

Melody Maker

June 17, 1967

9d weekly

RECORD OUT TOMORROW

MEET

BEATLES



can they be covered?

THE MONKEES



TORME



making London swing

MARRIOTT



looks at new singles

ROACH



master drummer speaks

THE Monkees are coming — but mystery surrounds their arrival.

Originally, it was planned that the group would fly to Britain next week after several days' filming in Paris, arriving here on Tuesday or Wednesday. They were scheduled to spend four days filming in Man-

London hotel named

chester, Davy Jones' birthplace, before their sell-out London concerts.

But their British publicist David Cardwell told the MM on Monday: "They definitely won't be in Britain until June 28, two days before their concerts at Wembley's Empire Pool."

And there was no definite news about their flight arrival time or number. But it

seems certain they will arrive at London Airport sometime in the evening.

They are to stay at London's Royal Garden Hotel, overlooking Hyde Park, where they will give a press conference on June 29. They will also rehearse for their concerts that day and on June 30.

The concerts take place at the Empire Pool on the evening of June 30, and the afternoon and evening of July

1 and 2. Introducing the shows will be DJs Jimmy Savile, Alan Freeman, Dave Cash, Tony Hall and Peter Murray. All five concerts are sell-outs and 50,000 fans will attend the shows. After the shows, the Monkees may stay in Britain for a few days or fly straight back to America if their TV show episodes are behind schedule.

Their plans are hazy. Davy may visit his father in Man-

chester and the other three Monkees may visit Scotland and Ireland.

Their new single has been renamed "Alternate Title" and will now be released tomorrow (Friday) and not July 16 as originally scheduled. The B-side is "Forget That Girl." Their third album "Monkees Headquarters" is released here on June 30.

STOP PRESS

MONKEES LIKELY TO MAKE FULL LENGTH FILM HERE IN BRITAIN NEXT JANUARY

MELODY MAKER POP 30

- 1 (1) A WHITER SHADE OF PALE Procol Harum, Deram
- 2 (4) THERE GOES MY EVERYTHING Engelbert Humperdinck, Decca
- 3 (2) WATERLOO SUNSET Kinks, Pye
- 4 (3) SILENCE IS GOLDEN Tremeloes, CBS
- 5 (6) THE HAPPENING Supremes, Tamla Motown
- 6 (5) DEDICATED TO THE ONE I LOVE ... Mama's and Papa's, RCA
- 7 (9) FINCHLEY CENTRAL New Vaudeville Band, Fontana
- 8 (17) CARRIE ANNE Hollies, Parlophone
- 9 (10) SWEET SOUL MUSIC Arthur Conley, Atlantic
- 10 (7) THEN I KISSED HER Beach Boys, Capitol
- 11 (20) OKAY Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 12 (23) PAPER SUN Traffic, Island
- 13 (15) ROSES OF PICARDY Vince Hill, Columbia
- 14 (21) IF I WERE A RICH MAN Topol, CBS
- 15 (27) GROOVIN' Young Rascals, Atlantic
- 16 (24) DON'T SLEEP IN THE SUBWAY Petula Clark, Pye
- 17 (8) THE WIND CRIES MARY Jimi Hendrix, Track
- 18 (16) FIRST CUT IS THE DEEPEST P. P. Arnold, Immediate
- 19 (30) NIGHT OF THE LONG GRASS Troggs, Page One
- 20 (12) PUPPET ON A STRING Sandie Shaw, Pye
- 21 (19) SEVEN DRUNKEN NIGHTS Dubliners, Major Minor
- 22 (14) SOMETHING STUPID Frank and Nancy Sinatra, Reprise
- 23 (11) PICTURES OF LILY The Who, Track
- 24 (26) GIVE ME TIME Dusty Springfield, Philips
- 25 (—) I'LL COME RUNNIN' Cliff Richard, Columbia
- 26 (—) HERE COME THE NICE Small Faces, Immediate
- 27 (13) THE BOAT THAT I ROW Lulu, Columbia
- 28 (—) WHAT GOOD AM I Cilla Black, Parlophone
- 29 (18) FUNNY FAMILIAR FORGOTTEN FEELINGS Tom Jones, Decca
- 30 (22) NEW YORK MINING DISASTER 1941 Bee Gees, Polydor

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CLIFF RICHARD: back in the chart at number twenty five.

POP 30 PUBLISHERS

1 Essex; 2 Burlington; 3 Davray/Carlin; 4 Ardmore and Beechwood; 5 Carlin; 6 Maurice; 7 Meteor; 8 Gralto; 9 Copyright Control; 10 Carlin; 11 Lynn; 12 A. Schroeder; 13 Chappell; 14 Valanda; 15 Sparta; 16 Welbeck; 17 A. Schroeder;

18 Cat; 19 Dick James; 20 Maurice; 21 Scott; 22 Green Wood; 23 Fabulous; 24 Shapiro Bernstein; 25 Ardmore and Beechwood; 26 Avakak/Immediate; 27 Ardmore and Beechwood; 28 Carlin; 29 Acuff-Rose; 30 Abigail.

US TOP TEN

As listed by "Billboard"

- 1 (2) GROOVIN' Young Rascals, Atlantic
- 2 (1) RESPECT Aretha Franklin, Atlantic
- 3 (7) SHE'D RATHER BE WITH ME Turtles, White Whale
- 4 (4) RELEASE ME Engelbert Humperdinck, Parrot
- 5 (6) SOMEBODY TO LOVE Jefferson Airplane, RCA Victor
- 6 (8) LITTLE BIT O' SOUL Music Explosion, Laurie
- 7 (—) WINDY The Association, Warner Bros
- 8 (9) ALL I NEED IS YOU Temptations, Gordy
- 9 (3) I GOT RHYTHM Happenings, B.T. Puppy
- 10 (—) MIRAGE Tommy James, Roulette

TOP TEN JAZZ

- 1 (1) SWINGIN' NEW BAND (LP) Buddy Rich, Fontana
- 2 (2) JIMMY SMITH'S GREATEST HITS (LP) Jimmy Smith, Verve
- 3 (5) EAST BROADWAY RUN DOWN (LP) Sonny Rollins, HMV
- 4 (10) SIXES AND SEVENS (LP) Jelly Roll Morton, Fontana
- 5 (—) FOREST FLOWER (LP) Charles Lloyd, Atlantic
- 6 (—) PLAY BACH Vol 2 (LP) Jacques Loussier, Globe
- 7 (—) ANYTHING GOES (LP) Dave Brubeck, CBS
- 8 (—) PLAY BACH Vol 1 (LP) Jacques Loussier, Globe
- 9 (—) FREE JAZZ (LP) Ornette Coleman, Atlantic
- 10 (3) FUSIONS (LP) Joe Harriot and John Mayer, Columbia

Chart compiled from returns from the following stores: CAVENDISH HOUSE, Cheltenham; J. G. WINDOWS, Newcastle; J. FENNEL, Coventry; ASMAN'S, London; COLLETT'S, London; VALANCES, Leeds; CUTHBERTSON'S, Glasgow; NEMS, Liverpool; RUSHWORTH AND DREAPER, Liverpool; BARRY'S RECORD RENDEZVOUS, Manchester; DOBELL'S, London.

TOP TEN LPs

- 1 (1) SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles, Parlophone
- 2 (3) ARE YOU EXPERIENCED? Jimi Hendrix, Track
- 3 (2) THE SOUND OF MUSIC, Soundtrack, RCA
- 4 (5) MORE OF THE MONKEES Monkees, RCA
- 5 (7) GREEN GREEN GRASS OF HOME Tom Jones, Decca
- 6 (4) FIDDLER ON THE ROOF London Cast, CBS
- 7 (8) A DROP OF THE HARD STUFF Dubliners, Major Minor
- 8 (9) RELEASE ME Engelbert Humperdinck, Decca
- 9 (6) SECOMBE'S PERSONAL CHOICE Harry Secombe, Philips
- 10 (10) MONKEES Monkees, RCA

TOP TEN FOLK

- 1 (1) A DROP OF THE HARD STUFF (LP) Dubliners, Major Minor
- 2 (2) A PORTRAIT OF JOAN BAEZ (LP) Joan Baez, Fontana
- 3 (4) SO CHEERFULLY ROUND (LP) Young Tradition, Transatlantic
- 4 (9) THE BOYS WON'T LEAVE THE GIRLS ALONE (LP) Clancy Brothers, CBS
- 5 (8) THE BEST OF THE DUBLINERS (LP) Dubliners, Transatlantic
- 6 (—) SWEET PRIMROSES (LP) Shirley Collins, Topic
- 7 (—) NICOLA (LP) Bert Jansch, Transatlantic
- 8 (3) RAGS REELS AND AIRS (LP) Dave Swarbrick, Bounty
- 9 (5) BOB DYLAN'S GREATEST HITS (LP) Bob Dylan, CBS
- 10 (7) BERT JANSCH (LP) Bert Jansch, Transatlantic

Chart compiled from returns from the following stores: VALANCES, Leeds; NEMS, Liverpool; CUTHBERTSON'S, Glasgow; BARRY'S RECORD RENDEZVOUS, Manchester; ENGLISH FOLK DANCE AND SONG SOCIETY (Folk Shop), London; DOBELL'S, London; CAVENDISH HOUSE, Cheltenham; J. G. WINDOWS, Newcastle; J. FENNEL, Coventry; COLLETT'S, London.

HOLLIES FORCED TO CANCEL TV SHOWS

WITH "Carrie Anne" roaring up the chart to number 8, the Hollies have had to cancel several TV shows so that Tony Hicks can go into hospital for treatment for sinus trouble.

Tony will be in hospital for a week. Before going in

HICKS FOR HOSPITAL

he helped make a promotion film for "Carrie Anne" which will be shown on tonight's (Thursday) Top Of The Pops and may also be shown on Dee Time.

On June 29, the group goes to Yugoslavia to play the three dates which were cancelled earlier this year when drummer Bobby Elliott was taken ill.

They play a week in Ireland in mid-July and go to Majorca for dates on July 22 and 23.

In America the group has two singles currently in the charts — "Carrie Anne" on the Epic label and "Pay You Back With Interest" on Imperial.

Their album, "Evolution," was released in Britain last Friday.

LOCKLIN TOUR

AMERICAN Country - and - western star Hank Locklin arrives in London on June 28 for a tour with Cloda Rogers and the Kingpins.

The tour opens at the Clarendon Rooms, Hammersmith, on June 28. Apart from American Army bases, he will visit London's Tiles Club (July 6), Shamrock Ballroom, Coventry (9), the White Lion Club, Edgware, and Tara Club, Wimbledon (16).

OLD PLACE SERIES

RONNIE SCOTT'S Old Place launches a series of Jazz Workshop sessions on Monday (19). The sessions are being organised by John Surman and Mike Osborne and the first features Mike Ricotti (vibes), Dave Holland and Harry Miller (basses) and Dennis Smith (drums).

On July 3 the Workshop will feature two baritone, Surman and Carl Jenkins.



WAYNE: promotional trip

Mothers— Move in exchange

AMERICA'S West Coast freak-out group, the Mothers Of Invention, are to come to Britain in an exchange deal for the Move.

The Move will now go to the States around September 2 for a ten-day promotional visit which will include a concert at New York Town Hall on September 30. While there, they will record an LP and material for singles. Their record producer, Denny Cordell, will fly out to the States to handle the sessions.

No dates have been finalised for the Mothers Of Invention but they are expected to be in Britain around the same time and to spend a month doing mainly radio and TV work.

The Move's next single will be released early in July.



TRISTRAM

VAUDEVILLE BAND SIGN FOR FILM

THE New Vaudeville Band, currently in the MM's Pop 30 with "Finchley Central," were signed to appear in their first feature film this week.

They flew back from America on Tuesday and started shooting their part in "The Bliss Of Mrs Blossom" at Twickenham studios yesterday (Wednesday). The film stars Richard Attenborough and American actress Shirley MacLaine.

The Vaudeville Band will be seen in sequences at a ball given by an eccentric millionaire, played by Richard Attenborough.

The NVB had been appearing at the Tropicana in Las Vegas and have been asked by the management to return later in the year. They return to America on July 22 for more dates.

CAT FOR STATES

CAT STEVENS will fly to America for a ten-day promotional tour in August.

Next Tuesday (20), he will record a new single for release at the end of the month. Both titles will be his own compositions.

On Saturday (17) he flies to Belgium for a TV show in

SPECTRUM FOR TV

LONDON group the Spectrum have been signed for a major TV series by Sylvia and Gerry Anderson, producers of the Thunderbirds puppet series on ATV.

The group will provide the music for 32 episodes of the series featuring puppet models of the group and then take over the roles for a further series. The Andersons are also producing a feature film with the group.

Haley number for Conley

ARTHUR CONLEY'S follow-up to "Sweet Soul Music," which this week reached number nine in the Pop 30, will be a revival of the old Bill Haley classic, "Shake, Rattle And Roll." It will be released at the end of this month and will be

followed in July by an LP, titled "Sweet Soul Music."

PRICE DISC CHANGE

ALAN PRICE has decided not to release any of the three Randy Newman compo-

sitions which he had recorded as a possible follow-up to "Simon Smith's Amazing Dancing Bear," which was also a Newman song.

The Price Set has a number of college dates, including Keeble College, Oxford, tomorrow (Friday) and Corpus Christi College, Oxford (19).



THE GRAHAM COLLIER SEPTET

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SCOTT AND JOHN RESIGN FOR PHILIPS



JOHN: first single

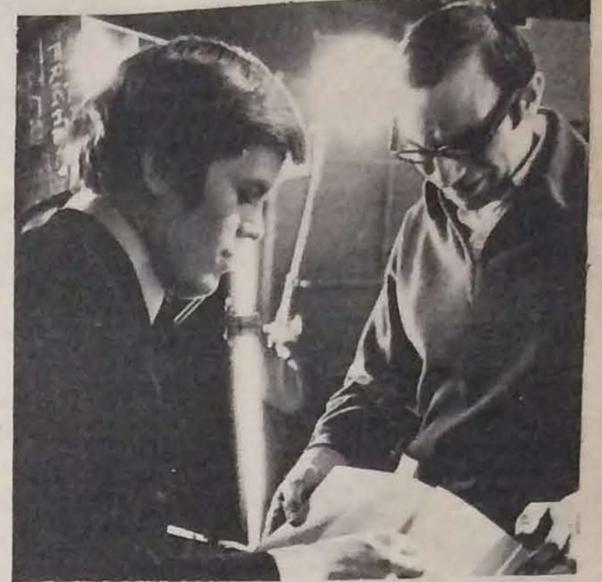
SCOTT WALKER and John Walker have signed five-year contracts with Philips Records.

Philips announced the contracts on Monday. Press officer Brian Mulligan told the MM: "Scott Walker is at present recording

a lot of material and his first single will be announced in the near future. He is also compiling an album."

John Walker's first single is released on June 30. Title is "Annabella," written by Nicky James, with "You Don't Understand Me," written by John, as the B side. He has completed half the tracks for his first album.

Steve Rowland, producer of Dave Dee and Co's hits, has a single released on June 23. It is a Don Everly composition "So Sad," with "I See Red," by Ken Howard and Alan Blakeley as the B side.



Script conference on the set of Mrs. Brown, You've Got A Lovely Daughter between star Herman and director Saul Swimmer. The film is being made at Shepperton. Immediately after shooting ends, Herman and the Hermits fly to Calgary, Alberta, Canada, for the first date of their new two-month tour of Canada and the States. They return to Britain in September.

HERMAN—STAR OF THE FILM

Bee Gees single out this month



THE Bee Gees new British single—a follow-up to "New York Mining Disaster" which dropped out of the MM's chart this week—is "To Love Somebody," written by Robin and Barry Gibb.

The B-side, written by the three Gibb brothers, is "Close Another Door." The single is released on June 30.

The Bee Gees' first album "The Bee Gees First" will be released on July 14.

The group fly to America on June 29 for two weeks promotion. "New York Mining Disaster" is currently number 18 in Billboard's Hot Hundred.

JAMES' FILM SCORE

JIMMY JAMES is to write the music for a new Italian film, directed by Giorgio Biorno, and will sing two numbers in the film, one with the Vagabonds and one with a large orchestra.

Jimmy flies to Italy to supervise the recording of the music for the film, after he and the Vagabonds end their

season of concerts in Jamaica from August 3 to 13. The group visit New York (August 14-16) for promotion, and then Memphis to record with Atlantic (16-23) using the Stax band.

FELICIANO RETURN

JOSE FELICIANO, the blind Puerto Rican singer-guitarist, will be back in Britain at the end of the month to plug his first single made in Britain under the supervision of Tom Springfield. The A side is a revival of "My Foolish Heart" and the release date is June 30.

He will also work with Tom on a new album.

SEEKERS SINGLE

THE Seekers are to have a single released in America in July, but nothing has been set for Britain. The American release will be a Tom Springfield song, "On The Other Side," which was originally released in Britain by the Settlers.

The Seekers will start work on a new LP in August.

PROCOL HIT STATES

THE Procol Harum's "A Whiter Shade Of Pale" looks like being a smash in the States as well as England, reports Ren Grevatt.

It is understood that the Associated Booking Corporation agency is handling the group in the States, but there is no confirmation at present of plans to bring the group to America.

Stars say farewell to Strayhorn

LEADING personalities in the jazz, film and sports worlds came to say farewell to pianist-composer **Billy Strayhorn**, whose funeral service took place at St Peter's Lutheran Church in Manhattan on June 5.

The service began with Randy Weston's quartet playing "Blues For Strayhorn" (writes Jeff Atterton), and there was an eulogy written by Duke Ellington.

Among the many friends who filled the church were Duke Ellington, Lena Horne, Benny Goodman, Carmen Mc-

Rae, Marian McPartland, Milt Jackson, Howard McGhee, Tyree Glenn Lucky Thompson, Joe Newman, Quentin Jackson, Butch Ballard, Wilbur DeParis, Tony Scott, John Hammond and British critic Stanley Dance.

BILK BUSY

ACKER BILK and his band next month make their

third tour of Czechoslovakia. They begin a fortnight's tour on July 5 and return to Britain on July 20 for a three-week holiday.

Before they go, on a date now being fixed, the Bilk band will record a feature spot and some background music for an Intertel TV film about London. It will be the fourth in a series of films about European capitals.

NEWS IN BRIEF PAGE 6

Come to Berlin!

"A real gas of a weekend" — that was the verdict of the 280 jazz fans who went with the MM to the Berlin Jazz Festival last November. This year, the festival is on again — and stars the Miles Davis Quintet and Archie Shepp's group, as well as Lionel Hampton and Sarah Vaughan. Once again the MM is running a jazz weekend by air to the festival: for just 25 guineas, YOU could be flown to Berlin, stay at a good hotel for the duration of the festival and then flown back to London.

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MM/17/5/67



The RAVER'S weekly tonic

More people pass the pop test

MASS OBSERVATION, the organisation which has been diligently proving for years the existence of mass ignorance, are now proving that ignorance is on the decline—at least as far as pop is concerned. In May they asked a representative sample of 2,000 people about the Eurovision Song Contest. Say M.O.: "The results are, to say the least, surprising. On all our knowledge tests only three names, Cassius Clay, Tommy Steele and the Beatles have ever been identified by more than 90 per cent of the population. But asked which country won the Contest? 94 per cent knew; Who sang the winning song? 89 per cent knew; What was the name of the song? 86 knew; and had they heard "Puppet On A String"? 96 per cent had. But only one tenth of one per cent had heard of Bill Martin and Phil Coulter. They wrote the song!

Patrick Doncaster, Dally Mirror disc columnist for 13 years, has been appointed features editor. Some pop music can make people ill, psychiatrists have just announced. MM critics have been saying that for years!

MAMMOTH jazz tribute for the late Henry "Red" Allen Jr. was held at New York's Riverboat with 100 veteran musician friends and 700 fans. Among those blowing last choruses for Red from 7 pm to well past midnight were Charlie Shavers, Yank Lawson, Max Kaminsky, Louis Metcalf, Tyree Glenn, Vic Dickenson, Wilbur DeParis, Bud Freeman, Big Nick Nicholas, Eddie Barefield, Tony Parenti, Sol Yaged, Earl Hines, Cliff Jackson, Dill Jones, Zutty Singleton, Sonny Greer, Maxine Sullivan and Jimmy Rushing.

Pee Wee Russell's wife Mary who died last week was a good friend... David Sandison from Leicester Illustrated Chronicle has joined Phillips Press office. Look out hippies—Phillips are releasing John Hanson singing Sigmund Romberg's "One Alone" on June 23.

Jimi Hendrix Experience were refused entry to Kew Gardens last Saturday. "People in fancy dress aren't allowed!" Eric Burdon's LP due out in August includes nose flute, sitar, electric violin and banjo.

EX-CHRIS BARBER bassist Dick Smith now has a hotel, the White House on the A39 at Williton, Somerset... Bandleader Brian Green sat in on drums with Stan Street Jazzmen... On Deram recording session Amen Corner got through 120 bottles of Coke.

Nubar Gulbenkian says "My Rolls Royce can turn round on a sixpence—whatever that is"... Paignton News reporter Mike Wyatt reveals that Zoot Money rescued a 14-year-old Boxer dog named Jasper in Torbay Zoot probably thought it was a St Bernard! Apostolic Intervention booked for Electric Garden... A reader asks if Beatles "With A Little Help From My Friends" should be Nasser's national anthem. Veteran songwriter

RAVER'S POSTCARD



"See him? He also refused to play 'The Saints' for us!"

Jimmy Cambell of "Show Me The Way To Go Home," and "Try A Little Tenderness" fame in King George V Hospital, Gibraltar, with a broken leg and wants to hear from friends... Eric Burdon bought a house "somewhere in North West London"... Two men sent off in Decca's 2-1 win over the MM Football team under Crystal Palace lights last week MM are out for revenge at same venue on June 20. Kick off 8 pm.

MANFRED MANN and Mike Hugg doing well on TV jingles. They have written jingles for BEA, Wall's Ice Cream, Hovis, Libro jeans, Weekend magazine and Silvikrin.

Some 42 journalists are trying to interview Stevie Winwood's group Traffic, but can't find them. Never mind, read our feature last week folks! Cream, Jeff Beck and John Mayall for Saville on July 2.

MM's Alan Walsh still on the rampage says of Bob Dawbarn: "The only flower I'll give him is a cauliflower ear"... Don Arden to sing "Sun Rise" from "Fiddler On The Roof"... Next Attack single—"Created By Clive," follow-up to "Hi Ho Silver Lining"... What does UFO really stand for?

Keith Moon's comedy act at the Speakeasy as funny as Brian Auger's... Stevie Winwood smashed his car up... Beatles wear MBE's on LP cover... We leave you with this thought—UFO.

Carmell, the forgotten trumpet star from Germany



Caught in the act

WHAT a year this has been so far at Manchester's Club 43. Playing there on exclusive short season contracts have been Johnny Griffin, Dexter Gordon, Sahib Shihab and Leo Wright. Then, for four nights last week, came Carmell Jones.

What a pleasant change it was to hear a trumpet after having been sated with saxists. And he was just as exciting and stimulating as they had been. Here was a man who loves to play, and his obvious enjoyment communicated instantly. He produced some glorious sounds ranging from the frantic to the delicate. With complete mastery of his horn, his playing was crisp, clean and incisive. There was such a spontaneous flow of inspired improvisations that his performances were sheer brilliance from beginning to end.

Though he's not as intense nor as forceful as the late Clifford Brown, Carmell has the same razor-sharp tone, free-spirited musical approach and wide imagination. However, he has a highly personal style and so prodigious a talent that if he hadn't shut himself away in Germany during these last two years he would surely be acknowledged as one of the finest of today's trumpeters. Everything he played had a touch of genius about it. On an up-tempo version of "The Way You Look Tonight" there was a stupendous coda—his only concession to the avant-garde. Then there was his stunning unaccompanied intro to "Just One Of Those Things." And he put so much poignancy and sensitivity into "Lover Man" that some of the audience were near to tears. — ALAN STEVENS.

VAL DOONICAN

VAL DOONICAN's informal artistry provides the crowning touch for Bernard Delfont's "Showtime 1967" which opened at Great Yarmouth's Wellington Pier Pavilion on Saturday. Casually clad in sweater and slacks, Val breezes through a half hour spot that includes amusing Irish songs, amusing

Irish stories, some typically English top twenty songs and some surprisingly good guitar playing.

Crisply backed by the Jimmy Currie quartet, Val includes "Elusive Butterfly," "The Special Years," "What Would I Be," and of course "Walk Tall" in his programme. — DAVID WAKEFIELD.

MIKE DANIELS

MIKE DANIELS' lively, roaring big band has had little recognition with the jazz public at large. A pity, because this mixture of pro and semi-pro musicians play lively, swinging music from the Ellington, Basie, Luis Russell, Ernie Wilkins books. At Amersham Jazz Club last week, the band showed its paces to a receptive audience. The ensemble playing was good and trumpeter John Lee and guest trumpeter John Chilton impressed in the solos. The band played well on numbers like "Blues Go 'Way," "One O'Clock Jump" and "Doing The Voom Voom"—and it's great to see 15 musicians really enjoying themselves. — ALAN WALSH.

STUFF SMITH

NOT only does Stuff Smith swing more than any other jazz violinist, but he almost manages to make the instrument sound as though it was invented for jazz. Now resident in Copenhagen, Stuff is currently in Paris for a four-week season at the Trois Maillets where he is accompanied by the sympathetic Dominique Chanson rhythm section of Heinz Schafer (piano), Henri Tischitz (bass) and Michele Denis (drums). Opening his set with a vocal version of "When Your Smiling," Stuff then went into a groovy "Crazy Rhythm" and produced a characteristic solo full of thirds, fifths and octaves and rasping glissandi. His sense

of swing, as he crouches bow-legged at the mike, is so intense that the slightly suspect intonation is rendered unimportant.

A compound version of "Summertime" and "It Ain't Necessarily So" featured more Smith vocalising and a double-tempo violin solo which set everyone's feet tapping. Heinz Schafer, whose backing throughout was delicate and tasteful, contributed a fine solo here. The groove was maintained with "Mack The Knife" and, then, "St. Louis Blues," in which Stuff gave ample solo space to the rhythm section, punctuating the bass, piano and drum solos with effective riffs. The number swung solidly from the first notes of the intro right up to the riantando at the end with a "Rhapsody in Blue" quote. Finally, as a tribute to the late Billy Strayhorn, Stuff closed the set with "Take the A Train" which again featured solos from all four musicians. — MIKE HENNESSEY.

PETER NERO

PETER NERO invoked well-bred titters at the Royal Albert Hall with his concert of light classics, light jazz and light humour on Thursday last week. He also invoked heavy applause and appreciation for his dazzling technique and the brilliant playing of his accompanying musicians. Mr. Nero is the latest and possibly the finest of the long tradition of American pianist entertainers. The sheer professionalism of his approach provides a rare delight, but his seeming inability to get to grips with any one particular style for any more than a few choruses at a time can prove irritating. The taste and skill are there—the ability to convince is not. — CHRIS WELCH.

CHARLES LLOYD

WHEN the Charles Lloyd Quartet makes its British

debut next Saturday audiences will see and hear a number of innovations which have been introduced since the group stole most of the honours at last year's Antibes Jazz Festival.

The Quartet played a triumphant concert at the Maison de la Radio in Paris last Sunday.

Pianist Keith Jarrett now doubles on wooden flute and soprano sax as well as drum sticks, tambourine, saxophone mouthpiece cover, plucked piano strings, cow bells and Armstrong-style handkerchief. Bassist Ron McClure, who replaced Cecil McBee with the group last January, is a positive tower of strength in the rhythm section. Jarrett, on soprano, duels with Lloyd in "Twin Peaks" which builds to a frenzied climax with drummer Jack deJohnette playing on his drums with armfuls of cow bells, and another new sound is Jarrett's plucking of the piano strings in a way that makes the instrument sound like a sitar.

Finally, as an "it-had-to-happen" extra, deJohnette has now developed a way of playing cymbals arched using a miniature bow which draws forth extraordinary sounds. Jarrett and McClure were particularly outstanding soloists but once again the entire Lloyd Quartet impressed by its tremendously integrated feeling of mutual enthusiasm. — MIKE HENNESSEY.

JESSE FULLER

IT WAS the Lone Cat's Last Stand, when one-man-blues-band Jesse Fuller appeared at Surbiton Folk Club last Wednesday immediately before heading back for the United States and retirement.

What a showman! With guitar, mouth-harp, harmonica, fiddle, bass and even hi-hat cymbal wired up electrically, he looked like an astronaut on the launching pad, and when he started playing he really blasted off. But it was when he divested himself of much of this gear for a couple of encores that he really went into orbit. For a man to pick brilliantly on the guitar and dance at the same time is something some of the younger fellows would find difficult, but for a man in his seventies—wow!

Interesting that he should have chosen a folk club for his final gig. At first they seemed to find it a bit difficult to dig what he is doing—perhaps because his amplification was on the blink—but once he started getting through they cheered him to the echo. — KARL DALLAS.

FRANK IFIELD

TO describe the audience at the Gala Preview of Holiday Startime at Blackpool's ABC Theatre as unresponsive is an understatement. It was almost hostile. Which put the stars, Frank Ifield and "Tarby" right on their mettle. And they finally won a narrow points victory. But only just!

Not that this fact will affect holiday-makers one jot. They will enjoy the polished professionalism of Frank Ifield who gives extraordinary value for money in his star spot; and the confident manner in which Jimmy Tarbuck displays the fact that he has now well and truly arrived as a major comic. The Barron Knights too, have brought their "Here come the groups" bang up to date, now including Georgie Fame, and Sonny and Cher in their devastating take-offs—climaxed by a very funny "Pete & Dud." — JERRY DAWSON.

TURTLES

DURING their short but successful enough promotional trip to England, the Turtles, last week made a swift visit to Blaises Club last Thursday—and with that professional ease so typical of the top-west American acts, they laid it down.

Before an eager and appreciative crowd the Turtles found no difficulty in producing a very good sound after overcoming their initial amplification difficulties. They have an overpowering vocal sound—fronted by Howard Kaylan, a carefree singer—aided and abetted by Mark Volman, who plays the grooviest tambourine.

Keeping in the folk-rock vein the group excelled on P. F. Sloan's "Let Me Be," Dylan's "It Ain't Me Babe," their last single "She'd Rather Be With Me," and of course, "Happy Together." — NICK JONES.

DERAM

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PROCOL HARUM

DATA ON THE MEN, THE MUSIC

Who are the Procol Harum—the group that rocked the pop world with one enormous first time hit "A Whiter Shade Of Pale"? They confounded the "experts" who said that all groups were finished. But Britain's number one group are a mystery to the general public. Only singer Gary Brooker, with Chinese robes and moustache is beginning to emerge as the identifiable one. The sheer speed of their mad dash to the top of the MM Pop 30 by the fastest selling single in the history of Decca Records took the image makers and star builders totally unawares. NOW—here is a MELODY MAKER Procol-graph—bringing you instant Harum Facts, plus a rapid word picture of each member of the group by their recording manager Denny Cordell. Says Denny: "Their music is stimulating intellectually as well as emotionally. It's pretty introvert music and definitely not for leaping about. They are mood makers and should be listened to whilst stoned out of your mind at 3 am."



Gary Brooker

LEAD singer, piano. Also plays organ, trombone, cornet and accordion. Born in Hackney, London, on May 29, 1945. Was lead singer with the Paramounts until they broke up in September, 1966, when he decided to take a rest from the business and endless one-night stands. Met Keith Reid, who had written the words for "A Whiter Shade Of Pale," and they started writing songs together. They advertised for musicians and formed Procol Harum. Made a demo which they took to Denny Cordell and which led to a recording contract with Deram. Gary lists his favourite musicians as Buddy Guy, Lonnie Mack and Roland Kirk and his musical tastes as Baroque, New Orleans jazz and Bob Dylan. Says Denny Cordell: Gary is a very solid guy and very talented. He's quite calm about success because he's quite hard and has been around for some time. He likes quality and has a very beautiful girl friend. One of those people who looks into his own mind he's very much impressed with China. Gary thinks "If I Were A Rich Man" by Topol is the best record in the chart by the way!



Mathew Fisher

ORGAN. Also plays bass, guitar and piano. Born in Croydon, Surrey, on July 3, 1946, he studied at London's famous Guildhall School Of Music. The last to join Procol Harum, he had been working with Lord Sutch's backing group and it took the others two months to persuade him to join. Now describes the group as the one "I had almost given up hope of ever finding." He put the organ variations on Bach's "Air On A G String" into "A Whiter Shade Of Pale." Says his biggest influences are Bob Dylan, the Beatles and Jimmy Smith. His favourite artists include the Beatles, Stones, Small Faces and Jimi Hendrix. His tastes in music range from Bach to rock-n-roll. Says Denny: Mathew is the kind of musical genius in the group. A beautiful player and very introvert. Musical humour makes him laugh, but he is very unemotional, except in his playing which has a lot of soul. Very shy, and quite untight for the first few meetings.



Ray Royer

LEAD guitar. Also plays violin. Born in Islington, London on October 8, 1945. Ray answered an advert from Gary and Keith Reid and was picked to join Procol Harum after an audition. The reticent member of the group, he admits a liking for the avant garde jazz of the Albert Ayler group. He claims to have no particular musical preferences but names Gary and Keith as his favourite composers. He is a self-taught musician who, like the other members of the group, believes passionately in what they are trying to do. Says Denny: A kind of schizophrenic. One day he's in the studio and he can't play a note. You just have to leave him alone on his off days, then he does the whole thing right. When Jimi Hendrix saw him play at the Speakeasy he jumped up and wanted to play bass guitar behind him. Ray plays block chords style—not fours, but in the picking style.



Dave Knights

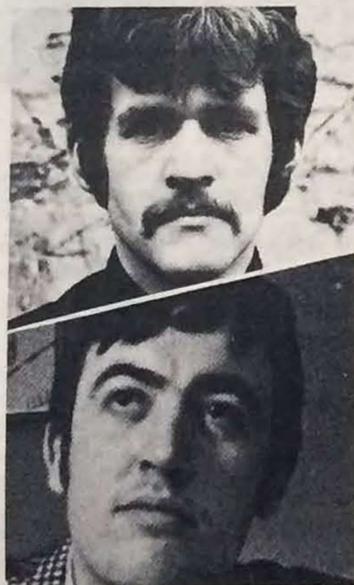
BASS guitar. Also plays lead guitar. Born in Islington, London, on June 28, 1945, and is a self-taught musician. Like Ray, he was one of a number of musicians who auditioned for Gary Brooker and Keith Reid when they decided to form Procol Harum. Has wide musical tastes and lists his favourite groups as the Who, Beatles, and Jimi Hendrix Experience. His favourite composers are Lennon and McCartney and Gary is currently his favourite singer. Dave says his biggest break was meeting Keith Reid. His ambition is just to remain with Procol Harum. Says Denny: He's astounding! He never moves but just stands there and plays in his black frock coat looking for all the world like an undertaker's assistant. Very solid.



Bobby Harrison

DRUMS. Also plays vibes. Born in East Ham, London, on June 28, 1943. He was lead singer with the Power Pack and he agreed to join Procol Harum instead, as drummer. Names Buddy Rich as his biggest influence and Rich and Duke Ellington as his favourite artists. Ellington is also his favourite composer. His favourite group—Procol Harum, which he describes as "the thing I have been looking for for the past four years." Is self-taught on drums and vibes. Says Denny: A real East End kid raving around, enjoying a drink and messing with all the chicks. Like Dave he makes the gig. The three real individuals are the front line. They are all good friends together—or they were the last time I saw them. They probably hate the sight of each other by now!

DERAM —not so much a label, more a way of life



A label built on two producers — Denny Cordell (top) and Mike Hurst.

"IN the beginning there were Cat Stevens and Beverley," said Tony Hall, Decca's Promotion Manager.

And if it sounds like the start of a new religion, you could be right. We were talking about Deram and I got the impression that, for Tony, Deram is not so much a record label, more a way of life.

In eight months, Deram has had more than its share of hits while projecting an image of a progressive label willing to give a chance to anyone with something really original to say. In the process they have unearthed such diverse talents as Cat Stevens, Procol Harum, Whistling Jack Smith, the Move and the Warm Sounds.

"At the start Deram was, for me, an emotional personal substitute for the loss of the Atlantic label," said Tony. "Our aim has been to get something distinctive and different—sounds which are musically progressive but still commercial enough to reach a large public."

SINCERE

"We have really built the label around two young producers, Mike Hurst and Denny Cordell, although we are open to any producer who feels he has something different to offer. Mike and Denny are enormously talented in completely different ways. With Mike everything is worked out in advance and he knows exactly what he will get before he goes into the studio. Denny is a feel producer—it all happens in the control room on the session."

I suggested that in 1967, material had become more important than the artist. Tony agreed. "There are a lot of good groups around who just copy records. We look for groups with original material."

"The success of Procol Harum is a perfect example of my belief that a genuinely sincere and musicianly performance will sell in large quantities if properly promoted. You must promote these things—it's no good throwing records against a wall and hoping one will stick. And you have got to believe in the record."

wouldn't have got to number one so quickly or in such vast quantities on any other label. The four of us in the promotion team really worked on it.

"The Procol are a fantastic development, particularly after the dreary ballad phase of a couple of months ago. Unless there is the excitement of new sounds and original ideas we get back to 1950 and the music publishers scene of selling corny songs to corny people."

"I've been interested in the Melody Maker articles asking whether the groups were getting too far out for the public. Personally I think the public is ready for new sounds."

"Another interesting point is the way the coloured pop scene is very static at the moment while everything is happening on the white scene. It all stems from the Beatles, really."

PROGRESSIVE

We returned to the origins of Deram. "We were lucky with our first releases in that Cat Stevens got so many plays, both here and in America, on 'I Love My Dog'" said Tony. "In fact it was played so often everybody thought it was a big hit although, in fact, it only made the minor 20s. It wasn't a colossal seller, but the next one, 'Matthew And Son,' zoomed straight to the top."

"Our first worldwide hit was Whistling Jack Smith. We didn't feel it was breaking new ground in progressive music, but we did feel it was completely distinctive and different. A Decca staffman, Noel Walker, produced it."

"But one thing about Deram, even the non-sellers do much better than the non-sellers on other Decca labels. And we are very proud of the artistic standard of almost every one of our releases."

"Take Denny Laine's first single for us, 'Say You Don't Mind.' That was the beginning of his Electric String Band which developed out of it. Artistically it was a great record, but the public weren't ready for it."

BOB DAWBARN

FANTASTIC

"I believe it will go to number one all over the world and will sell between two and three million. It sold about 380,000 in 16 days and already looks like being the biggest seller for years in France. Even Switzerland has ordered 5,000 copies. "I think the record would have happened whatever the label, but it

the 'marshall sound' is getting around...

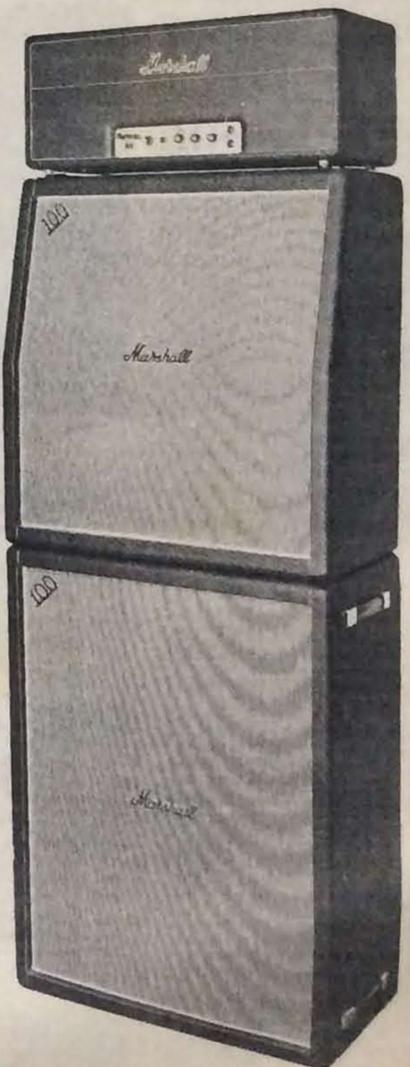
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Jazz Scene

FOR more than twenty years Max Roach has been recognised as one of the most consistently brilliant and commanding drummers in jazz. In all that time he has played in Britain just once — last year on a George Wein tour.

In fact rhythm section stars tend to get neglected, when it comes to touring Britain, in favour of horn players, and this could well be a contributory factor in the arrested development of European rhythm sections.

Max Roach, who was taking a few days holiday in Paris with his wife Abbey Lincoln, advanced this theory over coffee in the Café de la Paix recently.

People say that European rhythm sections aren't up to the best American standard and it could well be because horn players have dominated the touring scene. I'd really like to see a freer exchange of musicians between America and Europe and that's why I'm very interested in Danny Thompson's Fellowship of British Jazz Musicians.

I've had the idea of forming a similar association in the States for some time and I'd like to meet Danny when I'm next in London — maybe we could work together to help break down the union barriers and facilitate the exchange of musicians."

Roach is a fantastic drummer — Kenny Clarke regards him as the most musical drummer in the business: "I've been lucky," he says, "to have played with some of the finest musicians — Coleman Hawkins, Charlie Parker, Dizzy Clifford Brown, Bud Powell, Sonny Rollins—all of them legends in their own time."



ROACH: "I'd like to see a freer exchange of musicians."

MAX ROACH THE OTHER FACE OF BLACK POWER

MIKE HENNESSEY

However it takes a little more than luck to work regularly with musicians of that calibre. Max Roach has an abundant talent which is honed to a fine edge by his

professionalism and perfectionism. He also has a reputation as something of a jazz politician from his deep involvement in the civil rights is-

sue. As he explains: "If you live in the States today you are engaged in this issue. You can't avoid it. You are involved politically, socially and economically."

"I can't make speeches. I'm a musician — so my feelings come out in my music. It is the duty of an artist to express what he sees and feels."

"Civil rights are a natural evolution and nothing anyone should be disturbed about, except for those who are part of the establishment and see their supremacy threatened."

He thought that the conception of Black Power had been widely misconstrued in that some people interpreted it as a movement to replace one form of supremacy with another.

"It's not that at all. Coltrane, Miles, Louis Armstrong—these are examples of black power. But they're not about to replace anybody. The news media have a way of turning everything around. But jazz is an example of black power because people all over the world love and play this music which was created by Afro-Americans — from rhythm and blues to free jazz."

Max didn't think that jazz was exclusively Negro, that white musicians couldn't really play it. "This is another misconception. Of course all kinds of people can play jazz. It's just a matter of historical fact that most of the creative inroads have been made by Negro musicians — from Scott Joplin onwards — the progenitors have always been black."

Although a vigorous protagonist of the civil rights issue, Max Roach is philosophical rather than aggressive in his approach. "The States have come a long way, but there is still a long way to go. However, at least the white people in the States have learned to live together — Irish, Jews, Italians, Greeks, Germans and so on. They live and work together. And, on the other hand, the Negroes have lost their tribal affiliations and are living peacefully together. In Harlem you can find coloured people of all shades, from black to almost white."

"But the Europeans have been fighting each other for centuries. You see, there has always been segregation in the world. The French segregate themselves from the British, the Christians from the Jews, the Jews from the Moslems. But at least we can learn to live and work together in peace."

"It is not a question of inter-marriage. People in any case tend to marry their own kind. But, of course, I'm not against inter-marriage. Nobody in the world can fight love."

Although he has won no end of polls in his career as a drummer, Max Roach has not really had the public recognition that many people — George Wein among them — feel he deserves. I asked him about this and he smiled and said, "I suppose to achieve personal popularity with the public these days you have to engage a public relations firm."

BASIE

WHERE HAVE ALL THE BIG BANDS GONE?



JERRY DAWSON

IT was rather a sad night when Count Basie and Tony Bennett played the last two concerts of the European tour in Blackpool.

Sad for Tony Bennett at least, for despite the fact that the audiences at both concerts rose to acclaim him, off-stage he was bemoaning the fact that he and the Count were temporarily parting company. "I'm sorry to lose the band," he repeated. "It's been a great tour."

Much more elated was Basie himself, who

despite his years of experiencing the acclamation of audiences the world over, admitted that he had been very touched by his welcome on this trip. "I get a great kick out of the people here — their friendliness is a great gesture to an old pal — I like it," he said. Which is quite a speech from the usually laconic Basie. I asked him how successful the tour had been, pointing out that some critics had commented on the lack of soloists, compared with his previous bands. He answered quickly and definitely.

"I think that this band is stronger in many ways. I deliberately set out to eliminate too many soloists. You build up the individuals and then when eventually and inevitably they leave you — man, you are in trouble. In fact this time the audiences were wonderful — even warmer than previously. They appeared to like what they heard."

The man's innate modesty was all too evident when I asked what he had seen and heard in Britain. "I called in Ronnie Scott's Club a couple of times to hear the Johnny Dankworth Band. It's just tremendous — and the sound they made for Cleo Laine's vocals was too much. They were great!"

"Johnny has a couple of fine trumpet-men who caught my ear (I didn't get their names) — and of course there's Tony Coe. I want him, but apparently there is difficulty in getting a working visa for him. He could appear in the States as a soloist without much trouble but when it comes to playing with a band, there are troubles. My agent, Willard Alexander is working on it and I won't know how things are going until I get back to New York. "You ask what other bands I heard. Apart from Johnny Dankworth and Tubby Hayes whom I just missed — where are the bands? They are not in London."

We moved on to the subject of Tony Bennett. "Tony's a wonderful guy," said Basie. "I just stay back stage and listen — he has some wonderful music. 'Count Basie presents Tony' was entirely his idea for billing."

"I don't know about me bringing other name singers for future tours — it is more a question of them bringing me! But there is talk of us coming back in September for a tour with Georgie Fame."

"What a pleasant surprise he turned out to be. It was Harold Davison's idea that he should appear with the band, and he sent some tapes to Willard, but I never got around to hearing them. Willard thought he was right — so I took a chance."

"And how he surprised me — he knows! I had no idea that Georgie had so much soul. He can sing the blues — Period! "He knew a lot of our arrangements — 'Little Pony', 'L'il Darling' etc, and he just sang the tenor solos as they were played. I understand that he is to visit the States — I hope he takes us on tour with him!"

ELLINGTON

A JUILLARD SCHOLARSHIP IN STRAY'S MEMORY

JEFF ATTERTON

DUKE ELLINGTON, who flew to New York from the West Coast for Billy Strayhorn's funeral, is sponsoring a scholarship fund in his memory at the Juillard School of Music.

After his recent bout of bronchial pneumonia, Louis Armstrong is taking it easy at his Corona, Long Island, home. He is expected to start work again next week at the Rheingold Music Festival in New York's Central Park.



LOUIS: taking it easy

CONCERTS

Frank Sinatra, touring this summer with Buddy Rich, has extended the eight concerts to 11 — and may add more to the schedule. . . Benny Goodman is currently back at the Rainbow Grill in New York. . . the Bill Evans trio recently accompanied vocalist Sue Rainey at a Salt Lake City club. Now they may do college concerts together.

POLICY

Vibist Red Norvo has launched a jazz policy in the Hong Kong bar of Los Angeles' Century Plaza hotel. . . Harry James and his Swingin' Band, featuring vocalists Ernie Andrews and Judy Branch and drummer Sonny Payne, have returned to the Riverboat, home of big bands in NYC. . . guitarist Wes Montgomery, Grammy award winner, follows Miles Davis into the Village Vanguard.

LATEST

The Newport Jazz Festival will re-unite three early boppers: Dizzy Gillespie, Thelonious Monk and Max Roach. . . John Handy's group is at the Village Gate for a four week run. . . Eartha Kitt and actress Diana Sands

Easybeats' drummer breaks with group

EASYBEATS drummer "Snowy" Fleet has left the group. He stayed behind in Australia when the group flew back this week. Manager Mike Vaughan is looking for a replacement in England. There was no official reason for his departure at presstime.

Ken Colyer flies to Germany on June 21 for a one-nighter. He will be appearing with the Spree City Stompers at Hamelin.

The Cream's second album, so far untitled, will be released at the end of July. Manager Robert Stigwood is currently in America negotiating a late summer tour for the group.



CREAM: American tour?

who has been appearing in Europe with partner Jeanne Lee since last September, arrived in London from Dublin last weekend. He left again for Brussels on Monday. He visited the Ronnie Scott club and discussed a possible return date. He played a season at the club in 1963. . . a new single by the Cyrkle "We Had A Good Thing Going," by Nell Sedaka, is released tomorrow (Friday).

The B side to the Bee Gees' US hit "New York Mining Disaster" is also being plugged and could make it a double-hit. . . Adge Cutler and the Wurzels have a new single released on July 7. No titles were available at presstime. . . Ronnie Scott flies to Cologne, Germany this week to record with the Kenny Clarke-Francy Boland big band.

SINGLE

The Yardbirds are recording a new single and part of an LP today (Thursday) and tomorrow (Friday). They open their American in Colorado Springs on July 19 and goes on to the end of August. . . Dick Morrissey, Sandy Brown and the Johnny Parker band, featuring Wally Fawkes play an open-air concert at Highgate Ponds tomorrow (Friday) as part of the Hampstead Festival. . . Barry Fantoni will play tenor sax, piano and drums as well as sing on his next single which will be recorded at the end of this month.

Pinkerton's Colours' first Pye single after switching from Decca is "Mums and Dads" released on June 30. . . the Pink Floyd's follow-up to "Arnold Layne," "See Emily Play" is released tomorrow (Friday).

band guest in Swingalong on June 22. . . Eric Burdon and the Animals left London this week for TV dates and personal appearances in Italy. . . Alan Elsdon's Jazzmen recorded a Swingalong show this week. . . American jazz flautist and composer Paul Horn was in London this week for discussions with Vic Lewis and BBC-TV on the possible presentation of his Jazz Mass.

COLOUR

Singer Vikki Carr arrived in Britain last weekend to record two TV shows for the American market. The shows will be filmed in colour at Elstree Studios. . . Mary Russell, wife of clarinettist Pee Wee Russell, died of cancer in New York on June 7. She was 58. Eddie Condon, Bud Freeman, Ruby Braff and Marshall Brown were among the celebrities at her funeral. American pianist Ran Blake,

EDITOR

The Artwoods have been asked by German composer and pianist Hans Bregel to take part in a fusion of symphonic and pop music. . . US jazz writer Dan Morgenstern is the new editor of Down Beat magazine. . . The Alan Bown Set have dropped the Set to avoid confusion with the Alan Price Set. They will be known in future as the Alan Bown.

Johnny Scott's Quintet have a new LP "Communication" out in July on Columbia. The group plays the Bull's Head, Barnes on June 26. . . Scarborough's new Candle Light night spot opens on Saturday (17) with a resident group led by owner Geoff Laycock. . . Denny Laine recorded a new single this week and starts work on a new LP next week.

The Bachelors open their summer season "Bachelors Show" at Scarborough's Futurist tomorrow (Friday). Chris Barber is to record an album for the Marmalade label with compositions by Georgie Fame, Ray Davies and Paul McCartney. The Barber

MORE NEWS ON PAGE 15

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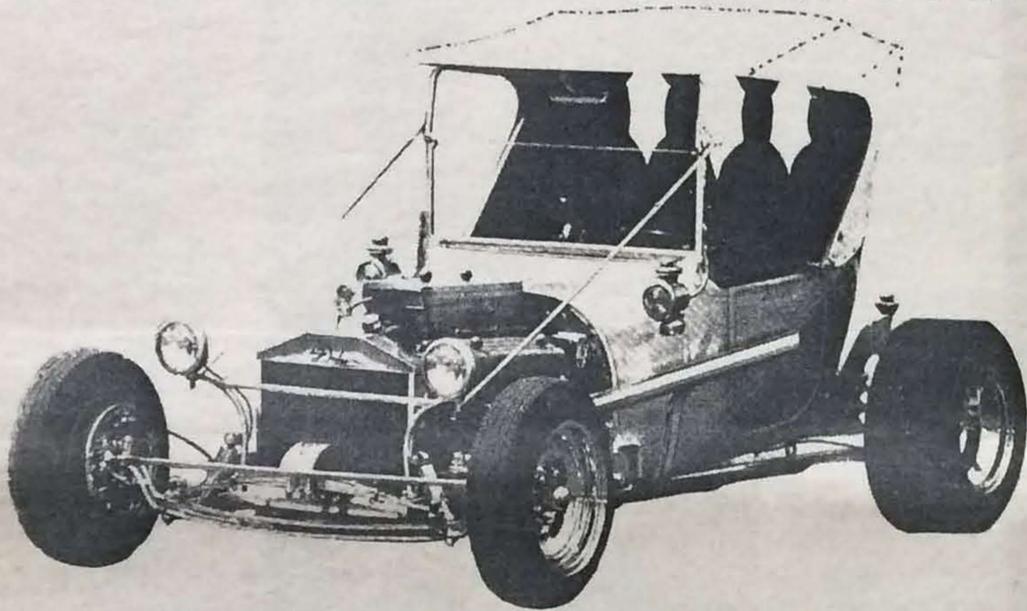
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Young Rascals know their market



THE Young Rascals with "Groovin'" have got a hit in England and the MM tipped it as such when it was released. But it was not such amazing foresight because the four Rascals have been an integral part of the American pop scene for over a year now, since "I Ain't Gonna Eat Out My Heart Anymore," "Good Lovin'," "You Better Run," and "Love Is A Beautiful Thing."

Both of their albums, the first when they were still in frilly shirts and knickerbockers, and the second, a more mature thing called "Collections" have sold well — the latter putting them straight into the Top Ten U.S. Album charts.

In addition, Felix Cavaliere, organ; Eddie Brigati, singer; Gene Cornish, guitar; and Dino Danelli, drums; have also seen their single, "Groovin'," hit the number one spot in America a few weeks ago. — So everybody's happy.

The Rascals are professional people. They like to do things well and they are aware of exactly what they are doing. "Groovin'" is a typical example of this. They understand what people want — and how to give it to them. "Groovin'" was apparently a nice, pre-

packaged number one for the American market. An easily singable, un-aggressive, cool, "toe-tapping" little number all about sunny Sundays — it couldn't fail because it was a topical, delightfully, commercial record.

The Young Rascals were formed in 1965 around New York and immediately met with enormous success as the audiences thronged to a club called the Barge, the centre of happenings at that time in New York. Soon fans were spreading the gospel into the city and the Rascals were "in."

Recently the group have been working non-stop due to their latest hit, and have just completed a hard one-nighter tour of colleges in the South. There will soon be quite a demand for the group in England and to satisfy it, agent Tito Burns meets Rascals manager Sid Bernstein in a week's time to discuss plans for an October concert tour by the group.

The Rascals have just released a new sound in the States, another number in the "Groovin'" vein, titled "Girl Like You," but British release plans are still unknown.

However Felix and Eddie hope to make a quick trip to England at the end of July for a promotional visit — and on the strength of "Groovin'" they'll get a rousing reception.



BURTON: "most of jazzmen today play like old people."

GARY BURTON IF YOU CAN'T BEAT 'EM, RESEMBLE 'EM

BY LEONARD FEATHER

JAZZ musicians, in their recruiting drive to draw adherents from the folk, R&B and R&R ranks, may soon adopt a new slogan: if you can't fight 'em, resemble them.

Recently at the Cafe Au Go Go in New York, such teen-oriented groups as the Butterfield Blues Band and the Blues Project alternated sets with a subtle new quartet led by the brilliant jazz vibra-

phonist Gary Burton. The reaction, Burton proudly recalls, was "stunning."

No small factor in Burton's conquest of crowds normally insistent on the Big Beat was his group's visual impact. The quartet's inventory includes mop-top coiffures, two pairs of steel-rimmed glasses, one carnation-colored velvet jacket, one pair of pants with pin stripes as

wide as Mrs Miller's vibrato, and other Top 40-ish accoutrements. Four young men attired like this can walk the streets of New York unnoticed, but what happens when they hit the road? Last week, to satisfy my curiosity, I flew to Austin, Texas, where the Burton group took part in the highly successful three day 'Schlitz Salute To Jazz,' a commercially sponsored public festival (expected, incidentally, to be the first of many such events).

"Sure, we're stopping traffic here in Austin," said Burton. "If people want to stare, let them. We dress this way because we like to, not as an affectation. When we play for rock audiences, they can identify with us. When we work a jazz job, people are astonished. They expect the worst of us; so when they hear us play, they're pleasantly surprised."

Onstage at Austin's Municipal Auditorium Burton proved his point. A crowd of almost 10,000 listened attentively and applauded energetically while he played with extraordinary harmonic finesse and his guitarist, Larry Coryell, created intricate improvised melodic lines. The guitar was never over-amplified. The drummer showed the influence of Elvin Jones; the bassist's oblique rhythmic ingenuity was typical of the new wave in jazz. Only in one tune was there a hint, and an ingenious one at that, of the rock sound.

"The whole thing is more a matter of youth than of rock people," insisted Burton, a tall, lanky youth of 24. Discovered by George Shearing in 1963, he later toured for three years with the Stan Getz Quartet. Working now with younger men, he feels a maximum of rapport with his contemporaries, and a minimum of respect for his elders. He is capable of such a remark as: "The trouble with most of the jazzmen today is that they play like old people." Which old people? "Well, men like Miles Davis, John Coltrane." (Old man Miles will be 41 this month; Grandpappy Coltrane recently turned 40.)

George Wein, producer of the Austin fiesta, has become the group's biggest rooster. "Marvellous! This is the best new jazz combo I've heard in years. I've booked them to play this summer at the Newport Festival, and I know they'll be a sensation."

Burton is supremely confident that the new music and new look of his group will emancipate jazz from the stale image that has lost many of its aficionados to the folk and rock colonies. "When we began developing our own ideas on how to sound and how to look, and when the audiences responded so wildly," he said without batting a sideburn, "I felt like I'd struck yet another blow for freedom."

Jazz scene

TWO crash helmets bearing the name Honda were the first and least expected objects to catch my eye when I entered the hall of Mel Torme's London hotel suite.

The singer is known to be a sports car fancier with a taste for elderly MGs and such. But why the lid?

ARRANGEMENT

"They're for my motor cycle," Torme explained. "I've got it outside. It's the best thing to ride in town. We've got two of them at home, and Jan and I both ride them. I have an arrangement with the Honda people, and they let me have one wherever we go. They shipped this down from Nottingham when I got here."

"My car is still the old favourite, an SS 100 Jag." Jan, of course, is Mrs Torme—otherwise known as actress Janette Scott.

CONDUCTING

"We work together semi-constantly, but she isn't a regular part of the act. When the whim takes us, I bring her on as a guest and she sings a medley of 16 songs with me at the piano. We sing against each other, eight bars of each song, and finish up in harmony, in thirds, you know. I call it the "Whoopie" medley. We'll be doing it on my BBC TV show." Besides being an excellent

TORME MEET THE WIFE IN A SETTING OF BIG BAND ARRANGEMENTS

BY MAX JONES

singer, Torme is a songwriter, arranger and pianist who can turn his hand to comedy, acting, conducting, drumming and picking the baritone ukelele. In other words, he's an accomplished musician as well as an all-rounder.

COMPOSITION

In the line of composition, he is known for his 1949 "California Suite" and such songs as "Stranger In Town," "The Christmas Song," "County Fair" and "After The Waltz Is Over"—the last having been written in this country and re-

corded with Cyril Stapleton's orchestra.

"I'm still very interested in composing. 'The Jet Set,' the song I open with at Talk of The Town, is one of mine. Another I wrote is 'Tracy' about my little boy. I did that on a TV show last time I was here, but I'm not sure if they used it when the programme went out."

"My latest record, as a matter of fact, is of my most recent song. It's called 'The King' and it will be released shortly as a single in America."

PRESENTED

Latterly, Torme has presented himself in a setting of his own big-band arrangements. And he's brought a batch with him for the Burt Rhodes orchestra at the Talk.

"I've done all the charts except 'Foggy Day.' That's an old one by Marty Paich. My most recent arrangement is 'Hey, Look Me Over,' and I've written the chart of 'Mad Mad World.' It begins as a waltz and becomes a real cooker. I think you'll like it."

FLATTERING

"I guess I am rather proud of these charts, and a lot of guys in the bands I've worked with have been crazy about them. It's flattering that they should like them."

"As you may know, I had no training in composition or arranging; no study, no nothing like that. I just learned by trying it out, by applying myself to it. I made mistakes and picked myself up, and I intend to go on."

CREATIVE

I was curious to know, in view of his broad musical interests, whether Torme continued to find singing artistically satisfying?

"Not really," he said at once. "It's very nice to receive the accolade as a performer. It's good fun to hear the applause. But I get a hell of a lot more kick out of the more creative side of my talents, out of songwriting and arranging. It's more lasting and finally more rewarding."



TORME: "It's good fun to hear the applause."



GENE KRUPA HOW DOES HE RATE THIRTY YEARS AFTER?

BY CHRIS WELCH

BUDDY RICH floored everybody during his first-sensational visit to Britain with his drumming, his band and his wit.

But he also surprised many of his fans with some less than complimentary remarks about some of his contemporaries. Some found his bluntness refreshing. Others were disturbed—particularly by his comments about the first of the giants—Gene Krupa.

At the now legendary drum clinic Buddy held in London last April he said: "Gene has a certain amount of technique but he relied more on personality than playing."

In fact Krupa and his playing presents one of the biggest puzzles in jazz. To the non-drummer and the average modern jazz fan Krupa might appear as corny, ham-fisted, tasteless and even embarrassing.

This is looking at him in the harsh light of today's incredible advances in technique and ideas, separated from the era of Gene's

greatest achievements by the gulf of time and progress.

But to countless drummers and fans all over the world who were inspired and excited by his playing, there is still an appreciation, in which nostalgia and regret at his decline are inextricably mixed.

There are four stages in Krupa's career. The first from around 1929 to 1935 when he appears as the explosive, young exhibitionist with one of the fastest techniques of the time. He wanted to play hard, loud and fast at a time when the drummer was a third class citizen and had to keep his place—or else!

In the second stage from 1935 when he joined the Benny Goodman Orchestra he became a big band drummer par excellence and it was with B.G. that he developed the image of the gum-chewing showman.

Most British jazz critics have a built-in prejudice about Krupa's playing and the Goodman band, comparing

them unfavourably with Jo Jones, Fletcher Henderson and Count Basie.

But the Jo Jones mythology has always escaped me and I would suggest the Jones brigade compare say Gene's ensemble playing on the 1937 "air-check" version of "Bugle Call Rag" with Jones' on "Clap Hands Here Comes Charlie" by Basie recorded at the same time.

Then Gene formed his own big band which lasted from off and on from 1938 to 1951. His playing became faster, harder and more modern. But unfortunately it wasn't modern enough. While Gene was wailing with Roy Eldridge and Anita O'Day in one of the finest bands of the swing era came the bop revolution and drumming was turned on its head by Kenny Clarke and Max Roach.

After 1951 the spirit, fire and speed dropped away. There are few things more depressing than hearing Gene's playing on some of the Norman Granz sessions of the

1950's. How do the younger generation view the now venerable Krupa?

Jon Hiseman ex-New Jazz Orchestra and now with Graham Bond says: "Krupa I loved a lot in the early days not so much with Benny Goodman but with Eddie Shu and Charlie Ventura. He's got a really strange small group style."

"As far as getting the drums accepted Krupa has done more than anybody else and started the tradition of the drum solo that everybody including myself are still doing today. And I don't think Rich is so stylistically individual as Krupa. He was beautiful!"

Says Max Abrams: "It was not very nice for a man like Buddy Rich to speak so disparagingly of his colleagues like Louis Bellson, Joe Morrello and Gene Krupa. Nobody knows it all—not even Buddy Rich. Krupa was the first drummer to make people sit up and take notice and take really interesting solos."

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Future of pop music

In last week's MM Bob Dawbarn told us: "A high percentage of all pop music will always be rubbish—it's existence, after all, depends on its appeal to the musically naive."

For how long will rubbish thrive in the minds of the musically naive? The latest Beatles album has rocketed pop music into another dimension. They want to communicate.

"What do I do when my love is away (does it worry you to be alone). How do I feel by the end of the day (are you sad because you're on your own). No I get by with a little help from my friend"—"A Little Help From My Friends" (Lennon-McCartney 1967. Copyright Northern Songs Ltd.)



The Beatles appreciate their friends—do you? The Beatles have got something to say and what better than through their music? They have an audience of millions so why not tell them about themselves? Why not communicate? We're all human.

The beautiful thing about some pop music is the way it progresses. What's the use of listening to "Revolver" now? We've gone a step further. With each record the Beatles get further into themselves—further into us. Deeper and deeper. Younger and younger. Why not be happy, free?

But will there always be a high percentage of musically naive people? How much can an audience absorb, analyse, understand? How much knowledge can be imparted via the medium of music? Is it "the pure art form" to those with real understanding?

Engelbert Humperdinck fails to make me think about life or death. It doesn't make me cry, laugh, hate, or even think. Engelbert doesn't inspire you to want to do something about the environment you live in.

There is a place in pop music for communication. Dylan has been there for a long time. His life is fact. He is basing his knowledge on reality, his insights, reflections, his wit. Music is art. Pop music is art.

At last after years of rebellion and pointless ridicule, a path has been found along which pop music can travel spreading a gospel. The music of the young is fast becoming a medium through which the young can communicate.

On America's West Coast the younger generations have literally united because their philosophies have coincided. They seem to have found a way through the tangled web of life. And pop is playing a vital part.

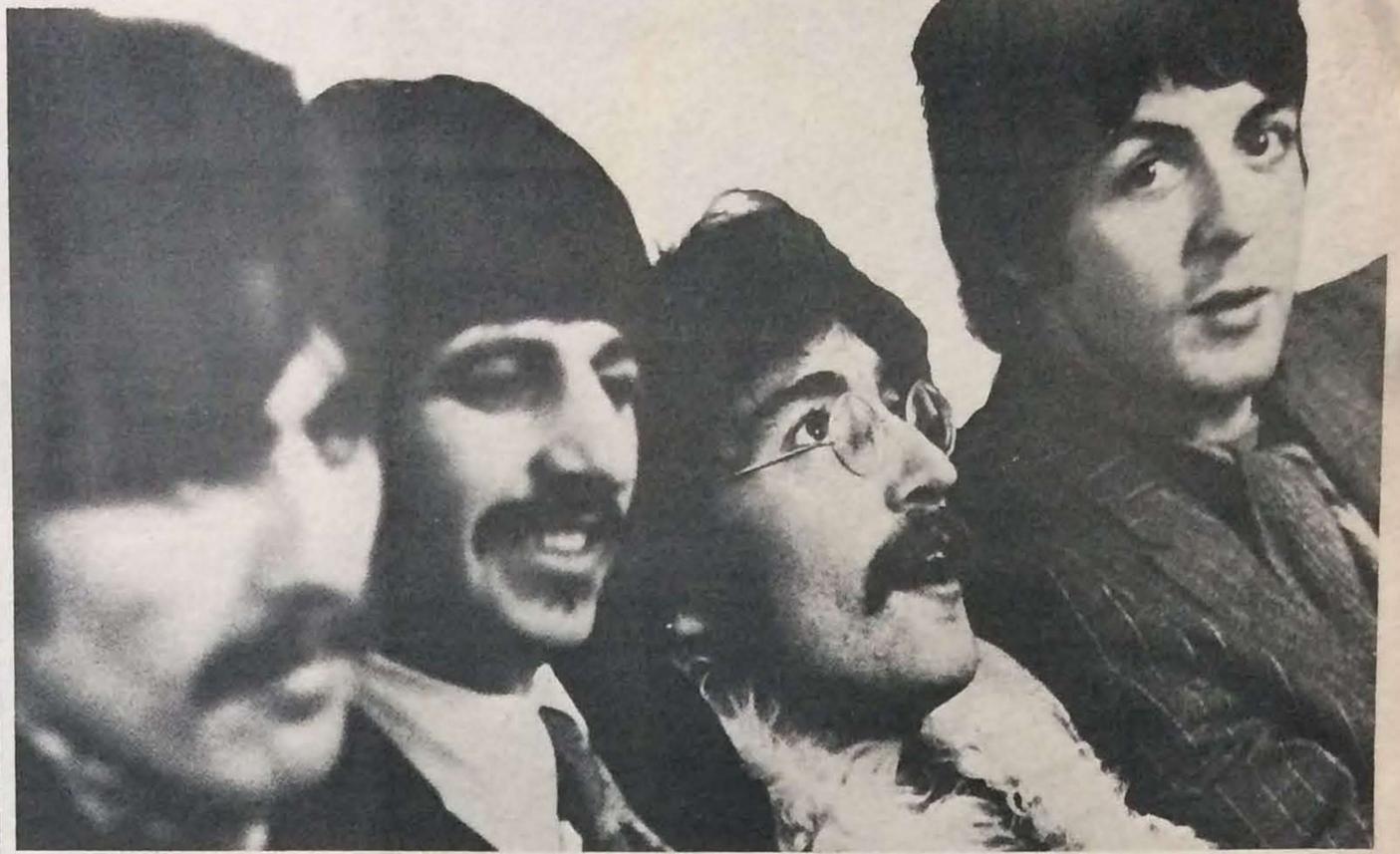
Or at least the message of the Flower Children is playing a vital part. Pop is their inspiration, their stimulant, their happiness, it is their way of communicating and conveying their delight of life to other people.

Why do what your parents do? And what their parents did? And their parents before them? Let's all do what the hell we want. It sounds like rebellion all over again—but maybe this time things are different.

Maybe that big H-bombs mushroom hanging over all our heads has in fact made us grateful to be alive. And maybe we should all sing songs about being alive and then maybe more people will be grateful for being alive.

No, I don't think the world owes us a living—we owe it to the world to live.

COVER THE BEATLES



—it's not so easy now!

IN July 1966, Paul McCartney, John Lennon, George Harrison and Ringo Starr sat in a penthouse suite in Munich's Bayerische Hof hotel. It was late afternoon, torrential rain streamed down on several thousand fans waiting patiently outside the hotel for a glimpse of the Beatles.

George Harrison lounged on a divan playing a preview of their latest LP and Paul McCartney, listening intently to the far from perfect reproduction from the machine, turned and commented to me: "They'll never be able to copy this."

Well, Paul was referring to "Revolver," the album that marked the Beatles' most significant leap ahead of the rest of the pop world. But with their new album, almost a year later, they seemed to have had the same idea in mind.

For the remarkable thing about "Sergeant Pepper's Lonely Hearts Club Band" is not that there are five single "cover" versions out—but that there are only three songs covered.

The Young Idea and Joe Brown have covered "With A Little Help From My Friends," Kenny Ball's Jazzmen and Bernard Cribbins rushed onto the music hall-flavoured "When I'm Sixty Four" and David and Jonathan, who scored with "Michelle" (from the "Rubber Soul" album) have gone rather on a limb by doing "She's Leaving Home."

At the time of writing, the Young Idea's record seemed to have the best chance of success.

Last summer, six songs from "Revolver" were given the cover treatment from various artists from the She Trinity (who made "Yellow Submarine") to the Fourmost, Episode Six and Brian Withers with "Here There And Everywhere."

But it was Nems stablemate Cliff Bennett—who was on the Beatles German tour immediately prior to the release of the album—who scored most heavily. His version of "Got To Get You Into My Life"—the Paul McCartney vocal on the LP—was a big hit and climbed to number six in the MM's Pop 50 last September.

Six songs covered from their last album, only three from their new "Sergeant Pepper" best-seller. All of which indicates that the Beatles are progressing more and more away from the idea of conventional commerciality.

It's not enough today to nip in quick and cover the Beatles. In that sense they are less commercial today. It's the Beatles themselves, the combination of their talent and their own material which creates the magic that adds up to "Sergeant Pepper's Lonely Hearts Club Band" topping a quarter of a million sales in under a fortnight.

The Beatles own fertile brains and musical imagination are killing the old idea of a quick hit from the new Beatles album.—Alan Walsh.

COME ON EVERYONE!

MONKEES

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Remember, you've a chance to win every week till August 7th.

Important: Entries will be opened every Monday from June 5th to August 7th 1967, and compared with the Top Pops charts published in the following Thursday's Melody Maker. 50 prizes of Monkees LPs will be awarded to those entrants whose entries are correct and who in the opinion of the judges submit the most original and interesting reasons why they like Cydrax. The judges' decision will be final and no correspondence entered into. The competition is open to all residents of Great Britain and Northern Ireland other than employees or families of employees of Whiteway's, their advertising agents and the Melody Maker.

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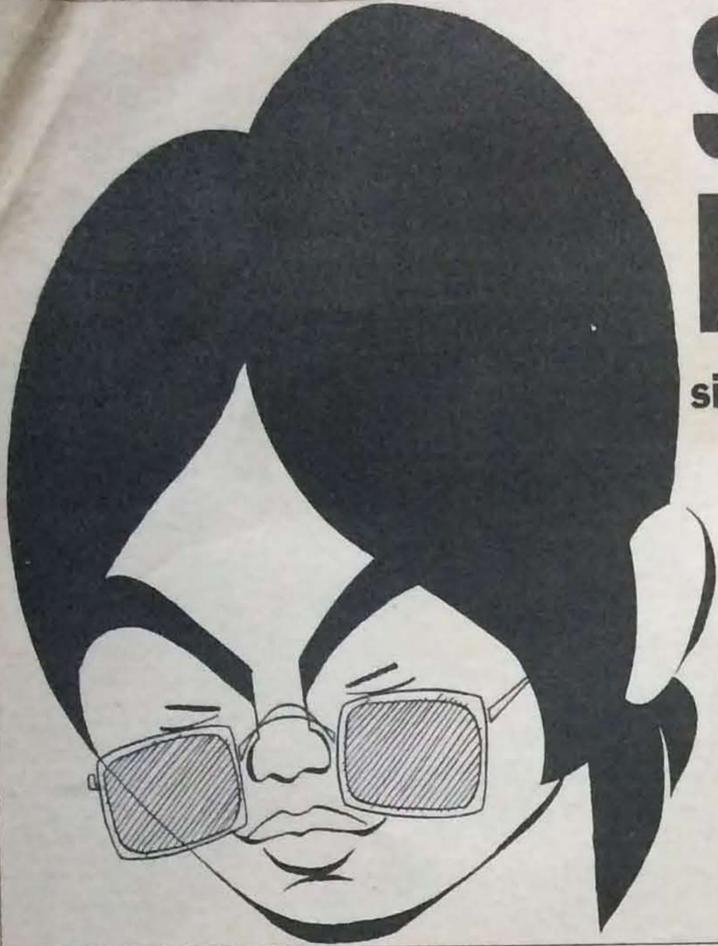
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STEVIE MARRIOTT

singles out the new singles



STEVE'S BLIND DATE SESSION WAS HELD AT HIS NEW FOUR-STORY HOUSE ALMOST OVERLOOKING THE THAMES AT CHISWICK. STEVE DISPENSED HOT TEA IN THE FIRST-FLOOR LOUNGE AS HE PERCHED ON A CHAISE LONGUE TO LISTEN TO THE RECORDS.

FOUR TOPS: "7 Rooms Of Gloom" (Tamla Motown).
It'd better be the Four Tops. Oh, it's too much. I haven't heard it before. Has it been out long? This has really brought me up. It's great—and away from their usual style. They had that number one and followed up with a thing that sounded exactly the same. But this is different and it's great. Thanks for putting this on.

P. J. PROBY: "You Can't Come Home Again" (Liberty).
Is it P. J. Proby? Great. Oh, this is very very nice. I hope it makes it. I'd like to see him make it here again because he's an artist. But I've got the horrors about it being a hit. He's so visual, he's really a visual act. He's great on stage which is what sold him more than his records.

KENNY BALL'S JAZZMEN: "When I'm Sixty Four" (Pye).
It's that beautiful Beatles track. Kenny Ball! Oh, that's great—Kenny Ball recording a Beatles number. It's too much. I hope it goes, I think it's great. Good old Kenny—it's a gas. He does it very well.

DEL SHANNON: "Mind Over Matter" (Liberty).
Hello. I thought it was Cher! Oh, Oh — I've goofed. It's Del Shannon. Andrew'll kill me, man. A good record, beautiful backing sound. I really dig the sound in the background. I hope it's got a chance. It's a good song.

ROBERT MITCHUM: "Little Old Wine Drinker Me" (Monument).
Oh, nice! When I was about 13, I used to collect all Hank Williams stuff. They were 78s with a yellow label and they were great numbers. This is great, but I dunno who it

is. Is it that Irish bloke Larry Cunningham? Robert Mitchum! Oh, boy have I been goofing today. It's nice though. I like it.

RAMSEY LEWIS: "Function at the Junction" (Chess).
It sounds like a Mongo Santamaria production with a Ramsey Lewis piano. Is it Ramsey Lewis? Beautiful. The only thing is, this sort of thing never gets plugged in the clubs or by the pirates or the BBC, so no-one knows it's out. More of that is what I say.

FOUR SEASONS: "C'Mon Marianne" (Phillips).
The Four Seasons. It's great. Why don't you put something rotten on so I can say it's a lot of rubbish. I hope this is a hit. They make great records. Bob Crewe is a great producer and the singer's got a beautiful voice. Nice. Hope it makes it.

THE ASSOCIATION: "Windy" (London).
I don't know who this is. Are they English? So many English groups are sounding like this—sort of West Coast, Beach Boy-ish. It sounds just like Tony Rivers and the Castaways. It's an ordinary record. I don't like it. Oh, it's the Association. I like their style. I thought their "Along Comes Mary" was great. Its this song I don't like. They do original things, but this isn't original.

NANCY SINATRA: "You Only Live Twice" (Reprise).
You're not playing me the new Donald Peers single are you? Julie Rogers? Who is it, man? Nancy Sinatra? Didn't I goof! Sorry Frank. I can't take this, take it off. How do they do it? It's terrible. But there you go.

PICCADILLY LINE: "At The Third Stroke" (CBS).
It's got a nice vocal sound. Is this David Bowie? It sound the sort of thing that David Bowie writes. Is it a group. It's nice, The Piccadilly Line—don't know them. It's got a very American sound about it. Yes it's lovely. It seems a bit long though.

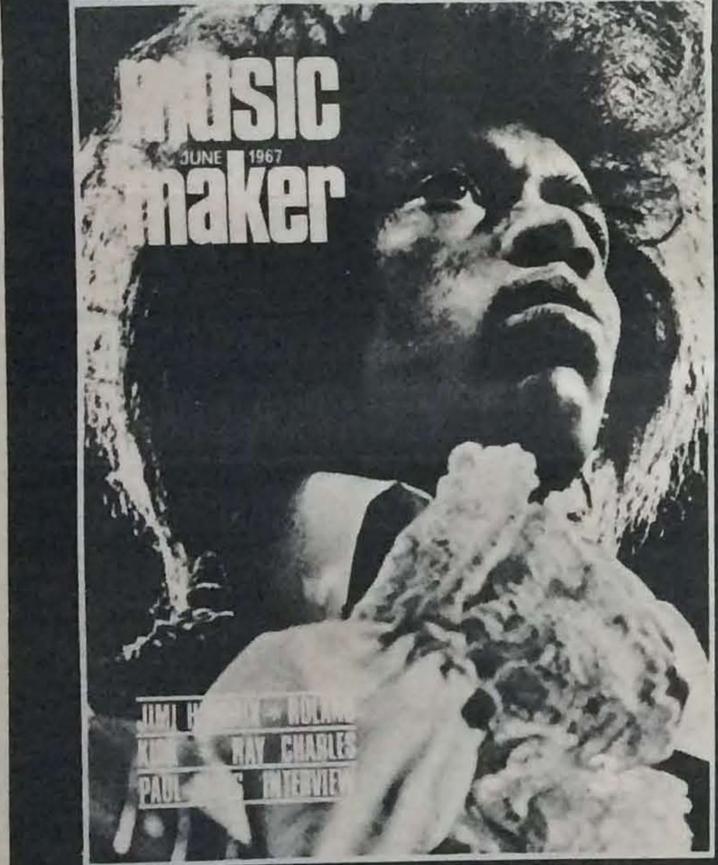


"... jolly throng squatted in communion."



"... young musicians getting outside their minds."

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Dave Dee on stage in Paris

"Oui" to the Wi

THE list of hits from the Wiltshire Wonders, Dave Dee, Dozy, Beaky, Mick and Tich — "Hold Tight," "Hideaway," "Band It," "Save Me," and "Okay" — sounds like a rather sinister short story with a happy ending. But it was making a happy beginning that Dave Dee, etc. were worried about when they sat in their Paris hotel waiting for a coach to take them to the Paris Pop Festival. "We just don't know what to do in France," said Tich. "The first time we came over we didn't exactly set the place on fire. This is our fourth visit — and we still don't know what the people want."

It's the worst audience in Europe. The whole French scene seems to be a pretty closed shop. Even the Beatles and the Beach Boys didn't go a bomb when they first played here. Dave said that in most other European countries the group got a good response. "Our records always sell better than the cover versions in other European countries but it seems to be the other way around here." Two French girls marched into the lobby, one wearing the latest line in psychedelic knickers which her mini-skirt, "Are you a pop group?" they asked, adjusting their cameras. "No," said Dave solemnly. "we're sheet metal workers from Merthyr Tydfil."

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THE IN CLUBS

**CHRIS WELCH takes in
The London club scene—
beginning with**



LOVE, BEAUTY, THE FUZZ AND THE UFO

CLUBS are one of the main bastions of the British pop industry. They support the whole unique group network and link a nation of fans. They cater for a vast range of tastes, from the psychedelic to the alcoholic, from hip London to swinging Birmingham and all points north, south, east and west.

In this, the first part of a four week series investigating the various types of clubs and their groups and patrons, the newest and most bizarre clubs are described, at present confined to London.

Fear of collective teenage activity has caused massive repression by the Establishment in the past, and usually with just cause.

Teddy boys, mods and rockers were all cults based on violence. They were in turn encouraged by the newspapers and films and at the same time violently condemned. But nobody had shown any alternative.

Today, in London, a new group of young people are emerging, who renounce violence, who prefer to create or participate rather than destroy or mock, who want a collective society rather than a destructive gang; love rather than hate.

Until these differences are noted the new group will suffer the usual condemnation and we can expect a deluge of drivel from Sunday newspapers very shortly.

There will be "Hip Immoralists" or "Teenage Freaks" any day now, with demands to "stamp out this evil in our midst." Before this happens let's coin our own much nicer phrase—"The Bell People."

The Bell People of London, complete with jangling neck bells, already have their own headquarters, and UFO (it stands for "Unidentified Flying Object," or "Underground Freak Out") is believed to be Britain's first psychedelic club. Other pockets of resistance include Happening 44, the Speakeasy and Electric Garden.

EXCITEMENT

American Joe Boyd runs UFO in the temporary absence of co-founder John Hopkins. Says Joe: "We started the club in December and it's basically a home for groups who are doing experimental things in pop."

"The object of the club is to provide a place for experimental pop music and also for the mixing of medias, light shows and theatrical happenings. We also show New York avant garde films."

"These can be shown and performed before a sympathetic audience. Among the groups that have played here are the Pink Floyd, Soft Machine, Bonzo Dog Doo Dah Band, the Procol Harum, before they made the record, and now Arthur Brown is generating a lot of excitement."

"Membership costs 15 shillings for a year, and members pay ten shillings an evening. They are allowed two guests at £1 each. It's a bit dear but they get nine hours of music, and several groups."

"The club has grown spectacularly and we've already had to close membership so now we have got to find larger premises. The kids who go aren't really the same as those who go to The Tiles or the Marquee. They are the London psychedelic crowd."



"... the kids aren't really the same as go to Tiles or the Marquee."

"The original group came from Notting Hill and Bayswater rather than Chelsea, and now, of course, we are getting a lot more observers rather than people who participate."

"There is a very laissez faire attitude at the club. There is no attempt made to make people fit into a format, and this attracts the further out kids of London."

"If they want to lie on the floor they can, or if they want to jump on the stage, they can—as long as they don't interfere with the group of course."

"But the most important thing is not the people but the groups and experiments. We're planning to have a dance group which will be very spectacular."

A member of the Underground, Dave Howson, told me: "This is the Underground club and nobody else could organise a club like it because they are not on the scene. Before I was on the scene I opened a club called 'Freak Out Ethel' and nobody came."

"The club is packed already but it won't spoil things if it gets any bigger. We're trying to get a place in central London which will hold 10,000 people where we will have cinemas, and a theatre."

"It will be like the Technicolour Dream every week with 15 or 20 groups a night."

"But we are having the block put on us everywhere."

"Although the management at the Alexandra Palace admit we were the nicest people they ever had there, more polite than the general public, the Greater London Council won't let us use it again, or Olympia or the Royal Albert Hall. They just don't like people who wear bells and long hair."

"But we are not fighting people. The whole essence is peaceful and the message is love, I wish they would understand and not get at us. It will come, but it will take time."

"The Establishment at least won't be able to cash in on the scene because none of them know where it's at. It's not how much money and equipment you spend on a club but the atmosphere."

"We're trying to get the pop business into the hands of the kids away from those who have had it for so long. We're not starting an all-out war against agencies or anything like that, but we think we can give kids better places than the Establishment can."

"We're not out to make money for ourselves. We're using it for bust funds, legal aid and to help International Times. It always runs at a loss, but if it makes any money it will go to the National Council for Civil Liberties and Defence, an organisation for West Indians."

"We're also trying to set up hostels for people coming from all over England and abroad and we're planning free buses from London to Liverpool, Manchester and Glasgow."

"Then we plan play areas for children and areas for free expression... we've got hundreds of ideas."

At the home of the Underground last Friday, I found the premises situated quaintly enough at the Blarney Club, Tottenham Court Road, which immediately led me to suppose a large Irish contingent would be in fierce battle with the hippies, armed with Guinness, shilleaghs and showbands.

But there wasn't a blue suit or Tony Curtis hairstyle in sight. Instead happy young people waving sticks of burning incense danced Greek-like dances waving frond-like hands, with bells jingling, neck scarves fluttering and strange hats abounding.

tingering and strange hats abounding.

There were pretty slides casting beams of light over the jolly throng, who stood or squatted in communion, digging the light show or listening to Love (the group) being relayed at sensible, non-discotheque volume. There were frequent announcements warning patrons to be cool and that the fuzz

(police) might pay a call. In fact two young uniformed constables did pop in and seemed wholly satisfied that all was well—and of course all was well.

The Smoke didn't turn up as advertised which caused some sad comments, but the Procol Harum, Britain's number one group (yes, it's spreading) appeared and played two very enjoyable sets.

A boy danced about playing some marracas, a fat girl wandered about spreading love and happiness by smiling cheerfully.

Nobody swore, nobody sneered and nobody adopted threatening poses to bolster sagging egos, which we all remember is the general pattern of social behaviour by the vast bulk of Britain's youth in any number of conventional clubs and dance halls.

UFO is the major centre of the social revolution among Britain's youth. There is also the Happening 44 in

Gerrard Street, Soho, run by two lighting experts who work at UFO.

London's nicest discotheque, the Speakeasy, runs occasional light shows and features freak-out groups. Whilst floating through last week, with only a total of ten hours sleep, and a few glasses of conventional alcohol I dug the Soft Machine in action at the Speakeasy and noted considerable psychedelic effects, like the slides bursting into flames and the young musicians getting outside of their minds.

In contrast to the Soft Machine who are loud, naive and entertaining, the Procol Harum are studious, sad and rewarding.

Nobody can say the psychedelic groups are monotonous or unvaried. They represent a colourful, kaleidoscopic scene at present rooted in London, but which may drastically alter the pattern of club presentation all over the country.

NEXT WEEK

SWINGIN' ROUND THE DISCOTHEQUES

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



MIKE HENNESSEY REPORTS FROM PARIS

Wiltshire Wonders

about France?" "The organisation," said Mick. And road manager Jay Vickers said: "What organisation? There's supposed to be a bus coming to take us to the theatre — it's already half an hour late."

"Okay," I said. "Let's talk about your record. People say it's the same as all the others." "The things is," said Tich, "that we want to keep the same sound so that people will know when they hear the record that it's us. But we've used different instruments on all our records — mandola, tymbale and now accordion. We still want to be recognisable though. The Beatles have done it — you can always tell a Beatles record when you hear the voices."

"Yeah," said Dave, "but let them try to play their numbers on stage. At least we can do everything we do on record in a public performance."

At one time the volume of sound provided by the group on stage threatened to be overwhelmed by the loud-

ness of their clothes. But just lately they seem to have returned to sartorial sobriety.

"It's funny," said Dave, "but when we wore those way-out clothes eighteen months ago, everyone laughed at us. Now they've called it psychedelic gear and suddenly it's in. So we've become more subdued."

"It used to cost us a fortune to have those clothes made specially. But now they are mass produced. So we'll have to think of something else. Perhaps we'll appear nude on stage — if they change the law on that, we'll be in!"

The group certainly cannot explain about their run of chart successes, but they all agreed that the group scene was heading for a slump — for three reasons: bad publicity resulting from press stories linking narcotics with pop a bias attitude on the part of the kids and a grasping attitude on the part of promoters.

"There's no doubt that the drug thing has cut down

attendances at ballrooms," said Dave. "Parents of a lot of kids have forbidden them to go. And a lot of the groups who were mentioned in newspaper stories just can't get work. Promoters won't book them."

The bus was now forty minutes late.

"We're thinking," said Dave "of moving towards cabaret — doing a programme that can be appreciated by a wider age group. But we don't want to desert the ballrooms completely because it was the kids in the ballrooms who put us where we are now. We're trying, though, to build up a more sophisticated act, using comedy. I mean what we did years ago."

The bus wasn't coming at all. Somebody had phoned up to say there'd been a slight oversight and would everybody take a taxi?

At the Palais des Sports, along with the Troggs, the V.I.P.s, the Cream, the Pretty Things, John Maus of the Walker Brothers and Jimmy Cliff, Dave Dee & Co. were

due to cross swords once more with what they regard as the most baffling audience in Europe.

Communication with French fans is difficult at the best of times, but it becomes a problem of major proportions when you can't get into the theatre.

Somebody forgot to give the group the necessary passes and they had literally to fight their way into the theatre. Oh, and somebody forgot to provide them with a dressing room. Oh, and somebody forgot to set up the proper equipment. Oh, and somebody forgot to provide transport back to the hotel.

Oh, and somebody forgot to pay the hotel bill.

Despite all the adversities, however, Dave Dee and Co went over pretty well with the audience. Dave Dee was certainly determined to make contact with the French fans, even if it meant taking a running leap off the stage into the front rows at the end of his act. Which he did.

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Students enquiries prompted Buddy's book on drumming



IT WAS with some astonishment that I read Buddy Rich's glowing account of his drum tutor, "Snare Drum Rudiments" in EXPERT ADVICE on April 22, because he frankly admitted to me at his hotel and publicly stated at his drum clinic for Rogers that he didn't write the book. To use his own words, he said: "Remind me to look at it sometime. I never bother with rudiments." — Max Abrams, London, SW1.

First I can assure you that the comments attributed to Buddy Rich in EXPERT ADVICE were accurately verbatim from our conversation

in his dressing-room at Croydon's Fairfield Hall on March 31. I didn't alter a word of what he said and I still have my notes to prove it. Secondly, I would draw your attention to the foreword in his "Snare Drum Rudiments" (Peter Maurice, 20s), which is labelled "Written in collaboration with Henry Adler and edited by F. Henri Klickmann." It states that the circumstances surrounding the conception and publication of the tutor were quite unusual and it goes on to say: "The thought of writing a drum book had never occurred to Mr Rich until he was

suddenly inspired to do so through the vast number of enquiries he received from students and teachers from all parts of the country. He soon discovered, however, that his duties with the Tommy Dorsey Organisation would not allow him sufficient time to devote to writing a drum method, especially if the book called for early publication. Therefore, he immediately contacted his instructor and friend, Henry Adler — the well known authority on percussion instruments — who agreed to collaborate with him in the compilation and pre-

paration of such work." Are you satisfied, Max? — CHRIS HAYES.

WHAT is the background of drum demon Ginger Baker? Which kit drums and skins does he use and how does he tune them?—Arns Ingried, Copenhagen.

I have a Ludwig kit with the following drums and skins: 22 inch x 14 inch left-foot and 20 inch x 11 inch right-foot bass drums, with plastic heads and a three-layer calf pad because I use wooden beaters. 12 inch x 8 inch left-hand tom-tom (plastic top, calf bottom) and 13 inch x 9 inch right-hand tom-tom (both calf). 14 inch x 14 inch tom-tom (both plastic) and 16 inch x 14 inch tom-tom calf top, plastic bottom). My snare drum is an old 14 inch x 5 inch Leedy, no longer obtainable. It has a very thick calf batter and a plastic snare head. The cymbals are Paiste Big Beat, sizes 22 inch, 18 inch and 14 inch, with 14 inch hi-hats. I use Rogers fittings and Arbiter Ginger Rogers hickory drumsticks, which are medium heavy and the best in the world. I don't try to tune to a note. I just get the drums to sound the way I like them. It's as simple as that. I've done more-or-less everything in the business, including trad and modern jazz, dance-bands, big bands, celli bands, R&B and now The Cream. And I'm the greatest—not Buddy Rich! —GINGER BAKER

WHERE did the drummer with the Bonzo Dog Doo-Dah Band buy his transparent

drums and how much do they cost? — Alastair Clark, London, SE12.

As a member of the Bonzo Dog Doo-Dah Band I require not only a perfectly sounding drum kit, but one which is visually exciting. This is achieved by using transparent drum shells. As an industrial designer, I am familiar with the properties of modern high-density plastics and I finally settled for one producing a good sound, easily workable, with a good colour range, transparent, and which fluoresces under ultra-violet light. I built the kit myself and have designed the drums to suit my unique style and Bonzo Dog requirements. For example, the 18 inch bass drum is 22 inches deep to take disappearing arms (always visible) for temple blocks, odd cymbals, bells and other rubbish. All my rims and attachments are in bright chromed steel off a delightful old junk kit. I hope to find time to design and make these kits. Please correct your "raver" friends — I play the electric spoons invented by R. Spear and wear rubber socks as well as rubber gloves. — SAM SPOONS, Bonzo Dog Doo-Dah Band.

AS a novice organist I'm looking for an album of solos easy for the starter, preferably the older type of tunes. — Cyril Knight, Leicester.

Top organist and MD Jackie Brown has arranged eight standards for modern playing in the first of six albums to be issued by Law-

rence Wright Music Co. at 7s 6d. Examples are "Among My Souvenirs," "Mistakes" and "Stardust." Jackie has put the accent on simplicity both in the registration and the number of notes used. As the registration varies tremendously from one organ to another, he has confined the book to the basic tone colours found on Farfisa and similar organs.

A FEW weeks ago you printed a news snippet to the effect that bandleader Kenny Ball had sound-proofed a room at his home so that his young son could practise drums. As a bandleader myself, with two musical sons, all of us needing regular practise, I'd like to know if Kenny did the job himself or called in a specialist firm. — Joe Leonardo, Ilford, Essex.

This is an almost unsurmountable problem in an existing room, but it was easier for Kenny, because he added a small music room to his house at Seven Kings, making a certain degree of sound-proofing possible by appropriate construction and treatment. The room has double brick walls, with a foam solution sprayed between them, and double glazing. It was built by a builder friend, who has no specialised knowledge of sound-proofing, but worked out the most-advantageous method.

WHO is singing what on the Who's LP "A Quick One"? — Christina Holmberg, Tampere, Finland.

Roger Daltrey sings "Run, Run, Run," "Heatwave," "Don't Look Away," "See My Way" and "So Sad About Us." John Entwistle sings "Boris The Spider" and "Whiskey Man." Keith Moon sings "I Need You," "Cobwebs and Strange" and "A Quick One" is a mini-opera in which all members of the group take part.

WHICH amplifier does organist Howard Blake use with his Hammond M100? — Charles Maygrove, Bedford.

My amplifying system was specially made for me by the J60 Music Bar in East Ham and it has a 15 inch Good-man speaker, coupled to which is a Midax treble revolving speaker, and just below it, a similar 15 inch speaker which enables me to cut directly from a tremelo to a non-vibrato sound. There is a built-in control giving variations of the fan speed from fast to slow, providing many different effects. — HOWARD BLAKE.

WHAT is the personnel of the Eric Delaney Band, have they made any records lately, and where are they at present appearing? — F. Williams, Nottingham.

My line-up is myself on drums and tymps, Dave Smith (organ), Dave Brown (bass), Ian Fenby (tpt, flugelhorn), Jeff Mason (alto, flute, bari) and Cyril Chapman (tr, flute, vibes, xylo). An album which we made with American drum star Louie Bellson when he was playing in this country a few months ago with "JAPT" will be released on EMI's Studio 2 Stereo label on July 3, appropriately titled "Repercussion." We shall be spending the summer season with Morecambe and Wise at the ABC Theatre, Great Yarmouth. — ERIC DELANEY.

I WENT to the Marquee to see the Herd and would like to know something about their lead guitarist and the strange-looking instrument he was using. — Peter Thomas, London, W14.

The guitar is a Gibson Melody Maker with a short-scale neck, which was made about 1948 and is no longer in production. I use a set of Picato strings, except for the third, where I use a Fender light-gauge second. When I bought the guitar, it was a single pick-up model, but needing a mellow tone as well, I have added a De Armond pick-up. I use this guitar only for stage and group work. For playing what I like best of all — which is Kenny Burrell style — I have a Guild Black Star semi-acoustic guitar. My initiation on guitar was a fluke, really. We had no piano, so my grandmother gave me an old George Formby type banjolele. When I was eight my father showed me one or two chords and I was away. I first played in public using my first plectrum guitar when I was nine and I devoted two years to classical Spanish guitar lessons. By the age of 11 I had played in my first group at school and at 12 I joined my first semi-pro outfit, using a Hofner guitar and receiving the

princely sum of 7s 6d. Prior to joining the Herd I was with the Preachers. We made a record called "Hole In My Soul" and appeared on RSG. — PETER FRAMPTON, The Herd.

AROUND three or four years ago there was a hit record called "I Will Follow Him." One half of the workers at our factory (500) say it was made by Carol Dene or Maureen Evans and the other half say it was Petula Clark. Will you please be the final judge? — Mrs Linda Moffat, Berwick-on-Tweed.

I hate to risk a strike on the strength of my adjudication, but according to the Daily Mail book of Golden Discs, by Joe Murrells (McWhirter Twins, 15s), the artist whose recording of "I Will Follow Him" was No 1 for three weeks in the States in 1963 was Little Peggy March. But those who plumped for Petula Clark were close to the mark, because she had a hit with it in France in 1962 when it was first published as "Chariot." So you'd better sort that one out at coffee-break in the canteen.

WHERE can I get a tutor for folk guitar and finger-picking? — Sylvia Manning, Beacontree.

Baxter's Complete Beginning Folk Guitar Manual (37s 6d) which is suitable for the novice or the advanced student, includes 12-page chord dictionary, every right- and left-hand technique, how to copy from records, barred chords, transposition, instrumental tunes, finger-picking as accompaniment, playing songs from folk-song books, creating new right styles, songs for singing, etc. Baxter's Finger-Picking Manual (22s 6d), which provides a thorough basis for the complex melody style guitar, features well-known tunes as examples and examines every technique ranging from the styles of Chet Atkins to Mance Lipscomb and Merle Travis to Elizabeth Cotton. It includes many popular tunes completely notated in a special simple-to-read tablature system with words for easy reference and learning. Both books are published by Boosey and Hawkes and are available through music dealers or direct from Boosey and Hawkes Ltd, 295 Regent Street, London, W1 (postage 2s extra each book).

ALL other considerations being equal, what tenor sax mouthpiece and reed would be likely to provide the sweetest tone? — Gil Clarke, Wistaston, Crewe.

It is rather difficult to advise exactly without knowing how long you have been playing and what standard you have reached, but bearing this in mind, a combination which should provide a sympathetic sound would probably be a Selmer ebonite mouthpiece with a medium-open lay and a Rico or Wolf Tayne No 3 reed. If you're not satisfied with the sound, try a reed of different strength, perhaps STOBART, Bill Lewington Ltd, 164 Shaftsbury Avenue, London, WC1.

CAN you please tell me something about the late Cyril Davies and if he made any records with Alexis Korner? — B. H. Williamson, Hallstammar, Sweden.

Cyril Davies was first active on the folk and blues scene in 1950 and after four years with Steve Lane's Jazzband he teamed up with Alexis Korner in 1955. They had both been associated with Chris Barber in his earliest blues experiments and they began presenting R and B at London's Roundhouse Club long before it caught on and became so popular, when they formed the first memorable Blues Incorporated. They were together until 1962, when Cyril disagreed with Alexis's more basic views on blues music and left to form his own All Stars. Considered by many to be the greatest exponent of R and B in this country, harmonica-player Cyril died in 1964, aged 32. He made two records with Alexis Korner. "Blues From The Roundhouse," which was issued on the 77 label, is now deleted, but you can still get "R and B From The Marquee" on Decca's Ace of Clubs ACL 1130.

I HAVE been playing in groups but I am interested in extending my knowledge of guitar chords. Can you recommend a suitable book? — A. Makepiece, Malta.

Guitar Chord Dictionary (Robbins 10s) contains simplified shapes of 500 individual chords in all major and minor keys from the easiest to the most difficult.

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Cyco Music of Maidstone: Echasonic Portable Group Organ, list price 199 gns., as new, £150.

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IS ROY THE MAN TO SUCCEED DYLAN?

FOCUS
ON FOLK

MAKE a note of this name: Roy Harper. The international folk scene is going to hear a lot of this talented 25-year-old singer-songwriter with drooping moustache and nutton-chop whiskers. He has just come under the management of Joe Lustig, under whose tuition Julie Felix has become an internationally viable property.

And he has just signed with CBS who have been casting around throughout the world for a successor to Bob Dylan now he's left for another company.

HARMONICS

Has Harper go the requirements to take the place of America's golden boy? Roy rubbed his chin reflectively. "I don't know. My stuff isn't really like Dylan's. I'm more jazz oriented, really."

This is hardly surprising, since Harper lived with American jazzman Albert Ayler for some time. Some of his best songs are nimble flitting lyrics set to catchy guitar runs that sound something like Jon Hendricks with folk overtones.

But the avant garde jazz sounds of Ayler break through too. In one song, "Highgate Cemetery," he sings the lyrics into the sound hole of the guitar, and the harmonics of the strings ring out in sympathy with the melody.

"We climbed over the wall of the cemetery one night looking for Karl Marx's grave," he explained. "We never found it, but the whole thing was so spooky I decided to write a song about it."

OUTSIDER

Roy has been a bit of an outsider most of his life. "In fact," he says frankly, "I've been a bum. After I left school in Lancashire I went into the RAF for a couple of years but I was discharged with migraine. In fact I worked my ticket."

"After that I started street singing, mostly blues—Josh White, Broonzy, Leadbelly, that sort of thing."

In London or Paris? I asked. "If you drew a triangle between Istanbul, Tangier and Stockholm you've got the area I worked," he replied. "It was in Stockholm I met Ayler."

"I remember him coming into the Montmartre jazz club there when Cecil Taylor

BY KARL DALLAS

was playing. He'd just arrived from Finland and he was wearing a fur hat and a long leather coat he'd bought in Spain. He asked if he could have a blow and Taylor looked kind of surprised and said OK. Instead of just doing one number he blew all night.

"I think there's still a lot of Ayler in me now. You know what it's like in these eating and drinking jazz clubs. People sit around and talk. Ayler used to get up and play and if they didn't respond he'd insult them, with his music I mean, until they listened."

"I'm afraid I can react in that sort of way to an audience if they don't respond."

Having seen Harper's disastrous appearance at the Cyril Tawney benefit at the Festival Hall a few days before, I could believe it.

"Oh that," he said. "Joe roasted me for the way I behaved. But I saw the reception they gave the Incredible String Band earlier in the show and they seemed so... I don't know... far away from them, that when I went on I was just a bag of nerves."

"I suppose I had the wrong attitude, but just nothing seemed to go right. The more I tried, the worse I sang."

"Sometimes it's like that, but if I feel the audience is

understanding what I'm all about, then it's different. In Les Cousins, people know what I'm trying to do. And there are some other clubs, the Crown in Twickenham for instance, where it always goes well.

"Of course, the Cousins has changed over the years. When I first started going there it was the place where everyone had to be, all the Aldermaston March ravers with a thousand badges down the lapel."

CATEGORY

"Now, it's more bourgeois. You know, there are girls in the audience who haven't even got round to wearing mini skirts yet. But even so, I prefer it this way. Now they listen. In those days they used to talk right through everything, not just my spots—I was awful then — but great artists like Bert Jansch."

"The Cousins wasn't really a folk club then. Now I think it is. Anyway, I always feel at home there."

With his jazz background and far-out lyrics, Harper doesn't fit easily into the folk category.

"I might have been a jazz

Bill Clifton joins Manila's Peace Corp

BLUEGRASS man Bill Clifton, one of our nicest and longest-staying American imports, leaves Britain this weekend for a holiday in his native Virginia before leaving USA for another home — Manila in the Philippines, where he's joining the Peace Corps.

It seems that all branches of the revival went to Bill's home in Sevenoaks last weekend for a farewell party which lasted all-day Sunday. The bluegrass boys were there in force, of course, notably the Echo Mountain Boys which he started in nearby Sevenoaks School.

Judging by the very nice sounds they were making on Sunday, these youngsters are now a bluegrass group in the world class.

There were also the resident Americans, led by Tom Paley, who had with him fid-

ler Janet Kerr from his New Deal String Band, and Hedy West, who had just arrived back in Britain.

Bob Davenport and the Rakes were there, and so was Archie Gibson from Scotland and Norma Waterson from Hull.

Banjoist Dave Cousins of the Strawberry Hill Boys told me his group must be considered an ex-bluegrass group now, since they are playing mostly contemporary material, written by themselves. They are including a few bluegrass instrumentals, but that's all, and the group is now to be known as the Straws.

ORGANISER

JUDY RODERICK will not be here for the Cambridge Folk Festival, I hear, but is

likely to be coming to Britain later this year. No news yet of who organiser Ken Woolard is slotting in to take her place.

COMPLEX

"Folk is an individual thing."

And Roy Harper is an individual sort of folk singer. Complex, unpredictable, difficult, honest. In his own individual way, a lot like Dylan, when you come to think of it.

HARPER: is an individual sort of folk singer. Complex, unpredictable, difficult, honest.

DECISION

THE Tinkers' new single, "The Reluctant Patriots," is not to be distributed in Britain by Pye, though it is being bought like hot cakes in the Republic of Ireland. But the song can be heard in Britain — it's on the Tinkers' new LP for Pye.

Producer Roy Guest is challenging this strange decision on the obvious grounds that there is no logic in banning the single but allowing the same song on an album.

Reminds me of the prosecution of the paperback edition of Lady Chatterly because it could be read by servants and children.

BENEFIT

ALSO in difficulties — this time in America — is Woody Guthrie's folk-singer son Arlo, whose appeal against drafting into the army has been turned down. Arlo says he will refuse to go because he disagrees with the war in Vietnam and faces up to five years in jail if he carries this through.

There is also the point that he is likely to inherit the disease which has had his father in hospital for more than a decade, but nevertheless the army passed him A1.

Arlo's case will be discussed at a meeting of London folk-singers at the Troubadour this Saturday afternoon.

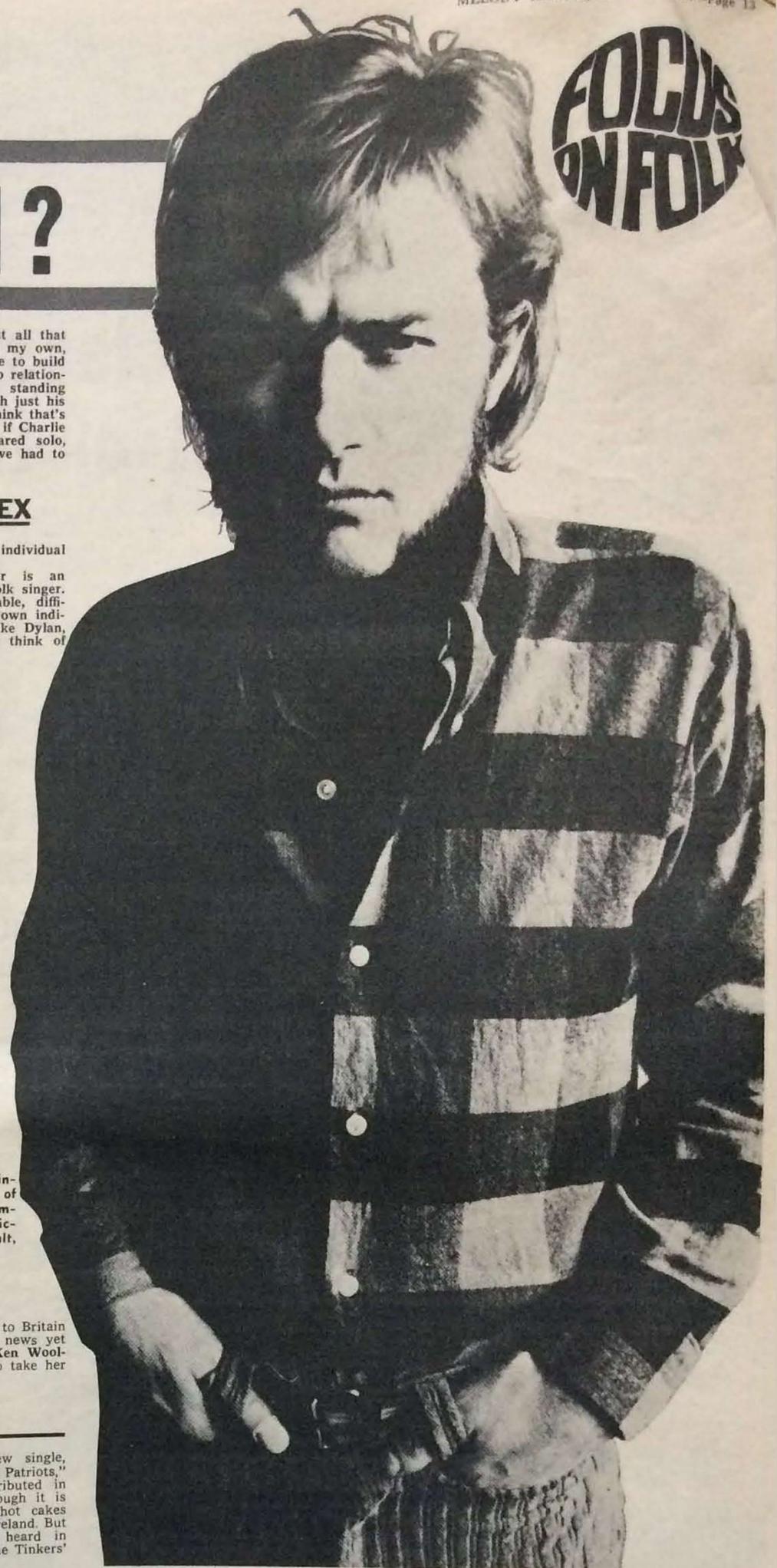
NICE letter from Cyril Tawney asking me to thank all the people in London, Bristol and Leicester who

ings by some good young British jazz musicians and swings like mad from start to finish. But those who prefer the solo blues will rather go for "BLUES VENDETTA" (Waverley ZLP 2091) which also includes Guthrie's "Going Down the Road" and Gershwin's "Summertime," whose chords continue to intrigue a number of folk singers. Like most British blues men, Lockran isn't a profound performer, but as he gets less pretentious in his presentation he has got closer to the heart of his material, and considerably more enjoyable.—K.D.

Woody Guthrie is one of the folk giants, and any of his records are worth hearing because of his message and the conviction of his performance. "BONNEVILLE DAM AND OTHER COLUMBIA RIVER SONGS" (Verve Folkways VLP5019) is a misnomer (it doesn't include a number of that name, for a start, and some of the other songs don't seem to have much to do with the area), but apart from that it offers nine of Guthrie's more familiar items. "Pastures Of Plenty," "New Found Land," "This Land Is Your Land" and "Grand Coulee Dam" are among the songs Woody does on his own. On "End Of My Line" — a good hollering effort — his voice and guitar are aided by a harmonica which may be blown by Sonny Terry (it sounds like him), and on "Going Down the Road" he works with Cisco Houston and Terry — the latter whooping and puffing in unmistakable fashion. It is a pleasant, even "significant" album for those who don't already have these Guthrie favourites, but the running time of 23 minutes is woefully short. —M.J.

Alf Edwards and George Watts crop up on folk records. But on his new record, "RAGS, REELS AND AIRS" (Bounty BY6030), fiddler Dave Swarbrick establishes himself as a brilliant and inventive folk artist. He is important in the way that so many of our best revivalists are important. He has taken traditional material, absorbed it into his own musical background, and reproduced it in his own way. When he plays a fiddle or mandolin tune he is not reproducing the sound of a traditional musician heard in a local country pub or on an old record. He is using the tune to express what he himself feels, including his own obvious love for the music. Not all the material on this record is of this kind. There are some excellent rags backed up by Martin Carthy and Diz Dingley, and if the traditionalists object to these I will point to traditional musicians in England who have always drawn their show-pieces from anywhere they fancy, including across the Atlantic. I have sometimes criticised Swarbrick for his flippancy and occasional over-embroidery, but none of these old faults show themselves here. This solo instrumental album is that very rare thing—a joy from start to finish. I hope there will be a sequel when Dave gets back from Scandinavia.—K.D.

Gerry Lockran has been a consistently interesting performer in the blues idiom over the past decade, and as his two latest records show, he has continued to improve. His guitar playing is less elaborate—the influence of Broonzy seems to be having a healthy ascendancy over the influence of Josh White—and his singing is not so sweet. "HOLD ON—I'M COMING" (Planet PLL 1002) is interesting since it includes back-



organised benefit concerts for him recently. He looks forward to resuming a full-time singing career as soon as his treatment is complete, he says.

SAD news from Roy Bailey of the 3 City 4 that their club at the Three Horseshoes in Hampstead closed this week. Surprising as well as sad that our great Metropolis cannot support an imaginative club run by one of our best groups. Perhaps they'll try again with an out-of-town venue.

PROPOSAL

NORMA WATERSON reproves me for my note on the Spinners at Hexham Festival last week. The Watsons will be there, too, she says, and have been for the past three years.

The group is still fulfilling concert dates, has provided music for a forthcoming TV play about Hull, and is considering a record proposal from Topic, but with John Harrison living in London and Lal Waterson planning to go to Ireland to get married, it cannot be too long before the Watsons are a thing of the past as a group. Their influence will live on, though.

WHO IS THE FIFTH BEATLE?

Find out in

DISC

and MUSIC ECHO OUT NOW 9d

with a great

SUPREMES

COLOUR PICTURE

FOLK LPs

Traditionalists in Britain stand at the cross-roads. Thanks to the Watsons and the Young Tradition, they have won some acceptance—if they sing as a group and not solo and if they give the audience either lusty choruses or intriguing harmonies to get their teeth into. Dave and Toni Arthur were singing a mixture of all styles and types of folk when I heard them on their first gig but ever since they have moved steadily closer to the tradition. Their first record, "MORNING STANDS ON TIPTOE" (Transatlantic TRA 754) will win them many new adherents, even though I am convinced they have many much better records in their back catalogue. The good things about this record are the imaginative choice of material, the vigorous presentation, and some of the arrangements, which sometimes make the two voices sound like half a dozen. Though most of the tracks are unaccompanied, occasional use of a simple Anglo concertina accompaniment comes in very nicely. Toni has a stronger voice than her husband, and though most of the time it is well buried in the harmonies, it shows up well if rather breathlessly on "Female Rambling Sailor." But, like many traditionalists, the Arthurs must not mistake heartiness for a traditional sound. Some of their harmonies also detract from the basic melody lines of the songs. I suspect that some are in different modes, though I haven't had time to check. They need to make more use of Toni's magnificent voice, and get more variety into their programming, but this is a very promising first record.—K.D.

The lack of any real musicalship in the British revival is a constant complaint, which is why non-folk musicians like

NEW JAZZ RECORDS

The thing with Dinah Washington, if you'll pardon my mentioning it, is that the pulse and very essence of jazz flowed through her veins. No effort was needed to get her into a swinging vein; she could perform marvels with the slenderest material and remain impervious to the most soupy accompaniments. "DINAH WASHINGTON'S GREAT EST HITS" (Mercury 20694MCL) may not be a fitting memorial to this fascinating singer, but we'll never hear its like again so appreciators of "the queen" will consider adding it to the collection in spite of the dreadful churning on "I Won't Cry," "If I Should Lose You," "Tears And Laughter" and "Unforgettable." The choir does its worst, too, on "This Bitter Earth" and "What A Difference A Day Made," but Dinah surmounts the obstacle to conquer with her inimitable timbre and phrasing. It's a wonder, though, that she didn't rise and smite the angelic Philistines. The sleeve says of these dozen Dinah successes: "Many of them specially re-recorded to update the backings." I don't know what that means, but it matters little since Dinah's contribution is all that's likely to interest readers of this page. — M.J.



LATEEF: attractive flute tone

REWARDS FOR THE CAREFUL EAR

YUSEF LATEEF: "The Golden Flute," Road Runner, Straighten Up And Fly Right, Oasis, A Ghost Of A Chance, Exactly Like You, The Golden Flute, Rosetta, Head Hunters, The Smart Set. (HMV CLP3615).
Lateef (tr, flute, oboe); **Hugh Lawson** (pno), **Harman Wright** (bass), **Ray Brooks** (dr).

THIS album title is a little misleading as Lateef only plays flute on two tracks — "Golden Flute" and "Oasis." He plays oboe on "Exactly," "Head" is a feature for pianist Lawson and Lateef is on tenor for the remaining tracks. It's a typical Lateef set.

with touches of the East about the flute and oboe features. He has one of the most attractive flute tones in jazz and uses it to good effect on his two original compositions — "Golden" being a waltz. He is no virtuoso on oboe, but I'm very partial to the simple, direct lines he uses achieving more of a brass effect than might be expected from a saxophonist.

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES



MORTON: charm

No classics—but the last of the Jelly Rolls

THESE are the last records Jelly Roll made, and besides being interesting jazz imbued with Morton's character, they are rare enough items to appeal to the collecting instinct. Only two of the titles have been issued here before, and the old 78s became hard to find in the States soon after they were released.

from those of his great days. Most of the songs here were aimed at the general public, and the arranging approach, too, was presumably thought to be commercial.

COMPOSITIONS

Only the delightful "Sweet Substitute," with one of Morton's finest vocals, is perhaps fit to be placed with his best compositions, but others here have a fair measure of the old Jelly Roll charm. And he sings and talks a great deal on the set.

As for the performances: I'd agree with the sleeve writer that they have been unaccountably neglected. They are no classics, such as "Chant," "Black Bottom Stomp" and so on from the Twenties, but are well-played examples of Jelly Roll band jazz. And that means music with a pronounced New Orleans flavour.

Allen, Nicholas, Braud and Singleton are the other New Orleansians involved, and it was Allen's recollection that Morton had them play the tunes over first so that the "outsiders" could see how his music should be interpreted. On "Substitute," a carefully arranged number, the trumpet, vocal and piano work are of high quality. Red's lead and soloing are exemplary on "Panama." The remaining pair from this date, though less successful, contain nice voicings and ensemble spots, some impressive solos and, on "Big Lip," a typically effective bit of blues singing.

Claude Jones' trombone, on the final four tracks, is an improvement to the ensemble and "Elks" has patches of fair march-type jazz, also excellent muted Allen and good alto. Jelly's decorative blues piano is a feature of "Dirty" and his singing and Red's adventurous improvising enliven the pleasant "Southern Town."

Yes, real Jelly-men will want this LP. — M.J.

JELLY ROLL MORTON: "Morton Sixes and Eights," Sweet Substitute, Panama, Good Old New York, Big Lip Blues (all a); Why, Get The Bucket, If You Know; Snake It (all b); Dirty, Dirty, Dirty; Swingin' The Elks, Mama's Got A Baby, My Home Is In A Southern Town (all c). Fontana TL5415.
 Morton (pno, voc) with (a) Henry Allen (tr), Joe Britton (tr), Albert Nicholas (cl), Eddie Williams (alto), Wellman Braud (bass), Zutty Singleton (drs). New York 4/1/40.
 (b)—As above but minus Britton. 23/1/40.
 (c)—As (b) plus Claude Jones (tr). 30/1/40.



O'DAY: virtues

A chance to hear Gordon and Gray at their best

DEXTER GORDON-WARDELL GRAY: "The Master Swingers" The Rubaiyat (a); My Kinda Love (a); Citizen's Bop (a); One For Prez (b); Jingle Jangle Jump (a); Dell's Bells (b); I Hear You Knockin' (a); The Man I Love (b); Easy Swing (b); Man With A Horn (a); Blue Lou (c); The Rubaiyat (a). Fontana FJL907.
 (a)—Dexter Gordon (tr, sax), Wardell Gray (tr), Gerry Wiggins (pno, organ), Red Callender (bass), Chuck Thompson (drs), 9.6.52.
 (b)—Gray (tr), Dodo Marmorosé (pno), Callender (bass), Thompson (drs), 23.11.46.
 (c)—Gray (tr), Erroll Garner (pno), Callender (bass), Jackie Mills (drs), April, 1941.

I'M not sure how much of my immense enjoyment of this album is due to nostalgia. Gordon and Gray were among my early favourite tenor players and their music is utterly evocative of the 1940s.

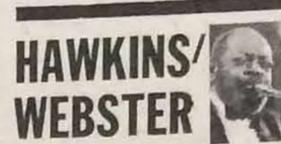
These are all rare tracks — even "Blue Lou" was done at a rehearsal for the famous concert recording with Garner. They have all worn well and there is a timeless quality about the two principals, even if the rhythm sections occasionally have a rather period air.

Both tenors were Lester Young men, but there was also a touch of Coleman Hawkins in Gordon which gave him a

harder, rounder tone as opposed to Gray's light, airy sound. They made excellent partners, playing very much in the same modern-cum-mainstream idiom but sufficiently different to provide plenty of contrast.

There is added interest in Dexter's use of baritone on "Man With A Horn." He has a Harry Carney-ish tone and a command of the cumbersome instrument that makes me wish he had used it more often.

There is a horrific vocal, by one Gladys Bentley, on "Jingle," but that is a small price to pay for the chance to hear these two tenorists at their very best.—B.D.



HAWKINS/WEBSTER

COLEMAN HAWKINS-BEN WEBSTER: "Blue Saxophones," Tangerine, La Rosita, Cocktails For Two, Shine, On Harvest Moon, You'd Be So Nice To Come Home To, Blues for Yolande, Marie, If Never Entered My Mind, Prisoner Of Love. (World Record Club T613).
 Hawkins, Webster (trns), Oscar Peterson (pno), Herb Ellis (gtr), Ray Brown (bass), Alvin Stoller (drs). Hollywood, 16/10/57.

THIS, in addition to being a recorded encounter between tenor giants, is very agreeable music by two master jazzmen blowing with admirable relaxation in the company of an expert rhythm quartet.

The album first appeared here in '59 on Columbia-Clef, and I said then: "Webster and Hawkins are both superlative players, forceful improvisers, strong men with dominating personalities, distinctive sounds and commanding swing-power."

I said that when everything was right the group fell into an effortless groove and produced timeless music which would repay a lot of attention. The years since have confirmed this impression. Though the album has a few tedious passages, I recommend it as a middle-road set likely to please most jazz tastes.

Webster, whose ideas seemed to flow more fluently than Hawk's on several tracks, is featured on the Latin "La Rosita" (he performed it in Britain on a recent visit), and his solo is delectable indeed.

Hawkins doesn't sound as sure as usual on "Blues For Yolande" but this, according to Alun Morgan's helpful sleeve note (he identifies the soloists for those in doubt), was the first number to be recorded, and he shows a tighter grip on "Never," "Prisoner," "Shine," "Nice" and his spot number, "Cocktails." Peterson solos niftily on "Nice" and the slow blues, and he and the section perform with a fine sense of rhythm and shading on most of these improvisations.—M.J.

HISTORY

On tenor he shows his knowledge of a wide range of jazz history. Although his phrasing is often highly contemporary, his tone and approach owes much to the Don Byas-Lucky Thompson school of the early 1940s. This is particularly true of his lyrical work on a ballad like "A Ghost Of A Chance."

Lawson, Wright and Brooks make a neat rhythm section and Lawson's feature on "Head Hunters" shows fair originality and inventiveness. Brooks solos on "Smart Set."

Lateef's appeal is not an extrovert one, but his recordings always reward the careful listener. — B.D.

BUD POWELL



BUD POWELL: "The Lonely One," Conception, East Of The Sun; Heart And Soul; Willow Groove; Crazy Rhythm; Willow Weep For Me; Bean And The Boys; Ladybird; Stairway To The Stars; Lullaby In Rhythm; Star Eyes; Confirmation. (World Record Club T595).
 Powell (pno), George Duvivier (bass), Art Taylor (drs), 1955.

ON the strength of his recordings of the late 1940s, Bud Powell will always rank as one of the great jazz soloists and influences on his fellow pianists.

His long decline until his death last year was one of the tragedies of jazz and his best work was already a long way behind him when he made this album in 1955.

By Powell's own standards this is not a good record. The fantastic technique had slowed considerably, the ideas just didn't flow any more. Yet by anyone else's standards there is still a lot of good music to be enjoyed here. Many a pianist would be only too delighted to play this well in the recording studio.

GENIUS

The spark of genius had gone, but this was still recognisably Bud Powell at the piano.

Art Taylor was not, perhaps, the ideal drummer for a Powell trio but he turns in a good performance here and no trio could wish for a better member than that most consistent and sophisticated of bass players George Duvivier.

Forget the earlier masterpieces and this is an enjoyable piano album. — B.D.

The big band sound of Britain's Mr Jazz TUBBY HAYES a swinging new album

100% PROOF
 THE TUBBY HAYES ORCHESTRA

Fontana
 TL5410

A PARIS-MADE album, "BUCK CLAYTON AND FRIENDS" (International Polydor 623221), offers admirably stylish trumpet on every track. The friends are Hal Singer (tr), Mickey Baker (gtr), Joe Turner (pno), Roland Lobligeois (bass) and Wallace Bishop (drs). Although they don't get close enough to Buck's style or quality they manage to take on something of a Clayton-session sound on the better realised numbers, which include "Groovy Sunday," "Pat's Party," "I Can't Think" and "Just You, Just Me." Clayton plays lucid, well-formed solos on these and the R&B-type "Juggi Buggi," and is in vital blues form on "Blue Boy." This last, and the trumpet showcase "Georgia," were performed here by Buck on his last visit. Pianist Turner is less than ideally suited to this species of mainstream music, but sounds most comfortable during "Georgia," on which he shares the solo space. The rhythm section as a whole is hardly what I would have picked for Clayton's particular approach, and the best is often wearingly unsubtle. Tenorist Hal Singer, by no means consistent here, is probably Buck's best foil. His manner of playing includes a fairly basic blues style which fits certain of these numbers. But this is a set I'd buy for Buck or not at all. — M.J.

RADIO JAZZ

- Times: BST/CET
- FRIDAY (16)**
 5.20 pm R1: Singing In Jazz.
 6.30 H2: Jazz Rondo. 9.20 U:
 Nat King Cole. 10.0 E: Jazz
 Workshop. 11.10 M1: Artie Shaw.
 11.15 BBC H: Johnny Richards,
 Kessel, Basie, Bob Crosby, etc.
 11.15 O: The Improved Sound
 Ltd. 11.15 T: Count Basie Ork,
 Sarah Vaughan. 11.45 T:
 Ornette Coleman (The Empty
 Foxhole). 12.20 am E: Pop and
 Jazz.
- SATURDAY (17)**
 12.10 pm BBC T: Jazz Record
 Requests (Steve Race). 1.55 pm
 H2: Radio Jazz Magazine. 5.0
 M1: Festival of Jazz (Berlin).
 6.45 J: Serenade In Blue. 8.0
 R2: Jazz Concerto. 11.15 T:
 Andy Williams (Born Free).
 11.15 A2: Get To Know Jazz.
 11.30 J: Jazz Festival. 11.45 T:
 Earl Hines and Ork. 1.47 am
 P: Jazz From Holland.
- SUNDAY (18)**
 10.30 pm A1: Free Jazz. 11.3
 A1: French Jazz Groups. 11.31
 BBC L: The Jazz Scene from
 Manchester (Gary Cox with Joe
 Palin, Alan Hare Octet, Nat
 Hentoff, Alexis Korner). 11.45
 A1: Sir Charles Thompson
 (Hughes Panassie).
- MONDAY (19)**
 12.15 pm E: Jazz Magazine. 8.30
 J: Bobby Troup's Jazztime.
 9.30 J: The Big Bands. 10.0 E:
 Kurt Edelhagen Ork. 10.30 U:
 Art Tatum. 11.10 M: Jazz. 11.15
 T: Charlie Byrd. 11.45 T: New
 Jazz Records.
- TUESDAY (20)**
 10.35 pm BBC L: Alex Welsh
 Band. 11.0 U: Berlin JF 1966
 (Ayer, Edelhagen, Willie
 Smith). 11.5 O: Jazz Journal.
 11.15 T: Fats Waller. 11.45 T:
 Nat Pierce, Barry Galbraith,
 Milt Hinton, Ossie Johnson
 (MHO Vol. 1).
- WEDNESDAY (21)**
 6.45 pm BBC T: Jazz Today
 (Charles Fox). 8.30 Q: Sweet
 Beat. 9.20 Q: Jazz For Every-
 one. 9.30 J: Jazz. 10.35 Q: Mod-
 ern Jazz Quartet. 11.15 T: Frank
 and Nancy Sinatra. 11.45 T: In-
 ternational PS Jazz Ork, Gulda,
 Johnson, Hubbard, Shihab,
 Eurojazz Ork. 12.20 am E: Jazz
 and Blues.
- THURSDAY (22)**
 4.35 pm U: Jazz Made in Ger-
 many. 9.30 Q: Ray Charles in
 Frankfurt. 11.15 T: Gene Krupa
 Ork. 11.45 T: Stitt Plays Bird.
 12.20 am E: Discussion (Beat
 v. Jazz).
- Programmes subject to change.
- KEY TO STATIONS AND WAIVE-LENGTHS IN METRES.**
 A: RTF France 1-1829, 2-348. E: MDR 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. P: Radio Nederland 375. Q: HR Frankfurt 596. R: Rai Italy 1-333, 225, 2-355, 240. T: VOA 251. U: Radio Bremen 211.

NEW POP RECORDS

LPs

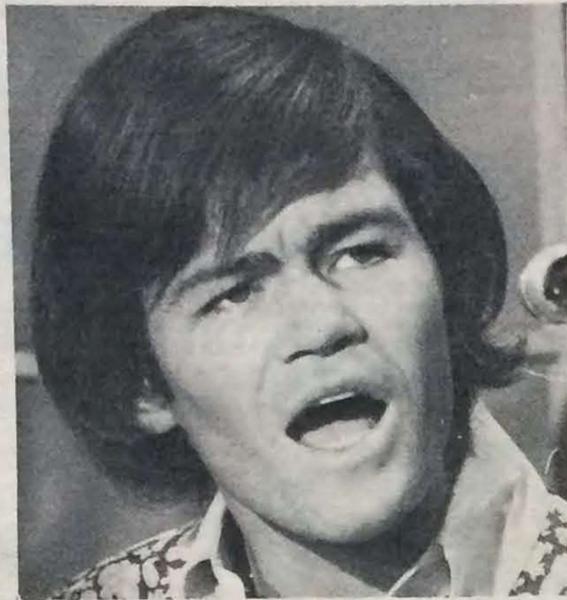
BY THE MM POP PANEL

THE MAMA'S AND THE PAPA'S: "Deliver" (RCA Victor): Always a popular sound this West Coast vocal quartet now issue another fine album, featuring their current hit "Dedicated To The One I Love" and their latest U.S. smash "Creeque Alley" a gay ditty about "Mama Cass still getting fat." However, yet again, somewhere along the line we feel Papa John and Denny,

and Mama Cass and Michelle haven't quite excelled themselves. Maybe they're taking time to evolve as a united thing, but surely there is more to be projected and injected into their music. Papa John Phillips has written the majority of the material and it is still very reminiscent of the flat floating "California Dreaming" sound — delivered on one slightly monotonous plane. Nevertheless they say a lot with their voices and their soft, sweeping, angelic, groovy harmonies. Motown's "My Girl" and the Isley's "Twist And Shout" have been given slow whistful treatment, and frankly, are a bit of a drag. "Free Advice" should be taken by all. "Look Through My Window" is typically beautiful M&P material. "Boys And Girls Together" could have been a little more exciting. "String Man" is more exciting, and John's instrumental number "Frustration" lives up to its title because it doesn't really get anywhere. However "Did You Ever Want To Cry" is a very nice, deep mind-blower, and a short tinkling droplet of sound "John's Music Box" is a cool finale. This is a great group with ridiculous potential, and side two of this new album is certainly worth digging, but somewhere they are lacking — it may be in conviction.

CHRIS WELCH SORTS OUT THE NEW SINGLES

This 'here-we-go-again' tune won't be a Monkee hit



MONKEES: 'remarkable likeness to their first hit.'

PANTING at the ticket barrier watching the last coach pull out of the station? Well don't worry because the Monkees are running a relief train to Clarkesville. "Randy Scouse Git" or "Alternate Title" as RCA Victor coyly label the Monkees latest, written by Micky Dolenz, bears a remarkable likeness to their first hit, and as such is somewhat of a disaster for that illustrious band of popular apes.

While not wishing to gang up on the Monkees who make nice TV shows and happy records, this purposeless production will not help them shake off the image of talentless cogs of publicity, brutally pinned on them by unbelievers.

We think the Monkees have got talent, but the "here-we-go-again" tune, and corny production complete with dropping drum sticks won't even get them a hit, let alone improve the image. Creative production however is self evident in great quantities on the Pink Floyd's "Arnold Layne" follow-up "See Emily Play," on Columbia. While the lyrics are not as immediately understandable as the tale of our Arnold, the almost ethereal sound of the guitars, organ and voices makes an immediate impact. Lots of people will want to know more about this strange school girl and her "free play today."

Island Records have released the original version of "Dr. Kitch" which was made popular here by Georgie Fame and the Blue Flames. A West Indian "Jump Up" song with incredibly filthy innuendos, Lord Kitchener will cause hilarity from Brixton to Birmingham, and pained expressions at the BBC.

Ray Charles stands no chance with "Here We Go Again" (HMV) a pleasant but undistinguished performance on a slow ballad with organ and piano accompaniment. Ray's voice had been recorded rather badly in the background and covered over with another singer as if the producer was trying to prevent him being heard. A nice song but not a hit. It's been so long since Blue Jeans were swinging, that even hipsters with flaired bottoms and gold-buckled belts have come and gone. So maybe both the trousers

and the group are due for a revival especially in view of the quality of "Tremblin" (HMV) a rocking ditty with a happy backbeat and considerable hit potential.

"Plaintive" is a useful standby phrase for all record reviewers when confronted with a voice that arouses no particular emotions, and "pleasant" means a basically boring record which isn't positive enough to actually provoke nausea. "Day Light Saving Time" by Keith (Mercury) is plaintive and pleasant and as such is unlikely to cause great uproar in the chart, with its shuffle beat and brightly blown brass. The word "baby" is repeated twice within seconds of "Heaven And Hell" by the Easybeats (United Artists) opening up which is rather weak space filling lyric-wise. But this minor aberration is forgiven in view of the groups attempts to produce something, while not psychedelic in the "in" sense, is at least progressive. An interesting hook phrase, plus endless shifts of mood and rhythm have really only succeeded in producing a good record which won't be a hit. There are touches of the Move about the powerful vocals

on "Overnight Changes" by the Summer Set (Columbia) and indeed about the bass lines (provided by a tuba), the "Night Of Fear" chords and heavy stomping beat, and some "ooh ooh" chanting in the background. But apart from that this is a very nice performance and could create some chart interest.

Stand by for ballad blasting from Jackie Trent. "Your Love Is Everywhere" (Pye) is strongly liable to seize the number one position in the compendium of popular tune titles 'ere the month is out. With a sing-a-long rockaballad, Jackie can't fail to set both toes tapping and housewives singing. It's an excellent song—well sung.

A brilliant arrangement and intensely sad lyrics make "Glass" by the Sandpipers (A&M) one of the few really satisfying releases this week. With the heavily religious overtones and use of harpsichord the result is singularly sanctified.

After Twice As Much comes Two Of Each, a London group of two boys and two girls with an excellent song called "Every Single Day" (Decca). It has a solid beat and pleasant harmonies and should help them get away to a fine start.

MITCH RYDER AND THE DETROIT WHEELS: "Sock It To Me!" (Stateside). Mitch looks a bit like Eric Burdon and the group sound a trifle like early Animals. And there is a touch of Eric Clapton guitar to be heard in the raucous rhythm music purveyed by the Wheels. But apart from that... it sounds quite exciting actually! It seems strange Mitch should be blasting out R&B like "Devil With The Blue Dress", "Good Golly Miss Molly."

ROYAL GUARDSMEN: "Snoopy Vs. The Red Baron" (Stateside). Everybody knows about the Red Baron so there is no need to discuss this particular hit included on this disastrous album. For some incredible reason the group fumble their way through a more ill-met assortment of songs it would be harder to imagine from "Bo Diddley" and "Road Runner" to "Li'l Red Riding Hood" and "The Man Who Shot Liberty Valance."

DAVID BOWIE: "David Bowie" (Deram). Sounding like a young, good looking Anthony Newley with the writing ability of a Cat Stevens, and better, it's surprising the talented Mr. Bowie hasn't made a bigger impact on the pop scene. With excellent production by Mike Vernon here is a singularly rewarding collection. Dig "Rubber Band" "She's Got Medals" "Maid Of Bond Street" and "Please Mr. Gravedigger" etc.

JOSE FELICIANO: "A Bag Full of Soul" (RCA Victor). "A turbulent torrent of talent" is the sub-heading to describe this twenty year old Puerto Rican from New York who has been blind since birth. Playing a classical un-amplified guitar and singing blues, rock and pop Mr. Feliciano is quite an explosion of talent. Included are the Beatles "Help" Dylan's "Masters Of War," "Work Song."

WILLIE MITCHELL: "The Hit Sound of Willie Mitchell" (London). Apart from robbing most of these tracks of most of the soul and fire of the originals, Willie Mitchell produces little more than danceable arrangements. There's a late Fifties feel about the whole album, particularly in the sax phrasing. The treatment bears little relation to hits like "Land Of 1,000 Dances," "When A Man Loves A Woman" or "Winchester Cathedral."

BUDDY HOLLY: "Buddy Holly's Greatest Hits" (Ace Of Hearts). Fantastic value with all of the Buddy's great ones — "Peggy Sue," "That'll Be The Day," "Oh Boy," "Rave On," "It's So Easy," "True Love Ways" and many more gathered in one vital collection. Ten years on Buddy's distinctive vocal sound and compositions still have impact.

NEWS EXTRA



TURTLES: may be back in Britain at the end of the summer.

TURTLES, SPOONFUL AND RASCALS MAY TOUR HERE

THE TURTLES, who have just completed a whirlwind visit to Britain, may be back at the end of the summer for a big British tour with the Lovin' Spoonful and the Young Rascals, who are rapidly climbing the MM chart with their latest record "Groovin'."

The Turtles manager flies to Britain in six weeks to finalise talks, and agent Tito Burns has talked with Rascals manager Sidney Bernstein in America.

The Spoonful tour was to have included America's Byrds, but it is rumoured that the Turtles will be replacing them on the bill.

The Turtles latest single "She'd Rather Be With Me" hit number three on the US chart this week, and the group have had to turn down an appearance at the Monterey Pop Festival this weekend because of their cross-America university tour for which they are receiving £2,000 a night.

STARS FOR ISRAEL

FRANKIE VAUGHAN, Tom Jones, Adam Faith, Dusty Springfield, Paul and Barry Ryan, and the Searchers are just a few British artists who will be going to Israel in the next few weeks to entertain troops.

An organisation called Artists For Israel (AFI) has been set up by leading entertainment business personalities in Britain to arrange troop concerts for the Israelis.

The Searchers are first out on June 19 followed by Tom Jones (26) and Frankie Vaughan (July 3). Many American

SUMMER PACKAGE VISIT

stars have volunteered their services including Sammy Davis Jr.

JAPANESE DUSTY

DUSTY SPRINGFIELD'S Japanese trip has been finalised. She will fly out on September 1, for 15 days of TV shows.

Her American trip has now been cut down to a six-day promotional visit in August.

In July she starts a series of Sunday concerts with her backing group, the Echoes. Set so far are: Manchester Palace (July 2), Princess Theatre, Torquay (9), ABC, Great Yarmouth (23) and Bournemouth Pavilion (30).

She guests in the Blackpool Show on July 16.

VI VISITS BRITAIN

VI REDD, the US singer and saxophonist, will make her first British appearance when she visits London's Ronnie Scott club in September. The singer (real name, Elvira Redd Goldberg), who worked with Earl Hines at Birdland, begins a four-week season at Scott's on September 4.

Singer Emily Yancy, who was to have played the club opposite Yusef Lateef from July 10, will not now be coming as she is going into a Broadway play. A replacement is being sought.

LLOYD DUE

CHARLES LLOYD'S quartet —with Keith Jarrett (pno), Ron McClure (bass) and Jack de Johnette (drs)—are

due to arrive in London on Saturday morning for their two concerts at the Queen Elizabeth Hall that evening. The Davison office says that both shows are already three-quarters sold.

The Lloyd group flies in from Holland and leaves again on Sunday for Montreux, where it tops the bill at the jazz festival.

PAUL FOR CONTINENT

PAUL JONES flies to the Continent to attend the premieres of his film, Privilege, in Holland, today (Thursday) and Paris (19).

While in Paris he will appear in his own 20-minute TV show.

Paul has his own BBC2 spectacular on June 29 and will spend four days in Sweden during July.

He has signed for a series of Sunday concerts including Bournemouth Pavilion (August 6 and 27), ABC, Great Yarmouth (13), ABC, Blackpool (September 3) and Princess, Torquay (10).

WILSON RECORDS

US PIANIST Teddy Wilson, whose British tour ends at the Manchester Sports Guild on Saturday (17), will stay on to record the next day. He and the Dave Shepherd quintet will record an album for Alan Bates, and on Monday Wilson returns to the States.

Tonight (Thursday), Wilson and the Shepherd group appear at London's Purcell Room, but all tickets have already been sold. Tomorrow Wilson plays Blackpool's Casino Ballroom.

MORE LPs

LULU: "LULU!" (Ace of Clubs). A bargain price selection of favourite Lulu numbers with the 5ft. 2in. Scot firing on all cylinders throughout. Titles include: "Shout," "Try To Understand," "Leave A Little Love," "Call Me" and "Don't Answer Me."

JULIE LONDON: "Nice Girls Don't Stay To Breakfast" (Liberty). Standards and torch songs of 30 years back get the jazz-tinged, underplayed Julie London treatment. With sympathetic backings from organ, trumpet and tenor sax she breathes cool sex into such songs as "When I Grow Too Old To Dream," "You Made Me Love You," "I Didn't Know What Time It Was" and "You Go To My Head."

NOEL TREVLAC: "The Tremendous Trumpet Of Noel Trevlac" (Columbia Studio 2). Smooth trumpet versions of ancient and modern pops from a gent whose name spelled backwards reads Leon Calvert. Maybe he didn't want his jazz fans to hear it?

A bargain batch from little Lulu

Nice, listenable versions of, among others, "America," "The Very Thought Of You," "Daydream" and "Isn't It Romantic."

FELIX KING: "Elegance" (Phillips). Lush, danceable piano music backed by silky strings. Makes a romantic setting for the over 35s with such songs as "Night And Day," "The Lady Is A Tramp," "The Sound Of Music," "C'est Si Bon" and "Change Partners."

DON CHERRY: "Don Cherry Smashes" (Monument). The sentimental side of country-and-western purveyed by the smooth-voiced Mr. Cherry. All a bit of a bore, really. Titles include: "The Story Of My Life," "Don't Change," "A Thing Called Sadness" and "Pleasing You."

"SOUL SUPPLY" (Stateside). A wide range of Negro soul music from such artists as Little Richard, Bobby Bland, Jimmy Witherspoon, Ike and Tina Turner, Lowell Fulson, Vernon Garrett, King Solomon and Mary Love. Just the album to convert non-believers to soul.

WHISTLING JACK: "Around The World With Whistling Jack" (Deram). Surely even those veterans of World War I who made "I Was Kaiser Bill's Batman" won't want a whole album of the same mixture. Jack puckers his lips round "Scotland The Brave," "The Happy Wanderer," "Havah Nagilah," "Waltzing Matilda" and "Battle Hymn Of The Republic" — to name but five of the nations who deserve a chance to get their own back. He's joking: isn't he?

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reviews the new singles

PLUS

TEDDY WILSON

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GEORGE & DRAGON, ST JOHN ST, E.C.1 LUNCH TIME. DEREK BRIMSTONE.

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ALEX CAMPBELL
The Central Hotel, Barking Rd., East Ham.

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AT LES COUSINS, 7.30-11.00, 49 Greek St. GER 5413.

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FREE BEER, 8.15. DON PARTRIDGE. ADMISSION 5/-

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A. L. LLOYD, RENEE ZOSSO
Union Tavern, Lloyd Baker St, W.C.1. 7.45.

A MEETING, London Area Folksters for Freedom in Vietnam. Troubadour, 3 pm. All singers and organisers welcome.

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DARTFORD, Railway Hotel. Film Hill Three, Roger Hill.

FOLK AT THE CLERKENWELL TAVERN, 100 Farringdon Road, E.C.1 (opposite Mount Pleasant Sorting Office), 8 p.m.

DIZ DISLEY
Dave Lipson, Dennis O'Brien

THE SUPERB DAVE TRAVIS at 10 o'clock, Eilate Discotheque, Winchester Road, N.W.3. 8.30 dancing till early morning.

TROUBADOUR, 265 Old Brompton Road 10.30. NIGEL DENVER.

SUNDAY

HAMPSTEAD, TERRY MASTERSON, Terry Gould and The Rest. —The Enterprise, opposite Chalk Farm Station, 7.30 p.m.

NAGS HEAD, BATTERSEA: RON SIMMONDS. JULY 2: ALEX CAMPBELL. Free Folk lunchtime.

STEVE BENBOW
Folk Club, Norbury Hotel, London Road, Norbury, S.W.18. Guest Artist SANDY DENNY.

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Bert Jansch, John Renbourn, Danny Thompson, Terry Cox invite
RON GEESAN

TO THE HORSESHOE HOTEL, TOTTENHAM COURT ROAD, 7.30 pm PROMPT.

TROUBADOUR, 9.30, Phil Sears.

MONDAY

FLEADH CEIL, Folk Club, The Cedars, North End Road, W14. Come all ye with Dave Ward and residents.

FOLKVILLE PUTNEY tonight. Half Moon, Lower Richmond Rd. BLUES SESSION with DAVE KELLY, JEFF DALE, LISA TURNER, ROYD RIVERS, CLIFF AUNGER, DAVE MOSES

MONDAY cont.

FRED KETTEL, SHELL, DOUG, Winstanley Arms, Clapham Junction.

HENDON, "White Bear," Burroughs. Come All Ye.

NOEL MURPHY, GEOFF KING AT THE HOP-POLES, BAKER STREET, Enfield, 8 p.m. 3/-.

TUESDAY

GEORGE & DRAGON, ST JOHN ST, E.C.1 LUNCH TIME. NOEL MURPHY.

TROUBADOUR, 9.30. MARTIN WYNDHAM-READ.

WEDNESDAY

AT THE QUEENS HOTEL, CHEQUER ST, ST. ALBANS 7.30 pm-10.30 pm

JOHN RENBOURN
JACQUI McSHEE

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JOHNNY SILVO
Mighty Absalom

SURBITON, Assembly Rooms, 8 pm. DEREK SARJEANT, JOHN FRASER, PAT NELSON.

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AL STEWART
THE PICADILLY LINE
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2BC FOLK, June 21. Kevin Rayno-Sadler at the Norfolk Arms, N. Wembley.

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FRIDAY

CLUB OCTAVE closed until September. See Sunday.

CROYDON JAZZ CLUB, Star Hotel, **PETE DYER'S JAZZ BAND**.

DAVID JONES Jazzmen, Headstone, North Harrow.

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

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

FAMILY

LONDON MARQUEE
HIGHGATE VILLAGE, "The Olde Gatehouse" **KENNY BAKER**, **COLIN PETERS** QUINTET.

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PARKSIDE, AMPHILL ASSOCIATES
SOUND & LIGHT SHOW, Notre Dame Club Leicester Place. Al-Exis Korner and Free At Last. Eddie Brooks, The Crazy World of Arthur Brown, The RSG Dancers.

CRESTA JAZZ BAND, "Uncorn," Hoxton Street, Hoxton.

ERIC SILK, Thames Hotel, Hampton Court.

EVERY SUNDAY, 12-2. **BRIAN GREEN** celebrates one year's residency at the "Green Man," Plumstead High Street.

EVERY SUNDAY, 7.30-Midnight
SOMETHING DIFFERENT EVERY WEEK
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MIKE WESTBROOK
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Commencing June 26th
for two weeks
DAKOTA STATION
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Hydrogen juke box

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THE NEW WHYTE HART, ACTON CAVALIER ROOM

FANTASTIC/DECOR GUVNOR—SCENE
OPEN TONIGHT
STOP-START-BAND
PLUS
DISCOBLUEBEAT SHOW
8.30-11.30 LIC. BAR
ADM. FREE. MEM. 5/-
NEXT FRIDAY
CHIFFONS

UFO

SOFT MACHINE
ARTHUR BROWN

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WHYTEBRIDGE JAZZBAND, Essex Arms, Brentwood.

SATURDAY

FAMILY

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MINOR PORTION
ROLL BAND
TOWN HALL
RUGELEY, STAFFORD

THE FANTASTIC FREDDY MACK SHOW

BATH PAVILION, MATLOCK

THE NEW WHITE HART, ACTON CAVALIER ROOM

C-JAM-BLUES
THE SOUL PLAICE
Fishmonger's Arms, Wood Green

RAY WILLIAMS
AND
THE MIDNIGHTS

THE UNLUV'D

Flamingo Club, Wardour Street.

SUNDAY

BEXLEY, KENT, Black Prince Hotel.
ZOOT MONEY

BILL BRUNSKILLS Jazzmen, Fighting Cocks, Kingston.

CLUB OCTAVE
Hambrough Tavern, Southall
D. MORSE VIBES

COOKS, CHINGFORD
Royal Forest Hotel
KEN COLYER JAZZMEN

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

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SUNDAY cont.

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HENRY LOWTHER QUARTET, Starting Gate, Sunday Jazz Club, Station Road, Wood Green.

THE FANTASTIC FREDDY MACK SHOW

LE METRO, BIRMINGHAM

THE UNLUV'D

Tony Goodsons Modern Music Hall Club Ham Yard, Piccadilly, W.1.

MONDAY

BEXLEY, KENT, Black Prince Hotel.
CHRIS BARBER

FAMILY

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HATFIELD, Red Lion, Monty Sunshine.

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THE FANTASTIC FREDDY MACK SHOW

CARLTON CLUB, WARRINGTON

TUESDAY

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FRANK RICOTTI QRT
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and the VAGABONDS

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THE RITZ, BOURNEMOUTH

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Railway Hotel, West Hampstead
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THE DEBUT OF

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LES CONDON, TONY COE
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THE FANTASTIC FREDDY MACK SHOW

PRINCESS PAVILION, FALMOUTH

WEDNESDAY cont.

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Saturday, June 17th
ART ELLEFSON

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IAN HAMER

Evening
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Saturday, June 17th
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Lunchtime and Evening
TUBBY HAYES QUARTET

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MARK MURPHY

Tuesday, June 20th
DICK MORRISSEY QUARTET

Wednesday, June 21st
RAY RUSSELL QUARTET

Thursday, June 22nd
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THE FAMILY
LE GAY
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SYN
THE LOVE AFFAIR
Monday, June 19th (7.30-11.0)

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MUSICAL DIRECTORS See Special Notices.

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PIANIST — RESIDENCY/gigs. — 736-2817.

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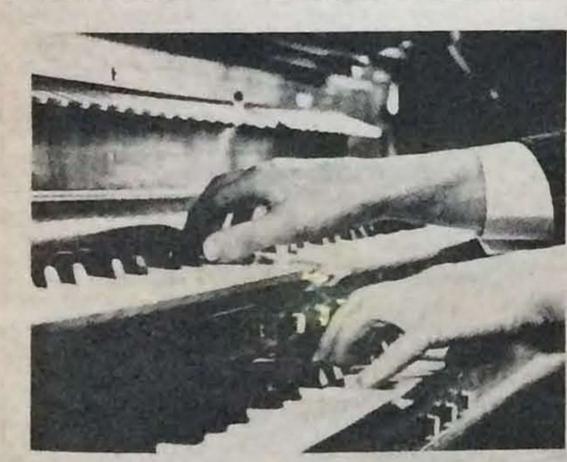
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● HENDRIX

CLAPTON IS YEARS AHEAD OF HENDRIX

I'M getting fed up with people comparing Jimi Hendrix with the master of blues guitar, Eric Clapton. Eric is years ahead of Hendrix. Hendrix is artificial and his new LP is just a fuzz box nightmare. Hendrix fans should listen to Eric's "Telephone Blues." —DEREK LISTER, Bradford, Yorks.

POOR old Eric Clapton—one minute unfairly hailed as a god by over-enthusiastic fans, then detracted and criticised by the same people when they find humans can't be gods—no matter how well they play the blues.

Eric is an individual and talented young musician progressing with ideas and techniques as best he can. He gives pleasure to thousands of fans, whether peering seriously through a moustache with John Mayall or sporting a mammoth head of hair with the Cream. Don't be deceived by the trappings, purists—the qualities of Clapton are still there — STEVE HODGES, London SE6.

VINCE HILL should pinch Doctor Who's time machine and go back a few years where his songs

What's wrong with the Beach Boys

THE Beach Boys appearances in Sweden were a fiasco. Their stage act was uninspired, their playing amateurish and the P.A. system sounded like a distorted transistor radio.

One would expect them to have better equipment so that at least their fantastic voices could be heard. — MAX WEBER, Wergelandsgatan, Sweden.

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will be appreciated and I won't have to hear him.

Give me the Monkees, Move and Jimi Hendrix any day.—BARBARA CURTISS, Hazel Grove, Cheshire.

OUR student newspaper in Duderstadt called "PIN" are sending several young reporters to England from now until August 5 to study the English way of life and meet the young people of England.

We would be grateful if any MM readers could help in providing accommodation for them during their stay, and anybody interested in helping should write to me. — CLAUD BIENFAIT, 3428 Duderstadt,

Post Box 224, West Germany.

CHRIS WELCH is a square. He proved this in his review of Jimi Hendrix at London's Saville Theatre (MM June 10). I believe the majority of the audience was as impressed as I was.

Jimi weaves a magic far stronger than any hang ups caused by faulty electrics. No doubt Mr. Welch was too busy with his note book to sense the atmosphere.

I don't normally dig the "Who style" destruction scene, but the guitar smashing was the climax of the evening. A thrilling experience. — ROBERT W. NICHOLLS, Enfield, Middlesex.

CLAPTON: "fans should listen to Eric's 'Telephone Blues.'"



Procol Harum should thank Scott Walker

AMIDST all the hoo ha about the Procol Harum's "A Whiter Shade Of Pale," why no acknowledgement of the group's debt to Scott Engel?

It was his original idea to use an organ backing a ballad on "Archangel." — JANET ROBERTS, Hazel Grove, Cheshire.

PSYCHEDELIC avant garde jazz! Nude birds! Amplified scissors! Now I've heard it all (Raver, June 3). Albert Ayler I learnt to stand. Archie Shepp I even got to like, but the Hydrogen Jukebox?

My mind (as they say at UFO) has been blown, man blown. If this is psychedelic jazz, long live Ted Lewis. — STEVEN PANK, Linden Gardens, London.

● LP WINNER

HAS the skiffle boom gone bust? I pride myself as an astute observer of the pop scene and it seems to me Lonnie Donegan mania is over its peak. Washboard and thimble manufacturers should prepare for a slump in trade.

My tip for the top? Organist Cherry Wainer and singer Cuddley Dudley will soon be wrestling the crown from Cy Laurie and Ken Mackintosh. — PETER WHITLEY, Kings Heath, Birmingham.

WHY the disparaging remarks about Ken Colyer's band by Chris Welch? I cannot believe that "dull and dispirited" could ever be applied to any session featuring this fine band. Their performances have always struck me as highly inventive and full of life.

Always giving of their best.



● SCOTT

● AYLER

● DONNEGAN

Ken Colyer's Jazzmen deserve much praise for their unique and lasting contribution to the real British jazz scene. — EDWARD J. LAKER, Southsea, Hants.

BLESS Nick Jones for being and bless the MM for providing a vehicle for him. — MISS LOUIE HARRISON, Brom-

ley, Kent. Bless you! — NICK JONES.

READER BRAY SHOULD STATE FACTS (MM JUNE 10). EDMUNDO ROS WAS A JAZZMAN. HE WAS THE DRUMMER ON A NUMBER OF TRACKS WITH THE LATE THOMAS FATS WALLER. — LESLIE PERRIN, London W1.



JAZZ AND GOOD POP CAN'T DIE

TOLERANCE please, John Lennon! Although it may be fashionable to predict the demise of jazz (MM, May 27) neither a true art form like jazz nor good pop, which in the hands of the Beatles has been elevated to an art, can ever die.

The worst that can happen is that it can temporarily cease to be appreciated. — M. COLEMAN, Lancaster Street, Leicester.

WITH the advent of the remarkable Sgt Pepper album the Beatles have borne out the promise of "Eleanor Rigby" and stunned us with a record which makes many accepted popular music traditions obsolete.

Perhaps now grippers will desist from clamouring for personal appearances and allow the group to concentrate on the wonderful new sounds they are producing. — BOB KILBEY, Leytonstone, London.

● LP WINNER

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