRUARY 29th, at 7.30
SEB JORGENSEN & TIM WALKER

ROYAL ALBERT HALL
THURSDAY, FEBRUARY 30th, at 7.30
THE CLOUDS

FRIDAY, MARCH 1st, at 7.30
THE CLOUDS

SATURDAY, MARCH 2nd, at 7.30
THE CLOUDS

SUNDAY, MARCH 3rd, at 7.30
THE CLOUDS
HERE COME THE MONKEES!

MONKEES: "Their TV show is a load of childish rubbish"

Well done Dorothy

A & one member of the audience whose evening was com-
pletely ruined by screeching Small Faces fans at the Afle-
bergh. Colin, who tried to keep up in Mailching December
music with Top Stars and D.J.,

Jan. 21st

T. T. BACKUS &

THE POWERHOUSE

DAVES, DAVE, DOOZ, BEAKY,

MICK & TCH - THE FLIES

DAVEY DAVIEs, Hellday, Flies.

THE MEANTIMERS

PLUS D.J.'S CLEM DALTON & MIKE QUINN

TWILIGHTS

THE IVEYS

JIMMY CLIFF & THE SHAKEDOWN SOUND

PLUS D.J.'S CLEM DALTON & MIKE QUINN

THE CHECKMATES

PLUS D.J.'S MIKE QUINN

QUINN SHOW - THE LYNX

MIKE QUINN - LAUREL & PAULA

THE MAROONS - LAUREL & PAULA

MAXIMUM GNAI - SKY - PIESOWN!

TILES TAMA SHOW

advised by THE ORIGIBL DAVANS

NEXT WEEK

JUDE HENDRIX

in The Pop Think-In

Why bar Ayler's programme from TV?

I was most disappointed not to see the Albert Ayler recordings in the Radio Caroline College. Surely there is no reason to bar them from TV, programme modern, far-reaching and intelligent. Perhaps those in control aren't aware of the genius of the music. Ayler is one of the great innovators and it borders on a social crime that he cannot be given the opportunity to expand his field of expression.

LON.

THE GREAT

1. CONGRATULATIONS To George and Julie Logan, the ambitious artists who made the Monkees in the first place. The music and dancing are a lot better this time around.

2. WORSE

Charlie Parker couldn't have knocked by other groups. No one has ever done anything like it in comparison with the Monkees. They may have been knocked off by their own faults, and that's good to see, even if they can't do another Monkees album. Byrns, DAVIES, Hellday, Flies.

FAULTS

HEARTILY agree with the

Pop front page. However, surely a reasonable amount of intelligent

knocking can only do the Monkees good. I think the Monkees are better than the Beatles. Kovacs - 10.

ARDENT

As an ardent pop fan I am sure there are people who have grown tired of pop and teenagers over the age of 15 who can understand and appreciate the Monkees. C. ROCKETT, Forest

EFFORT

After watching the effort on BBC TV titled The Monkees, I knew

I was in for a load of childish rubbish. I won't watch any more of the Pop\show. - C. ROCKETT, Forest

TILES

THAT'S

THIS WEEK AT

73-85 OXFORD ST.

35-41 REGENT ST.

TICKETS FOR THIS "JAZZ

FEATURING

ELLIS "AND HIS FAMOUS ORCHESTRA"

SAT 11 - FEB: LONDON

ROYAL FESTIVAL HALL

ONLY £5/6.6/10/-

SUNDAY 12 - FEB: HAMMERSMITH ODEON

10.30 p.m.

HAROLD DAVIDSON PRESENTS

DUKE ELLINGTON

AND HIS FAMOUS ORCHESTRA

5 - FEB: PORTSMOUTH GUILDHALL

6 - FEB: BIRMINGHAM

9 - FEB: BRISTOL COLONIAL HALL

9 - FEB: LEICESTER DE MONTFORT HALL

13 - FEB: LIVERPOOL ARDENT

14 - FEB: GLASGOW ODEON

16 - FEB: NEWCASTLE CITY HALL

16 - FEB: BIRMINGHAM

16 - FEB: BIRMINGHAM

16 - FEB: BIRMINGHAM

16 - FEB: BIRMINGHAM

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"JAZZ FROM A SWINGING ERA" FEATURING

E. R. CLAYTON

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HAROLD DAVIDSON PRESENTS

WOODY HERMAN

AND HIS ORCHESTRA

WED 25 JAN: CROYDON FAIRFIELD HALL

Tickets: 6/-, 10/-, 13/-, 16/- & 20/-

SAT 28 JAN: VICTORIA NEW VICTORIA THEATRE

Tickets: 8/-, 10/-, 13/-, 16/- & 20/-

HAROLD DAVIDSON & NORMAN GRANZ PRESENT

ELLA FITZGERALD

AND

DUKE ELLINGTON

AND HIS FAMOUS ORCHESTRA

FRIDAY 10: MANCHESTER

FREESTYLE HALL

6.85 & 9.45 p.m.

Tickets: 8/-, 10/-, 12/-, 14/-, 17/-, 20/- & 25/-

SAT 11: LONDON

ROYAL FESTIVAL HALL

ONLY £5/6.6/10/-

SAT 12: FEB: HAMMERSMITH ODEON

9.00 SHOW :: SOLD OUT

SUNDAY 13: FEB: LIVERPOOL ARDENT

9.00 SHOW :: SOLD OUT

SUNDAY 14: FEB: GLASGOW ODEON

9.00 SHOW :: SOLD OUT

SUNDAY 15: FEB: NEWCASTLE CITY HALL

9.00 SHOW :: SOLD OUT

SUNDAY 16: FEB: BIRMINGHAM

9.00 SHOW :: SOLD OUT

TICKETS FOR THIS "JAZZ FROM A SWINGING ERA" ARE AVAILABLE FROM HAROLD DAVIDSON, AND THEY ARE ON SALE