

# Melody Maker

July 29, 1967

9d weekly

## ANITA HARRIS BLIND DATE



HENDRIX: QUIT

# HENDRIX

## McKENZIE CHALLENGES BEATLES

ONLY the Beatles stand between Scott McKenzie, the gentle singer with the flower appeal, at the top of this week's Pop 30. But, despite the British success of "San Francisco," there are still no firm plans for the quiet American to visit Britain. Recording schedules would seem to make it impossible — at least before the Autumn. McKenzie's first big hit was written by John Phillips, leader of the Mama's and Papa's, with whom Scott was once a member of a group called the Journeymen. John also produced the disc and plays guitar on it. For more from Scott turn to page 5.



TEST YOUR FLOWER POWER RATING

PAGE NINE

# IN US TOUR BAN

## 'Too erotic' for fans

JIMI HENDRIX and the Experience have been asked to leave an American tour with the Monkees after protests by the Daughters Of The American Revolution, that Hendrix is "too erotic."

A London spokesman for Hendrix said on Monday: "Hendrix has been barred from the tour and he quit last weekend. The Daughters Of The American Revolution decided his act was too erotic for the seven to twelve year-old audiences attracted by the Monkees."

The tour opened on July 7 and was due to go on with Jimi until August 20. Hendrix, who is American and formed the Experience in England, is now working with Mitch Mitchell (drums) and Noel Redding (bass) at the Whiskey A Gogo in Greenwich Village, and has several offers from other clubs.

He returns on August 25. His next single, titled "The Burning Of The Midnight Lamp," written by Jimi and recorded in New York will be released on August 18.

A British "happening" tour featuring Jimi, plus light shows and psychedelic groups is planned for later in the year.

## DESMOND TO QUIT BRUBECK

THE long-rumoured break-up of Dave Brubeck and Paul Desmond has now definitely been set to take place at the end of this year.

The two musicians, who have worked successfully together for the past 17 years, will then take at least three months off to meditate on their respective futures.

"I don't know whether I'll form my own group," Desmond told the MM's Leonard Feather in announcing news of the split. "I just want an opportunity to relax and think things over."

Brubeck's forthcoming tour of Europe will not be affected by the imminent break-up, it seems. Jack Higgins, of the Davison Agency, told the MM on Monday: "We're negotiating a tour through Britain, France, Germany and Austria for late October and November. Desmond will be touring with the group."



## TRIBUTE TO TRANE

PAGE SIX



## RETURN OF SCOTT

PAGE FIVE



# MELODY MAKER POP 30

- 1 (1) ALL YOU NEED IS LOVE ..... Beatles, Parlophone
- 2 (8) SAN FRANCISCO ..... Scott McKenzie, CBS
- 3 (3) IT MUST BE HIM ..... Vikki Carr, Liberty
- 4 (2) ALTERNATE TITLE ..... Monkees, RCA
- 5 (6) SEE EMILY PLAY ..... Pink Floyd, Columbia
- 6 (4) SHE'D RATHER BE WITH ME ..... Turtles, London
- 7 (5) A WHITER SHADE OF PALE ..... Procol Harum, Deram
- 8 (7) THERE GOES MY EVERYTHING ..... Engelbert Humperdinck, Decca
- 9 (27) DEATH OF A CLOWN ..... Dave Davies, Pye
- 10 (16) LET'S PRETEND ..... Lulu, Columbia
- 11 (22) UP UP AND AWAY ..... Johnny Mann Singers, Liberty
- 12 (12) RESPECT ..... Aretha Franklin, Atlantic
- 13 (9) CARRIE-ANNE ..... Hollies, Parlophone
- 14 (10) GROOVIN' ..... Young Rascals, Atlantic
- 15 (26) I WAS MADE TO LOVE HER ..... Stevie Wonder, Tamla Motown
- 16 (20) TAKE ME IN YOUR ARMS AND LOVE ME ..... Gladys Knight and the Pips, Tamla Motown
- 17 (13) SEVEN ROOMS OF GLOOM ..... Four Tops, Tamla Motown
- 18 (25) YOU ONLY LIVE TWICE/JACKSON ..... Nancy Sinatra, Reprise
- 19 (14) STRANGE BREW ..... Cream, Reaction
- 20 (15) HERE COME THE NICE ..... Small Faces, Immediate
- 21 (21) JUST LOVING YOU ..... Anita Harris, CBS
- 22 (28) TONIGHT IN TOKYO ..... Sandie Shaw, Pye
- 23 (18) IF I WERE A RICH MAN ..... Topol, CBS
- 24 (11) PAPER SUN ..... Traffic, Island
- 25 (—) MY WORLD/MARTA ..... Bachelors, Decca
- 26 (—) I'LL NEVER FALL IN LOVE AGAIN ..... Tom Jones, Decca
- 27 (—) TRAMP ..... Otis Redding and Carla Thomas, Stax
- 28 (19) DON'T SLEEP IN THE SUBWAY ..... Petula Clark, Pye
- 29 (17) OKAY ..... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 30 (30) SHAKE ..... Otis Redding, Stax

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## POP 30 PUBLISHERS

1 Northern Songs; 2 Dick James; 3 Metric; 4 Screen Gems; 5 Magdalene; 6 Robbins; 7 Essex; 8 Burlington; 9 Corlin; 10 Corlin; 11 Corlin; 12 Shopira Bernstein; 13 Gralla; 14 Sparta; 15 Jobete; 16 Corlin; 17 Scott; 18 United Artists; 19 Draitles; 20 Avakok; 21 Choppell; 22 Peter Maurice; 23 Valando; 24 Island; 25 Lawrence Wright; 26 Tyler; 27 Aberbach; 28 Weilbeck; 29 Lynn; 30 Kags.

## US TOP TEN

- As listed by "Billboard"
- 1 (3) LIGHT MY FIRE ..... Doors, Elektra
  - 2 (6) I WAS MADE TO LOVE HER ..... Stevie Wonder, Tamla
  - 3 (1) WINDY ..... The Association, Warner Bros.
  - 4 (2) CAN'T TAKE MY EYES OFF YOU ..... Frankie Valli, Philips
  - 5 (8) A WHITER SHADE OF PALE ..... Procol Harum, Deram
  - 6 (5) LITTLE BIT O' SOUL ..... Music Explosion, Laurie
  - 7 (—) MERCY, MERCY, MERCY ..... Buckingham, Columbia
  - 8 (—) WHITE RABBIT ..... Jefferson, Airplane, RCA Victor
  - 9 (7) UP UP AND AWAY ..... 5th Dimension, Soul City
  - 10 (9) C'MON MARIANNE ..... Four Seasons, Philips

## TOP TEN JAZZ

- 1 (1) FOREST FLOWER (LP) ..... Charles Lloyd, Atlantic
- 2 (2) SWINGIN' NEW BAND (LP) ..... Buddy Rich, Fontana
- 3 (5) PLAY BACH Vol 2 (LP) ..... Jacques Loussier, Globe
- 4 (3) JIMMY SMITH'S GREATEST HITS (LP) ..... Jimmy Smith, Verve
- 5 (10) EAST BROADWAY RUNDOWN (LP) ..... Sonny Rollins, HMV
- 6 (—) DYNAMIC DUO (LP) ..... Jimmy Smith/Wes Montgomery, Verve
- 7 (—) FREE JAZZ (LP) ..... Ornette Coleman, Atlantic
- 8 (6) SIXES AND SEVENS (LP) ..... Jilly Roll Marton, Fontana
- 9 (—) DREAM WEAVER (LP) ..... Charles Lloyd, Atlantic
- 10 (4) LUIS RUSSELL STORY (LP) ..... Luis Russell, Parlophone

Chart compiled from returns from the following stores: RECORD AND TAPES, Swansea; PETER RUSSELL, Plymouth; CAVENDISH HOUSE, Cheltenham; RAYNERS, Bristol; DISCERY, Birmingham; FENNELL'S, Coventry; VALANCÉS, Leeds; J. G. WINDOWS, Newcastle; NEMS, Liverpool; CUTHBERTSON'S, Glasgow; RUSHWORTH AND DREAVER, Liverpool; BARRY'S, Manchester; COLLETT'S, London; DOBELL'S, London; ASMAN'S, London; IMHOFS, London.

## TOP TEN LPs

- 1 (1) SGT PEPPER'S LONELY HEARTS CLUB BAND ..... Beatles, Parlophone
- 2 (2) THE MONKEES HEADQUARTERS ..... Monkees, RCA
- 3 (3) THE SOUND OF MUSIC Soundtrack, RCA
- 4 (4) ARE YOU EXPERIENCED ..... Jimi Hendrix, Track
- 5 (5) FIDDLER ON THE ROOF ..... London Cast, CBS
- 6 (8) MAMA'S AND PAPA'S DELIVER ..... Mama's and Papa's, RCA
- 7 (7) TOM JONES LIVE AT THE TALK OF THE TOWN ..... Tom Jones, Decca
- 8 (6) MORE OF THE MONKEES Monkees, RCA
- 9 (9) EVOLUTION ..... Hollies, Parlophone
- 10 (10) SMALL FACES ..... Small Faces, Immediate

## TOP TEN FOLK

- 1 (1) A DROP OF THE HARD STUFF (LP) ..... Dubliners, Major Minor
- 2 (2) NICOLA (LP) Bert Jansch, Transatlantic
- 3 (—) BOB DYLAN'S GREATEST HITS (LP) ..... Bob Dylan, CBS
- 4 (7) A PORTRAIT OF JOAN BAEZ (LP) ..... Joan Baez, Fontana
- 5 (4) THE BEST OF THE DUBLINERS (LP) ..... Dubliners, Transatlantic
- 6 (9) CHANGES (LP) ..... Julie Felix, Fontana
- 7 (—) RAGS, REELS AND AIRS (LP) ..... Dave Swarbrick, Bounty
- 8 (—) SWEET PRIMROSES (LP) ..... Shirley Collins, Topic
- 9 (—) IN MY LIFE (LP) ..... Judy Collins, Elektra
- 10 (—) BERT AND JOHN (LP) ..... Bert Jansch and John Renbourne, Transatlantic

Chart compiled from returns from the following stores: RECORDS AND TAPES, Swansea; CAVENDISH HOUSE, Cheltenham; RAYNERS, Bristol; DISCERY, Birmingham; FENNELL'S, Coventry; VALANCÉS, 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.

## HIGH COSTS BLAMED FOR AUDIENCE FALL-OFF



# ONE-NIGHTER DECLINE HITS MONKEES' DATES

NEW YORK, Tuesday.—Spotty reaction, particularly in New York, to the Monkees' current tour, highlights the increasing problems on the American rock one-nighter circuit (reports Ren Grevatt).

The three Monkees concerts in the Forest Hills Tennis Stadium drew

about 20,000 fans, but the total three-day capacity of the stadium is over 40,000. WMCA's Good Guy deejays, who were tied in with the shows, were plugging tickets right up to the final bell.

Takings on Dave Clark's five-week tour are also reported to be modest by his standards.

High costs of talent and over-saturation of the market are being given as prime reasons for the fall-off in one-nighter crowds. Yet the Tremeloes came out of their tour extremely well, mostly on ballroom dates—in other words smaller locations. Every location played by the Tremeloes wants them back and they are expected to return to the States for a college tour in the Autumn.

Attractions different from the norm who haven't had over-exposure, can do very well. The New Vaudeville Band has found a ready reception from bookers, and its current US tour extends to the end of October, winding up in Las Vegas.



SCOTT: no single yet

## First solo album for Scott Engel

SCOTT ENGEL — ex-Walker Brothers singer — will release his first solo album on Philips at the beginning of September. The album, called "Scott," includes three of Scott's own compositions, "Montague Terrace (In Blue)," "Such A Small Love," and "Always Coming Back To You."

There are also songs by Andre Previn and Tim Hardin. Scott is accompanied by the orchestras of Wally Stott, Reg Guest and Peter Knight.

There are no current plans to release a single and Philips plan single-style promotion for the album.

Tenorman-clubowner Ronnie Scott has fixed the lineup of his ten-piece band which will accompany Scott Walker in cabaret at the Fiesta Club, Stockton (week commencing August 6).

With Scott in the sax section are Ray Warleigh and Bunny Gould. Trumpets are Norman St Pierre and Les Condon. Rest of the band comprises Tony Gilbert (tmb), Tony Crombie (drs), Kenny Baldoock (bass), Terry Smith (gtr) and Johnny Patrick (pno). The Scott band begins rehearsing next week.

## STOP PRESS

SCOTT WALKER was taken to St John and St Elizabeth Hospital, St John's Wood, London, at five o'clock on Tuesday morning for treatment after being found in the street with head and hand injuries.

A spokesman for Scott said later: "He is at present in a state of shock. Police are searching for his attackers. We ask his fans not to contact the hospital."

## DEE TIME CHANGE

SIMON DEE'S BBC TV show Dee Time is to take over Juke Box Jury's Saturday evening spot in the autumn. Juke Box will be switched to Wednesdays in early October, and Dee Time, currently a twice weekly show, will be reduced to one show of extended length.

The switch will result in a change of studios. Dee Time will move from Manchester to London, and Juke Box will be shown live from Manchester each week.

Screening time for the Wednesday Juke Box Jury hasn't yet been set, but it will go out early in the evening. Sidney Letterby will be producing JBJ when it starts in Manchester.

## YOUTH JAZZ ORCH

THE 22-piece London Youth Jazz Orchestra arrived back in London last weekend after playing nine highly successful shows in ten days at the 2nd International Youth Festival in Narbonne, France.

Ages of the band range from 14 to 20, the youngest being bandleader Ken Mackintosh's 14-year-old son Andrew who plays alto, clarinet, flute and drums. The band's organiser, Bill Ashton, told the MM: "We had wonderful receptions and the standard of the band shot up with the chance to play

## Cat Stevens working on stage musical



STEVENS

CAT STEVENS is working on a stage musical which is planned for production in London next March or April.

The working title for the show is "A Mexican Flower" and Cat leaves for Mexico on August 9 to spend three weeks developing his ideas there.

He will write both the story and music but will not appear in the show himself.

Cat's new single, "Bad Night," is released tomorrow (Friday) and he will have a new LP out in September. The album will contain all original songs by Cat.

On August 2 he starts a week's tour of Ireland.

They were joined by delegates from the Midlands who pointed out the value of working in close co-operation with associations of the better agents in helping to keep this kind of exploitation under control.

A London motion urging the limitation of "doubling" to two instruments only for recording, broadcasting and TV sessions was also carried.

The Conference once again expressed its opposition to the Government's Prices And Incomes policy.

## NEW HAVEN GROUP

JAZZ organist Alan Haven is planning a new group on a commercial basis to start work in cabaret in the autumn, and is splitting with drummer Tony Crombie.

Alan told the MM: "I am changing to a more commercial scene. I'm now being managed by Ashley Kozac and working with Latin American percussionist Leslie Langley, a former Miss World, a young bass player and I'm looking for a young drummer who can play all the pop beats and swing as well. I want to form an act that can do a 30 to 40 minute spot and I'd like to get a hit record as well."

Haven goes to America at the end of the year for cabaret.

## DOORS FOR TOUR

THE Doors, currently at number one in the States with "Light My Fire," are being lined up for a British tour.

Clive Selwood, label manager for Elektra Records who released the disc in America and Britain, is negotiating to bring the Doors over later in the year.

Plans are for the group to play London clubs and one or two major provincial venues.

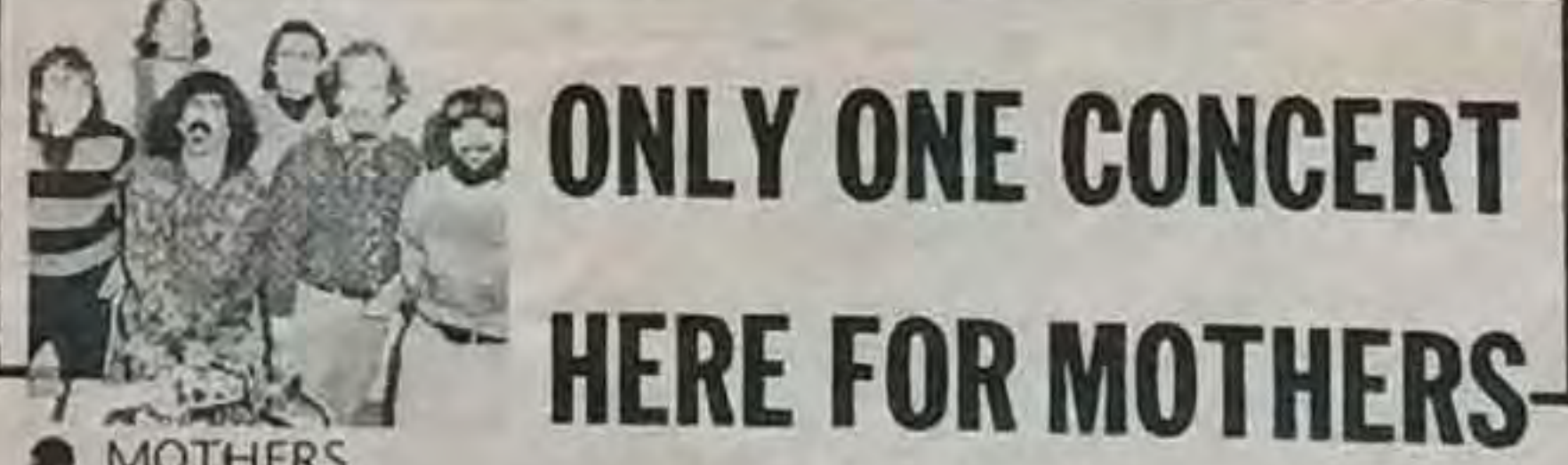
## UNION DECISION

THE Musicians' Union is to explore the possibilities of commissioning and producing scores "for the use of jazz and other rehearsal orchestras."

This was one of the decisions taken at the Union's three-day Biennial Conference last week.

At one point, delegates heard of an incident which took place recently at the venue where the conference was being held — Loughborough University. They were told that two groups which had travelled from London to a dance at the University, had received only half the fee which the students paid to the booking agency.

Delegates from the South-West urged that a "fair" list of agencies should be drawn up as soon as possible.



MOTHERS

## ONLY ONE CONCERT HERE FOR MOTHERS

THE Mothers Of Invention will be in Britain in September — for just one concert.

The American flower power group will appear at London's Royal Albert Hall on September 23.

Tony Secunda, of New Action who are presenting the concert, told the MM that there would be no other British appearances during the visit.

The group will be supported by a 15-piece orchestra at the Albert Hall. They will be bringing the original Suzy Creamcheese on the trip.

### RAW BLUES

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## NEXT WEEK

Don't miss the first of the EPSTEIN INTERVIEWS

NEXT WEEK





# DYLAN MAKES LIFE STORY DOCUMENTARY

CBS Records have been asked to find a British distributor for the Bob Dylan film.

Dylan has been working on the film, a 90-

## DISTRIBUTOR SOUGHT HERE

minute documentary entitled "Don't Look Back", during his year of recuperation following his motor-cycle accident.

The film is basically the story of his life, depicting his transformation from unknown folk singer to international star.

Made by Leacock-Pennebaker Inc, a small independent company, the film is showing to packed houses in the States, and in San Francisco is drawing bigger audiences than Sound Of Music and Blow-Up.



DYLAN: recuperating

## DUKE — ELLA PLAY AT FESTIVAL HALL

WHEN Ella Fitzgerald and the Duke Ellington band come to Europe next February they will play only one date together, at London's Royal Festival Hall on February 17.

But the Davison office is now trying to set up engagements for the Duke's band on its own for four days, October 18, 19, 20 and 21.



DUKE

## MM'S OFF TO PRAGUE

A FANTASTIC jazz weekend in a beautiful Prague—capital of Czechoslovakia. That's what the MM is offering readers with a special low-price trip to the International Jazz Festival on October 20, 21 and 22.

Starring at the festival are: Roland Kirk, the Charles Lloyd Quartet, Mark Murphy, Eddie Lockjaw Davis, Stuff Smith, the Kenny Clarke-Francy Boland Big Band and Sextet and top jazz groups from Belgium, Germany, Czechoslovakia and Russia, including a survey of Russian jazz.

This will be a unique festival, fusing the best of Western music with jazz from the other side of the Iron Curtain. And YOU could be there. The whole weekend — direct flight from Luton to Prague, accommodation at good hotels and reserved seats at all the concerts—costs just 28 guineas inclusive.

It will be a fabulous weekend, both from the jazz point of view and as an exciting and interesting weekend in one of Europe's most attractive cities.

YOU can't afford to miss it, so hurry—space is limited as only one flight will operate.

Fill in the coupon NOW for full details of this bargain trip.



LLOYD

# TURN TO PAGE FIFTEEN FOR COUPON

## ROWE FOR ARMY?

NORMIE ROWE has registered for National Service during his current record-breaking tour of his native Australia. He won't know for some weeks whether or not he will be called up.

Said Normie: "I'm no different to any other 20-year-old guy, so why should I be exempt."

"Naturally I'd prefer to be a singer than a soldier and I don't think I'd be much good at killing people. But if my name comes out of the barrel I'll do my bit without moaning. Some of my school mates are already in Vietnam."

Rioting fans have brought Normie's concerts to an early close on most of his Australian shows.

Unless his call-up goes through he will be back in Britain in September.

## WINNERS ALBUM?

NEMS, who sponsored the winning British team at the European Song Cup in Knokke-le-Zout, Belgium, are considering the possibilities of making an album of the team and their songs.

This depends on the availability of all the artists—Rod Whittaker, Gerry Marsden, Lois Laine, Dodie West and Oscar—and whether they can get permission from their record companies.

If plans mature, the LP would be set up by Reaction and released through Polydor.

## SPENCER FOR U.S.

THE Spencer Davis Group flew to New York on Tuesday for their first American tour.

They will play ballrooms, clubs and a number of outdoor tent theatres, starting on Saturday (29) and running through to August 31 — although there is a possibility of further dates.

An hour after arrival, Spencer was due to start a long series of press interviews.

Spencer's first single since Stevie Winwood left to join Traffic, "Time Seller," was released last Friday.

## CHRIS JOINS THE BEATLE BRIGADE

It was quite a rave night at Chappell's new London studios last week when Chris Barber's band recorded a Paul McCartney composition, "Cat Calls." Pictured in the studio are Brian Auger, Chris and Paul. Others who looked in were Otilie Patterson, Jane Asher, Vic Briggs, of the Animals, and Viv Prince. The single will be released on the new Marmalade label.

## ROTHWELL QUILTS

MINDBENDERS' drummer Ric Rothwell (23) has quit the group and plans to concentrate on his business interests.

"I feel I have to settle down in a business," Ric told the MM on Monday. "It's not a snap decision, I've been thinking about it for some time. I don't want to give up drumming because I'm too engrossed in it. If I get a really good offer I might take it, or just play a bit of jazz and blues in a local club. I love jazz so much and I've only been able to play pop. It's been very frustrating."

Bob Lang and Eric Stewart, the remainder of the group which at one time backed Wayne Fontana are looking for a replacement. Under a new deal Mindbenders' records will be produced independently and released by Philips.

## HISEMAN JOINS FAME

DRUMMER Jon Hiseman (22) who quit the Graham

## ORBISON BOOKED FOR BRITISH CONCERTS



ORBISON

NEW YORK, Tuesday. — Roy Orbison will be in Britain in January for selected concert locations.

He told me he plans to do eight shows in Britain and two in Ireland (reports Ren Grevatt). Roy will also do one or two TV dates.

From Britain he will play concert and TV dates in Italy, France and Germany and may also visit the MIDEM, the international record and publishing market in Cannes, for a week from February 4.

Orbison opened a two-week season at the Club Embassy, Toronto, last week, to a capacity audience of 600 and queues round the block.

One last-minute hitch nearly ruined the Toronto debut. The instruments and amplifiers of his backing group, the Candyman, were mis-shipped to Miami, Florida, where they were located nine hours before the opening and 1,600 miles away. They arrived just in time.

Bond Organisation last Saturday is to join Georgie Fame's Band on August 13.

Jon, with Graham for a year told the MM: "I'm looking forward to playing with Georgie very much. He had been making overtures for about six months. I finally accepted when Graham told me he wanted a change."

Tenorist Dick Heckstall-Smith, who is also leaving Bond, is planning to move into the jazz field, while Bond is expected to reform his group.

Jon, marries multi-instrumentalist Barbara Thompson at Richmond on Saturday. Next week, Barbara who plays lead with the New Jazz Orchestra, flies to Germany to appear with the She Trinity.

## DODD'S LATEST

KEN DODD'S first single for seven months will be released by Columbia on August 18.

It is a French song, "Mine," with English lyrics by Norman Newell.

## CREAM TOUR STATES

THE Cream start a new eight-week tour of America on August 22.

The tour includes two weeks at the Fillmore Auditorium, San Francisco; two weeks at the Cross Town Bus, Boston; two weeks at a yet-to-be-finalised venue in New York; and two weeks of one-nighters.

The group's album has been put back until the end of August, and retitled "Disraeli Gears."

## TOM RETURNS

TOM JONES entered the Pop 30 this week with his new single, "I'll Never Fall In Love Again," written by Lonnie Donegan.

Tom guests in ATV's The Golden Shot on Saturday (29) and Easy Beat (30).

He plays Great Yarmouth ABC on Sunday (30) and Torquay Princess (August 6).

Tom then hopes to take a holiday in Portugal.

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The RAVER'S weekly tonic

# EMI call in that Trane LP

IN the week of the death of John Coltrane, EMI have decided to withdraw the "Kulu Se Mama" album which they issued in Britain in June — because the music it contains is not "Kulu Se Mama." MM reviewer Bob Houston pointed this out when he reviewed the album some weeks ago, and Coltrane fans have been bombarding EMI with irate phone calls demanding that the LP be withdrawn.

A spokesman for the record company said this week: "All copies of the album are to be recalled. We now have the actual 'Kulu Se Mama' masters from ABC-Paramount in New York and it will be issued in due course." This is very unusual

action for a company to take, although in this case there wasn't much else they could do. Last time we remember this happening was when Mark Murphy's Riverside LP "Rah!" was withdrawn because of complaints that he had mucked about with the lyrics of "My Favourite Things." Ray Smith, manager of Collett's, the jazz record specialists in London's New Oxford Street, and an expert in these things, is at a loss to remember a blunder of this magnitude happening before.

## CHANGE

Could the Move be involved in a label change? . . . Somebody lumbered Jonathan King who denies sending telegram to MM knocking Dave Davies.

Which musician burns pot to mask the smell of burning incense? . . . Bing Crosby's record sales now over 235 million. Procol Harum still have a long way to go!

Louis Armstrong fully recovered from bronchial pneumonia has arranged a string of dates at summer resorts because "I like beaches." . . . Theives broke into Traffic's Berkshire cottage and stole a tabla, guitar and concertina. The neighbours? . . . soul singer Lou Rawls ordered to pay 200 dollars a month pending jury trial of a paternity suit brought by 27-year-old girl.

## HOLIDAY

Nottingham group, Fred Karno's Army scored heavily with off-duty Musicians' Union delegates in Loughborough last week . . . Busman's holiday for MU Executive Committee member Stan Hibbert. The NDO trumpeter depped with fellow Committeeman, Johnny Patrick's big band.

Douglas Tate, of Hitchin, won the Chromatic Solo Competition at the International Amateur Harmonica Championship in Germany. He is the first Briton to win the title of World Harmonica Champion . . . currently in Duke Ellington's drum chair is Chris Columbus, 63-year-old father of Sonny Payne. Duke used Chris and Ed Thigpen on a Hollywood recording session.

MM Editor Jack Hutton astounding the locals by sitting in around Juan les Pins. But Mike Hennessey

## RAVER'S POSTCARD



"But, Jim . . . I told you the Lotus blew a big end at the last minute so we had to fall back on the reserve car . . . Jim, come back!"

frustrated by lack of pianos. Expect both to blow with Jack Butler en route home. . . Alan Walsh says the French dig more jazz than the British. Doesn't say whether the French dig Alan Walsh . . . Claude Luter and Maxim Saury knocked out MM Antibes contingent when jamming at open air Pam Pam cafe.

## GIG

The recent 14th Newport Jazz Festival drew 40,000 fans, grossing 140,000 dollars, for seven concerts . . . drummer Jon Hiseman and saxist Barbara Thompson wed next week and spend the honeymoon night on a gig . . . Is Stanley Unwin one of the Flowers people? . . . the Frank Sinatra - Buddy Rich concert tour, 11 shows in seven days, grossed 1,172,565 dollars for a total of 12 hours work. Even jingle sessions can't better that.

Terry Brown, Fontana's former wizard of the trumpet, fancies a sit-in with Roy Eldridge. To play "The Midgets?" . . . new Ken Lewis - John Carter recording group, the Flowerpot Men, have to change to the Flower Men for American consumption.

Dave Crosby rumoured quitting the Byrds to join Buffalo Springfield . . . Eric Clapton in the States on "personal business" . . . Crispian St Peters going big in States with "You Were On My Mind."

Ren Grevatt says America's hottest disc of the week looks like Bee Gees' "To Love Somebody."

Al Kooper, former organist with American Blues Project, heading for England in the hope of "doing a Jimi Hendrix."

Traffic's Chris Wood, a former art student, wants to line-up an exhibition of painting by people in the pop biz . . . Barry Fantoni will have Fantoni's Dollar Book Of Poetry published at Christmas — hope it doesn't contain any of the words he uses at football.

Tiles plan to open a Movie Lounge in October. If you don't fancy the group you can watch Laurel and Hardy instead . . . Chris Farlowe bought a Mini Cooper for fiancée June Whiting.

Eric Burdon is writing a tribute to cyclist Tommy Simpson . . . British pianist Derek Smith over from the States for three weeks holiday . . . top pop star reported to the MU for failing to pay his musicians . . . BBC-TV producer Stanley Dorfman planning something for the folk fans.

## ARABS

Dave Claridge left MM ad department to join Brian Sommerville office. We hope they will both be very happy . . . publicist Mick Gill, hoping Willie Wombat tops the TV section of MM Poll.

Some of the artists sent to Israel must have put new hope in the Arabs . . . MU conference endorsed decision to bar members playing in Greece.

Thought for the week: What's so hip about Scott McKenzie?

# LET THE GOOD TIMES ROLL — EDDIE'S BACK

## CAUGHT IN THE ACT

TWO-FISTED, warm-hearted, good-time piano brought up to date and laced with wit, humour, showmanship and dazzling technique — that's how I rate Eddie Thompson's "working holiday" appearance at Manchester's Club 43 last Saturday.

The opener, a mid-tempo blues, established working relations with the unrehearsed accompanists Ian Taylor (bass) and Dave Edwards (drums), who soon caught Eddie's swinging good spirits though inevitably missing out on some of his subtleties, which were also there a-plenty.

Choosing standards for safety Eddie revealed unexpected facets of old warhorses like "There Will Never Be Another You" (at a cracking tempo, and with the expected Oscar Peterson overtones) and "Lady Be Good" (worked through all twelve major keys, and with a brilliant parody-tribute to the old Harlem stride pianists).

Anything can happen to a number under Thompson's hands. He damps, thumps and scratches the exposed piano strings — usually for fun, but sometimes for genuine poetic effect, as in the thumbnail-scratched string accompaniment to Ian Taylor's excellent bass solo in "Here's That Rainy Day." And in "Fly Me To The Moon" we had cocktail-piano parody, a beautifully controlled build up of several choruses, an unaccompanied fugue, some very earthy boogie, a passage of fragmented theme technique, a quotation from Chopin and some fingers-on-the-strings stunts.

Stand-out numbers were "My Funny Valentine" with its famous chorus a la Bach, and "Yesterday/Yesterdays" (two tunes simultaneously). — FRANK DIXON.

## PENTANGLE

IT'S some months now since the Pentangle, led by Bert Jansch and John Renbourn, made their debut at the Horse-shoe Hotel, Tottenham Court Road, London. Then they were ragged, uninspired and generally lacking in confidence — now that has all changed. They have become a much tighter musical unit, with marked increase of understanding and anticipation among the group members.

The front line of Jansch and Renbourn, with its double lead guitars, and Jacqui McShee's much improved singing, are backed up excellently by Danny Thompson on bass and Terry Cox on drums. Musically the group has widened its horizons and is performing a wider range of material including folk songs like "She Moved Through The Fair" and "Let Man No Man Steal Your Thyme," which are given the distinctive Pentangle treatment.

They appear to be cutting down on the blues stuff, which is an improvement as in the past they were top heavy with blues songs and this created monotony.

The real test, however, will be when the group moves out of the sympathetic environment of the Horse-shoe, where three or four hundred dedicated fans pile in every Sunday to listen,

and they have to face a cold, un-blues un-Folk oriented audience. — TONY WILSON.

## JACQUI & BRIDIE

REALLY, I'm not exaggerating. The marvellous feel for audience reaction that characterises Alex Campbell at his best, and Pete Seeger (in a quieter way). The timing for comedy that wouldn't disgrace a Dick Gregory. A range of songs that makes you wonder where the traditional ends and the contemporary begins.

Jacqueline MacDonald and Bridie O'Donnell are rather infrequent visitors to London . . . and I cannot understand why after their performance at the Black Bull Folk Club (Totteridge High Road, London) last week.

There's a sort of knockabout Chaplinesque quality about Bridie's comic songs, and in her own fashion, Jacqui echoes this. But both of them can give a marvellous account of themselves in serious songs — a beautiful version of the "Night Visiting Song" (Jacqui for instance, or "The Banks of Sweet Dundee" (both of them) in which their thoughtful treatment does not obscure but brings out the story line of the ballad.

Denis O'Brien's club is a perfect setting for a good night's singing. The audience is a performer's dream, and last week they were left shouting for more and more, even after three or four tantalising encores. — ERIC WINTER.

## COLLIER BIG BAND

GRAHAM COLLIER'S big band is a sparkling revelation in British big band music. Collier has brought the freedom of spontaneous "new wave" jazz to the confines of the orchestra without sacrificing anything to the devil of chaos.

A packed crowd cheered the band on at Ronnie Scott's Old Place, London, on Monday night. An exciting selection of both new and familiar musical talent sweated shoulder to shoulder, blowing wild, harsh scores, tempered by changes of pace and levels of attack.

One number, lasting 15 minutes, called "Indifferent Relationship" was greeted with cheers as it wound up to a discordant climax reminiscent of Charles Ives' "Central Park in the Dark."

The music shifted from the vibraphone moods of "25 Blue" to the almost rock-and-roll atmosphere of "Aberdeen Angus." Outstanding among the soloists were Kenny Wheeler (flugelhorn), John Mumford (tmb), Chris Smith (tmb), Frank Riccotti (vibes) and John Marshall (drs). — CHRIS WELCH.

## NEWS IN BRIEF

on page 12

## ALAN WALSH AT ANTIBES

# All that sun, all those birds, all that jazz



DESMOND: impeccable as usual

THE setting for the 8th International Festival of Jazz at Juan les Pins, Antibes, France, is almost perfect. Trees surround the open-air festival auditorium, the Mediterranean is just a few yards away and the Riviera weather is superb.

So it was a pity that the music on the opening night on Saturday did not match the surroundings. The star group for the gala opening before a capacity crowd of 2,000 was the Dave Brubeck Quartet who played well but in a lack-lustre, done-it-all-before manner.

The quartet's music seems to offer no change from year to year. Paul Desmond (alto) was impeccable as usual though he looked bored and sounded it at times. Brubeck played little that was new apart from a tendency to staccato fingering on several numbers.

Joe Morello and Gene Wright played with feeling but the general impression of the set, which included "St Louis Blues" and the inevitable "Take Five," was one of dullness.

The Misja Mengelberg Quartet from Holland got a mixed reception from the predominantly French crowd, most of whom were not too pleased with their crashing avant garde sound.

For exuberance and enjoyment first night honours went to Claude Luter, the superb Bechet-styled soprano saxist and clarinetist. With his regular group he swung through numbers like "Why

Can't You," "Les Oignons" and Jimmy Noone's "Apex Blues," even managing to swing though dragged down by poor drumming.

There were some fine solos from pianist Yanick Singery and trombonist Daniel Zappa. And when Luter introduced Les Anciens, the original group who formed the Bechet-Luter band, they really started jumping.

The second night of the festival again featured the Brubeck Quartet, slightly more spirited but still not inspiring, the fierce cacophony of the Manfred Schoof sextet (billed as a quintet) from East Germany and the beautiful set from France's Roger Guerin sextet.

This was the most interesting and exciting contribution to the festival so far and specially outstanding was the superb amplified flute and tenor of the blind Michel Braques. He has a soaring, lilting command on flute and also plays marvellous big-toned tenor.

The group included in their set a tender original "For John Coltrane" written by Guerin as a tribute to Coltrane. It was movingly played by Braques, who must rank as one of the leading saxophonists in Europe.

Seventy MM readers are at the festival in Juan les Pins. Most of them are staying two miles along the coast at the Chateau de la Brague, a beautiful camping site near the beach with a superb swimming pool, restaurant and bar.

The readers are on the special bargain trip to Antibes organised by the MM. I joined them for the journey down by coach. We left London last Wednesday in rain and after a tiring though for the most part very pleasant trip arrived in beautiful weather on the Riviera on Thursday evening.

Everyone at the camp is really enjoying their holiday, swimming in the pool, sunbathing and holding daily jam sessions in the tents round the pool. There are a number of musicians on the trip—including three members of Dunfermline's Brucefield Jazz Band and so far there have been two impromptu jam sessions at a pavement cafe in Juan les Pins — MM Editor Jack Hutton sat in on cornet on the second — to the delight of the passing French populace who stopped to stamp and whistle and applaud the jam.

The trip — the first of its kind to a festival of this size — has been virtually a complete success. I can find few major criticisms of the holiday.

Almost everyone on the trip is a jazz fan. Most have booked at some nights at the festival and several have booked for every night.

A full story of the MM trip and a review of the rest of the festival will appear next week. But as one MM reader said as we lay in gorgeous sunshine: "All this sun, all those birds — and all that jazz, too. It's marvellous."

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# Scott, the star who's broke, tries again

BY CHRIS WELCH



A FAN raised a blunt instrument, then a few moments later stepped back to admire her handiwork. Every window in Scott Engel's Mini were smashed. She had achieved her end, to communicate with her idol, not by conversation, a letter or even an autograph, but by the violent, mindless urge that probably made her beat her favourite doll to death at an early age.

Scott is still the favourite doll of thousands of fans despite the demise of the Walker Brothers and his withdrawal from the pop scene.

Brothers John and Gary have made records or become involved in the London hippy scene in the furtherance of solo careers. Scott has radiated silence.

While he has escaped from the ramifications of pop he hated most, except for the stray stone-thrower who slips through the security net, he has not been an idle idol.

Next week, on Sunday, August 6, Scott opens in cabaret with the Ronnie Scott Band at Stockton's Fiesta Club. It will be a far cry from the last time the cultivated young American, often described as his own worst enemy, made a public appearance.

Then he was on a screaming pop show which became the last by the mighty trio which arrived in Britain from America and came to rival the Beatles and Stones.

This week Scott talks about his future plans and the pressure that made him want to quit.

"I'm genuinely sorry the group broke up on such bad terms. John and I don't speak which is childish and stupid. I'm glad I got away from it. I wasn't happy doing it musically speaking. I'm not entirely happy now. I'm one of those people who are just never happy about anything."

What has Scott done since the split?

"An LP is complete and it's going to be very controversial. It includes songs by me and Andre Previn and Sammy Cahn. I want to put over my own way of communicating aside from the psychedelic thing, because I don't believe those people convey real emotion. This album is to make people walk away crying."

"Then I'm going to do the cabaret with Ronnie Scott. I wanted to take a 15-piece band in but there isn't enough room. It won't be a debut or anything, it's just a paid rehearsal. It's really a warm-up period for me. I'm not going to set the world on fire. I'd hate to walk dead cold into the Royal Albert Hall or Festival Hall without working out first."

"I'm writing songs and I want to get more experience of life to put into them."

"The only way for me to do that would be to go to Paris, or Czechoslovakia or Moscow, but time isn't on my side now. I have a very small circle and the people I know aren't in the business at all. I can only write about the people and things I know. I belong to the Institute of Contemporary Arts now and that helps a bit."

"I'm looking forward to this thing with Ronnie though. He called me up one day and said he would like to form a band for me which I thought was nice."

"There are also plans for a BBC TV show to be taped in August and shown in September with Paul Jones. At first I wanted to do a one man show, but Paul is one of the intelligent, polished people in the business, and his situation is similar to mine so the whole thing balanced out."

How well off is Scott after two years with the Walker Brothers?

"I'm broke, or will be by the time I have finished paying

'I'm one of those people who are just never happy about anything'

for the musicians. I've got money for the band and all recordings are paid for by Phillips, but I didn't make a lot of money and now I can't attend all the restaurants that I used to.

"It went because I wanted the group to become as big as the Beatles and Stones, which we did. But it required us to act as big stars, and big stars don't work every night in Britain and apart from a trip to Japan we didn't work a lot abroad and percentages from recordings were low."

"We paid for all the sessions ourselves and I'd spend some phenomenal sums on gigantic orchestras for things like 'Archangel.' People don't

realise the work involved.

"Then there were bills for suits that got torn every night we played, hotel bills, big drink bills and entertainment bills. We came out with no money."

What happened at the time of the split?

"I was very angry about the whole thing, but I'm not any more. It wasn't my decision to split. I wanted out and John wanted out but it rose to a head when I turned up late for a show, on the last tour and nobody would speak to me. From that moment on John and I just didn't speak. It was accepted that after the tour it would be all over."

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# JAZZSCENE

## Always expect the unexpected

BY BOB HOUSTON

**T**HE problem with John Coltrane was that he was a musician who demanded everything from himself and from his audience. Like the late Sidney Bechet, whose music was similar to Trane's in many many ways, it was inconceivable for him to give a half-hearted performance, to "coast."

Coltrane had done enough in his career to justify a position as the last member of the great quartet of tenors — Hawkins, Young, Rollins, Coltrane — by the time he left the Miles Davis group in 1960. Enough for most people, that is. Not for himself.

When he died in New York last week at the age of 40, Coltrane was still every bit as experimental as he was the day twelve years before when he made his first recordings with Miles — too experimental, according to many.

### PLUNGED

But to expect him to go on and on repeating his successes of a former era was to completely misunderstand the man and his music.

Nothing would have been simpler to do when he formed his famous quartet with Elvin Jones, McCoy Tyner, and Jimmy Garrison shortly after leaving Miles. Instead, he resurrected the soprano sax as a jazz instrument and plunged into a fresh approach which was to drastically affect the course of future jazz movement.

His career began back in Philadelphia at the age of

19 and, after various jobs with bands on the R & B circuit (including Joe Webb, Big Maybelle, King Kolax and Eddie Vinson and a two-year spell in the navy), he joined Dizzy Gillespie on alto in 1949. After Dizzy disbanded, Trane returned to Philadelphia and then returned in 1952-53 with Earl Bostic. Following this came jobs with Johnny Hodges, Jimmy Smith and Bud Powell before joining Miles in 1955.

"People used to tell me to fire him," Miles has recalled of his early appearances with Coltrane. "They said he wasn't playing anything." But what he was playing radically altered the shape of jazz to come, as did the whole approach of that legendary quintet.

### ALERT

A spell with Thelonious Monk came in 1957 which Coltrane found particularly challenging. "I always had to be alert with Monk," he once said, "because if you didn't keep aware all the time . . .

you'd suddenly feel as if you'd stepped into an empty elevator shaft."

### OUTRAGED

In 1960, after he had made several outstanding solo albums, notably "Giant Steps" (Atlantic 1311), he left Miles to form his own group. In 1961, he made his notorious tour of Britain when he confused, bewildered and outraged many fans, musicians and critics who had been, until then, his staunchest champions by his completely different and uncompromising music. While he and the late Eric Dolphy soloed for half an hour on "My Favourite Things," people got up and walked out. Unprepared by records, Britain had been subjected to Coltrane at his most demanding. He gave his all; we weren't ready to take it.

Gradual awareness of the "new" Coltrane came when his albums filtered through here, and among the outstanding records were "My Favourite Things" (Atlantic 5022), "Live At Birdland" (HMV CLP1544), "Crescent" (HMV CLP1799) and "Ballads" (HMV CLP1496). At a time when Coltrane was playing with a fury and power which were unequalled in present day jazz, this latter suddenly showed that here inside the "angry" tenor was a romantic ballad player on a par with Hodges and Webster.

### RESTLESS

No sooner had we caught up with this Coltrane than the restless musical spirit which drove him on and on committed him unambiguously with the avant garde. After an album which, in my opinion, is his finest—"A Love Supreme" (HMV CLP1869) and its successor "Meditations" (HMV CLP3575) both of which illustrated his increasing concern with religion — he introduced tenorist Pharoah Sanders and drummer Rashied Ali into his group.

After an uneasy spell, Elvin Jones and McCoy Tyner left. Meanwhile Coltrane took an eleven-piece group into the recording studios and cut "Ascension" (HMV CLP3543), an exercise in large group free improvisation which condenses his music of this period every bit as much as the earlier "Africa/Brass" (HMV CLP1548) did of an earlier one.

Throughout his career, Trane was surrounded by controversy. People asked Miles to fire him; he was accused of being "anti-jazz" at a later period; his British tour roused the strongest feelings of any tour I can remember. But although he educated nothing but the strongest emotions by his music, he never lost the respect which he had accumulated during his spell with Miles.

### UNKNOWN

When the put-down of the day was that avant garde musicians couldn't play their instruments, Coltrane was the man they stubbed their toes on. There was no doubt that he could play tenor, and probably better than anyone in jazz. And one renowned British musician who shall be nameless had every Coltrane record on order the minute they were released in the States.

I have no doubts in my mind that he was one of the great jazzmen. His death at such an early age is a blow comparable to the loss of Charlie Parker, for Trane undoubtedly had much, much more to offer.

American writer Zita Carno once said: "The only thing to expect from John Coltrane is the unexpected," and this was true throughout his life.

He may have left a lot of us behind as he took those great leaps into the musical unknown, but in the summing up there is no question that jazz has lost one of its all-time greats in a year in which the toll has reached awesome proportions.

# tribute to trane



## Still missing the best bitter

**Y**OU know what NAACP stands for? Never Arrest Adam Clayton Powell.

Eddie Thompson, British pianist who has been soloing at New York's Hickory House for more than three years, is back in London with a new line in jokes. And he says he's getting tired of playing solo.

"I've been there so long I'm almost an institution. I alternate at the Hickory House with a trio. Since I've been there we've had the Mary Lou Williams trio, the Mitchell-Ruff trio, the Billy Taylor trio and others who've subbed during holidays.

"That's the music scene there. They tell me I'm doing so well on my own they don't want to give me the trio. There aren't too many pianists want to play solo, nor many than can any more. They don't know how to use their left hand that way.

"It's easy to push out a few chords, but to play stride and so on, that's bloody hard work. You've got to be a whole rhythm section if you're going to follow a trio and keep the customers interested.

"Playing solo and trio piano are really two different bags. As far as I'm concerned, I've had enough of soloing. Now I'd like to go out with a trio. Yes, on the road, I haven't seen much of America yet and I want to see the West Coast and Chicago. I've made no plans, but that's what I want to do. Of course, I might just go back to the Hickory House."

Is Eddie still satisfied with his life in the USA? "Yes, things are still good for me professionally. The job at the Hickory House is well paid and I've built up a following.

"Then, of course, it's an accepted custom to tip the pianist if you want to request a tune; that or buy



THOMPSON: 20 dollar tip

guess so. It's like here on a much larger scale. Too many good musicians chasing too few jobs."

When Thompson talks about his own likes in jazz, it seems natural he should speak of piano players a great deal. Of Tatum, his all-time favourite, and Peterson, Garner, Ray Bryant ("Oh, tremendous, a beautiful player") and many more.

"Recently I saw Oscar do some solo things — absolutely out of this world. The older he gets the better he gets. He never rests on his laurels. I admire that. Then I think Phineas Newborn is a very fine player—the good far outweighs the bad in his work. Everyone makes some disappointing records; I've not made a good one yet.

"Billy Taylor, whose trio has been playing at the Hickory House, has one of the finest rhythm sections in the country. Ben Tucker, who's excellent, is on bass and Grady Tate's on drums.

"Tate, I think, is the guv'nor. He's the quietest drummer I ever heard; quieter with sticks than most British drummers are with brushes. But his swing is ridiculous. He's got everything going for him.

"One of the things you notice about U.S. drummers, the really good players, is that they're so much lighter than ours. They have tremendous control over the cymbals with sticks, and they really listen to you."

MAX JONES

# SCOTT MCKENZIE

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# ANITA HARRIS



**TREMELOES:** "Even The Bad Times Are Good" (CBS).

It's not really the Tremeloes, is it? It's getting faster and faster. It's certainly not another "Silence Is Golden." I can't catch all the lyric. It's good for the discotheques and it's a lot of fun. Bound to be a hit.

**CAT STEVENS:** "A Bad Night" (Deram).

They've got a whole variety show here. Well, it's certainly different. I really don't know who it is. I could think of a great dance routine to it. It's a lot of fun—I assume it's not meant to be taken seriously. Who is it? Cat Stevens? I'd never have guessed. But it's obviously a very big hit indeed.

**NEW VAUDEVILLE BAND:** "Green Street Green" (Fontana).

Clinton Ford? If not, it must be the New Vaudeville Band. It's fabulous, but haven't we had too much of this sort of thing? It will be a hit unless people have got tired of this old type of sound. Personally, I like it very much.

**ALAN PRICE SET:** "The House That Jack Built" (Decca).

Lovely lyrics. Yes, I love this, it's marvellous. Is it Alan Price? I did a Southern TV thing with him and he had two live koala bears which nearly got him. I really love that record and it's very definitely a hit. A fantastic sound. Good for Alan!

**B. B. KING:** "The Jungle" (Polydor).

I've heard this so many times before and I don't think it can be a hit. I don't really like this sort of stuff unless there is something just a little bit different about it. To listen to this sort of number you need to wear dark glasses and a flower power hat.

**DICKIE VALENTINE:** "Melina" (Philips).

I suppose it's sexy but you can take it off. I don't want to hear it right through. I don't think, if I was sitting on Juke Box Jury, I could ever vote it a hit. I don't think the performance was

all that good and it's a very silly song. I don't know who it is. Dickie Valentine, oh, no! I'm sorry, Dickie. But fancy bringing out something like that again.

**HERB ALPERT:** "The Happening" (A&M).

It's Herb Alpert. This is very pleasant for Alpert fans but I think it's rather passe now. Still, he's the most handsome man around at the moment. I don't honestly think this will be a hit, particularly as this song has been a hit so recently.

**VAN MORRISON:** "Brown Eyed Girl" (London).

That will do well at the Speakeasy. No, I think he needs something a bit stronger in the way of a song. It's good dancing music but I can't really see it being a hit. I'm sorry, but I've no idea who it is.

**LITTLE RICHARD:** "A Little Bit Of Something" (Columbia).

Now I know how a deejay feels having to listen to all this stuff every week. I don't know who this is. Hello, there was a touch of the P.J.'s there. I do like it, but I don't honestly feel it has got enough to send it up the chart. I love this sort of vocal sound—the marvellous depth that coloured people get.

**DIONNE WARWICK:** "The Windows Of The World" (Pye).

Dionne Warwick. That harp is nice. It's pretty, very pretty. I like this and it has every chance of being a hit—I hope so, anyway. The actual technical side could have been a bit better. They've given her a better recorded voice sound with a bit more warmth than on her older records, but now the voice seems a bit too far back. But I like it, it's a nice record.

**THE HAPPENING:** "My Mammy" (Pye).

Where's Gracie Fields then? It's all very Blackpool. Actually, it's quite nice, isn't it. How do you comment on a record like that? Ah, yes, well then! Please can I hear the Cat Stevens again.

**A**T the moment, Lulu seems to have reached a cross-road in her career. It isn't the usual impasse, but rather the sort of situation where so many things are in the offing that the 18-year-old singer isn't sure which way to go.

Last week, her agent was saying Lulu, Ray Fell and Mike Yarwood would do a further series of Three Of A Kind TV shows. Two weeks before, it was exciting offers for films from here and the States and the prospect of a South African tour.

**FUTURE**

Now Lulu says she doesn't think she'll be doing the TV things. What are her future plans then? Do they include TV?

"There's nothing I can definitely talk about because we haven't decided yet. But the future looks very bright and rosy to me. So far as television goes, I like doing it and I'd love to have my own networked series.

"That has been offered, too, and is waiting for me to say yes, I suppose. But there are so many agreements to be completed, so many decisions to be made. One step determines the other."

How important has the Three Of A Kind series been to Lulu?

"Very important. People thought I couldn't do comedy, and as my film isn't out here yet the Three Of A Kind programmes have given me a chance to show what I can do in comedy sketches.

"When I say people didn't realise I could do sketches, I include myself. I didn't know either, but Marion Massey, my manager, did."

What about the film offers? Is Lulu looking forward to more pictures in the near future?

"Yes, to be truthful I'd like to do all the films I've been offered, but at different times—spaced out, you know. There are offers of two film



## Lulu finds herself at the crossroads

parts, both of them in Britain, that I want to do. But the important point is choosing the right one, the right role. To Sir With Love was a nice breakthrough, but now is the time to choose which road I want to follow as far as film-making is concerned. What I have to consider is this: is it the right type of role?"

Is a trip to the USA on the cards in the near future?

"Well, my record, 'The Boat That I Row,' is breaking in seven states. That's lovely. It's doing very nicely apparently. There's a possibility of my going in November to the States, but I can't say yes until the other offers have been accepted or turned down. Obviously, these would affect it.

"Yes, I'd like to go back. My first visit wasn't really long enough; there wasn't time to see that much. It was nice working there, but it was three weeks of working non-stop. I'd like time to look around. I've just heard that the film is doing unbelievable business over there, and I'm thrilled about that."

It was reported that Lulu might shortly be touring halls and theatres in South Africa. Would she have any objections to this on political grounds?

**INVOLVED**

"I don't think so, as long as people don't bug me about their politics and don't expect me to get up and shout for one side or other. As long as they don't expect too much of me I'll be all right."

Any fear of a Dusty Springfield situation developing?

"No. I just don't want to get that involved. I'm going—if we go, and I'm not sure yet about that, either—to entertain and to look around the country. And I'll be taking my mum with me."

Lulu is doing well with her latest recording, "Let's Pretend." What is she planning to do for her next single?

"Well, the next record is going to be very, very interesting. It'll be a departure from what I've done already. I can't tell you any more."

Now that Lulu stares at the future with a 5ft 2in high gaze, does she see her career taking her right out of pop music?

"No. I just think it's good to expand your scope and mature in your work. And I'd like to mature and see my scope expand, as any artist would. All I can say is that I want to be a singer-dancer-comedienne. I want to put all these things together to become a musical comedy actress."

## NOW IFIELD COOLS THE HIT PARADE



"I'm not chasing hit records any more," said Frank Ifield as he sat relaxed and comfortable, in a deep armchair, in the star dressing-room at the ABC Theatre, Blackpool.

Frank is very grateful for his past chart successes, and particularly mindful of the fact that one can't hope to keep on churning out number-one recording hits.

His remark was prompted by my suggestion that he might be worried that the Johnny Mann Singers have beaten him to the charts with "Up, Up And Away"—which is Frank's new single release.

"No—I'm not worried for it was released two weeks before mine," he replied. "It is a good song, and it was hearing Johnny Mann's version that made me record the number. I don't usually do cover versions, but this was too good to miss. And in any case—his is a cover of the original by the Fifth Dimension, which was a big hit in America."

"As a matter of fact, we had a number ready for release, which I recorded in Nashville, Tennessee, but it was a slow ballad—one that I would describe as a 'winter' release. Then I heard 'Up, Up And Away' with its bright, summery atmosphere, and decided that, for the time of the year, it was a more suitable number."

"I certainly don't expect to sell a million. So long as the record is played, and goes on selling over a period of time, I will be happy. And this is such a good song, that it can hardly miss out—it will last for years."

"I don't record anything now, expecting it to top the charts. If it does—so much the better, and no one will be more delighted than I. Every recording artist wants to make hits—but at the same time I want to record good songs."

"Stage performances are now my bread and butter and I want to be associated with numbers that can be of use in this medium. If they also turn out to be hits—that's fine, too!"

"As my wife is expecting our first baby in the Autumn, I shall not be doing a pantomime. I go on to the Birthday Show at Coventry after Blackpool. I want to spend Christmas at home. Early next year I shall probably make some more records in Nashville with an eye to the American market."

"Eventually, I would like to do a musical—who wouldn't? But it must be a good one, and within the scope of my image. To retain this is my number one priority."—JERRY DAWSON



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HAND THIS TO YOUR NEWSAGENT



GRATEFUL DEAD: 'play for free in parks and things'

# Grateful Dead plan a real hippy invasion

**B**BRITAIN'S Flower People had better get their orders in to Interflora. It looks as though there may be an invasion of real, genuine, 18-carat gold hippies from San Francisco bringing beads for the natives.

The advance party arrived in London this week in the person of Danny Rifkin, co-manager of one of San Francisco's major underground groups, the Grateful Dead.

"I'm here just to look around," Danny told the MM. "We'd like to bring about 150 people from San Francisco, bands, light shows everything, and do it for free in parks and things. This is the way it's happening now — do your own thing rather than have some promoter do it.

"The bands in San Francisco now put on their own dances and, instead of taking the proceeds, they put all the money in a fund. We hope to raise enough to get over here and that people will house and feed us when we get over.

"We still work for money, but more and more we, and other bands, are playing in the parks for nothing. We haven't worked for money in San Francisco for four

or five months — all the paying work is outside."

The Grateful Dead comprise Bob Weir (rhythm gtr), Jerry Garcia (lead gtr), Ron "Pigpen" McKernan (organ), Phil Lesh (bass gtr) and Bill Kreutzmann (drums), and their album, just released in Britain, has already done over 100,000 in the States.

The group, their two managers, equipment managers and fan club organisers all live together in a house in San Francisco's hippy district.

"We are leaving for New Mexico for a while," said Danny. "We will live on a mountain for a couple of months and straighten our heads out. Then we hope to come to England.

"In San Francisco the boys are kind of local heroes. The doors are always open and there is always a million people in the house. You can't kick them out, but it's a tremendous strain. We feel it's just about time to split for a while and be with ourselves. Anyway a change is nice.

"We went to New York about a month ago. It's much rougher there — a harsh place to live.

"San Francisco is a beautiful city — the climate is fine and the people are friendly. And the kids are getting together now — they are tired of all the old bull. They've found out you can be in the lower income bracket and still have a good time. Being financially secure has nothing to do with being a good artist or having a good time.

"The hippies now have their own free housing, food, medical aid and legal services. A few months ago, the Grateful Dead, Jefferson Airplane, Quicksilver and Big Brother did a dance. We took 8,000 dollars and all the money went to the legal fund. So we now have a full-time lawyer if any of the kids run into trouble with the city officials.

"It's a real community thing and it could be the most beautiful scene in the world."

Parks apart, the Grateful Dead would also like to play more conventional dates in Britain — particularly in ballrooms.

"For one thing, in ballrooms the sound is always better than clubs — in the States anyway," said Danny.

"The PA systems in the clubs are usually horrible and then everybody is jammed in tight and probably juiced."

The Grateful Dead have been together for two years and three of them — Bob, Jerry and Pigpen — were together in a jug band before that. Their only single to date was according to Danny, "a real bomb." But, he agrees, "a hit single would be great."

"When we play the album now we are not too happy with it, although it sold so well," he says. "It was recorded in four days. We did all the recording, the artwork and everything ourselves.

"Now we'd like to record in the open air. Playing outside, the sound is so different."

Whether or not you will see the Grateful Dead in your local park, you will have a chance to see them on BBC-TV in September.

"The BBC sent a camera crew to do a Whicker's World documentary on the hippies," explained Danny. "They were a real hip team. It should be a very good programme."—BOB DAWBARN

## Lonnie's still doing very nicely' thank you



**W**HATEVER happened to Lonnie Donegan? That is a good question when you consider that over the period 1955-60 after hitting the number one spot with his "Rock Island Line" while with the Chris Barber Band, everything that he and his group recorded reached the top five.

It was in 1956 that Lonnie launched his skiffle group and was a roaring success on records, on radio and television, and at public appearances. "Rock Island" was followed by numbers such as "Putting On The Style"; "Cumberland Gap"; "Gambling Man"; "My Old Man's A Dustman"; "Have A Little Drink On Me."

Despite the fact that the rock era was born around the same time (it did not follow skiffle as so many people think!) skiffle groups with tea chest glasses, washboards and the like, became the craze with young people. And whilst it might not have been of any particular musical value, it was an avenue for youngsters to make music, instead of merely listening.

And skiffle undoubtedly influenced many of today's beat stars, in their early formative stages. Adam Faith started his career leading a skiffle group—Freddie Garrity admits that it was after seeing Lonnie and his group at Manchester Palace, that bought his first guitar—and gave up engineering.

Cliff and the Shadows and many Two T's discoveries started from the skiffle craze. Herman too

was inspired by this early "home-made" music, and Donegan was George Harrison's first hero.

Skiffle was, however, comparatively short-lived and within two years Lonnie dropped the word "skiffle." And so it is to this day—Lonnie singing and playing guitar and banjo, backed by Les Bennett (gtr), Kenny Rodway (drums) and Pete Oakley (bass), smartly dressed, no way-out gear, and sounding pretty much the same as his group did back in the Fifties. If you saw Lonnie's recent appearance in BBC-TV's Dee-Time you will know exactly what I mean, and although his name does not grace the Top Twenty charts these days he's doing quite nicely, thank you!

Lonnie has matured (though he's far from being an old man) and has become a personality—a comedy personality. It would be fair to say that in the early days, the songs and the skiffle style, were much more important than the singer. Now it is very much the reverse.

As do most acts of its kind, the Donegan group plays a lot of provincial club dates. And to be successful in these one has to do just one simple thing—entertain! Reputation is all right, it is often a useful box-office attribute. But it has to be backed up by ability—ability to entertain and hold an audience to whom the bar is perhaps of as much, if not, more, importance as the entertainment.

In 1962 on the crest of

his last big recording hit "Pick A Bale Of Cotton" Lonnie played a summer season at Blackpool. The following summer found him in New York and Bermuda—then an Australian tour which was a huge success. In 1965 he summured in Great Yarmouth and as recently as last summer he spent the season in Rhyll, N. Wales.

This year? "I'm not taking a summer season. I have a television series lined up. At this stage it is not absolutely set for reasons I won't go into, but there is a good chance that it will come off."

A recent four-month pantomime season was a big success. This was at the famous Alhambra, Glasgow—so please don't ask the Scots "what happened to Lonnie." They know only too well.

And Ross Taylor who wrote "Charlie Girl" for Joe Brown has a musical on the stocks for Lonnie—as a result of seeing him for the first time at Great Yarmouth in 1965.

Which all goes to show that whilst chart success and blanket exposure on television and radio is very nice indeed, those who no longer get it, are not necessarily dead ducks.

A glowing example is Lonnie Donegan who, like the famous whisky, is "still going strong"—and earning more than he did five years ago when he was at the peak of his chart fame. He is very much alive and kicking.

And he is in the current Pop 30—as writer of the new Tom Jones entry, "I'll Never Fall In Love Again."—JERRY DAWSON



# ARE YOU BEAUTIFUL?

**ARE YOU A BEAUTIFUL PEOPLE?  
TEST YOUR FLOWER POWER RATING  
WITH THE MM'S HIPPIY QUIZ POSED  
BY BEAUTIFUL BOB DAWBARN**

**1**

You are booking the band for the Hunt Ball. Would you try for:

- (a) Sid Millward's Nitwits.
- (b) Adje Cutler and the Wurzels.
- (c) the Mothers Of Invention.

**2**

You want to give your girl friend a good time. Do you:

- (a) Take her to a Ravi Shankar concert.
- (b) Play the latest New Vaudeville single.
- (c) Stay at home to watch the finals of Opportunity Knocks.

**3**

Do you buy your spectacles from:

- (a) an optician
- (b) an occultist
- (c) Fred Bogle's stall in Petticoat Lane

**4**

At the weekly Love-In in the local church hall your bird fancies another man. Do you:

- (a) hand him a bunch of flowers.
- (b) set fire to his sandals.
- (c) strangle him with his beads.

**5**

Do you think the Flower People are:

- (a) Bill and Ben.

- (b) the Hollies.
- (c) Interflora.

**6**

Does UFO mean:

- (a) Unidentified Flying Object.
- (b) You Freak Out.
- (c) Kindly leave the vicinity at once.

**7**

You find a Kaftan. Do you:

- (a) eat it.
- (b) play it.
- (c) give it to Graham Nash.

**8**

Does Free Hoppy mean:

- (a) You don't have to pay for the beer.
- (b) Release one of Her Majesty's guests.
- (c) Get your National Health wooden leg here.

**9**

A man with large boots and an Alsatian dog arrives at your party. Do you:

- (a) Run like hell.
- (b) Offer him a glass of fruit cup.
- (c) Empty the ash trays.

**10**

Next Christmas you will buy your parents:

- (a) The Best Of The Bachelors.
- (b) The Fred Scuttle Memorial Album.

- (c) ESP's Let's All Sing In Esperanto.

**11**

Your ambition is to visit:

- (a) Siberia.
- (b) Hackney Marches.
- (c) Haight Ashbury.

**12**

The Alexandra Palace Love-In has been organised by:

- (a) the Young Conservatives.
- (b) Gay Horn.
- (c) the Harlem branch of the Ku Klux Klan.

**13**

The next Prime Minister should be:

- (a) Harold Wilson.
- (b) Edward Heath.
- (c) Suzy Cream-cheese.

**14**

At the barber's do you ask for:

- (a) a short back and sides.
- (b) a Jimi Hendrix wig.
- (c) just trim it at waist.

**15**

Told to move on at Smoker's Corner in Hyde Park would you give the officer:

- (a) a bunch of flowers.
- (b) a bunch of fives.
- (c) an autographed photo of Sir Cyril Osborne.

## HOW DO YOU RATE?

ANSWERS: 1. (c). 2 (a). 3 (c). 4 (a). 5 (b). 6 (c). 7 (c). 8 (b). 9 (c). 10 (c). 11 (c). 12 (b). 13 (c). 14 (b).

15 (a). Your rating: 55-60: Paul McCartney is proud of you. 40-55: Your parents are glad you left home.

20-40: Keep reading Nick Jones in the MM. 0-20: Finish your pint of brown and mild and get back on your motor bike.

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# NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

## Vintage kicks from the man who was lost to jazz



NAT COLE

**SUNSET ALL STARS:** "Kicks." Black Market Stuff (Takes 1 to 4); Logano Leap (Takes 1 to 3); I'll Never Be The Same (Takes 1 & 2); Swingin' On Central (Takes 1 & 2); Kicks. (Fontano FJL132).

Charlie Shavers (trp), Herbie Haymer (trp), Nat King Cole (pno), John Simmons (bass), Buddy Rich (dr). Hollywood. 9/6/45.

They say nothing can take the place of talent. This record provides confirmation because it was obviously made in the most informal way, with the minimum of preparation and trouble, and depended for its success on the out-and-out jazz ability of the men in the studio.

If you knew the worth of Charlie Shavers, Nat Cole (on piano), Buddy Rich and John Simmons you'd have expected something superior in the way of swing and musicianship to emerge. Tenorist Herbie Haymer, formerly with the Jimmy Dorsey, Norvo and Herman bands, was less highly regarded (he died in '49), but in the event turned up trumps.

So the quintet, nominally led by Haymer although Shavers sounds to have been more in charge of routines and so on, had no weak spot either for group or solo playing.

It took up an idea, tried it out briefly, then went to work with thoroughgoing professionalism allied to what I can best describe as righteous spirit—that is, the jazz spirit of the late Swing Age (mid-Forties) when this music was recorded.

In fact, though this is swing music it reveals traces of post-swing influence. As Alun Morgan's notes put it: "Eddie Laguna (the organiser of the session) . . . unwittingly captured elements of the older swing era as well as pre-echoes of bebop." Shavers, certainly, knew what Dizzy was getting up to.

An intriguing thing about the set, if you go for values other than pure entertainment, is its inclusion of false starts, fluffs, second and third takes and odd bits of chat which enable us to see jazz creation at work. These players are accomplished enough to be rewarding even when repeating their interpretations once or more.

Thus, with "Black Market," a bum start followed by a pretty fair version which ends when Shavers blows it in the middle eight. Then come differing takes, all of them good. "Laguna Leap," an almost-too-fast piece on the "I Got Rhythm" chord sequence, involves a false start and three excellent takes.

"Same" runs to two takes, both complete, and Shavers is

a trifle sugary here — as though wearing a false James moustache. The relaxed "Central" blues has more sparkling solos (what a loss to jazz when Cole made a fortune from singing) in its two takes, and the closing "Kicks," based on the "Honeysuckle" chords, is a one-off which lives right up to its name.

Three of these titles have been released here before. But even if you have them all this LP is the bargain of the month at 21s 9d.—M.J.

### BUD FREEMAN



**BUD FREEMAN:** "Freeman & Co." I Can't Give You Anything But Love (a); 77 Charing Cross Road (d); Let's Do It (b); Three Little Words (d); You Do Something To Me (d); California Here I Come (a); Just One Of Those Things (d); It's Only A Paper Moon (d); S'Wonderful (c); Larkhill (6 to 1) (a); Somebody Stole My Gal (d); Oh Lady Be Good (a). (Fontano TL5414).

Freeman (trp) with (a)—Roy Williams (trb); Johnny Barnes (bar), (tr), Fred Hunt (pno), Jim Douglas (gtr), Ron Matthews (bass), Lennie Hastings (drs). (b)—As (a) but without Barnes. (c)—As (a) but without Williams. (d)—Dick Katz (pno), Spike Healey (bass), Tony Crombie (drs). London, 2/11/66.

**FREEMAN's** second London-made album — the first was "Bud Freeman, Esq." (TL5370) — puts him in a variety of settings; quartet, septet and two different sextets are featured.

This makes it more eventful than its forerunner, which was all quartet formula, though I wouldn't say Bud plays better here. He is, essentially, a poised and consistent musician.

On the band tracks Fred Hunt's piano, Williams' fine trombone, Barnes' baritone and sometimes the rhythm instruments share solo space with the leader. They all display sympathy with what Freeman is doing, and tenor-dominated opening or closing ensembles on two or three of the numbers add interest to the music.

I'd have liked a little more of the interplay by Bud and Barnes, as on "S'Wonderful," or Bud and Williams, and fewer of the solo-with-rhythm tracks.

Freeman has made attractive albums with a tenor-trumpet front line (partnered by Ruby Braff and more recently Harold Baker), and an unusual one by tenor with two guitars.

Something of "his kind, in addition to what we have, would have improved "Freeman & Co." for me. And so, too, would a fresher programme. Sorry to carp again about repertoire, but I cannot imagine "Lady Be Good" drawing the most vital performances from Freeman or the Co. Even so, they all play impressive stuff.

That said, I can recommend the LP to readers who like genuinely melodic, singing small-group jazz which is neither old-fashioned nor modern, to borrow a phrase from Bud.

The tenorman ambles through the slows with grace

and considerable tonal beauty — the original "Larkhill" is a nice example of his tender mood — while on the more exuberant up-tempo numbers, such as "Somebody Stole," he plays the kind of romping choruses which, familiar though the phrasing may be, can still make a responsive listener shout "Yes."—M.J.

### ARCHIE SHEPP



**ARCHIE SHEPP & THE NEW YORK CONTEMPORARY FIVE:** Cismum, Crepuscle With Nellie, O.C., When Will The Blues Leave; The Funeral; Mick (Polydor International 623 235 Stereo). Shepp (trp), Don Cherry (cornet), John Tchical (alto), Don Moore (bass), J. C. Moses (drs), Jozzius Montmarre (Copenhagen, November 15, 1963).

**THIS** is an historic recording in many ways, for it was made in Copenhagen almost four years ago at a time when recording opportunities in their native America were nil for these musicians.

The Quintet was formed in New York in the summer of 1963, and they opened at the Jazzhus Montmarre, the Danish club which has virtually been a Minton's to the avant garde, on September 3.

As for the music on this set (which has been available before in Britain on the Sonet label), it is rough hewn but distinctive. Shepp, Cherry and Tchical have all matured a great deal since this was made but nevertheless they are all in interesting form here, especially Cherry.

Ornette's former trumpeter had the most formed style and it is his work on cornet which stands out. His theme, "Cismum," has fine solos all round with the composer taking the honours. Monk's "Nellie" is nothing more than a group performance, just the theme and no solos. "O.C.," "When Will The Blues" and "Mick" all have sound performances with Cherry again in good form; Shepp's "The Funeral" is mostly written, with Cherry taking the dirge-like theme although there are short bass and alto solos.

All these musicians have gone on to greater things since this album, but it is a fascinating example of a new concept in jazz at the incubator stage.—B.H.

### SARAH VAUGHAN



**SARAH VAUGHAN:** "Sassy Swings Agagin." Sweet Georgia Brown; Take The "A" Train; In San Francisco, S'posin'; Everyday I Have The Blues; I Want To Be Happy; All Alone; The Sweetest Sounds; On The Other Side Of The Tracks; I Had A Ball. (Mercury 20105 MCL). Vaughan (voc) acc. by orchestra including Clark Terry, Charlie Shavers, Joe Newman, Freddie Hubbard (trps), J. J. Johnson, Kai Winding (trbss), Phil Woods, Benny Golson (reeds), Bob James (pno).

**SARAH's** newest album is a well-sung, well-played and reasonably well-conceived set. It swings, even as the title promises, and yet for some reason it fails to satisfy me, and I'm an admirer of this singer's work.

I can't quite pinpoint the shortcomings, but choice of material is part of it, I think. A fast version of "Sweet Georgia" is hardly what this singer needs now, and "San Francisco" does little for her, or she for it.

"Everyday" should have drawn a better performance, but she seems unable to dig into the lyrics with any real depth of feeling. It's decorative singing which hardly improves the blues.

In general, Sarah looks for good repertoire. She doesn't repeat her songs much on records, and even such an old favourite as "All Alone" is not on any of the 22 of her LPs that I own, though she has done a Berlin album.

Here we have only a few seldom-sung numbers, but "A" Train," "S'posin'," "Alone" and "Be Happy" — the last including interludes by alto and various trumpets — are effective.

As for the band, it punches out workmanlike charts — by Thad Jones ("Georgia," "Francisco," "Everyday," "Happy" and "Alone"), J. J. Johnson, Bob James and Manny Albam.

But this LP doesn't quite convert me to Vaughan with big band.

Anyway, she is in luxurious voice much of the way and exercises her considerable technique freely in the course of a driving set. — M.J.



CHRIS WELCH ON NEW SINGLES

Alan's success formula

# NEW POP RECORDS

— originality plus piano



PRICE: destined for headlines

**ALAN PRICE SET:** "The House That Jack Built" (Decca). A cleverly original and compulsively listenable story about a house filled with nutty people, written by Alan Price and destined for headlines and hitsville. It's going to be another "Hi Lilly" scene for Alan who was working on this number with the aid of grand piano and tape recorder when he did "Blind Date" for the MM a few months ago. The piano stamps out the beat and there are all sorts of hang-up noises going on in the background, plus what sounds like a speeded up trumpet, especially when you play it at 16 rpm.

**ELVIS PRESLEY:** "Long Legged Girl (With The Short Dress On)" (RCA Victor). Rock it baby and go man go. Elvis has actually come back with an up tempo number just like the old days. There's that terrible drumming, feeble guitar and oo-wah vocal chorus. It all sounds about 100 years old and will immediately appeal to the discotheque crowd who are being a bit masochistic about records lately, all lovers of the King, and lovers of early pop music. The only reason I am anti-Elvis is because his fans insist on playing me his records at 3 am and saying how great he is when the only possible sound at such an hour is a good twenty minute Buddy Rich drum solo. But are we allowed Rich? No! We have to be inflicted with this codswallop instead.

**WARM SOUNDS:** "Sticks And Stones" (Immediate). Amusing guitar and muted trumpet intro with twittering birds leads into a pleasant vocal chorus by the flighty duo who wing their way to the great hit record in the sky. It's a typical Immediate loon about in the studio. The lyrics are suitably childlike and one can imagine various well-known celebrities of the Immediate stable jiving in the control box. Good clean fun which will earn the Housekeepers of America Seal of Approval.

**EDDY ARNOLD:** "Misty Blue" (RCA Victor). A green and silver label with the words "Eddy Arnold" inscribed is enough to put fear and dread into most record reviewers. At the reviewers club last week, one member had to be taken home in a taxi when she found an Arnold plus a Presley and a totally unknown Pye group in her mail. Suffice to say the legions of Arnold fans will joyfully fight dirty to get into their local store to purchase this tender ballad, brilliantly sung with taste and conviction, which arouses in me desires to break furniture and hit publicans.

**ROCKIN' BERRIES:** "Breakfast At Sam's" (Piccadilly). A strange number for the Berries to try for a comeback. It's very reminiscent of the Stones' "Spider And The Fly" and consists of a husky lead vocal with trappy guitar accompaniment. Totally different from anything else happening on the scene, and a good move not to try and copy modern groups, but not really a hit unless my estimation of public taste is totally at fault.

**CHARLES LLOYD QUARTET:** "Sombrero Sam Part 1" (At-

lantic). Whilst reviewing this week's records a strange sound suddenly filtered through the record machine. Suddenly I realised it was good creative intelligent original beautiful music played by talented, in- telligent original beautiful people. A track from Lloyd's "Dream Weaver" album with fabulous piano, drums and bass before Charles comes in for his solo on the flip side. There is a compulsive beat so maybe even the nation's half-wits may be turned on to Lloyd through this pearl in a sea of sewage.

**PEANUT BUTTER CONSPIRACY:** "It's A Happening Thing" (CBS). Now it's flower rock and what a nice name for a group! Four boys and a girl from California, with folk roots have grown floral blooms with an excellent sound that will stun all England. As a peanut fan I strongly recommend this rhythm ensemble and wish more flower power to their sticky little elbows.

**DOORS:** "Light My Fire" (Electra). Doors are a beautiful group designed solely for nice people, and they make pretty records. If this ever becomes the number one smash hit it has been in America, in Britain — land of the professional idiot — then we might consider ourselves saved. Until that happy day, one can merely solace oneself by playing this sound which shouts, contains happy classical organ and a thunder of drums. Electra groups all have that personal communication of warmth and love. A plague on all the monsters that inflict their presence on the pop business. While fans and managers can press council and sue themselves into an ecstasy of hate, music from Doors can provide a soothing balm. Despite all the propa-

ganda there is still more hate than love in pop. Pray that Doors continue the crusade.

**CLIFF RICHARD:** "The Day I Met Marie" (Columbia). A brilliant performance from Cliff with a great song and production that shall be a hit! Moods change from West Coast cum Donovan cum Beatles to Tim Hardin and beyond. So much happens it's difficult to cope with the flurry of sound. Cliff has produced a further out sound than most far-outists, and deserves recognition.

**SOLOMON BURKE:** "Just As I Am" (Atlantic). Procol Harum lives! A semi-religious ballad with Bach-like organ chords, and old Burke mumbling about "you were the one that's given me the courage and strength to go on." Only America could produce drivell of this calibre. It leaves a bad taste in the mouth of hamburgers, Batman, 483 channel colour TV, dollars and pets cemeteries. We thought America had grown out of this mush, but apparently not. Please America — grow up! We need you!



LLOYD: strange sound

### LPs

**BEE GEES:** "Bee Gees 1st" (Polydor). The Bee Gees have come up with 14 original numbers for their first album. Their writing, like their singing — and on many of these tracks, the arranging — owes so much to the Beatles that it is hard to assess their real potential. Obviously the group has plenty of talent and the time has come to channel it into more original lines — anybody who follows the same road as the Beatles is bound to suffer by comparison. Among the tracks here are: "Turn Of The Century," "Holiday," "Every Christian Lion Hearted Man Will Show You," "New York Mining Disaster 1941" and "Close Another Door."

**SPENCER DAVIS GROUP:** "Every Little Bit Hurts" (Wing). A packet of Spencer's earlier rock and r&b hits which have stood up well to the test of time. Although Stevie Winwood has come on a lot since these were made, he dominates the record with his soul-packed voice. For Spencer fans who don't already possess them, here's the chance to own items like "Every Little Bit Hurts," "I Can't Stand It," "My Babe," "It's Gonna Work Out Fine," "It Hurts Me So" and "Searchin'."

**SOUNDS LIKE HERB ALPERT AND THE TIJUANA BRASS** (A and M Records). The hit sound of Alpert goes on . . . and on . . . and on. Still, why should he change with his success. You know what to expect on "Gotta Lotta Livin' To Do," "Shades Of Blue," "In A Little Spanish Town," and "Casino Royale."

**GRATEFUL DEAD:** (Warner Bros). Grateful Dead, an American group, are distinguished by one of the most boring lead guitarists ever to inflict his presence on a group. The group are also distinguished by one of the most boring organists ever to inflict his presence on a group. For proof, listen to "Viola Lee Blues," the extended track on this album, which contains remarkably tedious solos by all concerned. Imagine a spotty teenage group in your local club who have just read about the psychedelic scene in the Melody Maker and other hippy pop mags and buy some long hair, a top hat and trendy Carnaby Street moustache that sticks on without glue, just like for real. While not wishing to be unkind, this is the Grateful Dead. Some of the numbers are quite nice like "The Golden Road," and "Beat It Down The Line," but mostly it's an ace drag, unless you happen to be stoned in your favourite club with your favourite person. Then you might be tempted to utter "yeah."

**THERE'S A SALE OF RECORDS AT DISCURIO**

It starts Monday, July 31st, 10 a.m. There's a fantastic selection of unrepeatable bargains — Classics, too, all at genuinely reduced prices to make way for new stocks and alterations to shop. Open daily, 10 a.m. to 8 p.m. (1 p.m. Saturdays). It's up to you not to miss this opportunity. Personal shoppers only — no lists.

**DISCURIO**

9 SHEPHERD STREET, LONDON, W.1  
Behind the Hilton Hotel and a few yards from the Curzon Cinema

### RADIO JAZZ

Times: BST/CET

**FRIDAY (28)**  
6.0 p.m. N2: Amateur Jazz.  
6.30 H2: Jazz Rondo. 10.0 E: Oscar Pettiford. 10.35 BBC L: Acker Bilk's Paramount JB. Graham Dalley Six. 11.10 N1: Swing. 11.15 T: Count Basie Ork. 11.15 O: Jazz. 11.30 N1: Ted Heath Ork. 11.45 T: Miles Davis 1951-6. 12.20 a.m. E: Frank Sinatra, Nat King Cole.

**SATURDAY (29)**  
11.0 a.m. BBC T: Jazz Record Request (Steve Race). 5.0 p.m. N1: Antibes JF. 10.20 N1: Jazz. 10.35 Q: Pop and Jazz. 11.15 A2: Jazz Discs 1938-1941. 11.15 T: Nancy Wilson. 11.30 J: Jazz Festival. 11.45 T: Jimmy Smith, Wes Montgomery. 1.47 a.m. P: Jazz From Holland.

**SUNDAY (30)**  
7.0 p.m. N2: Clarke-Boland Big Band. 7.50 E: Jazz Stars Pay Tribute to Gershwin. 8.0 O: Concert, Inc. Jazz. 9.30: A1: Jam

Session. 10.30 A1: Free Jazz. 11.3 A1: Charles Lloyd, Max Roach. 11.31 BBC L: The Jazz Scene, Inc. Kenny Ball's Jazzmen, Eddie Thompson Trio. 11.45 A1: Jazz Panorama (Hugues Panassie).

**MONDAY (31)**  
12.15 p.m. E: Palatable Jazz. 4.35 U: Blues and Jazz. 7.50 H2: Reunion Jazzband. 8.30 J: Bobby Troup's Jazztime. 9.30: J: The Big Bands. 10.0 E: Kurt Edelhagen Ork. 10.30 U: Donald Byrd. 11.10 M: Jazz. 11.15 T: Pop and Jazz. 11.30 N1: Blues Cavalcade. 11.45 T: Blues Singers.

**TUESDAY (1)**  
7.25 p.m. E: American Jazz. 9.50 H2: Jazz. 11.10 U: Berlin JF (Getz, Gilberto). 11.5 O: Jam Session. 11.10 N1: Junior Mance. 11.15 T: Hoagy Carmichael. 11.45 T: Wolfgang Dauner.

**WEDNESDAY (2)**  
5.30 p.m. H2: Chris Barber's

Jazzband. 5.45 BBC T: Jazz Today (Charles Fox). 7.30 V: Tony Bennett. 9.20 O: Jazz For Everyone. 9.30 J: Jazz. 10.35 Q: Jazz Club. 11.15 T: Pop and Jazz. 11.20 H2: Radio Jazz Magazine. 11.40 N1: Jazz. 11.45 T: Oliver Nelson.

**THURSDAY (3)**  
4.35 p.m. U: Jazz Magazine. 8.30 N1: Jazz. 11.15 T: Pop and Jazz. 11.35 N1: Jazz. 11.45 T: Art Farmer Quintet, Karin Krog. 12.20 a.m. E: Singing-Swinging. Programmes subject to change

**KEY TO STATIONS AND WAVELENGTHS IN METRES**  
A: RTF France 3-1829, 2-348. E: NDR Hamburg 309, 189. H: Hilversum 1-402, 2-295. J: AFN 547, 344, 271. M: Saarbrücken 211. N: Denmark Radio 1-1224, 202, 188; 2-283, 210. O: BR Munich 375, 187. P: Radio Nederland 375. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.



# The move now is to electric guitar, says Al



AL: hit album?

AL STEWART has just recorded an LP for CBS Records and a number of the tracks have orchestral backings provided by a joint orchestra from Sadler's Wells and the London Philharmonic Orchestra conducted by Alexander Faris.

Such was the importance of the occasion that Sunday Telegraph music critic Tom Ferguson gave quite considerable coverage to the recording session and commented "Art music has long been eclectic. It's good to see folk straining at its bonds."

## STRINGS

As Karl Dallas said in a recent MM review of Bert Jansch's new album, its all down to strings and orchestral backings on the recorded folk scene.

Besides the orchestral tracks Al has also recorded some solo guitar work and several songs with a folk-rock style backing.

How those sound you can hear for yourself on Wednesdays at the Marquee where Al, along with the Piccadilly Line, has taken up what has proved to be a successful residency.

Does this mean that folk-rock, the hybrid musical form that arose from the demise of the American folk scene and manifested itself in the shape of the Lovin' Spoonful, the Byrds and the electric Dylan, may happen here?

## CLOSER

Al Stewart thinks not. He describes his Wednesday night sessions as experimental. "Though pop and folk are moving closer together," he says. "The Beatles are contemporary folksong writers."

All the compositions on the record are Al's and he reckons on average to write one satisfactory song a month. He is also very much aware of the songwriting trends in both the pop and folk world. "The Incredible String Band are tremendous," he says, "and could be the next big thing in the pop world."

Al has already shown the incredible songs can be adapted to electric group work and is currently using several of them in his Marquee shows.

Among the other performers who he is impressed by are Jimi Hendrix, The Beatles and, not surprisingly, Bob Dylan. "Everybody writing songs from 1962 onwards has been influenced by Dylan to some degree."

## NEW FOLK RECORDS

Oh dear. Malvina Reynolds is a nice old lady and her heart's in the right place and her songs say everything I would like to hear said but perhaps that's the trouble. I want to hear them said, not sung as they are on "MALVINA REYNOLDS SINGS THE TRUTH" (CBS 62932). Sometimes, the very simplicity and black-and-whiteness of her view of the world makes the songs work, as it did in "Little Boxes," which is on this album. Much of the time, as on "The Gregarious Rain," the songs are superficial, bits of ticky-tacky, trite, the sort of songs we used to call agit-prop in the days when protest was likely to land you in jail rather than in the

"Most of the music being produced in Britain has eclipsed the West Coast writers in the States although not in presentation," Al thinks.

Al is a keen participant in the Flower Power Game and is a UFO regular. "For all its bad points it is important and represents an advancement away from the normal type of club," says Al. "It's an example of what a club could really be."

## SWITCH

Would Al like a hit record, especially in view of the fact that CBS will probably release a single from the album? "A hit? Yes, although I am not worried if I make the charts or not. I'd like to sell but I would rather have a hit album."

Whether a British brand of folk-rock does actually emerge remains to be seen but one indication is the remark Al made at the end of the interview. "Within the next year a whole stack of folksingers are going to switch to electric guitars."

## FOLK NEWS

TOM RUSH hit town this week and appears on BBC TV's Dee Time tonight (Thursday). He's at Cambridge this weekend and goes home on Monday — a very brief trip. For his part, Tom Paxton has a concert in Dublin tonight, also en route for Cambridge.

While blues seems to be getting very little of a look-in at the folk festivals this year, there is some at the NJF "Seventh National Jazz, Pop, Ballads and Blues Festival" at Windsor Racecourse in mid-August.

Things of interest to folk people crop up in various parts of the programme, for instance in the "jazz and pop" show on Sunday afternoon, August 13. Donovan is supported by Al Stewart and the Piccadilly Line, among others. That same evening, Bert Jansch and the Pentangle find their bag at last in a concert that includes the Cream, Jeff Beck, John Mayall and most of the rest of the best of Britain's electric blues men.

Bert is at Les Cousins this Saturday evening, by the way.

charts. It is not so much that they are bad songs, as such, but that the subjects have been dehumanised, depersonalised out of existence. This may be the truth (though not the whole truth) but it's a mighty simple truth. When songs like these are stood on their heads they sound just like "The Green Berets" with different hats on. Occasionally, as in "The Bloody Beat" and "The Devil's Baptism" Malvina stops sermonising and sings about something she obviously knows very well. Then the songs happen, though never so successfully. I'm afraid, as in "Little Boxes." —K.D.

WITNESS FOR THE LORD is a collection of gospel records

# Ken stokes up the Festival fires



TOM PAXTON: at Cambridge

## KARL DALLAS PREVIOUS CAMBRIDGE

FIVE years ago a Cambridge fireman called Ken Woollard bought himself a guitar for 15s.

It was a year before he got round to going to his first folk club, but today — still a fireman in his on-duty time — Ken Woollard is director of Britain's most successful commercial folk festival, the Cambridge Festival which opens in the grounds of Cherry Hinton Hall tomorrow night (Friday).

## BEST

Ken doesn't like that word "commercial." "It certainly doesn't apply to the music," he says. "We just get the best we can, from Britain or America."

But in terms of commercial success, Cambridge is obviously well on the way to becoming as firmly established on the folk calendar as the decidedly non-commercial Keele.

Beaulieu may come and go, but Cambridge goes on and on from strength to strength.

The first year, with 2,000 attendances, it made a loss. Last year with nearly 3,000 there, this was turned into a small profit. This year, with advance ticket sales going four times as fast as in 1966, it looks as if Ken has a runaway success on his hands.

This is partly due to the fact that, working on a ludicrously small budget, Ken has been able to attract American stars like Tom Paxton, Jerry Roderick and Tom Rush, along with leaders of the British revival like the Young

Tradition, Alex Campbell, Nigel Denver, Fred Jordan, Johnny Handle and the Tinkers.

But it's partly due to the dedication with which Ken has worked on building up the atmosphere at Cambridge, so that it becomes a really festive festival.

I remember the first one. Possibly recalling stories of riots at jazz festivals, and being pathologically incapable of distinguishing between trad fans and folk fans, the fuzz patrolled the edges of the field where the festival was held, looking anxiously for trouble. They found none.

And all the time, through thunderstorms and occasional bursts of sunshine, Ken Woollard made the thing... swing! He had Clancy Brothers and Tommy Makem to help him, of course, but I don't think he needed them.

"The Clanceys helped us get the thing off the ground," says Ken, "and we needed that sort of big name. Today, we don't. The artists we book may be famous, but more important they have to be the sort who will get on with the audiences as people. I know that sounds corny, but while the introspective sort of an artist may be all right in a folk club, he doesn't go down too well in a marquee filled with 3,000 people."

Though Ken Woollard doesn't try to organise workshops at Cambridge — "Frankly, I don't know enough and Keele does it all so much better than I could" — he is taking very seriously one non-commercial aspect of the festival, his folksinging contest.

"Entries have been slow in coming in," he admits, "but some of the singers were heard so far have been really lovely. There is some fine singing going on in

the clubs just now, even though all the singers aren't well known yet.

"One reason for the slowness of entries may be because people are shy, think they aren't good enough, that sort of thing. Perhaps it's because we've offered big money prizes. But even at our present showing, the singers in the contest will be one of the most interesting parts of the festival." As at Newport, there'll be several things going on at the same time at Cambridge. In addition to the main marquee there'll be the smaller "club tent" seating two to three hundred — where the folksong contest will take place — and an open air stage for the fine spells.

One thing that annoys Ken Woollard is the lack of interest television has taken in his festival. Last year BBC turned the disaster that was Beaulieu into two very nice TV shows.

## COLOUR

This year, neither BBC nor any of the ITV companies can spare any outside broadcast cameras to cover an event which could give a better impression of the variety and colour and excitement of modern folk song than all the cabaret-style presentations which usually masquerade as folk on TV.

Still, if the short-sightedness of television companies saddens us, we shouldn't forget to make a bow in the direction of Cambridge City Council, the only local authority with the imagination to dream up an idea like this.

Ken Woollard makes it happen by his enthusiasm and hard work, and he makes very little out of it for himself. But it is Cambridge Council who makes it all possible.

# FOLK FORUM

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

## THURSDAY

At LES COUSINS, 7.50-11.30. PETE BROWN AND HIS POETRY BAND With DANNY THOMPSON, JOHNNY McCLOUGHLIN, and LAURIE ALLEN. Folk, Blues, Jazz, and free music

BLACK BULL, High Road, N.29. PETE and MARION GREY, DENNIS O'BRIEN with VANESSA, The OTHER LIFE.

FOLK CENTRE, Hammersmith. Come all ye, with ROD HAMILTON, GEORGE BOARD AND DON SHEPARD

GREYHOUND, Fulham Palace Road. DEREK BRIMSTONE Residents: Punchbowl Three.

JOE STEAD, Lord Bexley, Bexleyheath.

THE FOX, Islington, CHARLIE BATE, TONY FOXWORTHY.

## FRIDAY

At LES COUSINS Allnighter, 11 a.m.-6 a.m.

NOEL MURPHY At IV FOLK CLUB, Ewell. MARION SEGAL, Roger Hill.

At LES COUSINS, 7.30-11.00, 49 Greek Street.

ROY HARPER

DAVE & TONI ARTHUR THE CENTRAL, BARKING ROAD EAST HAM.

FIGHTING COCKS, London Road, Kingston. DON'T MISS CHARLIE BATE, from Padstow and the TAPPERS band.

## SATURDAY

ANGLERS, TEDDINGTON. PANAMA LTD. JUG BAND.

AT THE CELLAR, Cecil Sharp House, Camden Town, 8 p.m. CHARLIE BATE. Residents, The Laymen.

CITY FOLK, Saturday July 29. Tony McCarthy, The Tappers and Special guests welcome you once again to the Horseshoe Wharf Club, Nr. Mermaid Theatre, Blackfriars. See you there.

FOLK AT THE CLERKENWELL TAVERN, 106 Farringdon Road, E.C.1 (opposite Mount Pleasant sorting office), 8.50 p.m.

JOHNNY SILVO with IRENE WYNDHAM.

JIM O'CONNOR BRIAN PEARSON GABE SULLIVAN Union Tavern, Lloyd Baker St, WC1

TROUBADOUR, 265 Old Brompton Road, 10.30 p.m. THE CHAPTER THREE.

## SUNDAY

At LES COUSINS, 49 Greek Street.

DAVY GRAHAM August 12: Incredible String Band

## SUNDAY cont.

At LES COUSINS Allnighter.

BINKY MCKENZIES Blues Band

HAMPSTEAD, Tom Paley Terry Gould & The Rest The Enterprise, opposite Chalk Farm Station, 7.30 p.m.

NAGS HEAD, BATTERSEA. Come all ye, 7.30 p.m.

## THE PENTANGLE

Bert Jansch, John Renbourn, Jacqui McShee, Danny Thompson, Terry Cox THE HORSESHOE HOTEL, TOTTENHAM COURT ROAD, 7.30 p.m. PROMPT.

TROUBADOUR, 9.30. DAVE TRAVIS introduces JOHNNY SILVO

## MONDAY

BOREHAMWOOD The CROWN (near railway station), ROD BRAXTON, resident RICHARD DAVIES.

FLEADH CEOL, Cedars, North End Rd, W14 MIKE ABSALOM

FOLKSVILLE, PUTNEY, Half Moon, Lower Richmond Road. IAN MCCANN and the ROAN COUNTY BOYS with LISA TURNER, ROYD RIVERS, CLIFF AUNCIER, DAVE MOSES.

JON BETMEAD at the Hop-poles, Baker Street, Enfield, 8 p.m. 3/-

PHOEBUS AWAKES THE RISING SUN, RUSHEY GREEN, CATFORD.

NIGEL DENVER DAVE & TONI ARTHUR Members 5/-. Guests 6/-

SINGERS NIGHT, Winstanley Arms, Clapham Junction.

## WEDNESDAY

At LES COUSINS, 49 Greek Street.

WORKSHOP With THE SPONTANEOUS MUSIC ENSEMBLE, ALEXIS KORNER, VICTOR BROX.

HOLY GROUND (opposite Bayswater Tube) RON SIMMONS, MIKE ABSALOM, J O A N N A WHEATLEY.

SURBITON, Assembly Rooms, 8 p.m. DEREK SARJEANT introduces KEN COLYER'S JAZZ-MEN.

## PROTEST BADGES!

Send for list and include s.o.e To: Y.C.L. (MM) 16 King Street, London, W.C.2

# Tom rushes through for a busy weekend

● Second in a series of "just outside folk" evenings being run by Surbiton club is next Wednesday when Ken Colyer, with his actual Jazzmen, takes us back to the days when it was hard to tell the folk fans from the blues and jazz fans — in fact, they were the same people.

It was Colyer, of course, who put a lot of the present-day folkies on the right path when he started including songs by Leadbelly in his programmes. They called it skiffle, folks, and a lot of people like Louis Killen, the Spinners and, let's face it, me followed suit.

Oh yes, there was another Liverpool group who took up skiffle. Three fellows called John and Paul and George and later they got themselves a drummer who liked rings. I

wonder whatever happened to them? Don't hear them round the folk clubs much these days.

● Maidstone Folk Club has just closed for the summer and will be reopening at the Wig and Gown on Sunday, September 10 with Dave and Toni Arthur. Other guests in clude the McPeakes, Ewan MacColl and Peggy Seeger, Alex Campbell, and Pete Stanley and Wizz Jones.

● The City of London School folk club organised a night of its own at the Horseshoe Wharf Club last Thursday with Terry Gould as compere and Tony Rose as the main soloist, as well as a number of members of the Fighting Cocks club in Kingston. Mervyn Vincent, from St Issey, near Padstow, made a special trip up for it.

● Colin Wilkie and Shirley Hart will be back in Britain for a month in November and Folk Directions are arranging a tour for them. Colin writes from Stuttgart to tell me they the folk clubs much these days.

their autumn programme in-recently recorded a new LP and one of his songs was released in May on an anthology record by German artists.

On August 11 they left for a tour of Sweden, returning to Germany in September.

The long-awaited book of Colin's songs, in German as well as English, should be out this winter.

● It's nice that people keep recommending new singers to me, though it would be nicer if they included tapes so I could make up my own mind.

Ernie Sears writes from Fareham, Hants, singing the praises of 14-year-old Jikki Whitren, who has been working local working men's clubs and naval clubs as well as the easier folk circuit around Portsmouth and Southampton.

Although her 14th birthday was only this month, Ernie says she's determined to make folk music her career. Andrew Black writes to me about an electric folk group he's heard called Ethos. Although the group has been going for only a few weeks, they have already played a guest spot at Les Cousins and Andrew predicts great things for them, making them sound like a cross between the Pentangle and the Incredible String Band.—KARL DALLAS

TUESDAY FOLK in the open air  
**IAN CAMPBELL FOLK GROUP**  
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# THE EPSTEIN INTERVIEWS



beginning next week, with the Beatles manager a series of interviews which are the frankest things you'll have read in a long, long time

## NEWS IN BRIEF

**PAUL JONES'S** next single will be "Thinkin' Ain't For Me," written by Mike Groom. Release date is August 11 and radio and TV dates are currently being set.

**Engelbert Humperdinck** spends next week in the studios recording tracks from which his next single will be chosen. It will be released on either August 18 or 25. Engelbert is on the Juke Box Jury panel on Saturday (29) with Ted Ray, Lulu and Beverly Adams.

**John's Children** have signed a £150,000 three-year agency contract with NEMS. The group's new single, "Come And Play With Me In The Garden," was released last Friday.

**Pye** are to handle releases of Star Records, operated by the Country Music Federation, to promote British country artists. First release will be "Burning Bridges" by Lee Lynch.

**Altoist Bruce Turner** guests with the Colin Peters Quintet at the Olde Gatenshouse Club, Highgate Village, tomorrow (Friday). August guests are Lennie Best (4), Sandy Brown (11), Harry Klein (18) and Tommy Whittle (25).

**Amusicor**, a new label, makes its debut tomorrow (Fri-

day) with two releases, "You Can Love Me Baby" by the Zowlas and "Lover Like You" by Dave Smith. Amusicor are being pressed by EMI and distributed through Keith Prowse and H. R. Taylor.

**Dee Time** guests for August 1 include Chris Farlowe, the Tremeloes and the Dollies. Booked for August 3 are Vince Hill, the Alan Price Set, Jim Dale, Tina Date and Lois Lane.

**Gentry Records**, the independent company formed by Arthur Howes, Roger Easterby and Des Champ, will have their future products released through Polydor.

**Jimmy James** will record for the Stax label in Memphis during his trip to America next month. Paul and Barry Ryan's first single after switching from Decca to MGM is scheduled for September.

**Ken Colyer's Jazzmen** and **Brian Green's** band play for Amersham Jazz Club's Riverboat Shuffle, from Windsor to Marlow, on Sunday (30).

The British Institute of Jazz Studies hold the first of a series of record recitals at the Lamb And Flag, James Street, London, W, tomorrow (Friday) at 8 pm. Recitalist is Jeff Nuttall.

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Friday, July 28th  
**THE KODACK**

Saturday, July 29th  
**JACKIE EDWARDS**

Sunday, July 30th  
**SPECTRE QUINN TEAM**

**SPECIAL ATTRACTION FRIDAYS**  
Commencing Friday, August 4th

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**DANCING & MINI SKIRT COMPETITION WINNERS £10**  
Admission: Ladies 5/6, Gent's 7/6  
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**ROOMS FOR REHEARSAL TUESDAYS & WEDNESDAYS**

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**WILL FLOWER POWER WORK?**

**DEPTO SPEAK-IN**

FRIDAY, AUGUST 4th, 7 p.m.  
CONWAY HALL, Red Lion Square, W.C.1.  
(near Holborn Tube Station)  
ADMISSION 2/-

Tickets from The Young Communist League  
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**AT BLAISE'S**  
121 Queen's Gate, S.W.7

**TUESDAY, AUGUST 1st**  
9 p.m. - 2.30 a.m.

**DONNIE ELBERT**

Reservations:  
KENSINGTON 6228 or 9971

\*\*\*\*\*

**WALKER BROTHERS FANS**  
please note the new addresses for John, Scott and Gary's Clubs

The Official  
**JOHN WALKER**  
Fan Club  
c/o Chandos House  
46-46 Chandos Place, London, W.C.2

The Official  
**SCOTT WALKER**  
Fan Club  
c/o Chandos House  
45-46 Chandos Place, London, W.C.2

The Official  
**GARY WALKER**  
Fan Club  
c/o 11 Cherry Grove, Ferndown  
Wimborne, Dorset

\* New photographs now available, please send S.A.E. with all enquiries

\*\*\*\*\*

**FAN CLUBS**  
1/4 per word

**KENNY BALL** Appreciation Society. — S.a.e. to Miss Pat Saunders, 18 Carlisle Street, W.1.

**THE FABULOUS EASYBEATS'** official fan club. — C/o 51 Brook Road, London N.W.2.

**YARDBIRDS** (most blueswalling) Fan Club — s.a.e. to 72 Dean Street, W.1.

**THIS SATURDAY ALL NIGHT LOVING!**  
**ALEXANDRA PALACE 9 P.M. TILL 9 A.M.**

**ERIC BURDON AND THE ANIMALS**

**THE FESTIVAL**

**ALEXANDRA PALACE SATURDAY 29th JULY 9 P.M. TILL 9 A.M. LONDON**

**TICKETS £1-0-0**

available at— LOVING BOX OFFICE until midnight; PHOTO CENTRE, 2 Shaftesbury Avenue; KEITH PROWSE, 19 New Bond Street; ABBEY BOX OFFICE, 27 Victoria Street; BETTER BOOKS, 94 Charing Cross Rd, INDICA BOOKS, 102 Southampton Row; HAMPSTEAD RECORD CENTRE, 72 Heath Street; TAKE 6, 66 Wardour Street; ASHTON & MITCHELL, ALFRED HAYS, 100 St. Martin's Lane JOHN TRAPP, 20 Crouch End Hill; One STOCK RECORDS, 40 South Molton Street; H. J. ADAMS, 5 Grosvenor Street and ALEXANDRA PALACE on night.

**MISS DINKIE O'DAY**

POPULAR RESIDENT SINGER at LONDON'S

**STORK ROOM**  
off Regent St., W.1

EACH NIGHT at 11.30 and 1.30

Dinkie enjoys a day at Billy Smart's Circus

**ROYALTY BALLROOM, SOUTHGATE**  
(1 min. Southgate Underground)

**THIS TUESDAY, AUGUST 1st**  
CLOSED FOR DECORATING

NEXT TUESDAY, AUGUST 8th, 8 p.m.-11 p.m. Licensed Bars Admission 5/-

THE FANTASTIC COLOURED RAISINS SHOW  
Featuring "KING OSSIE", "HONEY DARLING" and "EARL GREENE"

**MAX BAER AND THE CHICAGO SETBACK**

**FROM DETROIT CITY**

**USA**

**MAX BAER AND THE CHICAGO SETBACK**

Management and Agency:  
**TERRY OATES PRODUCTIONS LTD.**  
52 MADDOX STREET, LONDON, W.1  
Telephone: 01-493 2435

**MAX BAER AND THE CHICAGO SETBACK**

**HAPPENING 44** 44 GERRARD ST. W.1  
MEMBERS CLUB MEMBERS 10/ GUESTS 12/6

THURS AND SAT OPEN 10.30 TILL ALL NITE

THURS 27 JULY \* NEW GROUPS \*  
OPEN MIND THIS VILLAGE  
NEW SENSORY ARMADA

MEMBERSHIP VALID BRING UFO CARD

**GROWTH EXOTIC ZOË**  
INDIAN GROUP FROM BEATLE RECORDINGS:  
AMRIT GAJJAR... SITAR  
ANIL BHAGVAT... TABLA  
MAHEN PATIL... TANPURA

**LIGHT SHOWS-DISCS-HAPPENINGS**

**SEAN BUCKLEY BIG SET**

Sole Agents **L.B.J. AGENCY** 100 Charing Cross Road, London, W.C.2  
01-240 2229/2538

**PLUS OVER ONE HUNDRED FULLY AUDITIONED BANDS AVAILABLE NOW!**

**BALLOON MEADOW**  
A newly designed site at The Royal **WINDSOR** Racecourse Maidenhead Rd. (A308)

**7<sup>TH</sup> NATIONAL JAZZ-POP-BALLADS & BLUES FESTIVAL**  
An N.J.F./MARQUEE presentation Sponsored by THE EVENING NEWS

Friday, August 11th 8-11.30 p.m. Tickets 12/6

THE SMALL FACES • THE MOVE • THE MARMALADE  
Tomorrow • Syn • The Nite People

Saturday, August 12th 2.30-5.30 p.m. Tickets 7/6

**ZOOT SIMS • AL COHN Quintet • YUSEF LATEEF • Peter Burman's "Jazz Tote a Tote" with DANNY MOSS Quartet and JEANNIE LAMBE • Mike Carr Trio with Harold McNair • Graham Collier Septet • London Jazz Four.**

Saturday, August 12th 7-11.30 p.m. Tickets 15/-

**PAUL JONES • THE PINK FLOYD • ZOOT MONEY**  
The Crazy World of ARTHUR BROWN • AMEN CORNER • The Time Box 10 Years After • Aynsley Dunbar Retaliation • ADAMS Recital (from Belgium) • Richard Kent Style.

Sunday, August 13th 2.30-5.30 p.m. Tickets 7/6

Part I: **OTTILIE PATTERSON** AL STEWART • Picadilly Line • The John Slaughter Trio

Part II: **DONOVAN**

Sunday, August 13th 7-11.30 p.m. Tickets 15/-

**CREAM • JEFF BECK • P.P. ARNOLD • ALAN BOWN • JOHN MAYALL • PETER GREEN'S Fleetwood Mac • The Pentangle with BERT JANSON • Chicken Shack • DENNY LAINES** Strings Blossom Toes

Why not make a weekend of it? Stay at our beautiful riverside **CAMP SITE** Bring your own tent, etc. we provide water, toilets and shop.

DETAILS AND TICKETS FROM N.J.F. Secretary, MARQUEE, 90 Wardour Street, London, W.1 Telephone: GER 6601

N.B. SPECIAL TICKETS available IN ADVANCE ONLY  
Season £2. Weekend (Saturday and Sunday) 30/-, Day £1

**THE UPPER CUT**

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

APPEARING IN THE DISCOTHEQUE Wednesday, 26th

RECORD SESSION with GIRL D.J. **THE 5th DYNASTY**

Thursday, 27th

Friday, 28th **PRIDE & PASSION**  
MEMBERS 2/6 GUESTS 5/6  
Please note: This Discotheque is for the over 18s. On Wed., Thurs., Fri. Record Sessions are held in the Hall for under 18s.

SATURDAY, 29th, Afternoon

**THE GIGGLE GUGGLE SHOW**  
**DJ MIKE QUINN**  
PERSONAL APPEARANCES DISCS COMPETITIONS PRIZES  
2 p.m. - 5 p.m. Admission 2/6

SATURDAY, 29th

**THE MOODY BLUES**  
+ THE MAZE  
D.J. CHRIS WINDSOR with the DISCO GO-GO DANCERS  
7.30 p.m.-11.45 p.m. Admission 8/6  
Don't miss this Great Show

SUNDAY, 30th

**THE WARREN DAVIS MONDAY BAND SHOW**  
with D.J. CHRIS WINDSOR  
Discoveries of Tomorrow Contest  
REMEMBER - YOUR APPLAUSE COULD WIN THEM £1,000

WATCH OUT FOR THE **BIKINI COMPETITION**  
7.30 p.m.-11 p.m. Admission 5/-

**HAMMERSMITH PALAIS SEARCH FOR A SONGSTER**

Wednesday, 9th August  
PRIZES - £10, £5, £3  
Write for Entry Forms and details of Rehearsal Times to:  
MANAGER, HAMMERSMITH PALAIS  
SHEPHERD'S BUSH ROAD, W.6

'Phone REG 3378 for **"ELMER GANTRY'S" VELVET OPERA** 'LITTLE DARLINGS'

**BY PUBLIC DEMAND!**

**ERIC BURDON AND THE NEW ANIMALS**

**AT THE UPPER CUT**  
Forest Gate Centre, Woodgrange Road, London, E.7  
Telephone: (01) 534 6578

**ON SATURDAY, AUGUST 5th**  
BOOK NOW!! BOOK NOW!!



**100 CLUB**  
100 OXFORD ST., W.1  
7-30 to 11 p.m.  
(Sat. 7.30 to 11.30 p.m.)

Thursday, July 27th  
**THE NEW STATE JAZZ BAND**

Friday, July 28th  
**BOB WALLIS STOREYVILLE JAZZMEN**

Saturday, July 29th  
**ERIC SILK'S SOUTHERN JAZZ BAND**

Sunday, July 30th  
**KENNY BALL AND HIS JAZZMEN**

Monday, July 31st  
**THE MOPEDS plus RAY "THE BARON" PETERSON**

Tuesday, August 1st  
**BRIAN GREEN'S JAZZ BAND**

Wednesday, August 2nd  
**ERIC SILK'S SOUTHERN JAZZ BAND**

REDUCED RATES FOR STUDENT MEMBERS  
Full details of the Club from the Secretary,  
100 Club, 8 Great Chapel Street, W.1  
(GER 0337)

Club Telephone Number: MUS 9933

**STUDIO 51 KEN COLYER CLUB**  
10/11 GT. NEWPORT STREET  
NEAR LEICESTER SQUARE

Friday, July 28th, 7.30 p.m.  
**GOthic JAZZ BAND**

Saturday, July 29th, 7.30 p.m.  
**GOthic JAZZ BAND**

Sunday, July 30th, 7.30 p.m.  
**KEN COLYER'S JAZZMEN**

**THAMES HOTEL**  
Hampton Court, Middlesex

Friday, July 28th  
**MAX COLLIE'S RHYTHM ACES**

Saturday, July 29th  
**BOB WALLIS'S STOREYVILLE J' BAND**

Sunday, July 30th  
**ERIC SILK & HIS SOUTHERN JAZZ BAND**

**SIX BELLS**  
KING'S ROAD, CHELSEA

Saturday, July 29th  
**JOHNNY PARKER & WALLY FAWKES**

**WOOD GREEN (Fishmongers Arms)**  
SUNDAY  
**ALAN ELSDON'S JAZZMEN**  
TUESDAY  
**BUNCH-O-5**

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

Thurs., July 27 NEWQUAY Blue Lagoon Ballroom

Fri., July 28 PENZANCE Winter Gardens

Sat., July 29 SEATON, Town Hall

Mon., July 31 CROMWELLIAN CLUB

Tues., Aug. 1 KLOOKS KLEEK

Wed., Aug. 2 TORQUAY, Scotch Club

Thurs., Aug. 3 EXETER, Quay Club

CANA VARIETY AGENCY  
43, 44 Abchurch Lane, London, E.C.4

**CALIFORNIA BALLROOM**  
Whipsnade Road, Dunstable 62804

Friday, July 28th, 8 p.m. - Midnight  
**THE NITE PEOPLE**

Saturday, July 29th, 8 p.m. - Midnight  
**ST. LOUIS UNION**  
Car park Supporting Groups Bar extn.

**TOFT'S**  
35-38 Grace Hill FOLKESTONE 38173

Saturday, July 29th  
**COLOURED RAISINS with HONEY DARLING**

FRIDAY (Adm. 2/6) SUNDAY (Adm. 3/4)  
WEDNESDAY (Adm. 2/6)  
RESIDENT GROUP

**CLUBS**

**FLAMINGO**

33-37 WARDOUR STREET, W.1

\*\*\*\*\*  
FRIDAY, JULY 28th (7.30-5 a.m.)  
EVENING & LATE NIGHT SESSION  
COME AND ENJOY 8 1/2 HOURS OF  
NON-STOP ACTION IN A  
KNOCK-OUT ATMOSPHERE WITH  
\* MAX BAER and the  
\* CHICAGO SETBACK, also  
\* TONI ROCKET'S SUPER HI-FI  
SOUND SYSTEM! LATEST BLUE  
BEAT, TAMLA, SOUL and R&B  
SAT., JULY 29th (7.30-6 a.m.)  
EVENING & ALL NIGHT SESSION  
3 BIG BANDS ON ONE  
FANTASTIC SESSION!!  
Don't miss tonight  
THE RAVE SOUND ALL  
LONDON'S TALKING ABOUT  
\* BOBBY JOHNSON  
and the ATOMS, plus  
\* THE STEP and the  
\* HONEY BAND  
TONI ROCKET'S  
LATEST BLUEBEAT SOUNDS!  
U.S. IMPORTS! SOUL! TAMLA!  
All-nite Refreshments,  
SUN., JULY 30th (7.30-11 p.m.)  
TONI ROCKET'S SUPER HI-FI  
SOUND SYSTEM! LATEST BLUE  
BEAT, TAMLA, SOUL and R&B  
Members 3/6, Guests 4/6  
WED., August 2nd (7.30-11 p.m.)  
The Mid-week Big Show  
BREAK UP THE WEEK AND  
JOIN THE CROWD PLUS  
\* THE BEES  
\* TONI ROCKET and his  
\* DISCO BLUEBEAT SHOW  
REDUCED RATES FOR STUDENTS  
\*\*\*\*\*

**THURSDAY**

ARUNDEL CLUB, SHEFFIELD  
**WAGES OF SIN**  
HOPBINE, next North Wembley  
Station

**EDDIE THOMPSON**  
plus TOMMY WHITTLE QUARTET

LITTLE THEATRE CLUB  
GARRICK YARD  
ST. MARTIN'S LANE  
COV 0660

THURSDAY & FRIDAY  
SPONTANEOUS MUSIC  
ENSEMBLE  
THURSDAY  
AMALGAM  
10.30-1 a.m.

**SKATELITES**  
WHISKY-A-GO GO

THAMES CITY JAZZMEN,  
Metropolitan Tavern, Farringdon  
Road, E.C.1.

THE FANTASTIC  
**FREDDY MACK SHOW**  
Appearing in  
RAF, WITHAM

**FRIDAY**

CROYDON JAZZ CLUB, Star  
Hotel, Phil Brown's Jazzband.

**EDDIE THOMPSON TRIO**, May-  
fair Building, Farm Street, Lon-  
don, W.1. at 8 p.m.

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

**ERIC SILK SOUTHERN JAZZ  
BAND**, Southern Jazz Club, Ex-  
Service-men's Club Hall, Harvey  
Road, Leytonstone, next door to  
Red Lion.

**FROGISLAND JAZZ BAND**,  
"Essex Arms," Brentwood.

**HIGHGATE VILLAGE, THE  
OLDE GATEHOUSE, BRUCE  
TURNER, COLIN PETERS QUINTET.**

**MAX BAER**  
AND THE CHICAGO SETBACK  
FLAMINGO, WARDOUR STREET

**MORGANS  
ROOTS**  
ST MORITZ, WARDOUR ST.

**SKATELITES**  
CAVALIER, ACTON (early)  
CUE CLUB (late)

**FRIDAY cont.**

OSTERLEY JAZZ CLUB,  
KEITH SMITH BAND.

STARTING GATE, Wood Green,  
Bruce Talbot Hot-Shots.

THE FANTASTIC  
**FREDDY MACK SHOW**  
Appearing in  
THE PAVILION,  
HEMEL HEMPSTEAD

THE FOX, DENMARK HILL, SES  
**THE LEAGUE**

WEMBLEY JAZZ Southern  
Stompers, "Norfolk Arms," Llan-  
over Road (North Wembley Stn.)

**SATURDAY**

CONSERVATIVE CLUB,  
BIGGLESWADE  
**FIREFLIES**

"GEORGE," MORDEN:  
**MAX COLLIE**

HOLE IN THE GROUND,  
**SHAKEY VICKS**  
Big City Blues Band.

IRCHESTER  
**WAGES OF SIN**

**MAX BAER**  
AND THE CHICAGO SETBACK  
BIG 'C', FARNBOROUGH

**MINOR PORTION  
ROLL BAND**  
RAINBOW, BIRMINGHAM

RICKMANSWORTH JAZZ, South-  
ern Stompers, Cricket Club, 9  
p.m.

**SKATELITES**  
PLEBIAN CLUB, HALIFAX

THE FANTASTIC  
**FREDDY MACK SHOW**  
Appearing at  
MEMORIAL HALL,  
BARRY, GLAM.

TRIOBADOUR, Old Brompton  
Road, 3-6 p.m. weekly, Lionel  
Grison Quintet, Brown, Burden,  
Williams, Elvin with star alto  
JOE HARRIOTT

**SUNDAY**

**COOKS, CHINGFORD**  
Royal Forest Hotel  
BILL BRUNSKILL JAZZMEN

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

"GEORGE," MORDEN: **MAX  
COLLIE**

**GOthic JAZZ BAND**, Lord  
Ranelagh, Warwick Road, S.W.5.  
Lunchtime.

**JAZZ AT THE  
IRONBRIDGE TAVERN**  
East India Dock Road, Poplar.  
Every Sunday morning THE  
MARYLANDERS and guests.

**MAX BAER**  
AND THE CHICAGO SETBACK  
NOTTS, ROWING CLUB

OLYMPIA BALLROOM, CROMER  
**WAGES OF SIN**

**SHAKEY VICKS** Blues Band,  
Hole in the Ground.

THE FANTASTIC  
**FREDDY MACK SHOW**  
Appearing at  
THE SWANN,  
YARDLEY, NR. BIRMINGHAM

**SUNDAY cont.**

**SKATELITES**  
RED LION, LEYTON

**MONDAY**

BEXLEY, KENT, BLACK PRINCE  
HOTEL  
**KEN COLYER**

HAMPSTEAD COUNTRY CLUB  
50 yards Belize Park Tube  
**KENNY BALL**

HATFIELD, Red Lion, Alan  
Elsdon.

**MAX BAER**  
AND THE CHICAGO SETBACK  
FILMING

PLOUGH, STOCKWELL  
**DICK MORRISSEY**

READING, **MAX COLLIE**,  
"Ship," Duke Street.

**SKATELITES**  
ENQUIRIES. 01-806-5036

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

THE FANTASTIC  
**FREDDY MACK SHOW**  
DAY OF REST

THE SHADES OF MIDNIGHT  
GOLDEN FLEECE, EDMONTON

**TUESDAY**

BEACHCOMBER, LUTON  
**WAGES OF SIN**  
soul management

Barrie Hawkins, Royston  
(Herts) 3235

"GEORGE," MORDEN: STEVE  
LANE, Southern Stompers plus  
GOthic Jazzband

"HIGHWAYMAN," CAMBER-  
LEY, Michael Garrick Trio, JOE  
HARRIOTT.

**MAX BAER**  
AND THE CHICAGO SETBACK  
BIRMINGHAM

**SKATELITES**  
CAVERN, MARGATE.

THE FANTASTIC  
**FREDDY MACK SHOW**  
Appearing in  
PARIS

**WEDNESDAY**

CLOUDSLEY ARMS, LIVER-  
POOL ROAD, N.1. JOHNNY WEST  
TRIO.

HITCHIN, Hermitage Ballroom  
**BOB WALLIS**.

**MAX BAER**  
AND THE CHICAGO SETBACK  
BIRMINGHAM

**SHAKEY VICKS**, Les Enfants  
Terrible.

**SKATELITES**  
CHELSEA (Private Party)

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

THE FANTASTIC  
**FREDDY MACK SHOW**  
Appearing in  
PARIS

**TROPICANA CLUB**  
18 George St., Croydon  
**BOB STUCKEY QUARTET**

Fri., 28 July  
9.30 p.m.-2.30 a.m.

**THE SAM GOPAL DREAM**

\* Tales of Justine  
Sat., 29 July  
10.30 p.m. 'til dawn

**VELVET OPERA**

\* Fairport Convention  
\* The Flies and  
Vestal Virgins  
Licensed restaurant until 1 a.m.  
LIGHT SHOW and FLICS

**garden**  
43 KING ST COVENT GDN.  
TEL: 240-1327

Representation: THE FANTASTIC  
**FREDDY MACK SHOW**  
Agency: DUMONT ASSOCIATES  
Royaumont House, Dean St., W.1  
Phone: REG 4323  
Management: Johnny Jones  
LONDON CITY AGENCY  
189 Wardour St., London, W.1  
Phone: REG 3378

**UE CLUB**  
5A PRAED STREET, W.2  
TEL PAD 5274  
Monday - Thursday

**COUNT SUCKLE & SOUND SYSTEM**  
Latest records from U.S.A. & Jamaica

**THE SKATELITES BAND**  
Saturday, July 29th  
**YOUTH & RUDY**  
and THE T.N.T. BAND  
Sunday, July 30th

**COUNT SUCKLE & SOUND SYSTEM**  
and the GLADYS BAND  
Ladies' free nights, Monday and  
Wednesday  
Open 7 nights a week  
LICENSED BAR  
Please apply for membership

**PALM COURT HOTEL**  
RICHMOND  
THE ED FAULTLESS TRIO  
ALAN BERRY, DICK BRENNAN  
presents MODERN JAZZ  
Every Friday, Saturday and Sunday  
Friday, July 28th  
**DICK MORRISSEY**  
Saturday, July 29th  
**ART ELLEFSON**  
Sunday, July 30th, Lunchtime  
**DICK MORRISSEY**  
and **IAN HAMER**  
Evening  
**DICK HENSTALL-SMITH**

THE ED FAULTLESS TRIO  
presents MODERN JAZZ  
EVERY WEDNESDAY  
THE PHOENIX  
Cavendish Square, W.1, MAY 1700  
Wednesday, Aug. 2nd, 8.15-11 p.m.  
**JOHNNY SCOTT QUINTET**  
featuring  
DUNCAN LAMONT and DAVID SNELL  
Admission 4/6 Licensed for Bar and Dancing

**BULL'S HEAD**  
BARNES BRIDGE PRO 5241  
Resident Rhythm Section:  
**BILL LE SAGE TRIO**  
Friday, Saturday, Sunday, lunch & evening,  
Friday, July 28th  
**TERRY SMITH**  
**RONNIE ROSS**  
Saturday, July 29th  
**TUBBY HAYES**  
**HAROLD McNAIR**  
Sunday, July 30th  
Lunchtime and Evening  
**HAROLD McNAIR**  
Monday, July 31st  
**JOHNNY SCOTT QUINTET**  
Tuesday, August 1st  
**DICK MORRISSEY QUARTET**  
Wednesday, August 2nd  
**JOY MARSHALL**  
with **ALAN BRANSCOMBE**  
**RONNIE STEPHENSON**  
Thursday, August 3rd  
**DICK MORRISSEY QUARTET**

**marquee**

90 Wardour Street London W.1

Thursday, July 27th (7.30-11.0)  
\* **THE MARMALADE**  
\* **THE LOVE AFFAIR**

Friday, July 28th (7.30-11.0)  
\* **THE LONG JOHN BALDRY SHOW**  
with MARSHA HUNT, STUART A. BROWN and BLUEOLOGY  
\* **THE WORKSHOP**

Saturday, July 29th (8.0-11.30)  
\* **THE TRIBE**  
\* **THE DARLINGS**

Sunday, July 30th (7.30-10.30)  
\* "COASTING ON SUNDAY"  
\* A WONDERFUL NEW SOUND  
\* **THE PLAYGROUND**

Monday, July 31st (7.30-11.0)  
\* **THE HERD**  
\* **THE THIRD EYE**

Tuesday, August 1st (7.30-11.0)  
\* **THE ACTION**  
\* **THE TIME BOX**  
Wednesday, August 2nd (7.30-11.0)  
\* ROY GUEST presents  
\* "THE NEW SONGS"  
\* **THE PICADILLY LINE**  
\* **AL STEWART**

NATIONAL JAZZ and  
**7th BLUES FESTIVAL WINDSOR AUGUST 11 12 13**

**THE RAM JAM CLUB**

390 BRIXTON RD., LONDON, S.W.9 Tel. RED 3295

FRI., JULY 28th  
7.30-12  
**PARTY NIGHT**  
with LATE NIGHT MOVIE  
Admission 5/-

SAT., JULY 29th  
7.30 p.m.  
until  
3.30 a.m.  
**CARL DOUGLAS & THE BIG STAMPEDE**  
plus MAD MOVIES.  
Admission 7/6  
After 9 p.m. 10/-

SUN., JULY 30th  
3-6 p.m.  
**RAMJAM "HOT 100"**  
Admission 3/-

SUN., JULY 30th  
7.30-11.30 p.m.  
**JACKIE EDWARDS**  
Admission 7/6

MON., JULY 31st  
7.30-11 p.m.  
**RAMJAM RECORD SHOW**  
Admission 3/-

SAT., AUG. 5th  
**FORTHCOMING ATTRACTIONS**  
**O'HARO'S PLAYBOYS**  
GUESTS MUST BE ACCOMPANIED BY A MEMBER. NEW MEMBERS CAN APPLY BY POST. SEND S.A.E. WITH 2/6 POSTAL ORDER

**STARLITE**  
ALLEDALE ROAD, GREENFORD - FULLY LICENSED BARS - CAR PARK  
2 MIN. SUDBURY TOWN PICCADILLY LINE TUBE WEM 9944  
MODERN LOW LIGHTING KNOCKOUT ATMOSPHERE

FRI. JULY 28th  
**CHRIS IAN DISC SHOW**  
MODES-MODE

SAT. JULY 29th  
**BIG L. NIGHT**

SUN. CLUB JULY 30th  
**SIMON DUPREE HUMAN INSTINCT**  
Coming soon: Bee Gees, Drifters, Herbie Hancock, Human Instinct, Small Faces, Jeff Beck

WEM 4403  
PETER LINDSAY ENTERTAINMENT AGENCY REPRESENT  
**HUMAN INSTINCT - SHELL SHOCK SHOW**  
**JAMES ROYAL - THE GODS - MODES-MODE**  
GROUPS AVAILABLE FOR CONTINENTAL WORK

**OPEN EVERY NIGHT**  
**WHISKY A'GO GO**  
PRESENTS  
SUNDAY, JULY 30th  
**BLUE RIVERS & HIS MAROONS**  
TUESDAY, AUGUST 1st  
**THE SYRIAN BLUES**  
THURSDAY, AUGUST 3rd  
**GARNET MIMMS**  
33-37 WARDOUR STREET, W.1 GER 7676

**BLUESVILLE '67 CLUBS**  
"THE MANOR HOUSE" opp. MANOR HOUSE TUBE, N.4 (5 Lic. Bars)

FRIDAY, 28 JULY  
**SOUL TRINITY** Adm. 6/6  
NEXT FRIDAY: JOHN MAYALL'S BLUES BREAKERS

SUNDAY, 30 JULY  
FREE CHOCS., PICS., CIGARETTES!  
**DISCOBLUEBEAT** ONLY 3/6  
THE LATEST U.S. IMPORTS! NEW BLUEBEAT SOUNDS!  
WEDNESDAY 2 AUGUST  
**MIKE RAVEN SHOW** Adm. 4/6  
ALL SHOWS 7.30-11 p.m. BLUESVILLE'S SUPER HI-FI SOUND SYSTEM!  
BLUESVILLE '67 CLUBS IN BRENTWOOD AND IPSWICH

**KLOOKS KLEEK**  
RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSTEAD, N.W.6  
Thursday, July 27th Adm. 5/- Tuesday, August 1st Adm. 6/-

**T.H.E. CAT** **LUCAS + MIKE COTTON SOUND**

**DOPEY DICKS** RAILWAY HOTEL WEST HAMPSTEAD

WEDNESDAY AUGUST 2nd  
**MARK MURPHY**  
with **DICK MORRISSEY QUARTET**  
plus PURBERS SPOT  
Wednesday, August 9th: YUSEF LATEEF

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**MARIAN MONTGOMERY**

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with the **STAN TRACEY TRIO**  
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**BOB STUCKEY QUARTET**  
with **Dudu Pakevans**  
**FAT JOHN SIX**

Saturday, July 29th Bar to 1 a.m.  
**JIMMY PHILIP QUINTET**  
**MIKE WESTBROOK BAND**

Monday, July 31st  
**SURMAN/OSBORNE WORKSHOP**  
featuring **RUSS HENDERSON**

Tuesday, August 1st Bar to 1 a.m.  
**CHRIS MCGREGOR BAND**

Wednesday, August 2nd  
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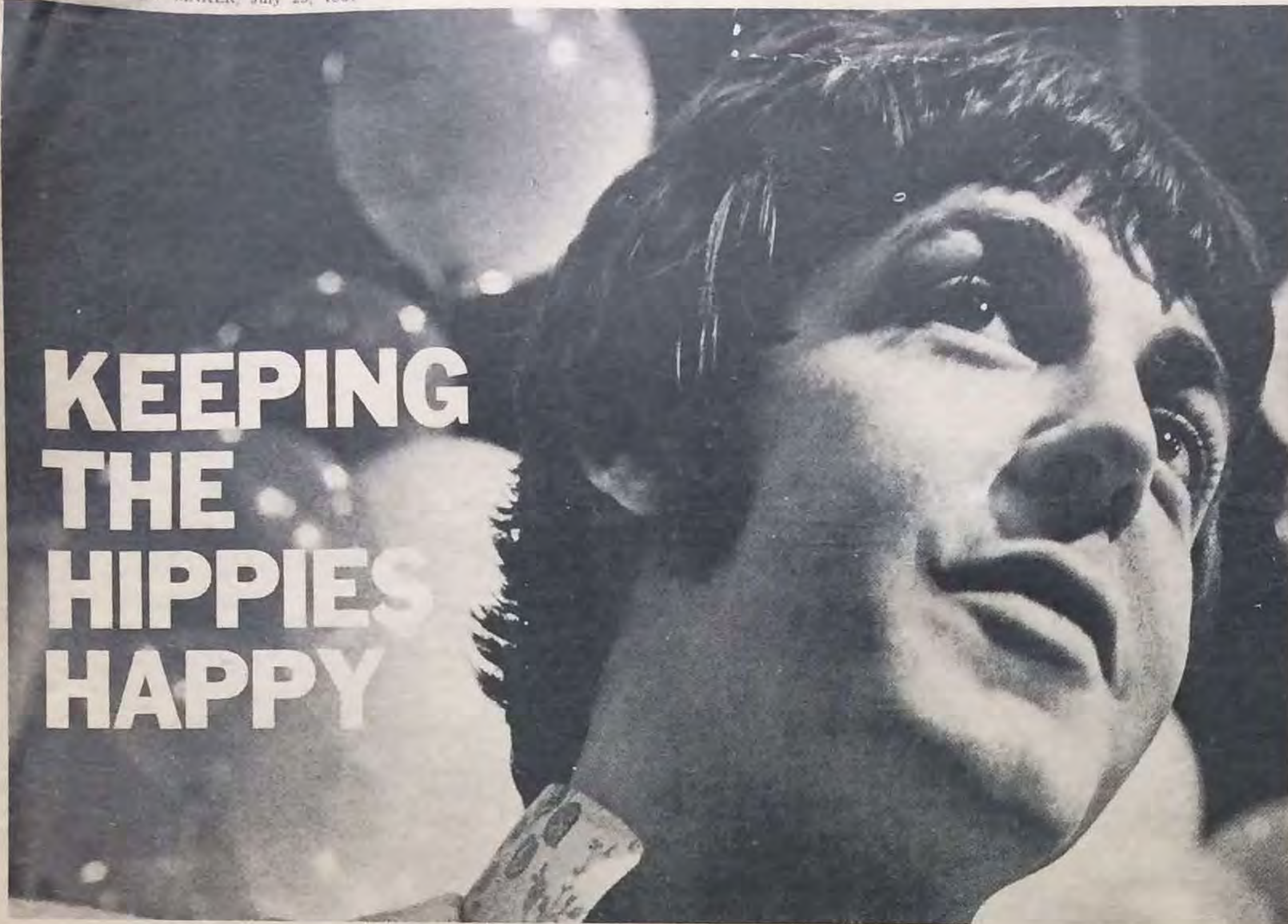
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# KEEPING THE HIPPIES HAPPY

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COLTRANE: great artist

THE Coltrane of "A Love Supreme," of "Alabama," and of "Ascension," is dead. But let's not be sad. Instead thank whoever allowed Coltrane to live 40 years to bring such beauty into the world.

Coltrane was not just a great artist, he was a man whose quest for himself brought immense, immeasurable joy to many. He was, as people will now begin to find out, one of the finest musicians of any age. Thank you, thank you, dear John C.—RICHARD WILLIAMS, Burton Joyce Vicarage, Nottingham.

ANYTHING that I or anyone might say is really meaningless compared with the tragic impact of the news of the too sudden death of John Coltrane. But after the initial numb sickness, one feels the need to say something.

The realisation that this truly great artist is no more, that his beautiful music is no more has left a void in my life, and I'm sure in the lives of all who have experienced the beauty he created. He gave so much to us all, I can only hope in some way we were able to give something to him. The death of such as he is just too much to take.—TED HUMPHREY, London E7.

IT is time that the Melody Maker surrendered its pretensions to a serious concern with the development of modern music.

The general ignorance and lack of interest shown by the press and broadcasting services at the death of Coltrane was shocking enough but Melody Maker failed as a newspaper when it relegated Coltrane to the foot of the front page. More im-

portant, it demonstrated a pathetic ignorance concerning the relationship of Coltrane to the New Wave of jazz. With his passing there is a hiatus at the centre of jazz; its directing force is lost. This is why the MM should have shouted the news, not whispered.—C. D. BISCOE, Palmers Green, London N13.

Assistant Editor BOB HOUSTON replies:

We don't expect readers to be aware of the technicalities of newspaper production, but for Mr Biscoe's peace of mind the MM's "relegation" of the news of John Coltrane's death to the foot of the front page was determined by printing schedules. The news of Coltrane's death did not reach the MM until Tuesday morning when the paper was actually in the process of being completed for printing. Despite this, the front page was altered to accommodate the story

AS a representative of vegetable power, whose message is hate, I warn all hippies that we are on the march and will wipe you from the face of Tottenham Court Road in a fury of violence and brutality.

Bells will be ripped from necks, flowers crushed, incense sticks snapped, beads scattered, hair tugged, and pretty posters burned.

We of vegetable power hate progressive music, beauty and religion. Our slogan is "Give him a turnip." We plan to punch each Beatle on the nose. We wear canvas suits, boils round our neck and listen to horrid music. We diminish our minds with beer. Kill! Shoot! Burn! They should have got ten years!—OSWALD JORDAN, London E15.

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## 'Is that what the Beatles are doing?'

IN THE light of talk that the Beatles are elevating pop into an art form, the release of "Love Is All You Need" confirms my suspicions they are being over-rated, and

are beginning to overestimate themselves.

That they can write interesting pop is not in doubt. But when we have to be subjected to their personal frivolities as on "Sgt Pepper," and the new single, we must start to question their motives.

Are they content to keep the hippies happy with their pseudo-mystical nonsense? Or are they going to present something really worthwhile? If the former, let's forget talk about Beatle music as an art form. If the latter, let's look forward to the next album.—JOHN COLBORN, London SW5.

puts over his message in a talented and original manner, so different from those long-haired rockers like Love, the Byrds, Beatles and Troggs. Don't they know that Skiffle is dead? God Save The Queen.—PENELOPE STORM, North Devon.

WHAT has happened to the MM just lately? It has made no mention, quoted no quotes from that unbelievably boring master of quips, king of corn, last word on pop, I refer, of course, to Jonathan King. Where is he? Or is he Edge Cutler in disguise.—ALAN MORRIS, Southill, Weymouth.

IN recent years it has become increasingly difficult to weed out the small snippets of jazz news slipped in between such gems as the Raver and a review of the latest masterpiece by the Plastic Electric Experience. Put all concerning jazz in a pull out supplement, which I can read, then take the rest of the paper down to the local fish and chip shop where it might justify its miserable existence.—CHAS FLAXMAN, Letchworth, Herts.



VINCE: congratulations

## DAVY JONES HAS TALENT

DAVY JONES has got talent! What does Mr Smith (MM, July 15) think he's talking about? I'll have him know Davy handles those maracas very well, the rhythm is fantastic. My favourite Monkee is Mike Nesmith, but do give Davy a chance. Anyway, what's wrong with a Manchester accent?—L. SUTTON, Shrewsbury, Shropshire.

DARLING Davy Jones is worshipped by every girl in England and all over the world. He's a fantastic performer, and can sing any song better than anybody else.

So Mr Alan Smith, stick that in your pipe and smoke it!

MISS K. HALL, Melbourne, Derby.

SEVERAL inferior American new wave musicians are given magazine space deserved by the British new wave, Freddie Hubbard, or John Handy do not compare with the Spontaneous Music Ensemble or Mike Taylor.

John Stevens and Trevor Watts are great musicians, and it's a frightening reflection on the British scene that two such brilliant groups are ignored in favour of mediocre post pop.—HUGO DIAGHIBER, Greenford, Middlesex.

PROTEST at the bigoted and disparaging remarks about

jug band music by Max Jones (MM, July 15).

As a practising member of a jug band which has drawn a great deal of inspiration from the Jim Kweskin Band I might point out that Snider, John Koerner, Martin Winsor and many others do not need the stimulus of alcohol in order to appreciate our music.

Jug bands at their worst, can sound like musical chaos, but they can provide an entertaining, sensitive and moving experience.—HUGH McNULTY, Hounslow, Middlesex.

CONGRATULATIONS to Vince Hill for spearheading the new wave flower movement. He

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