

Melody Maker

JUNE 15, 1968

1s. weekly

MARTY FELDMAN on new records



STONES TOP!

MM WOBURN FESTIVAL

HURRY!
HURRY!
HURRY!

THAT is, if you don't want to be last in the queue already forming for the MELODY MAKER'S great Woburn Festival of Music in July.

This mammoth event, featuring a jam-packed, all-star bill of blues, folk and pop stars, is being presented by the MM in association with John and Rik Gunnell at the Duke of Bedford's stately home of Woburn Abbey, Bedfordshire, on Saturday and Sunday, July 6 and 7.

HEAVY DEMAND

Since the MM's initial announcement last week, applications are already flooding in. They were arriving as early as last Friday," said a spokesman for the Gunnell agency.

"In particular, there has been a heavy demand for £2 season tickets." These seasons cover ALL the shows on both days.



● JIMI HENDRIX

JULY 6 features an afternoon show from 2.30 to 5.30 p.m. starring the Pentangle, Al Stewart, Roy Harper, Shirley and Dolly Collins and Alexis Korner.

The Saturday evening show from 7 p.m. to midnight stars Jimi Hendrix Experience, who are being specially flown in from Majorca for their only British appearance this summer. Also on the bill the same evening are Geno Washington and the Ram Jam Band, Tyrannosaurus Rex, the Family, Little Women and New Formula.

DONOVAN

JULY 7 features an Afternoon with Donovan. This is a spectacular one-man show lasting from 2.30 to 5.30 p.m. That evening features a blues session with the Fleetwood Mac, John Mayall, Tim Rose, Champion Jack Dupree, Duster Bennett, and the Taste. Show lasts from 7 to 11.30 p.m.

Tickets for the Saturday afternoon show cost just 10 shillings. Evening show is £1.

The Sunday afternoon with Donovan is 12s. 6d. while the evening show is 15s. Or you can get the £2 season ticket covering all the shows on both days. Free camping facilities are also available.

Make sure you take part in this mammoth MM rave by getting your ticket TODAY. Tickets may be obtained from the Rik Gunnell Agency, 56 Old Compton St., London, W.1. (phone GERrard 1001), or from Keith Prowse, 90 New Bond St., London, W.1. (phone HYDe Park 6000), or from Keith Prowse branches and agencies.

HELLO LOUIS



Hello, Satchmo — it's so nice to have you back where you belong! Louis Armstrong arrives in Britain on Monday (17) for his two-week season at Batley Variety Club and TV and concert appearances in London. He flies into Manchester airport and opens the same evening in Batley. With him will be Tyree Glenn (tmb), Joe Muranyi (clt), Marty Napoleon (pno), Buddy Catlett (bass), Danny Barcelona (drs) and Jewel Brown (voc). And, of course, Louis' wife, Lucille. (See Page 10).

Involved in studio blaze

THE controversial Rolling Stones are back at the top. Their "Jumpin' Jack Flash" pushed Union Gap's "Young Girl" from number one this week — an overwhelming vote of confidence from staunch Stones' fans.

It's the group's first chart entry since "We Love You"/"Dandelion" entered the MM's Pop 30 in August last year. That single spent eight weeks in the charts but failed to make number one — it reached only number seven.

And this week, Mick Jagger reported that they hoped to finish their new album "Beggar's Bouquet" by this weekend, ready for release on July 26, his birthday.

DENIED

The Stones also denied reports which appeared in the American press that they were planning a merger with the Beatles' Apple project. They categorically denied any projected connection between the Stones' company and Apple.

The Stones and Marianne Faithfull were involved in a fire drama at the Barnes studio of Olympic Sound on Tuesday. They were being filmed for their new film One Plus One by French director Jean-Luc Godard when the studio roof caught fire.

BLAZE

Everyone was evacuated from the studios and firemen fought the blaze. Guitars, amplifiers, a Hammond organ and photographic equipment were saturated as firemen brought the fire under control. It is not known when filming will re-start.

Mick Jagger told the MM: "It was a pretty fantastic blaze. It broke out while we were recording a number which isn't titled yet."

JONES FOR TRIAL

BRIAN JONES appeared on remand at Great Marlborough Street Magistrates Court on Tuesday charged with possession of a quantity of cannabis. He was sent for trial at the Inner London Sessions beginning on June 25.

Jones was granted unrestricted bail.

DAVY JONES' NEW MONKEES—P. 5

MELODY POP 30 MAKER

BEATLE GEORGE'S U.S. DASH FOR 3-MINUTE SPOT

BEATLES George Harrison and Ringo Starr made a 12,000 mile lightning weekend trip to Hollywood last weekend. They flew out on Thursday of last week and were due back early this week.

The reason for the trip? George Harrison was making a three-minute appearance in a film being made with sitarist Ravi Shankar. And Ringo went along "just for the ride."

Press officer Tony Barrow told MM: "George had promised to make the appearance in the film and intended to do it when the group were in India, but was unable to do so. So he flew to the West Coast specially to keep his promise and Ringo accompanied him."

They were only in America for about three days and undertook no other business during the trip.

Recording on the Beatles' album was suspended over the weekend. Paul McCartney went with Jane Asher to North Wales to attend the wedding of brother Mike McGear of the Scaffold at Carrog near Corwen, Merionethshire.

Mike married 23-year-old hair stylist Angela Fishwick, whom he met at a Wirral discotheque four years ago.



A kiss from Paul McCartney was one of the wedding presents for 23-year-old Angela Fishwick, who married Paul's brother Mike McGear of the Scaffold at Carrog, North Wales, last week.

- 1 (2) JUMPIN' JACK FLASH Rolling Stones, Decca
- 2 (1) YOUNG GIRL Union Gap, CBS
- 3 (2) HONEY Bobby Goldsboro, United Artists
- 4 (5) THIS WHEEL'S ON FIRE Julie Driscoll/Brian Auger, Marmalade
- 5 (4) A MAN WITHOUT LOVE Engelbert Humperdinck, Decca
- 6 (8) DO YOU KNOW THE WAY TO SAN JOSE Dionne Warwick, Pye
- 7 (14) BLUE EYES Don Partridge, Columbia
- 8 (21) HURDY GURDY MAN Donovan, Pye
- 9 (9) RAINBOW VALLEY Love Affair, CBS
- 10 (6) I DON'T WANT OUR LOVING TO DIE Herd, Fontana
- 11 (19) BABY COME BACK Equals, President
- 12 (7) JOANNA Scott Walker, Philips
- 13 (20) I PRETEND Des O'Connor, Columbia
- 14 (10) WONDERFUL WORLD Louis Armstrong, HMV
- 15 (13) HELULE HELULE Tremeloes, CBS
- 16 (12) SLEEPY JOE Herman's Hermits, Columbia
- 17 (11) SIMON SAYS 1910 Fruitgum Co., Pye
- 18 (16) WHITE HORSES Jacky, Philips
- 19 (15) LAZY SUNDAY Small Faces, Immediate
- 20 (17) U.S. MALE Elvis Presley, RCA
- 21 (29) THE SON OF HICKORY HOLLER'S TRAMP O. C. Smith, CBS
- 22 (27) LOVIN' THINGS Marmalade, CBS
- 23 (26) TIME FOR LIVIN' Association, Warner Bros.
- 24 (18) CAN'T TAKE MY EYES OFF YOU Andy Williams, CBS
- 25 (25) THINK Aretha Franklin, Atlantic
- 26 (—) BOY Lulu, Columbia
- 27 (22) IF I ONLY HAD TIME John Rowles, MCA
- 28 (23) WHEN WE WERE YOUNG Solomon King, Columbia
- 29 (24) DELILAH Tom Jones, Decca
- 30 (30) TRIBUTE TO A KING William Bell, Stax

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POP 30 PUBLISHERS

1 Mirage; 2 Dick James; 3 Mecalico; 4 Feldman; 5 Lynn; 6 Blue Sea/Jac; 7 Essex Int.; 8 Donovan; 9 Cyril Shane; 10 Valando; 11 Kassner; 12 Welch; 13 Morris/Patricia; 14 Valando; 15 Peter

Walsh; 16 Carter-Lewis; 17 Mecalico; 18 Gerrard; 19 Immediate; 20 Valley; 21 Burlington; 22 Gallico; 23 Tamerlane; 24 Ardmore and Beechwood; 25 April; 26 Meteor; 27 Leeds; 28 Donna; 29 Donna; 30 Tee Pee.

TOP TEN LPs

- 1 (1) THIS IS SOUL Various Artists, Atlantic
- 2 (3) SCOTT 2 Scott Walker, Philips
- 3 (2) JOHN WESLEY HARDING Bob Dylan, CBS
- 4 (6) LOVE ANDY Andy Williams, CBS
- 5 (7) THE SOUND OF MUSIC Soundtrack, RCA
- 6 (4) SMASH HITS Jimi Hendrix, Track
- 7 (5) HISTORY OF OTIS REDDING Otis Redding, Volt
- 8 (9) FLEETWOOD MAC Peter Green's Fleetwood Mac Blue Horizon
- 9 (8) JUNGLE BOOK Soundtrack, Disneyland
- 10 (—) TOM JONES LIVE AT THE TALK OF THE TOWN Tom Jones, Decca

US TOP TEN

- As listed by "Billboard"
- 1 (1) MRS. ROBINSON Simon and Garfunkel, Columbia
 - 2 (3) THIS GUY'S IN LOVE WITH YOU Herb Alpert, A & M
 - 3 (5) MONY MONY Tommy James, Roulette
 - 4 (6) YUMMY YUMMY YUMMY Ohio Express, Buddah
 - 5 (7) MacARTHUR PARK Richard Harris, Dunhill
 - 6 (2) TIGHTEN UP Archie Bell and the Drells, United Artists
 - 7 (9) THINK Aretha Franklin, Atlantic
 - 8 (8) BEAUTIFUL MORNING Roscals, Atlantic
 - 9 (4) THE GOOD, THE BAD AND THE UGLY Hugo Montenegro, RCA
 - 10 (—) THE LOOK OF LOVE Sergio Mendes, A & M

PRATT DIES

LONG time Ted Heath lead trumpeter Bobby Pratt was found dead at his home in Alpert, Middlesex, last Wednesday night. He was 40 years old.

He leaves a wife, Tina, and an eight-year-old daughter, Michelle. A benefit on their behalf is being organised by trumpeter Stan Reynolds and bandleader Bob Barber.

Bobby was a world-class lead trumpeter whose high-note work with Heath gave the famous brass section much of its distinction.

He was also one of Britain's busiest sessionmen who worked with many of the world's top jazz and pop stars in the record and TV studios.

TONY SINGLE

TONY Bennett's new British single will be released on July 5, titled "Yesterday I Heard The Rain." The B side is a tribute to British singer Georgie Fame — "Sweet Georgie Fame."

Bennett has signed a new long term agreement with CBS Records, it was announced in America this week by Columbia president Clive J. Davis.

CBS are also releasing Simon and Garfunkel's American hit "Mrs Robinson" in Britain on July 5. The B side is called "Old Friends Stroke Bookends."

KNOCKE TEAM

WAYNE FONTANA, Marty Wilde and Friday Brown, with two other artists to be chosen by Hughie Green's Opportunity Knocks programme, form the British team for this year's European Song Contest at Knokke-le-Zoute, Belgium.

The contest takes place at the Belgian resort from July 12-18.

A SOLID SOUL STONE SMASH FROM SOUL CITY GENE CHANDLER

"NOTHING CAN STOP ME" Soul City SC 102 now in the charts!

Advertisement FIFTH COLUMN PLUS TWO

Nugent MacSpurdeley burst into my office the other day — I must say, it was a bit of a mess — yuck, yuck — but seriously folks, he had the cheek to say that we hadn't got much jazz available at a medium price. I got pretty cross with him and told him to look through our catalogue and just cast his eyes over the FJL prefix — he got quite a shock when he saw what was available.

For starters, FJL's cost only 24/9d. For starters record-wise, how about COLEMAN HAWKINS? "SWING!" is the title and the catalogue number is FJL 102 (mono only). The material on "SWING!" comes from the KEYNOTE catalogue and features names like ROY ELDRIDGE, TEDDY WILSON, BUCK CLAYTON, DON BYAS, and CHARLIE SHAVERS. Then on FJL 103 (mono only) there's your actual ERROLL GARNER trio with another one word title "MOVE!" Sorry about some of the titles that follow, but we had a mad idea some while back and I'm afraid you're lumbered with it! Next on the list comes GERRY MULLIGAN "RELAX!" (FJL 105 mono only) featuring ZOOT SIMS, BOB BROOKMEYER, DON FERRARA and JON EARDLEY trumpets, BILL CROW bass, and DAVE BAILEY drums. THE DUTCH SWING COLLEGE BAND, surely one of the most consistent European Dixieland bands around today, have an album titled "WILD!" (FJL 110 mono only). "SOUL" is the title of ART BLAKEY'S contribution to the FJL series. It's the JAZZ MESSENGERS featuring popular titles like MOANIN', I REMEMBER CLIFFORD, BLUES MARCH, and WHISPER NOT (FJL 111 mono only).

LIONEL HAMPTON used to have one of the roaringest big bands ever and on "LIVE!" (FJL 112 mono only) the atmosphere is all there. "LIVE!" was recorded at a concert in Amsterdam a few years ago — that's why it has been titled "LIVE!" — who said "very clever?"

CLIFFORD BROWN is represented by two beautiful L.P.'s "WARM!" (FJL 120 mono only) and "EASY!" (FJL 134 mono only). On "WARM!" you can hear ZOOT SIMS tenor, RUSS FREEMAN alto, and SHELLEY MANNE drums. On "EASY!" you can hear him with GERRY MULLIGAN and BOB BROOKMEYER.

ZOOT SIMS name has been cropping up here and there in this column, so far as a sidebar. Now on "COOKIN'!" he has his own L.P. (FJL 123 mono only). The album is from recordings he made during a visit to this country a while ago and features STAN TRACEY, RONNIE SCOTT, JIMMIE DEUCAR, KENNY NAPPER and JACKIE DOUGAN.

"INTIMATE!" — what a lovely title — (FJL 126 mono only). It features BEN WEBSTER and so does FJL 316 (mono only). That one has the fancy title of "BIG BEN TIME." Both these albums were recorded in Europe, "INTIMATE!" in Copenhagen and "BIG BEN TIME" in London. The Copenhagen recording features KENNY DREW piano, and NIELS - HENNING ORSTED PEDERSEN bass — to name but a few. The London recording features DICK KATZ piano, TONY CROMBIE drums, SPIKE HEATLEY bass and ALAN HAVEN organ.

I think you must have heard of QUINCY JONES — if you haven't — tut, tut — and you'd better listen to "FAB!" (FJL 127 mono only) which features QUINCY's big band and it is a pretty fabulous recording too — featured soloists include CLARK TERRY, ZOOT SIMS, FRANK WESS, PHIL WOODS, JOE NEWMAN and HARRY EDISON. The arrangements are by QUINCY, NAT PIERCE, AL COHN, and MELBA LISTON, so you're in for a bit of a treat when you listen to "FAB!"

LESTER YOUNG'S "LESTER LEAPS AGAIN" (FJL 128 mono only) is a must for your collection. It's just a beautiful L.P., like all of LESTER'S — the material is from the Emarcy catalogue.

We started this column with a COLEMAN HAWKINS album and I think it only right to close with another. This one's called "CATTIN'!" (FJL 131 mono only) featuring many of the names of the "SWING!" L.P., and a few more like TOMMY YOUNG, EARL HINES, TAB SMITH and JACK... TEAGARDEN.

By the way Nugent, this is just part of our FJL 24/9d. catalogue so don't come bursting into my office again — anyway, not until I've finished writing about the rest of the FJL's!

Goin' up the country

New blues LP recorded in Louisiana and Mississippi in 1966. Artists include Roosevelt Holts, Isaiah Chattman, Herb Quinn & O.D. Jones

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TOM JONES £9 MILLION TV DEAL

A SENSATIONAL five-year £9 million deal has just been finalised between ATV and the American Broadcasting Company for Tom Jones to star in his own full-colour US TV series of shows.

The hour-long shows will be produced at ATV's Elstree Studios and also be screened throughout the world—including Britain.

They will be first shown here in black and white, but switch to colour when ATV starts colour transmissions in the near future.

Tom is contracted to make a minimum of 17 of the shows a year, the first to be filmed in September or October. From this, the future pattern of the programmes will be decided.

Comments Tom: "Obviously, I am overwhelmed at the prospect of having an American TV series in addition to one here. We turned down one not so long ago because it was to have been made in the US and I wouldn't want to spend the amount of time there that these shows will take out of my future working life."

FOLK BENEFIT

FOLK SINGERS Dave and Toni Arthur, both struck down by serious illness, were given a benefit night at the Doghouse Club, The Greyhound, Fulham Palace Road, London, last Saturday.

Artists who turned up included Dave Calderhead, the Quaggies, Denis Manners, Eric Winter, Tony Foxworthy, and The Grehan Sisters who stole the show. The Yetties organised the benefit.

PENTANGLE TOUR

THE Pentangle, whose first album is heading for the top sellers, have been offered a three week tour of America in October.

Manager Joe Lustig said that they would do concerts, college and university dates. He is currently negotiating with three US record companies for release of the group's recordings in the States.

The Pentangle are on Country Meets Folk on Saturday (15).

AMEN 'BONUS' LP

AMEN CORNER'S next album will include 17 mated 51 minutes.

They will start work on the LP within the next two weeks and release is planned for August.

The group's new single, "High In The Sky," is set for release on June 26. On August 12, Amen Corner start a two-week tour of Hungary with Skip Bifferty.



O.C. SMITH TRIP PLANNED

LOS ANGELES-BORN O. C. Smith first made his mark in Britain as the man who stepped into Joe Williams' shoes with the Count Basie Orchestra a few years ago.

That was when Joe split the band to try a solo career in a slightly more commercial field. O.C. has followed Big Joe again — his single "The Son Of Hickory Holler's Tramp" has dented the MM's Pop 30 at No. 21.

O.C. gained his first semi-professional singing experience during a four year stint with the United States Air Force.

He was discharged in New York and immediately got a singing job at the Club Bay Grand where he was spotted by Sy Oliver. Oliver introduced him to Sid Bernstein who put him into the Concord Resort Hotel in America's Catskill Mountains. Soon after, Bernstein introduced him to Count Basie, who was looking for a replacement for Joe Williams.

CBS Records report that he will probably be in Britain at the end of July for a promotional trip.

Kennedy aftermath Shows cancelled

NEW YORK, Monday. — The death of Senator Robert Kennedy last week produced some show cancellations but no panic among promoters, reports Ren Grevatt.

It was not comparable to the fear and reaction which followed the assassination two months ago of Martin Luther King. Some Catholic colleges cancelled shows over the weekend, but out of respect rather than fear of more violence.

A Chuck Berry concert at Georgetown University in Washington was cancelled. In Greensboro, North Carolina,

a huge package show starring Wilson Pickett was also called off — this time for fear of racial violence.

A disc featuring a political parody version of "Simon Says" by the 1910 Fruitgum Company has had to be withdrawn. It featured a Bobby Kennedy-like voice reciting the parody "Bobby Says." The flip "Coronation March" was a take-off of President Johnson.

DOLLS FOR U.S.

THE Paper Dolls will tour the United States with the Bee Gees from August 1 to 22 and will also appear on 11 television shows. The girls had to turn down an eight week tour and an offer of their own American TV series because of their BBC TV series in September.

On June 15, the Paper Dolls appear at the Clockwork Orange, Chester, doubling the Civic Hall, Nantwich. Other dates are Southampton College (22); Mayfair, Birmingham (23); Cleveley's Ballroom, Blackpool (27); Palace Theatre, Manchester (30) and the Andover Carnival, Hampshire, on July 9.

DUANE BACK

EXTRA dates have been set for Duane Eddy when he returns to Britain from Germany on Sunday (June 16). He will now play at the Six In One Club, Tonbridge (19), and Maple Ballroom, Northampton (22) before starting a week at the Garrick Club, Leigh, from June 23.

From June 30 to July 7, he doubles in cabaret at the Starlight Club, Blackburn, and the Cabaret Club, Burnley.

CONCERTS FIXED FOR SATCHMO

THE proposed concerts for Louis Armstrong and his All Stars at London's Odeon, Hammersmith, on Thursday, July 4 have been gnalled. Louis will appear there in two shows: at 6.50 and 9.15 pm.

His full programme is as follows: Variety Club, Batley, from Monday (17) until June 30; BBC-2 TV spectacular recorded on Tuesday, July 2; two concerts at London's New Victoria on Wednesday (3); Hammersmith Odeon (4). Louis and the band return to the USA on July 5.

Opposite Armstrong at the Batley club for the two-week season is U.S. singer Salena Jones, who works with the resident Dickie Hawdon Quintet.

REPS PUT BACK

REPARATA and the Delrons have put their arrival in Britain for their second tour back until Tuesday (18). The three girls, due to arrive today (Thursday), have decided to wait and attend the graduation day at Brooklyn College where all three are students.

They open at Morecambe Pier on June 21. Dates include: Plaza Ballroom, Handsworth (22); Blaises (23); New College, Oxford (24); Church Elms, Dagenham (25); Civic Centre, North Peckham (27); Elms Court Ballroom, Oxford (28) and Belle Vue, Manchester (30). Television and radio dates are being negotiated.

CRAZY WORLD MEN ILL

TWO members of the Crazy World Of Arthur Brown were taken ill with nervous breakdowns in America last week. The group is currently on its first U.S. tour.

The drummer Drachen Theaker and organist Vincent Crane were replaced by Canadian Jeff Cutler and Dick Henningham, who flew out specially from Britain. Theaker said a spokesman, has now left the group for good and it is not known when Crane will rejoin.

The new musicians joined the group for this week's appearances at San Francisco's Fillmore auditorium. The group are in America for another three weeks.

DUSTY—new single and top TV appearances



● WETTLING

GEORGE WETTLING DIES

GEORGE Wetling, veteran drummer of the Chicago school, died of lung cancer at New York's Roosevelt Hospital on Thursday, June 6. He was 60.

Wetling was born in Topeka, Kansas, in November, 1907 and moved to Chicago in his teens. He lived in the Windy City until '36, working with many noted jazzmen. He was greatly influenced by the drumming of Baby Dodds and the music of King Oliver's Creole Jazz Band.

George worked with Artie Shaw, Bunny Berigan, Red Norvo, Paul Whiteman, Spanier, Joe Marsala and many more Dixieland combos including McPartland's and Eddie Condon's. It was with Condon that Wetling visited this country in 1957; he also appeared on an American TV Salute to Eddie Condon in '64.

DUSTY SPRINGFIELD'S new single will be a Clive Westlake song, "I Close My Eyes And Count To Ten," released on June 28.

She guests in Top Of The Pops (June 27), Pete's People (29), the new Kenneth Horne show, Sunday Night People (30) and Billy Cotton's Music Hall (July 14).

She will also feature the song in the last of her current TV series, on July 3.

Dusty flies to America tomorrow (Friday) to join her agent, Harold Davison, in discussions to finalise her forthcoming Stateside cabaret tour. Dates set so far for the tour are two weeks at P.J.'s, Los Angeles, from October 13, followed by two weeks at Mr Dee's, San Francisco.

BACHELORS STAR

THE Bachelors, currently starring in Five Past Eight at the Alhambra Theatre Glasgow, play a series of Sunday concerts throughout the summer.

These include Blackpool Opera House (June 30, July 28, September 1 and 15) and Morecambe Winter Gardens (July 14 and August 18).

LIB POSTPONED

LONG JOHN BALDRY'S next single will not now be "Mexico" as planned but another song which is being discussed by John and producer Tony Macaulay.

PITNEY FOR TV, CABARET DATES HERE

GENE PITNEY arrives in Britain this month for TV and cabaret dates. A new single "Love Grows" is released on June 28.

He arrives on June 20 and appears on Time for Blackburn (22); Top Of The Pops (27); and the Billy Cotton Music Hall (29).

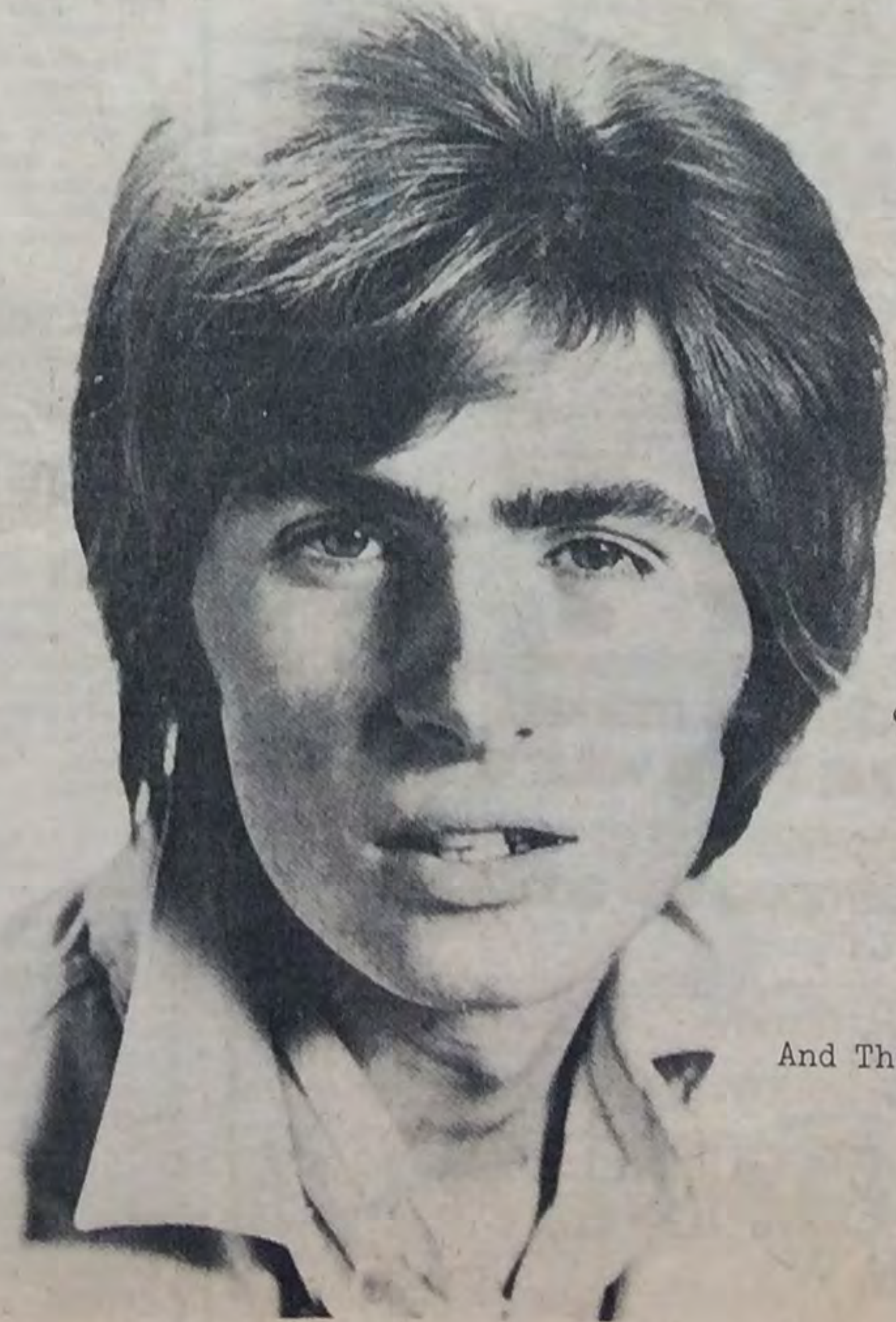
From July 1-6 he appears at the Batley Variety Club and from July 7-13 at the Fiesta Stockton.

Pitney has pulled out of this weekend's Bratislava Pop Festival in Czechoslovakia and will be replaced by P. J. Proby.

DOMINIC GRANT I've Been There



MF 1032



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FACES IN AGENCY SWITCH-WORLD TOUR

British trek in October

S SMALL FACES have just switched agencies, and this week impresario Arthur Howes, who has just signed them up — plus ex-Radio Caroline deejay Johnny Walker — already has big plans lined up.

In September, the Small Faces will tour Europe for a month, taking in Portugal, Spain, Belgium, Holland, Germany and France.

COLOUR POP

A SERIES of live half-hourly colour TV shows starring top pop and jazz artists will be screened on Fridays—commencing tomorrow with Manfred Mann—by BBC-2 TV.

Titled Colour Me Pop or Colour Me Jazz—depending on the content—the shows will be featured on each Friday, excepting the first Friday in the month. Producer is Steve Turner.

Shows will be screened in the Late-Night Line-Up slot of 10.55 pm.

Small Faces will be screened on June 21, followed by the new group, the Election (28), Salena Jones with the Brian Lemon Trio (July 12) and Peter Green's Fleetwood Mac (19).



MARRIOTT: recording
MARTYN RETURN

D DRUMMER Barry Martyn and his band, following their recent successful American trip to the New Orleans Jazzfest followed by engagements in Toronto and Minneapolis, have been booked for a return three-week tour next year by a Connecticut agency.

Barry denies that pianist John Marks is freelancing, as reported in last week's MM. Says Martyn: "John joined us before our visit to New Orleans, and he is a permanent and valued member of our band."

MOODY SINGLE

THE Moody Blues have a new single "Voices In The Sky" released on June 28, the day before they appear in concert with the Settlers at London's Queen Elizabeth Hall (29).

Their tour of France from July 13 to August 25 has been cancelled because of recent troubles in France. Instead they will now visit France from August 17-25 and appear on a major TV show in Prague, Czechoslovakia, from July 8-10.

'SECRET' LOVE

THE Love Affair will have a new single released on July 12. The title is being kept secret.

A German film unit is coming to Britain at the end of this month to film the group doing two numbers for a TV show. The group has also been approached to do a three-week concert tour of Australia and, if the deal is completed, they will fly there in October.

BULGAR FIRST

B RITAIN will be competing for the first time in the 25th annual Golden Orpheus song festival which opens at the Bulgarian Black Sea resort of Slanchev Bryag on June 25. Festival organiser Ghenko Ghenkov confirmed to MM this week that singer Bobby Shafto had accepted an invitation to represent Britain in the contest which carries a first prize of £200.

Shafto, who has not sung professionally since going into legitimate theatre last October, has to sing two numbers: one a set Bulgarian ballad (in English) and the other of his own choice.

The BBC's head of Popular Music, Kenneth Baynes, has been invited to the Festival as a member of the 13-man jury who will hear the entries in the plush 800-seater Bar Variete.

FREE FLOYD

THE Pink Floyd and Tyrannosaurus Rex are among the artists expected to appear in several free concerts in London's Hyde Park.

The concerts are scheduled for June 29 and July 27 and other artists are being negotiated.

Floyd manager Andrew King told the MM: "The idea is to put on concerts which are completely free to the public and the Ministry of Works have given us permission to hold two in the park. They will be on the lines of the concerts held regularly in Central Park, New York."

STATES AGAIN

THE Spencer Davis Group has been offered a return visit to America, for a month, starting in November.

The tour, the group's third, will include TV and radio appearances as well as club dates.

Spencer has also been asked to take part in an American Underground film to be shot in the Autumn.

DOORS TOUR

TWO top American West Coast groups, Jefferson Airplane and Doors open their first European tour in Stockholm, Sweden, on September 6.

The tour will include appearances in every major European capital. London dates have yet to be finalised.



JAZZ NEWS

Happy smiles all round as Johnny Patrick, Chairman of the National Executive Committee of the Musicians' Union (centre), hands a cheque for £200 to Bill Ashton of the National Youth Jazz Orchestra. The MU handed over the cash to help the orchestra to represent Britain at the 9th World Youth Festival in Sophia, Bulgaria, from July 26 to August 17.

CLIFF FILM DATE

THE premiere of Cliff Richard's new film Two A Penny takes place at London's Prince Charles Theatre on June 20 — the day before his new single "Love You Forever Today" is released.

A new LP is currently being recorded and will be released to coincide with the general release of the film.

Cliff ended his season at London's Talk of the Town last Saturday and spent this week recording. This weekend he attends the Pop Festival at Bratislava, Czechoslovakia.

GENO SINGLE

A NEW single by Geno Washington and the Ram Jam Band, titled "I Can't Quit Her," will be released on July 5.

The group is currently working on a new LP which is scheduled for release at the end of July.

They leave for four days of TV and radio in Paris at the beginning of August, returning for a guest appearance at the Brighton Festival on August 10. From August 22 to 27, the group tours Spain.

CHARITY BYRDS

THE Byrds will fly into Britain for a special charity concert at London's Royal Albert Hall in July.

The concert — the first of four being run at the Albert Hall over the next year in aid of Boys Clubs — will be on July 7 under the title Sounds '68.

Billed with the Byrds are the Move, Grapefruit, Bonzo Dog Doo Dah Band, Joe Cocker, Easybeats and Alan Bown. The comperes will be Stuart Henry, Chris Denning, Alan Freeman and Pete Brady.

JOHN AT BABA

JOHAN ROWLES opens for a week of cabaret at the Baba Club, Barnsley, on June 16.

This week, he was filmed for Top Of The Pops. The film will be shown either today (Thursday) or on June 20.

COLLIER WORK FOR ARTS FESTIVAL

GRAHAM COLLIER

has been commissioned to write an extended composition for the Harlow Arts Festival on July 26. The piece will be called "Contrapuntal Forms" after the sculpture by Barbara Hepworth. The piece will be previewed by the new Collier Sextet in the BBC's Jazz Scene on July 3. Line-up is Harold Beckett (tp, flugelhorn), Stan Sulzman (tr, alto, flute), Karl Jenkins (bari, sop, oboe, pno), Frank Ricotti (vibes, alto), Graham Collier (bass) and John Marshall (drs).

Radio Three will broadcast Graham's "Workpoints" on July 10. The South London Blues Society is running a Benefit Concert to raise funds for the new London Jazz Centre Society at the Royal Albert, Blackheath Road, Greenwich, on June 20. Taking part are the Mike Westbrook band and the Dave Gelly Quintet. All proceeds will go to the Centre.

The Modern Jazz Quartet, long associated with Atlantic Records, are the first American artists to sign with the Beatles' company, Apple. British pianist Dill Jones has joined the Dukes of Dixieland.

There are still some vacant places at this year's Barry Jazz Summer School, for which the Musicians' Union provides 15 scholarships.

Applications for the two week course, from July 28 to August 10, should be made to Wyndham Heycock, County Further Education Officer, Cambria House, Wyndham Street, Bridgend, Glamorgan. Ian Carr, Don Rendell and Graham

Collier are among the tutors.

The second annual Harlem Cultural Festival will be staged in New York's Mount Morris Park from June 30 to September 8, featuring the Count Basie band, Herbie Mann, Mahalia Jackson, Miriam Makeba, Ray Charles and Olaturji.

Sheffield Corporation are presenting "Jazz On A Summer Evening" at Weston Park, Sheffield, on June 20, starring the Humphrey Lyttelton band, Don Rendell-Ian Carr Quintet and Barry Whitworth Quintet.

New York's Hot Jazz Society presented a concert by the Ray Nance All Stars at the Half-Note last Sunday. Nance fronted J. C. Higginbotham (tmb), Big Nick Nicholas (tr), Sir Charles Thompson (pno), Tiny Grimes (gr), Slam Stewart (bass) and Jackie Williams (drs).

Britain's Pete King (tr), and America's Cecil Payne (bari) are in the 12-piece Maynard Ferguson band currently touring the Swedish Folk-parks. Chris Barber's band returns to London's 100 Club on Sunday (16).

Drummer Milford Graves and pianist Don Pullen, who head their own company, SRP Records, have a new LP release in the States, titled "Nommio". Pianist Lil Armstrong is currently touring the Caribbean.

Max Collier's Rhythm Aces have given up their residences at London's Stork Club and Green Man, Plumstead, because of pressure of work. Their only regular London venue is now Sundays at the Waterman's Arms.

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A HIT, SAID THE GYPSY

THE Marmalade knew they'd have a hit. A gypsy told them so. And he was right. Their fourth CBS single, "Lovin' Thing," nudged into the MM's Pop 30 last week.

Marmalade's Pat Farley, lead singer Dean Ford and drummer Alan Whitehead (the only Englishman in this Scots group) sat in a Fleet Street hamburger house last week and explained the magical predictions of the gypsy, whose palm they crossed with silver last year.

GIGGLE

"It was at Belle Vue, Manchester, where we were playing. We went to see this gypsy for a giggle and he told us that in January we would be travelling and in June we'd have success and money. And he's right — we went to Holland in January, and the single went into the chart this month."

The Romany also predicted they'd have trouble with motor cars. Since then, their van has broken down and Marmalade Junior Campbell has ordered an MGB, which is worrying them somewhat. "We'll have to keep an eye on him," said Dean Ford.

The Marmalade have been working very steadily for good money for about 18 months now — ever since they moved from Scotland and changed their name from Dean Ford and the Gaylords to the Marmalade. "We had to come to London to even get near any success," said Pat. "You can be the biggest thing in Scotland and still not mean a thing. And we got fed up playing second fiddle at gigs to English groups who were worse than we were but were getting all the hysteria just because they were English."

SCENE

"We'll never go back to Scotland now. We like London and the whole scene is here."

The Marmalade have a full date book which is unaffected by record success.

"We aren't short of work at all," said Alan. "We get booked by promoters for good money because they know we'll do a good show. They know that if they book us now or six months from now we'll put on the sort of show the kids want. I think the fact that we've been in the business, doing all kinds of work, has helped us a lot."

"We're not a group which is really semi-pro but who gets a hit record, without having any organisation. We work hard on our music and are always enthusiastic and this gets over to the kids."

"We have noticed though that since the record started to move the fans have started to get hysterical rather than just enthusiastic. It's great because we're trying hard to be a scream group."

The group believe that whatever success they have might help other Scottish groups to break into the music scene "south of Hadrian's Wall."

IMAGE

"I think they might look at us and realise that Scottish groups are just like English groups," said Dean.

It might also convince groups in Scotland that they'll never make it unless they come south.

"We want to get rid of the bagpipe and kilt image that seems to surround everything that comes from Scotland."

"You'd be surprised — we've even had promoters coming to us before a gig and asking if we wore kilts on stage. That's not our scene at all."

"I suppose if we ever went to the States, we might tie in kilts and things as a gimmick. They seem to go for the childish sort of things over there."

"If we could get away in the States," said Pat, "I would mind wearing a kilt — and with nothing on underneath!"

'We're not just a rock and roll band'

SUDDENLY it was Davy Jones. He had arrived for a brief fortnight's visit, almost unheralded, but the word that he was in London sent the Press hurrying to meet him on the afternoon of his arrival.

Despite having flown in early that morning, Davy showed little signs of being tired from his transatlantic flight, a journey, which because of the time lag, always seems to knock out anybody who's made it. Casually dressed in blue crew-necked sweater, dark blue trousers and black boots, the 22-year-old Manchester-born Monkee sat on a sofa answering questions in an accent that came from somewhere between Northern England and America's West Coast.

SHOOTING

Davy had been expected in London a few weeks earlier. Why the delay? "There's still a day's shooting needed on our film, so the studio told me I could take ten days off and then I must come back and finish it. That was no good to me so I've spent the last fortnight driving around the country and finding myself. I just wanted to get away from everybody. I found that I wanted to come to Britain and play."

During his two-week trip Davy did some skiing for three days, lived with hippies on a houseboat and visited a school in Oakdale "because I felt the kids there would not normally have a chance to meet me."

Davy admits to being something of a loner. "I like to be alone. I play snooker or watch television or do some gardening. I don't like we'd had to do the club scene playing guitars I couldn't have made it."

DAVY JONES EXPLAINS THE NEW MONKEES' IMAGE TO TONY WILSON

PLANS

Davy outlined plans for the group which includes a world tour. "We're touring from mid-July to about the end of August," he explained. "We're going to Hawaii, Japan, Australia, New Zealand then Holland, Germany, France, and Sweden. We would like to finish in Britain playing in places like Manchester and Edinburgh."

"When I think about it the group could probably go on for another ten years. In thirty five concerts we could make two million dollars between us. But we want to spend the next year proving we're not just a rock and roll band, but an act."

"We started out as two actors and two musicians and now we are four actors and four musicians. I'm a song and dance man, but at the moment I'm playing a rock and roll singer."

SERIES

Davy also revealed that Monkees won't be filming any more television series in the States. "We'll be doing three specials instead. They asked us to do another series but we said 'No' so they offered us three specials." Davy would like to do a

Broadway show built around the Monkees. "I'd like to get a theatre, for say, about six weeks. We'd be playing guitars, pretty music, some skits but anything we play is going to be basically comedy."

Davy also denied any ideas that the Monkees were considering breaking up. "We're not breaking up but we each want to follow our own interests," he said.

FILMS

"We all want to do films. There is only a certain amount of films you can do with four guys running around the screen. We learned a certain amount of technique making our film. I would like to make movies and be on my own, but I want to stay with the group as long as I can."

Davy is one Briton who is backing his homeland. He has rented a house in Berkshire during his stay and this is the result of not being allowed to stay in a big hotel on his last visit. "When I was last over I couldn't get into a big hotel. I went to most of them but found that, as far as I was concerned, the door was locked."

And, inevitably, the subject of Lulu cropped up. Davy said that he had already been walking with her on Hampstead Heath. "It was dodgy, all that long grass and everything," he added.

ADOPT

"Actually Lulu's just a girl friend," said Davy. "We could never really get serious because we are on opposite sides of the Atlantic. We both have careers to follow. And, anyway, I have a girl friend in California."

"I used to be a confirmed bachelor but now I've decided I would like to get married one day. I'm mad about children and I'm seriously thinking of adopting children. In California you don't have to be married to adopt children. I'd like to do that next summer if I'm filming locally."

NEXT WEEK

LOUIS in Britain

NEXT WEEK

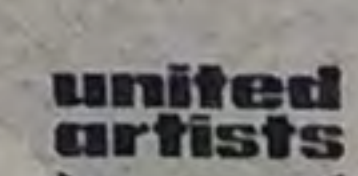


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SPENCER DAVIS GROUP AND THE POP POLTERGEIST

DO you believe in Ghosts? Well, the Spencer Davis Group do after their American trip. It happened in Detroit where the group stayed in a house belonging to a friend of Spencer's. "One evening I made some coffee for us all," Eddie Hardin related in the most un-spooky MM office this week. "I put it on the kitchen table, and left the room. When I came back it had moved across the room to another table. Then, when we left the house, we turned all the lights out. We looked back and saw one of the lights come on again although there was nobody in the house at all. We came to the conclusion it was a poltergeist." And if that doesn't inspire at least an album track by Spencer, I'll promise to be kind to the Jimmy Young Show for a month.

Lionel Bart was among the celebrities who showed up to watch the champagne flow like water at Julie Driscoll's 21st birthday party in Belgravia last Friday.

American rumours that Duke Ellington will perform his jazz mass in the Vatican around July 1... Toronto's Club Embassy paid Louis Armstrong 35,000 dollars for a two-week stand — the highest ever paid by a Canadian club.

Radio Luxembourg is running an Elvis Presley Week from July 21 to tie in with the Convention of the Elvis Presley Appreciation Society in Britain.



"Just another two today, then off down t' Batley t'see Satchmo!"

Singer Mike Wade wants to start a pop stars' cycling team... Yardbird Chris Dreya and manager Peter Grant held for two hours and searched by Mexican border guards who accused them of being hippies.

Singer Chris McClure returned to his parked car in London to find it had been moved a foot out and a yellow line painted along the kerb. And a parking ticket was stuck in his windscreen!

MM Assistant Editor Bob Houston back in hospital with his ulcer... What's the nearest thing to Silver? The Lone Ranger's trousers... Cubee of World of Oz chased down Oxford Street by girls. Choked to find out they thought he was Tich of Dave Dee etc.

My favourite publicity gimmick of the week: A giant matchbox to advertise Arthur Brown's "Fire!" containing exploding matches.

fire balloons and a very welcome bottle of firewater.

Watch out for Flirtations first single, "Someone Out There," released June 28. It's a gas!... Memo to Prestige Public Relations: It's not the Knock Festival. Come to think of it it's not such a bad name for it.

And news for the Manfreds: Your excellent new single was written by John Simon, not Paul Simon. John produces Simon and Garfunkel's discs.

Frankie Vaughan's fundraising for Boys' Clubs should pass the million pound mark this year.

Les Reed signed a long-term contract with Deram — as an artist... Ten Years After drummer Rick Lee says his singing alsatian, Micky, will be heard on their next LP.

Fairport Convention sound nice with new girl Sandy Denny... Loot's drummer Roger Pope depped with Troggs at Birmingham's Dolce Vita after Ronnie Bond went down with flu.

Could Hopscotch singer Alan Gorrie please have his trousers back? They were stolen with a £200 guitar from a van outside Cooks Ferry Inn last week.

A revised version of Manfred's "My Name Is Jack" has been sent to deejays with the word "Super-spade" replaced by Superman... Glasgow reviewers really digging out the superlatives for the



The RAVER'S weekly tonic

Bachelors. Singer Vince Edwards broke two fingers and sprained his ankle when a lamp post attacked his E-type in Bond Street last weekend... Jazz Workshop reducing the price of their albums from 42s to 39s 11d.

Screen-Gems, who launched the Monkees, have signed a new group, The Vamp. Drummer is Viv Prince... sorry to hear Elkie Brooks ill with glandular fever.

Now Albert Ayler sings on his new LP... Peppermint Circus sent a copy of "All the King's Horses" to General De Gaulle. As if he didn't have enough troubles.

New Vaudeville Band's entire equipment went astray somewhere between London and Vancouver including a wheelbarrow and a bucket!... Garry Farr sitting in at so many clubs there's a theory there are really two of him.

Please BBC, bring back the Marty Feldman show soon... Bob Dawbarn unlikely to be allowed in any Eastern European country with all those weird, revolutionary postcards pouring in from Don Aldridge.

Poet - songwriter Pete Brown says he was offered "certain substances" in a London club by two characters with "short haircuts and hobnailed boots."

Cat Stevens raring to get back to work after three months illness... Good reviews from the States on the Charles Mingus film... There seem to be only two sorts of people these days — those who love the Pentangle and those who hate them.

Laurie Henshaw unconsolable after Jack Hutton took the tickets to see the Seekers at Talk of The Town... Tony Wilson's image will never be the same. He took his mum to see The Student Prince.

Duane Eddy visited a Dude Ranch in the New Forest — and a horse ran away with him... The Paper Dolls at Wembley for European Cup Final.

Jools, Auge rave in birthday mood



Sammy with lead dancer Lola Falana

STRAINS of "Happy Birthday" and "21 Today" greeted Julie Driscoll as she made her way on stage at Middle Earth last Friday, and deejay Jeff Dexter presented her with an odd looking pie. Ceremony over, Julie went into her first song that was a combination of "Take Me To The Water," a slow spiritual-style number, breaking into the up-tempo "I Want To Go Home."

Other songs in her programme included "Shadows Of You," her own exciting version of Donovan's "Season Of The Witch" and Richie Haven's "Inside Of Him." "This Wheel's On Fire" brought a creditable performance to an end.

Prior to Julie's set, Brian Auger worked through a tremendous set of instrumentals kicking off with "Red Beans And Rice" followed by Mose Allison's "If You Love Me, Wes Montgomery's "Bumpin' On Sunset" and a lengthy "Jungle Telegraph" with Brian blowing some wild recorder.

Auger is probably the best organist on the scene and his playing reveals a great facility for improvisation—the jazz world's loss is the pop scene's gain obviously.

On the Saturday, Middle Earth presented Spooky Tooth and Hurdy Gurdy. Spooky Tooth, with its two organ front line, are a very good group and as well as some nice original material, pumped new life into things like "Good Day Sunshine" and "Tobacco Road." One of the highlights of their spot was "Yesterday," a subdued version with gentle organ backing for Mike Harrison's soulful vocal. Definitely a happening group.

Hurdy Gurdy, a trio from Denmark, are derived from the Pink Floyd/Cream axis but without the brilliance. Their lengthy numbers became, inevitably, boring and vocals in the main were unintelligible. They have teamed with the old Dantalian's Chariot light and slide show, which, on this occasion, was easily the better half.—TONY WILSON

CAUGHT IN THE ACT

and cliché-ridden situations. Sammy, the poor Harlem kid wants to make the big time. The only way to do it is to use his fists. This he does with half promises from a white girl if and when he makes it. But forget the square plot. Sammy is great in the tailor-made singing, dancing and clowning role.

The dancers are marvellous and Gloria DeHaven, as the girl who seduces Sammy, manages to bring some credibility to a rather ridiculous part.—JACK HUTTON.

After a sing-along spot with the audience in "Minnie The Mocher," Anita slid easily into her two great hit numbers "Anniversary Waltz," and of course, "Just Loving You."

The Rockin' Berries, making a welcome return to Yarmouth after a two year gap, have become—if that is possible—a better act than ever. Geoff Turton gets things under way with "Up, Up And Away," and he is then joined by the other four Berries for a sensitive "Poor Side Of Town."

Kenneth McKellar, also making his Yarmouth debut, is guest star, and will also be popular with the holiday audiences, particularly in his Scottish selection. What can one say about the star of this sparkling show, James Tarbuck.

"Tarby," now right back on top, should make this a show to remember.—D. WAKEFIELD.

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ANITA HARRIS TOP-CLASS POP MUSIC is the keynote of Holiday Startime, which opened at Great Yarmouth's ABC Theatre on Saturday, with established and polished stars Anita Harris and the Rockin' Berries providing it.

Anita, looking radiant in a long pink dress, really capti-

THE SEEKERS, now at London's Talk of the Town wend their way through their repertoire with competence, pleasant patter and no surprises. Their harmonies over 18 or so numbers become jaded and their constant attempts to vary the stage appeal of a three-boy-one-girl group were only partially successful. Among their offerings which got a big hand were "I'll Never Find Another You," "We Shall Not Be Moved," "The Carnival Is Over," and "Georgy Girl."—JACK HUTTON.

GOLDEN BOY THE BEST thing about Golden Boy at the London Palladium is Sammy Davis and the rest of the cast — especially Lola Falana. The worst thing about it is the plot itself, a masterpiece of Hollywood absurdities

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Tony and Jackie—a productive partnership

Strange story behind Scott Walker's hit

THERE'S an unusual story behind Scott Walker's current hit, "Joanna."

Written by Tony Hatch and Jackie Trent, it was originally intended as the title theme for the film, produced by Mike Sarne, which got a rough handling from the critics at the recent Cannes Film Festival.

"Mike Sarne originally asked me to do the songs and background music," explained Tony. "Then he went away for Christmas and by the time he came back, Rod McEwan was doing the music. Having seen bits of the film, Jackie and I had already written the title song which, right from the start, we thought would be just right for Scott Walker."

"So there we were with a title song and no film. I didn't want to change the title, so we kept it and were delighted when Scott recorded it."

The Hatch-Trent husband and wife team is currently running about six careers at once. Tony is a record manager at Pye, he arranges and conducts, he has his own albums released.

Jackie is one of Britain's busiest singers—or she was until she decided it was time to take a break until the birth of their baby in August. Together they make duo discs and have a highly successful cabaret act. And they write more than their share of hit songs together. Every one of the 100 songs they have written has been recorded at least once.

"I think 'Downtown' is our biggest seller so far, but 'Call Me' should overtake it. Both are now classified as standards and that is what matters—the number of people who take a song up after the main single. 'Don't Sleep In The Subway' must also be one of our most heavily recorded titles."

Jackie admits to a certain twinge of jealousy when she has to give away some of their best songs.

"When Pet Clark did 'Couldn't Live Without Your Love' I really was sad," she said. "I particularly wanted to do it myself, but Pet had to have a song and we gave it to her. I was a very quiet lady for several weeks."

They agree that they are upset by bad versions of their songs.

"Many versions upset us," Tony told me. "It was a great honour to have Sinatra record a song of ours, but I couldn't take his version of 'Downtown' seriously. In fact it was terrible."

Tony has strong views on his functions as a record manager.

"I've cut right down on the number of artists I record" he told me. "If you get too big a roster of artists you can't give personal attention to anybody. Now I just have Pet, the Montanas, Tony Crane, Barry Booth, Roy Budd, and, of course, Jackie and myself."

"I won't take on any more groups because by and large they drive me mad. When you tell them it's an F sharp minor 7th they look at you as though you've announced somebody's death."

"Fortunately the Montanas are good musicians, but so many groups have set such a bad image in recording studios that I'm frightened of them. You have three hours for a session and if the musicians can read the arrangements first time you can do three titles and be out in half that time. A group can take ten hours on one title."

Tony and Jackie are to make their second Australian tour in February and hope to do their double act in cabaret in Britain. But they admit that their real ambition at the moment is to do a musical—with both writing the music and lyrics, and Jackie starring.

"I don't think it would matter doing the same thing every night," says Jackie. "I was talking to Joe Brown about it and he told me that when he thought of going to the theatre during the day it all seemed a big drag. But once he got there it was like the first time every night."—B.D.

UFOs are landing in my garden

KEITH RICHARD, Rolling Stones guitarist and co-writer of songs with Mick Jagger, believes that he lives on a UFO landing site.

There's a growing interest among pop people in the existence of unidentified flying objects (UFOs) and Keith claims to have seen several down near his country home in Sussex. "I've seen a few, but nothing that any of the ministries would believe," he told me this week. "I believe they exist—plenty of people have seen them. They are tied up with a lot of things, like the dawn of man, for example. It's not just a matter of people spotting a flying saucer."

"I'm not an expert. I'm still trying to understand what's going on."

But he believes that something is happening. And he says, he has it on good authority that his house is a landing site for UFOs.

Meanwhile, back on earth, the Stones have started work on their first feature film with French award-winning director Jean-Luc Godard.



FILMED

"We started the film by just carrying on the way we were before. We continued making our album and he (Godard) filmed us doing it. That's how he works—he films a bit and then looks at it and decides what to do next. It's the same way as we work—it's the only way we can work."

"We haven't discussed the acting part with him yet—he doesn't work like that. There's no script or anything. He just works from one point to another... films a bit and then adds a bit to it."

The film, titled One Plus One, was scheduled to last

six weeks, but Keith now feels their involvement will be much less. "I think we'll be doing a couple of weeks and that's all."

He didn't know when the whole film would be completed or when it would be shown to the public.

And Keith revealed there was another film involving the Stones in the air. "But I can't say anything about it at the moment, because they're still hustling about money. But it looks as if it's all getting together. If it does, I expect we'll be doing it later this year."

"At the moment, we're concentrating on getting the album finished."

"We've got enough recorded to bring out the album but we want to get another four or five things completed so we can have a good mixture of things on it. It'll definitely be out next month and we are still aiming to release it on the 26th, which is Mick's birthday."

SAYS KEITH RICHARD

Unlike fellow Stone Bill Wyman, Keith has no aspirations to record other artists. "I have enough trouble recording Bill Wyman and the others," he said. Instead, he spends any spare time he has down in the country learning to ride a scramble motorbike which he has bought.

And of course, scanning the skies for those strange flying objects.

With "Jumpin' Jack Flash" notching up their biggest single hit for some time, the Stones are thinking about their next appearances for their fans.

"We have been thinking about it recently. We want to do some appearances, but I don't think the fans want to see us do the old

thing—a tour, with us on stage for 20 minutes or half an hour, kicking off with 'Satisfaction.' That's all finished."

IDEAS

"We are developing some ideas we've had for some shows that are different. They may be just crazy ideas, but they involve a circus. We have ideas for combining the Stones with a circus."

There are no firm dates for the project at this stage, just ideas.

"First we've got to find a circus that's willing to do it," said Keith.

Over to you, Mr Chipperfield.—ALAN WALSH

Deena Webster



is an *enfant terrible*, we simply cannot label her. She plays folk on a stool, burns it up with a group, swings with strings and cuts a groovy ballad too. Wait for her June L.P. 'Tuesday's Child'. In the meantime, hear from this great little problem child 'You're Losing'.

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BRIGHTON — *THE DOME*

FRIDAY 28th JUNE
LONDON — *ROYAL FESTIVAL HALL*

SATURDAY, 29th JUNE
COVENTRY — *THE COVENTRY THEATRE*

SUNDAY, 30th JUNE
COVENTRY — *THE COVENTRY THEATRE*

MONDAY, 1st JULY
CROYDON — *FAIRFIELD HALL*

TUESDAY, 2nd JULY
GLASGOW — *ODEON*

WEDNESDAY, 3rd JULY
MANCHESTER — *FREE TRADE HALL*

THURSDAY, 4th JULY
SHEFFIELD — *CITY HALL*

FRIDAY, 5th JULY
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The ABC of Satchmo

Louis Armstrong opens his 1968 British visit with his All-Stars at Batley Variety Club, Yorkshire, on June 17. Here is the ABC of Satchmo—the man who is a combination of jazz giant and chart-topper.



1900. His parents separated when he was five and he remained with his mother who was the granddaughter of slaves.

O is for ORY: Louis had worked with the Kid Ory band before joining Oliver and trombonist Ory was later a member of the Hot Seven.

P is for PAPA CELESTIN: Leader of the Tuxedo Brass Band with which Louis played street parades in New Orleans.

Q is for QUALITY: Who else can match Louis' consistency in a recording career spanning 45 years.

R is for ROSELAND BALLROOM: Where Louis worked with the Fletcher Henderson band when he first went to New York in 1924.

S is for SCAT SINGING: Louis is said to have invented this form of wordless singing with his 1926 recording of "Heebie Jeebies" when he forgot the words.

T is for THEATRE: Louis had his first popular song hit with "Ain't Misbehavin'" while appearing in the revue Hot Chocolates at Broadway's Hudson Theatre in 1929.

U is for UNIVERSAL: The only description of Louis' appeal.

V is for VIRTUOSO: It was Louis' virtuoso performances which spread the boundaries of jazz out from the confines of New Orleans ensemble style.

W is for "WONDERFUL WORLD": Louis' first number one single hit at the age of 67.

X is for XYLOPHONE: One of the instruments played by Tyree Glenn of the All Stars.

Y is for YEAH! The last word on practically every Louis vocal.

Z is for ZULUS: Each year New Orleans elects one of its most famous sons as King of the Zulus during the annual Mardi Gras. The honour fell to Louis in 1949.

A is for ALL STARS: Louis has been fronting a small group under that name since 1947. The current line-up is Tyree Glenn (tmb), Joe Muranyi (clt), Marty Napoleon (pno), Buddy Catlett (bass), Danny Barcelona (drs) and Jewel Brown (vcls).

B is for BATLEY: the Yorkshire town where Louis and the All Stars open on June 17.

C is for CORNET: which Louis learned in the Waif's Home where he was taken after firing a gun in the streets of New Orleans on New Year's Day, 1913.

D is for DICKERSON: It was with Carroll Dickerson's band at the Sunset Cafe, Chicago, in 1926, he was first billed as "Louis Armstrong, World's Greatest Trumpet Player."

E is for ENTERTAINMENT: though one of the greatest jazzmen of all time, Louis has always believed his primary function was to entertain his audience.

F is for FILM: Just a few of his many film appearances have been in Pennies From Heaven, Goin' Places, The Glenn Miller Story, The Five Pennies, High Society and Jazz On A Summer's Day.

G is for GENNETT: The Record label at whose studios in

Richmond, Indiana, Louis first recorded, with the King Oliver Creole Jazzband on March 31, 1923. The session included Louis' first recorded solo, on "Chimes Blues."

H is for HOT FIVE: And Hot Seven—the two groups which existed only in the recording studio and which made some of the finest jazz discs of all time between 1926 and 1928.

I is for "INDIANA": Louis' favourite warm-up number for the past two decades. You will probably hear it during his forthcoming British trip.

J is for Bunk JOHNSON: Who claimed to have given Louis trumpet lessons.

K is for KING OLIVER: Who believed that if you couldn't beat them, get them to join your band. The fast-rising young trumpeter joined the Oliver band in Chicago in July, 1922.

L is for LONDON PAL-LADIUM: Where Louis topped the bill on his first European trip in June, 1932.

M is for MELODY MAKER: it was during his 1932 visit that the editor of the MM, Percy Mathison Brooks, christened him Satchmo.

N is for NEW ORLEANS: Where he was born on July 4,

GIRLS ARE ALWAYS WELCOME THAN JULIE DRISCOLL AND DI

Dionne

'I just love singing—even in a studio'

IT was eleven a.m. in Pennsylvania when the voice of Miss Dionne Warwick came on the line to the MM in Fleet Street, London. Time here: four pm.

And Miss Warwick's first words were "I'm thrilled to know that my album 'Valley of the Dolls' and the 'San Jose' single are doing so well in your charts."

Did this mean Dionne would be making a return trip soon to Britain? "I have nothing planned yet," she said, "but I hope to be over before the end of the year."

"But I shall be pretty busy this summer making my first film. It's a period piece about slavery in the Deep South. And the working title is The Slave."

But Dionne's many admirers need not be alarmed. No ill-treatment is meted out to Miss Warwick.

"I play the part of a mistress. I'm not ill-treated at all. But I'm glad in a way to be in a film of this type. It will show many people just how conditions were—and are even today."

"Not that I take an active part in any Civil Rights demonstrations. That's just not my nature. I am first and foremost a

singer. But that doesn't mean I don't feel strongly about the conditions of the American Negro. Of course, I do

"It's being shot on location in Louisiana, and the stars are Stephen Boyd and Ossie Davis. Acting will be a real challenge—a new experience. But I have had some dramatic experience. In a way, any performer must be an actor. It's just a graduation from one medium to another."

"Meanwhile, I am busy appearing on TV and doing cabaret here in Pennsylvania. I have just recorded an album live at the Copacabana, New York."

"There's always plenty of atmosphere in making a record of this type, but I just love singing anyway—whether it is in a club or even in the recording studio."

Only one thing Miss Warwick is not too happy about—cover versions by British artists of American originals.

It may be recalled, she has experienced this herself.

"I don't really think it's fair to the American artist," she says firmly. "In any case, you've so much talent in Britain—and so many good songwriters, there's no need to go in for covers of songs just released."



MARTY FELDMAN has emerged in the last year as one of the funniest men on television. He has just finished a BBC 2 series, Marty, and was previously seen in the ITV show, At Last The 1948 Show. Marty, brother of jazzman Victor Feldman who now lives and works in the USA, describes his taste in music as "catholic" and likes anything from "Donovan and the Cream through to jazz." "I had a bop group years ago" says Marty. "It was the group that Tubby Hayes later went professional with. It included people like Harry South and Les Condon. Georgia Brown sang one of her first songs with the band, although I don't suppose she remembers. I played trumpet, I have a write-up that describes me as the worst trumpet player in the world which sums it up, I think."

MARTY singles out the new

ESTHER AND ABI OFARIM: "One More Dance" (Philips). Haven't got the vaguest idea who it is. Sickly, over-orchestrated folk music. I find them unbearably coy. "Cinderella Rockafella" was a better song. I don't think this one will be so big. Quite frankly, they give me the creeps.

JOHN ROWLES: "Hush... Not A Word To Mary" (MCA). Is it Tom Jones? I hate this chest beating sort of singing. The other one was actually a very good tune—that was called "If I Only Had Time." Sounds manufactured. They use some very good boys on these sessions. It is a British session?

FORTUNES: "Loving Cup" (United Artists). It's pretty. Have they had a hit before? Lovely sound. It's very good musically in its basic construction. Very nice. I don't know what the scene is with these records. There is a peculiar situation with A sides and B sides. Who buys what? There's a type of sound that goes with trends. I think this is a very good song. It deserves to get in.

NINA SIMONE: "The Other Woman" (Pye International). Is it Cleo? Oh, yeah. Some songs you know just by feeling the goose pimples. This is a goose pimple song. Just accompanying herself? There's a dated sort of sound about this song. Very good. It's performance over material. It's not a very good song, but she does it very well. I wouldn't think it would have much chance in the charts. Everything she does is good. She could make "O-ward Christian Soldiers" sound great.

THE CRAZY WORLD OF ARTHUR BROWN: "Fire!" (Track). Who's this? I like this very much. Very exciting. Yeah, I like that. I think it's a possible. The overall sound is very exciting. I don't want to pull it apart. It's not like other singers who get a style of arrangement imposed on them. I imagine Arthur Brown had quite a say in this. Arranging is an arbitrary thing.

FATS DOMINO: "Walking To New Orleans" (Liberty). This is an arranger's song idea.

COME IN THE POP 30. NONE ARE MORE WELCOME DIONNE WARWICK. REPORT BY LAURIE HENSHAW

THE wait-like face and fragile frame of Julie Driscoll belies a strength of character.

It is revealed when she forcefully speaks out on such sundry subjects as pop jazz, fashion and even hair-dos.

For, despite her apparent concession to the "hippy" trend by recently sporting a frizzy hair-style and dress sense that made her the fave-rave of the without glossy mags and colour supplements, Miss Driscoll is definitely not a conforming kind of girl.

As if to emphasise the point, she has now snipped off that fuzzy perm that made her look as though she was permanently welded to a high-tension cable.

"I don't like to keep the same style in hair or clothes for too long," she said forcefully. "And my hair had been frizzed up for a long time. I'd had it done because it's naturally curly, and it just seemed more convenient to have it permed. But now it seemed about time to cut it off."

"And I don't just wear old clothes because they're the fashion. I happen to like them."

She pulled delicately at the fabric of a little girl dress neatly trimmed with heavy crocheted work. "This must date from the 'Twenties," she said.

"It only cost me £2 but it's beautifully made. That's what appeals to me about second hand clothes. Some of the modern things are so box-like. They feel like cardboard on you."

"I get a lot of my things from a little old lady who runs a tot shop in Vauxhall. The money helps eke out her pension, and running the shop gives her an

Julie

'A place to sleep, a loo and I'm happy'

extra interest in life, which just can't be very eventful. A thoughtful girl is our "Jools" — and one with a strong streak of humanity integrity, too. As she showed when she spoke of the film and modelling offers that have come her way since "This Wheel's On Fire" really blazed into chart activity. "There wasn't a lot of interest in it at first," says Julie candidly. "And it hasn't made a lot of difference to our work so far. We're still doing the type of college and club gigs that have been in for a long time. "Of course, we're glad "Wheel's" is such a hit. But we'd never go out deliberately to make a pop record aimed at the charts. There'd always be this basis of jazz

in what we set out to do. "We'd never make a record we didn't want to make. We'd never make rubbish. We're just sorry for people who feel they have to. "Success doesn't only come from the outside. It comes from the inside too. "That's why I'd never give up singing for, say, modelling or films as a career. I've been singing since my father stuck me up on a stool in cafes in the West End when I was 12. I suppose I was about 15 when I decided to take up singing as a career. I used to lie awake at night just thinking how I wanted to make it on a stage. "In those days I used to like Elvis Presley, but from that I went to Ray Charles, Nina Simone and Oscar Brown Jr.

"Modelling interests me. Gives me another outlet for self-expression. But I'd never want to do it full-time. "I prefer when I'm being photographed to do what I want to do — not to be put in special positions. Unless they're absolutely essential because of lighting, or things like that. I like to move around naturally. I find it more relaxing. "Acting would be relaxing, too, I imagine. Another way of communication and expression. But again I wouldn't want to do a film just for the sake of it. It would have to be the right thing for me. "Money has never meant much to me. I don't spend just for the sake of it. I buy what I want to buy, but I wouldn't go mad. So long as I've a place to sleep and a loo, then I'm quite happy. "I live with my mum at Vauxhall, and I think she's very groovy. She's very attractive. A gas, in fact. I dig her very much. "Eventually, I'd like to get another place. But I'd take her along with me. I'd like somewhere where I could have a kind of studio, put in a hi-fi outfit, tape recorder and such like, and not have to worry about the neighbours going over the wall if I made a lot of noise. "But it would hardly be worth it at this stage. There's so much travelling around. But I do enjoy going to places on the Continent. It broadens your outlook, and it seems the people there are so much more relaxed than they are here. Maybe it's because our weather is so grotty. It seems to put people on edge — lead to more tensions. People always seem relaxed where there is a lot of sunshine."



At 18s 3d in the £, the Who find it's hardly worth working



It looks as though we may be getting a full Pete Townshend opera as a Who LP. "Pete has written most of it and it may run up to two hours," Roger Daltrey told the MM this week. "We will probably do it on a complete album and it is more than likely we might do live performances as well. "Actually, Pete has been writing these operas for some

time and a lot of our hits have come from them. 'I'm A Boy' was from an opera he wrote about living in the year 2,000 when there is a machine that helps you select the sex of your baby. That song was about a woman who couldn't believe that the machine had made a mistake and she'd got a boy instead of a girl. 'Happy Jack' was from another opera he did.

"I don't think it will be our next LP. We will probably have to get one out fairly quickly and that means it will be just a set of different songs. When we come back from our next American tour we will really get down to the opera thing. "But the main thing on the Who's collective mind at the moment is their new single, another Townshend original about a greyhound called "Dogs."

"Why have we been so long between singles?" Roger echoed my question. "Mainly because we didn't have anything worth recording. We've been touring so much there hasn't been time to get it together and we feel it isn't worth doing a single unless you have something worth releasing. "The group is off to the States for a new tour on June 26 and seem to be looking forward to it.

"Last time there were tensions," agreed Roger. "You have to tour for at least six weeks over there. The first three weeks pays your fares and all the expenses. The fourth week pays for your road managers. The fifth pays for your manager. The sixth is profit for us. In our sixth week Martin Luther King got shot. There was no business, and we came back with nothing. "And please don't think we've forgotten about Britain. We all love working here, but what is the point with the tax we pay? It's stupid. We pay 18s 3d in the pound so it's hardly worth working. At the moment we are doing two gigs a week, mainly at universities. Roger doesn't agree that, musically, it's all happening in the States now.

"The Mothers Of Invention and Moby Grape are marvelous," he said. "But the rest are a lot of rubbish. It's time somebody told the truth about the American scene. Really, most of their groups really don't know where it's at. "Their material is good. They have this environment which seems great for writing songs. But the groups themselves are nothing on stage. Part of the trouble may be that people don't take groups seriously over there. "We naturally want to keep moving. Like our stage act — we've been doing roughly the same act for a year now. It's so tight, it's fantastic for people to watch. But we want to change it because we want to do something different." — BOB DAWBARN.

FELDMAN

new singles

BLIND DATE

from the beginning. The arranger has set it. Who is it? I don't like it. This is what I mean by arbitrary arranging. This man can swing and he's not being allowed to swing. Very dull. It's a pity. I don't know whether they are trying to anticipate a swing to ballads and make a blues singer sing a ballad. It's an arrangement you'd expect for a singer like Kathy Kirby. This is a great case for artists having control over arrangements.

doesn't it? American group? I like that very much. I hope it makes it. **THE DOORS:** "The Unknown Soldier" (Elektra). Over-produced for a start. Seems to be a very simple song that someone's got hold of and gimmicked up with manufactured sound effects. Why are they so afraid of simplicity? It wasn't written like that and it wasn't conceived like that. Whoever the producer was, he can take the blame for it. Things like Beatles and Donovan are terribly simple. With a lot of things you go away whistling the recording engineer. It sounds like everyone in the pop industry is desperate. Frantic. It's got so little to do with the people who sing on the record. Sometimes it seems the recording engineers and producers would be happy if they could find a way to produce records without using people or instruments.

played enough it might stick. I suppose it might do well. **THE SPECTRUM:** "London Bridge Is Coming Down" (RCA Victor). No reaction to that at all. It's OK. I don't hate it. I wouldn't smash it over their heads, whoever made it. It's just disc-jockey fodder to fill in with. Pop Muzak. **LINDA CLARKE:** "Rain In My Heart" (Decca). Is this a song translated from the French? Pet Clark? Don't like it — too hysterical. It's got that orgasmic feel about it. Too artificial. **DORIAN GREY:** "Love Is All It Should Be" (Parlophone). Don't like it. Pretty good chance of making it with that Hindu thing. I can just see the housewives ringing Jimmy Young now. Very tricky arrangement. Another arranger's song. In case I sound cynical, I think pop music is better now than it ever has been. It's far more intelligent and far more musical. I dislike the tendency back to rock and roll. I hope the wit doesn't go out of pop.

BRIAN KEITH: "The Shelter Of Your Arms" (Paco One). Sounds a very undistinguished song, prettily arranged. There is a very attractive quality about his voice, but I can't pin it down. Did he write this himself? Again it's another fashionable arrangement imposed on him. Whoever did the Beatles and Donovan arrangements have got a lot to answer for. They begat some very poor imitations. Until you make it you can only fight getting second rate bulls. **BUFFALO SPRINGFIELD:** "Un-Mundo" (Atlantic). Nice. Great. Lovely. Nice idea. It swings like a bitch.

THE SETTLERS: "As Long As There's Love" (Columbia). Terribly bad, dull lyric. No, it's inoffensive and it's rickety-ticky enough that's if it was

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Jazzscene

Masekela finally sets the precedent

BY LEONARD FEATHER

GRANTED THE premise that jazz, shorn of its European evening gowns, can be stripped down to the core as Afro-Americana, it may seem strange that until very recently not a single artist of African birth had achieved any measurable success in the adoptive fatherland of this musical idiom. The success of Hugh Masekela in the United States has finally set this long-delayed precedent.

Masekela's story, however, is riddled with paradoxes. Most of what he learned about jazz stemmed not from the presumptive African source, but second or third hand through American influences.

Born in 1939 in Witbank, South Africa, he knew nothing about jazz until, at 13, he came under its spell through what might be called white magic: the sight of Kirk Douglas lifting a trumpet (with Harry James tracking the actual sounds) in the film *Young Man With A Horn*.

"I was fascinated," he recalls. "The headmaster at school soon managed to get a horn for me, and after a few months of practice I was playing in clubs and street bands around Johannesburg.

Johannesburg was a kaleidoscope of bebop riffs and Xosa chants, of brilliant native robes and double-breasted suits, of Zulus and Xosas and other tribesmen spending wild weekends in town, dancing in the streets. But it was also inexorably the vortex of the ugliest discrimination in the world. Masekela was one of the lucky few who managed to escape, by earning a scholarship to London's Royal Academy of Music.

In 1960 another scholarship recommendation bought him to New York, where Harry Belafonte subsidised him while he studied at the Manhattan School of Music.

In 1964 he married another Belafonte protegee, the queen of his teen years, Miriam Makeba. During their marriage, which lasted two years, Masekela wrote arrangements for his wife and appeared in concerts with her.

Masekela's first album was ironically titled "The Ameri-

canisation of Ooga-Booga." He explains, "When I was a kid, I used to see those grade-B Tarzan movies, which were a crude parody of Africa and the Africans. People still remember the old double-talk that used to pass for African words like 'Ooga-Booga.' So this was my way of saying that I was combining the traditional music of South Africa with the sounds of America. But soon I began to branch out.

"I grew up through the bebop era, just as Wes Montgomery did, or Bud Shank; but like them, I've been affected by the music of the '60's, so I thought, why not try songs like 'California Dreamin'' and 'Norwegian Wood?' Some of them are harmonically interesting; in fact, a tune like 'Along Comes Mary' is even scholastically difficult. So in my second LP I used a lot of this kind of material."

By now Masekela's singing as well as his playing had begun to attract attention. "When I started by own combo, I'd sing parts of the arrangements to explain them to the men, and they'd say 'Hey, man, you gotta sing!' too. But the first time I opened with my group, at the Village Gate, I was shaking."

Masekela today is a popular vocal and instrumental favourite, recording for the new Uni label. His success stems from several factors; though the novelty of his origin attracts some listeners, Africa is receding slowly from his repertoire. "We play rhythm and blues, rock, folk rock, Brazilian tunes; now we've got everyone interested, from teeny-boppers to jazz fans."



Jazz in the open air—Swedish style

JAZZ IN the open air is a rare event in Britain, but in Sweden it's nothing unusual to hear the sounds of surprise wafting through the Scandinavian afternoon.

TOUR

Trumpeter Maynard Ferguson's big band recently toured the Folkparks in Sweden, picking up American baritonist Cecil Payne for the gig as guest soloist.

In this Jan Persson picture, Maynard lends an ear to tenorist Pete King, one of the featured soloists in his band in the sylvan setting of the Folkpark in Malmo.

BASE

The Ferguson band, which has grown out of Maynard's decision to base himself in Stockport, a convenient centre for commuting to various engagements on the continent and Britain according to the trumpeter, features mainly musicians based in and around Manchester.

Lead trumpet from the South

BY MAX JONES

IT HAS been said, and not without reason, that all the best British brass blowers come from the north. And it has often been lamented, over the past decade, that with the musically inclined youngsters taking to guitars, drums and harmonicas, there must soon be a dearth of trumpet and trombone players with real musical backgrounds.

A quick look and listen at and to a band such as Johnny Dankworth's or the Stan Tracey Big Band helps to put the matter in perspective. Derek Watkins, often a member of both orchestras, refutes both arguments.

At 23 he is one of our most highly regarded trumpet players, not as a soloist but as a cast-iron section leader and a man who can play anything.

He was born no further north than Reading, Berks, and received a training in military and dance music at a period somewhere between the trad and beat boomtimes.

That he took up brass in the first place is less than surprising, for he was virtually born with cornet to mouth. That he turned to the hard graft of lead trumpet playing is a piece of luck for our big bands.

He belonged to an estimable brass band family. His great grandfather led a Salvation Army band; his grandfather leads a brass band in Reading and teaches brass at the university there; and his father is principal cornetist in the Spring Gardens Silver Prize Band and leader of a local dance band.

Derek was taught cornet at home, beginning at the age of six. "I went through a few instruments at that

time but eventually settled on cornet," he says. "I liked trombone but couldn't play it because my arms weren't long enough."

After this early home training, Watkins followed a traditional path to musical maturity: traditional, that is, before trad and beat music broke the surface. He went through the dance-band mill.

At the start, his family was still watching over him. His first dance music experience was gained playing trumpet in his father's band at the Majestic, Rank's Reading ballroom. Watkins Snr was clearly bent on getting his son a thorough grounding.

"It was necessary to get permission from the local authorities before I could work in the ballroom," Derek remembers. "I was 13 or 14 at the time."

From his first days as a trumpet player it seems as though Derek Watkins had leaning towards the lead chair, perhaps because his father had realised the possibilities of such a career for him. At any rate, he didn't have long to wait.

"We had five brass in the band and my father was really lead trumpet, but he coaxed me into taking the lead as soon as possible. I always wanted to, but didn't know if it could happen."

"After I left school I did an office job for six months, then chucked it up to turn professional. My first pro job was with Jack Dorsey at the Astoria Ballroom in London."

"Jack had eight brass, and I joined on the fourth trumpet. I

graduated to lead there, and when that band finished at the Astoria after a couple of years I went into a pit job, under Bill Ternent, at the Palladium."

"I left there to do Charlie Girl, which had opened at the Adelphi, but didn't stay long. From there to the Barbra Streisand show at the Prince of Wales, and this was enjoyable because the score included some very good tunes."

"That job lasted about 16 weeks, and then I joined the Tony Evans band as lead trumpet. I joined on the assumption I could be off when I liked, as by now I was beginning to get sessions offered to me."

Derek had advanced swiftly towards his goal. During this period he worked for the first time with Johnny Dankworth — and was the object of enthusiastic comment during the band's two weeks at Ronnie Scott's club — and also with the Harry South and Tubby Hayes bands.

Then of course, he played at Scott's and elsewhere with the Maynard Ferguson band on the Swinging Era jazz tour. And this was when he shook the great stratosphere explorer by whizzing over the top of him in a fit of exuberance.

How did Ferguson react to that, you may wonder. "He made a couple of jokes to the audience," said Derek. What he said, apparently, was to this effect: "Did you notice that trumpet played a double B flat then? I'll sue him; I've patented those notes."

I asked Derek how he thought he came by his lip and high-regis-

ter technique, and also his strong first-chair jazz conception.

"I think the lip, the technical grounding, comes essentially from the brass band. Then, when you play jazz, you carry on the technique and try out different, more difficult things that you've heard on records."

"In my own case, I had lots of records by Stan Kenton, Clifford Brown and Maynard when I was young, and these were what stimulated my interest in jazz and probably led me to high-note playing."

"I have always been keen on high note playing, ever since the early days of listening to Maynard, Buddy Childers, Pete Candoli, Paul

Webster with Jimmy Lunceford and, of course, Cat Anderson with Duke and Reunald Jones with Basie.

"This is the way to learn interpretation. I didn't see Reunald with Basie, though I know the records, but I played in a band with his son, Reunald Jr.

"As for approach, well, you're not exactly a work horse but you've got to set down the way you're going to play a piece. When you first rehearse it, it's more or less set at once.

"You can only feel it the one way, really. Afterwards you can clean up the breathing, the phrasing together, but the interpretation is a personal thing, I think, which is there first time off.

"An obvious but important point is that you need to be very strong, to have a lot of confidence, to be a successful lead. Because everyone's following you, and if you crumble the whole section's liable to crumble."

"Now, people like Kenny Baker and Stan Roderick are strong personalities and it shows in their playing. The section plays up to their level, they never play down to you.

"And the rest of the section comes into this, of course. You have to respect the lead player's interpretation even if you don't agree with it, because he is the leader. If you don't it will be a poor section.

"Myself, I play first, second, third or fourth on sessions, and I think it's necessary to be able to fit into other people's conceptions. If I had to sum-up I'd say what makes a good lead player is that he's easy to follow, not too stylistic."



● HUGH MASEKELA

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DEREK: with Clark Terry

Expert advice

TO settle an argument at work, can you tell me whether Jim Reeves or Eddy Arnold have sold the most records?—Len Feakins, South-wark, SE1.

Jim Reeves has had fantastic sales in a comparatively short space of time, especially since his death, and at one stage he had half the LPs in the Top 20. But RCA, who handle both artists, do not think that his figures can compare with those achieved by Eddy Arnold, who has been one of the world's top-selling artists for over 20 years, and even in 1966, had sold over 50 million discs, for which he received a commemorative plaque from RCA. Both artists have been elected to the Country Music Hall of Fame.

WHAT microphones, amplifier and speakers are used at London's 100 Club?—Colin Forbes, Mottingham, SE9.

Our amplification equipment was installed by Jennings Musical Industries Ltd, and consists of three Vox VL3 mikes, one fitted beneath the piano, a Vox MC 50 PA amplifier and two LS 40 column speakers. We find this set-up does the job admirably.—Roger Horton, manager, 100 Club, Oxford Street, W1.

WHICH trumpet-cornet does Alex Welsh play?—G. Jacklin, Barton-on-Humber, Lincs.

I have two. One is a Besson with a five-star Besson mouthpiece and the other is a King with a King 7K mouthpiece. Both mouthpieces have an average-depth cup and a fairly cushioned rim.—Alex Welsh.

WHERE can I get a Gibson Les Paul guitar, as I understand that they are no longer being made?—Wilson Maynard, Nottingham.

Production of the Gibson Les Paul ceased a few years ago and they can now only be obtained second-hand. But the Grimshaw GS 30, designed and made by guitar specialist Emile Grimshaw in response to a big demand, produces a remarkably similar sound to the Gibson Les Paul. It is a six-string, raised-top solid guitar, with two special pickups and lightweight strings, in accordance with present-day popular taste. It is played by a number of pop stars, including Spencer Davis, and it cost 126 gns (bass model 136 gns) from musical instrument shops or direct from Grimshaw Guitars, 37 Great Pulteney Street, London, W.1.

WHERE can I get a discography and biography of Howlin' Wolf?—Billy Wakeley, Epsom.

We brought one out a few years ago, compiled by John Broven and Kurt Mohr, which is now out of date and out-of-print. But our R&B editor, Mike Leadbitter, is compiling a book which will be "the Jepson of post-war blues," containing discs of all blues artists since 1942. It will, of course, include Howlin' Wolf, whose real name is Chester Burnett, and it will be available sometime this year.—SIMON NAPIER, Editor, Blues Unlimited, 38a Sackville Road, Bexhill-on-Sea, Sussex.

SOME months ago in the MELODY MAKER, saxophonist Tony Coe recommended a book on ear training as being the best available. What was the title and where can I get it?—H. Hunter, Chorley.

It is titled, Elementary Training for Musicians, was written by Paul Hindemith, and is published by Schott and Co. It costs £2 and can be ordered from any bookshop. It is a great asset to any musician.—TONY COE.

HUMPERDINCK'S JUKE BOX DOUBLE SUCCESS



ENGELBERT: twin successes

ENGELBERT HUMPERDINCK has beaten top American artists to become the top juke box artist in the USA.

Based on playmeter reading reports from America's 480,000 juke boxes for the year up to February this year, Engelbert's victory was announced in Billboard's 1968 Coin Machine World Directory.

He also took top spot in the US juke box Top Ten record chart with "Release Me" and topped the list of leading juke box artists in Britain. The UK listings were based on a sample from 25,000 machines. Second were the Monkees followed by Tom Jones, the Tremeloes and Jimi Hendrix.

Engelbert's summer season at Blackpool's ABC opens tomorrow (Friday) and he stars at a concert at Great Yarmouth ABC on July 21. A new album will be released next month.

New LP next month

FANS MOB DAVY

FANS besieged London's Broadcasting House on Saturday and Sunday when Davy Jones guested on Ed Stewart's Junior Choice programmes. Davy also made a brief appearance on Saturday Club.

Cyril Black, professional manager of Screen Gems Music—who publish the Monkees' material—told the MM: "There were about 100 fans outside Broadcasting House at 9 am when we arrived on Saturday. Davy promised to sign their autograph books after the show, and the crowd had grown tre-

mendously when we came out. But he kept his promise, and nearly got writer's cramp."

SOLOMON KING

SOLOMON KING and Julie Rogers are top of the bill for a charity concert at the Palace Theatre, Manchester on June 30.

Also appearing will be Johnny Hackett, the Second City Sound, compere Bobby Bennett and Eric Delaney and his Orchestra.

LULU - MORE TV OFFERS

LLULU, who has just completed a series of her own shows for BBC-TV, has been offered a return series. And she may also tour Australia at the end of this year.

Her manager, Marian Massey, told the MM on Monday: "Lulu is fully committed right into the New Year. The BBC says they would be very pleased to have her back, but she may tour Australia at the end of this year, so she couldn't do another series until the New Year."

Lulu flew back to Britain on Monday following a brief holiday in Spain. She was due to fly out to Canada and Los Angeles on Tuesday for dates there.

New Andy Williams single

ANDY WILLIAMS' follow-up single to "Can't Take My Eyes Off You" is a song by Burt Bacharach and Hal David titled "Look Of Love." The single, taken from the album "Love, Andy" is released on June 28.

The B side is "Our Last Goodbye" from his new album "Honey" which is released this week.

SPAN SHOW

THE Span are turning promoters, to present, with Peter Robinson, a concert at the Hotel Metropolitan, Brighton, on August 2.

In addition to the Span, the bill will include the Tremeloes, Move, Simon Dupree and the Big Sound, Marma-

lade, Nice and Extreme Sound.

The Span's new single, released on July 5, will be a Howard-Blaikley composition, "You Can Understand Me." Their LP, "Expansion," is due for release in August.

AYNSLEY TRIP

THE Aynsley Dunbar Retaliation will make a three-week trip to America in October for TV, radio and personal appearances.

The group's new album is due for release next week and includes several compositions by their organist, Victor Brox.

NEXT WEEK

MANFRED

reviews new singles

BY CHRIS HAYES

Dearest readers of the Melody Maker.
Thankyou for making Jack Flash
number one. We are pleased.
So is Jack Flash. We are slaving
over a new album which should
be out next month.
Love Mick Jagger

John...

*Girls
Richard*

Billy...

Paul Jones

MAILBAG

HOW dare these exponents of popular codswallop presume upon something dear, and very real, to countless millions of people?

I refer to the disgusting, deplorable, nauseating, sickening, base, vulgar and pretentious way in which the Small Faces have dared to interpret the Lord's Prayer in advertising their latest mass wax wastage.

This must surely rank with the sacrilegious crime of the decade for these four "musicians" to associate themselves and their "music" with anything as beautiful and perfect as the Lord's Prayer.—P. R. DAWES, Kings College, Taunton, Somerset.

I THINK the Small Faces are the most progressive group in pop music today. Their latest LP, "Ogden's Nut Gone Flake," is in the same class as "Disraeli Gears" and "Axis: Bold As Love."—MISS J. WILSON, Luton, Beds.

AFTER much contemplation and searching of my blues-based mind, I have decided to write and say "Hoorah for Long John."

He's dead right. British blues are a bore. How can blues progress when so many people insist on hearing Robert Johnson and Peg Leg Peterson numbers all night long.

I have always considered that Ten Years After are not a blues band, but on a recent survey of friends and relatives I have realised that not many people share this opinion. We have obviously been too subtle in our attempted progression from purist blues.

So now, throwing caution to the wind and flour bombs at the purists, we say: "Look out! Ten Years After are revolting."—ALVIN LEE, Ten Years After, London SW1.

I WISH to express my annoyance at Long John Baldry's comment's on the British blues scene (MM, 1/6/68).

To state that the scene is "all too serious now" doesn't detract from the situation, and to say that the groups seem to be playing exactly the same tunes is absolute, unfounded nonsense.

On the contrary, I think it adds much to the credit of our much-maligned blues men that we have such a highly diversified scene in this country.—JOHN A. CHANDLER, Liverpool 7.

IT is with an air of amused cynicism that I have been reading all the bits in the MM saying "Whatever happened to progressive pop?"

My definition, progressive pop can't exist. Progressive equals avant garde, which equals only appreciated by the discerning. Pop equals popular which equals appealing to the masses by the lowest common denominator.—DAVE BACKHOUSE, Cana Variety Agency, London, W1.

HERE in Portugal we can't see why such rubbish records made by guys like Engelbert, Solomon King, Bobby Goldsboro and Andy Williams get high in your chart.

This is a return to 1900. Their voices are good but the songs are terrible. The musical tastes of English record buyers are educated towards superficial pop without inter-

SACRILEGE!

HOW DARE THE SMALL FACES PRESUME UPON SOMETHING DEAR TO MILLIONS

est in progressive pop—real pop made by people like Nice, Pink Floyd, Doors and Jefferson Airplane. It must be the mamas and grandmamas who are buying the records, not the young people.—R. M. P. NEVES, Tolliar, Portugal.

IF Christopher Bird thinks the Pentangle's LP is all in the key of E (MM, 1/6/68) then I suggest he takes up bridge building rather than waste his time reviewing records.

Four keys were used on this album—E, A, D and G. There are no relative minors.—SHEL TALMY, London SW1.

HAVING read in the MM that trad is coming back, I can only say I hope it isn't true.

In the recent Trad Boom, now happily dead, bands forsook good jazz and resorted to gimmicks to peddle a very inferior form. Roger Horton's statement that the public want "vocals and horseplay and laughs on stage" is absolute claptrap. Surely a band that is capable of playing good jazz doesn't have to resort to such sordid gimmicks? The Ken Colyer and Barry Martyn bands certainly bear out this statement.—D. G. TUCKER, Cowplain, Nr Portsmouth.

I AM sick to death with pop musicians continually blaming fans for the current feeble scene in this country. Three or four years ago, groups were playing music that both they and the kids could enjoy and understand. Then progress became the "in" word and musicians began to play more and more to please themselves.

The fashionable attitude seems to be "what we are



STEVE MARRIOTT

playing is great and if we don't get through to you it's because you are thick." Engelbert may be the most regressive performer for generations, but at least his fans can believe that he does have some respect for them.

Travel forward by all means, dear musicians, but please have a little consideration and patience for the people you expect to pay the fare.—ROBIN HUNTER, East Molesey, Surrey.

GOD bless Auntie, she's done it again! Housewives' Choice, Jimmy Young, Joe Loss and now our last hope fades away with Saville's Travels.

What a collection of pointless interviews with "ordinary" people. Surely the radio is a chance to escape from such everyday things. Thank you, John Peel, for three hours of sanity per week.—B. MAXWELL, Taunton, Somerset.

HOW can Top Of The Pops be the top pop show on TV? All we get is the same old faces week after week.

Next week (God help us!) we will no doubt have back the Herd, Tremeloes and Love Affair. Not bad, as we seem to have had them on every week since their records have been out. Why don't we have the Equals to put some life into a dead show?—D. PARSONS, Sunningdale, Berks.

I'M sick and tired of John Peel playing Tyrannosaurus Rex every Wednesday night and Sunday afternoon.

Surely it's about time Peel considered his listeners a bit more and played records by other artists. At the moment there are about 100 artists in the same field better than Rex.—R. GIBBON, Meadowfield, Durham.

IT is good to see traditional jazz regaining some of the popularity that it once enjoyed.

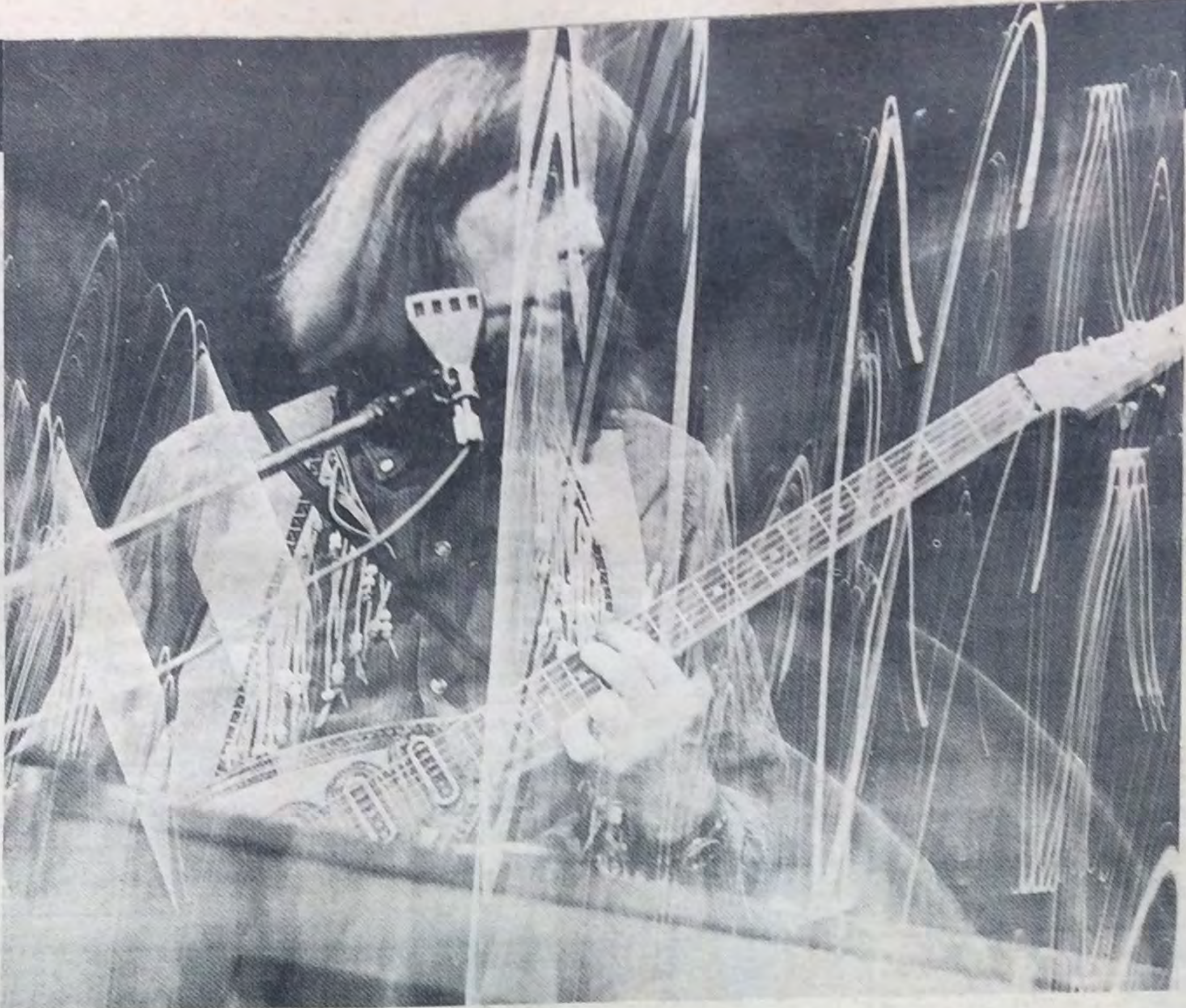
A major factor in the renewed interest must be due to our top bands placing so much emphasis on good arrangements and presentation. This is a great improvement on those inferior bands that emerged during the trad boom playing lifeless versions of the same old tunes identically, right down to the same Bix Beiderbecke solos.—D. GREGORY, Hornchurch, Essex.

THE Pentangle LP is really great, but there is not enough of it. Compare it with the Stones LP, for which I paid 1s. less.

The Stones' lasts for 43 minutes 28 seconds and the Pentangles' for 31 minutes 32 seconds.—ALLAN PENNELL,

I AM writing to express my growing disgust of the total rejection of Simon and Garfunkel by Britain's gullible record buying public. How much longer must the creative expression of Paul Simon lose itself in the artificial scene of Britain's

MAYALL: "presumably played for an audience of uncomprehending 'teenies'"



Blues in a collar and tie!

WHO would believe it? Any male wishing to see John Mayall's Bluesbreakers at St Alban's City Hall on Whit Monday was required to wear a collar and tie! Three friends and I motored the 20 or so miles from London only to be turned away at the door for being "not properly dressed."

This kind of absurd discrimination has almost entirely disappeared in London. I presume the idea behind this ruling is that people without ties are undesirable. As foolish a fallacy as the idea that a collar and tie make for desirability.—PETER HERRING, London E8.

● LP WINNER

SINCE when has a collar and tie been the uniform of the underprivileged who are the true blues audience?—KEITH PARKER, Hatfield, Herts.

PRESUMABLY, Mayall played for an audience of uncomprehending "teenies." Holding a blues festival and then excluding typical blues fans who had bought tickets seems absurd.—STEPHEN LEGG, St Albans, Herts.

OK, SO IT'S the rules, but why for heaven's sake don't they advertise that no one will be let in without a collar and tie? Even fans with advance tickets were turned away, fans who had come a heck of a long way to listen to the blues.—ANN AKROYD, Harpenden, Herts.

pop market?

The pretentious sounds of superficial singers have no right to mass recognition with their silly songs soaked in insincerity while the meaningful and sensitive lyrics of Paul Simon are ignored. I sometimes wonder whether it's a pop market or a kindergarten.—COLIN BRINTON, Harwich, Essex.

THE short answer to Robin Scott's comments (MM, May 18) on not being able to please everybody is simply this—if the government had allowed Radio Caroline or Radio London to broadcast from a land-based transmitter then we could all be pleased.

The NDO and Jimmy Young fans could have listened to the Light Programme and the pop fans could have heard Robbie Dale and Johnny Walker on the other station.—J. T. HAWKINS, Enfield, Middx.

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