

Melody Maker

August 12, 1967

9d weekly

NOW—'We Love You'

STONES NEW SINGLE



In shops next week?

THE SOUND of a prison warden's footsteps echoing down a long corridor and firmly shutting a cell door introduces "We Love You"—one side of the new Rolling Stones' single expected to be in the shops by August 18.

SESSIONS

Written by Mick Jagger and Keith Richards "We Love You" and "Dandelion" were completed by the Stones "and friends" at extra recording sessions in July inbetween Mick and Keith's court appearances.

"We Love You" features all four Stones with a little help from their friends who sound at times like the Beatles.

HAWKINS 'WELL IN NEW YORK'



VETERAN tenor saxist Coleman Hawkins has recovered from the fall which resulted in his hospitalisation in Los Angeles recently.

Leonard Feather reports: "The reports that Hawkins collapsed on stage in Oakland, California, during a Jazz At The Phil concert were true. He visited a Los Angeles hospital but played at the JATP concert at the Hollywood Bowl the next evening, and finished the tour.

"He is back in New York where he now lives."



LONDON GOES!

Scuttle Day for pop pirates

NEXT Tuesday, August 15, is Scuttle Day for Britain's Pop Pirates.

On that day new Government measures come into force which make it illegal for any British subject to work for the pirates, advertise with them, provide goods for them, maintain their equipment or publicise their programmes.

All but one of the pop stations will be off the air. Radio London ends transmission at 3 pm on August 14, following Radio 390 and the others off the air. Ironically, London is doing well in the Melody Makers' Pop Poll the results of which are currently being compiled.

Passports

The only defiant survivor will be Radio Caroline who plan to remain on the air — broadcasting on the same wavelength and from the same ship off Frinton, Essex.

A spokesman for Radio Caroline told the MM: "We are packing up our things and sending them to our new base in Holland. We will also have offices in Paris, New York and Canada.

"About half the deejays are leaving and half staying. We are replacing those who are leaving with people who either do not hold British passports or who do not care whether they return to Britain.

"We still plan to make our broadcast telling the world about Harold Wilson on August 15."

Radio Luxembourg is, of course, not affected by the new legislation and the BBC's new pirate-style programme, Radio 1, is due to start on September 30.

THE EPSTEIN INTERVIEWS PART TWO Page 8

INSIDE

SCOTT WALKER/DAVE DAVIES ALAN PRICE/PAUL DESMOND

INSID

POP 30

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

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POP 30 PUBLISHERS

1 Dick James; 2 Northern Songs; 3 Carlin; 4 Meltric; 5 Tyler; 6 Carlin; 7 Jobete; 8 Chappell; 9 Magdalene; 10 Robbins; 11 Screen Gems; 12 Burlington; 13 United Artists; 14 Carlin; 15

Essex; 16 Island; 17 Sparta; 18 Shapiro Bernstein; 19 Dick James; 20 Carlin; 21 Alan Price; 22 Carlin; 23 Skidmore; 24 Lawrence Wright; 25 Miracle; 26 Peter Maurice; 27 Sparta; 28 Burlington; 29 Galto; 30 Scott

US TOP TEN

- As listed by "Billboard"
- 1 (1) **LIGHT MY FIRE** Doors, Elektra
 - 2 (3) **ALL YOU NEED IS LOVE** Beatles, Capitol
 - 3 (2) **I WAS MADE TO LOVE HER** Stevie Wonder, Tamla
 - 4 (9) **PLEASANT VALLEY SUNDAY** Monkees, Colgems
 - 5 (7) **MERCY, MERCY, MERCY** Buckinghams, Columbia
 - 6 (6) **CAN'T TAKE MY EYES OFF YOU** Frankie Valli, Philips
 - 7 (5) **A WHITER SHADE OF PALE** Procol Harum, Deram
 - 8 (4) **WINDY** The Association, Warner Bros.
 - 9 (—) **CARRIE ANNE** Hollies, Epic
 - 10 (—) **A GIRL LIKE YOU** Young Rascals, Atlantic

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 (6) **TOM JONES LIVE AT THE TALK OF THE TOWN** Tom Jones, Decca
- 6 (5) **FIDDLER ON THE ROOF** London Cast, CBS
- 7 (10) **JIGSAW** Shadows, Columbia
- 8 (7) **BEST OF THE BEACH BOYS** Beach Boys, Capitol
- 9 (8) **MAMA'S AND PAPA'S DELIVER** Mama's and Papa's, RCA
- 10 (9) **MORE OF THE MONKEES** Monkees, RCA

TOP TEN JAZZ

- 1 (2) **NICOLA** (LP) Bert Jansch, Transatlantic
- 2 (1) **A DROP OF THE HARD STUFF** (LP) Dubliners, Major Minor
- 3 (9) **CHANGES** (LP) Julie Felix, Fontana
- 4 (6) **PORTRAIT OF JOAN BAEZ** (LP) Joan Baez, Fontana
- 5 (—) **IN CONCERT** (LP) Joan Baez, Fontana
- 6 (—) **BOB DYLAN'S GREATEST HITS** (LP) Bob Dylan, CBS
- 7 (3) **FIVE THOUSAND SPIRITS OR THE LAYERS OF THE ONION** (LP) Incredible String Band, Elektra
- 8 (8) **RAMBLIN' BOY** (LP) Tom Paxton, Elektra
- 9 (—) **SO CHEERFULLY ROUND** (LP) Young Tradition, Transatlantic
- 10 (—) **BERT AND JOHN** (LP) Bert Jansch and John Renbourne, Transatlantic

TOP TEN FOLK

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

Chart compiled from returns from the following stores: RECORDS AND TAPES, Swansea; CAVENDISH HOUSE, Chelmsford; RAYNERS, Bristol; DISCOVERY, Birmingham; FENNELLS, 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.

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

NEXT WEEK

BEACH BOY

BRUCE JOHNSTON

IN BLIND DATE

MY YEARS WITH TRANE

EXCLUSIVE INTERVIEW WITH MCCOY TYNER

NEXT WEEK

HENDRIX BACK AT THE SAVILLE

JIMI HENDRIX EXPERIENCE appear at London's Saville Theatre on August 27 after their return from their extended tour of America. The Crazy World of Arthur Brown and Tomorrow are also on the bill.

They play their last US date on August 18 at the Hollywood Bowl.

Their next British single on the Track label "The Burning Of The Midnight Lamp" is released next Friday (18). The B side is "The Stars That Play With Laughing Sam's Dice."

The Hendrix single titled "How Would You Feel" which was due to be released by Decca on the same day has been temporarily withdrawn, a spokesman for the company told the MM on Monday. No reason was given.

On September 3, Georgie Fame appears at the Saville with the Harry South Big Band and Eric Burdon and the Animals and Denny Laine are at the theatre on September 10.

SEEGER TOUR?

AMERICAN agent Harold Leventhal is in London for discussions with the Harold Davison office about possible tours for folk singers Judy Collins and Pete Seeger.

The Davison office is bringing in Josh White for a concert at London's Queen Elizabeth Hall on October 7.



Singling out a hit

STEVIE WINWOOD, Chris Wood, Dave Mason and Jim Capaldi of Traffic pictured recording their new single "Hole In My Shoe" at Olympic Studios. It's due for release on August 25 and features a vocal by guitarist Dave Mason. A mellotron is used in the backing, and the track includes a recitation by a six-year-old girl in a "dream sequence."

NEW FAME SINGLE, PRAGUE JAZZ DATE



GEORGIE: Prague

GEORGIE FAME'S new single will be "Try My World," for which he wrote the music. Words were written by Fran Landesman and it will be released on August 25.

The B side, again with music by Georgie and lyrics by Tony Colton, is "No Thank You."

Georgie appears at the International Jazz Festival at Prague in October. The festival is from October 18-22 and also features Charles Lloyd, Mark Murphy, Stuff Smith and the Kenny Clarke-Francy Boland small group and big band. The MM is running a special trip to the festival for 25 gns inclusive. Full details from Page and Moy, Belgrave Gate, Leicester.

A request for Georgie Fame and his group to appear at the Warsaw Jazz Festival in Poland in October is also under consideration.

DYER BREAK-UP

THE PETE DYER Jazz Band is to break up. Trombonist Dyer and pianist Graham Patterson are rejoining the Kid Martyn Band, which will then have virtually the same line-up that it had before the split last Christmas.

The present pianist Richard Simmons leaves in two weeks, when the band finishes its tour with clarinetist Sammy Rimington.

BLUES MOVE

THE MOVE top the bill of a Blues Festival at Pynkney Hall, near Fakenham, Norfolk, from 6 pm to midnight on August 28.

Also starring are Cliff Bennett and the Rebel Rousers, Alan Bown Set, the Family and the Workshop from Bristol.

The groups will play in a Marquee holding 2,000 fans but it is hoped that over 10,000 people will attend the Festival.

NASHVILLE WEEK

LIVERPOOL C&W group the Hillsiders flew to Nashville on Sunday for a week of recording and appearances. They spent three days recording an album with Bobby Bare and appear on the Grand Ol' Opry on Saturday (12). They return to Britain on Sunday (13).

They will return to the States in October to promote the album and also have a single released in September. America's NBC-TV have been filming the country scene in Liverpool and London in colour as part of a major feature on country music round the world.

AIRPLANE LAND IN OCTOBER

SAN FRANCISCO'S Jefferson Airplane are scheduled to hit Britain in October. Reports say the group will be playing one week of exploitation and TV and radio dates are being finalised at the moment. Then they will play a week in the clubs.

Dates already confirmed for the Airplane's trip include Blaises Club, Kensington (October 4); Portsmouth Birdcage and London's UFO (6); another UFO date (7); and the Mojo, Sheffield (8). A date at London's Speakeasy for October 10 has still to be confirmed.

No release date for their current single and LP, "White Rabbit" and "Surrealistic Pillow" album have been set yet in Britain.

Spencer hurt in U.S. fall

SPENCER DAVIS opened his American tour last week by falling off a Chicago stage and injuring his leg.

Spencer calling the MM by trans-Atlantic telephone from New York said: "The first night we had faults with the equipment and fuses, and we had to buy another organ because we couldn't use the one we took."

"But the audience were sympathetic, and since then reaction has been fantastic. I fell off the stage at Chicago and had to have three stitches put in my leg."

"We're playing mostly stuff we have written ourselves and a few of the old hits. A lot of people here thought we were a coloured group from the records."

During a two-day stay in New York Spencer toured the clubs with Noel Redding of the Jimi Hendrix Experience. Spencer is now in Hollywood discussing plans to write film scores and title themes for United Artists.



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P. P. ARNOLD



PAUL JONES



LATEEF

HOLLIES IN NEW SINGLE MYSTERY

THE Hollies have a new single released in September, but no titles were available at presstime. The group fly to Scandinavia today (Thursday) for three weeks of TV and concerts in Sweden and Finland.

They are to tour America in October for three weeks, doing key TV shows and two weeks of colleges, as well as promotional work. They then fly on to Tokyo, Japan for five days of TV. Their new British publicist Robin Britten said on Monday: "The Hollies will not undertake a British tour as such, but they will be appearing here, perhaps for three or four days at a time, throughout the autumn." He denied a report that the Hollies would never tour Britain again.

C & W TOUR

ROGERS ENTERPRISES have signed a series of American country and western stars for British visits, starting in September with James Brown and Melba Montgomery.

They will be followed in November by Little Jimmy Dickens, John Darrell and Mel Tillis (who wrote the Tom Jones hit "Detroit City"). In exchange, Cloda Rogers goes to the States in October for four weeks in Nashville, including appearances on the famous Grand Ol' Opry show.

1968 MIDEM

THE 1968 MIDEM — an international gathering of record and music business executives and artists — will take place from January 21-27 1968 in Cannes on the French Riviera.

The whole of the Martinez Hotel will be taken over for the event. There will be more than 3,000 participants and a much enlarged British contingent will attend. Major international artists will be there and there will be two gala shows every evening with different companies sponsoring the shows.

THERE will be over 18 hours of non-stop music at the seventh annual National Jazz And Blues Festival which opens at Balloon Meadow, Royal Windsor Racecourse, tomorrow (Friday).

The opening show (8 pm to 11.30 pm) stars the Small Faces, Move, Eric Burdon and the Animals, Marmalade, Tomorrow, Syn and Nite People.

Saturday afternoon (2.30 pm to 5.30 pm) is the major jazz sessions with American saxists Yusef Lateef, Zoot Sims and Al Cohn, plus the Mike Carr Trio, Harold McNair, Graham Collier Septet, London Jazz Four, and Peter Burman's Jazz Tete. A Tete featuring Jeannie Lambe and the Danny Moss Quartet.

The evening session (7 pm to 11.30 pm) stars Paul Jones, Pink Floyd, Zoot Money, Amen Corner, Time Box, Crazy World Of Arthur Brown, Richard Kent Style, Ten Years After, Aynsley Dunbar Retaliation and, from Belgium, Adams Recital.

There are two sessions on Sunday afternoon between 2.30 pm and 5.30 pm. The first

FACES, PAUL JONES, YUSEF, AL, ZOOT ON WINDSOR BILL

Camping site for fans

features Otilie Patterson with the John Slaughter Trio, Al Stewart and the Piccadilly Line. The second stars Donovan in his own Donovan Show.

The final session of the Festival on Sunday night (7 pm to 11.30 pm) presents the Cream, Jeff Beck, P. P. Arnold, Alan Bown, John Mayall, Bert Jansch, Denny Laine, Chicken Shack, Blossom Toes and the debut of Peter Green's Fleetwood Mac.

This year's Festival has a new layout built round a new fibreglass stage created by designer Keith Albarn and complete with special lighting effects.

A completely new sound system, installed by Watkins

Electric Music Ltd, is claimed to be "the most advanced of its kind ever used out of doors."

A special camping site has been set up near the festival grounds for the thousands of fans who are expected to spend the whole weekend at the shows.

DUSTY TV SHOW

THE first of Dusty Springfield's new BBC-TV shows will be screened on August 15 when Warren Mit-

chell is the star guest.

Other guests are Mel Torme (August 22), Jose Feliciano (29), Tom Jones (September 5), Los Machucambos (12) and Scott Walker (19).

Dusty has completed half the tracks for a new album which will be released in the autumn.

SUPREMES CHANGE

NEW YORK, Monday—rumours that Diana Ross will go solo are still strongly denied by Tamla Motown, the Supreme's record company. But Florence Ballard has temporarily left the group for "a rest."

She has been replaced by Cindy Birdsong, on loan from Patty LaBelle and the Blue-

MANFRED SINGLE

MANFRED MANN have a new Fontana single released on August 25, titled

"So Long Dad" written by Randy Newman.

The B side is "The Funniest Gig," a Mike Hugg composition.

SEEKERS ALBUM

THE Seekers have started work on a new album which will consist entirely of original material by Bruce Woodley, Judith Durham and Tom Springfield.

Tom, who is supervising the album, goes to America in November, for discussions with American artists planning to use his songs. Among them is jazz altoist Bud Shank who plans an album of Springfield originals.

MONKEE SINGLE

THE new Monkees single, "Pleasant Valley Sunday," is released tomorrow (Friday), although their "Alternate Title" is still at 11 in the Pop 30.

"Pleasant Valley Sunday" was written by husband-and-wife songwriting team, Gerry Goffin and Carole King, and

has Micky Dolenz singing the lead.

The Monkees are currently on a concert tour of the States prior to starting work on a new series of their TV shows which return to BBC screens at the end of September.

KINK DAVE EP

WITH Dave Davies' version of his brother Ray's song, "Death Of A Clown," reaching number three in the Pop 30, the full Kinks go into the studios to record a number of tracks from which their next single will be chosen.

The new Kinks single will be released in about five weeks. Dave is also starting work on his first solo EP.

PAUL TOUR

PAUL JONES, due to headline a new British tour this autumn, flies to Scandinavia for five days of concerts on August 18.

Tour details for Jones, as well as other attractions on the bill, are still being worked out. His first feature film "Privilege" broke box office records when it opened at the Sutton Cinema, New York last week.

AMEN CORNER IN THREE-WEEK PACKAGE TOUR

THE Amen Corner, whose "Gin House" entered the Pop 30 at 22 this week, are to appear on a three-week package tour of Europe currently being organized by Capable Management for October.

The group goes to Holland on August 30 for TV and radio dates and then moves on to Belgium for more TV and radio in Brussels. On September 12 and 13 they play

the Olympia Theatre, Paris. The American trip, postponed because of the success of "Gin House," is now expected to take the form of a six-day visit in November.

GREAT JAZZ & BLUES OFFER OF THE CENTURY

Quan. Cat. No.	Title	Artist	Quan. Cat. No.	Title	Artist	Quan. Cat. No.	Title	Artist	Quan. Cat. No.	Title	Artist		
M 688.005	There's Good Rockin' Tonight	Jimmy Witherspoon	M 5217	Mark Time	Mark Murphy	M/S 7585	Dutch Swing College Band Goes Latin	Dutch Swing College Band	M OLP3008	Village Vanguard	Charlie Byrd		
M 688.007	Penitentiary Blues	Various	M 5221	Tubbs Tours	Tubby Hayes Band	M/S 7595	A New Kind Of Love	Erroll Garner	JLP	43	Glidin' Along	Benny Green Quintet	
M 688.010	In Concert	Lord Buckley	M 5236	It's In His Kiss	Betty Everett	M/S 7596	The Double Six of Paris and Dizzy Gillespie	Dizzy Gillespie	S	53	Big Chief	Junior Mance Trio	
M 688.014	Fire On The Mountain	Stoneman Family	M 5243	Spiritual and Gospel Festival 1965	Various	S	7597	Night Lights	M	55	George Shearing and Montgomery Brothers		
M 688.101	You Better Believe It	Gerald Wilson	M 5246	Love Me	Jerry Butler	M/S 7608	Woody Herman 1964	Woody Herman	M	75	In the Bag	Nat Adderley Sextet	
M 688.104	That "Healin' Feelin"	Richard "Groove" Holmes	M 5254	Clap Your Hands	Memphis Slim	M	7610	Felicidades	M	BPG	62017	Mack the Knife	Previn & J. J. Johnson
M 688.106	Blues Groove	Various	M 5264	The Blues	Lightin' Hopkins	M	7613	Roundabout	M	M	62061	Touch of Satin	J. J. Johnson
M 688.107	The Truth	Les McCann	M 5270	Aristy of Helen Merrill	Helen Merrill	M	7618	Now Hear This	M	M	62069	Southern Scene	Dave Brubeck Trio/Duo
M 688.110	In New York	Les McCann	M 5271	A Legend	Pee Wee Russell	M/S 7627	Dutch Swing College Goes Western	Dutch Swing College Band	M	S	62134	"Jeru"	Gerry Mulligan
M 688.111	Brass Bag	Various	M 5272	A Legend	Willy "The Lion" Smith	M/S 7636	The Cool World	Dizzy Gillespie	M	S	62135	Monks Dream	Thelonious Monk Quartet
M 688.112	Mulligan at Storyville	Gerry Mulligan	M 5288	Haven't We Met	Carmen McRae	M/S 7641	... Goes Hollywood	Dizzy Gillespie	M	S	62138	Brandenburg Gate Revisited	Dave Brubeck
M 688.123	Reunion with Chet	Mulligan/Baker	M 5289	Home Town Blues	McGhee & Terry	M/S 7645	Jazz Goes Baroque	George Gruntz Combo	M	M	62165	Jazz Premier	Paul Winter Sextet
M 688.128	Moment of Truth	Gerald Wilson Orch.	M 5291	The Award Winner	Frank Wess	M	7649	Swinging Herma	M/S	M/S	62173	Cross Cross	Thelonious Monk
M 688.130	Village Gate	Les McCann	M 5326	Michelle	Bud Shank	M	7655	Back To Soul	M	M	62184	4 to Go	Previn, Ellis, Manne, Ray Brown
M 688.131	Brasamba	Bydd Shank	M 6000	Folk Festival at Newport Vol. 1	Various	M	7664	Grits and Soul	M	M/S	62306	Friday Night at Blackhawk	Miles Davis
M 688.141	Les's Groove	Les McCann	M 6003	Odetta At Carnegie Hall	Odetta	M	7668	The Return of Rock	M	M/S	62307	Saturday Night at Blackhawk	Miles Davis
M 688.144	Portraits	Gerald Wilson Orch.	M 6032	Reunion at Carnegie Hall	The Weavers	M	7673	Road to Ellingtonia	M	M	62391	It's Monk's Time	Thelonious Monk
M 688.145	Jazz Waltz	Les McCann	M 6036	Jim Kweskin Jug Band	Jim Kweskin Jug Band	M	7675	At the Bunk House	M	M	62395	That Newport Jazz	Various
M 688.149	The Thing	Jazz Crusaders	M 6037	Blues at Newport	Various	M	7682	Jon Hendricks in Person	M	M	62683	The Real Ambassadors	Various
M 688.150	The Wallers	Les McCann	M 6039	Mike Seeger Sings	Mike Seeger	M	7689	Four Seasons in Jazz	M	M	FJL116	Yeah!	Louis Armstrong
M 688.204	Play Richard Rogers	Miles Davis & John Coltrane	M 6042	Evening Concert at Newport Vol. 2	Various	M	7695	Many Sides of Charlie Rich	M				
M 688.206	Trouble in Mind	Big Bill Broonzy	M 6044	Jack Elliott	Jack Elliott								
M 688.514	Things Ain't What They Used To Be	Staple Singers	M 6049	Traditional Music at Newport Vol. 1	Various								
M 688.515	Uncloudy Day	Patterson Singers	M 6050	Evening Concert at Newport Vol. 1, 1964	Various								
M 688.516	I'm Saved	The Caravans	M 6051	Evening Concert at Newport Vol. 2, 1964	Various								
M 688.517	Just Like Him	Harvest Baptist Singers	M 6052	Evening Concert at Newport Vol. 3	Various								
M 688.518	What A Friend	Harmonizing 4	M 6054	Weavers Reunion at Carnegie Hall Vol. 2	Weavers								
M 688.519	My Lord, What A Morning	Blind Boys of Alabama	M 6056	Folk Festival at Newport Vol. 1, 1960	Various								
M 688.520	Old Time Religion	John Lee Hooker	M 6057	Folk Festival at Newport Vol. 2, 1960	Various								
M 688.700	How Long Blues	John Lee Hooker	M 6059	So Many Roads	John Hammond								
M 688.701	Alone With My Friends	Memphis Slim	M 6064	Jackie Washington at Club 47	Jackie Washington								
M 688.800	Tough Times	Big Joe Williams	M 6065	Rainy River	Rooftop Singers								
M 688.801	Burnin' In L.A.—	Lightnin' Sam Hopkins	M 6066	Ragged But Right	Greenbriar Boys								
M 688.802	Jumpin' The Blues	Joe Turner	S 650982	Solo for Zoot	Zoot Sims								
M 688.803	Bluebird Blues	Lightnin' Sam Hopkins	S 660998	Town in the Village	Tubby Hayes Quintet								
M 688.804	Sky Songs	Bukka White											
M 688.805	Mississippi Delta Blues	Fred McDowell											
M/S 20011	Swings the Tivoli	Sarah Vaughan	M/S 7523	Dreamstreet	Erroll Garner	M	370	The Living Legends	M	376	Sunday at the Village Vanguard	Billie & Dede Pierce	
M 20015	C & W Round Up	Various	M 7542	Hootenanny in Carnegie	Bob Gibson	M	376	Sunday at the Village Vanguard	M/S	388	The Quintet Plus	Cannonball Adderley	
M 20016	Music of Henry Mancini	Quincy Jones Orch.	M 7544	Something Old, Something New	Dizzy Gillespie	M	391	In Person	M	391	In Person	Bobby Timmons Trio	
M 20023	Jubilant	Cannonball Adderley	M 7564	Spring in Sprung	Gerry Mulligan	M	393	The Living Legends	M	393	The Living Legends	Jim Robinson	
M 20029	The Many Sides Of ... In Chicago	Max Roach	M/S 7570	Encore	Woody Herman	M	398	A Monday Date	M/S	398	A Monday Date	Earl "Fatha" Hines	
M 20035	The Beginning	Cannonball Adderley	M 7570	at the European Jazz Festival	Dutch Swing College Band	M	399	Waltz for Debby	M	399	Waltz for Debby	Bill Evans	
M 20030	Tonk	Art Farmer	M/S 7582	at "Sport Palast"	Dutch Swing College Band	M	400	Triple Threat	M	400	Triple Threat	Jimmy Heath	
M 20041	Remembering	Big Bill Broonzy	M 7584	Party Favourites at Jazz Band Ball	Dutch Swing College Band	M	411	Letters from Home	M	411	Letters from Home	Eddie Jefferson	
M 20045	Domine	Roland Kirk					419	The Magic Touch	M/S	419	The Magic Touch	Tadd Dameron & Orch.	
M/S 20047	Golden Boy	Quincy Jones Orch.					420	The Kerry Dancers	M	420	The Kerry Dancers	Johnny Griffin Quartet	
M 20067	I'm On My Way	Josh White Jr.					464	Ugetsu	M	464	Ugetsu	Art Blakey Jazz Messengers	
TFL & TL	Palladium Jazz Date	Cleo Laine, Tubby Hayes					472	Dark Velvet	M	472	Dark Velvet	Wes Montgomery	
M 5179	All Night Long (Soundtrack)	Brubeck, Mingus, Dankworth					477	Nippon Soul	M	477	Nippon Soul	Cannonball Adderley	

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The RAVER'S weekly tonic

A crossed line upset for Fonadisc

IT had to happen — BBC's Music Through Midnight Fonadisc spot where deejays phone listeners to play their requests got a crossed line on Monday night . . . Decca had to ask the MM the title of B side of Engelbert's next single . . . Minehost Pete King greeted prodigal son Bob Dawbarn at the Ronnie Scott Club with: "What happened? Couldn't you find a pop club open tonight?" . . . Duke Ellington took five places in Down Beat Critics Poll, Ornette Coleman wrestled alto title from Johnny Hodges . . .

Seriously — the Daily Sketch warn about the dangers of "riots in London by drug-crazed hippies" Beer-crazed journalists, that's what we've got to worry about . . . Are CBS happy with Georgie Fame? . . . T.H.E. Cat and Soul Packet to back Arthur Conley here in September . . . Fiesta Club, Stockton, must be one of the finest venues in the country . . . Northern hospitality overwhelming . . . Confusing MM and Hollies dinner with three Bobs—Elliott, Dawbarn and Houston—and two Allan's—Clarke and publicist McDougall.

John's Children caused uproar in Hamburg by driving through dressed only in flowers . . . Harry Secombe says Norman Vaughan started flower power with all those ads for Roses.

Eric Clapton dug guitarist Bim of the Fleur De Lys, Sharon Tandy's backing group at the Speak-easy.

Move drummer Bev Bevan's treasured cymbal, given to him by Elvin Jones, stolen at Free Radio Rally.

Some very hip people moving into East End of London. Chelsea's out . . . Donovan, P. P. Arnold and the Nice, and Pink Floyd set for Andrew Oldham's Love In . . . Oldham partner Tony Calder got married recently . . . Arthur Brown's flaming head is a gas, or is it petrol?

Way Out Canteen

Antibes Jazz Festival Ravings: MM readers are marvellous people to go on holiday with . . . Why wouldn't Maxim Saury let Alex Welsh boys sit in—chicken? . . . Altoist John Handy spent an hour talking to MM readers at their Antibes camp . . . On sale in Antibes—an Eddie Condon guitar case containing three bottles of spirits, glasses, bottle openers and no guitar.

Scott Walker looked and sounded great at Fiesta Club . . . Australian altoist Ray Warleigh back after a trip home and visit to San Francisco . . . Dig

RAVER'S POSTCARD



WOW! A leak-out!

"Last Train To Skaville" —ska is coming back!

UFO has expanded to the Roundhouse, Chalk-farm, and will be open Friday and Saturday . . . Temptations may tour Britain in September . . . Keith West of Tomorrow and "Teenage Opera" fame completing the opera with producer Mark Wirtz.

Hope the Cream allowed a say in their next single . . . Pink Floyd's Syd Barrett trying "to reconcile his imaginary world with the commercial world . . ." Floyd asked to wear shoes for breakfast at Scottish hotel . . . Denny Cordell says he may sign Move and Procol Harum to Regal Zonophone label!

Keep minds open for Janice Ian, already hailed as a talent comparable to Bob Dylan. She's only sixteen and American.

Blaises' Jim Carter Fee wants two Go-Go dancers for Tel Aviv gig . . . Hasn't Andrew Oldham's sleeve design done a lot for Stones' "Flowers" album sales in the States.

Shades of Cream's "Tales Of Brave Ulysses" in Hendrix new single "Burning Of The Midnight Lamp" . . . Frank Zappa of the Mothers of Inven-

tion comes to Britain ten days prior to group's gig at Royal Albert Hall. As Zappa would say: "Stand back, pigs!"

Way Out Canteen

Who ending their tour of the Southern States by waving two giant Confederate flags resulting in near-hysterical audience reaction . . .

Blue Note, sadly missed in Britain in the last year, will be available again by September. Look out for great Cecil Taylor, Sam Rivers and Ornette Coleman albums from them . . . Liberty, now distributing Blue Notes here, gave press shindig on Friday . . . Paul Jones and wife turned up at Ronnie's on Monday expecting to hear Yusuf Lateef. Al Cohn and Zoot Sims were on . . . trumpeter Jimmy Deuchar back in Britain after German stay.

Thought For The Week: Doesn't it make you sick?

SCOTT SHEDS HIS POP WINGS IN STOCKTON...

SCOTT WALKER'S cabaret debut with the Ronnie Scott band at Stockton's fabulous Fiesta Club on Sunday, marked the emergence of Scott as an important new quality singing star, and the shedding of his pop wings.

The young, good-looking American took to the opulent and demanding audience with a surprising stage confidence that swept away his old introvert image. His casual chat in rich, musical, cultural tones was almost as impressive as his singing.

Slim, in a black mohair suit, with hair brushed high, Scott stepped into spotlight and warm applause laced with girlish squeals, and opened with a tearaway version of "Gonna Travel On." He sounded a little shaky on the first couple of numbers but as his confidence grew he got into his stride and conveyed a sadness, sensitivity and occasional bursts of strength.

The powerhouse band, when blowing at its brassiest, tended to overpower the vocals, but for the most part they played sympathetically and the Walker dictation was impeccable.

Some of the more aesthetic and poetically frank lyrics by composers like Jacques Brel made some of the audience feel uneasy. But while Scott's use of interesting and unusual material may have disturbed those expecting Walker Brothers hits, it showed his determination to stick to his musical ideals. He is in the tricky position of trying to gain a whole new audience and retain his young fans.

"He'll be another Billy Daniels, that kid," a blunt voice was heard to comment from behind a cloud of cigar smoke.

Ronnie Scott's band included Ronnie (tenor), Bunny Gault (baritone), Ray Warleigh (alto and flute), Norman St Pierre (trumpet), Stu Harvey (trumpet), Tony Gilbert (trombone), Johnny Patrick (piano), Terry Smith (guitar), Kenny Baldock (bass) and Tony Crombie (drums).

Ronnie explained how the teaming of Scott and Scott happened. "I spoke to Scott in my club one night when I knew he was going solo and suggested getting something together. I knew he was not just a pop singer and had very good taste. I was getting fed up with just playing with a quartet in the club and wanted a change of scenery. Who did the arranging?" "Well, I couldn't arrange a vase of flowers. Some of the scores were by Jimmy Deuchar, some by Stan Tracey and Wally Stott. We had about three days rehearsal. There's nothing way out in the music—just some nice arrangements and a little bit of jazz." Said Scott Walker: "The band is the best you'll ever hear. Ignore me—just listen to the band!"—CHRIS WELCH.

AL & ZOOT

BRITISH musicians and the regulars at the Ronnie Scott club have a special affection for Al Cohn and Zoot Sims, and they turned out in force to welcome the two American tenor saxists back to the club on



SCOTT: determined to stick to his musical ideals.

CAUGHT IN THE ACT

Monday at the start of a month's season.

The music of Cohn and Sims is not for those who believe that mere time can invalidate musical ideas. They are not concerned with pushing the boundaries of jazz ever further—and they never were. Instead they believe in such basics as constant swing, the construction of melody and a thorough technique. And, rarer still, they are obviously concerned that their listeners should have a good time.

The highly professional way in which these two build the excitement during a set is one reason for their success. Another is the way in which they complement each other. Sims had the lighter touch, the more delicate approach to a phrase, the airy tone, the greater subtlety. Cohn has the heavier sound and has almost Dixieland spirit of aggression.

Individually they are fine. Together they are better still. This is one case where the whole is more than equal to the sum of the parts.

They also have the knack of picking unacknowledged material ranging from the delightfully swinging "Saratoga Hunch" to recent pop songs by Burt Bacharach and Bob Lind—why is it that so few British musicians follow the example of the Americans in utilising the best of current pop material?

Al and Zoot were given a good foundation by the inventive Alan Branscombe (pno), dependable Dave Green (bass) and, particularly, the intelligent drumming of Jackie Dougan. Sharing the billing was another Scott club regular Mark Murphy, who was equally well backed by Pat Smythe (pno), Malcolm Cecil (bass) and Bobby

Orr (dms). This type of hip singing isn't my forte at all, but I must admit that Murphy does it considerably better than most.

Add the fact that the steak was fine and the waitresses as luscious as ever and it all added up to a thoroughly enjoyable night at Ronnie's.—BOB DAWBARN.

LOUNGE LIZARDS

THERE'S a touch of the unexpected, not to say incongruous, about walking into the lounge bar of the Egmont Arms, Midhurst, in the heart of the Sussex pin-and- tonic belt, and meeting the strains of Jelly Roll Morton's "Sweet Substitute" played con amore by a sextet styled the Lounge Lizards.

But it's what happened to me last week, and stranger happenings were to follow. High-spirited versions of "Midnight Choo Choo" and like period ditties were interspersed with such Spike Jones epics as "Right In The Fuchers Face" (given the full vocal and pantomime treatment) and items from the repertoire of George Formby and Max Miller. The Lizards incorporate what they call "slapstick and special effects" in their act—I remember catching Max Miller's old joke about "my wife weighs 20 stone . . ." and the result is more amusing than you might have thought.

Of course the comedy is broad, and there's quite a lot of what used to be termed "eccentric dancing," plus merry announcing and funny names (i.e., Kich Murphy, Esq., "The Cockney Songthrust" for tenorman-vocalist and former Sidcup band leader Mick Murphy). But the band plays to swing, routines are carefully thought out and cleanly executed, and much of the music has jazz feeling as well as extrovert enthusiasm.

Even the humour falls often within the jazz or blues ken, as when banjoist Bill Stagg (ex-Keith Smith band), billed as Mighty Joe Cashmore, comes up to sing and is introduced as "Blind Crippled Snivelling Joe Cashmore." Well, I don't mind it. And Blind Mick Mulligan, who sat in on a final "Tiger Rag" played backwards (that is, with the musicians' backs to the audience), pronounced that the entire entertainment was "Bloody marvellous, nut." I should add that John Shillito (tpt), Mike Pointon (tmb), Alan Sokell (sousaphone) and Bryan Hetherington (dms) are the other Lizards involved in this cabaret-type unit.—MAX JONES

FRED JORDAN

TONY MCCARTHY'S City Folk Club (Horseshoe Wharf, near the Mermaid Theatre, London) rose splendidly to Shropshire farmer/singer Fred Jordan last Saturday. Fred is surely the best all-round club entertainer among the traditional singers. His repertoire of good trad standards, such as "The White Cockade," and "We're All Jolly Fellows That Follow The Plough," laced with riotous numbers such as "My Granny's Armchair" and "Away Went Polly" gets the audience singing its heads off on all the choruses. Tony has a lovely club

there . . . what with the Tappers band, and dancing thrown in as well as good singing guests. A few out-of-town visitors sitting near me said: "The club has everything—especially atmosphere" (which may be indefinable, but is certainly recognisable).—ERIC WINTER.

TOM JONES

TOM JONES arrived at the Princess Theatre, Torquay, on Sunday in a chauffeur-driven car. Minus the size of Texas, chased a four-inch cigar up the theatre steps, narrowly missing the interval crowd, he immediately ordered champagne.

He retained his image with a wild stage performance, indulged in a butting session with the accompanying Squires' guitarist, and generally threw himself around like a hammer thrower. Which is all very entertaining, but did not help his rich powerful voice, which doesn't really need all this window dressing.

Tom is a very warm performer. His control and mastery of phrasing were fully evident in "I Believe." His sustained notes were beautifully controlled in the country flavoured "Walking Over My Mind." But the excitement reached fever pitch as he belted out with "I Can't Stop Loving You," "Pussycat" and "It's Not Unusual" building to his more recent hits "Green Grass" and "I'll Never Fall In Love Again." —KEN ROUND.

KORNER-STEVENS

PERHAPS one or two other clubs are as packed on a Wednesday as was Les Cousins last week, for the fourth of the Alexis Korner-John Stevens weekly Workshop sessions. However, nowhere could there have been such a daring programme such a complete absence of barriers between different musical forms, and such enthusiastic artists, attentive listeners and understanding management that proceedings overran by nearly two hours.

Classic blues was represented by singer Jo-Anne Kelly and pianist Bob Horn, and modern Rag by Korner, accompanied by himself on electric guitar and Victor Brox on pocket trumpet and electric viola. There was also a disappointing set of rock-and-roll ragas by Davy Graham (electric guitar) and Hughie Flint (drums) saved by Danny Thompson's bass.

But the most exciting music was of course the most adventurous—the free improvising which we are told empties the room, but which in fact takes up most of these sessions and explains their runaway success. The established leaders in this country are the Spontaneous Music Ensemble and Stevens (drums) and Evan Parker (tenor and soprano sax), with guest Peter Kowald on bass, played as searchingly and surely as expected. Korner and Brox, with Ray Smith (drums) added, proved there is room for another approach to freedom than the dominant idiom of the SME—a blues approach. Their earthy, free sets were a reminder that music started with sounds, not forms, and that freedom is even closer to the roots than ethnic colour. Korner's biggest successes of the past were responsible for the shape of the blues and beat scenes of today. Can the SME be the Rolling Stones of tomorrow? —VICTOR SCHONFIELD.

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BLIND DATE

JOHN WALKER

BEACH BOYS: "Heroes And Villains" (Brother Records). It's the Beach Boys. Is it "Heroes And Villains"? Or rather, I should say it is. I know it is. I like it. This type of thing really appeals to me — the weird sounds and things — even though the Beatles did it first. I'm glad the Beach Boys did it. It must be a hit. The only hook phrase is the whole song.

SMALL FACES: "Itchycoo Park" (Immediate). Small Faces. I like the Faces, but I don't like this record. Wait though — ooh, I liked that! That thing in there was good. But I don't think it's strong enough.

PAUL JONES: "Thinkin' Ain't For Me" (HMV). Who is that? I've no idea. I don't know what I think of this. It's not Scott McKenzie, is it? It couldn't be Paul Jones. Poor Paul. I don't know what he's trying to do. I've no words to describe this record. It may be a hit — but not for me.

DAVE BERRY: "Forever" (Decca). Sounds like a song Dave Berry would do. Is it Dave Berry? He's had some success with this type of record and it could be a hit. We've had some weird ones here today. Dave's voice sounds different here. It was a good idea to change it slightly. It sounds as though this has been recorded very slow and then speeded up. The voice is a lot sharper. I am surprised that Dave Berry is not more successful than he is.

SONNY AND CHER: "It's The Little Things" (Atlantic). Don't know who it is. But I like this kind of record very much and I know the voice. This is a period thing — the sort of thing Spector and the Shirelles used to do, although it doesn't sound like them. Sonny and Cher! That's hard to believe. That's marvellous. Let's hear the first part again. I love this. It really socks in there. I thought it was a coloured artist. It damn well should be a hit.

MADLINE BELL: "Climb Every Mountain" (Phillips). For me, this is beautiful. It's Julie Rogers. It isn't Julie Rogers? You're joking. Franz played me this and I thought it was Julie Rogers. Wait though, Madeline Bell.



It could well be a hit. The production is good and she's good, too.

ESTHER PHILLIPS: "I'm Sorry" (Atlantic). Sing the song, children! What's this girl's name. She's another one I know but can't put a name to. A very soulful record this. I don't think the production is gutsy enough though. I've heard the girl sing other things. Esther Phillips... yeah!

CHRIS MONTEZ: "Foolin' Around" (A&M). Ah, Chris Montez. And with Herb Alpert. That's marvellous. The only reason I like it is that it sounds like the late Ritchie Valens, only Valens was better. It's a nice record. Nothing particularly knocks me out about Montez. He just makes nice records.

FRANK SINATRA: "The World We Knew" (Reprise). I think Sinatra has been cheapening himself lately. But I like Frank Sinatra. I think he's better when he's not trying to make Top 40 records. He's trying to sound poppish. But I'll stick my neck out and say it'll be a Top Ten record.

FORTUNES: "The Idol" (United Artists). Hit. It's a bit Traffic-ish, though I know it's not the Traffic. It could be the Bee Gees or some cats like that. I dunno. But it's a great record. Bloody marvellous. Glorious. Very Beatle-ish, too.

TOPOL: "Jerusalem, Jerusalem" (CBS). This is Topol. I appreciate him, but I wouldn't buy this record. I'd rather not hear any more of that, if you don't mind.

ALAN PRICE AND THE POWER OF THE FLOWER

BY CHRIS WELCH

THE House that LSD built is reaching up to the sky, and more and more people are moving into its many rooms. With gay abandon, and firm convictions, young men are dipping into a bath of acid, splashing joyfully and shouting, "Come on in—the mind expansion's fine."

urging, spreading and converting. But resistance among reasoning people — as opposed to the hysterical rantings of the uninformed — is not entirely dead. There are still some who believe that the human mind created LSD, but LSD can't create minds.

Pop star and musician Alan Price is one dissenting voice in a sea of converts. He remains unconvinced of the virtues of a blanket Love-Acid Philosophy.

Mr Price purposefully strode through heavy London traffic last week with an MM reporter in tow, sought out the nearest cafe, and dealt with the twin problems of eating a salad and answering questions with equal thoroughness.

HUMAN

Does Alan believe in Flower Power? "There was a quote in Queen magazine about all the beautiful people making money out of the beautiful

people. I am definitely trying not to take an interest in flower power.

"To make a religion out of a natural human trait is destroying the purpose of life. Love is only one aspect of the human character. It isn't only sugar and spice. The BPs (Beautiful People) are all right on their own, but everybody knows you have to make changes gradually for the majority of people to accept their ideas.

APPEAL

It's very hard to reconcile the idea of no organisation. To the average worker that is anarchy. It's all down to nihilism and coping out. I don't think their spiritual message has any appeal to the general public.

"We don't have the situation or environment for it to happen here. The whole idea of non-antagonism and no nastiness is good, but it is only an idea. And are there

any politicians or lawyers or judges who think that way at all? Out of 600-odd MPs, only two were in The Times advertisement on drugs.

VIEWS

"Flower Power hasn't got the politicians yet. It'll take years. In ten to fifteen years we'll have more modified views.

"I don't want to know about LSD. I don't even want to mention it. I just don't believe in it for myself, but everybody else is entitled to do what the hell they want.

"And don't think you are missing anything by not taking LSD because you are not. A human being is composed of a whole set of experiences gathered over the years. Saying LSD is going to help world problems is not going to get you instant utopia. It just doesn't happen. You know as well as I do what the world is like.

SPARK

"LSD is justified if it is used for medical purposes and it gets medical results. The whole thing is too premature to discuss. We'll see in three years time what the beautiful people are doing.

"You cannot mention names, but a person I know who has taken LSD is a completely different person and he believes in it implicitly as a cure-all.

"He has a nihilistic way of handling a discussion and most of the arguments tend to be shallow. Mr X has changed and his personality doesn't

have the spark anymore. "It doesn't seem right to me that his personality should be changed. X's argument to me is that my sense of values is disturbed and that I am frightened to accept change. "When these people started playing music initially it was for completely unselfish reasons—an inner thing of self-expression, completely unconscious.

"Now there are a lot of people who have been successful and made their living with music and their name and they feel they have to justify their existence and they tend to go into the Love thing to find out what they are doing in life.

BOSS

"You never find unsuccessful people advocating flower power. They haven't tried to propagate their views. But then again, X's argument would be that they have achieved material things and they are trying to be more spiritual. They want to find out why they are successful, and was it worth being a pop star. It's the life purpose thing.

"All I ask is that they leave me alone. Each man is his own boss. I believe in that. I have enough problems without creating artificial ones."

SENSE

In the cafe, a customer had been listening intently, hiding behind a salami sandwich. Suddenly he emerged and said: "I would just like to congratulate you on talking such good sense."

Mr Price shrugged, paid the bill and disappeared into London's rush hour once again.

SUN

None of them want to jump off roofs, or gaze into the sun. Bursting with happiness they rattle out the praises of LSD as the panacea, the giver of life and the key to knowledge and increased perception. It all seems so easy. All resistance is born out of fear and ignorance, we are reassured.

Advocates are many and powerful of voice, convincing.

SOUL IS DEAD—BUT DON'T SEND FLOWERS

WHATEVER happened to soul? Maybe all those flowers are just wreaths for the British soul scene.

Not so long ago, singers were practising their American accents and smoking 60 fags a day to get the necessary smokey sound. Now, it seems, soul has become one of yesterday's phrases, along with "Do you fancy a pint?" "The soul scene is dying," asserts Simon Dupree. "The crowd are not all that interested any more."

CIRCUIT

And Simon should know. Although he has yet to capture that elusive hit record, he and the Big Sound are one of Britain's busiest groups on the one-nighter circuit and constantly tipped for stardom by Alan Freeman and his fellow deejays.

"I think part of the trouble is that the groups themselves are getting bored with playing soul," says Simon. "They don't put full conviction into it any more — it's certainly



DUPREE: time to change

getting that way with us. We are still doing, if not exactly a soul show, our own numbers in the soul idiom.

VIOLIN

"We feel the time has come for a change. But we have built up a following with the music we play now and the question is whether the fans will accept a change from us. We are pretty worried about it. We play about 30 instruments between us and we plan

to have them all on stage. My brother Ray plays violin — he was with the National Youth Orchestra — and we hope to use oboe, flute, clarinet, things like that.

"We shall change the act completely — but not to Flower Power because that whole thing is so sick. And can you really see some of those flower groups going down in the North?"

PRESTIGE

"We hope to do original numbers and move to a near-classical scene. That is the sort of thing we are doing for our new record which will be out in September. We are counting a lot on it. A hit record doesn't mean all that much as far as money is concerned.

"But it matters a lot as far as prestige is concerned and you can also cut down on your commitments. And we shall change the act for the record coming out." Soul is dead — but please don't send flowers!

Dear Melody Maker,

(PETE TOWNSHEND WRITES FROM AMERICA)

WE have just left New York and are flying to Oregon for our first concert with Herman. I haven't seen Herman's own plane yet but have heard it's amazing — with "Herman's Hermits" and "The Who" painted in dayglo paint along the sides. We're all looking forward to the tour in general excepting a few crisis points we would rather avoid, like Dallas and Houston, etc. The New York groups have told us such amazing tales of the effect long hair has on shotgun carrying farmers there!

Excuse for a minute while I gulp down some plastic soup. We also spent a very fruitful week at New York and covered a lot of ground. It's very easy to make friends quickly within your own circle in New York because the people are so clearly of one type or another. Al Kooper, who played with the

Blues Project here has set his sights on London. He played on some tracks we made here and as a writer-A&R man-producer-organist he can sure move some earth. He has amazing looks; a Jewish Jimi Hendrix even!

The tracks were recorded at Talentmasters Studio on 42nd Street which is run by Chris Huston — who used to play with the Undertakers from Liverpool (he's the blonde one). He has recorded some amazing stuff in his studio — "Groovin'," "Sock It To 'Em J.B.," "It's A Man's World" (James Brown).

Anyway in L.A. KRIA, a very big station, are still going on "Happy Jack," "Pictures Of Lily" and a black market copy they got hold of somewhere of "Under My Thumb" which we did for the Stones. I should think over the past week

another of the L.A. stations has played everything we've ever recorded too. So reaction is warming up. They once played our whole album end to end without stopping — and due to the fantastic rapport between stations out here all the others are turning on to us too! So much so that in the "Best Group In The World" contest held by KWUB we came first. He He He!

Also—also— also there is the fact that on large tours of the magnitude of the Herman tour each date is co-promoted always by the local radio station. This means that before you arrive to play they've been playing your records and plugging like mad in the previous weeks, to attempt to increase audience movement. As it happens the Herman tour is forecast to be the biggest tour since the Stones.

Jimi Hendrix is fairly hot prop-

erty here now — his new record is an amazing production feat — all kinds of speeded-up passages and some new, very un-guitar sounding sounds.

There's a lot of talent here at the moment, and they're coming into line, too! Some beautiful groups are cutting tracks — the Moby Grape, Paupers, and the Doors, etc. Mother country watch out!



Pete

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JAZZ

PAUL DESMOND, ONE OF THE most lyrically original and inventive alto saxophonists in jazz and a reluctant interviewee, sat drinking coffee as though Brazil had suddenly disappeared without trace and waited patiently to be asked questions about groups he'd never heard.

That, he explained, was what he usually got asked about in interviews and he found it very dull. He'd also told me earlier that he really had absolutely nothing to say.

He was wrong on both counts. I didn't ask him for a critical evaluation of Vadim Ludvikovskii's Big Band in Moscow, and he found plenty to say, beginning with the break-up of the Dave Brubeck Quartet.

"We're going to split up at the end of this year just to see where it's at. We've been working non-stop and we all need a rest."

In fact Desmond has been with Brubeck for 17 years, which must make it one of the longest partnerships in jazz history. "We've had vacations in that time, of course, but they are unpredictable. I'd be off for a week then Dave would call me and say, 'Listen, do you want to work in Omaha on the 10th?' Then he'd call a few days later and say, 'Listen, as long as we're going to be in Omaha, how about Lincoln on the 11th?'"

"We usually take a month off around the first of the year, but it often gets chewed away. But this time we're going to disband — and it will be wherever we finish up in December."

COUNTERPOINT

The seventeen years of life with the Brubeck Quartet had, said Desmond, been self-perpetuating. "But it's only recently that we've had enough squirreled away to be able to take a little time off. We spent many starving years in the beginning — three of them in San Francisco before we got any kind of a job."

The Brubeck-Desmond partnership was originally musically consummated in San Francisco. Brubeck was playing in a club and Desmond came up to sit in. "We started doing some counterpoint things and it gelled right from the beginning. It was instant. And it was as good then as it's ever been."

Seventeen years is a long time in the same musical environment and I asked Desmond if it was as satisfying artistically as it was rewarding financially.

"Yes. It was musically satisfying long before it became financially satisfying. There might be a danger of stagnation, but as much of it as is going to happen would have happened by now."

Apart from his early years in the profession, Desmond has never had any aspirations to front his own group. "I've never really wanted

to find a new musical environment. Of course there are always nights when you'd like everything to be different. But the hazards of assembling a random group are much worse than those I have to cope with in the quartet.

"I really haven't given any thought to what I'll do musically when the Quartet breaks up. I'd like to go on making records and I'd also like to write — not in the musical sense. So far all I've done in this field is a few liner notes and a few grouchy letters to magazines. "To a certain extent I'll be able to coast for a while when the group breaks up, but I would have to keep recording or writing — unless I found some incredibly cheap place to live. And if I do have to keep travelling and doing club and concert dates, then I'd just as soon do it with Dave."

Although he says he has been on the verge of quitting the quartet many times in seventeen years, Desmond has no illusions that his life would have been any happier, in any other group.

"I don't think I've ever known a group be exactly ecstatic about each other for longer than a month. I've watched the MJQ at work and they get even grouzier than we do. The biggest hang-up is just the general drag of life on the road."

Desmond agreed that four promoters don't do much to sweeten life on the road because they book too many engagements in too many



Paul Desmond, seventeen years after...

widely separated places in too short a time. "This is particularly true in Europe, but we try to avoid this because it's not fair to present a paying audience with four dead-tired musicians. Joe Glaser handles our bookings but Dave picks or rejects them and I have a certain veto power."

FASHIONABLE

Probably no other jazz group — outside the avant garde — has produced such a positive dichotomy in critical opinion. The Brubeck Quartet tends to be either rapturously acclaimed or cordially detested.

Said Desmond: "Ours is such an old group that it is neither fashionable nor new. Most of the critics I know have switched sides at least once during our existence. Those who began by liking

us became disenchanted and the one who began by hating us suddenly started appreciating us. Some have even changed twice."

He has mixed feelings about his recorded output, saying that every record is a compromise between "things you like and things you don't like." He thinks "Audrey" is one of the best tracks the quartet has made but his favourite record is the "Take Ten" album he made with Jim Hall.

I asked him if the success of his money-spinning composition "Take Five" had become a burden and he said with a slow smile, "Not to me it hasn't — maybe to the others. That is one of the few things I've done right in my life."

"I got the idea in Reno when I was standing in front of a dollar slot machine. The rhythm of the machine suggested it to me and I really only wrote it to get back

SCENE

some of the money I'd lost in the machine.

"That," he added with a grin of heavy understatement, "has now been accomplished."

One of the hallmarks of Desmond's improvisational ideas is their originality and he said he has always been conscious of the need to steer clear of clichés.

"I was very careful not to fall into this trap at one period. And now, if I do fall into clichés, at least they're my own."

CONSERVATIVE

"The best solution — if you want me to give some advice for young musicians — to avoid playing the clichés of your instrument is to imitate somebody who plays a different instrument — then nobody will notice."

As far as his personal tastes in jazz are concerned, Desmond claims to be something of an arch conservative. "I like Al and Zoot and Jim Hall and Bill Evans. And I find Miles is a bridge between the music I know about and the total anarchy that seems to be emerging. I'm very impressed by what Miles is doing currently."

When I suggested the parallel of the old theory about enough monkeys at enough typewriters eventually typing out the complete works of Shakespeare, Desmond replied wryly, "Yes, but these guys aren't looking for Shakespeare any more."

A further example of dry Desmond humour came when we were talking about Bill Evans and I mentioned that Evans had once said that he would always prefer to play in a hall where there was no audience.

Desmond thought for a moment, then said straight-faced, "Actually we've done that."

When Desmond left Antibes after appearing in the Jazz Festival he took off via Paris for a quiet holiday in London which he digs tremendously. "When I was last here in 1958," he explained, "all the girls looked like Brigitte Bardot, and all the boys looked like me."

MIKE HENNESSEY

Settling in with Louis' All-Stars

WHEN CLARINETTIST Buster Bailey died earlier this year, it left a gap in the ranks of Louis Armstrong's All-Stars. That gap was filled by 39-year-old Joe Muranyi, a classically-trained clarinetist and soprano saxist from Ohio.

Muranyi, who is of Hungarian descent, proved at the Antibes Jazz Festival that he has a fluid technique and good tone and seems to be settling in extremely well with Pops.

"Louis had heard me play a few times," said Muranyi. "I believe that originally Johnny Mince was going to join the band, but something happened and I got a call asking me to join. I said yes, of course, because apart from the financial considerations, it means a lot in prestige to say you've worked with Armstrong."

Joe had been with the band for just three weeks when I interviewed him. How was it working out? "It's very comfortable. After



MURANYI: goose pimples

the initial nervous period — which you get when you join any band — I'm settling in well. Pops is very easy to play with. He's still the best trumpet player for the particular idiom the band plays in. Listening to him still gives me goose pimples at times."

Muranyi is tall and from the stage, looks plumper than he is, with a small dark moustache that gives him a resemblance to Oliver Hardy. He studied music at Columbia University, Ohio, majoring in clarinet and had Joe Newman as a classmate.

He began listening to jazz at 16. "I listened to everything from Johnny Dodds on and I'm very aware of the roots of the music," he said. He has lived most of his life in New York where he has freelanced with many groups, including the bands of Conrad Janis, Red Allen and Max Kaminsky, Yank Lawson, Bobby Hackett,

Jimmy McPartland and Eddie Condon.

He has also spent a considerable time in New York working for record companies. In the mid-Fifties he joined RCA International working in the record sales department and later became an A&R man for Bethlehem Records.

In 1963, he formed the Village Stompers, based in Greenwich Village. The band was booked by Joe Glaser, who handles Louis and the link paid off when Pops was searching for a clarinetist after his eight week illness.

"People say that Pops is on the way out, that he isn't playing any more," said Joe. "It's just not true, I play with him every night — and that's what you have to do to appreciate him. Sometimes, he'll amaze everyone with what he plays. I'll be playing high — like last night here in Antibes when we did a club job after the festival — and suddenly, he'll be walking away above me."

With all the clarinetists that Joe has worked with over the years in the States, one name stands out for particular admiration; our own Sandy Brown.

"I've heard the Sandy Brown-Al Fairweather band on record and Sandy is some player. I doff my hat to him. He's a player who has progressed all along the line."

ALAN WALSH

World class baritone from the West Country

NOT SO LONG AGO British modern jazz was getting genteel and safe, and people were asking anxiously where the new blood would be coming from.

Today the scene is full of young, unorthodox and uninhibited musicians, and John Surman, the man usually cited as typical of this renaissance is one of the youngest, most unorthodox and uninhibited of all. Baritone saxophonist Surman has spent his entire career with the Mike Westbrook Band, the first and most mature of the newer groups.

Although, he is still only 22 and has yet to appear on records (Decca plan to issue a Westbrook LP soon, however), Surman has already done well in polls, and is clearly of world class on his instrument.

Surman started on clarinet at 14 in his native Plymouth, and switched to baritone a couple of years later after joining Westbrook there. "Like many others I worked my way through the history of jazz, from trad right up to where it's at now," he says, "but I'm glad I started in Plymouth, away from the rat-race."

"By learning largely from American LPs I feel in a way I grew up closer to the source than many British musicians, and lessons from Howard Johnson (later on he recorded with Archie Shepp) while he was in Plymouth with the US Navy were vital for my baritone-playing."



SURMAN: being creative is a full-time job.

He also had a thorough formal training at the London College of Music and the University of London Institute of Education, after leaving Plymouth with Westbrook in 1962.

"As an improviser, however, all my experience comes from Mike Westbrook and the people who've worked with him. I've got tremendous respect for them all. Mike makes people play themselves, just as Mingus does, and I can't speak too highly of him, both as a musician and a person. The only way to put it is to say that we understand each other up to the hilt."

Surman's chief outlets are still Westbrook's sextet and concert orchestra, and the quartet of Westbrook men which he co-leads with altoist Mike Osborne, but lately there have been others. "I've worked with Mike for so long that now I feel I need to play with other people as well, and I find I'm enjoying it and learning from it."

Most of his newer associates are near-contemporaries. His work in the Peter Lemer Quintet last year is commemorated on Lemer's "Local Colour" LP which ESP are issuing in the States; he played several dates with the poet Pete Brown, and he now belongs to the Chris McGregor and Alan Cohen big bands.

But he sees nothing strange in also working frequently with Humphrey Lyttelton and Eddie Harvey. "I don't kick against the establishment, for the simple reason that I respect so many people who are supposed to belong to it."

"When I'm with Humphrey I only have to make what I do a little more basic, like getting nearer my roots, and

he and Eddie and their friends have been a great help putting me before an audience. But musicians going pop are going too far — being creative is a full-time job."

Surman also writes, and finds that playing soprano, bass clarinet, piano, bass, trumpet, trombone, tuba and guitar helps. "I don't want alto or tenor, because I can cover their ranges on baritone; I needed to do it so I simply found out how. But arranging is just something I do."

"Playing is the real thing. I do enjoy writing and hearing it back, but the main thing about it is the permanence, the knowledge when you're feeling low that something you've created exists in lasting form."

Working with Westbrook involves him in a lot of free improvising, and working with Lemer involved nothing else, but, for Surman, "Freedom is a vacuum as much as an infinity, and playing freely is the most difficult thing you can do. I may play free, but I can't be free in my mind. I haven't come to terms with myself enough to play free yet. I'm building my own identity bit by bit every time I play, and I need the confidence that comes from knowing I have to play in a certain way."

"The thing I enjoy most about freedom is the interplay, and Mike Osborne and I do a lot in our quartet and with Westbrook."

Taking part in performances of "Treatise," by Cor-

nellus Cardew, has shown him another kind of freedom, that of the indeterminate scores of avant garde European music, where the performer is simply given graphic shapes which he tries to parallel in sound. Surman respects both Cardew's compositions and the improvisations of AMM — the unique group which includes three former members of the Westbrook band.

"Just as you don't judge paintings by the same standards as music, it's not enough to say 'it's all music.' Jazz and European music express different feelings and use different techniques. Jazz usually fails by European criteria, and vice-versa."

"At the moment I'm trying to broaden my abilities, and get together with myself. Cardew must feel I understand myself enough to cope with his scores and contribute something of my own, but I'm not sure if he's right."

"I don't feel I'm within a million miles of what I want to do. Although I know what I'm going to do when I start playing, half the things I do I don't really want to do. I have no idea what final form my music will take, but all I'm doing at the moment is fishing."

The time Sonny Rollins played with me and Mike Osborne was terrifically helpful to my confidence. He fitted in right away, and said nice things afterwards, and it was beautiful. I thought to myself, 'If it's good enough for Rollins, that's good for me.' I wish I always felt like that."

VICTOR SCHONFIELD

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HAND THIS TO YOUR NEWSAGENT

The Epstein interviews



PART TWO

BY MIKE HENNESSEY

You said in the first interview that the thing you feared most in life was loneliness. Have you ever thought about marriage?

Yes. Very often. I'd like it to happen—if it could happen. Apart from the companionship it represents, I would welcome it because I get very put out having to run two homes on my own.

Do you think marriage is likely in the immediate future?

No.

Is that because of your attitude or because of a lack of suitable candidates?

I think because of me.

What do you look for in a woman?

Simplicity, understanding and a loveliness that appeals to me.

Have you met no women with these characteristics?

Of course I have—I've been introduced to many whom I would have liked to get to know better, but it just hasn't happened.

Are you happy in the society of women?

Sometimes.

But you are fairly convinced that the prospects of your marrying are remote?

I think the wish is slightly idealistic and unlikely to be fulfilled. But it is one of the biggest disappointments to me because I must be missing out somewhere not having a wife and children. I would love to have children.

Coming from a Jewish family, have you ever encountered any personal anti-Jewish prejudice?

I've been very lucky. But I think a lot of anti-Jewish prejudice is occasioned not by people who are anti-semitic but by those who are affected by it. In other words, Jewish people sometimes have a defensive attitude because they expect a hostile reception. Funnily enough I was with a man the other evening who commented on the fact that I was staying at a hotel run by Jews. "But I'm a Jew," I told him. He was very embarrassed and said quickly, "Yes, but the owners of that hotel are not very nice Jews." Well, they may not have been very nice—I didn't meet them. But if they were not nice it was not because they were Jews. There are unpleasant Jews, Catholics, Protestants and so on.

I believe you were asked to help the

Israeli cause in the recent Middle East crisis and refused. Why?

I refused to help because I'm as sorry for a wounded Arab as I am for a wounded Israeli. People fundamentally are all the same and I can't discriminate between Israelis and Arabs.

Did your refusal to help upset your Jewish friends?

I think Bernard DeFont and Cyril Shane who were among many who particularly asked me to help, were somewhat surprised at my negative reaction! But I can't help it. I feel that people should have no greater concern for the suffering of one race than they have for any other. I believe in and want to help, as far as I can, to understand mankind whatever colour, creed, religion or nationality. And I think this sort of philosophy, however broad and general it sounds, is the only basic one the the leaders of the world can work from to attain world peace.

Is the Jewish faith important to you?

Yes, naturally it figures necessarily in my thought. There are many beautiful and good things written in the scriptures and prayers, which I believe to be good and true. However, I find it difficult to accept religion of any kind in a ritualistic form. I find myself uneasy and unable to comprehend so much within the precincts of a Jewish house of worship. (Indeed the same would apply to any specific house of worship.) But, because I'm of Jewish parentage I find myself respectful and tolerant. I love my family dearly.

Have you ever prayed?

Yes, I prayed as a child. I loosely studied Judaism and other religions. At school I found myself interested in Roman Catholicism. I think that belief in life and God that ever prevails is better than ritualistic and religious praying.

Is there any justification for the frequent association of Jewishness with meanness?

No, I don't think so. Everybody is a bit mean. I'm mean because although I know I've got enough money, I'll suddenly put the brake on and think, "I can't carry on like this forever."

You have got a great deal out of life. What have you put into it?

I have done what I can and will continue to do so. People who criticize me may have a point and may be sincere—but it doesn't really matter what they say. I know I have done my best. People get

too wound up and serious. I've been rude to people in my life, too, but one discovers that it is quite unnecessary. During the very, very active period of Beatles management, I maintained as much calm and gave them as much of a boost to their morale as I could. I would agree that I was particularly lucky to have found them in the first place—but maybe it was destined to happen. That, to a certain extent, I believe.

Do you have strong political views?

I am becoming more and more politically-minded. I feel strongly about some issues and the main problem, not only in Vietnam but throughout the world, is that politicians are not single-minded in their beliefs. I think so many politicians allow so many other pressures to bear on them, restricting truthful and honest thought.

Are you inclined towards the right or to the left in politics?

I suppose I'm left really and I think I always have been.

What social reform would you most like to see?

I would like to see more tolerance all round, more understanding and less ignorance by those who consider themselves the leaders of the country.

Do you think the Rolling Stones' trial was an example of establishment, intolerance and misunderstanding?

I think it was an appalling mess which should never have reached the stage it did. On the other hand, maybe we will be grateful in the future that they were scapegoats. I really think the Press interest in the Rolling Stones and drugs is in excess of the public interest.

You've had an immensely successful career, but has there ever been a period in your life when you were filled with despair?

There have been many instances throughout my successful, semi-successful and failure periods.

Would you care to talk about them?

No, they are too personal.

Has any period of despair ever been acute enough for you to contemplate suicide?

Yes. But I think I've got over that period now.

Outside the Beatles and NEMS empire, what are your interests?

I have a natural

curiosity about everything. And at present I am very keen on Spanish things. Also I'm now very involved with my Sussex home which I bought five months ago.

How much did it cost you?

About £30,000. I moved in with just the hangings and the carpets and now I'm enjoying installing bits and pieces of furniture and pictures.

Where do you prefer to spend your off-duty time?

Either in Sussex or New York. I'm greatly attracted to New York and feel great in that environment. It is a beautiful city. Fortunately, I'm also able to work from either place.

What do you think of the current Flower Power scene both here and in America?

Flower power is becoming a tiny bit of a drag. It's becoming a cliché and a fashionable cult. I'm currently wondering whether the cult is not slightly akin to rock 'n' roll, Merseybeat, Swinging London and so on. Basically there's a lot to be said for the general attitude and if the move in this direction which is toward love and things could grow throughout the world we might find this planet a better place to be living on. There is certainly nothing wrong with the attitudes expressed by the Flower Children. I think I've been a flower child all my life but I hope the mood will progress and not become a commercial businessman's paradise because then it defeats its purpose. There are some signs of this but the attitude is so good, sincere and lovely that one cannot but help be happy to be in its midst. It's an international feeling so I cannot differentiate.



TOM: no secret

ON THE TRAIL OF DESMOND DECKER

A FEW years ago Bluebeat, that simple jogging West Indian pop, was all the rage among the mods of Britain.

That was in the days when Millie was having hits like "My Boy Lollipop" and close-cropped youths with battered Ford Zephyrs and pockets full of pills converged on Wardour Street, Soho.

Bluebeat and ska has been made popular for years in the West Indies by artists like Lord Kitchener, Mighty Sparrow, Slim Smith and the Gaylads, Bop and the Bell-tones, Baba Brooks, the Skatalites, and the Ethiopians.

The charm of the bluebeat bands is in the lazy jazz-inspired playing of the trumpets and saxes, the infectious shuffle-beat, complex percussion effects and drawing, unpretentious vocals. There are elements of calypso, American jazz and rock and roll all ridiculously mixed.

Interest waned as far as the British pop scene was concerned as the mods grew their hair longer and became hippies. Hippies don't like ska, revealing a serious defect in their musical taste.

But during the last year, as a result of keen West Indian disc jockeys slipping home-brewed records on to the turntables of British discotheques, records like "Al Capone" and "Phoenix City" by Roland Alphonso and the Soul Brothers caught the ear of many clubgoers and records on obscure labels began to sell steadily.

And now, with a bit of expert promotion a West Indian single — "007" by Desmond Dekker and the Aces is back in the MM Pop 30. "007" is less raucous than most bluebeat records and is in fact properly known as "Rock Steady."

Tracking down Dekker details is rather difficult as Mr Dekker is several thousand miles away, but eventually I found a friendly voice at the offices of the Dr Bird record company who release the Pyramid label.

The friendly voice preferred to remain anonymous and claimed he was just looking after the office, but revealed that "007" was made over six months ago. "It is a purely Jamaican record," said the friendly Jamaican voice. "It was released in January and sold 30,000 copies in six months without any promotion."

Then Tony Hall (of Tony Hall Enterprises) took it up and sold 30,000 in about a month and it's still going. Desmond Dekker is a well-known Jamaican artist, but this is the first time he has become known internationally.

What's "007" all about? "It is the name of a youth camp in Jamaica and the second line about 'Ocean's 11' is a reference to the film with Frank Sinatra, so it's a song about the two sorts of gangs, the youth gang and the older gang."

Tony Hall told me this week: "I was at a party celebrating my setting up T.H.E. and leaving Decca and the home kept playing this record all night. I was a bit stoned but my commercial mind told me it had potential with a white audience as well as coloured. The next day I tried to track the record down."

But Pyramid aren't in the phone book and nobody had heard of them. Eventually I found a young Australian guy, Graham Goodall, in a backroom in North End Road, Fulham, and he was knocked out that I wanted to promote the record. It's now sold over 100,000 and it's going to be released on Atlantic in America in two weeks and all over the world. I am going to Jamaica myself to look for more material." — CHRIS WELCH.

No more Beach Boy 'gaps' — says Bruce



"GOOD VIBRATIONS" took light years to complete — "Heroes And Villians" is the Beach Boys' new single and it took a long time too. But there's no need to sweat about it. Fans are getting their money's worth — as they have done from the inimitable Beach Boys for many moons now.

Now the group is beginning to settle down — not in the rocking chair sense — but in the hot, humid California-dreaming surroundings that America's West Coast offers its natives.

Brian Wilson is having a good time — only "Brian doesn't relate to time. He keeps funny hours," and the rest of the guys are keeping home with their family — except for bachelor Bruce Johnston who "snooked" into Britain this week "to work."

"You can't relax forever. I get bored just resting," said Bruce. "I really dig to work, and man, we're not working again until October. That's why I've come over to England because I can do some appearances on TV and radio interviews."

"Also I've got a group in America who want to come over here, so I'm doing some negotiating for them. I'm promoting, negotiating, and vacating."

Unlike the last time when he came to England — accompanied by Kim Fowley — for a promotional trip, Bruce was feeling a little tired and a little less forthcoming than usual.

"There isn't much to report. We haven't done anything that you don't already know about over here. 'Heroes And Villians' is out here in a few weeks, and we have an album prepared. Finished? Well it sounds finished to me. I heard it a few times before I came over. It's a quiet record — like everybody's sliding around in socks. Definitely a listen-to-me record."

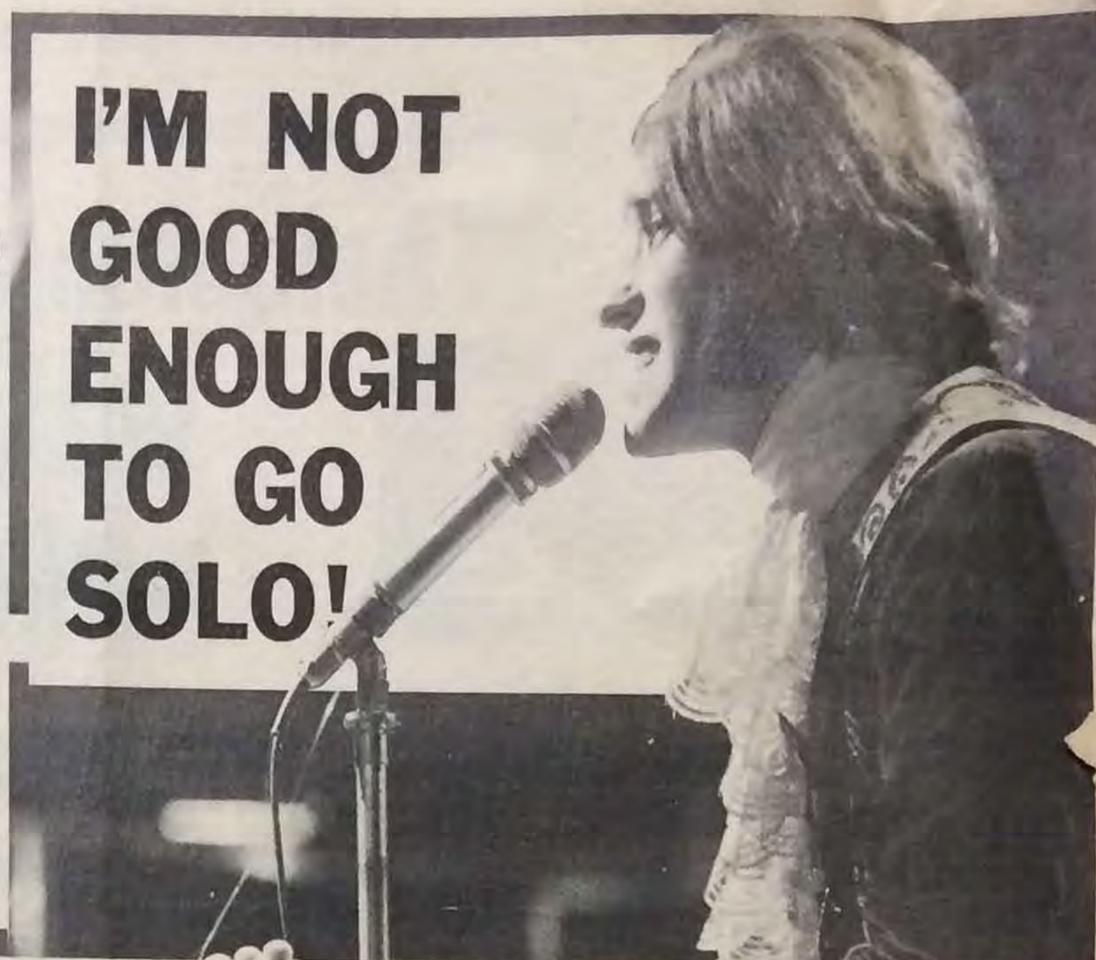
The Beach Boys are criticised by some for the long gaps between releases. What does Bruce think of this?

"Well, I don't think there will be any more gaps now. The gap between 'Good Vibrations' and 'Heroes' came about because we were on the European tour; because we were involved in a lawsuit with our recording company in the States; and because Brian decided to record 'Heroes And Villians' again when we got back from the tour."

"He scrapped a finished version of the song and wrote it again. This version is completely different from the number he wrote first. We won't be doing so much work on the road in future and more in the studio — and now everything's a lot more peaceful."

Talking of peace brought the conversation to Bruce's home in Los Angeles, where he's been surfing "to bring back the 1961 Beach Boys

I'M NOT GOOD ENOUGH TO GO SOLO!



DAVE DAVIES tells Alan Walsh

In fact, "Death Of A Clown" could be Dave's first and last solo disc.

"I might not even make another record," said Dave. "At the moment, we've got no plans to do another. We are waiting to see what happens. We are not going to rush into the studios and do a follow-up just for the sake of it. If one comes up, we'll do it. If not, we won't. I don't want to feel that I have to do one. It wouldn't turn out right then."

Dave wrote the melody for the record about a year ago and played it to Ray who wrote the lyric. "I'd wanted to do a solo record for a long time, but the major reason was to take some of the pressure of the Kinks."

FROM the shadow of his songwriter brother, Kink Dave Davies has stepped into the star spotlight.

Lead guitarist and hard-living hell-raiser of the group, Dave has surprisingly found himself with a hit on his hands with "Death Of A Clown," a country-flavoured song with lyrics by Ray Davies and music by Dave himself.

So what now? Is this a prelude to a solo career for Dave? The answer is no.

"I'm not good enough to go solo even if I wanted to," said Dave this week. "I don't want to leave the Kinks and I don't think I've got enough to offer at the moment to become a solo attraction. Maybe in a year or so, things might be different, but at the moment, there's no chance of my leaving the Kinks to become a solo singer."

BY NICK JONES

image," he laughed. "No, surfing really is where everything started for me. It's more scary locked in an eight foot wave—and that's not very big—than playing to 20,000 people. I guess it's because you're on your own with Mother Nature's big, big ocean right under your feet."

"But basically the conception of the Flower Power philosophy, which is healthy in California, is groovy. The trouble is there are too many bandwagon jumpers and hustlers. But I'm glad Scott McKenzie has stayed in California and not been dragged over to England. It would have blown the whole thing out of proportion — it's better if it happens naturally."

"Music nowadays has made a lot of people think and try to straighten things out. There are a lot of kids who just don't think, but music

sometimes helps them to sort things out.

"And you don't sort things out by shooting people."

"You can have hits and money and say peaceful things and love. I know all that sounds corny but that's kind of what's happening — I really think there's been a change. I think that young people aren't so easily led for one — they are questioning things. They are beginning to think about things that normally they wouldn't have thought about — usually because other people think about it for them."

"Brian Wilson? I think he's one of the contributors to the change because he's reaching people and he's changing things."

"The Beach Boys are a group at the very top, but they're coming from underground too."

More Black Power in the chart!

"THERE'S one place I like to see Black Power being exerted—and that's in the chart," said Tom Jones.

"It's no secret that my favourite singers are all coloured — with the exception of Jerry Lee Lewis. And my favourite hits of the moment include Aretha Franklin's 'Respect' and Gladys Knight and the Pips' 'Take Me In Your Arms And Love Me.' These people have soul, they feel what they're singing and they mean it."

Tom had just finished a lunch-time shave in his publicist's flat overlooking Kew Gardens and was demolishing an ice cream cornet as he talked.

"I am proud to have a coloured inflexion in my voice and I'm glad it helps to sell records. After I had my first hit in America and my first album was being prepared for release there, someone said my picture shouldn't be used on the sleeve because the record would sell in far greater quantities if people thought I was coloured."

"Apart from being sickened to death by colour prejudice, I have no strong racial views. But where the charts are concerned give me Black Power rather than Flower Power any day."

"Flower Power," he repeated. "What a load of cobblers! I can't understand how people latch on to a thing like that. As soon as somebody does something, everybody latches on to it even if they don't now what it's all about."

go to the local pub in Pontypridd with a flower in his hair." Tom stopped licking to contemplate the thought. I took the chance to ask about his recording plans.

"I'm off on holiday to Portugal in the next few days and we start an LP as soon as I come back," he repeated. "I don't yet know what type of stuff I will be doing. I'd like to spend more time on recording. The problem is that I record for Decca and you can't use their studios after 11 pm because of noise problems with people living nearby."

"I usually do a three-hour session in which we get through two songs, sometimes three. The first song always takes the longest because of getting a balance."

"When I arrive in the studio I look at the arrangements. Then I listen to what the arranger has done and we run through

it once or twice with me standing in the middle of the orchestra. After that it's a case of getting a balance and blowing one."

Tom's future plans include an autumn tour and a film. "For the tour we plan to use an American big band, but it's a question of getting one that will tour," he explained. "So many of the great bands on records just don't exist outside the studios."

"The package would just be me, one other name and the band. You know I've never done a package tour — apart from the one when I took over from P. J. Proby at the start of it all. We were intending to go to America in the autumn but we got so many letters from fans asking when I'm going to do a major tour that I felt I must do it."

"The film? I think we will make one at the beginning of next year. I don't want

to do a musical and this will be a straight acting role for me. I may sing, but it will be on a stage, not walking down the street in the rain. I've never liked the old type of musical — I like things that are real and somebody walking down the street singing strikes me as ridiculous."

"I do have acting ambitions. At the moment I'm relying on my singing voice and if that goes I'd be finished."

"What does success mean to Tom? 'Contentment,' he says. 'When you are not successful you are continually frustrated. Being a success means you have put across your point.' — BOB DAWBARN.

THE HITMAKERS!



JONES PAUL

Thinkin' ain't for me

H.M.V. POP1602



CLIFF RICHARD

The day I met Marie

Columbia DBB245



FRANKIE VAUGHAN

There must be a way

Columbia DBB248



NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

Thelonious with the

Messengers



MONK: comments from the sidelines

THELONIOUS MONK: "Straight No Chaser," "Locomotive, I Didn't Know About You," "Straight No Chaser," "Japanese Folk Song," "Between The Devil And The Deep Blue Sea," "We See" (CBS BPG63009), "Monk" (pno), "Charlie Rouse" (tr), unidentified bass and drums, probably Larry Gayles and Ben Riley. **THELONIOUS MONK / ART BLAKEY:** "Blue Monk," "Evidence," "In Walked Bud," "Blue Monk," "I Mean You," "Rhythm-a-ting," "Purple Shades" (Atlantic Special 590.009), "Monk" (pno), "Blakey" (drs), "Bill Hardman" (tr), "Johnny Griffin" (tr), "Spunky De Brest" (bass), New York, May 14-15, 1957.

A PAIR of Monks, and there's no doubt that the ten-year-old Atlantic issue is the better of the two, both from the money (only 22 bob) and musical points of view.

This has Monk filling the piano chair in the '57 version of Blakey's Jazz Messengers, and though there's never any question of Monk actually joining the group for these six tracks his comments from the sidelines are gems. Blakey always was the perfect drummer for Monk and their collaboration here again scales the heights.

Griffin and Hardman are fine soloists, with the little tenorist flitting around the Monk tunes in fine style. Hardman sounds like a hardened Clifford Brown and there are occasions when his jumpy lines make most intriguing listening. The material, except for Griffin's "Purple Shades" will be well known to Monk admirers and though these may not be the definitive versions, they're all pretty good ones.

Jumpy

The more recent CBS is disappointing. Rouse does his usual sleepwalker's act through the twists and turns of "Locomotive" and "We See" but there's no excitement and certainly little of the surprise which has always been an essential element in Monk music. Monk plays well, but even he is hard pressed to come up with something fresh from most of this material. "Japanese Folk Song," which presents him with a new challenge, is the best of the bunch.

And surely CBS could have identified the bass and drums. This was recorded within the last year or so, not in the dim and distant past. So why the mystery? —B.H.

■ If you like the relaxed blowing sessions which made up much of the modern jazz albums of the Fifties, "McLEAN'S SCENE" (Xtra 5035) makes an excellent acquisition at just over a quid. Altoist McLean leads a quintet which includes trumpeter Bill Hardman, pianists Mal Waldron and Red Garland, bassists Arthur Phipps and Paul Chambers, and drummer Art Taylor at various times. Recorded in 1956 when McLean was still heavily under the Parker influence, this was first out in Britain on Esquire of 1961. McLean's hard-blowing approach was one of the more memorable aspects of this era and he and Hardman make stimulating partners while Taylor stakes up the rhythm section. "Gone With The Wind," "Love Is Here To Stay," "Mean To Me" and "Old Folks" all have loping tempos which bring out the best in the hornmen, and McLean is especially fine on "Old Folks." Garland contributes nice piano on "McLean's Scene" and if nobody climbs the heights on any of the six tracks, there's enough free and easy jazz to satisfy most people. —B.H.



SONNY ROLLINS

SONNY ROLLINS: "Sonny And The Stars," "The Stopper" (c), "Almost Like Being In Love" (c), "No Mo' (c)", "In A Sentimental Mood" (c), "Scoops" (b), "With A Song In My Heart" (b), "Newk's Fadeaway" (b), "Time On My Hands" (b), "This Love Of Mine" (b), "Shadrack" (b), "Slow Boat To China" (b), "Mambo Bounce" (b), "I Know" (a) (Transatlantic PR7269), "Miles Davis" (pno), "Percy Heath" (bass), "Roy Haynes" (drs), 17.1.51. (b)—Rollins (tr), Kenny Drew (pno), Heath (bass), Art Blakey (drs), 17.12.51. (c)—Rollins (tr), Milt Jackson (vibes), John Lewis (pno), Heath (bass), Kenny Clarke (drs), 7.10.53.

ROLLINS was only 21 when the first of these sessions took place and was obviously under the musical influence of Charlie Parker, yet he was already forging a distinctive sound and style which marked him well above the rest.

His phrasing was sometimes a little cumbersome, but he was already bubbling with ideas and there are hints of the characteristic tonal distortions which marked so much of his playing a few years later.

By the 1953 date he had already matured considerably and, with the excellent backing of the original Modern Jazz Quartet, the (c) tracks still sound fresh and original.

Support

The Drew-Heath-Blakey rhythm section also gave first class support while the remaining track, "I Know," had Miles Davis sitting in on piano — a recording of possible historical interest even if Miles' playing was hardly likely to cause Bud Powell any sleepless nights.

All these tracks were originally issued here on Esquire but if you don't already possess them they are well worth your acquaintance. —B.D.



JOHNNY SCOTT

JOHNNY SCOTT QUIN-TET: "Communication," "Communication," "A O d e Moderne," "Measure For Measure," "Eleanor, It's For You," "Carnival," "Donna Lee," "Something's Coming," "Morning Theories," "I Don't Know What Time It Was" (MVA), "Girls Were Made To Love And Kiss," "Caravan" (Columbia SX6149). Scott (fl, alto), Duncan Lamont (tr), David Snell (trp), Arthur Watts (bass), Barry Morgan (drs), 17.1.51.

JOHNNY SCOTT is one of the best-known faces on the session scene, recognised as much by pop stars as jazzmen, and he is certainly one of the best jazz flautists in the world and this album offers ample proof.

His quintet is a beautifully polished affair and the music ditto; but both Scott and Duncan Lamont can punch it out when the occasion arises, as it does on "I Didn't Know" where Scott's alto and Lamont's tenor turn in the best jazz of the album.

Varied

The material is nicely varied and Scott proves what I've always thought — that the Lennon-McCartney waltz "It's For You" is the most jazzworthy vehicle the Beatles have produced.

Watts and Morgan make up an extremely flexible rhythm section and Morgan's drumming will come as a revelation to those who associate him mainly with Latin American goings-on. Snell's fine harp adds spice to the arranged parts and although this may not be the most profound British jazz release it is full of beautifully played, intelligently conceived music. —B.H.



ERROLL GARNER

ERROLL GARNER: "Turquoise," "The Way You Look Tonight" (a), "Turquoise" (a), "Impressions" (a), "Confessin'" (b), "I May Be Wrong" (b), "Skylark" (a), "Summertime" (b), "Flamingo" (a), "Blue And Sentimental" (a), "I Can't Give You Anything But Love" (a) (Atlantic Special 590002). Garner (pno) with (a) Leonard Gaskin (bass), Charles Smith (drs), 1949. (b) John Simmons (bass), Harold Wing (drs). Probably 1950.

GARNER at his best is one of the great jazz pianists, and this album of '49 and '50 recordings (some of them are among treasured 78s already in my collection) includes several very high-quality tracks. "Confessin'" is a prime example of his relaxed swing at medium tempo. The delayed phrasing over "strummed" left-hand chords is in evidence, then he improvises very effective horn-like lines.

There are no fast bouncers on this set, but "I Can't Give You" illustrates many of his trademarked devices and is illuminated by his peculiar loping beat.

"Turquoise" and "Impressions" are ornamental compositions, the second of which is really Garner's impression of Debussy. Everything, I suppose, that defines Garner's earlier style is apparent somewhere on the record.

The romantic side of Garner is well represented, but he is not over-sentimental. "Blue And Sentimental," one of the prettiest performances, is handled with considerable delicacy but the taste and timing are things which belong to jazz.

And everywhere his orchestral approach and ability to create melody are on display. If you respond to this period of EG, put this alongside your favourites. —M.J.



NICK JONES ON NEW SINGLES

BEACH BOYS: "Heroes And Villains" (Capitol): The hot, clear sound of the Beach Boys, especially in these summer months, is always to be reckoned with. This complex but exciting new mindchild of Brian Wilson's is going to have a battle for that number one spot, though.

Wilson mainly features the amazingly flexible voices of the Beach Boys — as instruments — sighing, and crying, glowing and growing in this intricate but propelling sound. Basically Wilson has succeeded because I think a lot of people expected him to eventually overload his material with unnecessary sounds that would turn your neck to stone after the first bar.

However, "Heroes And Villains" has an honest, jazzy, bell-clear dimension and an enlightening, exhilarating feel to be explored when you have been conditioned to the interweaving vocals and numerous movements. Certainly another masterpiece of production from Wilson and another move in his slowery progression.

VANILLA FUDGE: "You Keep Me Hanging On" (Atlantic). This sensationally powerful US outfit have carefully dissected the Supremes hit and pieced it back together again, slowly and soulfully. The result is a Cream-Hendrix-type dynamite sound with wailing organ, a Rascals vocal edge and a big boosting bass player.

A gripping record. A number one? Heads will roll and consciousness will kindle kind light all over England when we can hear this one blowing in the wind. Reports say they do incredible things with "Strawberry Fields" as well.

5TH DIMENSION: "Up-Up And Away" (Liberty). Of course creativity, apparently, has very little value in this fluctuating world of pop. "Up-Up And Away" isn't a vitally important number (creativity-wise that is) but the principles surrounding its delayed release are immoral. This is the original version cut by the 5th Dimension, an American top-tenner, and the group's original creation. However it is issued over here at least one month after Johnny Mann's cover version — which has subsequently become a hit. I hope 5th Dimension know they were denied the success in Britain which was, truthfully, theirs. Needless to say, this is the best version of "Up-Up And Away" on the market. It should have been the only one.

Fresh Beach Boys for the summer months



BRIAN WILSON: another masterpiece

MOBY GRAPE: "Hey Grandma/Oma" (CBS). Nice, new, now sound. Moby Grape — the group launched in America with five singles and an album simultaneously. We get one single from CBS — a double-sided, of which "Omaha" is probably the most distinctive and commercial.

This is Stateside flower power and like Grateful Dead, it's blues-based. In England our "psychedelic" groups seem to draw on a wider range of influences and rhythmically the roots range from the East onwards. This Grape sound though is more slapping, energetic off-beats, typically hard, forceful music. Despite the lack of subtlety they're no slouches and the guitarist is a powerful nucleus to that driving sound. Either side is a hit record and listening and digging this kind of music will widen the British group-realist's scope and help him realise that we can give back to the States as much lovely music as they have

given us. With that bit extra, of course, gentlemen.

ARETHA FRANKLIN: "Baby I Love You" (Atlantic). Her "Respect" gained her just that chart-wise, and scored Aretha a resounding British and American hit. That was a combination of good timing, and a groovy song.

No doubt choosing a follow-up was some task for Aretha and producer Jerry Wexler but they have moved wisely. Another lowdown, soulful sound made — like "Respect" — so much more listenable by Aretha's sensitive and melodic handling of the vocal.

Most soul records rely on groovy rhythms and riffs but Aretha is injecting a prettier more lyrical quality into the soul scene. The days of "hup, hey, whoa, hup" have had a long run but Aretha Franklin has got an original approach and her own format. Be nice to see her back in the chart.

LPs

ACKER BILK: "Mood For Love" (Columbia). This is the gentle, romantic Acker with the Leon Young strings playing a nice selection of ballads and making a first-class job of it. The use of organ, played by Young and Jerry Allen, doesn't really fit the atmosphere but this is a minor blemish on a nice, late-night set. It reduced the MM's normally ferocious secretary to an amenable heap of quivering jelly within two tracks.

SIMON DUPREE AND THE BIG SOUND: "Without Reservations" (Parlophone). Simon Dupree's is one of those groups who have been packing them into the ballrooms over the past year and yet haven't quite made it on the disc scene. On their first album they play forceful, driving R&B and soul based on a trumpet-tenor-organ sound. They do it well and are bound to get a single hit sooner or later. Tracks include their

three singles releases, "I See The Light," "Reservations" and "Day Time, Night Time," plus rockers like "Teacher, Teacher" and "What Is Soul."

JAMES LAST: "Love, This Is My Song" (Polydor). James Last has built up quite a following for his string-laden orchestral sound. This is the tried formula with strings, brass and voices on such titles as "Lara Theme," "This Is My Song," "What Now My Love," "Never On Sunday" and "Fly Me To The Moon."

MIKE SAMMES SINGERS: "Somewhere My Love" (HMV). One of Britain's most hardworking vocal groups take time off from backing other people to present their own album which includes their hit single, "Somewhere My Love." Highly professional performance of material like "Strangers In The Night," "Somewhere," "Lemon Tree" and the dramatic "Born Free" add up to easy listening.

RADIO JAZZ

Times: BST/GET

FRIDAY (11)

6.0 p.m. N2: Amateur Jazz. 6.30 H2: Jazz Rondo. 9.5 U: Swingle Singers, MJO, Paul Nero, etc. 10.0 E: Jazz Workshop. 11.10 N1: Bunny Berigan. 11.15 T: Hershel Bernardi. 11.15 O: Jazz. 11.45 T: In Memory of Billy Strayhorn. 12.20 E: (3) Quincy Jones (4) MJO (5) Sireisland.

SATURDAY (12)

11.0 a.m. BBC T: Jazz Record Requests (Steve Race). 2.55 p.m. H2: Radio Jazz Magazine. 5.0 N1: Radio Jazz Festival. 9.45 BBC L: Alex Welsh Band. 10.10 E: (3) Sinatra. 10.20 N2: Pop and Jazz. 10.35 Q: Pop and Jazz. 11.15 A2: Jazz Discs, 1946-49. 11.15 T: Al Hirt, Lalo E: Schifrin (Latin in the Horn). 11.30 J: Jazz Festival. 11.45 T: Count Basie Ork (Basie's Beat).

SUNDAY (13)

7.0 p.m. H2: Radio Jazz Festival, inc. George Russell. 8.45 p.m. H2: Radio Jazz Festival. V: Ray Charles. 9.30 M: Swing and Sweet. 9.30 A1: Jam

Session. 10.30 A1: Free Jazz. 11.3 A1: French Jazz. 11.31 BBC L: The Jazz Scene (Tubby Hayes, Quartet, Marty Paich, Ian Carr, Chris McGregor Band). 11.45 A1: Jazz Panorama (Hugues Panassie).

MONDAY (14)

12.15 p.m. E: Palatable Jazz. 4.35 U: Pop, Blues, Jazz. E.O N2: Music Festival, inc. Sahib Shihab. 8.30 J: Bobby Troup's Jazztime. 9.30 J: Big Bands. 10.0 E: Kurt Edelhagen Ork. 10.15 N1: Jazz. 11.10 E: Jazz. 11.15 T: Duke Ellington Ork (Johnny Come Lately). 11.45 T: New Jazz Records.

TUESDAY (15)

5.5 p.m. O: Pop and Jazz. 9.50 H2: Jazz. 10.35 BBC L: Kenny Graham Afro-Cubista. 11.0 U: Berlin JF 1966 (Brubeck, Mangelsdorff, Roach). 11.15 T: Matt Monro (Invitation to the Movies). 11.45 T: John Coltrane Memorial Programme.

WEDNESDAY (16)

5.45 p.m. BBC T: Jazz Today (Charles Fox). 7.30 V: The Jones Boys (Jack and Tom).

8.0 N2: Music Festival, inc. Arne Domnerus Septet. 9.20 O: Jazz For Everyone. 9.30 J: Jazz. 10.35 Q: Jazz Club. 11.15 T: Andre Previn (All Alone). 11.20 H2: Radio Jazz Magazine. 11.30 N1: Jazz. 11.45 T (1) Roberta Peck (2) Gillespie, Getz, Peterson, Roach, etc. 12.20 E: Blues.

THURSDAY (17)

4.35 p.m. U: Jazz Magazine. 8.30 N1: Rhapsody to Polka, inc. Jazz. 9.40 N1: Jazz. 11.10 N1: Bill Evans Trio. 11.15 T: Diannah Carroll. 11.45 T: Bob Share. Berkshire School Student Ork. Red Norvo Trio. 12.20 E: Jazz and Hill-billy.

Programmes subject to change

KEY TO STATIONS AND WAVELENGTHS IN METRES: A:

RTF France 1—1829, 2—348. E: MDR Hamburg 309, 189. N: Hilversum 1—402, 2—290. J: AFN 547, 344, 271. M: Saarbrücken 211. N: Denmark Radio 1—1224, 202, 188—2—283, 210. O: BR Munich 375; 187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

MORE ALBUMS ON P. 15

FOCUS ON FOLK

BY KARL DALLAS

FOLK FORUM

FOLK FORUM, "MELODY MAKER", 161 Fleet Street, E.C.4. RE 5011, Ext. 171, 176 & 234

"ALL the barriers are tumbling down in American popular music, thanks to the Beatles. And that includes folk music."

The speaker was Tom Paxton, perhaps the biggest contemporary name in American folk music, now that Bob and Joan have entered the gallery of immortals. He was talking to me at Cambridge.

A few moments before, he'd been gassed by a couple of Scandinavian boys singing his own anti-Vietnam war song "LBJ Told The Nation" to him in Swedish. Now, over a pint of English bitter, he was discussing his future plans.

"When the Beatles started using acoustic instruments, and then when they added string quartets," he said, "all the bets were off. Anything went as long as it was good. Those people are really incredible — they keep me on my heels for three-quarters of the year, and then they produce a new album. Fantastic."

"Well, this attitude has filtered down to your humble servant, and I will be using up to a full orchestra on my own next album. The songs won't be chart potentials, I'm glad to say. I haven't put a deposit down on a gold lame suit yet."

SONG

"The real problem is that the ballad form, which has been the basis for folk music for hundreds of years, just will not sustain itself in 1967. I think we've got to



PAXTON ON STAGE AT CAMBRIDGE

Now Paxton aims at symphonic folk

learn from the orchestral form. A song needs to be put together like a symphony, with several different sections — movements, if you like.

"I want to write songs like that — perhaps as long as 15 minutes — which would say everything I had to say about something. Take the race question. I'd like to tell the story of one street, the people that lived there, what happened to them, showing how the present mess came about."

"It wouldn't be a propa-

ganda song, exactly, I am moving towards what I call microcosmic songs. Instead of a song about the evils of drug addiction, I wrote 'Cindy,' about one drug addict.

FAST

"Instead of a song about the rise of neo-Nazism, a song about one neo-Nazi. You have got to take one person and show how their experiences are typical of so many more."

Things are going well for Tom at a time when the American folk scene is contracting fast. He makes a good living on an average of once concert a week.

"The American folksong clubs — the coffee house clubs — are vanishing," he said. "This is making life really hell for the lower professional strata."

"If you wanted to count up the total number of people making a good full-time living out of folk-music in the United States you might need to use your fingers and toes, but no more."

"Arno Guthrie is the big name of 1967. He walked away with the Newport Festival with his 15-minute recitative, 'Alice's Restaurant.' Joanie Mitchell is another name to watch. And Janice Ian, an enormous talent."

BUSY

"I have recently got a new manager, Artie Mogull. I had no quarrel with Harold Leventhal, but I figured at this stage in my career I needed someone who could give me really close attention. Harold has Pete Seeger and Judy Collins and Alan Arkin, who keep him very busy."

"Artie also manages the Mitchell Trio, who will be coming to Britain soon, I think. They are incredibly polished, like a real dead pop folk group, but with this professional and vocal polish they have some incredibly slashing material."

SMALL

"The traditional folk music scene in America is very small. Lots of people like traditional music, of course, but if you gathered them together from all over the United States, they'd just about fill this tent."

He looked around the 2,000-seater. "Yes, no more than that."

AREA

"I believe Louis Killen is doing quite well for himself on the University lecture circuit, which is another different area. But it would be impossible for someone like that to make it at my end of things which is really show business of a rather specialised nature."

"I've been at it for seven years and I am just beginning to get my head above water."

Watersons ease back on to scene

HAVING rested from clubs for a while, the Watersons now feel able to accept a few club engagements between now and next January when Norma will be going abroad for at least two years, Roy Guest tells me. He also has good news about Cyril Tawney, who is now almost fully recovered and singing better than ever.

● The Tinkers are to be the opening cabaret attraction at the new Hilton Hotel in Malta when it opens on August 18. They will be featured in a late-night show at the Edinburgh Festival from September 3 to 9, and have their first ever tour of Ireland—surprising as it may seem—from September 17 to 27.

My prediction is that the Tinkers will knock the present Irish concept of a "ballad group" for six when they tour. For versatility and sheer entertainment, Ireland has very little that can touch them.

● Traditional-style singers from all over rendered "The Wedding Song" in great style when Rod Stradling, organiser of the Fighting Cocks, Kingston, married Danny Green at Hampstead Parish Church last Saturday.

Line-up

They spent their honeymoon at the Sidmouth Festival which opened at the weekend and continues until next Saturday. Rod and Danny met at Sidmouth last year.

Incidentally, I hear that Martin Carthy and Dave Swarbrick have been so successful in Scandinavia that their stay has been extended. The Sidmouth line-up now consists of Dave and Toni Arthur and the Trunkles.

● Roger Whittaker (as they're calling him now, apparently) has his own Friday afternoon children's show,

Whistle Stop, on BBC-1 now, starting on August 18.

He also appears on the last of David Nixon's Now For Nixon shows in the same slot this Friday and has recently been featured on the Alex Campbell and Archie Fisher show on Grampian TV, which is now going out on Tyne Tees and Scottish as well as Anglia and TWW.

● Pete Seeger is in BCC-2's Tonight in Person next Wednesday in programme recorded when he was last here.

Session

● Pete Stanley and Wizz Jones are being specially featured at the Folk Cottage, Mitchell, in Cornwall every Sunday and Wednesday evening.

Fridays there's a special late-night session starting at half-past midnight, featuring Ralph McTell and John Sleep.

● Anyone going to the vitriolic American satire, America Hurrah at the Royal Court would be excused for not recognising the lovely Ronnie Gilbert under the make-up on stage. Ronnie, whose great voice seems to have been forgotten in all of the current hoo-hah of the American revival, was last here as a member of the Weavers.

● American ballad-singer Hedy West will startle some of her traddie fans when they hear her latest record for Fontana. In addition to the sort of songs they have come to expect, she does Dylan's "It Ain't Me Babe," Merle Travis' "Dark as a Dungeon," Phil Ochs' "I Ain't Marching Anymore," a Malvina Reynolds song, a couple of her own originals as well as her dad's song "Anger in the Land," and the contemporary East German song, "Soldat." And she does them really well.

kick over

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NEWS EXTRA

Procol Harum album due soon

EX-PROCOL HARUM group members, Ray Royer and Bobby Harrison this week settled their dispute with the group amicably out of court.

Said Tony Secunda, of New Movement: "Everything is cool. We would like to announce that Royer and Harrison are no longer part of Procol Harum nor associated with the members of the group or their management in any way. All their problems have been resolved."

Procol Harum are continuing with their new single and expect to complete recording next week. Secunda says the single will be released "sometime in September" but no label for Procol Harum has yet been decided upon.

The group's first album, titled "Procol Harum" was released in the States on Wednesday and an updated version of the album, including five or six new Gary Brooker-Keith Reid compositions, will be released in Britain in September.

Negotiations for the group to do a ten-day tour of casinos and opera houses in the South of France are going ahead. The concerts are scheduled for mid-August and the group will include TV spots as well.

RADIO BANDS

TODAY (Thursday) sees the start of a three-week radio break-through for northern bands, standing in for the holiday-making NDO.

Phil Moss and his Orchestra (regulars in TV's Come Dancing from the Ritz Ballroom, Manchester) will be heard in today's Pop North along with Bee Gees and Adge Cutler and the Wurzels. From Monday next (14th) for a week, Phil and the boys will also be heard in the Light Programme's daily Swingalong show.

Pop North on the 17th, will be heard from St George's Hall, Bradford, with the Graham Warner Sound, resident at Bradford Locarno, the Alan Price Set, and Rog Whittaker, and again the Warner lads will be heard in Swingalong during the week of the 21st.

JOINING JOHN

TENORIST Dick Heckstall-Smith, who recently quit the Graham Bond Organisation, is to join John Mayall's Bluesbreakers on August 25. He is also playing in a jazz quintet with tenorist Al Thiemman. He plays his first date with Mayall at Southend on August 25.

The Turtles next single "You Know What I Mean" will be released at the be-

ENGELBERT NEW SINGLE

ENGELBERT HUMPERDINCK'S new single will be "The Last Waltz," written by Les Reed—and it's a change of style. A spokesman for Engelbert said on Tuesday: "It's different to his other hits. It's a swinging waltz - type thing."

The B side is a Gordon Mills composition titled "That Promise." The record will be rush-released on August 18.

Engelbert appears on Top Of The Pops (17); Golden Shot (19); Dee Time (22); Saturday Club (26); Easy Beat (September 3); Parade Of The Pops (6) and Monday Monday (18).

ginning of September.

Negotiations are under way for the Yardbirds to top the bill on a major European tour, possibly with American artists from mid-January to the end of February. The group return from America at the end of this month.

THE MINDBENDERS replacement for drummer Ric Rothwell is 16-year-old Paul Hancock from Birmingham, who takes over on October 1. . . . Acker Bilk and the Dubliners are last-minute additions to the jazz and folk scene at the Edinburgh Festival. They have been booked for August 25 and September 8 respectively.

The Gnomes of Zurich have broken up. The reason, explains Dick Allix is that "if we haven't made it after four records, we never will." They have made 26 broadcasts in their six-month life.

The New Christy Minstrels arrived this week for TV, radio and club dates and to promote their new single "I'll Coat Your Mind With Honey."

THE Sandy Brown Group play's London's Six Bells, Chelsea, on Saturday (12). . . . Normie Rowe will record his first LP and a new single when he returns to Britain from Australia next month. . . . Truly Smith guests in Pop North on August 28 and flies to Germany the following day for three days of TV. . . . The Herd guest in Saturday Club on August 19 and tour Ireland from September 7-10. John's Children go to America for two weeks from September 4. . . . The Freddie Mack Sound will play eight days in New York next January.

PAPA BUE TO TOUR

PAPA BUE'S Viking Jazz Band from Denmark are to tour Britain for two weeks in November. They are being brought to Britain by Nems Enterprises for club, university and ballroom dates from November 1-15.

JAZZ at the ATHENAEUM THEATRE
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TWO CONCERTS BY THE
MIKE WESTBROOK BAND

AUGUST 11th & 12th, 7.30 p.m.

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Saturday, August 12th: PREMIERE of "MARCHING SONG"

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THIS TUESDAY, AUGUST 15th
DOUBLE PACKAGE SHOW
CRAIG KING & THE MIDNIGHT TRAIN
Plus MODES MODE
Latest Sound System 8.00-11.00 p.m.

THURSDAY, AUGUST 10th, 1967

IN AID OF
THE NATIONAL KIDNEY MACHINE CENTRE
CHARITY POP NIGHT
(A Music Makers Promotion)

with **JACKIE EDWARDS**
SOUND SYNDICATE · SWEET & SOUR
THE MADISONS · PEGASUS · 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, ETC. ADMISSION 10/6

HASTINGS STADIUM
ELPHISTONE ROAD, HASTINGS, SUSSEX

BANK HOLIDAY MONDAY FESTIVAL OF MUSIC
POP - R. & B. - PSYCHEDELIC

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THURS 10 AUG
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EVERY FRIDAY THE STEVE
NEXT SAT., AUG. 19th THE FANTASTIC
MAXTED SHOW MACK SOUND

UFO

has moved to The Roundhouse; we realise that many members and friends had come to love the premises at 31 Tottenham Court Road, but we were unfortunately unable to accommodate all the people that wanted to come in.

We also realise that to many of our friends "ROUNDHOUSE" means a cold, uncomfortable place which has been the site of some unsuccessful "FREAK OUT" promotions in the past.

It is, however, now vastly improved in comfort and we tried it out with a private party for members only this past Friday night and consensus was that it was one of the best "UFOs" ever.

With more time to prepare the lighting this coming Friday's show with THE TOMORROW and The Chris McGregor Quintet should be very beautiful. Applications for new membership will also be available.

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with

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Sunday, August 20th

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SPECIAL NIGHT

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EVERY WEDNESDAY NIGHT RECORD SESSION

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Members 2/6 Guests 5/-
NOTE—ON WED. & THUR. EVENINGS A record session will be held for the under 18s

7.30-10.30 Admission 2/6
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THE CHRIS WINDSOR DISCO-GO-GO

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Tel. 01-534 6578 NOW!
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Saturday Evening, August 12th THE FANTASTIC

H.T.S FROM GIBRALTAR AND THE SPECTRUM

The group to follow THE MONKEYS D.J. CHRIS WINDSOR

7.30 p.m.-11.45 p.m. Admission 8/6
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Presenting THE BIG SUNDAY SHOW ROBERT HIRST AND THE BIG TASTE

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Phone: REG 4323
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Friday, Aug. 11th, 7.30 p.m.-1 a.m.
Licensed till 1 a.m.
MIDSUMMER RAVE
with
MR. ACKER BILK
AND THE
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Plus from Australia
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Sunday, August 13th, 7.30 p.m.
KEN COLYER'S JAZZMEN

THAMES HOTEL
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Friday, August 11th
BRIAN GREEN'S
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Saturday, August 12th
THE TURNER-ROWLES
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Sunday, August 13th
ERIC SILK & HIS
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Don't miss tonight

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* **TISSUE** and
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LATEST BLUEBEAT SOUNDS!
U.S. IMPORTS! SOUL! TAMLA!
All-nite Refreshments

DEAR MEMBER,
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HIGHEST STANDARDS, WE
HAVE DECIDED TO CLOSE
FOR RENOVATIONS ON
AUGUST 13th UNTIL AUGUST
26th.

TO REPLACE THE AMENI-
TIES OF THE CLUB DURING
THE PERIOD OF CLOSURE,
ARRANGEMENTS HAVE BEEN
MADE FOR YOU TO RECEIVE
AFFILIATED MEMBERSHIP OF
TILES CLUB.

WE SHALL RE-OPEN ON
SATURDAY, AUGUST 26th
AT 7.30 P.M. AS

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AND THE
ANIMALS

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ART ELLEFSON, COLIN PETRE
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Thursday, Friday and Saturday
SPONTANEOUS MUSIC
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Olde Gatehouse, SANDY BROWN,
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JOHNNY GOODING Jazzmen at
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KATCH-22
Red Lion, Leytonstone

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Bonn

MIKE WESTBROOK BAND,
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KENNY BALL

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Stompers "Norfolk Arms" (N.
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SMALL FACES, MOVE, ERIC
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Island.

HITCHIN, Hermitage Ballroom,
Sammy Rimington, Barry Mar-
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Afternoon: Admission 7/6
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LATEEF, DANNY MOSS,
GRAHAM COLLIER, JEANNIE
LAMBE, MIKE CARR, ETC
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AMEN CORNER, ARTHUR
BROWN, ETC. ETC

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DON RENDELL
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Plus
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CHRIS MCGREGOR GROUP
MICHAEL GARRICK TRIO

Saturday, August 12th Bar to 1 a.m.
JIMMY PHILIP QUINTET
BOB STUCKEY QUARTET
with Dudu Pukwana

Monday, August 14th
JAZZ WORKSHOP
BRIAN SMITH QUARTET
with MIKE PYNE

Tuesday, August 15th
CHRIS MCGREGOR'S NIGHT

Wednesday, August 16th
PETE BROWN & HIS POETRY BAND
with DAVY GRAHAM

ZOOT SIMS
& **AL COHN**
with the **STAN TRACEY TRIO** &
MARK MURPHY

SUN., AUG. 13th, 7.30 - Midnight

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Every Sunday morning THE
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Afternoon: Admission 7/6
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ETC

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SHINE, "Ship," Duke Street.

BEXLEY, KENT, Black Prince
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KEN COLYER.

HATFIELD, Red Lion, Kid Mar-
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THE THUMP! A new blues bag.
At "SUT'S TRUCK," above Dukess
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GEORGE, MORDEN, MIKE
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WOOD, Woodside Musicians
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Bring your instrument.

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MARYLAND JAZZBAND. -
Karlsruhe.

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SHOW
Appearing at
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WHISKY A GO GO
WAGES OF SIN
management
Barrie Hawkins, Royston 3235

THE ED FAULTLESS TRIO
Cavendish Square, W.1. MAY 1700
Wednesday, Aug. 16th, 8.15-11 p.m.

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JACKIE DOUGAN
Admission 4/6. Licensed for Bar and Dancing

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Resident Rhythm Section:
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Friday, Saturday, Sunday, lunch & evening

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JOE HARRIOTT
Saturday, August 12th
TUBBY HAYES
Sunday, August 13th
Luncheon and Evening
DANNY MOSS
RONNIE ROSS
Monday, August 14th
PHIL SEAMAN
TONY LEE
TONY ARCHER

Tuesday, August 15th
DICK MORRISSEY QUARTET

Wednesday, August 16th
TUBBY HAYES QUARTET

Thursday, August 17th
DICK MORRISSEY QUARTET

WEDNESDAY
THAMES CITY JAZZMEN, The
Iron Bridge, East India Dock
Road, E.14

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FREDDY MACK
SHOW
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WEST TRIO.

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TONY LEE TRIO
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Wonderful atmosphere

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RHYTHM
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SORRY WE MISSED LAST WEEK'S 'M.M.'
ISSUE, BUT HERE ARE THE REST OF OUR

AUGUST DATES

8 SELSEY, Holiday Camp
9 STREATHAM, Stork Club
10 PLUMSTEAD, Green Man
11 STOCKPORT, Bamboo
12 RIVERBOAT SHUFFLE
14 LEICESTER, Il Rondo
15 SELSEY, Holiday Camp
17 PLUMSTEAD, Green Man
18 R.A.F. CRANWELL
19 LONDON, Air Terminal
20 MORDEN, The George
22 SELSEY, Holiday Camp
23 STREATHAM, Stork Club
24 R.A.F. UPAVON
25 OSTERLEY, Rugby Club
26 EEL PIE ISLAND
27 BATH, Old Mill Hotel
29 SELSEY, Holiday Camp
31 PLUMSTEAD, Green Man

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RICHMOND

THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRENNAN
presents MODERN JAZZ

Every Friday, Saturday and Sunday,
Friday, August 11th

DICK MORRISSEY
Saturday, August 12th

ART ELLEFSON
Sunday, August 13th, Luncheon

DICK MORRISSEY
and **IAN HAMER**
Evening

ART THEMAM

THE ED FAULTLESS TRIO
presents MODERN JAZZ
EVERY WEDNESDAY
THE PHOENIX
Cavendish Square, W.1. MAY 1700
Wednesday, Aug. 16th, 8.15-11 p.m.

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KENNY POWELL - LENNIE BUSH
JACKIE DOUGAN
Admission 4/6. Licensed for Bar and Dancing

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★ BLOSSOM
★ ROBERT HIRST

Fri., 11th (7.30-11.0)
★ THE TASTE
★ THE TRIBE
★ IMPACT BLUES

Sat., 12th (8.0-11.30)
★ From Belgium
★ ADAMS RECITAL

Sun., 13th (7.30-10.30)

Mon., 14th (7.30-11.0)
★ LONG JOHN BALDRY SHOW
★ JIMMY POWELL
★ PETER GREEN'S FLEETWOOD MAC
★ CHICKEN SHACK

Tues., 15th (7.30-11.0)
★ AL STEWART
★ PICCADILLY LINE

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JAZZ · POP · BALLADS &
BLUES FESTIVAL
An N.I.F. MARQUEE presentation
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FRI., AUG. 11th
7.30-12
PARTY NIGHT
with LATE NIGHT MOVIE
Admission 5/-

SAT., AUG. 12th
7.30 p.m.
until
3.30 a.m.
THE FERRIS WHEEL
plus MAD MOVIES
Admission 7/6
After 9 p.m. 10/-

SUN., AUG. 13th
3-6 p.m.
RAMJAM "HOT 100"
Admission 3/-

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7.30-11.30 p.m.
RICK 'N' BECKERS
Admission 5/-

MON., AUG. 14th
7.30-11 p.m.
RAMJAM RECORD SHOW
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FORTHCOMING ATTRACTIONS
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AUG. 13th **THE SMALL FACES**

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HUMAN INSTINCT - SHELL SHOCK SHOW
JAMES ROYAL - THE GODS - MODES-MODE
GROUPS AVAILABLE FOR CONTINENTAL WORK

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BLUE RIVERS & HIS MAROONS

MONDAY, AUGUST 14th
FREDDY MACK & MACK SOUND

TUESDAY, AUGUST 15th
WAGES OF SIN

THURSDAY, AUGUST 17th
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"THE MANOR HOUSE" opp. MANOR HOUSE TUBE, N.4 (5 Lic. Bars)

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★ ★ ★ Adm. 6/6
LONG JOHN BALDRY SHOW
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SUNDAY, 13 AUGUST
FREE CHOCS., PICS., CIGARETTES 1
DISCOBLUEBEAT ONLY 3/6
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with **JULIE DRISCOLL**

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AUGUST 16th Adm. 6/-

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SELMER Mk. VI, latest model £105
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Standard Silver Plate or New Alloy models at no extra charge
Seven days' Appro. against Cash

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ABLE GROUPS, all types, but especially 3- or 4-piece with girl vocalist, also girl vocalist and Go Go dancers. Always needed. Mainly Continental (France, Belgium, Switzerland, Portugal, etc.) Apply to E.C.C. Entertainments Ltd., 97 Westfield Lane, Mansfield, Notts.
BARRY COLLINGS AGENCY require good groups - Southend 43464.
FULLY REHEARSED 4 or 5 piece showband. Must be good readers, able to accompany top cabaret artists THE CASTAWAYS, Birmingham. Starting approx Oct. 1. Long contract for right band. All particulars to Billy Forest Entertainments, 6 Park Road, Sutton Coldfield, Warks.
GOOD GROUPS required for work in East Angles. 41 Hillside Road, Sudbury, Suffolk.
GROUPS, BANDS, TRIOS required for residency club work. Auditions every Tuesday, 8 p.m. Castle Tooting Broadway. Tel. 072-3222 after 6 p.m.
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.
NORTON YORK AGENCY REQUIRES GROUPS. - 88 Turnham Green Terrace, W.4. CHI 4895.
ROAD MANAGER with 1967 Long Ford transit seeks group, speaks French, go anywhere. KENT 254-9497, Michael REL 9565.
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TRIOS/QUARTETS
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Must be versatile in dance music, pops and group vocals.
MECCA AGENCY LIMITED
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1/4 per word
STONEHALL HOUSE HOTEL (20 minutes West End). Room and breakfast from 18s. 6d. daily. Hot and cold; fully centrally heated and heaters all rooms. Lounge, TV and radio. AA and RAC listed. - 37 Westcombe Park Road, Blackheath, London, S.E.3. Greenwich 1595.

12-piece soul show
T.H.E. CAT SOUL PACKET
U.S. FLATTOP
and featuring
LORNA & LESLEY
Sole Management and Agency
SELLERS & O'DONOVAN ORGANISATION
Suite 14, Evelyn House, 62 Oxford Street, W.1
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PUBLIC NOTICES
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THEATRICAL EMPLOYERS REGISTRATION ACTS 1925-28. Notice is hereby given that DEREK CLIVE WELLS residing at 159 Pershore Road, Hampton, Evesham, and wishing to carry on business under the name DEREK BRUCE ORCHESTRAS at 64 Port Street, Evesham, intends to apply to the Worcestershire County Council for registration under the above Act.
THEATRICAL EMPLOYERS' REGISTRATION ACT, 1925. NOTICE is hereby given that Romeo Berti residing at 64 Regent's Park Road, London, N.W.1 and Dorothy Medvedoff residing at 238 Willesden Lane, N.W.2 intend to apply to the Brent Corporation for registration under the above Act. Date August 10, 1967.

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A BLE accomplished band available - 876-4542.
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ABOUT 100 top groups and dance bands immediately available. Travel anywhere. Reasonable prices. Now booking for summer season. - Clayman Agency, 7-8 Algate High Street, E.C.3. Tel. BIS 5531 (10 a.m. - 6 p.m.).
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AVAILABLE, ORGAN quartet. - POP 9149 (Mayson).
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FIRST CLASS TRIO available. - Tel 642 9631.
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LOU PREAGER'S PRESENTATIONS. Bands and Cabaret. - 69 Glenwood Gdns, Ilford, Cre 4043.
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12-piece soul show
T.H.E. CAT SOUL PACKET
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AMATEUR DRUMMER / organist wanted. - 622-4977.
BASS GUITARIST / vocalist. - Tel. MAR 1920.
BASS GUITAR, young, jazz based. - 778 7475 after 6.30.
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BASS GUITAR. - (01)648-1231.
BASS GUITARIST and drummer seek good semi-pro group. - Phone BAT 1563.
BASS GUITARIST, versatile, gigs. - 01-337-2076.
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to join Bobby Morrison and Ray Royer (late of Procol Harum) for formation of new project RING REGent 9413

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FIRST CLASS Drummer, dance, jazz, latin, cabaret, seeks London area residency. Hotel, restaurant, etc. - 546 5818.
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GUITARIST. - Dave, BRI 1036.
GUITARIST, GIBSON. - 226-7624.
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TINTON SHADE, Essex's top group have vacant dates. - Phone Southend 44095 day, 545917 evenings.
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1/4 per word
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MUSIC COMPOSED to your lyrics. - Surtunes, Sardinia House, 52 Lincoln's Inn Fields, London, W.C.2.
MUSIC TO LYRICS. Voice/tape. - 36 Sudbury Avenue, Wembley, 01-902-3488.
RADIO/TV organist offers song-writing service. Stamp for details. Stanley, 21 Hoylake Close, Nuneaton, Wks

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LIBRARY 350 orchestrations, standards etc. £10. - Crawley 24438.

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WANTED, complete library of stage band arrangements. Please send list and price. - Redstone Lodge, Shipway Lane, Totbury

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Love-in set pop back two years!

WHAT a tragic experience the Alexandra Palace Love-In proved. I actually felt dirty, and soiled afterwards, and only wanted to escape by driving as far out of London as possible.

As the most horrible jobs I have seen in years massed for an orgy of sneering, jeering, beating, and swearing, and as love, Flower Power and music were ground into the litter-laden floor of the Palace, I felt here was the death of an ideal. It must have set pop music back about two years. — JAMES VINCENT, London, E7.

ANTIBES WAS GREAT!

I'D like to say thank you to everyone concerned in the organisation of the MM's trip to the Antibes Jazz Festival. It was the best holiday I have ever had and I only hope there is something equally exciting in the bag for next year. Apart from having a great time, I was struck by the way we all got on together, especially at the camp where our living became literally communal. I made more friends in a week than in the span of my life until now. — TONY HILL, Purton, Swindon, Wilts.

THE most enjoyable holiday abroad I have ever spent — that was the MM's trip to the Antibes Jazz Festival. It was the most fantastic 12 days jazz fans could have wished for. Having read MM for years, it was also a pleasure to meet some of the staff personally. — DANNY DANIELS, Dartford, Kent.

MANY thanks to everyone at the MM for a really fabulous holiday. The trip to Antibes Jazz Festival has been one of the most memorable experiences of my life. It exceeded all my expectations. — PAUL KAVANAGH, Mount Merrion, Co Dublin, Ireland.

WHERE are all the so-called Rolling Stones fans? Surely they should be grateful to the fantastic Who for making a tribute disc of "Under My Thumb."

Why not show appreciation and love of Mick and Keith by helping it into the chart? Keep the Who and the Stones as great as ever! — MISS LESLEY BLAKE, Walworth, London.

SIMPLE American pop music seems to have vanished completely in this post-Dylan West Coast supremacy period.

By "simple" I refer to the sounds that dominated the Fifties and early Sixties, like Freddy Cannon, Joey Dee, Johnny Burnette, Floyd Cramer, Bobby Darin, Marcel, Clarence Frogman Henry, and Johnny Ace.

Ah, happy days. Where are they now? — RAYMOND D. BUSSY, Hitchin, Herts.

MR JOHN WEINER, a visitor from the land of freedom and love (Vietnam, Little Rock, Detroit, Ku Klux Klan, Electric Chair, Cyanide Lounge, etc), asks the British people: "How can an Establishment which condones war and causes civil strife through colonialism denounce the harmless expression of love?" (MM July 29).



We don't all worship Davy

I SHOULD LIKE to inform Miss K. Hall (MM July 29) that not all the girls in England "worship" Monkee Davy Jones. Many of us can see through him. For a little boy he goes a long way—and that is too long. The sooner he is called up for Vietnam the better. — MISS PAMELA BLACK, Histon.

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Where would the top groups be without sessionmen?

BILL EYDEN isn't the only underrated session musician. What about all those who played on "You've Got Your Troubles," "Release Me," "Tears," and "Puppet On A String"?

Many other top groups apart from Procol Harum use session musicians and when they get to number one no words of praise for the musicians are uttered. But where would groups be without them? — JACQUELINE ROTHSTEIN, Ilford, Essex.

● LP WINNER

SO Chas Flaxman finds it difficult to find any jazz coverage in the MM! (MM July 29). Sometimes I find it difficult to find articles about anything else crammed in between all the jazz news and reviews.

As a folk fan I can now enjoy one page, including adverts, about my type of music, and until a few weeks ago I couldn't even count on that. But why do I read MM? Because other pop papers give even less, and what folk news the MM does give, it presents well. — BARBARA GRUNWALD, Prestwich, Manchester.

I WAS filled with horror and disgust after reading about the so-called fan of Scott Engel's who broke the windows of his car (MM July 29).

Why do these vandals always pick on Scott? It's nauseating that Scott, who has tremendous talent for creating beautiful music, should be hounded and bothered by these idiots who call themselves fans. — MARILYN SWANN, Aspley, Nottingham.

● LP WINNER

I AM a fifteen year old Japanese girl and I would very much like to correspond with an English girl pen friend.

My favourite pop stars are Scott Engel, John Maus and Gary Leeds. — MISS MIE YAZAKI, 5-32-5, Arai, Nakano, Tokyo, Japan.

I COUNTED no less than seven references to God in Mailbag recently.

Is he making a comeback or something? What label is he on and could I have the



BILL EYDEN

address of his fan club please? — B. ELZEBUB, Glasgow, Scotland.

I CONGRATULATE Oswald Jordan for his views on "Vegetable Power" (MM July 29).

I think this is the best suggestion to end the flower shower once and for all. Do the hippy-crits really feel love to everyone? If so, does that include me? My message to all "drop outs" is DROP DEAD. — ALAN CHALLENGER, Stanmore, Middlesex.

CONGRATULATIONS Chris Welch on a long awaited onslaught on the hate-filled, petty word of the pop business. (Personal Opinion July 15).

It's good to see the MM has the sense to publish the opinion of a guy who can take an honest look at the game without deluding himself and others. — GEOFF DAVIES, Manchester.

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