

Melody Maker

July 1, 1967

9d weekly

VOTE IN THE POP POLL INSIDE



THEY'RE HERE!

BEATLES' NEW SINGLE



PAUL: wrote song with John



**YOU
CAN
STILL
GET
TICKETS!**

A SURPRISE new single from the Beatles! It's called "All You Need Is Love" the Lennon and McCartney song they wrote for the Our World TV spectacular screened last Sunday. Release date is July 7.

Tapes were rushed to New York within 48 hours of the Sunday night recording session Parlophone plan to have copies in all British shops within two weeks.

The second side of the single is called "Baby You're A Rich Man", another Lennon and McCartney song originally intended for the sound track of the Beatles' cartoon film now in production called Yellow Submarine.

The Beatles are backed by 13 session men and John added his final vocal tracks during the live TV transmission. It was the first time Lennon and McCartney have written a new composition for a specific occasion—an historic TV production seen by 400,000,000 people in 24 countries.

Both songs feature John, Paul and George dividing vocal work, although John takes the lead.

Their last single "Penny Lane" was issued four months ago. Says a Beatle spokesman: "By this time last year the Beatles had only released one single. In 1967 they have released two singles and an LP, in four months. It's the most prolific output rate since the early days of the Beatles in 1963."

The Beatles have modified plans for their one hour TV spectacular due to be filmed in colour. They were going to use material from "Sgt. Pepper's Lonely Hearts Club Band" but they will concentrate on recording new compositions and the TV special will be shot between now and August.

The show is to be devised and produced by the Beatles with guest artists. The Beatles also plan a new album for release in the autumn.

PAUL AND LSD—SEE CENTRE PAGES

FULL STORY PAGE FIVE ▶

MELODY

POP 30

MAKER

- 1 (1) **A WHITER SHADE OF PALE** Procol Harum, Deram
- 2 (2) **THERE GOES MY EVERYTHING** Engelbert Humperdinck, Decca
- 3 (3) **CARRIE ANNE** Hollies, Parlophone
- 4 (5) **OKAY!** Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 5 (10) **PAPER SUN** Traffic, Island
- 6 (20) **HE'D RATHER BE WITH ME** Turtles, London
- 7 (24) **ALTERNATE TITLE** Monkees, RCA
- 8 (12) **GROOVIN'** Young Rascals, Atlantic
- 9 (4) **THE HAPPENING** Supremes, Tamla Motown
- 10 (16) **HERE COMES THE NICE** Small Faces, Immediate
- 11 (8) **DON'T SLEEP IN THE SUBWAY** Petula Clark, Pye
- 12 (6) **SILENCE IS GOLDEN** Tremeloes, CBS
- 13 (14) **IF I WERE A RICH MAN** Topol, CBS
- 14 (11) **THEN I KISSED HER** Beach Boys, Capitol
- 15 (7) **WATERLOO SUNSET** Kinks, Pye
- 16 (9) **FINCHLEY CENTRAL** New Vaudeville Band, Fontana
- 17 (13) **SWEET SOUL MUSIC** Arthur Conley, Atlantic
- 18 (18) **WHAT GOOD AM I** Cilla Black, Parlophone
- 19 (17) **ROSES OF PICARDY** Vince Hill, Columbia
- 20 (30) **IT MUST BE HIM** Vicki Carr, Liberty
- 21 (29) **SEVEN ROOMS OF GLOOM** Four Tops, Tamla Motown
- 22 (15) **DEDICATED TO THE ONE I LOVE** ... Mama's and Papa's, RCA
- 23 (—) **STRANGE BREW** Cream, Reaction
- 24 (27) **RESPECT** Aretha Franklin, Atlantic
- 25 (22) **I'LL COME RUNNIN'** Cliff Richard, Columbia
- 26 (19) **NIGHT OF THE LONG GRASS** Troggs, Page One
- 27 (—) **SEE EMILY PLAY** Pink Floyd, Columbia
- 28 (21) **FIRST CUT IS THE DEEPEST** P. P. Arnold, Immediate
- 29 (23) **GIVE ME TIME** Dusty Springfield, Philips
- 30 (29) **SEVEN DRUNKEN NIGHTS** Dubliners, Major Minor

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POP 30 PUBLISHERS

1 Essex; 2 Burlington; 3 Galto; 4 Lynn; 5 A. Schroeder; 6 Robbins; 7 Screen Gems; 8 Sparo; 9 Carlin; 10 Avakak/Immediate; 11 Welbeck; 12 Ardmore and Beechwood; 13 Valando; 14 Carlin; 15 Davay/Carlin; 16

Meteor; 17 Copyright Control; 18 Carlin; 19 Chappell; 20 Metric; 21 Scott; 22 Maurice; 23 Drotleas; 24 Shapiro Bernstein; 25 Ardmore and Beechwood; 26 Dick James; 27 Magdolene; 28 Cat; 29 Shapiro Bernstein; 30 Scott.

US TOP TEN

- As listed by "Billboard"
- 1 (4) **WINDY** Association, Warner Bros.
 - 2 (1) **GROOVIN'** Young Rascals, Atlantic
 - 3 (5) **LITTLE BIT 'O' SOUL** Music Explosion, Laurie
 - 4 (6) **SAN FRANCISCO (WEAR SOME FLOWERS IN YOUR HAIR)** Scott McKenzie, Ode
 - 5 (3) **SHE'D RATHER BE WITH ME** Turtles, White Whale
 - 6 (2) **RESPECT** Aretha Franklin, Atlantic
 - 7 (8) **CAN'T TAKE MY EYES OFF YOU** Frankie Valli, Phillips
 - 8 (10) **LET'S LIVE FOR TODAY** Grass Roots, Dunhill
 - 9 (—) **COME DOWN TO MY BOAT** Every Mother's Son, MGM
 - 10 (—) **DON'T SLEEP IN THE SUBWAY** Petula Clark, Warner Bros.

TOP TEN LPs

- 1 (1) **SGT. PEPPER'S LONELY HEARTS CLUB BAND** Beatles, Parlophone
- 2 (3) **THE SOUND OF MUSIC** Soundtrack, RCA
- 3 (2) **ARE YOU EXPERIENCED** Jimi Hendrix, Track
- 4 (4) **GREEN GREEN GRASS OF HOME** Tom Jones, Decca
- 5 (5) **MORE OF THE MONKEES** Monkees, RCA
- 6 (7) **FIDDLER ON THE ROOF** London Cast, CBS
- 7 (6) **A DROP OF THE HARD STUFF** Dubliners, Major Minor
- 8 (8) **RELEASE ME** Engelbert Humperdinck, Decca
- 9 (10) **EVOLUTION** Hollies, Parlophone
- 10 (9) **SECOMBE'S PERSONAL CHOICE** Harry Secombe, Philips



TURTLES: jump fourteen places to number six

TOP TEN FOLK

- 1 (1) **A DROP OF THE HARD STUFF (LP)** Dubliners, Major Minor
 - 2 (2) **NICOLA (LP)** Bert Jansch, Transatlantic
 - 3 (3) **THE BEST OF THE DUBLINERS (LP)** Dubliners, Transatlantic
 - 4 (10) **THE BOYS WON'T LEAVE THE GIRLS ALONE (LP)** Clancy Brothers, CBS
 - 5 (4) **A PORTRAIT OF JOAN BAEZ (LP)** Joan Baez, Fontana
 - 6 (9) **SO CHEERFULLY ROUND (LP)** Young Tradition, Transatlantic
 - 7 (—) **A YORKSHIRE GARLAND (LP)** Watsons, Topic
 - 8 (6) **BOB DYLAN'S GREATEST HITS (LP)** Bob Dylan, CBS
 - 9 (7) **RAGS REELS AND AIRS (LP)** Dave Swarbrick, Bounty
 - 10 (5) **IN MY LIFE (LP)** Judy Collins, Elektra
- Chart compiled from returns from the following stores: CAVENDISH HOUSE, Cheltenham; J. G. WINDOWS, Newcastle; BARRY'S RECORD RENDEZVOUS, Manchester; VALANCE'S, Leeds; COLLETT'S, London; DOBELL'S, London; FENNELLS, Coventry; ENGLISH FOLK DANCE AND SONG SOCIETY (Folk Shop), London; NEMS, Liverpool; CUTHBERTSON'S, Glasgow.

TOP TEN JAZZ

- 1 (2) **JIMMY SMITH'S GREATEST HITS (LP)** Jimmy Smith, Verve
 - 2 (1) **SWINGIN' NEW BAND (LP)** Buddy Rich, Fontana
 - 3 (9) **SIXES AND SEVENS (LP)** Jelly Roll Morton, Fontana
 - 4 (7) **EAST BROADWAY RUNDOWN (LP)** Sonny Rollins, HMV
 - 5 (—) **PLAY BACH Vol 2 (LP)** Jacques Loussier, Globe
 - 6 (4) **FOREST FLOWER (LP)** Charles Lloyd, Atlantic
 - 7 (—) **FREE JAZZ (LP)** Ornette Coleman, Atlantic
 - 8 (—) **ANYTHING GOES (LP)** Dave Brubeck, CBS
 - 9 (3) **BLUE GUITARS (LP)** Eddie Lang and Lannie Johnson, Parlophone
 - 10 (10) **KICKS (LP)** Nat King Cole, Parlophone
- Chart compiled from returns from the following stores: J. FENNELLS, Coventry; DOBELL'S, London; COLLETT'S, London; ASMAN'S, London; NEMS, Liverpool; CUTHBERTSON'S, Glasgow; VALANCE'S, Leeds; J. G. WINDOWS, Newcastle; CAVENDISH HOUSE, Cheltenham; RUSHWORTH AND DREAPER, Liverpool; BARRY'S RECORD RENDEZVOUS, Manchester.

PROCOL HARUM SPLIT WITH MANAGEMENT



REID: "no policy changes"

PROCOL HARUM were involved in a dramatic management split this week.

Creative director and co-founder of the group, Keith Reid announced that the group had terminated its association with Jonathon Weston of New Breed Management.

Keith told the MM on Monday: "At this time I cannot say very much. We are making arrangements for new management but there will not be any changes in group policy."

Rumours reached the MM that New Movement, the management company that handles the Move, may be looking after Procol Harum in the future. But Tony Secunda said "no comment" when approached by the MM on Monday.

"A Whiter Shade Of Pale" has now reached a million sales for the world.

The group are under doctor's orders and certificates have been sent to the group's lawyers. Procol Harum hope to return to work in about 10 days to fulfil their heavy schedule of one-nighters.

Procol Harum's management split-up in no way affects the group's agency representation by Harold Davidson Ltd.

Spencer Davis writes groups first single



SPENCER

SPENCER DAVIS has written and recorded his new group's first single. It's called "Time Seller" and features the voices of Spencer, Phil Sawyer and Eddie Hardin.

Says Spencer: "The song is the story of a man who sells time. It's all mixed up with the fact I never have enough time to do anything."

"I wrote the lyrics with Eddie. Our recording manager Ron Richards couldn't understand it at first and took two days to work it out. The B side is called 'Taking Out Time To See Myself.' We haven't fixed a release date yet because it needs to be re-mixed."

concerts at Great Yarmouth.

A spokesman for the Move told the MM: "There were complaints about noise, but also allegations that there were references to drugs in their songs. Apparently the main objection was to 'Eight Miles High,' the Byrds' number."

"The group has been asked to change their act but have absolutely no intentions of doing so."

MILES AND DIZZY

MILES DAVIS and **DIZZY GILLESPIE** are to work opposite each other at New York's Village Gate early this month.

Their quintets have been booked to work at the club for two weekends. Gillespie will then stay on for the rest of the month.

Miles returns with his group to the Village Gate in August.

MOVE COMPLAINTS

THE MOVE have received complaints from the police following the first of their scheduled ten Sunday



THE GRAHAM COLLIER SEPTET

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IT MUST BE HIM



CLIMBING THE CHARTS!
MISS VICKI CARR
LIBERTY (LIB 55917)



YANOVSKY: new group?

SPOONFUL GUITARIST ZAL QUILTS

ZAL YANOVSKY, lead guitar with America's Lovin' Spoonful, has quit the group. He played his last date on Saturday in New York.

His replacement will be Jimmy Yester of the Association.

Ren Grevatt reports from New York: rumours about Zal's departure spread early last week but were stoutly denied by the Bob Cavallo management, managers of the Spoonful.

What Yanovsky will do now also remains a mystery although it is possible that he will be the nucleus of a new group. He is understood to be still under contract to Kama Sutra Productions.

SHIRLEY'S LOSS

KENNETH HUME, 41-year-old manager and former husband of Shirley Bassey, was found dead in the bedroom of his West London flat on Sunday. He had been ill for two weeks and was found by his nurse.

A former film and TV producer, Hume married Shirley Bassey in 1961. Although they were divorced in 1965 he continued as her manager. He had recently been trying to find backers for a new musical, "Josephine," which he wrote for Shirley.

SANDIE'S LIFE

SANDIE SHAW, who flew to the Venice Music Festival today (Thursday), is writing a book—about her own life. Titled Little Miss Puppet, the book will probably appear in the autumn. Sandie, who is 20, will be touring throughout the Continent until September.

Her follow-up to "Puppet On A String" is "Tonight In Tokyo," released on July 7.

TONY HALL RESIGNS

TONY HALL, head of Decca's exploitation department for 13 years, has resigned to set up his own organisation to find and record new talent.

After a short holiday, Tony will be setting up the new organisation called T.H.E.—Tony Hall Enterprises. He will also establish an independent promotion unit for discs.

BRON'S ORCHESTRAL SERVICE

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CURRENT ORCHESTRATIONS

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WITH A LITTLE HELP	3/-	MAME	3/-	BEAT MUSIC No. 1	6/-
WHEN I'M SIXTY-FOUR	3/-	GEORGY GIRL	3/-	BEAT MUSIC No. 2	6/-
ROSES OF PICARDY	5/-	SO WHAT'S NEW (Q.S.)	5/-	MAY EACH DAY (WZ.)	5/-
IF I WERE A RICH MAN	5/-	THERE'S A KIND OF HUSH	5/-	'PETITON PLACE' THEME (WZ.)	5/-
FORGOTTEN FEELING (WZ.)	5/-	BATMAN THEME	5/-	EDELWEISS (WZ.)	5/-
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HAI HAI SAID THE CLOWN	5/-	SUNRISE, SUNSET (WALTZ)	5/-	MAK THE KNIFE (Q.S.)	5/-
IS IT REALLY ME?	5/-	GREEN GREEN GRASS OF HOME	5/-	CHARADE (WZ.)	5/-
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CALL HER YOUR SWEETHEART	5/-	IN THE ARMS OF LOVE	5/-	MARCH OF THE MODS	5/-
I'LL TRY ANYTHING	5/-	SOMEWHERE MY LOVE (WZ.)	5/-		

JUST ISSUED! L.W. 1st BUSKERS' ALBUM—50 HIT SONGS
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PINK FLOYD: LP complete

Pink Floyd plan mixed media tour

AFTER their successful "Games For May" mixed media concert at London's Queen Elizabeth Hall last month, the Pink Floyd have now scheduled a tour along the same lines. The Floyd, whose latest recording "See Emily Play" hit the MM chart at number 27 this week, will appear at concert halls in Manchester, Liverpool, Bristol, Edinburgh, and Leeds in the first week of October. The group completed their first LP this week and it is being rush-released as soon as possible by EMI. Titled "Piper, At The Gates Of Dawn," the sleeve was designed by guitarist Syd Barrett.

SCOTT BAND WILL BACK SCOTT WALKER

SCOTT WALKER will begin his solo career on August 6 when he commences a week's cabaret at Stockton's Fiesta Club.

Jazzman Ronnie Scott has formed a special nine piece band to back Scott Walker for his solo engagements, which, apart

from Stockton, include the ABC Yarmouth (August 20) and the ABC, Blackpool (September 10).

The Ronnie Scott Band will back Walker on both of these engagements and it was announced on Monday that Derek Humble, will return from Germany to play alto with the band while Tony Crombie is scheduled to play drums.

A spokesman for Walker told the MM on Monday: "Scott is currently completing his first solo album on which he is backed by both a full orchestra and at times the small band. Most of the material has been written by Scott himself. As yet no plans for a new single have been scheduled."

VINCE HILL MAY VISIT AMERICA



IF British commitments permit, Vince Hill will go to America in August.

He has been invited to go for the American premiere of the film The Long Duel. Behind the title credits he sings "When The World Is Ready" which is to be his next single. If he goes to the States he may also make a number of personal appearances.

ENGELBERT VARIETY

ENGELBERT HUMPERT-DINCK, currently number two in the MM Pop 30 with "There Goes My Everything"

plays his first week in variety at Southsea Kings Theatre from Monday (3).

He also plays a week at Birmingham Castaways Club from July 23. On July 14 he appears at Southport's Kingsway.

He makes his first appearance on the Juke Box Jury panel on July 29.

He plays a Sunday concert at Blackpool's ABC Theatre on September 17.

SINGER LENOIR DIES

THE death is reported from the States of blues singer and guitarist J. B. Lenoir. He was killed recently in a car crash in Chicago.

Lenoir, who visited Britain with the 1965 American Folk Blues Festival, made many recordings. Among the best-known of his Fifties records are "Eisenhower Blues" and "Deep In Debt."

New Troggs single out this month



• TROGGS

THE Troggs release a new single on July 14—an immediate follow-up to "Night Of The Long Grass" which dropped to number 26 in the MM's Pop 30 this week.

The title is "Hi, Hi, Hazel," written by Bill Martin and Phil Coulter who wrote "Puppet On A String." The B side is "As I Ride By," written and sung by Ronnie Bond.

MATT FLIES BACK

MATT MONRO flew back to Britain last week for a month. He arrived in London from America on Friday and will be appearing in cabaret until July 30. He flies back to America where he now spends most of his time on July 31.

Matt appears at Cesar's Palace, Dunstable (July 2-8) and Batley Variety Club, Yorkshire (July 16-29). On July 4 he is on Saturday Club and records a spot in Piccadilly Palace for US-TV on July 9. On July 30, he is in Spotlight on BBC-TV.

Matt and American MD Nelson Riddle record a spectacular "Matt Monro Meets Nelson Riddle," for which Riddle flies in from the States.

JOHN PLUGS DISC

JOHN WALKER plugs his first single "Annabella" on a number of TV and radio programmes this month.

He appears on Tyne Tees TV's Gangway tomorrow (Friday); Monday Monday (3); Parade Of The Pops (5); Pop North (7); Dee Time (13); Billy Cotton's Music Hall (15) and ATV's Golden Shot (29).

He appears at Birmingham's Old Hill and Handsworth Plazas (1) and the Princess and Domino clubs, Manchester (28).

CAT'S COMPANIES

CAT STEVENS has formed two new companies. One, Cat Stevens Productions Ltd will produce records and has already signed singer Peter James.

The second company is Doric Management Ltd which will handle the affairs of artists signed to the Production company.

CREAM AT SAVILLE

THE Cream top a blues bill at London's Saville Theatre on Sunday (July 2).

Also billed are the Jeff Beck Group, John Mayall's Bluesbreakers and Jimmy Powell and the Dimensions.

Lewis better —back to work



LEWIS: recovered

NEW ORLEANS trombonist Louis Nelson, on holiday last week in Britain, told the MM that George Lewis had recovered from the serious chest illness which kept him for weeks in an iron lung in a New Orleans hospital.

Said Nelson: "It's spirit that keeps him going. Now he's back playing clarinet at Preservation Hall."

Nelson was due to leave Britain yesterday (Wednesday) for a week of club and TV dates in Belgium with British drummer Barry Martyn and altoist Bill Greenow.

PAN AMERICAN SPONSOR FESTIVAL

NEWPORT Festival organiser George Wein has announced that Pan American Airways, in co-operation with the United States Travel Service, are sponsoring the travelling version of the festival in many of Europe's major cities in October and November. An enlarged Newport in Great Britain will play in London from October 21 to 29.

Seven of the members of Thelonius Monk's band have now been fixed. Among those who will form Monk's ten-piece unit are Clark Terry (tpt), Johnny Griffin (trn), Charlie Rouse (trn), Phil Woods (alto), Jimmy Cleveland (tmb), Ben Riley (drs) and Larry Gales (bass).

PAICH CONDUCTS FOR DAVIS

AMERICAN composer-arranger-pianist Marty Paich arrived in London on Tuesday.

He will be in Britain until July 13, arranging and conducting a new Reprise album for Sammy Davis Jr.

Melody Maker

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FOCUS ON FOLK

THE Ian Campbell Folk Group leave this week to take part in a Hungarian festival of folk and beat music, with a concert in Budapest on July 1. In the same concert 15 finalists in a nationwide songwriting competition will be judged.

There were nearly 500 entries for the contest, which was organised by the Hungarian Young Communist organisation.

CLINTON Ford and the Settlers are featured in A Cellar Full of Folk on BBC Light this Saturday.

ALEX Campbell is in a Vietnam concert in Birmingham Town Hall this Friday. Next Wednesday he is in a concert in Crawley Civic Hall along with the Flint Hill Three, a local bluegrass group, Roger Evans, John Martyn, and Roger Hill.

The Flint Hill Three are in a concert at Southampton University later in July. Also on the bill: Shirley Collins.

Meanwhile, plans for Alex's TV programme for Gramplan are proceeding. Nadia Cattouse goes up at the weekend to combine a guest appearance in the first one with a Scottish tour.

Matt McGinn also tells me he is slated to appear on the show during August.

McGinn is very successful in combining acting and singing. He is taking part in a TV colour musical with a Glasgow setting which is being telecast on July 5 and the Glasgow Close Theatre report that when he appeared in a play there recently the bar receipts were £200 up on the previous record.

"I was only partly to blame," says Matt.

BBC are making a 25-minute film about him and he is making another LP for Transatlantic, while Theo Bikel is recording Matt's "Get Up, Get Out."

GABE Sullivan is at Cecil Sharp House Folk Celler this Saturday, with Johnny Handle the next weekend and Charlie Bate of Padstow on July 29.

NOT content with blowing American minds by sending them the Young Tradition for the Newport Folk Festival which opens on July 10, we are also now sending them our other big news folk group, the gently fantastic Incredible String Band for the same event.

Their manager, Joe Boyd, got the confirmatory telegram from Newport only on Sunday morning. — KARL DALLAS.

MM'S OFF TO PRAGUE

FOLLOWING the success of the MM trip to the Berlin Jazz Festival, the Czechoslovakian Government has invited British jazz fans to the International Jazz Festival in Prague on October 20, 21 and 22.

The Melody Maker is offering readers a real bargain price trip to Prague—only 28 guineas, including the return flight from Luton Airport and Prague, good class hotel accommodation and reserved seats at the three days of concerts.

Starring at the Festival are: Roland Kirk, the Charles Lloyd Quartet, Kenny Clarke-Francy Boland Big Band and Sextet; Lockjaw Davis, Stuff Smith Trio and top Czech groups. The concert on October 21 will be a survey of Russian jazz with Russian big bands, combos and soloists.

A deposit of only £3 can secure you a place on this trip, but space is limited as only one flight will operate.

So write now for full details to Prague Festival, Melody Maker, 161 Fleet Street, London, EC4.



• KIRK

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Who are the 10 all-time Pop greats?



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The RAVER'S weekly tonic

To the rescue at the Be-In, the Raver and trusty umbrella

VIOLENT rain bursts turned a giant "Be-In" on Primrose Hill last Saturday into a "Soak-In." Hippies stood disconsolately around under some trees and an umbrella provided by the Raver, holding wet joss sticks, and listening to Caroline.

Absolutely nothing happened, and all the colours ran on a boy who had painted his face. Children of UFO squatted on damp grass and watched the distant GPO tower disappear behind curtains of rain. Two Americans who had read about the Be-In in the Village Voice asked where was the nearest subway and split. And that was it.

Flower power news from the North. Sheffield's King Mojo Club, now called the Beautiful Mojo Love In Club, invited 300 old age pensioners who were given free admission and flowers. The pensioners dug Alan Bown and the Drifters, and watched hippies dancing the Electric Twist and Gas Ring Rock. A flower for Peter Stringfellow.

Duke Ellington was given an honorary doctor of music degree by Yale University this week. . . . Harry James named Duke Ellington, Count Basie, Benny Goodman, Woody Herman and Glenn Miller as his all-time top bandleaders. . . . A 17-piece Japanese band, the Sharps And Flats, will be featured at the Newport Jazz Festival. . . . A patron at Eddie Condon's asked him the secret of looking so young. "Total neglect" said Eddie. Earls Court hippies seem to be shooting up the works. . . . Does flower power come from potted plants? . . . Of course, Lucy in the Sky with Diamonds. . . . MIDEM festival in Cannes next January 28 will be three times bigger than last year.

Daily Telegraph headline "Hamlet Turns On The Second Grave Digger" . . . UFO may be expanding and opening up scenes outside London. . . . Try and dig India Arise at Westminster Theatre. . . . Denny Laine String Band looked gloomy at Electric Garden. . . . Barnett Telephone Exchange refused to give your Raver Spencer Davis phone number at two a.m. while lost in darkest Potters Bar. . . . Yes, Sparta Photo Agency we do, as you so perceptively note, publish a "Pop Column." . . . Irate Monkee fans rang up to protest at MM description of "that illustrious band of popular apes" . . . Stevie Winwood to meet Billy Gra-



"Of course I'm happy to have won the sports car in the MM competition . . . but, really, I'd rather have had the money."

ham at Kensington Palace Hotel. Don't go Steve — it's a trap! . . . Thanks for the champers, Giorgio.

Will Topol follow up with "I Was Moshe Dayan's Batman"? . . . 300 copies of a Mike Housego Daily Sketch feature on pirate radio to be circulated among MPs. . . . Sam and Bill, coming to Britain on July 12 described as "the greatest act since Ike and Tina Turner. . . . Young Rascals drummer Dino Danelli studied four years with Buddy Rich. . . . Jonathan King now a B.A. Cantab. After two years study at Cambridge he gained an Honours Degree in English. Says Jonathan: "I studied eight weeks and spent the rest of the time producing flop records."

Radio London DJ John Peele uses David O'List's guitar solo "Any More Than I Do" as a signature tune. Dave recently declined an offer from John Mayall. . . . Nice towed Sands broken-down van from Blue Boar to London using two Vox speaker leads! . . . Fantastic four year-old folk poet and guitarist Mar-

cus Nolan sings about cardboard people and spiders in trees. He's frightening!

Tony Secunda still "just back from the States" says London Records cannot understand why Engelbert Humperdinck not selling on West Coast! Own up. London. . . . Andy Oldham having a ball as "tour manager" with Immediate's European package show starring Small Faces, P. P. Arnold, Chris Farlowe, and Twice As Much. . . . Nice one, Beatles followed Paul's LSD bit with giant BBC airing of "All You Need Is Love."

Beatles looked utterly baffled at Saturday's photocall. . . . Grim days ahead for the Stones? . . . Ginger Baker getting on tropical fish kick. . . . Belled and Chinese-robed hippies given menacing looks by Jorry drivers at Covent Garden's Electric Garden. . . . Three near-naked girls freaked-out in Oxford Street Saturday. Fuzz, greys and squares too stunned to speak. . . . Thought for the week: Whose side's Sammy Davis on?

SANDIE WOWS CZECHS

FOUR capacity houses (comprising some 1,500 listeners each) witnessed the second year of Bratislava Pop Song Festival.

Eight artists and groups from the West appeared at the Festival concerts — among them the Italian Gigliola Cinquetti, German Horst Jankowski Choir, and Sandie Shaw and Peter and

Gordon. After Manfred Mann's trip to Czechoslovakia, these were the first major British pop stars to perform in this country.

While Sandie received ovations from the audience, Peter and Gordon left the fans rather at a loss, as their sweet ballads and C & W styled tunes

did not correspond to the fans' ideas of what a British pop group should sound like.

However, the Bratislava Festival was another step in the slow and laborious process of bringing British and Western pop stars to East European audiences. — LUBOMIR DOR-UZKA.



SANDIE: ovations

CAUGHT IN THE ACT

P. P. ARNOLD—SOULFUL, EXCITING AT MANOR HOUSE

THE audience at the Bluesville Club, Manor House really warmed to P. P. Arnold, when she roared her way through two soul sets, ably backed by her four-piece group, the Nice.

Dressed in a green velvet trouser suit for the first half she tore through "Sweet Soul Music," "Lay This Burden Down," and "Nowhere to Run."

The second half was just as bouncy. "Respect," "You Keep Me Hanging On," "One Step At A Time," and her hit, "The First Cut Is The Deepest" proved she has a highly professional act, both entertaining and exciting. — TONY SLAUGHTER.

at Dopey Dick's, West Hampstead, last week, it was nice to see that his sure touch in incorporating wayward Latin rhythms into a jazz context had not been lost.

Jackie Dougan drummed excellently, and Tony Roberts' firm tenor solos floated nicely over the complex rhythmic backings which Kenny, standing in the middle of the group hissing instructions all round, controlled meticulously. — BOB HOUSTON.

Peter King Quartet—with Stan Tracey (pno), Jackie Dougan (drs) and Kenny Baldock (bass) — did their best to comply.

Playing opposite Dakota is the beaty Mike Carr organ trio, featuring the admirable saxophone and flute playing of Harold McNair. — MAX JONES.

MACGREGOR ORK

DANCING broke out during the Kwela and High Life passages of the "Freedom Day Suite," premiered at the Old Place on Monday by the Chris Macgregor Big Band — even though it was packed to the doors!

Little wonder; there are passages in Macgregor's richly melodic music where he makes full use of African raw materials and deceptively naive-sounding brass and reed voicings which have the simple direct appeal of folk music. These make the other passages, which are freer in form and give more scope to the interplay of the band's major soloists, a more compelling and shattering impact.

This second hearing of the band confirms my opinion that it is probably the most rewarding and exciting experience on the local scene, even if there are certain technical aspects which could quite possibly be polished up. — CHRISTOPHER BIRD.

KENNY GRAHAM

KENNY GRAHAM'S original Afro-Cubists have won a rightful place in British jazz annals, and when Kenny unveiled their 1967 equivalent

SUSAN MAUGHAN

SUSAN MAUGHAN made her summer show debut at Great Yarmouth at the weekend, in The Rolf Harris Show at the Royal Aquarium Theatre — and what a thoroughly professional debut it was.

There is little of the pop star about her, for she has matured tremendously since the days of "Bobby's Girl." Her opening night spot was sparked off by the superb arrangements of her pianist MD Gordon Beck, that included a jazz waltz version of "I'm A Believer."

Top of the bill Rolf Harris delighted the predominantly local first night audience with "Hev Yew Gotta Lought Boy," and the Three Monarchs, favourites at Great Yarmouth for many years, proved that their evergreen appeal has not faded. — DAVID WAKEFIELD.

DAKOTA STATON

DAKOTA STATON opened at Ronnie Scott's on Monday night for a two-week season — her first at the club — and delivered a packed, fast-moving programme with split-second efficiency. Among her thirteen "selections" were such Staton favourites as "Broadway," "Play Your Hands, Girls," and "The Late Late Show."

She projects a dynamic, somewhat theatrical style, close to R&B at times which calls for a certain brashness on the part of her musicians. The



H.T. —

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MONKEES 'UNKNOWN' VISITORS IN PARIS

THEY'RE here! All four Monkees finally made it into Britain aboard their private, chartered aircraft after spending four quiet days in Paris—where their TV series is not shown and they are virtually unknown.

And with London going Monkee crazy, there are still tickets available for their five concerts at the Empire Pool, Wembley, which start tomorrow night (Friday).

TICKETS

Vic Lewis, who is handling the promotion on behalf of NEMS, told the MM at presstime that there were still a few tickets left. London's Abbey Box Ltd (ABBEY 4261) said there had been "no particular rush" for tickets and they still had seats available at prices between 15s. and 30s. In the Midlands, Page and Moy Ltd (Leicester 27941) told the MM they still held around 170 tickets.

The Monkees will find their London reception a complete contrast to their Paris visit.

They slipped quietly into Paris on Saturday evening for what they called their "French shooting season." They weren't thinking of guns—the four were in the French capital for a backbreaking three-day schedule shooting an episode for their television series.

SECRET

Incredible as it may seem to British fans, Davy, Mickey, Mike and Peter managed to stay in Paris completely undiscovered by press, radio or even the local TV network. They were not given so much as a single word in the press nor a square centimetre of a photograph thanks to the secret arrival plans which went without a hitch.

After their arrival on Saturday, they checked into the luxurious George V Hotel—under their own names—along with their two managers, Bob Rafelson and Bert Schneider. The hotel, one of the most expensive in the whole of Europe, lies just off the famous Champs Elysees in the centre of Paris.

EXCITED

Sunday was a rare experience for the Monkees, a day off in which they explored Paris. They split up to visit Versailles—famous as the court of the 18th century king Louis XIV—and to stroll through the capital's boulevards, avenues and narrow cobbles-stoned streets.

All four were in bed early and were up to start shooting on the TV series by 7 am on Monday.

Their first filmed stop was the Paris Flea Market, famous for its cheap, second-hand bargains and eccentric characters. Later they moved on to the Eiffel Tower and then for more scenes shot on the banks of the Seine.

And the whole thing was achieved with the utmost secrecy designed to enable them to do three days of hard work in front of the cameras and keep them away from the temptations of Gay Paris on their first visit to France as a group.

They were, however, obviously excited at the prospects of the London concerts—their first outside America.

As you might guess, the results of their French visit will be screened as "Monkees in Paris" and will probably be shown in America, and Britain, early next year.

As the MM went to press there was still doubt as to the time of the Monkees arrival in London. They were still filming in Paris and a chartered plane was standing by to get them to Britain—in the vain hope of their managers, as secretly as they had flown into Paris.

Awaiting them in London were Lulu and the Echoes who are sharing the concerts with them—surely one of the most unenviable tasks in the history of showbusiness.

The Echoes, who are backing Lulu on the shows, were particularly anxious to find out whether they will also be backing the four Monkees in the individual parts of the act.

PETE TOWNSHEND TALKS TO NICK JONES



SECOND THOUGHTS ON MONTEREY

THERE have been conflicting reports about the International Pop Festival which was held in Monterey, California, two weekends ago.

Was this giant festival of pop music a success? Was the organisation good or bad? How did the Love Generation of America react to their own gigantic human Be-In?

Pete Townshend of the Who is a very aware person. And who better than Pete to reflect on Monterey.

"The first thing I felt when I got there was, it was fantastically big," he said. "The whole conception of the festival was Technicolour Dream at Alexander Palace—it was the kind of thing that everyone knew about."

GENTLE

"If you spoke to a lorry driver in Detroit or something—he'd say, 'Are you playing at Monterey?' It wasn't just a pop happening—everyone knew about it. The whole of America was talking about it. The press coverage was phenomenal.

"I think the main thing was, not enough people appeared for nothing. There weren't enough big names. There was the Mama's and the Papa's who are nice. They closed the festival—but people said they have seen better. I thought they were great anyway—nice, easy, gentle music which was a beautiful

THEY WANT TO LISTEN THEY WANT TO HEAR WHAT YOU'RE PLAYING

contrast to all the loud blues and things. But everyone should have been there. The Beatles should have been there. The Stones should have been there.

"Otis Redding did very well. Why didn't anybody write about Otis Redding? I don't know what he did but the whole festival was buzzing with Otis Redding. Otis Redding. He really triumphed. It was good. When we arrived everybody was saying, you can't follow that. Nobody could follow anybody because everybody played so well! Except the Who of course!

SCENES

"There were so many different opinions at Monterey, though. With something like 200,000 people you've got a lot of different scenes. Some people enjoyed some artists more than others. Mind you, I was surprised by the San Francisco groups—they were fantastic. Moby Grape was very good indeed. And Country Joe and the Fish Yeah. They all had a whole scene. Very funny, too. And of course with horrible girl singers who pose in the nude for the group photographs!

"The Grateful Dead are terrible! Ugh! One of the original ropeys! The Blues Project were good. They did a slow blues number with an electric flute. Really beautiful sound. And the electrification systems they had at Monterey were too much."

Previous to their Monterey gig the Who played two nights at San Francisco's Fillmore Auditorium—one of the biggest ballrooms there.

"We played two 45-minute spots each night. It was a gas. It was like going back to the Marquee club. We were immediately thrown into panic by not having enough numbers but we got by. Ended up rehearsing in our hotel!

HIPPIE

"And the amplification at the Fillmore is too much. It's a great pity that England doesn't take pop as seriously as those American guys do. The bloke who runs the Fillmore really worried about what we thought of his place and whether the amps were OK. They had spent so much money on their electrification. They're really conscientious."

What about the American audiences?

"Oh man, they are too much. Just ridiculous. The vibrations you pick up are incredible. They want to listen. They want to hear what you're playing. They are really interested in what and why you're playing. At the Fillmore I was going to make an announce-

ment but I couldn't think of anything to say and I just stumbled about. Suddenly they all applauded. They understood what was happening and I didn't really need to say anything anyway because it's there in the music.

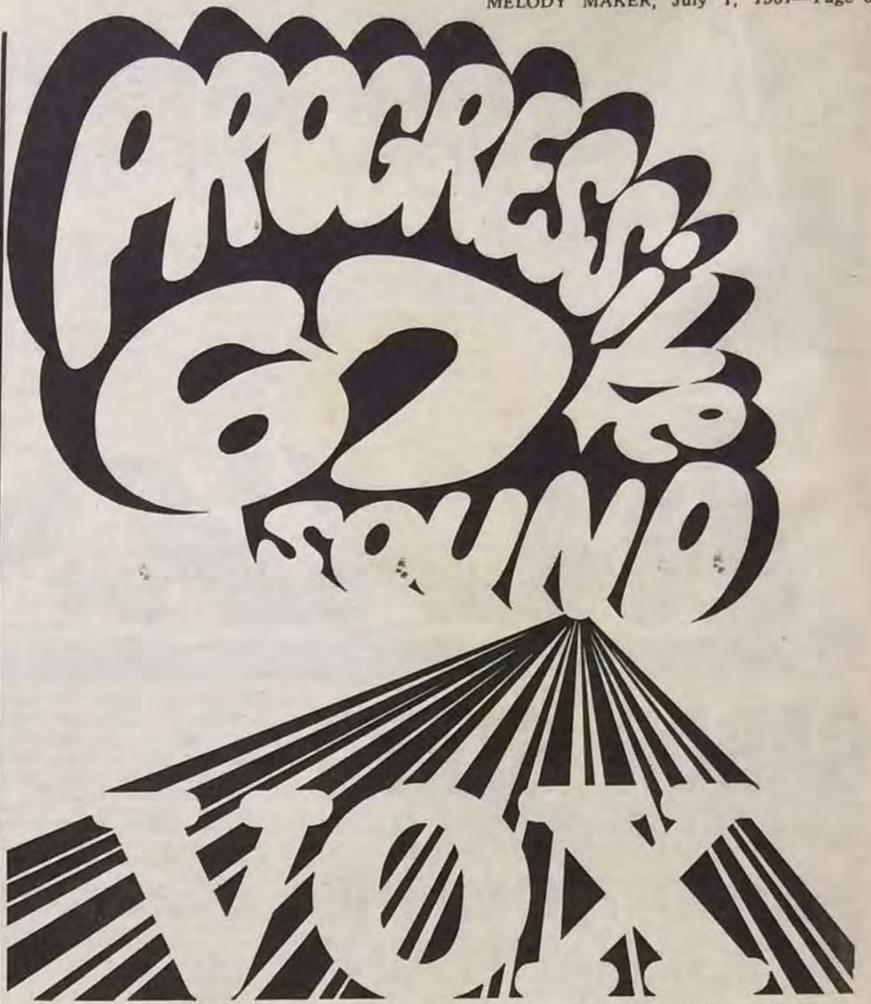
"And Haight-Ashbury, the hippie district in San Francisco is great. It's right in the hills of San Francisco and it's very windy. Clouds just roll down the street it's so high. And the vibrations from the people in Haight-Ashbury are too much. Really great. Very friendly, very charming—but the souvenirs are very expensive. It's their living. All the hippies make beads, or these woven 'I've Got' necklace things. They even stretch Coke bottles and make these beautiful shapes. I think Pops are going to buy the idea. I felt terribly touristy there and buying beads for about two dollars. They only cost about a cent to make! But I guess they'll always be someone with bread to spend. And there were people all over the streets playing drums and things. The Americans are fantastically peaceable."

GANGS

"It's not just San Francisco or Monterey or anything. I mean they are the obvious places because of the love thing but kids I met anywhere were just fantastic. None of them want to fight. I mean the minority of troublemakers is really such a minority when you think of the population of America. They're not worth talking about. Even Hell's Angels, the motorbike gangs, ride down the street waving at everyone.

"Oh yeah, that new guy Scott McKenzie is beautiful. He has the most beautiful vibrations. He sat in with the Mama's and the Papa's. Just walked very shyly on stage in a white robe and he was too much. Of course Jimi Hendrix was an absolute gas. I think everybody played the best they have ever played. I heard that Eric Burdon and the Animals were fantastic too. I've seen Jimi play better but he was fantastic. He was very nervous. But like your correspondent said—it's his presence. Even when he was in front of 200,000 people I'm sure those people right at the back still felt him.

"In fact I think the main thing that the Monterey scene—indeed the whole American scene—has shown me is what a lack of enterprise there is on the British scene. There must be talent in Britain! So much talent but so few people are trying. And the lack of good, young A&R men is very disappointing. I'm afraid I need more exciting things in England," reflected Pete.



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HIGGINS: co-organiser

JAZZ EXPO 67

HOW THE GREAT INVASION WAS PLANNED

BY MAX JONES

IN late October London becomes home, for the first time, to the Newport Jazz Festival in Great Britain. There have been jazz festivals of some size before now in Britain, also weighty arts festivals containing jazz, but never anything of this size.

This week, the MM Jack Higgins — co-organiser with George Wein and Harold Davison of Jazz Expo '67, as the festival is to be called—explained how this giant jazz bash described in last week's MM as "the biggest concen-

tration of jazz talent ever to be brought to this country," was set up.

WHY did the Davison Agency decide to promote the festival this year?

A Really it came about by accident. We'd set about arrang-

ing a Dave Brubeck tour to begin on October 21, and had the Royal Festival Hall booked for it. Dave doesn't like to work too hard, so we had a nice easy tour fixed up for here and the Continent. Then Lippmann and Rau approached us about the 1967 American Blues Festival, and the dates we could have

here were from October 21 to 26, so I booked that up. Next, George Wein spoke about some extra dates for his package in Europe. He suggested we take some of it here, and again it was the same period. So instead of taking part of it, I said we'd take the lot if it could be spaced over three days—the Friday, Saturday and Sunday. Now we had the makings of a real festival.

WHY was it necessary to add all the single artists — Earle Warren, Budd Johnson and so on—to an already impressive list of bookings?

A Because I didn't want to repeat the programmes. We had a lot of stuff already, but the way I wanted to plan this event meant adding a good many more names. You must realise that we haven't finalised this festival yet. I've got other artists to book, and others to consider.

YOU said last week that there would be a different bill for every night of the Festival. Can you give any details?

A Well, opening night at the Festival Hall, we'll present the Dave Brubeck Quartet followed by altoist Earle Warren with the Tony Milliner-Alan Littlejohn Sextet. Then, on Thursday, October 26, we devote the evening to the American Blues Festival.

Following that, on Friday, we have one concert shared by the Thelonious Monk Orchestra and Herbie Mann Quintet. I haven't finished the programming yet, but on the Tuesday we'll feature George Weirn's Newport All-Stars, the Alex Welsh band, Ben Webster and Bill Coleman.

The Saturday programme features Sarah Vaughan and trio, Gary Burton's quartet and the Guitar Workshop, and Sunday will feature the Miles Davis and Archie Shepp quintets.

WILL there be one or two houses each day?

A There'll be two at the Royal Festival Hall on opening night: 6.15 and 9 p.m. Then on Monday, Tuesday and Wednesday there'll be only one show a night, around 7.30. There is so much stuff on these bills, I think we'll need a three-hour programme to show it all off.

The Folk Blues will be two houses at Hammersmith. It will be their only London date, and last time we disappointed so many people with only one show.

The Monk-Mann evening is only one house, so there will only be one chance of catching these bands. But that is the essence of a festival, surely?

For the final week and there'll be two shows each day, because I anticipate that people will be travelling to London from all sorts of places to see Sarah or Miles and Archie Shepp.

WHY are there so few British names on the bills?

A As I've said already, I haven't finished negotiating yet.

ARE you thinking in terms of an annual event of this size?

A Yes, depending on the success of this one.

DO you consider the promotion much of a risk?

A All promotions are risks? With this one, because of its size, more money is involved. But it's a calculated risk.

HOW will the exchange of the Musicians Union, be arranged?

A We have enough groups going to America to make up all the exchanges.

Jazz Scene

BY LEONARD FEATHER

GABOR SZABO

A FRESH GUITAR SOUND FROM THE HUNGARIAN PLAINS

IN the late 1930's the training ground for several perceptive young American guitarists, most notably Charlie Christian in Oklahoma City and Les Paul in Chicago, was a phonograph stacked high with the records of Django Reinhardt. Now, three decades later, another guitarist from Europe is imposing his authoritative influence. Unlike Reinhardt, he is physically present, appearing at US clubs and festivals. He is a Hungarian. He has brought to the American jazz world a gust of electrified air more exotic and kinetic than any other flurry in the past decade. For the in-person impact of Gabor Szabo, as he blends the sound of jazz guitar with echoes of Liverpool and images of India, we can thank the Hungarian revolution and its aftermath. Born in Budapest, Szabo learned jazz mainly through listening to the Voice of America. He recalls in fading but still unextinguished horror the most crucial week of his life. "Actually, as you remember, the revolution was won. For five or six days we had a free, neutral Hungary. Then . . . I remember it so well; it was a Sunday morning about six a.m. I heard some faraway cannons and the murmur of bombs. We knew then that the Russians were coming in.

"We all knew then that this was the beginning of the end. I was 20 years old. With my father's encouragement, and the companionship of two young friends, I decided to leave. I took all my worldly possessions; my last month's salary, and my guitar. A train took us to within ten miles of the border, then we got off, because we knew that legally we couldn't cross. "It was chaotic. Finally we found a railroad worker who knew the border well enough to sneak us over. We wound up in Austria. Szabo had found a family of American sponsors. He informed them he could do commercial art, but, he says, "that wasn't good enough for them; and then when I told them I could play jazz, they got really upset."

"Did you have any illusions that were destroyed when you arrived here?" "Definitely, though I don't think about them nowadays. People behind the Iron Curtain have such an incredible image of America and of jazz. I expected to find a Gerry Mulligan or Miles Davis on every corner. There was more disappointment when we came to San Bernardino, California, where our sponsors lived. The radio had given me the idea that West Coast Jazz was the big thing of the day; I almost expected a Shorty Rogers to deliver the milk, a Bud Shank to be the mailman. But by the time I got here, the West Coast movement was dying, and the important new things were happening in New York."

With two other Hungarians, Szabo formed a trio but after abortive efforts to find work he resolved temporarily to forget about music. For a year he worked as a janitor at the nearby Norton Air Force Base. "By then I had saved enough money to study at the Berklee School of Music in Boston. And in 1958 I played at Newport with the International Band."

After jobs in Boston with Toshiko, the Japanese pianist, Szabo returned to California, where in 1961 he joined the quintet of Chico Hamilton. During four years with Hamilton's various groups he moved rapidly into the avant garde orbit. In 1964, by an odd chance, Szabo and another Hungarian import, Attila Zoller, tied for first place in the "Down Beat" critics' poll as the best new guitarists of the year. Night club work with Gary McFarland and Charles Lloyd in 1965-6 led to the formation of his own group, and the evolution of new sounds the like of which no other plectrist had successfully developed. Szabo can make his guitar sound like a sitar, wail like a theremin, and assail the ear with eerie effects.

"Perhaps because I wasn't born here, and am jazz oriented but not jazz-based," he says. "The whole scene is changing, becoming more cosmopolitan, more of a blend of styles. That doesn't mean you have to compromise your style in order to succeed. I don't want to sell out, but I don't want to be a jazz snob either."



SZABO: "The whole music scene is changing."

MY FAVOURITE THINGS



BUCK CLAYTON chooses COOTIE WILLIAMS

I LOVED the Duke Ellington band from the time I started listening to jazz. Their record of "Doing The Voom Voom," that's one of the first I had. I wasn't even playing then. And when I began to play trumpet, Cootie Williams soon became one of my idols.

During the early stages I was influenced by three or four guys. But I admired Cootie's muted playing and that influenced me.

I remember once being fired because I couldn't growl like Cootie. It was the Irving Brother's band in Los Angeles, and I'd only been playing about a year and half and couldn't growl that way.

Anyway, at the time I was trying to form a style I knew many of Cootie's solos note for note. We used to get the Ellington records as they came out, and I would put the needle down on Cootie's solo, write it down real quick, then put the needle back again and so on until I had the whole thing.

All of these numbers on "Daybreak Express" I know almost by heart. That's why this album is a favourite of mine. It's got memories for me. "Bugle Call," "Echoes Of The Jungle," "Limehouse Blues," "Dallas Doings," those records take me back.

"Limehouse Blues," that used to be one of my favourite arrangements. Yes, a wonderful brass section . . . that's a D on that out chorus.

"Echoes Of The Jungles" has a fine Cootie solo; I remember it so well. And another favourite of mine is his trumpet on "It's Glory." I could play that backwards. And that's Cootie, muted, on "Dinah."

Now "Bugle Call Rag," that's a special one for me because of Cootie Williams. The breaks, the solos, it's all Cootie. And I could never forget that playing because I had to learn it. That second break, boy, that was hard for me but I finally got it.

You know, I had to rehearse the damn thing six hours a day. So that's my pick of the album: for Cootie, and also for Tricky Sam's trombone, Bigard on clarinet, the brass playing in general and, of course, old man Braud on bass.

This period of the band—1931, 32 and 33—brings back a lot of memories for me. When I first went out to California around 1930, that's exactly when I first met Cootie.

All the arrangements I liked so much are here; "Rude Interlude," for instance, is one I love.

But then the whole collection's beautiful, full of Ellington's individual touches. It reminds you how long he's been on top.

* "Daybreak Express" by Duke Ellington and his orchestra, RCA Victor LPM 506 (imported).

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MONKEES

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Remember, you've a chance to win every week till August 7th.

Important: Entries will be opened every Monday from June 5th to August 7th 1967, and compared with the Top Pops charts published in the following Thursday's Melody Maker. 50 prizes of Monkees LPs will be awarded to those entrants whose entries are correct and who in the opinion of the judges submit the most original and interesting reasons why they like Cydrax. The judges' decision will be final and no correspondence entered into. The competition is open to all residents of Great Britain and Northern Ireland other than employees or families of employees of Whiteway's, their advertising agents and the Melody Maker.

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NEW SOUND FROM AN OLD SOURCE

DENNY'S TRYING TO STRING US ALONG...

DENNY LAINE slowly unwound his fingers from the creeping forest flowers of an art nouveau cuppa, shut the fridge, and picked up on the sounds: "I've just got this album of old Buddy Holly numbers. The original scenes. It's too much! This is where so many things started. Holly was an era. He really influenced the pop of the day. You know, like in 1956, he was getting people thinking along new lines. His pop music ideas were something else altogether in those days."

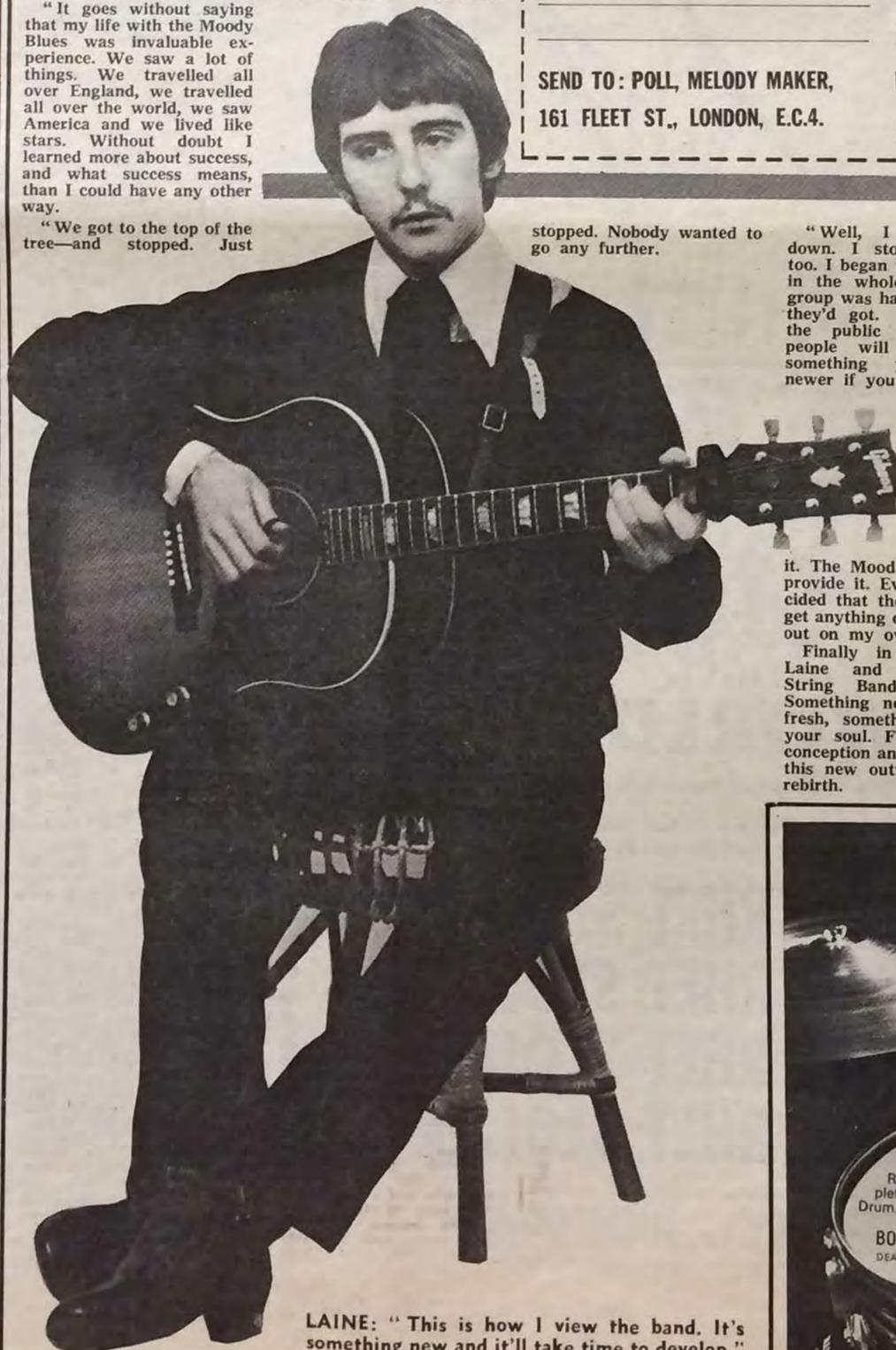
Ex-Moody Blues singer and guitarist Denny was first interested in music and his inspiration came from Holly and his successors, of that famous pre-Beatles era.

"The Beatles certainly came out of that Holly rock scene," thought Denny, "but the Beatles are something else. They really know how to handle success — and it's not easy."

Looking back on his highly active career how does Denny see himself and looking into the future how does he see his current venture with the Electric String Band?

"It goes without saying that my life with the Moody Blues was invaluable experience. We saw a lot of things. We travelled all over England, we travelled all over the world, we saw America and we lived like stars. Without doubt I learned more about success, and what success means, than I could have any other way.

"We got to the top of the tree—and stopped. Just



LAINE: "This is how I view the band. It's something new and it'll take time to develop."

Melody Maker 1967 Pop Poll

VOTE NOW!

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- GIRL SINGER
- GROUP
- MUSICIAN
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stopped. Nobody wanted to go any further.

"Well, I was bogged down. I stopped thinking too. I began to lose interest in the whole thing. The group was happy with what they'd got. Unfortunately the public weren't. The people will always find something younger and newer if you don't provide

"You get to a point, to a stage. Then you pause, look around you, and look for the light. Look for the little gap in the cobweb and move. Bang. You aren't forced to do anything.

"This is how I view the new band. It's something new and it takes time to develop. It takes time to find yourself and play your own music. We're using two violins and two cellos, guys from the Royal Academy Of Music who are really technicians but we're hoping that after a few months we'll all develop together and really get something going between ourselves."

it. The Moody Blues didn't provide it. Eventually I decided that the only way to get anything done was to go out on my own."

Finally in 1967 Denny Laine and his Electric String Band was born. Something new, something fresh, something to warm your soul. For Denny the conception and formation of this new outfit was like a rebirth.

At the moment Denny has undertaken the task of writing all the material. "It's hardly a task. I really dig it," said Denny, "I'm beginning to find my own direction and my music follows on. I can write about life and about people and that's where it's at."—NICK JONES

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BLIND DATE

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JOHN WALKER: "Anna-bella" (Philips) label? What's the label? Sounds a bit like Mickey Dolenz of the Monkees. I quite like it, but I don't know if it's commercial enough to be a hit. Is it John Maus Walker? I wouldn't have guessed. I hope it's a hit because I dig him. It's got a good intro.

think this will be a hit. It's too much in the same vein as the others.

ACTION: "Shadows And Reflections" (Parlophone)

Ah! I'm trying to think of the name of this. I've heard it before. Quite a bouncy tune. Can't say who it is—are they American? It's a well-done song but I wouldn't like to say it'll be a hit—or it won't be a hit. I'm lying dormant on this one.

ROY ORBISON: "Cry Softly Lonely One" (London)

Oh, Roy Orbison. Sounds a bit like "Only The Lonely." I hope it's a big hit because I like Roy Orbison very very much. It's time he had another hit and I hope this is one. I think it will—but not a very big one. He's done a lot better.

STEVE ROWLAND: "I See Red" (Fontana)

I'm thinking hard. It's not the Herd, is it? I like the guitar. That's about all I do like. I haven't a clue—who is it? Oh, Oh! Good old Steve. I should have known—it sounded like a Ken Howard-Alan Blakely composition. I wish him luck.

DIONNE WARWICK: "Alfie" (Pye International)

Dionne Warwick — it must be! Fabulous. I don't want to hear any more, it's good. Fabulous. I only have to hear the first few bars to know it's great. She's one of the few girl singers I really like. But I don't think this will be a hit the second time around. I can't see it. It was such a big one for Cilla.

BACHELORS: "Marta" (Decca)

It's the B-B-B-Bachelors. I think it's very much in the same style as the others they've done. I may be a bit square, but I like the Bachelors. One of them—I don't know which one — has a very high voice. I quite enjoy listening to them, but I don't

LIGHT UP THE PLAYERS

NOW to complete your enjoyment and for guaranteed satisfaction, light up the players — it's the international passport to freak-out pleasure. All smoking aside, light shows are becoming increasingly important on the pop scene, and more and more groups are finding the combination of light and sound crowd pleasing as well as intensely satisfying. For those who haven't been to the Saville Theatre, UFO, Electric Garden, Chalk Farm Roundhouse, Blaises or the Speakeasy Club in London, a pop light show usually consists of the group being lit by flickering stroboscope lights, mixed coloured spots pulsating to the sound, or coloured slides projected onto a screen behind the group. The idea is to bombard the senses with sound and light to heighten the responses of the audience. As groups like the Soft Machine, Pink Floyd, Who, Cream, Experience and Move indulge in violent improvisation, teams of lighting experts toil with smoking projectors, spots and strobes to produce mind-blowing on an unheard of scale. Experiments with lighting for entertainment have been going in America and Britain quite independently from the pop scene for some time. In California between 1962 and 1965 projections were being regarded more as a complement to music and by 1965, freak-out groups were playing amid swirling overhead projections at places like the Fillmore Auditorium, and later at the Avalon Ballroom. In London experiments with oil-slides have also been going on for some years. Oil is dripped on to the slide and the resultant projection is of constantly moving, globular patterns and colours, often fascinating to watch. The Pink Floyd were the first British pop group to be lit up in action at a



gathering of the London Free School in 1966. The Floyd, Soft Machine and lights by Jack Braclon were all seen at London's first freak-out, held at the Round House. Teams of experts then grouped into special light shows that can be hired on their own, who install lighting at clubs and work with the groups. Many groups now carry their own lighting expert who is considered as a "musician" playing the lights. Artist Mark Boyle is a leading experimenter in lights and provides the show at UFO and for the Soft Machine. Says Mark: "I think groups are moving more towards the theatre and we're tending to move where the audience is. A year ago you wouldn't have got any audience for a light show but suddenly there is a pop audience for lights. And at UFO they are putting across lots of things as well as pop. Lots of theatre, lots of films that are so way out even the critics haven't seen them yet. We started our experiments by accident. We burnt a slide and it looked beautiful on projection. Then we became interested in chemical reactions and making the slides move. You never get slides looking the same. It all happens by accident! When using slides with the Soft Machine, they tell me whether the number is going to be slow or fast, and we try to go along with them. We sort of play with each other. I never use strobes, just projections. Our group is called the Sensual Laboratory, and we're taking part in a light show with the Soft Machine in the South of France and we're also taking part in a Picasso play called "Desire Caught By The Tail" which is virtually unperformable. We're doing the lights and the group will be playing. Lighting hasn't started properly yet — there's an infinity of development."

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SANDY POSEY: "I Take It Back" (MGM)

Is it Sandy Posey? Yes, I quite like it. I do, definitely, I do. If it gets enough plugs, it'll be a hit. I don't like it as much as her other hit, but she's got something about her voice. She's like Brenda Lee — that sort of girl singer. I like it very much.

PAUL AND BARRY RYAN: "Claire" (Decca)

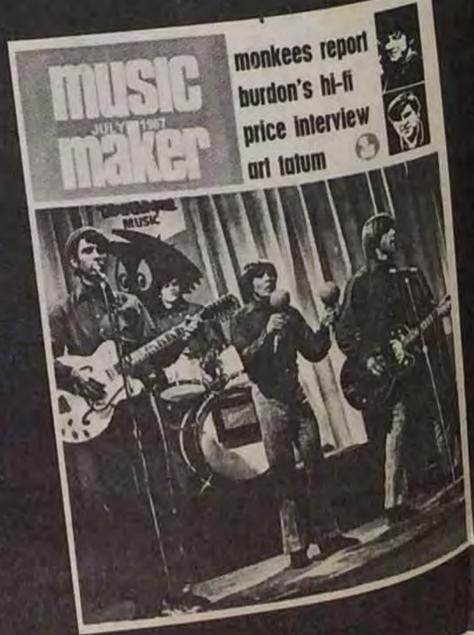
Not Paul and Barry Ryan, is it? I've heard it a few times on the radio. I quite like it and I hope it will be a hit. I think it's one of the best records, soundwise, they've done. The voices and backing fit and I think slower numbers suit them more than faster ones.

CHRIS FARLOWE: "Moanin'" (Immediate)

It sounds like Chris Farlowe, but I'm not too sure. I like this. It's weird, very weird. A very good intro. If it gets a lot of plays, it could be a big hit for him. I like the way it mixes Indian sitar influences with a big band thing. The two together are great. It should be a hit. Chris Farlowe is fabulous.

JOHN CLESSE WITH THE 1948 SHOW CHOIR: "The Ferret Song" (Pye).

I can't remember where I've heard this before. I like it. We always need a good comedy single. This could be another number like the Dubliners "Seven Drunken Nights" — a novelty number that could well get into the chart. It's what the chart needs. A hit.



BEATLE PAUL AND LSD



WAS HE RIGHT TO OWN UP?

MELODY MAKER OPINION POLL

PAUL McCARTNEY'S public, and unrepentant, announcement that he has taken LSD, has produced the expected punditising in the press, on radio and TV.

In question are the wisdom of Paul's revelations and whether they could influence others to follow his example. There has also been much theorising on the extent to which LSD has been accepted by Britain's hip generation.

ILLEGAL?

The MM Opinion Poll interviewed 100 youngsters throughout Britain on the subject. We put four questions to them: 1. Was Paul right to admit publicly that he had taken LSD? 2. Could Paul's admission influence you to try LSD? 3. Should the use of LSD be legal or illegal? 4. Do you know anybody who takes, or has taken, LSD?

In answer to Question 1, 57 said Paul was wrong to admit he had taken LSD, 37 thought he was right, three were uncertain and three didn't believe his admission and felt it was all a publicity stunt.

Some of those who felt Paul was wrong were pretty forthright. "Whatever possessed him to do it baffles me," said 19-year-old Tom Key, of Ambergate, near

IF HE WANTED TO GET CLOSE TO GOD, WHY DIDN'T HE MOVE IN WITH LENNON?

Belper, Derbyshire. "The fact that he went rambling on about God convinces me that LSD pickles the brain."

"I'm sure he didn't intend to colour kids' minds with his story of divine solace—but it could have that effect," said Sue Ball (19), of Derby. "If just one little moddie is tempted to touch LSD, or any drug, because of what McCartney said, then it was wrong. If he wanted to get close to God why didn't he move in with John Lennon?"

COURAGE

Said Jim Gilheany (19), of Edinburgh: "Paul's old enough to know what he's doing—and that's what makes his confession frightening. I'm convinced he now regrets what he said. I know I'm sorry for him." Patrick Tennent (19), of Clifton, Bristol, felt it might be "a bit of exhibitionism" while Barbara Slater (20), of Handsworth, Birmingham, said it had "ruined Paul's, up until now, good image."

It could be detrimental to his future career." Some, like Marion Shergold (13), from Southsea, could see no reason for Paul to lie when asked about LSD. Margaret Anderson (18), of Newcastle, thought his admission "showed moral courage."

INFLUENCED

The answers to Question 2 should confound the prophets of doom—96 out of our 100 youngsters were certain they couldn't be influenced to try LSD themselves.

Two were not quite certain about it and two (both from Liverpool) said they might try it if offered as a result of Paul's admission. Some of the 96 emulated their elders—those who feel others might be perverted by TV or films while denying that they could be themselves—and felt Paul might influence impressionable fans.

Alan Storey (18), of Middleton, Manchester, felt Paul could only influence "nut cases," but Jean Wood (19), of Mottram, Cheshire, believes "teenagers who follow the Beatles' ideas might be influenced."

Thomas Murphy (19), of Glasgow, adopted a tough line: "I don't believe that fans try to imitate pop stars who take drugs. Paul McCartney has ruined himself in the eyes of millions of people by showing that he is really a weak character who can't live with reality without looking for an artificial way to escape."

PUNISHED

In reply to Question Three there was overwhelming belief that LSD should be illegal—76 out of the 100, with 18 disagreeing and six uncertain.

The suspicions of some newspaper columnists that there is an aura of glamour about drugs for teenagers were certainly allayed.

Phrases like "an evil which should be banned" and "all drugs are a canker" were frequently used. Kathy Reid (19), of Edinburgh, felt that pop stars who dabbled with drugs should be punished. Some, like Simon Leeman (20), of Bristol, made the point that little is known as yet, about any side-effects from LSD.

ADDICTS

Most of those who did not think the drug should be illegal explained that this was not because they were particularly in favour of LSD.

Said Rita Wickett (20), of Handsworth, Birmingham: "It is of value in medical research and even if it was illegal it wouldn't stop addicts taking it—they'd obtain some somehow."

"You cannot legislate for the idiots of the world," was the view of Jack Potter (16), of Leigh Park, Hampshire. "More people would want to try it just because it was banned," was the somewhat cynical reaction of Barry Waddilove (19), of Hyde, Cheshire.

anyone who used the drug. Of our 100 youngsters, 89 did not know of anybody. Four were uncertain and seven said they did know users

Roger Smith (18), of Derby, voiced a popular view with: "I doubt if more than a few people in this country use it. It's probably been grossly over-exposed in the papers." Said John Glancy (15), of Edinburgh: "I've never heard of anyone in Scotland who takes it."

"Take LSD?" retorted Sheila Kiddle (21), of Portsmouth. "Of course not. My friends are all sane."

To sum up: the vast majority of Britain's teenagers believe that LSD is evil and that Paul McCartney was wrong to admit he had taken it.

And they have no intention of trying it for themselves. They've got too much bloody sense.

POPULAR

The uncertain, incidentally, were those who knew people who claimed that they had used LSD but did not believe them. "I knew somebody who said he had taken it and even described 'trips'," reported Raymond Vaughan (16), of Splott, Cardiff. "But he was a bit of a nut anyway so he could have been making it up."

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POP LPs



BECK: started in small-time group

Beck's long guitar notes — feed-back is the answer

HOW did Jeff Beck accomplish the long guitar sound in "The Naz Is Blue"? (Penni Vahama, Lahti, Finland). Who did he play for before he joined the Yardbirds and has he a fan club? (Ken Moore, Bideford). Did he double-track on "Jeff's Boogie," what strings does he use and why does he have two 200-watt Marshall amplifiers? (Alan Hill, Birmingham).

Apparently you mean the

note lasting 12-15 bars in my solo on "The Naz Is Blue." It was achieved by feed-back. Before joining the Yardbirds I played only with small-time local groups. I was playing at the 100 Club in Oxford Street when I was heard by Giorgio Gomelski, manager of the Yardbirds. Details of a proposed fan club can be obtained from Rak Management, 155 Oxford Street, London, W.1. I use Ernie Ball rock-'n'-roll strings, which are obtainable

only in America. I use two high-powered amplifiers, one on each side of the stage, because they distribute the sound more evenly, especially in large halls. — JEFF BECK.

IS it possible to convert a six-string guitar into a nine-string? What is the tuning of a nine-string guitar? Are normal chord shapes used or do new shapes have to be learnt? — ALAN SERJEANT, Hutton, Essex.

It is possible to convert a normal guitar by buying extra individual tuning pegs and screwing them on to the top of the guitar — space permitting—and cutting extra grooves for the strings to hold in position at the bridges. It is advisable to drop the tuning from normal E to D or D flat to reduce the danger of putting too much strain on the neck. Normal tuning can be used and it is not necessary to learn new chord positions. 1st, 2nd and 3rd strings are the duplicate strings, but the 3rd string should be tuned one octave higher than the neighbouring 3rd original string. — JOHN MAYALL.

WHAT is the best microphone for amplifying a softer Tenorist KATHY piano and an alto-saxophone? Where can I get an adjustable mike stand?

The best microphone for amplifying a piano is the Vox piano mike or the Selmer contact mike, but as a rule, an ordinary high-quality mike, such as a Lustraphone Pencil, will give an excellent performance and requires no special fitting. It can be rested on a folded duster to make a pad, situated roughly one-third of the way up from the treble end inside an upright piano. The same system works with a grand piano, but you may have to experiment to find the most advantageous position. Choosing a microphone for alto-sax depends to some extent on the price you are prepared to pay, as they range from £9 to £21, but the best ones available are probably Meyer M61, Shure B585 SA or B565, Beyer M261, Lustraphone Pencil or Pencil Ribbon LV. Adjustable mike stands can be obtained from Lustraphone Ltd, St George's Works, Regent's Park Road, London, NW1, who will send you a catalogue on request. — TEDDY WALLACE, Wallace Amplifiers, 4 Soho Street, W1.

WHAT became of French trumpet-player Philippe Brun, who was a star of Jack Hylton's Band in the 1920s and 1930s? He subsequently blew for Ray Ventura in France and apparently settled in Germany. — A. TRUMAN, Hove.

Frankly, you are more clued-up on him than I am, because I had no idea what he has been doing since 1939. I've asked some of his old colleagues, but they do not know his present whereabouts. Perhaps he will see this SOS and write to me.

CAN you supply me with a list of films relevant to the appreciation of jazz and tell me where to contact trumpet-leader Owen Bryce, who apparently gives lectures on the subject? — J. MAKEBA, Leeds.

A large assortment of jazz films, ranging from specially-made "shorts" to features on general releases, can be hired from the Central Film Booking Agency and the British Film Institute, both located at 81 Dean Street, London, W1. Owen Bryce arranges jazz lectures of suitable content and length for colleges, camps, appreciation societies, and industrial concerns all over the country. He fixes the entire programme, and when a day or more is involved, the events include daily lectures, with trad, modern and general jazz tuition, a film spot, a visiting celebrity and a Brains Trust. He is currently arranging a one-week summer school for the County of Huntingdon and Peterborough at Orton Hall, starting on July 22. Anyone interested in jazz lectures should contact Owen at 12 Thomas Street, Woolwich, London, SE18. (WOO 3631).

WHERE are Nina and Frederik now appearing and are they coming back to Britain in the near future? — CECILIA JAMES, Haywards Heath.

They are currently playing at the Tivoli Gardens, in Copenhagen, and are due to commence a summer season at Brighton Dome on July 11.

DEAN MARTIN: "Love Is A Career" (Stateside). The lazy, romantic style of Clan member supreme Dean Martin, with lush backings — strings, muted brass and sweetly phrased reeds. It adds up to a sentimental, rather dated album of romantics, but nice for all that. And Dean sounds a little like Bing at times — and that's a compliment. Best-known tracks are "Pennies From Heaven," "Sparklin' Eyes" and "Rio Bravo," but there are 11 others, too.

RIGHTEOUS BROTHERS: "Sayin' Somethin'" (Verve). Chris Farlowe sang "I Who Have Nothing" and caused a surprise a few months ago. Had he heard the Righteous Brothers version? It's certainly fantastic rendition and typical of this excellent collection of soul which includes "Harlem Shuffle," "Don't Fight It" and many more. The best of its kind.

TONY'S GREATEST HITS (CBS). The Tony is, of course, Bennett who's just had a sell-out tour with Basie in Britain. In view of that, and the fact that Sinatra has dubbed him "the best singer in the business," it is perhaps impertinent for us to suggest that Tony sometimes slips out of tune. Nevertheless, he does! Also, he has a sense of humour in his singing. But he does pick fine songs like "In San Francisco," "When Joanna Loved," "Who Can I Turn To," "The Good Life," and "The Best Is Yet To Come."

SHANI WALLIS: "I'm A Girl" (London). Things are happening at present for the girl who had to go to America to find stardom. She's landed a lead in the film of "Oliver." Shani fits rather into the ranks of the over-emotional show biz cabaret performer and with a little too much "bash it out" and not enough soft-peddling. Tracks include "When I Fall In Love," "Bless 'Em All," "Young And Foolish" and "I Get Along Without You Very Well."

ROY DRUSKY: "If The Whole World Stopped Lovin'" (Mercury). Country music fans will know the warm, deep voice of Roy Drusky, one of the stars of the Grand Ol' Opry. His style is further towards popular balladeering than many of his country contemporaries. An enjoyable album of C&W songs including "If The Whole World Stopped Lovin'," "You're Stepping Stone," "The Worst Is Yet To Come," and "When Two Worlds Collide."

DELLA REESE: "One More Time" (HMV). A swinging album recorded in the Hollywood Playboy Penthouse with Della obviously getting through to the audience. She's jazzily accompanied by trumpet man Bobby Bryant and quintet on nice songs including "Sunny," "That's Life," "Funny What Love Can Do," "What Now My Love," and "It Was A Very Good Year." Della is a belter and sometimes overdoes it, but most of the time she cooks nicely.

MAX BYGRAVES: "Strollin'" (Pye). Some of these songs seem tailor-made for Max's sentimental style — notably "My Cup Runneth Over" and "Games That Lovers Play." But there's also Max jazzing on "I Want A Girl." A corny, sentimental, nonetheless clever album and an absolute must the legions of mum and dad Bygraves fans. Other songs include the hit "Edelweiss," "When The Children Are Asleep" and "I'm Always Chasing Rainbows."

DIHANN CARROLL "Nobody Sees Me Cry" (CBS). Dihann Carroll looks great. And she sounds it as well. She has a strong, attractive voice and is always in tune. She also picks nice songs like "I Wonder What Became Of Me," "Little Girl Blue," "I Guess I'll Hang My Tears Out To Dry," and "I'll Be Around."

DON COVAY: "See Saw" (Atlantic). This is a sound we tend to take for granted these days, the hard driving bass, Steve Cropper groove guitar, chanting vocals, but it's the sort of music that has kept discotheques going non-stop for two years. Don Covay won't let anybody down, dancers or listeners, and both can enjoy hits like "See Saw," "Boomerang" and "Mercy Mercy."

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NEW JAZZ RECORDS



Joy for barrellhouse souls

JOE TURNER: "Boss Of The Blues." Cherry Red (a), Roll 'Em Pete (a); I Want A Little Girl (b); Low Down Dog (a); Wee Baby Blues (b); You're Driving Me Crazy (b); How Long Blues (a); Morning Glories (c); St. Louis Blues (b); Piney Brown Blues (a). (Atlantic Special 590.006).

Turner (voc) with (a)—Joe Newman (tp), Lawrence Brown (tmb), Pete Brown (alto), Frank Wess (trn), Pate Johnson (pno), Freddie Green (gtr), Walter Page (boss), Cliff Leeman (drs).

(b)—Jimmy Nottingham replaces Newman and Seldon Powell replaces Wess.

(c)—P. Brown, L. Brown and rhythm, New York, 6, 7/3/56

ONLY last week I was advising jazz readers to shell out for a Luis Russell set from long ago. Now here is another record of lasting music I have to recommend highly.

In this case, the LP is reissued in the form in which it appeared on London LTZK15053 in 1957, except that recording is "compatible."

Its cover is different but the sleeve note is the same, though one piece of personnel information has been left off, also the subtitle.

It's not all that important, but the subtitle said: "Joe Turner Sings Kansas City Jazz." And that's what he really does.

In other words, this is a record for people who like jazz-blues rather than folk-blues; a record of assured jazz singing and playing; one to bring joy to barrellhouse souls.

Turner, to take forceful things first, is a boss in performance as well as name. No one can swing a vocal line harder, or work in better with the kind of emotional, swinging jazz which the term "Kansas City style" exemplifies.

He has this fine, indulgent voice with weight behind it; he has the unhurried, tremendously driving sense of phrasing which encourages his accomplices to rock like the clappers.

And though he sometimes slurs his words, running them together into one bounding riff of lazy, laconic statement, this in no way cuts down his effectiveness.

Sleeve-writer Whitney Balliett speaks of K.C. blues having "a kind of beefy sophistication," and Turner certainly excels at delivering couplets like: "I ain't never loved, and I hope I never will 'Cos a lovin' proposition going to get somebody killed."

He sings these lines twice, and it is instructive to study the way he stresses this syllable, shortens that, and elongates another to promote variety.

This particular song is "Cherry Red," one he first recorded with Pete Johnson in '39, but the expert variation and placement of notes can be found on every track.

"Roll 'Em, Pete," another he did with Johnson in the Thirties, is a beauty; so are "Low Down," "Wee Baby" (a Turner classic), "Crazy," "Morning Glories," and yet another old favourite "Piney."

Such potent singing calls for unfussy, right-sounding arrangements played by musicians who find sustenance in the Kansas City style.

Ernie Wilkins has furnished suitable scores, and they are well interpreted, with Brown's trombone and, of course, Johnson's piano stand-out solo voices. Joe Newman, Pete Brown (below peak form) and the others are good, too, though not always as authoritative as the singer they back. —M.J.

A Bird collection—and all for fifty bob

CHARLIE PARKER: "Volume 1 — Cool Blues." Hallelujah; Siam Siam Blues; Diggin' Diz; When I Grow Too Old To Dream; Confirmation; Cool Blues; Dark Shadows; This Is Always; My Little Suede Shoes; Lester Leaps In. (Saga ERO8005).

CHARLIE PARKER: "Volume 2 — Be Bop." Be Bop; Hot House One; Barbados; Slow Boat To China; Cheryl; Oo-Bop-Sh-bom; Scapple From The Apple; April In Paris; What Is This Thing Called Love; Repetition. (Saga ERO8006).

CHARLIE PARKER: "Volume 3 — Groovin' High." Ko Ko; Round Midnight; Cool Blues; 52nd Street Theme; Cheers; Move; White Christmas; Groovin' High; How High The Moon; Relaxin' At Camarillo. (Saga ERO8007).

CHARLIE PARKER: "Volume 4 — Jazz At Massey Hall." Perdido; Salt Peanuts; All The Things You Are; Wee; Hot House; A Night In Tunisia. (Saga ERO8031).



PARKER: every track pays tribute to his genius

FOR newer collectors who don't already own all these magnificent Parkers, these four albums are remarkable value at £2 10s the lot. A bargain price indeed, for some of the finest music in the history of recorded jazz.

Particularly welcome is the Massey Hall reissue on Volume 4. All but one of the tracks were recorded on May 15, 1953, at Massey Hall in Toronto and were originally labelled as by the Quintet of the Year — Parker (alto), Dizzy Gillespie (tp), Bud Powell (pno), Charles Mingus (bass) and Max Roach (drs). The sleeve fails to say so, but the remaining track, "All The Things You Are," was recorded later by Mingus in a studio with Billy Taylor on piano and Art Taylor (drs).

All five participants are at, or very near, their best — and nobody can ask for more of a jazz record than to catch Parker, Gillespie and Powell in full, creative flow. There was originally no intention of recording the concert, but fortunately Mingus set up his tape recorder at the side of the stage. The results, if not the last work in hi-fi, are remarkably well produced.

The remaining albums cover Parker's recording career from June, 1945—with the Red Norvo Sextet — to 1951 and every track pays tribute to his genius. Few musicians have combined such technical brilliance with so much warmth and passion. And if Parker isn't enough, there are contributions from such as Dizzy, Fats Navarro, Miles Davis, Bud Powell, Roach, Art Blakey, Howard McGhee, Kenny Dorham, Lucky Thompson and Erroll Garner.

And all for £2 10s. — B.H.

JOHN COLTRANE

JOHN COLTRANE: "Kulu Se Mama." Kulu Se Mama (Juno Se Mama) (HMV CLP 3617).

Coltrane (trn), McCoy Tyner (pno), Jimmy Garrison (bass), Donald Garrett (bass, bass cl), Pharoah Sanders (trn), Elvin Jones, Frank Butler (drs), Juno Lewis (vcls, percussion).

THE music and motivations of John Coltrane become stranger and stranger, especially since the demise of the great Quartet with McCoy Tyner, Elvin Jones and Jimmy Garrison.

This album, for example, it features for one side the poetry of Juno Lewis, described in Nat Hentoff's sleeve note as "a drummer, a drummer, a singer, a composer" whose "primary, present goal is the establishment of an Afro-American Art Centre — a home for homeless; future sons of drums."

His chanting voice is accompanied by the massed Coltrane ensemble somewhat in the style of "Ascension" with long solos from Trane on tenor, McCoy Tyner's piano, and great undecipherable swells of sound.

The fact that someone at EMI has goofed and issued what sounds like a second take (or just a mere continuation) of "Kulu Se Mama" instead of the two Quartet tracks listed ("Vigil" and "Welcome") for the second side of the album, only adds to the mystery.

This is Coltrane, the father figure of the avant garde, the patron of new talent, at work on this album. A noble gesture, but the time is coming when Coltrane's generosity with his own record opportunities is depriving his admirers of the chance to hear at length a great artist at a moment in his career when he seems determined to pursue a course which is incomprehensible to all but those who immediately surround him.

appreciated by most collectors, and Ammons, Lewis and Johnson were (aside from Jimmy Yancey and Pinetop Smith) its most highly regarded exponents.

Ammons, a beautiful strong-arm player who embraced styles other than blues and boogie, kicks the record off effectively with one of his many variations on Pinetop's classic piece.

"Jesse James" shows off the pianist's stomp-power, and he displays a nice variety of basses and approaches on "Woo Woo," "Corrine," "Try Again" and a bright blues, "Mama's." His old "Shout For Joy," though hammered out with commanding poly-rhythmic force, is less impressive than the 1938 original.

"Hersal," really a Hersal Thomas composition though attributed here to Ammons, is excellent medium blues.

Meade Lux, most sophisticated of the boogie creators, scintillates on "Bear Cat," possibly even more interesting than the '38 original. On "Whistling" he whistles blue melody line over fairly simple piano accompaniment; this is less good than the '36 recording and, like many of the cuts here, a shortish version.

Johnson's inventive blues playing is near its best on the mid-speed "G Flat" and "Pete's Blues," pounding performances both. Johnson and Ammons unite for "St Louis," Ammons and Lewis for "Saturday Night." But in many ways the winner of the team-handed treatments is the turbulent six-handed "Boogie Woogie Prayer" which ends this collection.

The quality of recording, and of the pianos used, is not top-drawer, and the album runs for not much more than 30 minutes. But I'd call it a good buy for all with a taste for authentic boogie woogie. —M.J.



COLLIER

ALBERT AMMONS-PETE JOHNSON - MEADE LUX LEWIS: "Boogie Woogie Trio." Pinetop Blues; G Flat Blues; Whistling Blues; Jesse James; Has Anyone Seen Corrine; St. Louis Blues; Woo Woo; Saturday Night Struggle; Hersal Blues; Bear Cat; Pete's Blues; Try Again; Mama's Blues; Shout For Joy; Boogie Woogie Prayer (Storyville 670184).

Ammons, Johnson, Lewis (pnos). Broadcasts from the Sherman Hotel, September-October, 1939.

RADIO JAZZ

Times: BST/CET

FRIDAY (30)
5.20 pm R1: Singing In Jazz.
6.0 N2: Jazz On A Summer's Day. 6.30 H2: Jazz Rondo. 9.25 Day. 6.30 H2: Jazz Rondo. 10.0 L: Thorielf Osterang's BB. 10.0 L: Jazz Workshop (Five Degrees East-West). 11.10 N1: Art Tatum. 11.15 BBC H: De Franco, Milt Jackson, Kirby, Desmond, Ory. 11.15 T: Pop and Jazz (Nightly, except Sunday). 11.45 T: Jazz (Nightly, except Sunday). 12.20 am E: (1) Freco (2) Desmond (3) Mathis.

SATURDAY (1)
12.00 noon BBC T: Jazz Record Requests (Steve Race). 2.55 pm H2: Radio Jazz Magazine. 4.5 E: Jazz. 5.0 N1: Jazz, Beal, Folk. 6.45 J: Sereade In Blue. 8.20 R2: Jazz Concerto. 9.30 M: Big Band Parade. 10.20 N1: Pop and Jazz. 10.35 Q: Pop and Jazz inc (6) Eric Dolphy. 11.15 A2: Jazz Discs 1920-25. 11.30 J: Jazz Festival. 1.47 am P: Jazz From Holland.

SUNDAY (2)
7.0 pm N2: Jazz. 10.30 A1: Free

Jazz. 11.3 A1: Jazz Concert.
11.31 BBC L: Jazz From The West (France, Germany, Denmark and Britain, Inc. Jazz From A Swinging Era, with Clayton, Freeman, Hines, Eldridge). 11.45 A1: Willis Jackson (Hugues Panassie).

MONDAY (3)
12.15 pm E: Jazz Magazine. 4.35 U: Pop and Jazz. 5.15 L: Mugsy Spanier. 8.30 J: Bobby Troup's Jazztime. 9.30 J: The Big Bands. 10.0 E: Kurt Edelhagen Ork. 10.15 R1: Jazz. 10.15 NR: Blues Cavalcade. 10.30 U: Kenny Burrell. 11.10 M: Jazz. 11.10 N1: Lecuona Cuban Boys. 11.30 N1: Theis Nyegaard's JB.

TUESDAY (4)
6.20 pm L: Charles Mingus Ork. 7.25 E: Kurt Edelhagen Ork. 9.10 R2: Jazz Tempo. 9.50 H2: Jazz. 10.35 BBC L: Acker Bilk and his Paramount JB. 11.0 U: Berlin JF 1966 (Berlin All Stars, Max Roach Quintet). 11.5 Q: Jam Session. 11.10 N1: Ramsey Lewis.

WEDNESDAY (5)
5.5 pm L: 40th Anniversary of Louis Armstrong's Hot Seven. 5.15 R1: Miniature Jazz Concerto. 5.40 H2: Jazz. 5.45 BBC T: Jazz Today (Charles Fox). 9.20 O: Jazz For Everyone. 9.30 J: Jazz. 10.15 N1: Jazz. 10.35 Q: Jazz Club. 11.20 H2: Radio Jazz Magazine. 12.20 am E: Big Band Sound.

THURSDAY (6)
4.35 pm U: Jazz Magazine. 7.0 N1: Jazz (Vincent Youmans). 7.50 N1: Jazz. 11.30 N1: Ted Heath Ork. 12.20 am E: Singing-Swinging.

Programmes subject to change

KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF France 1-1829, 2-348. E: NDR Hamburg 309, 189. H: Hilversum 1-402, 2-298. J: AFN 547, 344, 271. L: NR Oslo 1376, 477, 228. M: Saarbrücken 211. N: Denmark Radio 1-1224, 202, 188; 2-283, 210. O: BR Munich 375, 187. P: Radio Nederland 375. Q: HR Frankfurt 506. R: RAI Italy 1-333, 225, 2-355, 290. T: VOA 251. U: Radio Bremen 221.

COLLIER—AN ARRANGER OF CARE AND SKILL

DERAM are to be congratulated in augmenting their successful pop catalogue with this fine album by the Collier Septet, a group which is undoubtedly one of the most refreshing and ingenious on the current British jazz scene.

Collier, a graduate of Berklee, is an astute arranger who handles the limited instrumentation of his group with care and skill, drawing from it a variety of colours which recalls Gil Evans for most of the time, and occasionally George Russell in parts of the long title track. His bass playing is functional, but together with the excellent John Marshall the rhythmic pivot he creates is a sound one for the purposes of the material. Wheeler and Beckett, two of the finest trumpeters in Britain, stand out as the best and most fluent command is evident on "Hirayoshi" and "Crumbly," two of the best tracks. The "free" section on "Hirayoshi" where he and Marshall work out an exciting dialogue, is very effective.

"Conversations" and the title track take up one side of the album, and here Collier marshalls his men cleverly, building and releasing tension by contrasting the scored and improvised sections; here Wheeler shows what an imaginative and satisfying soloist he can be in the right setting.

Collier can be proud of his first excursion into recording; the current Septet, as its highly successful presentation of "Old Places, New Faces" illustrated, is a meatier, more shouting thing than most of the music here. But this excellent set represents the material and conception of a group which is, and has been for some time now, one of the most interesting and most consistent in this country. —B.H.

NEW POP RECORDS
'Annabella' isn't earth shattering, but good luck, John

CHRIS WELCH SORTS OUT THE SINGLES

UPON the collapse of the Walker Brothers as an operational unit, everyone predicted success for Scott Engel, but had little to say when questioned on the subject of one John Maus.

But Scott has lain silent since the split and JOHN MAUS is the first to rush in with a solo single, "ANNABELLA" part written by the Hollies' Graham Nash, on Philips. John's winsome voice is surrounded by a pleasant orchestra, as he intones a sad song which sounds remarkably like "Sunny" for several bars. It's an important stage in John's attempt to carve a solo career. Although "Annabella" isn't earth shattering — we wish him well.

To be hailed as he greatest musical talent of 1967, or whenever it was, takes a bit of swallowing when the talent involved appears on the surface to be just another group. But the BEE GEES, are now well known "greatest musical talents" following their hit with "New York Mining Disaster 1941." I was wondering if they would follow up with "The Great Cycle Race Collision Herne Hill 1952" or "Beccles Fire, Riot and Pestilence 1743." However they return with a soulful song in which the phrase "To Love Somebody" is repeated at frequent intervals. It's called, "TO LOVE SOMEBODY" (Polydor). Colleague Nick Jones tells me it's very nice.

A far more happening sound is "THE CAT" by the MERSEYS (Fontana) with a merciful release from all the flowing strings everybody seems intent on using. There's even a nice bit of guitar and some good old bashing drumming, like when groups played with a bit of guts. Glad to see the Merseys have eschewed flower power, and use the power of songwriters Greenaway and Cook instead. A hit for all those with hay fever and all floral allergies.

MATT MONRO reappears with a super production called "WHAT TO DO" on Capitol. It's an excellent performance, a reasonably strong song and the strings are there, without being nauseating, as pop strings so often are. It's a little classic of taste and restraint and almost totally out of place on the current scene.

Somebody really ought to tell GENO WASHINGTON fans what "funky butt" means. Apart from that Geno has a foot stomper with "SHE SHOT A HOLE IN MY SOUL" (Piccadilly) which sounds rude, but is actually a healthy exercise in handclapping and shouting. Ideal for Geno fans everywhere. And who knows, he may make a whole lot more.

Lucky Britain that P. P. ARNOLD should stay and record here after her initial visit with Ike and Tina Turner last year. It means we can hear her soaring voice on great songs like "THE TIME HAS COME" with a tremendous arrangement by Arthur Greenslade and production by Mike Hurst. It's all happening on the Immediate label and Pat Arnold. Incidentally, shouldn't Immediate be recording Pat's group, the Nice? They're a group worth their own scene. Meanwhile, Pat deserves a mammoth hit.

Good harmonies, a medium paced beat of the sort that sets toes tapping, heads shaking and knees twitching add up to strong chart potential for PINKERTON'S COLOURS — they've dropped the "Assorted" — making a comeback with "MUM AND DAD" on Pye. It will put colour into everybody's lives.

SAM THE SHAM makes a hip nursery rhyme out of "BLACK SHEEP" (MGM) giving the ghostly old ditty a sort of bouncing organ beat that's an improvement on "Woolly Bully" but not much. I think it can be safely said this won't be a hit.

What's happening to the BACHELORS pulling power? The terrific trio don't seem to be blasting such groovy hits lately. But here is the sound to rock them back to popularity. "MARTA" (MGM) is a gas-filled revival of the old pre-war smash by Arthur Tracy the Street Singer. See, we know it all on the MM, folks! And a hit.

Well-known promoter, and ex-Small Faces manager DON ARDEN also has great talents as a singer, and has come up with a winner "SUNRISE, SUNSET" (Decca) from "Fiddler On The Roof," which sounds tremendously dramatic. He has an incredibly powerful and rich voice. With a voice like that, how can he stand to hear all those pop singers?

Wowee! Listen to KENNY CLARE blow up his drums on "IF I WERE A BUDDY RICH MAN" a roaring musical tribute to the Cassius Clay of percussion. It's an instrumental on Columbia with accompaniment by Alyn Ainsworth that provides a strong vehicle for some powerful breaks by Kenny.

Listen out for "007" by DESMOND DEKKER AND THE ACES on Pyramind. It's a beautiful West Indian sound, taken at a slow, but groovy tempo with a vocal chorus that sounds very 1936, which as everybody knows was a very good year for vocal choruses.

WYNDER K. FROG, that noisy young gentleman who batters the organ with considerable technique recorded "I'M A MAN" in Paris "live" at the Locomotive and you can hear the result on Island.

Folkster BERT JANSCH hits the commercial scene with his own composition "LIFE DEPENDS ON LOVE" (Transatlantic), complete with strings, rock drums and brass. Bert's typical folk singer voice sounds strangely at variance with this kind of backing, and is not likely to be a hit.

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THE FOX, Islington Green, John Foreman, Ernie Groome, The Rakes.

FRIDAY

AT IV Folk Club, Ewell, **ROGER EVANS**, Roger Hill.

AT LES COUSINS, 49 Greek Street, GER 5413, 7.30-11.

MUSIC OF INDIA
J. Bharata star and on tabla N. Soni, also played tabla for George Harrison. Davy Graham sat in with the star and tabla for an altogether knockout evening. Admission 5s.

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SATURDAY cont.

CITY FOLK, Saturday, July 1. Special Dance Night with Tony Foxworthy, Tony McCarthy, The Tappers, at Horseshoe Wharf Club, near Mermaid Theatre, Blackfriars.

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SUNDAY

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MONDAY cont.

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THE FOLKLANDERS, Geoff King at the Hop-Poles, Baker St., Enfield. 8 pm. 3s.

TUESDAY

TROUBADOUR, 9.30. **DAVE TRAVIS**.

WEDNESDAY

HOLY GROUND (opposite Bayswater Tube).

STRAWBS **MIKE ABSALOM**, **JOANNA WHEATLEY**

SURBITON, Assembly Rooms, 8 p.m. **DEREK SARJEANT**, **JOHN FRASER**, **PEGGY PHANGO** and **JOHNNY PARKER**.

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"GIVES A MEAL MAN APPEAL"

MAX COLLIE'S RHYTHM ACES

JULY DATES
1 RIVERBOAT SHUFFLE, Bramley Tech. College
2 ACCRINGTON, Sportsman's Club
3 BEXLEY, Black Prince
5 R.A.F. ABINGDON
6 PLUMSTEAD, Green Man
7 BIRMINGHAM, Le Metro
8 B.E.A. AIR TERMINAL, LONDON
9 MORDEN, The George
12 RIVERBOAT SHUFFLE (Private)
13 PLUMSTEAD, Green Man
14 GRIMSBY, Southbank Jazz Club
15 STOCKPORT, Bamboo
16 BOSTON, Monmarie
19 100 CLUB, Oxford Street
20 PLUMSTEAD, Green Man
21 HOLLAND
22 HOLLAND
23 HOLLAND
24 HOLLAND
27 R.A.F. HALTON
28 HAMPTON COURT, Thomas Hotel
29 R.A.F. LAKENHEATH
30 MORDEN, The George
31 READING, The Ship

The Band that's put guts back into Traditional Jazz
MANAGEMENT, BOOKINGS
PHONE 01-460 1139

TILES!
79-89, OXFORD ST

'Dimension Three'
FRATERNITY
- LIVING LIFE LOVINGLY -

OMEGA PLUS
* * * * *
MIKE STUARTSPAN

AMEN CORNER featuring **ANDY FAIRWEATHER-LOW**
July
1-Reading, Training College
2-Great Yarmouth, Aquarium
3-Parthowl, Pavilion
4-Recording
5-London, Tiles
6-Skewon, Ritz
7-Tenby, Devalance
8-Bedford, Caesar's Palace
9-Great Yarmouth, Aquarium
10-Swindon, McIlroys
11-Religious Convention
12-London, Tiles
13-Cardiff, Training College
14-Cardiff, Koo Koo Bird
15-Ramford, Wykeham Hall (recital)

BRITAIN'S HAPPENING BLUES GROUPS COCKA HOOP
And introducing **TEN YEARS AFTER!**
JUNE
Thurs., 29 DARLINGTON FLAMINGO
Fri., 30 NEWCASTLE QUAY CLUB
JULY
Sat., 1 ST. HELEN'S GRAMMAR SCHOOL
Sun., 2 PETERLEE JAZZ CLUB
Tues., 4 DIDSBURY COLLEGE
Wed., 5 READING UNIVERSITY
Thurs., 6 SOUTHAMPTON UNIVERSITY
Management: CHRIS WRIGHT
IAN HAMILTON ORGANISATION LTD.
061 CEN 5367

TUESDAY JAZZ in the open air
CHRIS BARBER AND HIS JAZZBAND
4 JULY AT 8 p.m.
3/- (no advance booking)
Battersea Park Concert Pavilion
11 JULY • ALEX WELSH AND HIS BAND

HAPPENING 44
OPEN 10:30 PM ALL NIGHT
THURS JUNE 29 AUDITIONS CHICAGO NW SYSTEM EXPLODING GALAXY
EVERY FRIDAY: DISCS LIGHTS AND STROBE
SAT JULY 1 SOCIAL DEVIANTS EXOTIC ZOE FAIRPORT CONVENTION SHIVAS CHILDREN
AND: THE NEW WALL TO WALL MIND BLOWING FIVEACRE LIGHT SHOW UFO MEMBERSHIP VALID BRING YOUR CARD
44 GERRARD ST. W.1
MEMBERS CLUB MEMBERS 10/ GUESTS 12/6

ROYALTY BALLROOM, SOUTHGATE
(1 min. Southgate Underground)
THIS TUESDAY, JULY 4th
SAVOY BROWN BLUESBAND
KNOCKOUT RECORDS
Licensed Bars 8.00-11.00 5/- at door

SOUTH EASTERN R & B FESTIVAL
FACTORY FIELD, BLACKHEATH, S.E.10
SAT., JULY 1, 3-12 midnight
KINKS **SMALL FACES**
GEORGIE FAME **JOHN MAYALL**
6 FINALISTS R & B COMPETITION & RADIO CAROLINE D.J.s
Admission £1 on the day or 15/- in advance from your local record store. Lord John (Carnaby Street), S.E. Agency (S.E.13), Chris Wellards (New Cross), Mrs. Reeds (Peckham), Broadmeads (Peckham, Deptford and Woolwich), Record Shop (Greenwich), Music Shop (Blackheath), Diamonds (Croydon and Catford), Murdochs (Lewisham), Normans (Eltham and Beckenham), Furlongs (Woolwich and Bromley), Turntable and Music Shop (Sidcup), Eric Spencer (Welling), Coles and Rediffusion (Bexley), Challenger and Hicks (Dartford), Central Electrics (Orpington), Kingstons (Lewisham), Nicholson's (Hayes).

THURSDAY 29
June
7.30

THE NEW ALL-STAR CLUB
9a Artillery Passage, E1
Off Middlesex St., nr. Liverpool St. Stn.
BIS 3697 or 8415
Mon. & Thurs., 7.11 p.m., Mini-skirt, Dancing and Hair Fashion Competition, Ladies Free
Fri. & Sat., 8 p.m. till 4 a.m. Sun., 6 p.m. till 4 a.m.

Saturday, July 1st
EDDIE & THE MYNX

Sunday, July 2nd
RESIDENT GROUP

Saturday, July 8th
AMBOY DUKES

MR. PEGGOTTY'S DISCOTHEQUE
PORTHMEOR RD THE ISLAND ST. IVES CORNWALL
CORNISH RIVIERA'S LATEST and MOST SWITCHED-ON NIGHT SCENE COME & ENJOY
For your FREE official membership, simply send your name and address to above address NOW!!! Enclose S.A.E. Thank you!

PROTEST BADGES!
Send for list and include s.o.e
To: Y.C.L. (MM)
16 King Street, London, W.C.2

NITE PEOPLE

JULY
1 Nite Owl, Leicester
2 Princess & Domino, Manchester
4 Marquee, London
5 Princess & Domino, Manchester
8 with Helen Shapiro
9 Drayton Manor, Tamworth
11 Pavilion, Bournemouth
12 Beat Cruise, Portsmouth
13 Marquee, London
14 Wesssex Hotel, Bournemouth
15 Il Rondo, Leicester
16 Steering Wheel, Dorchester
19 Grammar School, Weymouth
22 De Valence Ballroom, Tenby
23 Steering Wheel, Weymouth
24 Social Centre, Oxye
25 Marquee, London
26 King's College, Bournemouth
27 Pembroke Club, Chatham
28 California, Dunstable
29 Lion Hotel, Warrington
AVENUE ARTISTES SOUTHAMPTON 27159

JOHN THE FISH and BRENDA WOOTON RESIDENT AT
PIPERS FOLK ST. BURYAN, CORNWALL
SUMMER SEASON — JULY 3 - SEPT. 8
MONDAY FRIDAY
TUESDAY SATURDAY
WEDNESDAY 8 - 11 p.m.
Weekly Guests include:
★ STEVE BENBOW ★ NOEL MURPHY
★ CLIFF AUNGIER ★ MICHAEL CHAPMAN
★ ALEX ATTERSON ★ RALPH McTELL

FAIRFIELD HALL, CROYDON Booking Office CROYDON 9291
SAT 1 JULY 7.45 p.m.
PRESENTING AN EVENING WITH
THE DUBLINERS
Seats: 17/6, 15/-, 12/6, 10/6, 7/6

FOLK FORUM SPECIAL ANNOUNCEMENT!
● With effect from July 8th issue, MELODY MAKER will contain a special FOLK PAGE each week.
● The FOLK advertisements will be incorporated in this special feature so that the folk enthusiasts can see by referring to one page everything that is of vital interest to them.
● Advance bookings for this new feature are already substantial and it would be appreciated if club proprietors will advise us of their requirements as early as possible.
FOLK FORUM, "MELODY MAKER"
161-166 Fleet Street, London, E.C.4
Telephone: FLE 5011, Ext. 171/176

100 CLUB

100 OXFORD ST., W.1
7.30 to 11 p.m.
(Sat. 7.30 to 11.30 p.m.)

Thursday, June 29th
CHRIS BARBER'S JAZZBAND

Friday, June 30th
CHRIS BARBER'S JAZZBAND

Saturday, July 1st
CHRIS BARBER'S JAZZBAND

Sunday, July 2nd
BRIAN GREEN'S JAZZBAND

Monday, July 3rd
T. D. BACKUS and THE POWERHOUSE plus **RAY "THE BARON" PETERSON**

Tuesday, July 4th
KEN COLYER'S JAZZMEN

Wednesday, July 5th
ERIC SILK & HIS SOUTHERN JAZZBAND

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 Number: MUSUM 0933

STUDIO 51

KEN COLYER CLUB

10/11 GT. NEWPORT STREET
NEAR LEICESTER SQUARE

Friday, June 30th, 7.30 p.m.
THE GOTHIC JAZZBAND

Saturday, July 1st, 7.30 p.m.
KEN COLYER'S JAZZMEN

Sunday, July 2nd, 7.30 p.m.
KEN COLYER'S JAZZMEN

THAMES HOTEL

Hampton Court, Middlesex

Friday, June 30th
ALEXANDER'S JAZZMEN

Saturday, July 1st
SPENCER'S WASHBOARD KINGS

Sunday, July 2nd
ERIC SILK & HIS SOUTHERN JAZZBAND

SIX BELLS

KING'S ROAD, CHELSEA

Saturday, July 1st, 8 p.m.

HUMPH

(Fishmongers Arms)
SUNDAY
ALEX WELSH
with guest star
GEORGE MELLY

TUESDAY
THE WEB

MIKE COTTON SOUND

with U.S. Singing Star **LUCAS**

Thurs., June 29 BIRMINGHAM, University of Aston
Fri., June 30 WINCHESTER, Sch. of Art
Sat., July 1 BIRMINGHAM, St. Peter's College
Sun., July 2 NOTTINGHAM, Britannia Boat Club
Mon., July 3 WOLVERHAMPTON, Queen's Ballroom
Tues., July 4 CROMWELLIAN CLUB
Wed., July 5 GORLESTON-ON-SEA, Floral Hall
Thurs., July 6 KINGSTON, Coll. of Art

CANA VARIETY AGENCY
43, 44 Abchurch Lane, London, E.C.4

CALIFORNIA BALLROOM

Whipsnade Road, Dunstable 62804

Friday, June 30th, 8 p.m.—Midnight
O'HARA'S PLAYBOYS

Saturday, July 1st, 8 p.m.—Midnight
THE TILES BIG BAND

Car park Supporting Groups. Bar extn.

TOFT'S

35-38 Grace Hill
FOLKESTONE 38173

Saturday, July 1st
JOHN LEE HOOKER
SAVOY BROWN BLUESBAND

Friday (Adm. 2/6) Sunday (Adm. 3/-)
Wednesday (2/6)
RESIDENT GROUP

CLUBS

FLAMINGO

33-37 WARDOUR STREET, W.1

Friday, June 30th (7.30-5 a.m.)
EVENING & LATE NIGHT SESSION
SWEET SOUL MUSIC SHOW
A full house tonight with 2 top bands on 1 big bill
*THE POWER plus
*CRAIG KING and the MIDNITE TRAIN
TONI ROCKET
LATEST BLUEBEAT SOUNDS!
U.S. IMPORTS! SOUL! TAMLA!
Saturday, July 1st (7.30-6 a.m.)
EVENING & LATE NIGHT SESSION
THE RAVE SOUND ALL LONDON'S TALKING ABOUT
*BOBBY JOHNSON and the ATOMS, plus
*TYBURNS and the LLOYD ALEXANDER BLUES BAND also
TONI ROCKET and his DISCO BLUEBEAT SHOW
Sunday, July 2nd (7.30-11 p.m.)
TONI ROCKET'S SUPER HI-FI SOUND SYSTEM! LATEST BLUE BEAT, TAMLA, SOUL and R&B
DISCOBLUEBEAT SHOW
Members 3/6d, Guests 4/6d.
Wed., July 5th (7.30-11 p.m.)
The Mid-week Big Show!
*DEREK SAVAGE FOUNDATION plus
Switched on Sounds of TONI ROCKET

THURSDAY

BALHAM CASINO, 211 Balham High Road.
MR ACKER BILK
BEACHCOMBER DISCOTHEQUE, Luton, the exciting EXIT, Northampton's way-out group.
BLUES THING
31 Winchester Road, N.W.3. Swiss Cottage Tube. Shakey Vick, Chicago Blues.
JOYCE BOND SHOW
GROVE YOUTH CLUB HARLOW
LITTLE THEATRE CLUB, St. Martins Lane, COV 0660. Thursday, Friday and Saturday. Spontaneous Music Ensemble. Thursday and Saturday, Amalgam, 10.30-1 a.m.
THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1.

THE UNLUV'D

Tommy Moore's, Chelsea.

FRIDAY

CROYDON JAZZ CLUB, Star Hotel, ROADHOUSE JAZZBAND.
ELMER CRUMBLEY'S JAZZ BABES, Red Lion, Brentford.
ERIC SILK SOUTHERN JAZZBAND, Southern Jazz Club, Ex-Servicemen's Club Hal., Harvey Road, Leytonstone, next door to Red Lion.

FAMILY

WILBY, GEORGE HOTEL
GOTHIC JAZZBAND, Salutation, Birmingham
HIGHGATE VILLAGE, The Old Gatehouse, DON RENDELL, COLIN PETERS QUINTET.
JOYCE BOND SHOW
THE PIER, MORECOMBE
OSTERLEY JAZZ CLUB — BOB WALLIS STOREVILLE JAZZMEN
PARKSIDE, AMPHILL
PESKY-GEE!
ROYAL COURT CLUB This Friday, 11 p.m.
DEREK WATTS sings blues. Adm. free.
SILHOUETTE CLUB, Luton, the exciting EXIT.
STARTING GATE, Wood Green, Rod Kelly Band.
ST NEOTS
WAGES OF SIN

ronnie scott PRESENTS

at RONNIE SCOTT'S CLUB
47 Frith St., W.1. Ger 4752/4239
WINE AND DINE NIGHTLY, 8.30-3 a.m. and hear the world's finest jazz artists
Special rates for students before 9.30 p.m. Monday-Thursday
Now appearing until Saturday, July 8th
DAKOTA STATON
with the PETE KING QUARTET and the MIKE CARR ORGAN TRIO
EVERY SUNDAY, 7.30-Midnight
SOMETHING DIFFERENT EVERY WEEK
SUNDAY, JULY 2nd
DICK MORRISSEY QUARTET
THE MIKE CARR ORGAN TRIO
Commencing July 10th for two weeks
YUSEF LATEEF
with the STAN TRACEY TRIO AND ELAINE DELMAR

FRIDAY cont.

THE ESQUIRE JAZZ CLUB
JOHN CHILTON'S SWING KINGS
THE GREYHOUND
FULHAM PALACE ROAD, S.W.6.
(Nearest Station: Hammersmith)
(Buses: 11, 74B, 220, 255, 268)
EVERY FRIDAY 8-11 PM
Admission 4/- Free membership

THE FANTASTIC FREDDY MACK SHOW

PAVILION: Hemel Hempstead.
WEMBLEY SOUTHERN Stompers Norfolk Arms (North Wembley Stn.). We are the greatest!

WHITE HART, ACTON
CAVALIER ROOM
AMBOY DUKES
NEXT WEEK
P. P. ARNOLD
WHYTEBRIDGE JAZZBAND, Essex Arms, Brentwood.

SATURDAY

CONSERVATIVE CLUB, BIGGLESWADE
REFORMATION
FAMILY
NEWCASTLE, AGO GO
JOYCE BOND SHOW
SHALIMAR CLUB, HUDDERSFIELD
MINOR PORTION ROLL BAND
RITZ, BOURNEMOUTH
NEW SEDALIA JAZZBAND, Botley.
SHOREDITCH TRAINING COLLEGE

WAGES OF SIN

THE FANTASTIC
FREDDY MACK SHOW
BURTONS BALLROOM: Uxbridge.
THE UNLUV'D
St. Helens, Canning Town.
WHITE HART, ACTON CAVALIER ROOM
DEREK SAVAGE FOUNDATION

SUNDAY

BEXLEY, Kent, Black Prince Hotel, The Coloured Raisons Show, with Honey Darling and Earl Green.
BILL BRUNSKILLS Jazzmen, Fighting Cocks, Kingston.
BLACK CAT BONES
Eel Pie Island
CLUB OCTAVE
Hambrough Tavern, Southall
DAVE MORSE
Welcome home, Dave Jenkins
COOKS, CHINGFORD
Royal Forest Hotel
MIKE DANIELS' BIG BAND
COOKS FERRY INN, EDMONTON. 12.00 to 2 p.m. Cook's Ferry Allstars plus guests.
ERIC SILK, Thames Hotel, Hampton Court.
FAMILY
WIGAN, SPORTSMEN'S CLUB

SUNDAY cont.

"GEORGE," MORDEN. JOHNNY PARKER Jazzband with WALLY FAWKES.
GOTHIC JAZZBAND Lord Ranelagh, Warwick Road, SW5. Lunchtime.
JOYCE BOND SHOW
YEW TREE, BARGOED
LUTON SILHOUETTE
WAGES OF SIN
THE FANTASTIC
FREDDY MACK SHOW
CENTRAL HOTEL: Gillingham.
TURN ON TO NEW DEPARTURES AT THEATRE ROYAL, E.15. Sunday July 2, 5.30-11 p.m. Central line underground to Stratford. DAVE GRAHAM DAVE TOMLIN, GIANT SUN TROLLEY, PETE BROWN, HOROVITZ, BRIAN PATTEN, FIRE EATING, HEROIC BAGPIPES, Lyres, lutes, lights, legends, love. Tickets 10s., 5s. from Indica, Better Books, 57 Greek Street, Theatre Royal.

THE UNLUV'D

Tony Goodsons Modern Music Hall Club, Ham Yard, Piccadilly, W.1.

MONDAY

BEXLEY, Kent, Black Prince Hotel Max Collie.
FAMILY
CHESTER, QUANTWAYS
Call Ian Hamilton-Don Reed 061 CEN 5367
HAMPSTEAD COUNTRY CLUB, 50 yards Belsize Park Tube.
ALEX WELSH
HATFIELD, Red Lion, Bob Wallis.
JOYCE BOND SHOW
KEELE UNIVERSITY
READING: KEITH SMITH, "Ship," Duke Street.
THAMES CITY JAZZMEN, The Iron Bridge, East India Dock Road, E.14.

TUESDAY

AT THE PLOUGH, ILFORD
JOHNNY MARSH TRIO plus HENRY LOWTHER
BRIAN EVERINGTON QUINTET
BISHOPS PARK, Putney Bridge, SW6.
MIKE DANIELS BIG BAND
7 pm.
"GEORGE," MORDEN. ALAN ELSDON.
HIGHWAYMAN, Camberley, Garrick Trio, DANNY MOSS, JEAN-NEE LAMBE.
JOYCE BOND SHOW
BAL CANA, ELTERWATER
THE FANTASTIC
FREDDY MACK SHOW
CONCORDE CLUB: Southampton.

WEDNESDAY

ERIC SILK, 100 Club, Oxford Street.
HITCHIN, Hermitage Ballroom, Ken Colyer.
JOYCE BOND SHOW
THE SUN, SWANSEA

WEDNESDAY cont.

LITTLE THEATRE CLUB
Chris Cambridge Quartet
10.30-1.00
RAF WITTINGER
WAGES OF SIN
Soul management: B. Hawkins. OSH2 66442/381404
THAMES CITY JAZZMEN, The Iron Bridge, East India Dock Road, E.14.
THE FANTASTIC
FREDDY MACK SHOW
DAY OF REST
TROPICANA CLUB
18 George St., Croydon
TOMMY WHITTLE
Lic. 8 pm-2 am. Mem. 2/6

FAN CLUBS

1/4 per word
KENNY BALL Appreciation Society. — S.a.e. to Miss Pat Saunders, 18 Carlisle Street, W.1.
LUNAR 2 Fanclub. — Send s.a.e. to c/o Gail Waghorne, 81 Jubilee Crescent, Gravesend, Kent.
THE FANTASTIC RHYTHM AND BLUES INCORPORATED FAN CLUB, Secretary, Linda Penny, 128 Marton Avenue, Tong Fold, Bolton, Lancs. Phone Bolton 27888.
YARDBIRDS (most blueswailing) Fan Club — s.a.e. to 72 Dean Street, W.1.

fri. 30 june
117
and the
FAIRPORT CONVENTION
sat. 1 july
THE CRAZY WORLD OF ARTHUR BROWN
and the
APOSTOLIC INTERVENTION
open every fri.
sat., from 9 p.m.

garden
43 KING ST. COVENT GDN.
TEL: 240-1327

THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRENNAN
presents MODERN JAZZ
Every Friday, Saturday and Sunday
Friday, June 30th
DICK MORRISSEY
Saturday, July 1st
ART ELLEFSON
Sunday, July 2nd, Lunchtime
DICK MORRISSEY and IAN HAMER
Evening
ART THEMAN

THE ED FAULTLESS TRIO
presents MODERN JAZZ
EVERY WEDNESDAY
at THE PHOENIX
Cavendish Square, W.1. MAY 1700
Wednesday, July 5th, 8.15-11 p.m.
DICK MORRISSEY QUARTET
featuring Harry South
Admission 4/6 Licensed for Bar and Dancing

at the OLD PLACE
39 Gerrard St., W.1. GER 0217
Where newest things in jazz happen!
Nightly 7.30 'til late. Members and Students 5/-. Friday, 8 p.m.-2 a.m.
Saturday All-Nighter Members and Students 7/6, Guests 10/-.
(Closed Sundays) Licensed Bar
Thursday, June 29th
DAVE GELLY/
BARBARA THOMPSON QUARTET
Friday, June 30th, Bar to 1 a.m.
BOB STUCKEY QUARTET
TERRY SMITH QUARTET
Saturday, July 1st, Bar to 1 a.m.
JIMMY PHILIP QUINTET
MIKE WESTBROOK BAND
Monday, July 3rd, Bar to 1 a.m.
SURMAN/OSBORNE JAZZ WORKSHOP
Tuesday, July 4th
CHRIS MCGREGOR GROUP
Wednesday, July 5th
FAT JOHN SIX

BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening
Friday, June 30th
TERRY SMITH
Saturday, July 1st
TOMMY WHITTLE
Sunday, July 2nd — Lunchtime
RONNIE ROSS
Evening
TUBBY HAYES
Monday, July 3rd
THE TED HEATH BAND
Under the direction of RALPH DOLLIMORE
Tuesday, July 4th
DICK MORRISSEY QUARTET
Wednesday, July 5th
TUBBY HAYES QUARTET
Thursday, July 6th
DICK MORRISSEY QUARTET

90 Wardour Street London W.1
Thursday, June 29th (7.30-11.0)
★ MARMALADE
★ STUDIO SIX
Friday, June 30th (7.30-11.0)
★ TERRY REID
★ with PETER JAY and THE JAYWALKERS
★ THE ERECTION
Saturday, July 1st (8.0-11.30)
★ THE TRIBE
★ STALKERS
Sunday, July 2nd (7.30-10.30)
"COASTING AT THE MARQUEE"
A Wonderful New Sound
★ THE PLAYGROUND
and Supporting Group

Monday, July 3rd (7.30-11.0)
★ THE HERD
★ DEREK SAVAGE FOUNDATION
Tuesday, July 4th (7.30-11.0)
★ ALAN BOWN
★ THE NITE PEOPLE
Wednesday, July 5th (7.30-11.0)
★ ROY GUEST presents
★ "THE NEW SONGS"
★ featuring THE PICADILLY LINE and AL STEWART

7th NATIONAL JAZZ and BLUES FESTIVAL - WINDSOR - AUGUST 11 12 13
THE RAM JAM CLUB
390 BRIXTON RD., LONDON, S.W.9 Tel. RED 3295
FRI., JUNE 30th PARTY NIGHT Admission 5/-
& GUEST GROUPS — LATE NIGHT MOVIES
SAT., JULY 1st EVENING AND LATE NIGHT SESSION Admission 7/6
7.30 p.m. THE ALLNIGHT WORKERS After 9 p.m.
plus for the late spot only 12/6
until 3.30 a.m. JOHN LEE HOOKER
with SAVOY BROWN BLUES BAND also DUKE LEE SOUND
SUN., JULY 2nd RAMJAM "HOT 100" Admission 3/-
3-6 p.m.
SUN., JULY 2nd P. P. ARNOLD Admission 7/6
7.30-11.30 p.m.
MON., JULY 3rd DUKE LEE SOUND Admission 3/6
7.30-11 p.m.
MEMBERSHIP 2/6, VALID UNTIL DECEMBER 31st, 1967
FORTHCOMING ATTRACTIONS
SAT., JULY 8th GENO WASHINGTON & THE RAMJAM BAND

★ STARLITE ★
ALLENDALE ROAD, GREENFORD - FULLY LICENSED BARS - CAR PARK
2 MIN. SUDBURY TOWN PICCADILLY LINE TUBE WEM 9944
MODERN LOW LIGHTING KNOCKOUT ATMOSPHERE
FRI. JUNE 30th CHRIS & IAN DISC SHOW
SAT. JULY 1st BIG L. NIGHT
SUN. CLUB FROM THE TOYS
JULY 2nd AMERICA
Coming soon: The Action, Zoot Money and the Big Roll Band, Simon Dupree
PETER LINDSAY ENTERTAINMENT AGENCY REPRESENT
WEM 4403 HUMAN INSTINCT - SHELL SHOCK SHOW
JAMES ROYAL - THE GODS - THE BUNCH
GROUPS AVAILABLE FOR CONTINENTAL WORK
OPEN EVERY NIGHT
WHISKY A' GO GO
PRESENTS
SUNDAY, JULY 2nd THE PUSSY FOOT
TUESDAY, JULY 4th CRAIG KING AND THE MIDNIGHT TRAIN
THURSDAY, JULY 6th THE IVEYS
[33 - 37 WARDOUR STREET, W.1 GER 7676

BLUESVILLE '67
"THE MANOR HOUSE" (Lic. Bars) opp. MANOR HOUSE TUBE, N.4
FRIDAY, 30 JUNE (All sessions 7.30-11 p.m.)
THE CREAM ★
Plus BLUESVILLE'S SUPER HI-FI SOUND SYSTEM
Next Friday: JOHN MAYALL'S BLUES BREAKERS
SUNDAY, 2 JULY Free Posters, Photos, Cigarettes, Chocs. 1 ONLY 3/6
WEDNESDAY, 5 JULY
MIKE RAVEN SOUL-SUPPLY
SATURDAY, 1 JULY ST. THOMAS' HALL, BRENTWOOD, ESSEX
THE NEW BREED with JOE BLACK

KLOOKS KLEEK
RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSTEAD, N.W.6
Thursday, June 29th Tuesday, July 4th Adm. 6/-
American Independence Day with
JOHN L. WATSON AND THE WEB
Admission 4/6
HERBIE GOINS AND THE NIGHTMERS
Plus THE SATIN DOLLS
RAILWAY HOTEL WEST HAMPSTEAD
DOPEY DICKS
WEDNESDAY JULY 5th
JAZZ AT THE HAMMOND
Admission 6/- MIKE CARR TRIO - BOB STUCKEY QUARTET
MATT ROSS DUO
Wednesday, July 12th: DAKOTA STATON

at the OLD PLACE
39 Gerrard St., W.1. GER 0217
Where newest things in jazz happen!
Nightly 7.30 'til late. Members and Students 5/-. Friday, 8 p.m.-2 a.m.
Saturday All-Nighter Members and Students 7/6, Guests 10/-.
(Closed Sundays) Licensed Bar
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Monday, July 3rd, Bar to 1 a.m.
SURMAN/OSBORNE JAZZ WORKSHOP
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Wednesday, July 5th
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BARBARA THOMPSON QUARTET
Friday, June 30th, Bar to 1 a.m.
BOB STUCKEY QUARTET
TERRY SMITH QUARTET
Saturday, July 1st, Bar to 1 a.m.
JIMMY PHILIP QUINTET
MIKE WESTBROOK BAND
Monday, July 3rd, Bar to 1 a.m.
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RICH: sincere

Why keep knocking Buddy?

ANYONE who wasn't at the Buddy Rich drum clinic in London might think he spent all his time making derogatory remarks about his fellow drummers.

But he did emphasise Gene Krupa's influence on other drummers and said that Joe Morello was a fine player. His little digs at Louie Bellson were without malice and he paid sincere tributes to Chick Webb, Sid Catlett and Dave Tough. Rich talks as he plays—fluently, intelligently and honestly. — D. C. DEVERELL, Aldershot, Hants.

I HAVEN'T got a Tony Curtis hairstyle, I don't drink Guinness, I don't possess a blue suit, and I don't listen to showbands. Yet I'm Irish and have been a member of UFO since February.

Why are we always given this "yob" image as described by Chris Welch during his visit to UFO? (MM June 17). I'd like to get on stage at UFO one night and abolish this silly image we've been given. — DONALD MOORE, Wembley, Middlesex.

I FEEL the excellent article "Love, Beauty, The Fuzz and UFO" (MM June 17) was incomplete without a mention of Mark Boyle, whose light shows provided the basis for the UFO set up and whose influence can be seen in most of the developments on the scene today. — ROBERT WYATT, West Dulwich, London.

IF the Beatles really want to progress with sound, they should listen to Elvis Presley's "How Great Thou Art" album. Here is a real revolution in sound recording. — BRIAN QUINN, Camberwell, London.

PAUL WAS WRONG TO TAKE LSD!

PAUL McCartney has told the truth about LSD as he sees it, knowing full well what it would cost him. To me, his staunch fan for years, his views are totally wrong. But his sadly mistaken ideas haven't driven me into the Monkees camp.

Paul may come to change and retract his views when he discovers the real effects of the drug. I earnestly hope so.

While I deplore his deluded attitude and could never be influenced to share his silly views, his singing and songs will still mean the same to me. — PENELOPE DOW, Edinburgh.

PAUL McCartney's "startling" revelation about his association with LSD is not really that surprising.

You cannot produce sounds and write songs like "Strawberry Fields Forever" without some association with the drug.

Even "Lucy In The Sky With Diamonds" screams LSD. — C. EVANS, Cricklewood, London.

BEING an avant garde jazz supporter I was taken in by the MM's recent description of pop as an art form. So I listened to Love, Jefferson Airplane and the Sgt. Pepper album, in the hope of finding some depth.

To put these shallow and pretty sounds on the same level as the music of Shepp, Coltrane and Ornette is an insult to the jazzmen who have starved to present their music as they feel it. — J. M. CRANER, Coventry, Warks.

WITH regard to Nick Jones' article on the future of pop music (MM June 17), I should like to ask just how many of the communicative songs he refers to are sincere?

I feel most writers are being purely commercial and if current trends call for "communicative songs" they will write them — insincerely.

This makes a mockery of people like Bob Dylan. — R. GOWN, Ventnor, Isle Of Wight.

I THINK "flower power" is a fantastic idea. If the West Coast of America can have it, why can't England?

My friends and I have decided to wear flowers in our hair and convince people to stop glorifying war and live in love and peace. — MISS L. GRANT, Scarborough, Yorkshire.

● LP WINNER

MR. Hugh Davison must be going off his rocker. Where has he ever read that jazz is "the" supreme example of good music?

What absolute rubbish to assume this. Surely nobody is that narrow-minded.

As for bad music, has he ever listened to some of the hundreds of pop records that don't make the hit parade.

If he doesn't like pop being criticised, why run jazz down? After all he doesn't have to listen to it every minute of day. There aren't any "jazz" pirate stations. — J. HALLAM, Rugby, Warwickshire.



PAUL: May come to change his views when he discovers the real effects of the drug

For real talent the Cream can't be beat

IT was a terrible shame that after the Cream was formed, the Jimi Hendrix Experience should come along and take all the fame and publicity through being more commercial and gimmicky.

But when it comes to talent Eric, Jack and Ginger Baker can't be beaten — ROBERT BREWER, Ashton Gate, Bristol.

I SUGGEST Mr Lister (MM, June 17) sorts himself out. He says he is "fed up with people comparing Jimi Hendrix with Eric Clapton" then in the next sentence makes this comparison, "Eric is years ahead of Hendrix."

Both are excellent musicians moving in different musical directions and comparisons are irrelevant. — JOHN D. BUCKMASTER, Leytonstone, London.

I AM astounded that Vince Hill's "Roses Of Picardy" is in the MM Pop 30. Can't someone ban it? — KEVIN TUNSTALL, London, N.19.

PERHAPS, Mr Savile, the punters as you somewhat contemptuously call them, have sussed what a



● ERIC



● JACK



● GINGER

lot of baloney DJ's are and have decided that maybe they prefer music played by real people after all. Goody, say I, for one. — BRIAN BLAIN, Secretary Campaign for Live Music (Musicians' Union).

WHY not forget about psychedelic Chris Welch and Nick Jones their "Flower children" "tangled web of life" "Greek-like dances" "neck bells" ad nauseum? Young people can be genuine and have a good time without appearing either deranged or degenerate. If you really want to see kids enjoying life,

participate in a rave up with Jimmy James and the Vagabonds. — MICHAEL FORD, Keighley, Yorks.

AFTER meeting Micky Dolenz, Paul McCartney said: "I'm sure the Monkees are going to do a lot of things people didn't expect." Now the Monkees transformation

has begun, much of it stemming from Mr. Dolenz.

Considering "Alternate Title" is only Micky's second composition, it's first class and any similarity MM's record reviewer can find between this song and "Last Train To Clarksville" is beyond me. — ANN FIELD, Dudley, Wores.

SO Scott Walker and not J. S. Bach is the brains behind Procol Harum (Janet Roberts, MM June 17)? I thought as much. And of course Sandie McPherson inspired "House Of The Rising Sun," Larry Adler "Smokestack Lightning" and the genius of the Fraser Hayes Four is stamped on every Beach Boys hit.

Talking of Ted Ray, wasn't he the original "Fiddler On The Roof"? — W. BRENT, Comeragh Road, London.

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