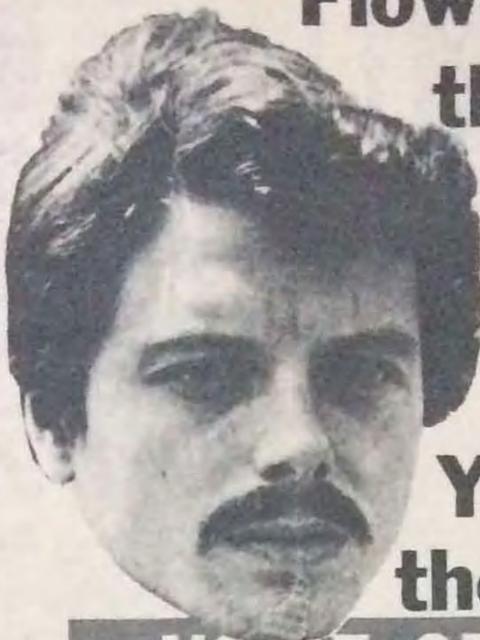


Melody Maker

July 22, 1967

9d weekly



Flower power hits the chart **SCOTT McKENZIE** makes number 8 ○ **JIMI HENDRIX** in New York ○ **EPSTEIN** on the Beatles hit

VOICE OF FLOWER POWER

SCOTT McKENZIE SPEAKS ON PAGE 8

BEATLES

APE MONKEES



THE Beatles are back at the top! Their "All You Need Is Love" climbed to number one this week — dislodging the Monkees, the group based

on the early Beatles formula.

"All You Need Is Love" is the song that 400 million people round the world watched the

working on in the studios as part of the Our World TV programme.

A spokesman for Nems told the MM on Monday: "Apart from

the record's success there is absolutely no fresh news about the group at the moment."

George Harrison said on Monday: "Fab. Gear. It's great you

know because we never really expect these things to happen."

Ringo commented: "We've got love."

PAUL IN SECRET SESSION



PAUL: dream group

A MILLION-POUND dream group was assembled by Paul McCartney and Graham Nash of the Hollies for a top secret, experimental recording session in London last week. The proceedings were so hush-hush that no one concerned would comment.

But among those present behind the locked doors of the Kingsway Studios were Paul, Graham, Spencer Davis, Dave Mason (of Traffic), Gary Leeds, Barry Fantoni and members of the Scaffold, including Paul's brother, Mike

McGear. The session featured Liverpool poet Roger McGough, who is also a member of the Scaffold. He was backed by an all-star group beyond the financial reach of any commercial producer.

Paul played a Mellotron, with Graham, Spencer and Dave Mason on guitars, Gary on drums and Fantoni playing tenor sax.

The recording will remain a dream session as all the stars are under contract to different recording companies.



COLTRANE DIES IN NEW YORK

JAZZ giant John Coltrane died suddenly in a New York hospital of a liver complaint on Monday. He was 40.

Coltrane, winner of numerous polls all over the world, first came to prominence in the early Fifties with the bands of Dizzy Gillespie, Earl Bostic and Johnny Hodges, but it was not until he joined the

legendary Miles Davis Quintet in 1955 that he received the massive critical acclaim—and abuse—which followed him throughout his career.

The tenor-soprano saxist was intermittently with Miles until 1960 when he left to form his own Quartet which included Elvin Jones, McCoy Tyner, and Reggie Workman, who was latter replaced by Jimmy Garrison.

In 1965, Trane started experimenting with the instrumentation of the group

and at the end of the year Jones and Tyner left.

Along with Miles Davis and Ornette Coleman, Coltrane was a spiritual leader of the avant garde movement. Young musicians found places in his group and he often assisted in providing them with recording opportunities.

Always a controversial figure during the several different stylistic stages of his career, he was undoubtedly one of the most influential jazzmen of the post-bop era.

MELODY MAKER POP 30



WELSH: tours Britain

Alex Welsh at Newport

ALEX WELSH and his band are to play the Newport Jazz Festival next year. As a result of discussions between Newport organiser George Wein and Jack Higgins of the Harold Davison Agency, Wein has agreed to present the Welsh band at Newport '68.

On September 22, Alex and the band begin a tour of Britain in support of American cornet star Ruby Braff. The tour opens at Osterley Jazz Club and closes in Manchester on October 8.



KLEIN

Vaudeville Band singer for hospital

ALAN KLEIN, singer with the new Vaudeville Band, may have to quit the group for up to three months to go into hospital.

He is suffering from a diseased throat, said the group's publicist Leslie Perrin. He will go into hospital at the end of their American tour and will definitely be off for the whole of November.

The group are hoping that Klein can have hospital treatment and be back at work before they start rehearsals for their first pantomime season at the Alexandria Theatre, Birmingham. Rehearsals start on December 11, the show opens on December 23 and will continue until March 2.

The group leave on Saturday (22) for America for a series of cabaret dates and a major tour of American cities in October with jazz star Louis Armstrong.

BEACH BOYS DISC ON STATES RADIO

RELEASED HERE IN JULY

THE new Beach Boys single "Heroes and Villains"—due out here on July 28—was played on key radio stations in America last week, reports Ren Grevatt. And the disc wasn't even in the company's official release lists.

The group were so excited about the disc they took their own dubs to two Los Angeles stations which had dubs made and shipped them to other stations across the country.

Meanwhile Murray Wilson, father of Brian, Carl and Dennis, who publishes the song, slapped a restriction on the airplay.

This is the first Beach Boys single to be released on their own Brothers Records label, distributed by Capitol. Capitol were in fact in the process of designing a new label logo.

The LP "Smiles" is believed to have been scrapped.

Bruce Johnson flies to Britain on August 5 for a week of promotional dates including Juke Box Jury (12); Saturday Club (12) and Disc Jockey Derby (15).

RASCALS DISC

THE Young Rascals follow-up to "Groovin'", currently number 10 in the Pop 30, will be "A Girl Like You," released on August 4.

The Rascals return to Britain in October, opening their tour at Finsbury Park Astoria on October 4.

Other dates set include Newcastle City Hall (7), Liverpool Empire (8), Colston Hall, Bristol (9) and the Coventry Theatre (15).

GOthic IN RIEMME

BRITAIN'S Gothic Jazz Band are appearing at a festival in Riemme, Belgium this weekend with clarinettist Albert Nicholas.

They appear on Saturday and Sunday (22 and 23). The French group Les Haricots Rouges are also on the bill.



GETZ

Scott Club invite Getz

LONDON'S Ronnie Scott Club has invited tenor star Stan Getz to play a season there later this year. Getz, who was in Britain on his way to Greece, told the club's Pete King he would like to accept. "Negotiations must now wait until he gets home from Greece," King told the MM this week.

Yusef Lateef, currently at Ronnie's, continues until August 5. Marian Montgomery, American singer resident in this country, takes over the singing role opposite Lateef on Monday (24) for two weeks. She replaces Elaine Delmer, who is at the club until Saturday.

Next attraction at Scott's commences on Monday, August 7 when tenor duo Zoot Sims and Al Cohn begin a four-week season. With them on the bill is singer Mark Murphy. Mark appears at the club on Sunday (30) for one night.

PIRATES ANSWER

"WE shall carry on regardless," said Radio Caroline first of the pop pirates this week as the Government's August 15 deadline for a ban on off-shore radio comes nearer.

"We shall move our offices to Amsterdam, Paris, Toronto and New York," said a Caroline spokesman on Tuesday.

"The ship Mi Amigo will continue to broadcast off Frinton, but there will be more problems. Anybody with a British passport on the boat runs the risk of prosecution if they re-enter the country. But half our DJs are not British anyway. They are mainly Canadian and Australian. We'll do our very best to stay with our listeners."

Said a Radio London spokesman on Tuesday: "We will be making a full statement about our future on August 1. Meanwhile we are asking the Government to delay the bill until the provision of a fully operational land-based alternative is available. We want to see commercial radio on a regional basis open to tender like the TV set-up. We feel the demand for commercial radio has been proved and we would like the chance to tender. Radio London does not intend to break the law."



ZOOT: new approach

ZOOT'S BIG ROLL BAND SPLITS UP

ZOOT MONEY'S Big Roll Band has split up after five years with a virtually unchanged personnel.

Zoot, who came to fame as the "Bournemouth looner" but never succeeded in getting a big record hit, told the MM this week: "Geoff Condon (trumpet) and John Almond (tenor) have gone to join Alan Price, Paul Williams (vocals) has gone solo and Nick Newall (tenor) is taking a holiday. Colin Allen (drums) and Andy Somers (guitar) are staying with me. We are going to re-form with a new approach to music."

Said Andy Somers: "We were frustrated playing soul music and think it will come to an end in about six months. We will be able to play our own songs now, which we have been wanting to do for a year."

The group's last gig was at Manor House last Friday and the new group, expected to be involved in the psychedelic movement will make their debut at Windsor Jazz Festival in August.

RICHARD ABROAD

KEITH RICHARD of the Rolling Stones was granted permission last week to go abroad "for business reasons."

Richard is awaiting the hearing of his appeal against a one year prison sentence after being found guilty of allowing his house to be used for the smoking of Indian Hemp.

Jagger was sentenced to three months for possessing four pop pills. Both were released from jail on bail totalling £14,000.

Their appeals will be heard on July 31.

STAX STARS TOUR

IMPRESARIO Arthur Howes is bringing in Stax stars Sam and Dave, Arthur Conley and Percy Sledge to Britain for a package tour in September.

The bill will be completed by British artists.

Dates for the full tour and for a visit to Scandinavia are currently being worked out by Howes.

GRAHAM AT SCOTT'S

NEXT in the series of monthly big band sessions at Ronnie Scott's Old Place will be on Monday (24) featuring Graham Collier's 12-piece.

They will be playing arrangements by Graham, Kenny Wheeler and Carl Jenkins.

Other booking at the Old Place include Chris McGregor (25), poets Pete Brown, Andy Roberts and Graham Laydon (26), Dave Gelly and Barbara Thompson (27) and Bob Stuckey (28).

- 1 (3) ALL YOU NEED IS LOVE Beatles, Parlophone
- 2 (1) ALTERNATE TITLE Monkees, RCA
- 3 (6) IT MUST BE HIM Vikki Carr, Liberty
- 4 (5) SHE'D RATHER BE WITH ME Turtles, London
- 5 (2) A WHITER SHADE OF PALE Procol Harum, Deram
- 6 (10) SEE EMILY PLAY Pink Floyd, Columbia
- 7 (4) THERE GOES MY EVERYTHING Engelbert Humperdinck, Decca
- 8 (26) SAN FRANCISCO Scott McKenzie, CBS
- 9 (7) CARRIE ANNE Hollies, Parlophone
- 10 (9) GROOVIN' Young Rascals, Atlantic
- 11 (8) PAPER SUN Traffic, Island
- 12 (15) RESPECT Aretha Franklin, Atlantic
- 13 (12) SEVEN ROOMS OF GLOOM Four Tops, Tamla Motown
- 14 (14) STRANGE BREW Cream, Reaction
- 15 (11) HERE COME THE NICE Small Faces, Immediate
- 16 (23) LET'S PRETEND Lulu, Columbia
- 17 (13) OKAY Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 18 (17) IF I WERE A RICH MAN Topol, CBS
- 19 (16) DON'T SLEEP IN THE SUBWAY Petula Clark, Pye
- 20 (19) TAKE ME IN YOUR ARMS AND LOVE ME Gladys Knight and the Pips, Tamla Motown
- 21 (22) JUST LOVING YOU Anita Harris, CBS
- 22 (—) UP UP AND AWAY Johnny Mann Singers, Liberty
- 23 (20) SWEET SOUL MUSIC Arthur Conley, Atlantic
- 24 (18) THE HAPPENING Supremes, Tamla Motown
- 25 (—) YOU ONLY LIVE TWICE Nancy Sinatra, Reprise
- 26 (—) I WAS MADE TO LOVE HER Stevie Wonder, Tamla Motown
- 27 (—) DEATH OF A CLOWN Dave Davies, Pye
- 28 (—) TONIGHT IN TOKYO Sandie Shaw, Pye
- 29 (21) SILENCE IS GOLDEN Tremeloes, CBS
- 30 (30) SHAKE Otis Redding, Stax

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POP 30 PUBLISHERS

Valando; 19 Welbeck; 20 Carlin; 21 Chappell; 22 Carlin; 23 Copyright Control; 24 Carlin; 25 United Artists; 26 Jobete; 27 Carlin; 28 Peter Maurice; 29 Ardmore and Beechwood; 30 Kogs.

1 Northern Songs; 2 Screen Gems; 3 Metric; 4 Robbins; 5 Essex; 6 Magdalene; 7 Burlington; 8 Dick James; 9 Gralto; 10 Sparto; 11 Island; 12 Shapiro Bernstein; 13 Scott; 14 Dralco; 15 Avakak/Immediate; 16 Carlin; 17 Lynn; 18

US TOP TEN

As listed by "Billboard"

- 1 (1) WINDY The Association, Warner Bros.
- 2 (3) CAN'T TAKE MY EYES OFF YOU Franki Valli, Philips
- 3 (8) LIGHT MY FIRE Doors, Elektra
- 4 (4) SAN FRANCISCO "WEAR SOME FLOWERS IN YOUR HAIR" Scott McKenzie, Ode
- 5 (2) LITTLE BIT O' SOUL Music Explosion, Laurie
- 6 (—) I WAS MADE TO LOVE HER Stevie Wonder, Tamla
- 7 (7) UP UP AND AWAY 5th Dimension, Soul City
- 8 (10) A WHITER SHADE OF PALE Procol Harum, Deram
- 9 (9) C'MON MARIANNE Four Seasons, Philips
- 10 (6) COME ON DOWN TO MY BOAT Every Mother's Son, MGM

TOP TEN LPs

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

TOP TEN JAZZ

- 1 (7) FOREST FLOWER (LP) Charles Lloyd, Atlantic
- 2 (1) SWINGIN' NEW BAND (LP) Buddy Rich, Fontana
- 3 (2) JIMMY SMITH'S GREATEST HITS (LP) Jimmy Smith, Verve
- 4 (4) LUIS RUSSELL STORY (LP) Luis Russell, Parlophone
- 5 (10) PLAY BACH Vol. 2 (LP) Jacques Loussier, Globe
- 6 (5) SIXES AND SEVENS (LP) Jelly Roll Morton, Fontana
- 7 (—) KICKS (LP) Nat King Cole, Fontana
- 8 (—) STAN GETZ GREATEST HITS (LP) Stan Getz, Verve
- 9 (6) ANYTHING GOES (LP) Dave Brubeck, CBS
- 10 (—) EAST BROADWAY RUNDOWN (LP) Sonny Rollins (HMV)

TOP TEN FOLK

- 1 (2) A DROP OF THE HARD STUFF (LP) Dubliners, Major Minor
- 2 (1) NICOLA (LP) Bert Jansch, Transatlantic
- 3 (—) SO CHEERFULLY ROUND (LP) Young Tradition, Transatlantic
- 4 (6) THE BEST OF THE DUBLINERS (LP) Dubliners, Transatlantic
- 5 (8) INCREDIBLE STRING BAND (LP) Incredible String Band, Elektra
- 6 (—) BERT JANSCH (LP) Bert Jansch, Transatlantic
- 7 (3) A PORTRAIT OF JOAN BAEZ (LP) Joan Baez, Fontana
- 8 (7) DAVID McWILLIAMS SINGS DAVID McWILLIAMS (LP) David McWilliams, Transatlantic
- 9 (—) CHANGES (LP) Julie Felix, Fontana
- 10 (4) THE BOYS WON'T LEAVE THE GIRLS ALONE (LP) Clancy Brothers, CBS

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

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

U.S. WANT BEE GEES

THE Bee Gees, who returned from a two week trip to America last weekend, have been flooded with offers to return to the USA.

Their manager Robert Stigwood said on Monday that despite the offers, the group



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IN NEXT WEEKS MELODY MAKER

ANITA HARRIS REVIEWS THE NEW SINGLES IN BLIND DATE

ALEX CAMPBELL & FRIENDS

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Melody Maker Folk Top Ten!



NASH: 'college tour'

NO BRITISH TOUR FOR HOLLIES YET

THERE are at present no plans with the Turtles, either in Britain or for the Hollies to make a America. He told the MM: "The American scene is that we will be in the States around September, just to do TV. Then we will be back there in October for a college tour, by ourselves.

Graham Nash this week denied rumours that the group was to tour

"There are no plans at all for a British tour at the moment.

"As far as recording is concerned we shall be working on a new single on August 1, 2 and 4. It may be another original, but I've heard that Donovan has written a couple of things for us, although I haven't heard them yet."

PATRICK ON TV

JOHNNY PATRICK'S Big Band breaks into TV from Tuesday, August 8, when it replaces the Northern Dance Orchestra in Dee Time twice weekly for three weeks.

The all-Birmingham band, which has taken part in the BBC Midlands Region's Studio Six for several months, has been featured on Jazz Scene, Music Through Midnight and Swingalong.

BUFFALO RUMOURS

NEW YORK, Monday. Rumours are circulating that two of the Buffalo Springfield may be leaving.

The group, reports Ren Grevatt, have pulled out of the Gene Pitney tour and Steve Stills and Neil Young are reported to be leaving.

According to inside sources, there is unrest within the Springfield.

CAT STEVENS DISC

CAT STEVENS' new single "Bad Night," will be released on July 28.

His publicist told the MM: "There is just about everything on the record. You name an instrument and it's there."

Cat, who is this week appearing in cabaret at the Fiesta Club, Stockton, guests in Pop North on July 31. Other TV and radio dates are being lined-up to tie in with the release of "Bad Night."

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McKENZIE WILL NOT APPEAR AT SAVILLE

SCOTT MCKENZIE, whose "San Francisco (wear flowers in your hair)" number eight this week in the MM Pop 30, is undecided about a proposed trip to Europe.

With producers Lou Adler and John Phillips of the Mama's and Papa's, he is currently planning the recording schedule for his first album, due out in early autumn.

There are no definite plans for a British trip — but even if he comes, he will not appear at the Saville theatre. Preliminary conversations took place between the Saville and Scott's representatives, but it was decided not to appear at the theatre. A short silent colour film of Scott at the Monterey Festival has been edited and soundtracked with "San Francisco" and will be seen on British TV in the next fortnight.

MORE ANIMALS

ERIC BURDON and the New Animals have a new single, "Good Times," out on MGM on August 11.

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.

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OLDHAM

Giant benefit planned for Rolling Stones

A GIANT benefit concert in aid of Rolling Stones Mick Jagger and Keith Richard will be held in London in the autumn.

Mick and Keith are currently waiting for their appeal against recent convictions on drug charges to be heard on July 31.

The concert will be held at Alexandra Palace on September 8, and the Pink Floyd, currently at six in the MM Pop 30 with "See Emily Play," will be among those appearing.

LOUIS ARMSTRONG FOR DUBLIN

LOUIS ARMSTRONG'S All-Stars, shortly in Europe for dates on the Continent, will play two shows at the Adelphi, Dublin, on Monday, July 24. From there, Louis and the group go on to the Riviera to take part in the Antibes Jazz Festival on Thursday (27). There will be no British concerts for the All-Stars on this tour.



PRESLEY

PRESLEY'S NEW SINGLE FROM LATEST FILM

ELVIS PRESLEY'S new British single is "Long Legged Girl (With The Short Dress On)" from his new Double Trouble film.

The B-side is "That's Someone You Never Forget."

Elvis, whose wife Priscilla is expecting a baby next February, started shooting on his new film Speedway last week. The film co-stars Nancy Sinatra.

THOMPSON BACK

BRITAIN'S Eddie Thompson, the pianist who settled in the USA in 1962, arrived in this country last week on a working holiday. He will be here until August 30.

Eddie is playing a few jobs while in Britain. He appeared at the Bull's Head, Barnes on Monday, and has a date fixed at the Hop Vine, Wembley (27). On Monday (24) he records a Jazz Scene programme which will be heard the following Sunday.

GRAHAM BOND SPLIT?

PERSONNEL changes may take place in the Graham Bond Organisation shortly. Tenorist Dick Heckstall Smith is considering leaving after a four year stint, and drummer Jon Hiseman aged 20 may also leave in a months time.

The Graham Bond Organisation at one time included Ginger Baker and Jack Bruce, now with the Cream. Hiseman left the New Jazz Orchestra to replace Baker.

Latest addition to the group was guitarist John Morsehead. Graham may reform the Organisation with new young players, or go abroad to work on the Continent.

DELLA CONCERTS?

LEE MAGID, US manager of Della Reese, O. C. Smith, Ruth Olay and other artists, arrived in London last week for a fortnight's visit. He is trying to arrange concert bookings for Della in Britain later this year.

Magid told the MM on Monday. "Besides stimulating a little Della action here I'm currently negotiating for the Bessie Smith story in which Della will star. It's to be called 'Blue Soul' and may be a stage or film play or even a TV special. While I'm in Britain I'm also looking around for talent to record and take back to the States."

ACTION CHANGE

THE Action are to change their name, although the new one has not yet been decided.

Organist Ian Whiteman, who also plays flute and oboe, joined the group last week and will be featured on their next single.

FRANKLIN'S NEXT

ARETHA FRANKLIN'S follow up to "Respect," currently at 12 in the Pop 30, will be "Baby I Love You," released in mid-August.

A new LP, "Aretha Arrives," will be released in the autumn.



SATCHMO MEETS HERB ALPERT

Top pop trumpeter Herb Alpert met jazz great Louis Armstrong when he visited a recording session by Satchmo and the All Stars in New York recently. Louis, who was 67 on July 4, gave some hints on how to preserve the "chops" to 29-year-old Alpert.

Britons win in Knokke

AGAINST a turbulent background of bickering and bitchiness, the British team scored their expected resounding victory in the 9th European Song Cup in Knokke, beating France in a final which was dominated by a bravura performance from Whistling Rog Whittaker.

His "Wimoweh" and "If I Were a Rich Man" earned him a standing ovation as he rounded off the British team's performance in the second half of the final. Whittaker also won the press prize — by 21 votes out of 37 — and was generally voted the revelation of the contest.



MARSDEN: in British team

Friday in a jet specially chartered by Brian Epstein.

This was the second win in succession for Britain and the third since the contest began nine years ago. The entire British team, sponsored by NEMS Enterprises, was easily the most professional and talented of the six competing groups. The Italian team, on the other hand, which twice scored the lowest total ever awarded in the history of the cup, was the most abysmally bad.

Scores in the pre-final heats, in which Britain beat Belgium and Holland, were: Britain 79.05; France 72.9; Belgium 70.3; Germany 66.45; Holland 64.9; Italy 52.4.

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STAY IN MY WORLD 2862

"Flower-Powering" its way to the top SCOTT MCKENZIE



SAN FRANCISCO (BE SURE TO WEAR SOME FLOWERS IN YOUR HAIR) 2816

MOBY GRAPE They're a great bunch



The RAVERS weekly tonic

East End birthday freak-out

A SPLENDID time was guaranteed for all, except irate neighbours, when artist Ray Tolliday held his 22nd birthday freak out in Walthamstow, Saturday. Ravers were Spencer and Pauline Davis, P. P. Arnold and the Nice, complete with flowers and bells, singer Pete Hodges, and writers Bob Houston, Chris Welch, Penny Valentine and Maureen O'Grady. Pat Arnold drove 106 miles for the party.

Daily Sketch shocked by flower power in Hyde Park... Why do Americans still talk about "rock and roll combos"—ten years later.

All ravers mortified by demise of Zoot Money's Big Roll Band. Nudie John's Children have got it all together being in the all together, in this weather.

Despite intense heat, Jon Hiseman played fantastically well at Blaises last week... If we must have whistlers, let them be like Rog Whittaker. Writer Dick Tatham intends talking to Tunisian writers in Portuguese and Cockney... Harry Wheatcroft is real flower power says a reader.

Headline in Meat Trades Journal "Performance Test For LSD Breeds" refers to Lincoln Reds, Sussex and Devons, apparently Jonathan King telegraphed to say Dave Davies' "Death Of A Clown" should be "Death Of A Record." We beg to differ... Pete Quaffe trying to watch Dave Davies on a monitor at Top Of The Pops found all sets tuned to ITV.

Ken Colyer emerged from his bandwagon to be greeted with a sign: "BEWARE OF MINES." Dave Clark in the States says he's so tanned he's thinking of joining Tamla Motown... New American magazine "Cheetah" contains a nude colour study of Mama Cass. Ahem.

Arthur Fribbler of London writes: "With reference to Fribbling, I don't like Purcell, I quite like Freddy Cannon and I love Buddy Rich. What does that make me?" A third rate Fribbler, sir.

Daily Sketch man Dermot Purgavie spent last week going Dutch... Johnny Spence's arrangements for British team at Knokke disappeared and turned up in a garbage can... the band didn't play the gravy stains.

Shouldn't it be Tony Borrow? Brian Epstein, knocked out by Memline Hotel serve-yourself hors d'oeuvres in Knokke threatens to commute there for lunch. Will the Phantom 5-s-s-tutterer Own Up and 8-s-s-but Up.

Neville Wareham leaving BBC publicity office... Five Blackpool teenage girls wore out 12 ballpoint pens and pencils writing 152,000 times "Please can we meet John and Scott," at ABC Blackpool.

Ray Charles dug Eric Burdon and the Animals at Hollywood's Whisky A Gogo.

A flower-decked TR4

RAVER'S POSTCARD



Zoot changed his mind and said he was going to skio breakfast after all!

carrying invitations for the Ally Pally Love In to the Queen and Harold Wilson crashed. Then the hippy driver had to explain to unbelieving fuzz he had just left Buckingham Palace and was on his way to the American Embassy.

Traffic make their weekly visit to Town by jeep... Publicist Allan McDougall in danger of getting MM bill for the gas and phone calls.

Why does Chris Welch owe Harry Secombe, Anthony Newley, Leslie Bricusse, Sammy Davis Jr and Wolf Mankowitz £2 8s 6d?

Is Andy Somers the flower power behind Zoot Money... Knack make too much flowering noise at the Speak... Thought For the Week: Z.A.N.Z.I.B.A.R. (Work that one out!).

The Grey Man's guide to the Hipster world

SLANG is a fascinating subject, and one of the most highly developed and widely used slang languages is that of the American jazz musician, which reached a peak of complexity in the 1940s. One of the purposes of slang is to establish a "them and us" situation in which the world is peopled by hippies and squares, the knows and don't knows. Slang constantly grows and changes. Words and phrases come in and out. The corniest phrase of 1957 suddenly becomes the best one to use in 1967. Yet the phrase might have first appeared in 1927. While jazzmen have in the main eschewed the use of heavy slang, the legacy of quaint words and phrases are being happily assimilated by today's pop and beat artists and fringe people... most of them unaware that "groovy" for example is at least forty years old. In Britain, American jazz

slang is open to all sorts of variations and influences. The Small Faces for example use a language combining the hip jazz talk of their friends like African conga player Speedy Acquaye, and their own East End cockney. The first real hippies were New York jazz fans who identified themselves with the birth-pangs of pop in 1941. The hippies made a cult of slang and got so way out even the musicians couldn't understand them. Hip means to know, to be clever, enlightened and sophisticated. A lover of classical music could be described as being as hip as the lover of Miles Davis or Jimi Hendrix. Later the same hip slang was taken over by Jack Kerouac's beat generation and the "beatniks." Hippies are the young people of America's West Coast and London's Tottenham Court Road, complete with bells, flowers and incense and still saying "groovy."

To amuse, entertain and instruct the unhip, here is a brief description of current London phrases and comparison with the 1920 originals. Marijuana smoking is surrounded by a golden treasury of phrases. A cigarette containing marijuana is commonly called a "joint." In the past "joint" referred to instruments used for smoking opium, or "lay-out." A "roach" is the built end of a joint. A "joint" has also been called a "mezzroll," "mug-gles," "stick of tea," and of course the word beloved by clergymen and newspapers — "reefer," unknown to most London hippies. Marijuana has variously been called "weed," "tea," "charge," "grass," "salt and pepper," "mota," "the mezz gunja," "hemp hay," "gold leaf," "hard-cuttings," "grefa," "guage," and a four-letter word generally considered unprintable. If you are a trifle confused, here is a brief glossary. Used correctly you'll be able to cut a rug with all the best hep-cats.

GREY: A wearer of suits, ties, plain shirts and possessor of a plain mind.
DRAG: A boring person, ignorant or prejudiced against modern pop and jazz.
DROP OUT: Person who drops out of conventional society and tries to live unaffected by environment.
BREAD: Money.
GEAR: Clothes, instruments, equipment and marijuana.
CREAM CHEESE: Girls.
MONSTER: Bigger drag. A crook.
FACE: Somebody active on the scene.
SCENE: A gathering of friends, a pleasant situation or a facet of a social, musical and business activity.
NICE ONE: Good action, remark or performance.
GETTING IT TOGETHER: Organising one's outlook on life. Also rolling a joint.
WHERE IT'S AT: Rainbow's end. Movement towards personal fulfilment.
GROOVY: Enjoyable.
STONED: Drunk or high.
ACID: LSD.
SOUNDS: Music.
BUZZ: Anything that appeals to and satisfies the senses.
BRONGLE: A cod's head, London bus, yoga position or smell.
SHADES: Dark glasses.
BRING DOWN: Disappointment.
BUG: Irritate or interfere.
BUST: Arrest.
COME ON: Play a fantastic performance.
DIG: Appreciate, understand.
FUNKY: Soulful, or smelly.
CAS: Breathtaking performance.

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BOND: harsh, violent vocals

LOUD, hypnotic and neurotic is the music of Graham Bond. It walls, screams and tears at the senses for minutes on end, demanding either complete attention or complete rejection.

There are no half measures about Bond music. At Blaises Club, London, last week the group musically shocked the night club crowd, a crowd usually hardened to most modern forms.

Upon analysing the group, Graham is seen as the constantly urging demonic power, inspiring his musicians to endless toil with harsh, violent vocals and organ. Jon Hiseman's beautiful drumming is equally important, combining speed and power with invention and taste.

Next comes tenorist Dick Heckstall-Smith, sometimes blowing two instruments at once creating an Eastern drone effect above the crashing organ and rolling waves of drums. — CHRIS WELCH.

LOCKLIN

IT'S NOT often we see American stars of country

The power and the glory of Graham Bond

CAUGHT IN THE ACT

music in this country. And when they are here, they seem to play most of their dates for the American forces. Hank Locklin, who concluded a four-week visit last weekend, appeared for servicemen at the USAF base at High Wycombe on Saturday. And his songs brought a breath of the Grand Ol' Opry to the beautiful Bucks coun-



LOCKLIN: breath of country air

tryside. Most appreciated were his hits "Send Me The Pillow You Dream On" and "Please Help Me I'm Fallin'," but there was a treat of other country songs as well — including his version of "Release Me." Also in the show was pretty Cloda Rogers, an excellent country singer who looks great too. And backings were provided by the excellent Kingpins. — ALAN WALSH.

as he proved with Robert Parker's "Barefootin'." Sharing the bill was the regular dance band of Ken Birch, who along with his singers proved that he must have one of the best dance bands in the country today. — PETE BROWN.

GROSSMAN

AUDIENCES at Les Cousins have been brought up on a diet of good guitarists and so were fully able to appreciate the excellent performance by American guitarist, Stefan Grossman, last Friday.

Grossman, an ex-pupil of Gary Davis, has mastered many folk and blues styles and the audience was given a dazzling display of clawhammer, ragtime, blues and bottle-neck styles.

Although the guitar does most of the work, Grossman has a pleasant singing style that comes over well things like Mississippi John Hurt's "Satisfied" and "Your Gonna Be Sorry," a bottle-neck blues.

It's hard to pick out what was outstanding in a pretty immaculate set but "Money's All Gone," a tune that sounded Irish-American and "Maple Leaf Rag," the old Scott Joplin rag, quickly come to mind. — TONY WILSON.

BERRY

DAVE BERRY and the Cruisers made their long awaited return to the Winter Gardens Pavilion, Weston - Super - Mare, last Saturday.

Well over 1,000 people crammed themselves into the pavilion as the Cruisers opened up the star spot with a wild version of "Hi Ho Silver Lining" which really knocked the enthusiastic crowd out.

Dave entered clad in a very smart striped suit, bearing a bouquet of red roses in his left lapel. Which, Dave explained, was "Flower Power."

Dave and the boys rocked their way through their hits, excelling with "Little Things," "The Crying Game," "Memphis Tennessee" and "Mama." Dave was equally at home performing other peoples' hits,

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Love from the Beatles



BRIAN EPSTEIN talks to Mike Hennessey

ALL you need is John, Paul, George and Ringo to become the world's most contented pop manager. As the Beatles' new single rocketed into the charts, Brian Epstein jubilantly agreed that this really had been a very good week. "It began," he said, "last weekend when all the Beatles stayed at my house in Sussex. Then I went to Knocke to see the NEMS team score top marks in the European Cup. And now 'All You Need Is Love' is in the top three."

After less than half-a-dozen bars of "All You Need Is Love" in the world's TV preview three weeks ago it seemed quite certain that the Beatles were bound head-long for the number one spot yet again.

The capacity of Lennon and McCartney to go on producing run-away chart busters is fairly astonishing. But it is no surprise to Brian Epstein.

"I've never had a moment's worry that they wouldn't come up with something marvellous. The commitment for the TV programme was arranged some months ago. The time got nearer and nearer and they still hadn't written anything. Then about three weeks before the programme they sat down to write. The record was completed in 10 days.

"For me 'All You Need Is Love' is the best thing they've done—at the moment. But I'm not surprised that it is such a huge success because I have such great faith in the Beatles.

"This is an inspired song because they wrote it for a world-wide programme and they really wanted to give the world a message. It could hardly have been a better message.

"It is a wonderful, beautiful, spine-chilling record."

It's also a record which seems to be a musical microcosm of the entire Beatle output from "She Loves You" to "Sgt Pepper."

Epstein agreed with this. "The nice



Paul and John: worked closely together.

thing about the record too is that it cannot be misinterpreted. It is a clear message saying that love is everything. When you say 'All You Need Is Love' you are saying everything.

Brian Epstein agreed that the Beatles have an unerring gift for distinguishing between singles and LP material and was emphatic that, despite rumours to the contrary, the Beatles are still very much in control when it comes to making records.

"I would say they are even more involved now than before. I think the new single is a bit more John than Paul, but of course they worked very closely together. There were 13 other musicians on the record including violins, cellos and trumpets and Ringo played drums throughout. There were no other percussion.

"The record is exactly the same as the TV performance—except for a re-mix when John's voice was put on again.

"I think it is certain to be a number one in Britain and America," he added.

"I've just heard today that it is being played to death in the States. And the Sgt Pepper LP has sold more than 400,000 in Britain and well over a million in America—it's really fantastic."

I asked Epstein whether the Beatles would be making any more concert appearances.

"No, not in the usual form."

DISTRIBUTION

"What they are doing now is working towards a TV programme for world-wide distribution and they also want to make a film—but they want complete freedom to do it their way. They want to create all of it—with a little help from their friends.

"They feel they can manage the sound, so why not the visual side as well? We all know about visual things and there are good people in NEMS capable of helping with this."

JET HARRIS COMEBACK

I'll have a stone effigy in my garden giving a V-sign to the world



FROM £3,000 a week pop star to a £9 a week asphalt labourer is the sort of success story nobody wants. But it happened to Jet Harris.

Jet Harris was one of the earliest beat era rebels. He was the mean, moody, bass guitarist with Cliff Richard and the Shadows, who later went on to solo fame with another ex-Shadow, drummer Tony Meehan. As Jet and Tony they scored with big hits like "Diamonds" and "Scarlet O'Hara."

But then came trouble. Trouble with romance, a car crash, and bad health. Jet became one of the early victims of the pressures of pop and stardom thrust upon the unready.

His stormy career was followed avidly by the national press. There came crack-ups and come-backs. Finally silence, joining Terry Dene and others in the pop limbo.

Jet, now aged 23, hasn't made a record or an appearance for three years. But suddenly the lure of pop has proved too much and he is striking back, with a new single called "My Lady" produced by his old mate Meehan.

Jet celebrated his birthday with neat tomato juice in Fleet Street's Red Lion. He looked fit, if a trifle uneasy in the presence of the thronging mobs of boozing journalists and admen.

Why had he decided to launch another "come back"?

"I wanted to forget pop entirely for a while, but three years is a long time to be away. I was turning into a fossil and I felt very depressed. I worked as a barman and as a labourer. I was used to £3,000 a week then I was down to £9 labouring on the roads.

"It's been very hard trying to get back on the scene and I want to thank Tony for everything. He stuck by me through all the downs.

"Tony got me the song which is about a bird with pots of money. It was written by Reg Presley of the Troggs and I think they were going to do it as single. I play jaws harp, bass and sing, with a guy called Peter Gage.

"I've got part of a group together. The drummer is Ray Cook who was with Jeff Beck for a short while. He's a good boy. I've got a guy on organ as well. But I can't offer them any work yet until the record moves, and it is going to move!

"The group will play a sort of Spencer Davis blues style and although it sounds a bit old fashioned — we're going to try and please everybody. Tony won't go on the road with me. He's too much of a family man. But I can't wait to get back on the road.

"I saw Cliff and the Shadows about two months ago and I had a long talk with Cliff. I like his record very much. It's the most with-it thing he has ever done."

What does Jet do to relax now he has given up raving?

"I want to breed monkeys. Not Monkeys. I want to breed Capuchinas which live for about seven years and make good pets. I'll live in the country and sell the monkeys to models and debs. It's the in-thing to own.

"I'm also going to have a stone effigy in my front garden giving a V-sign to the world. Hey, I'm getting a bit high on this tomato juice! Sure you're not slipping in some vodka?"

What did Jet think went wrong with his early career?

"It was success happening too quickly I suppose. It was a post office book one minute and a bank account the next. One minute I was just part of Cliff's backing group, then along came 'Apache,' the Palladium and the States.

"I remember some of the things that happened to me. I remember watching Ready Steady Go TV in a flat in Brighton and seeing Keith Forgye introduce Tony Meehan to play our hit and saying — 'but where's Jet?'"

Jet sipped his tomato juice staring thoughtfully at a barman busy setting five to a lemon.

"I hope people remember me. I'm not expecting big things again, but I'd like big things and I'm going all out for them. ANYWAY — I STILL GET FANMAIL."



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Jazz Scene



RIDDLE: decided to name three on each instrument, though now and again he would have preferred to pick four.

RIDDLE MY FAVOURITE SESSIONMEN

BY MAX JONES

AMERICA'S Nelson Riddle, the man behind many vocal and instrumental best-selling records and in front of orchestras of all shapes and sizes, left Britain on Monday after recording several programmes for BBC radio and TV.

The arranger-composer-conductor was on his fourth British visit — he came here first in 1961 — and, as on earlier occasions, spoke appreciatively of the prowess of the bands he'd been working with here.

"Oh, they're excellent, the British players. The band I had on the nursery rhymes programme was one of the best ever —

absolutely the tops."

As it happened, I'd called on Riddle to talk to him about top sessionmen. In his career he has played and arranged for sundry swing and dance bands; acted as accompanist and MD on countless record sessions, and worked with striking success in the fields of radio, TV, films and concerts. From his wide experience of West Coast studio musicians, I asked him to name those he most admired today.

Riddle decided to name three on each instrument, though now and again he would have preferred to pick four. Sometimes he had to think a while to complete the three, and in the case of baritone, for instance, he limited his choice to one.

Here, then, is his list of fav-

ourite studio musicians on ten instruments (with a few doubles mentioned where this is an important consideration), and off-the-cuff comments on his selections. Trumpets: For a durable lead man, Shorty Sherock; for a combined jazz and lead player, Pete Candoli. And for an immense technician who really gets around the horn and has tremendous flexibility: an all-round trumpet player, Cappy Lewis.

Trombones: A solid lead man you can depend on, Tommy Pederson. For jazz, but a man who can also play fine lead and a sweet solo as well as a jazz solo, Dick Nash. Then I'll say one man for bass trombone, and I must give credit to George Roberts.

Lead alto: Here I have to lean on the fellows I use. That

means Wilbur Schwartz, who also plays excellent flute and clarinet, and Harry Klee — good lead alto and all the flute family. And next, one I don't use very much, Ronnie Lang. If I had space I'd like also to mention Abe Most — good alto and flute and excellent jazz clarinet.

Tenors: One, Buddy Colette — again fine flute; then Plas Johnson, and a fellow who plays a very good Lester Young type of tenor, Don Raffell.

Baritone: Joe Coch, the most fluent I know. And that's it. I don't have three choices there.

French Horn: Vince deRosa, Jack Cave and Bill Hinshaw.

Bass: A string bass player who would be ideal for legitimate things, Eddie Gilbert; and for jazz-type things, Ray

Brown and Joe Comfort. And, here, can I add a separate category for tuba? Okay... Eddie Gilbert, no other choice.

Drums: For show drums, solid rhythm and all-round ability, Irv Cottler. And for big-band drumming, Stan Levey and an old favourite of mine I've not worked with lately, Alvin Stoller. And here I need a sub-category for Percussionists, fellows who play everything: Emile Richards, Frank Flynn and your own Victor Feldman.

Guitar: Let's start with all-round guitar, Alton "Al" Hendrickson and Bob Bain. And for the pure Spanish guitar and as a serious soloist, Laurodo Almeida. Oh, sure, I've used him.

Piano: First a boy called Arnold Ross, plays just great. Then Jimmy Rowles, and also a girl concert player, Pearl Kaufman. She has such a wonderful legitimate technique that she's in great demand. And I've started using organ, so let's add that, Arnold Ross again. He also plays fine organ.

BY JEFF ATTERTON

ELLIS PLUGGING IN AT THE RIVERBOAT

THE big bands of Don Ellis and Thad Jones-Mel Lewis — 39 musicians in all — have been working at New York's Riverboat in the Empire State Building. Making its NY debut, the Ellis band—one of the highlights of the recent Newport festival—is a spirited group with a young and enthusiastic leader.



ELLIS: three bassists

It has three bassists and four drummers and every now and again turns itself on as Ellis plugs his trumpet into an amplifier and the five-man sax section do the same. The band seems to take off but all the sounds are swinging and excellently arranged.

The Jones-Lewis band, a local product, kept forgetting it was a big band, dwelling too long over numbers as sidemen soloed at length with only rhythm accompaniment.

Veteran drummer Chris Columbus, father of Sonny Payne, has replaced Bobby Durham in the Duke Ellington Orchestra.

British baritone saxist Joe Temperley, freelancing in New York, has been sitting in with Clark Terry's 17-piece outfit at the Half-Note... Lionel Hampton and his Jazz Inner Circle will tour parks and playgrounds in Cleveland, Ohio next month as part of the city's anti-riot programme.

Tenor saxist Morris Lane, who played with Lionel Hampton, Earl Hines and Hot Lips Page, has died in Gary, Indiana, aged 45... Miles Davis has been featuring a superb new bassist Buster Williams... Five Spot has

thrown in the towel as a jazz spot... trumpet ace Jonah Jones and his quartet has returned to the Rainbow Grill for another month engagement... Wayman Carver, the first jazz flautist, died in Atlanta at the age of 61.

Willie "The Lion" Smith and Don Ewell, back from the Newport Jazz Festival, have begun a month of piano duets and solos at the Top Of The Gate over the Village Gate... trumpeter Charlie Shavers currently appearing at the Dome in Greenwich Village... Marian McPartland trio gave Shepherd's in the Drake Hotel its biggest opening yet.

British pianist Johnny Weed has just opened at the Jolly Sixpence in Manhattan... Carmen McRae is at the Royal Box in the Americana Hotel... blues singer-actress Jantita Hall is very ill... Frank Sinatra's guest list for his next TV special includes Ella Fitzgerald and Antonio Carlos Jobim... continuing its big band policy, the Half Note has pianist Duke Pearson's 17-piece band featuring tenorist Joe Henderson.

MILLINER DAYTIME JOBS, DOUBLING JAZZ

MAX JONES



MILLINER: "There's just about nothing we dislike."

EVER since the dance band business began in Britain, musicians have argued about professional and semi-professional status. Most of the pros argue that semi-pros are amateurs, a race apart, not real musicians. But many of the arguments are specious at best, and some of the directions the music industry is taking suggest that the future will see more and more jazz played by either semi-pro or "workshop" units.

This country has never been short of amateur jazzmen (applying the adjective in its best sense) dedicated to the pursuit of playing the music they enjoy and believe in. One of the Sixties' crop of bands that is having a sudden and belated success is the Tony Milliner-Alan Littlejohn Sextet.

Lately, the band has enjoyed some prestigious jobs, such as an engagement with US clarinetist Peanuts Hucko and a whole tour with trumpeter Bill Coleman. Another tour, with Earle Warren, is in the pipeline and the sextet is down for London's Jazz Expo '67 in October.

Powerful stuff for mere semi-pros, but there's no question of the group turning professional, or quitting their home pub.

As trombonist Milliner put it, between sessions at the Tally Ho last week: "We've played here regularly since we started. We rehearsed up about 20 numbers before appearing in public, and right away they offered us the Wednesday evening."

"On the whole it's been pretty good. We like the atmosphere. It's noisy, but mostly on ballads or anything that's not steaming about. It differs, but generally the appreciation is good.

"On the semi-pro thing: we

believe it's much better for us because it's doubtful if we'd make it financially, with the present musical policy not fitting into any set style.

"There's just about nothing in jazz we dislike. I've just finished arrangements of George Russell's 'Honesty' and an old Wingy Manone number called 'Send Me.' Both nice things, and our library includes items from Jelly Roll Morton, Benny Goodman, Basie, the lot. But there's only two originals: one of mine and one by Alan and me."

Granted that the bandsmen preferred to do their daytime jobs — they include a draughtsman, research chemist, record salesman and baker-confectioner in the ranks—and double on jazz, so to speak, did they not find difficulty in keeping up with both occupations?

"Yes, when the pressure's on. We don't want to do more than about two of these tours a year, because we were shattered a bit after the one with Coleman. But it was worth it for the experience of playing with Bill. "But we don't envisage any insurmountable difficulties. You see, most of the week-night jobs are in or around London, and we've all got our own transport. The real out-of-towners tend to fall on weekends."

One achievement the Milliner-Littlejohn sextet hasn't notched up yet is a record album.

Says Tony: "We've never been recorded as a unit, though Alan has made records with the Tally Ho Sunday mob. We weren't keen before but we'd like to do it now."

MY FAVOURITE THINGS



HUMPHREY LYTTLETON chooses HAWKINS/CARTER'S 'Crazy Rhythm'

ONE reason why I cherish the Hawkins/Carter recording of "Crazy Rhythm" is that it is a complete demonstration of greatness.

Four saxophonists line up for solos. Altoist Andre Ekyan and tenorist Alx Combelle, stalwarts of Continental jazz in the late Thirties, open the innings.

In any other company, their solos would stand up well, with Combelle's Hawkins-orientated tenor the stronger of the two. It's only in hindsight that the minor flaws in timing and fingering, the odd skid or stumble, protrude starkly.

For Benny Carter's solo, which literally flows out of Combelle's final phrase like a fresh runner taking over the baton from a flagging colleague, is a masterpiece. The tone, luxurious but with

a masterful cutting edge, exudes authority. The entrance has that elusive "star quality" which, in an actor, makes the gallery break into spontaneous applause.

Above all the construction of the solo, from start to finish, is impeccable. There is not one phrase which a composer, on mature reflection, would wish to alter. As an example of classic musical architecture, this solo stands along side Bix Beiderbecke's "Singin' The Blues" chorus.

One might imagine from this that anything that follows is destined to anticlimax. Indeed, it's difficult to think of any jazzman other than Coleman Hawkins who could have taken this particular performance into a further

stage of development. If Carter's entrance was regal, Bean's is imperial. He starts with a commonplace riff, uttered with growling menace, which he repeats, foreshortens, paraphrases and finally flings away as he goes rampaging off on one of those express excursions in which the tireless flow of invention is never allowed to out-reach the Olympian poise.

A touch of naive showmanship is introduced when at the end of the first hustling chorus, someone, presumably Carter, shouts "Go on, Bean: Go on!"

From the great weight of momentum which has been built up it's quite clear that Bean has every intention of going on, and with a great flurrying shake of his mane he charges into a second chorus in which there is no hint of repetition. All in all, Carter and Hawkins at their best.



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SYD BARRETT
OF THE PINK FLOYD



ART: "What's That Sound (For What It's Worth)" (Island).

Good. I don't recognise it and I've no idea who it is, but it drives along. Liked the instrumental sound. A medium hit, I suspect it to be American. I dug.

GENE LATTER: "A Little Piece Of Leather" (CBS).

It's a great song. That's nice. It's on the soul scene and I think people will go on digging the soul scene. I hope the people who listen to us will listen to this as well. The new wave of music is all-embracing. It gets across and makes everybody feel good. I don't think this will do well in the chart but it'll be okay for the clubs. I nearly guessed who it was — Gene Latter?

ALEX HARVEY: "The Sunday Song" (Decca).

Nice sounds—yeah. Wow. Lot of drums, but it avoids being cluttered. The people in the background seem to be raving a bit more than the people in front. English? One of those young groups like John's Children? It moved me a little bit, but I don't think it will be a hit. Very snappy.

TOM JONES: "I'll Never Fall In Love Again" (Decca).

I detect a Welsh influence in the strings. I feel it's one of those numbers you should play at slow speed, or backwards, or upside down. It's Sandy McPherson. Everyone knows who it is. It won't be a hit because it's too emotional. It'll sell a lot, but I won't buy one.

BLUES MAGOOS: "One By One" (Fontana).

It's got a message, but it didn't really seem to branch out anywhere. It's nice, and I dug it, but it won't do anything. No idea who it was. You're going to tell me it's the Byrds. I really dig the Byrds, Mothers Of Invention and Fugs. We have drawn quite a bit from those groups. I don't see any reason for this record being a big flop or a big hit. It was a nice record.

OLIVER NELSON: "Drowning In My Own Despair" (Polydor).

Crazy — yeah. If pressed to think about it, I would suggest it was the Four Tops. So, it's not the Four Tops. If you want a hit it's best to make your own sounds. The label is a pretty colour.

DAVID BOWIE: "Love You Till Tuesday" (Deram).

Yeah, it's a joke number. Jokes are good. Everybody likes jokes. The Pink Floyd like jokes. It's very casual like jokes. It's very casual like jokes. If you play it a second time it might be even more of a joke. Jokes are good. The Pink Floyd like jokes. I think that was a funny joke. I think people will like the bit about it being Monday, when in fact it was Tuesday. Very chirpy, but I don't think my toes were tapping at all.

JIM REEVES: "Trying To Forget" (RCA Victor).

Very way out record. I think I tapped my foot to that one. I don't know who it was. Well, let me think— who's dead? It must be Jim Reeves. I don't think it will be a hit. It doesn't matter if an artist is dead or alive about records being released. But if you're trendy, this doesn't quite fit the bill. It's another that would sound better at 33.

BARRY FANTONE: "Nothing Today" (Columbia).

Very negative. The middle jazzy bit was nice. Apart from the saxophone bit, it was morbid. I don't know what it was all about. It seemed to be about somebody kissing somebody's feet. I don't want to hear it again. Maybe it should be played at 78.

VINCE HILL: "When The World Is Ready" (Columbia).

Fade it out. Vince Hill, I didn't understand the lyrics at all. It's very well produced and very well sung. It may be a hit, but I shouldn't think so, because the lyrics are so unconvincing.

NANCY JOINS BEATLES FAN LIST



NANCY WILSON, paying a flying visit to Britain to make a one appearance in ABC TV's *The Blackpool Show* is an unshamed admirer of the Beatles.

And she is not trying to jump on to any bandwagon. For the delectable Nancy is adamant that she records only those songs which she herself likes. Which gave me my chance to get in with the question, "What about the Beatles then?"

STANDARDS

"Several of their songs are already standards," she replied with enthusiasm. "Most of the numbers I record for albums are from Broadway shows. And there's a reason for this — they are just the best music. Most good standards come from show scores."

"And numbers such as 'Michelle' and 'Yesterday' are well up to this standard. 'And I Love Her' is another one. These are about the only songs from the best era, that I have recorded!"

"I insist on choosing my own accompaniment too. I wouldn't think of using the same conductor for all my ses-

AN AMERICAN EXPERIENCE

MICHAEL WALE REPORTS FROM NEW YORK

THE Jimi Hendrix Experience came to New York with poor billing and nobody knowing who they were. They left to recognition. Two nights at Steve Paul's Scene Club and another in Central Park playing to an audience of 18,000 were all they needed.

Now they're on a seven-week tour of America with the Monkees, but because of their success here they'll be returning to New York for a whole week before they finally jet home to Britain.

New York, the Village apart, is still pretty intolerant of long hair and multi-coloured clothes. The Hendrix hairstyle stopped them in the streets. Jimi didn't seem to mind taking it all quite coolly but drummer John Mitchell gave a few words back here and there.

SHORTS

"It's ridiculous people standing laughing at us at New York airport when they were dressed in ill-fitting Bermuda shorts," he said. "If they knew how stupid they look they wouldn't stare at us so much."

One hotel refused the group accommodation but Loew's Motor Inn on Eighth Avenue treated them well enough and it was only just round the corner from the Scene.

They really captured

that place with Experience treatment of tunes like "Satisfaction" and "Wild Thing." Talking of Wild Thing I saw a group of rather dejected Trogs on their way at the airport. The difference in hours, five between New York and London, all adds up to tire British groups out.

STRINGS

Back at the Scene Hendrix broke several of his guitar strings on the second night while he was playing the instrument with his teeth, which caused road manager Gerry to run on stage like a football trainer with a new string every time there was a breakage. At a reckoning they got through seven that night.

They were billed smaller than the Seeds, an American group. But they soon showed that British groups are still best and America is very ready to hear them.

Also on the bill at the Scene was a guy called Tiny Tim. He has hair down to his shoulders like a curly Barry Fantoni and sings old music hall songs to a uke. Everytime the audience bursts into applause Tiny Tim puts his fingers to his lips and says: "Why, thank you, thank you."

Mitch and Noel were so impressed that they want to bring him to England. The Who were also in town and Pete Townshend was another confessed fan of Tiny Tim.

The Experience played at the Rheingold Festival in Central Park co-billed with

the Young Rascals who are pretty big out here. Admission is 7s 6d and 18,000 turned up. But it was the Experience who won the night while the Young Rascals were actually booed during one number.

Off duty, Mitch spent his time trying to hear Gene Krupa play in a bar uptown and Miles Davis and Dizzy Gillespie in the village. Jimi and Noel went down to the village to see the Mothers of Invention at the Garrick.

Outside Noel was stopped by two American girls who said: "Hey we saw you at your Finsbury Park Empire in London." Passers by crowded round because they seemed to think the Finsbury Park Empire was Buckingham Palace. Still things are like that here in the city of few mini-skirts and white button-down shirts.

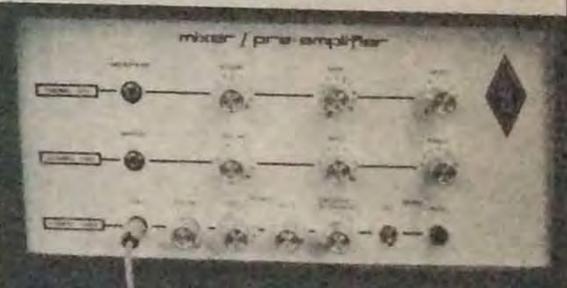
Chas Chandler put the group into a studio for a day while they are here and hopes he's got their next single. Meanwhile the Experience look like becoming more popular in the States than the Procul Harum who's record hasn't caught in New York.

Hendrix plays to audience of 18,000



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HAND THIS TO YOUR NEWSAGENT



JOSE: reputation

POP OR
JAZZ—
IT'S ALL
THE SAME
TO JOSE

JOSE Feliciano, blind Puerto Rican-American guitarist and singer, flew back to America last week, leaving behind him a half-completed album and quite a musical reputation.

Feliciano — blind since birth—spans the popular music scene. He's equally at home playing pop or jazz. He appeared in clubs and also sat in at Ronnie Scott's Club to a highly appreciative, hip jazz audience.

"I consider myself a musician, not a pop musician or a jazz musician; just a musician," he said before he flew off to New York en route to his new home at Newport Beach, California.

VOICE

"I play guitar because I'm a musician. I sing because I'm a musician—the voice is just as much an instrument as the piano or the guitar."

Feliciano was born in Puerto-Rico but his parents moved to New York when he was five. He played his first professional gig when he was 17—at the Retort Coffeehouse in Detroit. "They billed me as a flamenco guitarist and they were a bit upset when they found out I wasn't."

This was around the time that Frankie Lymon and Dion and the Belmonts were big in the States. He was influenced by these and other artists. "But I also dig Chuck Berry and Ray Charles, as well as Miles Davis and John Coltrane," he said.

SPOTS

He tries to integrate in to all forms of popular music. In Britain, he worked with jazzmen like drummer Bobby Orr and bassist Johnny Hawesworth and in America he works on pop shows, as well as cabaret and network television shows. In Latin America, too, he has a big following as a guitarist.

He admires a lot of Britain's pop artists—particularly the Hollies, Tom Jones and Petula Clark—and "Herman's Hermits," as he calls them. But he thinks the musical night-life of London is far inferior to New York.

"There are few decent night spots that I can go to and enjoy the music—with the exception of the Scott club," he said.

And he added wryly: "It's not much use my going to one of your Soho strip clubs—unless they cover the girls in braille."

MM EXCLUSIVE FROM HOLLYWOOD

McKENZIE—
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POWER



SCOTT McKENZIE NEW AMERICAN STAR, OFFERS HIS VIEWS ONLY WHEN PRESSED . . . HOWEVER, THEY'RE WORTH READING. HERE ARE SOME OF HIS UNEDITED OPINIONS ON TOPICS PUT TO HIM THIS WEEK IN HOLLYWOOD.

ON ACTING: I love to act. I think that what's happening with pop music, like the spontaneity and that once you've done something, it's done, and you go onto something else, I think this is going to carry over, I hope this is going to carry over into movies. I know the people I'm working with are interested in that field and are interested in doing the same thing in film techniques as they do with music.

EXCITING

I guess the word is, it's happening, even though it's already been over-used. The whole concept of happening which has been done sort of half way and it's been done campy. But I think it really can be done beautifully if an honest representation of a group of people, what they do over a period of time is put on the film, would be very exciting. I'd like to be involved in something like that, and I intend to be.

CREATIVE

ON GIRLS: I don't understand girls that well. I don't understand anything that well. I guess I don't know. I'm not interested in getting married right now, so I guess if I were interested in getting married I'd be looking for specific things. I'm drawn to a lot of different qualities in people. I just like nice people, people, girls, people.

I like the fact that they're learning how to be free and doing what they want to do. I like to see them do what they want to do with me and be themselves and have something to say about everything. I like willingness, obedience. I like creative people. I love creative people. I don't like to be around anyone who isn't creative in some way, because it's a drain on me in the wrong way. They have something to offer me just by the fact that they're creative.

DREAMS

I don't think that's a selfish attitude because I have to have something to offer them by being creative. So maybe I look for that. I look for dreams, I guess, in people, whether it's a dream of a picture, song, or philosophy or whatever you want to call it. Something they want to do which is out of . . . you know, besides owning a house and having babies. Although babies are very creative, probably the most creative thing you can do, which is something on a different plane. That goes under the heading of label to me and I just cannot think that way. I really don't think academically and don't like to think academically. I'll tell you one thing, that's one thing I don't like in people. Not that I think it's bad because who am I to say it's bad?

LONER

ON SELF - CHANGE: There are things I'd like to change about myself. I tend to be a loner. I spend a lot of time alone looking inward. I'd like to be more a part of what other people do. I'm not so sure you can really change that unless you just do it.

I'd like to feel more definitely about things, but I just can't suddenly be definite about something because it would be arbitrary, at this point I think that's where everybody makes a mistake. But I guess a lot of people have to do that in their life. Obviously, most people start off as children, and children dream and they have beautiful imaginations. When they get older all

of a sudden . . . I think they're really afraid of freedom. Eric Fromm, I don't know whether you've read that book or not, *Escape from Freedom*, where he talks about the tremendous responsibility of being free. I read the book and said, yeah, that's right, and I didn't understand a word of it. And then recently, I've really begun to understand making your own decisions, being free to do what you want to do, and believing that that's what you want to do. It's good. I want to change toward that, and I want to understand how to be free and do it. So the fact that I'm not too free now bothers me. I'd like to change that. I feel as if I'm hemmed in from all sides at times. It sounds like I'm paranoid, but I'm not. I'd like everybody to change that: change order, do away with order as it is. This is not going to make sense to anybody. I hate words. Some people are especially capable or adept at expressing exactly what they want to do. They have a concept of rhetoric and they can use that to sway people, you know, bring somebody around to their way of thinking. They have a real understanding of semantics, which I don't, not much I know, for instance, that when I have a thought in my mind, the words I choose are going to have certain connotations to me and have different connotations to others.

ABILITY

I'd like to change my inability to communicate what I mean, in other words, what I feel about your questions, to a better ability. I guess that's why I sing. I don't have any trouble communicating when I sing.

Meet
Pips,

WE all know about the fantastic record of the Tamla Motown Recording stable; the number of hit singles to have coolly drifted out from the Motown Empire in Detroit over the last couple of years is impressive and the glittering array of talent under the Motown roof is positively startling.

CORE

The success of Tamla Motown in the British chart moves in cycles. There is a hard core of Motown fans who support them through thick and thin, but it is only when a Tamla disc finds national acceptance that it slides up the chart.

Surprisingly enough, it isn't always the same Motown artists that are in the chart. Sometimes it's the Supremes back with a chart-buster; or it's the Four Tops; occasionally Junior Walker and the All-Stars shake things up with a groovy discotheque winner. Of course Stevie Wonder suddenly soared back with "Uptight," but it was the Temptations turn last July with "Ain't Too Proud to Beg," quickly succeeded by Stevie Wonder, the Four Tops, and Junior Walker again.

CAKE

Superseding this spate of Motown success came another classic top tenner from the Supremes with "You Can't Hurry Love" just to add cream to the already very rich cake. While the Supremes reigned supreme the great Motown cycle was turning its full circle

WOOD



This is Bill Eyden. He is currently accompanying Yusef Lateef at the Ronnie Scott Club. He made big news this week when it was announced that he and not drummer Bobby Harrison had played drums on Procol Harum's million-plus seller "A Whiter Shade Of Pale". For this he received a session fee of less than ten pounds and a "gratuity" of £70 from record producer Denny Cordell. Harrison, it is reckoned, will get more than £10,000 for not playing on the record. Is this right?

DRUMMER Bobby Harrison—who has just split from Procol Harum—may get up to £10,000 in royalties from the million-plus sales of "A Whiter Shade of Pale."

And Harrison never even played on the record. The drumming on the version of "Pale" that was released was done by Bill Eyden, well-known jazz drummer and occasional session-man.

Eyden played on the recording because Harrison was unwell and picked up just the session fee £9 10s although he was given a £70 bonus last week by producer Denny Cordell.

Eyden is bitter and claims that as the record was such a fantastic hit—sales are estimated to be over three million around the world—he should be entitled to a share in the royalties.

This is not a new situation. Session musicians have been playing on pop records for years, both as stand-ins for pop musicians who for one reason or another cannot do the recording or to augment the standard group line-up, such as when the Beatles add strings and brass for their new single.

The principle of augmenting is a bona fide system for achieving a desired sound or effect—such as the string section, scored by Johnny Scott, on Spencer Davis' new single "Time Seller."

But what about when a musician plays in place of a pop musician on a recording session because the group member is either ill or not competent enough to do it himself?

This has happened on a number of occasions in the past—on singles that have become



BOBBY HARRISON: £10,000 for not playing

major hits.

One of the main reasons for importing the session man is cost. Often a tricky drum sequence or guitar solo could be learned by the group member, but this would take time. And in recording, time means money. So a session man is brought in to play the part and paid the session fee. For a fee of less than a tenner, the producer saves perhaps a couple of hundred pounds.

But in this case, is the session musician entitled to share in the glory if the record is a hit—and perhaps a share of the royalties? Or should he be content with his payment for services rendered?

The MM asked both sides—the musicians who do these sessions and several record producers, including Denny Cordell, producer of "A Whiter Shade Of Pale."

The musicians interviewed

wished to remain anonymous, probably because any opinions they express could lead to a loss of session work in the future.

One leading drummer who has played on a lot of pop sessions, told the MM: "I don't really object to these sessions at all. I get my fee for the job. The guy producing the record puts up the money and takes the chance. If he's clever enough to get a hit, good luck to him."

"I don't expect to get any extra cash—though it would be nice—any more than I expect to give back my fee if the record is a flop."

Another leading sessioneer said that he thought that most of the session men did not mind and that Bill Eyden was hoping for too much when he asked for a share of the profits. "But they are buying our talent for a small amount. I believe that in America, in this situation, the session people get a very



DENNY CORDELL: likes giving money to the milkman at Christmas

small royalty—about one and a half per cent—if the disc's a hit."

Bill Eyden agreed with this. He'd like to see a small session royalty from successful records.

Most of the musicians seem fairly philosophical about the groups taking the credit for the hits, but one leading session drummer said: "I don't mind doing these depping sessions, it's all money, but it used to infuriate me after doing a session to see the group doing the record on TV—and see the drummer unable to even mime the drum part."

If musicians were not contented with the situation why don't they refuse to do depping sessions?

"Because if we don't, someone else soon will—and possibly for a smaller fee," said the drummer interviewed.

The Musicians' Union attitude is that as long as the session

man is paid at least the union session fee, they cannot stop any of their members doing a session. "In fact," said the MU's Assistant General Secretary Harry Francis, "many of our members would object strongly to us trying to stop them doing these sessions. I personally think they should not do them, but it's a difficult problem."

"The musicians know when they go into the studio that the group involved may make a lot of money with the record. After all, there's little difference between doing this with a pop group and, say, Mantovani's recording sessions. Mantovani, as musical director, stands to make a lot of money in royalties from a session, but the musicians involved are only paid the session fee."

Record producer Denny Cordell recorded "Pale"—and employed Bill Eyden to do the drumming. He told the MM: "If

a group of session men wanted to form a group, make a record, tour the country, promote the disc and get a big hit, good luck to them. Otherwise, they should be content with the very good livelihood they make from sessions. Some of these people can make two or three hundred pounds a week.

"I would like to see the arranger get a farthing a record in royalties. But the session men—that's a load of —"

Talking about the extra £70 bonus he gave Eyden, Cordell commented: "That was a gratuity which I gave him because he'd been of service to me in the past. It was the same thing as the money you give to the milkman at Christmas."

Another independent record producer who disagrees with giving session men a royalty is Ron Richards, who records the Hollies.

"The session musicians do a job for which they are paid. They can't have it both ways—steady studio work and record royalties. Many of them have left bands or groups because session work offers them a better living."

Ron said he had only used a session man once in the last year—when drummer Bobby Elliott of the Hollies was ill. "I'd far rather have used Bobby. He knows the group and exactly what they are trying to do. A session man is the last resort for me. I'd rather, on a pop record, get in a couple of players from another group—particularly if it's a new young group who are recording."

"The group members see the session man, who is a fine musician usually, and realise they aren't as good—and it really brings them down."

Gladys Knight and the latest Motown 'family'

BY NICK JONES

blue came the Four Tops "Reach Out I'll Be There," the Jimmy Ruffin while Marika and the Vandellas kept up their end with "I'm Ready For Love."

However the Motown story can never end. They third of Marvin Gaye and Kim Weston to bring to even more sunshine music. The Four Tops scored yet again with "Standing In The Shadow Of Love" and "Bernadette." Martha returned with "Jimmy Mack," and the Supremes—whose "Love Is Here" and "Now You're Gone" had only just slipped out of the top twenty—decided it was time for another really big one and we got "The Happening," standing into the top five after its already great success in America.

seven, and at eight she was performing at recitals in New York, Florida and in most of the southern States. Despite this excellent ground-work, despite winning first prize in a large talent contest, Gladys' mother insisted she finished in high school—and that was where Gladys formed her group, the Pips.

TOURS

The minute the one girl-three men unit was ready to work they were on the road and praying to be a great success wherever they went. "Every Beat Of My Heart" sold a million records and the group appeared throughout America on tours, theatre dates, and television shows.

Eventually Gladys Knight and the Pips, after their long spell on the soul scene, moved into the poppier field by joining up with the Tamla Motown label. The partnership proved to be another great success for Berry Gordy Junior and his "family."

Their first record on the label was "Just Walk In My Shoes" which justified the group's dramatic label switch and promised even greater things to come.

One of those greater things has come—it's called "Take Me In Your Arms And Love Me" and it hit the MM chart two weeks ago—and it marks the official birth of another Motown family—Gladys Knight and The Pips.



SCHOOL

Magnific back at "the factory" in Detroit, Gladys was still racing ahead and more hit records were being born. In weeks ago a reasonably strong addition to the Motown label, Gladys Knight and the Pips hit its chart with their second disc.

Motown has always been considered a "family" and Gladys and the Pips fitted in very well. From Atlanta, Georgia, Gladys, her brother Willie Knight and her cousin William Curt and Edward Patterson first started singing together in high school. Classical vocal training came in the age of

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NEW JAZZ RECORDS

Anything by the late great Clifford Brown is welcome, but surely it's time that Fontana got round to issuing some of the material which has never been available in Britain. Nevertheless "EASY" (Fontana FJL-134) is superb value at 21s 9d for anyone who didn't get it when it appeared here in 1964 on the Mercury label under the title "Remember Clifford". Brown's warm sound and infinite melodic invention are heard to magnificent advantage on all

eight tracks, but none more so than "Ghost Of A Chance" which is one of his greatest ballad performances. Sonny Rollins spurs the trumpeter on on "Gertrude's Bounce," "Powell's Prances" and "Love Is A Many Splendored Thing," while Harold Land makes a less challenging frontline partner on the others. Max Roach's drumming is superb as always, and George Morrow and Richie Powell were stalwart if unspectacular performers. Even allowing for the

convulsions which have turned jazz on its head in the last few years, this music is as valid now as it was when recorded over a decade ago. I can't recommend this too highly.—B.H.

The combination of Louis Bellson and Eric Dolaney will delight drummers the land over and consequently "REPERCUSSION" (Studio 2 Stereo TWO-269) will be in demand where-

ever percussionists gather. The music, however, on the 12 tracks is purely incidental to the drumastics and unless you are a drummer or one of those who still think drum solos are the highlights of every jazz performance, this may not be your meat. This was recorded in Britain when Bellson toured with Jazz At The Phil and as a dialogue between two percussionists it has its moments. Tracks include "Skin Deep," the unlikely "British Grenadiers," and "633 Squadron" and "Scotland The Brave." "Blues March" is passable, but don't compare it with the Art Blakey version. Despite odd spots of solo work from unidentified tenor and trombone this is strictly for drummers.—B.H.

Collectors in the Thirties used to be rude about Cab Calloway's singing (not with reason), though most of them kept a few of his records and turned out to see him and an admirably driving band when he came to Britain in '34. We can hear something a little earlier than the '34 orchestra on "CABULOUS CALLOWAY" (VJM VEP24), an EP of four tracks from '30 and '31. Calloway, the original showman-hipster, warbles on every number; and one of them, "Valler," boasts some pretty hilarious, racially significant lyrics. But the band has plenty of space, and tasty instrumental spots — by R. O. Dickerson (tp), possibly Harry White (tmb) and Reuben Reeves (tp), Andy Brown (alto) and Foots Thomas (tr) — make up for the rigorous occasion by the strongest singing. Walter's "Crazy 'Bout My Baby" is a superior performance for vocal and solo work; muted trumpet, sax section blowing and ensemble underlined by a good tuba-based rhythm team impress on "Nightmare," and "My Honey's Lovin' Arms" offers fair delayed-action vocalising plus tough solos and opulent band jazz of the period. This is a record for keen collectors to put alongside the recent Calloway LP on Ace Of Hearts.—M.J.

NEW POP RECORDS

NICK JONES ON THE NEW SINGLES



The name's the same, but the sound's different

SPENCER DAVIS GROUP: "Time Seller" (Fontana): When the old Spencer Davis group split up Stevie Winwood shot off in a new direction. I'm glad to say so did Spence. Basically what both Stevie and Spencer have done is fight their way out of all the limitations and obligations that the old Spencer Davis group presented. What fans have got to realise now is that this debut single of the Spencer Davis Group is the debut of a new group. Forget what is expected of Spence and dig what he has arrived at. Traffic had no difficulty with "Paper Sun" because the group changed their name and we all expected something new and were prepared to accept it. Spencer's name is the same but the sound is different — and I'm sure this record is just what we need. Phil Sawyer handles the soulful vocal over the deep, dramatic bowing of four double basses and four violas and the sounds float about as he sings of the man who sells time and lives deep in your mind. Everything about the record is a knockout and it's beautiful and everybody's glad.



SPENCER: a knockout

A Long Long Time" (Tama Motown): This group's signing version of "Put Yourself In My Place" was a joy to listen to but here the Elgins have made a very boring, corny sound which doesn't deserve to be recorded—let alone released. I think this is just Motown catering for the cornball market in the States—it's a pity we have to endure it here. The frightening aspect is, that the Elgins are probably capable of making really groovy sounds—like the Supremes—but as the Supremes are making the groovy sounds the poor old Elgins get lumbered with the rubbish material.

ART: "What's That Sound (For What It's Worth)" (Island): A new group—including some members of the recently split-up VIP's group—have produced a most valid cover of the beautiful Buffalo Springfield number. Originally a fresh but biting West Coast sound, Art have given the number a big powerful boost and singer Mike Harrison's big voice booms out from the bending, churning and bluesy backing. Personally the Springfield's version holds more in its creeping, all embracing gentleness—but Art's forceful and more aggressive approach may get their sound off the ground. Primarily though, the sentiment is the nicest thing about the record, and we hope it's a hit because of that.

JOHN'S CHILDREN: "Come And Play With Me In The Garden" (Track Records): Their "Desdemona" only just missed the chart and now John's Children waste no time in issuing another loud, forceful but again original sound. The group has an urgent sound propelling all the time and attacking nicely. This is a commercial record right in the slower-power groove and it roars with power. A very strong, climactic happening sound and I can't see how it can really fail especially judging on the reaction to "Desdemona." We'll all be playing in the garden soon, folks!

BRINCOS: "Nobody Wants You Now" (Page One): Despite dropping the "Los" bit, Brincos don't seem to have lost too much in their sound. With that hard Trogs-like sound and the prominent guitar it's obviously a Larry Page production which is a shame because there are many facets of this rather good, commercial number that could have been brought out to give it that edge over all the other singles we get each week. Using strings to rather a cluttering effect, Brincos have a strong vocal sound although they lack soul but this is quite an impressive record and with some creative channelling we might see them in the chart yet.

THE AMEN CORNER: "Gin House" (Deram): This is new group currently working the blues circuit in England. Their debut single on the Deram label is certainly a creditable performance of this good old bluesy "drinking song" and the horns with the group all riff along at a pleasing, blue pace. However, the concept of the song is very unoriginal, and creatively it gets absolutely nowhere although, as I say, it's been well made. It's just you get that feeling of having heard it all before a hundred times. Or is it two hundred? Or is it two thousand?

THE ELGINS: "It's Been" (Island): A new group—including some members of the recently split-up VIP's group—have produced a most valid cover of the beautiful Buffalo Springfield number. Originally a fresh but biting West Coast sound, Art have given the number a big powerful boost and singer Mike Harrison's big voice booms out from the bending, churning and bluesy backing. Personally the Springfield's version holds more in its creeping, all embracing gentleness—but Art's forceful and more aggressive approach may get their sound off the ground. Primarily though, the sentiment is the nicest thing about the record, and we hope it's a hit because of that.

WEDNESDAY (26)
5.45 pm BBC T: Jazz Today (Charles Fox). 9.20 O: Jazz For Everyone. 9.30 J: Jazz. 10.35 Q: Jazz Club. 11.15 T: Nat King Cole (Capitol T2600). 11.40 NI: Kenny Drew. 11.45 T: Bill Evans at the Town Hall, Vol 1.



BRINCOS: hard Trogs-like sound

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Terry (voc, harmonica), MCGHEE (gtr), and various accompas including Melvin Merritt (pno, djs), Baby Dadds (djs), Wilbert Ellis (pno). New York, 1947-50.
JIMMY REED: "The New Jimmy Reed Album." Big Boss Man, I Wanna Know, Got Nowhere To Go, Two Ways To Skin A Cat, Heartaches And Trouble, Tell Me What You Want Me To Do, Honey I'll Make Two, You Don't Have To Go, Don't Play Me Cheap, Two Sides To Every Story, Just Trying To Cop A Piece, Two Heads Better Than One. (HMV CLP3611).
Reed (gtr, voc, harmonica), Jimmy Reed Jr. (gtr), Lefty Bates (gtr), Jimmy Gresham (bass), Al Duncan (djs). Chicago, 4 and 8/11/56.
"THE BLUESMEN OF THE MUDDY WATERS CHICAGO BLUES BAND." Chicago Slide, Creepin' Snake, Lookout Victoria, You Done Lost Your Good Thing Now, Talkin' Webster's Word For It, Theme, Ain't Nobody's Business What I Do, Born In Georgia, Trouble Hurts, Watermelon Man, Oh Ugly Man Like Me, Gave It All To Me. (Spivey LP1008).
Victoria Spivey (voc), Otis Spann (pno, voc, organ), George Smith (voc, harmonica), Luther Johnson (voc, gtr), Samuel Lawhorn (gtr), Francis Clay (djs), "Main Stream" (gtr). New York, 1966.

NO shortage of blues releases this summer, last week I reviewed five albums of fairly contemporary stuff, and here are three more — a little more varied in content.
In view of the quantity of average-to-good blues available it is necessary for most buyers to be highly selective.
The Jimmy Reed, his first LP for ABC Paramount's Bluesway series, is described by Mrs Reed on the sleeve as "the greatest that my husband has ever done." That it's not, though.
It includes several of his hits; mood and general choice of tempo and routine are typical of his records, and the voice and harmonica are as we expect — pleasant and distinctive if you like Reed, which I do.
But the performances, in the main, lack something of lift

and lustre compared with his best; I certainly prefer his "At Carnegie Hall" set, and think I prefer "Boss Man Of The Blues" and "Just Jimmy Reed."
Still, some of the tunes are good and the old lazy, easy-going Reed flavour is there.
The Terry-McGhee collection takes us back stylistically and so far as recording dates are concerned. The tracks date from '47-50 and the music is still unsophisticated in sound. It is necessary to point out that titling is misleading if it makes you expect anything like the usual Terry-McGhee team production. This is all Sonny, playing or singing or doing both with some whooping hurled in for good measure. Brownie duets with him momentarily but is really just the guitar support.
"Riff And Harmonica," "Harmonica Rag" and "Whoppin' The Blues" are the instrumentals, or (to be more exact), vocal-instrumental streams of sound. Sonny commands a powerfully lilting swing, and his agitated cries and yelps and strange conversations with his harp to build up a fierce kind of descriptive folk music. The sung blues are quite good, though Terry's voice becomes a bit monotonous at length.
Baby Dodds is said to be present on eight tracks; sometimes I hear him drumming away, but if he is on the title tune and one or two more he's very distant. Brownie is credited with the guitar work, but Sonny can be heard calling on "Stick" or "Sticks" (Brownie's brother) now and again, so the personnel information needs more investigation.
From Terry, we return to more conventional blues with the Muddy Band album, sent in by Victoria Spivey on her own label and available from specialist jazz and blues shops.
The band, close in personnel to that heard on recent LPs by Spann and John Lee Hooker, is in relaxed form and the record gains from the number of singers (all pretty fair) it is able to mount. Otis plays some organ, but it's not in a class with his piano.
Victoria herself sings three, speaks an intro, and helps out Otis on a telling "Nobody's Business." Luther Johnson shines on "Georgia" and "Creepin' Snake" in the vocal department; "Watermelon," "Slide" and "Theme" are instrumentals; and George Smith, aside from playing effective harmonica, does well on "Old Ugly" and "Lookout." Here and there, "Main Stream" on guitar makes his presence felt. — M.J.

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CYDRAX and PEARDRAX

RADIO JAZZ

Times: BST/CET

FRIDAY (21)
1.45 pm NI: Jazz. 6.0 NI: Amateur Jazz. 6.30 NI: Jazz Rendez. 11.5 Q: German Jazz. 11.30 NI: Danish Jazz. 11.15 T: Glenn Miller (Army-Air Force Band, World War II). 11.45 T: Art Tatum with Hampton, Rich, Edison, Kessel.

SATURDAY (22)
12.0 noon BBC T: Jazz Record Requests (Steve Race). 2.55 pm M2: Radio Jazz Magazine. 3.30 M2: Dicky Wells in Paris, 1937. 5.0 NI: Montreux JF. 10.0 A1: Antibes JF. 10.35 Q: (3) Dean Martin (6) John Coltrane. 10.40 M2: Swing and Sweet. 11.0 A2: Jazz Records 1934-37. 11.15 T: Glenn Miller (Film Music). 11.30 J: Jazz Festival. 11.45 T: Art Tatum (Solo, Mid-1950's).

SUNDAY (23)
7.0 M2: Radio Jazz. 8.45 V: Mel Torme. 10.30 A1: Free Jazz. 11.3 A1: Antibes JF. 11.31 BBC L: The Jazz Scene, including Michael Garrick Sextet, Jay Marshall, Alan Branscombe Trio. 12.15 am E: Jazz.

MONDAY (24)
8.30 pm J: Bobby Troup's Jazzline. 9.30 J: Big Bands. 10.30 NI: Paper One's Viking JB. 11.10 M: Jazz. 11.15 T: Peggy Lee. 11.30 NI: Count Basie. 11.45 T: New Jazz Records.

TUESDAY (25)
10.30 pm M2: Jazz. 10.35

BBC L: Mark Murphy, Jerry Allen Trio, The Settlers. 11.0 U: Berlin JF 1966, Harlem Top Dance Festival. 11.5 O: Don Cherry. 11.10 NI: Buddy Cole. 11.15 T: Ray Charles Singers. 11.45 T: Stan Kenton, Archie Shepp.

WEDNESDAY (26)
5.45 pm BBC T: Jazz Today (Charles Fox). 9.20 O: Jazz For Everyone. 9.30 J: Jazz. 10.35 Q: Jazz Club. 11.15 T: Nat King Cole (Capitol T2600). 11.40 NI: Kenny Drew. 11.45 T: Bill Evans at the Town Hall, Vol 1.

THURSDAY (27)
4.30 pm NI: German Jazz. 4.35 U: Jazz Magazine. 6.30 NI: Lalo Schifano, Montgomery Coltrane, Gibbs. 6.0 E: Stuff Smith. 10.0 A1: Antibes JF. 11.15 T: Jackie Cain and Roy Kral. 11.45 T: Jazz at the White House, 27/6/67, including Duke and Getz solo.

Programmes subject to change

KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF France 1-1829, 2-348. E: NDR Hamburg 309, 189. H: Hilversum 1-402, 2-298. J: AFN 547, 344, 271. M: Saarbrücken 213. N: Denmark Radio, 1-1228, 2-62, 1-08; 2-263, 210. O: BR Munich 375, 187. Q: HR Frankfurt 806, T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.



Will there be another Newport?

BY KARL DALLAS



YOUNG TRADITION: exciting effect on the Americans

Bill Taylor—New Zealander with musical roots in old Ireland

A STRANGE voice broke into the transatlantic telephone call I had with some of the British visitors to Newport on Sunday: Redd Sullivan, now more than three-quarters of the way on his round-the-world singing trip, and raving about a young New Zealander singer called Bill Taylor whom he heard during his visit to Kiwiland.

The music of NZ usually means Maori war dances to most people, but Bill Taylor's equally traditional music has its roots in Irish music. He's coming here soon, says Redd, who'll be back himself in Britain at the beginning of August.



RODERICK: at Cambridge

The same night at the London Troubadour (no connection, of course) brilliant young songwriter Al Stewart holds forth. He has now finished recording his new album.

JOE LUSTIG is no longer handling Julie Felix. Noel Gay Artists are handling Julie's bookings.

TREVOR LUCAS is back in town. He's at the London Troubadour on Sunday and at the Jug o' Punch, Birmingham, with Maria Hougetvelt next Thursday.

ROY HARPER is a new last-minute addition to the people appearing at the Cambridge Folk Festival from July 28 to 30. The rest: Tom Paxton, Judy Roderick, Alex Campbell, the Tinkers (whose new record is selling well), Tom Rush, Fred Jordan, Johnny Handle and the High Level Ranters, Dorris Henderson, Skid Skidmore, Trevor Lucas, Nigel Denver, the Cambridge Morris, and—fresh from their Newport success—the Young Tradition.

Meanwhile, it's not too late to enter the folksong contest that's being run at Cambridge. There are sections for American-style and British-style material.

One of the judges, A. L. Lloyd, won't be able to make the gig as he's been invited for a music festival in Havana, Cuba. I'll be judging there, however, though not as a substitute for Bert (there could be none).

WE'VE heard much of Georgia Sea Island music from people like Guy Carawan, and their contributions at Newport have enlivened some not very exciting records I have of past festivals. Now one of the Islanders, Mabel Hillery, is to make a British tour at the beginning of October for three weeks. She'll be doing a Cecil Sharp House concert with Hedy West and will tour, starting in the north.

Hedy is making the arrangements, I understand.

THE Smothers Brothers, the folksingers whose comedy show is winning audiences away from the Beverly Hillbillies, are on the Andy Williams show on BBC-2 on Friday this week.

SURBITON resident Derek Sarjeant has been appointed to the new Kingston Arts Council. He is also to give a course of lectures on folksong at the local Adult Education Centre in the autumn.

Meanwhile, Surbiton assistant organiser Jack Parkinson is giving a similar course on jazz, though I somehow feel we won't agree on Albert Ayler and John Coltrane.

SADDEST news on the City 4 group scene is that the 3 City 4 have broken up as Roy Bailey is going to be a lecturer at Bradford University, though they will still do occasional concerts.

Meanwhile both Leon Rosselson and Marian MacKenzie will be taking solo bookings. I have long regarded Leon as one of the most intelligent songwriters on the scene—often witty, sometimes really moving—and as for Marian, she has one of the sweetest voices ever to come out of Scotland. **KARL DALLAS.**

WILL there be another Newport Folk Festival? This was the question that burned across the airwaves as I spoke by transatlantic telephone to some of the British participants on the last day of this year's festival.

"There's been a big rumour that this will be the last Newport going the rounds," said Julia Cressy of Folk Directions, who accompanied the Young Tradition on their visit to the festival. "And it's true that the Saturday night concert attracted rather less than a capacity crowd."

"But there was a similar rumour last year—and here we are."

Here we are indeed, with the strongest team Britain has ever sent to Newport. In addition to the YT, the big voice of Bob Davenport, the superb ballad-singer of fellow-Geordie Louis Killen and Scotsman Norman Kennedy, and the gentle virtuosity of the Incredible String Band showed the Americans that there's still a lot of creativity in the British folk movement.

The British visitors seemed to be having a good time. "It's a gas," said Royston Wood, "I'm enjoying myself hugely. The stuff we've been hearing in the blues workshops, especially the Staples Singers, has been just too much."

Peter Bellamy agreed. "I've enjoyed almost everybody except the professional folkies," he said, "you know who I mean. They did bring me down."

High point of the professionals' contribution to Newport '67, apparently, was Joan Baez's sudden appearance on the Saturday night. She sang with her sister Mimi—widow of the brilliant Richard Farina—and called Judy Collins on stage to join in too.

A new star who has really established himself at Newport this year is Arlo Guthrie, whom Julia described as "genuinely amusing and light-hearted."

It would be difficult to say which of the British guests are impressing their hosts the most.

The YT arrived to hear everyone raving about Bob Davenport's appearance at a concert the previous night. During another spot, said Peter Bellamy, he appeared to imagine that foghorn of a B having trouble with the amplifier system.

"Louis has impressed everyone," said Peter, however. "And the time I saw them, the Incredibles were getting a very good reaction indeed. People were gathered round them, absolutely lapping it up."

Added Heather Wood: "Norman Kennedy did very well in the ballad workshop, as you might expect."

The workshops are different from the British concert, as applied in Keele. "They're really informal concerts, in which various people present their kind of music and explain what it means. At least, that's the basic idea," said Royston Wood.

"But when we sang at a workshop with Frank Warner, right in the middle of a field, singing right into the wind, we didn't have much opportunity to talk. We had to just get on with the singing."

"We were lucky in this workshop. We went on at the end, when lots of people had gathered round from other workshops which had ended earlier."

The Young Tradition themselves seem to have had a predictably exciting effect on the Americans, though I'm not sure if it's a dose of British understatement or the Americans' part or Royston's when he agreed: "They have been going wild in a very restrained sort of way."

All the visitors found evidence that the popularity of folk was waning in America. "It seems we've been in at the death," said Heather. "But they seem to like what we're doing."

If enough young Americans get turned on by Bob, Norman, Louis, the YT and the Incredibles, this could be a death the seriousness of which has been much exaggerated, to quote Mark Twain. Let's hope so.

FOLK FORUM

<p>THURSDAY</p> <p>BLACK BULL, High Road, N.20 (Totteridge tube). LIVERPOOL'S JACQUIE and BRIDIE! DENNIS O'BRIEN with VANESSA, 10 p.m. JON FOUR.</p> <p>GREYHOUND, Fulham Palace Rd. Pimlico Three. MARTIN WYNHAM REED. 8 p.m. prompt.</p> <p>THE FOX, Islington, THE CLIFFORDS.</p>	<p>SUNDAY cont.</p> <p>JOHN PEARCE, JOHN BETHLEHEM, Two for the price of one! Waltham Abbey Folk Club, New Inn, Sun Street.</p> <p>NAG'S HEAD, BATTERSEA</p> <p>ROGER HILL MARIAN SCAL</p> <p>Hall price before 7.30 pm.</p>	<p>WEDNESDAY</p> <p>At LES COUSINS, 49 Greek St.</p> <p>WORKSHOP</p> <p>With Spontaneous Jazz Ensemble Alexis Korner and Victor Brauner plus hundreds and thousands.</p> <p>HOLY GROUND (opposite Bays water tube). MIKE ABSALOM in (trodus).</p> <p>DIZ WISLEY</p> <p>JOANNA WHEATLEY</p> <p>SURBITON, Assembly Rooms, 3 p.m. DEREK SARJEANT, JOHN FRASER, MALCOLM PRICE.</p>
<p>FRIDAY</p> <p>At LES COUSINS, 49 Greek St. 7.30-11.00</p> <p>MUSIC OF INDIA</p> <p>on Sitar, J. Bharasia, Tabla, N. Sen, both Sergeant Pepper Musicians.</p> <p>At LES COUSINS, 11.30 All-night</p> <p>TREVOR LUCAS</p> <p>At IV FOLK CLUB, 49 Hill, FLINT HILL THREE, ROGER HILL.</p> <p>DORRIS HENDERSON The Central, Barking Road, East Ham.</p> <p>FIGHTING COCKS, Singers.</p>	<p>MONDAY</p> <p>BOREHAMWOOD, THE CROWN (near Railway Station) MARTIN WINDSOR, resident. RICHARD DAVIES.</p> <p>FOLKVILLE, PUTNEY, Half Moon Lower Richmond Road LISA TURNER, ROYD RIVERS, CLIFF AUNGIER, DAVE MOSES. Watch this space for Birthday Rave date.</p> <p>MARTYN WYNHAM Winstanley Arms, Clapham Junction.</p>	<p>FOR HIRE</p> <p>1/- per word</p> <p>ACQUIRED the best MOBILE DISCOTHEQUE — ROGER CEARNS. — KIN 7156 01-946 0301</p> <p>DISCOTHEQUE HIRE. Range of portable Courier discoteque sound systems for hire. Newham Audio 01-574-4064</p> <p>REHEARSAL ROOMS</p> <p>1/4 per word</p> <p>BAND REHEARSAL Studio 51 available. — Studio 51, 16-17 Old Newport Street, W.C.2. (0426 2071)</p>
<p>SATURDAY</p> <p>ANGLERS, TEDDINGTON. Come ye all! Floor singers welcomed.</p> <p>At LES COUSINS, 49 Greek St. 7.30-11.30</p> <p>BERT JANSCH</p> <p>August 12 Incredible String Band</p> <p>At LES COUSINS, 12 Hill 7. Russian music</p> <p>ODESSA BALALAIKA TRIO</p> <p>Plus many guests</p> <p>At THE CELLAR, Cecil Sharp House, Cambridge Town, 8 p.m. DAVE AND TONI ARTHUR, Resident Trevor Crozier.</p> <p>CITY FOLK, Saturday, July 22nd. Pat Shuldham. Show from the E.F.D.S.S. JOINS THE TAPPERS and TONY MCCARTHY. Sing and dance along with them at Horseshoe Wharf Club, Nr Mermaid Theatre, Blackfriars.</p> <p>EWAN MAC COLL PEGGY SEEGER MIKE HERRING BOB THOMPSON</p> <p>Union Tavern, Lloyd Baker Street, W.C.1. 7.45 approx.</p> <p>FOLK AT THE CLERKENWELL TAVERN, 106 Farringdon Road, E.C.1 (opposite Mount Pleasant sorting office), 8.30 p.m. MEL FLATT, HILARY MOODY.</p> <p>THE PEANUTS CLUB, King's Arms, 213 Bishopsgate (Corner of Finsbury Street) E.C.1</p> <p>THE 4 SQUARE CIRCLES plus residents</p> <p>TROUBADOUR, 265 Old Brompton Road, 10.30.</p> <p>AL STEWART</p>	<p>TUESDAY</p> <p>BISHOPS PARK, Putney Bridge, S.W.6</p> <p>THE SPINNERS</p> <p>TROUBADOUR, 9.30 MARTIN WINDSOR'S "COME ALL YE"</p> <p>PHOEBUS AWAKES!</p> <p>AT THE RISING SUN</p> <p>Rushy Green, S.E.6</p> <p>CEILIDH NIGHT</p> <p>with HAMMERSMITH MORRIS MEN and JACK HAMILTON with DANCE BAND. Residents: MARDIN HAZELL, Esq. THE CHAPMAN and THE COVEN. Admission 4s. (3s non members).</p> <p>VERA JOHNSON AT THE HOPPOLES, Baker St., Epsford, 8 p.m.</p>	<p>PHOTOGRAPHS</p> <p>1/- per word</p> <p>LOVELY PHOTOGRAPHS of bands taken lovingly, cheaply. — Norman Gammeter, 01-252 5016 (workdays) or 01-784 2350</p> <p>UNPUBLISHED Monkeys photos leaving London Airport 3 different pictures, 10s. — Box 6313</p> <p>PROTEST BADGES!</p> <p>Send for list and include 50p</p> <p>To Y.C.L. (MA)</p> <p>16 King Street, London, W.C.2</p>

NEW ALBUMS

Some of the nicest records Alex Campbell has made have been for the cheap labels, and his new one for Saga, "ALEX CAMPBELL AND HIS FRIENDS" (ERG 8021) is one of the nicest of them all. He is the same old Alex we know so well, but not trying to impress any of his critics with his folkiness. Here he gives us Merle Travis's "Dark As A Dungeon," "Don't Think Twice," his own "Been on the Road So Long," and the almost inevitable "Freedom." And, in the fulsome manner which is essentially his own, he introduces some other singers from the Sandy Glenhouse stable — Johnny Silvo, who reminds one of a youthful Belafonte on songs like "Midnight Special" and "Dinks Song," Paul McNeill, a surprisingly sweet Cliff Augier, and Sandy Denny. Sandy has always been a promising singer and on her three tracks on this record she begins to fulfil that promise. Her voice has authority and she seems to have a good idea what to do with it. She doesn't quite belt it out as much as she is wont to do in the flesh, but it's still a fantastic voice. The sleeve notes quote some kind words I wrote about Sandy a while ago, and I don't have to revise them one little bit on this showing. Of course, this isn't a very deep record, and it's in the nature of such things that the songs shouldn't be presented with much depth either. This is OK most of the time, but Sandy's version of "The Fiddler's Tune" (sometimes known as "The Week Before Easter") has some of the feeling that I know she could put into it. What I'm really looking forward to though, is her first solo album. —K.D.

"THE LONG HARVEST," four of which have just come out as Argo OAS 1049, he aims to produce seven-and-a-half hours of balladry from Britain and America, with Peggy Seeger carrying off the American honours. But on one record he will give us, for instance, six different versions of "The Elfin Knight" so that we can see how the artistry of the folk ballad singer can make a varied diet from the one basic plot. This will sound dreadful, I know, to the unthinker who goes out for a pint when someone gets up to sing a ballad, but the folk who realise that the ballad is as much the heart of folk music as the blues is the heart of jazz, will leap on these fantastic records with enormous joy. He folk club, or public library, come to that, and should be without them. And singers looking for good material should never weary of turning to them. And anyone who wants to study how one man can produce so many different sounds should listen to the chameleon voice of MacColl, sometimes stern and bitter, other times wheedling and moanous. Don't study him to humorous. Don't study him to copy how he does it. Use him as a model of how to find a similar variety in your own singing — even if you can only manage one version of "Lord Randal." —K.D.

A new Bounty release, "LOS CHIRIGUANOS" (BY6034), is subtitled "The Pulsating Sounds Of Paraguay." Well, they don't pulsate all that wildly, but the music has a lot of melodic charm and a lot of melodic grace. The musicians are Angel Sanabria, who sings and plays guitar, and harpist Pablo Vicente Morel. Paraguayans who are now well known in New York and Paris. Their programme includes love songs titled "Mercedita," "Naranjita" and other pretty names, and excellent harp features of dance pieces called "Llegada" and "Mi Despedida." All in all, this is warm string music, folksy rather than folk. —M.J.

NEWS IN BRIEF

Drummer Tony joins Easybeats

AUSTRALIA'S Easybeats have replaced drummer Snowy Fleet with 20-year-old Tony Kahill, from Stepney, London, who emigrated to Australia but worked his way back to Britain.

Cleo Laine was recording an album for Fontana this week. Gerry Marsden's new single is "Gilbert Green" a Bee Gees composition released next month. Rog Whitaker and Dodie West, two of the British Knokke team, star in a new BBC-TV series Whistle Stop from next month. Normie Rowe, currently touring his native Australia, may be called up for the Australian forces. If so, he would be in the forces for two years.

Lulu, Ray Fell and Mike Yarwood are to star in a further series of BBC-2's Three Of A Kind. There will be five more this year and 13 next year. Acker Bilk and his band are to return from Czechoslovakia today. They then start their annual holiday and return for a three-day engagement at London's 100 Club on August 11, 12 and 13.

Professor Stanley Unwin, master of double talk, guests with the Lounge Lizards for a jazz recital at Beddington Park, Surrey on Saturday (22). The Amen Corner, whose single "Ginhouse" is released tomorrow (Friday), have signed for an eight-day tour of American colleges from October 7. They guest in BBC's Saturday Club on August 12. Singer Jeannie Lambe and husband, tenorist Danny Moss star at the Fox and Hounds, Haywards Heath, on Sunday (23).

Country Charlie Pride, the coloured C&W singer, arrived in this country this week for a week of promotion on his new single "Just Between You And Me," out tomorrow (Friday). Trombonist George Chisholm pays a return visit to London's 100 Club tonight (Thursday), supported by the Alex Welsh Band. Kenny Ball and his band are at the club on Sunday (23) and July 30. Alan Bown has left the Eye label for Deram, and his first single on the new label will probably be in late August.

Bruce Turner takes a night off from Acker Bilk's Band to guest with John Chilton's Swing Kings at the Six Bells, Chelsea on Saturday (22). Juke Box Jury panel this week features Alan Freeman, Billy Walker, Anita Harris and Maggie Clewes. Vince Hill, Lulu, Pinkerton's Colours and Episode Six are on Monday Monday next week (24).

Geoffrey Everitt celebrates 21 years with Radio Luxembourg this month. Terry Oates is joining RCA Great Britain Ltd on August 1 as manager, artists development.

Chris Barber's Band with Otilie Pasterson are to appear in a one-night late show at Edinburgh Festival on September 1.

Producer Norman Newell has taken over exclusive recording for Frankie Vaughan, who moves from Philips Records to EMI. He will record an album this month with Eddie Fisher. Brian Green's Band play at Hatfield Jazz Club on Monday (24), 100 Club (25) and Tally Ho, Kenfish Town (27).

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Friday, July 21st
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7.30 - Midnight Bar Extension

Saturday, July 22nd
ALEX WELSH

Sunday, July 23rd
KENNY BALL AND HIS JAZZMEN

Monday, July 24th
PHILIP GOODHAND-TAIT & THE STORMVILLE SHAKERS
plus RAY "THE BARON" PETERSON

Tuesday, July 25th
BRIAN GREEN'S JAZZ BAND

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SAMMY RIMINGTON
LICENSED BAR

Sunday, July 23rd, 7.30 p.m.
FROGISLAND JAZZ BAND

THAMES HOTEL
Hampton Court, Middlesex
Friday, July 21st

ALEX WELSH & HIS BAND
Saturday, July 22nd

ALAN ELDON'S JAZZ BAND
Sunday, July 23rd

BILL NILE'S DELTAS
Monday, July 24th

SIX BELLS
KING'S ROAD, CHELSEA
Saturday, July 22nd

BRUCE TURNER
JOHN CHILTON'S SWING KINGS
Sunday, July 23rd

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TUESDAY
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Sat. July 22 S.A.F. CHORUSBY
Sun. July 23 BEXLEY, Black Prince
Mon. July 24 STOCKPORT, Sordale Club
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SOUND SYSTEM! LATEST BLUE
BEAT, TAMLA, SOUL and R&B
Members 3/-, Guests 4/-
WED., JULY 26th (7.30-11 p.m.)
The Mid-week Big Show
BREAK UP THE WEEK AND
JOIN THE CROWD PLUS
* TONY RIVERS and
the CASTAWAYS
TONI ROCKET and his
DISCO BLUEBEAT SHOW
REDUCED RATES FOR STUDENTS

THURSDAY

MAX BAER
AND THE CHICAGO SETBACK
WHISKY-A-GO-GO

THURSDAY AND FRIDAY
SPONTANEOUS MUSIC EN-
SEMBLE, Little Theatre Club

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

THE SHADES OF MIDNIGHT,
Bingo Coat Bay, Bishopsgate
(N. Liverpool St Station) Adm. free

FRIDAY

CONSTANTLY RE-BOOKED
WAGES OF SIN
PLYMOUTH PARK BALLROOM

CROYDON JAZZ CLUB, Star
Hotel, David Jones Jazzband

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.

FAMILY

MANCHESTER, ST BERNADETTES
FROGISLAND JAZZ BAND,
Eloak Arms, Brentwood

GOthic JAZZ BAND, River-
bank

HIGHGATE VILLAGE, "The
Old Coachhouse", ART ELLEF-
SON, COLIN PETERS QUINTET.

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

MAX BAER

AND THE CHICAGO SETBACK
COOKS FERRY INN

NEW SEDALIA JAZZ BAND,
Bomford Football Club

OSTERLEY JAZZ CLUB
ALAN ELDON'S JAZZ BAND

STARTING GATE, Wood Green
A'burtaleses Trio

THE FANTASTIC
FREDDY MACK SHOW
Town Hall, Torquay

FRIDAY cont.

007 SUN VALLEY CLUB, Back-
ton Junction, 13 Bamberly Place,
E.8. presents **DAVE B.G.** and the
CLASSICS from Reading on
Saturday, July 22. Open Friday,
Saturday, Sunday, Buson 21.30,
25.30, 28.30, 31.30, 34.30, 37.30,
40.30. Telephone 249 2228. Ladies free
Sunday.

SATURDAY

BRUCE TURNER!! Six Bells,
Kings Road, Chelsea

CONSERVATIVE CLUB,
BIGGLESWADE
TRIADS
ERIC SILK, Est. Pie Island

FAMILY
WARMINSTER PRIVATE PARTY

GOthic JAZZ BAND, Belgium

MAX BAER
AND THE CHICAGO SETBACK
AMERSHAM, LEGION HALL

MINOR PORTION
ROLL BAND
BEDFORD, JULY 22

RICKMANSWORTH REVIVAL
Southern Stompers Cricket Club,
Park Road (10 minutes station) 9
pm.

SPECIALITY CROWD PULLING
WAGES OF SIN
ST JUST CORNWALL

THE FANTASTIC
FREDDY MACK SHOW
Purple Fizz, Plymouth

SUNDAY

AT THE KING'S ARMS, PECK-
HAM (LYE) 8.00. **BIG BAND**
JAZZ. **KEN GIBSON ORCHE-**
STRA.

BEXLEY, KENT, Black Prince
Hall. "LUCAS" and the **MIKE**
COTTON SOUND

BILL BRUNSKILLS Jazzmen,
Fighting Coaks, Kingston

BLUES THING, Hole-in-the-
Ground, Winchester Road, N.W.3.
Stakey Vic's Chicago Blues 8a
ad. 8 pm

COOKS, CHINGFORD
Royal Forest Hotel
NEW SEDALIA JAZZ BAND

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

GEORGE, MORDEN, GOthic
JAZZ BAND.

GOthic JAZZ BAND, Belgium

IRONBRIDGE TAVERN, EAST
INDIA DOCK ROAD, POPLAR
Every Sunday morning **JAZZ**
JAMBORÉE, MARYLANDERS and
GUESTS.

LORD RANELAGH, S.W.5
Lanchtime, John Marks All-Stars

MAX BAER

AND THE CHICAGO SETBACK
GOLDEN TORCH, STOKE

SUNDAY, July 23 Old Town
Park Club, Hastings. "TINY"
CRAIG AND THE LAYMEN.

THE FANTASTIC
FREDDY MACK SHOW
Est. Pie Island, Twickenham

THEY ONLY NEED SEEING
WAGES OF SIN
SOUTHAMPTON WATERFRONT
CLUB

MONDAY

BEXLEY, KENT, Black Prince
Hall. **CHARLIE GALBRAITH**
ALLSTARS, featuring Dave Jones
and Kenny Ball clarinetist.

HAMPSTEAD COUNTRY CLUB,
30 yards Belsize Park tube. **ALAN**
ELSDON.

PLOUGH, STOCKWELL
KENNY BAKER
READING, **KEN COLYER**,
Ship, Duke Street

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

THE FANTASTIC
FREDDY MACK SHOW
Day of Rest

TUESDAY
AT THE PLOUGH, ILFORD
MERY WRIGHT
BIG BAND
DRIAN EVERINGTON QUINTET

FAMILY
SOUTHGATE ROYALTY

GEORGE, MORDEN, KEN
COLYER

"HIGHWAYMAN," Camberley
Michael Garrick Trio, ART THE-
MAN.

PROGRESSIVE PROFESSIONALS
WAGES OF SIN
KNEBORTH HALL, HERTS.

THE FANTASTIC
FREDDY MACK SHOW
Carlton Ballroom, Birmingham

WEDNESDAY

FAMILY
EEL PIE & SYBYLLAS
Call Ian Hamilton Don Road 061
CEN 8367

HITCHIN, Hermitage Ballroom
HUMPHREY LYTTTELTON.

SOUTHERN STOMPERS,
"Crown," Anerham

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

THE FANTASTIC
FREDDY MACK SHOW
Day of Rest

TROPICANA CLUB
18 GEORGE STREET, CROYDON
DON RENDELL, IAN CARR
QUINTET

YOU CAN'T afford not to book
WAGES OF SIN
BLUP BELL, SHEFFIELD
Soul management
Barrie Hawkins 058 2 081403

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1/4 per word
KENNY BALL Appreciation So-
ciety. — S.a.e. to Miss Pat Saun-
ders, 18 Carlisle Street, W.1.
SEEKERS' Fan Club, s.a.e. to
Diane Arden, 235 Regent Street,
London, W.1
YARDBIRDS (most blueswail-
ing) Fan Club — s.a.e. to 72
Dean Street, W.1.

CALIFORNIA BALLROOM
Wigan Road, Dunstable 02804
Friday, July 21st, 8 p.m.—Midnight
HUMAN INSTINCT
Saturday, July 22nd, 8 p.m.—Midnight
RICHARD KENT STYLE
Car park Supporting Groups Bar ext.

THE ED FAULTLESS TRIO
presents MODERN JAZZ
EVERY WEDNESDAY
THE PHOENIX
Cavendish Square, W.1 MAY 1700
Wednesday, July 26th, 8.15-11 p.m.
MICHAEL GARRICK
TRIO
Admission 4/- 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 21st
JOE HARRIOTT
Saturday, July 22nd
HAROLD MCNAIR
DICK MORRISSEY
Sunday, July 23rd
Lunchtime and Evening
TUBBY HAYES
PETE KING
Monday, July 24th
ALAN HAVEN
Tuesday, July 25th
DICK MORRISSEY QUARTET
Wednesday, July 26th
TONY LEE/
PHIL SEAMAN TRIO
Thursday, July 27th
MARK MURPHY

Fri., 21 July
9.30 p.m.-2.30 a.m.

* **RIOT SQUAD**
* Apostolic Intervention
sat., 22 July
10.30 p.m. 'til dawn

* **PANDEMONIUM**
* 117

* Apostolic Intervention
Marc Bolland
& Tyrannosaurus Rex
sun., 23 July
6.0 p.m.-11.0 p.m.

* **EXPLODING GALAXY**
Admission 5/- & 8/-
Licensed restaurant until 1 a.m.
LIGHT SHOW and FLICS

garden
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Representation: THE FANTASTIC
FREDDY MACK SHOW
Agent: Paddy Malpin
DUMONT ASSOCIATES
Royalty House, Dean St., W.1
Phone: REG 4323
Manager: Johnny Jones
LONDON CITY AGENCY
189 Wardour St., London, W.1
Phone: REG 3378

SA PRAED STREET, W.2
TEL PAD 3274
Monday - Thursday

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

Friday, July 21st
SAM & BILL SHOW
FROM AMERICA

Saturday, July 22nd
THE GASS BAND
Sunday, July 23rd

COUNT SUCKLE & SOUND SYSTEM
with the **MONARCH BAND**
FORTHCOMING ATTRACTION

FROM AMERICA
Friday, July 28th
DONNIE ELBERT
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 21st
DICK MORRISSEY
Saturday, July 22nd
ART ELLEFSON
Sunday, July 23rd, Lunchtime
DICK MORRISSEY
and **IAN HAMER**
Evening
ART THEMAN

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TONY LEE/
PHIL SEAMAN TRIO
Thursday, July

BILL Lewington LIMITED

184 Shaftesbury Avenue, W.C.2
Phone: COlumbia 4288
Hours: 9.30-5.30 All Day SAT

ALTO SAXOPHONES

KING Super 20, brand new, complete £313
FRENCH No. 10, low A, 17, new £179
BUESCHER 402, reconditioned £115
SILVER Super Action, reconditioned £85
PENNINGSMA, good value £45
NEW SUPER DEARMAN, reconditioned £85

TENOR SAXOPHONES

KING Super 20, brand new, complete £328
FRENCH No. 10, low A, 17, new £179
SILVER Super Action, reconditioned £85
PENNINGSMA, good value £45
NEW SUPER DEARMAN, reconditioned £85

JET-TONE MOUTHPIECES

Full range now available
Trumpet £7.00 each
Trombone £8.15.00 each
Standard Silver Plate or New Alloy models at an extra charge
Seven days Approx. original Cash

FLUTES

GEMINHARDT Alto, new, complete £222
ARMSTRONG, 16, new, complete £44
GEMINHARDT, 16, new £65
GRASS, new complete £33

TRUMPETS

KING Silver Flute, new, complete £192
CONN 348, 16, new £290
SESSION reconditioned, good value £70
SESSION Flugal Horn £50

TROMBONES

KING Symphony, 56 1/2, new, complete £205
CONN 146, good value £112
SILVER Flugal, good value £27

Highest Part Exchange Allowance on your present Horn

IN MEMORIAM
1/4 per word

REGINALD HONEY, aged 71 years, passed away, May 12, 1967. Member of M.U. for many years. A Bandmaster for Messia Agency from 1932-1957. Radio missed by his wife and daughter.

PUBLIC NOTICES
1/4 per word

THEATRICAL EMPLOYERS REGISTRATION ACT, 1925. NOTICE IS HEREBY GIVEN that Laurence Selous, of 72 Waterpark Road in the City of Salford and Roger Charles Eagle, of 21 Crosswell Grove, Huddersley, in the City of Huddersley, and sitting in both names under the name of "Waterpark Enterprises" intend to apply to the County Borough Council of Salford for registration under the above Act.

PERSONAL
1/4 per word

EUROPEAN FRIENDSHIP SOCIETY, BURNLEY. Friends any age, all countries. Send s.a.c. for free details.

EXCLUSIVE PEN FRIENDS and introductions. All areas. All ages! Both sexes. Send s.a.c. for free details—Judith, 64Y, Highgate Hill, London, N.19.

FREE LIST OF PEN PALS will be forwarded to everyone sending a stamped addressed envelope to World Wide Friendship Club, 48 Cemetery Road, Denton, Manchester, Lancs. (15 days ago).

FRENCH penfriends, all ages, from 13-21. Send s.a.c. for free details.—Anglo French Correspondence Club, Falcon House, Burnley.

HIPWAGGONS. Have your car painted. Psychedelic individual designs. Free estimates. Box 9333.

INTRODUCTIONS AND friendships sincere help.—Write to Missy Barton, Ingooles House, Shrewsbury.

LOMELY? I can help you. Confidential.—Write Jennifer Ann, 10 Station Terrace, Cardiff.

PUBLICITY (press coverage, fan club, etc.) handled by expert journalist, former Daily Express sub-editor, PRS member; highest credentials.—Jack Murdoch, 27 Geneva Drive, Darlington.

ROMANCE OR PENFRIENDS. England / abroad. Thousands of members.—Details, World Friendship Enterprises, ME74, Amhurst Park N.16.

Someone somewhere, wants a letter from you. For lasting pen friends s.a.c. to Mac-Eve, M. 38 Vance Road, Blackpool.

UNDER 21? Penpals anywhere.—Details free, Teenage Club, Falcon House, Burnley.

HI THERE
Do you know where to go for some of the most well-kept lessons — man and girl. And cheap too! For groups, for teens and for you — not a penny — SAT. SUNDAY — but only the best! *LAURENCE CORNER* 67-68 Highbury Road, London, N.1. 2 mins. Victoria St. 100-page catalogue 1. post free. Job-baiters, uniform, tapes, etc.

VOCALISTS WANTED
1/- per word

A YOUNG PRO VOCALIST (male) required. Must be able to sing: Soul, Pop, Surf / Ballad, Standards, Harmony (also ten) and record well. For established eight piece residency. Start Aug. 14. Letters and photo to: Jack Jay, Locarno, Blackburn, Lancs.

BEACH BOYS / FOUR SEASONS type group require experienced, semi-pro vocalists, knowledge of harmony preferable.—BAR 2908, 6-8 p.m.

BIG BAND Pop Vocalist required. Box 6265 "M.M."

IS THERE anyone in London who is young, single, male or female, white or coloured, who features R&B material but who can also sing pop and ballads? One-nighters in south would suit a very good semi-pro.—Full details and photo to Box 6311.

KEN STEVENS ORCHESTRA
Saxophone and Hercules Ballroom, Norwich

VOCALIST REQUIRED
preferably with big band experience
Pop and Standards Residency

NORTON YORK AGENCY REQUIRES VOCALISTS.—88 Turnham Green Terrace, W.4 CH1 9BZ

SHOWBAND requires singer — COP 5580

SOUL GROUP, semi-pro, require vocalist (Wanted)—Rick Mansworth 16091 or Garston 3785

YOUNG MALE VOCALISTS (under 22) required for national promotion plan, recording etc. Good looks and ability essential. Send full details with photo. 6799D.—Box 6212

VOCALISTS
1/- per word

ATTRACTIVE female semi-pro singer/vocalist, seeks working group. Residency 5122

DARIN — BAR 9155

SOUL SINGER seeks good working band, good gear, also blues singer wants good working Chicago blues band. Vox PA — 966-6225

YOUNG AMBITIOUS SEMI-PRO MALE SINGER of pop, country, R & B, Western and ballads, seeks backing group. Try or amateur.—Write, 91-822-0509 4-7.30 p.m.

LONDON BOROUGH OF WALTHAM FOREST
LEYTON BATHS HALL, HIGH ROAD, E.10

Applications are invited for the job of the above mentioned hall on Saturday evenings throughout the period October 7th, 1967, to April 28th, 1968. The starting capacity of the hall is 1,250, and for dancing, 1,200.

Applications should be forwarded to:
The Town Clerk, Town Hall, Walthamstow, E.17, with brief details of the purpose of hire.

Town Hall, Walthamstow, E.17

Classified Advertisement Department
"MELODY MAKER", 161-166 Fleet Street, London, E.C.4
Enquiries: FLEET Street 5011, Ext. 171, 176 & 234

ALL TRADERS' ANNOUNCEMENTS 1/4d. PER WORD
Rates for private advertisements are listed below each heading
All words (after first two) in BLACK CAPITALS, 6d. per word extra
Box Numbers: Please allow Two Extra Words. Plus 1/- Service Fee

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The Publishers retain the right to refuse or withdraw advertisements at their discretion. Although every care is taken to avoid mistakes, they are not responsible for clerical or printer's errors.

MUSICIANS WANTED
1/- per word

ABLE, AMBITIOUS, semi-pro musicians wanted for small band with drummer.—899-6451.

ALL STRINGS required by REME Orchestra. Vacancies also for clarinet and bass players. Other instruments considered. Permanent station near Reading.—Apply Director of Music, REME Staff Band, Arborfield, Reading, Berks.

ALTO, TENOR doubling clarinet, young, for short season. Students welcome.—Box 6326.

BAND OF 1st THE QUEEN'S DRAGON GUARDS. There are immediate vacancies in the above band for musicians between the ages of 17 and 25 years playing the following instruments: Oboe, Eb clarinet, alto saxophone, tenor saxophone, and bassoon. A pianist (classical and/or dance band), vocalist and a rhythm guitarist are also required. Junior Musicians age 15 to 17 years playing any brass, woodwind or string instrument, also pianists and drummers required. Initial training and tuition at the Junior Leaders Regiment, Royal Armoured Corps, Bovingdon, prior to joining the Band at The Queen's Dragon Guards at 17 1/2 years of age.—For further information write: Bandmaster C. K. Williams, L.R.A.M., A.R.C.M. c/o Sgt. J. Stone, A.I.O. Drill Hall, Richardson Street, Swansea.

BARITONE OR TRUMPET, for coloured group.—Ring BIS 3697

BASS GUITARIST for S.B. Chiswick.—Larry, 23 Wavendon Ave, Chiswick, W.4.

BASS GUITARIST required, N. London, recording group.—348-0783

BASS GUITARIST wanted by blues group. Good gear and experience essential. Must be enthusiastic.—Phone GLA 3980

BASS GUITARIST wanted for Detroit recording group, age 18-28.—Details and photo if poss. to Box 6324

BASS GUITARIST, willing to re-locate, for versatile group.—STA 5300

BASS GUITARIST required, N. London, recording group.—348-0783

BASS GUITARIST wanted by blues group. Good gear and experience essential. Must be enthusiastic.—Phone GLA 3980

BASS GUITARIST wanted for Detroit recording group, age 18-28.—Details and photo if poss. to Box 6324

PIANISTS, START WORK THIS COMING WEEKEND. Wide choice of lounge work, 1-5 nights weekly. All areas. New increased rates.—Clayman's, Bishopsgate 5531 (day).

PROGRESSIVE INTELLIGENT organist / composer / singer or guitarist with jazz / classical influence, wanted urgently by serious group extending "pop". Excellent recording set-up and opportunity for creative musicians.—Tel. 728-6609 before 7 p.m. or Box 6269

PRO LEAD GUITARIST/VOCALIST, bass guitarist, vocalist, drummer, to form new group around experienced organist and girl vocalist. Recording contract available also 13 weeks TV series.—493-7353, 493-1922

REME Band has vacancies for Clarinet players. Other instruments considered. Excellent training offered to young beginners between 15-17 years. Permanent Station near Reading.—Details from Director of Music, REME Band, Arborfield, Reading, Berks. Tel. Arborfield Cross 421, ext. 279.

STAFF BAND Royal Army Ordnance Corps urgently require professionalists. There are vacancies for players of good standard on all instruments including strings.—For further details write to: Director of Music, RAOC, Deepcut, Camberley, Surrey.

TENOR SAX (experienced) for well known East London semi-pro band. Work waiting. Phone 472-9013.

TENOR-SAX for young London band, 115 per week, semi-pro, age 18-25. Doubling vocals if possible.—Box 6314.

TENOR sax, semi pro for group N.E. London, work available, most evenings. 01-520-7653

TRADITIONAL jazz trumpet or cornet for Eric Silk's Southern Jazzband.—560-2686

TRUMPETERS, SAXES, organist for soul band.—BAT 1629, FUL 5674

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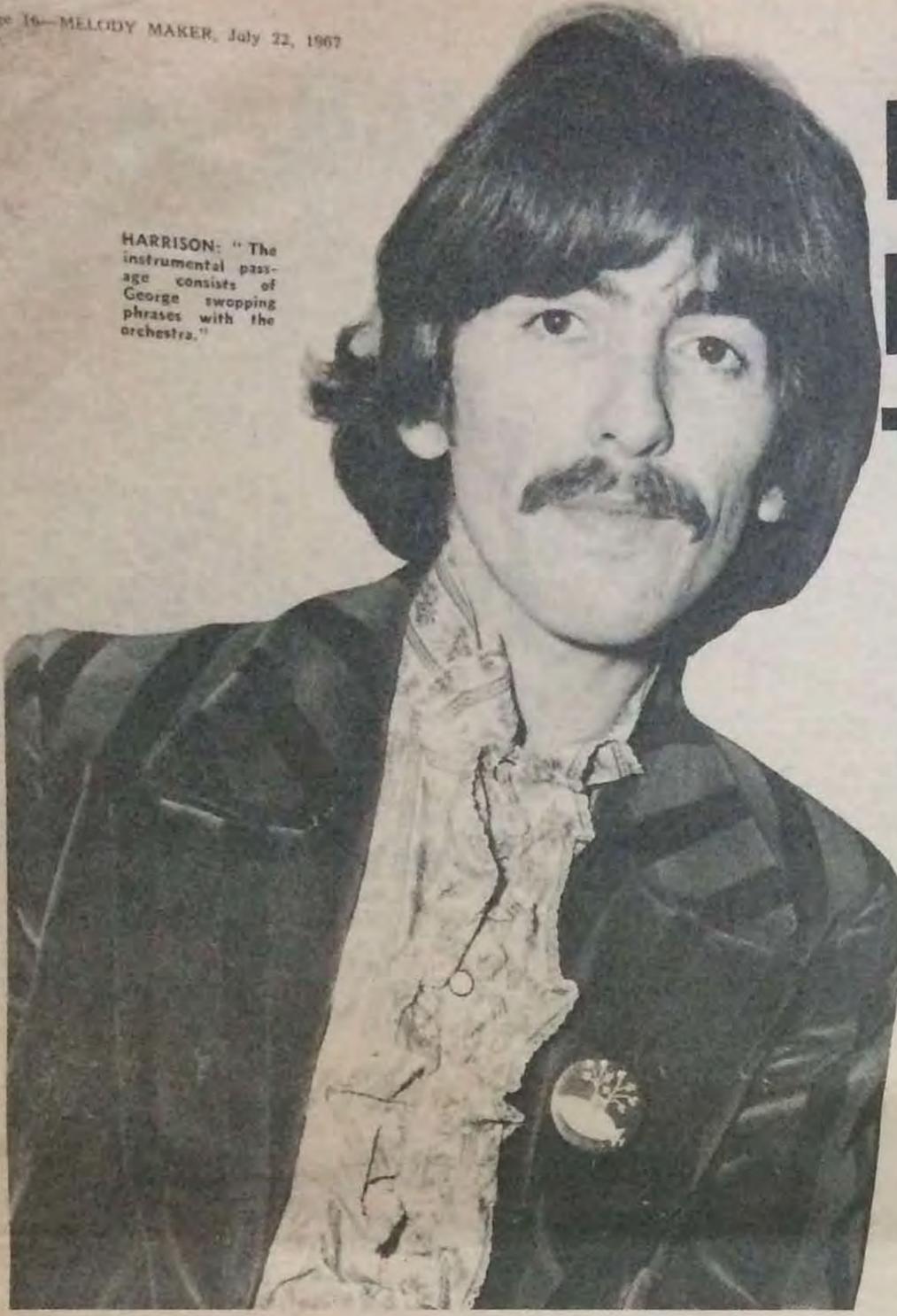
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HARRISON: "The instrumental passage consists of George swapping phrases with the orchestra."

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YET again intolerance breeds intolerance. Mr Danny Thompson is understandably annoyed by John Lennon's views on jazz (MM July 8). But he should not then depict the Beatles as unmusical conmen.

Lennon and McCartney are no virtuosi, but they proved themselves adequate musicians long before discovering bizarre recording techniques.

George Harrison was always a competent guitarist and if he did in fact take three hours to record a sitar solo, it certainly wasn't used on "Sgt Pepper." The instrumental passage — well over 12 bars — consists of George swapping phrases with the orchestra. Hasn't the time come for more broad-mindedness on all sides? No genuine music lover would confine his interests to one period or style. — R. A. QUAIL, London WC1.

JOHN MAYALL'S THE LEADING BLUESMAN



MAYALL: "not stale"

I FEEL Nick Jones was extremely harsh in describing John Mayall as "dying from the stale smell of yesterday" in his review of the Saville Show.

Every group must have roots and the Cream owe no small debt to Mayall's Bluesbreakers. They are an integral part of the scene and the dedication of John Mayall has brought him to his present status as a major bluesman and cannot be so sarcastically dismissed. — CHRIS WOLFE, Co. Antrim, N. Ireland.

copy in the train — but I am a lifelong reader of the News Of The World which has a fine record of decency and scrupulously impeccable morality behind it. It's all very well for these pop ruffians to sneer at a paper for doing its public duty, but the News Of The World has a far finer reputation than the pop press for exposing the evil people and evil influences in our society in fearless detail. — ALEISTER CRAWLY, Netheravon Road, Chiswick W4.

ONCE again a pop group has used a record to corrupt, pervert, exploit and generally mislead the youth of this country. We refer, of course, to the Beatles, and their outrageous statement that "Love is all you need."

As anybody knows, you need a lot more than love. You need at least six O-levels, a savings bank account, a Christian upbringing, a mortgage, plenty of exercise, and a sound job with good prospects.

Is it too much to hope that somebody can include some of these things in the next song aimed at the impressionable ears of the nation's teenagers? — CHARLES CATCHPOLE & DAVID HILL, 2 Portland Street, King's Lynn, Norfolk.

I HAVE just read an article about myself in the June 17, Melody Maker. The article, by Leonard Feather, is filled with misquotes. I am headlined as saying, "most of jazzmen today play like old people." Unbelievable! What I really said was that too many young musicians today imitate the older players, such as Miles and Coltrane, instead of establishing a music of their own generation. I have limitless respect for any true artist, no matter what generation... this especially applies to Miles and Coltrane. So if anyone is concerned, please don't take the contents of the article seriously. It has nothing to do with my music. — GARY BURTON, New York City.

CONGRATULATIONS to Danny Thompson on his spirited and sensible defence of jazz. A brief study of jazz shows all the great pioneers have been thoroughly accomplished musicians. One wonders what the Beatles' latest offering would have sounded like had the session men involved not practised their parts. — S. G. COLES, Edgware, Middlesex.

IF reader John Hutchinson thinks San Francisco will soon take over from Swinging London, then I suggest he buys himself a bell, a packet of incense, a copy of the International Times and goes down to UFO. — GLEN SWEENEY, London W2.

OH yeah avant-garde J. M. Craner (MM, July 1), I think you've got yourself a bit wrong about the "shallow and pretty sounds" of the music labelled under pop. Being a keen listener to all sorts of precious sounds of arts, including music by the Pink Floyd, Ayler, Scott Engel, Coltrane, Shepp, Stockhausen, Penderecki, Telemann and the whole gang, I advise you not to judge the competence and depth in music whether it's jazz, classics or pop, by comparing the starvation statistics of the performer, nor to listen with any preconceived ideas of an absolute pure music, nor to compare music at all.

See, it isn't Ayler or Love or Ligeti who make the music for you. It's you. They're making the music for you to perceive, for you to feel, not you to feel them, but if you really feel and understand yourself, you really understand what they are, too. It's just all a question about naturalness, your own. Re-think it and wait and see, and listen to Charles Lloyd in between. — EVA BJURHOLM, Regeringsgatan 78 A, Stockholm C, Sweden.

Stop trying to change the world

WHAT a load of utter drivel is coming from our new wave of pop philosophers and supposedly informed commentators. Please, I beg of you, get on with your music and reporting and stop trying to change the world. Some of us are doing our best to get on with our fellows, without resorting to drugs.

Some of us already believe in God without having to resort to LSD. What will be the next lousy craze dreamed up by the evil exploiters of the pop music industry to entice us to buy their records? What has the sick



CLARE



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society left to offer, after it has put love and God up for sale? — HUGH SOUTHON, Tunbridge Wells, Kent.

So the "Flower Generation" believe we should stop all wars and live together in peace and love. OK — I agree. But I

have yet to hear one of these people mention God. Perhaps I have not heard correctly, because in my opinion one cannot possibly live in love and peace without God.

Perhaps one of the "Flower Generation" would like to write to MM and say whether they believe in God, or if their only God is LSD. — JOHN WYNNE, Ripon, Yorks.

I'M sure Kenny Clare, one of Britain's finest jazz and all-round session drummers was delighted to read that Ginger Baker, a limited and typically expressionless "pop" drummer, referred to him as a "seny-bopper" — whatever that may be! (MM, Blind Date, July 8).

I feel Baker may learn from a listen to the Clare-Stephenson album "Drum Spectacular," and he may think twice before commenting again on the real drummers in this world. — PETER SMART, Woodmansterne, Surrey.

OH God, not again! Just when it seemed pop had been accepted as a valid part of the music business, we're treated to a good old fashioned load of musical snobbery from the condescending pens of Messrs Thompson, Hopkins and Richardson (MM, July 8). It wouldn't be so bad if their arguments were well conceived but their comments were so petty and spiteful, and typical of the "better than you are" attitude that the pop fan and artist has had to suffer from trained musicians for years.

These little gods waving their diplomas about are interested in only one thing and that is themselves, and not music. Messrs Thompson, Hopkins and Richardson, with their oh so smart, yet, oh so inaccurate comments about the pop scene prove my point. — RON TURNBULL, Paisley Drive, Edinburgh.

REGARDING Nick Jones's disparaging comments on Jeff Beck's performance at the Saville Theatre I would remark that the reception accorded to him in no way endorsed such unfavourable comment.

Why must your critics deal so harshly with those at the top of their profession? Of course, as with nearly all critics, they must say something, and if it's something unpleasant, so much the better! — A. H. DRISCOLL, Mickleham, Surrey.

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