

Melody Maker

Dave Davies on the new singles

August 26, 1967

9d weekly

STONES FILM

ROW



MARIANNE

BBC say NO!

POP fans have been denied the chance of seeing a brand new Rolling Stones promotional film on this week's BBC-TV show Top Of The Pops.

The film, made by Peter Whitehead, the man responsible for Top of The Pops' extremely successful clip of the Dubliner's "Seven Drunken Nights," featured "We Love You" and "Dandelion" the new Stones single. It showed the Stones in two locations, the recording studio and the courtroom — in which Mick Jagger plays author Oscar Wilde and Marianne Faithfull one of Wilde's characters, Dorian Gray.

But the BBC have turned the film down. A spokesman said on Monday: "Producer Johnny Stewart received it, looked at it and rejected it as unsuitable. After all — it is for Top Of The Pops."

INSULT

Said film-maker Whitehead: "The BBC thought the recording session film was really beautiful but they wanted to fade out the trial scene and show us the studio audience dancing. It's an insult to the pop industry."

"About 80 per cent of the songs played on Top Of The Pops every week are making a social comment. Pop music today is a socially committed form and the BBC are being irresponsible to ignore what is happening in the whole of the pop business today."

SCOTT'S GIANT JAZZ BILL

AN impressive array of star American jazz instrumentalists, appearing with their own groups, plus U.S. and British singers and top-name British groups will be presented at Ronnie Scott's Club, London this autumn. The venture — the club's most ambitious so far — is to be called Ronnie Scott's Autumn Jazz Festival. Among the names in this Who's Who gathering of international jazz talent are Max Roach, Maynard Ferguson, Clark Terry, Bob Brookmeyer, Herbie Mann, Gary Burton, Roland Kirk, Archie Shepp, Stan Getz, Tubby Hayes, Stan Tracey, Abbey Lincoln and Vi Redd.

SEE PAGE 2

NEXT WEEK

MEET A MOTHER!



Somebody just shoved it into our coffee before we'd ever heard of the stuff

George Harrison in another fantastic MM series starting—

NEXT WEEK

HAVE you seen your Mother, baby? Or is it Suzy Creamcheese? In fact it's boss Mother Frank Zappa, leader of America's own Mothers Of Invention who'll be in England sending up the nation in their own freaky way in September. Negotiations are going ahead for ten members of the London Philharmonic Orchestra to join the Mothers in their only British concert which will take place at London's Royal Albert Hall on September 23.

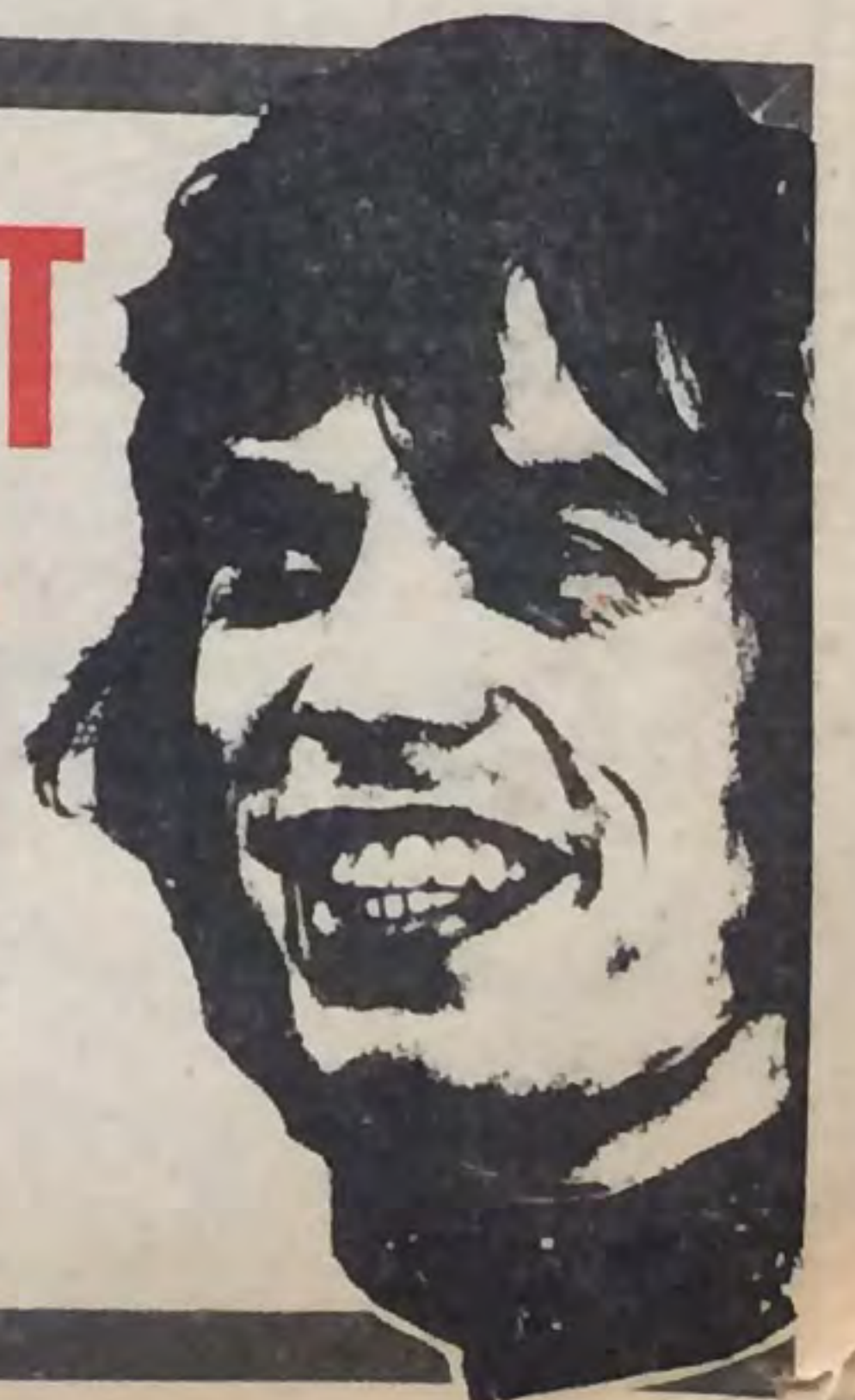
Mother Frank Zappa was in London last week and he told the MM: "We'll come into London about a week before the concert to do some promotion and things. I may bring six, eight or fifteen Mothers with me — it just depends how many cats want to come to England."

Promoter Tony Secunda told the MM on Monday: "The group are flying in 1000lbs of equipment. They're bringing in a new member of the group, Motorhead, and they may bring the original Suzy Creamcheese, and another chick called Mother Meat."

The group's second album "Absolutely Free" is to be issued by MGM in October.



MICK JAGGER: I WASN'T REALLY SCARED ABOUT THE VERDICT—PAGE 5



MELODY

POP 30

MAKER

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

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POP 30 PUBLISHERS

1 Dick James; 2 Tyler; 3 Jobete; 4 Northern Songs; 5 Skidmore; 6 Alan Price; 7 Carlin; 8 Chappell; 9 Carlin; 10 Metric; 11 Dick James; 12 Screen Gems; 13 Carlin; 14 United Artists;

15 Avakak/Immediate; 16 Robbins; 17 Robbins; 18 Magdalene; 19 Sparta; 20 Shadows; 21 Island; 22 Burlington; 23 Screen Gems; 24 Donna; 25 Cat; 26 Mirage; 27 Carlin; 28 Immediate; 29 Spencer Davis; 30 Essex.

US TOP TEN

- As listed by "Billboard"
- 1 (7) **ODE TO BILLIE JOE** Bobby Gentry, Capitol
 - 2 (1) **ALL YOU NEED IS LOVE** Beatles, Capitol
 - 3 (3) **PLEASANT VALLEY SUNDAY** Monkees, Colgems
 - 4 (2) **LIGHT MY FIRE** Doors, Elektra
 - 5 (5) **BABY I LOVE YOU** Aretha Franklin, Atlantic
 - 6 (4) **I WAS MADE TO LOVE HER** Stevie Wonder, Tamla
 - 7 (8) **COLD SWEAT** James Brown, King
 - 8 (—) **REFLECTIONS** Diana Ross and the Supremes, Motown
 - 9 (—) **YOU'RE MY EVERYTHING** Temptations, Gordy
 - 10 (9) **A WHITER SHADE OF PALE** Procol Harum, Deram

TOP TEN LPs

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

TOP TEN FOLK

- 1 (3) **FIVE THOUSAND SPIRITS OR THE LAYERS OF THE OION** (LP) Incredible String Band, Elektra
- 2 (1) **A DROP OF THE HARD STUFF** (LP) Dubliners, Major Minor
- 3 (2) **NICOLA** Bert Jansch, Transatlantic
- 4 (7) **RAMBLIN' BOY** (LP) Tom Paxton, Elektra
- 5 (—) **DAVID McWILLIAMS SINGS DAVID McWILLIAMS** (LP) David McWilliams, Major Minor
- 6 (5) **BERT JANSCH** (LP) Bert Jansch, Transatlantic
- 7 (—) **THE BEST OF THE DUBLINERS** (LP) Dubliners, Transatlantic
- 8 (8) **BERT AND JOHN** (LP) Bert Jansch and John Renbourn, Transatlantic
- 9 (4) **PORTRAIT OF JOAN BAEZ** (LP) Joan Baez, Fontana
- 10 (6) **BOB DYLAN'S GREATEST HITS** (LP) Bob Dylan, CBS

Chart compiled from returns from the following stores: RECORDS AND TAPES, Swansea; CAVENDISH HOUSE, Chelmsford; RAYNERS, Coventry; DISCERY, Birmingham; FENNELLS, Newcastle; VALANCES, Leeds; J. G. WINDOWS, Glasgow; BARRY'S, Manchester; COLLETT'S, London; DOBELL'S, London; ENGLISH FOLK DANCE SONG SOCIETY, London; HIME AND ADDISON, Manchester.

TOP TEN JAZZ

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

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

JAZZ GIANTS BOOKED FOR AUTUMN SPECTACULAR

ROACH, KIRK, SHEPP FOR SCOTT FESTIVAL

Junior Walker tours Britain

TOP Tamla Motown artists Junior Walker and the All-stars are coming to Britain for a tour in October.

The "Shotgun" and "How Sweet It is" group open at City Hall, Newcastle, on October 13, followed by London's Saville Theatre (15). Other venues include Queen's Ballroom, Wolverhampton (16), Orchard Club, Birmingham, Orchid Ballroom, Purley (18).

LONDON'S Ronnie Scott Club begins an Autumn Festival, on September 18, which runs through the rest of 1967 and will include club seasons by Max Roach, Herbie Mann, Gary Burton, Roland Kirk, Archie Shepp, Stan Getz and their groups.

Other artists appearing at Scott's during this festival season will be the Top Brass package, American singers Abbey Lincoln, Vi Redd and Marge Dodson, and a raft of British talent including, if negotiations are successful, the Johnny Dankworth Big Band and Cleo Laine.

The Autumn Festival starts with a three-week engagement by the Max Roach Quintet featuring singer Abbey Lincoln (September 18-October 7). Opposite them for the first two weeks will be Vi Redd with the Harry South Trio.

For the third week, the other attraction will be a different British band each night. The groups lined up are those of Mike Westbrook, Graham Collier, Dick Morrissey, Stan Tracey, Harold McNair and Tubby Hayes. On Sunday (October 8), the club will present Chris McGregor's Big Band.

Next of the U.S. attractions is Top Brass, featuring Maynard Ferguson, Clark Terry, Bob Brookmeyer, Doc Cheatham and Nat Pierce among others (October 9-15).

Then comes the Herbie Mann Quintet (October 16-21), working opposite singer Druid Chase and the Pat Smythe Trio, followed by the Gary Burton Quartet (October 23-28). Stan Tracey's big band plays on Sunday (22).

Roland Kirk's Quartet plays at the club for two weeks (October 30-November 11) opposite singer Marge Dodson. The Don Rendell-Jan Carr Quintet is presented on Sunday (5), and Tubby Hayes' Big Band on Sunday (12).

Archie Shepp's Quintet will hold forth for two weeks (November 13-25) to be followed by the Stan Getz Quartet (November 27) for a month's season. After that, Ronnie Scott hopes to have the Dankworth Big Band, with Cleo Laine, to conclude the festival.

"We've never been associated with a jazz festival before," the club's Pete King told MM this week. "And with all these musicians coming to Europe at this time we thought it was an opportunity not to be missed."



PROCOL: September single

Now Regal-Zonophone get Procol

FUTURE discs by the Procol Harum will be released on EMI's Regal-Zonophone label.

As reported in last week's MM, the Move's new single "Flowers In The Rain" will be released on the label on August 25. This is the first release on Regal Zonophone since 1964 and the only other group on the label is the Salvation Army group the Joystrippers.

The new Procol Harum single, tentatively titled "Homburg Hat" will be released at the end of September.

PIRATES FOR BBC

BBC's Radio One has already signed 16 new DJs—some from the pirate stations. And they will be using another six for fill-in purposes.

In an interview in the Sun, Robin Scott who will head the new station, said: "Radio One will not go frantic. But it will be fast moving stuff."

On Monday, BBC told MM that the programmes for the new station would be announced at a press conference on September 4.



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NEXT WEEK'S MELODY MAKER

KEITH WEST

reviews the latest singles
in
BLIND DATE

WHO RECORD NEW SINGLE IN AMERICA



TOWNSHEND: opera

THE Who have recorded their new single. In between their nation-wide tour of the States on the Herman's Hermits' tour the Who have completed six new tracks. Manager Kit Lambert returned to England this week and is selecting the new single.

Said co-manager Chris Stamp: "Pete Townshend has written this opera called 'Rael' and they've now cut it down to about seven minutes which we could just squeeze onto a single. If we choose one of the other tracks for the new single then we'll put it on the new album which we hope to issue in October."

The Who's new single will be released on September 29, two weeks after the group return from their States tour on September 16 or 18. The group recorded their new tracks with Kit Lambert in New York and Nashville.

SUNDAY SAVILLE

LONDON's Saville Theatre have fixed a series of major attractions for Sunday concerts at the theatre this autumn.

The full itinerary is: Jimi Hendrix Experience, Tomorrow and the Crazy World of Arthur Brown (August 27); Georgie Fame and the Harry South Big Band (September 3); Eric Burdon and the Animals, Denny Laine, Dantalion's Chariot and Sam and Bill (10); John Mayall's Bluesbreakers, the Long John Baldry Show and Fleetwood Mac (17); the Traffic (24); Jr Walker and the All Stars (October 15); Jefferson Airplane (22); Cream (29); Joe Tex and his band (December 3) and Geno Washington (10).

ENGELBERT FOR TV

ENGELBERT HUMPERDINCK's autumn plans have now been finalised. He starts a series of six Engelbert Humperdinck Shows for ATV starting on November 3. The programmes will be filmed at the end of September and early October.

His first major tour opens on October 26 at Slough Adelphi and continues until December 3. Anita Harris co-stars for the first half of the tour and is then replaced by Lulu. The Roekin' Berries and Lance Percival complete the bill.

BURDON OPENS 'NEW' FLAMINGO

LONDON's Flamingo club, L opened 15 years ago as a jazz club, re-opens on Saturday (26) as the Pink Flamingo.

The club will combine colour and sound in a psychedelic way and hopes to feature a lot of West Coast type music. Leading attraction at the opening night will be Eric Burdon and the Animals, The Paper Blitz Tissue and Bobby Johnson and the Atoms.

Entertainment will be non-stop, with special stage presentations and club manager Carl Dortez told the MM: "We are creating a hippie-land as we see it. Colours, flowers, peace and music in a psychedelic atmosphere is our way to relax."

Coffee, soft drinks and light meals will be served at the club.

"We are also featuring some soul music on some nights," said Dortez. The Locomotive play at the club on Sunday (27) and P. P. Arnold and the Nice on Monday (28).

KEITH WEST SWITCH—MORE TEENAGE OPERA

KEITH WEST will be releasing a follow-up to "Excerpt From A Teenage Opera." Last week Keith told the

RELEASE DATE UNCERTAIN

but now the situation has changed. Producer Mark Wirtz, who co-wrote "Teenage Opera" with Keith West, told the MM on Monday: "We start recording the rest of the opera on September 5 until 8, but I shouldn't think the follow-up will be released until November."

but now the situation has changed.

Producer Mark Wirtz, who co-wrote "Teenage Opera" with Keith West, told the MM on Monday: "We start recording the rest of the opera on September 5 until 8, but I shouldn't think the follow-up will be released until November."

Not happy

"In fact I think two more 'Opera' singles will be issued before the album comes out." West's group Tomorrow have now decided to postpone the release of their new single "Revolution." Producer Wirtz told the MM: "'Revolution' was to be released on September 1 but quite honestly I'm not happy with the recording so we're doing it again. It'll be issued on September 8 or 15."

Tomorrow's first album is also nearing completion and their previous single "My White Bicycle" and "Teenage Opera" are being rush-released in the States this week on Bob Crewe's Dyna-Voice label.

Ruby Braff's British tour dates finalised

DATES for trumpet star Ruby Braff who tours Britain next month with the Alex Welsh band have now been finalised.

The tour opens at Osterley on September 22 and continues at Manchester (23); Rotherham (24); London's 100 Club (25, 26); Amersham (27); Haywards Heath (28); Birmingham (30); Boston (October 1); London's Purcell Room (3); Botley (4); Wandsworth Town Hall (5); Nottingham (7) and Carlisle (8).

The Herd go to France in October to appear in a film "Bon Vacances" which starts shooting on October 11. They are on Dee Time on September 7.

America's Stars of Faith make their British concert debut in November. Dates fixed so far are: Portsmouth (November 30); London's Queen Elizabeth Hall (December 2) and Bristol (8).

Alan Bown's first MGM single is "Technicolour Dream" released on September 29, with "Toyland" as the B side. Max Roach Quintet with Abbey Lincoln and the Joe Harriott-John Mayer Indo Jazz Fusions are at Jazz Expo 67 in October. Dave Dee and Co recorded a new single this week for September release. Also released at the same time will be an LP called "The Golden Hits Of Dave."

A new Mindbenders single "The Letter" is out on September 8 coupled with "My New Day and Age." Singer Johnny Mathis has been booked for a return to London's Talk of the Town for a month from October 2. Agent Vic Lewis arranged the appearance of the Spinners celebrate 10 years as a group with a new LP "Another LP By The Spinners."

Procol Harum resume work tomorrow (Friday) at the Belgian Music Festival in Brussels, the first of a series of "pop recitals" in Europe. They follow with concerts in Gothenburg (27); Stockholm (30) and Copenhagen (31). Tenorist Ben Webster and singer Vi Redd follow Al Cohn and Zoot Sims into Ronnie Scott's club opening for a month from September 4.



BRAFF

JULIE'S SHOW

FOLKSINGER Julie Felix is to have her own BBC TV show later this year. Details of the show's format are not yet available, but the BBC say it will be tele-recorded in colour and recording will be under way by October. No title has yet been set for the series.

Musical personalities will guest on the programme, and names already lined up include Josh White and Miriam Makeba. The first of the programmes will be transmitted before the end of the year.

DJ Keith Skues, who comperes this week's Saturday Club, is on Juke Box Jury on September 2.

The Move, Tomorrow, Keith West, Tiles Big Band, Tangerine Peel, Gass and the Ferris Wheel have been added to the Festival of the Flower Children at Woburn Abbey this weekend. The Kinks will not appear at the festival. Producer Denny Cordell has set up his own record production company called Straight Ahead Productions. Manfred Mann's new single "So Long Dad" has been held up until September 1. They are on Easy Beat this Sunday (27).

A European "jet stop" tour has been set up for Cat Stevens next year. He leaves on March 24 and visits seven countries. An open-air festival of jazz and blues will be held at the Midlands Arts Centre Arena, Cannon Hill Park, Birmingham on Bank Holiday Monday (28). Among the groups taking part are the Chris McGregor Big Band, Fleetwood Mac and the Alexis Komer Workshop.

Clarinetist Tony Coe has signed with Page One Records. His first album may feature a six-piece group and will be released in November. The Piccadilly Line's new single is "Emily Small" released on September 22. Dickie Hawdon, ex Johnny Dankworth trumpeter, is now leading a quintet at the new Batley Variety Club. Jimmy James and the Vagabonds tour Germany from September 5 to 8. The Alan Elsdon band will be resident at weekly jazz sessions at the Iron Bridge, East London, starting on August Bank Holiday Monday (28).

Arthur Brown debut single in September



BROWN

A DEBUT single by the Crazy World Of Arthur Brown is expected to be "Devil's Grip" due for release on Track next month, while "Give Him A Flower" is expected to be released in America.

Arthur Brown appears at London's Saville Theatre on Sunday and at Hastings (August 28), Klooks Kleek, London (29), Maidenhead (September 2), Nottingham (3), and London's Marquee (4).

CORNER SUCCESS

WHILE Amen Corner hold the number 13 slot in the MM Pop 30 this week, they won a prize for an amateur talent contest they entered last June.

It was Granada TV's "First Timers" show which is screened daily in the North and features artists who have never appeared on TV before, produced by Johnny Hamp.

On Wednesday this week the group were due to receive a trophy and cheque for £150 presented by Engelbert Humperdinck. When the group entered the contest they were still without a recording contract. The song which won them the contest? — "Gin House."



WEST: 'Opera' change

Proby back in Britain for cabaret

P. J. PROBY arrived in Britain on Monday for cabaret engagements and TV appearances.

He will be here for ten weeks, and makes his first appearance on BBC TV's Dee Time today (Thursday). His tour opens at Batley Variety Club and Greaseborough Social Club (August 27 week), Blackpool Pier (September 3), Imperial Ballroom, Blackpool (9), Fiesta Club, Stockton and Top Hat Club, Spennymoor (10 week), Batley Variety Club and Corinthian, Castleford (17 week), Castaway, Birmingham (October 1 week), Corinthian, Castleford and Ritz, Brighouse (8), Garrick, Leigh, and Casino, Bolton (15), and Caesar's Palace, Dunstable (22 week).

A new Liberty records single by Proby called "I'm 28" was due for release on September 1 but due to pressing difficulties will probably be delayed a couple of weeks.

TROGGS MOVE

THE Troggs have signed with Manchester agent Danny Bettesh.

They tour Sweden for the last two weeks in September and spend most of November touring German cities.

There is still no decision on the next Troggs single which is scheduled for release next month.

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HOHNER

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COME TO PRAGUE AND BERLIN WITH THE MM. SEE PAGE 10

HAROLD HARRIS
BIG 103
BIG HIT

The UFO tent folds before it's even up



The RAVER'S weekly tonic

UFO's groovy traveling - tent - road-show-circus idea has been scotched by the owners of the tent who raised so many objections that the UFO organisers decided it would be sheer lunacy to continue with the project.

For a start, the tent people didn't want the name UFO to appear on their tent, and they didn't want *International Times* to be sold in the tent. All very strange.

However, all the groups booked to play at the tent in Paignton, Devon, on September 1 will now appear in a two-day festival at London's Roundhouse. On Friday (September 1) the Pink Floyd, Tomorrow, and Arthur Brown appear and on Saturday the Floyd, the Move, Denny Laine's Electric String Band, and the Soft Machine lay it all down. It would have been groovier in Devon but that's showbiz.

Mitch Mitchell, Jimi Hendrix Experience drummer, arrived back in London with the group on Monday and was delayed and searched for two hours at London Airport. "It was really degrading," said Mitch. "I had to undress and be searched, while all my friends and family were waiting to see me."

Trumpeter John Walters left Alan Price Set for BBC 2 producer's job... US pianist Roger Kellaway in London... Vanilla Fudge's may play London's Speakeasy or Blaises club on October 19—wowie!

Frank Sinatra Appreciation Society magazine *Perfectly Frank* raving about Beatles' "Sgt Pepper" album... Sinatra-Buddy Rich concert at Convention Hall, Philadelphia a gas... Paul and Barry Ryan to open a barbecue and dance at their old school, Fulneck, at Pudsey, Yorks, on September 16.

Anita Harris reunited with old journalist friend at Tony Hatch-Jackie Trent wedding... All showbiz was at the wedding including Alan Free-

man, Peter Murray, Adam Faith and Dick Tatham.

MM's Chris Hayes says the instrument he meant to mention at the Rosetti stand in his story last week on the Music Trade Fair was the Auto-Drum.

Jim Carter Fee starting Wednesday Trad Nights at trendy Blaises discotheque... Quarter of a million flowers to be dropped by aeroplane at Woburn Festival.

Procol Harum's Gary Brooker shaved off his moustache... Stevie Winwood received severe electrical shock when he picked up a "live" amplifier lead at his country cottage, and was knocked out for an hour.

Mike Westbrook Band fantastic at Old Place on Saturday night... Beatles nearly bought an island in Greece... Guitarist Roscoe Roskams left Gass for Herbie Goins and the

Night Timers.

Reports Spencer Davis from Pennsylvania: "I got barred from Disneyland for having long hair!"

Will Jim Proby get through his ten-week tour without incident, one wonders?

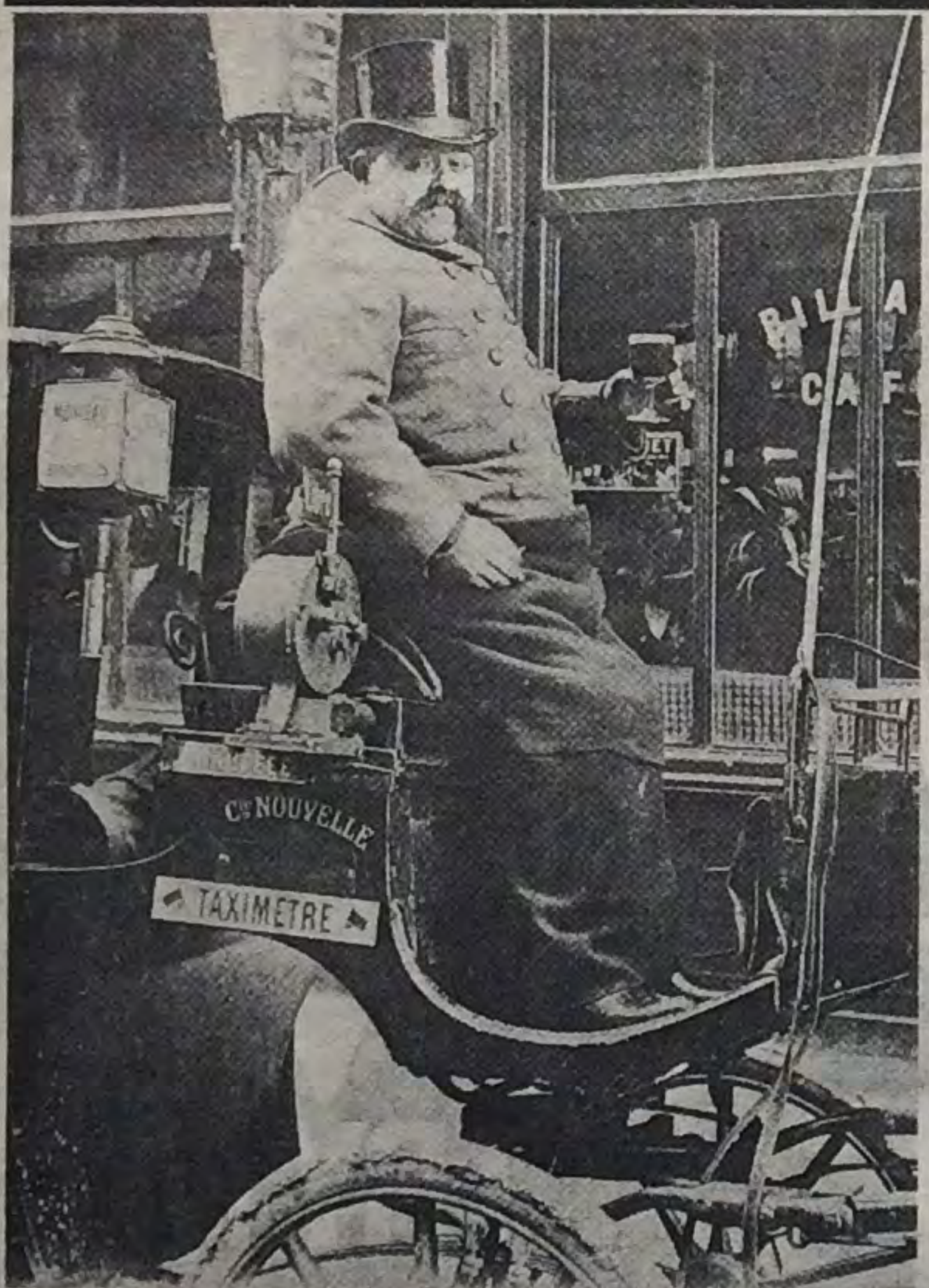
Very hard to get into UFO on Friday night. Photographer Barrie Wentzell barred because he was carrying his camera!

The Love Year of 1967 seems to have brought more hatred, violence and intolerance than any other.

Own up CBS, switching Simon & Garfunkel sides on new single. Now best track "Fakin' It" is B side.

Dave Davies bought a full-sized table tennis table, complete with ping and pong... Jimi Hendrix Experience report that *Melody Maker's* are like gold dust in New York.

RAVER'S POSTCARD



'If I'm taking you lot to West Wittering, that girl better have my blanket.'

CAUGHT IN THE ACT

LONDON'S Speakeasy Club has been, as the fashionable columns would say, "in" for some time now. The late-night looners have favoured the Speak's environment because as boss Mother Frank Zappa so quickly realised, "the vibrations are groovy." And that's how Zappa introduced "this dandy little combo" otherwise known as the Cream, to a club full of Speak-goers last Thursday.

This week the Cream split for a season at San Francisco's Fillmore Auditorium and there can be no doubt that they're going to blow the lovers of California out of their heads.

Digging the Cream at such close quarters in such a good atmosphere makes all the difference and, of course, they rose to the occasion. Ginger Baker stumbled once in his drum solo and then flashed onwards to give one of his most exciting, yet gently sensitive performances.

Eric Clapton just flew. Need I say more? His rapport too, with Jack the Bruce on bass was a beautiful, spontaneous and lovely affair and both were singing with every cell they could muster. Bruce, as usual, was hitting the most incredibly blue, or were they gold, or even purple notes and the total feeling of unity in the group sparked off the most splendid vibrations.

The repertoire was about the usual, with "We're Going Wrong," sticking out a mile as the most exploratory, progressive, and sensationally creative number that the Cream have got together at the moment. But they've got everything together anyway.—NICK JONES.

The Cream send out those good vibrations



ERIC CLAPTON

a straightforward way in songs like "Mid-Spring" "Dithering" or the humorous, autobiographical "Aging Raver." Instrumentally, Harper is excellent. His finger-style work, in the Graham-Jansch school, is crisp and precise and he shows a touch of his own inventiveness in his own version of "Angie." —TONY WILSON.

vein of folk poetry that stands comparison with the best traditional songs.

Young, handsome, talented —David Campbell is all these. His songs often show a perceptive understanding of both pop and folk idioms. And he could (with a little pushing that would probably go against his modest and charming nature) become a major influence on today's pop songs and writers.—ERIC WINTER.

SHADOWS

THAT the Shadows have progressed as much as Cliff Richard was fully evidenced by their cabaret appearance last week at the Cranberry Fold Inn, Darwen.

By any standards, theirs was a first-class presentation. Their programme was carefully outlined to contain the best of their own recorded hits —and those of others, including an acoustic guitar-vocal feature on "San Francisco." "Nivram," "Apache," "Foot-tapper" and "FBI" were received with enthusiasm — and Hank's beautiful rendition of "Somewhere" also Brian's drum solo, were virtual show-stoppers. —JERRY DAWSON.

ROY HARPER

ROY HARPER is steadily building up a following as was proved by the large turn-out Les Cousins last Saturday. The club is one of Roy's regular venues and he always seems to reach a peak in performance during his sessions there.

Harper is one of the new breed of artists who combine singing, songwriting and clever guitar technique, all of which combined make a satisfying performance. His songwriting successfully avoids most of the clichés that many contemporary folk writers tend to fall into. A lot of his songs appear to contain a fair amount of rhetoric and the meanings become obscure but he can also be surprisingly lyrical in

DAVID CAMPBELL

ALTHOUGH he is probably the best singer/songwriter currently writing songs on this side of the Atlantic, David Campbell included a high proportion of traditional material in his two sets at the Troubadour, Earls Court, London, last Saturday.

Top spot of a beautifully rounded performance was "I Wish I Was A Red Rosy Bush," a lovely Scottish song, which David sang superbly to a splendidly and sensitively picked guitar.

Among David's own best numbers were "You'll Be Proud of Me," a restrained anti-war song, and "Don't Cry, Don't Bow Your Head," in which he reveals a rich

DAVE & TONI

THE husband and wife team Dave and Toni Arthur roused the sleepy August-holiday-mood audience to a stamping cheering mob at the Hampstead Folk Club at the Enterprise, Chalk Farm, on Sunday.

No gimmicks, no half-shut eyes, they present traditional British folksong as something vital and robust. Singing in harmony, Toni's superb deep contralto voice blends in well with Dave's, and every word is audible.

A highspot of the evening was Toni's moving singing of the Hungarian ballad "Anna Feher" (the only non-British song). Otherwise it's difficult to single out items — though the humour of "The Derby Ram," and the freshness of the hunting song "Morning Stands On Tiptoe" were delightful — so was Toni's gay concertina solo. —JEAN AITCHISON.

ALAN COHEN

ALAN COHEN has been highly regarded as one of our best arrangers for some time now, and it was good to be able to hear an evening of his music at the Old Place on Monday.

Compared with the other bands that have been heard down there, Cohen's two trumpet - two trombone - five reed-two rhythm unit sounded relatively orthodox, relying on

meticulous arrangements and sumptuous tone colours for its effects.

Cohen's idols would appear to be Ellington and Evans, for although there was no slavish copying of either, it showed frequently in the placing of soloists within nicely voiced frameworks and some of the most beautiful voicings heard live since the New Jazz Ork.—CHRISTOPHER BIRD.

MARIAN MONGOMERY

MARIAN MONTGOMERY is a first-class artist. She's at the Talk of the Town, but despite all her artistry she doesn't quite click. Maybe the arrangements and the band, with husband Laurie Holloway on piano, are too jazzy.

Maybe it's Marian's frivolous dialogue. Maybe she concentrates too much on selling a song instead of herself. Maybe she's just too good. She's certainly one of the best Peggy Lee-type singers in the country and she exhibited her talent profusely on numbers like "Alfie," "The Simple Life," "People" and "Teach Me Tonight."

How I wish she'd wowed 'em, but she didn't.—JACK HUTTON.

DONEGAN

"MY act hasn't changed in 11 years," Lonnie Donegan told me. "It's still 80 per cent skiffle."

Skiffle was exactly what the customers wanted at the Pentland where he reeled them off from "Putting On the Style" to "Rock Island Line." The quick-fire patter and sharp verbal exchanges with the audience were good for a glut of earthy laughs and his Glasgow background got him smoothly out of trouble when happy members of the audience asked for "The Scottish Soldier" and "The Sound Of Music." —JOHN GIBSON.

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What about the common (or garden) pop fan?

PERSONAL OPINION BY CHRIS WELCH

A SCHISM is hitting pop. And a schism isn't, as you might think, an Israeli secret service agent, or a disease of the eye. It's a "division in a party" according to the appalling pocket dictionary I wear next to my socks and latest Ska album.

The schism is the division between the hippy and the common (or garden) pop fan. Pop music is now reaching the stage where a small coterie of rather self-conscious young men are permanently devoted to lifting the realms of pop out of the banal into the creative and valid.

This is superb, but unfortunately only a handful of pop musicians are creative and valid. I think of the Beatles, Eric Clapton, Jimi Hendrix, Stevie Winwood, and less.

But now being "progressive" has become a cult, in the same way wearing bells has, sadly, become a cult. In a few short weeks the Beautiful People have become besmirched and being "progressive" has become commercial.

What a heaving drag. This means that every tenth-rate demo disc group tripping over the parking meters in Denmark Street, London, are attempting to blind the record buying public with alchemy. (I hesitate to say "science.")

The scheme is to find some huge rich record company who are losing out rapidly to the independent opposition who are snatching all the best chart places with sneaky, cheaply-made hit records.

The clumsy giant, warned by grim-faced accountants of falling receipts, hastily hire red-cheeked, hippy Roland Spume, bright happening young A&R man who recently gave up a lucrative position operating a mini-cab company in Slough, Bucks.

Roland discovers the Drag Beats, playing in the Horse & Barrel, Slough, wearing two year-old Carnaby Street gear, marked down in a sale, and playing "Stone Free" just like the record.

"Fab," mutters Roland, "just the group to fool Flop Records Inc. with. Now to build up my own image as a record producer, and earn some bread."

The Drag Beats become the Kidney Machine Inevitable and get signed by Flop for a 30 year exclusive contract to release nine LPs a month.

"this will gas Nick Jones and all those hippies at Muswell Hill," as he reads the following drivel.

"Grimy, soiled, dusty, smutty, squalid, nasty, coarse, foul, impure, offensive, abominable, beastly, foetid, disgusting, nauseating, stomach-turning, revolting, sordid, scrofulous, leprous, rotten, corrupt, tainted, purulent, impetiginous, fecal, putrescent, gory and crapulent — blues have got me, "yeah!"

"God, this will set the pop scene on its ears!" says Roland, and Flop Records can only agree.

This is taking the cynical, and tongue-in-nose personal view of pop. But unfortunately this is happening right now.

Scott Walker, Eric Burdon, the Beatles and many are honestly trying to create their own scenes.

But as a rheumy-eyed, hiccupping trained observer of the world of rhythm and melody who applauds anything that can improve musical standards, I cannot help feeling that the glut of pretension that is overtaking pop in the name of progress is only going to alienate potential young fans against really creative music, and drive them into the arms of the Monkees, and all the other purveyors of simplicity and light.

Zoot drops the trouser dropping — for psychedelia



ROLL out the Big Roll Band and roll in Dantalian's Chariot! Zoot becomes George Money and soul goes psychedelic.

The MM's legions of hard-bitten, cynical readers, used to trouser-dropping on a wide scale by the irrepressible Zoot may feel that as trouser-dropping has lost its allure, the Big Rollers are resorting to Flower Power.

Stripped of saxophone and trumpet players, the group now consists of Zoot on organ, Andy Somers (guitar, sitar), Pat Donaldson (bass) and Colin Allen (drums). Also added are two young electric wizards of the Overhead Light Show, Phillip Rose and Mike Lowe.

They plan to play freer music, their own compositions, and regain the sense of musical adventure which originally brought them together, and somewhere got lost in a showmanship image.

As Andy Somers, their good-looking young guitarist says: "The new group won't be such a vaudeville turn."

In the past Zoot, through his natural exuberance, found the image of a hard-drinking, clowning extrovert build up around him, and his band became a prop.

Now Zoot is quieter, seemingly happier, and content to let his eager and excited musicians do most of the talking.

Andy Somers, wearing a white jacket decorated with Noddy and Big Ears motifs explained this week the reasons for the change and described the new band.

"We decided about two and a half months ago, but it had been building up a long time before that. The three driving forces in the band, that is George, Colin and myself were losing interest and getting fed up with playing other people's music. We went on a gig and the crowd just expected Zoot to take his trousers down and play soul all night. It was just becoming a phoney scene.

"STONES cash in on psychedelic craze! Read all about it!" This was the dramatic headline that swam into Mick Jagger's vision as he answered newspaper phone calls on a gloomy, wet afternoon last week.

With the release of "We Love You" and "Dandelion" the Rolling Stones are once more back at the pop grindstones, fingers on the pop pulse and rhythm at the ready, after their recent entanglement with British Justice.

ENTANGLING

And Mick was once again entangling with the British Press.

"I just had the Daily — on the phone and they wanted to know if we were trying to cash in on the psychedelic craze with the new record. I mean — what's it all about? I don't know what they are talking about."

Mick sounded faintly amused but not really surprised. As the subject for more public criticism and knocking at the age of 23, than most people receive in private all their lives, Mick retains a remarkable balance and his sense of humour is still intact.

CONTRACTS

But it was a more reticent Jagger who spoke of his future in pop. Some of the fire had gone out. One sensed that Mick doesn't want to stand up and be shot down so often. "Be cool" is the phrase and Mick is being cool.

First Mick talked about their new double single "We Love You" and "Dandelion."

"We did 'Dandelion' in November and the other one about three months ago. We put the jail noises on while we were waiting for the appeal. I really like it—it's got a foreboding sound. The other side is really more tuneful."

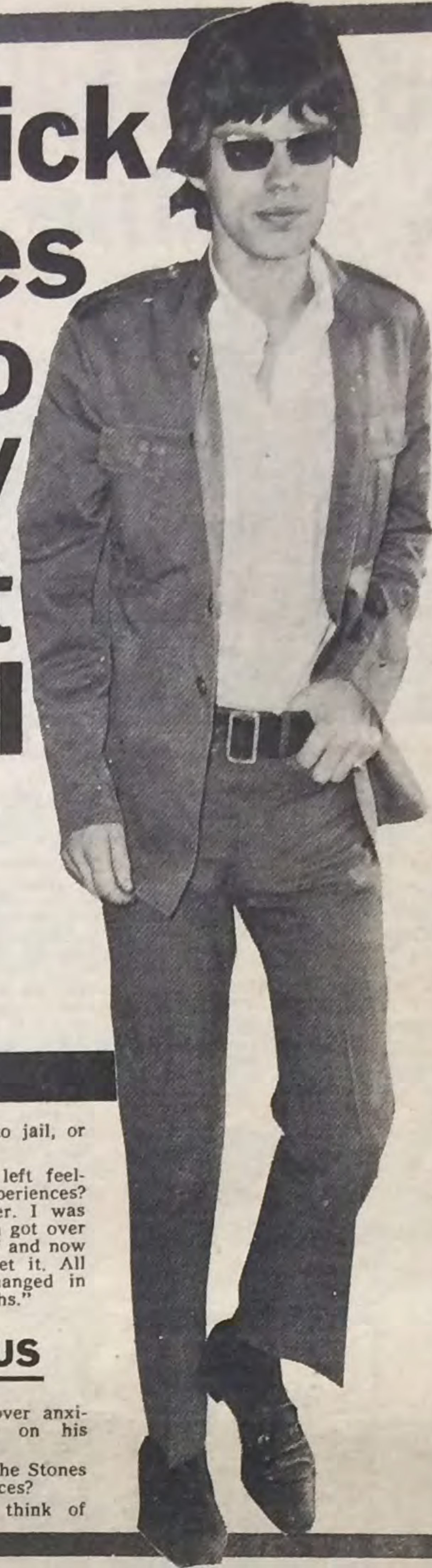
Are the Beatles on the record?

"Oh! They can't be on the same records as us as we have got different recording contracts. I don't know how that got out. I'm sure you wouldn't have thought it was the Beatles on the record unless someone had told you first. We do go to each other's sessions but this sort of thing makes it more difficult for us to do that."

RELIEVED

"I sing the lead and some harmonies, Brian played the mellotron, Bill the bass and Charlie was on drums, Brian

Mick decides to play it cool



BY CHRIS WELCH

was away when we did the voice tracks. The music is kind of freer and the kind of thing we are aiming at on the next album.

"We've been carrying on recording the album but it has taken so long because of all this trouble we've had. Even while we were recording it made us edgy, especially near the end."

"We had just been getting into a nice recording groove when the court thing happened and messed us up. No, I wasn't really scared about the verdict. It was just that it took up so much time, mentally and physically. I kept thinking all the time what I would have to

do if Keith went to jail, or if I went to jail."

How was Mick left feeling after his experiences? "I don't feel bitter. I was relieved, but I soon got over the feeling of relief and now I'm trying to forget it. All my ideas have changed in the last few months."

ANXIOUS

But Mick was over anxious to elaborate on his changed ideas.

What plans did the Stones have for appearances? "I'm trying to think of

some nice place we can play. We'd really like to play outside. But it's how to present it? We don't want to do an Albert Hall thing again, but it would be nice to play somewhere we could do all our records with me jumping about and all of us playing and make it a proper show.

APPLY

"Something like Monterey would be great, but you just can't rely on the weather in Britain."

Does Mick still want pop music to be his life?

"It's not my life! It's a nice part of my life, but it's nowhere near all my life. It's just the part when I apply myself to pop. My life is nice. It's very busy and I get up very early now. I get up at nine and when it comes to around two I start to feel it a bit. But I am leading a very ordered existence—too ordered. It's all very enjoyable."

NEXT WEEK

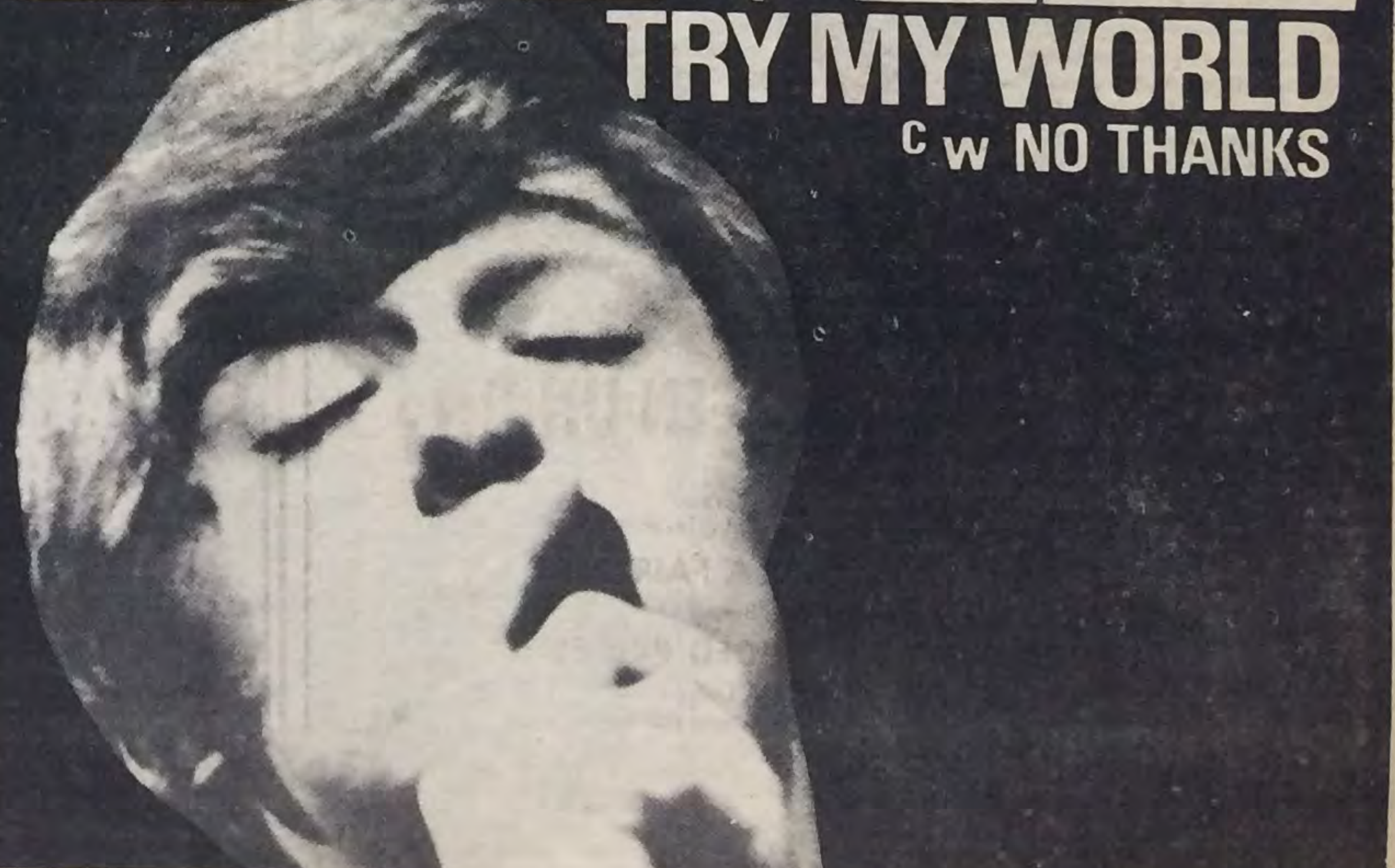
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NEXT WEEK



EMILY

TRY MY WORLD
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"Three years ago we felt we were giving the public something it hadn't seen before. But then all groups ended up playing basically the same thing. Now there are only us and the Pink Floyd on the same scene, although you can't compare us musically."

What does Andy think of the Pink Floyd?

"What can I say? They are lousy? We feel we have got the technical ability to play what we feel. We admire the Floyd as innovators, but don't feel they play what they feel. I can see what they are trying to get at. 'Emily Play' is one of the best pop records of the year. But they lack personality on stage. It's just a big noise. I went along to hear them and was very disappointed. I think the Soft Machine have much more to offer."

Were there many arguments about the change?

Said Colin Allen: "There were no arguments. Zoot, Andy and myself are very close and felt more about the music than the others. We were on a different scene. There were no hard feelings, and when we told them, it wasn't like a shock. We broke up while we were on the crest of the wave and we could have carried on as we were for another two years earning good money. We only did it, because we believe in it. There is no point in being musicians otherwise. We don't want any labels either. We just want to offer something new to music."

What did Zoot think of his past single attempts at the chart?

"When we made them I liked them all. The only one I didn't really like was 'Star of the Show.' But they were all right at the time, and of course we would have liked a hit! We were trapped in the PR image built up around me. It snowballed and created a monster. I believe I am being more honest now. But the proof of the pudding will be in the eating."

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Al and Zoot, a nap double for swinging

ZOOT SIMS AND Al Cohn are regular visitors to Britain, but this doesn't mean that their familiar duo sound is any less welcome than it was.

The warmth, swing and sheer teammanship of their current Scott Club offering are as endearing as ever they were, and it is no surprise to see the nation's saxophonists trekking nightly towards Frith Street. ("I've been in every night but one since they opened," Harry Klein told me.)

Zoot and Al, to coin a phrase, play good together. And that is something to pleasure the ears of clubgoers who feel deprived just lately of the basic jazz sustenance.

Of course, they've been together a long while; ten years now. But so far as I can tell, it doesn't seem a day too long.

"It's been a very happy visit this time," said Zoot. "We've had good crowds pretty well every night and we're both enjoying it. We haven't played together a great deal recently and this has been a ball. I think I like to play now more than I ever did before."

Al Cohn confirmed the ball. "We generally have a good time. You know what a jazz performance is: it can't be top all the while but most of the time we have a ball."

"I suppose six months of the year would be the most we work together. Generally it's a little less. That's why we have fun, I guess, because we're not playing together all the time. So we don't get tired of ourselves."

When the Cohn-Sims Quintet is laying off, Al devotes much of his time to composing and arranging. I asked what sort of writing he'd been doing since we saw him last.

"Mostly I've been working with singers, and I've done the orchestrations for quite a few industrial shows lately. Paul Anka, Steve Lawrence, Tony Bennett and Bobby Vinton are some of



ZOOT: "it sounds kind of mainstream"

the singers I've written for. Also I did a few arrangements for Marian Montgomery a few years ago

"Some of the singers I work for come on with big bands, so that gives me a chance to write for a big orchestra. Yes, I like that field. I like it all, and I've done all different kinds of work in the last couple of years... but not much jazz as it happens."

And what about the pop field? Modern hippie groups, as opposed to popular singers?

"Well, I haven't had any call for that so far. What's my opinion of it? It doesn't reach me too much. I like guys who can really play, and I don't think that's what they're trying to do."

"I don't mean to knock these groups. I guess I don't understand what they're trying to do. It's hard for me to judge what's good and what's bad in that music. They tell me some of it is good, but nearly all of it sounds the same to me. I did hear a rock and roll group I liked, though, and it turned out to be the Beach Boys. Very musical stuff, I thought."

"Really it comes down to age, I suppose. If I was that age, maybe I'd be playing that music too. Except that when I was that age I was practising. In my young days I was trying hard to master an instrument."

Zoot Sims' attitude to the hippie scene is almost non-committal. "No, I don't even know about it, the music. But those kids and all those flowers and things. I think it's better than Hell's Angels, however they do it."

As for Charles Lloyd, often accused of taking the flower path: "Yes, I like his music. It's a little more advanced than ours. You know, he's working on newer lines."

I said that I found Al and Zoot's music fully satisfying. "Good," Zoot said. "It sounds kind of mainstream, doesn't it?"

Discussing jazz trends, he expressed a tolerant view about avant-garde music. "It's something that has to happen. I mean, if you're young you're not going to play like Coleman Hawkins

today. It's got to change; it cannot stand still. Take Hawkins... he doesn't stand still, either.

"Mind you, I'm not one of the changers. I know a couple of musicians I grew up with who changed their styles overnight almost, playing this free form. But they can't do it. It isn't like pressing a button. You can't play it if it isn't in you."

What does Sims listen to for pleasure these days?

"Well, I still like all my old favourites but I don't have to listen to them so much now. Mostly I go for guitar music. Oh, Segovia... that's what I like to hear when I get home. I have to get away from jazz sometimes."

"But you know what makes very relaxing listening? Old Billie Holiday records. There was something about those records... they used popular songs of the day, Billie and Teddy Wilson, but they picked the best of them."

Before we started talking Zoot was practising flute, the one Harold McNair gave him. I wondered how the new craft was progressing, and whether he'd blown the instrument in public.

"No," Zoot said firmly. "I'm not ready for it. I don't want to play it until I've learnt it properly. I still crack notes once in a while. You know, the embouchure is hard on a flute; you can't leak any air."

A letter on the back page of last week's MM caught my attention: "Jazz—the word and the cult—is dead as far as young people are concerned," it said. I asked Zoot if he thought the demise was imminent.

He said he didn't think so, though he had to admit audiences were going down a little. "But that's in the clubs. That last Jazz At The Phil concert tour attracted big crowds, and they were more enthusiastic than I expected."

"I always say one thing: jazz has been dying for 70 years and it's going to last a lot longer than the record we're making now."

MAX JONES

JAZZ SCENE

THE TROUBLE WITH BEING Mrs Marty Napoleon is that sooner or later Joe Glaser is going to phone your husband and say, "Hey, Marty, do you wanna go with Louis?"

And that's when Marty meets his Waterloo, fighting a losing battle to cling to the comfort and convenience of family life rather than face the rigour and exhaustion of "the road."

"But," says Marty, "when it's Louis Armstrong, how can you refuse?"

The last time the call came was in February, 1966. Remembering the promise he made to his wife that he'd do no more touring, Marty declined. Glaser politely enquired if he was out of his mind. But Marty was adamant—well, almost.

"Glaser called me for four weeks straight. Every time he called, my wife and I exchanged glances," said Marty. "In the end he asked me to come up to the office to talk it over."

"I went, and I met Red Norvo in the outer office. I told him my dilemma and he said, 'Well, just go for a year and get a couple of bucks together.' So by the time I went into Joe's office I was already hooked."

The love-hate relationship between the Napoleon family and Joe Glaser really began in 1952.

FRIENDS

"When I first went with the band 15 years ago," Marty recalled, "It was worse than it is now. When that band went out of town it really went out of town! It was seven months before I saw my kids. They didn't want to talk to me. So I gave notice and it took me twelve weeks to get out. Joe said he couldn't find a replacement. Eventually he got Joe Bushkin and I went home to make friends with my family."

"Two weeks later, guess who called! 'Do you wanna go back with Louis?' Joe asked. I told him I'd only just left and that he must be crazy. He said Joe Bushkin wasn't too happy in the band and that I should come up to his office and talk about it. He called me for six weeks straight, so eventually I gave in."

"That was 1953. I was calling my wife three times a week long distance. I'd be on the phone for two hours from Texas. Finally, when we were in Springfield, Massachusetts, I called my wife and asked her to put my daughter, Janine, on. But Janine didn't want to talk to me. She said everybody had a daddy but her."

"I cried myself to sleep that night and the next day I told Louis I had to quit. It was tearing my heart out. That's when Billy Kyle went back in the band."

"Funny thing is that this time when Joe Glaser called me, my kids—they're both grown up now—were telling my wife that she was a square not wanting me to go with Louis."

Hey, do you wanna go with Louis?



NAPOLEON: freelance

"So I planned to stay for a year and just before the year was up I went to Joe Glaser to ask him to find a replacement. 'Don't be a jerk,' he said. And he said there'd be more location jobs coming up so I could get home more often."

"So I'm kinda coasting with the band now. And let's face it, it's not the worst thing in the world to be coasting along in Louis' band!"

When Mrs Napoleon has her way, Marty is a busy freelance pianist around New York playing everything from dixieland to show tunes with society bands. He has worked with Jimmy McPartland, Cutty Cutshall, Bud Freeman "and all the guys in that bag," but he regards the Big Four as the most exciting outfit he has ever played with.

This unhappily short-lived formation featured Marty on piano with Charlie Ventura, tenor, Chubby Jackson, bass and Buddy Rich, drums.

"The first night we worked as a group was at a club in Toronto in 1951. It was a hot summer night and, I'm not kidding, people were literally climbing the walls as we played. The room was jam-packed and when Charlie walked through the audience playing 'Flying Home' the excitement was fantastic."

PACKED

"The group was only in existence for five months, yet we tied for first place in the small group section of a jazz poll with Louis Armstrong. We did just one record date—four sides on Mercury. They were 'O.H. Blues,' named after Charlie's club in New Jersey, 'Love is Just Around the Corner,' 'Old Man River' and one other title I can't recall."

"I think every drummer in the world must have those records. I remember we were playing once at the Preview Lounge in Chicago and we packed the place, even though Buddy de Franco, Count Basie and Boyd Raeburn were also in town."

"The club where Buddy de Franco was playing closed at eleven and Buddy would come in with the boss of the club and most of the help to catch our set. They couldn't get in the door—they'd have to stand in line."

"One of the special things we did was the Evolution of Jazz—a thing Chubby had done with his own group. Each one of us would do comedy imitations of various jazz artists. I'd do 'I Apolo-

gise' Billy Eckstine style, then I'd play a little Fats Waller and Teddy Wilson. Then Charlie would do Hawkins, Webster and Herbie Fields, and Chubby would follow with his famous impression of Tommy Dorsey. He'd stand up and say 'O.K. you guys, get off the bandstand!'"

"The finale would be Buddy doing his Grene Krupa act on 'Old Man River.' He would do Gene with one hand. It was terrifying. He had all Gene's mannerisms."

MUSICAL

"Yes, that group will stay in my memory for 1,000 years. I really thought it would make it. It was a big disappointment when it broke up. And that was supposed to be my last time on the road."

"But then my brother Teddy and I decided to team up in a two piano group with bass and drums. We were booked into the Sands Hotel at Las Vegas. We'd never worked together before and we had different ideas harmonically, so it really didn't work out. We broke up and I told my wife, 'O.K., no more road.' And shortly after that I got the first call from Joe Glaser to go with Louis!"

Teddy Napoleon who died three months ago was a long way from being the only other musical Napoleon to have made his mark on the U.S. jazz scene.

"Our family is full of musicians," said Marty. "We've been a musical family for generations. People tell me I should write a book—but I can't speak English let alone write it! I think I'm going to do it anyway, though."

Marty's father, who changed the family name from Napoli to Napoleon when he became a signwriter, was an amateur banjo player and guitarist. His four brothers were all musicians. Phil plays trumpet in the Memphis Five and does TV show warm-ups in Miami; Joe and George played saxophone and Teddy still plays drums at 68. Marty went through a quick run-down of the musical ramifications of the family—too long to list here, except to say that it included a reference to one of his aunts who has four sons, all of whom are bricklayers doubling saxophone! And Marty Jr., 16, is shaping up very nicely on organ.

MIKE HENNESSEY

Curson, the man with the piccolo trumpet

THERE AREN'T MANY jazz trumpeters who can claim that their first major professional gig was arranged by Miles Davis. But Ted Curson is one.

Curson, born in Philadelphia in 1935, plays trumpet and four-valve piccolo trumpet and has played with many stars including Cecil Taylor, John Handy and Charlie Mingus.

Ted, a well-built, handsome man, relaxed on the terrace of his Juan-les-Pins hotel and talked of how Miles, one of his earliest influences, came to fix his job. In the late Fifties, Curson was playing "just like Miles." Davis was, along with Clifford Brown and Charlie Parker, one of the principal formative influences on the trumpeter.

"Miles heard me play in Philadelphia and liked me because I was playing just like him," said Curson. "He fixed me a job in New York, but in the meantime, I had completely changed my style. When I did the job, I don't think Miles was too pleased."

But Curson was launched. He had played all round the States with bands, carnivals and stage shows and in Philadelphia, he was with Charlie Ventura.

In New York, he began to make a considerable name for himself, eventually joining Charlie Mingus with whom he appeared at the Antibes Festival in 1960.

"Mingus was a hard man to work for," he said. "More than once I almost quit on the spot. It wasn't until I had my own group later that I realised that some of the things he did were necessary. And I learned that whatever happened, one of the worst things a musician can do is walk out on the leader."



CURSON: joined Mingus

Ted is one of the few musicians playing piccolo trumpet, which requires a completely different technique from B flat or A trumpet. "I had to completely relearn the fingering. It's completely different from trumpet, more like euphonium," said Ted. His performance on the instrument was a highlight of the festival, standing out above his trumpet playing.

Curson has never been surrounded by the glamour or controversy that many other jazz personalities attract. And his standing as a musician has perhaps been diminished slightly by this. Part of the reason is his open friendliness and refusal to give in to pressure from certain Negro quarters because of his mixed personnel.

"I've always used white and coloured musicians in the group. This has upset lots of people in the States, both in the coloured clubs and the white ones. Also, I've never had a really good, long-term recording contract with an international company although I've made many records."

Curson, currently appearing at Le Chat Qui Peche in Paris, is in fact searching for a long contract with a good company at this moment.

"These are the main reasons why I haven't become better known, particularly in Europe," he said.

"But, hell, I'm determined to work with the people I want to. Jazz is the only freedom I've got. If they try to take that away, there's nothing."

ALAN WALSH

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THE FLOWER people are not the only ones with beautiful scenes going, as any one of Pat Evans' many well-wishers at the end of the Second Barry Jazz Summer School will testify.

For the second year running this determinedly single-minded saxophone player from North London, with the full co-operation of the Glamorgan Education Authority, and solid financial backing from the Musicians Union (concerts by Rendell/Carr, Collier Septet and guest lecturers Michael Garrick, John Marshall, Charles Fox, Derek Wadsworth, plus sixteen scholarships for young musicians), had been responsible for organising what any sane person must regard as one of the most significant events in local jazz calendar—the solid fortnight of study, rehearsal, practice, discussion and sheer blowing which

A whole scene going at Barry

is the summer school. Out of all this maelstrom of activity, aided and abetted by the staff, Johnny Burch, Graham Collier, John Marshall, Don Rendell, as well as Evans himself—his original "Kakamona," played by one of the big bands proved that he is not just a grey administrator—the forty-strong student body were able to put on a final concert, which, far from being a dutiful, end of term occasion, was a positive delight. Invidious to single out individuals from a programme which ranged from trios and quartets to a 38-piece



RENDELL: concerts

finale, but mention must be made of Dick Walter's score of Tubby Hayes' "The Serpent," as well as his brilliant writing for an excellent seven-piece unit made up of Nick Evans (tmb), Peter Duncan (flugel), Michael Page (bari), David Green-smith (bass) and Alex Humphries, one of several good drummer who were featured throughout the evening. More fine writing from trombonist Ray Chester—what an excellent all-round musician—whose "The Dory Ann," a forwards and backwards nautically flavoured piece built on

the Dorian (get it?) mode, brought nods of approval from the experts, and applause from the audience because it was music too. A Collier Dozen score, "Aberdeen Angus," featured young Nigel Nash, on tenor and when Marshall sat in with the big band on Rollins' "Grand Street," with some great "chasing" between Evans and Chester, it was almost like listening to seasoned veterans, such now and conviction was there in the playing. Credit here to local pro, Dewey Jones, who led that brass section—the evening would have been the poorer without him—and another experienced course man, Stan Coates. And finally, that awesome 38 piece big, big band which included everyone in sight, let loose on a collective musical tapestry produced by the whole of the arranging group on "Frere Jacques," always a favourite with this kind of thing. The result was jokey, but good, and the percussion section of vibes, five drummers, three guitars and three pianists was something else. The final, pick your own note, chord really broke things up and probably caused several Barry citizens to phone about sonic booms. And that was it for another year. Like they say—this was where it was at for a fortnight, and baby, it was just beautiful.

CHRISTOPHER BIRD

TRADE FAIR OPENS IN LONDON

THREE-QUARTERS of a million pounds worth of varied musical merchandise, designed for solo, group, orchestral and educational use, was exhibited at the 9th British Musical Instrument Trade Fair, which started on Sunday, was officially opened on Monday by actress Miriam Karlin and ran until Thursday at London's Hotel Russell.

A lightning tour of the stands revealed the annual quota of exciting new developments. An entertainment organ known as H100 has a built-in rhythm section and percussion, giving many varied effects (Hammond). A bank of speakers called The Wall of Sound which enables an amplification system to reach 1,000 watts (Watkins). A guitar with incredibly weird effects is the New Marauder, ideal for psychedelic music (Vox).

Sound City's Series 200 public address system has built-in echo and reverb and a streamlined new cabinet (Arbiter). Rigidity, minute adjustment and speed in setting up are the features of Lokfast drum fittings (Premier). Picato SG 19 surface-ground 1st, 2nd and 3rd nylon guitar strings have complete roundness of the mono-filament, giving perfect vibration (General Music Strings).

Enormous range, scope and voicing can be achieved with the portable two-manual Capri organ, perfect for groups (Selmer).

Power Building is the catchy name applied by Jim Marshall to his amplification system which can be built up to 500 watts, retaining the stability of the original 50-watt unit (Rose Morris).

Methven chime bars for school teaching are made in 22 sizes and can be arranged in diatonic or chromatic scales (Boosey and Hawkes). Triggers are provided on both the 1st and 3rd valve slides of the International cornet, which is played by the Black Dyke Mills Band (Besson). A strong miniature drum for educational use has a virtually indestructible head which will not split and is still playable even if a hole does appear (Dallas). A flute with open holes, which always give a better sound, is being marketed by Noblet (Lewington).

Supersound, which offers five pre-set tones, is a plus feature of the giant Exterminator two-channel amplifier (Baldwin Burns). Farfisa's Galaxy and 6050 were the first organs to have a built-in rhythm unit (Rank).

Space project transistors have been adapted for use in the Triumph amplifier, giving greater strength and reliability (Rosetti).

The Symphonic 32 organ has a divided keyboard, enabling the volume of the lower half to be independently controlled (Hohner). A plastic keyboard, virtually damp-proof and unaffected by atmospheric conditions is a distinct advantage on the Thunda Bird organ (Bird).

A miniature pick-up, which can be located in any band instrument and connected to a music-stand with a built-in amplifier, is the secret of Ampliphonic (Thomas).



Cat finds times are changing, and fast

EVERYBODY in the pop business seems to have his own theories as to what effect the demise of the pop pirates will have. Cat Stevens came up with a new one this week.

"I don't think my 'Bad Night' would have been a hit without the pirates," he said. "It's a complicated song and with just the occasional plug on BBC I don't think it would have sunk in."

"I don't think psychedelic music would be here if it were not for the pirates. They plugged it until people understood. Now it will be back to the day of the catch melody—the hear-it-once-and-you've-got-it type of song. The sort of things the Tremeloes

do. I don't know if that is a good or a bad thing, but anything that needs several plays before you grasp it will find it hard going without the pirates."

We were sipping tea in the snack bar over his father's West End restaurant and I was considering the change in

Cat since we first met. Then he seemed tense and full of doubts—not about what he was doing, but whether or not it would be accepted. Now he is relaxed and the doubts are gone.

"I had a lot of trouble getting through to people," he admits. "There was always this barrier. Now people know what I do and that makes it easier. As a result, my writing is changing all the time—influenced by people I meet, colours and moods."

They say you can always tell when a certain pop star has a new single due, because he starts thumping his wife. Did Cat, I wondered, find that a new release taxed his nerves.

"I get very nervous when a single is coming out," he agreed. "It's a time when I'm usually not doing much and I just stand in the middle of my room wondering what to do. I just stand there looking at the walls and worrying about it. By then it's too late anyway."

"You must always stick to your puns and not change things just because other people start telling you things. You must do exactly what your heart tells you when it comes to writing and recording."

Cat believes that times are changing fast. "There's going to be a new wave of British songwriters pretty soon," he says. "It's getting past the scene where everybody is looking for demo discs. People will explore their own musical ideas instead of recording other people's songs. Then Britain will be on top again. I intend to make it happen because I believe in British sounds and British ideas."

The way Cat intends to make it happen is by producing records—his latest obsession.

"I am only recording people who write their own stuff," he explained. "I've already done a single by my best friend, Peter James, which will be released in September."

DAVE DAVIES

BLIND DATE

ROLLING STONES: "We Love You"/"Dandelion" (Decca). Is it Sounds Orchestral? Stones? Is it really—it doesn't sound like them. Is that Paul McCartney singing? No, this has got to be the Beatles, and it's better than that "Love" record of theirs. If it is the Stones then it's the best thing they've ever done. Tremendous impact at the beginning. Now the other side sounds more like the Stones. That's Jagger singing there and Charlie Watts sounds a bit fed up. Funny, this reminds me of Paul Jones. Not quite as good as the first side, but it's good.

MARVIN GAYE: "Your Unchanging Love" (Tamla Motown). Jimmy Ruffin? Marvin Gaye. Very typical Motown. I have an LP of him at home and this sounds as if it could have come off it. If it didn't, it's the same songwriters then. The whole Tamla thing is getting a bit played out, with the exception of things like Stevie Wonder's records. No hope of a hit.

HELEN SHAPIRO: "She Needs Company" (Columbia). Is it Scott McKenzie, or is it Vikki Carr doing Flower Power? It's a British record because that's a British drum sound. Dead monotonous, an endless song. Not a hit.

TRAFFIC: "Hole In My Shoe" (Island). Ravi Shankar! George Harrison has been giving sitar lessons again. It's Traffic and it has nothing like the impact of their last one. Sounds like they've been spying on the Beatles sessions. That child's voice in the middle reminds me of a horror record which was made about ten years ago. It's good, though, I like this. A hit.

JIMI HENDRIX: "Burning Of The Midnight Lamp" (Track). Jimi Hendrix, an instant hit sound. Horrible song but a fantastic production. Who produces his records? Chas Chandler? He has such a great voice that he doesn't have to worry about the song, really. He's probably one of the most original sounds out. It's got to be a hit.

ERIC BURDON: "Good Times" (MGM). Don't like the beginning. It's Eric Burdon. What's that line... "I was drinking when I should have been thinking." Funny how when everybody should be turning on, everybody seems to be drinking. It's a good sound but I don't think it will be a hit. There's no dynamics about it, it's a bit flat and the fiddles don't help much. It doesn't suit Eric and I much prefer his earlier stuff. He should go back to his Newcastle Brown Ale.

DAVID GARRICK: "Don't Go Out Into The Rain" (Piccadilly). Is he singing about me? David Garrick. It's definitely not the best he's made though it could be a little hit. It's catching. I'm a bit biased because he's a friend—so it's great! I think you have to listen to it a few times before it gets you.

ENGELBERT HUMPERDINCK: "The Last Waltz" (Decca). It's that bloke Matt Monro. No? Mel Torme? Vince Hill? Oh, it's the other one. It'll be a hit. No, I don't like it though I did like "Release Me." It sounded like a Burt Bacharach arrangement. Don't think it will be as big as his others, though. Joe Loss will play it.

MONKEES: "Pleasant Valley Sunday" (RCA Victor). Monkees. It's a good record and very "Clarksville" but it's still the old Beatles though. It must be a hit but I don't know why. If an ordinary group had recorded this it would be a flop.

ORANGE BICYCLE: "Hyacinth Threads" (Columbia). Is it the Hollies? American? Bit Pink Floyd but it's too ordinary. For example, I think it's important—especially nowadays—to be able to hear the words of a record. I can't hear a word on this. But their next record will be a big hit!

LARRY ADLER: "Jerusalem, Jerusalem" (RCA Victor). Larry Adler. Is it from a film? Sounds like "My Yiddish Momma." Is it kosher? I don't know what they're trying to prove.



What of Scott when Flower Power wilts?

IT interests Scott McKenzie that people are interested in him because he has only recently become interested in himself.

And when he is asked questions like "are you upset with your identification with the Flower Power anthem?" he finds it difficult to reply because he hasn't yet asked himself that question.

He is, at this point in his self-examination, still asking himself the basic philosophical questions like "are you happy and if so what is happiness anyway?" and "where are you going in life and why is a destination important?"

DELICATE

In other words, as a Sudden Star he is forced into a difficult position because in the delicate fabric of communication the questioners have a duty to perform and though the answerer feels an obligation to make a response he may not have a response other than "I don't know."

Scott McKenzie is not comfortable with arbitrary questions. This is why he has shown a reluctance to cope with anything beginning with the word "why?"

"Why did you sing a song about flowers-in-your hair if you don't identify with Flower Power?" he's asked out of the kaleidoscope sky. His reply "what is Flower Power?" is not so much a reply, more another question.

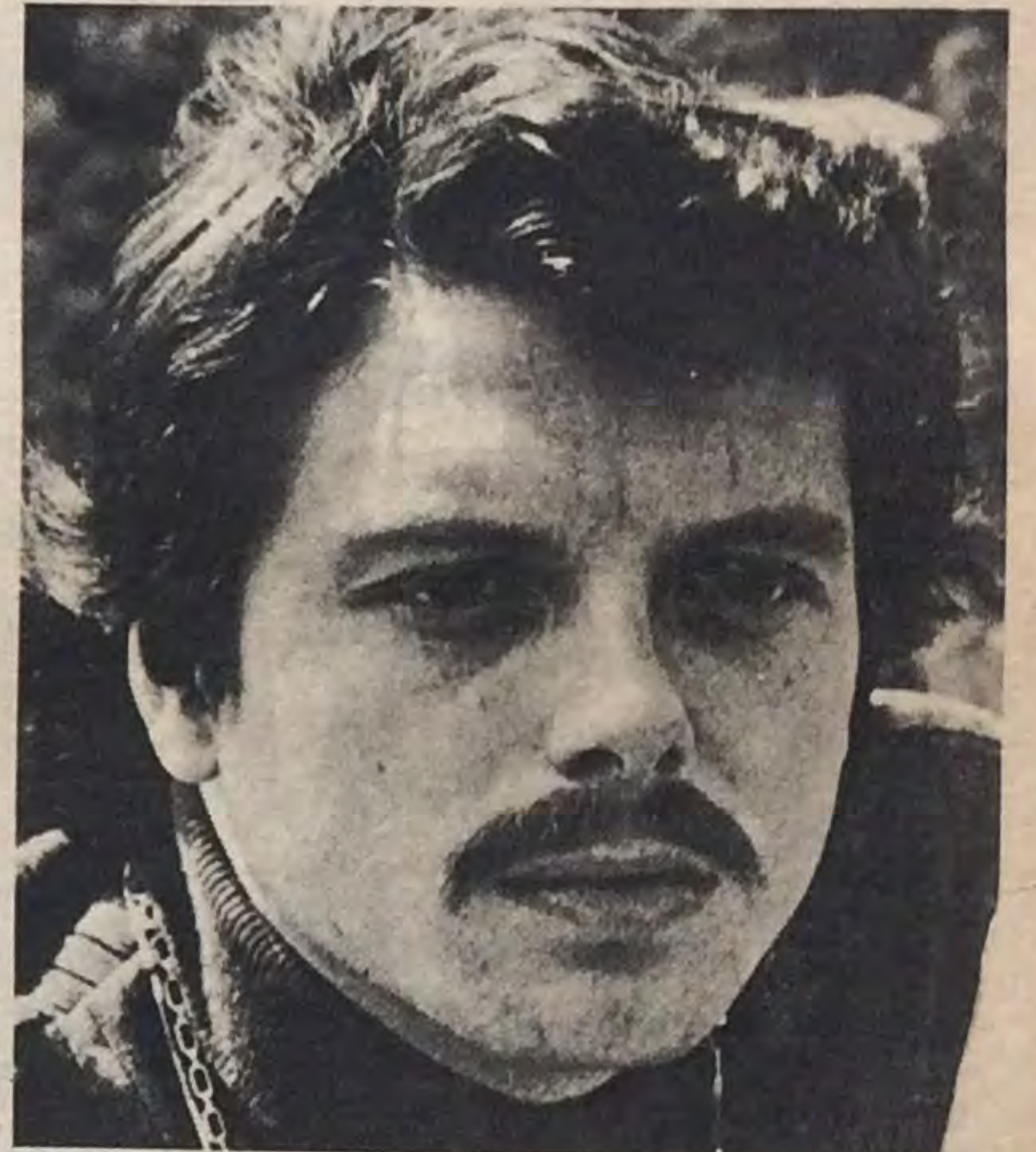
Well then the original questioner says: "Well, Flower Power is what is happening, it is the scene and all that, you know, the flowers and bells and everything. It is, well, it is just Flower Power."

So Scott says: "Is it that Flower Power is whatever anyone wants it to be?" and the questioner, happy at the opportunity to get out of the verbal crevasse, says warmly: "Yes, that's what Flower Power is. It is what you make it."

PRETTY

Then Scott says: "Well I simply sang a song about going to San Francisco and wearing flowers and it was a pretty song and that was really it." So where is the questioner now? Nowhere and he is probably thinking Scott McKenzie is an awkward bastard and a big 'ead. He asks: "Well, you sang this song and it is a hit and you are identified with the Flower Power movement. Are you happy about it?"

Scott is happy to say "Yes I'm happy; who wouldn't be happy with a hit?" and the



questioner sees the gap and leaps in with "So you just recorded the song for commercial reasons?" and Scott is on a slippery slope, sliding emotionally downwards, as his anger rises. "No I didn't," he says. "I recorded it because I liked it. I am tired of the talk about the Flower Power movement and sick of the commercialisation of flowers."

Ah. Now the questioner has a quotable quote and about time too. "Do you think people are cashing in on the movement?" Scott says: "What movement?"

VACUUM

Oh dear. A pause, if not a vacuum happens between question and answer and Scott, realising he had become "unpeaceful" (which is not what he likes to become) fills the void by offering a statement without a question. "Look," he says. "I like flowers and I like easy casual clothes. But I don't like labels."

Good for Scott and good for the questioner because he has a second quotable quote. That just about ends the interview because the questioner realises that now is the time to go into "who are your favourite groups?" and all of that.

"How was I?" Scott asks a friend who has been listening to the exchange and the friend says "fine" because there is really no such thing as a satisfactory interview. So reader does this leave the reader who wants to know about Scott McKenzie? Two or three paragraphs further on.

I know Scott fairly well and I like him because he is, in loose moments, a very witty charming man; he is well-read, patient, kind and earnest. But he is also very worried about his role as a performer. He has no desire to die the death of the cut-flowers now decorating the pop-scene.

GLORY

He has no power, he knows, to diminish the real glory of a flower. He cannot identify with a movement which he cannot define, yet it is a fact that he became an international figure in the pop market place singing what, in the allocation of labels, became known as a "Flower Power anthem."

The end of all this is beyond what we can yet see. Flower Power as a Scene is bound to die. But the power of what a flower represents is now an entity in the many of our lives and the nearest one can get to determining Scott McKenzie's future contribution to popular music is that if he was able once to sing a song of the times with taste and forbearance, then he will be able to do it again and again. But he must be allowed to develop his own course.

After all, he is a singer—a good singer. He is not an Oracle.

Is it then fair to expect more of him than a song? "It depends what you mean by fair" is what Scott would say if he were asked. And he will be asked. No doubt about that. Thank you for trying to understand.—HARRY PULES



FRANKLIN: "There are different types of soul."

WHAT SUCCESS MEANS FOR ARETHA...

ARETHA FRANKLIN and her genial husband, Ted White, relaxed in their Waldorf Astoria Hotel suite and reflected on the interesting subject of records. What does a real, runaway smash hit record mean to a singer, I asked Aretha.

"Well I guess it's just meant success... success coming out straight across the board in every way," Aretha said. "It's amazing when I think of what two gold record singles and a gold LP really do mean. There's so much work to do, so many people to meet. And I like all that as long as I get enough rest. I have to get my rest to be in my best shape for singing and meeting people."

"I'll tell you what else it's meant," interjected Ted White, who is Aretha's personal manager. "In just three months, since Aretha's first Atlantic hit, 'I Never Loved A Man (The Way I Love You),' her earning capacity has more than quadrupled. A few months ago, Aretha was making 2,500 to 3,500 dollars a night. Today she makes 10,000 to 12,000 dollars a night and in three nights in California last month, she earned just under 50,000 dollars. That is what a hit record can do. You simply can never underestimate the importance of recordings."

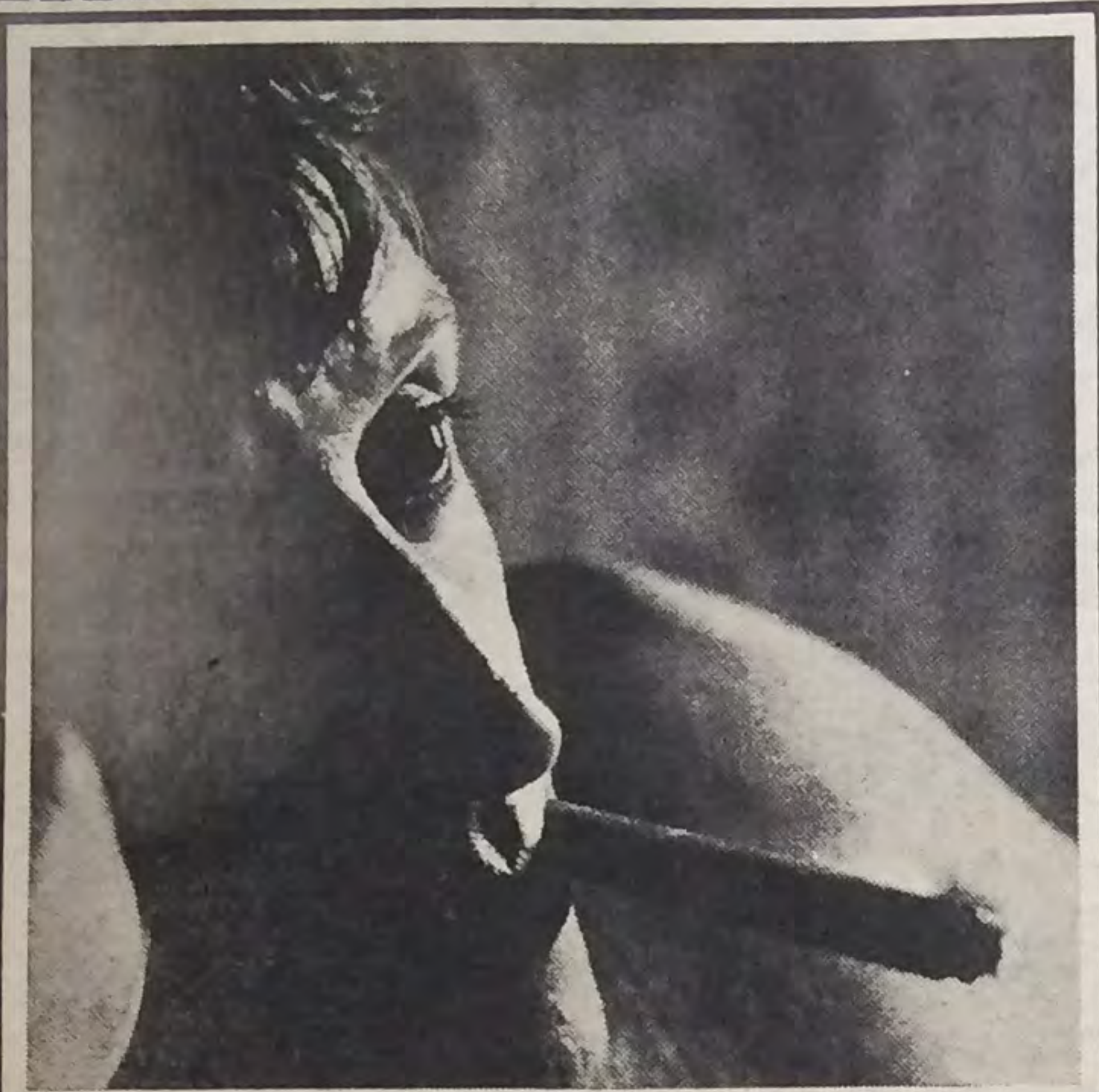
I asked Aretha what soul is all about in this year of 1967, suggesting perhaps that the term is a bit overused. "Maybe it's a little misapplied," she admitted. "But then, there are different types of soul. I left the choir at my father's New Bethel Baptist Church in Detroit to make records. Well, the Baptist Church gives you one kind of soul."

"But I always liked Patsy Cline and she was country and western soul. If you go pop soul, well there's Frank Sinatra. How can you help calling him soul? He's got it. Nat King Cole had it and Ray Charles has always had it. When he started singing country and western songs it was a great mixture. It expanded his whole thing. I think the opera singer Eileen Farrell has soul. I have an LP of hers and it's good."

Aretha is also a would-be actress. "Sure, I'd love to play on Broadway," she said. "If anybody should ask me, I'm ready." —REN GREVATT

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Keith & Mark, the men behind the land of Grocer Jack



MARK WIRTZ AND KEITH WEST

THE appearance of "Excerpt From A Teenage Opera" in the Pop 30 is the start of something much, much bigger than just a hit record. The two people behind the fantasy trip into the land of Grocer Jack are two pretty conflicting, superficially of course, characters — but underneath the tinsel they are two people with a wealth of ideas, an understanding of understanding, and the deepest desire to turn more people on to nice sounds.

Keith West, born Dagenham, Essex, lead singer with Tomorrow — who we'll hear about tomorrow — and the lyricist and singer on "Teenage Opera."

Mark Wirtz, German-born 23 year-old, and the musical brain behind the teenage opera concept. He produced, arranged, conducted and wrote the music. He's groovy, too.

Over to Mark. "The main idea is to bring drama into pop by means of sound and musical ideas. The backing orchestra isn't supposed to just be backing—it must illustrate what the song is saying. Movies on record."

BALLETS

Mark began recording in May. He was writing the opera in January and there's been a lot of very happening ideas to get down since the work started.

"Ultimately," continued Mark, "there will probably be two more singles from the opera and then I hope the album will be completely polished and completed."

A teenage opera isn't a new idea. There's been talk of hip teeny ballets (can you imagine it?) psychedelic (?) ballets, and all sorts of lunacy but this seems to be the first really constructive and fully operational, ready to sail, equipped to fly, idea.

In the peace of his hotel room with the high roof, Keith West peeled off the hard day's bad vibrations and speculated on the exciting plans that are being born with each new day and with each new idea.

"The main characters in the opera are a boy and a girl — and raiidrops, and nice things like that. It'll be a nice scene. I think it's all down to making a film rather than presenting the opera on stage — because film is really the only medium through which fantasy will pro-

ject. We're getting more and more film offers each day — but there's always time."

Over to Mark, lurching in the shade of EMI House, but the sun's going to creep round the corner soon.

DIGEST

"Look at a musical like West Side Story — it's really only got three good numbers. Nearly all of the remaining music is just padding — conversely I think it's time to give people more. They're ready to digest more."

"I don't mean we're referring to classical ideas. They may be technically similar — using polyphony, that is several themes or movements going on at the same time, whereas pop numbers are usually just melody and accompaniment. I guess it's classical pop."

"This is not for intellectual listening only, though. I'm not trying to convert or conform, or provoke. My aim is to entertain. I want people of all ages to sit down and listen and enjoy. We just want to please the ears and the mind!" smiled Mark.

"The opera is a lot of fantasy mixed up with very real things. It's not a fairy tale but there's some strange scenes."

"Grocer Jack, poor bastard, has been flogging his guts out for ages, selling groceries in the community but nobody's been taking any notice of him — until he dies, then everybody realises. There's a very real emotional thing. Because Grocer Jack dies nobody gets any groceries and they all miss him."

ADULTS

"But, in fact, it's only the kids who are going to remember him. Although they always had a cat-mouse relationship with Jack they were able to communicate with him far more than the adults of the village — who just take the poor guy for granted. Anyway that's what the excerpt is about. There's so much more to lay down though."

The partnership between Wirtz-West and Tomorrow is going to be something beautiful. —NICK JONES.



FRANK ZAPPA, THE BOSS MOTHER

Meet the sussing o

**IF affluence and power
is the Great American
Dream, Frank
Zappa is the Great
American Nightmare.**

Zappa leads the Mothers of Invention. The Mothers arrive in Britain in September. September could well prove to be an interesting, if not explosive, month.

"It's difficult to evaluate the impact we'll have on British audiences. As I've only just landed I can only go on

the bare minimum of facts that I've gathered, reports I've read, and things people have told me," said Zappa quietly last week in his London hotel.

Generally we seem to thrive in areas where there is unrest between the generations, because we tend to," Zappa smiles and lifts his head "pep things up!"

"Basically though, you haven't got the faintest idea who we are or what we do. We don't hold that against you. Is it our fault that the majority of the public choose to ignore our existence although we've been going for two years?"

"From what I can see so far, people in Britain have no idea what a real San Francisco love-in is like. There is a popularisation of the Flower Power movement. Everybody seems to have an idealised image that love must be good, and, you know, flowers must be OK, but you don't have the tension between the cops and the kids."

"I believe in love — but not phoney bullshit love — it makes me feel sick, it makes me feel bad to see these kids walking about in the streets. It's a waste of kids. They're misguided and deluded. I see them blindly accepting anything offered to them by the hippie machine. Sing a song and put 'love' in it and take a picture of the group in a flower patch and the kids will buy. The flowers and love thing is just a new way of

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S MOTHER

ARTHUR BROWN ate a hearty breakfast of porridge and nuts, found it a good cure for a hangover, then staggered out into the glare of daylight, bound for an interview with the MM in its natural habitat—a London pub.

Arthur Brown, the first pop star to emerge from the Underground Movement was feeling rather happy from his success at the Windsor Blues Festival and an interview on BBC TV's 24 Hours programme.

From early beginnings, shocking hippies with the wildest act in Groupdom, Arthur Brown is now in danger of becoming a household word.

Arthur appears before his audiences with a head of real fire, face painted with hideous hues, and dressed in flowing robes. His organ and drums backing whip up a storm of music in which rock and roll, jazz and pop are inextricably mixed.

He first gained acceptance among the beads and bells of children of UFO, then spread the word around the clubs of Britain, leaving a trail of thunderstruck fans, and scorched ceilings.

TOTAL

His primary aim is to involve the audience in an event of total participation, breakdown communications barriers—and have a ball.

"Don't use the word psychedelic," warned Arthur sipping an iced Coke in the bar of a Fleet Street pub where hippies jostle shoulders with businessmen. "Psychedelic is a terrible word."

While girls run crying with fear when Arthur appears screaming among them, old folks mutter "Why does he have all that dirt on his face?" and yobs beat him about the head in an orgy of blood lust, our Arthur is a quietly-spoken young man, with a wry sense of humour, and not the least trace of pretension.

"My throat gets terribly parched," said Arthur. "It's all the fire on my head. It causes an up-draught and dries my throat."

Deciding Arthur needed liquid refreshment to ease the effects of his mobile firestorm I fought my way through the city gents to the bar.

"Who's that?" inquired the barman curiously. "Arthur Brown," I replied, "and two Cokes please."

Scorching to success, the Arthur Brown way

Without the trace of a smile the barman returned with half a Brown ale and two Cokes.

"Not half a Brown—Arthur Brown!" I cried, while Arthur muttered "too much."

Arthur offered me a crumpled Gauloise he rescued from the linings of his coat and offered his thoughts on the Crazy World Of, his beginnings and its beginnings.

"It all started when I was thrown out of London University," said Arthur. "I went to Reading University to study philosophy and this helped me channel a philosophical approach to the music. All words to pop songs are becoming more explicit and articulate anyway."

"Anyway—I went to Paris with a group and did very well. I started doing folk and blues and it became more rocky as I progressed. It was more limited then."

"More lunatic?" I asked, because Arthur was mumbling into his Coke and ice.

"Ha ha! More lunatic! Yeah put that in. It's much funnier than limited. When I was in Paris they were just starting their beatnik phase, while England was on the mods and rockers scene. I had better watch my phraseology."

"I was going—as you say—more lunatic. I began wearing make-up and rush around out of my head. I'd come on stage wearing a bucket on my head and carrying a mop, or the other way round, shouting 'Statue de Liberte!'"

"The French really dug anything spontaneous like that. I remember one night an insane character, who would have been in an asylum, unless he had someone to look after him, came on stage with me imitating people. He'd say: 'And now—Jerry Lee Lewis!' and he'd make all these wordless sounds. All his imitations

sounded the same. I think they were going to make an LP of him in the end.

"We'd get up on stage and I'd say: 'I am a policeman, I am going to cut off your hair.' And he'd say: 'No you can't. I am a priest.' The manager of the club would say: 'We don't pay you for this,' but the audience gave us an ovation. You'd think the manager would have the business sense to see that."

"I came back from Paris last November and nobody here was doing anything like us. The Pink Floyd were doing their psychedelic thing, and we're both based on audience involvement, but personally I think the Floyd are impersonal and overpowering. I think there is a danger of light shows becoming too powerful and the music being too subservient."

"We like to speak to, shock and attack the audience."

How did the Crazy World develop?

"In stages. The first was when we were going down well, but people were saying they couldn't re-book us. Mind you, I admit we weren't playing tunes at all. It was all complete improvisation. Probably we were more accepted after we started doing our own numbers. The other guys (Drachen Theaker on drums and Vincent Crane on organ), are basically very good musicians and they have a lot of scope to open up."

How does Arthur get his audience involved?

"By yelling 'You all stink—raise your armpits.' That's involvement. If you knew your audience they don't take it as an insult, although of course it is an insult. It's like a Zen Buddhist who poses a question and if he doesn't get an answer hits you over the head or bursts out laughing."

But don't the rougher



ARTHUR BROWN

gentleman who frequent low-class rhythm clubs object to this sort of approach?

"Oh yes. I got one bad reaction in Kingston. Rockers were sitting on the stage being obnoxious and I asked them to leave, but they kept coming back. Then one started dancing on stage, and I thought he was just enjoying himself."

"The next thing I know, I am lying on the organ with blood pouring out of my head. I don't know what happened. I didn't feel a thing, and tried to carry on. Then the yobs realised what I was trying to do and cheered. It was amazing and very gratifying although I was off work for a couple of weeks."

"In the past it has always been the group on stage and the audience separated from them. Now the barriers are being broken and the audience becomes part of the group. The music is very important."

I like rock and roll and soul and all sorts of music and we like to put it all in, not just to try and please everybody, but because we like it."

Although Arthur has yet to crack the record scene, his sensational stage antics are already sweeping the country.

At Windsor, for example, he arrived on stage lowered from a crane, and he usually starts his act wearing a metal hat with a hoop flaming with secret chemicals.

Did Arthur ever have any embarrassing moments with his incendiary cranium?

"I've had one or two nasty incidents. I usually take it off after a few minutes and once it set my robes on fire and another time it burnt my face. Our props man experimented with meths. Last week at Windsor. It poured on my head and caught fire. Fortunately two miraculous bottles poured beer over me."

—CHRIS WELCH.

The Boss Mother, taking out Britain...

of facts... I've... have... quietly... in hotel... em to... there is... generat... to... his... you... st idea... we do... against... that the... choose... istence... ing for... see so... ve no... rancis... here is... Flower... rbody... alised... good... must... have... e cops... — but... — it... makes... e kids... they're... I see... any-... the... song... d take... in a... is will... love... ay of

packaging a product." Frank Zappa is 26 years old. He is a very beautiful person, very aware of everything going on all around. Zappa is very aware of the "crumbling society" and "environment" that the American lives in. After all he's lived in it. What Zappa and the Mothers are trying to do — through their incredible gestures, through the freaking pastures of the mind, through their music — is to stir the young American into action.

"My theory," smiles Zappa, "is that in America they purposely avoid teaching you to evaluate for the reason that they don't want everybody evaluating every piece of the world they live in."

"The whole machinery in the States would collapse because everybody would suss the rotten society they are forced to live in and will continue to live in unless they get up and start changing things."

"We're the ways and means committee. I'm not talking about hot teenage blood in the street bashing society over the head. It's just a matter of phasing them out. There are certain aspects of the ways of doing things."

"Everything in the States is designed to convey the impression that the manufacturers want to give. The packaging, the image, the colour of the carton. The market for what the Mothers do was created by us. It wasn't just there. Nobody could say 'What market are you aiming at?' We created the market. It

took us a long time to convince people, to make them realise that they needed to own a Mothers Of Invention album in the States.

BLOOD

"The problem now is to convert this sales approach to the British audience and I need to know enough about the scene here. I've got to know enough about it to convince the British audiences that they need to know the things we have to say."

"And what we have to say can be useful to any young person in any country in the world if that person wants to get a true picture of the environment and society that was established by his fathers, and which he'll have to take over."

"We're the ways and means committee. I'm not talking about hot teenage blood in the street bashing society over the head. It's just a matter of phasing them out. There are certain aspects of the ways of doing things."

world but you just drop out — you're worse, you're worse than all those old people. They're old and they're wrong but you're still young enough to do something about it.

"The system is f - - - - - It's crumbling. But only the young can see this. The old people don't see the muck they have caused and are wallowing about in. Their egos won't allow it."

"But the kids say 'Well, society is a joke, it's falling apart. We'll go to San Francisco and drop out and join a tribe and live back to the land.' So what happens to society? What happens if it does crumble and there's a chance to change it. All you've got is a lot of tribes who are not equipped to take over on the technical and political side."

"Sometimes we say things nastily and bluntly and obscenely to get our message across. To do this we've had a lot of trouble with everyone. When we first came on the scene with the 'Freak Out!' album in March 1966, we were so radical that no so-called 'straight-lifed' boy or girl thought they'd be seen dead with a Mothers album. Now though things are different. 'Freak Out!' sold a lot of records and our new one 'Absolutely Free' hit the album charts straight away."

Zappa may look like a creep. His hair may be long, long, long — but he's after reaction. His whole philosophy relies on reaction and multi-action. He is idealistic. Youth is idealistic but it's not yet fighting for its ideals. And if you don't fight for an ideal you'll be sucked under. — NICK JONES.

Diana Ross and the Supremes

NEW SINGLE

REFLECTIONS

TAMLA MOTOWN TMG616

E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Sq. London W.1

Procol inspired by Bach movement

IS the opening theme of A Whiter Shade Of Pale by the Procol Harum taken from Bach or another classical composer, and if so, which one? — G. W. PRATT (Manchester) and Miss P. BRINDLEY (Rochdale).

A Whiter Shade Of Pale, which was written by Gary Brooker, pianist and lead singer of the Procol Harum and their creative director, Keith Reid, is based on one of the movements of Bach's Suite No 3 in D Major, which has become popularly known as Air On A G String.—ESSEX MUSIC AND CO. LTD.

PLEASE tell me the titles of all the records made by John Mayall and his Bluesbreakers. — Mats Olsson, Malmo, Sweden.

Singles: Crawling Up A Hill, Crocodile Walk, I'm Your Witch Doctor, Parchman Farm, The Lonely Years, Looking Back, Sitting In The Rain, Curly, Double Trouble. Albums: John Mayall Plays John Mayall, John Mayall and his

Bluesbreakers with Eric Clapton, A Hard Road, Raw Blues, John Mayall and his Bluesbreakers with Paul Butterfield and some tracks on Champion Jack Dupree's LP, New Orleans to Chicago. John has made a one-man LP called The Blues Alone, on which he does all the playing and singing, and this should be issued on Decca Ace of Clubs shortly. His next Decca LP with the Bluesbreakers should be out in October.

PLEASE tell me what Mike Vickers has been doing since he left Manfred Mann. —PETER VAN DAM, The Hague, Holland.

His activities have included: writing film scores, among them being The Sandwich Man (several stars) and Press For Time (Norman Wisdom). Supplying music for ITV commercials and ATV documentaries, including A Tale of Two

Streets (Savile Row and Carnaby Street) and High Street, Mayfair (Bond Street). Arranging for several stars, including Cilla Black, Peter and Gordon, Paul Jones and independent record producer George Martin. Recording with his own orchestra on HMV (On The Brink, Eleventy-One, Morgan, Air On A G String). He conducted the Beatles recording session for BBC TV's "Our World" on June 25 and conducted and arranged for BBC-2's Paul Jones feature, Something Special, on July 3.

I HAVE a Hohner harmonica and occasionally I find that I cannot play some of the notes. What is the reason and remedy? — C. R. Hunt, Aldershot, Hants.

It is possible that on account of moisture caused by excessive saliva, which some players produce, the reed tongues are clogged up. This

is a personal problem which doesn't occur as a rule. To remedy it, tap the instrument several times strongly against the palm of the hand. This should suffice, but if not, extra pressure should be used by playing into the affected holes repeatedly and strongly. If this still doesn't have the desired effect, leave the harmonica until it is completely dry, by which time it should be playable again throughout. If you still find that one note or another does not sound, it is either a case of wrong playing technique, or the need for skilled reed adjustment, which we can undertake.—M. HOHNER LTD, 11-13 Farringdon Road, London, E.C1.

WHAT kind of guitar, amplifier and fuzz box is used by the lead guitarist with the Pink Floyd? — F. GABRIEL, Melton Mowbray.

Fender Telecaster, with 100-watt Selmer stereo amplifier and a home-made fuzz-box built for me by an electronics friend out of bits of other



KEITH REID

fuzz boxes!—SYD BARRETT, The Pink Floyd.

COULD you please tell me something about Al Bowlly, the crooner, who was killed in London in 1941?—William Howden, London, N4.

Al Bowlly was a South African of Greek descent who came to Britain from Germany in 1928 and joined Fred Elizalde's Band at the Savoy Hotel. His smooth, relaxed and melodic voice was featured prominently with the orchestras of Ray Noble and Lew Stone and he toured the music halls doing a double act with guitarist-vocalist Jimmy Mesini. Al was killed when a bomb hit the block of flats where he lived in the West End of London in April 1941. His old 78s are hard to obtain nowadays and fetch fantastic prices but you can get a selection of them on the albums Al Bowlly Sings Again (Decca ACL 1162), Al Bowlly With Lew Stone and his Band (Decca ACL 1178) and The Ambassador of Song (Decca ACL 1204).

NEW JAZZ RECORDS

THE POTENT RUSHING



REVIEWERS: Bob Dawbarn, Bob Houston, Max Jones.

JIMMY RUSHING: "Listen To The Blues." See See Rider; It's Hard To Laugh Or Smile; Every Day; Evenin'; Good Morning Blues; Roll 'Em Pete; Don't Cry, Baby; Take Me Back, Baby; Rock And Roll. (Fontana FJL405).
Rushing (voc), Emmett Berry (tp), Rudy Powell (alto, clt), Buddy Tate (tr), Lawrence Brown (tmb), Pete Johnson (pno), Freddie Greene (gtr), Walter Page (bass), Joe Jones (drs), New York.

FOR a few years in the Fifties Jimmy Rushing's records weren't issued here to beautify our ears. Then he made a comeback with his first LP, Vanguard's "Jimmy Rushing Sings The Blues," and old Basie lovers were delighted to find that Little Jimmy had lost none of his potency.

The first LP was followed by this one (released on September 1), which was issued in Britain originally as a ten-incher minus two tracks, "Evenin'" and "Don't Cry." They came out later on EP.

The album is excellent Rushing, full of drive and gaiety. It isn't the sad blues, though some of the tracks are slow and tranquil, and it is worth hearing for the band work as well as for the singing.

"Evenin'" is an attractive 32-bar song which responds handsomely to driving treatment by Jimmy and Pete Johnson, Powell on alto, Berry on muted trumpet, the big-toned Buddy Tate, Lawrence Brown and the rhythm unit.

In softer vein is "Don't Cry," a blues-tinted 16-bar theme. "Good Morning" and "Take Me Back" — two more featured by Rush with the Basie band of the Thirties and Forties — are pure and simple blues, sung in Jimmy's best high, half-strangled voice and played with sensitive feeling by Johnson, Brown and, on "Morning," by the clean-toned Emmett Berry. Powell's clarinet sounds, unhappily, a bit off at times.

Johnson plays a full part in all these performances, soloing and accompanying with an understanding of the idiom which is today unfortunately getting rare.

He has solo stretches on "Roll 'Em Pete" (mostly piano and thym with spanking Jo Jones drums, the ensemble taking over fore and aft). "Rock And Roll" (another hard-jumping blues) and "Every Day" which recall his greatest days. And on "It's Hard" he plays lively, nifty non-boogie piano.

The version of "Every Day," Joe Williams' vehicle, is another cracker on which singer, soloists and the entire band find a congenial, rocking groove and stay there. And to complete a set with few flaws, there's a splendid "See See" to demonstrate the Rushing-Johnson entente. Get this, if you like swinging band blues and didn't buy it first time round. — M.J.

WILLIE McTELL

BLIND WILLIE McTELL: "The Legendary Library Of Congress Sessions, 1940." Chainey; Murderer's Home Blues; Kill-It-Kid Rag; I Got To Cross De River O' Jordan; Monologues; Old Time Religion; Amen; Will Fox; Dying Crapshooter's Blues; Amazing Grace; Monologue, Just As Well Get Ready; Climbing High Mountains; King Edward Blues; Delia; Boll Weevil; I Got To Cross The River Jordan. (Storyville 670186). McTell (voc), 12-string gtr. October, 1940.

THIS "legendary" album contains the material recorded by John A. Lomax in Atlanta, Georgia, in October of 1940 for the Library of Congress archives. McTell was interesting enough as a singer and player to have in any blues collection; and here we get a few top-form tracks plus passages of talk about his life and music which are not without a certain fascination.

McTell was one of the Georgia bluesmen who seemed to possess a recognisable regional style. He also had a recognisable personal style, and could perform a moving gospel song after the manner of Blind Willie Johnson, his partner for several years.

As the sleeve note says: "This collection shows the great variety of material in his repertoire, the ballads, sentimental songs, blues and hymns which all the accomplished old-time songsters were supposed to know."

"Chainey," which opened the recital, is a "Stavin' Chain" variant on which the voice quality and approach have something in common with another Atlantic singer and twelve-stringer, Barbecue Bob. This and "Murderer's Home" are good examples of McTell's natural singing feeling, backed with effective guitar patterns which make a strong rhythmic impact.

"Kill-It-Kid," in contrast, is a fast dance piece—a version of the "Salty Dog" theme played with fast, cutting guitar phrases in the manner of the country rags. It is one of three recordings of the tune by McTell. "I Got To Cross" and "Old Time Religion" are sacred songs, both masterly in their way with guitar speaking out knife style, done like Johnson perhaps "with a steel ring."

A longish "Dying Crapshooter" is a fairly gripping track; "Amazing Grace" is a short, glissy guitar piece; "King Edward" turns out to be a period pop; "Baby It Must Be Love;" and "Delia's Gone" and "Boll Weevil" are familiar songs moderately well done. The final track returns us to the hoarse-voiced sacred style.

"Kill-It" and "Crapshooter" were also on the Transatlantic "Last Session" McTell LP and you need to be keen on Willie (also Blind Sammie, Georgia Bill, Hot Shot Willie, etc.) to insist on owning both sets. I'd call this the better bet.—M.J.

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NICK JONES ON NEW SINGLES

ANOTHER MOVE HIT —AND THEY'RE GETTING BETTER

THE MOVE: "Flowers In The Rain" (Regal Zonophone): Getting better all the time, the Move's latest sound grows out of the clapping thunder and pouring rain into an explosive, winning sound all the way. After "Night Of Fear" and "I Can Hear The Grass Grow" this Flower Power slanted Roy Wood composition must see the Move hurdle back into the top ten. The sound marks a general expansion all round the group, plus rousing horns and waveling reeds peeping through the Move's solid and impressive vocal screen—led by Carl Wayne, and splintering into Wood's whining middle break. If this A side is a little powerful there's always "Lemon Tree" on the flip — another beautiful Wood composition, which has as many, if not more, good points as "Flowers In The Rain." Which leaves us with a double A sided hit, hit, hit.



ROY WOOD: 'beautiful composition'

West and Mark Wirtz, the opera people, is a great disc from a new artist. Produced, arranged and conducted by Mark this is a gay, happy, sighing sound gradually building into an almost ecstatic and very lovely, full of love, fifth-dimension, finale. Wirtz's beautifully pieced together orchestra soars and roars beneath Steve's gentle vocal and the whole thing sets up the grooviest vibrations and the deepest desire to see Mr Flynn and his good, good friends with a big big hit.

GEORGIE FAME: "Try My World" (CBS): A very, very pretty new sound skipping and swinging and loving. It says much for Georgie's developing songwriting talent and producer Denny Cordell's dexterity. The number is a floating, lilting cloud of sound with Georgie's voice a husky guide in the tinkling, rolling and ticking world of harps, pianos and kind of foam rubber instruments with no sharp edges. A very gentle and beautiful record which in fact may take a long while happening but will quietly and gently slip up on us all.

SIMON AND GARFUNKEL: "Fakin' It" (CBS): Oh gigantic losers. Somebody put the big red promotional "A" onto the other side of this record making "You Don't Know Where Your Interest Lies" the A side. We shall defy them. In the States "Fakin' It" is the A side and to relegate such an intricate sound picture and wealth of ideas onto a B side is a loser thing to do. With every record S&G move into finer, newer pastures. "Fakin' It" is a logical progression from "At The Zoo" and everything else plus electronic sounds, surprise fades, and the lot. Paul Simon is one of America's most intelligent young songwriters and he's reflecting exactly what's happening with every word, with every note, with every colour, with every idea. If CBS pull their fingers out and make "Fakin' It" the A side again we may see Simon and Garfunkel back in the top ten.

VIKki CARR: "There I Go" (Liberty): Somebody can't have much faith in Miss Carr's talent. With "It Must Be Him" still in the top ten another single is rushed out — just in case we forget her name? Obviously they don't feel that this new one would ever make it on merit — so get it out quickly while Miss Carr's still gracing the public eye and ear. The song is very corny. Shirley Bassey belts with more emotion if that's what you want, and it's got a good palatial lifting finale. What Vikki Carr has got to do with pop music — essentially the music of the young — is beyond me. I think she's poaching STEVE FLYNN: "Mr Rain-bow" (Parlophone): Nice one. From the pen of Keith

FOCUS ON FOLK

ALL through this long hot summer the BBC has been busy officially recognising the folk guitar. First on the BBC-2 television network and then on BBC-1, John Pearse has given series of demonstrations called Hold Down A Chord. It's the sort of series from which a beginner could learn enough to turn himself into a competent player... even a brilliant player if the spark is there. John Pearse was as good a choice as there is in Britain as tutor for this broadcast course. It's no exaggeration to say that John is to teaching folk guitar here what Pete Seeger is to teaching in instrument in the USA.

The classes that John ran at Cecil Sharp House, home of the English Folk Dance and Song Society, led to the issue, in 1963, of a guitar tutor record, put out on the Saga label. Several of the tutors who have followed John at the House, base their methods on John's, and this BBC course has enabled hundreds — maybe thousands — to benefit from John's great gifts as a teacher.

John's teaching is, however, only one of the jobs he manages to crowd into an extremely busy life. For several years now, he has been singing around the folk clubs and as early as 1960 he made (with Frank Purslow) an LP of "songs Miss Pringle never taught us," that became, under the title "Rap-a-tap," a folk best seller.

At this moment, besides recording the BBC folk guitar series, John is busy on a half-dozen other projects.

This summer, Feldman's have published his book The John Pearse Teach Yourself Flat-Picking Method. And they plan to bring out between now and Christmas a Pearse finger-picking method, and chord dictionaries for banjo and ukulele. Rose, Morris are to publish John's ukulele method in the autumn, and Francis, Day and Hunter



PEARSE: collects Victoriana

IT'S BEEN A GOOD YEAR FOR JOHN PEARSE

will issue John's balalaika method, as well as a book of Folk Songs Featured by John Pearse.

In the spring, Chappell released Eight Fun Songs, a book of John's animal songs designed for primary-school use. And for Germany, John has just completed Der John Pearse Selbststudium Fur Folk Guitar. The publishers, Voggenreiter, have also commissioned a five-string banjo tutor and two books of songs collected by John Pearse. Also in Germany, Xenophon are to release an LP made by John at the Burg Waldeck Folk Festival.

Pearse is currently working with well-known illustrator Richard Hook on a series of children's books. "You can imagine," says John, "how chuffed I am to work with Richard."

British Music Strings are now selling four special sets of guitar strings under John Pearse's name. "I experimented for a long time to produce these," says John. The result is heavy-and medium-weight strings in non-

corrosive metal, a special easy-weight set for the twelve-string guitar, and the first ever set of Terylene strings. These sets of strings are comparable in price to British strings, but comparable in quality to the best American strings.

To solve the problems of finger-picking on a steel-string guitar, John is busily devising a set of composition silk and steel strings which, by all reports, will mean far less wear and tear on the fingers.

Aria Guitars of Japan have issued four John Pearse guitars this year. They are distributed in Britain by Rose, Morris and include a folk guitar, a jumbo six-string, a twelve-string, and a classical... and the makers (not to mention several knowledgeable players) claim that these instruments get the tone and quality of pricey US guitars, at a fraction of the cost.

One way and another, you could say it's been a good year for John Pearse. Those who missed the television series can still buy the BBC's book (5s) and LP (19s 3d). And John's Saga instructional record was in May nominated "best buy" among guitar tutors, by the magazine Club Folk.

All this activity leaves John just about enough time for his hobby — collecting Victorian snuff-boxes, card-cases, fob-watches and similar impedimenta of gracious living, at which art, believe me, John Pearse excels. — ERIC WINTER.

Clancys off to spread the word in America

FROM Ireland I hear that the Clancys are to go to Hollywood next month to make a pilot TV show for NBC. It could be the forerunner of a series of weekly programmes, which could keep them in USA for five years.

Liam is now running one of the best restaurants in Ireland, Doolins of Waterford, Paddy is farming, and Tommy Makem is collecting antiques for his home in Louth. Tom hit the headlines in the Irish press for singing so well and lustily at the birthday party of film producer John Huston.

The Johnstons, whose version of MacColl's "Travelling People" got to number one in the Irish charts about a year ago, have now reorganised, with Mike Moloney and Paul Brady, with Adrienne and Luci Johnston, making up the

group personnel. Their record of "Curragh of Kildare" has been in the Irish charts for ten weeks and is now at number 10.

The Johnstons have taken over the Monday evening spot at the Embankment, Dublin, which used to be run by the Dubliners. They are also running a new club at the Old Shieling on Tuesday nights.

The group has more of a traditional bias nowadays, and Mike and Paul both play fast traditional melodies on the guitar.

Meanwhile, Mike is also involved in a traditional-style club, the 95 Club in Harcourt Street, Dublin, together with a British girl, Mary McGannon, Celtic studies student Sean Corcoran, who has collected a lot of material from the east coast of Ireland, and Paddy

McEvoy, a student who is a fine whistle player.

For all this information I am indebted to Joe Kennedy, whose Saturday evening column in the Dublin Evening Herald is always illuminating on the Irish folk scene.

OPENING night of the new season at Addlestone is on September 7, with Chapter Three. They have their fourth birthday party on October 26 with a fantastic bill: Alex Campbell, Noel Murphy, the Johnny Silvo Group. Should be a right rave up!

BARRY SKINNER tells me the Coventry club, which has been going since 1961, is reopening at the Queen's Inn, Primrose Hill Street on September 9 with Hamish Imlach as guest. The following week the guest is John Pearse.

Besides Barry, the residents include the Troubadours — Dick Newton, Brian Curtiss, Bob Bruce and John Allen — and Alice Brennan.

EX-COUNTRYMAN Dave Waite opened a new club at the Derby Arms, East Sheen last night (Wednesday) with the Strawbs as the main guests. The club will be booking name guests at least twice a month.

Dave is also taking over as a resident at the Nag's Head, Battersea from October.

14-YEAR-OLD folk girl Jakki was at Folksville, Putney on Monday this week. She was at the Island Folk Club on the Isle of Wight on August 11.

PEOPLE I don't want to receive any more letters about, even if they are genuine: Merrill E. Moore and Ethos.

THE other half of my life — menswear — takes me abroad for a 16-day tour which started last Sunday. In my absence the column will be taken over for the next two weeks by Tony Wilson. — KARL DALLAS.

RADIO JAZZ

FRIDAY (25)
6.30 p.m. H2: Jazz. 10.0 E: Jazz Workshop. 11.10 N1: Coleman Hawkins. 11.15 T: Pop and Jazz. 11.15 O: Down Town Street Paraders. 11.45 T: Ella Fitzgerald, Jimmy Jones Trio, Duke Ellington Ork., Ben Webster (Antibes JF 1966). 12.20 a.m. E: Ellington, Clark Sisters, Ramsey Lewis Trio, Kenton.

SATURDAY (26)
11.5 a.m. BBC T: Jazz Record Requests (Steve Race). 1.15 p.m. H2: What's New (inc. jazz). 5.0 N1: Antibes JF. 7.30 BBC L: Lord Montague recalls Jazz Festivals at Beaulieu. 10.20 N1: Jazz Band Ball. 11.15 A2: Jazz Records, 1954-7. 11.15 T: Bob Wilbur, Charlie Byrd (New Clarinet in Town). 11.30 J: Jazz Festival. 11.45 T: Duke Ellington Ork., Ella Fitzgerald (Antibes JF 1966).

SUNDAY (27)
7.0 p.m. N2: Radio Jazz. 8.45 V: Dionne Warwick. 9.30 A1: Jam Session. 10.30 A1: Free Jazz. 11.3 A1: Jazz O'Maniacs, Famous Melody Boys, L'irakli's JB, High Society, JB. 11.31 BBC L: The Jazz Scene (Kenny Graham's Afro-Cubists, Ralph Sharon, Max Jones, Mark Murphy, Pat Smythe Trio).

11.35 N1: Otis Reading. 11.45 A1: Jazz Panorama (Hugues Panassie).

MONDAY (28)
12.15 p.m. E: Palatable Jazz. 4.35 U: Etta James, Jean Du Shon, Ramsey Lewis, Muddy Waters, etc. 8.30 J: Bobby Group's Jazztime. 9.30 J: Big Bands. 10.0 E: Kurt Edelhaegen's Ork. 10.30 N1: The Nyegaard's JB. 11.10 M: Jazz. 11.10 N1: Delta Rhythm Boys. 11.15 T: Caterina Valente. 11.30 N1: Blues Cavalcade. 11.45 T: New Jazz Records.

TUESDAY (29)
7.25 p.m. E: Kurt Edelhaegen Ork. 9.50 H2: Jazz. 11.0 U: Emil Mangelsdorff's Swinging Oil Drops. 11.0 O: Jazz Studio '67 (Gabor Szabo). 11.15 T: Big Bands (Gleason, Miller, Jones-Lewis, Mancini, Basie, Herman, Ellington). 11.15 E: Symphony and Jazz. 11.40 H1: M: Jazz Ork. Stephen Scott Singers. 11.45 T: Charles Lloyd.

WEDNESDAY (30)
5.45 p.m. BBC T: Jazz Today (Charles Fox). 7.30 V: Story of Herb Alpert. 9.30 O: Jazz For Everyone. 9.30 J: Jazz. 10.35 O: Pop Hits in Jazz. 11.15 T: Broadway Musicals by the Will

11.20 H2: Bronson Singers. 11.20 H2: Radio Jazz Magazine. 11.40 N1: Jazz. 11.45 T: MJO (Light-house, Hermosa Beach).

THURSDAY (31)
4.35 p.m. U: Jazz Magazine. 9.5 N1: Jazz. 11.15 T: Pop and Jazz. 11.45 T: Violin Summit, Switzerland, 1966 (Stiff Smith, Assmusen, Grappelly, Jean-Luc Ponty, etc.). 12.20 a.m. E: Singing-Swinging.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES:
A: RTE France 1-1829, 2-348. E: NDR Hamburg 309, 189; H: Hilversum 1-402, 2-298; J: AFN 547, 344, 271. M: Saarbrücken 211. N: Denmark Radio 1-1224, 202, 188; 2-283, 210. O: BR Munich 375, 187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

Will readers who listen regularly to foreign stations and use RADIO JAZZ as a guide please let us know if the stations we list are picked up satisfactorily in the British Isles and if they would like other stations included? Please write to Chris Hayes, Melody Maker, 161-166 Fleet Street, London, EC4.

FOLK FORUM

FOLK FORUM, "MELODY MAKER", 161 Fleet Street, E.C.4. 01-353 5011, Ext. 171, 176 & 234

HOLIDAY MONDAY

SEPTEMBER 2nd, 1967, ISSUE

COPY MUST REACH "MM" OFFICE NOT LATER THAN THURSDAY, AUGUST 24th

THURSDAY

AT LES COUSINS, 49 Greek St., 7.30-11.00.
THE COMPENDIUM
Anglo/American revue, thanks to Pete Brown and his Band.

BLACK BULL, High Road, N20. **STEVE BENBOW** & **DENNIS O'BRIEN, VANESSA AND MIKE HUGHES**.

GREYHOUND, Fulham Palace Road, 8 p.m. Punchbowl Three. **COME ALL YE.**

THE FOLK CENTRE
Prince of Wales, Dalling Road, Hammersmith
From Portsmouth
PAT NELSON
Next week: **THE TINKERS**
Club 2 mins. Ravenscourt Park Tube.

THE FOX, Islington. Gabriel O'Sullivan, Martin Byrnes, Harry Pack.

THE SPINNERS. See Sunday.

SUNDAY cont.

THE PENTANGLE

JACQUI McSHEE, JOHN RENBOURNE, BERT JANSCH, TERRY COX. 7.30 pm, the Horseshoe Hotel, Tottenham Court Road.

TROUBADOUR, 9.30 **JACK & MARGARET KING**.

FRIDAY

AT IV Folk Club, Ewell, Pete Woodward, Blues-in-Bond.

AT LES COUSINS, 49 Greek Street, 7.30-11.00.
DORRIS HENDERSON

AT LES COUSINS, All-nighter, 11.30-6.00. Plus guests.

THE STRAWBS

FIGHTING COCKS. Singers.

REDD SULLIVAN, EAST HAM. THE CENTRAL, BARKING ROAD.

THE SPINNERS. See Sunday.

MONDAY

AT LES COUSINS, 49 Greek St., 7.30-11.30.
MUSIC OF INDIA
(On sitar) Gaggee (on tabla) N. Soni.

BOREHAMWOOD, The CROWN (near railway station). **CLIFF AUNGIER**. Resident **RICHARD DAVIS**.

FOLKSVILLE PUTNEY. Closed Bank Holiday. Please come NEXT WEEK.

THE HARMONIOUS EUPHONI-OUS—**JOE STEAD, GROTTO, HAYLING ISLAND**.

THE HOP-POLES, BAKER ST., ENFIELD—CLOSED. NEXT MONDAY—**DIZ DISLEY**.

THE SPINNERS. See Sunday

WINSTANLEY ARMS, Clapham Junction. **IAN McCANN, ROAN COUNTY BOYS**.

SATURDAY

ANGLER'S, TEDDINGTON — Bottled-in-Bond Jug Duo.

AT LES COUSINS, 49 Greek St., GER 5413. 7.30-11.30. Fine American Blues Guitarist

STEFAN GROSSMAN

A gifted songwriter who you will be hearing a lot of quite soon

TOMMY YATES

AT LES COUSINS, 12-7 All-nighter

ALEXIS KORNER

plus lots of well known guests from the folk and jazz world.

CITY FOLK. Tony McCarthy. The Tappers, at Horseshoe Wharf, Club, Nr Mermaid Theatre, Blackfriars, Dancing too!

EWAN MAC COLL, PEGGY SEEGER, GABE SULLIVAN
Union Tavern, Lloyd Baker St., W.C.1. 7.45.

THE CELLAR, Cecil Sharp House, Camden Town, is CLOSED until Sept 2.

THE SPINNERS. See Sunday.

TROUBADOUR, 10.30, 265 OLD BROMPTON ROAD, THE TINKERS.

TUESDAY

HAREFIELD FOLK Club Memorial Hall, Rickmansworth Rd, Harefield.

MIKE ABSALOM

THE SPINNERS. See Sunday

TROUBADOUR, 9.30, "COME ALL YE."

SUNDAY

HAMPSTEAD CLOSED, one week only. Next Sunday — **JOHN PEARSE**.

NAGS HEAD, BATTERSEA. DAVE WAITE.

SUNDAY, SEPT 17, 7.15 pm
THE SPINNERS
At Queen Elizabeth Hall Tickets at Royal Festival Hall and Colletts.

WEDNESDAY

AT LES COUSINS, 7.30 onwards.

WORKSHOP

with S.M.E., Alexis Korner and Victor Brox.

DERBY ARMS, FOLK INN, EAST SHEEN, THE STRAWBERRY HILL BOYS.

HOLY GROUND (opp Bayswater tube)

TREVOR LUCAS

MIKE ABSALOM, JOANNA WHEATLEY.

SURBITON. Assembly Rooms, 8 pm. **DEREK SARJEANT, JOHN FRASER, JON ISHERWOOD.**

SUNDAY

THE PICADILLY LINE
MAX and JOHN LAMONT at the Marquee.

THE SPINNERS. See Sunday.

THE SINNEMEN & SARA FOLK GROUP

present the

NEW FOREST (AND NATIONAL) NURDLING CHAMPIONSHIPS

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SMALL FACES • THE MOVE
ERIC BURDON • JEFF BECK • BEE GEES • DENNY LAINE
ALAN PRICE SET • MARMALADE

Plus many, many other stars

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Commencing 2.30 p.m., Sat., 26th Aug. through to 11 p.m., 28th Aug.

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THE ALAN BOWN SET

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THE CHRIS WINDSOR NIGHT
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DISCO GO-GO RECORDS
Supporting
TAILORMAYDE
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Saturday Evening, August 26th
THE BEE GEES
SUPPORTED BY
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7.30-11.45 p.m. Admission 8/6

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FOLK SINGER
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THE SOFT MACHINE
(Saturday)

THE MOVE
(Saturday)
ARTHUR BROWN
(Friday)

TOMORROW
(Friday)
DENNY LAINE
(Saturday)
FURTHER DETAILS
NEXT WEEK

SATURDAY SCENE
CORN EXCHANGE
CHELMSFORD
SATURDAY, AUGUST 26th
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Sunday, August 27th
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CRAZY WORLD OF ARTHUR BROWN
TOMORROW
featuring KEITH WEST
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AT THE ROUNDHOUSE
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ALEX WELSH
AND HIS BAND
with SPECIAL GUEST STARS
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JEANNIE LAMBE
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Friday, August 25th
THE TEMPERANCE SEVEN

Saturday, August 26th
MONTY SUNSHINE'S JAZZ BAND

Sunday, August 27th
JOHN CHILTON'S SWING KINGS

Monday, August 28th
THE ARTWOODS
plus RAY "THE BARON" PETERSON

Tuesday, August 29th
KEN COLYER'S JAZZMEN

Wednesday, August 30th
MONTY SUNSHINE'S JAZZ BAND

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STUDIO 51

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with Special Guest from U.S.A.
SAMMY RIMMINGTON

Saturday, Aug. 26th ALL-NIGHTER
Midnight - 6 a.m.
KEN COLYER'S JAZZMEN

THAMES HOTEL
Hampton Court, Middlesex

Friday, August 25th
ALEX WELSH & HIS BAND

Saturday, August 26th
KEN COLYER'S JAZZMEN

Sunday, August 27th
ERIC SILK & HIS SOUTHERN JAZZBAND

SIX BELLS
KING'S ROAD, CHELSEA
SATURDAY, AUG. 26th, 8 p.m.

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Sat., Aug. 26 GRIMSBY, South Bank

Sun., Aug. 27 HANLEY, The Place

Mon., Aug. 28 RECORDING

Tues., Aug. 29 FULHAM, Bishop's Park

Wed., Aug. 30 RYDE, Disco-Blue

Thurs., Aug. 31 NEWQUAY, Blue Lagoon

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THE SUNDAY NIGHT DATE WITH THE FANTASTIC

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SEE! HEAR! FEEL!

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BANK HOLIDAY MONDAY THRILL TO

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ALL-NITE WALKERS plus

EDDIE MORENO

WED., AUG. 30th 7.30-11 p.m.
The Mid-week Big Show
BREAK UP THE WEEK AND JOIN THE CROWD PLUS THE

STUART JAMES INSPIRATION PLUS

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ENSEMBLE
Thursday & Saturday
AMALGAM
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THE TOWER JAZZBAND
TEMPLE STREET TAP, Hackney Road (opposite Pritchards Road), 8.30 p.m.

FRIDAY

CROYDON JAZZ CLUB, Star Hotel, Keith Smith, Jazzband, Sammy Rimmington, Mac Duncan.

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

ERIC SILK SOUTHERN JAZZBAND, Southern Jazz Club, Ex-Servicemen's Club Hall, Harvey Road, Leytonstone, next door to Red Lion.

FROGISLAND JAZZBAND, "Essex Arms," Brentwood.

GOthic JAZZBAND, Salutation, Birmingham.

HIGHGATE VILLAGE, THE OLDE GATEHOUSE, TOMMY WHITTLE, COLIN PETERS

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

FRIDAY cont.

NEW SEDALIA JAZZ BAND, Romford Football Club.

OSTERLEY JAZZ CLUB
MAX COLLIE

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MIDDLE EARTH
KING ST., COVENT GARDEN

MINOR PORTION ROLL BAND
Casino Ballroom Leicester

RICKMANSWORTH, SYNCOPATION. Southern Stompers - Cricket Club, 9 p.m.

THE CHICKEN SHACK
Blaise's

THE FANTASTIC FREDDY MACK SHOW
Appearing at Toft's Club, Folkestone

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BILL BRUNSKILL Jazzmen, Fighting Cocks, Kingston.

BOLEYN (WEST HAM), GRA 2182.

IAN CARR PHIL SEAMEN
Plus **JOHNNY BURCH TRIO**

COOKS, CHINGFORD
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COOKS FERRY INN, EDMONTON. 12.00 to 2 p.m. Cook's Ferry Allstars plus guests.

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GEORGE, MORDEN. BLACKBOTTOM STOMPERS.

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ZOOT SIMS & AL COHN
with the STAN TRACEY TRIO & MARK MURPHY

SUN., AUG. 27th, 7.30 - Midnight

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SCOTT: sadness

TRIUMPH FOR SCOTT

SCOTT WALKER: "Scott" (Philips). An aura of melancholy surrounds Scott's first recorded work since the break-up of the Walker Brothers, a deliberate installation of sadness and a distillation of madness. The songs sung by Scott are for the most part emotional ballads, relieved by the Rabelian "Amsterdam" by Jacques Brel and they have an intensity which, as the sleeve note points out, is found in different ways in the work of Bob Dylan, Ray Charles and Frank Sinatra. But whenever the hopelessness and resignation become too dominant, Scott heightens his voice and loud sounds soar to the heavens for somebody, if not himself. The songs, which include Scott's own "Montague Terrace," have titles like "My Death," "The Big Hurt" and "Through A Long And Sleepless Night." Rich strings, scored by Wally Stott, Reg Guest and Peter Knight surround the Engel voice to make a completely unique contribution to British music. This is a triumph for Scott and his aides and proves the rightness of his action in seeking after musical truth.

ELVIS PRESLEY: "Double Trouble" (RCA Victor). Songs from the soundtrack plus four more. Elvis sings as though he were taking the mickey out of Elvis Presley. It has been said often before but it's true — these film songs are just little frivolous scraps of melody and there's just not enough meat in them for Elvis to get his pearly teeth into. He also sounds old-fashioned with his wide vibrato. The years are showing. But despite all this Elvis can sing and his ageing fans will no doubt buy this in large quantities. Included: "Could I Fall In Love," "Long Legged Girl," "I Love Only One Girl," "Blue River."

"The Tall Twelve Of Country Music" (London). This Starday album, released here by Decca, is a pretty good introduction to country music. Many stars, from Roy Drusky and Roger Miller are represented. And the numbers range from "Alabama" to "Happy You, Lonely Me." And listen to Dave Dudley, the man who sings about the truck drivers, there's more than a grain of Elvis there. Country music's taking over, folks.

JEFF DAVIS: "Sings Jeff Davis" (Masquerade). Former concert pianist turned night club entertainer add cabaret star, Jeff Davis. There's charm and cleverness about the lyrics, but Davis' tremulous singing falls far short of the perfection claimed on the record sleeve. Rather camp acquired taste.

BOB & EARL: "Harlem Shuffle" (Sue). Earl Nelson and Robert Reif groove into "Baby It's Over," a soulful ballad and the overture to an album of fire and brilliance. The sound is, of course, now familiar—the riffing trumpets, solid bass lines and shouting voices. But when hearing the genuine article, the music takes on a timeless quality which proves its worth. The title track which caused such a furore when it was released on a single two years ago is matched for excitement and feeling by eleven others.

ARTHUR MULLARD: "Arthur Mullard Of London" (Masquerade). As the MM staff are all Mullard fans it comes a little hard to report that Arthur is really best in small doses. Funny and entertaining at first, the set of hideous songs, Mullard-isms, innuendoes, lavatory jokes and cockney humpur begins to pall after extended listening.

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HARRISON: ashamed?

FLOWER POWER IS A JOKE

WHO do the Beatles think they are putting out rotten rubbishy so-called songs which insult their loyal fans and John Lennon painting his car in those disgusting so-called colours. Dankworth is a genius. How dare anyone say the Black and White Minstrels are square. Leave Roy Orbison alone; he has more music in his little finger than Jim Reeves has in his whole body. Why don't the BBC improve their deejays instead of trying to get Caroline closed down. Bring back P. J. Proby. Why doesn't Jonathan King stop knocking the Troggs? Elvis is still the King even if he doesn't tour, he's a genius. Gary Walker is still my fave; he really cares for the fans. Why doesn't Gene Pitney tour more? Otis Redding can beat the Stones any time. Long live Mick Jagger. What's so special about Cathy McGowan? David Jacobs is too old. Miles Davis is worth forty Beatles. Stevie was the Spencer Davis Trio, he's a genius. Own up Engelbert, Ken Dodd, Vince Hill, you have no right to sing typical of Sandie Shaw to flaunt her legs. Why does everyone under-rate the BGs? My teenage daughter says I'm hip. Procol Harum stole Scott's ideas. The Byrds should fly away. All white artists are terrible, they have no soul. Dave Clark should tour Britain. Frank Sinatra is too old. His daughter has climbed on the bandwagon. Come off it David and Jonathan, when is Eddie Condon coming back, he's long overdue. Ray Charles is a genius. Dave Dee and Co are the only original group there is. All pop writers are terrible. Is George Harrison ashamed of being English? Ringo Starr looks horrible with a beard. Flowerpower is a joke. Face it, the British scene's dead. Girls with nobby knees shouldn't wear mini skirts. Psychedelic, ugh, close the correspondence columns, it's all been said. — HARRY PULES, Hollywood.

STONES' FANS HAVE NOT DESERTED THEM

MISS Lesley Blake demands "Where are all the so-called Rolling Stones fans" (MM August 12).

Contrary to her belief, we ARE still here! Did the Who really think their gallant gesture would in any way help the Rolling Stones? Most true fans prefer the Stones version of "Under My Thumb" and "The Last Time."

To show appreciation I would rather save my money and buy the Stones' latest.—MISS TINA FINDLAY, Northam, Southampton.

It helps we'll hold a collection to buy you an abacus the next time you want to do a little computing.

In comparing our respective acts you refer to our hit "Winchester Cathedral." With boundless modesty you refer to your performance with "I'm sure that quality will win through."

Like "Winchester Cathedral" lacks quality, Jnr? Don't shout this too loud... because, we are very proud that among the 80 other recordings of the song this year is one from someone we respect mightily—Frank Sinatra, SENIOR! — ALAN KLEIN, New Vaudeville Band, London W1.

the MM? Who wants to know their views on religion? — JOHN TIGHE, Co. Roscommon, Ireland.

In last week's article on the National Jazz Festival at Windsor, for which we provided 1,000 watts of amplification, your reporter referred to continuous breakdowns of equipment. May we point out that the breakdowns were solely due to the main's power being turned down at the insistence of the Windsor Authorities. Complaints were received from villages five miles away and the power was ultimately cut to 150 volts.

Our own equipment was, in fact, working the whole time on this reduced output. We have been asked to provide amplification for next year's Festival. — M. A. ENNIS, Director, Watkins Electric Music Ltd, London, SW9.

MM MAILBAG.

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BRITAIN IS NO LONGER FREE

WHEN Radio London came off the air, British democracy died. Few people seem to realise Britain is being governed by a horde of harsh, brutal, tyrannical dictators who stop at nothing short of complete control for their own selfish purposes.

Britain is no longer a free country. The worst part is some people are actually convinced the Government is right! — CHRISTOPHER HUTCHISON, Portsmouth, Hants.

HAROLD WILSON should have remembered before closing down Radio London that the majority of its listeners — the younger generation — are the next voters and I'm wondering how long he'll be residing at number ten, Downing Street. — BARBARA LANCASTER, Norwich, Norfolk.

JACQUELINE Rothstein suggests sessionmen are underrated (MM August 12). Yet a study of the

musical press would show not only pop musicians, but their producers and arrangers have nothing but praise for sessionmen.

She asks: "Where would groups be without them?" But where would they be without groups and pop singers? Out of work! And their work is considerably more secure and profitable than the average group. — N. McCARSON, Norwich, Norfolk.

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I AM certain I was not the only person to be disappointed with the Windsor Jazz and Blues festival. With such an excellent line-up one could have hoped for an English Monterey.

But instead one group failed to appear, John Mayall's performance was marred by technical trouble and excessive crowd noise and the residents kept complaining. Wake up NJF! — ROGER NEEDHAM, Cobham, Surrey.

IF Raymond D. Bussy (MM August 12) wonders where the "simple" American pop music has vanished to, the answer is it has become part of the dark ages.

No longer is there any room for those monotonous hillbilly three-chord tricksters in today's mainstream of progressive pop.—STEVE TURNER, Louth, Lincs.

COME OFF IT, Sinatra Jr... who's kidding who? In an interview with Jerry Dawson, in last week's MELODY MAKER you boldly said that you (through quoting the royal "we") had out-sold the New Vaudeville Band at Steel Pier, New Jersey, "three to one."

Let's get the facts straight. The Steel Pier levies an admission charge of 2 dollars a head—and for this, you get the choice of going to a cinema, a circus, a ballroom or a theatre.

We were offered to play the ballroom, but because we wanted to play only the theatre we turned it down. You got the ballroom instead, Jnr.

We played four shows a day — to capacity houses of 3,000 a show! Jnr., you played two shows a day, in the similar capacity ballroom, to smaller individual crowds.

Having trouble with your mathematics, young Frank? If

The non-hippies were here first

MR SULLIVAN'S letter (MM August 19) sickened me to the core! So the non-hippies have killed jazz have they? One would presume that Mr Sullivan is a self-style jazz loving hippy and that he resents any flowerless children shaming him by also having an interest in jazz.

We (the flowerless children) were here long before the Beautiful People and I've heard far more constructive comments from "dead British writers, musicians and fans" than from any hippy. — ANNE MAXWELL, Romford, Essex.

BRIAN EPSTEIN'S "Flower Power is becoming a drag" is the understatement of the century (MM August 12). For every one in the movement striving for fine ideals there must be a dozen, dirty, drug sodden, workshy weirdies who think that by shirking responsibility, offending their neighbours and adding their brains with illegal toxic substances they are bringing in the millenium.

Of course a Love Philosophy would be a fine thing. No doubt many sincere idealists thought they had found one in Flower Power. I think the Beatles, and their mild flirtation with this sadly ridiculous cult were among them. I'm sure they will soon realise this is no true philosophy since it is concerned with escape. Any idealist would be well-advised to disassociate with it completely. — ANDREW SCOTT, Charing Cross, Glasgow.



EPSTEIN: understatement

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