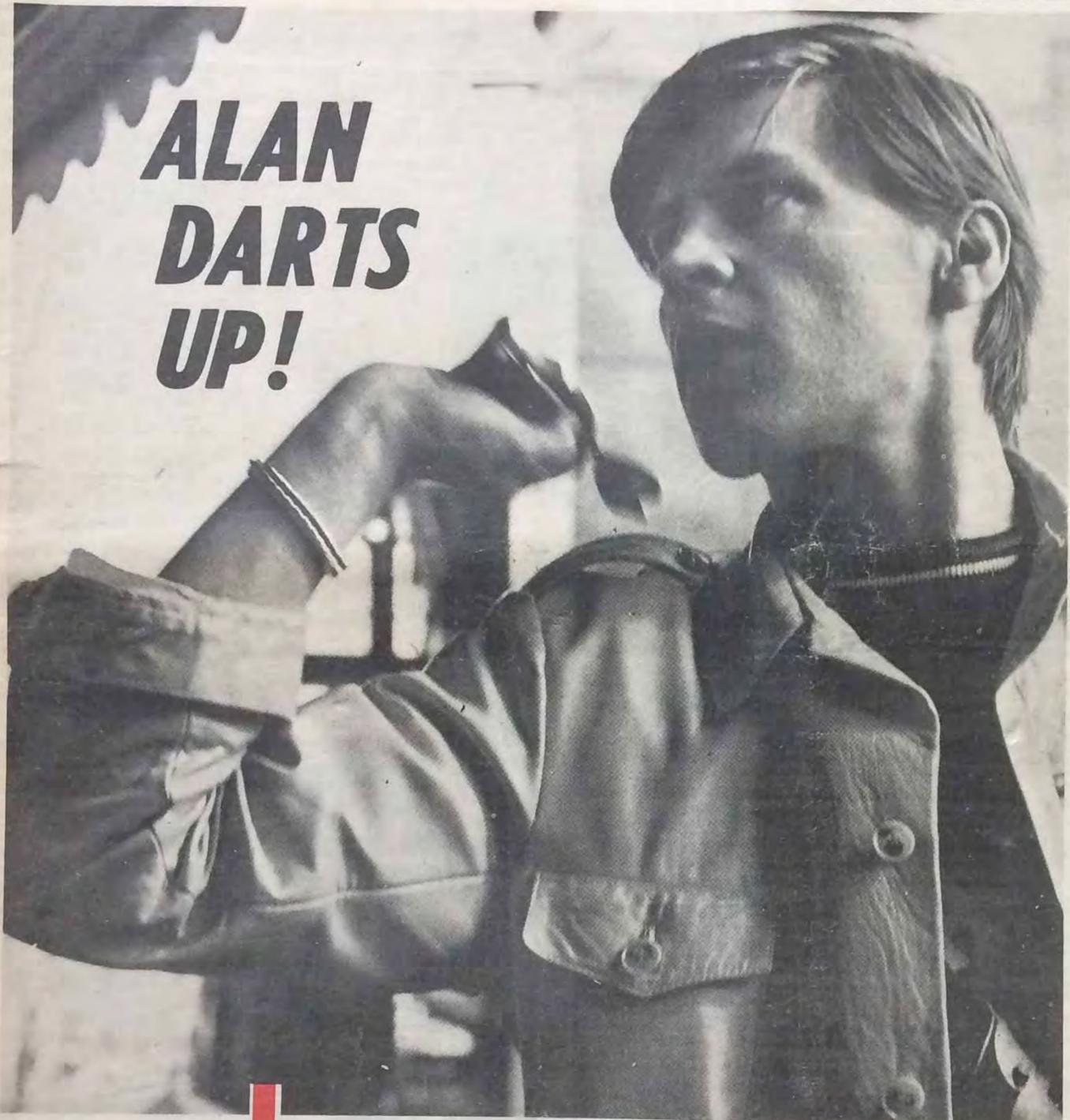


PINK FLOYD FLAKE OUT!



ALAN DARTS UP!

PINK FLOYD lead vocalist and song writer Syd Barrett is suffering from "nervous exhaustion" and the group have withdrawn from all engagements booked for the rest of August.

As a result they have lost £4,000 worth of work, but a group spokesman said they will resume making appearances in September. After recording tracks for their next single early this week, the group were due to leave today (Thursday) for holidays in Spain, for two weeks.

The Floyd were unable to appear at Windsor National Jazz and Blues Festival on Saturday, and Floyd fans booed singer Paul Jones when it was announced the group were not coming.

On September 1 they will appear at a special cinerama tent at Paignton, Devon, with the Crazy World Of Arthur Brown, and Tomorrow and on September 2 with the Move.

The cinerama tent was described by bass player Roger Waters in a recent MM interview and includes special lighting effects and films. Coaches will take fans from London to Devon, and if the experiment proves successful the tent will be taken on the road.

The Floyd are due to go to Denmark for five days from September 8 for concerts, TV and radio appearances. They are also to release their next single on September 8, another Syd Barrett composition. On September 15 they go to Ireland for four days.

WINDSOR: FESTIVAL CENTRE PAGES



● BARRETT

THE Alan Price Set—number eight in the Pop 30 with Alan's composition "The House That Jack Built"—have had many offers from America and Europe since the success of this record and "Simon Smith And His Amazing Dancing Bear."

But Alan quit the Animals two years ago in April 1965 because of a fear of flying and hasn't flown since. Now with offers from abroad flowing in Alan may have to fly again—under hypnosis.

His publicist Ann Ivil said: "He is gradually coming round to the idea that if he wants to progress as an artist he will just have to fly. The only way he will be able to do this is under hypnosis. He is already losing £600 a month by not being able to work in Europe."

"It's no use going to America by sea because he would still have to fly to dates around the country which are often hundreds of miles apart."

INSIDE



HARRISON IN HIPPIY LAND



EPSTEIN ON THE BEATLES



MUSIC FAIR FARE



COLTRANE BY TYNER

INSIDE

MELODY MAKER POP 30



FRANKLIN: tentative dates

ARETHA TO VISIT HERE

NEW YORK, Monday — Aretha Franklin, whose "Respect" is 26 in the Pop 30, is in line for a British visit.

The tentative dates for the trip, reports Ren Grevatt, are late September or early October for television and selected concerts.

In the States, Aretha has already received Gold Discs for "I Never Loved A Man (The Way I Love You)" and "Respect" and for her first Atlantic LP. And her records on Columbia are beginning to take off as a result of her success on Atlantic.

SCOTT MCKENZIE ILL IN STATES

SESSIONS CANCELLED

SCOTT MCKENZIE, still number one in the MM Pop 30 this week with "San Francisco," was taken ill in Los Angeles last week.

He had to cancel several recording sessions because of a virus infection.

His publicist Derek Taylor told the MM from Los Angeles: "Scott has caught some kind of bug and has had to stop recording. He has not yet seen a doctor, but he will. We are hoping it's nothing serious."

Scott was recording all last week for an album and a new single, but was forced to stop the session when he was taken ill on Friday.



MOVE: new single due

MOVE SWITCH LABELS

THE Move have signed with a new recording label. A spokesman for EMI Records announced on Monday that the group's new single "Flowers In The Rain" coupled with "Lemon Tree"—both Roy Wood compositions—will be issued on August 25 on the Regal Zonophone label.

The only group signed to the Regal Zonophone label recently are the Salvation Army's Joystings. Said Move manager Tony Secunda: "We've signed to Regal Zonophone because we are the new religion. Not church-like. It's surrealistic religion."

The Move will not now be going to America until January or February of 1968. They have signed with General Artists Corporation, a big American agency, for a three-year agreement.

"Here We Go Round The Lemon Tree" the Roy Wood composition is also being issued in the States on August 25 by the Idle Race on the Liberty label.

- 1 (1) SAN FRANCISCO Scott McKenzie, CBS
- 2 (2) ALL YOU NEED IS LOVE Beatles, Parlophone
- 3 (5) I'LL NEVER FALL IN LOVE AGAIN Tom Jones, Decca
- 4 (3) DEATH OF A CLOWN Dave Davies, Pye
- 5 (7) I WAS MADE TO LOVE HER Stevie Wonder, Tamla Motown
- 6 (6) UP UP AND AWAY Johnny Mann Singers, Liberty
- 7 (8) JUST LOVING YOU Anita Harris, CBS
- 8 (21) THE HOUSE THAT JACK BUILT Alan Price, Decca
- 9 (4) IT MUST BE HIM Vikki Carr, Liberty
- 10 (23) EVEN THE BAD TIMES ARE GOOD Tremeloes, CBS
- 11 (19) CREEQUE ALLEY Mama's and Papa's, RCA
- 12 (13) YOU ONLY LIVE TWICE/JACKSON Nancy Sinatra, Reprise
- 13 (22) GIN HOUSE Amen Corner, Deram
- 14 (9) SEE EMILY PLAY Pink Floyd, Columbia
- 15 (10) SHE'D RATHER BE WITH ME Turtles, London
- 16 (12) THERE GOES MY EVERYTHING Engelbert Humperdinck, Decca
- 17 (11) ALTERNATE TITLE Monkees, RCA
- 18 (17) TRAMP Otis Redding and Carla Thomas, Stax
- 19 (16) 007 Desmond Dekker, Pyramid
- 20 (14) LET'S PRETEND Lulu, Columbia
- 21 (15) A WHITER SHADE OF PALE Procol Harum, Deram
- 22 (—) TIME SELLER Spencer Davis, Fontana
- 23 (—) PLEASANT VALLEY SUNDAY Monkees, RCA
- 24 (—) ITCHYCOO PARK Small Faces, Immediate
- 25 (—) A BAD NIGHT Cat Stevens, Deram
- 26 (18) RESPECT Aretha Franklin, Atlantic
- 27 (20) TAKE ME IN YOUR ARMS AND LOVE ME Gladys Knight and the Pips, Tamla Motown
- 28 (—) EXCERPT FROM A TEENAGE OPERA Keith West, Parlophone
- 29 (25) ANNABELLA John Walker, Philips
- 30 (—) THE DAY I MET MARIE Cliff Richard, Columbia

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POP 30 PUBLISHERS

- 1 Dick James; 2 Northern Songs; 3 Tylor; 4 Carlin; 5 Jobete; 6 Carlin; 7 Chappell; 8 Alan Price; 9 Metric; 10 Skidmore; 11 Dick James; 12 United Artists; 13 Carlin; 14 Magdolene; 15 Robbins; 16 Burlington; 17 Screen Gems; 18 Sparto; 19 Island; 20 Carlin; 21 Essex; 22 Spencer Davis; 23 Screen Gems; 24 Avakok/Immediate; 25 Cat; 26 Shapiro Bernstein; 27 Carlin; 28 Robbins; 29 Miracle; 30 Shadows.

US TOP TEN

- As listed by "Billboard"
- 1 (2) ALL YOU NEED IS LOVE Beatles, Capitol
 - 2 (1) LIGHT MY FIRE Doors, Elektra
 - 3 (4) PLEASANT VALLEY SUNDAY Monkees, Colgems
 - 4 (3) I WAS MADE TO LOVE HER Stevie Wonder, Tamla
 - 5 (—) BABY I LOVE YOU Aretha Franklin, Atlantic
 - 6 (5) MERCY, MERCY, MERCY Buckingham, Columbia
 - 7 (—) ODE TO BILLIE JOE Bobbie Gentry, Capitol
 - 8 (—) COLD SWEAT James Brown, King
 - 9 (7) A WHITER SHADE OF PALE Procol Harum, Deram
 - 10 (10) A GIRL LIKE YOU Young Rascals, Atlantic

TOP TEN LPs

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

TOP TEN FOLK

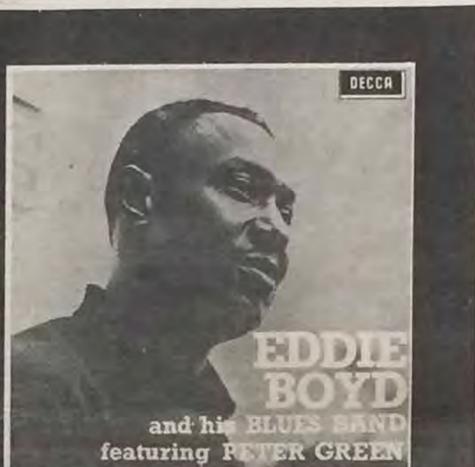
- 1 (2) A DROP OF THE HARD STUFF (LP) Dubliners, Major Minor
- 2 (1) NICOLA (LP) Bert Jansch, Transatlantic
- 3 (7) FIVE THOUSAND SPIRITS OR THE LAYERS OF THE ONION (LP) Incredible String Band, Elektra
- 4 (4) PORTRAIT OF JOAN BAEZ (LP) Joan Baez, Fontana
- 5 (—) BERT JANSCH (LP) Bert Jansch, Transatlantic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

TOP TEN JAZZ

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

Chart compiled from returns from the following stores: RECORDS AND TAPES, Swansea; CAVENDISH HOUSE, Chelmsford; RAYNER'S, Bristol; DISCERY, 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, Cheltenham; RAYNER'S, Bristol; DISCERY, 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.



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HENDRIX DRUMMER COLLAPSES ON STAGE

MITCH MITCHELL, drummer with the Jimi Hendrix Experience, collapsed on stage while playing at the Ambassador Theatre, Washington D.C. on Sunday night.

Mitch was rushed to hospital and it was announced later that he was suffering from appendix trouble. At presstime it had not been decided if his appendix was to be removed or not. The group had been playing at a special benefit at the Theatre for the Keep The Faith For Washington Youth fund.

The Experience is expected to return to Britain on August 21.

JOHN MOBBED

JOHN WALKER almost missed his Juke Box Jury appearance on Saturday after being mobbed by fans in Guildford.

The fans mobbed him as he was leaving a Guildford boutique to get into a vintage car which was to drive him to Beauclieu where he was to be taken by helicopter to London.

He was slightly injured in the melee and had to be treated by a doctor. As a result he arrived at the BBC-TV studios with only minutes to spare.

MITCH ILL IN STATES

Earlier in the week his leg was slightly injured when fans dragged him off the stage during the recording of the BBC-TV Billy Cotton Show.

NEW DUSTY LP

DUSTY SPRINGFIELD has completed a new LP for Philips who will release it in late September. Titled "Where

Am I Going?" it consists entirely of previously unreleased material.

On Tuesday, Dusty flew to Los Angeles for two weeks holiday before starting three months work away from Britain.

JOSH TO VISIT

FOLKSINGER - GUITARIST Josh White will bring his



MITCH: appendix trouble

daughter, Judy, with him when he visits this country in October. Judy, one of the singing White girls, will appear with Josh on his concert and TV dates.

On Saturday, October 7, Josh opens at London's Queen Elizabeth Hall, and the same day will see him on the Dee Time TV show. Other dates already set are Bristol's Colston Hall (9), BBC-2 recording (10) and Croydon's Fairfield Hall (12).

Amen Corner sign for tour of Australia

THE Amen Corner, whose "Gin House" jumped to 13 in the Pop 30 this week, have signed for their first tour of Australia, New Zealand and the Far East, early in the New Year.

The tour will take nearly a month and will include visits to Japan, Singapore and Hong Kong.

Their American trip, postponed because of the success of "Gin House," has been rearranged for six days in mid-November. They will do TV and radio appearances and, probably, one concert in New York.

To promote "Gin House" in the States, the group will make 30 phone calls to American radio stations in the next two weeks.

The Corner have been re-booked for Top Of The Pops today (Thursday) and make their debut at Mr Smith's, Manchester, on September 10.

One-nighters include Stockport, tomorrow (Friday), Sheffield (19), Aquarium, Great-Yarmouth (20 and 27), Swindon (21), Hereford (22), Porthcawl (25), Romford (26), Bedford (28) and London's Marquee (29).

LONDON CLOSES

WITH the words "Radio London is now closing down" Big L went off the air on Monday — the day before the Marine Offences Bill came into force.

Over the weekend, the DJs had been signing off as their programmes went on the air for the last time. The programme promised that Free Radio in Britain was not finished — "but there are quiet times ahead," they said.

As Radio London signed off at 3 pm, Radio Caroline who say they will continue broadcasting was putting out its programmes as usual.

They have moved their offices to the Continent and will use predominantly non-British DJs, although Robbie Dale and Johnny Walker are staying on.

ELLINGTON TAKES FIVE AWARDS IN CRITIC'S POLL

DUKE ELLINGTON has triumphed in five categories in the 15th annual International Jazz Critics' Poll conducted by the American magazine Down Beat.

He won the sections for big band, composer and arranger. His "The Popular Duke Ellington" was voted Record Of The Year and "Things Ain't What They Used To Be" by Ellington combos, lead by Johnny Hodges and Rex Stewart, was voted Reissue Of The Year.

The major upset of the poll was Ornette Coleman's displacement of Johnny Hodges as the number one alto saxist. Bessie Smith was elected to the Hall Of Fame and in the newly established Rock Group category the Beatles won, although comparatively few of the critics bothered to vote.

Other winners were: Miles Davis (combo and tpt), J. J. Johnson (tmb), Sonny Rollins (tr), Harry Carney (bari), Pee Wee Russell (clt), Roland Kirk (miscellaneous instruments), James Moody (flute), Milt Jackson (vibes), Earl Hines (pno), Jimmy Smith (organ), Wes Montgomery



DUKE



SONNY



MILES

(gtr), Richard Davis (bass), Elvin Jones (drs) Louis Armstrong and Ella Fitzgerald (singers).

Winners in the Talent Deserving Wider Recognition segment were: Don Ellis (big band), Charles Lloyd (combo), Herbie Hancock (composer), Thad Jones (arranger), Jimmy Owens (tpt), Garnett Brown (tmb), Charles McPherson (alto), Joe Henderson (tr), Pepper Adams (bari), Perry Robinson (clt), Michael White (miscellaneous), Jeremy Steig (flute), Tommy Vig (vibes), Keith Jarrett (pno), Don Patterson (organ), George Benson (gtr), David Izenzon (bass),

Milford Graves (drs), Richard Boone (male singer), Lorez Alendandria (female singer) and the Supremes (rock group).

SPENCER FILM

SPENCER Davis Group — who return from their current American tour on September 7 — film a special BBC documentary film in Wales on September 24. The film, as yet untitled, will be screened in early October.

The group recently recorded a special colour documentary and this has been

made into three films — one for Britain, one for Europe and the third for America. The film will be shown on television in USA and Europe on September 5 and negotiations are going on for it to be shown in colour on BBC-2 this autumn.

The film deals with the re-organisation of the group after Stevie Winwood's departure.

The group spend most of September recording and return to America for a four week college tour on October 7. They will not tour Britain before 1968, but may play a series of selected concerts at the end of the year.

STAN STARS ON BBC 2

ON Tuesday (22) BBC-2's Jazz Goes to College will be entirely devoted to a performance of Stan Tracey's "Under Milk Wood" jazz suite. Recorded at the University of Wales, it features Bobby Wellins (tr), Jeff Clyne (bass), Jackie Dougan (drs) and Stan himself on piano.



TURTLES: join Who?

British tour for Turtles?

NEGOTIATIONS are going ahead for the Turtles to commence a British tour with the Who at the end of September.

No theatre dates were available at press time but a spokesman for the Harold Davison Agency told the MM on Monday: "We are expecting word from the Who in America later this week telling us if they will be able to make the tour with the Turtles."

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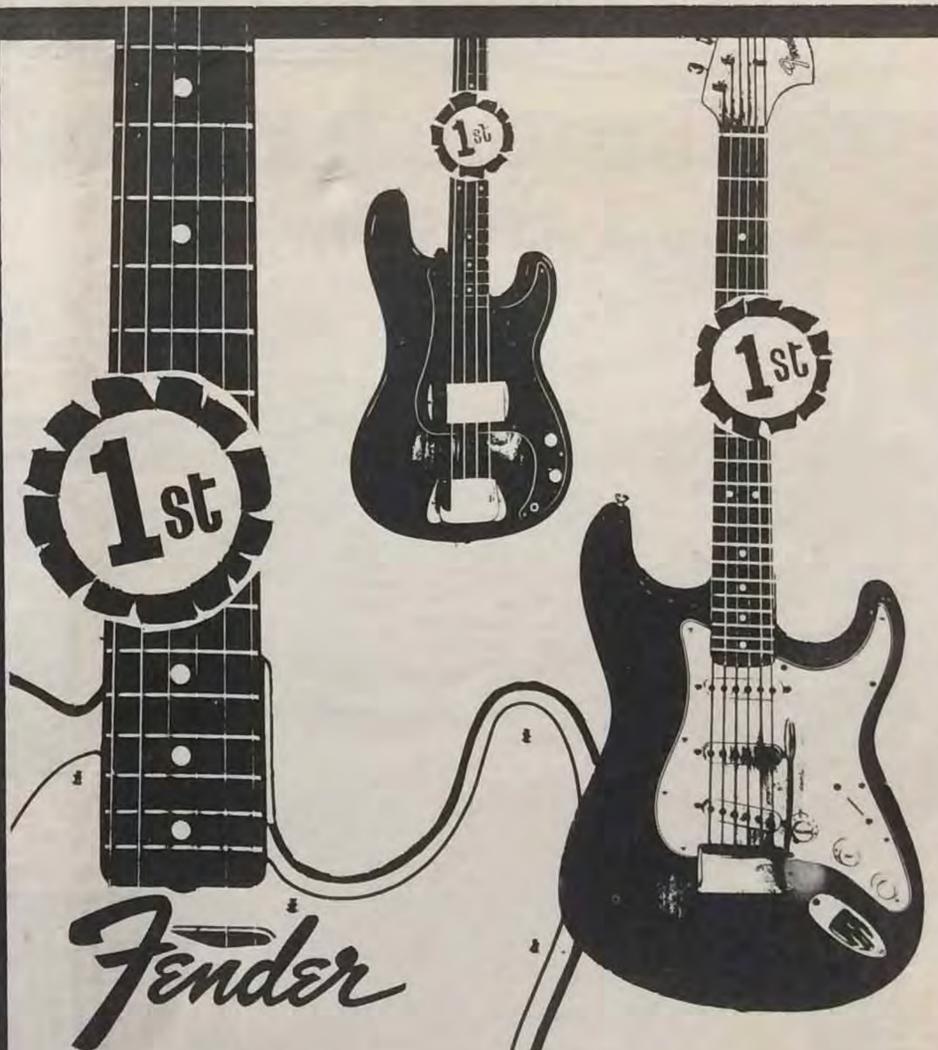


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MAA-Fender

Dinner with Anita... if you find her Mini

UNBEATABLE offer to MM readers—£50, dinner in London with Anita Harris and two tickets to see her at the Prince Of Wales Theatre. All you have to do is find her £1,750 Mini Cooper, HML 482B, stolen last week complete with musical arrangements, eleven pairs of shoes and hi fi equipment.

Californian critic Ralph Gleason says MM's Max Jones gives a great performance in the Bob Dylan film... Tom Jones moving his parents into his old Shepperton home.

As Big L faded out on Monday Caroline was playing Spencer Davis' "Time Seller" card from Spence says he dug Vanilla Fudge in San Francisco.

The Jackie Trent-Tony Hatch wedding finally happens tomorrow (Friday) 11.30 am at Kensington Registry Office with MD Johnny Harris as Best Man. Publicist Keith Goodwin will be there.

Jazz bassist Micky Ashman doubling fag-rolling for Sun Valley adds Mothers Of Invention leader Frank Zappa in

RAVER'S POSTCARD



'So Rik said, "OK Georgie, you're booked into the Sands, Las Vegas — make your own way there.'

London this week looking round the Royal Albert Hall "for Queen Victoria," and sizing up the place for the Mothers' gig. Their third album is titled "We're Only In It For The Money."

Congratulations Department — Jimmy James' wife Monica presented him with eight pound son, Marlon, on Saturday.

Anita Harris' new mews flat is a stone's throw from Brian Epstein. She didn't specify which Stone

Denny Cordell produced the new Manfred single. Start of a partnership?

Lot of publicity recently about Peter Jay's magnificent 1948 Daimler. Now he'd like to know if anybody would like to buy a magnificent 1948 Daimler... tenorist Eddie Lockjaw Davis back with Count Basie after five months in Europe.

Trumpeter - publicist John Chilton collects pre-war MMs... Ed "Nutty" Almond, North-West Area Organiser of the Musicians' Union, and his wife Mary had their silver wedding yesterday (Wednesday).

Anyone on the MM Antibes trip who fancies

a reunion night out should contact Alan Walsh — and lay in a big stock of Alka Seltzer... Is Chris Welch having a badde spel?

American rumours say Mama Michelle is expecting around February... Dave Davies to Alan Walsh: "I can't talk to you, you're not in the MM football team."

Rupert's People fed up with being accused of copying Procol Harum on their "Reflections Of Charlie Brown." They did the first take eight weeks before "Whiter Shade Of Pale" was released.

Anita Harris says people keep asking her dog, Albert, for his pawtograph.

Bob Dylan expected to record a new single in the next few weeks... singer Roy Marsden the best thing on Opportunity Knocks so far.

Jazz booker Don Aldridge taken to hospital with suspected broken ankle when playing cricket for the Ravers on Sunday. Now he knows why it's called silly mid-off!

There seems to be a helluva lot of punch-ups since everybody went non-violent... Nice to know Eric Burdon hasn't given up alcohol completely.



The RAVER'S weekly tonic

Nashville Teen Ray Phillips and deejay Dave Cash recent guests of Lord Montague at Beaulieu... Is Flower Power on the wane? Not a single head in the MM office this week.

Windsor Ravings: Eric Clapton still the boss — despite yells of "Albert King" from jealous rivals... Ainsley Dunbar played twice, with his own Retaliation and with Jeff Beck.

Keith Emerson played fantastic organ... Is Arthur Brown King Of The Road?... a festival highlight — gaslit, mobile toilets yet!

Stevie Winwood dug Donovan. Donovan dug Pat Arnold

Ex-Radio London deejay Mike Lennox signed to compete new BBC late night show... CBS say they are happy with Georgie Fame... John Walker goofed on JBJ.

INCREDIBLES— A NEW FOLK DIMENSION...

CAUGHT IN THE ACT

THE Incredible String Band made their first club appearance when they played the first session at Les Cousins, London, to a capacity audience, last Saturday.

Their songs, backed by guitars, sitar, gimbri, drums, rattles, and battery-driven mini-organ, range from the beautiful to the bizarre and from weird to whimsical. Yet they are all impressive individually in one way or another and the Incridibles are certainly two of the most original and exciting song writers on any scene. Their programme on Saturday included familiar songs like "October Song" in an unfamiliar Indian setting, complete with sitar, and "Maybe Some Day She Will Come Along" and Day She Will Come Along "and Mercy I Cry, new ones like "Maybe Some Day She Will Come Along" and "The voices and imagination, "The Next Song Will Be Serious." Among the songs from their new album, which has widened their following the humorous "Little Cloud," the haunting "Eyes Of Fate" and Mike Heron's fine composition "Painting Box."

The second half started with a touch of religion in the form of the 23rd Psalm, with suitable churchy accompaniment on the battery organ. Initiated Incredible fans, conspicuously occupying the front seats, were as mystified as the rest of the audience but I don't think it was any kind of send-up. The Incridibles have just moved into another realm of words and music, and were serious about what they were doing. The evening ended with a wild medley of gospel songs from Blind Willie Johnson recordings and an encore, "Chinese White," one of the Incridibles' most popular songs. An unpredictable performance that went off at tangents, the Incredible String Band are adding some kind of new dimension

to the folk music scene, but which is powerful enough to make itself felt in other areas too. — TONY WILSON.

CYRIL TAWNEY

HOW wonderful to hear Cyril Tawney back in good voice for which he is renowned all over the folk scene. Virtually recovered from his serious illness, Cyril made a London comeback at the Fox, Islington Green, last Thursday.

A couple of years ago, Cyril, attracted to the traditional songs of his West Country homeground almost stopped singing his own songs — which was a pity since they are among the best things written in the last decade. He seems now to have decided (perhaps diffidently), that his songs will stand comparison with the hand-me-down stuff (Cyril's own phrase) he sings.

The Fox is a splendid club, a bastion of traditionalism with a friendly pubby atmosphere, helped on beautifully by Reg Hall and the Rakes band. Even on an unbearably hot August evening, the Fox was an exciting place to be.—ERIC WINTER

MIKE WESTBROOK

THE premiere of Mike Westbrook's new concert-length work "Marching Song," and of his new fifteen-piece Concert Band, took place on Saturday at the Athenium Theatre, Plymouth, presented by Plymouth Arts Guild. Officials said the audience was extraordinarily large and appreciative by their standards, and certainly both the music and the presentation were exceptional by any standards.

The fourteen linked sections of "Marching Song" were programmed to express ideas about soldiers in wartime, but their achievement was musical. A splendidly rich foundation was provided by a rhythm section of Westbrook (piano), bassists Harry Miller and Dave Holland, drummers Alan Jackson and Dennis Smith, and added percussionist Ken Foster. In particular two bass duets, one plucked and one bowed, were quite dazzling.

Another achievement was the varied range of colour in the writing of Westbrook and John Surman. There were ballads of wistful delicacy, joyous rocking swingers and exotic mood pieces, all contrasting beautifully with the band's characteristic savage power. The latter itself found fresh expression, in terrifying collective improvisations by the entire band, episodes of eerie noises, and the work's devastating climax — a stirring anthem wrecked by wild screams and wails from the saxophones.

In addition to fine ensemble work, the strong solo personalities of Mike Osborne (alto), Malcolm Griffiths and Paul Rutherford (trombone), Dave Holdsworth (trumpet), George Smith (tuba) and of course John Surman (baritone, soprano) were both inspiring and inspired. Altogether "Marching Song" gave a glow of sheer satisfaction, of the kind that goes back to the roots of jazz, more complete than any jazz I have heard this year. — VICTOR SCHONFIELD.



UNDERNEATH IT ALL...

UNDERNEATH ALL THOSE flowers they're just good, wholesome all-American boys. Ember's new LP by the Journeymen sports this picture of (left to right in case you can't recognise them) Scott McKenzie, Papa John Phillips and Dick Weissman. Weissman unlikely to have joined the Flower People — he's a banjo player!

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• HARRIS

Million sales for Anita?

ANITA Harris' "Just Loving You," which reached number seven in the Pop 30 this week, looks like notching up a million sales throughout the world. It has already sold a quarter of a million in Britain alone.

Anita will play Cinderella in pantomime with Jimmy Tarbuck at the Coventry Theatre this Christmas.

NON-STOP POPS AT WOBURN PARK

PRICE, FACES, KINKS HEAD POP FESTIVAL



• MARRIOTT

A NON-STOP, 72-hour Pop Festival will take place at the Duke of Bedford's Woburn Park on August 26, 27 and 28.

Set for the Festival so far are the Kinks, Small Faces, Eric Burdon and the Animals, Jeff Beck's group, the Bee Gees, Alan Price Set, Denny Laine's String Band and the Marmalade. Ten other groups will be added.

The shows will be compered by deejays Mike Quinn, Jeff Dexter and Tommy Vance.

Admission will be £1 per day or £1 10s for the whole weekend, including camping and caravan facilities.

Added attractions include a nightly firework display.

Music will be non-stop for the three days and two nights. The Festival is being organised by Fourth Square Presentations in association with London's Tiles Club.

about ten shillings admission for really top groups."

OPEN-AIR FESTIVAL

AN open-air festival of jazz and blues will be held in the Midlands Arts Centre Arena, Cannon Hill Park, on Bank Holiday Monday (28). Among the groups and bands taking part are the Chris McGregor Big Band, Alexis Korner Workshop, London Youth Jazz Orchestra, Dick Morrissey Quartet, Johnny Patrick Trio with Brenda Scott, Victor Brox and the Fleetwood Mac.

KENTON WEDS AGAIN

HOLLYWOOD, Tuesday. — The secret marriage of Stan Kenton to a former singer named Jo Ann Hill was revealed this week (reports Leonard Feather).

The wedding, Kenton's third, took place in Las Vegas on July 6.

Keith West not to follow up 'Teenage Opera'

KEITH West will not be following up his "Excerpt From A Teenage Opera" discs which hit the MM Pop 30 this week.

Said Keith to the MM on Monday: "We're finishing the whole of the opera in September. Producer Mark Wirtz has already had several offers for the film and TV rights to the opera but we want to complete the opera LP first of all."

Keith's next record will now be with his group, Tomorrow. They will have a new single issued on September 1 titled "Revolution" written by Keith. The group complete their first album next Tuesday. All but one of the numbers are West compositions, and the LP is being produced by Mark Wirtz.

West appears on BBC TV's Dee Time on August 29 accompanied by the children who sing on the original recording of "Teenage Opera." With Tomorrow he appears at the Saville Theatre with the



KENTON: Secret marriage

Jimi Hendrix Experience and the Crazy World Of Arthur Brown on August 27.

UFO TAKE-OVER

LONDON'S Underground "hippy" movement have taken over the Electric Garden Club, Covent Garden, and it will be open every day except Fridays when UFO club is open at the Round House, Chalk Farm.

Spokesman Dave Howson told the MM: "It will be open free most nights except Saturdays when we shall charge



• KNIGHT

Gladys Knight Supremes and Temptations new singles

GLADYS Knight and the Pips, Diana Ross and the Supremes and the Temptations have new singles released next month.

The new Gladys Knight single is "Everybody Needs Love," with "Stepping Closer To Your Heart" as the B side; the Temptations' single is "You're My Everything" with "I've Been Good To You." These are released on September 1.

The new single by Diana Ross and the Supremes—their first with this new billing, aimed at bringing Diana's personality to the fore—is "Reflections," released on September 15. The B side is "Going Down For the Third Time."

Negotiations are going on for Benny Goodman and his band to tour Britain, opening at London's Royal Festival Hall on April 20, 1968.

The Cream fly to America next week for their new US tour which opens at Fillmore Auditorium on Tuesday (22) for two weeks. Tom Jones was voted number one male singer in a poll among 4,000

American DJs this week Episode Six have a new single out on October 6, titled "I Can See Through You." American singer Maxine Sullivan, jazz star of the Forties, makes her come-back at a jazz concert in New York on September 10.

London group the Warren Davis Monday Band is stranded in Italy after arriving in Naples to find their season had been cancelled. Irish R&B group Granny's Intention play Blaises (18) and the Speak-easy (19).

Normie Rowe has been signed for a role in Hollywood film — playing an Australian soldier. Shooting starts in March. Alan Bown has signed a recording contract with MGM and records a new single on Wednesday (23).

Jazz singer Bobby Breen guests with the Colin Purbrook group on Light Programme's Roundabout on September 11. Swinging Blue Jeans are on Easy Beat on September 3.

A special LP "The Best of Stevie Winwood" featuring the hits of the old Spencer Davis Group will be released on Fontana in September. The Spinners appear at London's Queen's Elizabeth Hall on September 17. The New Iberia Stompers open a new jazz club, the Thing-A-Me-Jig in Reading on Sunday (20).

Scotland's Studio Six have signed a three-year agency agreement with Nems. Johnny Dankworth's Big Band has a single "La Clownesse" and "Two Piece Flower" released on Fontana tomorrow (Friday). Dave Davani has re-formed his Four. New line-up is: Dave (Hammond), Nick Newell (tr, flt), Ron Ryan (vcls, Conga) and Jimmy Tofford (dms).

BEE GEES' FAN CLUB PROTEST

THE Bee Gees' fan club have protested to Prime Minister Harold Wilson over the banning of two of their members from working in Britain. Last weekend, their fan club secretary Julie Barrett and two other members of the club travelled to the Scilly Isles and handed in a letter of protest at the Prime Minister's country cottage.

Reports that the group may move to America and base themselves in New York were denied this week by Nems Enterprises. "They may, however, base themselves in Germany," said press officer Tony Barrow.

BURMAN RECITALS

PETER BURMAN is to begin monthly buffet recitals under his Jazz Tete A Tete banner in October. These evening concerts are to take place at Heal's Rooftop Restaurant, London, W.1, from 8 to 11 pm. The period from 8 until 9 will be given over to what Burman describes as "a lavish buffet," and the rest of the evening devoted to jazz.

First of the recitals-with-supper is on Wednesday, October 11, and features the Johnny Scott Quintet. At the second (November 8), the music will be provided by Lambe and the Danny Moss Quartet.

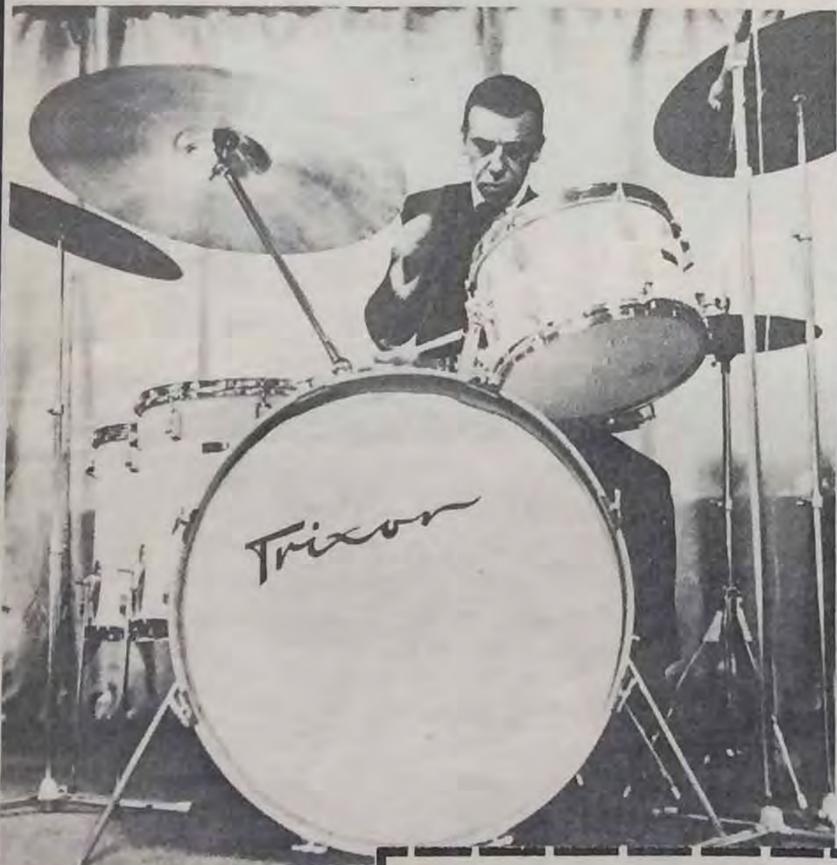
Ryans to have tonsils removed

PAUL and Barry Ryan both entered the London Clinic this week for the removal of their tonsils.

Paul told the MM: "I know we are twins, but it's strange that we should both develop throat trouble at the same time. Our doctor advised us to have our tonsils out as soon as possible."



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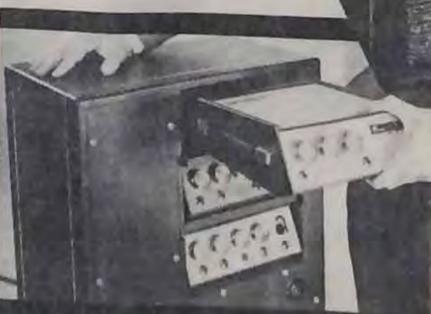
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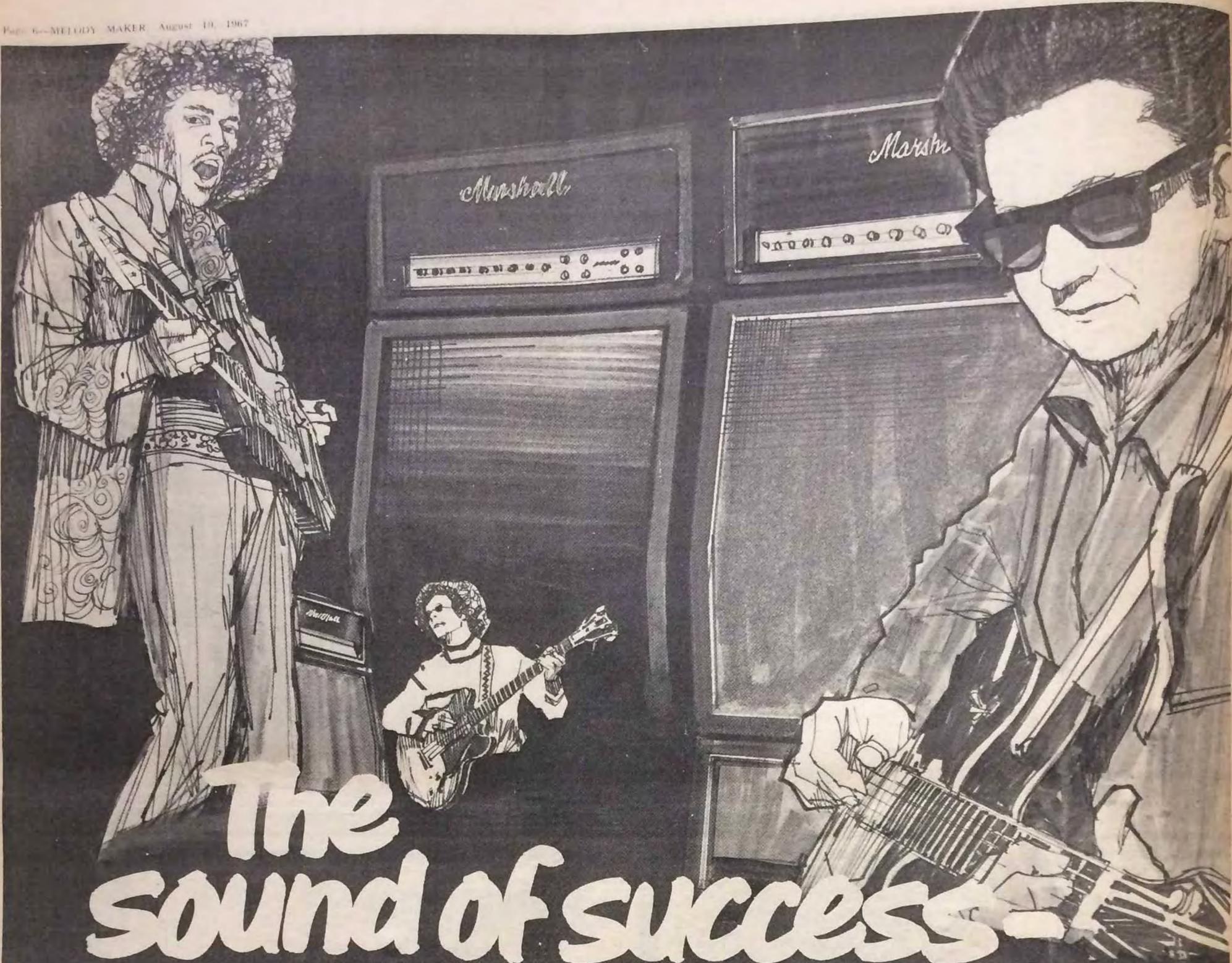


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 SPONSORED INSTRUMENTS

'The Grateful Dead' are just the Pretty Things in drag'

THE pop journalist has to become adept at translating the remarks of interviewees—like "Ugh!" or "Love off" or "Dunno"—into acceptable English quotes for his readers. It becomes second nature after a while but can still be a little wearing.

Which is why it is always a pleasure to interview somebody like Paul Jones. You know you are going to get straight, intelligent, highly personal, if often unexpected, quotes whichever of his moods he happens to be in—bitter, resigned, humorous, hopeful or just unbelieving at the behaviour of the rest of the human race.

This week we started off bitter. It was partly my fault for asking if he was working on a new LP. "You obviously don't know I had one out three weeks ago," he said, brushing aside my protesta-

PAUL JONES IN MILD AND BITTER MOOD



tions that of course I knew. "I was pretty certain nobody knew about it," he went

on, warming up nicely. "The record company have hidden it away. A friend of mine

went into a Soho shop 12 days after it was released and was told 'Sorry, mate, we haven't

got it.' I got my agent to phone stores in Manchester and Birmingham and they

were waiting for copies too. "If a company treats me like that they can't expect me to re-sign with them."

He brightened a little when I mentioned his new single, "Thinkin' Ain't For Me," and suggested the changes of tempo might make it unsuitable for the discotheques.

"It will do them good to dance to a few tempo changes," he said. "Back in my dancing days I used to like changes of tempo and breaks. I could freeze on the breaks and pretend I was listening to the band."

We turned to the burning question of the hour—Flower Power.

"My suspicions were aroused by the advertisements for the Love-In Festival at Alexandra Palace," said Paul. "Festival is such an unhip word now."

Did he, I wonder, have sympathy with the more serious-minded flower people? "I take the more serious bit to mean Alan Ginsberg. I've been more or less in sympathy with Ginsberg for ten years now. Which isn't to say there aren't a lot of berks and charlatans and people who really just want to make money out of it all. I even heard the other day of people dressing in hippy, flower clothes to go out beating up people—mostly policemen."

"They are probably hired by the CIA to bring discredit on the movement."

Did he agree, I ventured, that the whole movement had failed to bring anything new to pop music?

"No, if you mean the Mothers Of Invention," retorted Paul. "They are great. I understand they work three hours a night and rehearse several hours a day. And there is a lot of jazz creeping into it."

I agree about most of the other groups. The Grateful Dead are just the Pretty Things in drag. The groups all get record sleeves that look as though they were designed by Aubrey Beardsley when he was stoned. They call their numbers names like

'Revelation' and play music which would make you feel cheated if you'd paid half-a-crown to hear the local group in Nantwich.

"The hippy thing has certainly spread in the States. New York's Greenwich Village has changed unbelievably in the last two years. It used to be a square Soho. Now Soho is a very square Village."

Paul is currently working on a half-hour film called on a Committee—it is rumoured for nothing.

"It's a Kafka-esque study of the individual's relationship to bureaucratic society," he said, in his best New Statesman bit. "The producer is a Reader at the London School of Economics."

He is also considering the possibility of an autumn tour and says he wants to be in front of a live audience again—"preferably a young one, or at least one that hasn't stopped listening yet."

He was doubtful about his two ventures into cabaret.

"The guys who ran the clubs were happy and said I'd gone down well. All I could say was 'Is that going down?'"

What does Paul think he will be doing ten years from now?

"The way the scene is going, I might be getting gigs down Ronnie Scott's."

"We haven't read too much about Paul being connected with public protests lately."

"I don't believe in getting things done by rational thought any more," he says. "Rational thought will just get us all blown up."

As I prepared to leave he was trying on what looked like a multi-coloured bell tent. One of Graham Nash's cast-offs, I wondered.

"Now you've really brought me down," muttered Paul. "Here," he took it off and thrust it at me. "Read that label."

I dutifully spelled out M-e-x-i-c-o. "That's it," he said. "Mexico. Nash gets his half-size Kaftans in SW3. This is real."—BOB DAWBARN.

AMEN CORNER COUNT THEIR BLESSINGS



EVERY new group strives for that all-important first hit record. Just what does it mean to have your first disc climbing the Pop 30?

The Amen Corner are obviously delighted to see their first single, "Gin House," make it and are already counting their blessings.

Says their leader and singer Andy Fairweather-Lowe: "We were already doing a lot of work so a hit hasn't meant more bookings. But it has meant a lot more money."

"When we first started last Christmas it was hard going trying to sell a seven-piece and we started off doing jobs for thirties. After the first time in each place the money went right up. But now it's more like £300 with the record."

"And then there is the audience reaction. People have heard the record so now they come to watch because it's

us—not because we happen to be the group for that night."

All seven of the group—Andy, Blue Weaver (organ, pno), Alan Jones (Bari), Malcolm Davies (tr, flute), Neil Jones (gtr), Dennis Bryan (drs, vcls) and Clive Taylor (bass gtr, vcls)—left their native Cardiff for London last February and all live together in one six-roomed house.

Andy is the leader and also looks after the musical arrangements—"It's better just having one person to pick on instead of seven people arguing about everything."

"We've been doing 'Gin House' since we first started," said Andy, "and it's always gone down well. The record isn't really representative of what we do. The thing we rely on mainly is audience participation. We've got to make everybody happy and we try to break the barrier between the group and the audience."

"In the first half we do a

lot of movements to get the people watching—and we also do 15 minutes playing just what we want to play. Then, in the second half, we mess about with the audience. We get girls up to play the sax, another on drums and a couple singing with just bass guitar. It really gets the audiences going."

Andy says the group have been surprised at the selling power of radio and TV and shocked at how little time they were given to record the B side of their single.

"We had one run through and then one take," he said. "People buying records deserve full value for money and should have something good on both sides. How can you do that with just one take?"

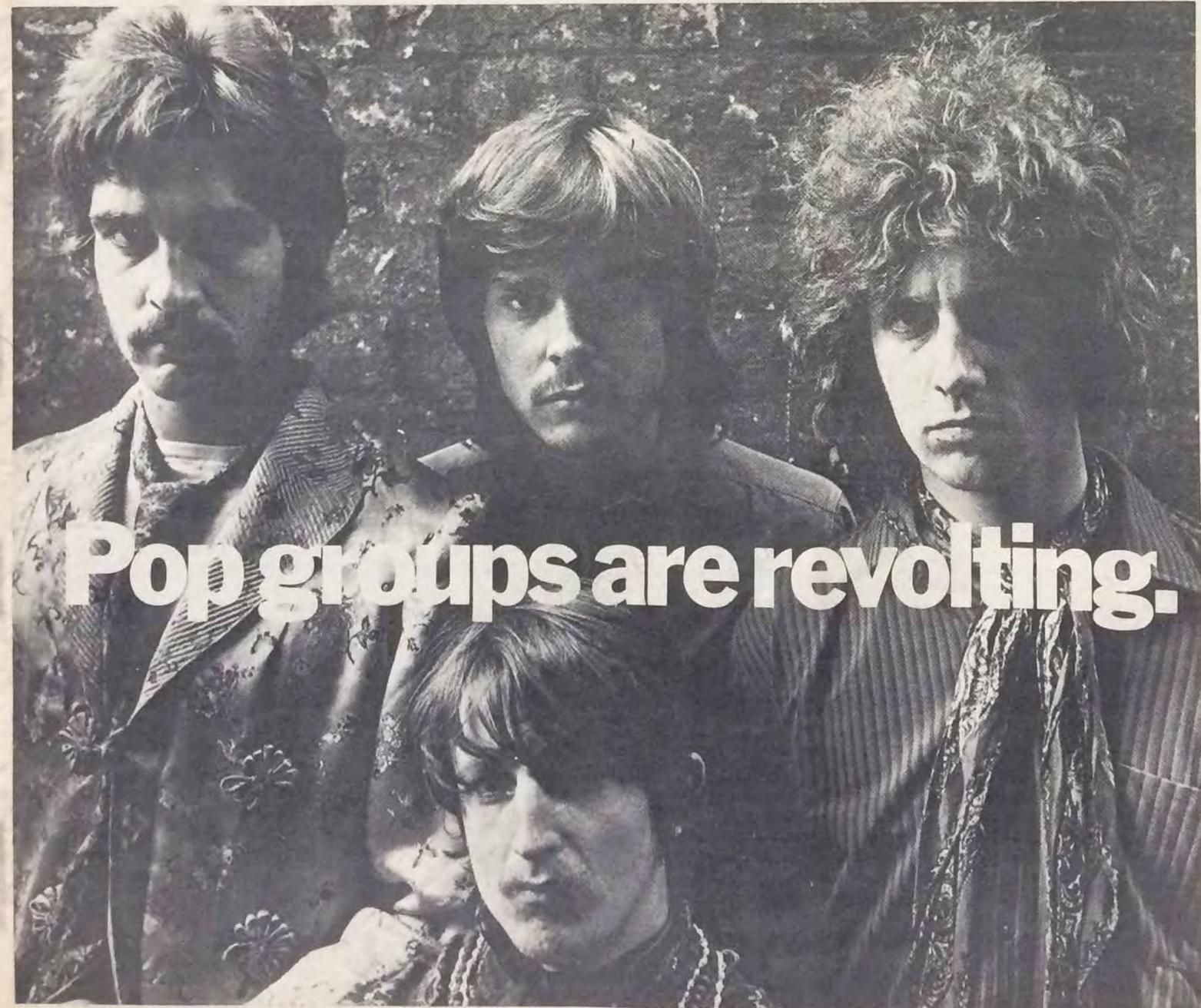
"Some of the radio shows, too, just can't be bothered to spend the time on balancing the group properly. That certainly doesn't apply to Top Of The Pops. The atmosphere on the show is marvellous and

the producer, Johnny Stewart, will do anything to help you get across. The band, too, were great to us and very helpful."

"And the power of these shows is tremendous. We did a couple of jobs after Top Of The Pops and the crowds were ridiculous. They came to see us because we had been on the show."

The group already has five numbers under consideration for their follow-up single, including two originals. They are also planning an album which will have two-thirds original material and one-third of the most popular numbers from their stage act.

"At the moment we are only concerned with promoting 'Gin House'," says Andy. "We must play everywhere, even places we don't like, in the hope that it will sell records—even if it only sells one copy on each date it's worth it."



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JAZZ

IF THE UNTIMELY DEATH of John Coltrane came as an incredible shock to the European jazz world, there is no comparison with the demoralising and stunning effect it has had on American musicians of every musical persuasion.

It's impossible to walk a block or enter a club without running into an expression of disbelief, an indescribable sense of loss.

Hardest hit from a personal viewpoint — apart from the saxophonist's family — was probably McCoy Tyner, the young pianist who worked with Coltrane for over six years, appeared on his every record date and for whom the leader was always "my elder brother."

Pianist Tyner had, in fact, known Coltrane since the middle Fifties when they met in their native Philadelphia. "The first time I met the man I was definitely impressed by his special personality," recalled Tyner. "John had just left Miles for the first time and I was working with a friend of his, Calvin Massey. I was only twenty years old when he asked if I would like to stay on with him after my gig finished."

"I knew even then that there was something about his playing. Even though he was younger and his ideas had not developed like they did in later years, there was something there which I can only describe as greatness." The two musicians established a close relationship because of a friendship between their families and whenever Coltrane visited his mother in Philadelphia, he would help the young McCoy with his musical ideas. The saxophonist eventually rejoined Miles for a while, left and formed his most famous combo which included Tyner, bassist Steve Davis and drummer Pete La

When you lose an 'elder brother'

Roca. He scored a jazz-sized hit with his recording of "My Favourite Things" and never looked back. "Joining John was really a beautiful experience for me because I felt that being a part of his group was where I really belonged," said the pianist. "We just sort of understood each other and were compatible musically. The years I worked with him were a tremendous experience, a truly great education and a wonderful friendship." "In fact, the four of us — Jimmy Garrison, Elvin Jones, John and I — had this overwhelming experience which, to tell you the truth, I can't actually describe. We just loved each other and were so compat-

ible that you just can't put a word to it." When Elvin Jones and Tyner left Coltrane at the end of 1965 the sceptics suggested it was because their mutual compatibility had run out. The saxophonist was deep into his experimenting bag and his more conventional sidemen were hungry to return to the roots. This Tyner emphatically denies. "We had been together for quite a long time and I just wanted to try some things of my own," he explained. "One thing that I can say for our relationship was that it was totally full of concern for the music and there were no hard feelings or anything like that.

"I'd been thinking of getting into my own thing for over a year and John wanted to move into the area that would be a little more complementary to the way he was thinking musically. I tried to do my best and when I talked to him about leaving the group he said that I had really done a very decent job with the band. I feel that I did try to contribute something." When Tyner quit the Coltrane group for the pleasures of self-exploration, he little dreamt that he would never play with his "big brother" again. "I felt maybe one day we would get the opportunity to get together once more," he said. "I didn't get the chance to even go to hear

the band because I was often out of town and they didn't actually work too much. "John wanted to rest, you know. He had been going strong for all these years and done a lot of travelling and I think he was just tired. He wanted a mental rest also, which is not so strange because not so many years ago Sonny Rollins retreated for a while and sometimes I think that an artist, just like anybody else, needs a rest. "There are many classical artists in the other fields of music who play for six months and then rest up the next six, so it's not that unusual a procedure. A lot of people might consider it unusual because in this

business we have to strive so hard in order to survive. "But we do deserve the rest because of the circumstances we have to play under, and if we can afford it, why not?" Coltrane's actual illness and death occurred so suddenly that no one and everyone has an explanation to offer. Said Tyner: "Most of us can have things at times that we can be very quiet about, so whether it was like that or not I can't say. The least I can say is that for the period of years that I worked with him there was no outward sign that he was sick. "To me he seemed to be taking very good care of himself. Periodically he had weight fluctuation problems, but that was all. "When I heard the news, my wife and I were at home and we just looked at each other for maybe five minutes. We couldn't believe it because I didn't know that he was sick, and as close as we were, he didn't mention anything. "About a month or so before he died we spoke on the phone and I said, like, it's a pity that we don't keep in close contact like we ought to, but I also had figured that he wanted to rest."

and John would do most of the driving," he said. "It seemed like he had so much energy because he would play a long time as soon as he got on the stand. The length of time was, of course, of minor concern because he had so much going musically." I asked Tyner the inevitable question — did he see anyone else capable of fitting Coltrane's shoes — and received the inevitable answer: "Who knows? There'll always be people who will make major contributions to music and no-one knows where they'll come from. One thing is sure and that is that they must have a distinct musical personality. "People like John and Bird were really messengers and I'm pretty sure that there will be other messengers. In other words, God still speaks to man." In conclusion, Tyner commented that everything that he plays today he relates to the late saxophonist as his major inspiration. "John was someone who would do anything to help me if he could and that's what I felt about him. If there was anything I could do to contribute to his concept, I would do that for him because I had that much respect for him. "Let me sum up in this way: I think that if anyone wants to know how the three of us — Elvin, Jimmy and I — felt about John, listen to the music and you can hear the love and respect we had for each other. The music can really speak more than any of us can say." Tyner paused, then added, "It meant so much to me emotionally to play with him that I could never put the feeling into words. It's like we gave so much of ourselves. It's like somebody that you love deeply — you can't describe it. "Whatever there was to be said, John Coltrane said it."

VALERIE WILMER

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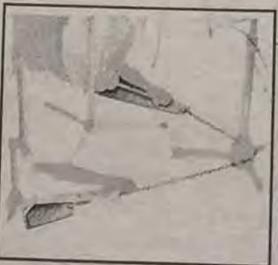
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Politics and Gospel

THE UNIQUE MIXING OF INNATE jazz sense and passionate evangelical fervour makes Gospel music exciting, visually and aurally. America's Stars of Faith, ten years old this year, proved this superbly at last month's Antibes Jazz Festival.

The tall, majestic figure of Kitty Parham whipped the French audience into near-fervour at Juan-les-Pins as she leaped among the audience with a hand-mike. Theatrical perhaps, but effective as an audience-stimulant.

Later, I spoke to the leader of the Stars of Faith, Frances Steadman and Kitty Parham. "Gospel is an emotional music," said Frances. "We've all grown up with the music and with the church and to us the two are inseparable."

In between working commitments throughout America and Europe, all the members of the Stars — Frances, Kitty, Dorothy Blackwell, Mattie Dozier and Henrietta Waddy — are all active members of various religious bodies in and around their home base of Philadelphia.

The Stars — who appeared in Britain four years ago in Black Nativity — were formed early in 1958. All except Dorothy Blackwell were working with the Clara Ward Singers and left to form their own group.

"There was a disagreement," said Frances, "and we decided to leave the Ward Singers and branch out on our own. Yet it was Clara's mother, Mrs Ward who

named the group. She always used to say, when we were in Clara's group, that we were all stars and we all had faith. So we became the Stars of Faith."

At that time, star solo singer Marion Williams was part of the group, but she left in 1965 and was replaced by Dorothy Blackwell. The group works regularly in Europe on the festival and major concert circuit and in the States, is mainly booked for church, theatre and school appearances.

APPRECIATE

One of the most moving numbers in their act is "Song For the Boys In Vietnam," a moving cry to end the war and bring the American soldiers — white and black — home to America. A song with a political theme, but Frances denied that the Stars were involved too closely in politics. "I personally am not too closely concerned with the political side," she said. She did however feel deeply about the racial situation in America. "I think that they should try to find a peaceful way to solve the problems. All the violence is wrong."

The Stars — who are completed by pianist Johnny Thompson — are looking forward to the next time they appear in Britain. "We'd like to sing again in Britain," said Kitty Parham. "We loved it so much when we did the Black Nativity show. I think the people appreciated our music."

ALAN WALSH

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SCENE

McCOY TYNER

Pianist Tyner worked with the late John Coltrane for several years in the famous Quartet with Jimmy Garrison and Elvin Jones. Here he talks about the man who was his mentor, employer and "brother" for years.



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They talk of the strain in the pop business, the no sleep, no eat, all travel, work, work, work, existence. It's enough to wear the best of men down and it soon began to fray and erode the nerve-ends of unity in Procol Harum.

The cynics began to jump up and down, leering and revelling in Procol's difficulties. Two members of the group quit and Procol Harum with no further ado decided it was time to disappear and look for broken bones.

On hearing Procol Harum's first album — to be released in Britain in late September or

early October — but issued in the States this week — I can only add that fortunately all the goofs in their path to the top of the tree hasn't scarred or hindered their breathtaking progress. They're here to stay and I'm convinced that everybody will be knocked out when Procol Harum join the expanding ranks of Britain's new-wave pop creators.

"A Whiter Shade Of Pale" is undoubtedly a great record but it is only the very first step for Procol Harum. It hardly summarises or demonstrates what the group can do and have done since it was recorded. This album for American release — although it will be brought up to date for English issue — gives you a better idea of what this unique and original outfit

are up to. The LP is a one big "no" to psychedelia and Flower Power. This is Procol Harum and it couldn't be anything else. The backbone to Procol Harum's music comes from pianist Gary Brooker, who handles almost all the vocals, organist Mathew Fisher, and creative director, song-writer Keith Reid. Reid and Brooker are responsible for the beautiful songs — and, the in-

dividuality of Procol Harum's concept of a number. Throughout the album the ghost of Bob Dylan is in attendance. This feeling is enhanced by Fisher's sad, rolling, blue organ playing and Brooker's soulful slurring vocals — but there is a melodic and graceful twist to each number that can only leave you with a sky blue picture of Procol Harum.

The arrival of a young guitarist called Robbie Trower has given Procol yet another licking spear-head of flame, and his beautifully graded and sympathetic work on some tracks puts him in the mind-blowing class of groovy guitarists with a head for heights — already!

The numbers include things like "Salad Days Are Here Again," "She Wandered Through The Garden Fence," "Something Following Me," a fast take-off track "Conquistador," "A Christmas Camel" and a really nice instrumental "Repent Walpurgis."

Producer Denny Cordell is walking about with a perma-smile and a stack of gleaming acetates under his arm. "We've just got to chisel some of the new numbers into fine fettle and then the British album will be ready as well."

Cordell's smile is understandable because he knows he's sitting on one of Britain's hottest properties.

Procol Harum are giving something deeply refreshing and vitally important to the progressive side of the scene.

This album sees Procol Harum in flight. Their take-off was shaky. Their re-entry is going to be revolutionary.

MEANWHILE, WHAT ARE THE BEAUTIFUL PEOPLE DIGGING?



KEITH WEST

"WHEN the mode of the music changes, the walls of the city shake," shimmers the occasional message in International Times. And it's a message that maybe we should stand by to receive because it reflects an attitude very prevalent among the Beautiful People who are dropping out and shaking walls in most of England's cities.

Music is essential to most of today's hippies, flower-children, or whatever you will.

It goes without saying that the Beatles appeal to just about everybody — probably even more so to

the beautiful people who seem to get even more enjoyment out of "Sergeant Pepper's Lonely Hearts Club Band" than anybody else.

But apart from the Beatles the chart holds very little for a discerning hippie. The Monkees are out at the moment — although there are signs of progress in their more recent discs. The latest Rolling Stones single "We Love You" is bang on!

The voice on the phone of Granny Takes A Trip in Kings Road told the MM that they were listening to the Incredible String Band (Elektra); the

Doors (Elektra); Nico and the Velvet Underground, an American import; another American West Coast sound, the 13th Floor Elevators; a sitar record which is "really good" titled "By The Oud"; the new Mothers Of Invention album titled "Absolutely Free" and naturally enthusiastic support for Keith West's single "Excerpt From A Teenage Opera" and also the group Keith sings in, Tomorrow.

Their recording of "My White Bicycle" just missed the chart a few weeks ago. In fact Tomorrow certainly came out one of

the top "underground" groups for the Beautiful People, along with the Floyd.

There is, of course, huge interest in West Coast records by all the hippies in London. The philosophies of the California hippie and the atmosphere and progress of the hippie culture on the West Coast are reflected in the songs its musicians are writing. The newest rave is, of course, Moby Grape — an energetic urging group of happeners presently being dug in London.

A new Jack Holzman product on Elektra Records is selling well. It's an

album of freaky counterpoint called "Zodiac Cosmic Sounds." We've also been told to look out for Verve - Folkways' Janis Ian; the Fugs; San Francisco's Jefferson Airplane; the Buffalo Springfield.

The Beautiful People have already given us Pink Floyd. They've given us chart busters like the Beatles, Scott McKenzie, Young Rascals, Cream, Who, Small Faces, Procol Harum, Mama's and Pappa's, Jimi Hendrix, and Stones their seal of approval.

And there's more to come.

KENNY EVERETT DESIGNED THIS AD

ERIC BURDON WROTE THIS POEM

Times change, so do people. I hope you will accept the change in me, for acceptance is surely a hard thing to learn,

my friends and I want you to enjoy and perhaps learn from our sounds.

Today our sounds are games of sorrow, pain, good times, bad times, and love

Tomorrow they may be only games of love that day may come but I am still a student of life, as we all are, do everything with love.



ERIC BURDON SINGS HIS HEART OUT

GOOD TIMES CW AIN'T THAT SO

MGM 1344

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BEACH BOY

BRUCE JOHNSTON

reviews new singles in **BLIND DATE**



VANILLA FUDGE: "You Keep Me Hanging On" (Atlantic).

Oh! I love it. Oh it's great. I didn't recognise the beginning at first. Yeah, Vanilla Fudge. They have an album out in the States with an 11 minute cut on it. It's just too much. I haven't heard the whole album only the 11 minute thing but I can tell you this group are going to be around for some while. They're not going to be one-record people. I don't mind if they go on reviving Tama Motown numbers for ever if they're all going to come out like this one. Maybe they'll do "Heroes And Villains!" Yeah, definitely a hit. Because they're playing it in clubs and ballrooms and that's where the hits come from.

KEN DODD: "Mine (Kiss Me Good Night)" (Columbia).

It's a little too clean. There's nothing wrong with it and nothing right with it. It's a put-on-a-slow-record-and-get-a-bit-closer-to-your-bird sound. Cut it off. They've followed every rule. Have a double bass and an electric bass playing with a pick, and the horns go bub-doo-wub, and we'll go along to the publisher and tell him it's just a fine record, just fine, and we'll split an ad in the trades and... I hope that doesn't sound too cynical. I'm not putting it down or building it up. That record would probably cost about £500 to make in the States. There's about fifteen people involved. It probably costs less here. I think that's a lot of money to pay for that kind of record. It's like a record called "Switzerland." It's neutral.

JAZZ SCENE

On the sunny side of the free jazz street...



HANDY: money goes up

DALLAS, TEXAS, WHICH has a desperate need of redeeming features, can at least claim to have produced John Handy, the 34-year-old alto saxophonist whose playing was one of the highlights of last month's Antibes Jazz Festival.

A man of calm intelligence, articulate conversation and sly wit, Handy is taking much the same flower-strewn jazz path as Charles Lloyd. These two quartets, which place great emphasis on excitement and communication, which operate on the sunny side of the free jazz street and which come across infinitely better on a festival stage than in a studio, represent as far as I am concerned the most auspicious development in small group jazz in ten years or more.

Both Lloyd and Handy are striking responsive chords in young people and are making inroads into a teenage market which has for so long been monopolised by pop music. And they are doing it without any suggestion of compromise.

Says Handy: "I'm aware of the need to try to bring young people back to jazz, but when I play I don't particularly have young people in mind. However, young people seem to dig our music more and more."

Handy, who started studying clarinet at the age of thirteen, might well have become a professional boxer. He was a champion lightweight at 14. But happily he decided that music was to be his career and when his family moved to Los Angeles in 1949, he took up alto and studied music.

He sat in at local jam sessions and drew inspiration from the recorded work of Louis Jordan, Earl Bostic, Charlie Parker and Lester Young.

In 1958 Handy went to New York and played with Charlie Mingus and Randy Weston. "I also had my own group there until 1962 and played in every New York jazz club except one. People tend to forget that. I also did a European tour in 1961 and made a lot of friends on the Continent."

The reason people forget Handy's work in the late Fifties and early Sixties is

perhaps because the 1965 Monterey Jazz Festival is generally credited as having "discovered" Handy. Certainly the group's appearance there was a triumph and the LP of the concert sold 10,000 copies in three months.

The following year the Handy group played several concerts at the Fillmore Auditorium in San Francisco before a vast audience of hippies and flower children.

"I don't belong to the Flower Power movement — at least, only in spirit. I don't believe in the so-called instantaneous self-discovery bit. I think it takes years before one really knows oneself."

Once very active in the Civil Rights movement, Handy, though just as concerned, is less physically involved. "A lot of good people supported me in San Francisco when I started the Freedom Band in 1964 — a ten-piece group specially organised for the Civil Rights movement. I was active in the movement for about two years."

The fact that there is more love than hate in Handy's music is yet another parallel with the Lloyd group. "I don't love everything or everybody, but I don't hate everybody either. My music is a reflection of myself as a person and I don't consciously hate when I'm playing. I disagree with this idea of attempting to read things into people's music."

"There are those who say there was a lot of hate in John Coltrane's music. How can they tell? It is impossible for me to say what I'm feeling when I'm playing, so how can anybody else know?"

In general Handy says his music is also a reflection of the age in which he lives. "I was brought up with washing machines and aeroplanes and it's reflected in my music. Though these are things you are not aware of until you start to think about it."

"The music is compounded of all kinds of things, starting with the very first music I heard as a kid. I went to church quite a lot as a kid and Gospel music was the only live music I had a chance to hear. You listen to what's going on and store it away in your head and then, when you start

playing it, it comes out."

When I suggested that he, Charles Lloyd and others had started a new West Coast Movement, Handy replied that the movement had always been there but most of the credit had been given to white musicians.

"There have always been important creative musicians in California — Ornette Coleman, Dexter Gordon, Frank Butler, Curtis Amy, Hampton Hawes, Teddy Edwards, Wardell Gray, Sonny Criss and many more."

Just before he played Antibes, Handy reorganised his group into the present quartet with Handy playing Varitone alto, Mike Nock on piano, Albert Stinson on bass and Doug Sides, drums. Bobby Hutcherson has left the group and Handy intends to keep the quartet as a basic unit, augmenting it from time to time as he feels like it.

Of the Varitone he says: "I wasn't really ready to take it up, though I'd been interested in what other people were doing in the field of electronic instruments. Then somebody stole my saxophone and I got this one to replace it."

"I intend to stay with it now — although I still favour the normal alto for the moment. The Varitone opens up five or six possible roads and the important thing is knowing when to use what effect — faster vibrato, octave effect."

Despite his involvement with the Civil Rights issue, Handy plays predominantly happy music "because I'm at peace with myself. I think it may be because I'm more naive than Archie Shepp, or because I earn more money than he does, or I may not have had so many bad experiences."

A bitter atmosphere does, however, suffuse "Tears Of Ole Miss," Handy's musical picture of a race riot which was a tour-de-force at Antibes.

And when you ask Handy about his attitude to violence, he thinks carefully and says quietly, "Let me say this. Look how far some people have gone in acquiring superiority. And I'm human, too."

MIKE HENNESSEY

THE HERD: "From The Underworld" (Fontana).

Sounds like a Yardbirds record I heard once. That chant — "Still I'm Sad" — the rhythm sound is really interesting. There's more than one drum in there — yeah, like African-Tahitian wood blocks. There's so much production it overshadows the song. The production is better than the song. Too much happening. The beginning and the end happen for me. It's over-produced quite well. It's like over-producing "London Bridge Is Falling Down." But it's good and they sing well.

ALBERT KING: "Born Under A Bad Sign" (Stax).

Sounds like Screaming Jay Hawkins resurrected. I like it. I don't think it's a hit, but I dig being high and crashing round clubs and hearing records like this being played — love good blues guitar solos like this. I go to the coloured clubs that use all the big acts in Los Angeles and dig the big coloured acts that have made it. This record is just groovy. I don't know whether it's a hit or not but it's the kind of sound that gets under your skin. I preferred it over Ken Dodd's record. Mind you, Ken Dodd is soulful in his own million-selling "Tears" kind of way! When the Beach Boys tour the South we always find the kids dig Negro acts down there but they still think of the artists as kind of singing slaves. It's a good scene that the kids dig the music but it's a bad scene the way they treat the musicians. We usually get invited to a party after our shows down there and the kids say: "Hey come to our party. We got a nigger band playing." And we go "Oh yeah." It's really unreal.

JIMMY RUFFIN: "Don't You Miss Me A Little Bit Baby" (Tama Motown).

Sort of a record that can fool you. This is like a Negro Ken Dodd. This is the Motown formula. They're putting you on! This is Tama soul clichés in the same way Ken Dodd is a cliché in another field. I don't like this record whereas I don't mind Ken Dodd. Oh no, no, no, no!

ARETHA FRANKLIN: "Baby I Love You" (Atlantic).

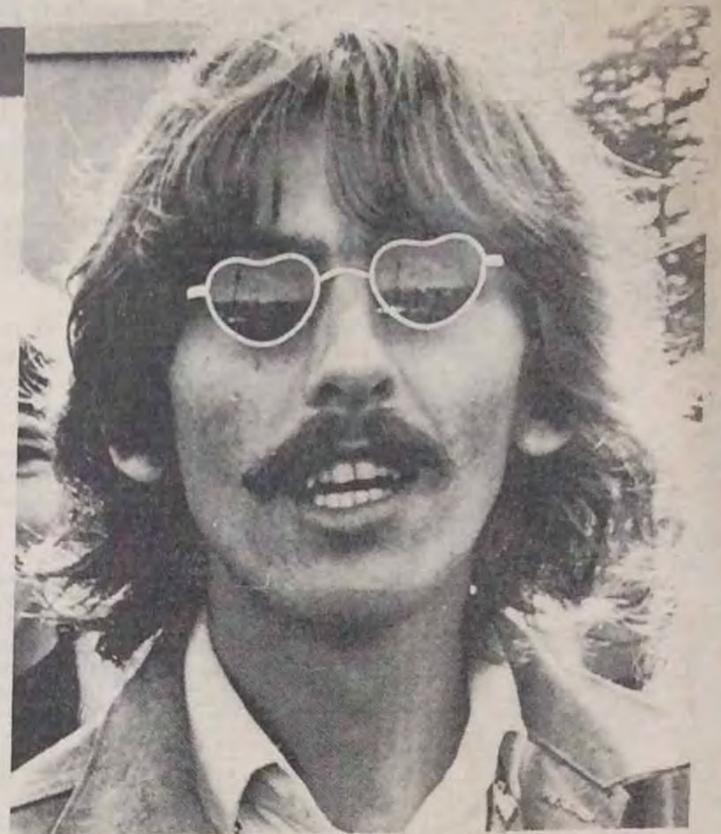
I love it! She's lucky now because she's not hung-up with unsoulful white producers any more. This record is like what "Help" was to "A Hard Day's Night." What I'm trying to say is, it's like the Young Rascals' follow-up. Instead of being number one it'll be number two! I think she deserves Dinah Washington's title. She'll be the head of the scene. She's earned her respect regardless of whether she has any more hits.

JIMI HENDRIX EXPERIENCE: "The Burning Of The Midnight Lamp" (Track).

Sounds like a demonstration record for the wow-wow foot pedal or pick-up. It almost sounds like the Vanilla Fudge: is it the backside? It's getting very good. I think the intro was too long. Oh, dear, they've stopped to take a rest again. Is Donald Duck the conductor? I'm not putting it down — it's good. It's very groovy and now it's happening again. Good guitar solo. Get it on baby! Now this wow-wow section makes sense after he's sung "loneliness is such a drag." These kind of records seem to reflect what the people on the scene think and which way everything is moving. Good.

HARRY PULES REPORTS FROM SAN FRANCISCO

GEORGE IN HIPPIYLAND



GEORGE: 'Ravi and all them are still right'

"YOU are our leader, George," a hippie told the Beatle, hugging him. "No," said George. "Wrong." "Oh yes, man," the hippie insisted, running to keep up with the line of a thousand or more surging eight abreast along Haight Street. "You know where it's at, man." "It's you who should be leading yourself," George said, pursuing his point and also a steady path towards the limousine in Masonic Street. "You don't want to be following leaders, me or anyone else." "Too much," said the crowd, and danced down the street telling their neighbours it was the scene of scenes which, in a way, it was for George and everybody.

"Hey man," shouted someone way back in the line. "I gotta turn George on. Let me through. I got to lay some STP on him, man. Let me get to him, man." The voice got louder.

"I heard him the first time, five minutes before he actually got to me," said George later. "But I tried to ignore it hoping it wasn't going to happen."

"I got the STP, man," the voice cried nearer and nearer and a lot of hands went out from the blankets. "Give us some, man. Us too, man. Lay it on us. Let's do our thing all together with George."

'HEY MAN, I GOT TO TURN GEORGE ON. I GOT TO LAY SOME S.T.P. ON HIM'

I felt a hard shoulder in my soft back and it was the STP hand, finally a couple of yards from the lucky beneficiary. A hand reached out with the purple pill between a thumb and forefinger. "Here, George. I got the stuff to lay on you, man. STP, man. Blow your mind."

George kept on moving, as much to keep upright as to make progress. "George," commanded the voice behind the hand that held the pill. "This is for you. Turn yourself on, man."

"No," said George. "Take it away. That's bullshit, man. Karma Yoga, remember? It isn't the answer. The answer's in your own head, isn't it? I don't want that. Get it away and thanks anyway."

The hand fell back and the head slumped a bit and the fellow went through the part-feeble, part-brave dialogue of the spurned who has been seen to be spurned.

The pusher was hardly a man, no longer a boy. He was very well-intentioned, one thought. He wanted to help. He wanted to give. He was a joiner, wanting a part of him and the essence of his beliefs to pass from him to the leader. ("Let's you and me have one for the road, Jesus.")

The purple pill and the holder went from sight and sound and I

didn't see him again until we were back in the car and a face crowded into the window. It vanished for a moment while an older face said: "Hey George. You guys certainly got to my wife, George. Your picture's in her pocketbook, George."

"Great," said George laughing with relief and happiness and fear and bewilderment but crying without tears because Sergeant Pepper's Lonely Hearts Club Band hadn't apparently made its point clearly enough.

The STP face appeared, hostile and sad and hurt and flecked with sweat and spit

from running and shouting. "Hey George. I tried to give you a gift that would turn you on, man, and you put me down, man. I don't like that, man. That was wrong, man. No it wasn't," said George. "You don't need it."

"You put me down," said the man, pulling out his knotted face. "It's soft," said George to himself, later. "He'll have to help himself. He has a choice."

He was still exhilarated and up and buoyant and pink-cheeked from the fantastic "pied piper" march through Haight Ashbury, a journey motivated as much by

curiosity as by a desire to make his warm involvement in the free world movement felt in America.

But as the car pulled away and the cheers and goodbyes and waving dwindled and died he pulled from his pocket a picture of Paramahansa Yogananda, autobiography of a yoga, and he held it up so that Alexis the Greek electronics genius who by his creative skills and spiritual kinship, has become inextricably involved with the Beatles, could see the peace of the Indian's face.

"This is still it, Alex," he said. "Ravi and all them are still right. This is where it is."

What had George Harrison / Beatle / provincial Englishman / disciple of Ravi Shankar / young-married / sitar tyro brought up on Chuck Berry / MBE / student of Yoga / laconic comedian / possessor of many images, countless conflicting elements and boundless honesty and sincerity, expected of Haight Ashbury?

He didn't exactly know afterwards but he felt that what he'd expected he had found in quick flashes and it was true that within the huge hurrying, harrying, hassling crowd, he had experienced no hostility, no ugliness, no lack of consideration for himself as a being.

It wasn't that Haight Ashbury let him down for he was not, he considered, important enough to expect a new

community to gratify his requirements. But he had expected a more profound peace, a greater "cool" than he found.

He himself has signed the British petition for the revision of anti-marijuana laws. He is clearly in the vanguard of the drive towards liberation of the human spirit. No one doubts where he and John, Paul and Ringo stand on civil rights, war, lies, hate, bullshit, games, material acquisitions for their own sake or any of the other elements of society which the hippies spurn.

Maybe he hadn't been prepared for the throbbing drum-beat of "turn on, get high, be loaded, everybody must get stoned" which pulsed through the throng. Presents were showered on him and he was happy that people wanted to give.

Giving is lovely. The magnificent peace-pipe that was thrust into his hand, he considered that to be fantastic. Bound in wool and fur of many colours, as fall as a spear, finely fashioned, it was a special gift and it was received well.

But with it came handfuls of cigarette papers and acid-rambling poems and drawings, an idyllic poster of a fellow with 1965 Byrd-glasses screwing his face into a wrinkled apple as he drew the last choking draughts from a marijuana roach. All this and the rejected cap of STP.

Too much? Well I don't know. None of us do.

Well, we got to Haight Ashbury, at fiveish and started to walk up Masonic Street from the dental school.

After a hundred steps a guy who takes pictures for Newsweek said, "Remember me? I was at Monterey." His face was an inch from mine and I said, "Yes, I remember you. Hi Mike." "I'm Gene," he said, "but you were near. Mike was the writer with me." I said "Hi, Gene. You are the one who always comes an inch from my face when you talk." "Isn't that George?" he said, from an inch away. "Yes," I said. "I'll be back," he said and was and the pictures he took were across the world in 24 hours.

The crowd was growing. Pattie Harrison and her sister Jenny had minimiminal skirts and were certainly the prettiest creatures on the street, so a very nice chap with a tall hat asked them to pose for a picture. They did so and then someone gave George a crown not of thorns but of flowers which he wore at a comical angle by accident, having no mirror.

Neil Aspinall said, "Where are we walking to?" and someone said, "There's a park with a hill called Hippie Hill." George said, "Well let's go to the park," and everyone looked awfully happy and that was a nice moment. There were

many. It was when the dealers started dealing and the wheels started wheeling that it became less attractive.

So across the crosswalk, hundreds of us strode and danced, with the word spreading everywhere, George Harrison's here. We rounded the pond and walked up a grassy bank where we sat.

"This isn't Hippie Hill," said someone being specific and George said, "Yes, it is now. Isn't it?" Everyone laughed out of a mingled desire to please and because it really was too much. It was a marvellous ten minutes.

From somewhere came a young chap with a guitar and asked George to play. "No,"

said George. "It's your guitar. You play for us."

The chap blushed and said, "Hey man. Not with you here."

"Go on," said George. "It's yours. Play if you want to." The case was unzipped and then zipped and I said to him quietly, "Play. Why not. It would be nice." So still embarrassed he slowly unzipped the case and began to play, not badly. There came a chanter like an old man singing in the shower, not musical but really enjoying the sound of his own voice which is a very healthy thing. Why not?

The crowd was having a great time and so was George in the middle, alternately

laughing and answering questions. Then suddenly there was some tension because a lot of people started asking for cigarettes in that haunted way tense people have and it was clear nobody could believe it could last so the guitar-player handed the instrument to George and said, "Please give us a chord." "OK," said George. "Here's a G. And an E, and so on up and down the scale." The crowd was magic and so was the moment. It was a special fragment of fantasy trapped by all of us for ever.

Thus the Beatle came and went among the hippies and they were very kind to him and to all of us.

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indescribable new brass trumpet sound. As soon as you hear it you'll want it. Get in quickly! Go to your nearest Wurlitzer Dealer. If in doubt please mail the coupon.

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MELODY MAKER TRADE FAIR SPECIAL

Organs for home

THEIR increasing impact on the trade necessitates three stands this year for M. Hohner Ltd, who will have their usual one on the ground floor for all their musical instruments, except organs and amplifiers, which will be shown on one room on the first floor, while the much-discussed Echolette portable sound studio equipment will be demonstrated in another room on the first floor.

Hohner will present an entirely new transistorised church organ, Symphonic 40, with full pedal board and bench. Traditional styling will suit any surroundings and it is an ideal organ for religious and home use. Each of the 15 manuals register switches produce richly contrasting tone colours.

Another newcomer, the two-manual Symphonic 410, with four organ voices, 8ft percussion, reverberation and vibrato, combines attractive presentation with superb volume and effects. Among several portable models is the smart Symphonic 45 for rhythm and light music and the new and newly-styled electronic symphonic 32, which produces a pleasing tone ideal for home or school and has an amplifier made to tilt backwards or forwards 180 degrees for extra sound radiation.

A contra-bass that slips into a zipp case the size of a briefcase, the new Hohner Bassett is a compact electronic bass instrument with 24 standard bass piano keys covering two octaves, F-E. On the new Electro Melodia, which is entirely electronic but retains the basic melodia shape, a precise pneumatic swell controls volume according to the amount of breath used. Nine slide tabs, six of which are fixed registers, produce the various tone colours, including brass, woodwinds and strings.

Hohner melodicas are especially favoured in schools because they provide the practical means of teaching keyboard notation to youngsters. A bass model has accordingly been designed for group playing.

Hohner's new Resonator 10 represents an exciting breakthrough in accordion construction, for along with the well-known cassette, a distinctive resonator effect has been introduced to provide a completely fresh sound.

Hohner will also be exhibiting such widely-acclaimed brands as the Sonor Orff school musical instruments, Sonor drums and equipment, Huttie brass, and a new range of excellent electric guitars called Contessa. Their new two-manual Symphonic 410 L is the same as their Symphonic 410, but is fitted with a Leslie speaker to make it even more effective.



FINE PRODUCTS BY



GENERAL MUSIC STRINGS LTD SOUTH WALES GT. BRITAIN



A MESSAGE FROM THE PRESIDENT OF A.M.I.I.

IT IS A great pleasure and privilege to welcome our friends both from home and abroad to the 1967 British Music Trades Fair. We hope and believe that the exhibition grows in stature and importance annually, and we are sure that British dealers appreciate the opportunity of meeting their suppliers and colleagues every year.

THE EVER-GROWING NUMBER of overseas visitors is most gratifying to those who devote so much time and effort to the vast amount of work which is entailed in arranging such an event. My grateful thanks to all who have done so much so well, and best wishes for a happy and profitable week. The emphasis is likely to be on electronics, chiefly organs, which are growing in popularity daily.

THE ENORMOUS GROWTH in organ

sales is maintained. Not only are all the best groups using an organ, but there are distinct possibilities that it will become as popular as the piano was in Victorian days, in which case no home will be complete without one.

ALTHOUGH GUITAR SALES may have dropped a little, possibly because beat groups are satisfied with the instruments they possess, there is a great boom in amplifiers, because everyone is seeking a bigger and better sound.

DEALERS ARE CERTAIN they can satisfy the demand by providing amplifiers with more power and higher fidelity. Most groups today are aiming at a 100 watt output.

FINALLY, THERE IS TREMENDOUS interest in automatic rhythm machines, which are a boon to the pianist, organist, accordionist, guitarist and any other soloist.



Phil Cowan

Plastic kazoos

WEEKES MUSICAL INSTRUMENTS LTD will be exhibiting the Quadrangle of hi-fi equipment for the first time in Room 148.

Quad has been recognised as a leading make in the hi-fi field at home and abroad and is acclaimed for having the closest approach possible to the original sound.

In particular, the Electrostatic loudspeaker is claimed by Weekes to be the only one available which can reproduce sound over the whole audible frequency range.

The modern finish of all Quad items has been designed to fit in with almost any furnishings. The equipment can accept signals from many sources and reproduce them with the utmost clarity.

On Stand V in the Wharrcliffe Suite educational instruments marketed by Weekes have been supplemented by some new chromatic xylophones, ideal for Orff system school work. The new plastic kazoo, which has been selling well, will be another pleasure-maker for the young.

Other instruments and accessories will include the Beverley range of drums.

First-time model

WURLITZER LTD will be holding their own Trade Show in the Upper Ballroom of the nearby Royal Hotel, Woburn Place, from August 20 to 24. Representatives present will be Hans Scheidegger (manager of Wurliizer Overseas AG), Bruno Fischer (Wurliizer Overseas AG), Alfred Smith (Sales Manager of Wurliizer Ltd) and George Blackmore, FRCD, FIAL (who will be demonstrating the entire range of Wurliizer organs and pianos).

There will be eight 44-note manual 13-note pedal board organs on display. These are Models 4017 (mahogany or walnut, percussion and slide), 4041 (Continental, with reverb and optional spectratone, walnut), 4070 (mahogany or walnut, with reverb percussion and slide, spectratone), 4071 (Continental spectratone, reverb, multi-matic percussion and slide), 4140 (spectratone, reverb percussion and slide, mahogany or

walnut), 4201 (Continental, as 4140, but walnut only), 4300 (dual-speed spectratone, slide, reverb, chimes, percussion, mahogany or walnut), 4300 Continental (as 4300 but in walnut and Continental casework).

There will be three models with two 61-note manuals and 25-note pedal boards. These are: 4500 (dual-speed spectratone, multi-matic percussion, reverb and all the other features exclusive to Wurliizer, in mahogany or walnut), 4502 (church organ in walnut, with cathedral spectratone, identical to 4500, but without theatre organ effects), 4520 (same as 4500, but with horse-shoe console, in walnut or antique white and gold).

Wurliizer will be introducing their new Model 4700, a large concert-church organ with two 61-note manuals and full 32-note pedal board, radiating and concave, and a specification which ranges in pitch from 16 ft to 4 ft. It has reverb, electronic vibrato, spectratone, pistons, sustain and couplers.

Another first-time model will be the extremely serviceable Combo organ, lightweight portable group instrument weighing not more than 24 lb and the first in the world with integrated circuits.

Also on show will be the Wurliizer Brasshorn, Electric Piano, Sideman and full range of Wurliizer/Welson guitars and Wurliizer band instruments.

Microphone mixers

MICROPHONE mixers, piano and accordion microphones, reverberation units, fuzz-boxes, booster units and connector leads are among the many gadgets scheduled for an extensive display by John Hornby Skewes and Co. Ltd, in Rooms 150 and 152.

These well-tried articles from their own manufactured range of amplification accessory units are for export as well as the home market.

Primarily for the home trade is a comprehensive range of guitars and accessories and many other items with considerable appeal to dealers, including the largest range of harmonicas on display at the exhibition.

Hornby Skewes are sole UK wholesale distributors for Mas-Y-Mas finger-style guitars and they hold exclusive rights for many unusual musical accessories.

Power amplifiers

IMPACT Power Plus is the significant name applied to the multi-purpose 60- and 100-watt amplifiers which will be featured at the President Hotel, adjacent to the Russell Hotel.

The 60-watt amplifier has two dual-input channels with independent volume, bass and treble to each channel, mounted along with mains and standby switches on a blue-gray panel with etched descriptions for each channel.

A red neon lights up when the main switch is moved to the on position and a green light operates with the standby switch, a refinement allowing the amp to remain warm when in the off position and bringing it back into full operation when switched on. The amp is housed in an attractively shaped cabinet with a slightly sloping control section for ease of operation. The 100-watt amp fitted with a third dual input channel.

To go with these pack-a-punch units are a big range of cabinets, fitted with Goodmans or Celestion speakers, all complete with covers. The Lead N Bass, the 1 x 18 Bass and Organ, and the Tallboy 4 x 10 and 4 x 12 PA columns. Fashionable thin electric guitars, with smart sunburst finish, will be offered by Klira, who are producing a Jumbo bridge with an adjustable neck and one of them de Luxe. These guitars will be a range of Spanish and a half octave student glockenspiel and several excellent xylophones to meet all needs.

Randall Electronics Ltd, who are official service contractors for Philips Philcorda, will be present at the exhibition to discuss technical matters. Philips personnel in attendance will be Philcorda commercial manager, G. C. Harrison, promotions executive F. T. Cardew, southern representative N. Bailey, northern representative R. Kelbrick and Midlands representative J. J. Page.

Each of the three rooms occupied by Philios will have a specific theme: organs for the home, institutions and bands; tuition methods at home, in dealers' studios or in educational establishments; the huge market for Philcordas and how it can be tackled.

Philcorda GM 751 is noted for its musical sound, compactness and versatility. The range of tone colours is extremely wide and features include vibrato and reverberation variable controls on the fascia. Styling is particularly elegant, with no visible sockets, and it is lightweight and easy to assemble.

Philcorda GM 755 has two four-octave keyboards and 13 basic voices, each with a wide contrast in 8', 4' and 2' pitches. The voices can be used in combination and the two manuals can be coupled, allowing for many tone colours. There is a pedal board of 13 notes which can be registered in 8' or 8' plus 16' pitches.

Philcorda GM 753 is a truly portable instrument incorporating many features of the console models. It has a specially-selected range of tone colours and the keyboard can be set at any angle. Removable legs fit into the keyboard, which has a handle for easy carrying.

Quality brass

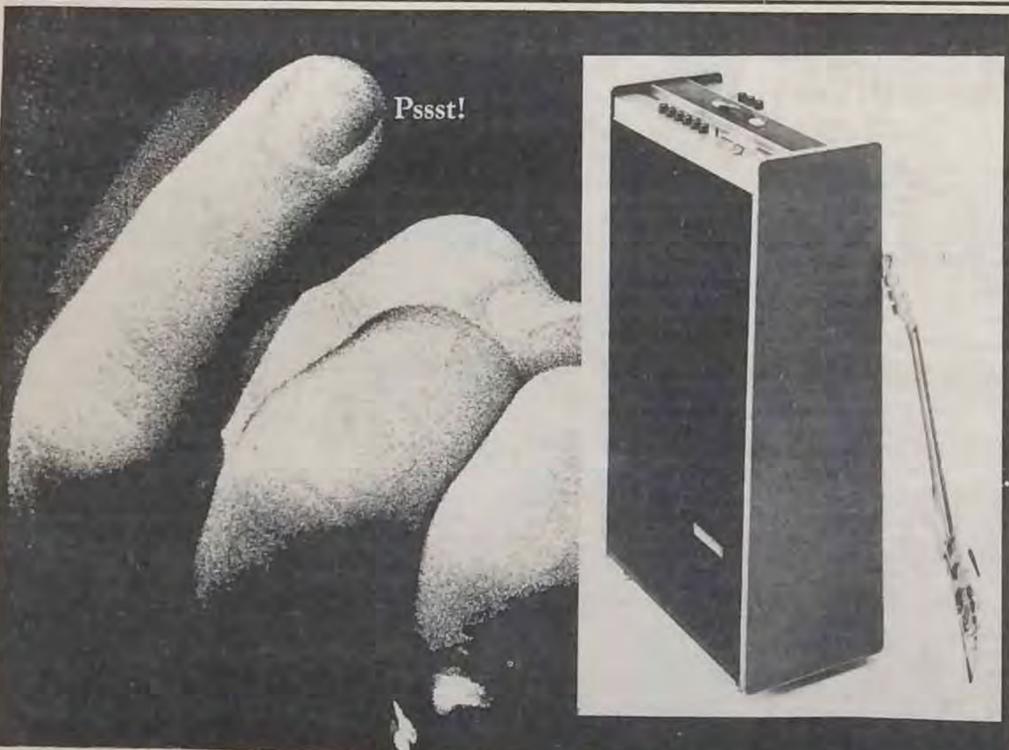
A FULL range of quality woodwind and brass instruments from the famous French houses of G. Leblanc, Antoine Courtois and Noblet will again be displayed by G. L. Leblanc (London) Ltd, represented by reputable London dealer Bill Lewington.

Artist clarinets from Leblanc (Paris) will be exhibited in all tonalities from Ab soprano through Eb, D, C, Bb, and A to the bass voice instruments—alto, F basses, horn, bass clarinet and the unique contra-alto and contra-bass clarinets, for which the make is renowned. All soprano clarinets are now supplied with rhodium-plated keywork at no extra cost.

The revolutionary Leblanc-system alto and tenor saxophones, which incorporate the first major development in mechanical and acoustical design since the instrument was invented, are being widely used all over the world. They have a special system which gives a vast number of additional intonings, without affecting the normal playing of the instrument, and improved acoustics, making them even-toned throughout.

Brass instruments from Courtois include medium, medium-large and large bore trumpets in Bb and symphony trumpets in D and C. Trombones include tenor, bass and valve instruments, the latter available with optional slide section. All the Courtois valve instruments are finished in Verni Luxe lacquer, with chrome-plated trim, and feature a 1st valve tuning trigger.

Apart from the Noblet range of clarinets in Eb, C, Bb and A, there will be alto and bass clarinets, and professional-quality oboes and flutes, including a new artist model flute with gold-plated lip-plate, and a French model flute with open holes, priced similarly to the standard model. Featured in the Normandy student line will be a Bb clarinet and a fine Boehm flute.



The Wall of sound

A STAGGERING build-up of speakers to produce a maximum of 1,000 watts has been produced by Watkins Electric Music Ltd, who appropriately call it 'The Wall of Sound'.

It consists of a bank of their WEM 4 x 12 inch column speakers mounted on a spacious extension stand and used with the addition of 'slave' units.

Watkins have introduced for the first time a 100-watt PA amplifier based on the successful formula of their 40 watt model. The PA 40 has four inputs on two channels, with a full range of volume, treble and bass controls for each channel and has 40 watts RMS output (80 watts peak). It is for use with the WEM 6 x 8 inch, 6 x 10 inch or 4 x 12 inch speaker columns.

The PA 100 has similar control panel facilities, but with excess of 200 watts (100 watt peak). It drives the WEM 6 x 10 inch or 4 x 12 inch speaker columns and also the 5 x 10 inch.

The industrious Charles Watkins will also be showing several other amplifiers and accessories for different requirements, plus the Fifth Man organ-guitar, the Watkins Copicat echo-unit, the Revermaster five-channel mixer with reverb-eration, Rapier and Sapphire guitars and the portable four-octave Teisco-WEM organ.



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ASK YOUR DEALER FOR THE HOKADA CLASSICAL GUITAR Distributed by STENTOR



Tone cabinets

PHILIPS Electrical Ltd will be showing a new portable instrument in the Philcorda Philcorda GM 751, together with which have achieved tremendous success since they became available on the British market last year. There will be amplifier tone cabinets specially manufactured for use with Philcordas.

A representative of Moore-

We designed The Exterminator to give you more than enough sound for places like gyms, airplane hangars, and supermarket parking lots. That's when we used to call it Baldwin Amplifier Model E-1. Then, some guys put it in an ordinary sized room and cranked it up. So now we call it The Exterminator. If you took that grille cloth off you'd see a wall of sound. Six speakers. Two 15, two 12, and two 7 inches. All six speakers are a Baldwin exclusive design, too. The speakers had to be nylon reinforced to handle the tremendous vibrations set up by the voice coils. And every one of the 250 watts peak music power (100 watts rms) it puts out is semi-directional. So, if you have the courage to, you can use several back to back and "aim" them wherever you want to. But just one Exterminator can fill a room with sound you can actually feel.

New from

HOHNER

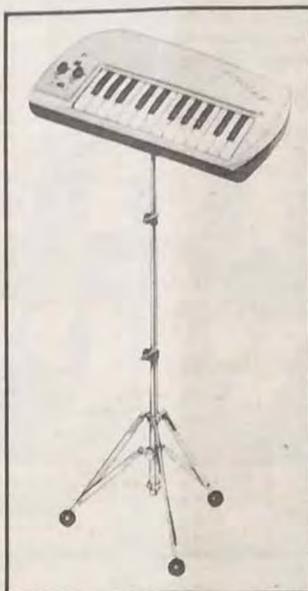


SYMPHONIC 40 : Outstanding new Hohner transistor organ complete with full pedal board and bench. All the new features are detailed in our colour brochure. Magnificent sound, delightful appearance.



ORGANINO : This miniature organ for youngsters works off four ordinary torch batteries. A delightful present!

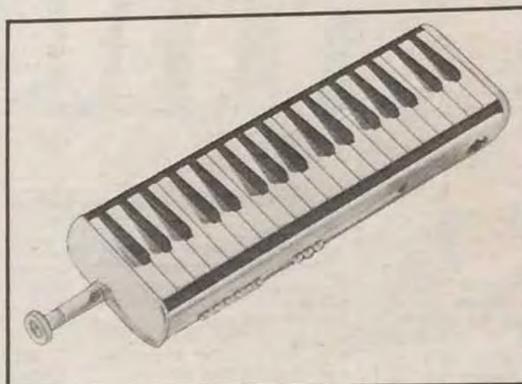
A RANDOM SELECTION OF THE NEW EXCITING HOHNER RANGE THAT WILL APPEAL TO BOTH AMATEUR AND TOP PRO THROUGHOUT THE LAND



HOHNER BASSET : Entirely new electronic contra-bass with special adjustable stand, fitting sleekly into two zip-cases. The 24 standard size keys cover two octaves from F — e. Produces variable percussion, bass characteristics and tuba effects.



SYMPHONIC 410: Powerful two-manual transistor organ with 13 note bass pedal board and many innovations. SYMPHONIC 410 L is the same model fitted with two-speed Leslie speaker for enormous additional scope.

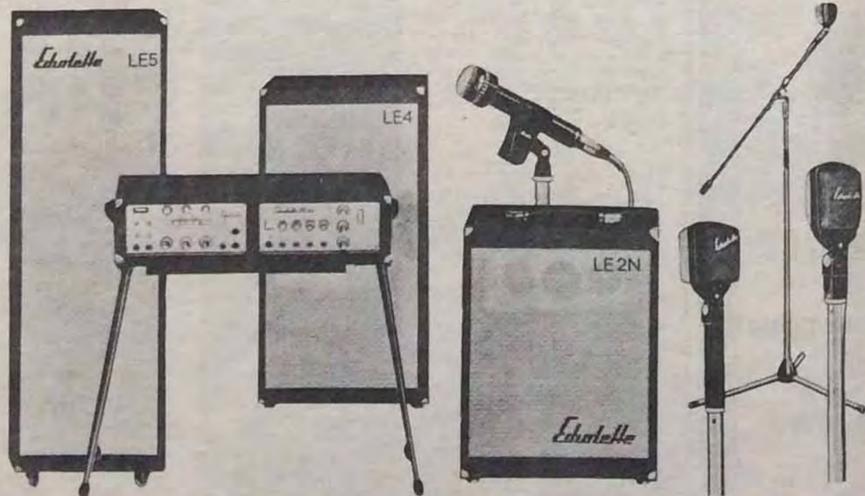


ELECTRA-MELODICA : The special pneumatic swell gives perfect control of this new electronic wind instrument. It produces various tone colours including strings. A smart PVC carrying case is supplied with it.

Contessa GUITARS



A superb range of American-design guitars with silk-smooth necks. The special internal neck reinforcements make the Contessa absolutely rigid and practically distortion proof. Domed backs and fronts give tone richness with lightness of weight. The beautiful high-gloss lustre finish emphasises the superb quality of these new models.



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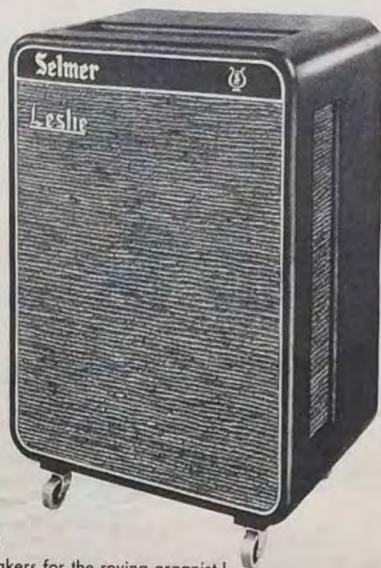
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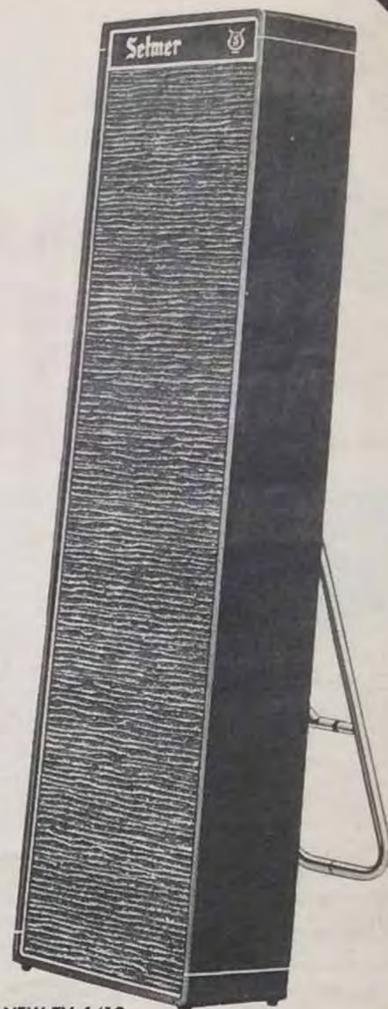
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Restyled and improved for the new season. Two inputs — single channel. Built-in tremolo and reverb. 50 watts undistorted output through specially designed 12" speakers. **160 gns.**



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NEW P.A./100/12 Reverb
6 channels, 12 inputs — 6 hi and 6 lo, with independent volume, bass and treble controls. Master volume control for perfect balancing. Hammond reverb unit. 100 watts undistorted output. **145 gns.**

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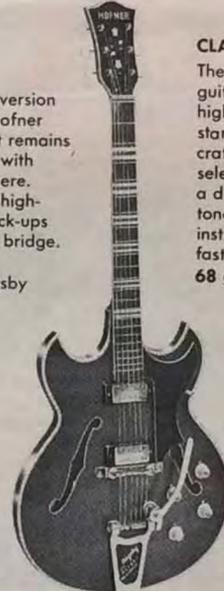
AMBASSADOR

A beautiful example of Hofner craftsmanship at its best. All the well-known and well-tried Hofner special features including the famous micro-matic bridge. Rich golden sunburst finish. **63 gns.**



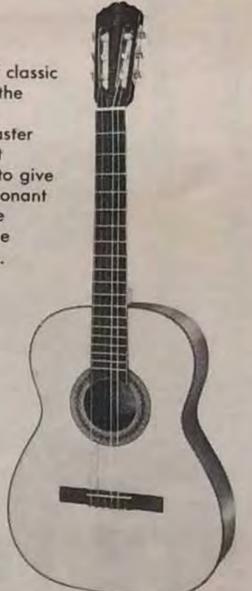
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New, improved version of the famous Hofner 'slim' guitar that remains a firm favourite with players everywhere. Now fitted with high-efficiency bar pick-ups and micro-matic bridge. **73 gns. 83 gns. with Bigsby (as illustration)**



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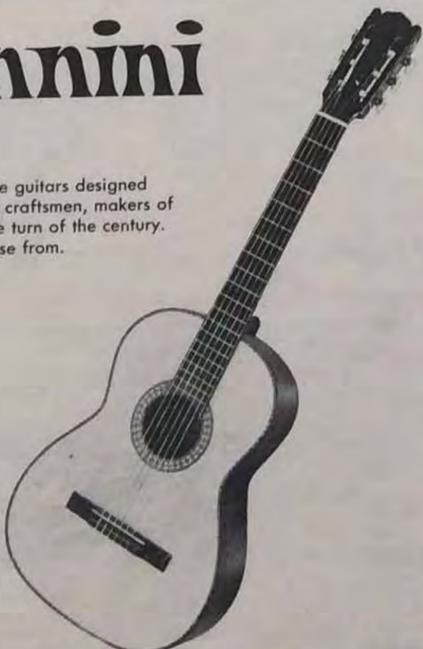
The aristocrat of classic guitars, built to the highest possible standards by master craftsmen. Finest selected woods to give a deep, rich, resonant tone. Superlative instrument for the fastidious player. **68 gns.**



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I've got those Seventh National Jazz And Blues Festival blues



DONOVAN



BURDON



ERIC BURDON AND THE ANIMALS

WORDS: CHRIS WELCH / PICTURES: BARRIE WENTZELL

DOVES of peace fluttered symbolically over the heads of the seething crowds at the Seventh National Jazz And Blues Festival at Windsor on Sunday — then crashed into the ground.

They had been released by P. P. Arnold and the Nice at the climax of their act, and somehow the birds' fate summed up the hostile under- and often overtones that made the festival the most disappointing so far.

On paper everything looked fine. There were the blues bands, psychedelic groups and top pop attractions like the Small Faces and Paul Jones. Yet there were breakdowns, blow ups, rows, arguments, fights and a fire.

While the great mass of the audience were well-behaved and came solely to dig music, a hard core of trouble-makers on Saturday night set fire to a rubbish tip, threw bottles at a fire-engine, threatened and attacked security men, and hit a BBC 24 Hours team man.

BOOING

Apart from that, the crowds devoted most of their time to either booing or cheering the artists. Due to almost continuous

amplification and electrical trouble most of the groups were fed up, angry and brought to swearing on stage.

The National Jazz Federation had the problems of groups that didn't turn up at all — like the Pink Floyd — some who arrived late, wanted to use their own gear (surprise, surprise), and over-ran. There were constant complaints from neighbours about the noise and when this forced all amplification to be turned down, there were complaints from the audience and artists.

LOSS

Hosts of guitarists like Peter Green, Eric Clapton, Jeff Beck, David O'List and others had their sound reduced to a near pathetic level. Organists too suffered from cut-outs and general loss of volume.

All sound cut out on the Move just as they reached their climax on Friday night, and as rockets were being set off.

The Small Faces bashing out "Paperback Writer," and "All Or Nothing" had all their lights turned off, then all the sound. "You bastards," yelled Steve, as their act was cut in half.

But there were some bright moments. Tomorrow, with

painted faces and freaking-out Suzie Creamcheese, were excellent and achieved a great sound on numbers like "My White Bicycle," and "Why."

Eric Burdon and the New Animals were excellent on numbers like "San Franciscan Nights," and blew many minds. Marmalade appeared a little old-fashioned in skinny pull-overs. "What — no woad?" demanded a member of the audience.

No sound troubles hit the jazz afternoon starring Yusuf Lateef, Zoot Sims and Al Cohn. The Americans brought music and decorum to the festival, while singer Jeannie Lambe was a minor sensation singing with the Danny Moss quartet.

SOUL

Her bell-like voice came through on "Satin Doll," "St Louis Blues," etc. while the Graham Collier Septet also achieved a good sound on numbers like "Kentucky Oyster."

The Beautiful People weren't so beautiful on Saturday night. Paul Jones inquired "Do you like soul music?" to receive a resounding "No!" from the crowd. He struggled manfully against the boos and slow hand

claps with "Flamingo," "Doo Wah Diddy" and "Bad, Bad, Boy."

Chants of "We want the Pink Floyd" didn't help, because the group's lead singer Syd Barrett was ill and the group couldn't appear.

Star of Saturday was the Crazy World Of Arthur Brown who caused a sensation, arriving on a crane with his hair ablaze, which had to be doused in water. He was lowered over the crowd's heads, and with painted face and mask provoked the audience to an orgy of yelling.

Donovan was a big success on Sunday afternoon. Thousands listened intently, and rose to their feet to give him an ovation for "Preachin' Love," "Rules And Regulations" and "Mellow Yellow."

His band had four string players from the Royal Philharmonic Orchestra, plus Mike O'Neil (organ), Cliff Barton (bass), Keith Webb (drums), Eric Leese (guitar) and Harold McNair (tenor).

Another very successful set was by the Nice, P. P. Arnold's backing group who filled the marquee tent within seconds with some very original and solid sounds. Organist Keith Emerson played fantastically well on "Flower, King Of Flies," "Angel Of Death," and "Firefighter."

As Sandie Sergeant danced wildly the group cracked whips and whipped the audience to one of the few wild reactions of the festival.

Jeff Beck suffered from loss of volume but played well. Alan Bown and Jess Roden scored a triumph with a rock 'n' roll medley. Peter Green's Fleetwood Mac made an impressive debut, while John Mayall was received with fervent enthusiasm.

SPACE

Unfortunately as one of the few reporters actually reporting on the music, I was prevented by highly trained bouncers, from actually seeing many of the groups as the space in front of the stage was reserved for owners of Brownie cameras, groups' girlfriends, and other NIPs (non-important people).

Resisting a request to leave, I pieced together from other sources that Zoot Money was great with his new band and light show. Denny Laine was okay, and Bert Jansch was pretty dire.

From behind a piece of scaffolding I detected that Eric Clapton, with the Cream, is still about 200 miles ahead of all other guitarists in his field, no matter how many jealous faces his imitators may pull.

I also detected that Pat Arnold was about the only singer of any merit to perform at the entire event, aside from Jeannie Lambe, and was the only successful representative of soul. As her beautiful voice soared out "The Time Has Come" it seemed to me the time had come to pray for more such music.

And there's a thought for next year — more music and less arguments.

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JNR HITS OUT!

Can be successful— I'll do it my way'

time to being completely great disease of worshipping commercialism. Having only to debate the music. When I came to England the situation was in- America. I felt very the differences that it is pre- to knock success only because that are con- things. I heard that the great they have, be- innovators, challenge. In have merely been there have simply appearance of performance—not of music. "This is exactly what I have kept away from—there is no innovation in commercialism. Singers and musicians are paid to make music, not to storm commercial bastions. "This is exactly why I have devoted my time in other directions and have not made records. If I were to succumb, I would perhaps be better off financially—but I have still managed to appear in 30 different countries. By the time I get back to the U.S., I will have covered 10,000 miles for this one-night-stand. "I am constantly touring, appearing in clubs and on concert platforms with my own seven-piece backing (three rhythm, two reeds, two brass—all doubling) and I am certainly not starving. "I once asked the president of the recording company to which I am contracted, what he was doing for music. His reply was that whilst what I was attempting was good for generalisation—the cash

register was specific. "Record companies want sales all right—but I refuse to yield to records, on stage or on tour. I enjoy what I'm doing, but I refuse to wear long hair or particular clothes. I wear what I like" (he was dressed in a dark suit and tie, white shirt) "and I sing what I think right. Quality comes first with me. "Some time ago, we tried out no less than 184 songs. Of these we decided that only five were suitable for me to record and finished up recording one only. This is "Shadows On A Foggy Day." "I refuse to believe that to be a success one must dress like a maniac or clutter-up records with gintraps. I know that teenagers are restless and am well aware that if they hear a new sound today, it is a hit tomorrow, because they are constantly seeking something different. "I want to succeed, but I am not prepared to sacrifice eighteen years hard work. I

was taught by people who know—I studied arranging and conducting. In fact, the first time I went into a recording studio was at the age of 15 when I arranged and conducted a session for Russ Arno when he recorded "Valley Of The Sun." "I think that I can be as successful as anyone else, but I do it my way — with music of a high standard. Obviously I am often asked if I am influenced by my father. Technically—yes! Who could fail to be affected by him Both he and I and sister Nancy are moving around so much, that we hardly see each other. And as we are contracted to different labels, there is little chance of my recording with either. "I gained a ray of hope for the future from a recent appearance at the Steel Pier in New Jersey. We were appearing in the ballroom, whilst in the theatre was an English group called the New Vaudeville Band who were on the crest, following the success of their big record hit "Winchester Cathedral." I had no such boost for my appearance—but we still outsold them three to one! "All that I ask is to be allowed to make the music I believe in. I'm sure that quality will win through." JERRY DAWSON

MELODY MAKER TRADE FAIR SPECIAL

New line in strings

FRESH from Chicago and Frankfurt with sheaves of orders, the James How group of companies are putting on the most lavish display in Rooms 132-3. But the most important item will be a simple plastic pack only 4 1/2 in x 4 1/2 in! This will be the exceptional new Rotosound bass guitar string, a worthy companion to the famous RS66, used and recommended for its twangy sound by John Entwistle, of The Who.

The provision of a custom-gauge choice, whereby all Rotosound strings are available by gauge, will be entirely new to this country and provide the lowest-ever gauge available here. There will be a new Flatwound set on a showcase to match the nautical Roundwound Top Star and Classic Rotosound strings. Also contained in a 4 1/2 in x 4 1/2 in plastic pack will be the Third Hand capo, which fits all guitars.

Rotosound Plectra in nylon, offering three thicknesses, together with the lightweight silver nickel picks, are among other exclusive accessories to match the fuzz-box and amp leads. The new plastic Rotosound school recorder will be shown for the first time in Britain.

The Rotosound Rhythmite will be exhibited by its inventor and manufacturer, George Miller. As the name implies, lighting automatically matches the mood of the music. This is done by converting sound impulses from an audio amplifier into light impulses, causing exciting effects, varying with the tone and volume of the music.

James How act for manufacturers in the USA, Continent and UK and their goods and senior executives will be there. Jenco, the world's largest producer of mallet-played instruments from Illinois will show their full range. From Munich there will be Issy Wajoman and ace guitarist Bill Lawrence, both of Lawrence Electroacoustics, with their well-designed pickups—including the Western which fits into the hole of the guitar and eliminates drilling.

James How handle all UK distribution of the all-British Triumph silicon solid-state amplifier. Managing director Jeff Johnson will be showing visitors the existing 100, 70 and 30-watt models with the new 15 and 0

watt models and PA system. New lines which James How are introducing to Britain include: all-weather and coloured drum-heads, Ching-Ring and Sound Post Linature and Cap, all from Evans, of Dodge City, Kansas.

The Pease Mecco automatic tuner for stringed instruments is a pocket-size item resembling a micrometer gauge and made of light plastic, which enables even a beginner to tune his instrument correctly. James How also expect to have accordions, electric auto-harp and many surprises on their stand.

Sax pick-up

ARBITER ELECTRONICS started 1967 with the introduction to the home market of the successful Soundette Echo unit, which is now manufactured for the Fender and Leblanc organisations of America. They closely followed this achievement by launching the big-hat Arbiter Bug, the saxophone and woodwind pick-up unit which is so easy to fit, being slotted neatly between reed and ligature and providing faithful reproduction. It is now being featured by Woody Herman, Roland Kirk and the Buddy Rich Band and the Si Zentner bands.

Now the mighty Bugsound 3-1 is available, incorporating (1) 40-watt solid-state amplifier, (2) exclusively-designed 12 inch Goodman speaker and speaker cabinet, (3) Soundette echo unit, (4) Add-A-Sound octave unit, giving three sounds in unison from one instrument!

These three units can be purchased and used with any normal amplifier set-up. Thirty and 60-watt versions of the Tone Dimension vibrato units are now available. It offers an excellent extension speaker cabinet, incorporating Goodman speakers, two-speed vibrato motors controlled by separate foot-switch, and is a great bet for the group organist, plus an exciting new sound for guitarists.

Fender guitars are best-sellers all over the world and there is the usual competition among guitarists between the Telecaster and the Stratocaster, which is now being used by the fabulous Jimi Hendrix.

Other items scheduled for promotion by Arbiter include Mustang guitars and basses. Fender semi-acoustic Coronado guitars with one and two pick-

ups. Fender strings, including the forceful rock 'n' roll set, featured by many beat, blues and folk stars. Ludwig Classic drum kits in natural maple and mahogany finishes. It was amazing to hear how Sol Gubin, Bennett's drummer, cut through the Courte Basic band with one of these incredible small outfits.

Tough and durable AKG microphones in many styles for every kind of performance... and to close, a giant display, big drum news is expected from Trixon, whose stop-press (lit-bit) is the redesign of the Trixon Luxus drum kit by Buddy Rich, whose name it will now bear.

New organs

HAMMOND ORGAN CO will be showing two new electronic organs and a new Hammond tone cabinet at the Fair. These will be the highlights of the Hammond exhibit, which will also feature a number of best-selling models.

The display area cannot accommodate the full range of Hammond organs, but all Hammond dealers are kept informed of new product developments through regular visits by the company's area representatives. Alongside the new products will be displayed the popular M100, the C3 and the Leslie 251 and 222 speakers, as well as new promotional aids, dealer and consumer literature and a new sheet music specially published for the Hammond.

The two new organs, designated the J112 and J122, are both fully transistorised, including the amplifiers, and have two manuals, each with 44 keys, as well as 16 voice tabs. They are also equipped with full reiteration for creating such sustained repeating effects as the banjo and mandolin. Although they incorporate many features normally associated with expensive models, they are very moderately priced.

Hammond's new tone cabinet, the D10, has been specially designed for use with the H series organ, which was introduced last year at the Hammond Organ Dealer Convention, in Scarborough, and is being distributed to dealers in the next few weeks.

Hammond impress that the D10 is equally effective when used with their other electronic organs, such as the J100, K100 and E100 series models.

Making its debut at the Fair will be the M100A electric organ with built-in rhythm and percussion sections, which Hammond describe as "a super-charged version" of their successful M100.

Joining Peter Tozer, Keith Beckenham and Roy Jevons will be Stephen Duro, who recently joined Hammond Organ (UK) Ltd.

Group teaching

A WONDERFUL invention which could have far-reaching effects on school tuition will be presented in Room 145 by Monington and Weston Ltd, who have entered a type of an ingenious Piano Teaching Laboratory.

Completely new to the trade, this costly innovation will enable group teaching of piano students for the first time on a normal fully-expressed piano. Development engineers of Monington and Weston have now controlled the degree of touch and expression, enabling the teacher's piano or conversely the student's piano to be played remotely from each other, with full exoression from piano to forte.

The newest model of the Dereux Classic organ, which is designed to conform to BCO standards, is fitted with completely adjustable thumb pistons, five controlling the swell and pedal divisions and four controlling the great and pedal divisions.

The latest tone-cabinets have built-in adjustable tone controls, which can be adjusted on site to suit the varying acoustics of different churches.

Such pianos will be represented by the most successful model B upright and Monington and Weston will be displaying their own Consort and Musette school models.

The extensive range of Kimball organs will include two theatre models.

Amplifying brass

DUE to their late application and acceptance for membership of the AMIL, Thomas Musical Instruments Ltd had already planned to hold their exhibition at the Tavistock Hotel to coincide with the official AMIL exhibition being held at the neighbouring Russell Hotel.

Thomas will be exhibiting their complete range of organs in the basement lounge and have taken an adjoining room in which to show a brand-new line to be marketed under the arresting title of Thomas Ampliphonic. This is a completely new sys-

tem for the amplification of brass, woodwind, string and other band instruments, which aroused enormous enthusiasm at the American Music Convention in Chicago.

The music stands have built-in amplifiers, with integrated control panels, foot switches, lamps, etc. connected by a lead to a miniature pick-up within the instrument. Additional units are available within the system such as the Cry-Baby Pedal, the Power Pak and the Thomas Ampliphonic Stereo Multi-Voice. A comprehensive display of all these remarkable units, with relevant literature, will be available at the Tavistock.

The main exhibition will, of course, feature the full range of Thomas organs, with minimum detail changes, as Thomas Musical Instruments Ltd have only been operating for three months and launched these operations with their latest models.

Thomas organs, which feature the world-patented Colour-Glo system will be demonstrated by celebrated organist Harold Stead, who will be assisted by Jock Robertson, Managing Director of Thomas Musical Instruments Ltd, and sales managers Gordon Gibbins and John Edgar.

Joe Benaron, chairman of the company, who is also president of the American Organists in the USA, will be bringing over a squad of American dealers and Thomas executives, one of whom will be the leading demonstrator for Thomas Ampliphonic.

Way-out sounds

VOX promise new experiences in the realms of psychedelic music at the Fair, declaring vociferously that the frontiers of way-out sound will be pushed further outward and upward by new instruments and accessories of remarkable design.

The main display, in the Oak Room, will centre around Vox solid-state amplifiers, now firmly established throughout the world for unequalled ruggedness, performance and transportability.

Vox are enthusiastic about their new organs, which have the stamp of quality and good design, and will be installed in Room 135, demonstrated by Mike Carr, who is resident organist at the Ronnie Scott Club.

The new Riviera organ, which will be viewed by the trade for the first time at the Fair, is a powerful instrument with a vast range of voices and tone changes. A favourite with all musicians, the Vox Continental portable organ is now available in three models, newest being the Jaguar Continental, a reasonably priced single manual.

Specially designed for modern beat groups and bands, the Continental packs into two carrying cases. A two-manual keyboard has been introduced this year with complete success. Vox Gyro-tone speaker units give a spacious stereo sound and are applicable to any instrument, but particularly effective in conjunction with the organ. Three models will be on show.

An entirely new conception in the electronic music field, the Vox Guitar Organ combines a complete organ within the body of a guitar. Both can be played as separate instruments or simultaneously in combination and it is the only instrument of its kind in the world.

Vox have a complete range of electronic guitars with advanced features and plenty of fine-quality acoustic and semi-acoustic guitars. Among the electronic models the search for a mind-bending sound is met by the fantastic New Marauder, which has some incredible effects. Amazing results can be achieved with the new Vox Wah-Wah Pedal, which is being used by famous beat stars, including Eric Clapton and the Hollies.

Evolved after intensive research lasting two years, the Vox radio microphone uses the most modern techniques in the miniaturisation of transistors to meet the stringent GPO specification. Two models are available—single channel and multi-channel—and the equipment eliminates all cables between the artist and his electronic equipment, allowing for complete freedom of movement, with the microphone hidden in the clothing.

Design in drums

PREMIER hope to prove that they are still leading the world in drum design. Spearheading their improvements will be the complete range of the successful 2000 snare drum, which earned rave reports at the recent American Convention in Chicago.

Dealers will be given a preview of the complete new set of Lokfast drum accessories, comprising stands, hi-hats, tom-tom holders, cymbal holders, etc. These are designed to include every modern desire of today's hard-playing drummers. The stands and hi-hats are a material advance on the current flush-base range, so often copied, but never equalled. Lokfast fittings have every conceivable adjustment, once set they cannot move.

Super-Zyn cymbals are already sold in 100 countries and will have their wide popularity increased by the introduction of even-finer cymbals which are regarded by the makers as

so superb that they will be stamped with five stars.

The successful range of New Era percussion instruments for schools is to be widened. On view will be new tambourines, tambours and single-headed tom-toms equipped with a new method of tuning, so simple and effective that it is being patented and the design registered all over the world. Although equally suitable for professional tunable tambourines, the essential features are simplicity and the absence of any sharp points on which children can hurt themselves.

Premier's wide experience of making tuned percussion for many of the world's greatest solo performers has been brought to bear on school instruments, resulting in the New Era xylophones and glockenspiels, idea for the Orf system.

These have been designed after wide consultation with leading educationalists specialising in the field of school music. They will be available direct to Premier and other dealers through New Era wholesalers.

Premier's trading policy will continue to be exclusively through the dealer, backed by a wide selection of fine printed matter, including promotional material for increasing music teaching in schools.

New models

RANK Audio Visual will again be exhibiting Farfisa electronic organs, occupying rooms 153-6 on the first floor, with an enterprising selection of these delightful instruments.

Product manager Mr. E. C. Wren will be there to explain the qualities of Farfisa, which will be demonstrated by noted organist Jackie Brown. Backing up the sales campaign will be representatives Michael Brigg and John Dales.

Two new Farfisa models will be unveiled at the Fair. These are the Galaxy, a de luxe version of the Leader organ, incorporating a rhythm section and the 6050. They are a much larger type of console organ that Farfisa have produced to date and they will be competitively priced. Full details will be announced at the exhibition.

Further information will also be available concerning the Farfisa organ schools, which have been formed in many areas. Big promotional plans are being made and dealers

will be invited to co-operate. A sturdy portable organ, the Compact is admirably suited to a wide range of professional groups whose aim is the modern sound. It can be used with any amplifier.

New lines

MARSHALL amplification, the new Mini-Gem electronic organ and the top-quality AKG microphone D1000 will be housed in two rooms of the first floor, occupied by Rose-Morris and Co. Ltd.

Their main stand on the ground floor of the Wharnclyffe Suite will exhibit already-established ranges of Conn brass and saxophones, Malerne woodwind, Dulcet student brass, Autocrat, Broadway and Stinger drum outfits, and the famous Clansman drum, and famous Clansman drum.

It was with the record-breaking Clansman that the Muirhead Pipe Band won the world championship in Oban a few weeks ago. It is now being exported to all countries that boast a Scotsman!

Rose-Morris will be offering a comprehensive range of folk finger-style and electric guitars that embraces such famous names as Rickenbacker, Levin, Tatay, Aria, Suzuki, Eko, etc. New lines being publicised include the Autocrat drum anchor and the Autocrat practice kit. As a complement to the world-renowned range of Berg Larsen mouthpieces there will be a completely new range of Berg Larsen reeds.

Perhaps the most fascinating item on the stand will be a delightful miniature barrel organ which will surely produce feelings of nostalgia in some of the more mature visitors to the Fair!

Toy-size bagpipe

WITH a growing list of patents for bagpipe innovations, George Alexander will be showing his latest item, the Doodie-sack, successor to the Minipipe, a toy-size bagpipe that really plays. Although it arrives in a box

only 13 inches x 5 inches x 3 inches, it is a real bagpipe. It is chiefly aimed at the toy trade, but it will doubtless interest the music trade because anything playable on the full-size pipes is available on this miniature replica.

Another new idea from the inexhaustible George are plaster practice chanters, with the obvious advantage of freedom from warps and cracks, and about half the price of the ordinary black-wood chanter.

George will, of course, have his usual range of fine quality bagpipes and accessories, including the Popular lightweight set at a sharp price.

Wide variety

WITH an ever-increasing range of musical instruments, parts and accessories, the Stentor Music Co Ltd will be combining conventional with unusual products in their usual corner of the Wharnclyffe Gallery on the ground floor.

Added to their many catalogue goods and proprietaries will be several lines of high-grade musical instruments to interest the specialist dealer and an impressive collection of folk music necessities. A number of lines exclusive to Stentor will complete their well-mixed display, which will include:

Royal Standard piano accordions, covering a range of seven selected models in 60, 80 and 120 bass. Sonetta, Capella, Campania, Mantana and Selecta piano accordions with three commercial lines of 8, 12 and 24-bass. Beautiful Italian mandolins by Calace and the renowned Hokada Japanese guitars. Classical, Spanish and tailpiece guitars in the widest variety of styles, finishes and prices.

A line 10-string bass lute and a 16-string bass guitar with two necks. Six-string lute guitar and high-grade mandolas and mandocellos. Completely new range of plastic drum heads with special features. All styles of concert zither, mandolin zither and dulcimer. Three-, six-, nine-, and 12-bar auto-harps, violins, violas and cellos by leading makers and master bows by Luther Hermann, Zapp, etc.

A fresh range of tambourines with vellum heads. Five-string, tenor and plectrum banjos and a six-string guitar banjo. Three- and six-string balalaikas.



A NEW PEDAL ELECTRIC for the MODERN HAWAIIAN SOUND

The new feature sound on American recordings is the pedal electric, today's swinging development of the Hawaiian Steel Guitar. Dozzling new chordal techniques demand new standards in design and construction of instruments. Ormston player/craftsmen have met the challenge with one-piece cast dual necks for stability and compensating buffers to eliminate de-tuning. These rugged instruments are built by Ormston in either 4-pedal Straight Eight single neck or 6-pedal Twin Eight double neck styles. Ormston instruments are British-built throughout.



Catalogues on request from the distributing agents to U.K. Dealers and all overseas agents. T. D. BAILEY (EXPORT) LTD. 9 ST. HELEN'S PLACE, LONDON, E.C.3



THERE'S SOMETHING IN IT FOR YOU...

IF YOU DIG POP... Jimmy Savile interview in depth. What's going on in San Francisco

IF YOU DIG JAZZ... the Clark Terry story and a tribute to John Coltrane

IF YOU DIG FOLK... special section on all the latest news, views and records

ALL IN THE SEPTEMBER MUSIC MAKER



EPIPHONE · CORTON · TATRA · BUSILACCHIO · BANDMASTER · VANDOREN · AUTO-DRUM · HOYER · EGMOND · MOZZANI · ARMSTRONG · MÖNNIG · MITSUTOMI · SCHALLER

Right at the start and right at the top you can rely on instruments by Rosetti

Brass and woodwind for master and student

Ranging from Mönnig bassoons and Armstrong flutes to modestly priced Student Instruments, the Rosetti collection was built to match the growing wave of musical interest in Britain. Trumpets, trombones, heavy brass, saxophones, clarinets (above, the Corton at 17½ gns) — all these join in a march of magnificent value through the stores. Talk Rosetti with your retailer or send direct for the illustrated lists.

Many other student instruments

Violins and violas, recorders and tambourines, xylophones and glockenspiels, drums and many accessories — here again Rosetti link sensible prices with superlative value. Send for the Education Brochure.



STUDENT TRUMPET OUTFIT Typically, Rosetti searched the world for an admirable instrument at the right price for student pockets. Reliable, of good tone and properly made, it is extraordinary value at 16½ gns. Send for the Educational brochure.

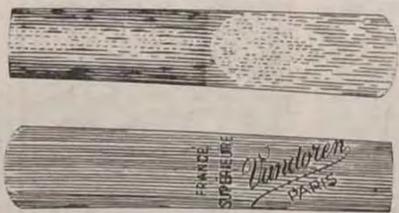
Great-name guitars of every price and kind

The Epiphone in the picture above is the superb Texan, priced at 120 gns and worth every penny. Rosetti also present many electric acoustic, electric bass and other classic and western models by Epiphone; and the whole Tatra range; and the new Lion guitars; and ranges by Egmond and Hoyer; and the superb Master classic made by Herman Schaller; and the new Mitsutomi; and the new Eros Jumbo; and mandolines; and lutes.

In a massive 64-page catalogue Rosetti present a galaxy of guitars, of every kind and of every price. It's free to all aspiring guitarists. Send for it and also see the

New Mozzani's by Farfisa

Reviving a great tradition, Farfisa, with Rosetti, present a new range of classic and flamenco guitars, ranging up from 40 gns. Lovingly made, in Italy, by craftsmen musicians, these are pieces unmatched at their price anywhere in the world. They must be seen.



VANDOREN REEDS More and more musicians every year find this the name to play with. Made to a musician's design, from uniquely suitable cane, they cost a little more but give a lot more. Full details in free illustrated list.



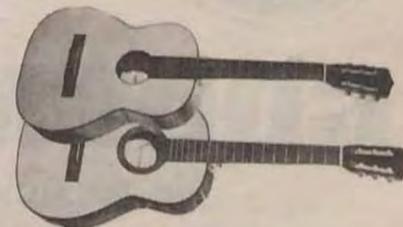
NEW! AUTO-DRUM Latest automatic rhythm unit, with 16 rhythms and 8 percussive tones, this remarkable instrument must be heard to be believed. Ideal complement to the solo organist or pianist. Send for the brochure.

The Pick of today's Accordions and Reed Organs

From Busilacchio in Italy, from the famous Bandmaster factories in Klingenthal, Rosetti have brought to Britain a choice of instrument guaranteed to satisfy every player, at whatever stage of mastery he or she may be. The girl above is playing the Busilacchio Rubino at 144 gns. It will go with her to the top. Players can also start with Bandmaster and progress up through either range. In Reed Organs too Rosetti offer good choice, at the right price. Here again is a range carefully prepared to meet the musician's needs.

You'll like the sound of Rosetti

Every instrument by Rosetti has been planned for performance and pruned in price. Buy with Rosetti and you will be sure of value for money, backed by service, underwritten by a deep and sincere regard for the whole world of music.



TATRA by Rosetti has become one of the great guitar names, each instrument linking low price with the accuracy, tone and response students must have to develop properly. See the value . . . from the standard Classic at 10½ gns to the terrific 12-string at 24 gns.

To Rosetti · 37 Sun Street · London E.C.2.

Please send me the free illustrated brochure. I have ticked below

- The full Rosetti Catalogue of Guitars, Mandolines and strings
- The Rosetti brochure of Accordions and Reed Organs
- 'The Right Start in Music' — Rosetti's Student Brochure
- The Vandoren Reed and Mouthpiece leaflet
- The new Auto-Drum brochure.

NAME _____

ADDRESS _____

MM/FP

MELODY MAKER TRADE FAIR SPECIAL

THREE

Brass bracket

SELMER are preparing a stand packed with exciting new lines and their established brands. Saxes and woodwinds will include Selmer Paris, Console, Pennsylvania, Gold Seal and Sterling. There are also high-quality recorders.

The demand for a low-priced baritone with low A has been evident for some time. Selmer are confident they have found it in the Pennsylvania baritone. In the brass bracket they will be showing their own instruments, along with Selmer Paris, Olds, Sterling and Invicta.

Joining the much improved Melody Maker trumpet outfit is the Melody Maker cornet, destined for equal success. Both are ideal for everyone from beginner to professional.

Selmer London are the appointed agents for the whole of Europe for Giannini, the craftsman-build Spanish-style guitars from Brazil.

There is no need to boost a guitar range which boasts such names as Hofner, Gibson, Hagstrom, Giannini, Futurama and Selmer. But there are two new Hofner models exclusive to Selmer London: the new Hofner Classic. For the first time dealers will see the fabulous range of Selmer London guitars.

To the existing range of amplifiers and speakers now improved and presented in modern styling will be added the fantastic 100/12 PA amplifier, with Hammond Reverberation Unit.

Echo facilities have been added to the popular Treble "N" Bass 50 and another model has been made with a built-in Hammond reverb unit.

Another addition is the new all-purpose Twin 30 amplifier, and due to public demand the re-introduction of the David 15 speaker. Selmer are also presenting the Zodiac and Thunderbird M21 100-watt amplifiers as separate amplifier units so that the player can select the speakers of his choice.

The new Corvette, an inexpensive six-watt amplifier, has two channels with separate volume controls, plus optional tremolo and foot-switch. As UK agents, Selmer feature six Shure microphones from the Performer series, popular in the USA.

In the keyboard field there are the Capri electronic organ and the Companion Pianorgan. Settimio Soprano piano

accordions are back to meet renewed requests for them and there will be the less-expensive Ballini.

The Selmer Leslie Speaker is specially designed for the group organ player, is easily portable and capable of handling 25 watts completely free of distortion. It will enable the small portable organ to produce the thrilling Leslie sound normally only associated with the bigger organ.

With the extraordinary new Rhythm Box, the organ is no longer a solo instrument, but a complete rhythm section. It has nine authentic automatic rhythms and five additional manual effects.

Top flutes

RUDALL CARTE and Co Ltd, respected for their craftsmen-made flutes, will support these much favoured instruments with their Romilly models comprising the Student, Graduate, Super Graduate which now has an improved hand-made head, and Sterling Silver Coronet.

Added to these top sellers will be the flutes and piccolos of the famous European makers G. R. Uebel, Hans Reiner, Hamig and Monnig, including alto and bass flutes.

Brass players will welcome the reintroduction in the United Kingdom of the Paris-made French Besson trumpets and cornets, including the world-famous MEHA. The range includes a Bb piccolo trumpet, Eb, D and C trumpets, and a choice of three models in Bb. There will be catalogues available in French and English.

Rudall Carte will be showing Welkang horns and a new Record 2000 model Bb trumpet of true professional standard at a price attractive to serious students. Also on view will be Benge trumpets, artist horns by Kruspe, Knopf, Hoyer and Alexander, oboes by Monnig and Uebel and the new Louis LM 5 thumb-plate system with vented F. Existing models of Adler and Hüller bassoons now include the new 1821 and Hüller Vurtuos with many refinements.

Infant music education is embraced by the Swiss Melode bells, introduced in 1966 and now extended, and two models each of school xylophones and metallophones.

A quality range of keyed recorders by Klingens enable rapid chromatic and all trill passages

to be played with ease.

Norman Maloney will be looking forward to welcoming dealers from home and abroad in Room 118.

Auto-drum rhythms

BRITISH made throughout, the marvelous Rhythm Ace auto-drum rhythm unit, which will be spotlighted by Rosetti and Co. Ltd., has 16 rhythms plus 10 percussion tones, permitting unlimited combinations.

Rosetti hold world rights to the plastic and virtually indestructible Timmi-Tan tambourine which has been specially designed for educational use.

Guitars will include new models and established names such as Epiphone, Mossani by Farisa, Mitsulomi hand-made classics, Eros Jumbos, the unbeatable Taira and, of course, those lasting favourites the Hoyer, Egmons and Schaller.

Rosetti have exclusive distribution of two famous piano accordions, Bandmaster from Klingenthal and Busilacchio from Italy. Reynolds brass instruments will be displayed alongside the popular Corton range by Rosetti. Woodwinds on view will include Monnig Bassoons, Corton clarinets, oboes and flutes.

No-one needs any introduction to the world-famous Vandoren reeds and mouthpieces or the wonder R.B. mike which can be used on brass and woodwind instruments and will be demonstrated in Rosetti's electronics room, No. 162.

A complete range of Busilacchio and Polverini reed organs will include console models with two manuals.

Strong emphasis will be placed on a display of all instruments suitable for music in the schools and there will be a number of "secret weapons" which will be announced at the Fair.

Expanded range

SEVERN Musical Instruments Ltd will be exhibiting a greatly expanded range of goods in Room 158, particularly

electronic organs. The franchise has been taken for the brilliant Swiss-designed Solina organs.

The model PR has two 2 x 43 note manuals, 13-note pedalboard, 14 registers, reverb and it is fully transistorised, with a very ingenious disposition of registers at an interesting price.

The models S and SL (with Leslie) have 2x49 note manuals, 13-note pedalboard and 25 voices, plus percussion on nine voices and vibra. These are outstanding in the medium price range.

The famous Automatic Rhythm Ace 16, which Severn describe as "the Rolls-Royce of Rhythm Instruments" will be shown again and is likely to cause as much stir as it did when introduced a year ago.

There is now a new model available, tastefully designed to stand on an organ and form the music desk. The Ace-Tone TOP-5 and TOP-8 organs will be on view and should find some eager buyers.

In conjunction with Severn Musical Instruments Ltd, the Bentley Piano Co Ltd will exhibit the revolutionary Rhythmic Piano with built-in Rhythm Ace and other examples of their acknowledged range.

Robot drummer

AN amazing robot drummer, called the Percussioner, is the newest line marketed by Barnes and Mullins Ltd, who will demonstrate it with a great deal of pride in Room 116.

Made in England, it gives a press-button choice of 10 rhythms when plugged into an amplifier. It has created enormous interest and is bringing in large orders from abroad.

At their factory in Oswestry, Barnes and Mullins are producing new treble recorders in wood and plastic for which increasing demand is expected.

Many new Reiff accessories are also being turned out and will be arranged on the stand.

The popular Swanee flute, which was introduced at home and abroad and met with great success last year, will be putting in another appearance, backed by soaring sales.

There will be a full range of Yairi guitars and Spanish-made finger-style guitars which are fan-strutted and moderately priced. Violin cases in Royalite, which is not only waterproof but also warp-proof, are bound to occasion interest.

There will be a complete range of the famous Grassi-Milan instruments: Piccolosi flutes, clarinets, oboes and saxophones. Winding up a strong display will be the well-known Anborg horns, which are in great demand at the present time.

Officials in attendance will be Mark Barnes, Roly Ford, Albert Krauth, Len Smith, Fred Spiegel, Leslie Uzzell and Alan Hopkin.

Handmade violins

A FINE range of educational instruments will be set out by Beare and Son Ltd, with an impressive selection of art bows commanding a prominent position.

Among these will be Nurnberger, Piretschner, Herrmann and many others with names of repute. There will be hand-made violins by modern craftsmen side by side with old instruments, showing the passage of time.

A good range of Michigan guitars will be provided, with the emphasis on the classic and folk models. Joining the banjo and ukelele-banjo range is the Master mandolin banjo.

Other products likely to catch the eye include a new 80-reed double-sided harmonica, which is "just about everything" and is suitable for amateurs or professionals.

Representatives in attendance will be Messrs R. B. Beare, Wm. Taylor and E. M. Binco.

New trumpet

BESSON FOR BRASS is a slogan now firmly established in countries throughout the world. The truth of the claim will be clinched with the complete range displayed on the ground floor stand. It will include the fabulous International model, which is known everywhere.

A new trumpet will be spotted in the form of a student model in C, which was displayed at Frankfurt in the spring and proved much in demand by dealers throughout the Continent. A smart new range of cases made in Royalite for trumpet, trombone and clarinet will be available in black and brown.

Rogers drums will be pinpointed for their exceptional characteristics together with the famous Fynasonic snare drum, Swiv-o-matic and Knobby fittings. There is no doubt whatever that in a difficult market, these products continue

to be in the forefront among dealers and players.

Besson announce the introduction of two guitars by Oscar Teller, who is unquestionably one of the best-known manufacturers of quality guitars in the world today. These fine instruments made with personal skill and vast knowledge appeal to every fastidious guitarist.

Finally come the great Guild guitars, which have a world-wide reputation and are used by leading players in all branches of pop and classical music.

Organ successor

BIRD electronics organs cater for all users, including the home music lover, the church organist and the professional player, with a model to suit everyone.

Dallas Musical Ltd have been appointed sole world-wide distributors of Bird organs and they invite dealers to come along and see these outstanding instruments or to send for details.

The latest organ to be marketed by Bird is the new Thunderbird, which is a natural successor to the popular Duplex, but is smaller, lighter and cheaper, with optional amplifier, so that groups can if they wish use it through the existing amplification. It is currently being used by the Simon Duplex group and the Ken Mackintosh Band.

There is, however, a new model of the Duplex, developed with the professional in mind, which has specifications to meet the toughest demands for performance and reliability.

Another newcomer is the Homobird, which is being rapidly sought after for its competitive price and vitality of performance. Styled in quiet modern lines, the Traditional organ is especially suitable for church or school use and is recognised for its excellent features.

During the course of the exhibition there will be sales and technical representatives on the stand to discuss and demonstrate all Bird organs.

New drum outfits

BEVERLEY MUSICAL INSTRUMENTS LTD will be showing two entirely new drum outfits at the exhibition. These will be the main feature of their display stand.

One outfit features a double tom-tom set, mounted on bass drum, and the other will be a standard four-piece outfit, but with new developments on the tensioning system.

Another outfit is introducing a new metal-shell snare drum with very popular beaded shell, for which they are expecting high sales. It is almost three times cheaper than any similar competitive model.

Chinese violin

BOOSEY AND HAWKES LTD are devoting an even-larger part of their display this year to educational merchandise, which is calculated to be the most important section of the business so far as dealers in the United Kingdom are concerned.

Their exhibit on the ground floor will feature their complete ranges of brass, woodwind and percussion instruments, together with important accessories, all bearing names and prestige which constantly echo round the globe.

Regent clarinets, flutes, trumpets, cornets and trombones are now available in outfits, with cases and essential accessories, and these outstanding models will be on show, with the much-sought-after Artia oboes and bassoons.

The range of string instruments now sold under the Excelsior label has been extended to include a quarter-size Chinese violin outfit and a Chinese viola outfit at very competitive prices. Amongst the new accessories will be a top-quality range of Royalite moulder violin cases in various finishes.

The latest Harmony, Martin and Angelica guitars will be conspicuous and in the percussion section there will be two new Ajax marching drums in white celluloid — 14 inch x 10 inch and 14 inch x 12 inch. The range of percussion band instruments has been considerably extended and a new line of chime bars will be displayed under the name of Methven, for which B and H hold world distribution. The chime bars are available singly or in sets, or as sets complete in attractive cases. A special leaflet has been produced giving relevant information.

For the first time, a section of the B and H exhibit will feature their music and tutors, with sales staff from the music showrooms on hand to advise dealers regarding the best items in stock.

Dealers from all parts of the

UK will receive a big welcome and Ken Spacey will be around to make sure that they know about the first anniversary celebration of the B and H Main Dealer Plan which takes place on August 23.

Overseas visitors will be looked after by Dennis Gillard and Sam Norton, who will be present through the Fair.

Practice cello

WITH the theme of the show expected to be musical education in schools, Bialoli Musical Instruments (Newcastle) Ltd, should have a winner in their streamlined practice cello which is a milestone in the effective teaching of youngsters.

Available in 4/4, 3/4 and 1/2 sizes, the practice cello has all the functional needs to facilitate study, as the parts of the instrument which come into contact with the body of the player are an accurate simile of the conventional full-size cello and the tone is extremely responsive.

Another pace-maker in the same sphere is the Bialoli miniature harp, a delightful folk harp constructed in the style of two and a half octaves. It is tuned basically in the key of C Major, with quick key change mechanism into G Major and D Major, the principal feature being the ease with which one can play simple music on it, such as folk accompaniments, etc.

For amateur and professional bassist and cellists, of varying ages and stature, Bialoli offer first-class cellos and string basses. Two striking hand-made classic guitars, which have caught on are the AG005 artists model, described as an instrument fit for the virtuoso, and the AG034 Flamenco, which is lightweight and possesses a tone to match its name.

Moving into the folk scene, Bialoli are marketing four handsome Country and Western guitars, with many captivating features. They are the Nevada, the Kansas, the Dakota and the Jumbo-size 12-string Arizona.

New look design

AFTER much heart-searching British Music and Tennis Strings Ltd, have decided to change their long-service envelope and its familiar design of a silhouetted Cathedral. It has been synonymous with fine-quality strings of that name for over 50 years.

The new picture on the packet is more Coventry than Canterbury, but the contents assuredly remain Cathedral. The envelope gives way to a modern materials sachet which is moisture-proof and hermetically-sealed. The revitalised pack brings Cathedral right up-to-date in terms of modern ideas on packaging and product protection.

Right in line with present-day requirements of sound are the new Blue Circle strings, which at the moment comprise classic guitar strings of black nylon and bronze-wound terylene and light-gauge flat-wound strings for electric guitar.

Blue Circle are supplied in a self-service unit which has positive sales value and has been acclaimed by the trade.

Newest development are the

John Pearse folk guitar strings which are the result of his undoubted knowledge in the field and the studied experience of the makers. During his weekly television series of folk guitar instruction big sales of these strings have reflected the interest aroused. They are designed precisely for the particular needs of folk guitarists.

Managing director E. J. Brown happily reports that current sales of Cathedral strings show a definite improvement in the past 12 months, proving convincingly that they are first choice with an enormous number of string musicians.

Overseas sales are still increasing and recent successes in Europe led to a documentary film on string-making being produced by Spanish television at the BMS factory in June. It was screened from Madrid in the programme "Momento Cultural."

Drum heads

EVERPLAY - EXTRA plastic drum heads, one of the leading makes on the market, will be seen on the stands of many drum manufacturers and wholesalers.

During the past year important technical advances in the manufacture of Everplays has given them a further "edge" in the world's markets.

The current range covers more than 30 sizes and weights, the latest addition being a heavy "parade" batter head in 14 inch and 15 inch diameters.

A brochure with full information and measurements in millimetres is available in four languages: English, French, German and Spanish. Anyone requiring a supply for mailing or other circulation has merely to ask his Everplay supplier.

Further evidence of the international aspect of Everplay heads is the printing in several languages on each carton.

Concert guitars

JAMES T. COPPOCK (Leeds) Ltd have a number of interesting new lines, including an even better range of Antonio student and concert guitars, with a really first-class hand-made Japanese concert guitar among them.

There will be a big selection of Chinese violins, violas and cello outfits for educational use plus a new line of good-class percussion instruments for primary schools. The four sizes have instruments for 16, 22, 30 and 40 pupils and sell at prices to suit the most modest income.

Is a slimline electric guitar styled after a famous American.

For guitars there are woven straps in ultra-bright colours. Accordions being exhibited include 120 bass in three or four voice editions. A new arrival make.

Other products on the stand will be classical guitar straps with sound-hole hook, light-gauge La Bella steel and silk-wound 12-string guitar sets and medium gauge sets at reduced prices.

John and Sandra Lomas and Bernard Jordan will be in attendance.

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MONKEE PETER TORK ON STAGE AT WEMBLEY. CHRIS WELCH REVIEWS THEIR NEW SINGLE

MONKEES: "Pleasant Valley Sunday" (RCA Victor). Is everybody happy? The answer, if you are a Monkee fan, is YES! Away with progression, lights, fights and flower-power. Here is pure pop music that requires little effort to assimilate, will sell in vast quantities and will gladden the hearts of Monkee-mites everywhere.

Peter, Micky, Mike and Davy appeal to an age group of fans that is being ignored with almost suicidal results by vast numbers of groups. How can ten-year-old Wendy Potts of Barnsley groove to a 25-year-old acid-head, with paranoia spurting out of his eyeballs?

With one blow of a Goffin and King song that bounces and sparkles with joy and simplicity the cunning Monkees will once again descend upon us with a mammoth hit. And the mites of Barnsley shall rejoice.

JIMI HENDRIX: "Burning Of The Midnight Lamp" (Track). Jimi Hendrix is a cheerful chap and so is manager Chas Chandler, and so indeed are all the Experience. So it surprises me all the more the increasing lack of humour, and even fire in the latter day works of Hendrix.

From the raw, earthy simplicity of the group's style when they made their initial impact on London last year, they are heading towards

Monkee mites—rejoice!

even more complexity, which is not necessarily a good thing. The best passages are when the drums are rocking steady and Jimi and his guitar are cooking. But there is a great deal of the record time devoted to jews harp noises, and other extraneous effects.

In three separate build-ups, however, the overall effect is hypnotic, and reaches an interesting Wagnerian climax, with what sounds like Rhine Maidens wailing in the background. But not a smash I fear.

DEAD SEA FRUIT: "Love At The Hippiedrome" (Camp). What happens when the New Vaudeville Band meet the Mothers Of Invention? Answer — one of those jolly, topical singles that always emerge during a national craze, be it

hula hoops, flying saucers or holding cider and Scotch drinking contests.

Throw in a bit of Mothers-type mumbling at the beginning, add lyrics containing the words "love," "perception," "turn on, make the scene," plus a Denmark Street demo group sound and you have a well-made commercial record, that won't really communicate with current tastes.

Remember — pop fans have no sense of humour. Well, at least not this sense.

TRAFFIC: "Hole In My Shoe" (Island). Stand by for one of the biggest hits of 1967! Master Stevie Winwood's group have presented us with a sound that can only be described as beautiful. It combines a childlike charm with hypnotic strength that will be held in the arms of the chart for weeks on end.

Briefly—there is an elephant-like clodhopping beat while guitarist and composer Dave Mason sings the fairy tale lyrics and plucks a gentle sitar. A mellotron happens in the backing with a pretty flute, and then — surprise, a six-year-old girl intones some verse giving a touch of psychedelic Walt Disney.

The production — by Jimmy Miller — is a minor epic and deserves mass recognition. "Smiling Phases" on the B side is a blues bash by Stevie as an offering to his old fans. It's all too nice.

ERIC BURDON AND THE ANIMALS: "Good Times" (MGM). A puzzling song from Eric, who is noted for his strong views and personality, yet appears with what strikes me as a singularly corny record.

Not wishing to be destructive or unfair, I can only own up to being baffled. So what is good about a 1956 pop tune sequence and the sudden insertion of Eric putting on an American's eye-view of the British accent?

What is happening when a decidedly mediocre production is used to re-launch Eric in Britain, and open up the British MGM label, while a

STONES—CONSIDERABLY TOO MUCH

ROLLING STONES: "We Love You"/"Dandelion" (Decca). A sinister and dramatic explosion by the mystical circle of the world's pop empire. A meeting of the heads of pop, the Stones and their friends in a heads-back and shouting peal of joy at the freedom of the Stones from their threatened incarceration.

At the commencement of the operation that must have blown the recording studio into smoking pieces, comes the sound of a jailer's footsteps, the jingling of keys and the crash of a cell door shutting.

The Stones and their highly recognisable friends chant the message while what sounds like mellotron, piano, drums and cymbals move to a monstrous, majestic climax like a soul Ravel.

The second A side, "Dandelion," continues with a prettier song, considerably more commercial and once again the Stones benefit from some nice vocal harmonies, and Charlie Watts, if that is indeed the gentleman at the drums, batters with compulsive force that will probably make this the more saleable side.

Each track ends with a segment of the other side's introduction. Both sides are considerably too much.

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Bearing the startling name of the Exterminator, the newest product by Burns in the amplifier range was originally designed to give more than enough sound for huge places like gyms, airplane hangers and supermarket parking lots. That's when it was the more modestly called Baldwin Amplifier Model E1.
But someone stuck it in an ordinary-sized room and cranked it up, so Burns decided to re-christen it the Exterminator, seeing that it envelops everything around it in sound. There are six speakers made to an exclusive design — two 15 inch, two 12 inch and two 7 inch — and they had to be nylon-reinforced to handle the tremendous vibrations set up by the voice coils.
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Catching the eye
FLETCHER AND NEWMAN (Musical) Ltd, whose extensive display includes organs, guitar bags and cases, violin bows, piano accordions and school percussion instruments, will be featuring on at least three new lines in Room 149.
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An idea which is certain to attract attention is the smart individual display packs for many of the most popular accessories, a number of which are mounted on neat show cards, quickly catching the eye and making for ease of handling.
Anyone who thinks the kazoo has faded out should see the ceaseless orders received for the inviting Shelton submarine kazoo, which brings a tune within the ability of everyone, without any musical knowledge. These intriguing little music-makers are now offered in colourful counter display cartons.
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Machinery for blister packaging of strings has recently been installed at the GMS factory at Pontypridd, and although it is not fully established which ranges of strings will be packed in this manner, samples of the packaging will be on view.

world with Carlton Gaelic drums, with particularly well-established contacts in the USA. From their factory in Kent they still work at high pressure to make banjos of various types, together with mandolin banjos and the world-famous George Formby ukelele banjo. The demand for these instruments is continually growing.
Carlton's orchestral drums, played by many of the top beat group drummers, have had excellent sales in the European markets. Dallas sound amplification, which includes a range of models long accepted by the playing musician, is still in fairly good demand and all in business has especially Germany. Still being produced is the Grafton alto saxophone, which is currently being played in the USA by famous soloist Ornette Coleman. A recent acquisition by Dallas has been the sole world-wide distribution rights of Bird electronic organs and they invite organ dealers to send for details of these first-rate instruments.
Dallas holds many exclusive agencies, such as Framus guitars, Scandall piano accordions, Rudy Muck trumpets, Adler recorders, Buffet saxophones and clarinets, and many other equally-known instruments and accessories.
The accent will be on a vast number of fresh lines, among which will be: coiled amplifier leads, Grafton trumpet outfit, cornet outfit, Buisson clarinet, flute and bassoon outfits, new sizes, viola outfit, new-type Grafton trumpet, newly-designed Sorrento accordions, Carlton-designed student side drum, inexpensive plectrum and classical guitars, Framus range of Atlantic guitars and folk and 12-string guitars, improved models of Scala electric reed organs.
Sales director Les Miller will be at the exhibition with director Harry Chee'ham and a complement of sales representatives.

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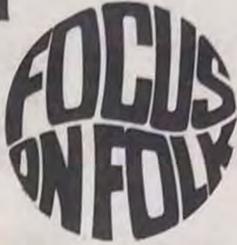
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Was it a sing-in or just a drink-in?



KARL DALLAS AT BLAIRGOWRIE

HALFWAY through the second Blairgowrie Festival of Traditional Music and Song I nearly packed up and got the next plane back to London. I was having fun all right — but I couldn't hear much of the music.

It should have been fantastic, with the best of Scotland's traditional singers and musicians, headed by the magnificent Jeannie Robertson, appearing at concerts and ceilidhs that lasted until the early hours of the morning and pub licences extended to two a.m.

But that was just the trouble. Instead of the sing-in it could have been, it became a monstrous drink-in, with singers struggling against the noise of locals trying to get served, and floors awash with spilt beer.

I saw Belle Stewart sing one song at a late-night ceilidh and then stalk out, with all the rest of the Stewart family, because it was just impossible to get any hush. As long as the fiddles and melodeons were playing something loud and foot-stamping, it was OK, but solo singing was out of the question.

And then at Sunday lunchtime, the music began to win out. In one room I saw five fiddles, two melodeons, three guitars, a couple of banjos and a mandolin playing some of the loveliest music together.

At the same time, with a wonderful self-imposed discipline that needed no chairman or compere, individual instrumentalists had their say. I heard the whole, large room, every one of us with a pint of beer stuck in his fist, hush to a respectful silence for a solo fiddle rendering a slow Irish air.

And then it erupted into a roar of approval for the intricate playing of Irishman Ted Furey.

Furey was only one of the brilliant virtuoso instrumentalists at Blair. Young Alisdair Bain of Shetland — only 18-years-old and already one of Shetland's respected "Forty Fiddlers" — knocked everyone out by his dexterity and sensitivity.

Meanwhile, a wonderful outdoor ceilidh was taking shape on the banks of the River Tay, and though occasional sprinklings of rain made the crowds put up their coat collars, they stayed to hear from the many other younger revivalists who had made their way to Blair.

Blairgowrie was unique in giving the star billing to Scotland's living tradition, with not a Corrie or an American guest in sight to draw the crowds. Alex Campbell was there — sitting in the audience and digging everything.

The best place for the singing was at the concerts which kicked off each evening. Though the atmosphere was a little formal, it was at least possible to hear what was going on. Jeannie Robertson shone, and so did the Stewarts — as well they might, since Blairgowrie is their home ground.

Jimmy McBeath and Davie Stewart proved once again that for folk entertainers it is hard to beat a traditional singer, and a gaelic singer from Lewis, John "Hodan" MacDonald, managed to hold my attention with his fantastically fluid singing.

Another successful feature was the Saturday afternoon open-air show on the Well Meadow, when off-programme guests like pretty young Isla St Clair of Aberdeen and veteran Jew's harp player and fiddler John Glenn entertained the people of the town.

The crown of all this should be the ceilidhs that finished up each evening. What was the basic problem?

Success, I'd say. In its second year, Blairgowrie has already established itself so well that singers and musicians come to it from all over Scotland, straining the facilities of the town to their utmost. In these conditions, chaos can only be avoided by the most careful organisation.

Between the sounds of gurgling gullets and the crunch of broken glass underfoot, I heard some of the loveliest music of my life at Blairgowrie last weekend.



SHOWING THE FLAG AT NEWPORT

REDD SULLIVAN came back from New Zealand via the USA and brought back this glorious picture of the British contingent singing at (where else could it happen?) the Newport Festival. From left to right: Norman Kennedy, Peter Bellamy, Louis Killen, Bob Davenport, Heather Woods, Redd Sullivan, Royston Woods.—ERIC WINTER

A more restrained Sidmouth Festival



CUTLER



CARTHY

IT was a more restrained Sidmouth Folk Festival than in previous years, with singers concentrating on their star pieces and producing some really lovely singing in the regular song spots.

In addition to Dave and Toni Arthur and the Trunkles, who were booked, Ray Fisher, Johnny Handle, Colin Ross and Tom Giffellon from Newcastle, Rod Stradling, Dennis O'Brien, Tim Lyons, Peter Coe from Cheltenham, American blues stylist Stefan Grossman and of course the ubiquitous Yetties, sang.

Tom Giffellon must be competing for the title of most-travelled festival goer — he drove straight from Sidmouth to Blairgowrie.

This is a dancing as well as a singing festival and there were visiting teams from the

Canary Islands, Germany and Belgium.

In fact, the high points of the festival were the nightly ceilidhs where there was dancing as well as singing. It's about time more singers learnt to dance and dancers learnt to sing — as they do at clubs like Newcastle and Tony McCarthy's "City Folk" club at Horseshoe Wharf.

It seems I erred in saying Nigel Denver sang the first song at the Cambridge Festival. Derek Brimstone did, but the stage collapsed as he did it — which may explain why I got it wrong.

Derek starts a tour on August 20 with Aage Cutler and the Wurzels, with 12 dates in the West Country, starting in Trowbridge and finishing in Weston-super-Mare on September 3.

He is at the new club in Margate run by ex-Hitchin

man Roger Pearson on September 6, in Swindon on September 28 and then has a tour of the Midlands.

● Noel Murphy is at the Jug of Punch, Havant on August 23 and will then be at the new Pipers club in St Buryon, Cornwall from August 24 to 30.

He will be at the Troubadour on September 9, Chelmsford on September 17 and the opening night of Adlestone on September 21.

● Bert Jansch and the Pentangle went into the studio last weekend to start recording their first LP for Transatlantic and after appearing at the Windsor Jazz and Blues Festival they went off to Denmark on Monday for radio, TV, concerts and club appearances, some of them with Martin Carthy and Dave Swarbrick.—KARL DALLAS.

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THE FANTASTIC RED ALLEN

IN BRIEF



HENRY RED ALLEN: "Mr. Allen." There's A House In Harlem; St Louis Blues; I Ain't Got Nobody; Nice Work If You Can Get It; Just In Time; Biffly Blues; Cherry; Sleepy-time Gal. (Xtra 5032).

Allen (tpt, voc), Lannie Scott (pno), Jerry Potter (base), Frank Skeet (drs). 1962.

DON ELLIS wrote earlier this year: "Red Allen is a fantastic trumpet player and reveals an incredible imagination. He makes use of almost every device mechanically and physically possible on the trumpet."

He was talking about Allen's quartet album, "Feeling Good," with Sammy Price on piano, but most of his comments would apply to this set, made a few years before.

The instrumentation is the same in each case, and routines and approaches are similar though Red sang more vocals on the later recording. Here he sings only on "I Ain't Got" and that excellent Don Redman number, "Cherry" (the only tune common to both sets). The singing, as always, is gruff and gutty, full of punched out phrases alive with the swing, humour and peculiar tone qualities which mark much of his trumpet work.

As for the blowing, he produces something unexpected on every track and works hard to keep the music sounding fresh and stimulating. He is particularly fine and fanciful at the beginning of "Ain't Got" and "Sleepy Time," and all through the old "House In Harlem."

Much commanding blues playing can be heard on "St Louis," also some of the flutter-growl effects which Red used extensively in his later years. I am not too partial to this kind of tonal harshness, but it is one of the ways Red used to increase tension or give variety to a longish solo outing, and it occurs quite a few times in the set.

He was always an innovator, with an audacious outlook on harmony, tone and phrasing; his liking for dry, even washish sounds, not really pleasing to the ear, can perhaps be seen as another of his before-his-time stylisms.

Very good performances in respect of tonal manipulation are "Just In Time" and "Biffly Blues," the latter an original recorded by Allen on the first session made under his name. And remarkable ideas lie thick on "Nice Work."

But all those devices mentioned by Don Ellis are on display somewhere, and at Xtra's low price the album should be snapped up by trumpet lovers and users. As Ellis says, again: "Most other trumpeters of any era, with their relatively limited scope, seem very tame and pale in comparison to Red Allen." —M.J.



There are few more infuriating singers in the business than Mark Murphy. Superbly equipped with a fine voice, good ear and the ability to swing, he still has some mannerisms which can ruin, for me at least, what are otherwise excellent performances. However, "THIS COULD BE THE START OF SOMETHING" (World Sound T637) is not spoiled by Mark's excesses and is one of his finest albums. Recorded in the States before he started to work in Britain, it is helped by especially apt arrangements by Bill Holman. The first side has Mark with a rhythm section and the Candoli brothers, Pete and Conte. Holman's use of the two trumpets is clever and illuminating and the title track, "Day In Day Out," "Lady Is A Tramp" and "Just In Time" (the latter with a cod intro) all come off well. The second side has six songs ("Black Magic," "Cheek To

Cheek," "Jersey Bounce," "Sweet Georgia Brown," "Luck In Love" and "Hit The Road to Dreamland") compressed into a long medley. The accompaniment is expanded to three trumpets, trombone, two saxes and rhythm and again Holman's charts are perfect. Despite minor excesses of the hip, this is an excellent example of one of the best performers in the limbo between pop and jazz singing. —B.H.

Hard to know how to categorise Olatunji's "MORE DRUMS OF PASSION" (CBS 6296), produced in New York by Teo Macero, but as West African drumming appeals to most jazz fans and players I think the jazz page is the place for this LP. To say first what happens: nine percussionists (if that is the right word) perform a variety of African selections on assorted drums and what Kenny Graham used to call

"bangers, scrapers and shakers." They are assisted on several tracks by group singing. Seven singers are listed, and Babatunde Olatunji is the only one appearing among the players and singers. The programme includes a lullaby, gramme, a song of praise named "Bethlehem" which in fact, to do with Bethlehem, and a couple of interesting instrumental items, "Mbira" (featuring sansas, or thumb pianos, and the African xylophone) and a play-dance from Guinea called "Frekoba." In my book the music has more to offer when the singing stops, but all the pieces have an unremittent beat though rhythms change in mid-piece. I cannot say how authentic a representation of the songs, dances and rituals of "the glorious past of Africa's musical practice" this album may be. But the drumming casts a spell of its own.—M.J.

DONALD BYRD



DONALD BYRD—JOHNNY COLES: "Child's Play," Child's Play; Sudel; Smoothie; Hush; Friday's Child; Groovin' For Nat (Polydor 423224).

Byrd, Coles (tpts), Duke Pearson (pno), Bob Cranshaw (bass), Walter Perkins (drs). New York. 12.1.62.

I'M quite partial to Donald Byrd; I'm pro Johnny Coles; Pearson, Cranshaw and Perkins couldn't help being a good rhythm section. And yet their combined talents on this album rouses nothing more in me than faint interest.

The reason, I think, is the predictability of it all. I found myself humming the next phrase before the soloist played it, and surprise is the spice of jazz. The occasional moments of attention-rousing mostly came from Pearson.

It's a pity because somebody obviously took trouble over the arrangements for the two trumpets and there are two originals by Byrd ("Child's" and "Hush") and one by Pearson ("Sudel"). Everything is neat and well-played but it must have been one of those days when inspiration just wasn't flowing.

Still, it was produced by my second favourite jazz name, Fred Norstrom. My favourite? Spanky De Brest of course!—B.D.

VENUTI/LANG



JOE VENUTI — EDDIE LANG: "The Sound That Swung The Thirties." Rog-

ging The Scale (a); Jig Saw Puzzle Blues (a); Pink Elephants (a); Hey! Young Fellow (a); Blue Prelude (b); Mississippi Basin (b); Doin' The Uptown Lowdown (c); Jazz Me Blues (c); Hiawatha's Lullaby (d); Vibraphonia (d); Hell's Bells And Hallelujah (e); Satan's Holiday (e). (Music For Pleasure MFP 161).

(a) — Venuti (vln), Long (gtr), Rollini (bass sax, pno, vibes), hot fountainpeni, Jimmy Dorsey (clt, alto, tpt), Phil Wall (pno). New York. 28.2.33.

(b) — Rollini (bass sax, goofus, xylophone, vibes), Marnie Klein (tpt), Tommy Dorsey (trmb), Benny Goodman (clt), Jimmy Dorsey (clt, alto), Arthur Rollini (trr), Arthur Schutt (pno), Dick McDonough (gtr), Art Miller (bass), Herb Weil (drs), Howard Phillips (vcl). New York. 12.6.33.

(c) — Venuti (vln), Rollini (bass sax), Goodman (alto, clt), Bud Freeman (trr), Joe Sullivan (pno), McDonough (gtr), Nell Marshall (vcl). New York. 2.10.33.

(d) — Venuti (vln, bass), Rollini (bass sax, goofus, pno, vibes), Jimmy Dorsey

(tpt, alto, clt), Wall (pno), McDonough (gtr). New York. 8.5.33.

(e) — Venuti (vln), Don Borrigo (trr), Arthur Young (pno), Frank Victor (gtr), Doug Lees (bass). London. 20.9.33.

THIS chamber jazz of the 1930s has such a strong period flavour that it would be easy to dismiss it as a charming novelty. To do so would be to miss at least a few moments of excellent jazz.

Of the three main protagonists it's difficult to see why the greatest of them, Lang, should get such prominent billing when he only appears on the first four tracks—made just a month before his tragically early death. Venuti, despite a rather sentimental edge to his tone, could swing when he wanted to and plays some nice things here and there. Rollini was at his best on the bass sax, which never sounded cumbersome in his hands. But his vibes playing sounds too Music Hall.

Jimmy Dorsey had a fine technique for the period on both alto and clarinet, though the alto does sound very early '30s. On trumpet he had a nice Armstrong-inspired turn of phrase even if he didn't always hit the note he intended.

An excruciating singer ruins "Prelude" and "Mississippi" while another turns up on "Hiawatha's." The pianists, with the exception of Joe Sullivan, are all dreadful and the soloists usually swing despite the rhythm sections.

Some of the best moments come from Goodman, Freeman and McDonough. "Hell's" and "Satan's" were recorded when Venuti and guitarist Frank Victor visited London and the accompanying British musicians are probably embarrassed to see these tracks out again.

It all adds up to a giant dose of nostalgia with occasional flashes of timeless jazz, notably from Goodman, Freeman, Lang, McDonough and Venuti.—B.D.

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FRIDAY (18)
6.30 p.m. H2: Jazz Rondo.
8.0 N2: Jazz Festival (Folk, Blues). 9.45 U: Anthony Newley, Lena Horne, Sammy Davis, Nina Simone. 10.35 BBC L: Johnny Patrick Quartet. 11.50: German Jazz. 11.10 N1: Danish Jazz. 11.15 T: Diahann Carroll. 11.30 N1: Clark-Boland Ork. 11.45 T: (1) Antoinette Vischer (modern harpsichord) (2) Gil Evans Ork.

SATURDAY (19)
12.0 noon BBC T: Jazz Record Requests (Steve Race). 2.0 p.m. E: Pop, Folk, Blues, Jazz. 3.30 N1: Jazz Festival, inc Yusuf Lateef, Arne Domnarus Sextet. 10.20 N2: Papa Bue's JB. Theis-Nyegaard JB, Albert Nicholas, Ben Webster. 10.35 Q: (1) Charlie Parker (5) Oliver Nelson (6) Chico Hamilton. 10.40 H2: Swing and Sweet. 11.15 A2: Jazz Discs. 1950-53. 11.15 T: Pop and Jazz. 11.30 J: Jazz Festival. 11.45 T: Jazz Festival. 11.45 T: (1) Bola Sete (2) Miles Davis Quintet, 1956-8. 1.47 a.m. P: Jazz From Holland.

SUNDAY (20)
7.0 p.m. N2: Radio Jazz. 9.30 A1: Jam Session. 9.30 M: Swing and Sweet. 10.30 A1: Free Jazz. 11.3: Antibes JF. 11.31 BBC L: The Jazz Scene, inc. Sandy Brown's Jazzmen, John Chilton's Swing Kings. 11.45 A1: Jazz Panorama (Hughes Panassie). 12.15 a.m. E: Jazz and Near Jazz.

MONDAY (21)
8.30 p.m. J: Bobby Troup's Jazztime. 9.30 J: Big Bands.

10.30 N1: Papa Bue's JB. 11.10 M: Jazz. 11.15 T: Count Basie Ork. 11.30 N1: Thad Jones-Mel Lewis Big Band. 11.45 T: New Jazz Records.

TUESDAY (22)
9.50 p.m. H2: Jazz. 10.5 N2: Jazz. 11.0 U: Swinging Gildrops. 11.50: Jazz Journal. 11.10 N1: Don Shirley. 11.15 T: Jamie and the J. Silvia Singers. 11.45 T: Gerry Mulligan in Moscow, July 1967.

WEDNESDAY (23)
5.45 p.m. BBC T: Jazz Today (Charles Fox). 8.50 E: Palatable Jazz. 9.20 O: Jazz Journal. 9.30 J: Jazz. 10.35 O: Charlie Parker and Dizzy Gillespie in Toronto, 1953. 11.15 T: Sammy Davis Jnr. 11.40 N1: Jazz, inc. Kenny Drew. 11.45 T: Joe Harriott-John Mayer Double Quintet.

THURSDAY (24)
4.35 p.m. U: Jazz Magazine. 8.50 N1: Jazz. 11.15 T: Sammy Davis Jnr. 11.45 T: Pianists Richard Twardzik, Herbie Nichols, Andre Previn.
Programmes subject to change.

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Vikki Carr in superb voice

VIKKI CARR: "It Must Be Him" (Liberty). Vikki suddenly became a pop attraction in Britain when "It Must Be Him" made the chart. But she's been earning the plaudits here for some time with her great singing. Her one fault is a tendency to show-biz emotion in the Bassey manner. But she sings superbly on this album—on songs like "None But The Lonely Heart," "Look Again," "Forget You," "Toys" and "San Francisco."

GEORGE MITCHELL SINGERS (WITH VAL DOONICAN): "The Blue and the Grey" (World Record Club). Camp selection of patriotic jingoism from the American Civil War, sung with a "Minstrel Show" approach. Heavily sentimental at times. But you can never forget it's an Anglicised version.

"SWINGING BLUE JEANS" (Music for Pleasure). Some early material from one of the hit-parade groups who don't make it in the chart at the moment. But they are an excellent group musically, even if this is not a very good representation of their talent. Numbers include "Long Tall Sally," "Ol' Man Mose," "Tutti Frutti" and "Save The Last Dance For Me."

NAT KING COLE: "Sincerely" (Capitol). Disappointing because the songs aren't all strong and the orchestrations sound dated. Nat's voice is superb but even he has a hard time with some of the songs. Included: "You Are Mine," "Cappuccina," "Silver Bird" and "Take A Fool's Advice."

LARRY PAGE ORCHESTRA: "Executive Suite" (Page One). Well played, well-arranged jazzy versions of fine songs including "Michelle," "Take Five," "Sunshine Superman" and "African Waltz." Jazzman Roy Wilcox is featured on alto.

MATT MONRO: "Invitation To The Movies" (Capitol). Superb Matt singing superb songs. John Barry's "Born Free" and "Wednesday's Child" are way above the run of the mill pop song and Matt's versions enhance them still more. Other standouts tracks—"Georgy Girl," "A Man And A Woman" and "Strangers In The Night." Arrangers are Billy May, Sid Feler and John Barry.

GARNET MIMMS: "Live" (United Artists). Made in Britain with accompaniment by the Senate, this record has some pleasant moments among long passages of near tedious. Some keener editing would have helped immeasurably. Included: "As Long As I Have You," "Yesterday," "It's Been Such A Long Way Home," and "Cry Baby."

THE GREATEST MUSIC HALL EVER ASSEMBLED (Music For Pleasure). For collectors of camp records. What a line-up—Florrie Forde, Harry Champion, Charles Coborn, Vesta Victoria, Billy Merson, Ella Retford.

JOHN BARRY: "The Whispers" (United Artists). The incredible Mr. John Barry continues his brilliant output of film scores with seemingly endless inspiration. This is his fourth score for film director

"Trini Lopez" (Reprise). Four tracks in the fairly predictable style of Trini Lopez—beat with a slight Latin flavour. Nice, but not outstanding. Tracks are: "Gonna Get Along Without Ya' Now," "Jailer Bring Me Water," "Let The Four Winds Blow," "Watermelon Man."

"The Dancing Sound Of Cyril Stapleton" (Pye). Go on—roll back the rug and quickstep up the lounge with the missus! These four tracks strictly for dancing will stir the feet of the ballroom prancing devotees. You can waltz ("Years"), quickstep ("Hello Dolly"), rumba ("Guantanamo") or cha cha ("Corazon de Melon").

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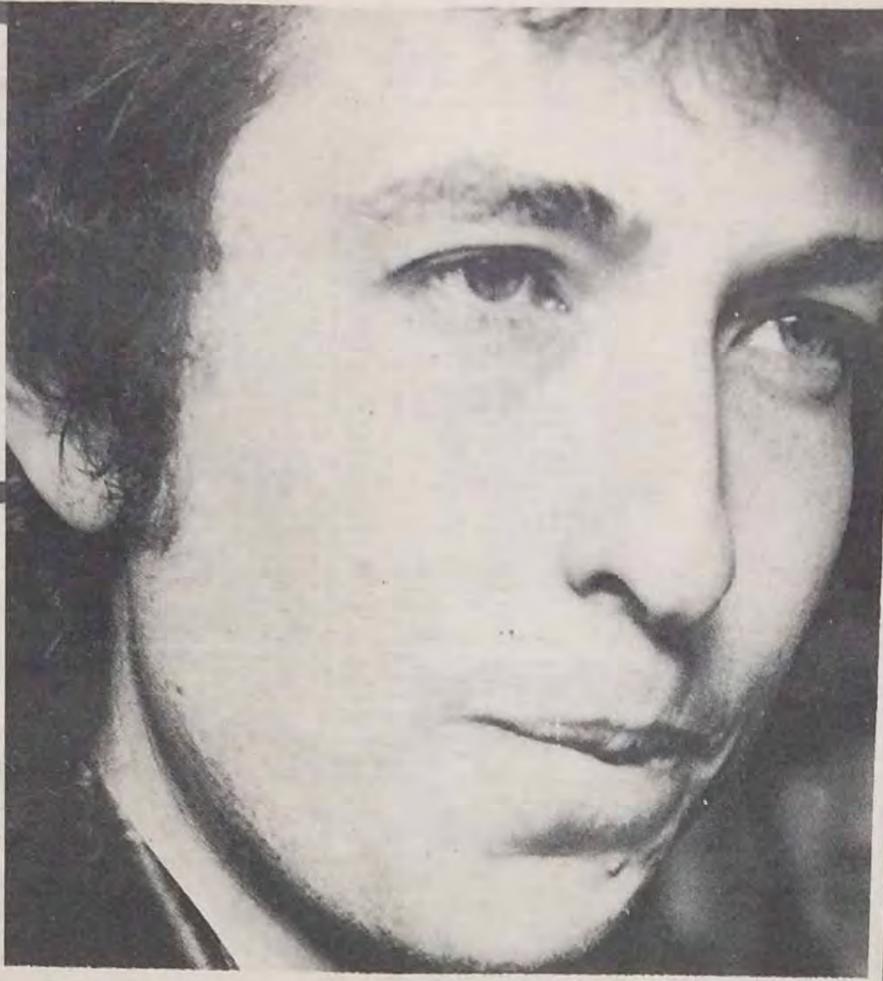
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DON'T FORGET BOB— HE STARTED IT ALL!

I AM AMAZED that while praise is heaped on bandwagons like the Beatles, Scott McKenzie and the Byrds, little or no credit is given to the one man who started the whole new pop movement — Bob Dylan. For the past five years he has been the most influential and imitated artist around. — J. MULLIN, Hendon, London.



BOB DYLAN — THE MOST IMITATED

mailbag

WHEN Flower Power first appeared I thought it was a very good idea. I still do. But it is rapidly being commercialised.

Someone, somewhere is making an enormous profit, and I am sure that someone is not a very beautiful person. Tax from the sale of "San Francisco" is probably helping LBJ to finance his war in Vietnam! In Britain an army of bandwagon jumpers are choking Flower Power to a slow commercial death. Sad. —MAGGIE FLEMING, Belfast, N. Ireland.

JAZZ — the word and cult — is dead as far as young people are concerned because in their eyes it is associated with a grey, dead, suburban outlook little better than that possessed by the legions of bingo and telly addicts.

In their own turgid way, these self-styled jazz fans help kill a beautiful and creative music by their monstrous image of bitterness, cynicism, snivelling and intolerance. Most hippies and beautiful people dig, Parker, Monk, Ellington, Rich, Handy and Lloyd, but just don't want to associate with these dead, dead British jazz writers, musicians, and fans. —PETE SULLIVAN, Catford, London.

SO what's "getting better all the time?" Hoppy's in jail, free radio's being wiped from the face of the earth, Margot Fonteyn is demoted for associating with hippies, men get arrested for blowing bubbles. In Piccadilly, and we're living in a police state where originality is synonymous with insanity.

Okay, the Stones are free, but how can we ever hope for a better world when 99 per cent of minds today have no room for reason? — SUSAN HALE & JACKIE PETHERBRIDGE, Holloway, London. ● LP WINNER.

ALTHOUGH I am mortified at the demise of Zoot Money's Big Roll band, I don't blame them for splitting.

They were much too advanced for the masses. This was proved when "Please Stay" was a hit for the Crying Shames when Zoot's version was superior. And again when the Amen Corner get so much airplay for "Gin House," often featured by Paul Williams and the Roll Band. There ain't no justice. Good luck to Dantalion's Chariot. — SANDRA COOK, Widnes, Lancs.

I'VE read some drivel in MM from time to time but Karl Dallas' report on the Cam-

The weeds in the Flower Power Garden

bridge Folk Festival (August 5), was the best yet. I do wish Mr Dallas would report things that happen. For example Stephen Grossman was the unofficial hit of the festival but he wasn't even mentioned. —JON BETMEAD, Ware, Herts.

I CANNOT understand the views of readers like G. Rollason (MM, August 5) who condemns all that is progressive and creative.

The Pink Floyd are attempting to explore unknown musical dimensions, and such creativity should be applauded, not stifled. Were it not for people like the Beatles, Eric Clapton, Stevie Winwood and the Pink Floyd, we would still be listening to Bill Haley. —GERALD SUSTER, Bishop's Avenue, London.

AS a group that was very much a part of the R&B

scene a few years ago, we feel we must point out to Miss Elford (MM, August 5), that the reason we and other groups have stopped playing R&B and changed our styles is because of the lack of public demand, and because the dole never really appealed to us! —DOWNLINERS SECT, Kilburn, London.

THE Beatles are old fashioned and make a pathetic wishy-washy sound, while the Pink Floyd are new, exciting and above all creative.

So why all the controversy over the Floyd not being able to reproduce their sound on stage? Neither can the over-rated Beatles. —GORDON WOOD, Royston, Herts.

AT last in Charles Lloyd and John Handy we have two genuine, youthful jazzmen putting into their music content that transcends the screaming neurosis of Albert Ayler and the late Coltrane.

This was just what jazz needed—a new spirit of creation coupled with an awareness of people. "Taking the flower road" as Jack Hutton

said in the MM, can revitalise jazz just as it has revitalised pop and modern folk music. —DAVID LUNDIE, Edinburgh, Scotland.

● LP WINNER

HOW fortunate the old Spencer Davis Group broke up.

After beautiful first records from Traffic and the new SDG's—"Paper Sun" and "Time Seller"—it has been established we now have two absolutely gas groups, instead of one. Too much! —HENRY NEWMAN, Bathampton, Somerset.

EVERY night from midnight to two am a beautiful sound flowed from radios all over the country.

Soul by the Cream, Mayall, Love, Doors and a host of others, and a beautiful voice uttering inspiring thoughts and poetry. Now John Peel of Radio London will be heard no more, but his memory will live on with all those his message touched. —MISS A. GREGORY, Hawley, Dartford.

WHAT a joy to see Kenny Graham back on the scene.

Those who remember the old Afro-Cubists, sparked off by the incomparable Dickie De-Vere will give a big welcome to the new band. —GRAHAME MORRIS, Newbury Park, Ilford.

CHRIS WRAY asks "Is jazz dead?" (MM, August 5). Of course not.

It may be suffering through lack of support, but jazz has fought for its existence before. The so-called jazz fans who used to support the jazz greats have become old cabbages and TV addicts. Perhaps the juvenile music so currently well supported may breed sufficient following towards jazz. Otherwise pop cannot lead anywhere. —CEDRIC HAIGH, Harlow, Essex.

Beatles and LSD

AFTER reading the opinions of Brian Epstein in the current series of articles, it is clear to me, that in common with the Beatles, he is suffering mentally. Friends and I used to admire them all, but we are greatly shocked to find them advocating the legalisation of drugs. They used to be great. Now they are a bunch of fools. —JAMES STIDSON, Pensey, Wiltshire.

WITH regard to L. Morgan's views on LSD (MM August 5), and having read of the numerous people who have died or been killed through this drug, I can understand his and other "hippies" views that it brings them closer to God. —C. SEALE, Oakham, Rutland.

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<p>79-89 OXFORD ST. AND "SHOP 'N' PLAY" IN TILES STREET</p>	<p>LUNCH-TIME SESSION EVERY DAY 12 noon TO 2.30 pm Mem. 1/6 Guests 2/6</p>	<p>SAT., AUG. 19th, ALL-NIGHTER COLOURED RAISINS TILES BIG BAND THE ARMY Plus: MIKE QUINN (before midnight) JEFF DEXTER (after midnight) Members 10/-, Guests before midnight 12/6 after midnight 15/- 7.30 p.m.-7.30 a.m.</p>
	<p>THURSDAY, AUGUST 17th THE POWERHOUSE CHAS STEVENS Members 5/-, Guests 7/6 7.30-11.30</p>	<p>SUNDAY, AUGUST 20th JIMMY POWELL THE DIMENSIONS JEFF DEXTER Members 5/-, Guests 7/6 7.30-11.30</p>
<p>FRIDAY, AUGUST 18th ZOOT MONEY & DAN TALLIS CHARIOT THE MOVING PEOPLE Members 10/-, Guests 12/6 7.30-12.0</p>	<p>TUESDAY, AUGUST 22nd JEFF DEXTER'S LIGHTS AND SOUNDS Member, 3/6, Guests 5/6 7.30-11.30</p>	<p>WEDNESDAY, AUGUST 23rd WINSTON G. SET JEFF DEXTER Members 4/6, Guests 6/6 7.30-11.30</p>