

# Melody Maker

September 16, 1967

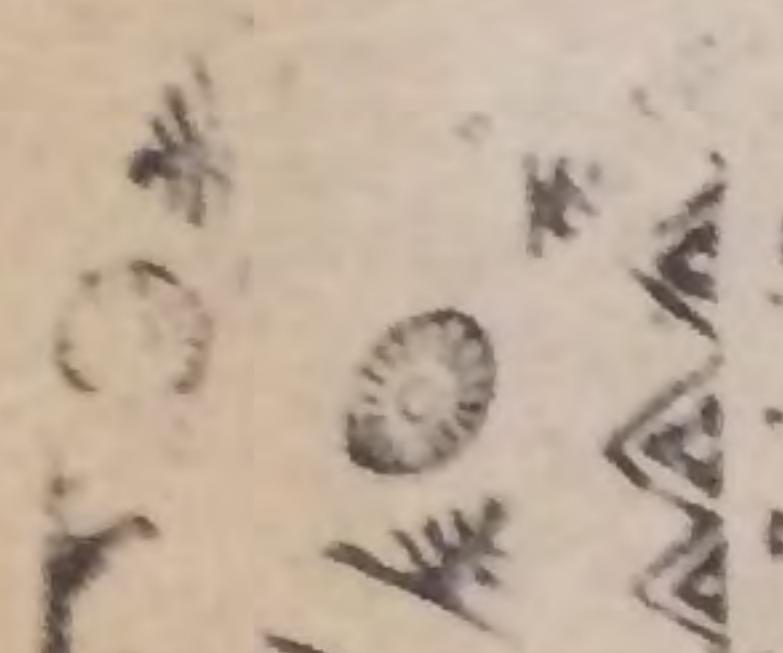
9d weekly

**'Flowers In The Rain' in chart at 19**

# MOVE.HENDRICK



# **PROCOL COME— BACK**



# **CLIFF RICHARD-KEITH WEST FILM**

NEGOTIATIONS for Cliff Richard to join Keith West in the film version of "A Teenage Opera" were started this week.

The MELODY MAKER learned on Monday that Cliff is most interested in the opera and would like to be in the film with Keith. Keith's record "Excerpt From A Teenage Opera" climbed up to number three in the MM chart this week.

Cliff would probably be written into several of the songs to be heard in the opera—and released on an album when it is completed.

Keith West starts work on a five-minute colour promotion film tomorrow (Friday) for world-wide distribution to coincide with the world wide releasing of "Excerpt From A Teenage Opera."

Tonight (Thursday) Keith appears on Top Of The Pops, and on Saturday (September 16)

Tomorrow's new single, written by Keith West and group guitarist Steve Howe, produced by Mark Wirtz, titled "Revolution," is released

Keith and Tomorrow go to Belgium (23) for TV and radio promotion.



**CLIFF:** interested in opera

# Rex Stewart dead



## IN CHART

**CORNETTIST** Rex Stewart, who toured this country with Alex Welsh and his band in May last year, collapsed and died in Los Angeles of a heart attack on Thursday evening (7). He was 60 years old.

Leonard Feather reports from the States that a friend who was with Stewart when he was stricken said: "Rex had been feeling so well. He was dieting in recent weeks, taking off weight, and working on a book as well as his magazine.

Rex was born in Philadelphia on February 22, 1907 and raised in Washington from the age of seven until he was 24. He began his professional career then, in an all-Negro musical comedy. Later he worked in the bands of Elmer Snowden ('24-5), Fletcher Henderson, Horace Henderson, McKinney's Cotton Pickers.

Henderson, McKinney's Cotton Pickers, Luis Russell and Duke Ellington.

He toured Europe and Australia from '47-51, then returned to the USA to take up a new life as a disc jockey and radio programme director. In the late '50s he was musically active again, working a year at Eddie Condon's and directing two reunions of former Henderson men at the

In 1960 he moved to Los Angeles and resumed working as a disc jockey and journalist. SEE PAGE 10.

Despite the Prime Minister's injunction on the Move's promotional postcard, the success of their latest single seems unhampered. This week, "Flowers In The Rain" stormed into the MM Pop Thirty at number nineteen.

The group appear in Southern TV's Where It's At tomorrow (Friday); BBC's Easybeat (September 17); Pop Gear (21); they return to London's Marquee Club on September 19.

ROY WOOD'S

BLIND DATE

PAGE 13

# POP 30

MAKER

- |         |                                  |   |
|---------|----------------------------------|---|
| 1 (1)   | THE LAST WALTZ                   | Engelbert Humperdinck, Decca              |
| 2 (2)   | I'LL NEVER FALL IN LOVE AGAIN    | Tom Jones, Decca                          |
| 3 (4)   | EXCERPT FROM A TEENAGE OPERA     | Keith West, Parlophone                    |
| 4 (3)   | SAN FRANCISCO                    | Scott McKenzie, CBS                       |
| 5 (12)  | ITCHYCOO PARK                    | Small Faces, Immediate                    |
| 6 (5)   | EVEN THE BAD TIMES ARE GOOD      | Tremeloes, CBS                            |
| 7 (7)   | WE LOVE YOU/DANDELION            | Rolling Stones, Decca                     |
| 8 (14)  | LET'S GO TO SAN FRANCISCO        | Flower Pot Men, Deram                     |
| 9 (11)  | HEROES AND VILLAINS              | Beach Boys, Capitol                       |
| 10 (9)  | JUST LOVING YOU                  | Anita Harris, CBS                         |
| 11 (6)  | THE HOUSE THAT JACK BUILT        | Alan Price, Decca                         |
| 12 (8)  | I WAS MADE TO LOVE HER ...       | Stevie Wonder, Tamla Motown               |
| 13 (20) | REFLECTIONS ...                  | Diana Ross and the Supremes, Tamla Motown |
| 14 (15) | THE DAY I MET MARIE              | Cliff Richard, Columbia                   |
| 15 (10) | PLEASANT VALLEY SUNDAY           | Monkees, RCA                              |
| 16 (21) | BURNING OF THE MIDNIGHT LAMP ... | Jimi Hendrix, Track                       |
| 17 (13) | ALL YOU NEED IS LOVE             | Beatles, Parlophone                       |
| 18 (23) | THERE MUST BE A WAY              | Frankie Vaughan, Columbia                 |
| 19 (—)  | FLOWERS IN THE RAIN              | Move, Regal Zonophone                     |
| 20 (22) | YOU KEEP ME HANGING ON           | Vanilla Fudge, Atlantic                   |
| 21 (19) | CREEQUE ALLEY                    | Mama's and Papa's, RCA                    |
| 22 (18) | UP UP AND AWAY                   | Johnny Mann Singers, Liberty              |
| 23 (17) | GIN HOUSE                        | Amen Corner, Deram                        |
| 24 (28) | BLACK VELVET BAND                | Dubliners, Major Minor                    |
| 25 (16) | DEATH OF A CLOWN                 | Dave Davies, Pye                          |
| 26 (—)  | HOLE IN MY SHOE                  | Traffic, Island                           |
| 27 (24) | IT MUST BE HIM                   | Vikki Carr, Liberty                       |
| 28 (27) | THERE GOES MY EVERYTHING         | Engelbert Humperdinck, Decca              |
| 29 (25) | YOU ONLY LIVE TWICE/JACKSON      | Nancy Sinatra, Reprise                    |
| 30 (26) | BAD NIGHT                        | Cat Stevens, Deram                        |

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## POP 30 PUBLISHERS

1 Donna, 2 Tyler; 3 Robbins, 4 Dick James; 5 Avokok/Immediate; 6 Skidmore; 7 Mirage; 8 Carter/Lewis; 9 Immediate; 10 Chappell; 11 Alan Price; 12 Jobete; 13 Jobete; 14 Shadows;

15 Screen Gems; 16 Schroeder; 17 Northern Songs; 18 Chappell; 19 Essex; 20 Carlin; 21 Dick James; 22 Carlin; 23 Carlin; 24 Scott-Solomon; 25 Carlin; 26 Island; 27 Metre; 28 Burlington; 29 United Artists; 30 Cat.

## US TOP TEN

- As listed by "Billboard"
- |        |                              |                                     |
|--------|------------------------------|-------------------------------------|
| 1 (1)  | ODE TO BILLIE JOE            | Bobbie Gentry, Capitol              |
| 2 (2)  | REFLECTIONS                  | Diana Ross and the Supremes, Motown |
| 3 (3)  | COME BACK WHEN YOU GROW UP   | Bobby Vee, Liberty                  |
| 4 (5)  | THE LETTER                   | Box Tops, Mala                      |
| 5 (4)  | BABY I LOVE YOU              | Aretha Franklin, Atlantic           |
| 6 (7)  | YOU'RE MY EVERYTHING         | Temptations, Gordy                  |
| 7 (9)  | APPLES, PEACHES, PUMPKIN PIE | Joy and Techniques, Smash           |
| 8 (16) | ALL YOU NEED IS LOVE         | Beatles, Capitol                    |
| 9 (—)  | SAN FRANCISCAN NIGHTS        | Eric Burdon and the Animals, MGM    |
| 10 (—) | FUNKY BROADWAY               | Wilson Pickett, Atlantic            |

## TOP TEN LPs

- |        |  |                        |
|--------|--|------------------------|
| 1 (1)  | SGT. PEPPER'S LONELY HEARTS CLUB BAND  | Beatles, Parlophone    |
| 2 (2)  | THE SOUND OF MUSIC                     | Soundtrack, RCA        |
| 3 (4)  | PIPER AT THE GATES OF DAWN             | Pink Floyd, Columbia   |
| 4 (3)  | THE MONKEES HEADQUARTERS               | Monkees, RCA           |
| 5 (5)  | BEST OF THE BEACH BOYS                 | Beach Boys, Capitol    |
| 6 (—)  | SCOTT                                  | Scott Walker, Philips  |
| 7 (7)  | DR. ZHIVAGO                            | Soundtrack, MGM        |
| 8 (6)  | ARE YOU EXPERIENCED?                   | Jimmy Hendrix, Track   |
| 9 (9)  | TOM JONES LIVE AT THE TALK OF THE TOWN | Tom Jones, Decca       |
| 10 (—) | MAMA'S AND PAPA'S DELIVER              | Mama's and Papa's, RCA |

## TOP TEN JAZZ

- |        |                                  |                                       |
|--------|----------------------------------|---------------------------------------|
| 1 (2)  | FOREST FLOWER (LP)               | Charles Lloyd, Atlantic               |
| 2 (—)  | CHAPPAQUE SUITE (LP)             | Ornette Coleman, CBS                  |
| 3 (3)  | PLAY BACH Vol 2 (LP)             | Jacques Loussier, Globe               |
| 4 (7)  | PLAY BACH Vol 1 (LP)             | Jacques Loussier, Globe               |
| 5 (8)  | JIMMY SMITH'S GREATEST HITS (LP) | Jimmy Smith, Verve                    |
| 6 (—)  | FUSIONS (LP)                     | Joe Horowitz and John Mayer, Columbia |
| 7 (—)  | JAZZ FROM THE SWINGING ERA (LP)  | Various Artists, Fontana              |
| 8 (—)  | SWINGING NEW BAND (LP)           | Various Artists, Fontana              |
| 9 (5)  | A LOVE SUPREME (LP)              | Buddy Rich, Fontana                   |
| 10 (—) | THINGS AINT WHAT THEY USED TO BE | John Coltrane, HMV                    |

Chart compiled from returns from the following stores: RECORDS AND TAPES, Swindon; PETE RUSSELL, Plymouth; CAVEYDISH HOUSE, Cheltenham; RAYNER'S, Bristol; DISCERY, Birmingham; FENNELL'S, Coventry; VALANCES, Leeds; J. G. WINCOWS, Newcastle; NEMS, Liverpool; CUTHBERTSON'S, Glasgow; RUSHWORTH AND DREAPER, Liverpool; BARRY'S, Manchester; COLLETT'S, London; DOBELL'S, London; ENGLISH FOLK DANCE SONG SOCIETY, London; HIME AND ADDISON, Manchester.

## NEXT WEEK

32

PACKED PAGES—POP  
POLL RESULTS—DON'T  
MISS THIS GREAT ISSUE



WYMAN: influenza

## BRITISH TOUR FOR DUBLINERS

A NATION-WIDE tour is scheduled for chart busting folk group, the Dubliners, currently at 24 in the MM Pop 30 with "Black Velvet Band." They open at the Albert Hall, London on October 6, and go on to De Montfort Hall, Leicester (8), Colston Hall, Bristol (10), City Hall, Sheffield (12), Town Hall, Birmingham (13), Empire, Liverpool (15), Belle Vue, Manchester (18), City Hall, Newcastle (20), Concert Hall, Glasgow (21), and the Theatre Royal, Nottingham (22).

THE Rolling Stones flew to New York yesterday (Wednesday) for business discussions.

A spokesman for the group told the MM: "They have nothing to say until they have completed the discussions." He declined to comment when asked if the trip involved possibly management changes.

Bill Wyman left with the group although suffering from a heavy dose of influenza.

Before leaving, the group recorded the 16th possible track for their next LP. No release date has yet been finalised.

## RASCALS BEAT STONES

NEW YORK, Tuesday.—The Young Rascals, due to tour Britain from October 4 to 17, have broken all box office records on a visit to Hawaii — beating even the Rolling Stones gross.

In February they will make a world-wide tour currently being planned under the title World-Wide Peace Tour.

SIXTEEN TRACKS RECORDED FOR ALBUM

## STONES IN AMERICA FOR BUSINESS TALKS

They are working on a new album and are to star in a feature-length film to be made by Sid Bernstein, their manager who presented the Beatles concerts in America.

## BEN E. KING BACK

BEN E. KING opens a new British tour at London's Tiles Club on October 20. He will be backed throughout the tour by a Scottish group, the

Other dates set so far include London's Uppercut (21), Birmingham and Wolverhampton (23), Hanley (24) the Princess and Domino Clubs, Manchester (29 and November 3), Stoke-on-Trent (November 2), Starlight Ballroom, Wembly and London's Roaring 20s Club (5), and Streatham Locarno (9).

King tours Germany from November 10 to 19 and then goes to Ireland for a week.

## KIKI FOR BRITAIN

KIKI DEE will represent Britain at three major song festivals next February—the San Remo Festival in Italy, the Midem Festival in Nice and the Dutch Gala Du Disques in Amsterdam.

Her new single, "Excuse Me," is released by Fontana on October 6 and she will feature it in Pop North on September 18. She is a Juke Box Jury panelist on September 23.

On October 3 Kiki starts three days of concerts, TV and radio in Italy, including the Festival Of Roses in Rome. Then, on October 11, she stars in her own 45-minute Dutch TV spectacular from Amsterdam.

On November 11, Kiki flies to America for an eight-day promotional tour which will include two major TV appearances in New York.



ROACH: with quintet

## ROACH OPENS AT RONNIE'S WITH ABBEY

MAX ROACH and his quintet, with vocalist Abbey Lincoln, open for three weeks at London's Ronnie Scott Club on Monday (18). With Roach will be Charles Tolliver (tp), Odean Pope (tr), Stanley Cowell (pno), and Jimmie Merritt (bass).

On the bill with the quintet and Abbey Lincoln for two weeks is vocalist-saxophonist Vi Redd. For the third week of Roach's season, the quintet will play opposite a series of British groups. On Sunday (17), the Scott Club presents tenorist Tubby Hayes with the Terry Shannon Trio.

## WIRTZ ARRESTED

MARK WIRTZ, composer and producer of "The Teenage Opera," was arrested on Friday and held in custody at London's Tottenham Court Road Police Station until he had paid outstanding parking fines amounting to £150.

The fines stretched back over the past year and Mark was kept in a cell for several hours until the money was paid.

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# ENGELBERT INVOLVED IN DEATH MYSTERY

**ENGELBERT HUMPERDINCK** — still riding at number one with "The Last Waltz" — was involved in a death scare mystery last week.

Radio Caroline announced on Friday afternoon in a special newsflash that Humperdinck had been killed in a crash

## BEN WEBSTER TO OPEN IN MANCHESTER



WEBSTER

**U.S. tenor star Ben Webster**, who closes a fortnight's engagement at London's Scott Club on Saturday (16), opens at Manchester's Club 43 on Saturday (23).

He will work at the club until October 1, except for a day off on September 29. On October 4, Ben appears with the Pat Smythe Trio at Dopey Dick's Jazzhouse, West Hampstead.

### ROG ON CONTINENT

**ROG WHITTAKER** has heavy Continental bookings over the next two months starting on Sunday (17) when he flies to Brussels to star in a concert.

He returns the following day to guest in Monday, Monday but goes back to Brussels to open a British Week on September 26.

He has TV in Holland on October 14 and will do concerts, TV and radio in Belgium, Holland and France between October 29 and November 21.

Rog records the last of his Whistle Stop TV series on October 22. From October 24

### DIXIELAND IN GB

**CZECHOSLOVAKIA'S Prague Dixieland Band**, an eight-piece unit led by pianist Dr Zdenek Camarda, arrive in Britain for their first tour on Thursday (21).

The band begins its tour next day at London's 100 Club, then goes on to Folkestone (23), Crowthorne (24), Hatfield (25), Peterborough (27), Mirlees (28), Glasgow (29 and 30), Accrington (October 1), Kingswinford (2), Brighton (3), Hitchin (4), Basingstoke (6), Lewisham Town Hall (7) and 100 Club (8).

### BROWN CONCERT

**JAMES Brown** will be in Britain for a single concert at the Royal Albert Hall on October 3. This will follow visits to Paris, Copenhagen, Stockholm, and Berlin.

Junior Walker and the All-Stars have also signed contracts for an English tour from October 12 to 24.

### CREAM SENSATION

**NEW York, Tuesday:** The Cream have turned out to be a sensation on their American club tour (reports Ren Grevatt).

A line that stretched twice around the block on Sunset Boulevard, greeted the trio on its opening night at the Whisky A Go-Go, in Hollywood. Much the same thing happened at the Fillmore, in San Francisco.

Last weekend they flew into Boston for a two-week engagement at a new club, the Psychedelic Supermarket.

Sales of the Fresh Cream album have leapt since their arrival here. Both the Fillmore and the Whisky A Go-Go are already bidding to get them back. The group's US visit has now been extended by two weeks into October.

# Dusty to release album and single

**DUSTY SPRINGFIELD'S** next single will be released on September 22. Titles are "What's It Gonna Be" and "Small Town Girl."

Dusty's LP, "Where Am I Going," released in October, will include versions of "Sunny," "Come Back To Me," "If You Go Away," "Broken Blossoms" — originally written by her brother Tom for Eva Bartok — and a Burt Bacharach song, "They Long To Be Close To You."

Dusty arrived in Tokyo on Saturday for a 15-day visit during which she will appear on 18 Japanese TV shows.

### BEACH BOYS' PLANS

**NEW York, Tuesday:** The Beach Boys are the latest group to talk of cutting down one-nighters and personal appearances (reports Ren Grevatt).

Executives of the William Morris Agency office already worried at on-off plans for a tour were worried this week at reports that the Beach Boys will give up most of their personal appearances to concentrate on recording.

Meanwhile, after earlier reports that a whole LP had been scrapped because "Brian Wilson wasn't happy with it" the album finally hit the market. It's called "Smiley

"Smile" and it is on the group's own Brother label.

### ORNETTE/MONTEREY

**ORNETTE Coleman**, with Ed Blackwell replacing Charles Moffat on drums, has signed for the Monterey Jazz Festival this weekend.

Europe will also be represented by the Ambrosetti Quintet from Switzerland, Nils Henning Oested from Denmark and Miljenko Prohaska from Belgrade.

Also billed are Woody Herman, the Dizzy Gillespie Quintet, Don Ellis Band, T-Bone Walker, B. B. King, Muddy Waters, Clara Ward, Big Brother and the Holding Company, Mel Torme, Louis Bellson, Carmen McRae, and Earl Hines.

The festival is expected to sell out four of the five shows in advance and bookings are up 20% on last year.

### PITNEY MYSTERY

**GENE Pitney** has made repeated statements to the press over the last week that he is quitting the business. However, Gene is expected to keep on making records and doing personal appearances overseas in locations of his own choosing.

Apparently what he would like to finish with completely

is the American one-nighter scene, despite the fact that his most recent tour was his most successful US outing of all.

The singer is now definitely set for a two-week tour of New Zealand in mid-October.

### PETE MURRAY BETTER

**D**J Peter Murray was taken ill last week. He went into the Middlesex Hospital for tests after complaining of pains in his chest.

But after three days treatment, he was discharged and resumes work on Top of the Pops today (Thursday).

Peter was forced to cancel appearances on Juke Box Jury and an Anglia TV show as well as his Saturday night radio show.

### CAT FOR AMERICA

**CAT STEVENS** flies to America tomorrow (Friday) for a promotional tour, starting in San Francisco.

He will travel across the country for eight days doing TV and radio work to tie in with the American release of "A Bad Night."

Cat spent this week recording tracks for a new album and a single. The single will be released in October and the LP in early December.

### NEXT WEEK

# STEVE WINWOOD

IN THE BLIND DATE



## GEORGIE FAME MAKES ACTING DEBUT IN COLOUR FILM

**GEORGIE FAME** makes his acting debut in a 100 minute colour feature film called "The Mini-Mob," and shooting is due to commence next Monday.

The Bee Gees are writing music for the film, including one song for Georgie, who will take the lead role of a star kidnapped by a gang of girls.

Among Georgie's forthcoming appearances are dates at London's Upper Cut Club (September 16), and Douglas House (17). The Georgie Fame band, minus Georgie will be playing at London's Bag O'Nails Club from Monday for a week.

### PURIFY'S TOUR

**A**MERICAN blues artists James and Bobby Purify are currently touring Britain.

The opened their tour at the California Ballroom, Dunstable last Friday. The rest of their itinerary is: Locarno, Bristol today (Thursday); 11 Rondo, Leicester tomorrow (Friday); Saturday Club and New Century Hall, Manchester (16); Co-op Hall, Warrington (17); Overseas Visitors Club, Earl's Court, London (18); Industrial Club, Norwich (19); Locarno, Stevenage (20); Locarno, Leeds (21); White Lion, Edgware and Clay Pigeon, Ruislip (22).

### RIMINGTON BACK

**S**AMMY RIMINGTON, clarinet and sax player who recently returned to this country from the States and joined the Keith Smith band, will replace Bill Greenow in Kid Martyn's Ragtime Band. He joins Martyn officially on October 23 but is doing most of the band's dates from now until the end of this month, when he tours Denmark with Keith Smith.

The Martyn band plays at the Pantiles Club, Bagshot tonight (Thursday), at Birmingham's Salutation Hall tomorrow, and at the Dancing Slipper, Nottingham on Saturday (16).

### NO TROGGS CHANGE

**T**HE Troggs, after weeks of indecision about their recording future, are to stay with Page One Records.

In a statement, the group says: "Page One Records Ltd., and the Troggs have amicably settled their differences. Exclusive recording will remain with Page One."

Danny Betesh of Kennedy Street Enterprises is the group's new agent and their management will be handled by Stan Phillips.

Their songs are still published by Dick James Music Ltd.

### NEW OSTERLEY JAZZ

**T**HE Miller-Murray Jazzmen, who have been playing regularly at Cooks Ferry Inn, Edmonton, on Sundays, make their first appearance at Osterley Jazz Club tomorrow (Friday).

Line-up of the band is Alan Whickham (tpt), Bert Murray (tmb), Davy Jones (clt), Jock Jacobs (alto), Ronnie Gleaves (pno, vibraphone), Tony Fawcett (bass) and Harry Miller (drs).

Another new booking at Osterley is the New Society Dance Orchestra, led by trombonist Jim Shepherd, which debuts on October 13. American trumpet star Ruby Braff plays the club with the Alex Welsh Band on September 22.



### NEW PROCOL

### SINGLE OUT

### THIS MONTH

**E**NGLAND'S Procol Harum crash back on to the pop scene in a big way at the end of September after their two-month "lay-off" period.

The group's new single "Homburg" coupled with "Good Captain Clack" is issued on the Regal Zonophone label on September 29.

A colour promotion film for world wide distribution has been made, and the group will be appearing in major TV and radio promotion between September 28 and October 12.

On October 25 Procol Harum top the bill at the Olympia, Paris. "A Whiter Shade Of Pale" has been number one in France for eighteen weeks.

Procol Harum tour America in October. They open their coast to coast trip on October 21 at Washington. The group have already fixed top colour TV appearances; on the Ed Sullivan Show; the Smothers Brothers Show; and a Hollywood Palace appearance with Bing Crosby.

The group's first album, Procol Harum, had entered the American album charts after one week on sale. It is strongly tipped as a top ten album.

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# EDWARD G. ROBINSON DROPS IN ON THE HATCH HONEYMOON

ON the second night of their honeymoon Tony Hatch and Jackie Trent were kept awake by bangs and crashes from their next hotel room. In the morning a bearded man knocked at the door with chocolates and flowers and said: "My name is Edward G. Robinson. I'm sorry if we disturbed you last night, but we were filming in the next room."

John Hewlett of John's Children was left a bequest in his aunt's will—a lama, six rabbits, two monkeys, a pony, half a dozen snakes and a wallaby. He is frantically trying to find them a home.

## LESSONS

Cat Stevens, while still taking driving lessons has bought a white Mercedes coupe . . . Barry Fantoni has a role in new film *The Strange Affair*.

**Artwoods** have switched labels for the third time—EMI, Decca and now Philips . . . **The Family Dog**'s first LP will be called *Mummy's And Puppy's*. One track is "Save The Last Dog For Me" . . . Drummer Lennie Hastings says he has been summoned for "having dangerous parts."

## DATED

Move manager Tony Secunda dated Robert Mitchum's 15-year-old daughter when she visited England recently. And that ain't as daft as it sounds!

London UFO organisers keen to get in touch with Provincial hippies to organise provincial UFO happenings . . . Denny Cordell holidaying in Brazil for a month.

American "digger" Emmett Grogan plans a hippy invasion of Europe. West Coast groups would play parks and fields free, parkies permitting . . . Procol Harum played to 20,000 fans at Chatelet Music Festival of France. "A Whiter Shade of Pale" just completed 18th week at the top of French charts . . . Jefferson Airplane's album "Surrealistic Pillow" released in England. How about "Moby Grape," "Insight Out (Association); "Groovin'" (Young Rascals); "Vanilla Fudge," "Big Brother And The Holding Company"; "Country Joe And The Fish," and numerous other US albums?

**WEDDING**

Manfred Mann takes his driving test this week . . . Scott Walker to be best man at John Maus' road manager's wedding. Bobby Hamilton weds Betty Mallin on September 19 at Caxton Hall at 3 pm.

Hippies memo: There a Pot Shop in Brixham, Devon. Jazz club swinging on Sunday at Liverpool's RAF club . . . MM's Nick



"SO MY AGENT SAID 'YOU'RE MAKING IT, VINCE! I GOT YOU BOOKED FOR A TOUR OF FRANCE!'"

Jones indulges in marathon phone talks . . . Many British jazzmen received encouragement from the first MM editor, Edgar Jackson, who died recently.

If any skiffle enthusiasts want to form a group for kicks and expenses, contact James Tate of 33 Thornhill Road, Ickenham, Middlesex, who will present them at Cooks Jazz-club, Chingford.

**EXCELLENT** — Hollies new single "King Midas." Best sound they've made . . . MM photographer Barrie Wentzell played washboard in a skiffle group for three weeks before he found out he was supposed to wear thimbles.

## POSTER

What did Tony Secunda say to Quintin Hogg? . . . London records have pressed 100,000 Procol albums.

Ether thrown at Joe Boyd at UFO . . . Incredible String Band and the Pink Floyd for Royal Festival Hall on November 3 . . . Frank Zappa posters selling well . . . Procol Harum stage outfits cost £1,200.

Charlie Watts moved house, seven miles from his old one in Lewes, Sussex.

## ALBUM

Dave Dee and Co. are barred in Norway following riots in Bergen last week. They also cancelled Sunday night's date in Cologne after being beaten up by rioting fans in Essen that afternoon . . . Procol Harum expected to switch from London to A&M label for U.S. release.

Kenneth Horne will host a gala 60-minute show on the opening night of Radio 1.

Bonzo Dog Doo Dah Band are re-recording a track on their new album at the request of Quintin Hogg. The track mentions famous names, says



**The RAVER'S weekly tonic**

## CAUGHT IN THE ACT

Burdon's beautiful, despite unnecessary psychedelic trappings



ERIC: sings with great feeling

## SCAN TESTER

ERIC BURDON and the Animals' performance at the Saville on Sunday was beautiful. It could have drowned in a sea of unnecessary psychedelic trappings: mock cop-hippie chase; balloons; on-stage motor-bike; and other occasional freak-outs but, fortunately, the fine music held its head above water.

Burdon sings with great feeling and power and now he has a more clearly defined purpose, his projection has improved enormously. Drummer Barry Jenkins is swinging and climbing countless mountains of climax, while guitarists Vic Briggs and Johnny Weider alternate vivid tapestry's of expression and wild, powerful, freedom.

A great band who work hard with a togetherness of feeling and spirit and who definitely don't need the side-shows (except for the light show) when their musical vibrations are expressing all that needs to be expressed.

We can understand Burdon's "don't throw stones," love is all, all turn on, sentiments and his burning desire to make people aware of what is happening to them all around.

But, ultimately, the power of his music is saying everything that he feels as a person so why does his person keep making melodramatic little "freedom" speeches when one of his musicians has probably just done it musically four bars before.

Denny Laine's Electric String Band were hardly electrified on this outing, and only having two string players didn't help to fill out the sound. But there's something not quite there yet. And Dantalion's Chariot made very exciting, if somewhat predictable, sounds, in the most aggressive and stormy flower power fashion. Be interesting to see how they handle the calm after the storm.

—NICK JONES

## DUBLINERS

IT took The Dubliners, on the final day of the Edinburgh Festival, to get it all off the ground with their late show at the A.B.C. cinema. If Ireland had sent over a team of the bhos to blow up the city's post boxes they couldn't have made a bigger impact.

Nearly a thousand people were turned away. Inside the city's second largest cinema 2,800 clapping, stamping people watched The Dubliners in one of their most rebellious moods.

Their current hit and "Drunken Nights" were reserved for late in the proceedings, and by then Scots and Irish fervour was running high with rousing things like "Scottish Breakaway." A particularly generous hand was reserved for John Sheehan's fiddle in "Four Poster Bed" and an infectious touch of bluegrass, "Flop Eared Mule."

Raised Ronnie Drew: "We're much more at home here than in England. We'll be back in Edinburgh at New Year . . . for sentimental and other reasons."

—JOHN GIBSON

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## CHUCK GATES TRIO

THE delightful holiday island of Jersey is getting a good deal of bounce these days from a swinging jazz club run by hotelier Frank Ruelian who won the Jubilee Hotel on the Esplanade, St Helier.

Called Jazz Central, the club is open every 1.30 p.m. from 12.15 to 2 p.m. seven days a week and features the resident trio of Chuck Gates (piano), Johnny Lowe (bass) and Dave Harris (drums).

Gates, for many years a freelance pianist in London, is a gifted musician with a catholic taste which ranges from Teddy Wilson to Bill Evans and, aided by a well amplified mini-piano, he really cuts through the conversational buzz and the background noises of ringing cash registers, slurping pints and clinking bottles.

Drummer Dave Harris and bassist Johnny Lowe gave

strong rhythmic support, although the acoustics of the bar are such that the bass does not come through too clearly.

After two numbers from the trio, including a hard-swinging "Norwegian Wood," the residents were joined by Jack Duff (tenor) and Tommy Smith (cornet).

The set closed with an over-long blues in F—and guess who sat in on piano and did nothing to enhance his reputation? — MIKE HENNESSY

## SIMS/COHN

THE two-tenor team of Al Cohn and Zoot Sims, playing a few away dates at the end of their Scott Club season, came into Dopey Dick's West Hampstead club on Wednesday of last week.

The final set I caught proved once again that these tenors, supported by a meaty rhythm section and playing well-structured arrangements which bring the horns together in some very satisfying ensemble, can produce as big and wild a sound as many front lines twice their size.

The set consisted of three numbers only: Al's uppish "Chasing The Blues," a slow, melodic "Expense Account" written by Benny Green and Osie Johnson, and a powerfully swung "Stomping At The Savoy" on which the saxophones cooked most effectively. Stan Tracey (pno), Dave Green (bass) and Phil Seamen (drs) furnished excellent backing and solos. But the very excitement for which the Cohn-Sims group is noted is diminished when the unit breaks down into a long series of solos. Like we could have heard six numbers in the time.—MAX JONES.

## CHRIS BARBER

IS there a city anywhere in the country that is more loyal to the Chris Barber band than Edinburgh? Our largest cinema, the Playhouse, was almost packed for the band's fourth successive late night one-nighter at the Festival and, things being what they are in trad circles, Barber's magnetism here is something fantastic.

The programme was tailored largely to suit public demand with "High Society" and the like, but Chris took several comparative "liberties" which drew just as big a hand. This audience was surprised to see him bring on an electric guitar (John Slaughter), and with the bass amplified, too, the band took on a refreshing new look and sound for the Adderley hits "Mercy, Mercy, Mercy" and "Work Song," and Johnny Hodges "Sweet As Bear Meat," with driving Ian Wheeler alto.

Good baritone horn from the leader in "When You And I Were Young, Maggie," and Ossie Patterson, missing from last year's show, relied on "Basin Street" and "Bill Bailey" to re-establish herself with a most responsive audience. — JOHN GIBSON.

## VERA JOHNSON

THE talented Canadian folk-song writer Vera Johnson made a surprise appearance at the Guildford Show Folk Concert last Saturday.

Though unknown to many of the largely non-folk audience, Vera as an unblended extra roused as much enthusiasm as the star guest (John Pearse).

Her songs are tuneful, witty, and completely up to date: Boom, Boom was about supersonic bangs; another song described de Gaulle's recent visit to Montreal. Others like Take Your Time (about the rush-hour) were topical but timeless.

One of the most prolific songwriters on the scene, she has written 30 songs since June ("August was a bad month: I only wrote seven"). Yet she maintains a consistently high standard and an astonishing variety. Many will last: John Pearse is using three of hers on his new record.

Her only fault is that some of the songs need pruning: eight or nine verses is too long—though when all the verses are so consistently good, the problem is, which ones should she drop? — JEAN AITCHISON.

POP RECORDS ON PAGE 18

# HOLLIES PLAN CONCERT TOUR WITH ORCHESTRA

**T**HE Hollies are planning a series of unusual concerts which would feature the group with an orchestra.

Allan Clarke told the MM: "We hope to do 12 concerts in major cities and possibly repeat them outside Britain as well."

"We would use a big orchestra, something like Sounds Orchestral. They would do the first half of the show and then we would incorporate them in our act. There would be no other act on the bill and we would be able to show the full range of the group."

"We feel the pop world needs something fresh on stage. The same old package shows keep going round and it has reached the point where the kids just won't pay 12s 6d to go and scream."

Their manager and publicist Robin Britten flies to America this weekend to make arrangements for the group to tour there.

The Hollies' new single, "King Midas In Reverse," is released on September 22.

## ANIMAL MARRIES

**A**NIMALS' bass guitarist Danny McCulloch aged 22 marries 21-year-old Carol Fielder tomorrow (Friday).

The service at Paddington

## SCOTT WALKER OFF TO RUSSIA FOR TWO-WEEK CULTURAL VISIT



SCOTT: recording

**S**COTT WALKER is going to Russia. The American singing star, resident in Britain, wants to make "a cultural visit," to study Russian music, and art.

He leaves for Moscow on September 24 and will stay two weeks. His publicist Brian Somerville told the MM: "There are no problems as far as I know regarding a visa. Scott won't have to cancel any work to make the trip. As an American he has been told all the bad things about Russia. Now he wants to go and find out about the good things."

Scott is recording this week, and if a good enough song is found, may be used for a forthcoming single.

He guests on BBC TV's *Dee Time* on September 23.

## TRENT/HATCH DATE

**N**EWLYWEDS Jackie Trent and Tony Hatch are to co-star for a minimum of six weeks in the new BBC Radio One show *Late Night Extra*.

They will be heard in the show each Monday, with Jackie singing four songs, backed by the Hatch Orchestra which will also play eight numbers of its own. The series starts on October 2.

## Spencer's new single released next month

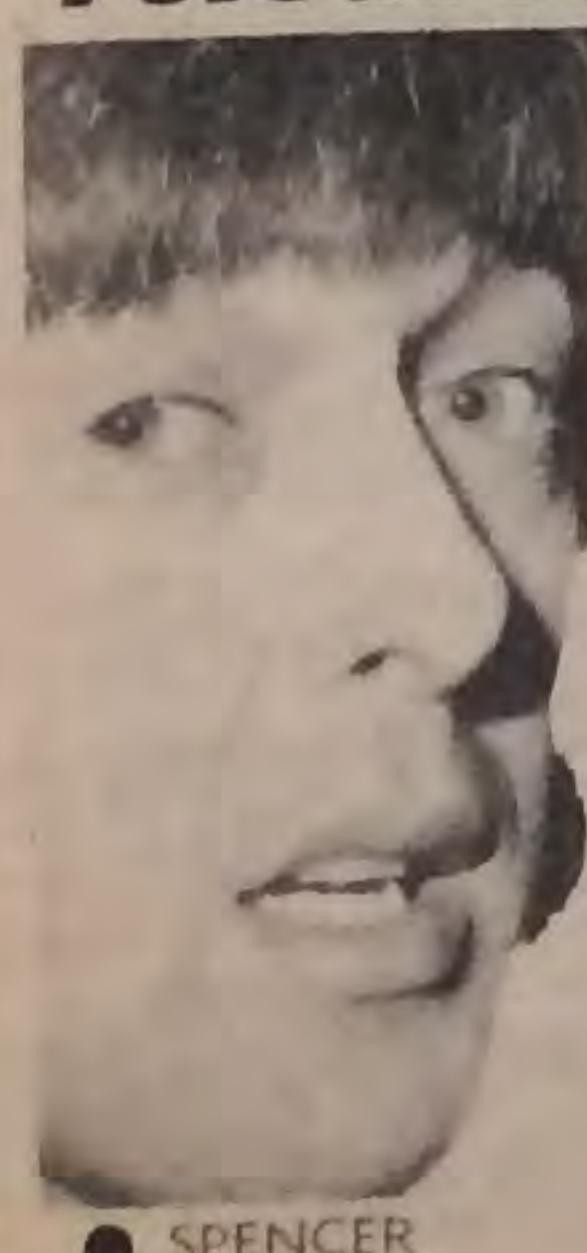
**S**PENCER DAVIS' first single since switching to the United Artists label will be released towards the end of October.

The group arrived back from America last week and at once started ten days holiday. When they return to London they will start work on an album which is scheduled for November release.

Spencer will also be sorting out a number of big offers. These include a return to America for a college tour in October, three days in Madrid in December, a trip to Yugoslavia in January, a tour of Hungary in May and new offers to star in what is described as a "psychedelic opera" in Germany for three weeks around Christmas.

The group will not tour Britain until the Spring except for about half-a-dozen selected dates on which they may include a full orchestra.

Decca Records are to issue in the near future an edited version of the programme.



• SPENCER

## SINGLE OUT THIS MONTH

Registrar's office at 11.45 a.m. is expected to be attended by the Animals and many other groups.

The couple will honeymoon on the Animal's forthcoming American tour.

## SHADOWS AT FIESTA

**T**HE Shadows, Del Shannon, Tremeloes and Frankie Vaughan have all been booked to appear at the Fiesta Club, Stockton-on-Tees.

The Shadows appear for six nights from October 2 and Shannon appears for a week at the end of the month. The Tremeloes appear from November 12, and Frankie Vaughan appears for 12 nights from November 20.

Club Fiesta, supported by other night spots in the North and Midlands are to establish a bookings circuit which will offer artists ten weeks work a year without exclusive ties. This is a move designed to compete with other clubs who sign stars to exclusive contracts.

Managing director Jim Lipthorpe told the MM: "This will give individual clubs a booking strength they could never dream of achieving on their own. We can offer the best venues in the country, TV and recording."

Cliff is also going to Paris with the Shadows later for a TV show to be screened to all Europe.

He is currently recording songs in German and English and holding discussions with his manager Peter Gormley about scripts for his forthcoming major film with the Shadows.

## HUMPH AT HIGHGATE

**H**UMPHREY LYTTLETON pays a return visit to the Old Gatehouse Jazz Club, Highgate Village, London, tomorrow (Friday). He will be working with the resident Colin Peters quintet.

Other guests this month are saxists Kathy Stobart (22) and Ray Warleigh (29). The club, now redecorated, is introducing dancing this week.

## OVERLANDERS SPLIT

**T**HE Overlanders, who had a number one hit 18 months ago with Lennon-McCartney song "Michelle" are breaking up.

Two of the group, Paul Petts (bass gtr) and Paul Brett (rhythm gtr) are to join the Warren Davis Monday Band.

## TANDY VISITS FINLAND

**S**HARON TANDY and the Fleur De Lys go to Finland for a gala show in aid of UNICEF in Helsinki on October 14. Harry Belafonte is also billed.

The Fleur De Lys have a single, "I Can See A Light," released by Polydor on September 15.

## HEATH ON BBC

**T**HE BBC's Ted Heath Anniversary Programme, celebrating the band's 21st anniversary, gets its first airing on the Light on Saturday (23). It will be repeated in stereo on the Music Network on October 7.

Featured on the programme are spoken tributes by Marlene Dietrich, Count Basie, Tony Bennett, Stan Kenton, Woody Herman, Johnny Mathis and former band singers Lita Roza, Dickie Valentine and Dennis Lotis.

The band is a 21-piece comprising a cross-section of past and present Heathmen including Kenny Baker, Don Lusher, Bobby Pratt, Johnny Hawksworth and Ronnie Verrell.

Decca Records are to issue in the near future an edited version of the programme.

## NAMES IN THE NEWS

**D**AVE DEE, DOZY, BEAKY, MICK AND TICH have a new single released on September 29. It's "Zabadak!" written by their managers Alan Blakely and Ken Howard. No B side has yet been finalised. A special album of the group's hits will be released in October.

A new American label, Poppy, is to be released in Britain through MGM. First release, on September 22, will be "Don't Go Away," by the Shame.

Max Collie's Rhythm Aces, the first trad band to play London's Blaises Club, has been rebooked for September 20. Collie (tmb, vcl) leads Roy Pellett (ct), Trevor Arnold (pt), Eddie Edwards (bj), Phil Franklin (drs) and Annie Hawkins (bass).

Tom Springfield flies to Athens on October 11 to record a soundtrack album of the music he has written for a Greek film. He is currently writing the music for an Italian film, Prego, and goes to Nashville in October for the County Music Convention.

Rumours that an all-star New Orleans band would tour Britain from October 19 were

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## DIONNE RE-MARRIES EX-HUSBAND

Dionne Warwick has married for the second time. But it was the same man — musician William Elliott — each time. The couple are pictured here after the ceremony, in Milan, Italy. They first married in May 1966, but the marriage was dissolved four months ago. They met again last month in Spain. The result? A second wedding.

## Row flares up over Fabulous Temptations in Warrington



Saturdays.

To be called "Good Evening" the 39-week series starts on September 30 and although pop material will be included will not be limited to any one subject.

Jonathan told the MM on Monday: "There will be no set format and there will be complete freedom to cover any subject. One issue could be devoted to pop in Britain, or it could be satirical or controversial."

"It's just designed to appeal to young people and it's going to be very challenging and exciting."

## FILM FOR HELEN

**H**ELEN SHAPIRO is to star as a vaudeville singer in a new Rank Organisation 90-minute colour film, *Winkles And Champagne*.

The film will be directed by Michael Winner and shooting is due to start at the end of this month.

## HERD FOR FRANCE

**T**HE Herd fly to France on October 11 for four days in St Tropez shooting their part in a new French feature film, *Bonnes Vacances*. They will sing two numbers and have small acting roles.

On November 8 the group goes to Germany for concerts and TV.

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# FRANKIE VAUGHAN SAYS—

FRANKIE VAUGHAN is delighted to be back in the chart with "There Must Be A Way," but greatly disturbed by some of the implications of the current pop scene. Well known for his work with youth, and Boys' Clubs in particular, Frankie is alarmed by the Flower People and their much-publicised Love-Ins.

## TREND

"There's a very bad trend spreading," he told the MM. "It seems to me there are enough juvenile problems without these love-ins encouraging relationships."

He didn't agree that Love-Ins were preferable to the Cinema smash-ins of the early rock era.

"Smashing up cinemas was a way of letting off steam, I suppose," he said. "Letting off steam is a normal stage every teenager goes through. But I'm a proud father of three children and when I see what's going around me today it worries me a great deal."

## MENACE

"There are enough unmarried mothers in maternity homes without encouraging that sort of thing with Love-Ins. It's becoming a major menace."

"No, I don't see too much evidence of it in the clubs. But when I'm talking to Boys Clubs I'm talking to the converted—the youngsters who are already willing to be reasonable people and responsible citizens of the future. It's the boys we can't get into the clubs I worry about—those with too little to occupy their minds and more than enough money."

## LEAD

"This whole new trend is a very irresponsible move, and a very dangerous one. People who are in the public eye, whether entertainers or actors, should give a proper lead with their way of life. If they all did, things wouldn't wind up with girls with broken lives and boys having to assume responsibilities before they are in a position to do so."



## DOWN WITH FLOWER POWER

"Then there is this permissive attitude to drugs. We all know how one thing can lead to another. They stop getting kicks from one thing and move on to something worse."

"Five years ago I sat on a committee to fight juvenile crime and the spread of drugs was brought up then. But nobody would listen at the time—and now we are reaping the results. This drug thing isn't something new."

## SHOW

Frankie returned to pleasanter subjects. Like his next LP, for which he is currently sorting material with arranger Art Greenslade.

"I finish my Bournemouth season on September 30," he said. "And I'm hoping to do a major show at Christmas. Last year we went to Glasgow for two weeks and did fantastic business. Now the idea is to have a show tailor-made for me—a spectacular with top Variety acts."

"I would open the show and present the whole thing and the music would all be specially written for it. The idea is to put the show on in Glasgow for eight or ten weeks. Then, if it was a suc-

cess we would take it to other major cities and then the West End of London."

## ACTING

There are also "one or two things in the wind in the acting line." Frank has recently played a number of Northern Variety clubs which he describes as "an eye-opener." Why don't such clubs open in the South?

"Mainly because the West End already caters so well for people who want a night out," he says. "And people can get there from Reading or Maidstone or almost anywhere in the South."

## FED UP

"In the North where the theatres have disappeared, these clubs have sprung up to cater for anyone from 18 to 45 who wants a night out."

"They are very good settings and really do provide a great night out for the people."

"And I think people are finally getting fed up with just watching TV every night. They want to get out more." —B.D.

BY  
BOB  
DAWBARN

"ENGLAND is so far behind, audience-wise," said Allan Clarke.

He put down his pint and developed the theme. "Take our tour of Sweden which was fantastic. In Stockholm there were just under 14,000 people in the audience and you could hear a pin drop. We love it there because they will sit down and listen."

"It makes you feel like professionals. The average, run-of-the-mill British one-nighter makes you feel like amateurs. On a British concert you can't hear anything. The kids are screaming so much they can't possibly appreciate the music."

"All they want to do is see their idols. That's OK for the young kids, but it means they are missing a lot of nice music. We have come to the end of the line now—we want audiences who will sit down and listen. This is why we don't want to do any more one-nighters—ballrooms and all that."

"When we did cabaret a year ago we did virtually the same act we had been doing for the kids."

"But we were playing to older people who listened. And it went down very well. It was that much more satisfying for us."

I have often wondered why Allan, Graham Nash and Tony Hicks put all their



HOLLIES: acclamation in Stockholm

# BRITISH FANS ARE SO BEHIND SAYS A HOLLIE

names to songs, whether written together or individually. Allan explained for me.

"We all put the Hollies into our songs," he said. "We incorporate ourselves in our songs."

I suggested there might be trouble when two of the trio felt it was time the other Hollie contributed.

"When we started writing songs there were times when my mind was blank—you can't just sit down and force yourself to write," he said. "Then I had a depression for three months and couldn't write anything. Immediately after that I wrote about 15 songs. Graham and Tony have depressions when they can't write. We don't go round saying 'You aren't pulling your weight. If you don't write one quick you're out.' After coming up with nothing for six months the same guy might suddenly write our next single."

The Hollies have so far recorded three tracks for a new album. I asked if they spent much time in rehearsal before going into the studios.

"No," said Allan, "I think that if you rehearse a number you miss a lot of ideas. Instead of working it all out and saying 'Right, you play this and you do that,' we prefer to go straight into the studio. After all, three of us already know the song because we wrote it. We play it over to Ron Richards, who records us, and then we start working on the song as we go along. You get far more ideas that way."

"We recorded our new single, 'King Midas In Reverse,' before we went to Sweden. When we got back we heard the great things that had been added—eight flutes and the rest—for the first time."

I wondered what gave Allan his greatest satisfaction as a musician or composer.

"It's when you go to a

different people. When I'm away from home I don't act like a married man."

"I don't mean I kip with girls and all that. It's just that I become one of the Hollies, the group is my life. Then, when I'm home again I'm Mr Allan Clarke, the husband of Jenny Clarke."

"Actually I'm being forced to move to London from Manchester. We're buying a house in Hampshester. Being so far from London has made it difficult for me to go ahead with the record production side of our business. Graham has recorded the Candyman and he produced the Marmalade's new record. I am recording a group from Scotland called the Society."

According to Allan, all five Hollies have great ambitions to be film actors.

"We've got some good scripts and great stories for a film," he told me. "Of course it's difficult to get something for five of us and we only want purely acting parts. But we have got a book we'd love to do. If it came out it would have to have an X certificate—nothing to do with sex—but it's a great story."

"Unfortunately we are just too busy to be able to do anything about it at the moment."

How important is a chart hit for the Hollies these days?

"In England we still need them," agreed Allan. "If it doesn't get in the Top Ten we think it is a miss."

"When we choose a single we think of two things. Is it the Hollies? And is it different from the one we did before?"

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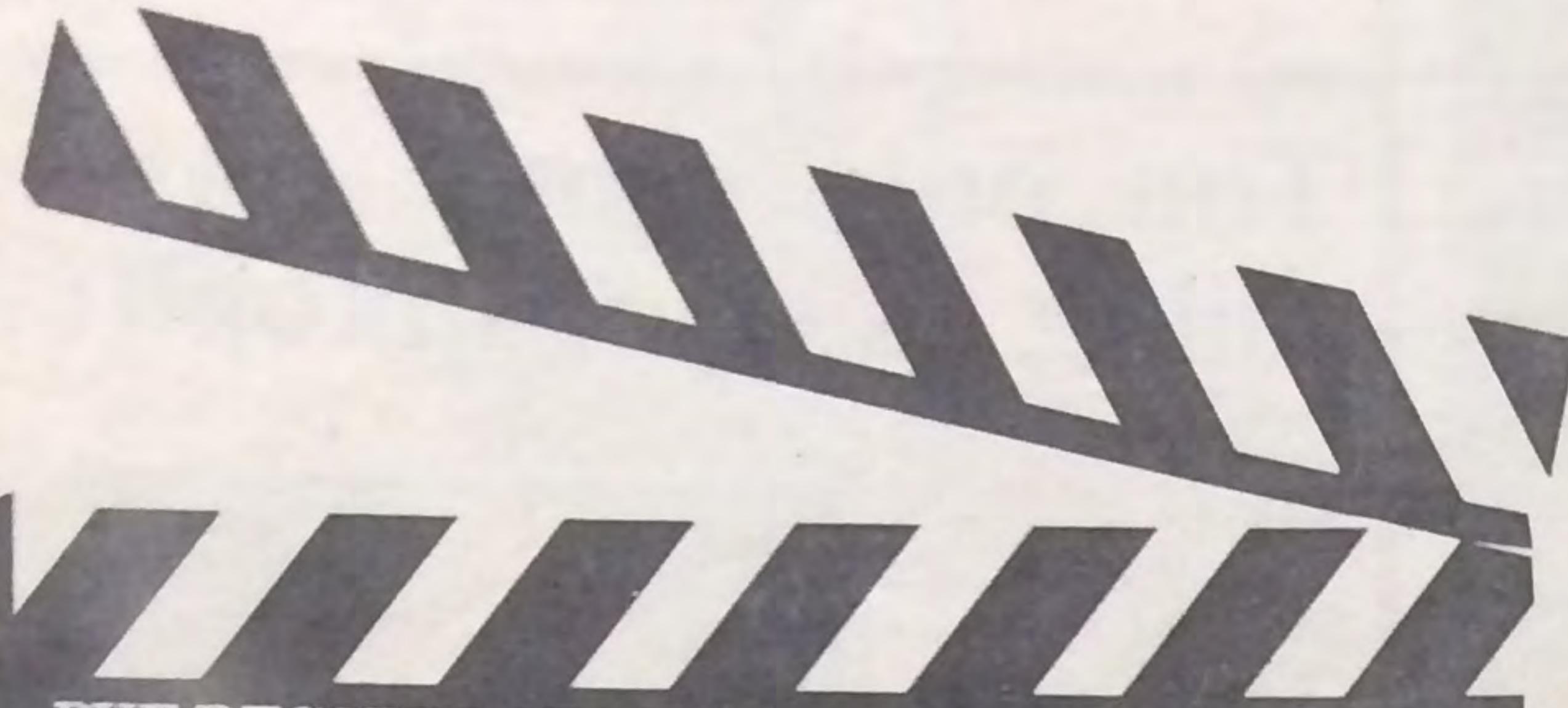
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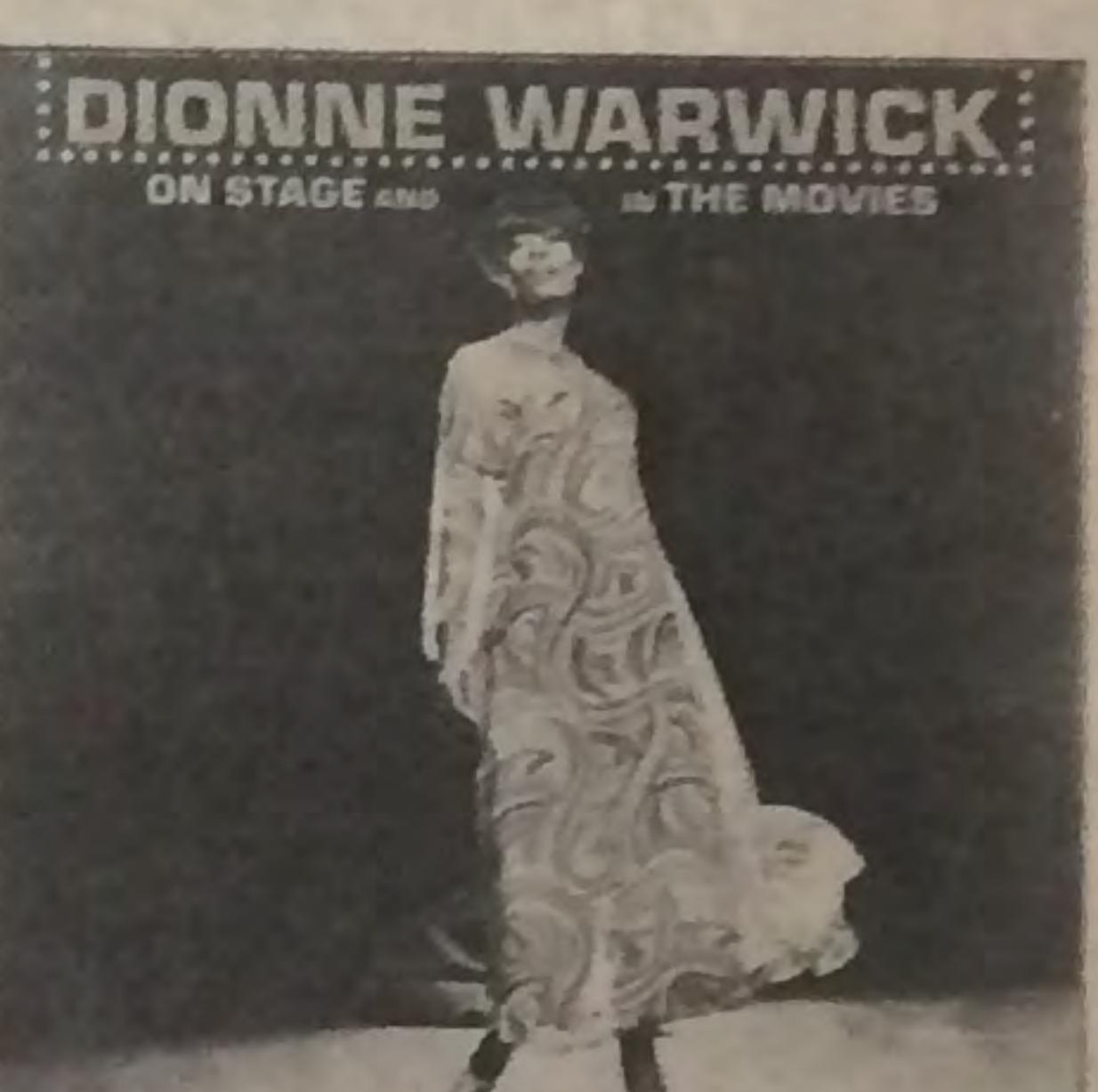
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# JAZZ

## Hutcherson —new boss man in the Bags mould

THE VIBRAPHONE HAS come a long way since Lionel Hampton, an enterprising young drummer with the Les Hite band, started casually fooling with a couple of mallets between takes on a recording date. Hampton rapidly stamped his own volatile personality on the unusually melodic percussion instrument and a dozen years intervened before Milt Jackson turned up and showed the world how to really make love to this most feminine member of the jazz family.

Bags has had it pretty much his own way since then, the bulky instrument providing more than its fair share of problems. Except in the hands of a master, its gentle voice can rarely be heard in meaty ensembles while the pitfalls of transportation are obvious. Nevertheless, three men — the late lamented Lem Winchester, Philadelphia's little-known Walt Dickerson and 26-year-old Bobby Hutcherson — have moved progressively further from Jackson's powerful influence and one by one updated the vibes to the point where they can take their place in an avant-garde context.

### PENETRATING

Hutcherson, who has worked with leaders as diverse as Al Grey and Billy Mitchell, Archie Shepp, Gerald Wilson and Jackie McLean, has a penetrating and intrinsic percussive style on the vibraphone. He is way ahead of all comers, yet it was not until he was 15 that he first heard the instrument while taking a stroll in his native Pasadena, California. "It was a summer's day and I was walking past the only jazz record store in town," he recalled. "I could hear Bags playing — remember

that record, 'Bemsha Swing,' with Miles?

"The music was going right with my walking and so I walked right in the store and bought the record. Listening to Bags made me want to play because what he was doing was so beautiful. Before that I'd tried out chords on the piano and things, but that's how I really started in music."

### ADMITTED

Hutcherson, a very likeable young man with a pixieish smile, admitted that he had never considered the hazards of choosing a relatively rare medium of self-expression. "What gets to your ear is the thing that you do," was how he put it.

"When I first started playing I think I tried as much as I could to sound like Bags," he went on. "His style of playing was so complete that it seemed like this was the only way to play the vibes. When you heard it you said to yourself 'this is how the instrument should sound,' but then I realised that I really didn't know what I was doing as far as music was concerned."

"I was playing even before I knew the scale or a C min 7 chord. What I did was just depending on the ear to try to hit the right note. I was more or less trying to listen to what Bags was doing and trying to pick each note out, but as I began to learn chords and scales then I started to want to get into something of my own."

Hutcherson feels that having worked within such a wide variety of styles has helped him in his quest for individualism. "Like sometimes I'd be working with groups where I'd have to chord myself. When I first came back to New York I was with Al Grey and Billy Mitchell, and cats like those out of Basie's band — they had some lungs on them! They had some volume and what with trumpet, trombone and tenor and me trying to be heard in the band, I think my playing changed



HUTCHERSON: 'just happen to be lucky'

because I just had to try and make a different attack"

The vibraphonist claimed that he has always experienced a "volume problem" although the actual strength of sound on the instrument is not as important as having the incisive, cutting edge that he obviously possesses. This brought him back to his mentor: "With the MJQ, Milt is not up against it too much," he stated. "Connie Kay doesn't play loud drums, he doesn't play a lot of accents in between, and John Lewis doesn't give you real big, thick, heavy chords. They're both very subtle so that when the vibes come behind that, they can really be heard. But then again I've heard Bags play with a lot of big bands and he's just got a touch that sort of cuts through."

### PHYSICAL

The three post-Jackson vibists have one thing in common — they use relatively hard mallets. "It's strange," smiled Bobby, "I really don't want to think of a harder sound because I'd always loved Bags' sound. But what I have, just happened."

"You just play according to how you feel and the attack comes out of like a physical combat. I don't think that I'm the kind of cat that hates too many people, but if there's somebody down there in the audience that I hate, I'll really take it out with the mallets! Other times I do, in fact, think in terms of hitting the instrument harder."

As young as he is, Hutcherson, like so many musicians of his generation, is very aware of the fact that jazz can no longer be allowed to consume its creators' every waking moment. "I've been thinking more and more about the fact that I've never been anything but a musician," he said. "I really enjoy doing just as many things as I can find to enjoy. I'm beginning to

find out more and more that I should just be enjoying life as I find it because like, in the end we all die. There's no point in saying 'I was here first' or whatever because we're all going to end up the same way."

### HAPPIER

You seem happier than a great number of your contemporaries, I suggested. "Well, there are a lot of people here who are very excellent musicians and who are very hung. If they're not getting work and recognition, I don't blame them. I just happen to be lucky enough to kind of keep myself going. And that is something that has to do with a little bit of everything — personality, music, responsibility. Like, are you going to be there on time or are you going to be there — period. There's just a lot of things going on now that weren't going on before because jazz isn't doing as well for itself now as it was. Then there was always a little gig for somebody somewhere."

### PERSONALLY

Hutcherson is, both musically and personally, as contemporary as a walk in space and as adaptable as Harold Wilson's promises. He is an original on an instrument where originality is at a premium and this is probably because he's an instinctive "natural." "You can tell the way I feel about jazz because I have worked in so many musical areas," he explained. "There's a different kind of groove today. Music is not any more exciting or less exciting, it's just a different thing that's coming by in a different way."

"It's something that I'm happy to be part of."

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### OBSCURE

I would choose a record of his if I knew of any which remotely represented his phenomenal playing with Charles Lloyd at the Festival Hall in July — a virtuoso performance yet continuously creative and original.

Instead I choose a record by an obscure pianist unlikely to figure in anyone's list of the all-time great, the eccentric Joe Albany.

"LESTER'S BE-BOP BOOGIE,"\* a 1946 Lester Young quintet record, features Pres playing a tidy if uninspired solo, then comes an unbelievable 12 bar solo from Albany. Unbelievable because it seems to bear no relation to what precedes it and has no apparent lineage with any previous development in jazz piano history.

Some might argue an affinity with Bud Powell, but for me the solo comes like a bolt from the blue, a little gem from an original though wayward musical mind. Alas, I heard a fairly recent LP of his and it seemed that the spark had gone. Some, like Coleman Hawkins, continue to be creative for long periods, others seem to reach

# SCENE

## The only thing that's ailing is the saxophone

JAZZ HAS BEEN THE wellspring of many enduring talents in American music, but only a handful can be classified as true giants, men whose names will outlast this century (assuming this century is completed). Though nowadays there is a tendency among critics to build skyscrapers overnight, the fact is that it takes a decade or two to determine whether a particular artist's contribution will survive permanently. Today we know that Louis Armstrong has this stature; that Duke Ellington is assured of immortality; and so, beyond question, is Coleman Hawkins, founding father of the tenor saxophone, a recording artist since 1920, internationally idolised since the latter days of the Charles era.



HAWKINS: founding father of the tenor saxophone.

### UNDERNOURISHED

Touring recently with Norman Granz's "Jazz At The Philharmonic," Hawkins amazed critics across the country with the undiminished vigour of his sound and the lyricism he brought to each ballad. One night, however, he was not feeling well and had to cut his performance short. Some observers felt that he looked pale and undernourished.

### INTERNATIONAL

Out of this brief incident grew a rumour of international proportions. It had been reported that the great Hawkins was lying in a Los Angeles hospital, that he was possessed of a "death wish" and that we might quite possibly never hear him play again.

The other evening I called Coleman at his New York apartment, a penthouse overlooking Central Park. His great robust voice was as firm as ever as he laughed about the false alarm. Asked about his health, he replied: "I'm feeling just fine. I've been staying home listening to records, and keeping busy eating up a storm. I'm making myself a steak right now. Have I put on weight? You better believe it!"

Of the jazz scene in general, he observed: "It's true there's nothing much happening in New York at present — just the same old thing — but when the concert tour played a week at the Carter Barron Amphitheatre in Washington, you should have seen those crowds! They were sitting out there in the rain all through the show.

### REPRESENTATIVE

"Of course, European audiences are still the greatest for jazz. I'll be leaving again next month, on a tour with the Oscar Peterson Trio, playing London and all over the Continent." (Hawkins, living abroad for five years before World War II, was the first jazz expatriate to become a major influence in Europe.)

Feeling as inspired as a high school newspaper reporter asking Stravinsky for an opinion on the Jefferson Airplane, I asked: "Have you heard any good young tenor players lately?"

"No; but I hear from the tenor players. Sonny Rollins just called. No, we didn't talk music; we talked fruit. We're both on a big health kick, eating lots of fruit."

Since Coleman for four decades has represented the elixir of tonal beauty in jazz, I asked how he felt about some of the new wave of saxophonists who grope for grotesque sound effects. First he said, "No comment!" Then keeping all names off the record, he talked about a representative of this school who had sat in with a quartet at the Village Vanguard, where Hawkins was leading the alternating group.

### BEETHOVEN

"This man was so bad, he disgusted the others; in fact, he drove the rest of the band off the bandstand, including the leader! The trouble with these guys is they can't play any other kind of way; they don't know the fundamentals of the horn. It ruins things for everyone to push this stuff on the public. A baby can make noises like that."

"Any observations on rock 'n' roll?"

"Leonard," said Coleman, and the famous Hawkins laugh roared out again, "compared to this other stuff I was just telling you about, rock 'n' roll sounds like Beethoven!"

It is not Coleman Hawkins who is ailing today; rather it is the instrument he helped to bring into jazz. To ob-

servers who have studied the whole spectrum of jazz, it is pathetic that so few youngsters sound as if they have mastered this demanding horn in the orthodox manner.

### GIMMICKRY

Every tyro saxophonist striving for perfection in his craft, ready to learn about honesty without gimmickry, about the sound of love in music rather than the prevalent sound of hostility, should go to school. The school is just around the corner at the record shop, on the rack marked Coleman Hawkins.

LEONARD  
FEATHER

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### JAZZ

### SCENE

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BEN WEBSTER

# Peel's appeal is in his chat

DESPITE their fondly imagined roles as the paternal and beloved father figures of pop, most disc jockeys are regarded by pop fans as drags of the first water.

But every now and then a DJ emerges who inspires respect and builds up a genuine popularity almost equal among listeners to the popularity of the artists whose records are beamed across the planet.

In the jazz field Willis Conover of the Voice of America has for years been held in high esteem.

Now pop has its own Willis Conover, 28-year-old ex-Radio London DJ John Peel.

His late night show The Perfumed Garden broke new ground in pop radio. He played only the best of new wave groups, read poetry, held long conversations with his listeners and built up a fan mail of 3,000 letters a week.

John has an infectious and seemingly genuine enthusiasm for extolling the virtues of pop.

## INSURANCE

Peel talked this week about his introduction to radio and the success of his air show.

"I was the last of the National Servicemen and when that finished I went to America in 1960. I sold insurance in Texas where nobody could understand a word I said. Then I became a computer programmer, but I became a machine myself.

"I wanted to sell to people rather than machines so started playing Pop 40 stuff on a local station in California. I had to screech and yell my head off. It was a drag really, but the money was fantastic.

"I was offered a job with KFRC in San Francisco for £500 dollars a month. But I didn't take it because I wanted to come back home. I had got caught up in the fine old institution of unlimited credit. So I left all my belongings be-



PEEL: Radio One

hind, including 800 LPs, and came back.

"I joined Radio London about five months ago. The Perfumed Garden developed because they figured nobody listened after midnight and I could play LP tracks. The programme director liked what I was trying to do and we started getting letters saying how good it was.

"All I did was read people's letters and poetry and stories from Winnie The Pooh. I'd spend seven or eight minutes just reading. I was just trying to communicate with people. There is a tragic lack of communication. I tried to get listeners to wear Perfumed Garden badges, and several people have told me they have made more friends through them. The basic message of the show was to love your neighbour, which is what we need if ever we are to have a world worth living in.

"But I don't claim to be a 'beautiful person.' I'm too old and fat!"

John now hopes to carry on the good work in clubs, and has already been successful at events like the Woburn Festival Of Flower Children.

And the BBC have expressed their belief in his particular brand of flower power for John is among the ex-Radio London DJs taken on for their new Radio One pop service.

# THE SUDDEN ENTRY OF BOBBIE GENTRY

HOLLYWOOD, TUESDAY  
WHY did Billie Joe McAllister commit suicide? What were he and his girlfriend throwing off the Tallahatchie Bridge, the day before he jumped off the bridge himself?

Right next to the Vietnam war and the urban disturbances, these are the questions uppermost today in American minds. The reason: "Ode To Billie Joe." Lyrics by Bobbie Gentry. Music by Bobbie Gentry. Guitar by Bobbie Gentry. Singing by Bobbie Gentry.

In five weeks, this record has vaulted incredibly to the one spot in the best seller charts. Sales are nearing the point at which Capitol Records will present Miss Gentry with a gold disc.

"Ode To Billie Joe" in some respects is an aural parallel to *In The Heat Of The Night*, a recently released movie. In both, you feel the heat, the scent, the lethargy, even the dust of Mississippi. More significantly, both the song and the picture are sardonic, knife-edge studies of human nature.

Miss Gentry's legend achieves an exquisite irony as parents and daughter sit around the dinner table discussing the tragedy, interspersing their reaction with such side comments as "Pass the biscuits, please" and "I'll have another piece of apple pie."

"But you don't have to be from the South to get the message," says Miss Bobbie Lee Gentry, of Chickasaw County, Miss. "They could have been passing round ravioli, or bagels. In the song I wanted to show people's lack of ability to relate to someone else's tragedy.

"Here's this girl, she doesn't have an appetite, and her mother doesn't understand why she isn't eating. Yet in the last verse, when the mother has lost her own husband, she doesn't seem to be aware of any similarity; and the daughter, instead of consoling her mother, all she wants to do is stick around there up on the bridge. So they've all isolated themselves in their own personal tragedies and never gotten involved with anyone else's."

As Miss Gentry points out, "Ode to Billie Joe" is more than a song: "I wrote it like a story, almost like a play." The drama becomes a mystery story as we learn, from a preacher named Brother Taylor, that he had seen Billie Joe and his girl throwing something off the bridge.

"People have found a lot more significance in that than I intended. You have to establish some motivation. What happened the day before on the bridge was the motivation, but I left it open, so the listener could draw his own conclusion.

"To each individual there are degrees of tragedy that would be enough to compel someone to commit suicide. For some, it would take only a small spat; to others it might have been something like throwing a wedding band off the bridge. I know a lot of people have thought it was supposed to be a baby. That theory has come up often in interviews. But so has the wedding band. So have flowers.

"I have no answer; that's the way I wrote it, without saying what it was, just using the story line to point up people's apathy."



GENTRY: exquisite irony

ville that we'd tune in to late at night and listen to all of those early blues things.

"The summer I turned 13, I moved to California, where my mother was living. I went to school in Arcadia for two years, then to high school in Palm Springs. Then I went to UCLA, but I didn't study music there; I majored in philosophy.

"I worked my way through college, trying to get my music going. I went to Los Angeles Conservatory, studying mostly guitar. Also I picked up a working knowledge of banjo, piano, vibes and bass. And every summer I'd keep going back home to Mississippi.

"I've had several vocal groups. I especially like to work with groups and do the arrangements for the voices. But this time last summer, I was at the Tropicana in Las Vegas, dancing and singing in a revue.

"Last February I finally decided I had to concentrate on my songwriting. I made a demonstration record of "Mississippi Delta." A publisher took it to Kelly Gordon, the producer at Capitol. All I wanted was to have my material presented. But he liked my voice and the song, so he signed me up with Capitol. It wasn't until after this that I wrote "Billie Joe" and lots of others. I recorded alone, just voice and guitar; then Jimmie Haskell added those wonderful orchestral backgrounds.

## Unknown

"It's funny," says Bobbie, "the record started out with every possible handicap. It was too long; I was unknown; I was a female soloist, and most big records today are by vocal groups or male singers, and you couldn't classify the record as pop, country and western, or rhythm and blues, so they didn't know at which market to aim."

"Every one of these disadvantages worked out as an absolute blessing. The length gives me that much more exposure on the air; and because it's unclassifiable, I get air play across the board, on all kinds of stations, including rhythm and blues stations that usually play only coloured artists."

The lightning success of "Ode to Billie Joe," a perfect performance of a perfect song, marks a rare victory for quality. Miss Gentry, who recently underwent her big time TV baptism on the Johnny Carson show, now moves along to such areas as an appearance with the Smothers Brothers, a Perry Como special, and limitless horizons in any other field she cares to enter.

Bobbie Gentry, in her cameos of American life, is adding a durable new dimension to our contemporary folklore. Reading between the lines of her lyrics, listening closely to the cadences of that grits-and-gravy voice, we learn a little more about ourselves.—L.F.

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# Rex Stewart —hot and sweet

THE death of Rex Stewart last week severs another link with the top jazz orchestras of the past, for he played trumpet, or cornet, with Fletcher Henderson and McKinney's Cotton Pickers, also with Luis Russell for a time before joining the Ellington band in December of 1934.

Even if he cannot be classed with the absolute greats, like Armstrong or Ellington, Hawkins or Lester Young, Stewart has earned a respected place among the finest individualists of his instrument. His records prove it.

He was more than just an accomplished player with a personal style. A musical colourist, he combined facile technique with a wide-ranging imagination which fitted him for several musical roles.

When writing about Rex's tour of Britain with Alex Welsh in May last year, I quoted Django Reinhardt's observation: "There are five great cornet players in the world; Rex Stewart is two of them."

I like to think this was, besides the obvious compliment, a reference to the dualism of Stewart's musical personality. Most bands used to employ a hot specialist and a sweet trumpet man. Rex blew sweet and hot.

And in his hot work he was a two-sided player; equally able to create fierce driving solos or choruses of extraordinary wit and sensitivity which revealed his high regard for Bix Beiderbecke.

An aspect of his playing for which he became noted was the use of muffled, half-valve effects and other biting sonorities which gave his style a special expressiveness.

Of course, different Stewart characteristics merged in his playing, the stylisms overlapped, and during the eleven-year stay with Duke he recorded solos which blended his various approaches as well as some which highlighted certain expressive devices.

An early example of pungent half-valving can be heard on the Ellington Sextet's "Tough Truckin'" (March, '35), while a good later demonstration occurs on the December '38 "Boy Meets Horn."

BY  
MAX  
JONES

"Subtle Lament," "Portrait Of The Lion," "Sergeant Was Shy," "Weely" and one on which he shared exchanges with Cootie Williams, "Tootin' Through The Roof," all featured Stewart in '39.

The following year, a fecund time for Duke, saw Rex soloing tastefully in "Morning Glory," "Dusk," "Conga Brava," "Portrait Of Bert Williams," "Across The Track" and "Warm Valley." Later he was heard in "Clementine," "Five O'Clock Drag," "Blue Serge" and "John Hardy's Wife" ('41), and "Perdido," "C-Jam," "Main Stem," "What Am I Here For" and "Sherman Shuffle" ('42).

But the Ellington orchestra, though the most fruitful source perhaps, are not the only place to go for intriguing Stewart performances. The Hendersons give a rich yield, too. And under his own name he made sessions in '37 ("Sugar Hill Shim Sham," "Love In My Heart," etc.), '39, '40, '41, '44 and '45 with groups such as "Rendezvous With Rex," and attractive 1958 Felsted session which shows him to advantage.

LPs under his name include "Rendezvous With Rex," and attractive 1958 Felsted session which shows him to advantage.

This, no longer available, is worth looking for, as is the "Big Challenge" society issue on which he is teamed with Cootie Williams. Rex was presented less successfully with his own band on "Dixieland On Location" (Concert Hall Society).

Many more examples of Stewart's unique talent are to be found, for he recorded with Bechet, Hampton, Bob Howard, Jack Teagarden, Eddie Condon and others. His work with Henderson can be sampled on "Smack" (Ace Of Hearts) and "Fletcher Henderson Story" (CBS); with Duke on the CBS "Ellington Era" volumes, and "In A Mello-tone" and "At His Very Best" (RCA Victor).

## VAL HAS LEARNED TO SAY NO

"I'VE no intention of becoming the richest, and most successful, man in the cemetery," said Val Doonican.

He was explaining his decision to slow down and not to accept every offer, however lucrative. For Val, apparently, the most difficult lesson to learn in showbusiness was when to say "No."

"It's one lesson that so many successful entertainers either fail to learn or leave too late," he explained from the depths of an armchair in the luxury hotel suite that is his home for his summer season at Wellington Pier, Great Yarmouth.

"When you are young and ambitious, as I was when I played guitar in Irish dance bands, the extra gig is a godsend to help boost the weekly wage packet. It became a part of the business never to refuse extra work — and the cash that went with it. You must always be available, even though it only meant a pound here, or fifty bob there."

"Eventually the work rolled in and the fees climbed and climbed. So did the pressures. That extra quid became a three-figure offer for a late-night performance, or a Sunday concert entailing all day travel there and all night back."

"Finally I realised I had no time for my home my wife, my family — the very things for which I had worked hard to be successful. So



STEWART: two roles

ally fanciful, but in "Exposition Swing" (from the same session) his last release is very high open playing without colouring. Others to note, from '38, are "Slappin' 7th Avenue," "Dinah's In A Jam," "Battle Of Swing" and "Buffet Flat."

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# MANCINI—A MAN IN SEARCH OF MELODY

THE generation gap is not the only chasm that disturbs Henry Mancini. The multi-award-winning composer-conductor, who has become the 1960's symbol of great melodic themes in the pre-rock tradition, is concerned about the geographical gap and musical cleavage between Broadway and Hollywood.

"We need more music in the Broadway show tradition," he says. "This is an area that has fallen down on the job in the last ten years. We simply don't have the product coming out of Broadway the way we used to."

"Take an example like the score from 'Funny Girl.' We get about one of those a year, where there used to be five or six smash shows every year, and six or seven hit songs from each show. Sure, a Tony Bennett or a Sinatra will occasionally come up with an exception, a song of the same quality that isn't from a show; but as a rule anyone writing that kind of tune, unless it comes from some well-known source like a hit show, has as much chance of success as a snowball in hell."

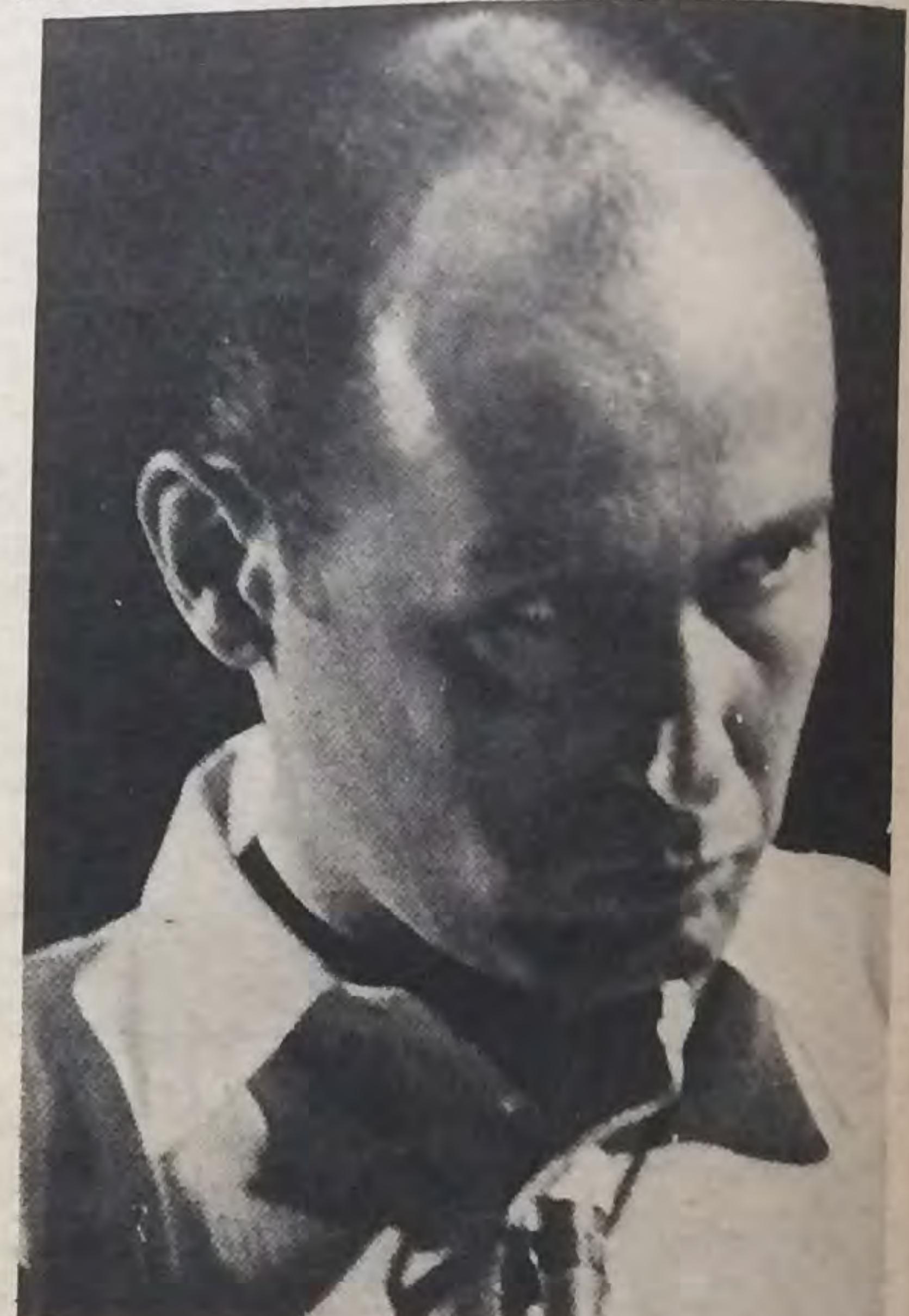
It might seem to some that Hollywood has taken up the slack. Surely Mancini's own "Moon River," "Days of Wine and Roses," "Charade" and the rest, all originally written for motion pictures, demonstrate the extensibility of the Broadway stage as an origination point.

"No," said Mancini, "I don't think Hollywood can maintain the pace that Broadway had at one time. Sure, we make a lot of pictures with music in them, but not that many with actual songs."

"Let's face it; we're caught up in a wave of the 'in' pop groups, the rock and the mod groups. Newspaper columns that used to devote space to Sinatra's or Andy Williams' latest are now busy telling you what the Animals and the Byrds are doing. Even the slick magazines figure this is the scene, and the scene is all-important and where it's at, and this is what sells magazines. This is very disproportionate — it's a tremendous roar from a little mouse."

"Judging by the record sales," I said, "little mice nowadays are proliferating more like rabbits. And that tremendous roar is just about all you can hear when you turn on your car radio."

Mancini responded with a vigorous dissent. "Everybody puts down radio for the music that's coming out of it, but be-



MANCINI: on good songs

lieve me, the 'Good music' stations are getting to be stronger than they ever were before. I use the term 'good music' not to imply that the rock stuff is bad — although a lot of it is — but because that's the name category used to denote stations that don't just stick to the top 40."

Nobody today can discuss the cons of rock without examining the pros. Like most of his contemporaries, Mancini can see both sides of the picture. "Quite a few of the Rolling Stones' records have had a great honesty about them."

"In fact, I would put them side by side with a 'Treasury of Folk Music' collection, containing all the prison songs, the farm and road gang songs that were recorded on the spot in the deep South. These guys from England obviously made a deep study of this material and were caught up in it; they really achieved a beautiful down-home blues feeling."

"In the Beatles' 'Sgt. Pepper' album — I've listened to that several times — I thought there was a poetically lovely lyric and a beautiful feeling in 'Lucy In The Sky With Diamonds.'

At 43, with a background of extensive studies under private teachers and at Juilliard, Mancini understandably is a little cynical about the alleged innovations of some of the rockstars. "My kids will come to me and ask me to listen to a 'new sound' they think they've discovered. One time it was the Beatles' 'Yesterday,' and the new sound was four strings."

"Similarly, the use of tapes played backward, of electronic effects and the rest — just about everything supposedly new that has been touted and heralded in the rock field was taken bodily from classical contemporary music. The sitar thing is a perfect example."

Nevertheless, Mancini admires the energy and dedication of the pop groups and envies their freedom. "Because of their size, they can hang around for several days working out the kinks — they keep going on a trial-and-error basis. But when I give a down beat, and sixty men are looking me in the eye — well, everyone had better know what's happening right now, or we're in for a mortgage on the house."

Accepting Mancini's premise that Broadway has let us down, and that Hollywood cannot compensate, I asked whether he believed that the young pop groups could contribute anything to the bridging of the gap.

"Out of all the turmoil of these past few years," he answered, "when all the fat is cut off and just the essence of the whole movement remains, I think there will be possibly ten songs that will be remembered. And the irony of it is that all of these will have a beautiful melody, lovely chords, just as all great songs have had since the beginning of songwriting. It's the fundamental axiom of all our music — no matter what the gimmicks or the special effects, in the final analysis we pay off on the top line of our manuscript paper — the melody."

LEONARD FEATHER



DOONICAN: when to refuse

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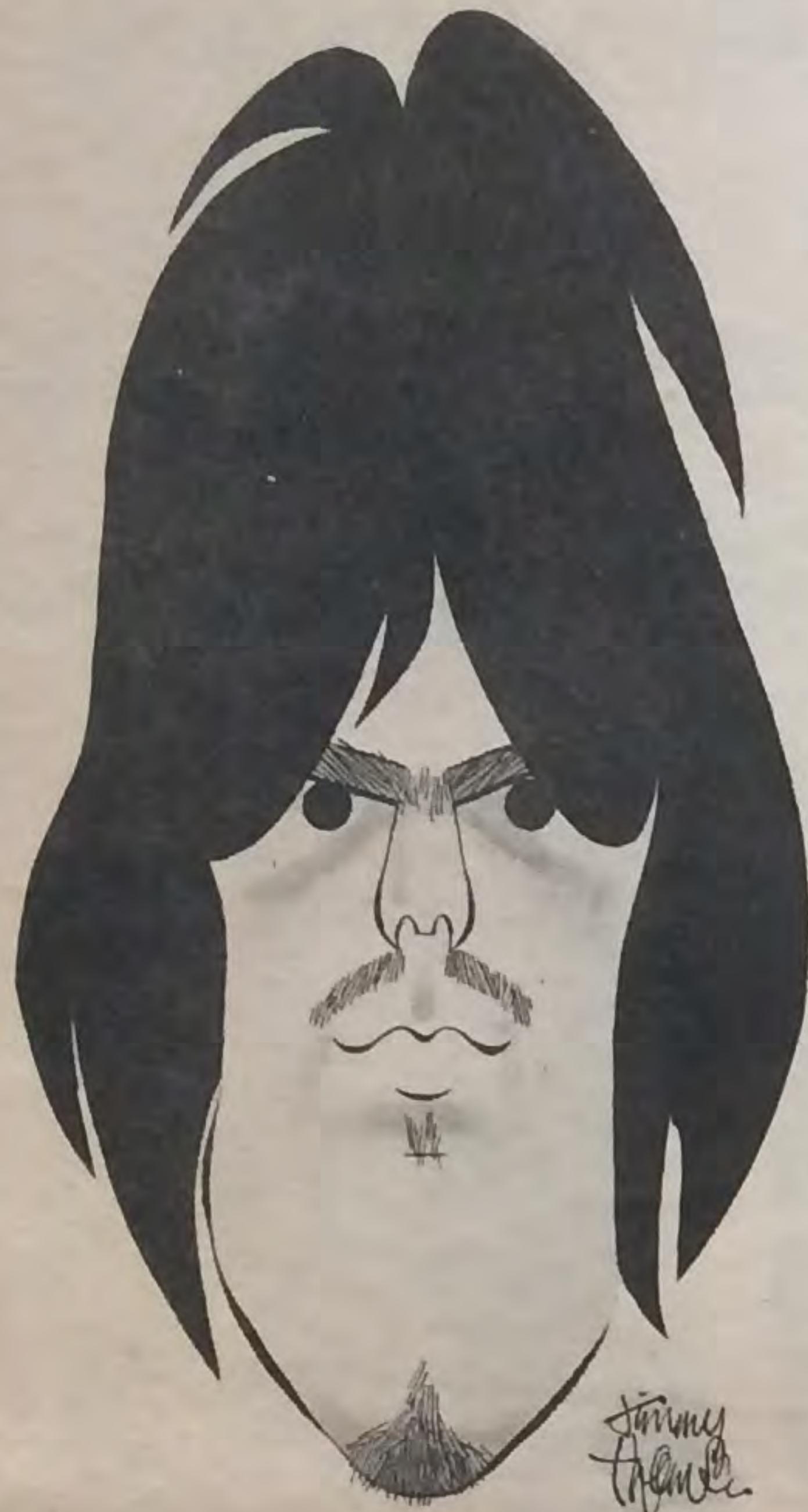
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# ROY WOOD of the MOVE

## BLIND DATE



**BOBBIE GENTRY:** "Ode To Billie Joe" (Capitol).

Okay, that's enough. Don't know who it is but I like the instrumental sound very much. They've used each instrument right to its end. That bass is playing something good but I don't particularly like the song. Is it that "Ode To Billie Joe" thing? I should imagine it's quite difficult to sing because the phrasing isn't constant at all. It's been number one in the States but I don't think it'll go over here although the lyrics are quite interesting.

**THE TURTLES:** "You Know What I Mean" (London).

Nice harmonies. Nice. I really like the way the orchestra comes crashing in on that middle part. I like the backing sound of the group too and I like the way he sings. This would have been called great if it'd been released about two years ago but I can feel a slightly corny edge to it now. Don't know who it is. Forceful sound. Who? The Turtles — really? Expected something a bit different. Thought their last two records were really great—I think they needed a better song. They've got a great harmony sound but this record isn't as strong as the other two.

**OTIS REDDING:** "Glory Of Love" (Stax).

When those trumpets came in I thought it was going to turn into a big ravaging thing. When it's going to start? Hurry up! I expected it to go from the start. This singer's got good control over his voice—like

## singles out the new singles

about three thousand other soul singers. It's not Joe Tex is it? Oh, Otis Redding. It doesn't appeal to me at all. I think he should stick to producing Arthur Conley's records. I don't like him particularly either, but at least his rocking records have got a bit more life than these things.

**BOOKER T. AND THE MG'S:** "Slim Jenkins Place" (Stax).

Wynder K. Frog? Some great sounds on it. Booker T. and the MG's. Great instrumental sound they've got—great. Be great to do a number like this on stage with that real swinging beat and then put a good vocal on top of it. The beginning is gas. It's obviously going to be a very popular background record. Great for the discotheque rather than anywhere else. I haven't heard a lot of their stuff—but what I have is always good. They always seem to swing. It's the kind of group that grooves whatever—I think they'd do a groovy version of "Jingle Bells" if they had to.

**CURTIS KNIGHT & JIMI HENDRIX:** "How Would You Feel" (Track).

Definitely very Hendrix. Is that him singing? If it's not then it's somebody trying very hard to sound like him. Yeah, is it Hendrix singing or playing guitar?

It's a shame that people put out old sounds. I'm sure it gets the general public mixed-up. Everybody's got to start somewhere, but I think most artists would agree that where everyone starts is best forgotten. I suppose all the ardent Jimi Hendrix fans might like it enough to go out and buy it, and make it a hit. But I think it would be a shame for such an old record. I really dig Hendrix and after seeing him at the Saville the other week, he made me feel like throwing my guitar away and packing up. But I guess he affects most guitarists that way!

**ESTHER AND ABI OFARIM:** "Morning Of My Life" (Philips).

Is it a bird or a bloke and a bird singing. Is it Chas McDevitt and Shirley what? I don't think it's really up to date enough. Still sounds old. I expect somebody to come in on washboard! That bloke singing doesn't seem to know where he's going. Mind you there's some nice things in the backing there.

**JAN CAMPBELL FOUR:**

"Private Harold Harris" (Big T). I know the kid who wrote this. He lives just up the road from me in Birmingham. His name's Dave Morgan and he writes some really great stuff. It's on Big T and it's the Ian Campbell Four. I admire a lot of the stuff Dave has written. I think this is a songwriter's song really—if you know what I mean. It'll probably be admired by other songwriters but not the general public. I like it though.

**THE MINDBENDERS:** "The Letter" (Fontana).

Love the sound. It's not that record by the Box Tops is it? I think there's two versions out. Is this the Mindbenders? You see, I've been listening to my Simon Dee. Very well genned up I am! It's difficult to say whether this will be a hit. It's a good record but a lot of people have been listening to the Box Tops version. This is a good production. I think it'll be the Box Tops that takes off if it does hit as a song at all.

**MARTHA AND THE VANDELLAS:** "Love Bug Leave My Heart Alone" (Tama Motown).

It's difficult to tell the difference a lot of the time between these American girl groups. It could be Gladys Knight and the Pips or on the other hand that could be Diana Ross on lead vocal. Oh well then, it must be Martha! We played with her once when they came over. They're really great on stage. The one good thing about these Tamla records is the bass player. I think they just let him loose in the studio. He's really great and he plays just what he wants. The best bloke on the record, folks! It's another discotheque record again.

**THE CYRKLE:** "Penny Arcade" (CBS).

Nice harmonies in there. It sounds typically American — there's a lot of groups in America doing this kind of stuff. Is it the Cyrkle? Yeah, it's got to be the Cyrkle — I really like their "Red Rubber Ball." It seems that they've done the best they can with a rather mediocre song. It's well arranged, they always arrange well, but I just don't think the song's strong enough.

# PRO

They're  
re-vitalised  
full o



BY  
NICK  
JONES

POP music changes with each new morning. Growing older, becoming younger, getting better, its face alters with each influential breath of wind. With each new morning new music is born to please our minds. In the Spring of 1967 a powerful, warming stream of clean wind brought us a creation, a study of beauty, "A Whiter Shade Of Pale." With a rolling of the eyes the face of pop momentarily opened its gates, took a swift, fleeting glance at this shining sound, and swallowed it whole, hardly mumbbling a kind thankyou.

For Procol Harum a number one record, a false identity, an enormous public hammering "gimme, gimme, gimme" and only two weeks before they didn't have the money to buy a meal.

The face of pop in its rapacious gluttony had gobbled up Procol Harum with such energy it had never really opened its eyes to look at what they were really doing. The face of pop is always hungry because most of its musical food is low in calory content.

The starving face eats but does not taste. The shining presence of Procol Harum, in all their new-found glory, only blinded the face still further. It could not see, it could not unfold its arms and thankfully accept this wonderful gift.

It began to doubt, it couldn't sit back and wait and dig. It gradually began to destroy, methodically but without thinking, what Procol Harum was — and substituted its own image. "They'll never make another record like 'A Whiter Shade Of Pale,'" said the face. "They must be a one-hit wonder group," said the face. "They've got no stage act at all," said the face. "Obviously they used a load of session musicians on the record," lied the face.

The face of pop couldn't accept Procol Harum for what it was. With cheeky insolence they detonated a commercial explosion right in the pop world's cynical face, the face couldn't handle the hot blast — so it tried to put it out.

All we needed to look at was the one fact. A record called "A Whiter Shade Of Pale." That should have been enough, had it been truly perceived, to convince and to show the way Procol Harum were paving.

Procol Harum — mark two —

will be in action soon. Their second record is called "Hom-

burg," it is better than "Whiter Shade Of Pale" (you ever doubt that it would be?) It's released on September 29 and Procol Harum, with new guitarist Robbie Trower and new drummer B. J. Wilson, will be breezing through once again recharged, re-vitalised, as ever full of the joys of life, spending their minds through the music. Procol Harum have just returned from a phenomenally successful tour of Scandinavia. "We've been able to try this out with the new group abroad first," smiled Gary Brooker, "and find out how people were going to react. When we played in England before this, we weren't right in our favour. Now we go on stage and we know we're going to do.

## EXPERIENCE

"It's hard for a group to go through," explains Gary, "especially a group playing original material. There's only one number, 'A Whiter Shade Of Pale', which the audience are familiar with. It's difficult to get through. We don't use gimmicks or acts — only music." But we found that at the end of each concert the audience went away with the feeling that they had really seen something. Not just another pop group but a musical experience of some kind. We definitely seem to have a talent for disturbing people through music. It's just

## The facts—fr

ALL those buttons with "Ring-a-247-ding" talk about humorous jingles, wild rumours of French horn players in Pudsey practising Beatles tunes — all that makes me worry just a little about the BBC's Radio One which dons the cast-off pirate uniforms on September 30.

Sitting in the foyer of Broadcasting House, dominated by a large Latin inscription which apparently had something to do with God, did little to lull my sus-

cieties.

However, a talk with Radio One's boss, Robin Scott, did go some of, if not all, the way towards allaying my doubts. Scott — who allies enormous charm with an ability to convince you that he knows a great deal about broadcasting and the pop and jazz scenes — patiently answered the following questions:

You will be broadcasting for 21 hours a day. How are you going to get round the problem of only seven hours needle time?

It works out at more than that with items like new releases which we shall incorporate in the Tony Blackburn Show, for example. Of course I'd like 17 hours needle time a day, but at the moment that seems to be impossible. When we have to pre-record something, instead of just using the disc, it costs a lot of money for studio, producer and the rest. But all the daytime shows will include pre-recorded items. This means a certain amount of

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# PROCOL HARUM

**They're back—  
re-vitalised and  
full of the joys**



BY  
NICK  
JONES

something that has happened—we didn't plan things that way—it has just turned out that way, and we think it's the right way to go."

Gary agrees that Procol Harum are at an intermediary stage of acceptance in the eyes of the public at the moment. "Everything is changing all the time though. We change as people with every day and therefore our music must change day by day."

"We've recorded a lot of things that haven't even been released yet—but they already sound like old-time music hall to us. Having Robbie, B.J., Wilson, will be breezing through once again charged, re-vitalised, as ever full of the joys of life, speaking their minds through their music, Procol Harum have just returned from a phenomenally successful tour of Scandinavia. We've been able to try things out with the new group abroad first," smiled Gary Brooker "and find out how people were going to react. When we played in England before things weren't right in our favour. We were hustled about. Now we go on stage and we know what we're going to do."

Would Gary "label" or place Procol in any particular slot in the pop field?

"We're not personally or consciously thinking of filling any gap in the structure of the pop music field if that's what you mean. Nor do we regard ourselves as progressing above anybody else, nor are we consciously attempting to go in any specified direction—we're just telling the truth."

We're musicians first. People say you have to leap about on stage and jump around—they say you have to have a stage act. But we're not actors, so we don't have to have one."

Creative director Keith Reid materialised in a chair in the corner of the patio and blinked owlishly through his dark shades over at Gary.

"Keith's our scribe," laughed Gary, "that's what he likes to be called. He's 'scribe to G. Brooker!' But Keith's words, for me, say quite enough. That's why we don't need to leap about on stage or get up to incredible gimmicks. I mean when Keith appears with some words; don't call them lyrics, they're words; sometimes he'll come in and read them out to

all of us—and we sit there paralysed. "Keith really lays it down. It's not flowers gently falling from heaven, but words that hit you on the head like great slabs of concrete."

How does Keith feel about his words—does he think this dazzling pop poetry might be a little deep—in a Dylan-like fashion—for most pop audiences?

"Well I don't think they are very deep. They aren't to me, it's all relative to the way you think. As long as words mean something to me, to you, to everyone. The best and most satisfying thing for me is that everyone is seeing something different in them."

They can't just be appreciated on one level, say, the level on which I wrote them—and I get more satisfaction if they are appreciated on all levels. Everybody's interpretation of words are as important as my own, or the group's interpretation."

## TRUTH

Explained Keith: "I'm not setting out to do anything. I don't think what I do is any more valid than what the guy who wrote 'Wild Thing' does. Honestly, I don't think what I have to say about what I write is at all important."

"What I have to say is in my words anyway. I just do something that comes naturally to me. It's more important to me what you think of my words because you are digging them in your own way, while somebody else digs them in another way. My truth is different from anybody else's truth."

How does Keith feel about Procol Harum at the moment?

"I don't care about my particular part of Procol Harum, but I care about my feeling for the thing as a complete whole."

"And feeling for it as a whole,

does concern me anyway. I'm much happier about it now. At first Procol Harum were just a record—but now people are realising it's something more than that. Like the reactions at the Scandinavian concerts—they were really good for us."

"When someone applauds you are getting an affirmative for everything you have done and you believe in. I mean if the people didn't applaud that wouldn't in fact make any difference, or change my belief in the group—but when they applaud then I know they are enjoying and realising what we're doing as much as we're enjoying doing it. They are affirming what we're doing and that's a gas."

As the little liner note says on the back of their American album, Procol Harum: "To be listened to in the spirit in which it was made." And may the face of pop open its ears, and its eyes and smile gently into the wind and try its best to catch the sparkle.



## EXPERIENCE

It's hard for a group to get through," explains Gary, "especially a group playing all original material. There's only one number, 'A Whiter Shade Of Pale', which the audience are familiar with. It's difficult to get through. We don't use gimmicks or acts—only music. But we found that at the end of each concert the audience went away with the feeling that they had really seen something. Not just another pop group but a musical experience of some kind. We definitely seem to have a talent for disturbing people through music. It's just

## from Radio One's Supremo

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session stuff but we shall also be using some bands and quite a lot of groups. Overall we shall be using more musicians than ever before.

Will the deejays select the records for the shows?

I expect them all to be totally involved in their shows. They are not staff men, in the sense of American commercial stations, but we may move towards that in time. Being a National station makes it much more difficult. Personally, on this subject, I feel very exposed. But basically the people who will carry these shows are the producers and the deejays.

The deejays will have quite a bit of freedom—the producer or anything like that—but in the end it is the producer who carries the can and he must have the final say on what is played.

Will Radio One be aimed at a particular age group?

I shall be listening—and I'm no teenager. Some people get older quicker than others, but obviously the younger our audience will be chiefly at the during the day the teenagers are at work or school and this will be reflected in programmes—and adapted during school holidays.

The average age in this country is about 28—which, incidentally, is older than the average in France or China. And it is worth remembering that the young housewife was a teenager when the Beatles started and she has grown up with this type of

Jazz is to have two good segments each week—and at earlier times than in the past. I want these shows to range over the whole field—including people like Ornette Coleman and ultra-moderns.

Don't you think the use of jingles will make Radio

One too much of a copy of the Pirates?

No, we have given a lot of thought to this—Kenny Everett has been working on them for us for some time. We shall be advertising other BBC shows and there will be quite a lot of funny stuff. I think people will like them—I hope so anyway.



SCOTT: exposed

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# MANFRED FINDS HIMSELF UP THE JUNCTION

"WITH my whole source of income coming from the pop scene I've been incredibly cautious," said Manfred Mann.

"I live a life which is most un-pop star in terms of money spent.

"Because one day it is presumably going to collapse — at least that's what I'm continually being told. Really, I see the future for Mike Hugg and myself more in the composing and arranging line."

We were discussing the future of the Manfreds, particularly now Manfred and Mike are starting work writing the film score for Up The Junction.

"The group's plans are a bit sticky," said Manfred. "Just the odd dates abroad. Mike and I have been doing a lot of TV jingles and now there is the film thing."

Did that mean he was fed up with one-nighters, I asked.

## PRESSURES

"I was fed up with one-nighters in 1964," retorted Manfred. "It's possible to earn a living from records, TV, radio and those sort of things. You can earn a living without doing gigs, but you really need the gigs to bump up the money to reasonable proportions."

"Mike and I have had to ask the group to keep September and much of October fairly free while

we work on the film. It does mean we won't be gigging with the group at all, but I don't think we will do many."

Manfred admitted he was worrying about his new single, "So Long Dad."

in London who are great and we use some of them on our jingles instead of the usual session men. Some of the guys from Chris MacGregor's band, people like that."

Manfred admitted he was worried about his new single, "So Long Dad."

## DISBELIEF

"I never get attacks of nerves when we are recording," he explained. "I get them now, right this minute, waiting to see what happens to it. Always at this time it seems inconceivable it can be a hit. I listen to all the other people's records and think how good they are and how bad ours is."

"It's not just a case of actors being embarrassed to see themselves on the screen. I don't get embarrassed seeing us on TV. It's

just a disbelief that anyone will like the record and buy it.

"Actually, the stuff we are doing at this moment — not necessarily "So Long Dad," but new LP tracks — is some of the best we have done. We are really getting the sound we want and something is happening in the studio."

## CHANGING

"The trouble with us is we are always changing. We have enough tracks for an LP but at least half of

them seem dated now. By the time we have finished another six tracks the stuff we are doing now will sound dated."

We turned to Up The Junction.

## SUITABLE

"It's a case of having to learn something different," said Manfred. "Mike and I are going to try desperately hard. We are supposed to be able to do more or less what we want."

"Of course we have some preconceived ideas about it — we hear gentle sounds that we are not sure will turn out to be in keeping with a rough, tough film."

"We are determined to do something different — get away from the 100 strings all over the place. We shall look at each section and write the music we feel is best for it. Some of it may come out as suitable for the group, but the score is certainly not being done for them."

"In this business, despite what people say, it's not who you know that counts, but whether you are able to take your opportunities when they come."

"Right now it's a matter of how well we can do Up The Junction which could have a bearing on our future."

## Herd may mark return of the pure pop group

WHEN groups are new and not wildly well known, their name can be of the most vital importance in creating images, enticing bookers and fans,

Nobody thinks twice when booking a group with a name like Beatles or Rolling Stones for the all-nighter at the Hippodrome, Bugwick-on-Slue.

But they might think several times when an agent announces the impending arrival of the Severed Toe Five.

Take the Herd for example. "Can this be Wimbledon's answer to Hell's Angels?" could well be the cry.

"Herd" conjures up visions of a tribe of ruffians who frequently indulge in acts of almost unbelievable bestiality. Well, it would be to me, if I didn't know the Herd were in fact a pleasant quartet of highly talented gentlemen, even now making bold attempts to enter the MM Pop 30 with a tasteful and aesthetic recording entitled "From The Underworld."

The Herd are poised, one might say, on the brink of greater things. Decidedly non-psychadelic and bravely eschewing flower power, they might well mark the comeback of the 100 per cent pure pop group.

They have already built up a large fan following in Britain and on the Continent and are just ticking over waiting for the chart breakthrough.

Singer and guitarist Peter Frampton was about to rush off to Manchester and thence to Ireland for a tour when I spoke to him last week.

"I expect the gales will be pretty bad in the Irish sea," I said chattily.

"Oh, don't!" said Peter. "I'm not looking forward to the trip at all."

Talking of trips, how were the Herd combating the massive group swing towards flower power?

"We haven't got a hippy, beads and bells image at all. I suppose we dress . . . crisply. We certainly dress to create an impact like the other groups, but we have our own weird hobbies. I suppose we appeal more to the little girls than the flower power girls."

"I'm not knocking the Pink Floyd or anybody, but the younger fans do seem to have some trouble understanding them, and some older people as well, so we fill the gap."

"We're very happy with 'From The Underworld' which was written for us by Howard and Blaikley. It's based on a Greek myth but the story could apply to being a pop star today."

In their hard groundwork of touring the nation's clubs and ballrooms, do they ever run into any trouble or "bover" as it is referred to among professional botherers?

"When I first joined the boys I was pretty scared of the people at clubs who start banging the organ, or just stand there staring at you. If you look at them once you've had it, But lately we've had bouncers on stage to protect us."

Have the Herd ever thought about changing their image in view of the changing pop scene?

"No, we're definitely not going to jump on the flower power band wagon. What would be the use? Unless you really believe in it, I don't think anybody should. We're just trying to be different."

"In fact . . . well I don't think you should mention it."

"Well, we were handing our roses to our audiences a year ago, and it wasn't called flower power then. We like flowers—



HERD: poised on the brink

## HOLD ON, HERE COME THE NICE

ONCE in a while there is an event on the group scene that fills the seeker of musical truth with feelings of great joy and happiness.

Flashes of brilliance light up the usual drab and gloomy round like the formation of the Cream, or the arrival of Jimi Hendrix.

A new group has swum on to the horizon that isn't being hailed with great trumpeting or launched with deft publicity. But those who have heard them are saying nice things about . . . the NICE.

For here is a group of highly rated young musicians from various groups, who were originally brought together to back singer P. P. Arnold, and through their mutual respect, friendship and enthusiasm have suddenly gelled into a very happening scene of their own.

Last week P. P. and the Nice split up. P. P. going back to America for a month's holiday, while the group are going solo and plan a single release soon.

The group line up consists of Lee Jackson, 23, (bass, vocals),



NICE: broke with P. P. Arnold

plays jazz piano when he gets the chance, and violent freakout organ on the nighty gigs.

Blinky Davison is a power-house drummer who was once the explosive force behind the Mark Leeman Five, and has spent most of the year since they broke up playing with groups like the Habits, Don Shinn's group, the Mike Cotton Sound, and the Attack where he met David O'List.

He is reluctant to play solos, but when the time is right, he can put down some of the most exciting sounds I have ever heard by a British drummer, and that's not an exaggeration.

The group have been signed by Andrew Oldham for management and recording, and their first single is to be produced by Mick Jagger.

Group spokesman Lee Jackson told me during a break in hectic rehearsals: "For want of a better word, I suppose you could call us a psychedelic group, but we'd rather you didn't. We are just trying to play the things we like and to be original."

"And it's not a weak or pretty sound. It's very hard hitting and powerful. The boys are all playing very well. Davey is blowing everybody's mind on guitar and when Blinky played a drum solo at Southampton recently I wanted to stop and applaud him myself."

The group are drawing from all sorts of influences, from Schoenberg to Chinese music, guided by their musical leader Keith.

Says Keith: "It's going down very well at most places. But at Farnborough one night we came up against a 'soul scene' and when we'd finished the DJ said: 'Now let's hear some real music,' and put on 'Hold On I'm Coming' by Sam And Dave." Hold on—now the Nice are coming.

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## NEXT WEEK

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NEXT WEEK

**BOOK REVIEWS****Cliff's story—a surprise to the younger pop fan?**

I SUPPOSE somebody will one day film The Cliff Richard Story. It has all the ingredients for box office success—the boy from India baited by his English school mates; the young Presley imitator of 1958; his enormous success under the guidance of Jack Good on the Oh Boy! TV series; his gradual development into one of the most professional entertainers in the whole pop business.

The facts are all in New Singer, New Song by David Winter (published by Hodder and Stoughton Ltd at 18s). Some of them may surprise younger pop fans—like the outcry against Cliff for his "crude exhibitionism" and "indecency" during the Oh Boy! shows.

**SPIRITUAL GUIDE**

Unfortunately there is little attempt to explain Cliff's impact and the writing is all rather on a Boys Own Paper level. Mr Winter is the editor of Crusade magazine and something of a spiritual guide to Cliff, and his purpose, revealed in the latter part of the book, is obviously to interest young people in religion.

Cliff's own conversion is not without interest. It started with his father's death in May 1961. Later he was considering going to a seance in the hope of contacting his father but was dissuaded by Brian "Liquorice" Locking who was then with the Shadows. Locking, a Jehovah's witness, apparently had a lasting influence on Cliff although he did not join the Witnesses, as his sister did.

If Cliff comes out of this book as a somewhat naive paragon of virtue, that may be the fault of the author whose interest is, after all, more in religion than the world of pop.

There is, incidentally, a full list of Cliff's recordings from "Move It" and "Schoolboy Crush" in August 1958 to "I'll Come Runnin'" in June 1967, and lists of his films and major stage shows. —B.D.

**LIGHT ON THE BLUES**

THE BLUESMEN by Samuel Charters, Oak Publications. (Available from Collet's Record Shop, 70 New Oxford Street, W1. 28s.)

Books on blues, once a dead rite, are now becoming almost commonplace. And this is no bad thing because a great deal remains to be known about the life and times of some of the art's greatest practitioners, though the Blues Unlimited mag keeps uncovering loads of blues lore.

America's Samuel Charters and Britain's Paul Oliver are authors who have done as much as anyone, and more than most, to throw light on the idiom and its exponents. And both have books out recently, though the latter's is a reissue.

Charters, who has recorded and written on jazz as well as blues, made his name here with Jazz, New Orleans, 1885-1957 and The Country Blues. This last had its little deficiencies, but, I found it a useful and often engrossing study. He followed it up with Poetry Of The Blues and now does a blues treble with The Bluesmen, first of three volumes examining rural and urban blues.

**STYLES**

This first of the three books studies musicians and styles from Mississippi, Texas and Alabama up to the second World War period and adds, in the author's words, "a brief consideration of some of the traceable relationships between the blues and African song."

After the chapter on African backgrounds Charters leads off, fairly enough, with Mississippi. This, like almost all his chapters, is complete with transcribed musical examples. The book also boasts a few splendid maps, 13 photographs and a lot of fascinating old Paramount and other race label advertisements.

For Mississippi, Sam writes about Charley Patton, Son House, Skip James, Robert Johnson, Bukka White and, in separate chapters, the Country Singers and Central Mississippi and Jackson into the '30s. Then follow the Alabama and Texas sections, the latter including pieces on Blind Lemon, Henry Thomas and Texas Alexander. All of this is first-rate stuff which I recommend thoroughly to blues fanciers.

And to close, I must also recommend Paul Oliver's admirably original interview work, Conversation With The Blues, first published in '65 and now produced by Jazz Book Club. It is another required book for blues students.—M.J.



CLIFF: baited

**FULL DETAILS OF MINGUS' VAST WORKS**

CHARLES MINGUS: A BIOGRAPHY AND DISCOGRAPHY

Discographers are a curious breed who spend their lunch hours muttering matrix numbers and spend their evenings learning long lists of recording dates. But their contribution to jazz shouldn't be underestimated. Roy J. Wilbraham, for instance, has done a valuable service to Charles Mingus admirers with this work, available from the author, price 8s, at 744 Fulham Road, London, SW6. Mr Wilbraham includes a short biography of Mingus, a list of his compositions and full details of all his recording sessions—including those for his own label complete with details of where to obtain them. He lists the records available in America, Britain, Denmark and France, from the bassist's first session—with the Russell Jacquet Orchestra in early 1945.—B.D.

**COLE PORTER**

RIGHT kiddies, who wrote the song "Bring Me Back My Little Butterfly" or "Bring Me A Radio" or "In A Moorish Garden," "The Happy Heaven Of Harlem" and "I Wanted To Be Raided By You?"

You don't know? Let's make it easier then. What about "It's All Right With Me," "From This Moment On," "Just One Of Those Things," "In The Still Of The Night" or "Begin The Beguine?"

The answer is Cole Porter and it just goes to show that even the best composers of popular music don't turn out hit songs every time. And, despite a well-to-do background, it wasn't roses all the way for Porter. From a riding accident in 1937 until his death on October 15, 1964, at the age of 73, he underwent a long series of painful operations including the amputation of a leg.

His friend George Eells has now written Porter's biography THE LIFE THAT LATE HE LIED, published by W.H. Allen. It traces the full career of the most sophisticated of all the popular songwriters whose tunes, and particularly his lyrics, revolutionised the American musical theatre during the late 1920s and throughout the 1930s.

Mr Eells' book, in fact, tells you more than you really want to know—to use an apt phrase coined by Max Jones. The trouble with it is that the author has been almost too conscientious in his research and we are weighed down with so much trivia it is hard to assess just what made Cole Porter so different from his colleagues.

Still, this is a most useful book for any serious student of the history of popular music and there is an admirable appendix which attempts to list every item of Porter's work from "The Song Of The Birds," written in 1901 when he was ten, to the music for the film of Can-Can in 1960.—B.D.

**ROG FOLLOWS IN THE FOOTSTEPS OF ANITA**

ALLOWING for the large difference in size of their pedal extremities it looks as though Roger Whittaker may be following in the footsteps of Anita Harris.

Her enormous success at the European song contest in Knokke-le-Zoute a couple of years back gave Anita's career a very healthy boost. This year Roger was singled out for special praise and he is now no stranger to the top chart spots on the Continent.

At home he has a weekly children's BBC-TV series, a new single, "Handful Of Dreams," and more work than he can cope with.

But Roger is no overnight success. At 31 he has over five years professional experience and a long amateur showbiz history going back to his childhood in Kenya.

**GREW UP**

"By the time I left university in 1962, with a degree in zoology and biochemistry, I had already had 'Steel Man' in the chart," he told the MM this week. "But in my first two years as a professional I earned the grand total of £571.

"I certainly didn't have much success in those two years but I grew up a lot. The simple truth is it takes time to produce any sort of unique quality. Five years is an average apprenticeship in most other jobs and this business isn't all that different. If you go to University you pass your exams after three years and then start learning what the job is really all about.

"People think you can come into this business, make a lot of money quickly and leave. They are wrong. It has to be learned just like any other profession.

**RELAXED**

"And the technique is different for every side of the business. You start doing TV and suddenly have to learn how to be relaxed. On stage it's the hard sell. Recording is something different again."

Roger's first professional engagement turned out to be a big TV show—Saturday Night Out produced by Dicky Leeman for ABC-TV.

"I got to the studio and saw two enormous kettle drums, rows of musicians and

"Jack Parnell," he recalls. "I couldn't believe I was in the right place. I went and hid in my dressing room until they called me. I found I was on the same bill as Jack, Petula Clark, Terry Lightfoot and Johnny Dankworth. I nearly had a haemorrhage."

"Petula was wonderful. She kept running from the monitor to me and telling me not to do that movement instead. I tried much too hard and I was terrible."

Though his taste lies more with ballads and his ambition is to appear in a stage musical, Roger is a great admirer of the current group scene.

"Today, even the smallest pop song has so much thought in it," he says. "In the days of Buddy Holly they just walked into a studio and started to record. Today youngsters work hard for six months on a song before they think of recording it."

**MUSICAL**

"What I look for in a single now is the amount of work put into it. It doesn't have to be complex—just thought out."

Roger comes from a musi-



WHITTAKER: special praise

cal family—he and his sister put on their own shows as children.

"My father had a lovely voice and played violin well—or he did until my sister stood on it. That was mainly because I pushed her. I think it changed our relationship to one of simmering hatred—he always refuses to see me perform."

"Even now he gets the case out of the cupboard, looks at it and stares at me accusingly."



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# JAZZ SCENE

FOR A LADY MAKING HER FIRST appearance in this country, and not too well known as yet over here, Vi Reed can be said to have achieved a certain notoriety (if she'll pardon the expression) in a very short time.

How much of it has been due to her undoubtedly gifts as a singer and alto player, and how much to the striking impression created by her micro-skirted and slightly wild stage figure, I am unable to say.

But the stage personality is in contrast to the off-duty one. Vi Reed, off-stage and fully dressed, is still leggy and animated. But she is also well-spoken, sober mother of two whose conversation touches often on the problems of bringing up sons aged seven and thirteen.

"I don't have any of the vices that are prevalent today," she told me while refusing a Teachers. "Oh, I smoke a little—may be a package a week—but don't inhale much. And I drink coffee now and then."

"Really I'm very uncomplicated, a little odd I guess. Perhaps that is another reason why I haven't found it easy in this business. There's been no stampede to offer me regular bookings, no stampede at all. I've had to pay my dues, I'll tell you."

I guessed that the fact of being a girl saxophonist had militated against her musical career. She agreed emphatically.

"This is what I really wish . . . that other musicians would accept me as just another saxophone player. But in America they are so sex-conscious. They're always afraid women are trying to take over."

I did my best to defend the sex-consciousness of the Island male, but I don't think Vi was convinced.

"Now that I've finally got here I'm hoping some good will come out of it," she said. "I'm going to be in Europe 12 weeks altogether, at least five of them in Copenhagen and then maybe some dates in France or Sweden."

I asked Vi how she's been getting on with her first British audiences. She said she liked them.

"I like the way they respond. They're not silent, you know, but it's a friendly sort of sound, and appreciative. When other people make a noise, I like the way they look at them. Everyone I've met has been so friendly."

Saxophone seems still an unusual choice for a girl. How did Miss Redd, daughter of New Orleans drummer Alton Redd, decide on the instrument?

"It was decided for me. I started on piano, studying with Mrs Alma High-tower who was my great-aunt. She is 80 in November and a fine teacher. Then she got a C-melody saxophone cheaply, and I didn't have much choice."

"I learnt saxophone, and that's when she began to explain about transposition. Later I studied



REDD: leggy and animated

## Saxophonist Vi Redd sails in

voice and theory at high school, and I was going to teach music at college but in my last two years I switched to sociology. I minored in music but my major was sociology. I graduated at Los Angeles State College in 1954.

"As for the singing: I sang a little bit but didn't take it up until I was at high school. I had private lessons during my last year at Dorsey High. But as a child I grew up in the Holiness Church, and that has influenced my singing."

The church, or gospel, inspiration is evident in Vi's music, and she considers it an important and benign influence.

"I think the influence of the Negro churches, what I call the fundamentalist churches, has been minimised in the writings on jazz because very few of the writers have been exposed to it."

"But so many musicians have. Milt Jackson is one typical example, and Sarah Vaughan, Dinah Washington, Aretha Franklin and Ray Charles are just a few of the others. The church has been so much a part of American Negro culture."

But now, surely, the influence of the church is on the wane, I said.

"Yes, and it might be largely responsible for the changes we're seeing. I wonder how this is going to affect jazz in 25 years from now. I know there have to be big changes. With my mother, for instance, I had to be in church three times on Sunday."

"The generations change, though, and I'm

MAX  
JONES

## Transcendental meditation and Doolittle LPs

IT IS A FEW weeks now since Roger Kellaway first went into Ronnie Scott's and sat in with Zoot and Al. I heard of it almost at once because every other musician I spoke to in the next day or two remarked on the pianist's two-handed dexterity.

Zoot Sims promised to give me Kellaway's telephone number but forgot. He didn't show up when I visited the club, and I was told he'd gone to Wales for meditation.

Finally I caught up with him at the end of the sit-in with Bee Webster. He talked about transcendental meditation and its effect.

"I've been interested in it for some time. I should tell you that I was initiated a month before the Beatles. My wife, Jana, and I were both initiated about five weeks ago.

"You may like to know that Paul Horn was my initiator. He went to India to study with Maharishi Mahesh Yogi and he's become an initiator.

"Anyhow, when we found ourselves in London — we were supposed to be working for the BBC but the programme was cancelled — we checked in with the Society here and learnt that Maharishi was in Wales, at the Normal Training College in Bangor. That's a hell of a name for a place in which to study transcendental meditation.

"So we went out to Monaco, where I did a one-nighter with Bobby Darin, then travelled down to North Wales and spent five days there listening to Maharishi's lectures."

I wondered whether Maharishi was considered the top man in his field. Kellaway smiled a bit and said it was a funny way of putting it.

"But yes," he went on, "he's the man. And if you see him you'll know why. I was introduced to him on film at first; I went to a friend's house and saw a film of this man, and was greatly impressed. He's just a lovely man — and when you see the peace he's got, well, that's all you want."

"I happened to come into contact with transcendental meditation in Los Angeles while we were making a Doolittle album earlier this year. I was introduced by this engineer to the process, and was eager to learn about it because he said it developed a person's full potential.

"Well, that isn't an accurate definition of what it does . . . but anyhow, I was interested to find out. What I would say is that first it taps the roots at the source of thinking, and as a result of the meditation you arrive at a state of total being."

"Anybody that can think can do this meditation. You



KELLAWAY: sat in with Webster

begin to feel satisfaction with the first meditation. It's a marvellous release of tension."

Since musicians seem to be involving themselves in increasing numbers in the Maharishi's teachings, I was curious to know if it appeared to have any influence on their musical capacities.

Kellaway's reply was:

"Well, one of its main effects is to enable you to do more with less effort." From meditation we moved naturally onto pop music. Kellaway is that relatively rare bird, a jazzman with a keen interest in pop. But his investigations in London left him disappointed, though he enjoyed the Speakeasy.

"It's a groovy place and the food is good. But you know, I can't believe the pop groups I've heard over here. I haven't come across one really good one. I did like Arthur Brown a lot, but not his group.

"The guitar players are doing nothing. The Cream is the most exciting thing I've heard; they are all good musicians but they lose themselves. In general, all the groups do is produce volume, and that isn't where it's at. No wonder the Beatles are so popular. There's no one else in sight."

Kellaway's highly mobile playing came into some prominence when he worked with the Cohn-Smith group. But most local fans and musicians began to talk about him as a result of his airborne piano on the Terry Brookmeyer records.

His own LPs on World Pacific and Pacific Jazz have not been released here yet but he hopes his newest — "Spirit Feel," with Tom Scott (alto, sop), Chuck Domanico (bass) and John Guerin (drs) — will be put out in the near future.

The group is one he works with regularly around Los Angeles when not employed with Bobby Darin. He has been with Darin about 14 months, "accompanying and writing for him."

Says Kellaway: "I'm MD for him and do all his arranging. A new album that just came out in the States is 'Doolittle My Way' on Atlantic. We do ten songs with a 35 piece orchestra. It's my first album arranging for Darin."

"We have a regular quartet that travels with him: Chuck Domanico on bass, John Baker on drums and Michael Kollander, guitar. But we work with a minimum of 22 pieces, for which I do the writing."

"Yes, I always play piano. I wouldn't be interested in the job if it was only writing. And now we're beginning to do Theatre in the Round it means that the trio — we don't use the guitar — gets a chance to do spots on its own."

What would Kellaway say were his chief musical aims and interests today?

"Everything from big-band jazz to musical comedy. I'd never written any musical comedy and wanted to sample it, I got a chance to do a musical comedy type thing within these Doolittle arrangements."

"I like the history of jazz very much, and in any tune I'm playing I like to go from anything to anything, to do whatever I feel like playing."

"As for aims, at this point they are to be writing for films, recording and making personal appearances with the quartet, and to come to this country. I'd be happy to work this club or any other, or concerts, anything."

MAX  
JONES

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## Central Park premiere for Oliver Nelson suite



OLIVER NELSON

Carnegie Hall on September 23 . . . Teddy Wilson is now appearing nightly at the Forge in Tenafly, New Jersey.

Esmond Edwards has replaced Creed Taylor as jazz A&R director with MGM-Verve. He is currently supervising a Johnny Hodges album. Edwards' A&R post at Cadet Records has been taken over by arranger Richard Evans who has arranged several of Ramsey Lewis' hit albums.

Harry James has secretly married Las Vegas show girl Joan Boyd . . . actress-pianist-singer Amanda Randolph, who recorded for the Bluebird label in the 1930s, has died in Duarte, California, aged 65.

Soul singer Lou Rawls, due to visit Britain next month, stars in two concerts at

JEFF  
ATTERTON

NEW YORK CITY IS HOLDING its first official Jazz Day on October 7. A leading feature will be the world premiere of Oliver Nelson's "Jazzhattan Suite 1967" which will be performed twice in Central Park Mall and the Metropolitan Museum of Art. Trumpeter Joe Newman will conduct the 21-piece orchestra for both occasions. Mayor John Lindsay will be presented with a special award on behalf of the city's jazz community.

The Duke Ellington Orchestra have spent a busy week in the RCA - Victor studios recording a selection of Billy Strayhorn compositions for an album to be dedicated to the memory of the late pianist-composer. Ex Ellingtonians Clark Terry (tp) and John Sanders (tmb) were added to the brass section.

Bassist Aaron Bell has rejoined the Ellington Orchestra, replacing John Lamb who has quit . . . the Louis Armstrong All-Stars cut some singles last week for ABC Records. Satchmo has also recorded with a big band under arranger Tommy Goodman.

Bassist-composer Charles Mingus pleaded not guilty when charged with third degree assault following his arrest in Greenwich Village during a hippy demonstration. The trial was scheduled at the New York Criminal Court for October 24.

Gene Krupa is currently pounding the drums with his quartet at the Metropole for a two-week run opposite a rock-n-roll sextet called the Satans Plus Four.

The Elvin Jones Quartet is doing good business at Pookie's Pub in Greenwich Village where the drummer is fronting Joe Farrell (trr), Billy Green (pno) and that fine bassist Wilbur Ware, back on the New York scene after several years absence.

Sarah Vaughan and Duke Ellington have teamed up for this week at the Expo Theatre in Montreal to visit Britain next month, stars in two concerts at

MAX  
JONES

Any LP by Mahalia Jackson should be inspiring listening but I'm sorry to say that, so far as my ears are concerned, her many vocal virtues are largely obscured by indifferent material and rather pretentious accompaniment on "MY FAITH" (CBS62944). The voice and feeling are impressively ample, naturally, but the gospel queen's immense swing, for example, is held back and very few tracks possess what she calls "That happy beat." Among the titles here "Until Then," "Lost In The Stars," "Not My Will," "Rain" and Thomas Dorsey's "Life Can Be Beautiful." I suppose the album represents an inevitable progress from folk-style singing to concert hall performance with its increased sophistication. But it seems to me that the chief value of this music resides in its vigour and emotional purity; when you tamper with that you take an awfully big risk.—M.J.



MAHALIA JACKSON

Sam Morgan's was one of the old jazz bands that recorded in New Orleans during the "old days" (in this case, 1927), and his eight historic sides were always eagerly sought by collectors. Those of us who could never find them were grateful for their re-appearance on CBS' "JAZZ ODYSSEY" LP set. And many admirers of New Orleans music should now be delighted with "EVERYBODY TALKIN'" 'BOUT THE MORGAN BAND," a re-interpretation of the Morgan eight by Orleanians Kid Sheik Cola and Capt. John Handy working with the Barry Martyn band. The LP was recorded in Willesden, London, during March, 1966, and is released by GHB Records on GHB58 (available from The Swing Shop, 12B Mitcham Lane, Streatham, S.W.16). All the classics — "Mobile Stomp," "Bogalusa Strut" and "Down By The Riverside" — are here in good order, and that includes versions by Sheik on "Sammy," lead trumpet Cliff Bilek, on "Short Dress Gal" and a chorus of "Riverside" Martyn's octet with its two guests, gets close to the heart of the Morgan band's style while gaining at the same time from the guttural sound of Handy's alto and the advances in recording and playing techniques since the originals were made. So this is a recommended set to people deeply interested in New Orleans jazz.—M.J.

## NEW JAZZ RECORDS

MILLER: more than just a tribute

### REVIEWS: BOB DAWBARN, BOB HOUSTON, MAX JONES

# Hot, effortless Ella with a touch of Basie about it

**ELLA FITZGERALD:** "Sweet And Hot." Thanks For The Memory, It Might As Well Be Spring; You'll Never Know; I Can't Get Started; Moonin' Low; Taking A Chance On Love; That Old Black Magic; Old Devil Moon; Lover, Come Back To Me Between The Devil And The Deep Blue Sea; You'll Have To Swing It. (Ace of Hearts AH153.)

"SWEET And Hot" is an apt enough title for this 12-year-old Ella compilation.

Side One is the Sweet with Ella backed on the first four tracks by the lush Andre Previn Orchestra and on the remaining two — "Moanin'" and "Taking A Chance" — by John Scott Trotter. This is Ella at her most commercial, proving what pleasure there is to be had from a combination of good standard songs and superb, effortless singing.

### EXCELLENT

Side Two is the Hot Ella. On "Black Magic," "Devil Moon," "Lover" and "Between The Devil" she gets an excellent, swinging backing from Benny Carter's arrangements and orchestra with more than a touch of Basie about much of it.

The long final track, "Swing It" has more nice bandwork with Sy Oliver in charge this time, and features a little too much scree-be-doo-be for my taste.

### ARTISTRY

This LP may not rank with the Cole Porter sets for example, as Ella's greatest work, but it still stands up well after more than a decade.

All the Fitzgerald trademarks are there — the flexibility, absolute certainty of pitching, the apparent effortlessness which masks real artistry.

### VITALITY

And, on the Benny Carter tracks in particular, there is a bubbling vitality which has been matched by very, very few of her contemporaries.—B.D.

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# The Glenn Miller years

GLENN MILLER, DUKE ELLINGTON, TOMMY DORSEY, BENNY GOODMAN, ARTIE SHAW, ETC.: "The Glenn Miller Years" Vols. 1-6 plus "Jam Session" Bonus Record.

Record 1: Glenn Miller, Tommy Dorsey, Benny Goodman, Artie Shaw, Duke Ellington, Guy Lombardo, Vaughn Monroe, Wayne King and Sammy Kaye orchestras (Reader's Digest RDS6171).

Record 2: Ellington, Shaw, Goodman, Miller, Lombardo, Dorsey, Xavier Cugat and Lionel Hampton orchestras; Fats Waller and his Rhythm. (RDS6172).

Record 3: Dorsey, Ellington, Goodman, Miller, Shaw, Monroe, Lombardo and Charlie Barnet orchestras. (RDS6173).

Record 4: Goodman, Miller, Dorsey, Ellington, Shaw, Lombardo, Kaye and Freddy Martin Orchestra. (RDS6174).

Record 5: Shaw, Miller, Goodman, Dorsey, Ellington, Lombardo, King and Cugat orchestras. (RDS6175).

Record 6: Miller, Shaw, Dorsey, Ellington, Goodman, Lombardo and Kaye orchestras. (RDS6176).

Bonus Record, "Jam Session." Goodman Quartet: Ldo, Sweet As Apple Cider; Gene Krupa All-Star Band: I Hope Gabriel Likes My Music; Dinah Shore: Dinah's Blues; John Kirby Sextet: It's Only A Paper Moon; Show Grammar Five: Hop Skip And Jump; Dorsey Clambake Seven: Sheik Of Araby; Ziggy Elman Band: Bubblegum; Wingy Manone Band: Ochi Chorina; Hampton Orchestra: Muskrat Ramble; Jam Session of Victor: Blues. (RDS6181).

EVERY now and again, along comes a record album which sets the memory buds working overtime. "The Glenn Miller Years" is such a collection, a really fat compilation of 72 titles by a dozen or so swing and dance bands of the Thirties and Forties.

To solid jazz fans it may not look such-a-much, with no Basie or Lunceford or Henderson and a lot too much by the Mickey Mouse bands which were an integral but lame feature of the period. But it is more than just a tribute to the Miller superman.

It could as well have been called "The Swing Years" or "The Great Big Bands," for it brings back to indulgent memory — if you are old enough for such total recall — nine tracks by Goodman's band, nine by Shaw, a dozen by Tommy Dorsey (plus one from the Clambake Seven), six by the Duke, one each from Barnet and Hampton and, of course, the Millers.

There are, too, it must be admitted at once, quite a few real dogs from Lombardo, Wayne King and their fellow schmaltzers. Vaughn Monroe sounds dreary beyond belief, but some of the dance band tracks — such as "At Last" by Glenn Miller, with Ray Eberle singing — have a quality which transcends nostalgic appeal, I think.

Personally, since I started ploughing through this enormous LP package, I've learnt to raise the needle when one of the oozers comes along. And I confess that I've passed many enjoyable hours in the company of Helen Ward, Gene Krupa, Bunny Berigan, Harry James, Jo Stafford, Edythe Wright, John Best, Billy Butterfield, Maxine Sullivan and, of course, the leaders and bands.

Some of the twelve sides are more rewarding than others, natch.

Side one of Record two, for example, holds Ellington's "Don't Get Around Much" (1940 recording) followed by Artie Shaw's "Donkey Serenade" (1939), Goodman's "Stompin' At The Savoy" (1936), Miller's "In The Mood" (1939), the original two-million seller, and Fats Waller's marvellous 1939 recording of "Your Feet Too Big." The sixth number is Lombardo's "When My Dream Boat."

And the second side includes Hamp's "Flying Home," Dorsey's "Getting Sentimental" and Shaw's "Ac-Cent-tchu-ate The Positive." Another fruity side, on Record four, has BG's "Loch Lomond," Miller's "Little Brown Jug," TD's "Song Of India," Duke's "Perdido" and Shaw's "Stardust" (with Butterfield soloing).

Obviously I can only pick out a few personal fancies, and I have to mention the early Ellington "Mood Indigo" (1930) and his "A Train" and "Sophisticated Lady"; Dorsey's best-selling "Boogie Woogie," BG's "Sing, Sing, Sing," "Don't Be That Way" and "Goody Goody"; and Shaw's "I Surrender, Dear" (with Buddy Rich on drums) and "Frenesi."

To sum up, this is a big, expensive collection (£10 10s in box from Reader's Digest, Berkeley Square, W1) which, as Humph says in his endorsement, "is a superb introduction to an era that still influences today's popular music." It comes in mono or added-on stereo.—M.J.



BENNY CARTER



ELLA FITZGERALD

### AFRO-BLUES QUINTET

AFRO-BLUES QUINTET: "Introducing The Afro-Blues Quintet Plus One." Moses, Liberation; Monkey Time; Summer Time; Jerico; Walk On By; Together In Crowd.

Joe De Aguirre (vibes), Jack Fults (flute, alto), Bill Henderson (pno), Norm Johnson (bass), Michael Davis (drs, timbales), Moses Obligacion (conga). (CBS 63073.)

THIS group reminds me a little of the Montgomery Brothers—their music is in the same groove and the 22-year-old De Aguero sounds quite a bit like Buddy Montgomery on vibes.

The album is enjoyable, without being at all memorable, and the group, though certainly promising, has yet to solve the problems of sustaining interest with a vibes/flute or alto front line.

### PLEASANT

De Aguero is the most interesting of the players. The

### RADIO JAZZ

Times: BST/CET

FRIDAY (15)

1.45 p.m. H2: Jazz, 6.30 H1 Jazz Rondo, 9.15 U: Aretha Franklin, Lou Rawls, 11.0 O: Jazz, 11.15 T: Frank Sinatra, Count Basie, 11.45 T: Don Ellis

SATURDAY (16)

11.55 a.m. BBC T: Jazz Requests (Steve Race), 2.55 p.m. H1: Radio Jazz Magazine, 3.30 E: Buck Clayton, Rex Stewart, 7.40 N1: Louis Armstrong, 10.35 Q: Pop and Jazz, 11.15 T: Ella Fitzgerald, 11.45 A2: Ideal Jazz Discs, 11.45 T: Cannonball Adderley Quintet, Joe Zawinul and Friedrich Guida.

SUNDAY (17)

7.30 p.m. N2: Radio Jazz, 10.30 Al: Free Jazz, 11.31 Al: Antibes JF (Louis Armstrong),

rhythm section is inclined to be a bit heavy-handed and stodgy though there are some good moments from pianist Henderson.

Fults' flute tone is a bit thin and his alto playing sounds like too many other people as yet—but he also comes up with the occasional phrase which gives hope for the future.

A pleasant album and I'm sure we will have better ones from this group.—B.D.

### JIMMY RUSHING

JIMMY RUSHING: "Every Day I Have The Blues." Berkley Campus Blues; Keep The Faith, Baby, You Can't Run Around; Blues In The Dark; Baby, Don't Tell On Me; Every Day I Have The Blues; I Left My Baby; Undecided Blues; Evil Blues. (HMV CLP 3632).

Rushing (voc) with Oliver Nelson and his Orchestra, featuring Dickie Wells (tmbs).

RUSHING is one of my all-time favourites, and

he once said) to players who feel the blues and put that feeling into their horns."

On this album he doesn't get these things. Tate has sounded a fine drummer on most of the sets I've heard with him on board, and maybe he doesn't play all through the LP; in any event, the beat is sometimes heavy and unexhilarating.

Some of the twelve sides are more rewarding than others, natch.

Side one of Record two, for example, holds Ellington's "Don't Get Around Much" (1940 recording) followed by Artie Shaw's "Donkey Serenade" (1939), Goodman's "Stompin' At The Savoy" (1936), Miller's "In The Mood" (1939), the original two-million seller, and Fats Waller's marvellous 1939 recording of "Your Feet Too Big." The sixth number is Lombardo's "When My Dream Boat."

And the second side includes Hamp's "Flying Home," Dorsey's "Getting Sentimental" and Shaw's "Ac-Cent-tchu-ate The Positive." Another fruity side, on Record four, has BG's "Loch Lomond," Miller's "Little Brown Jug," TD's "Song Of India," Duke's "Perdido" and Shaw's "Stardust" (with Butterfield soloing).

Obviously I can only pick out a few personal fancies, and I have to mention the early Ellington "Mood Indigo" (1930) and his "A Train" and "Sophisticated Lady"; Dorsey's best-selling "Boogie Woogie," BG's "Sing, Sing, Sing," "Don't Be That Way" and "Goody Goody"; and Shaw's "I Surrender, Dear" (with Buddy Rich on drums) and "Frenesi."

To sum up, this is a big, expensive collection (£10 10s in box from Reader's Digest, Berkeley Square, W1) which, as Humph says in his endorsement, "is a superb introduction to an era that still influences today's popular music." It comes in mono or added-on stereo.—M.J.

### WARMTH

Rushing, as it seems to me, requires above all things the directness, warmth and drive of Kansas City or swing-style jazz. He needs correct tempo and assured swing, and he responds (as

Programmes subject to change.

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# NEW POP RECORDS

## PET IN SOULFUL MOOD

## BUT AN OBVIOUS HIT

**PETULA CLARK:** "The Cat In The Window" (Pye). A strange and singularly soulful song from Miss Clark complete with cat-like noises from the string section. The cat in the window wants some wings so he can fly apparently, and it all adds up to a very poetic and mystical song, destined to be one of those records that hang about in the chart for months. Pet's voice sounds very secretive and like a cross between Denny Laine and Brenda Lee on occasions. Mystery and suspense abound, and we can expect this to make cat-like leaps to the top.

**THE CRAZY WORLD OF ARTHUR BROWN:** "Devil's Grip" (Track). Pete Townshend of the Who and his manager Kit Lambert produced this, the first works of the fiery Mr Brown. There is an element of the pantomime demon in this evil tale of the attempts of the world to put a devil's grip on everybody, including Mr Brown. Lyrically there is nothing particularly revolutionary happening, but the atmosphere is exciting. Arthur sings in his strange and hideous fashion, while the organist and drummer break-out admirably. Well, I like it anyway.

**ETHIOPIANS:** "Train To Skaville" (Rio). Ladies and gentlemen. Here is an announcement of some importance. This beautiful record deserves to figure highly in the popular tune lists for as long as the trains to Skaville are running. Gloriously underplayed with continuous riff pattern

swinging happily underneath vocal chants, it has an infectious quality that makes you want to rave quietly and mutter "Nice!" Ska is coming back, and as long as groups like the Ethiopians pop up now and then to lighten my darkness all the demons of the pop hell can do their worst.

**SONNY:** "I Told My Girl To Go Away" (Atlantic). Yes, great Sonny, only we preferred the Beatles' version, "A Day In The Life Of." What saucy! What audacity! Mind you, the middle eight is different. There is even a Beatle-type sitar faintly plunking in the background. Enough said. Probably be a giant smash. Gawd, strewth, words fail me.

### STRONG

**BOX TOPS:** "The Letter" (Stateside). The all British Mindbenders have also recorded this, which was a Stateside hit for the Box Tops, and naturally one hopes this will be an all British hit here, but the Box Tops have a very strong version of a rather obvious tune.

**DAVY JONES:** "Theme For A New Love" (Pye). Ah, isn't he sweet? On second thoughts, doesn't it make you throw up? Depending on which way you are inclined this represents Mr Jones in romantic mood, talking about his "new love" which will have all his young girl fans reaching new realms of ecstasy, hitherto believed impossible. Screams will be heard echoing across the country far into the night as Davy whispers sweet nothings into the microphone. At least he is not singing. Love to hear Arthur Mullard try one of these all-talking epics: "Ere darlin', I juv yer mate."

### SOUL

**LITTLE RICHARD:** "Hurry Sundown" (Columbia). The great rocker himself, singing a soul ballad from the film of the same name. A remarkable and dramatic performance. It'll be a hard road for Little Richard to get back in the chart, but at last he has stopped trying to live up to his past. Excellent.

**S H A D O W S:** "Tomorrow's Cancelled" (Columbia). The Shadows always come up with intriguing song titles, although I'm not sure what Tomorrow will think of this. The arrangement of this instrumental featuring Hank B Marvin's guitar and some pleasant vibes and piano backing is very attractive if reminiscent of "Winchester Cathedral." Not a hit one fears.

**LOVE:** "Softly To Me" (Electra). Colleague Nick Jones fumed mightily this week on learning I had all the best records to review and he has to put up with rubbish. Love can't be bad and have long been a favourite in this corner of the world. Here is a track from their first album. What's so good about Love? Well they have the advantages of good ideas, and playing ability plus the indefinable Elektra magic, weaved by producer Jac Holzman. Not a hit,

but nice to feed to hippies, currently hiding away in their cells waiting for phony flower power to fade away.

### TRIPLET

**CHRIS ANDREWS:** "Hold On" (Decca). Freak out introduction with screaming feed back and yells of "too much" from Chris don't disguise the fact this is very much in the Andrews tradition, and as he usually writes hits that can't be bad. The beat is solid four to the bar with a few heavy triplet accents thrown in, plus more screaming from the tame guitarist. Quite exciting, and one to call Chris back to Top Of The Pops.

**WARREN DAVIS MONDAY BAND:** "Love Is A Hurtin' Thing" (Columbia). Out in the wilds of London's East End this combination have been treating London's youth to good old soul, complete with organ and saxes. The baritone rumbles satisfactorily and Warren sings meaningfully, if Warren is indeed the singer and not the baritone player. Any confusion aside, this is a good number and may well add the Davis Band to the ever growing ranks of happening new groups.

### FLOWER

**ADAM FAITH:** "Cowman, Milk Your Cow" (Parlophone). An Indian mood pervades and it's wonder Adam hasn't thought of this before, as it greatly suits his voice. I have the feeling that this will see Adam back among us, strange though the title may be. Who the cow is, I haven't discovered, but if she is playing the guitar, there could be a quick reshuffle in the results of the forthcoming MM pop poll, instrumental section. A great big yoghurt of a hit. A flower for Adam and a bell for the cow.

**BILLY FURY:** "Suzanne In The Mirror" (Parlophone). Billy is still singing well, and here is an attractive rocka-ballad that will set toes tapping. So will it be a hit? I must admit, in my capacity as a record reviewer, to a certain disquiet. Here is rhythm in any language, a good performance and a tidy production. Yet I have the feeling zest and vigour are not present in sufficient quantities to escalate the progress of this electrically preserved statement into the higher echelons of the MM Pop 30.

### SUCCESS

**SEEKERS:** "When Will The Good Apples Fall" (Columbia). More stirring stuff from Judy, Bruce, Athol and Keith which will doubtless be another success. But I wish the Seekers would become a little more adventurous with the productions. They are very much aware of what goes on in many forms of music and must have lots of ideas they are not utilising. As an established group, they could afford to take a few risks. Without suggesting they copy the Mamas' and Papas', there must be similar lines they could pursue. Meanwhile, this is another "safe" hit.



PETULA CLARK: soulful



MAYALL: 'Snowy Wood' falls into a soul bag

## Militancy reigns in the blues world

of Mike Vernon and Gus Dudgeon it's another British blues triumph.

**SAVOY BROWN BLUES BAND:** "Shake Down" (Decca). "Solid" can apply to cement or glue, but when you are talking about blues it applies to the Savoy Brown Blues Band, who must be one of the most solid blues blowers in the country. Their overall sound is quite near Paul Butterfield and has their earthy drive and groun feeling. The main stress is on excitement with feeling, like the extended "Shake 'Em On Down" where the band groove violently behind Brice Portius' vocals. Most of the lead guitar work is by Kim Simmonds, joined by Martin Stone (guitar), Ray Chappell (bass), Leo Mannings (drums) and Bob Hall (piano). The guitar sounds out of tune on a couple of the slow blues, but that's the price of raw enthusiasm! Produced and engineered by the mighty duo

hit records and TV appearances. Singing mostly harmonies with guitar and brass backings they sound happy if not particularly sensational on sounds like "Baby Come Back," and "Can't Find A Girl To Love Me."

**CYRIL STAPLETON AND HIS ORCHESTRA:** "Golden Hits of '67" (Pye). Beautiful songs beautifully played, which will make a light music souvenir of this strange year—1967. in the midst of psychedelia it is sometimes difficult to remember that "ordinary" songs are still being written and still becoming hits. Included are richly orchestrated versions of "Release Me," "Edelweiss," "Is Paris Burning," and "Something Stupid."

**EQUALS:** "Unequalled" (President). A pleasant set of grooving music from a North London group who have been doing well in Germany with



CHRIS WELCH ON NEW SINGLES

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LPs REVIEWED BY THE MM POP PANEL

**JOHNNY CASH:** "Johnny Cash's Greatest Hits Volume 1" (CBS). Here is a set to make all Cash fans rush out to their local record store with pound notes waving above their heads and shouts of "Mr Garfield's Been Shot Down!" If you are the sort of Cash fan who can't afford to buy all his albums this constitutes a vital collection with "Jackson," "I Walk The Line," "Orange Blossom Special," "The One On The Right Is On The Left," "Ring Of Fire," and the fabulous "Ballad Of Ira Hayes." There is the sadness, and fatalistic humour of Cash, plus his humanitarian streak never far from the surface and often cutting through with the bite of a Bob Dylan or Woodie Guthrie. Get it — or regret it!

# FOCUS ON FOLK

Watch out  
for the  
new electric breed

**TRANSATLANTIC** chief  
Nat Joseph recently visited the United States where he cast his eagle eye over the American folk scene in general and the Newport Folk Festival in particular.

The current scene, says Joseph, can be divided into three sections. "The ethnics, the dying middle of the roaders and the new electric breed."

"The ethnics are led by Irwin Silber and Sing Out magazine. Essentially 'men of the people,' the folk boom for them was as much the coming of a new political dawn as a piece of musical revivalism. As a concession to modernism Sing Out allows Paul Nelson to write on what he thinks is the new folk music — the Beatles, the Stones, the Kinks, and the new West Coast groups such as Jefferson Airplane and Buffalo Springfield."

Sing Out editorials harp on the phoniness and futility of this new music and "urge a policy of retrenchment" — back to the originals, the old rediscovered blues singers and the old time country artists who dominated this year's Newport Festival.

"The trouble is," states Joseph, "that apart from these two sets of originals, all of whom are by now into advanced middle age at the very least, the 'folk' originals have all gone — key figures like Woody Guthrie in particular."

Nat Joseph thinks that in between the country and blues performers, neither of which have a wide appeal, the ethnic group are left with only two acceptable sets of artists, the imitators and the singer-songwriters.

"The imitators are the leading drags of the American folk scene, sickeningly adequate but totally uninspir-



BOB DYLAN

ing, whose links with the tradition in which they're working are strictly second hand!" he says.

"They know a few Guthrie or Seeger songs and maybe a ballad and occasionally, as a concession, may sing 'Catch The Wind' or 'If I Were A Carpenter' to show they're where it's at!"

A number of prominent performers apparently fall into this category, the leading member of this new breed being Joan Baez.

The second grouping, the singer-songwriters, have not yet gone electric and their songs and sympathies are still in the right place, "which is the American Left."

"Thus the violent, apolitical electric Dylan or the inventive, wild and rocking Love, Doors, Blues Project, Country Joe and the Fish, and Tim Hardin are 'out' but anyone who's where Dylan was three years ago is OK honest and as yet unsold out to the forces of capitalism," says Joseph. "So the ethnics fall back on museum pieces on the one hand and second raters on the other, consoling themselves the while with the thought that others have been corrupted and waiting for a new golden dawn some ten or fifteen years hence when the phoenix of real folk music will rise again."

Joseph thinks there are a lot of phonies on the commercial scene too. "When the West Coast boom started, record companies left for California like so many sheep and signed up everything in sight including a good deal of dross in the process," he says.

However, all the excitement and creativity is coming from the best of these groups. Former folk record companies are now battling for their share of the electric scene and are busily changing their images to that of pop. Verve Folkways, for instance, have now changed their name to Verve Forecast.

"Management companies are swatting off folksingers like flies and claiming pop is what they were always into and what they were really waiting for," comments Joseph.

The recent Newport Folk Festival also came under critical fire from Nat, although he waxed ecstatic about the performances of the Young Tradition and the Incredible String Band. They both "got wild ovations and general opinion had it these two groups provided some of the festival's freshest talent and most exciting moments."

"Newport obviously can't make up its mind whether to be a serious music festival or a star-building, star-worshipping, idolatrous get-together. But then maybe Newport is an accurate reflection of the American folk scene at present."

"Rather worn out, relying too much on gimmicks, striving very hard for musical forms which it hasn't really found yet but underneath it all still possessing some of the greatest talents and people and musical gems available anywhere today." — TONY WILSON.

MURPHY: Elvis-type treatment

## What makes Noel lose his pants?

**WHAT** it is about Noel Murphy that makes female folk fans want to tear the pants off him, I am not qualified to say.

The fact is that Noel is the only folk singer I can think of, in Britain at least, who gets this Elvis-type treatment. He is the only one with a fan club, too.

### DISAPPOINTED

And he is the only folk singer who is London Irish Golf Champion.

The bit about the pants being torn off him is quite genuine. His beat-up old jeans still carry the scars.

Recently he was due to perform at Lichfield, starting at 8 pm. The queues started at 6 pm, and 100 unlucky fans were turned away, disappointed.

What's the secret of his success?

Noel rubbed his red beard and gave an unprintable reply. "Let's face it," he admitted, "I've never been a singer and I've never been a guitarist. Call me an entertainer, if you like."

"Anyway, the people seem to like what I do."

### RECORDING

Meanwhile, Noel has a recording due on Montana. "It's a live show," says Noel. "My earlier records were in the studio and I thought they were a bit dead. This one gets closer to the real me."

Perhaps it'll give us a clue about why the girls find his pants so irresistible. — KARL DALLAS.

## British tour due for Clancy brothers

**LOOK** out! The Clancy Brothers and Tommy Makem are coming back to England, Scotland, Northern Ireland and Wales at the end of this month.

They open at Cardiff on Thursday, September 28, are at London's Royal Albert Hall on October 3, and at Edinburgh's Usher Hall on October 10. Other towns they'll be visiting include Manchester, Birmingham, Leicester, Liverpool, Newcastle, Belfast, Glasgow, with a final concert in Dundee on October 11.

They may also do a BBC show.

**THAT** young American genius of the blues guitar, Stefan Grossman, is to record an album for Fontana while he's here.

**THE** Spinners have a solo concert at the Queen Elizabeth Hall, London, this Sunday, September 17.

At the same venue on Wednesday, October 4, Shirley and Dolly Collins share the billing with the Incredible String Band in a concert promoted jointly by Joe Boyd and Austin John Marshall. Joe is producing Shirley and Dolly's next LP, which will be on the Polydor label.

**THE** Paraguayan group Los Machucambos were in Dusty Springfield's BBC-1 show on Tuesday this week. Last night (Wednesday) the Corries starred in Tonight in Person on BBC-2.

Next Wednesday Reita Farla, the current Miss World, introduces Birendra Shankar's Dance and Music of India company in the same programme. The Smothers Brothers are among the guests on the Andy

Williams show on BBC-2 on Thursday next week.

**MEANWHILE**, Pete Seeger got his first prime time networked American TV show when he appeared on The Smothers Brothers Comedy Hour on CBS-TV on Sunday this week. He last appeared in a big TV show in 1950 with the Weavers, though he has had shows on non-commercial TV stations.

A CBS spokesman commented: "The network feels this man is entitled to perform for the American public. He is a great artist despite his earlier political affiliations and beliefs. This move will reflect throughout the industry."

**JOAN BAEZ** has a new single on Fontana, a Donovan song, "Be Not Too Hard." I hear she is singing Alasdair Clayre's translation of Jacques Brel's "The Dove" at anti-Vietnam war shows all over America.

**JUDY COLLINS** has been recording her new LP for Elektra in California. Conductor-arranger Josh Rifkin, who did such good work on her "In My Life" album, worked on this new one too.

**ESTHER** and Abi Ofarim start a month's engagement at the Savoy, London, this weekend. They have a new single on Fontana, "Morning of My Life."

**TONY McCARTHY'S** "City Folk" club has its last night at its present premises, the Horseshoe Wharf Club in Upper Thames Street, London, this Saturday with a special Vietnam evening presented by

London Folksingers for Freedom in Vietnam.

Next Saturday they reopen in the White Lion pub in Upper Thames Street with a mummers play presented by Tony Foxworthy. Tony (McC) tells me that there'll still be room for dancing at the new venue — one of this interesting club's most popular features.

**SAD** news from Cornwall that the four-year partnership of Pete Stanley and Wizz Jones is to break up. Between them, Pete and Wizz have produced some of the most sensitive music ever to go under the "bluegrass" portmanteau label.

Wizz will be concentrating on his solo guitar work which, as many will know, is well able to stand up on its own merits.

**WATT NICOL**, the zoologist-folksinger who has recently deserted beasts for ballads and turned professional, is running a series of folk nights at the Locarno ballroom, Glasgow, on Monday nights.

Guests so far have included the Incredible String Band, Alex Campbell, Hamish Imlach, the Ian Campbells, Telford and Charmaine, the Humblebums, the Tinkers, Nigel Denver, and of course himself as resident.

Next Monday they have Matt McGinn, Hamish Imlach, and the Livingstones, with the September 25 spot being filled by Alex Campbell and Hamish Imlach. That day there'll be a folk group competition run in conjunction with the Evening Times, with a £50 prize and a guaranteed recording contract — KARL DALLAS.

# FOLK FORUM

## THURSDAY

AT LES COUSINS 7.30-11.00  
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THIS SUNDAY. The Spinners at Queen Elizabeth Hall.

## FRIDAY

AT IV Folk Club, Ewell. Dave Waite, Roger Hill.

AT LES COUSINS 7.30-11.00, 49 Greek Street

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29th Sept. Cecil Sharp House, Camden Town. 485 2206 8-12 p.m.

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## SUNDAY cont.

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## TUESDAY

DULWICH REOPENS, September 26, Half Moon, Herne Hill.

TROUBADOUR. 9.30. RON GEESON.

## WEDNESDAY

ANOTHER CELLAR NIGHT. Every Wednesday. Cecil Sharp House, Camden Town. 485 2206 8-11 p.m. Guests this week JIM DOODY & ROD SHEARMAN. Residents Tim Hart and Maddy Prior.

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## MORE POP ALBUMS

### Aretha deserves her current popularity

**A**RETHA FRANKLIN: "Take It Like You Give It." (CBS). It's taken quite a time for Aretha Franklin to reach the Pop 30 public, and she deserves every scrap of her current popularity. The best of the Dinah Washington followers, her style has more of the Gospel about it than Dinah's but she has the same ability to triumph over weak material. She covers a wide range of material on this great album including "Why Was I Born?" "I May Never Get To Heaven," "Remember Me," "Land Of Dreams" and "A Little Bit Of Soul."

**ALMA COGAN:** "Alma" (Columbia). Unbelievably Alma Cogan has been dead almost a year. It was hard enough to review her records when she was alive for it certainly wasn't her voice which made her such a popular entertainer. And no record caught the bubbling personality and the sense of humour that often amounted to self-end. Still this will make as good a memorial as any for her many fans. The tracks include: "Let Her Go," "Ticket To Ride," "Eight Days A Week," "More" and "Now That I've Found You."

**CLINTON FORD:** "Big Willy Broke Jail Tonight" (Piccadilly). Clinton Ford may not be a consistent chartbuster but he's built a big following for his own brand of vocal entertainment. This time he's on a country-and-western kick with songs like "Wolverton Mountain," "El Paso," "Adios Alita," "Tumbling Tumbleweeds" and the title tracks. All very professional and easy on the ears.

**IMPRESSIONS:** "The Fabulous Impressions" (HMV). This sort of harmony soul singing is a little out of fashion at the moment but there are a lot of nice things on this set. As well as his distinctive lead singing, Curtis Mayfield composed all but one of the eleven songs. Backings are nicely varied on such items as: "You Always Hurt Me," "Little Girl," "Love's A Comin'," "Isle Of Sirens" and "She Don't Love Me."

**ROY ORBISON:** "Roy Orbison's Greatest Hits" (Monogram). Orbison's popularity must remain a mystery to all but his devoted legion of fans. He's hardly a sex symbol, his



ARETHA: Gospel style

singing almost suggests parody, he favours the most sentimental of lyrics. That won't stop this selling in thousands with tracks like: "Only The Lonely," "Dream Baby," "Uptown," "Crying And Mama"

**MANTOVANI:** "Hollywood" (Decca). If you don't know what to expect from a Mantovani album by now you must have been doing at least 30 years for a very unpleasant crime. This time those massive strings wrap their bows around Hollywood themes like "Born Free," "Goldfinger," "Ben Hur," "A Taste Of Honey" and "Zorba The Greek."

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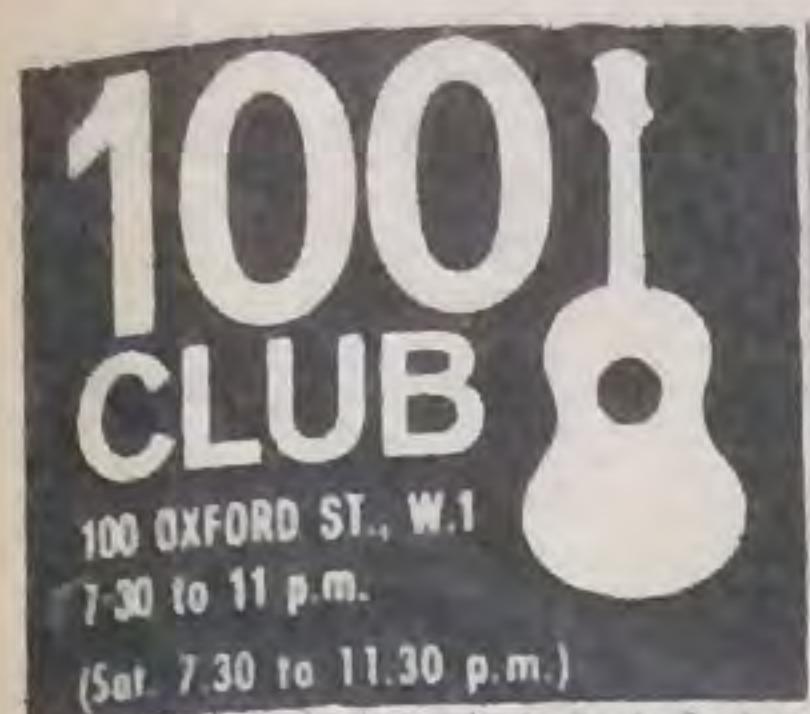
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MIDDLE EARTH SEE ADVT. FACING PAGE

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## MIDDLE EARTH

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• LP WINNER

**I**S Ronnie Scott scared of John Stevens? All other new English groups have been given work by Scott at the forthcoming Newport package appearances at his club, but not the Spontaneous Music Ensemble.

It's ridiculous the only innovator on the English scene should be denied the opportunity to present music in the right context. Give us a break from the usual tired sounds and present SME opposite Archie Shepp—ALAN YOUNG, Streatham, London.

**I**WISH Johnny Patrick would get his facts correct (MM September 2). It is true Manx Radio does not broadcast non-stop pop. This is because it is the only station serving a small island community and naturally provides good, middle of the road family entertainment.

Densely populated city areas would be able to support several commercial radio stations which could evolve different programme policies—pop, light and classical music, etc. Despite poor reception in many areas of the country the offshore stations had an audience of some 25 million. Why should these people be deprived of such a popular entertainment medium?

Normal land based commercial stations should be allowed to operate throughout the UK, and if Johnny Patrick doesn't want to listen to them, he is perfectly free to tune into the BBC—or switch off. — NIGEL E. KING, Enfield, Middlesex.

**O**N the Continent the presentation and packaging of jazz records is far superior to their British counterpart. It's time British manufacturers give value for money with more attractive packaging.—PHILIP DODD, Bradway, Sheffield.



## ZOOT GETS OUT OF THAT OLD RUT

**E**MANCIPATED ZOOT! Yes Zoot has the best psychedelic scene going at the moment. Not wishing to disparage the old Big Roll Band, it was certainly getting into a rut, and not a groove. Zoot has climbed out and is on the right track and I've never seen guy more in his element. I only hope he gets the right encouragement. — GRAHAM ADAM, Roxwell, Essex.

# DEATH TO ALL SANE PEOPLE

## 'ARTHUR BROWN'S FAB'

**A**S a devotee of that intellectual lunatic Arthur Brown, I was deeply distressed to read criticism of him in recent editions of Mailbag by sad, normal people.

Only a normal could fail to appreciate Arthur's aesthetic charm as he flies through the air with his hair on fire, singing "Give Him A Flower."

• LP WINNER

**S**URELY people can't believe in the Rolling Stones'

"We Love You"? It was not so long ago they were the angry young men, whipping up adult-hate.

And Zoot Money, at one moment a trouser-dropping clown, suddenly becomes a flower power hippy. Soon we'll have the Bachelors singing "We'll Gather Lilacs" at UFO. — JOHN CALDWELL, Strood, Kent.



BROWN: 'aesthetic charm'

the record manually in a clockwise direction.

The words are "We never do see any other." If the record is then rotated anti-clockwise manually, the second phrase comes out as "Everybody there is superman!" — K. A. SPENCER, Jesmond, Newcastle.

**W**ELL it seems I know better than the Beatles because I discovered accidentally that they say "I never could see any other—ba, ba, ba." I think this happened because my record player is clapped out. — O. JASPER, Haslemere, Surrey.

**T**HE words are in fact "I never could see any of them." I now hope everyone will sleep easy in their beds and that the greatest mystery of the decade has been solved. — R. K. GRETHER, Great Bookham, Surrey.

**F**RENDS and I agree it is almost certainly part of an anti-clockwise direction with the stylus in the stop groove. All will then be revealed. — RICHARD MUTT, Maidstone, Kent.

**T**HE words which are at the end of the Beatles Sgt. Pepper album are difficult to understand because there are two different phrases. The first phrase can be played by switching the motor of the record player off and turning



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