THE Rolling Stones will appear free in London's Hyde Park on July 5.

Following the incredible success of the Blind Faith debut in the park two weeks ago, when 120,000 listened to the music, the Stones will make their British debut with new guitarist Mick Taylor in the London park.

The concert starts at 1 p.m. At press-time, supporting acts had not been fixed but a spokes-man for the Rolling Stones office said: "We don't know who'll be on the bill, but there will be five hours of non-stop music free of charge for people who attend."

The concert was arranged by Blackhill Enterprises after permission was given by the Ministry of Public Building and Works. It will take place in the Cockpit area of the park.

The Stones' projected trip to Rome this week to film on the site of the famous Coliseum was cancelled. They were due to fly to Rome to make the appearances on Tuesday and Wednesday, but a spokesman said the trip was cancelled because of insufficient time.

"The group had to be back in London this weekend for recording and the Italian film crews did not have time to complete their schedule. The MM understands this project has been abandoned for the time being."

On Monday, Mick Jagger and Marianne Faithfull were again remanded on bail of £50 until September 29 on a charge of possessing cannabis.

FREE CONCERTS

PAGE 15

Tom the 'prisoner'

TOM JONES has taken Las Vegas by storm on his second season at the gambling city's Flamingo Hotel. And for the past week his constant companion has been Elvis Presley.

Presley, who met Tom a year ago during his first Vegas season, moved into the next suite to Tom at the hotel and the two singers - perhaps the two greatest male singers in the world - have spent much of their time together.

Tom has become the greatest attraction the Flamingo has ever known.

A spokesman said: "The hotel is turning away hundreds of people every night."

Tom who does two shows a night at the hotel is virtually a prisoner. He has an armed guard with him all the time he is out of his suite. The photograph above shows the guard escorting Tom from his suite to his dressing room.

He is unable to go out during daylight hours because of fans and because of fears of "desert throat" affecting his voice. He manages to get out to see other shows after his own two performances are over and rarely gets to bed before 9 am.

Tom - who will be in America until October - has recorded an album of his act on stage at the Flamingo. Titled "Live In Las Vegas," it will be released in September.

While in the States, he is reading film scripts and one script has impressed him and manager Gordon Mills as a possible for his screen debut.

Tom has been awarded Gold Discs for his albums "Fever Zone" and "Help Yourself."
Mystery over M.U. Television Ban

The MUSIANS' Union has not at press time officially followed through its recent ban on TV foreign musicians.

Last week, the MUSIANS' Union, following a previous action initiated by the American Federation of Musicians of the U.S. and Canada, stopped all TV shows involving Topical Press and Paul Revere and the Raiders.

But, according to Stewart, every Top of the Pops producer, Cliff Richard, United Artists, and Ed Sullivan, in London and New York, said they would continue演出 until eggs are broken.

Top of the Pops today

CRAWFORD RETURNS

JIMMY CRAWFORD has just released his second album, titled "Smokey Robinson and the Miracles, Tamla Motown.

"Smokey Robinson and the Miracles, Tamla Motown," is a collection of songs written by Smokey Robinson and the Miracles, Tamla Motown.

Tony Joe White has made an album to be proud of

Black and White

Play It Loud

Black and White is beautiful!

Tony Joe White has made an album to be proud of!

Play it loud!

Black and White is beautiful!

Clodagh Rodgers

Is back to shake you (and the charts) with her new Kenny Young Production "Goodnight Midnight"

C/W "Together"

RCA 1852

Another hit.

Available 27th June

RCA
OHIO TOUR ENDS

JACK BRUCE has completed his first solo album since the breakup of the Cream. The album is titled "Songs For A Tailor," and is dedicated to Genie, the Los Angeles clothes maker who died in a motorway crash with the Fairport Convention two months ago.

HARMONY FILM

HARMONY GRASS are featured in a Werner Herzog documentary film which covers a day in London's Shepherd's Bush Market. The group will perform two songs in the film, which is to be released in Europe and America.

FOUR MONTHS after announcing that he wished to leave the Bee Gees, Robin Gibb has his first solo single, his collaboration "Saved By The Bell" released by Polydor tomorrow.

NEW RECORDING DEAL

Ex-Bee Gee Robin makes single debut

Four months after announcing that he wished to leave the Bee Gees, Robin Gibb has his first solo single, his collaboration "Saved By The Bell" released by Polydor tomorrow (Friday).

AN IMAGINABLE borders has now been reached between Robin, the Bee Gees and the Robert Stigwood Organisation.

The group and Robin have agreed to sell a number of their catalogue rights to Stigwood, and in the process, they have sold some of their own joint projects for part of each year. The group are said to be 'overjoyed' with the result of the agreement, which will see the songs made accessible in the right way to the right people in the right countries.

FOLK-JAZZ FEST

EVERY Hill College of Education, Exeter, South London, will be the setting for a new festival. The concert stars Martin Carthy and Dave Swarbrick and the Dan Rigby and Ian Carr group, featuring Guy Warren and the Wurlizer Twins.

RUSH FOR STATES

THE MARSALAIDES "Baby Mak & Co." which entered the M&Ms Pop 30 this week at number 28 will be rush-released next week on the US market.

"With this lot you can.
Power's almost frightening.
Must be a Selmer set-up."
"Sure is!"
Dogg ready for another bite at chart

The LONDON Jazz Centre Society are taking their annual summer break during late July, when two of live film and jazz. A documentary on Sidney Bechet will be shown at the opening film as attractive while the live music will come from Paul Rutherford (tmb), Chris White (trp), Brian Pilkington (vib), Barry Grey (bass) and Keith Tippett (drums) who will improve along with a film.

The HUNDELEY Lytton Band will wind up the nine-day Corby Arts Festival, Northants, with a concert on July 30 in the Tablay Haynes Big Band plays London's Phoenix Club on July 2, where the group, including Steve Battle (tpt) and Barry Grey (tuba), will perform a "Jazz Metropolis" at the York Festival on July 2.

Sunday sessions
ROY CRANE (tpt), Maurice Jennings (tbr, clt, flr), Brian White (vib, bass) and Adrian Mcintosh (dmb) are resident at Sunday Sessions, which is being held at the Highbury New Road, Richmond, Surrey. Busy week ahead for the Mike Westbrook group. They are at London's Royal College of Music, Regent's Park, on Saturday (29), the Greyhound, Redhill (20), London's 100 Club (20), Golders Green (July 15), Tooting (July 11), Stepney Green, North Finchley (3). The Full Consort Band performs as part of the "Metroplis" at the York Festival on July 2.

THE John Warren Big Band, which includes Kenny Wheeler, John Surman, Alan Skidmore and Tony Coyote, plays every Sunday evening at the London Jazz Centre Society's 100 Club sessions on July 7. Other performances are: Game and Quid (28), (4), Graham Collier Sextet and Bob Downes Trio (21); and Lionel Girgraff-Pete Burdon-Art Themen Sextet and the New Jazz Reunion (2). New octet

THE new John Williams Octet plays the Isle of Wight Jazz Festival (July 25) and London's Phoenix (23). John (bass), bass dmt, (sax), lead) leads Alan Ellis (tpg), Brian White (tmb), Bill Lewis (vib), Peter Coleridge (vib), Alan White (bass, guitar), Brian Spring (dmb). LIVERPOOL: Bluecoat Arts Forum presents Jazz on A Summer's Night at the Bluecoat Hall on July 4 with Harold McNair, Bill J. Sage, Spike Hesle and Tony Cary. John Surman starts on August 16 with a new trio, led by charlston dancer Chris Berry is resident on Thursday at the Midland Hotel, West Didsbury, Manchester . . . trombonist John Law leads a big band for Albion in the Fellowship Hotel, Manchester, on Mondays.

Barry on TV
BARRY MARTYN and his band, after appearing in a minor television screening of the New Orleans' Jazzfest, during their six-week tour of the USA, has been booked for a week at St James and around New York. The band will then return to Britain on July 8 . . . Pimet's Rod Mass Jazz Band appear with world-renowned saxophonist Charlie Chester at the Festival Hall, Pigeon Court, on Sunday (29) in the first of a series of 3 minute spots on Sunday Variety shows throughout Manchester, helmed by Busy Barry Pilkington (vib), Mike Dancey (tbr, bass), Jimmy Garworth (bass), Tony Douglas (dmb) and Peter Sumner (dmb).

THE All-City Quartet and guitarist Amscos' D'Amore play for Counters Hotel in London, Pigeon Court, on Friday (followed by the London Jazz Four (19) who will play the Graham Collier Sextet plays the Three Tune, Beethoven, Thursday (the Bell, Coventry (29) and Tournament, Flashley (July 6).}

BURTON 4 FOR SCOTT CLUB ANNIVERSARY

MM POLL-WINNING whist, Gary Burton's Quartet will star a Ronnie Scott's for three weeks beginning Monday, September 15. The group's opening week will coincide with the club's 15th anniversary. The quartet is completed by Tony Hahn (tmb), Steve Swallow (bass) and Roy Haydon (drum).

BURTON in September
Burslem, U.K., and Europe. Nesu will represent artists such as Grace; Who currently in the U.S. Top Ten with "Top of the World" and "Mama and Papa's House." And And Four and with an album, "Afternoon," will join the Wood, a recent release by the Kenny Clarke-Francy 

HOLLIES PLUS JULIE
HOLMES, who are guests of the Rolling Stones at Cream in London on Sunday 21, will play a series of clubs stage shows with June and the Holmes on the opening night at the Holmes on Sunday, July 15. These concerts may be the first of a series of club stage shows with June and the Holmes. The Holmes will join us for the first time at the Holmes on Sunday, July 15.

PICKETT - THEE THREE CONCERTS
WILSON PICKETT will play three British concerts during a European tour which opens in Germany on September 15. He will arrive in London around September 18 and give concerts in London, Manchester and Scotland at venues yet to be announced.

NEMS DIS
THE New Zealand pop-up band is now representing Canadian music company Four Arts in the UK.

FAMILY DOGG are currently recording six titles from which they will choose the follow-up single to their current hit "Way Of Life." This is this week number one in the Pop 50. They have also recorded their first album on which they have been working for the last 12 months. Titled "Way Of Life" it has been backed by poetry. It will be released in mid-August.

CONCERT
The group - Steve Boalch, Langer, (tmb), Brian, (dmb) . . . will be appearing only early next year to perform which they will make their London concert debut at the London Hotel.

Tomorrow, (Fri) they fly to Holland for TV and then move on to Germany and Paris for further TV dates. Promoters are also under way for them to stay in their favourite Amsterdam hotel.

Available Now From Pye
An Album From Cliff Clounger
Melody Maker, June 20, 1969 - Page 5

The bulging brain of Robin Gibb

Probed by Bob Dawbarn

American South America, Japan, Malaysia and Australia.

"All the countries where the Bee Gees are big," said Robin, the thought moving him so much that he took off the dark glasses for a moment.

He is also working on an album - "all originals and using whatever orchestras the arrangements require, maybe even a brass band or a tin whistle."

We returned to the subject of his songs. "I write the majority in my head," he said. "I have a complete song in my head and don't do it on an instrument until I get to the studio. My brain is, my manuscript paper. The title usually comes first and I never try to think up a song if it doesn't come naturally. That's the most important thing to me and the most difficult thing to do."

"Many songs are just a basic chord sequence until I've got the melody and I can start to build it. This song just has to have the stuff down."

"I didn't have a quick look for signs of bulging, Robin was continuing. "And when I'm getting it down another bit of something comes. I get a lot of ideas from seeing movies - I hear a lot from the different situations and settings. A line of dialogue can give you the idea for a whole song."

"I wondered if he had yet started on the musical plural."

"Since I left the Bee Gees I've written a musical called 'Seagulls,' based on the Dickens novel," he said. "But after I'd written the whole lot I read in a newspaper about them doing a film in the States. I'm working on another about Henry VIII. I thought about doing one about the war - but that is too difficult."

Robin seemed a little offended at the suggestion that he would try to get an ex-Bee Gees role in his new career.

"People who've heard 'Saved By The Bell' think it is very Bee Gees," he said. "I'm not trying to do anything different. I just don't know why should I when I'm just doing what I want to do."

"And I hate that word try. It means doing something you are not sure you can do."

Robin has particular ambitions in the film world and would like to act. Was he asked a particular person who could take all the carrying on in film studios?

"No, I'm very important, he admitted. "Film is life and I'm very conscious of that. It's not a question of the money you could be making - I've never thought about that. But you come away feeling empty and you can never believe that you have done a film - only when you are doing a film."

"He says that writing and performing are of equal importance to him. "At one point I once said I was going to give it up. I've been 12 years with the group and a quiet period is looking very appealing before audiences of course I miss it. It's a great feeling to get on stage, but the reality of making films is that you can reach so many more people in so many different places."

"Applications?" the interviewer asked. "One of your latest records is a single called 'A Question of the Money.' Can you give it up?"

Robin said it was a question of the money you could be making. "I've never thought about that. But you come away feeling empty and you can never believe that you have done a film - only when you are doing a film."

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"Yes, I was asked a question," he said. "But you get the idea of a film. It's not a question of the money you could be making. I've never thought about that. But you come away feeling empty and you can never believe that you have done a film - only when you are doing a film."

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The bulging brain of Robin Gibb

This is Colorado

She's the freshman of the group, but she knows her way around the big sound. Falls naturally into your hold.

Plays like a dream, pop or folk.

Rosewood fingerboard, positive tuning.

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THE WHO AND WOODY HERMAN FREAK OUT AT FILLMORE

WOODY, succeeded

JAZZ CENTRE

IT LOOKS as though the bump in the road at Fillmore has changed things, though the band is still playing with the same efficiency as the last time. There's a steady undertow of jazzy moments in the music which are not to the liking of everyone in the audience, and the guitar work is no exception. The band has been using a new amplifier which has given a stronger sound to the guitars, and it seems that this has influenced the band's performance.

JERRY GARCIA

WHY: showmanship

WHAT A PETY as many groups do a week later, the Who are playing major ballroom dates in London, where they are doing a much better job of presenting their music. The band has been working hard on their new material, and it shows. The Who are now much more confident on stage, and there's a sense of real unity between the members of the band.

CATCHED IN THE ACT

JOHN MORGAN

THE EMPIRE, London, Monday, March 2nd, 1969. The Who's latest album, "Who's Next," has received critical acclaim, and the band is expected to continue this momentum into their upcoming shows. The Who's sound is characterized by a mix of rock and roll, folk, and classical elements, and their live performances are always a treat for fans.

YARMOUTH

JOHNNY HACKETT is to play an afternoon concert at the Jazz Centre in Yarmouth on Saturday, April 26th. Hackett is a skilled performer who has won award after award for his work. His music is a unique blend of blues, jazz, and classical sounds, and his live performances are always spectacular.

CILLA BLACK

The singer, who is the daughter of former British Prime Minister Harold Wilson, is currently on tour in the United States. She recently performed a sold-out show at the Fillmore West in San Francisco, and is expected to continue her success in the coming weeks.

JOSE FELICIANO

JOSE is coming back without his dog

BIGGER HELPINGS OF CHIPS

FOR NORTHERN CLANDLE?

WEE WEE

THINGS, it seems, are not all rosy in the world of rock and roll. A recent poll of opinion leaders in the music industry has revealed that many are concerned about the lack of new talent coming through. The poll also found that many are worried about the current state of the music business, and the impact of new technology on the industry.

JAZZ CENTRE.

It is clear that the future of rock and roll is in doubt, and it is up to the industry to find ways to address these challenges. Without new talent and new ideas, the music business will continue to stagnate.

John Morgan

THE EMMBRE, London

Thursday, March 2nd, 1969

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Bigger Helpings of Chips

For Northern Clandle?

WILLIAM SYMONDS

"Bigger helpings of chips" is a term used in Northern Ireland to describe the prevalence of fast food and processed foods in the region. The term is often used in a critical manner, with references to the negative health impacts of such foods. The term is also sometimes used in a more positive sense, to refer to the availability of a variety of food options.

WEE WEE

WEE WEE is a term used in Northern Ireland to describe a type of traditional Irish dance. The term is often used in a more positive sense, to refer to the cultural significance of the dance. The term is also sometimes used in a more negative sense, to refer to the difficulties faced by those who want to keep the dance alive.

Jocular change of heart

JOSE is coming back without his dog

JOSE FELICIANO is to perform at the Fillmore East in New York City on Wednesday, April 26th. Feliciano is one of the most popular musicians in the world, and his success is attributed to his distinctive voice and unique musical style.

HEART

"I've had a change of heart." It seems that JOSE is no longer going to bring his dog with him on tour. This is a change of heart, but that's not the fault of the British people which is a segment of the population that I want to entertain.

SEANCE

"Do many people in England believe in spirit communication?" It seems that JOSE is no longer going to bring his dog with him on tour. This is a change of heart, but that's not the fault of the British people which is a segment of the population that I want to entertain.

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Friday 13th—the day
Arthur Brown’s world blew up

A week of pop upheavals and excitement, the saddest news came from America — the breakup of the Crazy World Of Arthur Brown.

It does not seem so long ago that Arthur’s name was on everyone’s lips as he barked chartt, with “Fire,” one of the most original pop singles in a decade.

His stage act was unique and his music exciting. Providing the fiery thunder of sound so essential to his performance, were two fine musicians, organist and composer Vincent Crane and brilliant young drummer Carl Palmer.

But things went wrong in America. The initial burst of energy and creativity were away. And last week Carl and Vincent pulled back to Britain, having left Arthur, the God of Helicon, to fly by themselves.

They were so deserted by falling attendances they couldn’t stand if any more and decided to cut loose and form their own new group.

FREAKY
Vincent told me this week: “We had to come back. We went out for a tour in America, but hardly anyone came to see us. We were too freaky and they want good music in America.”

“We felt the instruments we were playing on our own were going down better than Arthur, so we thought we might as well form our own group. The trouble is, if you put on a freaky show all the time, people just don’t get a chance to appreciate being entertained. Arthur was getting so, so depressed.”

Said Carl: “When I joined the band I wanted to be a pop star — that enough, but I also want to play something good, and to an extent we were just a backing group.”

ROOSTER
“We’re forming a group called the Atomic Rooster and we’re looking for a bass player. If we can get one, we’ll be able to play again in about a month.”

What sort of music will they play?

“Rooster music,” said Vincent.

“We’ll be closer to Bessie Banks and stronger than Super Chicken. We’ve written a single called Friday The 13th which in the day we left Arthur, honestly, enough.”

What actually happened in America?

“We just weren’t pulling any more,” said Vincent bluntly. “When we left we hadn’t worked for three weeks. Arthur was still doing the fire hat, and all the same old numbers. We didn’t do a new number in twelve months, I’d written so much stuff we didn’t use, because it wasn’t good in context with the act. It was like being the Old Man Of The Sea on your back.”

“We didn’t get much publicity either, but at one place the promoter thought it would be a good idea if we did a psychic pitch and Judy show from our latest single. There were 2,000 kids in the street watching, and we all got arrested including the impresarios. And still few people turned up to the gig.”

FOOT

“After three years all this band has given me is a foot in the door of the business and a nervous breakdown.”

“The biggest mistake Arthur made was when he did that single and said: ‘I am the God Of Helicon.' He was supposed to be portraying the character in the song, but he ended up believing it.”

Vincent wasn’t intending to be a pop star like Arthur, but he is obviously extremely inspirant and anxious to work. “If I don’t do something soon, I’ll explode!”

GENIUS

Vincent’s favourite pupil, Carl on drums, and Vincent’s eccentric guitar at the organ, the most likely candidates in forthcoming weeks will stem from the American scene.

And in the meantime, before Arthur rebuilds his World and returns to the fold—CIBUS WELCH

Joe Dolan’s Greatest Hits

his new album
MAL 1143

Who are the Plastic Ono Band?

 Webb & Butch

The Who

 suggestive pop band

Benedict

With buddy, RICKY’s fave-
The trouble with people who listen with their feet

"WOULD YOU please emphasise that I am a jazz musician," said Howard Riley, "I have a few things outside the jazz field, people seem to think I'm a straight musician playing at jazz.

I started playing piano when I was six and used to do all the pop things of the day. Then I got interested in jazz when I was 12 and it wasn't until I was at university that I really got into the straight jazz bands. When I started music I had a real good knowledge of music.

I was playing with Evan Parker in Birmingham in June with the group Johnny McLaughlin for a while and we were rehearsing with the Barbara Thompson Coleman Group.

There are, it seems, people who think jazz is just an American thing.

But where can a good band play? The most conventional place is where you can play a bit of jazz and not put yourself on your head.

Our main market in the universities and we are doing quite a few because we are no less than a jazz city. Our music is just as good as anyone else's, and more convinced that we do have some good jazz bands and good records and broadcast.

Howard will be appearing on this year's Promenade Concert and is having various pieces performed by the South London Promotions For New Music which I am involved in. Each piece will be played by a different group, and every group will be playing a different style of music.

The people involved in the show are very keen to bring straight jazz to the forefront of music, as much as anything else.

Another misconception is that we are involved in the Arts Council, but I am not. We are just doing our thing, and we don't want the Arts Council to be involved in the show in any way.

I don't think we should be doing anything with the Arts Council, and I don't think it's necessary.
ROBIN GIBBS: "Saved By The Bell" (Polydor). Without ever having been a fan of Robin Gibb's voice, it has to be said he means it. He pours all of himself into his strange, moody arrangement. He has an unusual talent for songwriting. His first single, "Greatest Hits," produced on his own, is one of his most successful. But the underground is aware of Robin's music, and it's likely he'll be around for a long time to come.

JASMINE: "Some Other Guy" (Teenage). Talent and potential abound. They feature hot flute playing, restrained piano, bass and drums backing. While the riff is effective, it needs better material.

WILLIE MITCHELL: "Young People" (Dyno). A driving force instantly creates a record machine and stirs up the speakers. Real powermen take charge and blow a funky instrumental to delight diehards cramped by really moody chattering instruction. And exciting

HARMONY GRASS: "First Time Loving" (RCA). An undistinguished song with an undistinguished "Kissin' Up Mother Brownd" treatment which does little justice to Tony Rivers' fine group. A Hoagy and Blackey composition, it might be quite suitable for another type of group, but does not capitalize on its clean-cut Grassy vocal ability.

MAJOR LANCE: "Follow The Leader" (Atlantic). It took three men to compose this piece. According to the credits, it takes three hours to write six pages. How long will it take to fill a half-hour of air? Robin is looking at the back of the book for the answer.

BACHARACH: not worth all the tears

FANTASTIC: "Face To Face With Heartache" (Duran). Lumbered with a silly name, they are a good rock and soul group taking off on a solid production.

OLYMPIC: "Baby Do The Philly Dog" (Atlantic). Over to our R&B expert, Leaping Bantus I . . . oh, never mind, he's out of his head anyway.

These are the kids who produced the legendary "Bounce" and the lead vocals retained that old American soul which so endeared him to the fans.

Note the conga, vibes and bass guitar riff.

BURT BACHARACH: "Fill Someone In Love Again" (A&M). No, don't fall in love again, Burt. The Ohio Express, this is not worth it. Not worth all the tears, heartache, and sin.

JACK MARSH: "Love Is The Name Of The Game" (Fontana). A gravely croon on a copy. "Warning! He who offers this record for sale in this country . . ."

They might add: "He offers to buy this big fake into the realms of bad taste."

Mark cellspacing with considerable enthusiasm, but the concept is too mechanical.

EAST MAIN ST: "Explosion" (Horn, Skip & Hop). Just as the gadg news except Melody Maker: "Bubblegum music is dead" — from the lips of the Sun's Bond buds of the grim indifference of the music media.

Dificult to believe this could come from an American style in 1969. Not new, a true hot shot of the music today. "You'll Be Mine To Do" (CBS). "Lance Owen, we dug your the cry in London. He crack. It's discovered an unpleasant look on the face of his head."

THE BAND: "Any Old Time" (Island). Straight techno-pop stuff and quite workable and effective. Not being a ten-year-old, of course, I am filled with great loathing or hearing more than three bars. I smash my teeth and roll my eyes and bear my chest with anguished hoots.

ANNIE BRIGHT: "Sneakin' Up On You" (Columbia). So Annie's right, is she? Well, I'll soon stop all that. Any more of this hoo, Miss Sept, and I shall be forced to send a strong note of protest to the president of the Board of Trade."

This may ever be the side I am faltering to review, and the A side could well be "Concerning Love," but naturally Columbia have failed to mark either side with any kind of rating. The feel of the record appears to be quite jerry and one notes that Miss Brigh has considerable talent."

FB, no - the only answer (to the world cumbia), is well apparent. There is no answer and the cut is fully expected to linger on until the grim specter of Death Brinches and the Great Music Publisher in the city calls out the final chart position."

Are, it's a wonderful song.

JACK ROWLES: "It Takes A Fool Like Me" (MCA). A routine ballad performance, sung competently and with full vigour and enthusiasm, but these are the kind of tune that cannot be written by any amateur in his bath in a matter of minutes."

SPECTRUM: "Free" (RCA). Victor. For many years have been an opponent of this. I have been born in wild temperament, tolerant in my racial and religious beliefs, kind to cats and horses, behaved like a gentleman towards ladies, and no sense of the appropriate.

But having to listen to such a depressing selection of records during this week, I am on the verge of changing my bad habit.
Mike Preston, one of our most inimitable recordists and blues hunters, is off to the States again next week on the first leg of an adventure which will take him to Los Angeles, New York, Boston, Minneapolis, Denver, Memphis, Nashville and various points west.

I've been making records with the Memphis Slim Lightnin' band in Los Angeles for five days. In fact, we're a folk artist band who's a folk artist band right now back here on July 4 to record sessions for the album "Memphis Slim, Lightnin'."

"Basically, though, we want to introduce young talent - because most people think that all the blues singers are old, though they may well have played a part in the history of the music, but the need to introduce new and modern approach to the music is real."

In conclusion, Slim named his first promotional concert "brought to you by the people of Paris" as they've been so impressed with Slim's music and personality. The next stage is for Slim to be brought to the various countries and they're planning to tour quite a bit, so maybe it will be a six-people circuit. Or perhaps a six-week circuit will be considered. Never mind.

The biggest blues harmony harmonica player who can be heard on street corners in Greenwich Village. It's Smith's organ and his harmonica player, "the guy who always brings a smile to my face." He says he's been a blues harmonica player for quite a bit and he's been known to play around England and Europe, and gives them the chance to earn a wider audience through USA.

The main thing is that not only do we want to bring over well-known blues singers like Elroy Baden, who is still in the States and Little Milton and Albert King..." 

Mike Vennon

Slim Harpo-Lightnin' Slim Lightnin' band is heading to Los Angeles, California. "Down in Memphis, Tennessee, " said to Slim, "you got to have a drummer and the people who aren't able to go to Slim's Paradise, they're always with Slim and Sonny and Willie, plus Mike, " we'll be getting Jimmy Claire the lead guitar and Bob Cotton, the rhythm guitarist."

So far, there's no news on Slim's upcoming tour, but it's expected to be a major event in the blues music world. Slim's Paradise is a famous blues club in Memphis, Tennessee, and Slim is known for his energetic performances. The Slim Harpo-Lightnin' band has been a popular attraction in the blues circuit, and Slim is looking forward to bringing his music to Los Angeles.

Mike Vennon

THE BLUES PAGE

The bloodhound sets off again

Mike Preston, one of our most inimitable recordists and blues hunters, is off to the States again next week on the first leg of an adventure which will take him to Los Angeles, New York, Boston, Minneapolis, Denver, Memphis, Nashville and various points west.

"Basically, though, we want to introduce young talent - because most people think that all the blues singers are old, though they may well have played a part in the history of the music, but the need to introduce new and modern approach to the music is real."

In conclusion, Slim named his first promotional concert "brought to you by the people of Paris" as they've been so impressed with Slim's music and personality. The next stage is for Slim to be brought to the various countries and they're planning to tour quite a bit, so maybe it will be a six-people circuit. Or perhaps a six-week circuit will be considered. Never mind.

The biggest blues harmony harmonica player who can be heard on street corners in Greenwich Village. It's Smith's organ and his harmonica player, "the guy who always brings a smile to my face." He says he's been a blues harmonica player for quite a bit and he's been known to play around England and Europe, and gives them the chance to earn a wider audience through USA.

The main thing is that not only do we want to bring over well-known blues singers like Elroy Baden, who is still in the States and Little Milton and Albert King..." 

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Galloping across the downs and a brief chat about Bix with Mister Thunderclap Newman

by Chris Welch

Some weeks ago, I went horse riding with Thunderclap Newman.

Since that time I have suffered nightmares in which I was either walking on air, without any visible means of support, or the horse's head, severed from the rest of its body.

Chart

In the meantime, Thunderclap and I have gelled into the chart with a desire to give the public their first assault on the pop market.

Having recovered sufficiently, I can now contain my excitement at the company of this extraordinary ex-CPO telephone engineer from Shepherd's Bush, who loves Debussy and Bix Beiderbecke with equal fervour.

It must be finally established that Thunderclap is neither a pop nor a folkie. What he is, is a hybrid - a project which had been started on Speedy's drums, but whose continuation was held up by the discovery of the Who's Pete Townshend, and such a considerable amount of hard work that when Thunderclap decided to come to the commercial world, it was withSpeedy instead of Pete Townshend.

After they had finished their first sessions, Andy doubted me in the bass, and I'm quite convinced that we are the only real pop group of the moment.

Gentle

Pete was attracted by the strange and unconventional plans of Andy Newman, a beard, horn-rimmed glasses, and a man who has been known to jam with the original country group of a 15-year-old speedo.

Bix is their composer and says: 'We want to play music and we've been working up an act. Playing banjo will just have to adapt my style, and we've decided to go into a lot of trouble finding a place to amplify.'

Jimmie, who is destined to be a pop superstar, is a fine guitarist and was discovered, playing in a group called One in A Million when he was only 15.

"I'm really grooving the band," says Andy. "I'm going to stay with it until it becomes a commercial success."

"Because I have been banging on Speedy's drums, and Andy was waiting about attempting to find some values that had been dropped.

"After they had finished their first sessions, Andy doubted me in the bass, and I'm quite convinced that we are the only real pop group of the moment.

Scene

As I arrived at this idyllic scene, My Name was playing gigs off the page in the river, and Andy was waiting about attempting to find some values that had been dropped.

"We became associated through Peter Townsend," he explained in slow, present-tense fashion.

"It never looked like a project which had been started on Speedy's drums, but whose continuation was held up by the discovery of the Who's Pete Townshend, and such a considerable amount of hard work that when Thunderclap decided to come to the commercial world, it was with Speedy instead of Pete Townshend."

Style

"I have been hanging all the keys of the village for the past few years, and I have used the time well."

"We must give them the chance to come up with things that the public won't tolerate."

"That's taking on the job of any artist."

Cross

Andy also plays saxophone and claims to be influenced by the instrument by early ex-Expcnditure and Bix Beiderbecke."

"The life of a CPO telephone engineer was always insecure, and sometimes it was even insecure."

"It never looked like a project which had been started on Speedy's drums, but whose continuation was held up by the discovery of the Who's Pete Townshend, and such a considerable amount of hard work that when Thunderclap decided to come to the commercial world, it was with Speedy instead of Pete Townshend."

"We become associated through Peter Townsend," he explained in slow, present-tense fashion.

"Yes, Speedy's a singer.

"He and I are doing a lot of it."

"We are the only real pop group of the moment."

End

Rumbling boogie shattering the peace of the countryside, and I was so amazed by his eccentric technique I missed the first of several hurrying hurries.

"The public doesn't tolerate our music."

"I was either walking on air, without any visible means of support, or the horse's head, severed from the rest of its body."

"We want to play music and we've been working up an act. Playing banjo will just have to adapt my style, and we've decided to go into a lot of trouble finding a place to amplify."

"I'm really grooving the band," says Andy. "I'm going to stay with it until it becomes a commercial success."

RICHIE HAVENS' RECORD/TRANSLATI}

HERE IS AN ESSENTIAL PART OF THE FASCINATING RICHIE HAVENS STORY AS EXCITING AN ALBUM AS ANY HE HAS EVER MADE.

Transatlantic

WHEN TRENDS改变了}
POPPROMS

POPPRANS, until! You have nothing to lose but your cool.

This could well be the rallying cry for what promises to be the biggest wave of 69. Virtually a non-stop concert from Sunday, June 20, to Saturday, July 21, some 45,000 people are expected to attend, and they're flying in from as far as Sweden, France and America. To see and hear live performances by groups ranging from the Shadows to Led Zeppelin and the Who.

Jugglers

The Beatles have taken a box for the whole week. The Check Berry nights, Pop personalities, will have to resign themselves to part in Jim Mollison's Theatrical Jugglers, cripple dancers, and assorted other cripples. But all's not quite different as if you didn't know — from the BBC Promenade Concerts staging itself a week later. The Jugglers are in fact another experiment in promoter Roy Guest. "If it's an artistic and financial success, we could make it an annual event." says Roy. We're not sure, much noise has been made, but it's unconfirmed. "We're of course, special lighting and a box for the whole week."

The whole thing is billed as the "Pop Proms" and it's quite different as if you didn't know — from the BBC Promenade Concerts staging itself a week later. The Jugglers are in fact another experiment in promoter Roy Guest. "If it's an artistic and financial success, we could make it an annual event." says Roy. We're not sure, much noise has been made, but it's unconfirmed. "We're of course, special lighting and a box for the whole week."

BEATLES TAKE A BOX FOR WHOLE WEEK

Not so the Beatles. Although they have approached Roy Guest to take the concerts. Roy says, "I was down for the whole week, and I've been told by my financial advisor that I should have a box." He says he had a box, and that he would like to take it! It was the week before the Proms. I said "OK." That was about six weeks ago, so I had very little time to get it together.

The Beatles' stance has been well understood, and they had a box for the whole week. As far as the financial success goes, we could make it an annual event."

Jugglers

The Beatles have taken a box for the whole week. The Check Berry nights, Pop personalities, will have to resign themselves to part in Jim Mollison's Theatrical Jugglers, cripple dancers, and assorted other cripples. But all's not quite different as if you didn't know — from the BBC Promenade Concerts staging itself a week later. The Jugglers are in fact another experiment in promoter Roy Guest. "If it's an artistic and financial success, we could make it an annual event." says Roy. We're not sure, much noise has been made, but it's unconfirmed. "We're of course, special lighting and a box for the whole week."
Complete programme

HERE'S a complete breakdown of what's on at the Pop Proms at London's Royal Albert Hall during the week of Sunday, June 29, to Saturday, July 5. Only changes since the initial announcement: the Misunderstood have been added to the Chuck Berry concerts on Friday, July 4; the Fairport Convention are not performing because of their recent car crash.

- SUNDAY, June 29 (5.30 and 8.30 p.m.) — Led Zeppelin; Liverpool Scene.
- MONDAY, June 30 (7.30 p.m.) — Fleetwood Mac; Pentangle, Dusty Bennett.
- TUESDAY, July 1 (7.30 p.m.) — Amen Corner, Mar-malade, Equals, Bob Kerr's Versetoot Band, the Web.
- WEDNESDAY, July 2 (7.30 p.m.) — Incredible String Band, Family.
- THURSDAY, July 3 (7.30 p.m.) — Dubliners, Ian Campbell Group, Martin Carthy and Dave Swarbrick, Young Tradition.
- FRIDAY, July 4 (8.30 p.m.) — Chuck Berry, Chicken Shack, Misunderstood, the Alan Bown.
- SATURDAY, July 5 (5.30 and 8.30 p.m.) — The Who, Chuck Berry, Bodast.

CHUCK BERRY BY JOHN PATRICK ERSKINE

Big chance for new group

BODAST, a new group personally managed by promoter Roy Guest, makes its public debut at the Pop Proms on Saturday night. Group, which features "contemporary rock," comprises Dave Arkins (guitar), Bobby Clarke (drums), Steve Howe (guitar) and Clive Stadlen (vocals). Also at the Proms are comparative newcomers the Misunderstood, Group "Fernando" Campbell was the singer of an American group of this name about three years ago, which then recorded for Fontana. Glenn and the group then returned to the States. Early this year, Fontana contacted Glenn in California and asked him to return to Britain to form a new Misunderstood group. Personnel now comprises Glenn, plus another American, Steve Hood (vocals), and Nicholas Fother (trombone) and Gary Fair (guitar) and Gary Evans, drummer, who used to be with the Van der Graaf Generator. Their latest Fontana record is "You're Tuff Enough."

ROY GUEST, the man behind the Pop Proms venture, travelled the world as a folk singer before settling in his present job as director of concert promotions for NEMS Enterprise. Born in Elgin Vale, he went to the Central School of Speech and Drama for three years after leaving school. "Then for two years I acted in rep," says Roy — "playing everything from Shakespeare to 'Winnie's Eye View.'"

But he had always been interested in music, and had sung in pubs back home. "In one white night club in a town near Tyneside he used to be in — I blew his mind," after hearing Lesley Downage's "Black Island Line" and Pete Seeger and the Weavers. "So I bought a guitar and decided to start a folk club to organize the sessions. I got the place started and playing. In Tynemouth Square, then went to the Stag and to South America."

In various cafes where we met, Paul and Mary and Bob Dylan. Back in Britain, he joined Harold Pinter's agency, then formed his own Folk Interest Ltd before joining NEMS.

NEWS

On returning, he appeared on the "Tonight" TV show, which is being used for the news together: he says. In next song with Tom Springfield at Halesowen Centre's club in Park Lane, then, at about the same time, formed The Whindersnappers with fiddles and guitar. Then came "Van der Graaf Generator — fairly the beginning of the folk boom in England," says Roy.

Next stop for Roy was to run a folk club. The Thirroul, for two years in Edinburgh.

CAFES

He then went in America for the second time, and formed the National Film Board of Canada, as his music director, making films in various cafes where he met Peter, Paul and Mary and Bob Dylan.

GUEST: borrowed Proms title

POP PROMS MAN BEHIND THE BIG IDEA

CHICKEN SNACK: Friday
ANDREWS: "Go Your Way" (RCA)

And Andrews—she's got such lovely legs and she makes good records although it's going to be difficult to follow up "Wake Up Little Susie." The record itself is a nice record through and through—but the songs are cheap. Her records are cheap and her recordings and that's the result, I like it, but I could do a lot in as much as she has and do it all in the charts although it's so hard to tell.

CLODAGH ROGERS: "Goodnight Midnight" (CBS)

Clodagh Rogers—they've got such lovely legs and the records are good although it's going to be difficult to follow up "Goodnight Midnight." It's a nice record through and through—but the song is cheap. It's a cheap song and it's cheap recording and that's the result. I like it like it, but I could do a lot in as much as she has and do it all in the charts although it's so hard to tell.

THE FLYING BURRITO BROTHERS: "The Train Song" (A&M)

What's this? Ray the bull pasture? I like the voice, it sounds very Evelyn. Everyone I reckon this, it's quite good, it's got a bit of a popy. I like it like it until they start essaying it, which this track lacks originality and that's the result. I've heard their album and it's got very good. We're trying to make the Bob Dylan joke and that doesn't go down very well with me because I think Dylan's just about the end.

CILLA BLACK: "Conversations" (Parlophone)

Cilla always makes good records. There's not much I can say about it except I like all her records.

THE SWEET INSPIRATIONS: "Sweetie Pie" (Parlophone)

That's a very good record, it's very clever. I like the way they've put the guitar together, the drums and everything. The song is good. The Sweet Inspirations, I think it was their first hit. They've got very good things and I like them both. This is bloody good.

THE EASYBEATS: "St. Louis" (Polydor)

Fancy coming out for a drink? That's about my only comment. It's one of those we've-watched-many-people-we-can-get-in-the-studio records. It's in all greater sales promotion with 1,000 violins for the Max Jaffe, Geraldine, Jack Payne supergroup.

ELLA MAE MORSE AND FREDDIE BLACK: "Money Honey..." (Columbia)

I love the Fugs—everything they've done is so clever. On wax, I must add this to my collection, it's bloody great. All their records do well on the underground scene. They haven't had all such excep­tion to the charts yet. So I'd buy that album now.

THE FUGS: "We're the Fugs" (from the ESP-Disk! album Vinyl Fugs. STI 3051)

I love the Fugs—everything they've done is so clever. On wax, I must add this to my collection, it's bloody great. All their records do well on the underground scene. They haven't had all such excep­tion to the charts yet. So I'd buy that album now.

LE DORSEY: "Four Corners—Part One" (from the Bell album "Bell's Collective Soul" Volume Three BILLB 117)

That's a very good record. Good music but that's about all it's very hard to judge a collection album from one track.

BARCLAY JAMES HARVEST: "Brother Thrush" (Harvest)

I like it. I like it. It's a nice one. It's a good record. It's the nicest record on the album. It's the 10th Barclay James Harvest—"They" get the hand. It's bloody great. It could be in the charts in fact. The chorus makes it, it's really good. This is the only one I've really liked so far.

NEIL MACARTHUR: "Without Her" (Dorsey)

It's got a lovely beginning but the voice spoils it. It's got a beautiful backing, but not my God the voice! The backing is lovely. It ought to be an instru­mental. I thought it was really going to be good until the voice was heard.

THE RASCALS: "See" (Atlantic)

Oh there's everything in this isn't there? Bob Dorough, the Sweet Inspirations, Jossi Hendrix, Fotos Gaughy's very original isn't it? You can take it off now if you like. It's one of those records where they've noached it's very popular and said "Well, we've had a number record here lately." It wouldn't stomp to it. It could have been anyone, anyone of these groups. It's all these days. Who was it? These are groups they haven't exactly gone through, that they're done before.

FRANCOISE HARDY: "I Want To Live" (Polydor)

It reminds me of a Jean Baron song that Plastic Penny or Ruby St Marie did. What was the title row? "Falling In Love With You." Yeah that's it. "Plaisir d'Amour." It's a nice record but it's not different enough to do anything, anything although the voice was quite unusual.

FREEMAN: "I'll Be Crying" (Island)

Well, that didn't exactly tip my head or curl my ear. I don't know why it is but obviously whoever did it liked it. It's very quaint—that's a better term than it's terrible, isn't it? There's a load of average groups doing that sort of thing. You can't have some records in that pile somewhere!

Mint tea and talk with Francoise Hardy ...
How free is free?
That's the question a suspicious and incredulous public is asking after the tremendous success of Blind Faith's Hyde Park debut two weeks ago.
Well, in the case of free concerts in London's open spaces, nobody makes a financial profit - the kudos comes from the massive publicity and exposure that groups and artists receive from donating their musical services to play for the public in the open air.
Free concerts in Britain started just over a year ago as one expression of the then current (and still, we hope) flourishing cult of love, equality and denial of material wealth in favour of community benefits. There had been various free events in America, in places like New York's Central Park and it was inevitable that the same approach would be tried here.

Idea
Blackhill Enterprises - run by Peter Jenner and Andrew King - determined to try the idea. They were deeply involved with the emergent underground scene in Britain, having helped to start UFO in Tottenham Court Road and were the first agents to obtain work for groups like Tymanous, Ruts and Pink Floyd. They also had close contact with various underground publications.
They wanted to start free concerts in London but in the words of Andrew King they "never thought they'd be able to do it in Hyde Park." Preliminary approaches to the Ministry of Public Building and Works received immediate rebuffs.

Plans
So Jenner and King engaged the help of a few Members of Parliament, including Ron Whittaker, MP for Hampstead. With this support, the Ministry and after negotiation, it was agreed that Blackhill could go ahead with its plans.
The first concerts were held in Hyde Park and in various open spaces in London. At first the public were unbelieving and suspicious.

Since then the free concert idea has flowered and matured to the point where 120,000 people gathered peacefully on a Saturday afternoon in Hyde Park to see Blind Faith make its debut and to listen to the music of artists like Donovan, Richie Havens and the Edgar Broughton Band.
Blackhill list the perennial question - free concerts. As far as all of them, they cost nothing to the audience, there are no simple charges for new bands, they produce a monster audience which couldn't be held in any auditorium, they bring back picnics to the parks and, primarily, they give artists a chance to go back to followers and to talk to everyone with what they have been able to take out of music, spiritually and financially.

Profit
However, while free of the immediate profit motive, the reasons for appearing free in parks is not entirely altruistic. The massive publicity given, for example, to the Blind Faith concert will make an immense impression in the States and, virtually guarantees that Blind Faith will have the same stature and earning power as the Cream had when they made their first appearance there. The supporting groups too received excellent publicity.
So for one afternoon's work, a tremendous amount of promotion for the future is obtained.
In addition, record sales are stimulated by these appearances.

"Believe me or not, the main reason we do them is because we feel a great interest in the importance of pop music in Britain. The more importance it has to everyday life, the happier we are. If pop music progresses here, in the long run we will benefit. That's the reason. Anything that propagates music, especially music which is becoming more and more meaningful and experimental, should be encouraged. And when the music and the musicians are liberated from the trappings of commerciality - even if it's only once in a group's career - it must be good for pop and its public. At one time the idea of

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JAZZ EXPLOSION from the Ladbroke Grove Series COLUMBIA BL151

THE BEATLES The Rolling Stones playing in a park and not charging for the privilege of being there would have seemed ludicrous. Now it's more than a possibility, and that can only be good.

Alan Walsh
The great revolution in the record industry was the advent of the long-playing record. Now a second revolution is taking place with the cheap LP which brings the price within the scope of millions more potential record buyers. Here LAURIE HENSHAW traces the history of THE BUDGET LP.
Nothing 'cheap'
about this music

THE JAZZ fun has been pretty well served by the Budget LP labels — in fact there is certainly nothing 'cheap' about most of the music they offer. For an outlaw of some title it is a little more attractive to build up a pretty fair collection of all but the most intimate garb styles. Saga for example has the magnificent Charlie Parker set to which they recently added Volume Six. At 14s 6d each they represented (still) remarkable value.

The more traditionally-minded could make a start with 'Chris Barber & Mike Milroy' (Saga) - 'Brass' by the Dutch Swing College Band (Fontana International) - Brian Groves' 'Display' (Fontana International) - 'The Fabulous Earl Vilba Hines (Music For Pleasure)' or the admissible Eric Dolphy-Louis Armstrong collaboration 'Ella And Louis' (Music For Pleasure).

Jimmy Smith's millions of fans could do no worse with the irresistible 'Brown Smith' (Music For Pleasure) for who in the form of 'Get A Move On, Jim' are some of the best examples of the man's incisive ways. 'Beechie Kahn For Real' (Sage), Ben Webster, Earl Hines and Wild Bill Davis, as is the Tubby Hayes Quartet's 'Mosaic Greens'.

The best of the jazz versions of the music from Hair, isnesty Brown's 'Hair At 17'.

ERIC DOLPHY - an indispensable item.

Its finest item (Fontana International) and another worldwide British release on the same label is the Colin Hayley Trumpet's 'Brown'. Yet another is Ronnie Ross's pleasant Cleopatra's Needle - a fascinating set of swinging small-band music of the late 1940s in Kansas City jump (Fontana International) which includes among the various personnel Jay McShann (piano), Connery Berry (tp), Buddy Tate (ts), Charlie Hart (ts), Bill Doggett (p) and Jimmy Witherspoon.

Also on Fontana International the Dave Bailey Sextet plays 'Modern Mainstream' with a front line of Kenny Dorham (tp), Frank Hayes (ts) and Curtis Fuller (tb).

Lovers of the best in jazz singing shouldn't miss 'Ella Fitzgerald' (Fontana International) and the very fine 'Ella Is This Girl Called Sassy?' (Fontana International) issued by Sarah Vaughan with the Kirk Stuart Trio, And if you want to find out of the strictly Budget class into what the trad-style Economy albums there is a wealth of beautiful music available for under 14s.

For a start, CBS London (at 25s 11d) has a whole series of excellent British releases including the new Tony Saxley LP. 'Baptised Traveller' for Ronnie Scott Band's 'Live At Ronnie Scott's' (Fontana International) - a mid-1970s set from Chicago, Jimmy Witherspoon.

The Xtra label at 25s 6d offers you such gems as 'Early Miles' featuring Miles Davis sessions of 1951 and 1953; or the Herbie Mann Sextet 'Just Willie'.

At Hearts (31s) includes Coleman Hawkins 'The Hawk And The Hunter' while Mercury International has a burst of great players at 25s 7d, including 'Bop' in a Bad Rodney-Lennier-Trippano. 'Trippano' who was a recent MM Jazz LP 'The Month; Paul Bley's 'Mr Joy'; 'The Herdsman', a mid-1970s set featuring Woody Herman alumni as Red Norvo, Bill Harris, Flip Phillips and Chucky Jackson; 'The Big Band One';... with superb contributions from such as Rex Stewart, Johnny Hodges, Harry Carney and Barney Bigard; Dizzy Gillespie's 'Jazzin' With Big Band' - Roland Kirk's 'Gifts And Meditations'... and many more.

Joy, at 24s, has such indispensable items as the Eric Dolphy 'Memorial' and the Herbie Mann Sextet's Gospel album of 'Black Nativity'.

And if you can't find anything out of that lot you should stick to putting together pictures of your favourite singers and buy music albums.

WITH SINGLES selling at 5s 6d and a wealth of good music available on 14s 6d Budget LPs, it's not exactly surprising that albums are now outselling singles. For the pop fan who isn't too worried about being light up to the minute, the Budget albums really do offer amazing value — including the many samplers which most labels put out, with one track from each of their top-selling artists.

Whatever your taste, the Budget labels can accommodate you. If it's Sinatra you're after try 'Sinatra Sings Music For Pleasure'.

Nina Simone? Take your choice with 'Sweet V' Swinging Simone' (Marlboro Arch) or 'Tell Me More' (Fontana International) - something a lot more obviously today's sound. How about 'Captain Bohannon' or the two volumes of 'Best Of The Loves' Specials' (all on Maribeh Arch).

The big-sounding ones are all there — Denies with 'Trouble' (Marlboro Arch), the Blues with 'Kings' (Marlboro Arch), Tony Bennett and Count Basie (Saga), Esther and Abi Ofarim in concert. One feels the general of all the soul singers (Ray) Washington with 'Tell Love Hello' (Fontana International) — maybe you prefer the blues? Then take your pick from 'Sonny Terry And Brownie McGhee In London' (Marlboro Arch), Lowell Fulcher's 'San Francisco Blues' (Fontana), 'Sonny Boy Williamson And The Yardbirds' (Fontana International) or Diahn Washington again with 'Queen Of The Blues' (Fontana Special).

Country and Western addicts can find plenty of goodies in the Budget catalogues. Malcolm Price has a recent release on Saga and the same label has 'Country Style' by Tom and Smiley. Then you can take your pick from Phil Brady and the Ram- chers' 'Songs Of Nashville' (Susaert), or Tex Ritter's 'Songs Of The Golden West' (Music For Pleasure).

Still nothing you fancy? Then how about 'The Hits Of Donald Peers' (Music For Pleasure) - 'The Early Show' starring Tammy Terrell and Chuck Jackson (Marlboro Arch) - 'The Very Special World Of Lee浇水wood' (Music For Pleasure) — a touch of folk with Noel Murphy (Music For Pleasure) — smooth 'Love Strings' from Felix Stuken (Sabaet) - 'Seasoned Hits' from Frankie Valli and the Four Seasons (Fontana International), Jerry Lee Lewis' 'Got You On My Mind' (Fontana International), 'Drown Martin' (Music For Pleasure), and 1960 Frankie Goes To Hollywood Express sharing an album (Marlboro Arch), Brook Benton's 'My True Com­ passion' (Fontana International) - 'The Four And Only Seekers' (Fontana International), 'A Round Of Ballads' by the Nashville Male Voice Choir (Music For That Pleasure).

Amazing value for every taste

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REFUSE ALL IMITATIONS. LOOK FOR THE CHEQUERED BORDER
The new giants on parade

The Jazz Composers Orchestra, Inc. is "a group of professional people interested to one extent or another in the fact that the Jazz Composers Orchestra Inc. has become an established reality, through which a considerable large number of talented composers, performers and soloists will receive what they have called, in the terms of money, freedom and encouragement only in order to continue expressing their music, but also to enable them to experience its direct effect on the public."

This letter was intended to be part of the American jazz community in order to recognize the work of the group's musicians, to encourage future developments, and to attract new artists. The letter is written to Cherry, a composer, and other musicians like Taylor and Budd, who are under contract to the company and the orchestra itself. There is a sense of community and support among these musicians, and the letter is a call to action to work together to improve the situation of jazz musicians and the music itself.

The letter also mentions the work of musicians like Johnnie Hartman, Sonny Stitt, and others, who are mentioned as examples of the new generation of jazz musicians. The letter emphasizes the importance of creativity and innovation in jazz, and the need to support these young musicians in order to ensure the future of the genre.

The letter ends with a call to action, urging musicians to work together to improve the situation of jazz musicians and the music itself. The letter is a call to action to work together to support the new generation of jazz musicians and to ensure the future of the genre.
The dear old lady didn’t like the LJ4’s ‘twiddly bits,’ though

"IT WON’T sound the same again. Great jazz never does," exhorts the stark black and white publicity poster. It may sound immodest to sing your own praises but the London Jazz Four, who sent out the posters in advance to every club that books them — have that talent and originality to back up their boasts.

In five months on the tortuous jazz circuit, the group at the present form — vocalist Jim McNeill, pianist/leader Mike McNairy and drummer Mike Graven — are achieving what many jazz groups feel is impossible — producing a new audience to the music with each successive engagement.

How? By producing their own music, making their own programmes, by trying to do the un-typical, the unusual, getting their ideas across, by breaking new ground, most importantly, by drawing their material from the rich storehouse of musical sources.

This means cutting their repertoire from such diverse sources as Thelonious Monk, Jimmy Heath, Slim Gaillard, the Leimert Five, Otis Redding and Kris Kristofferson.

Their programme includes songs like "Fool On The Hill," and "Without Her," as well as "Madame Butterfly.

"Musically, yes, but not by herd instinct," added the manager in his greeting.

"We may seem to be a very diverse group," said Jim McNeill, who prefers the term "group" to the more usual "club" by the London Jazz Four.

The group would seem, on paper, to be as flatulent as a rhythm section. But that is completely wrong. Jim McNeill's intense confidence gives him the freedom to stretch out and yet enable him to find the right balance with other members of the group.

"We have abandoned that idea of playing for three," McNeill said. "In fact, we seldom leave the club for more than five minutes."

"We are basically working towards the concert idea. We expect, and work at, the audience listening to us and we don't want to play for dancing, although much of our music is jazz.

"It is our aim to make the group more exciting. The success is now being measured, we feel, by these concerts."

For Jim McNeill, the audience is of paramount importance, and he is determined not to lose it.

"The group is growing in confidence, and we are all enjoying it."

CONCERTS

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"The group is growing in confidence, and we are all enjoying it."

"If this group is going to make it in the world, it must have the same supervision as world famous Avvedis Zildjian. The same materials and much of the same engineering are applied. Zildg's original time quality, much the same response and resistance is finally good value to the drummer or organization with a modestly budgeted drum.
Is Scott too ambitious?

SCOTT WALKER: "Scott" (Philips). Strip away the carefully calculated mystique of Scott Walker, forget his sex-appeal good looks and what have you got? An average singer with pitch problems who can sing a ballad well, but not superbly, but who lacks the magic of the bigger league male singers.

On his new album, he cannot be faulted on his choice of material — he handles some magnificent modern songs — but his slightly nasal singing palls before the record is over. He also suffers from excessive vibrato which sometimes makes him wobble off the note.

But he has the sort of atmosphere in his voice, however, that suggests that he could come as good in the future as some people say he is now. But in fairness, Vince Hill is a better singer, though that has nothing to do with my opinion.

The arrangements and orchestrations are excellent — a credit to Peter Knight and there are some attractive vocal moments, though the quality is not sustained.

Perhaps he is just a little over-ambitious in his striving for a "quality" image.

NEW POP ALBUMS

TOM JONES: "This Is Tom Jones" (Decca). It's easy to understand Tom's success in Europe. He is a "hunk" and his material is most American. Almost every song he sings on his new album is a hit in this country. It is not surprising to find a lot of recommendable songs among the new ones.

RAY CHARLES: "I'm All Torn Up" (Motown). Ray is not a singer one can call a hunk, but he has a superb voice, an infinite sense of timing to make sure every song is exactly what it should be. His new album is another in a long line of hit records.

JIMMY DURANTE: "Live At The Purple Onion" (CBS). Here is an artist who has a lot of fun doing what he likes and it shows. He is a hunk, but the voice is a bit strained.

BILLY EckSTINE: "Gente Ce Sei Gente" (Philips). A good singer, but not superbly, but who has a tremendous range and has an excellent voice. His new album is well worth listening to.

SCOTT: "New Album" (Philips). Scott Walker is a remarkable singer, but not superbly, but who has a tremendous range and has an excellent voice. His new album is well worth listening to.

BEAT IT: "Colosseum" (RCA). Colosseum are a remarkable group with blasting sounds just fine. Always a good album.

RICHARD PRODUCTIONS: "Fly Me To The Moon" (London). Richard Hammond and Georgie Fame are a remarkable group with blasting sounds just fine. Always a good album.

LONNIE MACK: "I'm Mad In The Head" (Electra). A man with the best of both worlds, he is a hunk and has a tremendous range and has an excellent voice. His new album is well worth listening to.

BILLY EckSTINE: "Gente Ce Sei Gente" (Philips). A good singer, but not superbly, but who has a tremendous range and has an excellent voice. His new album is well worth listening to.

JUNIOR WALKER: "Girl Don't Need No Man" (Columbia). Junior Walker is a hunk, but not superbly, but who has a tremendous range and has an excellent voice. His new album is well worth listening to.

BILLY EckSTINE: "Gente Ce Sei Gente" (Philips). A good singer, but not superbly, but who has a tremendous range and has an excellent voice. His new album is well worth listening to.

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in the open air
TERRY LIGHTFOOT & HIS JAZZMEN
1st July, at 8 p.m.
S.T.O. (no advance booking)

FANCY DRESS BALL
THURSDAY, JUNE 29th
8.30-11.30 p.m.
S.P.O. (by invitation)

KING CRIMSON
WEDNESDAY, JUNE 28th
7.30 p.m.

THE CAMEBRIDGE JAZZ FESTIVAL
CARL ALBSNAND
30th-31st August and 1st September, 1969
NEW ORLEANS
JERRY MARTIN'S RAGTIME BAND
KEN COAT'S JAZZMEN
BRIAN GREEN'S STOMPERS
SAMMY RIMINGTON'S SPANISH 'KARIBINERLINE'
JAZZBAND
SUNDAY, DEKLAND & MAINSTREAM
KERRY BALL'S JAZZMEN
ALEX WELSH WITH BERYL BRYDEN
MONDAY: J.G.
RONNIE SCOTT'S 8-PIECE
TUBBY HAYES QUARTET
DANNY MOSS QUARTET
with JENNIE LAMBE
THE CAMEBRIDGE JAZZ FESTIVAL, DEKLAND & MAINSTREAM, Cambridge, England

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 Admission 50/-
S.T.O. (by invitation)

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NEW WARRINGTON ROAD (WARRINGTON ROAD)
SUNDAY, JULY 1st
9.00 p.m.
PRINCIPAL EOWARD'S BAND
S.P.O. (by invitation)

ROY HARPER FREE VINEGAR TOM
at STEVENAGE COLLEGE
JULY 1st
Tickets 50/- at door 12.00

LUCAS and the MISTY COTTON SOUND
Saint Mary's College Entertainments Ltd. E14 8000

DANIEL VELD (11-13 August)
STEVENAGE COLLEGE
JULY 2nd
9.00 p.m.
S.P.O. (by invitation)

KING'S ARMS
WOOD GREEN
The Cambridge Agency
KATZ 22

KING EDWARD VII COLLEGE, 747 COMMERCIAL RD.
WEDNESDAY, JULY 1st
9.00 p.m.
S.P.O. (by invitation)

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Solo Rep RONDO PROMOTIONS
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DINNER, DANCE, CONCERT
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AARDVARK

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Tickets 50/- at door 12.00

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**B_OnTVYER JAZZ CLUB**

**SUNDA_y cont.**

**S A N D W I C H**

**SATURDAY**

**BEDFORD **

**BLACKBOTTOM SCULLERY**

**SUNDA_y cont.**

**T O N I R O C K E T S**

**SATURDAY**

**F U N K Y F E V E R**

**K U L Y N E E**

**F U N K Y F E V E R**

**F R I D A Y**

**H O N D A B**

**F R I D A Y cont.**

**J U N E 25th**

**K U L Y N E E**

**S U N D A Y**

**S A N D W I C H**

**S A N D W I C H**

**S A N D W I C H**

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**S A N D W I C H**
The decline and fall of Bob Dylan

Bob Dylan is without doubt the most influential figure in contemporary American music. His impact on the music scene has been immense, and his influence can be felt in the work of countless musicians who have followed in his footsteps.

Bob Dylan's career has been marked by a constant evolution. He began his career as a folk singer, but soon developed his own unique style, characterized by his poetic lyrics and his willingness to experiment with different musical genres.

Dylan's early albums, such as "The Freewheelin' Bob Dylan" and "Like a Rolling Stone," were groundbreaking, and they helped to popularize folk music and introduce a new generation of listeners to the power of the song.

As his career progressed, Dylan continued to evolve, incorporating elements of rock, blues, and country into his music. His album "John Wesley Harding," for example, was a departure from his earlier work, and it helped to establish him as a songwriter with a wide range of musical interests.

Dylan's influence can be heard in the work of countless musicians, from the Beatles to Bruce Springsteen, and his impact on the music scene is still felt today. His legacy is a testament to his influence and enduring power as a musician and a cultural icon.

Bob Dylan's impact on the music scene has been immense, and his influence can be felt in the work of countless musicians who have followed in his footsteps. His legacy is a testament to his influence and enduring power as a musician and a cultural icon.