

Melody Maker

July 8, 1967

9d weekly

JONES PLUS BASIE?

TOM JONES' new single — released on July 21 — is "Fall In Love," a ballad which lasts four and a quarter minutes.

Tom will make his first British tour for over two years this autumn. It will begin in October and he has cancelled American cabaret engagements to make the tour.

A top-line American band — possibly Count Basie — is in line to make the British tour with Jones.

Tom appears on BBC Light's Monday Monday (17) and Top of the Pops (20).



TOM: new single

BEATLES 'WORLD' TV REPEAT

THE BEATLES will be seen again on this week's Top Of The Pops. Their excerpt from the Our World TV programme will be shown on the programme tonight (Thursday).

In the programme, TV cameras showed the Beatles working on their new single "All You Need Is Love." John Lennon was seen adding the vocal and the orchestra on the disc was also seen recording part of the music.

"All You Need Is Love" will be in the shops this weekend although the official release date is July 7.

Their new LP "Sergeant Pepper's Lonely Hearts Club Band" is still number one in the best selling LP chart.

MICK JAGGER

has been sentenced to imprisonment for three months. He was charged with being in possession of four benzedrine-type tablets, acquired in Italy and recommended by the Italian manufacturers as a remedy for travel sickness. Mick Jagger has

appealed against the conviction and sentence and has been granted bail until the hearing of the appeal. Because the case has aroused public interest to such a large degree, many national newspapers have passed comment. The Melody Maker has read them all and we find ourselves, a little surprisingly, handing not one flower, but a large bouquet to The Times. For last Saturday, The Times ran a leader on the Jagger case. It was objective, informed, and fair. Thankfully, it lacked hysteria. One of the most telling passages ran... "If, after his visit to the Pope, the Archbishop of Canterbury had bought proprietary airsickness pills on Rome airport, and imported the unused tablets into Britain on his return, he would have risked committing precisely the same offence." The Melody Maker, unasked by the Rolling Stones, thanks The Times. The Melody Maker bows to The Times. The Melody Maker has a message for The Times: **KEEP SWINGING!**



OPERATION MONKEE

turn to
centre pages

MELODY MAKER POP 30

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

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POP 30 PUBLISHERS

- 1 Essex, 2 Burlington, 3 Screen Gems, 4 Gruffo, 5 Robbins, 6 Lynn, 7 Island, 8 Avrokak, Immediate, 9 Sparta, 10 Metric, 11 Welbeck, 12 Carlin, 13 Valanda, 14 Scott, 15 Drafleas, 16 Ardmore and Beechwood, 17 Davray/Carlin, 18 Shapiro Bernstein, 19 Copyright Control, 20 Magdolene, 21 Carlin, 22 Ardmore and Beechwood, 23 Carlin, 24 Meteor, 25 Chappell, 26 Carlin, 27 Maurice, 28 Dick James, 29 Kags, 30 Carlin.

TOP TEN LPs

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

US TOP TEN

- As listed in "Billboard"
- 1 (1) WINDY Association, Warner Bros.
 - 2 (3) LITTLE BIT O'SOUL Music Explosion, Laurie
 - 3 (7) CAN'T TAKE MY EYES OFF YOU Frankie Valli, Philips
 - 4 (4) SAN FRANCISCO (SOME FLOWERS IN YOUR HAIR) Scott McKenzie, Ode
 - 5 (10) DON'T SLEEP IN THE SUBWAY Petula Clark, Warner Bros.
 - 6 (9) COME DOWN TO MY BOAT Every Mother's Son, MGM
 - 7 (—) UP, UP — AND AWAY 5th Dimension, Soul City
 - 8 (8) LET'S LIVE FOR TODAY Grass Roots, Dunhill
 - 9 (2) GROOVIN' Young Rascals, Atlantic
 - 10 (—) TRACKS OF MY TEARS Johnny Rivers, Imperial



MONKEES: move up to number three with 'Alternate Title'

TOP TEN JAZZ

- 1 (2) SWINGIN' NEW BAND (LP) Buddy Rich, Fontana
- 2 (1) JIMMY SMITH'S GREATEST HITS (LP) Jimmy Smith, Verve
- 3 (6) FOREST FLOWER (LP) Charles Lloyd, Atlantic
- 4 (4) EAST BROADWAY RUNDOWN (LP) Sonny Rollins, MAM
- 5 (5) PLAY BACH Vol 2 (LP) Jacques Loussier, Globe
- 6 (8) ANYTHING GOES (LP) Dave Brubeck, CBS
- 7 (3) SIXES AND SEVENS (LP) Jelly Roll Morton, Fontana
- 8 (—) THE LUIS RUSSELL STORY (LP) Luis Russell, Parlophone
- 9 (—) FUSIONS (LP) Joe Harriott and John Mayer, Columbia
- 10 (7) FREE JAZZ (LP) Ornette Coleman, Atlantic

TOP TEN FOLK

- 1 (1) A DROP OF THE HARD STUFF (LP) Dubliners, Major Minor
- 2 (2) NICOLA (LP) Bert Jansch, Transatlantic
- 3 (5) A PORTRAIT OF JOAN BAEZ (LP) Joan Baez, Fontana
- 4 (9) RAGS REELS AND AIRS (LP) Dave Swarbrick, Bounty
- 5 (8) BOB DYLAN'S GREATEST HITS (LP) Bob Dylan, CBS
- 6 (3) THE BEST OF THE DUBLINERS (LP) Dubliners, Transatlantic
- 7 (—) BERT JANSCH (LP) Bert Jansch, Transatlantic
- 8 (—) DAVID McWILLIAMS SINGS DAVID McWILLIAMS Transatlantic
- 9 (6) SO CHEERFULLY ROUND (LP) Young Tradition, Transatlantic
- 10 (—) ALEX CAMPBELL AND FRIENDS (LP) Various Artists, Saga

Chart compiled from returns from the following stores: CAVENDISH HOUSE, Cheltenham; 1 G WINDOWS, Newcastle; BARRY'S RECORD REHD, EZZOVS, Manchester; VALANCE'S, Leeds; COLLETT'S, London; DOBELL'S, London; J. FENNELLY'S, Coventry; ENGLISH FOLK DANCE AND SONG SOCIETY, Folk Shop, London; NEMS, Liverpool; CUTHBERTSON'S, Glasgow.

Chart compiled from returns from the following stores: J. FENNELLY, Coventry; DOBELL'S, London; COLLETT'S, London; ASMAAN'S, London; NEMS, Liverpool; CUTHBERTSON'S, Glasgow; VALANCE, Leeds; J. G. WINDOWS, Newcastle; CAVENDISH HOUSE, Cheltenham; RUSHWORTH AND DREAPER, Liverpool; BARRY'S RECORD PENDEZVOUS, Manchester.

TREMELOES—JIM REEVES SINGLES THIS MONTH

NEW singles by the Tremeloos and Jim Reeves are released this month.

The Tremeloos' new single will be a track from their first album "Here Come The Tremeloos" — "Even The Bad Times Are Good," written by Peter Callender and Mitch Murray.

But it's a completely new version of the song, re-arranged and re-recorded as a single. A CBS spokesman told the MM on Monday: "It's a cross between 'Here Comes My Baby' and 'Silence Is Golden'."

TREMS RECORD LP TRACK

The record is released on July 28. The B side is called "Jenny's Alright."

The group is currently in America for promotion and

ballroom appearances. They return to Britain on July 23.

The Reeves' single will be released on July 14 by RCA-Victor. Title is "Trying To Forget," with "The Storm" as the B side.

It is part of a catalogue of unreleased Reeves' material compiled by Bob Angles, label chief of RCA in Britain. He has compiled all unreleased material recorded by Jim and has enough material for four singles, an EP and four albums.



BLACK: new album

Cilla quits London show

CILLA BLACK quits her starring role in Way Out in Piccadilly at London's Prince of Wales theatre on July 22.

A spokesman for Nema told the MM: "She was originally contracted for six months and this has been considerably extended. She is leaving primarily to concentrate on recording."

Her place in the show—which co-stars comedian Frankie Howard—will be taken by Anita Harris.

Cilla will spend the first three weeks after leaving the show recording tracks for a new album to be released either in late Summer or early Autumn.

On August 14 she goes to Paris for a week of recording. She will record a new single in English and French in Paris studios. This will be the first time she has recorded in a foreign language.

Cilla stars in ABC's Blackpool Show on August 6 and is on Holiday from August 20 till September 20.

BIG LULU OFFERS

AGENT Dick Katz, recently returned from visits to South Africa and Israel, tells the MM he has had several exciting offers for singer Lulu.

"I have some very firm offers for her to tour South African hall and variety theatres in the late autumn," says Katz, "also offers for her to film in Hollywood and do a TV series in this country."

Lulu will appear on BBC Dee Time on July 11, and the Billy Cotton Band Show and Juke Box Jury on July 29.

US jazzman Lateef here for Scott Club

US Jazzman Yusef Lateef arrived in London on Monday. He is rehearsing with the Stan Tracey trio for his opening at London's Ronnie Scott Club on Monday next (10).

With Lateef at the club for the first two weeks is singer Elaine Delmar. Marian Montgomery takes over the vocal honours on July 24.

CLEO AT FESTIVAL

CLEO LAINE will be singing at the Cheltenham Festival on Thursday (13), accompanied by Johnny Dankworth's group. She and Johnny appear at Monte Carlo's famous Sporting Club on July 21, and when Cleo returns she begins rehearsals for the Edinburgh Festival production of Midsummer Night's Dream. The Shakespeare play opens on August 20.

WILSON DUE HERE

SINGER Nancy Wilson flies into Britain on Saturday

(8) for an appearance this Sunday on ABC's Blackpool Show.

A new single is released tomorrow (Friday) to coincide with the trip. It's a vocal version of the American hit by Cannonball Adderley "Mercy Mercy Mercy," with "Don't Look Over Your Shoulder" as the B side.

She will not be making any other appearances on this trip.

YARDBIRDS TOUR

A FAR EAST and Australian concert tour has been set for Britain's Yardbirds for January 1968. The group are to release a version of the Manfred Mann hit "Ha, Ha Said The Clown" solely in America.

There will be no British single from the group until September following their current American tour due to open in Colorado this Wednesday.

NEWS IN BRIEF

THE Cream could not play a date at Great Yarmouth's Floral Hall last week—the van carrying their equipment broke down. They will now play the date on July 12.

The Afro-Cubists appear at Ronnie Scott's club on July 16. Future dates include the Bulls Head, Barnes tomorrow (Friday). Vince Hill goes to Germany on July 10 for three days to appear on TV and recorded "Edelweiss" in German. Normie Rowe has been offered a year's work in America. He is considering the offer during a six-week tour of his native Australia.

This Sunday's Stream of Sound concert at London's Mermaid Theatre features the Tony Kinsey Quintet and Musica Viva... Billy Daniels starts a week's variety at Cesar's Palace, Dunstable on Sunday (9)... The Morgan-James duo are to make an eight week tour of South Africa, opening in Durban on August 4... Actor-singer David Brook, who has appeared in many TV plays, has a new single "Wanderlust" released on the Pye label. He has been booked for the Talk of the Town for six months in the autumn.

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'GOLDEN BOY' FOR LONDON PALLADIUM



DAVIS

SAMMY DAVIS JNR'S hit show "Golden Boy" is to open next April at the London Palladium for three months.

Davis, in London making a film called Salt and Pepper with Peter Lawford, said: "I won't make money out of it—you can't in only three months. But the theme of the show is important and I want it to be seen by British audiences."

The story is about the tortured relationship between a coloured man and a white woman. Davis wants actress Diana Dors as co-star.

OUR TEAM LEAVES

BRITAIN'S team for the European Song Festival at Knokke-le-Zoute, Belgium, leaves tomorrow (Friday). The festival heats last from tomorrow until Wednesday (12) with the Finals the following day (13).

Johanne Spence has been appointed musical director for the team which consists of Gerry Marsden, Rog Whittaker, Oscar, Dodie West and Lois Lane.

Last year, Britain won the contest with a team which included Engelbert Humperdinck.

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WEST COAST SUCCESS FOR HENDRIX EXPERIENCE

JIMI JOINS MONKEES FOR GIANT U.S. TOUR



HENDRIX: Monterey hit

THE Jimi Hendrix Experience are meeting with phenomenal success in America. They have now been fixed to join a nationwide tour with the Monkees tomorrow (Friday).

The tour travels around the States and will not finish until August 20. The

Hendrix group are expected back in Britain on August 23. Manager Chas Chandler reports that since the group's astounding successes at the Monterey Pop Festival and the Fillmore Ballyroom, San Francisco they have steadily built up enormous interest and demand on the West Coast.

SPENCER IN STATES

SPENCER DAVIS made a combined business and

holiday visit to New York last week, prior to his group's American tour which starts on July 28.

Davis and his manager John Martin, met United Artists Records chiefs regarding forthcoming record plans.

COMEBACK FOR JET

JET HARRIS, who won the MM's pop poll as best instrumentalist before giving up show business after the failure of his health, is making a comeback. He has his first single for three years released by Philips on July 14.

The title is "My Lady" and the record was produced by Tony Meehan, formerly Jet's partner.

OTIS SPANN

BLUES singer and pianist Otis Spann, long-term member of the Muddy Waters Blues Band, is recuperating from a heart attack in his Chicago home.

MOVE TOP BILL

THE Move will top the bill of a Free The Pirates concert at North London's Alexander Palace on July 22. The show, being promoted by all the pirate radio stations, will also include the Pretty Things and Tomorrow.

NEW CLARINETTIST

LOUIS ARMSTRONG'S new clarinetist is Joe Muranyi, former leader of the Village Stompers. Muranyi takes the place of the late Buster Bailey.

RYAN TWINS SIGN FILM CONTRACT



PAUL and Barry Ryan have been signed to a three-year film contract by MGM. The contract was brought back from America last weekend by their manager Harold Davison and is claimed to guarantee the Ryans £100,000 for three films. Their first picture, tentatively titled *Sentenced To Sing* starts shooting this autumn and the Ryans have been forced to cancel trips to America, Australia and the Far East. They were screen-tested a month ago and have been taking acting lessons for six months.

MORRISSEY GUESTS WITH PETERS

TENORIST Dick Morrissey is the guest artist with the Colin Peters quintet at the Olde Gatehouse Jazz Club, Highgate Village, tomorrow (Friday). Future guests are trombonist Chris Pyne (14), tenorist Art Ellefson (21) and altoist Bruce Turner (28).

Bellson visits London

AMERICAN drum star Louis Bellson and his wife, Pearl Bailey, arrived in London on Saturday. They are on holiday in Europe, and while in Britain Louis joined forces with Eric Delaney to help promote their July LP release, "Repercussion," on Columbia Stereo 2.

At an EMI press reception on Monday, Bellson told the MM that he and Pearl would remain in England until Wednesday (5), then go to Germany to play eight engagements in four days.

BEE GEES TRIP

THE Bee Gees, currently making their first promotion trip to America, visit Sweden, Norway and Denmark on July 20, 21 and 22 for promotion and TV. They also visit Germany for three days in mid-August.



BEATLES HAVING A BLOW

The most expensive trumpet section in the world? Even Duke Ellington couldn't afford this talented trio of brassmen — George Harrison, John Lennon and Paul McCartney, pictured during a break in recording at EMI's Abbey Road studios. Manager Brian Epstein listens as the Beatles add a new musical dimension to their talents.

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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Missing-one Denny Laine master tape

The RAVER's weekly tonic

MYSTERY has developed over the four track master tape of Denny Laine's scheduled new single "Why did You Come." Producer Denny Cordell told the MM on Monday: "On May 12 I asked Decca if I could have the tape back for final reduction of the recording. They told me they never received the tape in the first place. In fact, Denny's road manager handed the tape to a Decca commissionaire."

Dick Rowe, Decca's A&R man told the Raver. "All I know is Denny Cordell said he sent some tapes over here but to the best of our knowledge they have never arrived. Nobody here has any knowledge of them."

Peter Jay has bought a 1948 Daimler limousine with hi-fi and telephone. Meanwhile Ernest Soek has just bought an 1834 Steam Winnowing and Carpet Beating Device.

Artist and aesthete Ray Tollyday has just bought a 1907 Electric Bath-chair, Maggot Dispenser and Concrete Trouser Moulding Unit. 15 year old Jonny Ross will be an enormous star — if David Cardwell has got anything to do with it.

GROOVY

Will Denny Laine quit ex-Procol Harum manager Jonathan Weston? Are Decca worried at end of Denny Cordell's exclusive contract? Spencer Davis group's new single "Time Seller" complete with groovy strings, is an absolute gas and should put Spence back in the ten.

Stars at Speakeasy to hear Toys on Sunday: George and Patti Harrison, Jeff Beck, Mike Nesmith, Mickey Dolenz, Lulu, Pete Townshend, Keith Moon and Spencer Davis. Geno Washington learning Hammond organ. Wilson, Keppell and Betty on Alan Bennett's On The Margin prove oldies and goldies. Selwyn Turnbull takes over as head of Decca promotion.

WARM

MM's Chris Welch judged beat contest at Blackheath Saturday with George Webb. Winners were the Decisions, a very Beach Boys harmony group.

Startling revelations in next week's MM: "How I Took Bovril And Got Closer To Hitler" by the entire staff of the MM.

New American group called the Attack — more doom for Shirman. In 1946 Eddy Arnold sounded just like Elvis Presley.

British pop stars Paul Jones, Keith Moon and

RAVER'S POSTCARD



"Frankly, Zoot, I'll be glad when we get the band bus repaired."

Spencer Davis were all given warm receptions when spotted by fans in the audience at various Monkee shows. Paul spent the whole of the interval signing autographs at Saturday's show at the Empire Pool, while Keith and Spencer caused uproar on Sunday night.

Demonstrations outside a Sunday newspaper office last weekend were not reported in the national press, although dogs were set on several demonstrators. Country singer Hank Locklin gave cowboy shirts to MM's Alan Walsh and publicist Allan McDougall. Vicki Wickham has joined EMI to promote new talent.

THUMP

Radio London DJ Keith Skues signed three contracts with Arthur Howes.

Blue Angels lead guitarist requests return of plectrums loaned to Jeff Beck at Nantwich Civic Hall on June 24.

Thumping our Penny is a bit strong.

New Barry Fantoni single, written and produced by the man himself called "Nothing Today" released tomorrow (Friday).

AGE

Letter from reader Liz of Kidderminster: "Dear Raver, I am very worried about your resemblance to Jonathan King. I think your beard could do with a trim, but at your age I suppose it keeps you warm." Who do you think I am—one of the Old Codgers?

Thought for the Week: BURMA.

IT'S THE CREAM ALL THE WAY AT THE SAVILE CAUGHT IN THE ACT

THE Cream are something beautiful. Still are and always have been. They are a glad group and everybody felt very glad after their rousing, atom-splitting yet so breezy and gentle show at the Savile on Sunday.

From the first quiver of "N.S.U." the Cream obliterated what had gone before — John Mayall's Bluesbreakers playing the blues like they've always played the blues (well, but dying from the stale smell of yesterday) and the Jeff Beck Group also playing yesterday's blues only a bit louder and with even less finesse than the grand Mayall.

No, it was the Cream all the way. Their presence, power and command. Ginger's hunched figure throwing flicking, deformed images onto the back-

drop, Jack Bruce working with the expertise of a clumsy clown and Clapton sequined Sherwood loon standing with all the majesty of a Sherwood oak and playing the guitar with his mind.

"Tales Of Brave Ulysses" swooping from the sky, and Jack singing so sweetly on "We're Going Wrong" drowning in emotion but surfacing and bursting into flame for "Sunshine And Love" with heads catching fire.

"Stepping Out" gave blues fans a long, full-pelt guitar solo from Clapton, which just proved how easy it is when you know; Bruce wailed on harp for "Rollin' And Tumblin'" and Ginger was given room to move on "Toad" although he may be didn't make best use of it.

However with a unison thunderclap it was "I'm So Glad" freaking into a four guitar feedback finale. So glad, so glad, so glad. — NICK JONES.



CLAPTON: easy when you know how

house which attended this one. — MIKE ZWERIN.

BILLY DANIELS

BILLY DANIELS began another British tour on Sunday to a sell-out first-night audience at Batley Variety Club, Yorkshire.

In a sixteen number spot Billy, superbly backed and partnered as ever by pianist Benny Payne, belied his age as he swung from number to number with barely time for an announcement in between.

High spot for most people seemed to be "That Old Black Magic" but for me he swung even more on the closing "Bye Bye Blackbird." — STAN PEARSON.

AMALGAM

FROM the seven-piece Spon-taneous Music Ensemble of a few months ago have sprung both the current SME and the equally adventurous Amalgam. Thursday's Little Theatre Club session was shared between them — each one member short.

Both still play purely group music, in which every instrument has equal importance at every moment, and they do without fixed tempo and pre-arranged themes or forms.

Amalgam — Trevor Watts (alto, flute), Paul Rutherford (trombone), Barry Guy (bass) — exploited the possible instrumental colours to the full, varying textures frequently. There was also plenty of contrast between pieces, and a slow piece achieved a dreamily lyrical blend, quite new to free improvising which would have captured flower children's hearts.

Rutherford and Guy have become very creative, but leader Watts stole the show with one spectacular solo — the first to dominate in months — combining searing intensity with breathtaking imagination and finesse of detail to tremendous effect.

John Stevens (percussion) and Evan Parker (tenor, soprano) made an unusually sober SME, keeping to a single area of texture for the whole of the second set. They needed closer listening than Amalgam, but showed considerable invention and an uncanny power to dovetail two contrasting instruments into a single overall sound. — VICTOR SCHONFIELD.

BLACKHEATH FEST

RIOT! Uproar and chaos hit the South Eastern Rhythm and Blues Festival on Saturday when a fence holding back Small Faces fans from the group collapsed.

Girls crushed together to watch the group fall like tenpins onto a spiked wooden fence. Chairs went flying and bouncers dragged fans out of danger.

Stevie Marriott, his face contorted with either fear or rage, screamed at the girls, inches away from their tiny portable stage set up in the middle of a field. "Please get back, or we won't be able to play and we don't half want to play" shouted Steve, fiercely moustachioed and looking like a mini-Mexican gunfighter.

The group bravely played on while the terror raged all around them, and I heard above the din "Plum Nettle," "All Or Nothing" and other hits. Steve, Plonk, Mac and Kenny deserve an award for devotion to duty.

The Kinks also caused uproar and played very well. Dave in a striped top hat, Ray with throat trouble. Pete Quaife and Mick Avory also contributed nice sounds.

George Farnie and John Mayall provided the backbone of music and the Decisions won the beat contest and a glittering array of prizes. — CHRIS WELCH.

ANGRY ARTS

THE Angry Arts Festival last week (at the Roundhouse, Chalk Farm, London) had a promising programme of jazz, pop, folk, poetry, dance and theatrical declamation.

The festival was amiably chaotic from Tuesday's start to Sunday's finish, and the bliss of it I managed to take in seemed to hang together or fall apart

according to the organising initiative of the performers themselves.

The opening concert featured Julie Felix, singing very well and meaningfully; the Penangle (Bert Jansch's electrified sound) which never seemed to get the microphones balanced correctly; and the New Deal String Band, a lively country music band led by ex-City Rambler, Tom Paley.

Tuesday evening — Hedy West opened with a lovely vignette of a recital, thirty minutes of pure joy. Then Ewan MacColl, Peggy Seeger and the Critics Group, augmented for the occasion, did a splendid folk-and-poetry protest programme that flowed beautifully.

Saturday's midnight — till — two concert was the non-event of the week, with about a thousand people, only a bare hundred of whom seemed to care enough about the psychedelic stroboscopes to weave their hippy dances. The kids weren't helped by some remarkably staid playing by Ginger Johnson's drummers, the Pyramid and the Lush.

I have every sympathy with anybody who tries (as the organisers and performers of this festival did) to express their sincere opposition to the war in Vietnam — but I have even more sympathy for those paying customers who were shouting for their money back in the entrance lobby — for them, too, it was ANGRY Arts Week. — ERIC WINTER.

MATT MONRO

MATT MONRO is technically one of Britain's best singers. Add to this natural talent the professionalism he has acquired in the major night-spots of the world and he's a cabaret artist of world class.

After spending the last year working almost exclusively abroad, Matt returned to British cabaret on Sunday when he opened at Cesar's Palace, near Dunstable. And his 70 minute act showed what a loss to Britain's entertainment scene he is. Obviously enjoying his renewed acquaintance with his home public, he worked hard and successfully with polish and ease.

Surprisingly with polish and ease. Surprisingly, he didn't sing "Portrait Of My Love," although his other hit "Yesterday" was almost his first song. His material was varied and interesting and included "Sunrise Sunset" from "Fiddler On The Roof," "The Impossible Dream," "Shadow Of Your Smile," "My Kind Of Girl," "On A Clear Day" — and an impromptu and impeccable version of "Edelweiss." — ALAN WALSH.

ENGELBERT

ENGELBERT HUMPERDINCK first ventured into variety at a successful and confident opening at the King's Theatre Southsea on Monday night when a shrewd mingling of beat and ballad paid dividends.

His command of the big stage was self-assured, but the backing from the Echoes group was a bit over-whelming at times. Naturally his two big hits "There Goes My Everything" and "Release Me" provided the main highlight.

Material in the half-hour act generally had a freshness and vitality about it to make it a worthy bill-topper as well as a chart topper, which don't always go together. — GERRY DIDYMUS.

SHIRLEY BASSEY

SHIRLEY BASSEY opened at London's Talk Of The Town on Monday to one of the biggest welcomes seen there. Dozens were turned away and inside the audience went wild with adulation.

Shirley, beautifully groomed as usual, seemed nervous and sounded harsher than of late. But she clicked so well on her eighth number "Big Spender" with wiggles and kicks and double entendres that the audience demanded an encore from the top.

From then on she barnstormed to her finale and left her emotion-charged admirers pleading for more. Her songs included "The Impossible Dream," "French Foreign Legion," and "I Wish You Love." — JACK HUTTON.

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THE STONES' FUTURE



LOCKLIN TAKES THE C&W WORD AROUND THE WORLD

COUNTRY singer Hank Locklin, currently appearing in clubs and American bases in Britain, is a tall, slim friendly man with more than one Gold Disc under his belt.

HONOUR

He has made several visits to Britain and has had a number of singles near the big selling charts. His current single is "Hasta Luego," out on July 7. For the past seven years, he has been a member of Nashville's famous Grand Ol' Opry which he regards as a big honour.

FAMOUS

"It's the oldest show in the world and the most famous in country music," he said this week at his Bayswater apartment. "I first joined the Opry in 1960 and I've appeared on the show regularly ever since."

Hank was born on a farm in Northern Florida and returned there 10 years ago. He bought 300 acres of land a few miles from Pensacola, built himself a home complete with indoor swimming pool and has a staff of eight running the ranch. "We had to start from scratch. I bought Aberdeen Black Angus steers and I reckon this year I should just about break even or make a little money."

ARTIST

On his current British tour, he is working with Cloda Rogers and the Kingpins and he thinks there are some fine country musicians here. "I've heard some very fine country artists here," he said.

right for British or Irish people to play country music. I don't believe that you have to be an American to sing the music. For instance, there's been a thriving Grand Ol' Opry in Tokyo for years and I play concerts in Germany and other countries in Europe.

"If an artist can sing, I believe he can be a country artist whatever his nationality."

FORCES

Hank has recorded for RCA since 1955. He works out of Nashville and always records there.

"I'd always had the itch to be a country artist, but I didn't turn professional until 1950 after working on the farm, in a shipyard in Mobile, Alabama, and a short time in the forces."

WRITES

He entered music as a songwriter, as well as a performer and still writes songs. "A country song tells a story in two minutes 40 seconds—the same story basically that it takes an opera three hours to tell."

The money to be made in country music exceeds even the fortunes coined by pop artists. But, like pop, the music in the States rests on records.

RECORD

"The best way a young singer can come into the business is to persuade a recording company to make a record with him and then hope it's a hit."

"In country music, a hit record is just as important as it is in pop music."—ALAN WALSH

MICK JAGGER and Keith Richard of the Rolling Stones, were given prison sentences last week at West Sussex Quarter Session, Chichester, Sussex. Jagger was sentenced to three months for illegally possessing four pep pills. He was also ordered to pay £100 costs.

Richard was sentenced to one year for allowing his house, Redlands, at West Wittering to be used for smoking Indian hemp. He was ordered to pay £500 costs.

Mick Jagger and Keith Richard were released from prison on Friday on bail totaling £14,000. They have appealed against the sentences. The date for the appeal hearing has not been set.

This week Leslie Perrin, publicity agent to the Rolling Stones, answered the following questions for the Melody Maker.

WHY ARE THE STONES NOT GIVING INTERVIEWS?
Because we do not wish to do anything, say anything, which by reportage or interpretation by the reader may in any way prejudice the hearing of their appeal. We have no wish to turn this into a Roman holiday.

HOW DOES THIS LINE UP WITH THE FACT THEY APPARENTLY GAVE AN INTERVIEW IN THE FEATHERS PUB, NEAR THE MIDDLE TEMPLE, LAST FRIDAY? IT WAS REPORTED AND COVERED PICTORIALLY IN SATURDAY'S PRESS.

This was without our knowledge and frankly against our advice. We are most sorry that this was ever allowed to happen.

WHAT IS THE POSITION REGARDING THE STONES AND THE DEMONSTRATIONS, THE TAKING OF ADVERTISEMENTS, ETC?

This was covered in a statement issued last Friday after bail had been granted and before Keith and Mick had been released from jail. It stated that the Rolling Stones could not, and did not, associate themselves with any demonstrations in whatever form. It added that the secretary of the fan club had been instructed not to participate in any such move and to discourage others from taking part.

ARE THE ROLLING STONES CONTINUING AS A GROUP?
Of course. There has never been any doubt of this.

WHAT ARE THEIR FUTURE PLANS?
No one can say until the outcome of the appeals is known.

CAN THEY CARRY ON WORKING?
Yes. They can pursue their normal professional activities within the geographical limits imposed by the Appeal Court.

HAVE THEY A RECORD READY FOR RELEASE?
There is a long player partly completed. The instrumental tracks have been put on. But it needs voice tracks. These will be added in the near future.



where the hit action is... on **RECORDS**

NEW SINGLES

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|------|--|------|---|
| 2845 | ROBERT GOULET
MY LOVE FORGIVE ME (Amore Scusami)
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THE FOLK I LOVE
c/w You Know He Did |
| 2844 | MIKE & BERNIE WINTERS
SMOTHER ME WITH MOONDUST AND ELUSIVE STRAWBERRIES
c/w Chelsea | 2848 | ROGER BLOOM'S HAMMER
POLLY PAN
c/w 15 Temperature Rise |

CHART SHOTS

- | | | |
|---|-----------------------|------|
| JUST LOVING YOU | ANITA HARRIS | 2724 |
| SAN FRANCISCO (Be Sure To Wear Some Flowers In Your Hair) | SCOTT MCKENZIE | 2816 |
| THE WRITING ON THE WALL | ALF GARNETT | 2824 |
| WE HAD A GOOD THING GOIN' | THE CYRKLE | 2790 |

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GRAHAM NASH

reviews the singles in **Blind Date**



PAICH: "I feel that the style of music is really old style."

MARTY PAICH THE BREAK UP OF WEST COAST JAZZ

BY MAX JONES

PIANIST, conductor and arranger Marty Paich, a highly respected Hollywood film and TV composer, arrived in London last week. It is his first visit since

the spring of '56, when he came here as Dorothy Dandridge's accompanist.

This time Paich is here to conduct

Sammy Davis' new album for Reprise, "Dr. Dolittle." He stays until July 13, then travels to the Continent with his wife and two children. He hopes to see rela-

tions in Yugoslavia, where his family came from.

In a Marble Arch hotel, Paich sorted through piles of "Dollittle" parts and spoke about the assignment.

"I've done three albums with Sammy already. We talked over this one in Hollywood before Sammy went over to Paris."

Marty Paich is known in this country as a West Coast jazzman, and I asked if the term still meant anything to him. He said No, that West Coast Jazz was an era. "It really doesn't exist today; it's broken up. It was a period a lot of us went through, and I'm branching out more into composing."

Though he once contributed a few arrangements to the band's book, he has never written a Basie album. And he doesn't want to.

"While I enjoy and appreciate the band myself, I feel that the style of music is really an old style. And I don't, like, have any desire to express my ideas through a band like that."

"You're kind of pulled into the Basie sound when you write for that band, and I don't want that. I'd rather the listener knew it was me. I wrote for Basie's band a few years ago—oh, two or three arrangements—when I was in New York, but I don't think he ever recorded them."

"The point is, you don't get too many chances to write jazz, I mean instrumental jazz, these days. If I did have a chance, I'd rather use something like the Deket again. I don't suppose the writing would be the same as on the Torme record, but that sort of thing up-dated."

Why is it, in Paich's opinion, that there are fewer opportunities for jazz writers in the recording studios?

"I don't know exactly. Perhaps it's because the companies are spending so much on pop recordings. The thing is, ten or twelve years ago, they'd get us writers in and let us go ahead and do more or less as we liked."

"But in today's market the economic factor is all-important. You don't find the quantity or variety of good instrumental music that you found in the Forties or Fifties."

"What's coming out, apart from the singers, of course, is the small jazz group. And so many of the groups today are not really saying anything. I object to them getting on a 12-bar blues, staying on it ten to fifteen minutes, and playing all sorts of cliches."

"If the music had some compositional interest, that would be different. But in many cases I don't hear it, and being a composer it's that I look for."

"Another objection, to some of the modern groups, is that after stating the theme briefly they get on to that sort of montuna pattern. You know, where the pianist and bass player stay on one chord, like on a minor triad, and play that same chord for the duration of the solos."

"This can take six or seven minutes a-piece, even more, and though the soloists may be expressing themselves they're not saying anything compositionwise."

"As long as the basic chord exists they know they can move rhythmically or harmonically in any direction they like. I don't say these players are not creating an artistic expression."

"In other words, I prefer the type of jazz where a guy takes a good song and plays around the changes. That's where you can really spot a talented jazz player."

Jazz Scene



BYAS: "Free jazz doesn't help anything. It's just murder."

WHEN Don Byas returned to Paris for a four-week season at the Trois Maillets he showed quite irrefutably that at 55 he is still one of the masters of the tenor saxophone.

But his self-imposed exile in Amsterdam, where he has lived with his Dutch wife for the last eleven years, has tended to keep him out of the jazz limelight. As a European by adoption, he has suffered the fate of being accepted as a resident instead of as a visitor.

It is a familiar phenomenon among jazz exiles from the States and it explains why such great musicians as Dexter Gordon, Johnny Griffin, Art Taylor, Kenny Clarke and others never figure in jazz polls these days.

But despite the fact that he earns less money in Europe than he could in New York, Byas has no intention of returning to the States. "I want no part of that rat race," he says.

If Byas accepted, and played a considerable part in, the bop revolution more than a quarter of a century ago, he certainly does not accept the free jazz movement as paralleling in any way the dramatic changes the music underwent with the advent of Bird, Gillespie, Charlie Christian and Bud Powell. "I have always been in favour of adding something new to jazz—on condition that it is also something of value, something worthwhile."

"With jazz, just as in any other business, we must always try to find a new way of selling more products. But it's no good using things just because they're new if they don't help the business."

"Free jazz doesn't help anything. It's just murder. This free jazz thing is just a farce. It disgusts me, man. It has absolutely nothing to do with jazz. Jazz was originally dance music. So I say, if you can't pat your feet to it, it's not jazz."

What Byas finds particularly

DON BYAS IF YOU CAN'T PAT YOUR FEET TO IT, IT'S NOT JAZZ

MIKE HENNESSEY

disturbing is that the free jazz movement coincides with a period of slump in the jazz world. "The situation is pretty bad today. Jazz has lost the backing of youth—and this is a terrible loss."

"But how are we going to get those young people back? Not by playing them free jazz."

If you remind Don Byas that a lot of people were highly antagonistic towards bop at the outset, he says, "That was entirely different. Some critics may not have seen the significance—but all the good musicians did. Whereas most good musicians today aren't too happy about the new thing."

"I was one of the instigators of bop because I could play so fast. We all used to jam together at Minton's. It was new, but it was a definite step forward. It had worth and value."

"Charlie Parker was, of course, a genius. Apart from his playing, he had a great gift for composition. Every chorus he played was a composition in itself."

"Now, he was crazy about

jamming with me because I was the only saxophone player who dared to play with a lot of technique. I had a beautiful technique. Hawk, Ben Webster and Pres were swinging, but they didn't use all that many notes."

"Bird learned a lot from me as far as chord progressions were concerned. He used to call me at two or three in the morning and ask me to go and jam with him. We'd jam together until mid-day. New York was wide open then."

Today, however, too many doors are closed to jazz and Byas believes the free jazz exponents have contributed to the jazz decline by insulting the public.

"It would be easy for me, being a good musician, to play a lot of things that wouldn't mean a thing to the public. But what's the point? I like to play with the public and just be far enough ahead of them so that they have to run to catch up. I could easily leave them behind, but what on earth for?"

"I have my own style and no reason to change it. Fortunately I've always been an originator, never an imitator. Of course Hawk was my great idol when I first started playing—that was inevitable—but apart from the tone and the sound, I never tried to imitate his style of playing. My inspiration always came from Art Tatum. He was a genius and the jazz world really suffered when he died. I played with Tatum quite a bit but I never made any records with him."

Looking back over his long jazz career, Byas considers the most enjoyable period was when he was with the Basie band from 1940 to 1943. "That was the best band I ever played with and I was really grateful for that chance. I learned so much from that band."

Byas, after 21 years in Europe, has long outlived any homesickness for the States. "I never suffered from racial discrimination in the States, but it exists there nevertheless. You'll never hear the term 'dirty nigger' in Europe."

"But my decision to stay in Europe really had nothing to do with discrimination. I just wanted time to live and enjoy life. And believe me, I've never enjoyed life so much as I do now."

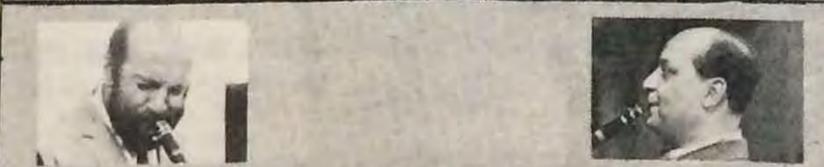
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MY FAVOURITE THINGS



SANDY BROWN chooses BARNEY BIGARD'S 'Clarinet Lament'

DON'T know what happened to the clarinet in the recent course of jazz, but rummage as you will through the hardware hanging on Roland Kirk you won't find one, and outside of dixieland bands they seem to be pretty thin on the ground at the moment. So the majority of virtuoso jazz on clarinet is now rather venerable.

CLASSIC

The one performance I would pick out as the most outstanding of its type is Barney Bigard's 34 year old classic, "Clarinet La-

ment" with Duke Ellington. Duke originally wrote the piece for him as "Barney's Concerto" which describes the form of the piece. Bigard's command of the instrument is complete and mature, and Ellington had recently achieved the orchestral mastery and invention that still seem inexhaustible. The combined effect in the performance is staggering.

You can always tell an Albert system clarinet from a Boehm by the tone. The Albert gives a much fuller sound, particularly in the lower register.

COMPLEX

This is a result of the instrument having fewer tone holes and having them better sited acoustically than in the Boehm version, the only problem being that you really need tactiles instead of fingers to play anything complex on the Albert clarinet.

Bigard's technique is therefore even more amazing than is apparent at first hearing. He persuades the full tone of the Albert

through a series of difficult runs at breakneck speed without ever giving an impression of strain.

By the way, you can compare the tone of the Albert and Boehm clarinets on much of Ellington's work in the last few years. Russell Procope plays Albert and Jimmy Hamilton Boehm. It's also clear from this that out of the hands of an exceptional virtuoso like Bigard the Albert is a much less agile instrument.

Barney had a chequered, and not frequently satisfactory musical career before and after his Ellington period, so it's fortunate that there are ten years of recordings of his genius in that most appropriate setting.

DEBT

Woody Herman and Tony Coe owe a debt to Bigard but he influenced only a few later clarinetists probably because his best work was almost contemporaneous with the Goodman era.

That was a pity. It seems to me that Barney at his best was unbeatable.

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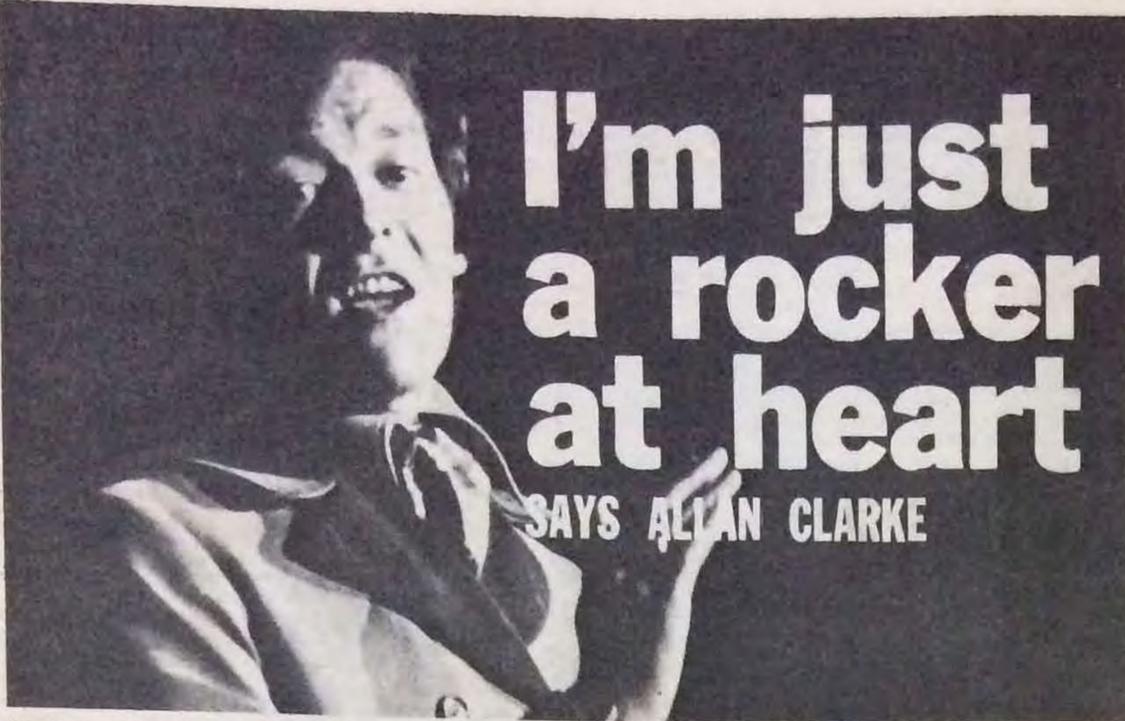
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I'm just a rocker at heart

SAYS ALLAN CLARKE

"If you're speaking to Allan Clarke," said the Hollies' publicist, "ask him about Flower Power. He's joined the love people—no more thumping."

The opportunity arose at a reception thrown by the Hollies last week to plug their current LP, "Evolution." Graham Nash was wearing his African robe and the shirts of the rest of the group would have been

distracting at the Chelsea Flower Show. Allan was comparatively soberly dressed in a white suit — except that he had painted red hearts all over it himself.

I asked him about the flower people. "I agree with a lot of it," said Allan. They are right in what they are trying to do—there is too much violence in the world and anybody who wants to substitute love for it has my support. To have to fight for anything, however much you

believe it is right is wrong.

"It's a good thing if people prefer to sit back and think and sort themselves out. It's like Christianity all over again—Love thy neighbour!"

"Mind you I don't agree with the drug bit. I'm a pint-of-beer-and-chat-with-the-lads man. I've never taken a drug in my life and I have no intention of doing it. But that doesn't mean I don't agree that everybody should love each other."

The Hollies were off the next day to Yugoslavia for four days — their first stage work since Bobby Elliott was taken ill. I asked Allan if there had been any development in their plans to do a British tour which would present something different to audiences.

OWN SPOT

"People want to be entertained now and the groups haven't really thought about it. We are hoping to do a major tour around the end of November and we want to do on stage what we do on our LPs, complete with orchestra."

"We would like to show what we can do individually and each have our own spot, letting them know what we think and the way we represent ourselves."

"The point about the Hollies is we are all different and write different things. I'm a rocker at heart. Much as I dig Donovan, for example, I can't sit down and listen to that type of music. I get depressed. When I'm at home I'm more likely to put on old Jerry Lee Lewis records because they remind me of so many good times I've had."

The Hollies are already planning their next album.

STUDIOS

"We have completed it within ourselves as song-writers," said Allan. "Our attitude now is that every track of an LP has got to be a potential single. If it's not good enough we scrap it—and we couldn't have done that three years ago. That is one thing we have learned, to put ourselves completely into every track of every record."

"Evolution" is our first LP for some time to get in the chart and that is because we were doing just what we wanted to do.

"Of course you never feel you have enough time in the studios and you always feel later that you could have done better. When you record it you are happy with it, but living with it, listening to it over a period, you start to think: 'I should have done something else there' or 'I'd do that differently if I had the chance'."—BOB DAWBARN.

RASCALS USE BIG BAND FOR FOLLOW-UP

"WE are only just beginning to register that we've broken through in England at last. Hearing that 'Groovin' had gone into your chart was one of the grooviest things I've heard in a long time!"

Felix Cavaliere was taking a short break to speak from the Atlantic studios in New York.

"I was first in England briefly about three and a half years ago with Joey Dee. It was then that I decided that one day I would form my own group and return. So our trip to London last November meant a great deal to me. Now that we are in your chart it is even groovier!"

Although the group has no leader as such, Felix, being the eldest and the instigator, is the spokesman. He went on: "We've been working very hard recently, but this album ('Groovin') is nearly finished now. In fact I can't stay on the line long as we are in the middle of doing a final mix on one of the tracks."

"All the numbers are our own except for one, Stevie Wonder's 'Place In The Sun.' But even that has our own interpretation. It lasts for about five minutes, opening and closing on a church sounding organ solo, with a big band in the middle."

"The whole album is very different to what we've done before and will, I think, surprise a lot of people. It goes from a big band sound on some tracks to a weird and somewhat psychedelic approach on others."

"All of it is our own work, except for the flutes and violins. We had to hire session men for them."

Ever since their first record "I Ain't Gonna Eat Out My Heart Anymore" the Rascals have produced their own sessions, Felix playing the main part on his compositions and Gene Cornish on his.

At this point Felix felt the call of duty and returned to the studio after calling Eddie Brigati to tell me about their current and new singles. "Fee wrote the music and came up with 'Groovin' On A Sunday Afternoon'," said Eddie. "I just thought of what I'd do if I were groovin' on a Sunday afternoon and took it from there. When we do it on stage



CAVALIER: spokesman

Dino Danelli stands up front with us and plays congas, Gene on harmonica, Fee on organ and me on tambourine. It sounds the same as the record."

Eddie, the youngest of the group and the vocalist/percussionist continued: "The new single should be out here in about a week. I hope there's a slight difference of opinion there. Felix wants to hold it and the company want to put it out."

"I guess it'll be the new single with you too. All our previous releases have been the same in England as here. 'Girl Like You,' (its title) is nothing like 'Groovin'.' It's hard to describe."

"It has a big band effect and a big rhythm thing with lots of brass, but it also has harp and piccolo riffs in it! It's pretty wild and different. That's all I can say. Wait 'til you hear it and I hope everyone digs it!"

By now the boys will be out on the road again before having a three-week holiday in July. The first they've had since before the group was formed over two years ago.

There's a chance that either Felix or Eddie, or even both, might come to England.

"Things are happening so fast that we just can't plan our private lives. That we are having a vacation is definite. I would love to spend a week, or at least a few days of it, in London. In fact that's not a bad idea. The more I think of it the more I dig it, and Eddie really digs England. He can't wait for a chance to get back."—CARMEN WARD

Birth Of A Hit

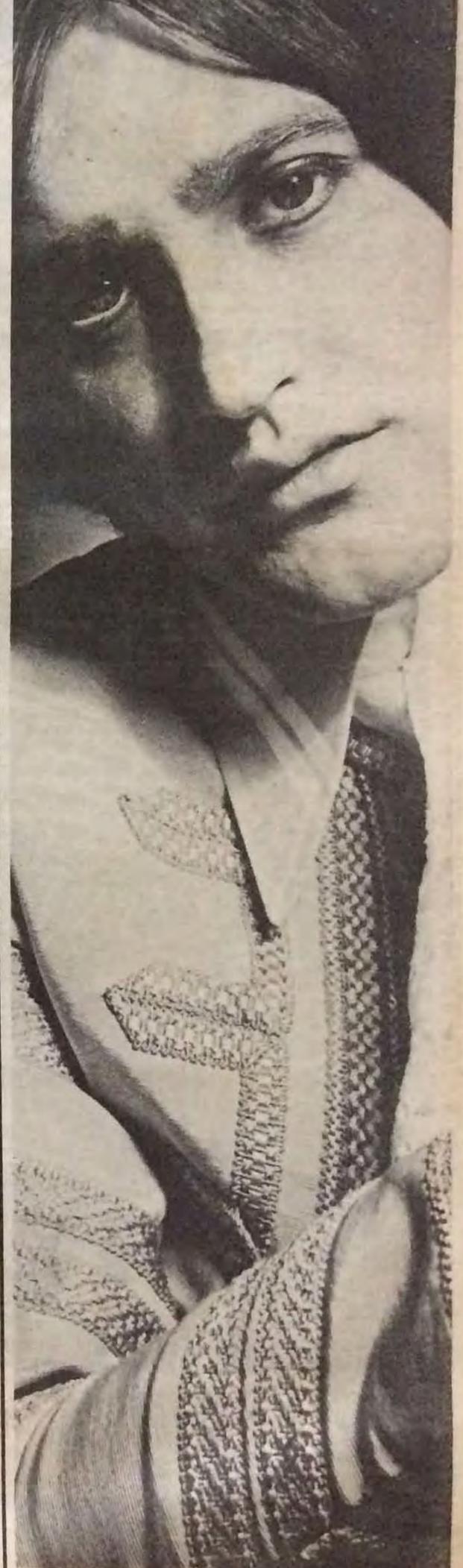
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to "Cydrax Spot-the-Pops Contest", Whiteway's, Hele, nr. Exeter, Devon I enclose 2 flagon or no-deposit bottle labels from Cydrax/Peardrax and a stamped addressed envelope for my Monkees transfer. My selection for the first four Top of the Pops next week is:

- 1st
- 2nd
- 3rd
- 4th

Complete this sentence in 10 words or less: "I like drinking CYDRAX because

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in next week's

Melody Maker

BLIND DATE

GINGER BAKER

KENNY CLARE: "If I Were A Buddy Rich Man" (Columbia).

I'm not over struck with it. Got a nice drummer. Is it a feature for the drummer? Is it Sandy Nelson? No, it's an English drummer, but I've no idea who. Sounds like sessionmen. I wouldn't say it's got anything to do with the hit parade. For a drum feature I'd like to hear a bit more drumming. I'd like to do one myself, but I don't think now is the time. It would have to be much more exciting anyway and that wasn't exciting at all. The tune was a bit odd. Louise Bellson on "Skin Deep" for example, was something else. This guy sounded like a young teeny bopper. He's no Phil Seamen. There's a plug for me dad!

ADGE CUTLER: "I Wish I Was Back On The Farm" (Columbia).

I would say that was folk music! Is it that Australian guy — Rolf Harris? It's Somerset music — Acker Bilk? I know, the team that did "Drink Up Thy Zider." They're a good lot, they must be all right. I like this sort of thing, funnily enough. It's the sort of thing I used to play in the pubs. It's a good scene to do our own folk music and not American all the time. Everybody can enjoy folk, it's universal and communicates. A lot of people will like that, but it's not funny enough to be a hit.

BACHELORS: "My World (Il Mondo)" (Decca).

Is it the Bachelors? It couldn't be anybody else. There's a hell of a lot of people like this. Personally, it doesn't appeal to me, but



it'll sell a lot of records, they always do. They're very sincere.

SANDY NELSON: "Hey Joe" (Liberty).

There's a lot going on. Something to do with the organist? Sandy Nelson? I don't understand why he's

got a name. I've never heard him do anything on drums. That hit he made was quite good drumming, but it was so simple it wasn't true. I didn't like the arrangement. I got the feeling it was "Hey Joe" but that sounds a lot better slowed down. No chance.

JOE TEX: "Women Like That, Yeah" (Atlantic).

Yeah good, I dig it. I dig the sound. I don't know who it is, but I like it very much. American without a doubt. Their recording people get a tremendous sound. Over there you can sit down

and talk and discuss things with the engineers and time doesn't matter to them. It all helps produce a better sound. I dig this, but I don't know whether it can be a hit. The scene is changing all the time. I think people will always want to listen to soul music, although that's putting a label on it.

P. P. ARNOLD: "The Time Has Come" (Immediate).

I don't know who she is, but I like it. She's on a Sandie Shaw/Dusty Springfield kick, not that she sounds like either of them. I know who it is, P. P. Arnold. I like Aretha Franklin much more. I'm not really struck. I like to hear things that make you sit up and say "what was that?"

SANDIE SHAW: "Tonight In Tokyo" (Pye).

Sandie Shaw? I dig Sandie Shaw. I think she's a great singer. She's developed a lot, but I've always liked her since she first started. She sounds English — great. I'm not being particularly patriotic, but she is English and that's good. She's got her own thing going and that knocks me out. I hope it's a hit.

JAMES BROWN: "Let Yourself Go" (Pye).

I think I know who this is. It's gotta be James Brown. Sounds like a bird singing. I think he gets the crowds at it — he's a crowd worker, but he doesn't appeal to me. I dig his band. It's monotonous, but monotonous can be good. He's got his own unmistakable scene and it appeals to people, same as the Bachelors. Hey, I'm getting some of these records right! I had the hor-

rors when I started. I think James Brown mania has been and gone. He's a live performer more than a record artist.

BEE GEES: "To Love Somebody" (Polydor).

I don't know who this is, unless it's Gene Pitney. Bee Gees? Well, I can't really put them down. I don't like the theme but it's a very good record. I don't think it will do as well as "New York Mining Disaster." That was much better. All this "do you love somebody" turns me off. It's an overplayed theme. Now Bob Stigwood won't talk to me. Well produced record!

GENO WASHINGTON & THE RAM JAM BAND: "She Shot A Hole In My Soul" (Piccadilly).

Oh God! Is it an English gentleman? Is it Geno? I think he's more a live performer. In fact, he's an excellent live performer. I think he loses a lot on records. He's a fantastic showman and crowd worker. Not over-struck on the record. I've said that a few times. I've seen the reaction to him and it's fantastic. We get reaction, but not that sort. As Eric once said, with Geno the fans clap during the number. With us, they clap after a number. It's not a phoney reaction either, although I sometimes wonder to myself — why?

DESMOND DEKKER & THE ACES: "007" (Pyramid).

Reminds me of an island in the West Indies with dancers. But it's very ordinary West Indian music. There's nothing distinctive about it. It'll be played in a few discotheques. Very repetitive.



CHRIS WELCH

IT was Bertram Mills' Circus Final rolled into one and a freak-out when the Monkees Wembley last weekend.

Having already been deafened by Faces fans on Saturday night at fear and dread your MM report Wembley to report on Operatic show on Sunday.

I staggered out two hours in ability halved and convinced I had ever presented in Britain.

Make no mistake, the Monkees are the greatest musicians. But that's not giant, collective teddy bear for fifteen, the age range of the the at the Pool. They provide fun, chance for wild release of infant

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Pleasingly the fans refrained f kees and gave Lulu a great ovation I Row" and "Shout."

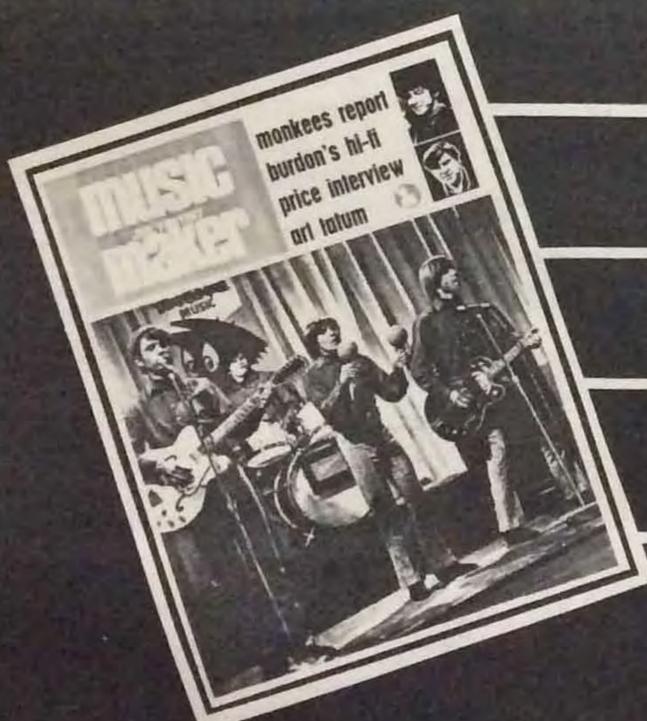
Then came the interval and extra attraction. Keith Moon, wh extraordinary was spotted by the g A stream of autograph books wr he leapt to his feet to gesticulate v

I often get

the horrors

sitting in the

dressing room



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OPERATION MONKEE

CHRIS WELCH AT THE CONCERTS

It was Bertram Mills' Circus and Wembley Cup Final rolled into one enormous teenyboppers' freak-out when the Monkees hit the Empire Pool, Wembley last weekend.

Having already been defeated and battered by Small Faces fans on Saturday night at Blackheath, it was with fear and dread your MM reporter dutifully drove out to Wembley to report on Operation Monkees, for their last show on Sunday.

I staggered out two hours later, ears ringing, hearing ability halved and convinced I had seen the best pop show ever presented in Britain.

Make no mistake, the Monkees aren't the world's greatest musicians. But that's not the point. They are a giant, collective teddy bear for girls aged from six to fifteen, the age range of the thousands of fans gathered at the Pool. They provide fun, noise, excitement and a chance for wild release of infant inhibitions.

TEENY BOPPER

The Monkees are clean, loveable and remote, and fill the gap left by groups like the Stones and Beatles who have long since opted out of the whole teenybopper scene.

After months of speculation and controversy the Monkees confounded the critics with a brilliantly produced show which made full use of sound, light, films and constant action.

The atmosphere crackled with excitement as fans literally ran to their seats before the start of the show. They waved banners, stamped their feet and gasped at the slightest movement on stage that indicated the fantastic foursome might be coming.

Then came DJ Pete Murray who said "I suppose you are wondering why I asked you all to come here," which was quite funny, then introduced the Echoes backing group, who played their own spot followed by Lulu.

Pleasingly the fans refrained from shouting for the Monkees and gave Lulu a great ovation for "Call Me," "Boat That I Row" and "Shout."

Then came the interval and there came an unexpected extra attraction. Keith Moon, who drummer and showman extraordinaire was spotted by the girls sitting in a side balcony. A stream of autograph books were flung in his direction and he leapt to his feet to gesticulate wildly causing uproar.

But suddenly there were Monkeys on stage. Broom. Epitaph. Thud. Bop. Faint. Keith Moon forgotten.

A roar went up literally painful to the eardrums. Several attendants and photographers were noted with cotton-wool in their ears. Wise men.

HEAVY

Thousands of girls leapt to their feet, selfishly not caring that small children who had travelled miles to see the show couldn't see.

The Monkees dressed in red velvet suits, bounced on stage, shook hands with each other, then set about donning guitars and taking up positions behind drums and organ.

They opened up with "I'm A Believer" playing entirely on their own, without the aid of secret orchestras, wireless telegraphy or steam calliopes.

Peter Tork sang "Auntie Grizelda" Davy, wearing remarkably short hair, sang "I Want To Be Free" while huge pictures of the Ku Klux Klan, US Army and Mick Jagger were shown on a screen above their heads, heavy symbolism which probably made absolutely no impression on the children.

After playing as a group, and taking the playing part



A giant collective teddy bear for girls aged 6 to 15

very seriously, they split up for their solo acts, with costume changes for each one. Mike Nesmith in his wool cap and black arm band, played a totally inaudible harmonica solo. Peter Tork in an all woollen white suit played a Dixie banjo solo which seemed quite good. Davy Jones appeared for his solo spot in a very sober dark suit and open necked shirt to

sing a merry ditty which seemed to be called "I'm Gonna Build A Mountain." Then came that most talented of Monkees, Mickey Dolenz, with a fantastic imitation of James Brown, including the capes routine, which proved very funny. Then he sang some pretty good rock and roll on "I've Gotta Woman." A high speed strobe light was switched on

which made Mickey appear to jerk round the stage like Mickey Mouse. The audience was in constant fever pitch throughout, with millions of tiny arms waving like the tendrils of some marine growth. As the show drew to a climax the Empire Pool darkened. Brilliant psychedelic lights and colours were projected behind the Monkees as

BOB DAWBARN AT THE PRESS CONFERENCE

EVER envied a top group for having all those girls trying to get at them. I suppose I did — until the Monkees press conference. Leaving the plushy Royal Garden Hotel, Kensington, I made a big mistake. I was carrying a large folder of pictures and publicity material. And on the cover was the magic word, Monkees. Within seconds I was submerged under female flesh — and pretty muscular flesh at that — as two dozen fans fought for the trophy.



PICTURES BY BARRIE WENTZELL

That, for me at least, was the most memorable thing about the Monkees Press Conference. All Press Conferences verge on farce and with a couple of hundred journalists hoping to be among those who put questions — most of which were dodged by the Monkees anyway — this one would have made an excellent new vehicle for Brian Rix.

Davy, Mickey, Peter and Mike clown around while parrying the questions — mostly of the rather obvious national press variety on drugs and money. Davy set the tone when asked how much he earned, with: "I get about three-and-a-tanner." Later amplified with: "Most of mine goes in taxes to support all kinds of top American officials."

There were the inevitable, hoary old allegations about the Monkees being "manufactured" or a "pre-packaged group." Somebody wanted to know how long the group would last. Said Davy: "We know we have sold another year of the TV series in America and there is a good chance there will be another year after that. I suppose we may get tired of being Monkees but six years from now we may still be playing together."

Mick was asked how "Alternative Title" originally came to be called "Randy Scouse Git."

"I heard it on a BBC-TV show," he said. "I thought it was the name of one of the characters."

Davy was asked to clear up the rumours about his call-up for the American forces. "I got my papers and I'm appealing," he told us. "I think I will be classified 3 A. I really

don't know any more about the position than you do."

Davy also told us about his new career as a record producer.

"I have a group called the Children from Texas. There are six boys and a girl and we've recorded three tracks so far."

A reporter with a quite unusual talent for picking the obvious, asked their opinions on drugs. Four Monkees fell about with laughter. "That's the one we were waiting for," yelled Mickey.

"I took aspirin once," said Peter as the general hilarity subsided. "It disturbed my head and provided me with all my inspiration."

"I take Exialx," said Davy. "It keeps me going all the time."

Davy, the most frequent target for questions, was asked how he felt about his old pre-Monkees album being released in the States. "My father likes it," he grinned. "My sister likes it. Mickey likes it. I tried to stop it coming out. I think it's a bad album."

In general the Monkees were guarded about how long they might be in Britain. Peter said he didn't know, but Mike asserted: "We'll be leaving straight after the concert because we have a tour starting on Monday."

The subject got back to Fleet Street's favourite topic after sex — money. Peter again denied he knew how much he earned: "We get a salary for the TV show. Then we get money for repeats, record royalties and money for concerts. Only my bookkeeper knows what I got. I only know it could be much less — and it could be a lot more."



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MUSIC MAKER

NEWSAGENT

ALAN WALSH AT THE AIRPORT

FOR a dazed moment, I thought I was back in 1965. The plane looked the same, there was the same battery of press photographers and newsreel cameramen, the poses on the steps of the aircraft were the same — even the tazy fooling looked reminiscent of the B—s. Then I looked again. No it wasn't George, Paul, John or Ringo, but Davy, Mickey, Peter and Mike. And it was 1967 and 11.30 pm at London Airport. The Monkees had just stepped off their jet from Paris to face the barrage of cameras. Dressed in what looked from the airport roof (the nearest journalists were allowed to approach the quartet) like brown suede suits, they peeped, grinning, posing, waving, in true Beatle-style, for the photographs before diving into a waiting saloon for the 50-yard drive.

At scenes on the observation roof were a re-creation of the Beatle mania — but on a mini scale. Instead of a couple of thousand fans, there were two hundred — but nonetheless fervent in their nonetheless fervent in their screaming, chanting and waving for the Monkees.

However, the Monkees did arrive at almost midnight. Their flight was not certain right up until a couple of hours before they left Paris and several hundred fans were forced to dread fans were forced to leave the airport before they touched down to catch the last bus back to London.

The stalwarts who waited were faced with the problem of getting home after the brief glimpse of the Monkees as they jumped out of their car, spent a few minutes in customs and then raced back to their car for their journey to London's Royal Garden Hotel, where several hundred more fans were waiting.

At least four of the fans decided that their six hour wait was worth while "They're fabulous," one of them said. "We would have waited all night to see them." In fact, they were planning to sleep anywhere they could at the airport.



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NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN,
BOB HOUSTON, MAX JONES

MANCINI PROVES HIS JAZZ TOUCH

HANK MANCINI is associated with films rather than jazz but "MANCINI '67" (RCA Victor RD7861) is a fine big band album that shouldn't be overlooked. There are moments when Mancini gets a little hung up with effects and the music teeters on the verge of movie material, but, in general, this is very much a jazz set with excellent arrangements of

shouting swingers and lush ballads. Notable among a battery of good soloists are the underrated Jack Sheldon (tp), Pete Candoli (tp), Plas Johnson (tr), Larry Bunker and son (tr), Jimmy Vic Feldman (vibes), Jimmy Rowles (pno), Ronny Lang (bari, flute), Dick Nash (lmb) and Ted Nash (alto). And any Street Blues, Burgundy Brown on bass couldn't help

swinging. Among the titles are "The Cat," "The Shadow Of Your Smile," "Satin Doll," "House Of The Rising Sun" and "Round Midnight." — B.D.

Not much to grip the jazz enthusiast in "THE SWING-HAPPY YEARS" (Ace Of Hearts

AH143) which presents six 1937 titles by Glenn Miller's band and half a dozen from the Jan Savitt orchestra of '39 and '40. Still, the price is right and there's much crisply played dance and swing music which has Thirties charm and a certain rarity value. The Millers are the more commercial, with four vocal refrains and rather a pedestrian sound. But there is a Sterling Bose vocal plus touches of his trumpet on "Anytime, Any Day," and other tracks include clarinet and tenor solos of uncertain origin. Bose comes forward again on "Moonlight Bay" and Mannie Klein trumpets eight bars on "Top Of The World." Savitt's are punchier and brighter, with big biting brass on "Old Oaken Bucket," "That's A Plenty," "Get Happy," and moderately good solos from trumpet, trombone and tenor. Indeed a better band than most of us would have guessed. — M.J.



BUNK JOHNSON — KID ORY — GEORGE LEWIS: "New Orleans Memories." Bunk Johnson's New Orleans Band: Maryland, My Maryland, Alexander's Ragtime Band, Tishomingo Blues, You Always Hurt The One You Love, Kid Ory's Creole Band: High Society, Muskrat Rumble, The Girls Go Crazy, Blanche Touquetou, George Lewis' Ragtime Band: Georgia Come Meeting, Chimes Blues, Burgundy Street Blues (Ace Of Hearts AH140).

SO far as I am concerned, this album is quite properly titled. These old, as Revival jazz goes, tracks of New Orleans jazz do bring back the memories. And I have found them, for the most part, thoroughly enjoyable on re-listening. Harmonic and pitching deficiencies there are, but the best of the recording here possess a free, happy spirit, mixed with conscious discipline and a kind of melodic sweetness which gets at the taste buds after a while. And although this is all New Orleans music of a type and period — the Lewis band numbers are actually from 1952, but the style is closely related to the Bunk's and the personnel is almost the same,

The individual sound of New Orleans revivalism

with Percy Humphrey in place of Johnson — each band has its individual sound. I have always liked Bunk's rather clipped but bouncing lead, and the four first tracks on this album contain many examples of his playing which confirm that in '45 he had tone and originality still. Lewis' flowing clarinet compliments the economical trumpet part nicely, while Robinson plays a stout rhythmic role on trombone as well as filling out the ensemble harmonies. Lewis sails out to striking effect in the closing reaches of a stopping "Alexander's," and his variations on the chords of "Tishomingo" (in G) are genuinely expressive, as is his solo. This last must rank with the most fluent of all Johnson's recorded performances.

The Lewis tunes, with Joe Watkins on drums in place of Baby Dodds and Humphrey on trumpet, are less well defined than the Bunk's. But George's clarinet sound is as poignant as ever, and he solos with deep feeling on his own "Burgundy Street," accompanied only by the rhythm. The three Lewis numbers were recorded at a concert in the Artisan in New Orleans on December 14, '52, and "Chimes" (like Bunk's "Tishomingo") was included in the Rev Kershaw's "Introduction To Jazz" on Brunswick LAT 8124. Finally to the Orys, made

in March '45 with Mutt Carey (tp) and Joe Darenbourg (clt). "High Society," as I've come to expect, presents many difficulties, although Darenbourg gets around the old march cleverly and Mutt's drums lay a solid foundation. "Muskrat" is strongly attacked, but these two don't show what Ory's band could do. The Creole song, "Blanche Touquetou" sung by Ed and Cecile Ory, has a deal more warmth; and "Girls Go Crazy," a real traditional tune, demonstrates what this sort of ensemble jazz is all about. The Kid's relaxed tailgate blowing is something to wonder at. All in all, another success to score for Ace Of Hearts. — M.J.

Irene Kral inhabits that hinterland between jazz and popular swinging and "WONDERFUL LIFE" (Fontana TL 5309) includes items from both camps. Although lacking any instantly identifiable vocal quality, she is a stylish performer who can be relied upon to make the best use of her material. The album includes pleasant, relaxed performances of "Wonderful Life," "Going To California," "Nothing Like You" and Cy Coleman's nice "Here I Go Again." The sympathetic accompaniments include some neat fugal horn from Irene's husband, Joe Burnett. — B.D.

Pete Fountain's "I'VE GOT YOU UNDER MY SKIN" (Coral LVA9234) offers "My Blue Heaven," "Hanky Panky," "Strangers In The Night," "Mame," "Call Me," "Born Free" and of course, the almost obligatory Beatles number — "Yesterday." Fountain works with Stan Wrightsman (pno), Morty Corb (bass), Jack Sperling (drs) and, on some tracks, Godfrey Hirsch (vibes). The accompaniment is springy and the clarinet playing as smooth and accomplished as we have come to expect from Fountain, but the urgency and creative spark we look for in most jazz are in short supply. It is really a pop-jazz programme performed skilfully and without too many gimmicks or, thank goodness, overwhelming volume. — M.J.

John Hurt's singing and guitar playing are quiet pleasures, for those who admire the older, more gentle Negro folk singer rather than the blues shouter or contemporary R&B artist. On "MISSISSIPPI JOHN HURT" (Fontana TFL8079) we can hear at length, and in very fine form, this truly traditional musician who was prevented by illness from coming to Britain with the Folk Blues Festival, and who died last year. Hurt sings and plays some of his old recorded songs — among them the "John Henry" variant called "Spike Driver's Blues," the lazy-voiced "Candy Man," with its assured guitar part, and a kind of 1928 protest song, "Louise Collins," which could well have influenced Bob Dylan's song writing. Others included in this near-perfect set are the traditional "Pallet On The Floor" and Hurt's own "Coffee Blues" (featuring the "Lovin' Spoonful" lyrics), "If You Don't Want Me, Baby" and "Beulah Land." John Hurt sang honestly and well and played full, rich guitar. He didn't really belong to the blues, but was none the less worth hearing for that. — M.J.

Torero jazz—and the bulls win all the way

GERALD WILSON: "The Golden Sward." The Golden Sward, The Breeze And Carlos Chason Du Feu Follet, Watermelon Man, Mi Corazon, Blues Lotinense, The Feather, La Mentira, The Serpent (Fontana STL 5409).

Jazz," and there can be no arguing — the bulls win here. Wilson's penchant for Latin American and Mexican (other than the dread mariachi brass) effects have been skilfully utilised in his previous work, but here they are laid on so thick that by the end of the ten tracks I was suffering from a bad case of Mexican tummy. Scattered through the tracks are occasional outbursts by Harold Land, trumpeters Candoli, Meeks and Owens (and they're reduced

to playing "Entry Of The Bull" stuff). The best tracks are "The Serpent" and "The Feather," which are part of a larger, so far unrecorded Wilson work, "The Teotihuacan Suite." "Watermelon Man" comes off well too, mainly because it lacks the pretensions of most of the other material. A decidedly disappointing set, unless you've got Mexican relations. Or brush up on this before going there for the World Cup in 1970. — B.H.

PAPA BUE

PAPA BUE — WINGY MANONE — EDMOND HALL: "Papa Bue's Viking Jazz Band With Wingly Manone And Edmond Hall." Corrine Blues; Sleepy Time Down South; Wingly's Travelling Blues; The Mooche; Down Home Rag; St Louis Blues; Struttin' With Some Barbecue; Memories Of You; Ed's Blues. (Storyville 671192).

The band, with Hansen replacing Wingly, plays workmanlike version of Ellington's "Mooche"—the flavour of this is akin to a Chris Barber recording of a few years back — and Edmond Hall then comes in for the remaining five tracks. "Down Home" is performed by two clarinets and three rhythm (banjo omitted). Hall, who solos after the piano, drives things to a buoyant conclusion. On "St Louis," "Barbecue" and his own "Ed's Blues," cut earlier as "Off The Road" on his "Petite Fleur" LP, the clarinetist digs in as third man in the Dixieland front line. His incisively phrased solos and strong-toned ensemble playing add intensity to the Viking's well-integrated band work. On "Memories," he applies his large, searing sound to a relatively gentle extemporisation, assisted only by piano, bass and drums. These are probably the last records Hall made; they have added value, therefore, from being the final chapter of the Edmond Hall Story. — M.J.

WINGY and Edmond Hall each recorded a few titles with the Papa Bue band in Copenhagen late last year. The results, plus one track by the band without visitors, are found here and it is easily my favourite Papa Bue record. The first three numbers are the only ones to feature Manone, leading on trumpet in place of Finn Otto Hansen, and singing in his huskily dis-

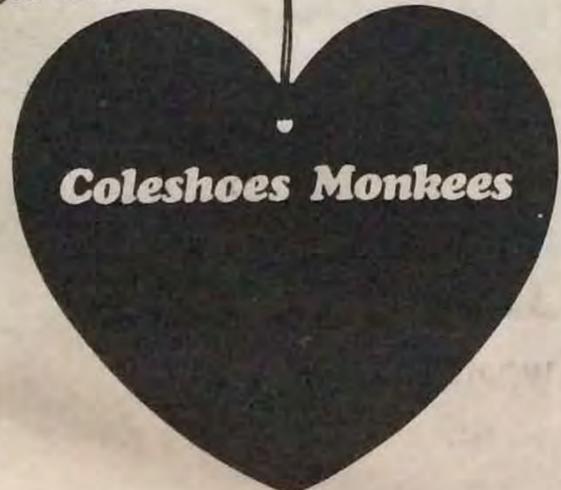
RADIO JAZZ

- Times: BST/CET
- FRIDAY (7)**
5.15 pm RI: Singing in Jazz. 6.0 M2: Jazz. 6.30 M7: Jazz Rondo. 9.20 U: Nancy Wilson. 11.5 A: Amateur Jazz. 11.10 M1: Lionel Hampton. 11.15 BBC H: Artie Shaw, Jim Hall, MJO, Spanier, McCann. 11.15 T: Ella Sings Gershwin. 11.45 T: Romanian Jazz.
- SATURDAY (8)**
12 noon BBC T: Jazz Record Requests (Steve Race). 2.55 pm M2: Radio Jazz Magazine. 3.30 Gordon. 8.20 R2: Jazz Concerto. 9.15 E: Jerry Van Rooyen Ork. 10.10 E: Weekend Cocktail, Inc (1) Big Bands USA (3) Swing Souvenirs. 10.35 Q: (1) Bill Doggett (3) Sinatra (6) Edmond Hall. 11.15 T: Ella Swings Gershwin. 1.15 A2: Jazz Discs 1926-29. 11.30 J: Jazz Festival. 11.45 T: Tete Montolui (Barcelona JF 1966). 12.10 am E: Doctor Jazz.
- SUNDAY (9)**
7.0 M2: Radio Jazz. 9.20 M: Swing and Sweet. 10.30 A1: Free Jazz. 11.3 A1: Jazz Concert, Inc Harriot, Mangelsdorf, etc. 11.15 T: Tribute to George Gershwin. 11.31 BBC L: The Jazz Scene (Chris Barber's B. Oubie Paterson, Benby Golson, Max Jones, Alexander's Jazzmen). 11.45 T: The Story of George Gershwin. 11.45 A1: Jazz Panorama (Huques Panassie). 12.15 am E: Jazz and Near Jazz.
- MONDAY (10)**
8.20 pm R1: Miniature Jazz Concerto. 8.20 U: George Russel Sextet. 8.30 J: Bobby Troup's Jazztime. 9.30 J: The Big Bands. 11.0 M: JAZZ. 11.10 M1: Barry Sisters. 11.15 T: Cy Coleman. 11.30 M1: Peruna Jazzmen. 1.45 T: New Jazz Records.
- TUESDAY (11)**
9.10 R2: Jazz Tempo. 9.50 H2: Jazz Spectacle. 11.0 U: Berlin JF 1966 (MAX Roach Quintet, Kuhn Quartet, Dave Brubeck Quartet). 11.5 O: Ellington Evergreens. 11.15 T: Marilyn Monroe (Film Songs). 11.45 T: Abney Roney, Pettiford, Kenny Clarke (MMO Vol. 2).
- WEDNESDAY (12)**
4.55 pm L: Jazz Festival in Kongsberg. 5.45 BBC T: Jazz Today (Charles Fox). 9.20 O: Jazz For Everyone. 9.30 J: Jazz. 10.35 Q: Art Blakey's Jazz Messengers (Paris 1958). 11.15 T: Ray Charles. 11.40 M1: Kenny Drew. Nels-Henning Pederson. 11.45 T: Roger Kellaway Trio.
- THURSDAY (13)**
4.35 pm U: Jazz Magazine. 8.40 M1: Jazz. 9.0 E: Frank Guarante's Georgians. 11.15 T: Henry Mancini Ork. 11.45 T: Gabo Szabo (Jazz Raga, Impulse A9128), Phil Woods (Impulse A9143).
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: AFM 547, 228, L: NR Oslo 1376, 477, 228, M: Saarbrücken 211, N: Denmark Radio 1-1224, 202, 188; 2-283, 210, O: BR Munich 375, 187, Q: HR Frankfurt 506, R: RAI Italy 1-333, 225; 2-535, 290, T: VOA 251, U: Radio Bremen 221.

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NEW POP RECORDS



NICK JONES SORTS OUT THE NEW SINGLES



BEATLES: A cool, calculated singsong

Latest message from the Beatles is 'love'

GOOD singles fall into two main categories. The creative commercial "pop" records, and the creative progressive avant garde singles. The Beatles belong to the latter category making sounds that we haven't heard before, sounds which are pushing the boundaries of pop music further and further toward being established as a true art form. This week marks the release of "All You Need Is Love" another milestone in their very phenomenal careers. Kink Dave Davies has his first solo vocal record issued but this is a sound which falls into the non-progressive, but nevertheless creative "pop" category, and apart from that the remaining sounds are pretty ordinary stuff. None of it, however, will stop the Beatles from coming through.

THE BEATLES: "All You Need Is Love" (Parlophone). A cool, calculated contagious Beatles' singsong once again from the pen of John and Paul, recorded—and plugged—before four million viewers on the BBC's Our World satellite-linked programme. Obviously the group have decided to make a fairly straightforward, very commercial song and although it's a beautiful sound it is easier to absorb than the more complex "Strawberry Fields." The message is "love" and I hope everyone in the whole wide world manages to get it. The flip "Baby, You're A Rich Man" shows you the kind of wealth that will be yours if you get the message. A pleasing B-side that'll score a lot of plays when we've all got to know the A-side inside out.

activity it has the unbeatable Kink commercial stamp running all through—and that's as good as any lion egg.

RUPERT'S PEOPLE: "Reflections Of Charlie Brown" (Columbia): Oh woe is me. What an enormous drag to be able to pin down almost every influence of a record to the current sounds of the day. The whole concept of the number is based on Procol Harum's "Whiter Shade Of Pale;" the guitarist has included a few smooth Jimi Hendrix guitar phrases, and the singer sounds like every young, egotistical soul singer you've ever heard. Technically this group sound as though maybe they can play but while they are busy copying, and there's no other word for it, copying other peoples' works of art then they are giant losers and the depths of my heart flutters with sympathy—and disgust.

meaningless clichés and, frankly, it is a most boring record. Why a group of this potential and originality have been smothered in the quagmire of pop instead of finding their very own groove and grooving in it we may never know.

ARTHUR CONLEY: "Shake, Rattle And Roll" (Atlantic): His "Sweet Soul Music" was a big big hit and now Otis Redding's young protégé swings his way through a riffing Stax-sounding revival of "Shake Rattle And Roll." Again Otis has produced Arthur's record bringing his voice well forward while the boys cook away behind giving Conley vocal support and building, neat key changing, urging backing. That Stax backing is enough to inspire any soul singer and Conley is no exception to the rule. A nice swinging record but I don't think it's different enough to be as big as "Sweet Soul Music."

THE WHO: "The Last Time" / "Under My Thumb" (Track): "As a gesture" the Who recorded and whipped out these rough but fiery recordings of two excellent Jagger-Richard compositions in just one morning and congrats should go to the Who for their fine move. Good, powerful, hard hitting steely sounds exploding forth just like the good old days.

LPs

BY THE MM POP PANEL

The Monkees will silence their critics with this one

MONKEES: "The Monkees Headquarters" (RCA Victor). The Monkees are in a strange position. They came into pop backwards with a huge reputation custom built for them. It's a tribute to Dolenz, Tork, Nesmith and Jones that the Monkees are equalling the high standards of their competitors and are even beginning to move ahead of them. The group all play a variety of instruments, while occasional French horn and strings are added. The sleeve names the extra musicians to ram home the authenticity. There is even a 60 second track of Mickey practising drums as final proof! Their sound is good if not adventurous, the song excellent, and the vocals distinctive. Dolenz does his great rock and roll speciality on "No Time" and Davy piles on the pressure with his breathy ballads. On top of their acting ability, a great deal of musical talent is beginning to emerge from the Monkees HQ.

PAUL JONES: "Love Me Love My Friends" (HMV). Paul Jones is a clever performer. He manages to put over widely differing songs

with the skilful use of his attractive but mediocre voice. This is a well produced album with brilliant arrangements by Mike Leander and Mike Vickers and clever use of voices and musical tricks which never become cheap gimmicks. It's nice to hear Paul still singing socially conscious songs. Included: "Poor Jenny," "Noshers Burns," "Song About Mary," "Lonesome Death of Hattie Carroll."

THE SHADOWS: "Jigsaw" (Columbia). Musical fashion is fickle but it cloaked the shoulders of the Shadows for longer than most pop groups. Today, though still young, they are in pop history books. Nevertheless they play here with taste and solid ability. And their creaky old bones can still get a buzz on a song. Included: "Tennessee Waltz," "Cathy's Clown," "Stardust," "Winchester Cathedral," "Green Eyes."

MEL TORME: "Right Now" (Atlantic). Says Nat Hentoff on this album sleeve: "Hearing and re-hearing a set of Torme's performances is a durable pleasure because the man's ear is so accurate, his sense of rhythm is so buoy-

antly resourceful, and his phrasing is often as stimulatingly surprising as that of a superior jazz instrumentalist." All we need add is that the arrangements by Shorty Rogers and Claus Ogerman always hold the interest and that the songs include "Right Now," "The Lady's In Love With You," "Walkin'," "On Green Dolphin Street," and "Comin' Home Baby."

TEMPTATIONS: "Live!" (Tamla Motown). Sorry, but this mixture has been offered too many times before. There just isn't much that's new to listen to. Also the pitching is highly suspect, to use a euphemism. Included: "I'll Be In Trouble," "My Girl," "I Wish You Love," "Old Man River," "Don't Look Back."

STAN BUTCHER: "His Birds And Brass Sayin' Somethin' Stupid And Other Things" (CBS). Well played, jazzy versions of Top Ten hits with a swiny rhythm section and hip vocal group. Background music for the 30-year-olds. Included: "Winchester Cathedral," "Release Me," "Mellow Yellow," "Green Grass Of Home."



TORK: a tribute

TOMORROW (Friday) the Kinks will be surprising the pop public once more—for lead guitarist and younger brother of Ray Davies, the inimitable arch raver, Dave Davies, is releasing his first solo single "Death Of A Clown" which can be heard by all and sundry on the Pye records label.

One point however should be clarified immediately, this move doesn't mean that Dave is quitting the group: "On the contrary," said Dave through a vicy pizza, "it's just the links trying to keep out of a bit."

On "Death Of A Clown" in fact, Dave is supported by group mates Ray, Pete Quaife and Mick Avory, but as Dave puts out: "It's my first solo singing record so we thought I would be a change to put out under my name."

What gave Dave the idea for the song? "It was my original idea for the song. I was a bit heated off one day and I started playing this tune on guitar. It was a cheered off, unappy tune. Anyway Ray helped it with it after that—so we really co-wrote the song—out hepped it about and took out. Originally it was an LP track but we've often thought that a lot of good numbers are wasted on LP's. So why not take a few good tracks off the album and issue a single.



DAVE: "my original idea"

BROTHER DAVE HAS A GO

"Well, why not?" inquired Dave. "Why do what people expect of us? You see there is a lot of pressure on a group after they've had a few hits. To an extent you have got to please the public on your singles—with my solo things we can expand, experiment and do one or two new things that we couldn't do on the Kinks singles. Added Dave: "Actually there

will be a new group single released at the end of July. One side is called 'Mr Pleasant' which has already been issued on the Continent and we're recording three or four more tracks this week. Also—we're working hard you know—we finished the LP last week. Can you think of a title, we've been wracking our brains for a good title!"

Will Dave be promoting his single by himself or with the whole group?

"Well, I hope to do some TV and things and I'll be doing them by myself. It's rather exciting isn't it?"

And finally what does big brother Ray think of his brother's solo debut and the general expansion of the Kinks?

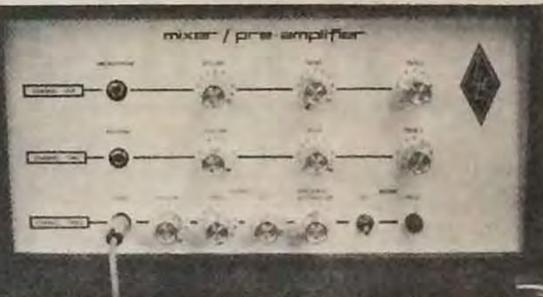
"It's just a nice thing for Dave to do," said Ray, "and it eases things for me a bit as well if Dave becomes more involved in writing and singing solo." And that's Kinks sense!



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KARL DALLAS PREVIEWS THE KEELE FESTIVAL



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FRED JORDAN

IT'S THE MOST IMPORTANT OF THEM ALL

THE Keele Festival, which opens at Keele University this Friday evening, is not the biggest show on the roster of folk festivals springing up all over Britain. But it is certainly the most important of all of them.

There are two reasons for this—the audiences and the performers.

The audiences are made up from the leaders of the folk: organisers of clubs, serious singers, activists who tend to be interested in the more traditional types of music.

And like it or not, these are the people who give the revival its backbone, the hard core whose firmness of purpose keeps things moving.

Most of them are performers in their own rights, and it's one of the good things about Keele that it's always difficult to separate audience and artists into watertight compartments—as in the best folk clubs.

The visiting performers usually illustrate the best of the revival, with a smattering of traditional performers as well.

Representing the tradition

will be people like Charlie Bate, who plays a prominent part in the May Day rituals every year at Padstow, Puckie Byrne, a puck-like Irishman who is a brilliant whistle-player as well as a good singer, Donald Higgins, a Scottish piper and whistle player, Fred Jordan, a Shropshire farm worker whose recent Topic record of unaccompanied ballads achieved the feat of getting into the MM Folk Chart, Jimmy MacBeath, one of the great "showmen" of Britain, a Scottish travelling man with an enormous fund of songs and stories, Cyril Phillips, another great English singer, and of course the great "queen" of Scottish folk-song, Jeannie Robertson.

Revival singers at Keele will include A. L. Lloyd, the ex-sheep shearer and whaler who is the acknowledged elder statesman of the revival, Ray Fisher, the young Scottish girl whose big voice has been heard most often with her brother Archie, Isobel Sutherland, a fellow Scot who must be one of the most powerful ballad singers from north of the Border, John Fore-

man, the Cockney who has introduced lots of folkies to the pleasures of the music hall song, Matt McGinn, surely the most prolific songwriter in the revival, and the most enjoyable, when he isn't lampooning other singers, and John Pearse, guitarist and fretted instrument virtuoso extraordinary who is at the moment instructing BBC-I viewers on how to "Hold Down a Chord."

With the Watsons in semi-retirement and the Young Tradition at Newport, it has been left to the old-stagers to carry on the work they've been doing so long in the group field: the McPeakes from Belfast, who have been singing together with the Irish pipes and harp for so long most people think of them as traditional singers, the Ian Campbell Folk Group, who have continued to run one of the best clubs in the country, in Birmingham, throughout their rising international success, and the High Level Ranters of Newcastle, who are not only one of the best folk dance bands in the country but are able to boast in Johnny Handle and Tom Gilfellon two of the most interesting singers from the north east.

Lovers of American folk music won't be neglected, for there'll be a special American concert with ex-New Lost City Rambler Tom Paley and his new Deal String Band and ballad-singer banjo and guitar picker Hedy West.

Straight talking from Judy, the blues girl

PEOPLE are going to get shock when Judy Roderick stands on the stage to sing at the Cambridge Folk Festival later this month. She looks like just another girl folk singer from America in the Baez-Collins mould: petite, pretty, hair the colour of corn. What they won't be expecting is a big bluesy-tinged voice powerful enough to lift the Cambridge marquee into the air, tent pegs and all.



RODERICK: first began singing while at University

The American blues revival scene has given us mostly the stompy music of people like Spider John Koerner and Snaker Dave Ray—as well as the blues band scene of people like Paul Butterfield. Most of the girls on the American scene have steered clear of the blues.

But not Judy Roderick. She explains her preference simply: "Blues have more meaning."

She doesn't only sing the blues, of course. Her full-toned voice can sound not unlike Judy Collins on folk-type contemporary material like Weissman's "Someone to Talk My Troubles To" or Sylvia Fricker's "You Were On My Mind."

But pretty though this is, Judy really gets into her own with slow drag blues like "Mistreated," in which she plumbs depths of feeling and power inside her little frame, and really belts it out.

Born in Michigan 24 years ago, Judy first began singing, like so many other American revivalists, while she was at University—in her case the University of Colorado. First of all she started with the basic folk-girl's repertoire, but pretty soon she started on the blues.

If pressed, she will drop names like Bessie Smith, Billie Holiday and Mildred Bailey as the sort of girl bluesers who have influenced her, but impressive as she is, there's

none of their majesty in her work—yet—though some of Mildred's sense of humour.

On some numbers she sounds a lot more like Peggy Lee, though like any other one, this comparison doesn't really tell you much about her.

She is making her own scene, and in fact as she gains in experience the thing that begins to impress is her versatility.

Her biggest problem, she says, is audiences who pretend to dig blues but don't really know where it's at.

"I rarely find an audience

really knows or appreciates the blues," she says, sadly. "Most feel that they should dig it, because it's the hip thing to do. Often people just don't listen."

"Oh they're quiet, but they really don't hear the words, they just sort of bounce off their heads. They should have their heads emptied of everything they have been told about what is great, hip, and so forth."

Straight talking from a blues girl who seems well equipped to be able to change all that. We shall see.—KARL DALLAS.

JULIE'S NEW "FROST" EP JULIE FELIX



JULIE FELIX SONGS FROM "THE FROST REPORT"—PART 2

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SONGS FROM "THE FROST REPORT"—PART 2

Published by: Essex Music Limited
Sole Representation: Noel Gay Artists Limited

AND HER LATEST ALBUM

People who like blues done in a light, airy style—quite fetching but without the bite and guts of jazz-type blues—should find something worthwhile in Judy Roderick's "WOMAN BLUE" (Fontana TFL8078). Her sweet, true voice flickers around such songs as Billie Holiday's "Rock Me Baby" and the traditional "Woman Blue" and "Mistreated" and a "Born in The Country" based on a recording by Richard "Rabbit" Brown. This last has guitar playing by somebody who sounds to have heard of Barbecue Bob, no

less. Other pretty songs included are Jon Hendricks' "Contemporary Blues," Dick Weissman's "Someone to Talk My Troubles To" and a "Louisville Lou" with vaudeville overtones learned from Peggy Lee. She even tackles Willard Robson's "Country Girl Blues," as recorded by Jack Teagarden. Judy, who plays guitar, is variously assisted by Artie Traum and Dick Weissman (gtrs), Paul Griffin (pns), Ted Sommer (drx) and Russ Savakus (bass). It's a likeable album for a rainy day. —M.J.

KARL DALLAS REVIEWS THE NEW FOLK ALBUMS



It's all down to folk with strings

It's all down to strings and orchestral arrangements on the recorded folk scene just now. We've recently had Josh Rifkin's brilliant orchestrations for Judy Collins' recent album, which worked as music though it had little to do with folk. Now transatlantic boss Nat Joseph has had Bert Jansch orchestrated on his new album "NICOLA" (TRA 157). Nothing wrong with that — Judy Collins was not pure folk and no more is Bert Jansch, though his recent "Jack Orion" album showed he had more understanding of the real essence of tradition than many self-styled purists. But these orchestrations by David G. Palmer, over busy and elaborate, seem to smother the delicate lyrics of Bert's songs till they nearly suffocate under the weight. As for the Bert Jansch bid for the charts, "Life Depends On Love," in this age of increasing sophistication in pop it would be naive to expect this to get very far. Rather than jumping direct from solo folk artist to pop star with lush backing, it might have been more advisable to have stopped at the transitory stage of the Pentangle, the musically more satisfying group Bert and John Renbourn are running now. All this leaves us with some very nice solo tracks plus the title track in which other instruments are used — but in a very subsidiary role. This is a swingy essay into the baroque — for once the "folk" tag is really deserved — which is really delightful. There's some nice blues, especially "Rock Me, Baby," in which Bert betrays a rare debt to Davy Graham and "Weeping Willow" and a version of "Love Is Teasing" which will make most people squirm. Strangely, I like it, even though it sounds like Dominic Behan on an off night! — K.D.

JANSCH for once the "folk" baroque tag is deserved.



never descends into the maudlin depths of sentimentality.—K.D.

The work Shirley Collins has been doing to her sister Dolly's pipe-organ accompaniment has been one of the big events of the revival in 1967, and Topic have now issued a record which brings together some of the most effective arrangements the two girls have been doing. "THE SWEET PRIMEROSSES" (Topic 12170). Shirley has always been willing to experiment, which may surprise people who think of traditionalists as dull imitators of toothless oldsters. But it is not any purism that makes me feel her experiments with Dolly are more successful than her excursion into exotica with Davy Graham. Dolly's accompaniments are deceptively simple, for with a gently repeated phrase she will underpoint the theme of the song, especially effectively on "All Things Are

Quite Silent," one of the best anti-war songs to come out of the British tradition. On a number of tracks she is accompanied by an anonymous group of singers, whose work brings to mind the excellent Sunday morning programme she did for BBC TV at the beginning of the year. I've never been able to understand why that brilliant little programme was never repeated. This record would be a good introduction for anyone who thinks that folksong is all long hair and protest. Some of the tracks are really lovely, though very rarely does the sweetness cloy. Only on Joseph Taylor's exultant "Brigg Fair" does Shirley get a bit too pastoral for my taste.—K.D.

It would be foolish of me to try to explain what I think is wrong about the Tinkers and their debut album for Pye (NPL 18180) since there is obviously such a huge market for this type of rollicking brogue that

it is bound to be a success, whatever I think of it. Very few people who have been familiar with a lyrical ballad like "Carrickfergus" will be able to hear their arrangement of it without wincing, though the cross between the Kingston Trio and the Clancy's which seems to be its main inspiration may appeal to anyone coming to it fresh. Individually, Gerry Fox, Maureen Kennedy-Martin and Mick Flynn are more than competent singers, though Maureen takes unnecessary risks of comparison by doing a song like "The Coming of The Road," which has been so associated with Judy Collins. "The Reluctant Patriot," which has been banned as a single in England by Pye, really is much too timid to upset anyone, least of all the English Establishment, who know that as long as the Irish can lull themselves to sleep with songs about the battles of fifty years ago they aren't in much danger of disturbance.—K.D.

FOCUS ON FOLK

OVER a year after the death of Jack Elliott of Birtley, the great family singing tradition he started is as strong as ever. If you doubt it, you can hear Jack's son and daughter, John Elliott and Doreen Henderson, at the Fox, Islington Green, tomorrow night (Thursday).

The following week, Phoebe Smith and her fiddler son, as well as barge captain Bob Roberts, hold the floor. Future guests, including the Clifford Family, Charlie Bate and Tony Foxworthy, Fred Jordan, Cyril Tawney, music hall singer Harry Pack, Martin Byrnes and Gabe O'Sullivan, Harry Boardman, Lancashire dialect poet Harvey Kershaw, and Tommy Gunn and Cathal McConnell from Ireland, show that the Fox is still one of the best traditional clubs in London.

September 14 will be the Fox's third birthday party, and also a birthday party for concertina-player Sean Tester.

SURBITON club are instituting a policy of "something different" every once in a while to keep the interest alive. Last night (Wednesday) they had Peggy Phango and Johnny Parker while on August 7 the Ken Colyer Jazzmen turn out to show them what the music of New Orleans is all about.

Next week they have something good in the way of folk, husband-and-wife team Dave & Toni Arthur whose new Transatlantic LP is going so well, and lovely Dorris Henderson is there on July 19.

Other future guests include Malcolm Price, Lisa Turner, Sandy Denny and Jon Isherwood.

LIZ VEAL writes to remind me of the cash-prize folksong competition that's taking place as part of the Cambridge Folk Festival at the end of this month. There will be separate classes for performers using American

John and Doreen —keeping the tradition alive

and British material (a sensible idea) and each first prizewinner will get £20, with £10 and £5 for runners-up in both sections.

The first round of the competition will be on the Friday night, July 28.

Meanwhile, I hear that Canadian singer-guitarist Michael Rosen has been chosen to compete the American section of the festival, which includes Tom Paxton, Tom Rush and Judy Roderick. Michael knows all the American visitors well and this, coupled with his own witty sense of humour and ease of delivery, should mean a very nice show indeed.

Incidentally, after his brief visit here for the festival, Tom Paxton will be back in Britain in October.

DENNIS O'BRIEN rang to chide me about my criticisms of London folk clubs and to tell me that his club at the Black Bull, Barnet, is going so well that he's not closing for the summer this year.

He has made over 1,000 members this year, about two months before he made that total last time.

Tonight he has Hedy West, with the Tinkers there on July 13 and Jacque and Bridie down from the north-west on July 20.

Noel Murphy will stand the place on his head on August 17.

KEITH ROBERTS, the north country ballad man, will be selling his latest broad-

sheet, "The Sash My Father Wore" at the Orangeman's Parade in Southport next Wednesday. Understand he'll not be selling another recent broadsheet of his; Kevin Barry.

ALEX CAMPBELL is at the Manchester Sports Guild on Sunday, together with Brian and Bob. On Saturday they have the Hogs Eye Men and Tom and Smiley.

Future MSG guests include Diz Disley, the Folk Union, the Munster Men on July 16, Tony Rose on July 22 with the Kinfolk and the Taveners on July 29.

Noel Murphy is there on August 12, Matt McGinn on August 13, and Ewan MacColl and Peggy Seeger on September 20.

IT'S jugband time this week-end at the Troubadour, Bristol, with the locally very popular Alligator Jug Thumpers putting in a hard night's jugging. During the summer the Bristol Troub is open only on Wednesday (mostly local traditionalists), Friday (broader policy, with classical) and Flamenca guitarist Patrick Benham and Saturday, when local guests like the Croffers, Bev and Rich Dewar and Chas Upton or national visitors like John Pearse, Trevor Lucas or Al Stewart can be heard.

On August 4 they're organising a canal boat trip which will sing its way round local waterways for 2 1/2 hours, ending up at the club's premises in Waterloo Street, Clifton.—KARL DALLAS.

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THE LEESIDERS PUNCHBOWL THREE and guests 7.30 prompt
THE FOX, Upper Street, N.1. **ERNE GROOME** and **FRED McKay**, The Rakes and guests.

SUNDAY cont.
ST. ALBANS, Queens Hotel, 7.30 pm. **EWAN MacCOLL** and **PEGGY SEEGER.**
THE PENTANGLE Bert Jansch, John Renbourn, Jacqui McShee, Danny Thompson, Terry Cox. **THE HORSESHOE HOTEL**, TOTTENHAM COURT ROAD, 7.30 pm PROMPT
TROUBADOUR, 9.30. **DAVE & TONI ARTHUR.**

FRIDAY
AT IV Folk Club, Ewell. **DORRIS HENDERSON**, Roger Hill
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RON GEESIN plus guests, an experience involving words and sounds, intriguing and involving you.
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ANGLER'S TEDDINGTON, Marian Segal
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JOHN RENBOURN **JACQUI McSHEE** **GINA GLAZIER** NEXT WEEK—DAVY GRAHAM
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MONTY SUNSHINE'S JAZZ BAND

Friday, July 7th
SANDY BROWN'S JAZZ BAND

Saturday, July 8th
ALEX WELSH & HIS BAND

Sunday, July 9th
ERIC SILK'S SOUTHERN JAZZ BAND

Monday, July 10th
THE WEB with John L. Watson

Tuesday, July 11th
RAY "THE BARON" PETERSON

Wednesday, July 12th
BOB WALLIS STOREVILLE JAZZMEN

Thursday, July 13th
KEN COLYER'S JAZZMEN

GEORGE CHISHOLM
with ALEX WELSH & HIS BAND
on THURSDAY, JULY 20th

STUDIO 51
KEN COLYER CLUB
10/11 GT. NEWPORT STREET
NEAR LEICESTER SQUARE
Friday, July 7th, 7.30 p.m.
THE GOTHIC JAZZ BAND
Saturday, July 8th, 7.30 p.m.
ERIC SILK & HIS SOUTHERN JAZZ BAND
Sunday, July 9th, 7.30 p.m.
KEN COLYER'S JAZZMEN

THAMES HOTEL
Hampton Court, Middlesex
Friday, July 7th
ERIC SILK & HIS SOUTHERN JAZZ BAND

Saturday, July 8th
MONTY SUNSHINE'S JAZZ BAND

Sunday, July 9th
BILL NILE'S DELTAS

SIX BELLS
KING'S ROAD, CHELSEA
Saturday, July 8th, 8 p.m.

JOHN CHILTON'S SWING KINGS

WOOD GREEN (Fishmongers Arms)
SUNDAY
ALEX WELSH! THE SWINGING BLUE JEANS!!

MIKE COTTON SOUND
with U.S. Singing Star **LUCAS**

Thursday, July 6 KINGSTON, Coll. of Art
Friday, July 7 NOTTINGHAM Training College
Saturday, July 8 GASTONBURY, Town Hall
Sunday, July 9 MINI-HOUDAY
Monday, July 10 CHELMSFORD, Marconi Co.
Tuesday, July 11 CROMWELLIAN CLUB
Wednesday, July 12 CANA VARIETY AGENCY
41-43 Altrincham St., London, E.1. BA11 1JH

CALIFORNIA BALLROOM
Wingate Road, Dunstable 62804
Friday, July 7th, 8 p.m. - Midnight
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Saturday, July 8th, 8 p.m. - Midnight
TONY RIVERS AND THE CASTAWAYS
Car pool. Supporting Groups. Bar extra.

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Saturday, July 8th
THE WEB with JOHN L. WATSON

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

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FLAMINGO
33-37 WARDOUR STREET, W.1

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8 1/2 great hours of non-stop music and dancing in an exciting atmosphere with
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BLUEBEAT, U.S. IMPORTS TAMLA

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KNOCKOUT ATMOSPHERE OF
* **FREDDIE FINGERS LEE SHOW**, plus FROM DETROIT, U.S.A.
* **MAX BAER** and the CHICAGO SETBACK, also TONI ROCKET and his DISCO BLUEBEAT SHOW

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TONI ROCKET'S SUPER HI-FI SOUND SYSTEM! LATEST BLUE BEAT, TAMLA, SOUL and R&B
DISCOBLUEBEAT SHOW
Members 3/6, Guests 4/6

WED., JULY 12, 7.30-11 p.m.
JOIN THE MID-WEEK CROWDS SOMETHING DIFFERENT EVERY WEEK
SOUL • BLUEBEAT • SKA • TAMLA
TRIADS
also TONI ROCKET and his DISCOBLUEBEAT SHOW
Reduced rates for student members

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31 Winchester Road, N.W.3
Swiss Cottage Tube Shakey Vick, Chicago Blues.

FAMILY BIRMINGHAM, BLACK HORSE
SATANIC RITE, Wimbledon School of Art, Merton Hall Road
This Thursday, July 6, 8.15.
WYNDER, K, FROG, THE GODS, BAR, 6/6d.

SWANAGE WAGES OF SIN
THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1

THE FANTASTIC FREDDY MACK SHOW
HUNTINGDON, YOUTH CENTRE

FRIDAY CAVALIER ROOM
WHITE HART, ACTON STAX OF SOULSVILLE

TONITE P. P. ARNOLD
CLUB OCTAVE closed until September.

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ERIC SILK, Thames Hotel, Hampton Court.

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FROGSLAND JAZZ BAND, "Essex Arms", Brentwood.
HIGHGATE VILLAGE, "The Olde Gatehouse" **DICK MORRISSEY, COLIN PETERS QUINTET**.

JOHN CHILTON'S SWING KINGS
THE GREYHOUND
FULHAM PALACE ROAD, S.W.6.
Admission 4/- 8-11 PM

FRIDAY cont. JOYCE BOND SHOW
Ready Steady Go Club, Edgware

OSTERLEY JAZZ CLUB. BILL NILE'S GOODTIME BAND
PARKSIDE, AMPHILL KINSMEN

PAVILION, BOURNEMOUTH WAGES OF SIN
SOUTHERN JAZZ CLUB, Ex-servicemen's Club Hall, Harvey Road, Leytonstone, next door to "Red Lion". **NEW SEDALIA JAZZ BAND**, Interval Brian Rackham. Next week **ERIC SILK** jazzband.

STARTING GATE Wood Green, Sounds by Nine.
THE FANTASTIC FREDDY MACK SHOW
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John's Children, Bridge Street, Leatherhead
WEMBLEY SOUTHERN STOMPERS and MICHELE, "Norfolk Arms" (Nr. Wembley Stn.).

SATURDAY CHICAGO BLUES, Starting Gate, Wood Green, Doctor Kay's Blues Band, every Saturday.
CONSERVATIVE CLUB BIGGLESWADE THE SECT
ERIC SILK, Ken Colyer Club.

FAMILY NORTHAMPTON, MAPLE BALLROOM
JOYCE BOND SHOW
Club West Indies

MINOR PORTION ROLL BAND
WELLINGBOROUGH 5116
REDRUTH FLAMINGO WAGES OF SIN
THE FANTASTIC FREDDY MACK SHOW
ST. GEORGES BALLROOM, HINCKLEY

THE UNLUV'D
Bluesville 67, Brentwood, Essex.

SUNDAY ALEXANDERS JAZZMEN
BBC Light, 11.30-2 a.m. JAZZ CLUB
AT the Witch's Cauldron, Hampstead
SAVOY BROWN BLUES BAND

BEXLEY, KENT, Black Prince Hotel, John Mayall
BILL BRUNSKILLS JAZZMEN, Fighting Cocks, Kingston
CLUB OCTAVE closed. **DAVE GORDON and TONY**, would like to thank all the MUSICIANS who have played, and all the MEMBERS for their support this season. See you all in SEPTEMBER.

SUNDAY cont. COOKS, CHINGFORD
Royal Forest Hotel
GOthic JAZZ BAND

COOKS FERRY INN, EDMONTON, 12.00 to 2 p.m. Cook's Ferry Alistair plus guests.
ERIC SILK, 100 Club, Oxford Street.

FAMILY CRAWLEY, STARLIGHT
FLAMINGO, REDRUTH WAGES OF SIN
"GEORGE," MORDEN: MAX COLLIE.

GOthic JAZZ BAND, Lord Ranelagh, Warwick Road, S.W.5. Lunchtime
JOYCE BOND SHOW
Club Seven Eleven, Kennington

SOUTHALL SOUTHERN STOMPERS and MICHELE, "White Hart"
THE FANTASTIC FREDDY MACK SHOW
BEACHCOMBER, NOTTINGHAM

THE UNLUV'D
Dutch House, Sidcup.

MONDAY BEXLEY, KENT, Black Prince Hotel, Alexanders Jazz Band
FAMILY LONDON MARQUEE & SIBYLLAS

HAMPSTEAD COUNTRY CLUB 50 yards Beisize Park Tube
TEMPERANCE 7
HATFIELD, Red Lion, CHRIS BARBER
PLOUGH, STOCKWELL, Dick Morrissey

READING, MONTY SUNSHINE, "Ship," Duke Street.
THE FANTASTIC FREDDY MACK SHOW
RECORDING

THAMES CITY JAZZMEN, The Iron Bridge, East India Dock, Road, E.14.
TUESDAY AT THE PLOUGH, ILFORD BRIAN EVERINGTON QUINTET
Plus DAVE CORP GROUP

BISHOP'S PARK, PUTNEY BRIDGE, S.W.16
ALEXIS KORNER FREE AT LAST
7 p.m.
"GEORGE," MORDEN: TEMPERANCE SEVEN.

HIGHWAYMAN, CAMBERLEY: JOHNNIE SCOTT QUINTET
JOYCE BOND SHOW
The Cavern, Margate

THE FANTASTIC FREDDY MACK SHOW
TOWN HALL: HIGH WYCOMBE

WEDNESDAY FAMILY SOUTH SHIELDS, CELLAR CLUB
Call Ian Hamilton—Don Read 061-CEN-5367.

WEDNESDAY cont. HITCHIN, Hermitage Ballroom, Dick Morrissey, Harry South
PENZANCE WINTER GARDENS WAGES OF SIN
Soul management
Barrie Hawkins Royston 3235

THAMES CITY JAZZMEN, The Iron Bridge, East India Dock Road, E.14.
THE FANTASTIC FREDDY MACK SHOW
INDUSTRIAL CLUB, NORWICH

TROPICANA CLUB
18 George Street, Croydon
TUBBY HAYES QUARTET
8 pm - 2 am. Admission 2/6

MARQUEE
90 WARDOUR ST., W.1 GER 2375
SUN., JULY 9th (7.30-10.30)
AN EVENING with **BLOSSOM DEARIE**
and her MUSICIANS
Tickets available on the evening
Members: 7/6 Guests: 10/-

Fri., 7 July 9 p.m.-2.30 a.m.
★ 117
★ Apostolic Intervention
sat., 8 July, 10 p.m. - dawn

★ **DENNY LAINE** and his electric string band
★ Fairport Convention
★ The Peter Sedgely Light Show

★ Pineapple Truck

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THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRENNAN
presents MODERN JAZZ
Every Friday, Saturday and Sunday
Friday, July 7th
DON RENDELL
Saturday, July 8th
ART ELLEFSON
Sunday, July 9th Lunchtime
DICK MORRISSEY and IAN HAMER
Evening
HENRY LOWTHER

THE ED FAULTLESS TRIO
presents MODERN JAZZ
EVERY WEDNESDAY
at **THE PHOENIX**
Cavendish Square, W.1. MAY 1700
Wednesday, July 12th, 8.15-11 p.m.
DON RENDELL/IAN CARR QUINTET
Admission 4/6 Licensed for Bar and Dancing

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BARNES BRIDGE PRO 5241
Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening
Friday, July 7th
TOMMY WHITTLE
Saturday, July 8th
RONNIE ROSS
Sunday, July 9th
Lunchtime and Evening
HAROLD McNAIR
Monday, July 10th

DAKOTA STATON
Tuesday, July 11th
DICK MORRISSEY QUARTET
Wednesday, July 12th
JOE HARRIOTT QUARTET
Thursday, July 13th
DICK MORRISSEY QUARTET

marquee
90 Wardour Street London W.1

Thursday, July 6th (7.30-11.0)
★ **MARMALADE**
★ **STUDIO SIX**
Friday, July 7th (7.30-11.0)
★ **THE CREATION**
★ **THE THIRD EYE**
Saturday, July 8th (8.0-11.30)
★ **THE TRIBE**
★ **THE LOVE AFFAIR**
Sunday, July 9th (7.30-10.30)
(See Adjoining Advertisement)

Monday, July 10th (7.30-11.0)
★ **THE FAMILY**
★ **TEN YEARS AFTER**
Tuesday, July 11th (7.30-11.0)
★ **THE LONG-AWAITED RETURN OF THE MOVE**
★ **WINSTON'S FUMBS**
Wednesday, July 12th (7.30-11.0)
★ **ROY GUEST** presents
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RAMJAM "HOT 100" Admission 3/-

SUN., JULY 9th 7.30-11.30 p.m.
GENO WASHINGTON & THE RAMJAM BAND Admission 10/-

MON., JULY 10th 7.30-11 p.m.
RAMJAM RECORD SHOW Admission 3/-

MEMBERSHIP 2/6 EXTRA, VALID UNTIL DECEMBER 31st, 1967

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SUN. CLUB JULY 9th **JEFF BECK GROUP**

Coming soon: Bee Gees, Drifters, Herbie Goins, Human Instinct, Gods
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GROUPS AVAILABLE FOR CONTINENTAL WORK

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WHISKY A'GO GO
PRESENTS
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TUESDAY JULY 11th
ORIGINAL DRIFTERS
THURSDAY JULY 13th **THE SHELL SHOCK SHOW**
FRIDAY JULY 14th Special attraction at the Bastille Party **THE MAROONS**
33 - 37 WARDOUR STREET, W.1 GER 7676

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NEXT FRIDAY: ZOOT MONEY AND THE BIG ROLL BAND Adm. 6/6
SUNDAY, 9 JULY FREE POSTERS, PHOTOS, CIGARETTES, CHOC'S I
DISCOBLUEBEAT ONLY 3/6
WEDNESDAY, 12 JULY BLUESVILLE'S HI-FI SOUND SYSTEM I
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SATURDAY, 8 JULY ST. THOMAS' HALL, BRENTWOOD, ESSEX FREE PICS I CIGS I CHOC'S I

KLOOKS KLEEK
RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSTEAD, N.W.6
Thursday, July 6th
SOUL TRINITY
Tuesday, July 11th
CHRIS FARLOWE
RAILWAY HOTEL, WEST HAMPSTEAD
DOPEY DICKS
WEDNESDAY JULY 12th
Admission 6/- with PETE KING QUARTET plus PURBERS SPOT
July 19th: ALAN HAVEN DUO

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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
Commencing July 10th for four weeks
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Friday, July 7th, Bar to 1 a.m.
SOMETHING DIFFERENT BOB STUCKEY QUARTET
PETE BROWN POETRY BAND
Saturday, July 8th, Bar to 1 a.m.
MUSIC TILL MORNING
JIMMY PHILIP QUINTET
MIKE WESTBROOK BAND
Monday, July 10th
SURMAN/OSBORNE WORKSHOP with ALAN JACKSON—ART THEMAN
Tuesday, July 11th
GRAHAM COLLIER SEPTET
Wednesday, July 12th
PAT JOHN SIX

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RUDY MUCK, good value £18

Highest Part Exchange Allowance on your present Horn

MUSICIANS WANTED (cont)
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NEW STATE JAZZ BAND require professional semi-pro trombonist (Dixieland / mainstream). Must be young, keen and willing to rehearse - Phone Dartford 21639.

ORGANIST for versatile cabaret style harmony group - WAN 2120.

ORGANIST, For working band, ARC 5720 evenings, urgent.

ORGANIST, OWN EQUIPMENT FOR RECORDING GROUP. MUST BE KEEN. - STA 1645 between 6 and 7.

ORGANIST REQUIRED for Sean Buckley set, Hammond and Vocals preferred but will consider all enquiries. Tel. L.B.J. Agency 240-2229-2538.

ORGANIST WANTED for recording group. No rubbish - 733 4964 or 886 8804.

ORGAN, LEAD, bass, drums, to join tenor sax in form semi-pro Soul Band Slough area - Box 6549.

PIANIST EXPERIENCED (under 30) NORTH MIDLANDS PALAIS TRIO. - Box 6251.

PIANIST, reader, young, req. perm. top band Yorks. - Phone Gerry Allison, Leeds 50293, 3 p.m. - 8 p.m.

PIANISTS, DRUMMER / VOCALISTS; ORGANISTS; ACCORDIONISTS; THREE PIECE BEAT GROUPS; ENTERTAINING TRIOS; LOUNGE WORK, LONDON AREA, BANDWAGON, GRA 9460/5906.

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PIANISTS of good standard required for lounge work. Music Unlimited, LIV 7225.

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PRO LEAD GUITARIST, trumpet (tenor for R&B group. - Phone John. CUN 9448 after 6.30 p.m.)

REME Band has vacancies for Clarinet players. Other instruments considered. Excellent training offered to young beginners between 15-17 years. Permanent Station near Reading. - Details from Director of Music, REME Band, Arborfield, Reading, Berks. Tel. Arborfield Cross 421, ext. 279.

RHYTHM wants to form a groovy 4-piece group willing to practice regularly. London area. - John, FRE 2355.

SEXTET seeks alto, tenor or baritone player, gigs, South London area. Jazz. - Box 6257.

SINGER / GUITARIST to join bass and drums. - 17 Steynton Avenue, Bexley.

SMART RHYTHM lead and bass guitarists for showband, reading/vocal an asset. - Box 6272.

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TRADITIONAL jazz trumpet or cornet for Eric Silk's Southern Jazzband. 350 2886.

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BASS GUITAR, bass, double piano, club lounge, drummer, guitarist singles - Gladstone 4549.

BASS GUITAR seeks versatile group - 17 Steynton Avenue, Bexley.

BASS GUITARIST, Jazz, Beat - CRE 0312

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BASS GUITARIST / vocals, experienced. Good gear. Passport. - Phone 01-376 3797.

BASS / STRING (amplified), trumpet, DRUMS/VIBES, experienced, seeks good residency. - TUL 4567

BASS, string, jazz, read, busk, 674-3129.

BASS, STRING. - 574 3195.

BASS, STRING. - 672 9572.

DOUBLE BASS/vocals, res/permanent. Available now. - 01-739-1952

DRUMMER available. Experienced. Good gear. seeks pro group. Anywhere. - Nigel Beard, Dalehurst, Branksome Avenue, Stanford-le-Hope, Essex.

DRUMMER available. - Hemel Hempstead 55032.

DRUMMER AVAILABLE, very experienced. - 997 2618.

DRUMMER, EXPERIENCED, ex pro. - 542-9631.

DRUMMER, free Saturday - RIP 3991.

DRUMMER, Gigs. South London area. - LAB 5298.

DRUMMER, READER, young, experienced, dance jazz. - Phone Ashford (MX) 52801.

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DRUMMER WANTS to join all girl band. - BAR 9135.

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All objections and the grounds therefor must be submitted in writing to the town clerk, Worcester, within fourteen days from the date of publication of this advertisement.

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ACKNOWLEDGED as the best! **IVOR MAIRANTS' POSTAL COURSES** for PLECTRUM and FINGER-STYLE GUITAR. Largest selection of guitars in stock. Particulars: **IVOR MAIRANTS' MUSICENTRE LTD.**, 56 Rathbone Place, London, W.1

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YOUR PARTY isn't complete without projecting psychedelic colour slides, 35 mm, 6 for 38s - Crystal Image, 75 Central Avenue, Hounslow, Middlesex.

BANDS WANTED 1/- per word
ABLE GROUPS, all types, but especially 3- or 4-piece with girl vocalist, also girl vocalist and Go-Go dancers. Always needed. Mainly Continental (France, Belgium, Switzerland, Portugal, etc.). Apply to E.C.C. Entertainment Ltd, 97 Westfield Lane, Mansfield, Notts.

AMBITIOUS YOUNG groups needed for special photographic features. Good fees for all material used plus wonderful publicity. - Application forms from BCM / Zest Features, London, W.C.1.

BACKING GROUP required for recording artist, English/Continental work available. BIS 5531, Clayman Agency.

BAND REQUIRED FOR PUBLIC HOUSE, VERY VERSATILE. - PHONE SHO 7463.

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GUITARIST, Blues, pro, seeks good working band. - 735 3990.

GUITARIST, Read / busk / arrange. - 807 6996.

ORGANIST, experienced, all types music, seeks permanency club / hotel, any area. - The Close, West Pennard, Glastonbury.

ORGAN, standards. - Harlow 25012.

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PIANIST, DRUMMER, duo or solo. - (Day) 739 9442. (Even.) 550 5218.

PIANIST, EXPERIENCED, versatile. 573-3304.

PIANIST, GIGS, residency. - VAN 1932.

PIANIST. - Jim Barry, 01-450 6731.

PIANIST READ/Busk. WOR 4268.

PIANO PLAYER (22). Interested spare time songwriting, seeks lyricist. - Bob Custance, 18c Newcourt Street, N.W.5.

PROFESSIONAL DRUMMER requires one weeks work or gigs July 16 anywhere. - Moulton 8277.

PROFESSIONAL LEAD GUITARIST, TOP GROUP, WISHES TO JOIN ANOTHER GROUP - COLOURED OR OTHERWISE - WRITE BOX 6230.

TENOR / FLUTE / clar. - LEY 2312

TENOR, PIANO, flute, vibex. - MOU 9715.

TRUMPET, Flugel, Jazz, Blues, Dance. - 733-4513.

TRUMPET, professional age 35 requires position, modern combination, read / busk. Available after July 14. - Box 6243.

YAKETY TYPE (tenor, young semi-pro. - 578 1019.

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PERSON



STOP THIS

SECRECYS—LET'S SEE TRAFFIC

I AM getting a bit cheesed off with traffic hiding away from the fans. Surely Stevie Winwood has had enough time to "re-think his music" to allow a couple of pictures of the group? Even when they play "Paper Sun" on Top Of The Pops, all we see is film of a load of old traffic signs.

Traffic make gas sounds on record and I can understand their wanting to wait and be good before they hit the clubs.

In the meantime let's at least see them in a film clip or pictures. Stop the secrecy Stevie! — JENNY MCKAY, London E15.

MR R. GOWN misunderstands. (July 1). An insincere person trying to be commercial surely couldn't write a communicative song. His insincerity would show through his music. And why is Bob Dylan being made a mockery of? He's one of the most communicative and creative writers alive — and he's commercially successful — but not commercially insincere.

However, there are some newer, young composers who are really beginning to communicate artistically. Listen to Graham Nash of the Hollies, Syd Barrett of the Pink Floyd, Steve Winwood of Traffic, Procol Harum; and, of course, the

Beatles, younger than ever. None of them are following current trends or trying to write communicative songs — they just feel that way. — NICK JONES, Melody Maker, Fleet Street, London.

SOME good sounds are around but let's get the flower power scene into perspective. The only place people get along with each other is in a holiday camp and flowers are better off in a park.

Anyway, if everybody held a "love-in" all the buses would stop running. — KEVIN WILLIAMS, Hounslow, Middlesex.

REGARDING the recent remarks of John Lennon directed at jazz and its exponents, may I suggest that he concentrates on the production of the engineering masterpieces released as prominent LPs and leaves REAL music to those who are capable of exploring it.

When one considers that, at one of the Beatles' recent marathon recording sessions, it took George Harrison no less than three hours to record a twelve-bar sitar solo for their latest LP is it not then obvious that more practice would have saved him much time and money?

More important, however, is the impact that John Lennon's mistaken advice that it isn't necessary to practise, could have on the young, serious-minded future musicians in this country. We, of the FBIM take a different view, and are attempting to further the education of the young musician by advising him to practise and become conversant with his instrument,

and to help him find instructors to study with.

Finally, the accusation re the lack of scope of the jazz musician, is ludicrous, when one can name exponents such as John Dankworth, Tubby Hayes, Stan Tracey, George Russell, Duke Ellington and Friedrich Gulda, to name but a few. Where are John Lennon's contemporaries? — DANNY THOMPSON, Fellowship of British Jazz Musicians, London SW1.

We can only hope the Stones don't break up

I ONLY hope that the Rolling Stones will not break up, and when Mick and Keith have got over their troubles, they will carry on playing and earn more money for the country. — M. M. McKEOGH, Shepherd's Bush, London.

MICK JAGGER and Keith Richard have been made whipping boys for the sins, real or imaginary, of the whole pop scene. — MRS ELSA SMITH, BA, Dartford, Kent.

IF the young of today were trying to introduce tobacco and alcohol into the country there would be a public outcry at the harmful effects of these drugs. — ROY DRINKWATER, Hampstead, London.

ONE day the persecuted groups will be seen as the 1960 equivalents of the



WINWOOD: "Surely he has had enough time to re-think his music"



SIMON: great asset

Paul Simon is a great lyricist!

I WAS truly amazed to read in Jann Wenner's report on the Monterey Festival (MM June 24), that Paul Simon "will probably not be remembered as an outstanding lyricist."

I cannot understand how anyone with any perception or appreciation could fail to recognise that albeit a pleasing guitarist with a pleasant singing voice, it is above all the words of his songs that make Paul Simon such a great asset to pop. — J. B. LEWIS, London, SW5.

THE end of "Swinging London's" reign as capital of the younger generation is nigh! The crown will soon be seized by San Francisco and America's West Coast. Love, flowers and gentleness cannot be resisted for long. At last the music scene has linked with something valuable and worthwhile.

As long as the flower generation are not overrun by phoney or killed by commercialism it will be a movement with great influence. Let's not ruin it — let's help it on its way. — JOHN HUTCHINSON, Godalming Surrey.

JIMMY SAVILE hits the nail right on the head when he blames lousy managers, bad lighting and poor P.A. systems for quarter full ballrooms.

I have found the only way to overcome this problem is to take along my own record unit, including turntables, amplifiers, speakers, special lighting and my own collection of groovy records.

There are far too many blokes around trying to make a fortune out of promoting a tin hut with five watt amps! — BARMY BARRY, "The Midlands Craziest Disc Jockey," Birmingham.



KEITH RICHARD

Suffragettes. — ALAN FRANKLIN, Guildford.

WHEN adults are imprisoned for having four pep pills, while drunks stagger round the streets with impunity, giving everyone a bad time, then it's about time we started re-adjusting our values. — DAVE MEREDITH, Colchester, Essex.

THERE is a great deal of loose talk in your paper about "experiment" in music and "innovation." When will the pretence end? To innovate one must be aware of all the musical possibilities available. How can this be so, when many of the "innovators" don't know B flat from a jam-jar?



MICK JAGGER

Come off it! This isn't innovation in any intelligent sense of the word; at best it's lucky guesswork with half a ton of publicity thrown in.

True originality requires a vast knowledge. I'm afraid the peers of the pop world don't possess this or as the psychedelic guitarist said to the hippy nose flautist, "if you play a wrong note, look intelligent and they'll think you meant it." — A. HOPKINS, Apton Road, Bishop's Stortford, Herts.

I AM tired of reading patronising attitudes of some "pop stars" towards genuine musicians working a session men or supporting bands. Too often they consider themselves superior

because they think they have a "feeling" for their music which real musicians lack.

This was exemplified last week when Denny Laine referred to the "guys from the Royal Academy of Music, who are really technicians..." These "technicians" probably have more feeling for music because of their studies than any self-styled pop instrumentalist, and it should be remembered that they form the backbone of what is now rightly called an industry. — R. G. RICHARDSON, Heathfield Road, Wandsworth Common, London SW18.

I AM always disgusted when such drummers as Buddy Rich visit Britain. They seem quite ignorant of two of Europe's most wonderful drummers, Jon Hiseman of the Graham Bond Organisation and Ginger Baker of the Cream.

They both combine technical brilliance with great feeling and are remarkable musicians by any standards. Yet never have I heard Rich, Morello etc mention these master percussionists. Aren't they devoted enough to try to find talented exponents of their art? — MICHAEL SHEPPARD, Duckmoor Road, Ashton Gate, Bristol 3.

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 Members 6/-, Guests 8/6 7.30-11.30

FRIDAY, JULY 7th
CHRIS FARLOWE & THE THUNDERBIRDS
 THE CHANTERS
 Members 7/6, Guests 10/- 7.30-12.0

SATURDAY, JULY 8th, ALL-NIGHTER
THE RICK 'N' BECKERS
NEW YORK PUBLIC LIBRARY
JIMMY POWELL & THE DIMENSIONS
 Plus: MIKE QUINN (before midnight)
 JEFF DEXTER (after midnight)
 Members 10/-, Guests before 12 o'clock 12/6
 after 12 o'clock 15/- 7.30 p.m.-7.30 a.m.

SUNDAY, JULY 9th
THE CRAZY WORLD OF ARTHUR BROWN
JEFF DEXTER
 Members 5/-, Guests 7/6 7.30-11.30

MONDAY, JULY 10th
THE NEW MIKE QUINN SHOW
 Guest Stars and Groups
 Members 3/6, Guests 5/- 7.30-11.30

TUESDAY, JULY 11th
JEFF DEXTER'S LIGHTS AND SOUNDS
 Members 3/6, Guests 4/6 7.30-11.30

WEDNESDAY, JULY 12th
AMEN CORNER
 Plus JEFF DEXTER
 Members 3/6, Guests 4/6 7.30-11.30

DON'T MISS NEXT WEEK'S MELODY MAKER

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