

Melody Maker

August 5, 1967

9d weekly

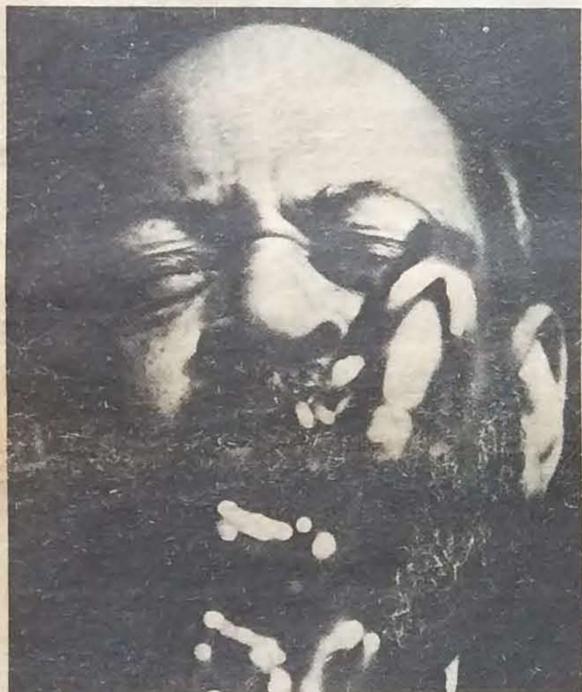
DAVE TILTS

AT TOP

The Raver
goes to a
Love-In
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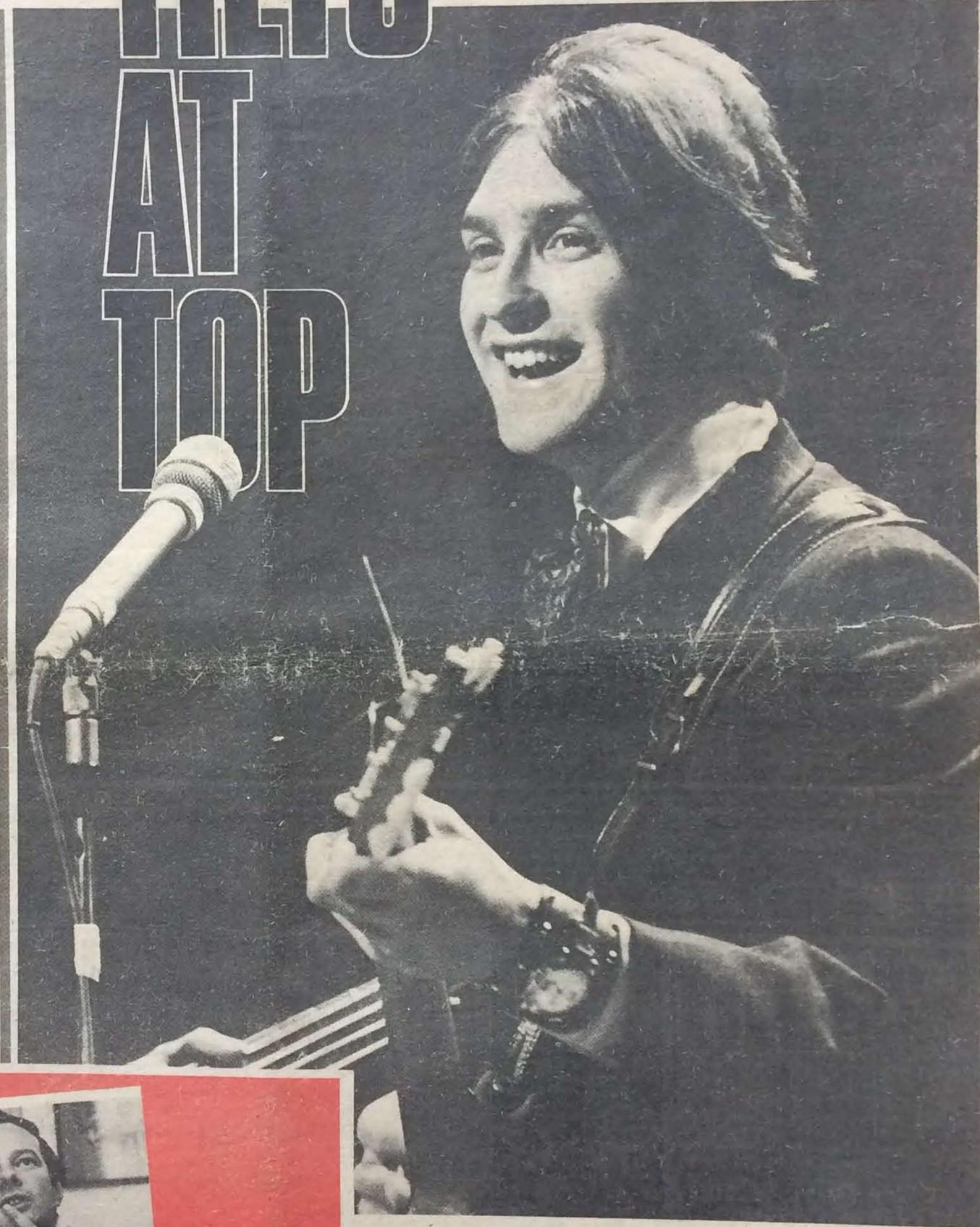


COLEMAN HAWKINS COLLAPSES —VERY ILL



NEW YORK, Tuesday.—Coleman Hawkins is so seriously ill that it is uncertain if he will ever play again (reports Jeff Atterton). The 63-year-old titan of the tenor sax collapsed on stage at the recent Jazz At The Phil concert at the Hollywood Bowl.

He was later taken to a hospital in Los Angeles where his condition was described as "critical." Hawkins is one of the two or three major influences in the history of jazz tenor and dominated his contemporaries during the late 1930s and 1940s.



The epstein interviews



CENTRE
PAGES

Hollywood film offer

DAVE DAVIES — whose "Death Of A Clown" at number four is tilting at the top of the MM Pop 30 this week—has been approached to co-star in a Hollywood film.

Manager Robert Wace told the MM on Monday; "We have had an offer from Warner Brothers for Dave to star in one of their major films. Nothing is definite at present, but the part is one of a tearaway."

If Dave is fixed for the part, he

would go to America early next year and start shooting in Hollywood. No title of the film was available at presstime.

"The idea would be to promote Dave in America as a big star between now and the time the film starts," said Wace.

Dave was on holiday this week. He appears with the Kinks at the Nautilus Club, Lowestoft on Saturday (5) and the Pier Ballroom, Hastings, on Sunday. Other TV dates are also being lined up for him.

POP 30 MAKER

- 1 (1) ALL YOU NEED IS LOVE Beatles, Parlophone
- 2 (2) SAN FRANCISCO Scott McKenzie, CBS
- 3 (3) IT MUST BE HIM Vikki Carr, Liberty
- 4 (9) DEATH OF A CLOWN Dave Davies, Pye
- 5 (6) SHE'D RATHER BE WITH ME Turtles, London
- 6 (5) SEE EMILY PLAY Pink Floyd, Columbia
- 7 (4) ALTERNATE TITLE Monkees, RCA
- 8 (26) I'LL NEVER FALL IN LOVE AGAIN Tom Jones, Decca
- 9 (15) I WAS MADE TO LOVE HER Stevie Wonder, Tamla Motown
- 10 (11) UP UP AND AWAY Johnny Mann Singers, Liberty
- 11 (7) A WHITER SHADE OF PALE Procol Harum, Deram
- 12 (8) THERE GOES MY EVERYTHING Engelbert Humperdinck, Decca
- 13 (10) LETS PRETEND Lulu, Columbia
- 14 (21) JUST LOVING YOU Anita Harris, CBS
- 15 (18) YOU ONLY LIVE TWICE/JACKSON Nancy Sinatra, Reprise
- 16 (16) TAKE ME IN YOUR ARMS AND LOVE ME Gladys Knight and the Pips, Tamla Motown
- 17 (12) RESPECT Aretha Franklin, Atlantic
- 18 (14) GROOVIN' Young Rascals, Atlantic
- 19 (—) 007 Desmond Dekker, Pyramid
- 20 (27) TRAMP Otis Redding and Carla Thomas, Stax
- 21 (17) SEVEN ROOMS OF GLOOM Four Tops, Tamla Motown
- 22 (25) MARTA Bachelors, Decca
- 23 (—) CREEQUE ALLEY Mama's and Papa's, RCA
- 24 (—) ANNABELLA John Walker, Philips
- 25 (22) TONIGHT IN TOKYO Sandie Shaw, Pye
- 26 (13) CARRIE-ANNE Hollies, Parlophone
- 27 (—) TRYING TO FORGET Jim Reeves, RCA
- 28 (23) IF I WERE A RICH MAN Topol, CBS
- 29 (19) STRANGE BREW Cream, Reaction
- 30 (20) HERE COME THE NICE Small Faces, Immediate

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POP 30 PUBLISHERS

1 Northern Songs, 2 Dick James, 3 Melric, 4 Carlin, 5 Robbins, 6 Magdalenie, 7 Screen Gems, 8 Tyler, 9 Jobete, 10 Carlin, 11 Essex, 12 Burlington, 13 Carlin, 14 Chappell, 15 United

Artists, 16 Carlin, 17 Shapiro Bernstein, 18 Sparlo, 19 Island, 20 Sparlo, 21 Scott, 22 Lawrence Wright, 23 Dick James, 24 Miracle, 25 Peter Maurice, 26 Gralto, 27 Burlington, 28 Valando, 29 Draflco, 30 Avakak

US TOP TEN

- As listed by Billboard
- 1 (1) LIGHT MY FIRE Doors, Elektra
 - 2 (2) I WAS MADE TO LOVE HER Stevie Wonder, Tamla
 - 3 (—) ALL YOU NEED IS LOVE Beatles, Capitol
 - 4 (3) WINDY Association, Warner Bros
 - 5 (5) A WHITER SHADE OF PALE Procol Harum, Deram
 - 6 (4) CAN'T TAKE MY EYES OFF YOU Frankie Valli, Philips
 - 7 (7) MERCY, MERCY, MERCY Buckinghams, Columbia
 - 8 (8) WHITE RABBIT Jefferson Airplane, RCA Victor
 - 9 (—) PLEASANT VALLEY SUNDAY Monkees, Colgems
 - 10 (6) LITTLE BIT O' SOUL Music Explosion, Laurie

TOP TEN JAZZ

- 1 (1) FOREST FLOWER (LP) Charles Lloyd, Atlantic
- 2 (4) JIMMY SMITH'S GREATEST HITS (LP) Jimmy Smith, Verve
- 3 (2) SWINGIN' NEW BAND (LP) Buddy Rich, Fontana
- 4 (—) THINGS AIN'T WHAT THEY USED TO BE (LP) Coleman Hawkins, Xtra
- 5 (6) DYNAMIC DUO (LP) Jimmy Smith Wes Montgomery, Verve
- 6 (3) PLAY BACH Vol 2 (LP) Jacques Loussier, Globe
- 7 (—) INDO JAZZ SUITE (LP) Joe Harriott and John Mayer, Columbia
- 8 (—) FUSIONS (LP) Joe Harriott and John Mayer, Columbia
- 9 (—) A LOVE SUPREME (LP) John Coltrane, HMV
- 10 (9) DREAM WEAVER (LP) Charles Lloyd, Atlantic

Chart compiled for returns from the following stores: RECORD AND TAPES, Swansea; PETE RUSSELL, Plymouth; CAVENDISH HOUSE, Cheltenham; RAYNER'S, Bristol; DISCOVERY, Birmingham; FENNEL'S, Coventry; VALANCES, Leeds; J. G. WINDOWS, Newcastle; NEMS, Liverpool; CUTHBERTSON'S, Glasgow; RUSHWORTH AND GREAPER, Liverpool; BARRY'S, Manchester; COLLETT'S, London; DOBELL'S, London; ASMAN'S, London; IMHOFS, London

TOP TEN LPs

- 1 (1) SGT PEPPER'S LONELY HEARTS CLUB BAND Beatles, Parlophone
- 2 (2) THE MONKEES HEADQUARTERS Monkees, RCA
- 3 (3) THE SOUND OF MUSIC Soundtrack, RCA
- 4 (4) ARE YOU EXPERIENCED Jimi Hendrix, Track
- 5 (5) FIDDLER ON THE ROOF London Cast, CBS
- 6 (7) TOM JONES LIVE AT THE TALK OF THE TOWN Tom Jones, Decca
- 7 (—) BEST OF THE BEACH BOYS Beach Boys, Capitol
- 8 (6) MAMA'S AND PAPA'S DELIVER Mama's and Papa's, RCA
- 9 (8) MORE OF THE MONKEES Monkees, RCA
- 10 (—) JIGSAW Shadows, Columbia

TOP TEN FOLK

- 1 (1) A DROP OF THE HARD STUFF (LP) Dubliners, Major Minor
- 2 (2) NICOLA (LP) Bert Jansch, Transatlantic
- 3 (—) FIVE THOUSAND SPIRITS OR THE LAYERS OF THE ONION (LP) Incredible String Band, Elektra
- 4 (—) ALEX CAMPBELL AND FRIENDS (LP) Alex Campbell, Saga
- 5 (8) SWEET PRIMROSES Shirley Collins, Topic
- 6 (4) A PORTRAIT OF JOAN BAEZ (LP) Joan Baez, Fontana
- 7 (5) THE BEST OF THE DUBLINERS (LP) Dubliners, Transatlantic
- 8 (—) RAMBLIN' BOY (LP) Tom Paxton, Elektra
- 9 (6) CHANGES (LP) Julie Felix, Fontana
- 10 (7) RAGS REELS AND AIRS (LP) Dave Swarbrick, Bounty

Chart compiled from returns from the following stores: RECORDS AND TAPES, Swansea; CAVEN DISH HOUSE, Chelmsford; RAYNER'S, Bristol; DISCOVERY, Birmingham; FENNEL'S, Coventry; VALANCES, Leeds; J. G. WINDOWS, Newcastle; NEMS, Liverpool; CUTHBERTSON'S, Glasgow; BARRY'S, Manchester; COLLETT'S, London; DOBELL'S, London; ENGLISH FOLK DANCE SONG SOCIETY, London; HIME AND ADDISON, Manchester

NEW BBC DEAL FOR POP AND JAZZ FANS

Plans for Radio 1



JAGGER: no jail

MICK, KEITH FREED

MICK JAGGER and Keith Richard will not be jailed. The Court of Appeal in London on Monday quashed the drugs conviction against Richard and substituted a conditional discharge for three months' jail sentence on Jagger, although his appeal was dismissed. They were convicted on June 29 at West Sussex Quarter Sessions at Chichester. Richard was given 12 months jail for allowing his house, Redlands, at West Wittering to be used for smoking Indian Hemp and Jagger was sentenced to three months for the possession of four pop pills. A new Stones single will be released in two weeks.

SINATRA SINGLE

A NEW Frank Sinatra single, "The World We Know," is released on August 11. The flip side, "You Are There," is from Sinatra's new film, The Naked Runner. Sinatra has just wrapped up the most successful concert tour in modern music history in the States. Playing seven cities, his 11 concerts with the Buddy Rich Orchestra broke all American indoor auditorium records with 120,000 people. The shows grossed 1,172,565 dollars in nine working days.

TROGGS CHANGE

AN injunction against the Troggs to prevent them seeking a new manager, agent and record company was lifted on Tuesday last week. The group told the MM on Monday: "We have severed all links with Larry Page and Page One Records. It was held in the High Court that Page One could not compel us to remain under contract to them."

DECCA

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12" stereo or mono LP record

DECCA

The Decca Record Company Limited, Decca House, Abchurch Lane, London E.C.4

ALMOST continuous pop music on weekdays from 5.30 am to two am and a bigger ration of jazz — that is the BBC plan which comes into operation from September 30.

The new Popular Music Service, to be known as Radio 1, will be heard on 247 metres and the emphasis will be firmly on pop. It will be designed so that listeners can hear the same deejays at the same times throughout most of each day.

For Radio 1 and Radio 2 — virtually the old Light Programme — the BBC has auditioned hundreds of deejays and, according to Robin Scott, Controller of the Light Programme, "something like 20 to 25 have filtered through into what I might call Category A." They include a number of pirate deejays.

Scott told the MM: "I can't give you the names yet until all the contracts are signed. Some of them may not have left their ships. But there will be old names among them and a number of new ones."

There will be two new major jazz programmes — one on Sundays from 8.5 pm to 10 pm, the other on Wednesdays from 8.15 pm to 10 pm.

Says Scott: "Their interests will range from R&B to modern jazz. I have to discuss details with our jazz producers, but I imagine the Sunday show will be a magazine programme like the present Jazz Scene. It may be we'll take out the live jazz segment and that the Wednesday show will be more

like the old Jazz Club, broadcast live. It is possible, too, there may be a Friday mid-night jazz programme, so there will be a considerable increase in out-and-out jazz coverage.

Scott said the pop programmes would be "lively and swinging" and aimed "at the sharp end of the audience."

Radio 1 will present pop shows — both live and records — from 5.30 am to 7.30 pm on weekdays. Then again from 10 pm until midnight when pop will be mixed with a follow-up to the major news of the day. Pop will also be featured from midnight to 2 am.

Weekend programmes will start at 6.30 am — Saturday Club retaining its 10 am to noon slot.

Radio London is to stop broadcasting on August 15 — but Radio Caroline intends to carry on with its programmes to Britain.

The staff of Radio London in London are under notice, though some of their DJs may find employment on the new BBC service Radio One.

Radio Caroline, however, is determined to fight on. They told MM on Monday: "We intend to stay on the air, broadcasting to Britain." They would not reveal their plans but are opening offices in European countries, including Paris and Amsterdam.

JAZZ COURSE

A THREE-YEAR, full-time course for young, aspiring jazzmen begins in Leeds in September. To be held at the Leeds Educational Authority's Music Centre, it is hoped a diploma, recognised by the Ministry of Education will be awarded to successful students. Students will receive tuition on two instruments as well as studying harmony, arranging, improvisation music history and musical appreciations. Tutors will include trumpeter Dickie Hawdon, trombonist George Bradshaw and bassist Bernard Cash.

Melody Maker

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GETZ 4 TOUR OPENS AT FESTIVAL HALL

THE Stan Getz Quartet has signed with the Harold Davison office for five British concert dates in November. The short tour opens on November 18 at London's Royal Festival Hall.

Rest of the dates are: Birmingham Town Hall (20), Colston Hall, Bristol (21), Fairfield Hall, Croydon (23), and Free Trade Hall, Manchester (25).

The Davison office is also negotiating for the Benny Goodman band to make an eight-day concert tour next April.

The Duke Ellington Orchestra will play solo concert dates on February 18, 19, 20 and 21, after appearing with Ella Fitzgerald at the Festival Hall on February 17.

PROCOL, MOVE QUIT DERAM

BOTH Procol Harum and the Move, previously on Decca's Deram label, have left that company.

Says Tony Secunda, manager of both groups: "I'm terribly worried. We have absolutely nothing signed at the moment. Nevertheless, whatever happens the Move's new record "Flowers In The Rain" coupled with "Lemon Tree" will definitely be released on August 18.

"Procol were in the studios last week and they're sounding fine with the new line-up. They got five tracks in the can in one session."

The Move's "Flowers In The Rain" is another Roy Wood composition. The group play the Queen's Hall, Barnstable, tomorrow (Friday); Imperial Ballroom, Nelson (August 5); and then spend the next week recording and rehearsing until their appearance at the Windsor Jazz and Blues Festival (11).

MONEY CHANGE

ZOOT MONEY'S new group to replace the Big Roll Band which recently split up, will be called Dantalion's Chariot, and they make their first appearance at the Windsor Jazz Festival on August 13.

The new line-up consists of Zoot Money (guitar, organ and wurlitzer), Andy Somers (sitar, guitar), Colin Allen (tabla, drums), and Pat Donaldson (bass guitar), plus light show experts Philip Rose and Mike Lowe.

ANITA GUESTS

ANITA HARRIS jumped another seven places up the chart this week to number 14 with "Just Loving You."

The disc has already been released in six countries, including America, and is now being rush-released in eight more — Australia, New Zealand, Belgium, Holland, Norway, Sweden, Hong Kong and Italy.

Anita guests on Monday Monday (August 7), Joe Loss Show (11), and Parade Of The Pops (16). Her own TV spectacular is being lined-up and she has already signed to play Cinderella in this year's networked ITV Christmas pantomime.

Her next single may be one of three film themes which she has signed to record for the soundtracks.

CHER ILL

NEW YORK, Tuesday. — Cher was rushed to hospital this week and suffered a miscarriage.

Cher and her husband and partner, Sonny Bono, had been making plans for their first child when she was rushed to the Cedars of Lebanon Hospital, Hollywood.

She was released from hospital the next day.

NEW SPENCE TOUR

NEW YORK, Tuesday. — The Spencer Davis Group will return to America for an extensive college tour in October.

The deal was made before the group had even started its first American tour, which kicked off on Friday at the Cheetah Club in Chicago.

NEXT WEEK

DAVE DAVIES

a solo hit-now a solo star?

PAUL DESMOND

what the future holds

MANN-HUGG FILM SCORE



MANFRED MANN and Mike Hugg are to write the musical score for a film version of Up The Junction currently being made on location at Clapton Junction, London, by British Home Entertainment Productions. Various scores were submitted and the Mann-Hugg compositions were found to be the most suitable. They have composed several TV jingles as well as songs for their group. This will be their first film score.

TAMLA CARRIES ON RIGHT THROUGH DETROIT RIOTS

TAMLA MOTOWN'S headquarters escaped undamaged and the staff and artists were unhurt during the recent race riots in Detroit, the home of the world famous pop record company last week.

Tamla vice-president Barney Ales spoke to the MM by transatlantic telephone shortly after the looting and burning had subsided. "None of the staff were hurt in the riots," he confirmed. "But we're in the central factory area of Detroit and there is still sniping going on.

"Most of our artists were in town when the rioting started including the Four Tops, Temptations, and Gladys Knight and the Pips. Stevie Wonder was in town, and there was even a Supremes record session going on Monday. The office has been open all the time.

"The riots were a terrible shame because Detroit isn't a segregated city, it's an integrated city. Both coloured and white will suffer especially the small businessmen who have lost everything.

"It was not the general public responsible, just a handful of troublemakers. I don't believe it was a race riot at all."

AMEN CANCEL

THE Amen Corner have cancelled their October trip to the States because of the encouraging sales of their De-ram single, "Gin House."

Instead, they will concentrate on promotion in Britain. The group guests in Saturday Club on August 12 and their appearances include the Royal Aquarium, Great Yarmouth (6 and 13), the Dungeon Club, Nottingham (11) and Windsor Festival (12).



BEACH BOY BRUCE ON SATURDAY CLUB

BEACH BOY Bruce Johnston flies into London Airport at 8.45 am tomorrow (Friday) from New York. He will be in London for a week of promotion work and business talks. Bruce will guest on Saturday Club this weekend (5), Monday Monday (7), Juke Box Jury (12) and Disc Jockey Derby (15).

No Winwood vocal on new Traffic single

TRAFFIC'S next single, due for release on Island on August 25 will not feature ex-Spencer Davis Group star Stevie Winwood.

Called "Hole In My Shoe" it features vocals by guitarist Dave Mason, backed by Steve on organ. However, Winwood sings on the B side described by manager Chris Blackwell as "a belting vocal" called "Smiling Phases."

Traffic go to Sweden, Germany, Belgium and France on a Continental tour starting on September 4, followed by a British tour with the Young Rascals.

Traffic's tour with the Rascals opens at Finsbury Park Astoria, London on October 4, followed by Chesterfield (6), Newcastle City Hall (7), Liverpool Empire (8), Southampton ABC (10), Birmingham Town Hall (11), Croston ABC (12), Bristol Colston Hall (13), Wolverhampton Gaumont (14), Leicester De Montfort Hall (15), and Manchester and Ipswich (16 and 17) at venues yet to be fixed.

NEW YORK, Tuesday. — Over a thousand friends, fans, relatives and jazzmen attended the funeral of John Coltrane at St Peter's Lutheran Church, Manhattan (reports Jeff Atterton).

Music for the service was played by Ornette Coleman and Albert Ayler who had composed special material for the funeral. It began with Ayler's quartet playing "Truth Is Marching" and, instead of a eulogy Coltrane's friend Calvin Massey, read the long religious poem, "A Love Supreme," which was written by Coltrane in 1965.

Ayler, Coleman quartets play for Trane funeral

Over 1,000 attend service

The coffin was flanked with flowers sent by Duke Ellington, Max Roach, Nina Simone, Stan Getz, the Horace Silver Quintet and many other musicians. The service ended with Ornette Coleman's Quartet playing "Holiday For A Graveyard."

Coltrane was buried at Pine-lawn Memorial Park, Farmingdale, Long Island.

Among his many friends at the church were Dizzy Gillespie, Milt Jackson, McCoy Tyner, Elvin Jones, Jimmy Garrison, Archie Shepp, Charles Lloyd, Philly Joe Jones, Donald Byrd, Freddie Hubbard, Art Farmer, Sonny Stitt, James Moody, Jackie McLean, Wayne Shorter, Herbie Hancock, Clark Terry, Tony Williams, Don Cherry, Art Davis, Gerry Mulligan, John Handy, Booker Ervin and Kenny Burrell.

August. Only two days before his untimely death, Trane told ABC's Bob Thiele to title the album "Expressions" and named the four compositions on the album "Expressions," "Offering," "To Be" and "Ojunde."

Coltrane had planned a European tour for October and his first trip to Africa to study the music.



COLTRANE: poem

HERE'S TO THE NEXT TIME!



HOORAY FOR ANTIBES! SOME OF THE MM READERS AT THE CHATEAU DE LA BRAGUE.

ALTO STAR JOHN HANDY VISITED THE MM TRIP DURING THE HOLIDAY.

MM READERS VOTE ANTIBES TRIP A HIT

WELL, we promised a Sunshine Superholiday — and that's what it was. Twelve days in the South of France; glorious sun (except for one thunderstorm) and the Antibes Jazz Festival.

And the verdict of the MM readers who made the trip: marvellous, and here's to next year.

The accommodation for the most part was in tents although a few stayed in Juan-les-Pins at the Pacific Hotel. The camping site was the grounds of the beautiful Chateau de la Brague, about three miles from the town. There was a fine swimming pool, a restaurant, bar and a camp shop — and the sea was only 10 minutes away.

The trip to the Mediterranean by coach was tiring, but there was

a great spirit and with the help of crates of beer and Coke and a stop in Paris, the trip was relieved considerably. And the first sight of the blue Med made up for all the travel.

Readers came from all over Britain — and from Dublin, too, with six people making up a Scottish contingent.

Most of the party visited several nights of the festival (see report on page 6), and the talk for the whole trip was music in general and jazz in particular. The days were spent either sightseeing or swimming and sunbathing in the pool and by the sea. After dinner, a coach ran to the festival grounds and afterwards, the common meeting was at the Bar des Arcades for drinks and impromptu jam sessions.

A highlight was a trip to the Chateau by alto star John Handy who spent some time talking with members of the trip and posing for photographs with readers by the pool.

Reader Paul Kavanagh from Dublin, on his first trip abroad, said: "They'll never believe me when I tell them what a great time we had." And that seemed to be the general feeling.

The trip was organised for the MM by Page and Moy of Leicester. —ALAN WALSH

Now the MM is off to the Prague Jazz Festival on October 20, 21 and 22. The trip is a weekend by air and costs only 25 guineas. For full details, write to Page and Moy, 221 Belgrave Gate, Leicester.



MM EDITOR JACK HUTTON SITS IN ON CORNET WITH SOME OF THE MUSICIANS ON THE TRIP IN JUAN-LES-PINS.

<p>NEW SINGLES</p> <p>TOPOL JERUSALEM, JERUSALEM 2944</p> 	<p>where the hit action is... on</p> 	<p>CHART SHOTS</p> <p>THE TREMELOES EVEN THE BAD TIMES ARE GOOD 2930</p> 
<p>THE NEW CHRISTY MINSTRELS I'LL COAT YOUR MIND WITH HONEY/ NIGHT AND DAY 2952</p>	<p>THE UGLYS and the SQUIRE BLEW HIS HORN 2933</p>	<p>THE AMERICAN BREED STEP OUT OF YOUR MIND 2972</p>
<p>JERRY LANGLEY JOANNA JONES 2935</p>	<p>DARLINGS SATURDAY TOWN 2932</p>	<p>THE PEANUT BUTTER CONSPIRACY IT'S A HAPPENING THING 2981</p> 
<p>THE ROLL MOVEMENT JUST ONE THING AJ 11410</p> 	<p>ANITA HARRIS JUST LOVING YOU 2724</p>	<p>MOBY GRAPE They're a great bunch</p> 

Who says all you need is love?

BOOT-IN would have been a better name for the International Love-In at North London's Alexandra Palace on Saturday night. The full casualty list has yet to be announced, including the missing, and those who died of exposure during the long wait to get in.

It will include: Who co-manager Kit Lambert, hit in the face and kicked; Arthur Brown — from the Incredible World Of — who was forcibly prevented from getting back into the hall for his second set; Radio Caroline's Rohan O'Rahilly and writer Robin Allen, attacked and beaten by a gang who also stole £500 worth of camera equipment; the young man who was butted in the face when he protested at his girl friend being assaulted.

Apart from some couples who took the title too seriously, despite the discomfort and dirt of the Palace floor, it was difficult to see what the whole non-event had to do with Love-Ins, Flower Power and the rest.

Hippy uniforms there were — but the large percentage were obviously part-time hippies who rush home from work on Friday night to swap the working togs for bells and bare feet. One or two seemed to have misread the Smoker's Guide Book and wandered around sucking the ends of sticks of incense. Equally well represented were the hard nuts, most of whom had come to jeer.

The amplification allied to the monstrous acoustics of the hall made it impossible to hear any announcements or the singers while the groups all sounded like a stereo set with one speaker on the blink.

Some of the toughest looking bouncers this side of a Bogart movie patrol-



led wearing different coloured arm-bands — the pink ones presumably being licensed to kill. "Let's go, some geezer's been stabbed in the boat," said one during the brief visit the Raver was permitted to spend in what served for an artists and press bar.

Just to add to the general feeling of love and goodwill, the hot dogs should have been gold-plated at the prices charged.

And why the Press was invited in such large numbers when they were obviously not the most welcome guests is a mystery only the organisers can solve.

DRUMMER Jon Hise-man married tenorist Barbara Thompson and spent their honeymoon playing at a Welling, Kent, pub gig. . . Jackie Trent

THE RAVER'S POSTCARD



'I know, Dec, but Phil said we had to get a more with-it image.'

weds Tony Hatch at South Kensington on August 18 and will honeymoon in Rome.

Tom Jones' Shepperton house advertised in Sundays for £9,500. . . When asked why he reviewed Rockin' Berries B side instead of A side, MM's Chris Welch replied: "It was delivered that side up." . . . Beach Boys needn't have bothered spending nine months on "Heroes And Villains." . . . Alan Walsh's wife calls him "Choochee."

A London jazz drummer threw his wig in the air outside a pub as a police dog came round the corner, saw it, pounced on it and worried it to death. . . Lovin' Spoonful given the bird by New York fans who didn't dig that Zal Yanovsky had quit the group. . . Betty Kelly quitting Martha and the Vandellas.

Marshall Chess, head of the Chess label due in town next week. . . Collet's Ray Smith forcibly restrained from wearing bells when playing cricket. . . Anita Harris says her Afghan Hound Albert has to wear dark glasses to avoid being recognised. . . Anita is a judo brown belt. We hope that isn't rude.

Publicist Roger Cowles of Paragon was a mercenary in Katanga. . . I took my organ to the Love-In and nobody asked me to play. . . Watch out for the Ethos a folk group with guitar, drums and bass.

After reading Dawbarn's Flower Power Quiz, Trogg Reg Presley said: "I finished me brown and mild, but I couldn't get me motor bike to start!"

Small Faces new single "Itchycoo Park" is an ultra gas. Congrats to Steve, Plonk, Mac and Kenny. . . Pete Townshend writes from the States: "Monterey Pop Festival had a lasting effect on pop people here — although everybody is asking one question: 'What happened to the 500,000 dollars calculated that was made clear profit?'"



The RAVER AT THE LOVE-IN

The Floyd excel on their own ground

CAUGHT IN THE ACT

In a cacophony of sound played to a background of multi-coloured projected lights the Pink Floyd proved they are Britain's top psychedelic group before the hip audience at UFO Club, Tottenham Court Road, on Friday night.

In two powerful sets they drew nearly every conceivable note from their instruments but ignored their two hit singles. They include "Power-Toc-H" and a number which received its first hearing called "Reaction In G" which they say was a reaction against their Scottish tour when they had to do "See Emily Play." Bass player Roger Waters gave the group a powerful depth and the lights played on to them set an impressive scene.

Many of the audience found the Floyd's music too much to sit down to and in more subdued parts of the act the sound of jingling bells from their dancing masters joined in. It is clear that the Floyd prefer playing to UFO-type audiences rather than provincial ones and are at their best in an atmosphere more acceptable to them.

Supporting the Pink Floyd were the Fairport Convention making their first appearance at UFO. Their second set saw

the ironing out of first set difficulties and they played with growing confidence, included were "Flower Lady" and "Plastic Fantastic Lover" and they closed with 30 minutes of "East West." West Coast influenced, the Fairport Convention were augmented by a talented girl singer who also played the recorder. Judging by their reception alone they are destined for considerable success. — ROGER SIMPSON.

BRIAN AUGER

In these days of splitting groups and musicians getting lost in the psychedelic scene it's nice to fall back on some pure music now and then. Brian Auger with Julie Driscoll suddenly reminds jaded, bored and disillusioned people that music can still be a rewarding experience.

At London's Speakeasy Club on Monday nights, any jaded people run the risk of being

de-jaded by the sound of Auger and his merry men. It's a drag to use words like "jazz," "soul," "swing" and "freak-out," but somehow Brian combines all those things into an adult kind of music that fills one with relief and renewed hope.

There waits upon guitar one Gary Boyle, Dave Ambrose (bass), and Clive Thacker (drums). They solo competently but mostly provide a solid platform for the only organ technique in the country that combines jazz ability with pop feeling. Julie is always a gas and completes the show with her soul vocals. If all groups were to be shot, I would press most strongly for a reprieve for Auger, if only to hear once again his versions of "Chicken Shack" and "Bumpin'." Brian deserves a flower, or in his own words: "A man-made stretch porridge nose." — CHRIS WELCH.

CLINTON FORD

WHO else but Clinton Ford would walk on to a cabaret stage these days and give out with "The Old Bazaar In Cairo" and bring the house down? The remarkable fact is that the entire audience at a packed Pentland Club, Edinburgh, which included many teenagers, gave Clint and his Twenties material an enthusiastic hand.

"Fanlight Fanny," "On Mother Kelly's Doorstep," and "Shake Hands With A Millionaire." He reeled them off in great style, tossing in "Ghost Riders In The Sky," a Jolson medley and "Run To The Door" for good measure.

With efficient backing from the resident Andre Dulian band and his own adequate guitar, his 45-minute act came over smoothly. The biggest giggle came from an innuendo-loaded calypso which, he said, he once tried to do in Stars And Garters but the TV people wouldn't agree.

If Clint proved anything, apart from the fact that he turns in smooth cabaret, it's that there are a lot of broad minds in Edinburgh after all. — JOHN GIBSON.

BACHELORS

INTRODUCED into the act since their summer opening at the Futurist Theatre, Scarborough, "Marta" is proving a big hit — almost a show-stopper — in the Bachelors' presentation.

Very much in the vein of their early chart-toppers the three boys give it the full treatment, and the family audience was lapping it up when I called in the theatre last week. Another big recent hit included number is the trio's version of the Dubliners' big hit "Sev-

en Drunken Nights" which features Dec playing banjo, and introducing a comedy element. Add this to their normal presentation of hits plus their harmonica feature on "Czar-das," and the Bachelors are proving still to be one of the biggest box-office attractions in showbiz. — JERRY DAWSON.

DUNCAN LAMONT

IT HAS often been said that most of the best jazz players in England come from Scotland, and it happens to be my belief that one of the most accomplished of those who made the descent to London is saxophonist Duncan Lamont. Though Duncan is much occupied with session work nowadays, we have quite a few opportunities to hear his eloquent tenor, plus sundry woodwind, with Johnny Scott's quintet; and he also makes occasional solo appearances.

I caught his final set as guest soloist with the Milliner-Littlejohn Sextet at the Tally Ho, Kenilworth Town on Wednesday of last week, and the tenor playing sounded as sensitive and well articulated as I remember it from many agreeable evenings during the early happy days of London's Establishment Club.

Only three tunes were played in the set: a long and adventurous "Stardust" — performed with Matt Mathewson (pno), Mark MacCarthy (bass) and Johnny Richardson (drs), a horn duet on "San Francisco" (the Tony Bennett one) with Tony Milliner's excellent trombone and rhythm; and a full band finale on Harry Edison's "Sweets." Although reception of Lamont's finer nuances undermined by the inevitable pub noises, the music made a warm and rhythmically strong impression.

Pubs tend to have a friendly atmosphere, and you have to do without the subtleties of the playing. Alan Littlejohn's flugelhorn, Milliner's trombone and Low Hooper's Lester-inspired tenor took part in solo and ensemble chores on the closing blues, and an exciting feature of this number was the tenor chasing by Hooper and Lamont. — MAX JONES.

VINCE HILL

VINCE HILL opened at London's Talk Of The Town on Monday and proved conclusively that he has a superb voice, perfect pitch and complete control.

Difficult songs like "Maria" present no technical problems whatsoever and he is so pro that his impersonation of other singers are uncannily accurate. But Vince needs to mature a little for this kind of cabaret. Variations in volume, the shedding of a couple of pounds and a looser suit would all improve his image.

But with a voice like his, what potential! — JACK HUTTON.

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LITTLE THINGS

(like a hit record)

MEAN A LOT TO ANITA

YOU might think that once you had starred at the London Palladium, or broken into films, or taken over from Cilla Black in a top West End show, a little thing like a hit record wouldn't mean a great deal. You would be wrong—according to Anita Harris who is delighted with her first chartbuster, "Just Loving You," after a series of well received singles that somehow never made the Pop 30. "It means a great deal to me personally," said Anita, in her dressing room at London's Prince Of Wales Theatre. "I started out making records and they never quite made it in England. It's a very human thing that when you fail in what you first set out to do, it remains the thing you want most of all. And it gives you confidence. A year ago I was on Blackpool Night Out and I was terrible. It was all because of lack of confidence and nerves and a lot of people giving me advice. Hundreds of people gave me advice — and no doubt dozens of them were right. And I listened to everybody and I ended up confused and a bag of nerves." Anita started out, as a schoolgirl, in the championship ice skating world. "I never quite won anything but I was always in the first five," she recalls with obvious pride. "I grew up and skated with Courtenay Jones and we still have a little skate together when we get the chance." Leaving school at 15, Anita went straight into showbusiness — singing and dancing in Italy, Belgium and Las Vegas — as a little soubrette. She then spent nearly two years with Granada-TV's Granadiers — along with Toni Eden and a certain Gerry Dorsey, now rather better known as Engelbert Humperdinck. She left to make her first single which got the full publicity build-up. "I was booked for three months on TV and the record was beginning to go like a bomb when there was an Equity strike. I was a member of Equity and the strike completely finished everything for me. It shoved me into the round of clubs and all that." Anita denies that she has been particularly influenced by other singers except, rather obliquely by Barbra Streisand. "I've always had a range of three octaves, but people kept telling me: 'You can't sing up there, it's not done.' Then Streisand came along, using the full range with complete confidence and no vibrato on the high register. I felt: 'If she can do it why shouldn't I?'" Anita's career recently took another turn when she starred, in a non-singing role, with Phil Silvers in the film, Follow That Camel. Silvers has, in fact, asked her to do another film with him in the States. "At this stage, I'm just sitting, relaxing and enjoying everything that is happening to me," she says.

ERIC BURDON'S insatiable appetite for life was readily apparent when he was a shouting boozing blues singer with the Animals.

THEN — Eric shouted the philosophy of Burdon and didn't care who knew it.

NOW—he is shouting the philosophy of others, of the Beatles, of the West Coast, of love; and he does care who knows it. He wants everybody to "know it."

But a Burdon gripped by Love and Flower Power is not the shocking volte face people might imagine. Eric has always been concerned with human values — freedom and love above all.

But since his involvement with the West Coast, geographically and spiritually, he has achieved a greater awareness of the more direct routes of gaining his ideals. As the Beatles say—"all you need is love."

DRAMATIC

Nor has Eric mistaken the trappings of the hippy for idealism. The Burdon I found seated on a high fire escape, at the rear of a London office block, his head and shoulders outlined against a brilliant setting sun, was not decked in flowers and pealing with bells.

He is still a Geordie with a dramatic American-Newcastle accent, piercing eyes, a gleeful grin and fire inside. He talked in the familiar torrent about his new attitudes, sometimes fading away with mild reticence, then exploding with impatience, religious fervour and blasphemy, mixed into a personality cocktail that cannot fail to impress.

Eric and the New Animals had not appeared in Britain since last December until their appearance at Alexandra Palace last Saturday. Their next record called "Good Times" is due for release on August 11. Eric doesn't like the record and calls it "a step backwards." And he follows up by



saying: "The only people saying anything in this country are the Beatles, but unfortunately they can't step down and groove with the people. They try, they really do try, and I'm not just talking about music. It seems easy to tell people to have a ball, but you run into so much resentment!"

How have Eric's ideas changed in the last year?

HURTFUL

"I was never religious, but I've got a religion now. Making records is my way of trying to get my point of view across to a lot of people. I was trying to express myself in the past, but I was only trying to escape. I wasn't being myself. It wasn't me that was singing. It was somebody trying to be an American Negro."

"I look back and see how stupid I was, and I can see 25 years of pain

and hurt to other people. I look to a future without trying to be hurtful."

Did Eric have many regrets about the past?

"No. You can't change your past. If I'd known what I know now three or four years ago, things would have been different. But I didn't know."

"I would like to have had the courage to break up the Animals earlier than I did. Alan Price had the courage to do it, but he didn't follow it through. He's one of the people I worry about. He's still trying to be somebody else and not himself. When we meet there is a block between us. He's fighting it. And where it's at is we all love everybody and understand everybody, and want everybody to love and understand everybody."

Is the hippies love philosophy still confined to musicians?

"It's already creeping in to the film world, TV and radio."

Not politicians?

"Politicians don't matter anyway because they are just playing around with people, like they are in Vietnam right now. They can keep Vietnam—have it and keep it. I'd like to make the governments see they are wrong and show them to see the way we feel. Their values are all wrong. Our ideas aren't new, but the method is new. The intentions of the Christian Church are good, but they don't do a very good job of it."

BEATLES

"The Beatles can do a much better job than the Archbishop of Canterbury. They look better for a start and they make better records! They also talk more sense than the Bishops, Government and Queen. I believe in the Beatles more than anybody. I think we should hand

over the country to the Beatles—but they wouldn't want to run it."

If everybody gets hip—whose going to do the work?

CREATIVE

"Work becomes the most important thing in your life. People think as soon as you are involved in the hippy scene, that's the end of ambition and work. Nothing could be more wrong. You want to work and make things better. When you have learned what I've learned you accept your position, then you can go up. I suppose every man in his life wants to be an entertainer or sportsman or leader. Every man can be creative. He's being creative when he goes to bed with his wife and makes love, and when he helps his kids. You can put your love into many things."

TURN ON TO  ALBUMS

JAZZ

Now Handy takes the flower road

THE stars of the 8th Antibes Jazz Festival were Louis Armstrong, John Handy and Yupi, a trick cyclist who entertained the cafe crowds nightly by cycling head-on into cars, through cafes and backwards into pedestrians. But clever though Yupi is, he had tough opposition from the nightly open air jazz sessions in the magnificent municipal park of Juan-Les-Pins, Antibes.

Louis Armstrong, after an eight-week lay off with bronchial pneumonia, looked surprisingly fit and though he played sparingly, what he did play was beautiful. Vocally, he was in magnificent form on such songs as "You'll Never Walk Alone," "Kiss To Build A Dream On" and the inevitable "Blueberry Hill."

STOMPING

Trombonist Tyree Glenn took brilliant vibes solos, particularly on "Misty," and his trombone work on "Volare" had the packed Festival grounds stomping and yelling.

Louis' vocalist, Jewel Brown, shows much more control in her singing and was deservedly cheered for "This Could Be The Start Of Something Big." Other standouts in the Armstrong contingent were bassist Buddy Catlett, a solid swinger, and new clarinetist Joe Muranyi, who plays with an incisive



LOUIS ARMSTRONG AND JOHN HANDY AT ANTIBES

attack if not a lot of technique. Flower power altoist John

RECEPTION

Handy (he played the Fillmore Auditorium before Charles Lloyd) got as big a reception as the Armstrong group and deser-

vedly so. The night before Handy had played Ipswich, Massachusetts, with what was virtually a new group. Twenty-four hours later he was topping the bill at Antibes!

With him were drummer Doug Sides, bassist Albert Stinson, and pianist Mike Nock. Vibes man Bobby Hutcherson has left the

group. In addition, Handy was playing alto with a Varitone attached for only the second time. This gadget electronically amplifies the instrument and allows for all sorts of effects, organ sounds, octaves and echo to name a few. It could be a dangerous device in the hands of many

SCENE

a jazzman, but Handy is in the master class and controls the machine rather than vice versa. The result was a kaleidoscope of interesting sounds, effects and moments of great beauty.

SUNNIER

Handy can get angry, too, and there are times when his music sounds like a race riot. But usually it fits the sunnier ambience of California, the hippest hippies and the love philosophies.

New Zealander Mike Nock has a remarkable piano technique, Albert Stinson is one of the best bassists playing today and drummer Doug Sides shows intelligence as well as instrumental perfection.

EXCITING

The Handy segment bore a remarkable resemblance to the Charles Lloyd performance at last year's Festival. Look for more groups taking this flower-strewn jazz path.

Of the other groups at Antibes, Ted Curson sounded exciting on four-valve piccolo cornet and flat on trumpet.

Nick Brignola on baritone was fast and thoughtful

and drummer Dick Berk, who looks like a bank clerk, complemented soloists rather than destroying them.

The Alex Welsh band flew from London for one 20-minute spot and proved with solid musicianship that they were worth twice as much.

APPLAUSE

Their four-piece front line (tenorist Al Gay added) sounded like a big band and they got appreciative applause.

Johnny Barnes and Al Gay duetted brilliantly on "I Got Rhythm" and trombonist Roy Williams knocked out French fans with his version of "Bones For The King."

The Stars Of Faith hot gossiped their way through the audience and had the eager French holiday-makers leaping about in excitement.

The Jean Claude Naude Orchestra was polished but rather inflexible and the Austrian Original Storyville band were exuberant if a bit ragged.

To sum up: Another triumph for the Festival where it never rains. And, great news after days of doubt, there will be another next year and it will include R&B. Get on that MM bus!

JACK HUTTON

Youth having its swing

TWO years ago the idea of a Youth Jazz Orchestra was a pipe dream in the mind of London schoolteacher Bill Ashton. Now it is very much a thing of flesh, blood and instruments—and swinging mightily as anyone who has heard it recently will confirm.

The Orchestra's July tour of French youth festivals proved a stimulating experience for the young musicians. And if you can get across to French provincial audiences with the kind of music which makes up the Orchestra's book, then you must have something going for you.

But the Orchestra is only the tip of the iceberg; not as large an iceberg as Bill Ashton would like to see, but the Youth Jazz Association's classes covering

most instruments and improvisation (Tubby Hayes takes an advanced improvisation class when commitments allow him) provide the soil in which the Orchestra can plant its roots.

The classes are confined to London where they come under the auspices of the Westminster youth authority, for as Bill Ashton be-



ASHTON AND ORCHESTRA DURING THE FRENCH TOUR

walls, there are no facilities in England for forming an organisation like the Youth Jazz Association on a national scale.

Local councils can make grants, and although this solves the problem in the London area to a small degree, it means that there are no opportunities as yet of carrying out a similar programme in the provinces.

"I get letters all the time from kids in the provinces," says Ashton, "asking about the classes and what we can do for them. The only thing I can do at the moment is suggest they find a good teacher and listen to records, the usual sort of thing."

"But if we wanted to form a national blow football organisation we would have

the same problem. However we are much closer to getting organised on a national basis because we now have the band, so that if anybody did get interested in financing us we could always say 'here's something.'

"Three-quarters of the classical music in Britain is subsidised by cigarette firms, for example, but I think it's a little too early for us to

go round cap in hand. "I don't care if we never get to this stage, but I just feel that what we're doing in London could be done on a much wider scale."

The organisational difficulties aside, the Orchestra improves in leaps and bounds. At Dopey Dick's in West Hampstead last week, they soared through charts by Stan Tracey and Harry South among others with an enthusiasm which is completely infectious.

The book now contains scores by Neal Ardley, Gordon Franks, Tracey, South, John Dankworth, John Patrick, and Brian Priestley. Avant garde soprano saxist Dave Tomlin has written a work especially for the Orchestra, but they haven't got round to rehearsing it yet.

"It's a very difficult score," says Ashton, "and he'd have to go through it with us."

The twelve brass which the Orchestra boasted at Dopey Dick's rather kills the old moon about "where are tomorrow's lead trumpeters coming from?" paradoxically, the chair which

Ashton says is most difficult to fill is guitar.

"To find a guitarist in the age group we require (14 to 21) who can play rhythm, straightforward 4/4, phrase with the sections—all the requirements of a good band guitarist—is virtually impossible.

"There are lots of good young guitarists about, but they've all concentrated on specific aspects of the instrument."

Trumpeters, especially when required to play lead, also can pose problems as young lips tend to pack up halfway through the night. "But we've been fortunate in our brass players," Ashton maintains.

There have been many instances where the progress that young players have made through the classes and into the Orchestra has been tremendously obvious. "A tenor player came to the band two years ago," is one case Ashton cites. "He could hardly read, his solos were non-existent. We let him stay on more or less as a favour. He's a far different proposition now."

BOB HOUSTON

Our man in New Orleans

BRITISH traditional-style jazzmen are beating the Americans at their own sound, but New Orleans is still a city of excitement, parties, parades and music at its rawest and best. So said former Ken Colyer clarinetist Sammy Rimington as he sat in a London



RIMINGTON: wasn't all dirges.

pub last week and sipped his first British pint after 18 months in the States.

TOURING

During that time Sammy toured with his own American band, the Easy Riders, from Connecticut to New Orleans. He worked with men like the late Red Allen, Zutty Singleton, Tony Parenti, Cliff Jackson, Don Ewell, Benny Morton and Claude Hopkins and recorded more than 25 LP's. Sammy originally quit Britain to gain experience. Now he is back touring with the Barry Martyn band and

ready to form his own quintet or quartet. He said: "I was really surprised to come home and find so much good jazz in the pubs. There's nothing like it in America. Britain is on the threshold of a scene that our children will look back on the same way we sigh now for the old Storyville days."

"And British musicianship is so much higher than in the average States band. They have nobody to match, say Alex Welsh. The only white outfit everybody raves about is the Hall Brothers band from Minneapolis."

"I worked with them and they're really talented. For example, they have a brilliant banjo player called

Mike Polad who doubles soprano, clarinet, bass and superb ragtime piano."

Though musicians were paid between £7 and £15 a session, Sammy was forced by the cost of living to give guitar lessons at 35s an hour. He said: "I couldn't have lived otherwise. It cost me £17 just to have a tooth out. And when my wife had a baby we had to fork out £120."

Sammy's greatest moment was sitting in with a mixture of the Eureka and Olympia brass bands on a New Orleans funeral parade.

FUNERAL

Said Sammy, "It was unforgettable, really beautiful. The people filled the church with sound on some of those old hymns. Things you never hear, even on record. Then the funeral bell tolled and the band started up a dirge as the body was carried to the cemetery."

"Some of those people were so worked up emotionally they were covered in sweat and carried out in a trance, stiff as boards. And when that band music swelled round me I just stood and cried."

"It wasn't all dirges. After we moved off we played more up-tempo things round the streets and were still blowing away five hours later. Those boys really know how to work."

PARTIES

The New Orleans club scene, Sammy found, was not so moving. "Preservation Hall, Dixieland Hall and a new place called Mahogany Hall," he said, "are just tourist attractions. We played requests for The Saints' six times a night just for the tips."

"But weddings and parties are the real scene. And there's a fantastic white band, all over 65, blowing great old jazz Saturday nights at a place called Munsters Bar."

"The sad thing was that there were very few young musicians coming up in New Orleans."

"What with that and the terrible scene throughout America generally, I'm sure British jazzmen, in the traditional sense, are almost ready to lead the world."

JOHN ROBERTS

DAVE DAVIES
writes about this week's chart in **DISC**
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Tremeloes bring in the crowds in U.S.A.

THINGS are hard on the American one-nighter circuit right now, yet the Tremeloes 8,000-mile trek round the States in four weeks proved a remarkable success.

"We didn't play the very biggest places, but we had capacity audiences every night—even in the ice rinks and arenas," agrees Alan Blakely. "Everywhere we played except one place, which was a big drag anyway, wants us back and we shall be going for another tour in October or early November."

American audiences are very different from the British. You have to work like mad. At first they just stand there with the 'show us what you can do' bit. It's all the cool scene out there—whatever you do, try not to look interested. So we gave them the cockney bit and that broke the ice. We actually got them clapping and promoters kept telling us it had never happened before.

"The birds over there are exactly the same as in Ireland. We can understand Jimi Hendrix coming off that tour. We do get a bit near the mark occasionally and everybody here loves it. But

in America we got complaints from the girls. Just like in Ireland—we pulled Dave's shirt out and the girls came up and said it was disgusting."

According to Alan the Flower Power groups are only strong on the West Coast and in New York.

"Most of the groups we heard were right old-fashioned—in dress and music," he said. "The best group we heard was Jimi Hendrix. Dave and Rick went to see the Mothers Of Invention. They thought they were good instrumentally, but they only did two songs in 40 minutes and it got very boring. They reckon they would be laughed off the stage over here."

The Tremeloes have arrived back in time to promote their new single, "Even The Bad Times Are Good"—a gay, jumping thing, very different from "Silence Is Golden." "Actually we did two new ones," said Alan. "The other one will be our next single and it will surprise everybody. We weren't sure we were well-enough established yet to release it. It features Dave singing and it's the first time he has really had the chance to show what he can do on record."



From Frank Sinatra albums to chipmunks

THE least surprised person at the success of the Johnny Mann Singers with "Up And Away" seems to be Johnny Mann. "I'm too delighted to be surprised," he told the MM over the transatlantic phone from Los Angeles. "I loved the thing when we did it—I felt it was so exciting and had this great big sound."

"Still, a choir isn't quite pop for the kids and we usually regard ourselves as album artists, more of a middle-of-the-road, good music type of thing. But we did record this as a single and it became an album track later."

Johnny was born in Baltimore, Maryland, and learned piano, trombone and bass. His first major job was with Charlie Ventura's band. "I had my first little vocal group, a girl and three guys. We toured, as an act, with Ventura and I also wrote arrangements for him," he recalled.

"In 1956 I was scoring for motion pictures, doing a little TV and things like that

when we decided to record. We just used eight voices to start with and now it has grown to either 26 or 24 voices. I use the same basic nucleus of singers all the time. They are all people who work on sessions and the basic requirement is that they can sight read anything straight off."

"Apart from our own recordings I've lost count of how many hit records we've been on backing other artists. Frank Sinatra's 'Hey Jealous Lover' was one. Nat Cole, Julie London, Danny Kaye are just a few of the others. And two of the singers and myself did the voices of the chipmunks on TV and on some of the albums. One of our biggest thrills was doing our first concert at the Hollywood Bowl recently."

"Are we likely to see Johnny in Britain now he is a Pop 30 artist? 'I'm coming over there somehow,' he insisted. 'I've not been in Britain since I was in the army and I'm determined to come back under rather better circumstances.'"



The future looks brighter for Spencer

SPENCER DAVIS was brought to the verge of a nervous breakdown by the strains and stresses that hit his original group in the depressing weeks before the break up with Steve and Muff Winwood.

It was freely said that as Steve was the musical "happening" in the group and Muff was the business expert, that Spence would not be able to get himself another successful group together.

But Spence took up the challenge and within days of the break up, formed another excellent group and has now followed this up by releasing a single that not only breaks with all previous Spencer Davis traditions but creates new patterns for the pop scene in general.

"Time Seller" his own composition and production with four double basses and four violas, scored by Johnny Scott is the kind of pop creation that can match with the Beatles, Hollies or Traffic.

As a result, with encouragement and the help of a few friends, Spencer is feeling happier and more relaxed than he has for a long while.

This week Spence left with his new group—Eddie Hardin, Phil Sawyer and Pete York for their first full American trip.

Says Spence: "I've been looking forward to this for a long time. I'm not sure what the reaction will be like without Steve obviously, but

they knew he left some time ago. We've played Europe and got a fantastic reaction. Actually we have another hit in America with "Somebody Help Me" which has just been released. It does make a difference because Steve left obviously, but then Brian Wilson left the Beach Boys and they kept going. This is something I keep telling myself.

"I feel much better now about everything. I was very cheered off when the original group split, but I wanted a change myself, and I feel better off for everything that has happened. At one time I felt like jumping off Tower Bridge! But with the musicians we have got now, I feel we have as good if not as better a group as the old one."

Last week Spence and Stevie met by accident when both turned up to see the Denny Laine String Band at the Speakeasy Club, London. "Anybody who imagines there is deadly rivalry between the two should know that the first thing Spence said on hearing his old mate in the club was: 'Is Stevie here? Great, where is he?'"

Spencer and Stevie are still friends but now they have the opportunity to work along lines of their own choosing. And Stevie and brother Muff are much better friends since the split. It looks like being one of the few group splits that lead on to being beneficial to both parties.

THE GREAT PINK FLOYD MYSTERY

AS thousands in ballrooms and assorted hell-holes across the country are deafened and blinded nightly by the Pink Floyd, the well-known psychedelic group thousands might be forgiven for thinking: "What the 'ell's it all about?"

Are the Pink Floyd being quite honest when they make coy and attractive records like "See Emily Play" then proceed to make the night hideous with a thunderous, incomprehensible, screaming, sonic torture that five American doctors agree could permanently damage the senses?

FRUSTRATED

The Floyd do not wish to appear dishonest, but they are worried. They appreciate the contrast between their records and live performances, agree the latter might not be all that they should be, and are taking steps to rectify the situation.

Roger Waters, bass player, with rather aesthetic good looks, and a taste for frequent pints of bitter, grappled frankly with Floyd problems this week.

"We're being frustrated at the moment by the fact that to stay alive we have to play lots and lots of places and venues that are not really suitable. This can't last obviously and we're hoping to create our own venues."

Roger accepted a government-approved cigarette and warned to his theme: "We all like our music. That's the only driving force behind us. All the trappings of becoming vaguely successful—like being able to buy bigger amplifiers—none of that stuff is really important."

STAR

"We've got a name of sorts now among the public so everybody comes to have a look at us, and we get full houses. But the atmosphere in these places is very stale. There is no feeling of occasion."

There is no nastiness about it, but we don't get rebooked on the club or ballroom circuit. What I'm trying to say is that the sort of thing we are trying to do doesn't fit into the sort of environment we are playing in. The supporting bands play 'Midnight Hour' and the records are all soul, then we come on.

"I've got nothing against the people who come, and I'm not putting down our audiences. But they have to compare everybody. So-and-so's group is better than everybody else. It's like marking exercise books. Dave Dee, Dozy, Beaky, Mick and Tich get a gold star in the margin, or 'Tick—Very Good.'"

"On the club scene we rate about two out of ten and 'Must try harder.'"

"We've had problems with our equipment and we can't get the P.A. to work because we play extremely loudly. It's a pity because Syd (singer Syd Barrett) writes great lyrics and nobody ever hears them."

STAGE

"Maybe it's our fault because we are trying too hard. After all the human voice can't compete with Fender Telecasters and double drum kits. We're a very young group, not in age, but in experience. We're trying to solve problems that haven't existed before. Perhaps we should stop trying to do our singles on stage. Even the Beatles, when they worked live, sounded like their records. But the sort of records we make today are impossible to reproduce on stage, so there is no point in trying."

Isn't this being dishonest? "This is the point. We don't think so. We still do 'Arnold Layne' and struggle through 'Emily' occasionally. We don't think it's dishonest because we can't play live what we play on records. It's a perfectly okay scene. Can you imagine somebody trying to play 'A Day In The Life'? Yet that's one of the greatest tracks ever made. A lot of stuff on our LP is completely impossible to do live. We've got the recording side together and not the playing side."

ON THE CLUB SCENE WE RATE ABOUT TWO OUT OF TEN

ROGER WATERS

BY CHRIS WELSH

"So what we've got to do now is get together a stage act that has nothing to do with our records, things like 'Interstellar Overdrive' which is beautiful, and instrumentals that are much easier to play."

Are the group depressed when they fail to communicate with an audience? "It's sometimes depressing and becomes a drag. There are various things you can do. You can close your mind to the fact you're not happening with the audience and play for yourself. When the music clicks, even if it's only with ten or twelve people, it's such a gas."

"We're trying to play music of which it can be said that it has freedom of feeling. That

sounds very corny, but it is very free."

What is the future of the Floyd? "We can't go on doing clubs and ballrooms. We want a brand new environment, and we've hit on the idea of using a big top. We'll have a huge tent and go around like a travelling circus. We'll have a huge screen 120 feet wide and 40 feet high inside and project films and slides."

CIRCUS

"We'll play the big cities, or anywhere and become an occasion, just like a circus. It'll be a beautiful scene. It could even be the salvation of the circus!"

"The thing is, I don't think we can go on doing what we are doing now. If we do, we'll all be on the dole."



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TIME SELLER



The August MUSIC MAKER is out now. And what's in it for you? Georgie Fame in the famed Music Maker Interview; the Happening at Monterey; a look at pop drummers; pop on TV; and Jonathan King on drugs—again! For jazz fans, Rex Stewart on the Duke; drums from Baby Dodds to Elvin Jones and beyond; the new sounds of European jazz.

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HAND THIS TO YOUR NEWSAGENT

Your recent admission that you have taken LSD has been attacked by some people as irresponsible in that it may influence young people to try the drug. What is your reaction to this?

Let me tell you the background to this. Paul rang me one Saturday to tell me that he had admitted to the Press that he had taken LSD. At that time I was very worried. I don't think I slept that night and I thought about it all the following day. Then I came up to London on the Monday knowing that I was going to be asked to comment on Paul's admission. I finally decided to admit that I had taken LSD as well. There were several reasons for this. One was certainly to make things easier for Paul. People don't particularly enjoy being lone wolves; and I didn't feel like being dishonest and covering up, especially as I believe that an awful lot of good has come from hallucinatory drugs. People tend to think of the San Francisco hippies as dirty and unhappy, but, in fact, they are doing rather better things than the people who lead our nation. Coupled with my admission was a warning that neither Paul nor I advocated the general use of LSD by all and sundry. We issued a statement to this effect. So my intention was, to a certain extent, to warn as well as to own up. There is also another factor in this. We wanted to help the cause of the Rolling Stones. It is particularly unfortunate that they should have been scapegoats.

What made you take LSD in the first place?

I'd heard a lot of good about it and I had sufficient understanding of it to know what I was doing. I had also read a lot about it.

Did you take it before the Beatles did?

No. But we are a closely knit circle and we influence each other. All five of us come from Liverpool and lived within a few hundred yards of each other. In fact, the circle is even wider because Neil, Mal, Alistair Taylor and Peter Brown are also from the same background.

How many times have you taken LSD?

About five times in the last 14 months.

Will you take it again?

I don't know.

Did you "turn on" in the first place because

The popster interview

you felt the need for drugs?

No, it was an experiment.

Have you ever smoked marijuana?

Yes, from time to time. I really believe that pot, marijuana or hash—whatever you like to call it—is less harmful, without question, than, say, alcohol. I think there is a terrific misunderstanding about marijuana and its effects. So many people have said it must be bad that this verdict is accepted without question and, of course, there is the malicious association between drugs and pop music. I think society's whole attitude to soft drugs must eventually change. There is a parallel with homosexuality when that was a cardinal sin. Isn't it silly that we have had to wait all this time for the reforming legislation to go through?

Do you, then, support the provisions of the new bill which legalises homosexual acts between consenting adults in private?



HENNESSEY

Recently Beatles' manager writer MIKE HENNESSEY outside music covered in may seem a curious veil manager of the Beatles history of popular entertainment far less is known about of interviews gives the behind the man behind

Of course! In fact, the majority of people do, I'm certain. You hear of very few prosecutions for homosexual offences these days.

To return to the question of soft drugs, do you not think there is a danger that the men who supply marijuana, and who are also very often pushers of hard drugs like heroin and cocaine, will try to turn their customers on to

the more expensive and more addictive hard drugs?

The laws governing soft drugs principally create the danger. But the danger exists already with alcoholics who turn on to hard drugs. I think, however, that the danger is remote in the present context. None of the people I know who smoke pot are interested in harder drugs. They are certainly aware of the dangers involved.

Did you have no appre-



DOORS: "Light My Fire" (Elektra).

Love it — fabulous. I heard it all the time in the States. I know—the Doors! Great organ bit there. Fantastic! It's got to be a smash because it's so exciting. It's basically a sound. I don't think the guy is a particularly fantastic singer but the record as a whole is exciting. A very well-produced pop record. They are the rave group in America at the moment.

ELVIS PRESLEY: "Long Legged Girl" (RCA Victor).

Elvis! Oh, take it off. Why does he do this when he's got the most sensational voice? If only he could get some decent songs. It's got to be a hit, let's face it, but it's terrible. "Long Legged Girl"—what an awful title. I wish he would get a groovy song and sing it. This is better than anything he has done for a long time, but he's keeping to the formula that made him famous at the beginning. Boy, has he stuck to it! But he's got such a beautiful voice.

CLIFF RICHARD: "The Day I Met Marie" (Columbia).

Cliff! Oh, that's my name, "Marie." It's really different, isn't it? Cliff is doing the most beautiful songs now. I love the lyrics. Ooh, it's a bit suggestive, ennit? "Goes to sleep, wakes up and she's gone?" Good old Cliff. At least he feels good after! It's lovely. In my opinion it's good enough to be a number one. Can I hear it again? Almost classical. His voice is getting

LULL BLIND DATE

WHERE THE STARS SPEAK

better—even. All songs these days are influenced by the Beatles. All you need is love!

TRULY SMITH: "I Wanna Go Back There Again" (Decca).

Nice voice. Julie Driscoll? She's got a nice voice like Julie. Nice record, but it's not a hit unless it gets fantastic promotion and plugs. A lot of work went into this record but it's not a smash.

FLOWER POT MEN: "Let's Go To San Francisco (Part 1)" (Deram).

Oh no! Ever since the Beach Boys did "Good Vibrations" thousands have been trying to get the same sound, and nobody has done it. Leave it alone. We've had one Beach Boys. Who are they? The Flower Pot Men? I can't stand it! No! I supposed to all trying to do a Beach Boys thing. So leave it alone.

ELECTRIC PRUNES: "The Great Banana Hoax" (Reprise).

Oh yeah—what? An I supposed to know who this is? Beach Boys again.

pin views



Manager Brian Epstein talked at length to Melody MAKER. Because of the wide range of subjects covered in these penetrating interviews, the Melody Maker is the vehicle for them. Yet while Brian Epstein, the manager, is the most phenomenally successful artists in the music business, Brian Epstein the man, is well known throughout the world, but not Brian Epstein the man. This remarkable series is the very first in-depth portrait of the mind of the man behind the Beatles.

...hension when you took LSD and smoked marijuana that you might become addicted?

I did have some apprehension, but I took that risk. It was a calculated risk. But then I am in no way addicted to alcohol and seldom smoke cigarettes.

You know that LSD could have extremely damaging and sometimes fatal effects?

It is true that LSD affects different people in different ways. Some people are supposed to have bad experiences. There was a terrible programme on television the other night when a panel of so-called experts talked a lot of nonsense about the drug. People who have had a bad experience are really few and far between—certainly not as numerous as the people who have died from overdoses of alcohol. And in any case we don't know the details of these cases. They may have mixed

alcohol with LSD. I certainly didn't feel I wanted to fly or jump off a ledge.

What did you feel?

The feeling is too impressive and personal to convey in words. I know that I have sometimes had too much to drink and felt awful and unpleasant the morning after. But I have never had a hangover from smoking pot or taking LSD. I think LSD helped me to know myself better and I think it helped me to become less bad-tempered.

Beach Boys too, but it's got its own feel.

JERRY LEE LEWIS: "It's A Hang Up Baby" (Phillips).

Jerry Lee Lewis? Oh, beautiful. Rock and roll yeah! Oh great, it's a hang up baby. It sounds like "Hi Heel Sneaker." Can I keep this one? I like this because he's moved on a bit. Tom Jones will be so pleased. Yeah, he's got the most ridiculous coloured voice, hasn't he? But he's always had a great voice. This'll keep the rockers going.

ROCKIN' BERRIES: "Smile" (Piccadilly).

I've heard this, it's the Rockin' Berries. Beautiful record. They always wanted to get a thing like this going. What a song, what a song. This has got the most beautiful harmonies and voices. It doesn't sound as harsh as the Bachelors, although it's that kind of thing. It's more subtle. They don't write songs like that anymore. I've gone all mad on lyrics. Very trendy. They've been off the scene so long, let's make this one a hit. Charlie Chaplin wrote this years ago. He's got soul, that Charlie Chaplin.

KEITH WEST: "Excerpt From 'A Teenage Opera'" (Parlophone).

What's this? It's that children's opera thing. I love the little girl voices. I'd love to see a teenage opera. Tell them to make an opera. Listen, it's so sweet. I can just see my little brother and sister singing this — so expressionless. Up with pirate radio!

YOUNG RASCALS: "A Girl Like You" (Atlantic).

Nice voice. Oh — the Young Rascals! I love them, I'm absolutely insane about this group. I saw them on the Ed Sullivan show in America and they were terrible, but I still love them. I bought "Groovin'" months and months ago. They were terrible on the Sullivan show because the balance was awful and the singer had a sore throat. It was a shame. Great to dance to. Can I keep this one? They are all Italians from Brooklyn. Brooklyn American Italians!

STRAWBERRY CHILDREN: "Love Years Coming" (Liberty).

Now where have I heard this before? Sounds a bit like the Bee Gees. Love it. Beautiful record, but I don't know who they are. I love the Bee Gees, their record should be a number one. Up with the Bee Gees! This has got

Is bad-temperedness one of your failings?

Yes.

What are the others?

Well, I reproach myself most often for being bad-tempered and for being mean from time to time. When I'm rude or mean to somebody it takes me days to get over it.

Which failings do you dislike most in other people?

I dislike ignorance, pettiness and prejudice. On the other hand, egomaniacs don't put me off. I think I, myself, have overcome a very large ego, so I'm very forgiving and tolerant of egomaniacs. There are a lot of them about and some of them are very brilliant and clever. I think this is the one failing one must be tolerant of. I also dislike dictatorship and I've never tried to dictate to my artists, although I'm aware that I command quite a bit of respect. The manager-artist relationship is one of mutual dependence and one of the most perfect relationships there has ever been, in my experience, is that which exists between the Beatles and myself. If I'd been domineering or dictatorial they would never have accepted me and it would all have gone wrong. You have to allow for freedom. You can easily be cut down to size in certain situations and you realise that humility is very important. When you waffle a great deal and it has no effect you realise that you have to modify your attitude.

Have the Beatles helped cut you down to size?

Yes, they influenced me—and I think I influenced them. They are, after all, the Beatles. I also think that LSD has probably lessened my ego.

You once told me in an interview some years ago that you were anxious to find some creative outlet. Do you still feel frustrated over this?

Whatever may have happened in the intervening time, I have learned to live with the idea that I'm the Beatles' manager. I'm a creative person to a degree, but the biggest thing that has ever happened to me is the Beatles.

I have overcome the feelings of frustration, but the Beatles always make an effort to involve me in what they are doing. And they do involve me. They wanted me to sit in on the TV thing, but I wanted to watch it come over on TV so I wasn't there. And I'm still very nervous of cameras.

What is the thing you fear most in life?

Loneliness. I hope I'll never be lonely. Although, actually, one inflicts loneliness on oneself to a certain extent.

Society's whole attitude to soft drugs must eventually change

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The Beatles' own musical shorthand

DURING a recent argument, a friend of mine maintained that the Beatles could write and orchestrate their own compositions, but I contend that they can't write music and would have great difficulty in reading it. Who is right? — J. A. Lord, Leigh-on-Sea.

Technically, they can't read or write music, but by now they can grasp it to some extent at sight and they have always been able to write their own curious musical shorthand, which no-one else can understand. However, they put a lot of their ideas on to tape or show the arranger specifically what they want by the use of voice, guitar or piano. — **TONY BARROW**, Chief Press Officer, NEMS Enterprises.

I'VE been playing sax for a good number of years and am not a bad sight-reader, but I sometimes get tripped on certain very difficult syncopated rhythms at first sight. My finger dexterity is good, but

EXPERT ADVICE

BY CHRIS HAYES

I'd like a tutor, preferably American, which really goes into the subject of reading difficult rhythmic phrases and helps with sight-reading. — T. S. H. Worthing.

The best tutor for you would undoubtedly be Rhythms, by Bugs Bower (Vol. 1 and 2), which are American publications costing 10s 9d each (postage 2s extra). — Saxist teacher and dealer **BILL LEWINGTON**, 164 Shaftesbury Avenue, London, WC2.

AFTER reading about Eric Clapton's violin tone in **EXPERT ADVICE**, I would like to know how he gets his present sound, which he features on "Stepping Out" and "Strange Brew" (N. Tannahill, Shoreham). How does he achieve the strange guitar effect prominent on "Tales of Brave Ulysses"? Does he know of a unit which enables a

note to be sustained on a guitar without distortion? (N. Avery, Dover). Which record contains his "Telephone Blues"? (K. R. Jackman, Liverpool).

I have changed my sound a little bit lately. I now use nearly all bass and very little treble. It produces a very round, deep tone, without any edge. The effect on "Ulysses" was obtained by using a Vox Wah-Wah Pedal. At a rough guess I'd suggest you might be able to sustain a note without distortion by using a fuzz box with the fuzz switched off, so that you're using it just as a volume booster. "Telephone Blues" is on the B-Side of "I'm Your Witch Doctor," with John Mayall, which has just been reissued by Immediate. — **ERIC CLAPTON**.

WHAT is the up-to-date personnel of the Paul

Butterfield Blues Band and have you any information on the present activities of Mike Bloomfield, who used to play lead guitar with Paul? — K. J. Jackman (Liverpool) and M. Burrow (Ruislip).

Paul Butterfield (vcl), Elvin Bishop (lead gtr), Mike Nastelin (organ), Bill Davenport (drs) and "Bugsy" (bass). Mike now has his own group called the Electric Flag.

I'M an organist in a group and for three years I've played a Watkins Telstar. I'm thinking of trading it in for a Hammond. What type would be best for me? — Alan E. Jones, Deptford, SE8.

Best model for your needs would be the Hammond M102, as it splits in two for easy transportation, giving great advantages in weight, space and storage. It can be obtained in walnut, or (as preferred by most groups) in white, price £661 10s. — **DON LOW**, Hammond Organ Studio, 295 Regent Street, London, W1.



DURING the last two decades jazz has undergone a number of radical changes. Which isn't to say that it's not better, but rather that it's taken a couple of steps forward and sometimes one or two backwards at the same time.

Still, it sounds different; ears that vibrate sympathetically to Coltrane and Ornette Coleman may not feel enlightened by the comparatively disciplined music put down by Nat Cole, Charlie Shavers, Herbie Haymer, John Simmons and Buddy Rich 22 years ago at the informal session for Sunset Records released here as "KICKS!" (Fontana FJL 132) by the Sunset All Stars.

But good is good, and this record — reviewed at length last week — represents something superior from the tail-end of the Swing Era when bop was making its presence felt. Not everything on it is profound, as they say, but everything is a bit more. It has that extra something that the proverbial dingbat.

Judged from the pure entertainment standpoint the album may suffer from the presence of several alternative "takes" of "Black Market" and "Laguna Leap" and two each of "Swingin'" and the ballad, "Never Be The Same."

are as full of swing and ideas as Nat Cole — whose Hines-derived but original piano is a constant pleasure — and the rest? Certainly I don't. I've played the LP on and off for a month and found that its attractions don't wane, though I know people who find Buddy Rich's bass-drum approach a bit dated. And two tracks, "Laguna Leap" and "Black Market" (issued here on Parlophone years ago), have given good service.

I seem to remember that at the time of release in the States this coupling was cited by one of the jazzmags as the small-group record of the year. Seen in retrospect, it wasn't a bad choice; it still lacks a kick as the title promises. This is one of those rare pleasures of jazz, exhilarating listening to the last drop and very, very cheap at a price of 21s 9d. — **M.J.**

LP OF THE MONTH

Good Gil at bargain price

NEW JAZZ RECORDS

GIL EVANS: "Big Stuff." Remember (b); Ella Speed (a); Big Stuff (a); Nobody's Heart (a); Just One Of Those Things (a); If You Could See Me Now (a); Jambangle (a). (Xtra 5034). (a) Evans (pno), Louis Mucci, Jake Koven (tp), Jimmy Cleveland (trb), Bart Varsolona (bass trb), Steve Lacy (sop), Lee Konitz (alto), Willie Ruff (French horn), Dave Kurtzer (bassoon), Paul Chambers (bass), Nick Stabulas (drs).



LACY: less boring

THESE tracks were recorded in 1957 and first issued in Britain in 1959 on the Esquire label as "Gil Evans And Ten." Reviewing the record then, I pointed out that Evans was the best of an average bunch of soloists and it was the writing which gave the album its considerable merit.

I see no reason to alter my views except that I find Lacy's soprano only a little less boring than I did eight years ago. Cleveland, who shares most of the solo work with Lacy and Evans, plays smooth, technically admirable trombone.

Evans' piano playing has a faintly old-fashioned air, but has also a good deal of charm and is, at its best, a little reminiscent of John Lewis at his most economical.

Konitz — named as "Zeke Tolin" on the label — gets no solo space at all, while Mucci, Koven, Carisi, Chambers and Stabulas all get brief recognition.

The writing remains the chief attraction. Evans does not fit into any particular category and his work draws from many facets of jazz, ancient and modern. He gets a magnificently thick, rich sound out of the ten-piece and the four brass often sound like double that number.

"Nobody's Heart," one of the lesser-known Rogers and Hart numbers, is pure Evans and I can't think of any other arranger approaching it in quite the same way. The material ranges from the gay, but folksy "Ella Speed" to Leonard Bernstein's "Big Stuff" via the boogie woogie echoes of "Jambangle."

At Xtra's bargain prices this is really excellent value for money. — **B.D.**

"That Old Feeling," "Let's Fall In Love," "I'll Never Be The Same," "Blues In The Night," "What's New" and "You Go To My Head." He is accompanied by the Peterson quartet, completed by Ray Brown (bass), Herb Ellis (gtr) and Louie Bellson (drs) — not a bad rhythm section. Now and again there are indications of a clash of conceptions, or temperaments perhaps, but after owning the LP for several years it was previously released here on HMV — I've become rather fond of the working compromise achieved on the bouncier tracks. They include that excellent song, "Moon Song," and "Just One Of Those Things" and "Sweet Lorraine." On "Head," Louis unfolds some simple but telling muted trumpet; on "There's No You," he is given a fine, full guitar backing by Ellis. It's not the greatest Louis, but a fair example of hands across the eras. — **M.J.**

Jack Dupree is an out-and-out barrelhouse musician, a blues pianist of the old school and a strong, often humorous singer who puts over a good line in talking blues. Dupree is now based in Britain, and recording here, but "THE BLUES OF CHAMPION JACK DUPREE" (Storyville 671194) is the latest we've had of several albums he recorded in Denmark. It was in '63 and features the singer with Ole Christiansen (bass) and Alex Riel (drs). His material ranges from 18-bar novelty songs like "Anybody Here Want To Buy Cabbage" or "I Feel Like A Millionaire" (complete with philosophical chat) to some typically tramping Dupree blues such as "24 Hours." He also does a "Gin Mill Sal" which at several points calls Fats Domino to mind. A New Orleans blues style, doubtless. On "Talkin' Out Of My Head," his narrative brings in Drive-Em-Down, the blind New Orleans pianist who was his mentor. The accompaniment is suitable, and both rhythm men come forward for solos now and again. An enjoyable Champion Jack set. — **M.J.**

WHICHEVER way you look at it, Armstrong's singing remains more interesting than that of almost anyone on or around the jazz scene. His ability to handle time, tone, and vibrato, his musicianship, drive and natural expressiveness, allow him to say something personal in a jazz manner on the most balladish songs. On "LOUIS ARMSTRONG MEETS OSCAR PETERSON" (World Sound TS27), Satch rumbles and growls out a dozen fair old standards including

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'ITCHYCOO PARK'—A GAS AND A FACES HIT

SMALL FACES: "Itchy-coo Park" (immediate). Another joint effort by Master Stephen Marriott and Ronald Lane, who seem to be achieving their aim to get the Faces together as a powerful force in the happy creative field of pop music. This is a complete gas—lyrics, sound, feeling and all. As Stevie says: "It's all too beautiful." Don't know where "Itchycoo Park" is but it sounds like a nice place. Maybe Steve, Pionk, Mac and Kenny will take us all there via an enormous hit record. Hang-up noises carefully placed en route include a strange noise like a sea-shell in the ear. And you can't get stranger than that!

CHUCK BERRY: "Back To Memphis" (Mercury). Wow—a blast from Mr Berry that will buzz him back to the chart if there is any justice. Chuck has come up-to-date, doing away with those guitar riffs that were still great, but wearing thin. Trumpets charge through the arrangement, while Chuck grooves over a James Brown type beat. It's very nice actually.

DARLINGS: "Saturday Town" (CBS). A group from Slough, but despite that obvious disadvantage, they have obvious talent as an interesting group with an interesting song and a strong image. Unfortunately the song is not as strong as the



image and they probably won't get away with this first record. But never mind, darlings, a hit will free you from the dreaded safety town of Sludge before long.

SONNY AND CHER: "It's The Little Things" (Atlantic). Upstart! Sonny and Cher intone their laconic way through a complete uproar of recorded sound. Sonny sounds as if he has just been hit over the head with a blunt object as usual, and Cher sings in her determined, non-nonsense style, as if she has just been wielding the blunt object. It's exciting, noisy, and destined to be a hit. Another bonzo of a Bono production.

MADÉLINE BELL: "Climb Ev'ry Mountain" (Phillips). A soft and tender ballad production of the oldie, made into a goldie by Maddie, that will be a biggie. And before anybody gets saddle, it's not corny. It reaches a logical climax and gives Miss Bell the chance to shine with the most rewarding material. Madeline deserves a hit. This may be it.

SHIRALEE: "I'll Stay By Your Side" (Fontana). Still semi-professional, this five piece group from Harrow emerge with an intriguing sound that involves brass punctuations filling out their own guitar accompaniment, and an unusual song. This might be successful enough to make them turn fully pro.

ESTHER PHILLIPS: "I'm Sorry" (Atlantic). "Real singing" they call it, and here is Esther to prove the magic qualities of a good vocalist are still with us in the age of groaning anti-art rebels. There is something of Dinah Washington in Esther's style, but the message is all Phillips. Listen and feel good, with this slow-paced apologetic ballad.



DORRIS HENDERSON singing blues, accompanied by the strains of a man in a kilt tuning a set of bagpipes in the next field—that is my distinctive memory of Cambridge '67, the folk festival which succeeds in managing to get all the wings of the folk revival together.

At the one extreme there were the crowd-pullers, the visiting Americans like Tom Rush (who pulled coach parties from all over Britain), a now moustached Tom Paxton, whose blend of romantic song-writing and — there is no other word for it — sincerity made him undisputed star of the festival, and pretty little Judy Roderick, whose interpretations of classic blues did not quite get across to the huge audience, I feel.

This was partly because British audiences are more familiar with the old-time country blues and new-time city blues than the majestic music of people like Bessie Smith and Ma Rainey. But it was also because, although Judy's singing is at times magnificent, she doesn't yet seem to have the real stage presence to carry of these powerful songs.

There were also the undoubted home-grown crowd holders. Alex Campbell held the festival audience in the palm of his hand like the skilled entertainer that he is. The Tinkers showed what travesty of their real worth their recent record was by being musically versatile and entertaining — apart from a lapse of taste in a set of parodies about immigration, national assistance and all that bit.

Irish folk have no right to pillory other immigrant minorities in this way.

Traditional music was also well represented. The Young Tradition were there — Pete Bellamy still sporting his Newport badge — and showed what latent power there lies within our traditional music.

Fred Jordan sang almost everybody else off the stage, ignoring the microphones and pitching his bell-toned voice to the far corners of the big

Paxton opens in Brum

BEFORE he left for America after his fleeting visit to Cambridge and to record a programme with Alex Campbell and Archie Fisher for Gramplan TV, Tom Paxton gave me details of his October tour.

He'll open at Birmingham Town Hall on October 6 and appear at London's Royal Albert Hall the next night. He'll be at Manchester Free Trade Hall on October 9, Liverpool Philharmonic Hall on October 13, and Newcastle City Hall on October 15.

No clubs? Well, no, though Tom is working on a couple of schemes that should allow him to accept club bookings on a special tour within the next year or two. No details, no promises, but as the American folk club scene (never as strong as here) vanishes from the face of the earth, Tom becomes even more appreciative of the importance of the British network.

● Back from South Africa, where I gather he wasn't too happy, Jeremy Taylor is at the Hop Poles, Enfield next Monday. Future guests include Johnny Silvo, Ernie Groome and Packie Byrne, Diz Disley, Stan Kelly, Alex Campbell and John Foreman.

Resident singer is Geoff King.

● Roy Bailey writes to point out that although the 3 City 4 is breaking up because he is moving to Bradford, he and his wife Val are certainly going to continue singing. They were recently at a Vietnam concert in Southampton with Shirley Collins, Dave and Toni Arthur and fellow ex-group member Leon Rosselson, and they plan a big programme of club singing in the north



TOM RUSH IN A NEW SETTING AT CAMBRIDGE

Cambridge gets it all together...

field without apparent effort.

Newcastle's High Level Ranters — Johnny Handle, Colin Ross, Foster Charlton, and Tommy Giffellon — were to be seen everywhere, drawing applause for a stage appearance in the main part of the festival, then running a rumbustious barn dance and ceilidh in the club tent which wound up in the early hours of the next morning.

There's nothing unique about the north which allows this virtuoso mixture of song and dance music to succeed, and I heard more than one club organiser resolving to try to emulate the Georgies before long.

There was bluegrass from Skid Skidmore, accompanied by Anita and the Blue Grass Boys. Anita is a highly competent fiddle player, and in fact I preferred her group when it wasn't fronted by Skid. He does his Nashville styled songs very well, but it was such a good band that I would have liked to have heard it in less of an accompanying role.

There were new talents like Roy Harper, whose completely unfamiliar face and material went down remarkably well. Roy is learning the secret of getting big crowds to come to him, so that they can appreciate the nuances of the hippy fairy-tales which make up his subject matter.

Interesting to note that, of a group of artists who were all plagued by dicky p.a. equipment, Roy was the only one to analyse the problem and solve it — putting his jacket under his feet to prevent the microphones distorting when he tapped his feet.

There was the unclassifiable Trevor Lucas, equally at home with an Australian ballad, a British traditional standard like "The Black Velvet Band," or a bluesy number like "Keep Your Hands Off Her." He also did superb work backing up Dorris Henderson, who seemed to have the command of her material that Judy Roderick lacked, though she is just as diminutive.

And there was Nigel Denver. If this festival was anyone's, it was surely Nigel's. He sang the first song there, saw the sometimes chaotic first-night session through to the early hours of Saturday morning, producing some of the best singing I have heard out of Nigel for a long time.

Early on Sunday evening he was still at it, and though his

voice was showing some signs of tiredness, he was still putting over songs like MacColl's "Jimmy Wilson" with tremendous authority.

There were also the unbilled, the anonymous musicians and singers who seemingly never stopped, and who gave the festival its real festive character. Good organisation on the part of Ken Woolard ensured that most of these visitors appeared on a stage somewhere, if only in the two contests.

The winners of the contest were well able to stand up for themselves in competition with the professionals. The British winner, Robin Dransfield, already has a considerable following among north country clubs, and the boy he beat so narrowly for first place, Chris Burch, turned out to be a ballad singer of considerable promise.

PRIZE

The Valley Folk of Bury, third prizewinners, showed that the legacy left by the Watsons is going to be well and creatively used, while the judges awarded a special prize for the instrumental work of David Brindley and David Miles.

Instrumental work wasn't strong in the British section of the contest — a continual weakness in the British revival — but it was understandably stronger in the American-style contest. First prize went to Joe Watson and Spencer Lacey, with an incredible approach to blues singing that has to be heard to be believed, and the second to a group called the BTGs, two fiddles and a guitar scraping out a wonderful line in country music.

Sometimes they suffered the common fault of playing too fast—notably on the sardonic "Liza Jane"—but their technique was really superb. When they accompanied Nigel on some Irish and Scottish songs, they showed their virtuosity was not limited to transatlantic music, either.

So Cambridge has come and gone once more, and established itself as the keystone around which the rest of the British folk festival calendar will revolve from now on. It can only get bigger from now on, and no doubt it will continue to do so. But I don't see how it could get better.—KARL DALLAS

NEW FOLK RECORDS

The term "contemporary" is frequently misused when it comes to song. Most traditional music — excluding the oldest songs, which are probably ritual in origin — was contemporary once, some of it more recently than others. Take the songs on "The Railroad in Folk Song" (RCA Victor RD 7870), for instance. There's no doubt of their place among the best of traditional American music, but at the time they were recorded they were contemporary in every sense of the word, commentaries on the life of the time, when the puffing monsters were knitting America into a nation, symbols of freedom, unity and parting all at once. The form was still traditional, but the images used were bang up to date. Scrutiny of the artists and the methods by which they were recorded should cause us to upgrade another misused word: "commercial." These recordings by people like the Carter Family, the Carolina Tar Heels (featuring a much younger Tom Ashliey than the mature musician who visited us last year), the Monroe Brothers and Jimmie Davis, were commercial recordings in every sense of the word, issued by companies in the late '20s and early '30s with no real interest outside the profit motive. And yet until this valuable cheap LP was issued, those old 78s were prized possessions. The reason, probably, is that the record companies didn't pretend to understand the music they were recording and so they didn't interfere with the artist's interpretation of what he knew his audience wanted. A lesson that should be remembered next time a young folk singer is told by a manager or agent that he knows best what the public will take. Hard to pick out any favourite tracks on this excellent record, but the Rouse Brothers' original version of "Orange Blossom Special" is interesting, showing that the song can be twice as effective if it isn't taken at a breakneck pace. The Monroe Brothers' version of "Nine Pound Hammer" is an interesting illustration of what happened to Negro songs after they passed into white tradition.—K.D.

Tommy Makem's mother Sarah has what is still one of the loveliest voices in the Irish tradition, and she's probably happy that her boy has done so well for himself singing the old songs in a new way with the Clancy Brothers. On "It's Tommy Himself" (Emerald MLD 20) he is featured as a soloist, and while he's not a very profound singer, he does well enough on things like "Little Beggarmen," which is still one of the Clancy's set pieces, "Mrs McGrath" and of course his mother's wonderful "As I Roved Out." It was her delightful singing of this saucy old song that used to herald the Sunday morning programmes of traditional music on the BBC Light, at the peak time now taken up by Easy Beat! — which did so much to help give the British revival its present firm foundation. Until those programmes, Sarah Makem's singing hadn't been heard much outside her own kitchen, while Tommy was already getting himself an international name as an entertainer. His audiences probably don't miss the subtleties of her version of the songs, which would have sounded strange on the stage of cabaret or concert hall anyway. But I do.—K.D.

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TROUBADOUR, 9.30. **MARTYN WYNDHAM-READ**.

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NEWS EXTRA

ENGELBERT'S NEW SINGLE OUT AUGUST 18

ENGELBERT HUMPERDINCK on Monday recorded five tracks from which he will choose his next single, due for release on August 18. He guests in Top Of The Pops (17), Golden Shot (19), Dee Time (22), Saturday Club (26), Easy Beat (September 3) and Parade Of The Pops (6).

Alan Price Set feature their new single, "The House That Jack Built," written by Alan, on this week's Saturday Club (August 5). Set for August 12 are the Pink Floyd, Spectrum and Amen Corner.

Singer and actress Yolande Bavan, who has been working in America, arrived in London this week and opens at the Playbox Club in September.

The Joe Harriott-John Mayer Double Quintet explore more of their Indo-Jazz fusions on this week's Jazz Scene (6). Adeg Cutler and the Wurzels guest in the Light's Joe Loss Pop Show tomorrow (Friday).

The Bee Gees recorded their next single this week, but the titles remain secret. They guest on Dee Time (8) and Pop North (10) and are making a TV film based on their album.

AMERICAN singer-dancer Marie Bryant was in London this week after working on a film in Spain. John Chilton's Jazz Kings guest on the Jazz Scene on August 20. The Humphrey Lyttelton Band visits London's Six Belles on Saturday (5).

Truly Smith, whose new single "I Wanna Go Back There Again," is released tomorrow (Friday), guests in Easy Beat (6), Saturday Club (12) and Pop North (31).

Former Radio London deejay Keith Skues takes over as host of Saturday Club for the August 25 edition while Brian Matthew takes a holiday. Keith is currently negotiating a Radio Luxembourg series.



ENGELBERT: guests on Dee Time

Sharon Tandy and her new backing group, the Fleur De Lys, make their London club debut at the Speakeasy tonight (Thursday). Sharon has signed for a UNICEF show in Finland with Marlin Brando and has signed for her own 45-minute show on Dutch TV. The Tremeloes and the Spectrum guest on this week's Easy Beat (6). Next week's show includes the New Christy Minstrels and the Fortunes.

CLIFF BENNETT and the Rebel Rousers have quit NEMS Enterprises, and have signed a management contract with Georgie Fame manager Rik Gunnell. Cat Stevens will be performing his new single, "Bad Night," on Monday (August 7), Dee Time (8) and Saturday Club (14).

The Bachelors already have their date-book filled for the next 12-14 months under their current agreement with Messrs Howard and Wyndham Ltd. Currently at the Futurist Theatre, Scarborough, the trio follows with a six-week season at the Theatre Royal, Newcastle, the Christmas season at the Royal Court Theatre, Liverpool, six weeks in the Spring Show at the Coventry Theatre, and - the

1968 summer season at the Alhambra Theatre, Glasgow.

The Seekers yesterday (Wednesday) started work on a new LP with Tom Springfield who returned this week from a holiday in Greece. The album will be released in late September or early October. There are, as yet, no firm plans for a new Seekers' single. American singer guitarist Josh White flies into London on October 7 to play a concert at the Queen Elizabeth Hall the same night.

EMI Records announced this week that they will be introducing a new American label, Command, to Britain in October, they will issue twelve albums - in stereo only - including Count Basie the Ray Charles Singers, Dick Hyman.

Ex-Decca promotion chief Tony Hall, who recently set up Tony Hall Enterprises (T.H.E.), has become consultant executive producer for the Track Records label, and promotion consultant.

Rog Whittaker has a new single "A Handful Of Dreams" released on August 25. No B-side title has yet been decided. On August 17, he appears on Dee Time and starts the first of his Whistle Stop series on August 18. On August 29 he starts two weeks at Qugolino's

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RADIO JAZZ

Times: BST/CET

FRIDAY (4) 6.0 p.m. N2: Amateur Jazz. 6.30 H2: Jazz Rondo. 9.00 U: Pop-Jazz (Jo'berg New York). 11.5 U: German Jazz. 11.10 N1: Lester Young, Kansas City 5, 6 and 7. 11.15 T: Frank Sinatra. 11.45 T: Jimmy Rushing, Dicky Wells.

SATURDAY (5) 12.00 noon BBC T: Jazz Record Requests (Steve Race). 2.55 p.m. N2: Radio Jazz Magazine. 5.0 N1: Jazz Beat, Folk. 10.10 E: (5) Ray Conniff Choir and Ork (6) Mancini, Hirt and Prado Bands. 10.20 N1: Papa Buc's Jazzband, etc. 10.35 Q: (2) Billy May (5) Swiss Jazz (6) Ed Yippen Quintet. 10.40 H2: Swing and Sweet. 11.15 A2: Jazz Records, 1942-45. 11.15 T: The Young Americans (Schools Choirs). 11.30 J: Jazz Festival. 11.45 T: Sun Ra Ork (The Magic City). 12.10 a.m. E: Doctor Jazz. 1.45 P: Jazz From Holland.

SUNDAY (6) 6.0 p.m. N2: Clarke-Boland Big Band. 9.10 M: Swing and Sweet. 9.30 A1: Jam Session. 10.30 A1: Free Jazz. 11.3 A1: Jazz Concert (Claude Luter, Martial Solal, etc). 11.31 BBC L: The Jazz Scene, inc. Joe Harriott-John Mayer Double Quintet, Johnny Patrick Quartet. 11.45 A1: Jonah Jones (Hughes Panassi). 12.15 a.m. E: Jazz and Near Jazz.

MONDAY (7) 3.0 p.m. N2: Jazz Concert from Copenhagen Tivoli. 8.30 J: Bobby Troup's Jazztime. 9.30 J: The Big Bands. 10.30 N1: Peruna Jazzmen. 11.10 M: Jazz. 11.15 T: Woody Herman Ork. 11.30 M1: Earl Bostick. 11.45 T: New Jazz Records.

TUESDAY (8) 9.50 p.m. H2: Jazz. 10.10 N2: Revolution in Jazz. 11.0 U: Berlin JF 1966 (Getz, Gilberto). 11.5 U: Jazz Journals. 11.15 T: Henry Mancini Ork (Two For The Road). 11.45 T: Stan Getz Quartet (Sweet Rain).

WEDNESDAY (9) 12.2 p.m. V: Peggy Lee, Mills Bros. Billy May and Nelson Riddle Orks. 5.45 BBC T: Jazz Today (Charles Fox). 9.5 E: Andre Previn Quartet Jazz-Up My Fair Lady. 9.20 O: Jazz For Everyone. 9.30 J: Jazz. 10.35 Q: Jazz Club (Modern Guitarists). 10.35 N1: Pete King. 11.15 T: Johnny Smith (qtr). 11.40 N1: Kenny Drew. 11.45 T: North Texas State University Lab Band.

THURSDAY (10) 4.30 p.m. U: Jazz Magazine (Joachim Berendt). 8.10 N1: Jazz. 11.15 T: Bobby Hackett. 11.45 T: Selected Jazz Records. Programmes subject to change

KEY TO STATIONS AND WAVELENGTHS IN METRES A: RTF France 1-1829, 2-348. E: NDR Hamburg 309, 189. H: Hilversum 1-402, 2-298. J: AFN 547, 344, 271. M: Saarbrücken 211. N: Denmark Radio 1-1224, 202, 188; 2-233, 210. O: BR Munich 375, 187. P: Radio Nederland 375. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

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Graham Collier Septet • London Jazz Four.

Saturday, August 12th 7-11.30 p.m. Tickets 15/-
PAUL JONES • THE PINK FLOYD • ZOOT MONEY
The Crazy World of ARTHUR BROWN • AMEN CORNER • The
Time Box • 10 Years After • Aynsley Dunbar Retaliatio
ADAMS Recital (from Belgium) • Richard Kent Style.

Sunday, August 13th 2.30-5.30 p.m. Tickets 7/6
Part I: OTTILIE PATTERSON
AL STEWART • Picadilly Line
The John Slaughter Trio
Part II: DONOVAN

Sunday August 13th 7-11.30 p.m. Tickets 15/-
CREAM • JEFF BECK • P.P. ARNOLD • ALAN BOWN • JOHN
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SOUND SYNDICATE · SWEET & SOUR
THE MADISONS · THE MUSIC BOX
MICK & OWEN · ALAN GILBERT

Compere MIKE RAVEN
LYCEUM BALLROOM, STRAND, W.C.2
THURSDAY, AUGUST 10th, 1967,
7.30 p.m. - Midnight

BAR PRIZES BUFFET
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Aug. 4 EASTBOURNE Aug. 15 TIDWORTH Aug. 25 BARNSTAPLE
Aug. 5 SOUTHEND Aug. 16 ALDERSHOT Aug. 26 TORQUAY
Aug. 6 SOUTHAMPTON Aug. 17 COVENTRY Aug. 27 PLYMOUTH
Aug. 8 LONDON Aug. 18 BIRMINGHAM Aug. 28 BOURNEMOUTH
Aug. 9 LONDON Aug. 19 CORBY Aug. 31 PENZANCE
Aug. 10 LONDON Aug. 20 LONDON Aug. 1 PENZANCE
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THE FANTASTIC

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KING OSSIE, HONEY DARLING and EARL GREENE
Licensed Bars 8.00-11.00 p.m.

MECCA DANCING LOCARNO BALLROOM

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THURSDAY 3rd AUGUST
Geno Washington and the
RAM JAM BAND 7.30-11 P.M.

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NOTICE TO MEMBERS
SAT. AUG. 5th AND THE REBEL ROUSERS
STEVE MAXTED SHOW WASHINGTON D.C.'s

THE UPPER CUT

Forest Gate Centre, Woodgrange Rd. London, E.7 Tel. (01) 534 6578

APPEARING IN THE DISCOTHEQUE

Wednesday, August 2nd
RECORD SESSION with a GIRL D.J.
Thursday, August 3rd THE MUD
Friday, August 4th

THE 1-2-3 GROUP
THIS CLUB IS FOR THE OVER 18s
Please note on Wednesday and Thursday records will be played in the Main Hall for the under 18s.

Friday, August 4th
TOP D.J. CHRIS WINDSOR
with THE DISCO GO-GO
DANCERS

Prizes - Competitions
Please note: Miss Upper Cut if you wish to enter this competition with big cash prizes Telephone (01) 534 6578

8 p.m.-11 p.m. Admission 2/6

Saturday Afternoon, August 5th
THE GIGGLE, GOGGLE
GUGGLE SHOW
D.J. MIKE QUINN

PERSONAL APPEARANCES - DISCS
COMPETITIONS - PRIZES
2 p.m.-5 p.m. Admission 2/6

Saturday Evening, August 5th
Presenting
ERIC BURDON
AND THE
NEW ANIMALS

D.J. CHRIS WINDSOR +
THE DISCO GO-GO DANCERS
7.30 p.m.-11.45 p.m. Admission 8/6

Sunday, August 6th
THE WARREN DAVIS
MONDAY BAND

Discoveries of Tomorrow Contest
Please note: On Sunday nights we shall be holding a Bikini Competition, if you would like to enter Telephone (01) 534 6578

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Fri. & Sat. 8 p.m. till 4 a.m. Sun. 6 p.m.
till 4 a.m.

T·H·E CAT SOUL PACKET

Saturday, August 5th

THE BATS

Friday, August 11th

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ON FRIDAYS

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DANCING & MINI SKIRT COMPETITION WINNERS £10

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100 CLUB
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(Sat. 7.30 to 11.30 p.m.)

Thursday, August 3rd
KEN COLYER'S JAZZMEN

Friday, August 4th
ALAN ELSDON'S JAZZMEN

Saturday, August 5th
ALEX WELSH

Sunday, August 6th
KENNY GRAHAM & THE AFRO-CUBISTS

Monday, August 7th
THE WASHINGTON D.C.'s plus RAY "THE BARON" PETERSON

Tuesday, August 8th
ERIC SILK'S SOUTHERN JAZZBAND

Wednesday, August 9th
KEN COLYER'S JAZZMEN

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Club Telephone Number: MUSEUM 0933

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NEAR LEICESTER SQUARE

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GOthic JAZZBAND

Saturday, August 5th, 7.30 p.m.
PETE DYER'S JAZZBAND

THAMES HOTEL
Hampton Court, Middlesex

Friday, August 4th
COLIN KINGWELL'S JAZZ BANDITS

Saturday, August 5th
BILL NILE'S DELTAS

Sunday, August 6th
ALEXANDER'S JAZZMEN

SIX BELLS
KING'S ROAD, CHELSEA

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Sat., Aug. 5 **HARLOW**, Civic Centre

Sun., Aug. 6 **BAG O' NAILES**

Mon., Aug. 7 **COVENTRY**, Mercer's Arms

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COME AND ENJOY 8 1/2 HOURS
OF NON-STOP ACTION IN A
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THE RAVE SOUND ALL
LONDON'S TALKING ABOUT
BOBBY JOHNSON
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LEO NEWTON plus
Excitement! Action!
of
**TONY RIVERS AND
THE CASTAWAYS**

FLAMINGO LATE-NITE SESSIONS
ALL-NITE LONG
SAT., AUGUST 5th (7.30-6 a.m.)
FROM DETROIT CITY
U.S.A. it's
MAX BAER
and the
CHICAGO SETBACK, also
BOHEMIANS
Winners Radio London
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* **TONI ROCKET'S SUPER HI-FI
SOUND SYSTEM! LATEST BLUE
BEAT, TAMLA, SOUL and R&B**

SUN., AUGUST 6th (7.30-11 p.m.)
**TONI ROCKET and his
DISCO BLUEBEAT SHOW**
NON STOP RECORDS
LATEST BLUEBEAT SOUNDS!
U.S. IMPORTS! SOUL! TAMLA!
Members 3/6, Guests 4/6

WED., AUG. 9th (7.30-11 p.m.)
The Mid-week Big Show
BREAK UP THE WEEK AND
JOIN THE CROWD PLUS
CRAIG KING
and the
MIDNITE TRAIN
A Wonderful New Sound
**TONI ROCKET and his
DISCO BLUEBEAT SHOW**
REDUCED RATES FOR STUDENTS

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HOPBINE, Nth Wembley, Colin Peters Quintet.

LITTLE THEATRE CLUB
Thursday & Friday
SPONTANEOUS MUSIC
ENSEMBLE
Thursday & Saturday
AMALGAM
10.30-1 a.m.

RAF COTTERSMORE
WAGES OF SIN

THAMES CITY JAZZMEN,
Metropolitan Tavern, Farringdon
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THE TOWER JAZZBAND now
playing at **THE TEMPLE STREET
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WHITE HART, ACTON
ALAN BOWN SET

CROYDON JAZZ CLUB, Star
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EARL OF DERBY, GRANGE RD.,
S.E.1.

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**ELMER CRUMBLEY'S JAZZ
BABES**, Red Lion, Brentford

**ERIC SILK SOUTHERN JAZZ-
BAND**, Southern Jazz Club, Ex-
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Road, Leytonstone, next door to
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HIGHGATE VILLAGE, "The
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COLIN PETERS** QUINTET.

JOHNNY GOODING Jazzmen at
The Lord Hookwood, Cann Hall
Road, Leytonstone.

**OSTERLEY JAZZ CLUB—ALEX-
ANDER'S JAZZMEN.**

RAM JAM
WAGES OF SIN

FRIDAY cont.

RICKY TICK, Aylesbury, As-
sembly Hall, Friday 11th **GEOR-
GIE FAME.**

SKATELITES

GEORGE'S BIRTHDAY

UFO

See International Times for
details.

WEMBLEY JAZZ-IN, Southern
Stompers, "Norfolk Arms",
Llanover Road (North Wembley
Station).

SATURDAY

BAL TABARIN, DOWNHAM
THE LEAGUE

BLUES, CHICAGO STYLE.
HOLE IN THE GROUND. FINCH-
LEY RD., N.W.3.

CONSERVATIVE CLUB,
BIGGLESWADE

THE KETAS

KATCH-22
WHISKY-A-GO-GO

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ROLL BAND
CIVIC CENTRE, CORBY

NOW WHITER THAN WHITE,
RICKY TICK, Hounslow, opp bus
Stn **JOHN MAYALL'S BLUES
BREAKERS.**

RAF WITTERING
WAGES OF SIN

RICKMANSWORTH JAZZ-IN.
Southern Stompers, Guest, Brian
Austin, Cricket Club, 9 p.m.

SKATELITES
TOFTS—FOLKESTONE

TROUBADOUR, Old Brompton
Rd., 3-6 pm, Grigson Sextet,
Dick Heckstall-Smith (Tenor)
joins this week.

SUNDAY

BEXLEY, KENT. Black Prince
Hotel The Long John, Baldry
Show.

BILL BRUNSKILL'S Jazzmen.—
Fighting Cocks, Kingston.

BLACK CAT
BONES
Eel Pie Island

BOLEYN (WEST HAM). GRA
2182.

RONNIE ROSS
PHIL SEAMAN
Plus **JOHNNIE BURCH TRIO**

COOKS, CHINGFORD
Royal Forest Hotel
ERIC SILK'S SOUTHERN JAZZ

**COOKS FERRY INN, EDMON-
TON.** 12.00 to 2 p.m. Cook's
Ferry Allstars plus guests.

ERIC SILK, Royal Forest Hotel,
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**"GEORGE," MORDEN, NEW
STATE JAZZBAND.**

GOthic JAZZBAND. Lord
Ranelagh, Warwick Road, S.W.5.
Lunchtime.

HARTLEY HOUSE, SHEFFIELD
WAGES OF SIN

**JAZZ AT THE
IRONBRIDGE TAVERN**
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Every Sunday morning **THE
MARYLANDERS** and guests.

KATCH-22
EPPING, WAKE ARMS

SHAKEY VICK, Big City Blues
Band. Hole in the Ground.

SKATELITES
THE PLACE—STOKE-ON-TRENT

MONDAY

BEXLEY, KENT Black Prince
Hotel, Kid Martyn Jazzband. Fea-
turing Sammy Remington.

HAMPSTEAD COUNTRY CLUB,
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WELSH.**

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Sunshine.

MARYLAND JAZZBAND.—Dus-
seldorf.

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**JIMMY
SKIDMORE**

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AT THE PLOUGH, ILFORD
**BRIAN EVERINGTON
QNT**

DAVE DUVAL TRIO

ERIC SILK, 100 Club, Oxford
Street.

**"GEORGE," MORDEN, ALEX
WELSH.**

"HIGHWAYMAN," Camberley.
**ART ELLEFSON, ED FAULT-
LESS TRIO.**

SKATELITES
ENQUIRIES 01-806-5036

WHISKY A GO GO
WAGES OF SIN

WEDNESDAY

HITCHEN, Hermitage Ballroom
Alex Welsh.

MARYLAND JAZZBAND.—
Cologne

MIKE WESTBROOK BAND,
Lobster Pot, Instow, N. Devon,
8 p.m.

SKATELITES
FALCON HOTEL—ELTHAM

THAMES CITY JAZZMEN, The
Iron Bridge, East India Dock
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IAN BIRD QUARTET
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9.30 p.m.—2.30 a.m.

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* **INSPIRATION**

sat., 5 august
10.30 p.m. 'til dawn

* **SAM GOPAL**

* **DREAM**

* **Fairport Convention**

* **The Flies and**
Vestal Virgins

sun., 6 august
6.0 p.m.—11.0 p.m.

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THE
DRAMATICS BAND

Sunday, August 6th
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FROM JAMAICA
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LICENSED BAR
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ALAN BERRY, DICK BRENNAN
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Every Friday, Saturday and Sunday
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DICK MORRISSEY
Saturday, August 5th

TERRY SMITH
Sunday, August 6th, Lunchtime

DICK MORRISSEY
and **IAN HAMER**

Evening
DICK HECKSTALL-SMITH
ART ELLEFSON

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EVERY WEDNESDAY
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Admission 4.6 Licensed for Bar and Dancing

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Resident Rhythm Section:
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Lunchtime and Evening

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AFRO-CUBISTS SEPTET

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Wednesday, August 9th
TUBBY HAYES QUARTET

Thursday, August 10th
DICK MORRISSEY QUARTET

marquee

90 Wardour Street

London W.1

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* **STUDIO SIX**

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JOHN EVAN SMASH

Saturday, August 5th (8.0-11.30)

* **THE TRIBE**

* **THE THIRD EYE**

Sunday, August 6th (7.30-10.30)

* **SYN**

Monday, August 7th (7.30-11.0)

* **THE FAMILY**

* **COCK-A-HOOP**

Tuesday, August 8th (7.30-11.0)

* **ERIC BURDON**
AND THE ANIMALS

* **THE TIME BOX**

Wednesday, August 9th (7.30-11.0)

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* **FOLK-BEAT**

* **THE PICADILLY LINE**
& **GUESTS**

7th NATIONAL JAZZ and BLUES FESTIVAL WINDSOR

SEE AD. FACING PAGE

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7.30-12 with LATE NIGHT MOVIE

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7

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Seven days' Appro. against Cash

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1/4 per word

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CLAYMAN AGENCY requires good professional groups. Excellent opportunities. Ring B18 5531.

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HOTEL COMPANY in South-East England seeks 5 to 6 piece dance orchestra for its Saturday Night Palais, 8-11.45 p.m. Permanent engagement. — Applicants should state approximate charges when writing to Box 6365.

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PSYCHEDELIA —WHAT'S IT ALL ABOUT?



HAVING just seen the Pink Floyd, I am absolutely bewildered. Can someone please explain what this psychedelic crap is about?

Their performance bore no connection with music and after three monotonous, ear-blasting numbers I walked out in disgust.

Keep your flashing lights, colour slides, freak outs and flower power and give me good old rock and roll anytime — G. ROLLASON, Copsewood, Coventry.

• see page 7

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I STRONGLY urge jazz fans on holiday in Ibiza not to miss Pony Poindexter. He's leading an international quintet there and is playing at the "Zoom Zoom Club" in San Antonio.

It's powerful bluesy alto in the Parker-Stitt-Donaldson mould, yet truly his own man, he swings like mad. His music is a sheer joy, yet totally under-rated. British club owners please note. — DEREK NEWHAM, New Addington, Surrey.

CAN we have less patronising chat about "teenyboppers"? You fantastic, knowledgeable, hippy popsters rely on us "small fry" to buy your great and advanced discs.

Not so long ago you were teenagers. Then of course they were groovy and all-powerful. Remember? Just count your blessings and give us a little respect. — PAT LORENZ, Hillingdon, Middlesex.

DESPITE having no inclination to take drugs and not being an ardent follower of flower power, I can trace nothing but narrowmindedness in the views expressed by Messrs Southon and Wynne.

Religious faith, as the sole source of peace and love, demands a belief that one's reason cannot prove and which consequently is unacceptable to many. Love and regard for one's fellow man is a much more concrete goal.

At least praise the hippies for their concern for the whole human race. Far better than the self-satisfied disinterest in the fate of others, so typical of many so-called religious people. — ROY LITTLE, Nottingham.

A READER says Vikki Carr could sing Petula Clark off the stage anytime and calls Pet's work a load of rubbish (MM July 15). This makes two brilliant singers sound like contenders for the heavyweight championship! — ERNEST GADSON, Enfield, Middlesex.

I READ with pity the letter from Aleister Crawley and would like to ask why he is a life long reader of the News Of The World. Perhaps he enjoys reading about all the worst things in life.

At least MM is refreshingly clean and youthful. To mention the News Of The World and MM in the same breath is unthinkable. — MRS. K. HARRIS, Romford Road, London.

I S jazz dead? I remember when I was 17 furious arguments about Stan Getz v. Coleman Hawkins, the Chet Baker controversy, the uproar about Stan Kenton, rows

about Louis Armstrong being too showbiz, and general lively discussion and interest. Now it seems the avant garde can do their worst and nobody gets really worried, while John Coltrane can die practically unnoticed.

Apart from Charles Lloyd in America and people like Graham Collier here, nobody new seems to be capturing the public's imagination. I'm sure

it's not the MM's fault there is less jazz happening. There just don't seem to be the jazz fans about or musicians to play for them. — CHRIS WRAY, Dartford, Kent.

WHERE HAVE ALL THE R & B GROUPS GONE?



GEORGIE FAME

WHAT a deadly prospect for British fans now so many groups are splitting. Five years ago the scene was overflowing with talented groups like Graham Bond, Georgie Fame, Spencer Davis, the Animals and John Mayall. They all seem to have changed for the worse apart from John Mayall, but I've seen him 35 times already! Come on Burdon and Bond — get the scene moving again. — MISS TERRY ELDFORD, Haringey, London.

I CANNOT see how Ginger Baker can be labelled as "a typically limited, expressionless pop drummer." This is beyond my comprehension as I would have thought Mr Baker was anything but typical, and certainly not expressionless. — PETER MILLER, Southgate, London.

NO matter what Ginger Baker said about Kenny Clare's performance on "If I Were A Buddy Rich Man," I cannot see what grounds Mr Peter Smart has for calling Ginger a "limited and typically expressionless pop drummer" (MM July 22). Ginger is a very skilled drummer with experience in modern, traditional and big band jazz before turning to pop. — LAURENCE HORSEY, Sidcup, Kent.

MR. WYNNE asked whether or not flower people and takers of LSD believe in God (MM July 22). He cannot have heard Paul McCartney's views and a few others who admit to having taken the drug. Paul, who believes we should live in love and peace said, when asked about the effects of LSD that it had brought him closer to God.

Other LSD users have said the same thing. The flower people have a better understanding of God than most people. — L. MORGANS, Blackwood, S. Wales.

HUGH SOUTHON and John Wynne typify all that is most sick about organised religion. Why can't they let the Flower Generation get on with the business of promoting and encouraging the concept of universal love?

Many Christians' beliefs are admirable. But organised Christianity makes its own label more important than a positive action of love and has brought two thousand years of repression and preoccupation with suffering and death.

The flower children may well fade away or become commercialised, but while they're here, let's try to learn the lesson that life is basically good when love is more important than hatred, fear or prejudice. — CHRIS WARBIS, Lewisham, London.

PINK FLOYD: "Their performance bore no connection with music"

Nothing's wrong with avant garde

THE whole scene would die from "the stale smell of yesterday" if it were not for "hippy trendsetters" like Eric Clapton. Of course the Cream owe their roots to the Bluesbreakers, but the point is they have progressed beyond this.

What's wrong with the avant garde anyway? Without musicians like the Cream, music would never have advanced further than a hairy ape man drumming on a tree trunk. — PAUL FELDRICK, Abergavenny, Wales.



CREAM: "owe their roots to the Bluesbreakers"

Flowery Christians

AS one of the flower generation I would like to point out that our God is not LSD or any other drug. Although many of us do not attend church we class ourselves as Christians. Just because we believe in love and peace does not mean we are drug addicts, atheists, cranks or beatniks.

We think God's ideas have been misinterpreted and hope to adapt them to our present generation. Some of you will say we are maniacs. Well, we are the maniacs who support Oxfam, the ban the bomb movement and collect for charity. — MISS MORAY WILLIAMS, Handsworth, Birmingham.

Truth is out!

FULL marks to Mr Crawley (MM July 22) for discovering the truth about the depravity of today's youth. Of course we all roam the streets in gangs with knives, with syringes in our pockets, shouting, smashing windows and telephone kiosks before going to all night orgies where we can be wicked to our hearts content.

Of course this is all the fault of pop stars. None of them have washed this year, they don't know a note of music, and all their outrageous clothes are stolen. We have tried to keep this hushed up, but we cannot keep from clever Mr Crawley — RICKY WISEMAN, Blackheath, London.

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LUNCH-TIME SESSION EVERY DAY
12 noon TO 2-30 pm
Mem. 1/6 Guests 2/6

78-88 OXFORD ST. AND TILES STREET

"SHOP 'N' PLAY" IN TILES STREET

THURSDAY, AUGUST 3rd
TOMORROW CHAS STEVENS
Members 5/-, Guests 7/6 7.30-11.30

FRIDAY, AUGUST 4th
BEE GEES PLUS Tangerine Peel
Members 10/-, Guests 12/6 7.30-12.0

SATURDAY, AUG. 5th, ALL-NIGHTER
THE ELECTRIC CIRCUS
CHUNKS JUMP BAND
THE FERRIS WHEEL & DIANE FERREZ
Plus: MIKE QUINN (before midnight)
JEFF DEXTER (after midnight)
Members 10/-, Guests before midnight 12/6 after midnight 15/- 7.30 p.m.-7.30 a.m.

SUNDAY, AUGUST 6th
THE SHEVELLES JEFF DEXTER
Members 5/-, Guests 7/6 7.30-11.30

MONDAY, AUGUST 7th
THE NEW
MIKE QUINN SHOW
Guest Stars and Groups
Members 4/-, Guests 5/6 7.30-11.30

TUESDAY, AUGUST 8th
JEFF DEXTER'S LIGHTS AND SOUNDS
Members 3/6, Guests 5/6 7.30-11.30

WEDNESDAY, AUGUST 9th
THE
DOWNLINERS SECT SHOW
Plus JEFF DEXTER
Members 4/6, Guests 6/6 7.30-11.30