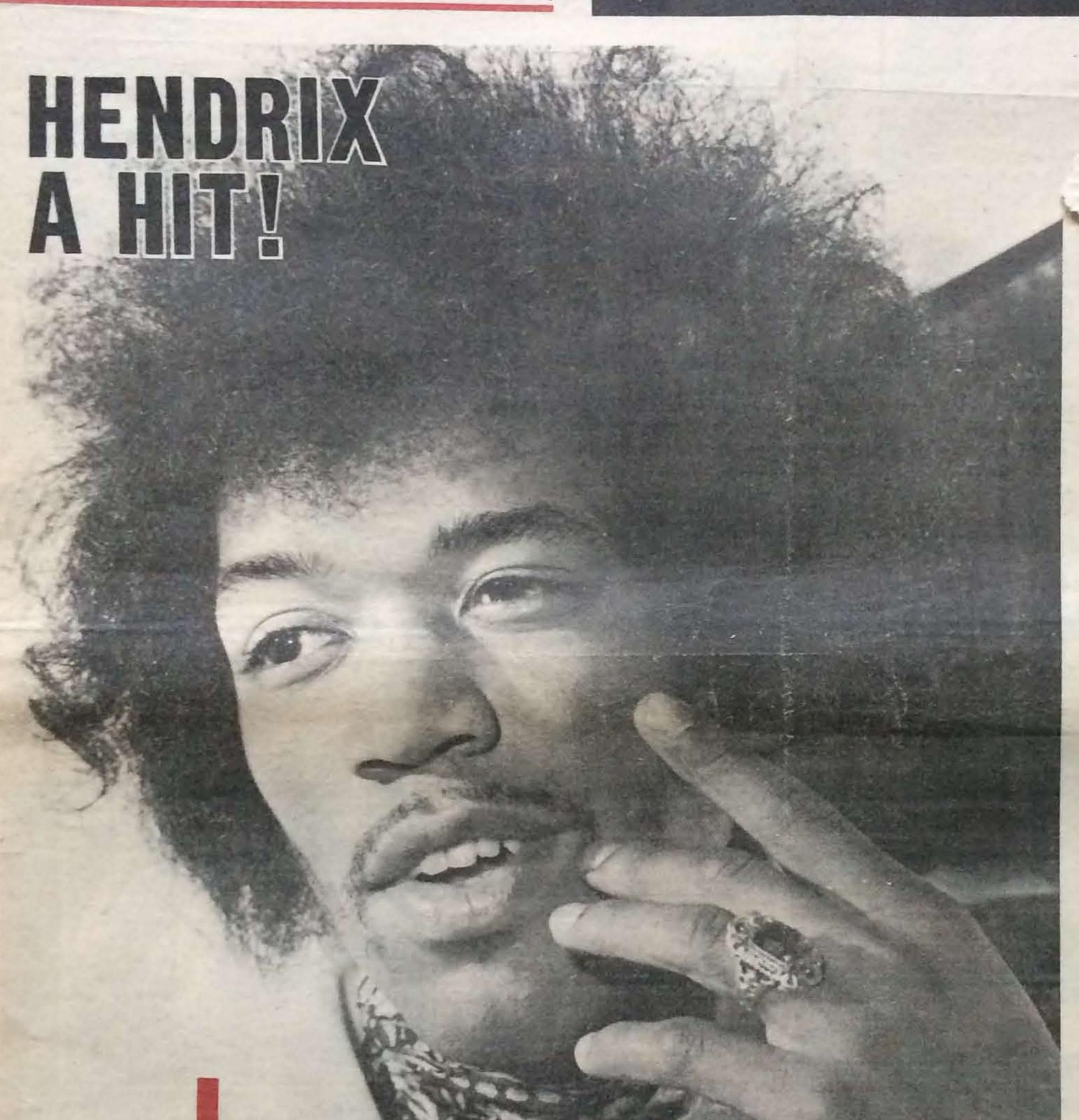
# Melody AA aKer

June 24, 1967

9d weekly

# Hordes of American stars fly in

# FAMILIE STATES



IMI HENDRIX broke it up at the Monterey Pop Festival with his violent assault on a burning guitar. The Who and Eric Burdon and the Animals were Britain's other representatives at America's top pop gala which is reviewed in a special Melody Maker report on the centre pages.

# MONKEES TICKET MYSTERY

CEVERAL extra seats are now available for the Monkees' concert at Wem-

This has been made tickets unsold. possible by rearranging Abbey's Mr M. G. ticket agency, Keith this vagueness." the seating at the Pool Holler-Black told the Prowse Ltd, reported Footnote: Don't ring after discussions be- MM: "Agencies like they were completely the MM for Monkee tween the management ourselves have quite a sold out. promoting the shows.

outs until the new seats

June 30, July 1 and 2. there are still plenty of tickets left.

this week. But a London Belgrave Gate, Leicester exactly when they will ticket agency, Abbey - who are running bar- be flying in, nor where. Box Office Ltd, of 27 gain price trips to the Nor are we certain now Victoria Street, SW1, shows - told the MM which hotel they will be biey's Empire Pool on phoned the MM to say they have some 200 staying at. Obviously

hundred were made available and Moy Ltd, of 221 "We still don't know security precautions But London's biggest have a lot to do with

tickets. Abbey Box and NEMS, who are few. We have over a The mystery of the Office's phone number hundred here and we Monkees' plans deep- is ABBey 4261. Page According to NEMS, can lay our hands on ened this week, Public- and Moy's is Leicester the shows were all sell- many more if need be." ist David Cardwell, of 27941. And the Empire In the Midlands, Page Interpop, told the MM: Pool is Wembley 1234.

# Festival of jazz in London







BRUBECK

LLOYD





MONK

Eight solid days

THE biggest concentration of jazz talent ever to be brought to this country will appear in London for the Newport Jazz Festival In Great Britain in October. And the

event will last nine days. Presented by George Wein, organiser of the Newport Festival in the USA, in conjunction with Harold Davison and Jack Higgins, the British Festival takes place at the Royal Festival Hall on October 21 and then at London's Odeon, Hammersmith from October 23 to 29.

US bands already booked for the festival are the Dave Brubeck Quartet, with Paul Desmond; the Miles Davis Quintet, with Wayne Shorter and Herbie Hancock; the Archie Shepp Quintet, with Grachan Moneur and Roswell Rudd; the Herbie Mann Quintet, with Roy Ayers (vibes); the Gary Burton Quartet, with Steve Swallow, Larry Coryell and Stu Martin; and Thelonious Monk's orchestra, Sarah Vaughan and her trio, the Guitar Workshop and Newport All-Stars.

Monk's lineup is not yet known, but he will lead a ten-piece band. The Guitar Workshop, working with Burton's quartet, consists of Barney Kessel, Jim Hall, George Benson, Elmer Snowden and Buddy Guy. And the All-Stars comprise Ruby Braff, Buddy

Tate, George Wein, Jack Lesberg and Don Lamond. In addition to these are the British bands of Alex Welsh and Tony Milliner-Alan Littlejohn, And there is to be one night given over to the American Folk Blues Festival. (continued on page two.)

PROCOL'S GARY ON NEW SINGLES

(1) A WHITER SHADE OF PALE ...... Procol Harum, Deram

(2) THERE GOES MY EVERYTHING Engelbert Humperdinck, Decca

(8) CARRIE-ANNE ..... Hollies, Parlophone

(5) THE HAPPENING ..... Supremes, Tamla Motown

(4) SILENCE IS GOLDEN ..... Tremeloes, CBS

(3) WATERLOO SUNSET ..... Kinks, Pye

(7) FINCHLEY CENTRAL ..... New Vaudeville Band, Fontana

(9) SWEET SOUL MUSIC ...... ur Conley, Atlantic

5 (11) OKAY! ..... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana

8 (16) DON'T SLEEP IN THE SUBWAY ..... Petula Clark, Pye

10 (12) PAPER SUN ..... Traffic, Island

11 (10) THEN I KISSED HER ..... Beach Boys, Capitol

12 (15) GROOVIN' ...... ng Rascals, Atlantic

14 (14) IF I WERE A RICH MAN ...... Topol, CBS

15 (6) DEDICATED TO THE ONE I LOVE ... Mama's and Papa's, RCA

16 (26) HERE COME THE NICE ..... Small Faces, Immediate

17 (13) ROSES OF PICARDY ...... Vince Hill, Columbia

18 (28) WHAT GOOD AM I ...... Cilla Black, Parlophone

19 (19) NIGHT OF THE LONG GRASS ...... Troggs, Page One

20 (-) SHE'D RATHER BE WITH ME ..... Turtles, London

21 (18) FIRST CUT IS THE DEEPEST ..... P. P. Arnold, Immediate

22 (25) I'LL COME RUNNIN' ...... Cliff Richard, Columbia

23 (24) GIVE ME TIME ...... Dusty Springfield, Philips

24 (-) ALTERNATIVE TITLE ..... Monkees, RCA

25 (20) PUPPET ON A STRING ...... Sandie Shaw, Pye

26 (17) THE WIND CRIES MARY ...... Jimi Hendrix, Track

27 (-) RESPECT ...... Aretha Franklin, Atlantic

28 (-) SEVEN ROOMS OF GLOOM ..... Four Tops, Tamla Motown

29 (21) SEVEN DRUNKEN NIGHTS ..... Dubliners, Major Minor

30 (-) IT MUST BE HIM ..... Vicki Carr, Liberty

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SUPREMES: move up into fourth place

POP 30 PUBLISHERS

1 Esery 2 Burlington, 3 Gratto: 4 Carlin: 5 Lynn;

5 Ardmore and Beechwood 7 Davray/Carlin, 8

Welbeck, 9 Meleor, 10 A. Schroeder, 11 Cartin;

12 Sports; 13 Copyright Control, 14 Valando,

15 Maurice, 16 Avakak/Immediate, 17 Chappell

#### JULY DATE POSSIBLE FOR PROMOTIONAL TRIP

# PROCOL HARUM MAY MAKE STATES VISIT

DROCOL HARUM may visit America in the near future. to New York on Monday and agent Shade Of Pale," and London Records. Harold Davison arrived yesterday (Wednesday).

BRITISH

Ren Grevatt reports: Davison and Weston will confer with Jack Green of Associated Bookings, officials of the Richmond Group manager Jonathan Weston flew Organisation which publishes "A Whiter

It is believed that the group have kept the third week of July free for a possible promotion visit to America

> Procol Harum ran into problems last week with Top Of The Pops, Producer Johnny was unsuitable for the programme and that the Procol Harum would have to appear live on the show.

Said Procol manager Jonathan Weston: "We submitted the film because the group had made three appearances on Top Of The Pops already and we thought it was time the kids saw something different."

Johnny Stewart spoke to the MM on Monday: "It wasn't that the film was 'too controversial '-- in fact I thought it very subtle. But the newsreel like war clips, which looked like the Vietnam war or another far Eastern war, made the whole thing a bit sick "

#### DONOVAN FOR TV

NONOVAN and poet Christopher Logue are the stars of a BBC-TV show on Sunday,

Titled Donovan Meets Logue, the show is a semi-documentary of the first meeting of



On July 28, the group play

a week of concerts in the

DUSTY SPRINGFIELD re-

corded the first of her

new BBC-TV series last Sun-

day, with Warren Mitchell as

set for the screening of the

series, but Mel Torme and

Jose Feliciano will be the guest

stars in two of the shows,

VINCE

No dates have yet been

DUSTY'S TV SERIES

Hawaiian islands.

the guest star.

## Vince Hill to record new single

VINCE HILL this week records his next single, "When The World Is Ready "-forecast in the MM-which he also sings behind the title credits of the new Trevor Howard film, "The Long Duel."

Vince has already recorded an album of music from the soundtrack.

About July 10 he goes to Germany to record a German version of "When The World Is Ready."

Vince has signed for a series of seaside Sunday concerts. These include the ABC Great Yarmouth (July 9), Princess Theatre, Torquay (30), Palace, Douglas, Isle of Man (August 6), Pavilion, Rhyl (13), Grand Pavilion, Bridlington (27) and the Opera House, Blackpool (September 3).

#### NEW FAME LP

CEORGIE FAME's new LP U"The Two Faces Of Fame" will be released tomorrow (Friday), his first on the CBS label. It is divided between a live recording of his last concert with Harry South's Big Band at the Royal Festival Hall and a studio session with his normal backing band.

Georgie appears with his band at York University today (Thursday) at a teachers' training college near Leicester tomorrow (Friday), Floral Hall, Southport (Saturday) and Bristol Corn Exchange (June 27).

#### NEW ORBISON DISC

DOY ORBISON's new British single is "Cry Softly Lonely One," written by Joe Melson and Don Gant and released on June 30. The B side is "Pistolero," one of the songs Roy wrote for his film

"Fastest Guitar Alive." This is only the second single that Roy has not either

written or co-written The first was Don Gibson's "Too Soon To Know."

(Continued from front page)

Artists on this include blues singers Bukka White, Son House and Skip James, the Sonny Terry-Brownie McGhee duo and harmonica

star Little Walter. On top of all this are the soloists, Earle Warren, Budd Johnson, Ben Webster, Bill Coleman are jazzmen already fixed for the festival. Pianist Teddy Wilson has been approached, and so have Buck Clayton, Albert

Nicholas, the Roland Kirk Quartet, Charles Lloyd Quartet and Albert Mangelsdorff quartet,

Jack Higgins of the Davison Agency, who goes to the States on June 28 to see Newport and negotiate for other artists, says that this should be the biggest festival Europe has known. "There will be a different bill for every night of the festival," he says, " A difficult time for the critics."



BACHELORS: double A side

THE Bachelors' new single will feature "Marta" with "My World" as a double A side release. It will be out on June 30.

"Marta" was originally a his 30 years ago by Arthur Tracey, the Street Singer, who sang the song again recently on the Eamonn Andrews Show.

The group currently at Scarborough's Futurist Theatre, will spend the Christmas season at Liverpool's Royal Court, opening on December

#### ANGRY ARTS WEEK

TOP POP, folk and jezz stars are taking part in the Angry Arts Week - six days of entertainment at the Roundhouse, Chark Farm, to raise money for a campaign for the withdrawal of America from Vietnam.

Among a long list of attractions are Procol Harum, Paul Jones, Annie Ross, Georgie Brown, George Melly, Denny Laine, Don Rendell-Ian Carr Quintet, Julie Felix, Hedy West, Ewan McColl and Peggy Seeger, Michael Garrick Sextel, the Pentangle, New Deal String Band, Leon Rosselson, the Exiles and the Mel Davis Quartet

# DATES FOR MAHALIA JACKSON A MERICAN gospel singer

Mahalia Jackson will give some concerts in Britain when she tours Europe later this year. Mahalla will be working on the Continent from August 26 until October 20, and the Davison Agency tells the MM she will definitely be appearing at London's Royal Albert Hall on September 22. Other concerts may be negotiated.

#### BEE GEES FOR US

THE Bee Gees' US trip has been put back by two days. They now leave for New York on July 2 for major promotion dates all over America.

They stay in New York until July 7 for major promotion work and then fly to Miami as guests of the Atlantic Records Sales Convention. On July 8 they fly to Hollywood where Sonny and Cher will host a reception for them.

They fly on to Cleveland (12); Detroit (13) and Chicago (14), from where they'll fly back to London.

The group have written songs for three more artists-Bobby Darin, Otis Redding and Wilson Pickett, Their TV spectacular, to be filmed in conjunction with Deutsche -Gramophonn on the Continent will not now be made until after the US trip.

#### SPENCER RECORDS

CPENCER DAVIS is spend-Ing this week in the recording studios, recording eight of his own compositions. One of them will be released as the first single by his new Group, around mid-July.

Spencer has had to postpone plans to appear in a "science fiction opera," Robinson Crusoe, in West Berlin, at least until December.

On July 6, the Group flies to Hungary for a week's tour. Their American tour opens at Notre Dame University, New York, on July 28 and runs for five weeks.

One-nighters for the group include Boston Gliderdrome (July 15) and the Villa Marina,

THE Young Rascals, currentrelease a number called "Girl

tic told the MM on Monday: scheduled."

## Isle Of Man (19). RASCALS SINGLE

ly number 12 in the MM Pop 30 with "Groovin'," may Like You" as their next single. But a spokesman for Atlan-

"This record has not yet been The Rascals will probably

visit Britain for a tour in the autumn, along with the Turtles and the Lovin' Spoon-



#### DON RENDELL/IAN CARR QUINTET and many other famous artists will appear during A demonstration by the artistic community against the war in Vietnam

at the ROUNDHOUSE, CHALK FARM JUNE 27th-JULY 2nd

TICKETS \$/~, 10/~, and programmes available at the door or in advance or Bester Books, A New Compton Street, W.C.2. Mandavin Books Ltd., 22 Naming Hill Gale, W.11. High Hill Bookshop Etd., 6 Hampsroad High Street, N. W.S. or or our office Angry Acts Commillion 24 St. John Street E.C.1.



## US TOP TEN

- As listed by "Billboard" GROOVIN' Young Rascais, Atlantic Aretho Franklin, Atlantic SHE'D RATHER BE WITH ME Turtles, White Whole WINDY The Association, Warner Bros. LITTLE BIT O' SOUL Music Explosion, Laurie
- IWEAR SOME SAN FRANCISCO FLOWERS IN YOUR HAIR Scott McKenzie, Ode
- SOMEBODY TO LOVE Jefferson Airplane, RCA Victor
- CAN'T TAKE MY EYES OFF YOU Frankie Valli, Philips SUNDAY WILL NEVER BE THE SAME Sponky and Our Gang, Mercury
- 10 LET'S LIVE FOR TODAY Grass Roots, Dunhill

- SWINGIN NEW BAND LP Buddy Rich, Fontano I IMMY SMITH'S GREATEST HITS (LP) Jimmy Smith, Verve 3 (-) BLUE GUITARS (LP)
- Eddle Long and Connin Johnson, Parlophone SI FOREST FLOWER ILP Charles Lloyd Atlantic S - INDO-JAZZ SUPTE (LP)
- on Harriott and John Mayer, Columbia 6 - MILES SMILES (LP) Miles Davis, CBS EAST BROADWAY RUN DOWN LPI Sonny Rollins, HMV
- # -- POPULAR DUKE ELLINGTON ILP Duke Ellington, RCA 9 HE SIXES AND SEVENS (LP) Jelly Roll Morton, Fontana 19 THE KICKS (LP) Not King Cole, Fontono
- Crest appoint from returns from the following stores, Topiesal's, London PETE RUSSELL Plymouth I FEMNIELL Coventry, BARRY'S RECORD RENDEZVOUS MEMERICANE COLLETT'S, Landon ASMANS LONDON RAYNER'S Bristol & G. WINDOWS PROMEDSITE, THE DISKERY, BIRTHING. CU HIBERTSON'S, GROGER BUSHWORTH AND DREAPER LA TONGE

## TOP TEN LPS

SGT PEPPER'S LONELY HEARTS CLUB BAND Beatles, Parlophone

18 Carlin; 19 Dick James; 20 Robbins; 21 Cat;

22 Ardmore and Beechwood: 23 Shapira Berstein.

24 Screen Gems, 25 Maurice, 26 A. Schroeder,

27 Shapira Bernstein; 28 Jobet; 29 Scott; 30

- 2 (2) ARE YOU EXPERIENCED? Jimi Hendrix, Track THE SOUND OF MUSIC Soundtrack, RCA GREEN GREEN GRASS OF HOME
- Tom Jones, Decco MORE OF THE MONKEES Monkees, RCA 6 (7) A DROP OF THE HARD STUFF
- Dubliners, Major Minor (6) FIDDLER ON THE ROOF London Cast, CB5 RELEASE ME
- Engelbert Humperdinck, Decco SECOMBE'S PERSONAL CHOICE Harry Secombe, Philips

#### 10 - EVOLUTION Hollies Parlophone

- 1 (1) A DROP OF THE HARD STUFF (LP) Dubliners, Major Minor 2 171 NICOLA (LP) Bert Jonsch, Tronsatlantic
- 3 (5) THE BEST OF THE DUBLINERS (LP) Dubliners Transationtic 4 (2) A PORTRAIT OF JOAN BAEZ (LP) Jean Boez, Fontone 5 (-) IN MY LIFE (LP) Judy Collins, Elektro
- 6 (9) BOB DYLAN'S GREATEST HITS (LP) Bob Dylon, CB5 RAGS REELS AND AIRS (LP) Dave Swarbrick, Bounty
- 8 1-1 FOLK SOUND OF BRITAIN (LP) Vorious Artists, HMV SO CHEERFULLY ROUND (LP) Young Tradition, Transationtic THE BOYS WON'T LEAVE THE GIRLS

ALONE (LP) Clancy Brothers, CBS

Chart compiled from returns from the following STORES ENGLISH FOLK DANCE AND SONG SOCIETY (Folk Shop), London J. FENNELL, Coventry: COLLETT'S, London, RAYNER'S, Bris tol / 6 WINDOWS Newcostle: THE DISKERY BITTHINGTON NEMS, LIVERPONL, BARRY'S RECORD RENDEZVOUS Monchester, DOBELL'S London, VALANCES LOOK CUTHBERTSON'S GIOSOON

# TROGGS SPLIT WITH MANAGER RUMOURED

# Melody Maker

161 Fleet St., London, E.C.4. Telephone: FLEet Street 5011 JACK HUTTON, Editor BOB HOUSTON, Ass. Editor BOB DAWBARN, Features Editor ALAN WALSH News Editor MAX JONES

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MOTHERS: exchange

#### MOTHERS HERE IN OCTOBER

A MERICA'S Mothers Of Invention will arrive in England in the second week of October, said Move manager Tony Secunda this week. The Move will be going to the States in exchange.

Secunda reported that the Mothers would be in England for a week. They then visit Scandinavia for a week and finally spend a week playing around Europe.

"We are looking for one really big venue for the Mothers We're also looking for genuinely interested people to help us set the whole thing

A new Mothers' album, "Absolutely Free," is scheduled for release in the States soon and the group opened their own show of the Garrick Theatre, New York, last week.

#### TRAFFIC TOUR

ATES are currently being lined up for the first tour by Traffic, who this week reached number 10 in the Pop 30 with "Paper Sun."

Traffic are currently working on their first LP and have built a stage in the grounds of their Berkshire cottage in to record outdoor sounds.

RUMOURS that the Troggs were to split with manager Larry Page and Page One Records circulated in London this week.

Larry Page, in Spain on holiday, could not be contacted but a spokesman for Page One Records would only say "no comment" when asked by the MM

#### PAGE ONE - 'NO COMMENT'

about a possible split. The Troggs, currently number 19 in the MM Pop 30 with "Night Of The Long. Grass" were working in Sweden this week.

CREAM FOR U.S.

THE Cream return to America in mid-August for



# TOM JONES-HUMPERDINCK FOR STATES

TOM JONES and Engelbert Humperdinck are both returning to America over the next few months -Jones for major cabaret and Engelbert for more promotion.

Tom Jones will appear at major cabaret venues across the USA at the end of September. Manager Gordon Mills and agent Colin Berlin fly to America in two weeks to discuss the appearances which could include New York's Copacabana and Hollywood's Coconut Grove

Englebert will return to America in July for another week of promotion after his successful TV appearance last week. He will do TV and radio as well as at least two concerts. He will return to the States in October for a longer stay,

#### BRITISH/U.S. CONCERTS

HERE will be one American and two British concerts at the third Keele Folk Festival, organised by the British Federation of Folk Clubs, at Keele University, Staffordshire, on July 7, 8 and 9.

The American concert will star Tom Paley and the New Deal String Band and Hedy West. The first British concerts comprises traditional singers - the McPeakes, Jimmy MacBeath and Fred Jordan. The second is for "revival" singers like Ian Campbell Folk Group, A. L. Lloyd and John Pearse.

#### EASYBEATS FOR PARIS

THE Easybeats, whose new single, "Heaven To Hold," is released tomorrow (Friday), fly to Paris on June 29 for two TV shows and radio appearances.

The group is this week auditioning drummers to find a replacement for Snowy Fleet who remained in Australia at the end of their recent tour.



DONOVAN

# New Donovan composition recorded by Herman

HERMAN'S HERMITS' new single has been written by Donovan. It is "Museum," but no release date has yet been fixed. Neither has the title of the B side.

The group is currently filming "Mrs Brown, You've Got A Lovely Daughter" in Britain and then fly off for a six-week tour of North America. Their new American single is titled "Don't Go Out In the Rain, You Might Melt," which has not been relased in Britain,

# Come to Berlin!

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

Don't miss the jazz weekend of the year-from November 3-5. Fill in the coupon Now for full details of this fabulous jazz trip.

Please send details of the MM Berlin Festival trip.

NAME

ADDRESS

MELODY Trip. Berlin Post Fleet Street, London, MAKER, 161 E.C.4.

#### IAIN LANG DIES

THE death was reported last week of critic lain Lang, a man widely respected as a writer on war and foreign affairs as well as on jazz. Lang retired from The Sunday Times four years ago and went to Majorca to live. He died in a London hospital and leaves a widow, Gipsy.

lain Lang was, in a real sense, a doyen of British jazz writers (writes Max Jones). His wartime essay, Background Of The Blues, expanded into a booklet of the same name and later into a book, Jazz In Perspective, led the way in blues appreciation in this country in the early Forties.

#### DAVE BERRY TOURS

TAVE BERRY tours Yugo-I slavia from August 10 to 18 and then goes to the Canary

He returns to Belgium and Holland for TV and club dates in the first week of September, and may accompany his agent, Danny Betesh, to America for a one-week pro-

motional trip If the American trip goes through, Dave will record a new single, especially for the American market, while there.

a six-week tour. They will be playing concert dates all over the US, as well as promotional appearances on radio and TV. Their new LP has been titled "Cream" and nine of the 12 tracks are originals by the group - including "Strange Brew."

#### JAMES COLLAPSES

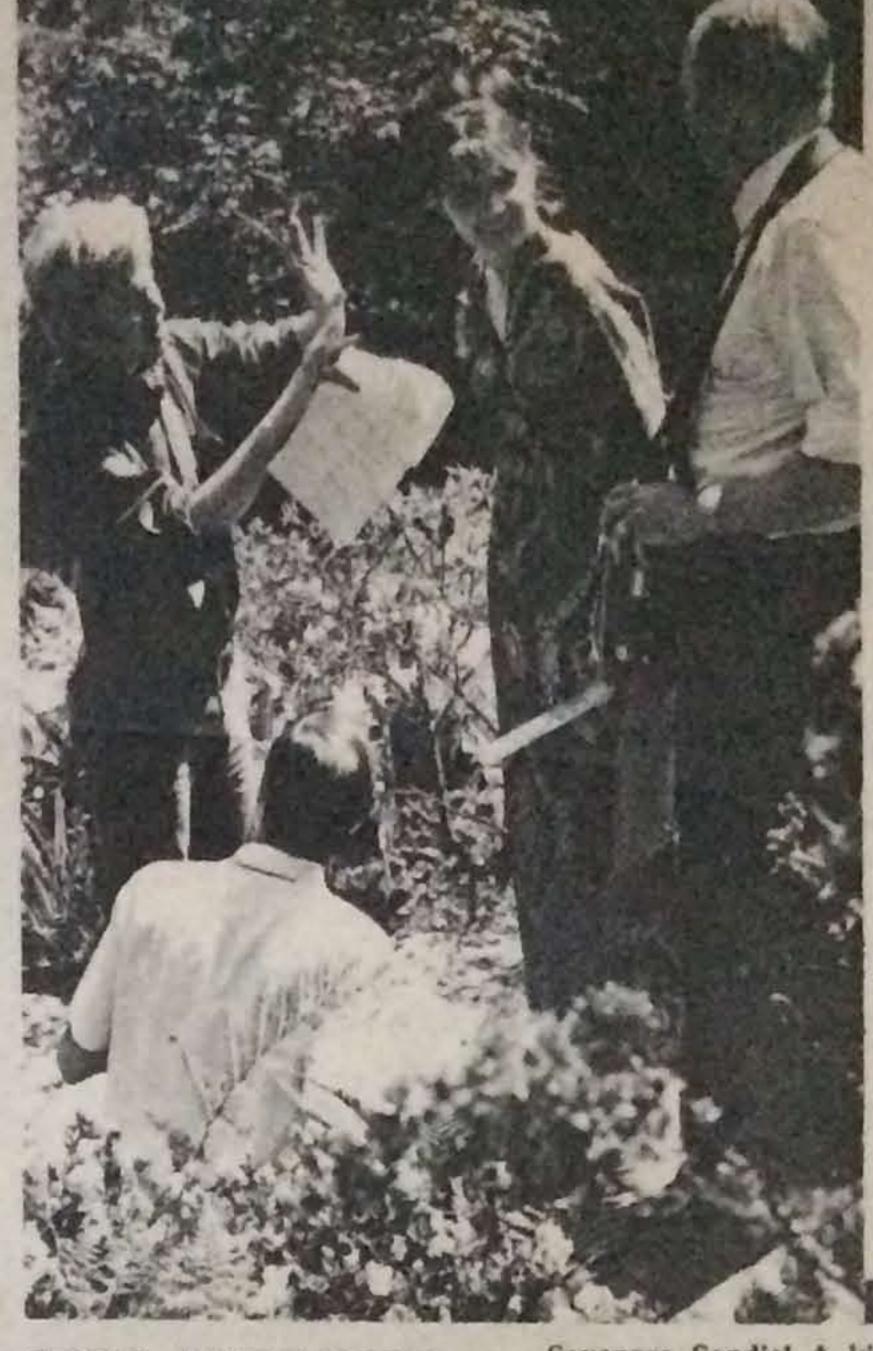
IMMY JAMES collapsed while appearing with the Vagabonds at the Shoreline Club, Bognor Regis, on Saturday night. He was suffering from nervous exhaustion.

He had to cancel a date in Derby on Sunday but rejoined the group for their appearance at London's Klooks Kleek on Tuesday

#### LONDON CONCERT

CIR ARTHUR BLISS, Master of the Queen's Music the Royal Philharmonic Orchestra, and Johnny Dankworth, Cleo Laine, Les Reed and at least one non star will be featured in a concert of and contemporary British music to be staged at London's Royal Festival Hall on September 22.

The concert is being arranged by the Songwriters' Guild and the Composers' Guild of Great Britain in conjunction, and sponsored by Television Recordings



# WILSON RECORDS SOLO LP

ON Sunday, US plano star Teddy Wilson recorded an album for record producer Alan Bates. Several tracks were made completely solo, and the planist then recorded with string bass, with bass and drums, and as part of a quintet.

The LP was cut with clarinettist Dave Shepherd's group, which accompanied him on the recent British tour.

Wilson returned to the USA on Monday, but he has been invited by the Davison office to return for Festival dates in October and for another tour with Dave Shepherd beginning in February, '68.

#### LULU FOR TV

ULU, who arrives back from America this week, has been booked for a number of radio and TV dates.

These include: Top of the Pops (June 29); Dee Time (June 11), Pop North (17), Billy Cotton's Music Hall (23) and Monday Monday (24).

She appears on the bill of the Monkees concerts at Wembley Empire Pool on June 30, July I and 2 backed by the Echoes

Sayonara Sandie! A kimono-clad Sandie Shaw films a spot for STV's "As You Like It" - the first TV performance of her new single "Tonight In Tokyo." This is the follow-up to her Eurovision Song Contest winner "Puppet On A String." The scene above was shot at a Japanese garden in Virginia Water, Surrey.

#### FOCUS ON FOLK

INTISUNDERSTANDING between her UK PRO and me led to a colossal boob last week about Judy Roderick. Although she is postponing her arrival, she will be here in time for the Cambridge Folk Festival at the end of July.

In fact, she will be in Britain from July 14 to July 31, so those who have been enjoying her new album for Fontana will have a chance of hearing her in the flesh-and I'm told her voice is really something live

TIKE COOPER and Jerry IVI Kingett left Britain on Sunday for a three-week tour of Holland, starting with a blues engagement at the Voorburg Blues Society, near Rotterdam. They will also do radio and TV while there.

DERT JANSCH, Rob Lloyd, Chris Lee, the Oasis, Lorna Cooper and Barry Shoben, Alan Gilbert, and the Pimpernels are the very full bill in a folk, jazz and pop concert in aid of the local

Vietnam committee organised at Hornchurch Co-op Hall this Saturday, Compere is Kenwyn Balch of the local Music Makers' Club.

THE Johnny Silvo Folk Group are on Swingalong. BBC Light, all next week

Steve Benbow starts series of 11 programmes, Journey Into Song on BBC Home on Wednesday, July 5. In addition to his own songs, he'll be introducing records

of folk music and also Latin American songs, jazz, and what the BBC blurb calls "other interpretations of popular music, with the emphasis on melody and a distinctly international flavour."

EONORE DRURY left for I Israel last weekend to entertain the troops. Leonore is the only folk artist in a party that includes Dusty Springfield, Tom Jones and Adam Faith.-KARL DALLAS

Where the hit Action is ... on



#### **NEW SINGLES**

2824

#### ALF GARNETT

(As Portrayed by Warren Mitchell)

THE WRITING ON THE WALL

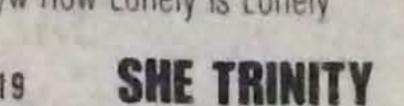
c/w Her Heart's In The Right Place Innit

# SAN FRANCISCO (Be Sure

To Wear Some Flowers In Your Hair) c/w What's The Difference

#### SHIRLEY ELLIS SUGAR LET'S SHING-A-LING

c/w How Lonely Is Lonely



ACROSS THE STREET

c/w Over And Over Again

THE SECRETS 2818

I INTEND TO PLEASE c/w | Think | Need The Cash

#### **CHART SHOTS**

PLEASE LET THEM BE	GERRY MARSDEN	2784
FEBRUARY SUNSHINE	GIANT SUNFLOWER	2805
GET READY	DONNIE ELBERT	2807
THE CANDY SHOP IS CLOSED	GEORGE BEAN	2801
	NEW LPS	

THE TWO FACES OF FAME

(S) 63018 CALAMITY JANE/THE PYJAMA

**DORIS DAY** GAME (M) 63032 THE ISRAEL ARMY MARCHES OF THE ISRAEL

BAND ARMED FORCES (S) 52945 FROM MEL TORME - NOW AT THE

TALK OF THE TOWN . LONDON 2 GREAT LPS

THAT'S ALL (S) 62550; RIGHT NOW! (S) 62809



# weekly tonic

# If you want to get a hit, The RAVER'S take an ad!

#### -that's what Procol Harum did

WANTED. Eurasian banjoist, double Hungarian nose flute for raving rock and avant garde trad group-Finchley." Yes, those MM small ads can get a bit far out, but they often lead to success!

Finstance - Procol Harum with monster smash "A Whiter Shade of Pale," mocking around the world got themselves together through a shilling per word ad in Musicians Wanted, placed by Gary Brooker and Keith Reid. It netted Mathew Fisner, Ray Royer, Dave Knights and Bobby Harrison.

True story. The BBC Symphony Orchestra wanted an electric guitarist for a new work. Said a BBC girl. "We have a few names on our list. Would you recommend

hem?" The list included Django Reinhardt, Charlie Christian a n d some 1920 session hanjoists. When Judd Proctor, was found alive and kicking, the girl warned: "It isn't just strumming. Mr Proctor."

A history of Carnaby Street and the boutique revolution is contained in Gear Guide, described as "a hip pocket guide to Britam's Swinging Fashion Scene."

Move manager Secunda back from States isks: "Is Timothy Leary the Billy Graham of the hippies?"

Mama's and Papa's "Creeque Alley" is a gas Episode Six ran into riots on a Lour of London parks . Heavens above, they've acmally released a Donovan album in Britain - at hant!

Les Reed writing and producing all tracks on new Paul and Barry album \_ Producer Creed Taylor left Verve and wined with A&M. but will continue work with Jimmy

Smith and Getz & Gilberto on Verve. He will record Wes Montgomery and Antonio Carlos Johim for A&M . . Canadian newsreels filmed Manfred Mann talking about drugs Tremeloes wish a certain name drummer wouldn't spit on their bandwagon

#### BELLS

Dawbarn says army?" New York City Parks Commissioner plans fifty "loon areas." where the beautiful ones can sing dance and play musician instruments without a permit! Says Cashhow "This is official recommittees of Flower Power!" GLC please note!

Max Jones says he's been one of the Bells People for years ... Eddle Robinson, planist at St George's Hotel, Llandadno, has retired after 25 years.

There's a lot of loverin the Charles Lloyd Quartet

# RAVER'S POSTCARD



"Look, Edgar! The cheek! There's Brian Jones in an identical outfit "

. . . Freddie Mack advertised for a drummer in the MM and 74 turned up for the audition

Why do local newspaper reporters always wrt lk ths? Nine members of Arthur Howes' staff trapped in lift for an hour after celebrating engagement of Barry Marshall and his secretary Jenny.

Drummer Danny Craig returning to the scene after 20 months in hospital . A bouquet for Denny . . Philips having another bash at "24 Sycamore" by Wayne Banana.

#### RINGO

Banned in Australia: censored in America Ruth Wallis debuts at London's Pigalle on Monday No. sauciness here please Miss. Wallin Jack de Johnette drummer with the Charles Lloyd Quartet bought the Beatles LP and digs Ringo. Benny Green please note.

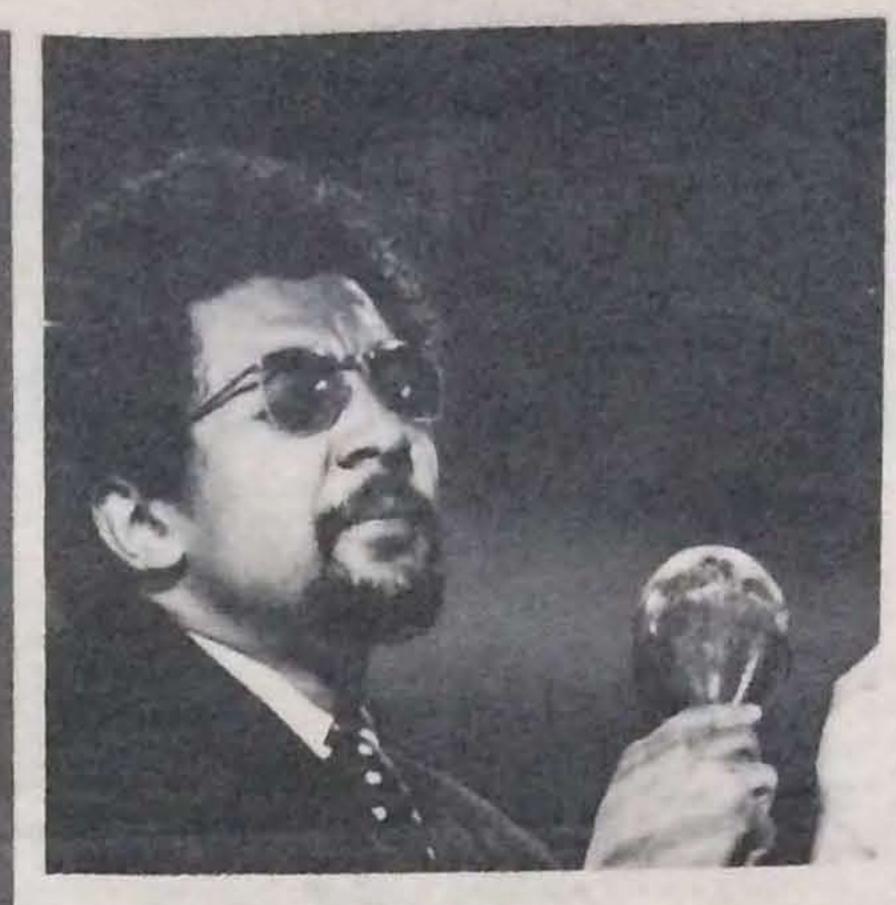
Composer Bill Martin after last week's Raver says: "I hope the tax man only takes one tenth of one per cent of my royalties from 'Puppet.'!

#### RIOT

Jimmy Savile sold his open Rolls Royce worth £11,600 to the makers of Blow Up for £10,750 Alan Walsh and whose and two major operations When will Wally Fawkes write the Fawkyes-sythe Saga? ... Norrie Paramour lost Peter and Gordon's music at Prague Pop Festival ... Charles Lloyd a riot in plush Montreux Say Immediate: "Chris Farlowe has recorded the Duke Ellington classic "Moanin ""

Doug Dobell's Jazz Record Shop producing Duke Ellington, Billie Holliday and ODJB prints for groovy pads.

Thought for the week: NORWICH.



LLOYD: "psychedelic" wrapping



CHIFFONS: first London appearance

#### existence. Musicians come together with a purpose in mind (that provided by Ornette Coleman and later John Coltrane) but in time the they branch off in their own individual directions if they have the ability to do so. road to the act The direction taken by the Charles Lloyd Quartet may not be the most profound to take, but it has resulted in a coherent (except when they find it convenient to be incoherent), well-scrubbed, ocoften replaces much of the anger and despair with humour, a pleasant refreshliquid sound from leader Lloyd's tenor, and

flower power

Their second concert at London's Queen Elizabeth Hall on Saturday demonstrated all of these characteristics. In the first half, pianist Keith Jarrett spent too much time fiddling with the strings of the piano rather than playing it, which he does superbly. Lloyd's flute playing, expert and decidedly pastoral in nature, skipped and skittered about to little purpose although the fine rhythm section of Jack De Johnette (drs) and Ron Mc-Clure (bass) worked wonders in maintaining moods over long periods of boredom.

occasionally, triviality.

A shattering duet between Lloyd's tenor and Jarrett on soprano sax, very much a la Albert Ayler Quintet, closed the first half with a promise of great things to come. And come they did, with a superb unaccompanied tenor solo from Lloyd on "Of course, Of course," which seemed to take passing digs at Ayler and showed that the musician who startled us in Britain when he toured with Cannonball Adderley three years ago has developed in other directions than merely

the road to flower power. "Sombrero Sam" brought matters to a close, and both Lloyd and Jarrett were magnificent on this loping, mesmeric exercise. Visually, Lloyd's stage manner is very striking with Monkish dances and capering. But it's his superb compositions and often wonderful tenor that the fuss should be about; the "psychedelic" wrapping will do a lot of good bringing people into the fold, but there's a very tangy jazz package underneath it all.

-BOB HOUSTON

### KATHY KIRBY

" HICAGO" became "Blackpool" as Kathy Kirby made her first of three appearances in her own summer season show at the Winter Gardens Pavilion, Blackpool, on Saturday, singing "My Kind Of Town."

Next she was seen in the familiar setting of an Old Time

Music Hall, then came her final singing spot. In this she naturally featured most of her past recording hits to the delight of the audience, but for me she made her biggest impact in "Make Someone Happy" and "Body And Soul"-two powerful slow ballads not usually associated with Kathy's happy, singing

.She had to meet strong competition earlier in the show from ageless Donald Peers who displayed a polished prolessionalism, and an ability to hold his audience, that has become almost a lost art .-JERRY DAWSON.

AM by nature, an enthusliest of open-air pursuits. So welcomed the advent of alfresco jazz on Parliament Hill, London, last Friday even-

This jazz on the heath recital - given by the groups of Sandy Brown, Dick Morrissey and Johnny Parker was part of a Hampstead Arts Festival, but it seemed to have been kept a close secret, and three people I asked for its whereabouts supplied three different answers.

My own problem was resolved early by a stroke of chance; I met three-quarters of the Morrissey quartet at the Hill gates and followed them to the closed-in wooden stage in an improvised enclosure. It was a bit like Newport in ministure - without the water - and I must say the sound of Sandy Brown's clarinet, Johnny Picard's trombone and Ray Crane's trumpet drifting over the warm evening air was pleasant indeed.

Next up was the Morrissey group with Tony Kinsey (drs), Phil Bates (bass) and Harry South (pno). The leader drove out fast, long-lasting improvisations on "Sonnymoon For Two " and Tubby Haye' " Don't Fall Off The Bridge" (featuring Kinsey),

Finally came older-age jazz from Parker (pno), Wally Fawkes (clt), Ches Chestermen (tpt), Mike Sherborne (tmb), Geoff Kemp (bass) and Ian Castle (drs). An essentially traditional programme included "Down Home Rag" and a nice "Yellow Dog." It ended an event which

attracted quite a few listeners (it was free) and was worth every penny it cost the ratepayers of NW5. - MAX JONES.

AT TIMES, on Thursday of last week, the hush which hung over London's Purcell Room might have suggested to the passer-by that a chamber music recital was in progress. And the appearance of the capacity audience would hardly have dispelled the illusion.

But then applause broke out at the end of a quietly attractive piano passage to signify that this was, after all, a jazz occasion. In fact it was Teddy Wilson's second sell-out concert of the week in these severe surroundings, and he obviously satisfied those who attended.

After a short set by Dave Shepherd's Quintet, Wilson gave us a neatly contrived trio versions of numbers ranging from "Undecided" and "Love " to Ellington's " Sophisticated Lady" and "Satin Doll." The piano playing as calm and melodious as we've known it for decades, was well enough accompanied by Johnny Richardson's drums and Peter Chapman's bass, and the latter scored with full-toned solos.

Already, several choruses had created an aura of the Wilson-Goodman days, not unpleasant to me. And when Shepherd's elarinet and Ronnie Gleave's Hamp-infected vibes were added, the atmosphere strengthened into one of imitation. "Air Mail Special," in the

first half, and "Avalon" in the second got well into the feeling of this idiom, and the group must be praised for its effort. Wilson revealed qualities of touch, swing and harmonic sensitivity which were constantly rewarding. And yet I would like to have heard more attack from him, also more of the advanced improvisation hinted at on the Ellington tunes. - MAX JONES.

#### JOHN LEE HOOKER

DLUESMAN John Lee D Hooker was nearly blasted off the stand by the overamped bedlam of his backing group when he sang at Crawley on Sunday.

The Savoy Brown Blurs Band, throbbing waves volume through the Starlight Ballroom, combined with the building's unfortunate acoustics to make most of Hooker's vocals unintelligible. The only thing to really come through was the inevitable "Boom, Boom "-presumably because of its familiarity.

Neither Hooker nor In band were helped by a lifeless young Sussex audience who stood about the stand admir ing each other's gear and who hardly raised a clap. Said Hooker "This is the worst crowd we've had."

A fair sprinkling of older fans were scattered among Crawley's unhip youngsters. They obviously hoped to hear Hooker on something ap proaching his recordings with men like Muddy Waters, but he offered no solos.

He said "I'm booked to cater for youngsters, but I've had plenty of complaints from older people who wanted sole things. Maybe I'll put some in before the end of the tour. -JOHN ROBERTS.

#### CHIFFONS

FTER a German tour and a one-nighter in Birming ham, American girlie vocat group the Chiffons, of "He's So Fine," "One Fine Day and "Sweet Talkin' Guy fame, made their first London appearance at Klook's Kleck

last week. Looking delicious, they wove their hit songs into 2 good selection of other aum bers from the great American R & B stables, "Baby I Need Your Loving " was particularly well interpreted and by no

On "Sweet Talkin' Guy they combined a seeming! deadpan singing style with all the exuberance of the best American girl groups.

And for a change an Amer can group is getting the back ing group it deserves. Pete Kelly's Rhythm and Blues In the Chiffons better halvet gultarist Chuck, put down A good rocking best which does n't let un.-EDDIE LEWISON

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# BEHIMA

BOB RAFELSON, MONKEES' CO-MANAGER

FREQUENT complaint against the Monkees is that they have stuck too much to a winning formula-both in their music and the TV show and have shown no signs of an ability to progress. Now it looks as though there may be changes ahead, in the TV show at least.

Bob Rafelson, co-manager of the group with Bert Schneider, is also the producer of their TV and stage shows. In town this week to finalise arrangements for their concerts, he talked to the MM about their future.

"We've reached the stage where I'd like to do some serious shows with them, rather than just comedy," he said. "Winning an Emmy Award for the show is going to have a curious affect in many ways. For instance, the adult press in America doesn't like rock 'n' roll. Suddenly they see the Monkees win an Emmy and now they are doing a complete turnabout. It will encourage us to take more chances.

Rafelson reacts strongly to suggestions that the Monkees are a "manufactured" group. "That is only true in the sense that I auditioned for four musicians to play the parts in the show," he says. "It's the same distinction as between an arranged Japanese marriage and an English marriage. The Monkees have a very groovy marriage going-and I'll take all the parental applause for that.

"The whole conception of the auditions was to find four guys who were unique individuals. I didn't say: 'I want a Texan, an Englishman, a dumb one and a smart one. In fact two of the guys, Peter and Davy, never applied for auditions.

"Over 400 fellows applied. We had an office in Columbia Pictures and the guards would send the young guys through to us - it reached the point when anybody with long hair was sent back to us. One kid came in carrying a large sack - it turned out he was only trying to deliver the laundry.

"One fellow named Steve Syles came for an audition. His hair was falling out and he was losing his teeth. We figured it would cost 500 dollars worth of improvements to get him in shape so we turned him down. But he suggested I get in touch with a Peter Torkelson who was supposed to be playing guitar somewhere in a little town about 100 miles from Los Angeles.

"After a lot of trouble we tracked him down and he finally came to the office several days late-he didn't have enough money to get on the bus.

"The first thing he did was bump into the wall as he came in. I thought he was the funniest stupid person I'd ever seen. In fact he is a very, very intelligent fellow and very sensitive. He reminds me a little of Harpo Marx. Peter is very troubled by the Monkees' success. He worries about whether he has earned it. He and Mike are basically musicians, where the other two are basically actors.

"Mike is much more self-assured - obviously a Texan. He was wearing that green hat when he came to the audition. He says he applied for the audition because he couldn't believe anybody could be foolish enough to put an ad like that in the papers.

"Mickey was about to give up when he read the ad. He called his agent who told him not to bother. Mickey decided to try anyway as that morning he had decided to quit and go to school to take architectural engineering. He is an incredible natural comic but, at that time, he was very insecure. He had been playing in a rock 'n' roll group and he was sort of half actor, half musician.

"Unlike Peter and Mickey, Davy is obviously totally at ease. He is all charm. He was already under contract to Screen Gems, but he was the one I was least inclined to use, simply because he seemed to be removed from the rock 'n' roll world."

CHRIS WELCH continues his trek round the Swinging City Charbs.

PART TWO: THE DISCOTHEQUES



# looner can require

frightful bore. Actually, it's all deadly dull." Thus speaks Annabel Carrington-Fosdyke, debutante and drag.

Swinging London?-Garn, it's a bleeding capitalist cesspool" Thus speaks Fred Cattermole, working man and twit.

#### BITTER

Between these two extremist views there lies a germ of truth. Doubtless there are cesspools and areas of boredom in London, but only due to the presence of Annabel Carrington-Fosdyke and Fred Cattermole

Anybody who denies the pendulous qualities of London has obviously failed to experience any pendulous activity themselves and as such feel cheated, bitter, and cynical.

London, in fact, does swing, and far more than many other much vaunted centres of merry-making, jollity and high pleasure.

Take, for example the Costa Brava-please. Having just spent two weeks there I can vouchsafe that it is the most tedious hell-hole ever designed to stretch man's endurance beyond reasonable limits.

NEED

Why anybody should want to leave London and go abroad, filled as it is with people who because of their inability to speak English even have to dub foreign tongues on to the soundtrack of "Batman," is a source of constant amaze-

As Reg Thighs once said: "The man who is tired of London is tired of life."

Wine, women and song are all available in vast quantities in the Smoke as hippy 19th century cockneys used to call London. There is no real need to venture away from civilisation.

Apart from the high intellectual qualities of the average Londoner, the natural beauty of the surroundings, and the thriving activities in arts, science and industry, there are also a great many fab discotheques.

#### DRINK

In my research into Britain's club scene, following revelations in the psychedelic clubs last week, I had cause to get beautifully drunk in several high class swinging London clubs this week, confirming my suspicions that the swinging phenomena is still with us

It all started a couple of years ago when the Beatles started going to clubs like the Ad Lib and Scotch Of St. James to drink Scotch and Coke into the small hours, eat Spanish omelettes and listen to competent but unknown groups blasting nonstop soul

Things have changed a bit since those days. There are more clubs, often featuring well-known groups, while a whole buying mob of discotheque-goers has built up including artists, boutique salesmen, disc jockeys, TV pop people, unemployed beat groups, lady pop journalists, road managers and promoters

At one time prices rose to a prohibitive level, waiters got singularly rude and the



PROCOL HARUM: started out at the Speakeasy

music got worse, This was during the club boom. Then "faces" protested at

being conned and changed their club habits in protest. Nice clubs prospered, and foul clubs foundered. Now foul clubs are trying to be nice again.

The Grand Old Lady of clubs,

the Cromwellian, has soldiered on through shifting tastes and has always been popular even if the really regal pop stars aren't to be

seen so often The Bag O'Nails opened in a fury of intoxicants, when several well-known personalities were seen underneath tables chanting ribald ditties. It's still popular with the traditional "loon-

ing " brigade. The Scotch of St James, which achieved almost world-wide fame when practically every pop star in Christendom was observed at one time or another indulging in revelry,

saw Kenny Bernard and the loose Ends with Tony on drums roaring away and recalling those heady nights long ago when P. J. Proby and Eric Burdon were seen jamming to-

A recent addition to the triumvirate of Crom. Bug and Scotch is the Speakeasy in Margaret Street, near Oxford Circus.

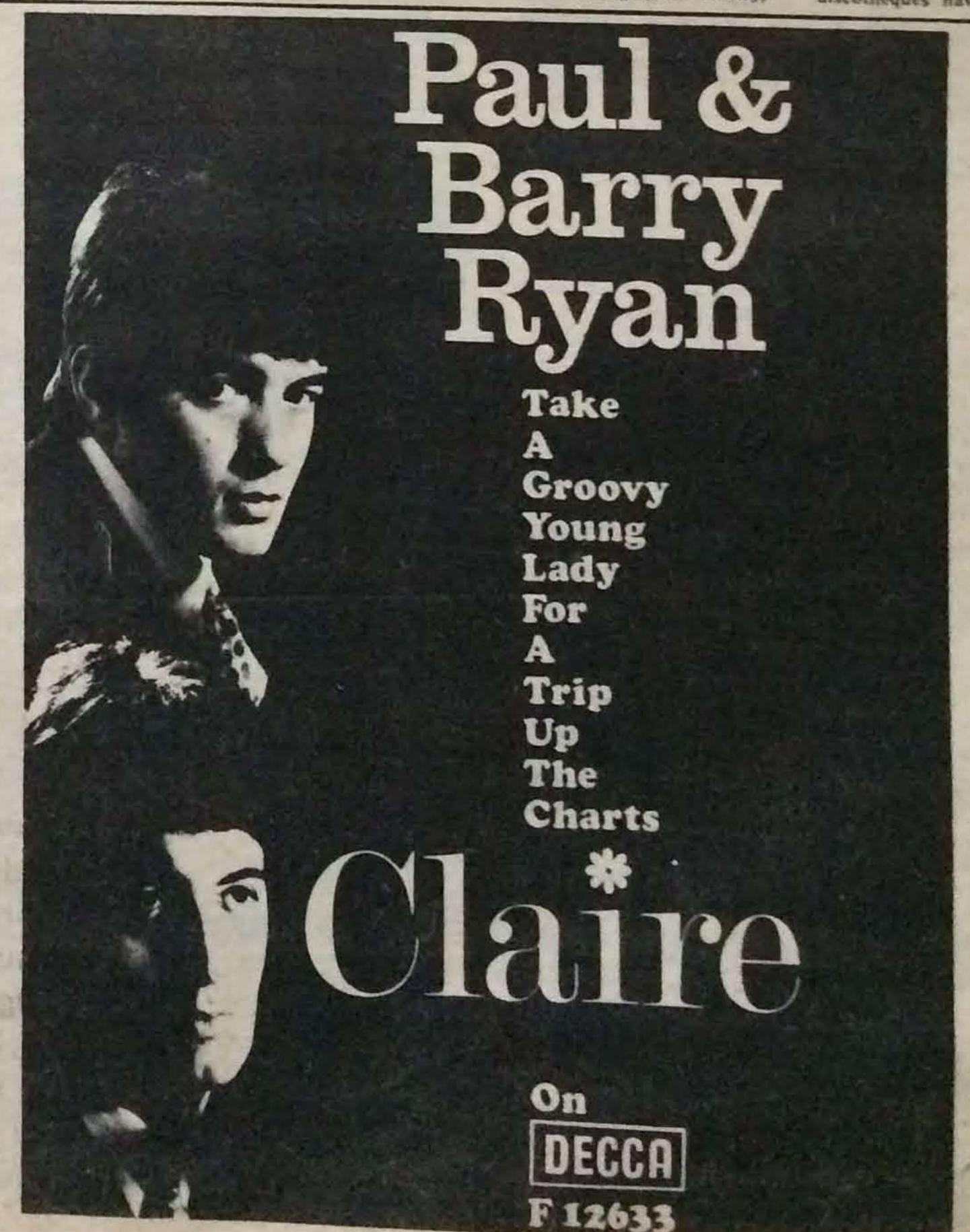
situated in enormous premises it has all the well-bred looner can require. There is a long bar, unheard of in most clubs, a restaurant, separated sound-wise from the dance floor and stage by a glass partition; an alcove section, plus a management keen to promote good sounds.

The Byrds have played there, as well as the entire Stax show at a special reception, which some believe was their best performance in Britain anyway.

The Proced Harum started there and other groups to cause minor sensations have been Dudley Moore's Trio. Brian Auger, and the Soft Machine.

Host Ray Flynn is courteous and attentive and will pick anybody off the floor and replace them in their seat with the minimum of fuss.

Aye, there's rhythm a plenty In London, and the London discotheques have it all.



A MERICAN jazzmen appearing for short seasons at Manchester's Club 43 literally go to the dogs. Not that they play badly. On

the contrary, they seem to surpass themselves. Let Carmell Jones, the club's latest "import," explain: "I've heard so much about greyhound racing, which is something new to Americans, that I'll be going to sample it at a local dog track while I'm here. Might make some extra bread, too!"

Thirty - year - old Carmell comes from a middle-class cultural background. Both his parents were schoolteachers in Kansas City and Atchison. "I had a nice home, good clothes and I never went hungry," he recalls.

At one time, his father had been a professional drummer and saxist, so when Carmell showed an interest in music he was delighted. Says Carmell: "I'd been fooling around on the drums for a long time but I couldn't develop any technique. Then I became so fascinated by the trumpets in the school marching band that my mother bought me an Instrument at Christmas, 1945."

At 17, Carmell won a scholarship to study music for four years at Witchita University. He turned it down and joined the Air Force instead. "I knew I'd have to enlist sometime, so ! decided to get it over with before starting a career," he explains.

During his four years in the services he led his own quintet. Then, upon demob, in 1958, he went to Kansas University to study for a music degree. After two years there he quit. He recalls: "I was frustrated by the teachers' old-fashioned ideas, particularly in theory and composition. Now, with my more mature outlook, I realise they were right. Another frustration was the lack of opportunity for

playing jazz. However, he was heard playing jazz by Bill Hardy, a professor of zoology and a spare-time jazz critic. He realised Carmell's potential and when he heard that the young trumpeter was leaving the university he invited him to stay at his home

in Los Angeles. Gradually, after frequenting the clubs, he began to sit in with Bud Shank, Shel-

FINDING PEACE OF MIND ON THIS SIDE OF THE ATLANTIC

BY ALAN STEVENS

ly Manne, Benny Carter, Teddy Edwards, Buddy Collette and many other West Coast musicians, "But wasn't earning any money," he ruefully recalls, "so to survive I worked as a porter on a railroad."

Then, in 1961, through the efforts of Professor Hardy, he was offered a recording date with the Pacific Jazz label. His first LP, "Introducing Carmell Jones," sold well and word got around that here was a fine new trumpeter. Result? He was inundated with offers, and for the next three years he played and recorded with groups from Howard Rumsey's Lighthouse All-Stars to the Gerald Wilson Orches-

In 1964, Carmell was invited to take Lee Morgan's place in Art Blakey's Jazz Messengers. "For reasons which I don't care to go into, I turned Blakey down and went to the Horace Silver Quintet instead as a replacement for Blue Mitchell."

Today, he lives in West Berlin-"I've found complete peace of mind there" and plays with Leo Wright in the S.F.B. Radio Concert Orchestra. He also leads his own group and makes guest throughout appearances

Europe and Scandinavia. Will he return to America? " I guess I will some day. I'd like to see my friends again and I would want to determine if there was any pos-

sibility of advancement for me as a musician, composer and arranger."

Has Carmell any views on avant garde? "It's not for me. Playing jazz completely exhausts one's ideas ultimately, so that there's no place to go. The avant gardists say there must be some place to go and they're trying to go there. But I ain't going with

Carmell Jones is not a jazzman who's merely content to let his music speak for him. He's one of the most articulate visitors we've ever had in Manchester.

But don't imagine he's conceited when he says, "I have no limitations, because whatever I've set out to do musically I have achieved. However, there is the problem of making what I do acceptable in my own eyes. I'm aware of my potential but, to be honest, I'm never fully satisfied writing or my playing."



THAT most unruffled of

Not many jazz fans think of

time.

# WILSON MEMORIES OF A GREAT PARTNERSHIP

BY MAX JONES

American piano players, Teddy Wilson, has just finished playing his first real tour of British jazz clubs, with a few concerts thrown in, and he's enjoyed meeting fans he

didn't know he had. "It's really been something for me to meet people from all parts of the country," Wilson said. "In Manchester some people told me they'd come 40 miles to hear me. It's so loyal of them."

Wilson as an arranger, though of course he sketched out the routines for the long series of Wilson-Billie Holiday recordings in the Thirties. But in fact he has done a great deal of orchestrating in his

Said Teddy: "I did arrange-

ments for Speed Webb, the band I started out with. My brother, Gus, and I both wrote for that band, and I wrote arrangements for other bands in the early Thirties.

"Really I did quite a lot of writing then. Among other things, I used to arrange for Earl Hines when I was in Chicago. For the big band he had at the Grand Terrace. Oh, that would have been around 1931 or '2. No, I don't do any now."

The records Teddy made with Billie Holiday were among the first to establish his name in Europe, and he was often reminded of them on this tour.

"I was really surprised to find out how many fans I have over here from those records. I never knew they circulated so well in Britain."

have always thought that Wilson - Holidays these very high reached standard of artistry while preserving the atmosphere of informality and lastminute cooking-up. How much preparation went into the sessions?

"For most of the dates the procedure was this: Billie and I would go through the music and try to pick the most interesting songs. This would be before the date, of course. The majority of the things we did were brand new. These were current pop tunes, and the selection was between me and Billie.

"We'd pick what we thought were the best of what was available. Sometimes we'd go through a stack of 30 to 40 numbers and pick four. So we knew what we were going to record ahead of the session, and I'd take them home and do little arrangements.

"In the studio we'd run them through while the engineers were getting ready, then figure out the best tempo for each tune and fix up routine inside three minutes, you know, for the 78 single the average length would be between two and a half and three minutes.

" And that was about it. The rest was up to the musicians and Billie, and I guess they worked out well. "We always got at least two good takes on every song - two that everyone was satisfied with, so if anything went wrong with one they could release the other."

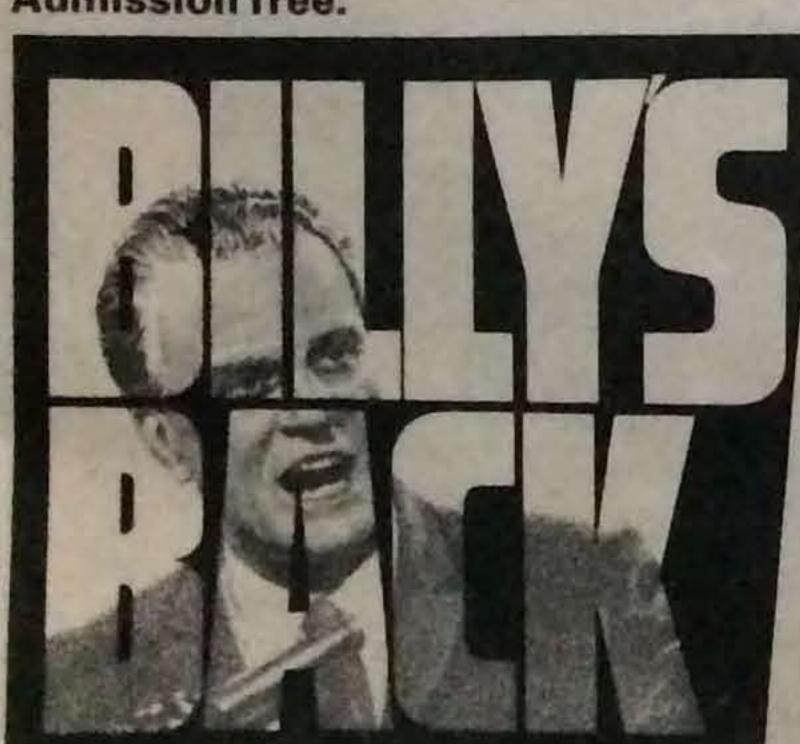
Among the greatest accompanists on these records, apart from Teddy himself, were Lester Young and Buck Clayton. In later years, Buck and Teddy worked together on club and record dates a few times, and Clayton has remained a favourite of Wil-

son's. "I haven't worked with Buck in recent years because we haven't been in the same town at the same time, but I'd like to. One of the things I admire about his playing is that he can be soft and still be good and swinging He doesn't have to blast out like some of them. Another is Ruby Braff, and enjoy playing with him. too. For me, it's like tossing a coin between Buck and Ruby. I like the way both of them play very

"Most of the time I work with my trio, but Ruby comes around my jobs and keeps his lip in training We get on well. We go through those old Billie Holiday tunes, and often he refreshes my memory on some of those. I'd never have been able to play them without him. But Ruby has them right at his fingers.

much.

Billy Graham's back in Britain, to speak on things you care about, love and sex, money, war and peace . . . getting the most out of life. Come along and bring a friend (ortwo). Special Youth Nights Tuesday and Thursday at Earls Court and at TV relay centres throughout the country. June 23 - July 1 at 7.30 pm. Admission free.









DON RENDELL chooses 'THE OPENER'

LIRST of all, let me lament the fact that there is no record which has Lester Young, Sonny Rollins and John Coltrane together! Both Coltrane and Rollins freely admit their debt to Lester, and for me it all starts with him.

#### TOGETHER

"The Opener" is something in the nature of the next best thing to my stated ideal, as it has Lester and Charlie Parker together in

#### CLUB 43

8 Amber Street, Monchester 4 BLA 9360 THIS SATURDAY, JUNE 24th

#### FIRST APPEARANCE THIS YEAR! RONNIE ROSS/ BILL LE SAGE QUARTET

Spike Heatley - Tony Carr

a Jazz at the Phil performance.

The JATP format was a very simple one - every soloist has a go and his solo is usually finished off by ensemble riffs.

This was Norman Granz's recipe for presenting jazz to the masses, and although it has been criticised it should be remembered that it gave very valuable work to all the best jazz musicians at the time - and it created the very essential "live" atmosphere for the music.

Trombonist Tommy Turk has the first solo. He's a very much underrated musician, and the strong Bill Harris influence in his work is pretty obvious here.

#### NATURAL

Lester follows, and I love the way he can stress certain phrases and notes without ever losing that impeccable tone. That's the mark of all the greats.

Bird follows Lester, and both of them are having one of their better days. The

rhythm section, Buddy Rich (drs), Ray Brown (bass). and Hank Jones (pno), certainly drives the soloists along, although it's difficult to make out the bass part on this recording.

It must have been great to hear both these marvellous musicians together on stage. Lester and Bird both were fantastic natural musicians.

#### TREMENDOUS

Musicians of their calibre could never play anything that was not interesting. not worth listening to for something.

If this were to be a Desert Island Disc thing, I have to say that this would be my choice (there's more Parker, some Dizzy Gillespie and Art Tatum on the LP).

would regret not being able to have a Sonny Rollins or a Coltrane because they're tremendous musicians.

But, as I said, for me it begins with Lester.

\*Available on "The Anatomy Of Improvisation" (World Record Club T5261.

# WHATIS FLOWER POWER?

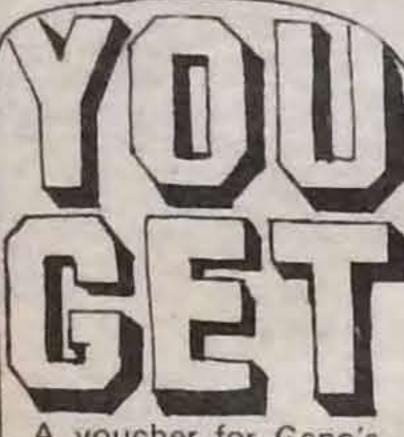
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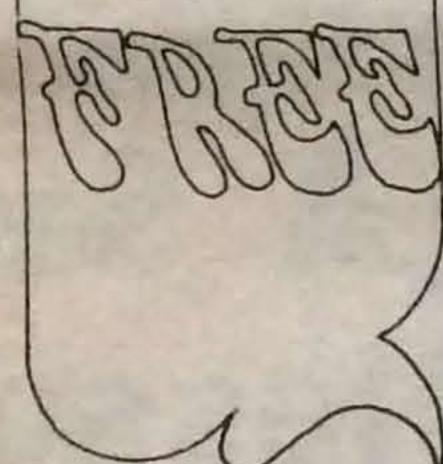




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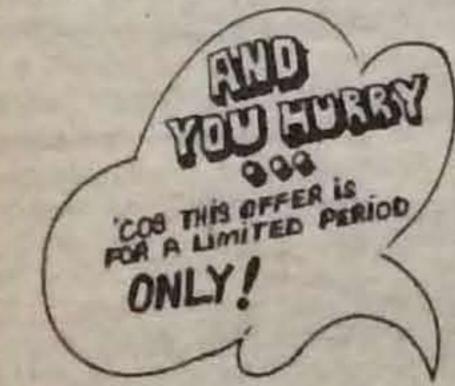
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HERON, WILLIAMSON

# NOW IT'S FOLK FLOWER POWER

THE two young Scots who call themselves the Incredible String Band, Mike Heron and Robin Williamson, are going to set both the folk and pop worlds afire when their second LP album is issued next week.

The folkies will enjoy the boys' truly incredible musicianship, the traditional - style overtones of the decorations and ornamentations that Robin Williamson uses in his singing. But the pop world is about to discover two of the brightest songwriting talents since Lennon and McCartney.

A big claim, but I think that Heron and Williamson's development has brought them right up to the "Sgt Pepper" stage in just a couple of years, and they've hardly got started.

When Joe Boyd, the lank-haired young American who is now their manager, first heard them in the April of 1965, they were playing American country music, with just a few Scottish traditional tunes done bluegrass fashion thrown in for good measure.

Joe liked their hillbilly music, but he liked their original approach to Scottish music even better, and when he joined Elektra to work on their new British operation in autumn of the same year, he contacted them with a view to issuing an instrumental record.

By then the original duo of Robin Williamson and banjoist Clive Palmer had become a trio with Mike Heron, calling itself the Incredible String Band, and they sent Boyd a tape of their material.

"It was mostly bluegrass, but there was an apologetic little note with the tape saying they had included a couple of songs they had written themselves. They said they weren't sure if the songs were any good, but would I give them a listen.

"I did so, and they like blew up my mind. Immediately I forgot about bluegrass, and started planning an album of original material.

London and slept on my floor for several days while they worked through the songs. In Scotland they had continued to play mostly bluegrass and some of the songs they had never played together before. Most of the arrangements were worked out in my flat, and some of the songs were written there.

"In one weekend we finished the record. Then shortly afterwards Robin went to Morocco and Clive left for Afghanistan, and it looked as if the group had broken

Quietly, even gently, the record began percolating through the British folk scene which, never quick to accept new talant or new concepts in music, began to realise that here was something quite unique.

The boys' fondness for traditional music was obvious — the record included a couple of traditional style instrumentals — but the original songs

were something else.

In fact, I'm not sure
that the folk revival has
really come to terms with

KARI DALLAS

# WHERE HAVE ALL BY JIMMY SAVILE PUNTERS GONE

A few years back I stood on the stage of a smallish dance hall that would comfortably hold about 500 paying customers. That night there were about 1,600 packed in. The band was being paid to have the night off, to keep the unions happy. Not a guitar or organ was in sight and it was records, records and more records. The atmosphere was quite fantastic. The lights changed with every record and minders wandered about looking for trouble but never finding any as everyone was having far too good a time to quarrel.

Today, the scene is quite different. The sound is still there, but the packed punters have gone — and taken the atmosphere with them. A snap survey over the country shows the same picture, Quarter-full ballrooms for disc-only sessions. "Dead," as a top executive of a big chain said to me only last week. There are one or two still doing good business, but generally speaking, "dead," as the man said, is the state of discs in dance halls. So where have all the punters gone?

Deserted dance halls can be blamed on the management, the music and, to a lesser degree, the disc jockeys. If a place of entertainment is doing lousy business then it must have a lousy manager. It's his fault in exactly the same way as the captain of a ship if it runs aground, even though he may be asleep or off-duty at the time. When I was the boss of the Mecca in Leeds, I won the award for the world's top ballroom manager. This was because, as in all the other halls I had, I was lucky enough to have fantastic secretaries who ran the admin side and left me plenty of time to flash about and pull the business and the birds.

#### PARTICIPATION

Present day music doesn't help the business either. The discotheque-type R&B beat is much more exciting than it was ten years ago, but is its own executioner. Ten years back a punter could tell you the title of 95 per cent of the records played - and they probably knew all the words too. Nowadays, with all the soul gear, I did a survey in five discotheques and three dance halfs and got an average of three titles from ten records. So with 120 discs played per four hours it means 70 per cent of don't knows. Any sociologist will tell you that such nonparticipation figures-i.e. no mental sing-along or listening to the story line - means that the dance hall only exerts a small pull and the patron is more easily attracted to other mental stimuli.

When I started lunchtime dancing, between the hours of 12 and two, in Manchester, the scenes were out of this world. We got into hot water with just about every school within five miles of us as the kids used to dive off, cut lunchtime and then were afraid to go back because going into town in the middle of the day was wrong. "Make your school as attractive as any dance hall and you'll hold 'em," I said to the headmasters when they phoned up to complain. Three-pence a time was all we charged and it was nothing for us to turn over nearly 2,000 people in the two hours.

Office girls used to eat their lunch out of a bag while they jived. Business executives used to crush in, with visiting buyers and colleagues to show them this fantastic midday scene. University professors would stand flattened against the wall trying to unravel this mystery — except there wasn't one as we were just having a great time. My lads and I worked 16 hours a day. Every record we played was like an old friend and the punters knew every word of every line.

Today, on disc sessions, the deejay can find things very tough. His equipment will probably be at least ten years old and serviced by a succession of electricians instead of the makers. I've spoken to over a dozen dance hall deejays in the last ten days and only one could remember when the stylus was last changed. Only two had any idea what to do with a full house, for an hour if the gear broke down and he had to wait for repairs. None of them had ever attended a management meeting or had any guidance or ideas given them on stunts or crowd psychology. All of them were underpaid.

the punters did that for me.
and I never lit the boilers either
as the nunters warmed themselves. One of my dance halls
didn't use an ounce of coke
for heating in four years!

#### AWAKEN

It's so easy to play R&B all the time. And so easy to dance to that it becomes a dran and people brought up on this gear in the clubs won't stand for anything on the smooth side. I always tried to cast a spell with my records and, on one slow tempo session, slipped on the Swan Lake ballet music. A girl sitting near the stage suddenly got up, danced an exquisite pas-de-seul through the dancers, seemed to awaken when the music stopped the dancers had stopped to watch her long ago - and fled with burning cheeks when she realised what she had been doing. Very, very satisfying moments for a dance hall deejay who is really interested in what is a really fabutous job.

So, anyway, disc-only sessions in dance halls are delinitely looking sick at the moment, with the odd exception up and down the country. Is it the end of an era? Those of you who remember the fantastic scenes and happenings will be sad. Those of you who don't will wonder what we've been on about. Never mind, currently or historically, it's an interesting paper to read. BERNIE CALVERT is something of a Johnny-Come-Lately with the Hollies. How did he adjust to their hit-making pattern?

BOY

SETTLESIR

Beatles era in popular music few would have named the Hollies as the one group which, along with the Liverpool four, would outlast all their rivals.

Bernie Calvert is the newest Holly and after almost a year with the group he has his own theories about their staying power.

"It's partly due to an in-built enthusiasm to do something new. Every group gets to the what-can-we-do-next stage and many of them get fed up because they just don't know what to do. But the Hollies have such energy they amaze

don after a few days at home in Nelson there is always something new. Graham will invite me over and play three new songs.

We are very fortunate in having three very individual songwriters in Graham, Tony and Allan, who also combine so successfully as a team.

Each has his own highly individual style of writing. Then, when one of them has written a song, they pool their ideas on it. But each has a style which comes through. You can always tell who has written it.

'Allan can always come up with a rocker. Graham writes the more involved things and

#### BY BOB DAWBARN

I can always tell Tony because the words don't rhyme.

"I haven't done any writing up
to now but, like Bobby, I do
have a hand in the musical
arrangements. I'm the only
one who can play piano and
that is also very useful. The
point is, the Hollies are a
fantastic team."

Although Bern is nominally the group's bass guitarist he also plays piano, organ and harpsichord.

"Harpsichord is a very difficult thing to record properly and the instrument I used on the 'Evolution' album isn't a genuine harpsichord," explained Bernie. "We used a piano with electric effects.

"My basic musical tuition was on piano. I had a very good teacher who got me playing all the popular tunes of the time. Unfortunately he died and other fellows who taught me would only let me play classical music.

"I was only 12 years old at the time and it just didn't interest me. I stuck it for about six months and then called it off, although I continued to play at home for my own enjoyment. Then I took up bass guitar. But now I'm getting much more interested in keyboard instruments again."

board instruments again."
Being the new boy in a longestablished group can carry

its own set of problems, but Bernie says that it wasn't like that with the Hollies.

I'd worked with Tony and Bobby some four years before in a group called the Dolphins," he says. "And Graham and Allan are so professional about everything they made certain I settled in. Everybody was very helpful."

The Hollies give a lot of thought to the future, but have not yet settled on touring plans.

"Musically, we feel we'd like to expand the semi-classical feel that has come into it," explains Bernie. "Bobby is almost fit now after his operation and we shall be starting work again on July 29 with a few days in Yugoslavia.

"We would like to line up a new tour here but it's a difficult thing. We are trying to think up something new instead of the old approach of having ourselves, a singer like Paul Jones and another name group just doing their spots." We have ideas for new ways

of putting a show out but they involve a lot of things and we haven't worked it all out yet. Maybe it will be a show which just has ourselves augmented by a string quartet.

"We feel it is good to tour

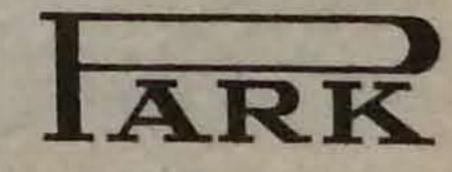
"We feel it is good to tour twice a year, if only to let the kids see us. But we really want to do something different next time."

Which is just the sort of thinking that has kept the Hollies at the top for so long.

# PROCOLHARUM



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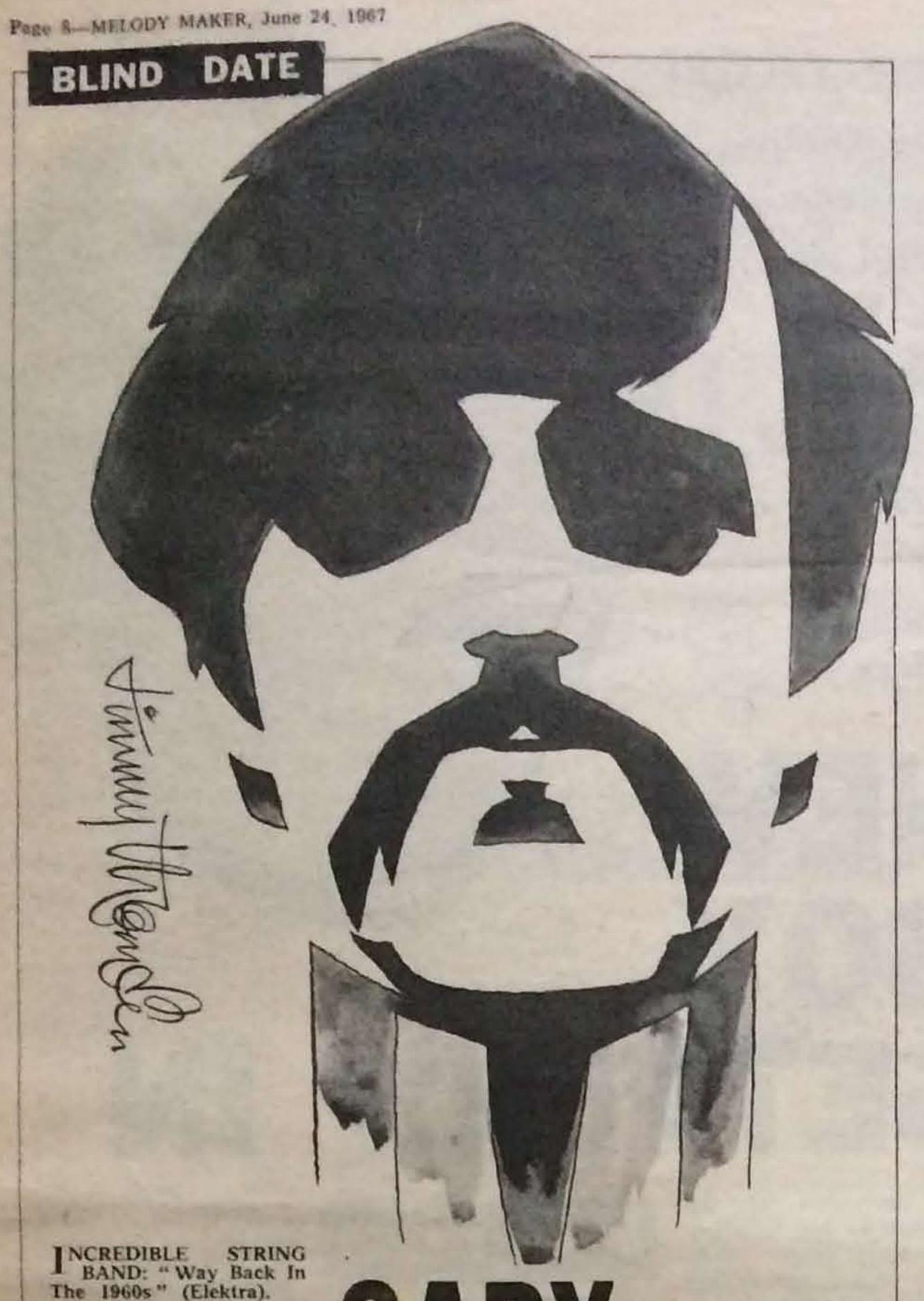
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#### OF PROCOL HARUM

Monkees. Not quite sure about this sort of thing. Like that bit of scatting. Don't know whether it's a joke or just a nice bit. There's a few things in there but it could be their worst seller yet. A few people go off their bottle in the summer and buy strange things! I liked the Monkees earlier things great. This has a few weird sounds in it and they have to serve a purpose. I mean, whenever you hear weird sounds in the Beatles records they are there for a specific purpose-but I don't know about the Monkees

Is it Tom Rush? Oh no.

It's about two years too late

-you know, the words are

all protest song. I like the

end It builds quite nicely. Don't think it'll be a hit.

The pop field isn't open

enough yet to give a record

like this a chance. I mean

they won't get any more

plays than something like

a Joan Baez record. However it could do well if there was something in there that really knocked you out

MONKEES: "Alternate Title" (RCA Victor).

#### DAY CHARLES: "Here Go Again" We (HMV).

Good old Ray. Could have done without that girl singer. Must be about the corniest record he's done. Funny isn't it he's done about some of the greatest records and some of the corniest! This one doesn't even have the occasional nice thing in it. There wasn't even any nice piano. The organ sound is nice though.

#### THE DUBLINERS: "All For Me Grog " (Major Minor)

Dublineral No. Can you take it off? I don't want to sound corny. It's not my scene.

#### DETER LINCOLN "My Monkey Is A Junkle " (Major Minor).

I bet this was made under in alies. And I het it's their only record I can't think of one person who'll buy this. It's just taking the mickey.

#### ULU: "Let's Pretend" (Columbia).

Nice singer, is it an English record? Is it Lulu? Fantastic production. Should be a very big hit Fantastic production. Fantastic ending. Fantastic backing And she always sings well. Lulu's done much better mace she went with Mickie Most, He's great for getting material. Nobody better for getting ridiculous material which will

make hit records Manfred Mann's good at it too. mean wouldn't you have laughed if someone had come up to you with " Ha Ha Said The Clown."? But Manfred made a good hit song out

C'COTT McKENZIE: "San Francisco (Be Sure To Wear Some Flowers In Your Hair) " (CBS). Little Richard! It's all

about the West Coast hippies-the beautiful people. The music doesn't really give you enough idea of what's happening, does it? More like an Abilene kind of C&W thing. There should be a more Mama's and Papa's feel about it all. Won't mean a thing over here because for it to mean anything you've got to have beautiful beaches and sunshine. There's not much of that in Southend!

#### WHISTLING JACK V SMITH: "Hey There Little Miss Mary" (De-

Whistling Jack! What can you say? What can you possibly say about a whistling record. "Oh yes, he's a groovy whistler!" Ronnie Ronalde's still the king for me. Oh, that was all right. Very nice ending. It's quite a nice little record. He must be a very serious bloke to whistle. I couldn't stand up in front of a thousand people and whistle songs. He should revive "Tom Hark." That's tike the original scene. mean he couldn't do "Colonel Bogey" because that's still selling about five thousand a week!

#### DINK FLOYD: "See Emily Play" (Colum-

bia). The Pink Floyd, I can tell by the horrible organ sound. it's much better than "Arnoid Layne." Much better Yeah I don't know. If "Arnold Layne" was a hit then this should be more of a hit. They are the only people doing this kind of scene and they have a very distinctive sound. I haven't heard this record before but I could tell it was the Floyd almost immediately. What the hell is a psychedelic record anyway? Is it something with weird sound on it? The Beatles use weird sounds but I wouldn't call them psychedelic. They've gone above it

#### SANDPIPERS: "Glass" (A&M Records).

No idea who it is. Nice sound. Yeah! Nice. It's a bit fuguey. The words were all about churches and that scene and the sound goes right with it. Good organ sound there. It all goes nicely and it's a good sound, but it's a bit heavy, I don't know whether you could listen to it a lot without feeling claustrophobic.

#### EASYBEATS: "Heaven (United Artists).

A lot of Beatles influence there. Not the Move, is it? Are they English? The Lomax Alliance. It's a bit at sixes and sevens. I really don't know. What is there there? Nothing to get hold of. It kind of started and finished. Good sound, but I can't see it being a hit,

#### TOHNNY RIVERS: "Tracks Of My Tears" (Liberty).

Jackie Edwards? This isn't "Tracks Of My Tears" is it? I mean I really like the Miracles-they originally recorded this number. I guess that if this was going to make it, it would have done it with the Miracles version. Who is it? Oh Johnny Rivers, I should have known that. I like him Him and Neil Diamond - very underrated

# BRITISH GROUF



Brian Jones has a beer at Monterey



IT was a great weekend! The first annual Monterey International Pop Festival was a superb moment for rock 'n' roll-an example of the style for which Californian music has become famous.

Despite shortcomings, this, the first music festival of its kind, and the first to be run by the artists themselves, was a general success. The star of the show was San Francisco - the groups and the sounds of that city.

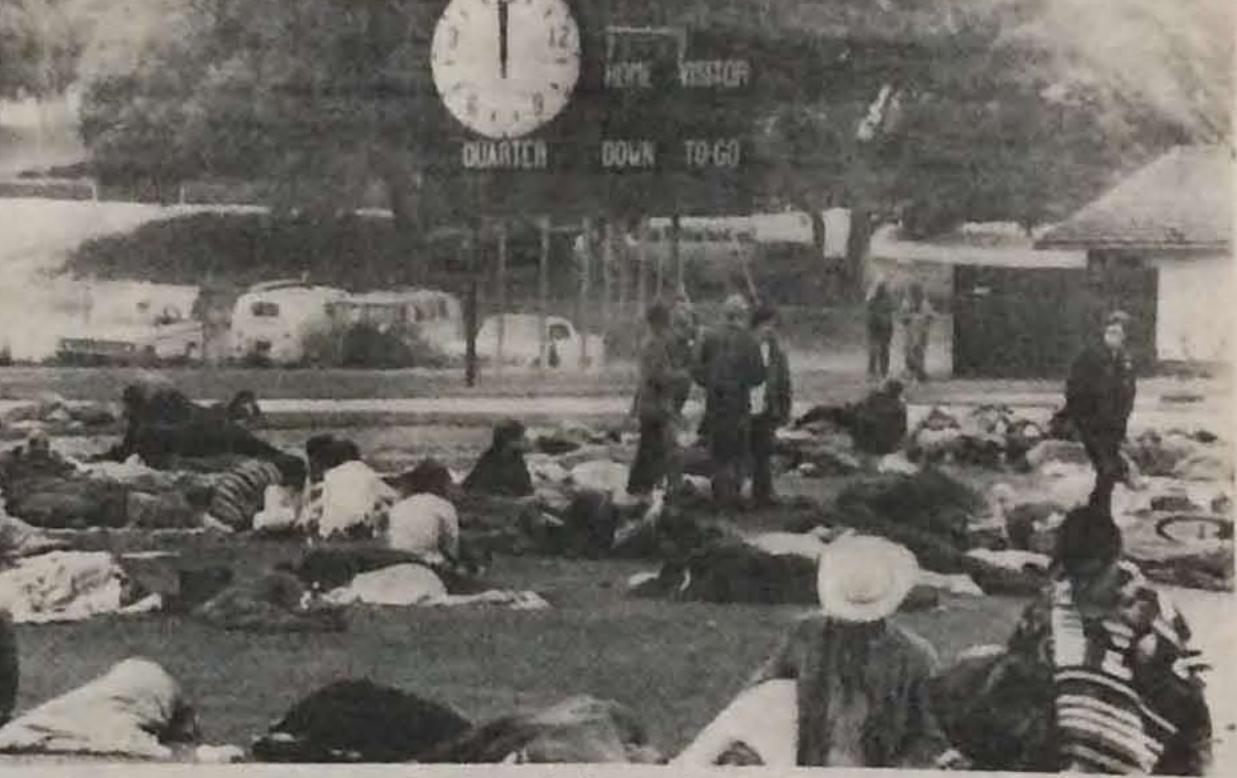
Brian Jones came hung with crosses, beads and bells. More Les Paul Gibson guitars were assembled than ever before and there were perhaps 50,000 people. They came by the thousand with teepees and tents, danced and listened all night and all day. It was a gathering of what many social critics called the New Americans, and they came because of the rock 'n' roll.

#### PETTY-MINDED

Artistically, the Festival was less successful than hoped. Although it was the largest collection of contemporary musical talent in history, the most important artists were not in Monterey - Muddy Waters, the Rolling Stones, Chuck Berry, Bob Dylan and, of course the Beatles, did not perform at the event which could not have happened without them,

Most of the groups were excellent, but a few more were the result of poor judgment. The Lovin' Spoonful, a highly important US group, was not invited because of petty-minded think-

On the opening night, Eric Burdon and the Animals blended shattering electronics, blues rhythms and Eric's exceptional voice into



A new day dawns, and the Flower People awake for another session

#### DON'T suppose more than a handful of English pop fans will find their way to Montreal this summer for Expo 67. Which is a great pity, because they'd really have a ball here. The whole thing is developing on the lines of a gigantic pop festival, and I'm having the time of my life.

Everywhere we go, we bump into pop people. The Lovin' Spoonful are in town, and they're a real friendly bunch-the ultimate in coolness. They play the music in a new film, You're A Big Boy Now, which is showing to packed houses over here.

The Paul Butterfield Blues Band are blowing up a storm every night at the biggest "in" coffee house in Montreal-the New Penelope. Fantastic sound.

I've also been chatting with the Four Seasons (who are delighted with their success in Britain), and Neil Diamond, who is writing a prolific amount of material these days.

You'll have gathered by now that my stay in Montreal has been a smash - great fun all along the line. The actual World's Fair site is enormous, and there are so many things happening that I don't know where to start. About a quarter of a million people go through Expo 67 every day, so life here is rather hectic.

My first week in Montreal, I co-starred on a series of Pop Goes Australia shows with the Seekers and Rolf Harris at the Expo Theatre. Fantastic reception for



#### NORMIE ROWE AT EXPO 67

everybody, and the fans here really know what's going on. From the Expo Theatre, I moved on to share top billing with a French Canadian group, Les Bel Canto, at the Garden of Stars-a huge dance pavilion catering to local teenagers as well as thousands of young people visiting the Fair from all over the world.

Over and above the international aspect of Expo 67, I've also been tremendously impressed by the surprising amount of terrific Canadian talent around. Not too many people are aware of the many good things that are going on here, but let me stress that the young Canadians are producing a lot of solid and creative sounds.

Two of the hottest properties in the States right now are Toronto groups - the Paupers, who have been flooring audiences in San Francisco with their psychedelic moods, and the Mandala, who have been sent across America on what is termed a "soul crusade."

Naturally, all the top Canadian groups have congregated in Montreal for Expo -outfits like the Haunted (from Montreal), the Jaybees, the Maritimes and the Magic Tangerine Toilet (a wild name for a really wild group). The Staccatos have come up from Ottawa and the Stitch In Tyme from Toronto. It's a fantastic invasion with music, music, music day and night. think my most interesting

experience so far has been talking with a bunch of guys who call themselves the Rabble. Their music is strange and beautifulty weird, like long psychedelic symphonies. Their latest record, "Golden Girl," is selling up a storm, and looks like topping the charts here real soon. I bope this group get to England some time - they'd really take off in a big

way. The British pavilion is easily the most impressive at Expo. But pop fans shouldn't miss the American exhibition which includes the guitars of Elvis Presley. the Monkees, Chet Atkins and other stars.

# lesso|

AZZ FESTIVAL" - The phrase normally conjures visions of damp fields, hot dog stands. mobile toilets, and windblown, raindrenched musicians vying with the noise of a nearby fairground.

But that is a jazz festival English-style. In the beautiful Swiss town of Montreux, jazz is given in its true status as an art form and is presented and treated as such.

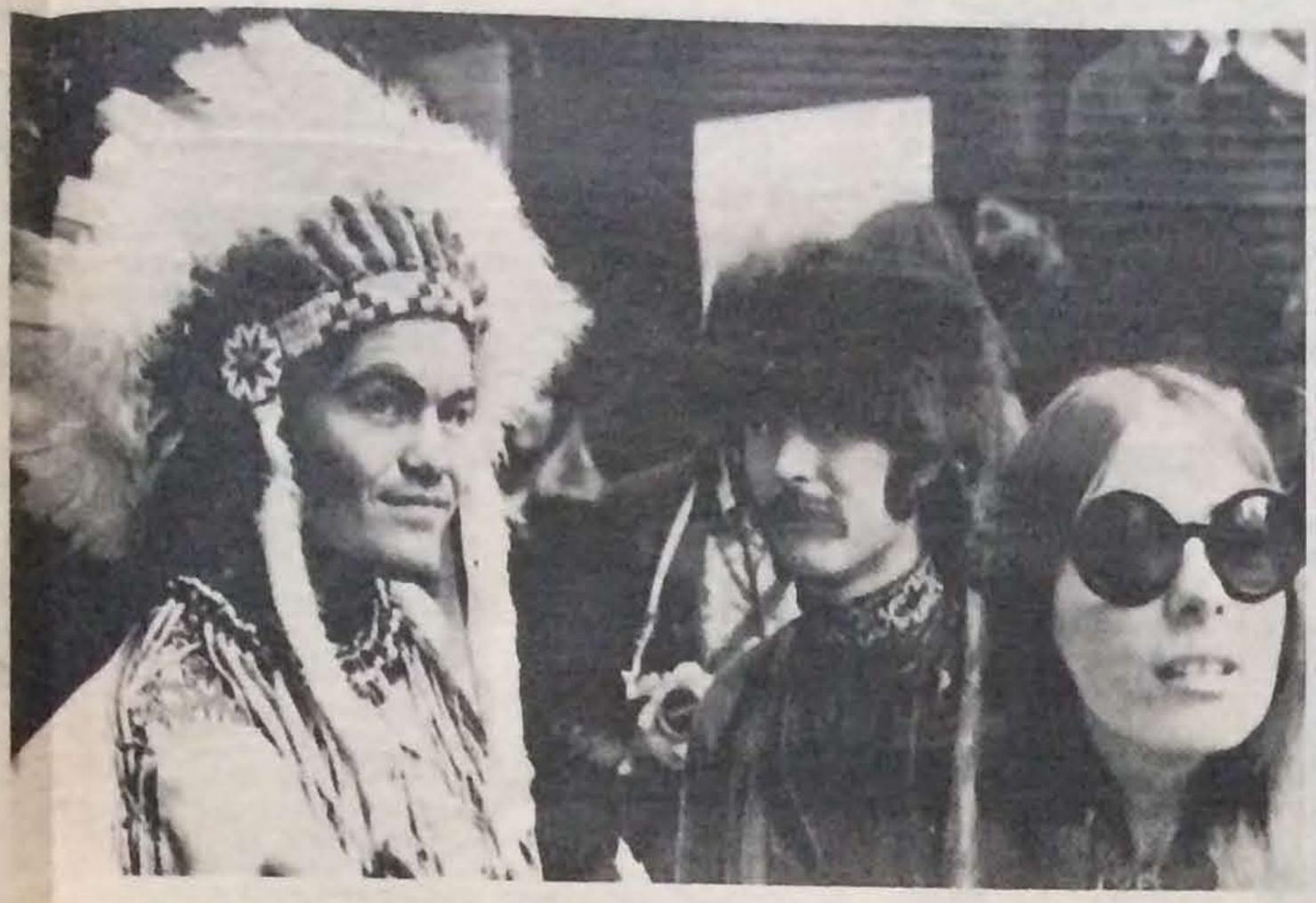
#### GUESTS

The first Festival De Jazz held in Montreux last weekend was described by one hardened festival-going veteran as one of the finest ever held.

This was due in no small part to the brilliant organisation by Radio Suisse Romande and the town of Montreux

It was held in the luxurious setting of the Casino overlooking Lake Leman, with its lido, bars, and theatre.

# 'S 'SMASH' AT MONTEREY!





Pow wow at the love-in between Monkee Micky Dolenz and David Crosby of the Byrds.

Mama Cass found it a bit of a yawn-in when this was taken at Monterey

a strong version of "Paint It Black." Lou Rawls displayed one of the most faultless modern blues voices of today.

Paul Simon and Art Garfunkel closed the evening with their charmingly simple repertoire. Simon, who will probably not be remembered as an outstanding lyricist, showed his strong hand on the guitar,

On Saturday, Mike Bloomfield debuted his new band, the Electric Flag, which he put together a month ago with a Cream-like concept in mind. His drummer, Buddy

Miles, who used to be with Wilson Pickett, lived up to Byrd David Crosby's introduction as "the most dangerous drummer alive."

#### MASTER

Paul Butterfield brought his revived line-up for afternoon and evening sets-two horns and a much better bassist in Buggsy Moss. It is a less startling unit without Mike Bloomfield, but Butterfield again proved himself a modern master of the mouth harp, and Elvin Bishop froze the other guit-

arists in the audience in their seats.

On Saturday night, the Byrds, the first of the post-Beatles-Dylan groups in America, pulled together for a tight and fascinating performance of new material. For the first time in over a year they made an in-person performance equalling their records.

Otis Redding closed the Saturday evening show, backed by Booker T and the MGs and the Markeys, Otis didn't stop moving from the moment he got on stage. Neither did the audience. Ravi Shankar, the sole artist

on Sunday afternoon, seemed quite pleased with the devotion paid to his music, but he is not a linear relative of rock-'n'-roll.

#### UPDATED

The English delegation generally tore up the Sunday night stage. The Who equalled anyone in output of sound. On the one hand they did not seem like professionals, but on the other they really rocked out their updated sound of the 1950s. Their smoke bombs-bashed drum kit-smashed guitar

finale was a Grand Central Station success.

Jimi Hendrix made a memorable return to America, Although he handled his guitar with rhythmic agility and minor drama, he is not the great artist we were told. His real art is in his presence. He put on a great show and near the end, kissed his guitar, put it down on stage, poured petrol on it, lit a match, set it on fire, then smashed it - better than Pete Townshend - in six pieces, which he hurled to the audience. The crowd loved it.

The San Francisco groups

were distinguished by their artistic maturity, a thoroughly professional approach, mostly original material and musical quality. They stand out for their use of sheer sound in a

musical, rather than an ex-Istantial way.

#### BEAT

The major San Francisco bands - and a dozen other good ones have sprung up in their wake - are the Jefferson Airplane, Grateful Dead, Big Brother and the

Holding Company and the Steve Miller Blues Band. Other fine San Francisco talent included Moby, Grape and Skippy Spence, who was once with the Airplane, and his Quicksilver Mes-

The Mama's and Papa's, the group whose artistic and personal standing were most responsible for turning the Festival into a success, closed the meeting.

In the final song of the Monterey Festival, Mama Cass echoed the words of Martha and the Vandellas: "Are you ready for a brand new

# eStival 16. 17 et 18 juin 1967 CHRIS WELCH IN MONTREUX z festival...

The three days of festivities included the European Jazz contest, a drum clinic, photographic exhibition, record market, and film shows, climaxed by a sensational performance by special guests the Charles Lloyd Quartet.

Said contest judge Alan Bates from London: "Usually these things are a shambles, but this was fantastic. I couldn't imagine it being held in England, It's a pity no British groups entered the contest. thnce again we have missed the boat."

Plush crowds gathered in the Casino Lido each night to watch bands sponsored by radio networks from all over Ferope compete for prizes worth nearly £500.

Winners were Germany's Jazz Ensemble des Bayerischen Rundfunks, and although the international audience had happily cheered and clapped everything, including the 60 second jazz curtoses shown between sets, there were some boos and whistles at the judges' ver-

This was because the group were held to be more " profrational" than most of the competitors, and included American soprano and tenor star Don Monza and three other non-Germans, But nobudy could deny they were

the best group. Monza also won the Radio Suisse Romande prize for best soloist. Sharing second prize were the Swedish Gilbert Holmstrom Sextet and Belgium's Babs Robert Quartet. The press critics prize went to the surprise of the festival, Jazz Focus 65 from Bulgaria.

example, with the Santucci

My impressions were that European jazzmen are intense, dedicated and technically in advance of many British jazzmen, although a little cold in their approach. Most of the drummers were very fast and very modern. Italy's Franco Tonani, for

Scoppa Quintet has much

FAVOURITE POP STARS

THE 1967 MM POP

independence, speed and

Strangely the reedmen were generally the weakest link while there were several highly confident trumpet and flugelhorn players, particularly Dusko Goykovic of Yugoslavia who won second prize as best soloist.

Until the BBC gives more support to British jazz, we will lag behind Europe where many of the radio organisations sponsor jazz groups. The film shows provided some

very nostalgic and often exciting moments. Several hours of rare film showed the full 1935 Duke Ellington Orchestra at the Cotton Club (Bundle Of Blues), a very young and goodlooking Louis Armstrong circa 1932 (Rhapsody In Black And Blues) and a fantastic sequence featuring Albert Ammons and Pete Johnson playing Boogie Woogie Dream in 1939.

There was also film of Dizzy Gillespie, Ray Charles, Oscar Peterson and Ruby Braff and Pee Wee Russell at Newport, and a full concert by Duke Ellington, It was a jazz fan's dream.

But then the whole festival was a jazz fan's dream. Wake up British jazz!

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LUIS RUSSELL BAND: the balance between band and solo work was something unique in jazz

JIMMY SMITH WES MONTGOMERY. "The Dynamic Dua." Down By The Riverside; Night Train. Jemes And Wes, 13 (Death March); Baby It's Cold Outside (Verve VLP9160).

Smith lorgi Montgomery (atr), with erchestra arranged and conducted by Oliver Nelson.

THE idea of combining two frontrunners like Montgomery and Smith is a good one, and in the main it comes off although there are occasions when both seem to be running

through their stock of party tricks, Three of the five tracks have Nelson's big band accompaniment, and as usual this is functional, well-scored and well-played rather than particularly inspiring "Riverside" progresses from a stilted introduction from the band into long - and fine solos from both guitar and organ, ending an exhilerating bit of fours-swapping before being blown out by the band. Unfortunately the sleeve doesn't identify the big hand, but the springy drumming should be. I would say, Grady Tate. "Night Train" is in similar vein, a powerful back heat is built up before the tension is released into a guitar solo paced by Smith's

accompanying organ. "13 (Death March)" is from a Gary McFarland film score and makes a pleasant contrast to the more basic content of the other tracks As Alum Morgan notes in the sleeve Nelson's score has strong overtones of Gil Evans. and the Smith and Montgomery solos keep the minor

mood going. The two trio tracks "Baby" and "James And Wes" illustrate strongly how much this pair have in common musically, and the summit meeting producing not spectacular fireworks, has resulted in an enjoyable album of sinewy, swinging

Jazz. This duo, Mr Morgan might

care to note, actually were

heard in the flesh one memor-

ably night at Ronnie Scott's

during Montgomery's visit

Smith, in London for a film

recording, sat in on piano for

a set with Wes, and that was

DAVE BRUBECK QUAR-

TET: "Anything Goes!"

Anything Goes; Love For

Sale, Night And Day, What

is This Thing Called Love.

I Get A Kick Out Of You;

Just One Of Those Things,

You're The Top, All

Through The Night (CBS

Brubeck Ipno), Paul Des-

LTHOUGH it would be

impossible to recom-

mend any of the later Brubeck

Quartet albums to seekers

after jazz profundity, it has

become such a well-oiled ma-

mond (alta), Eugene Wright

(bass), Joe Morello (drs).

62921).

quite a night .- B.H.

right here, for those three adjectives can also be applied to the work of Cole Porter which provides the eight songs

music. The two real swingers in And Day," and is wistfully effective in his own unique manner on "What Is This Thing." Brubeck is the mixture as before, a pianist who can fascinate one moment and turn decidedly ham-fisted the next, but his solo on "Any-

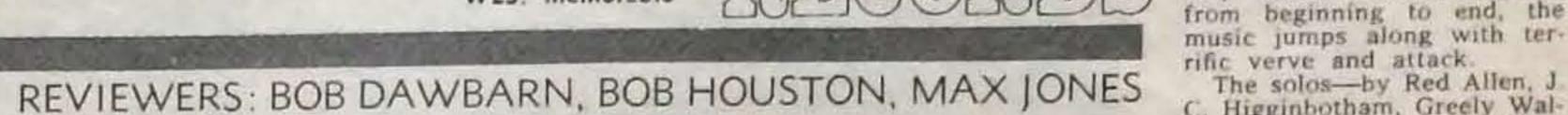
series where the leading standard and this is by far the best

chine that, when the circumstances are right, it produces music which is sophisticated, urbane, and highly profes-

circumstances are on the album, and together they make a handsome pair, the Quartet and Mr Porter's

the Quartet, Morello and Desmond, are on top form throughout Desmond turns in an excellent solo on "Night thing Goes" is one of the best he's put on record.

This album is part of a Quartet interpret the work of the writers (Matt Dennis is another who's had the Brubeck works) so far. Even palates rather jaded by Brubeck over the years might relish this .- B.H.



WES: memorzble



HANDY: lusty

Altoman John Handy has appeared on some good and swinging records since he suddenly came to fame in the Sixties and in his 60s. The latest to reach us is " JOHN HANDY'S NEW ORLEANS JAZZ" (International Polydor 623222), and though less swingful and vivid than the best of his previous releases, it holds quite a lot of lusty and enjoyable music in a non-purist New Orleans manner. Trombonist Hugh Watts, a local musician who was living in New Orleans in '65 when this was made there, organised the date and plays on it. Alvin Alcorn, not in his strongest form, is on trumpet; Placide Adams plays bass, Chester Jones drums and Dave Fat Man Williams sings and plays piano. The drumming has a kind of German sound which holds up the swing, and the rhythm team does little to spark off the fiery solos Handy is capable of on alto. Nevertheless, his sax comes over with much of its personal quality intact on " Caldonia," " Yellow Dog." "Handy's Blues," " Down Home Rag" and one or two more. And by way of a change, we hear his clarinet on a few numbers - individual in style but out of tune. Watts blows competently but makes himself sound like an old man at times. And the singing is nothing much. It's a record with good points which could have been better. - M.J.

DIZZY GILLESPIE: "The Lingers Winchester Cathedral; Summer Cherry, Bang! Cherish; Mas Que Nada, The Song is Tegulo: Ended: Portuguese Washerwomen. Winter Samba: Get That Money Blues (Mercury LML4029.

Gillespie (fpf), James Moody (fnr, flute), Kenny Borron (pno), Billy Butler (gtr), Frank Schifano (bass), Otis Condy Finch (drs), Panama Francis (percussion), Candido (conga).

I'M all for jazzmen earning loot, but this is ridiculous! Dizzy Gillespie playing and singing "Winchester Cathedral" and doing a Herb Alpert on a series of Latin pop songs is just a complete waste of talent. It's rather like watching Wilson, Keppel and Dame Margot Fonteyn.

"Winchester" is played more or less straight with Dizzy doing a New Vaudeville Band and Moody supplying the knockabout comedy with some slapstick tenor.

On most of the other tracks Dizzy plays straight Alperttype trumpet, all very well done and highly restrained, but I longed to hear just a few bars of what Dizzy does best - playing more jazz trumpet in one phrase than anyone else in the world.

The only one of these tracks that held my attention was "Summer Samba," beautiful tune which Dizzy handles with loving care.

Finally there is "Get That Money Blues" which almost saves the album. It starts out as a sort of Cannonball Adderley soul thing, but along the way there is a glorious solo from Dizzy, excellent tenor from Moody and nice rolling piano from Barron. Now that Dizzy has got this out of his system it's time he went back to proving that he is still the best jazz trumpeter in the world -B.D.

Josh White's "GOOD MORN-

ure MFP1139) is subtitled "The Josh White Stories" and is a recital of blues, spirituals, assorted folk songs and ballads well known to Josh's admirers. The set was recorded in '57 with Sammy Benskin (pno), on some tracks, Al Hall (bass) and J. C. Heard (drs). These jazz pros accompany tastefully, and the sleeve note says of the session that Josh is heard " at his best, in his most natural setting." For myself, I prefer him on his own or with just a string bass, because a section interferes with the fiexibility of his guitar playing. However that may be, he performs such old favourites as River," an eight-bar and "Good Morning blues, Blues" with his customary clarity and personal sense of timing. "Two Little Fishes." " Motherless Child " (sung by daughter Beverley) and "I know Moonlight " (Josh and Bev with guitar and bass) are the gospel numbers, and " I Had a Woman " and " Grey Goose " are among the work ballads and such. "Strange Fruit " is here, too, with just guitar and bass. It is all done with high professionalism but is not outstanding Josh. - M.J.

Alan Haven's position as undisputed king of British organists is in grave danger since the appearance of men like Mike Carr, but fans of the Manchester marvel will dig " THROUGH 'TIL TWO " (Fontana TL5400) which was recorded during Haven's recent appearance at the Ronnie Scott Club, Although no improvisational giant, Haven together with drummer Tony Crombie can swing along. Crombie's drumming comes across as a bit thumpy in this "live" recording, and the best tracks are the bluesy "Blue Bells of Scott-Land," "The Chase Blues " and " Twelve By Two " where Haven trots out the wellworn tricks of the organist's trade. The inclusion of tracks " Quando. Quando, Quando," " Moonglow " and " People" rather lessens the out-and-out jazz interest. And I still have reservations about the possibilities of an organdrums set-up. - B.H.

AN ALBUM

COLLECTORS have been well treated lately in the matter of

Luis Russell's band, a favourite of mine since I started

In ensemble pasages the playing wasn't all that precise,

Russell, an unexceptional but pleasing planist who was

Johnsons guitar and-on all but the first session here-

Pops Foster's powerful bass

thing to offer in the way of

solo or band playing Espe-

cially noteworthy, apart from the co-ordination of effort, was the consistency of mood

On the happiest brassiest

performances, such as " Pana-

ma," which is a real scorcher

The solos-by Red Allen, J

C. Higginbotham, Greely Wal-

ton, Albert Nicholas and Char-

lie Holmes-grow naturally

from the body of the arrange-

ment, and Nick's hard clari-

net whistles out over the

horns in a New Orleans cli-

Higgy, Allen and Holmes

Bill Coleman is the first

LUIS RUSSELL: "The

Luis Russell Story." Savoy

Shout; Call Of The Freaks:

It's Tight Like That: The

New Call Of The Freaks

Feeling The Spirit, Jersey

Lightning; Doctor Blues;

Sarataga Shout; Song Ot

Swance, Louisiana Swing

(Takes A and C); Poor

Li'l Me! On Revival Day:

Muggin' Lightly: Panama;

High Tension (Parlophone

Burning Eight, 1929-30

Russell's orchestro and

sented in two versions (made

in January and September,

'29), the first with Louis Met-

calf on trumpet, the second

PMC7025.1

All the tracks have some-

produce a stimulating lift.

achieved by the soloists

playing fitted with Paul Barbarin's loosely swinging drums. Will

ING BLUES" (Music For Pleas-(the chief soloists) all play amazingly well throughout (Higgy's breaks on trombone are pretty prodigious on "Jersey Lightning." "Spirit" and "Savoy Shout") trumpet soloist on "Spirit" and Higgy takes the scat vocal. Holmes is heard on soprano, with pitch problems, on "Poor Li'l." Barbarin's "Call Of The Freaks" is an interesting blues theme pre-

> with Allen, also a rude trio "Louisiana Swing" comes in two takes, both containing brilliant Allen trumpet and romping Holmes alto, "Poor Li'l" and "Revival" have an unknown vocalist, not worth bothering about, and "Muggin' Lightly" is a fine example of this band's section and ensemble bounce. There are 16 tracks here.

full of solo riches. Red Allen. in particular, is magnificent and the album stands as an apt tribute to a great jazzman. - M.J.



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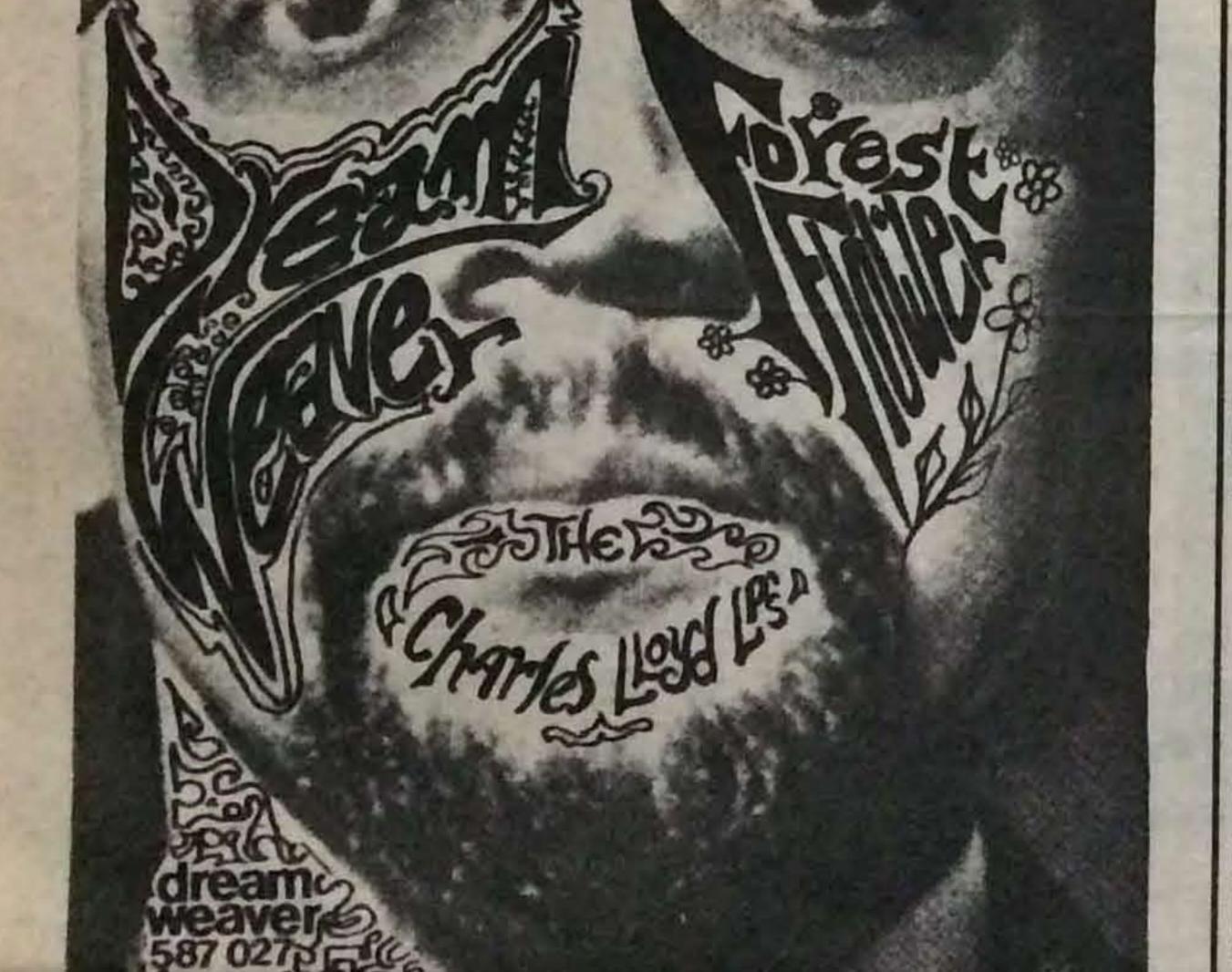
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FRIDAY (23)

5.20 pm R1: Singing in Jazz. 6.0 N2: Jazz. 6.30 H2: Jazz Rondo. 10.35 BBC L: Kenny Ball's Jazzmen 11.5 Q: German Jazz Groups. 11.10 N1: Swingtime. 11.15 T: Miriam Makeba, 11.15 BBC H: Artic Shaw, Al Cox, Bix, Kenny Clarke, Francy Boland, Bud Shank, 11.45 T. Buddy Rich Ork.

SAT (24

11.0 am BBC T: Jazz Record Requests (Steve Race). 2.55 pm H2: Radio Jazz Magazine, 3.30 E: Harlem Leonard and His Rockets. 5.0 N1: Jazz 8.0 R2: Jazz Concerto. 10.45 Q: Pop and Jazz. 11.15 A2: Get To Know Jazz. 11.15 T: Louis Plays Fats. 11.45 T: John Handy Quintet

SUN (25)

7.0 pm N2: Max Roach Quintet. 10.31 Al: Free Jazz 11.31 Al: Nathan Davis, Dexter Gordon, Johnny Griffin, Sonny Rollins. 11.51 BBC L: The Jarz Scene (Stan Tracey BB, Chico



Hamilton, Ian Carr, Mike Pyne Trio), 11.45 Al: Bill Dougett (Hugues Panassie) 12.15 am E:

MON (26)

8.30 pm J: Bobby Troup's Jazztime, 9.0: E: Dixie Stompers 1925-27 9.30 J: Big Bands. 10.35 BBC L: Blossom Dearie Trio 11.10 M: Jazz. 11.10 N1; Ames Bros. 11.15 T: Pop and Jazz. 11.30 N1: Papa Bue's Jazzband, 11.45 T. Jazz

TUES (27)

7.25 mp E: Pop and Jazz 9.10 R2: Jazz Tempo, 9.50 H2:

Jazz, 10.0 N1: Jazz, 10.35 N2: Jazz South of the Border, 11.5 O: Eric Dolphy. 11.15 T: Pop and Jazz. 11.45 T: Jazz.

WED (28)

5.45 pm BBC T: Jazz Today (Charles Fox). 8.30 Q: Sweet Beat 9.10 E: Erroll Garner's "One World Concert." 9.20 0 Jazz for Everyone, 9 30 J. Jazz. 10.35 Q: Louis Armstrong, 11.15 T: Pop and Jazz. 11.40 N1: Kenny Drew. 11.45 T: Jazz.

THURS ( 29)

8.20 N1: Jazz. 9.30 Q: Swinging Guitar. 11 15 Tr Pop and Jazz. 11.45 T. Jazz. Programmes subject to change

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251. U; Radio Bremen 221.



NICK JONES SORTS OUT THE NEW SINGLES

# A hit for Chris? It's in the lap



FARLOWE: exciting sounds

# ALBUM

ONOVAN: " Sunshine Superman" (Pye): Many Donovan fans will already have bought this album-that is, had it imported-as it has been released almost everywhere except England. Now at last, and about six months too late, here it is. Donovan is a gentle person and a romantic poet, features which purr through his his music as he sings of "cascading crystals" or "white doves." This is really an album of dreams which range from misty romps in "Hampstead Incident" to the genteel majestic pulsating of "Guinevere." Aided by John Cameron's arrangements, and Mickie Most's production each of the charades gets its setting midst large toneful cellos, sunshine cymbals, or tinkling harpsichords. Every number has a mood, an atmosphere, a current along which the perceptive listener can Donovan glides playing beautiful guitar and singing his songs like they should be sung-with love. Tracks include "Celeste," "Writer In The Sun," "Season Of The Witch," "Sand And Foam," "Young Girl Blues" (which is now "Saturday known Night"), "Three Kingfishers," and "Bert's Blues."

LEWIS: JERRY LEE "Breathless" (London). Jerry Lee "club fingers" Lewis in a programme of ye rock and roll music that will set fans jiving in the aisles from Harlesden to Pontypridd. This is a fairly recent set although the old 1957 rock sound has generally been retained. Tracks include "Breathless," "Livin' Lovin' Wreck" and "Good Golly Miss Molly."

BUCK OWENS AND HIS BUCKAROOS: "Carnegie Hall Concert" (Capitol). Buck and the Boys get this concert at New York's famous Carnegie Hall off with a swing with "Act Naturally" - Ringo's C&W favourite. And they go on to a country jamboree that has the Northern audience hopping along with them. "Together include Again," "Streets Of Laredo" and medleys of many country

KALLMANN GUNTHER CHOIR: "Wish Me A Rainbow" (Polydor). A sugary choir with rather cloying versions of ballad hits like "Strangers In The Night," The More 1 See "Lollipops And Roses" and "Somewhere My Love." Not exactly 1967 listening

of the gods DREQUENTLY we arrive with our singles at the end of the week and find there isn't a big, starstudded, success swollen, marzipan-filled "obvious" number one. However, this isn't really important because it's far more interesting looking through the dark horses-invariably one finds better records than the so-called "quality" top-tenners and because the artists are less famous it's easier

to stick your neck out-

one way or the other.

CHRIS FARLOWE: "Moanin' " (Immediate): Whether Chris Farlowe has a hit record or not always seems to be in the lap of the gods. For months he's been making distinctive and exciting sounds but that elusive and decisive hit-sound-despite the imaginative efforts of Mick Jagger-has managed to slip away. On this new disc Chris' rendering of the Bobby Timmons jazz classic is produced by Mike Hurst and incorporates a characteristic Hurst brass punch with sitar and Farlowe's voice more to the fore than his Jagger-produced work. A swinging, leaping record full of pleasing dynamics but whether the public dig it or not is again in the lap of the gods.

STEVIE WONDER: "I Was Made To Love Her" (Tamla Motown): At regular intervals one of the Tamla artists comes out with another striding and progressive sound right in the hit bag. Stevie did it with "Uptight," had a few months rest, and now crashes back with a truely great record. It begins with a Chineselike riff, which is ludicrously interupted by Stevie's C&W harmonica - not protocol but the sound sure is happening. This is an emotional roarer and Wonder is singing out his heart in the glorious sea of sound still retaining that low-down Motown blue-ness They know that happiness comes out of honesty and Motown have and unbelievably honest and touching air about their records. That makes them great. This could be a number one!

JANIS IAN: "Society's Child" (Verve): Oh wow! Janis is just sixteen but she's already finding a good scene in the States and it's obvious she's pretty hip judging by this beautiful record-written by herself! It's a folky, bouncy, hardhitting sound taking a surprise turn into a high floating chorus, or a groovy little ending. This is modern electric folk and Janis sings with a lot of soul, She's no slouch. Stick her on the

PAUL AND BARRY RYAN: "Claire" (Decca): Written by Les Reed with lyrics by Geoff Stephens - a good combination on paper-we have a more mature Paul and Barry on a big sweeping ballad which sounds as though it has thundered it's way out of a cinemascope "movie picture." A big big sound, very very square, full of mind pictures of lovers on Hawaiin islands hand in hand, walking into the sunset as the orchestra

and heavenly choirs crash to their finale. I suppose it's a good record but you have to be another of the oldthinking generation to really appreciate it. Kind of sad to see Paul and Barry become "all round entertainers."

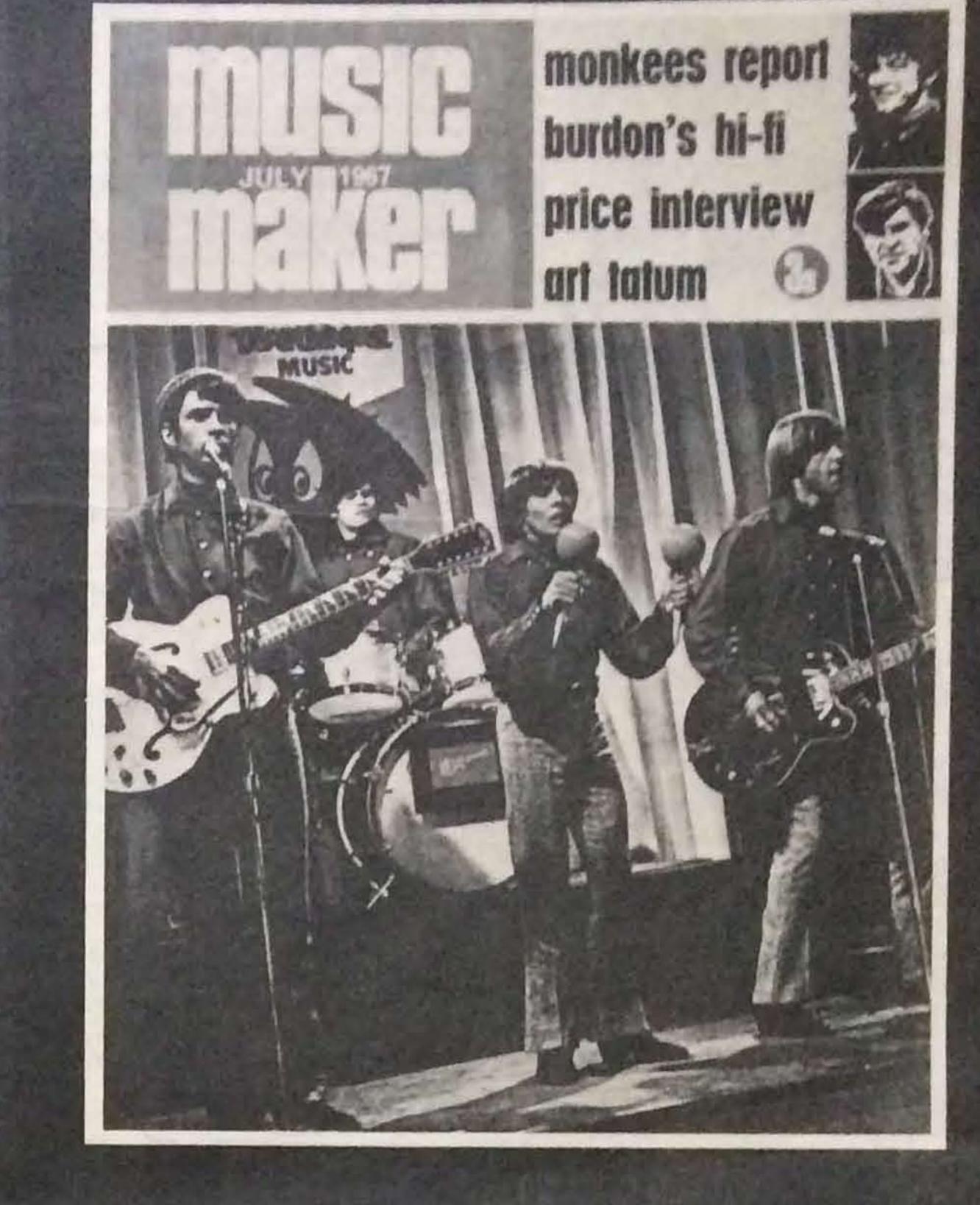
THE ACTION: "Shadow And Reflections" (Parlophone): Despite a few disappointing comebacks the Action never fail to make good records. Again this one is good and it gets better all the time. The sound soars back and forth as the harmonies fight for prominence in the shadows and reflections pattern. The harpsichord and horn breaks give the record a hard punchy sound which drives beautifully over the groovy rhythmic backing. There's a lot there -a good dance beat-and a very catchy song. It could be their first big one.

THE FIVE AMERICANS: "Sound Of Love" (Stateside): Their "Western Union" disc was a big hit in the States and got a lot of play here and now comes their follow-up. It's a typiccrew-cut American clean white soul sound, with the Jimmy Gilmer "Sugar Shack" organ riff, and some very obvious, easily concepted, nonsense back-up singing. Very uncreative group living on cliches. Well chosen cliches admittedly, and that might give them a hit.

THE CYRKLE: "We Had A Good Thing Goin'" (CBS): The Cyrkle have also got a clean sound but it's so much more imaginative and invoking and coupled with excellent production by John Simon, makes a gas thing every time. This single is right in the Cyrkle bag at the moment a happy, grooving, harmonious disc building slowly from start to finish. A very nice touch is the speeding up of horns and voices, giving the number a slipping or a gay Pinky and Perky lift. Nice sounds for just digging but not really hit material.

UNIT 4 PLUS 2: "Butterfly" (Fontana): Back with a Bee Gees composition come the Unit in close harmony and a sad sad song. Probably the most interesting thing is the number and it's blue, sad, Beatley overtones-stemming, no doubt, from its composers. The group do a good job on the whole although the opening bars promise a little more. If 'hey had broken the song down more and made various parts more distinctive, going out on a limb when they wanted the real "down" sound, etc, Unit 4 Plus 2 might well have had a hit on their hands. It just needed a bit more. Maybe the Bee Gees kept it for themselves

SANDY POSEY: "I Take It Back " (MGM): Miss Posey is developing into, possibly, a major talent. She definitely has a memorable and slightly original way of putting things over in between the hard Shangri-La's sound, or the sweeter Nancy Sinatra delivery. This is a split-tempo number about a chick chucking her boyfriend and then cracking up and taking back everything she's said. A little gooey but it's the kind of stuff dreamy kids dig



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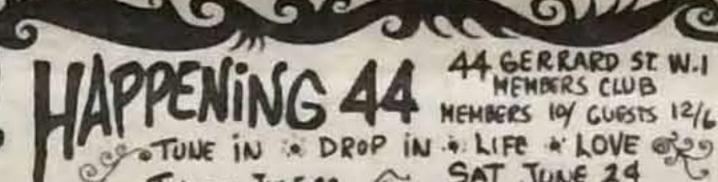
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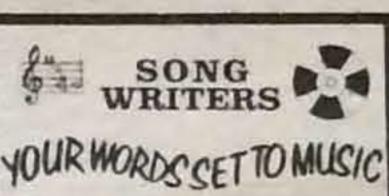
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GEORGIE FAME is amazing! Over the years he has made jerky progress, never in a straight line, but in fits and spurts. When he made "Yeh Yeh" many people thought it was a one-shot wonder, but after a long chart absence he bounded back with hits like "Getaway."

Then on the jazz scene he made the first hesitating steps with the

Harry South band leading to the appearance with Count Basie at the Albert Hall.

His ability to charge back to the top is a tribute to his talent. - ROSEMARY THOMSON, Southend, Essex.

congratulate Johnny Dankworth on his courage in putting "music before money." If he maintains this revolutionary principle he will, I am sure, get the musicians he wants.

I would point out that many traditional jazz musicians have operated the principle for many years, thus enabling the music to retain its integrity even in the jungle conditions of

DEADING the MM and seeing the Beatles' new album has sold over 250,000 copies, I wonder if there is any reason for it not being in the top five of the singles chart? - A. R. BLAKELOCK, Tonbridge,

Yes, it's an LP!

EVER since the advent of extraordinary

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one to revitalise the pop scene in a big way, who could surpass the Beatles' "rubbish and tripe." Now Miss Creek of Southgate (MM June 10) has unwittingly found the answer the cat next door!

I'm sure producer Denny Cordell will be frantic to hear this amazing new talent who sings better than the Beatles. He will be leader of avant garde pop for years! - S. GOODWIN, Reading, Berks.

THANKS Bob Dawbarn for putting present day pop into perspective (MM June 10). Psychedelic innovators like the Beatles, Who and Mothers Of Invention have really stood music on its head.

As a jazz fan I'm pleased to notice the way this music mixing with avant garde jazz. The Beatles' experiments are like a breath of fresh air. - D. EVANS, Coventry, Warwickshire.



FAME: "he bounded back with hits like 'Getaway'."

TECHNICALLY Mel Torme is a brilliant singer, but there is always a clinical coldness and lack of emotion about his performances. I cannot agree with Jack Hutton's statements (MM June 10), that "Torme is possibly the best ever male pop singer of his era," and that "he has eclipsed every American singer who has sung on stage in London, including Sinatra." Rubbish!

Surely no one can forget the magnificence of Sintra's London performance of 1962? He is the finest singer of them all. - R. GOLD-BAUM, London NW11.

AM heartily sick of jazz being drawn into discussions on pop as the supreme example of good music. As far as I'm concerned there is more bad music in the jazz field than any other.

Give me Bach and the Beatles anyday, and keep all those mindless, monotonous boring tenor sax players blowing cliches on "Cherokee" for twenty years.-HUGH DAVISON, Marylebone, London.

CO Frankie Vaughan, Tom Jones, Dusty Springfield and other stars have decided to get to Israel to entertain the troops. Well that's wonderful I must say! But haven't they got their priorities a little mixed up? After all Israel did win the war and soldiers flushed with such an easy victory hardly need entertaining.

These talented people should turn their minds to the refugees made homeless by this disgusting conflict. They should arrange a charity concert to raise funds for these people. I'm not anti-Israel, only on the



SINATRA: "magnificen?"

side of the suffering. -DAVID WALLACE, Romford, Essex.

IT was wonderful to read such an unbiased view and tribute to Gene Krupa (MM June 17), a man who has achieved fame on his

I must say Max Abrams summed it all up by saying "nobody knows it all" and would like to add: "In every drummer there is a bit of Gene Krupa." -RAYE DU-VAL, Battersea, London.

merit, talent and popularity.

DROCOL Harum must have a fantastic public relations team, far superior to the people responsible for releasing Percy Sledge's recording "When A Man Loves A Woman" in 1966. JOHN R. MARSDEN-WHITE, Thomas More Club, Chelsea, London.

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BAKER: "excellent drummer"

WHY do armchair pop critics never offer construct ve criticism? There are many excellent players on the scene. There are good drummers like Ginger Baker and Brian Ben-

nett and the same annlies to singers and guitarists. There is much nood to be found on the pop scene if people take the trouble to look and not expect today's scene to breed the likes of Jess Stacey Eddie Lann and Gene Krupa

-MICK O'HARA, Erith, Kent. . LP WINNER

COME groups are the curse of the promoter. They lose his goodwill and reputation abuse his premises, scrawl filth over dressing room walls, arrive late, play short sets, spend hours packing un" and in extreme cases ruin the promoters liveli-

My club has never fatled to pay a group on any occasion yet in January, thirteen groups failed to aquear as advertised and only fifty per cent had

genuine excuses. What recourse has any promotor not against these people? promoters' union? - KEVIN DONOVAN, The Place, Hanley,

groups, agents and managers

gagements cancelled at very

Stoke-on-Trent. with reader Tony Shorrocks of Sussex University about the

treat college engagements.

WHOLEHEARTEDLY agree cavaller manner in which some

However, they could save themselves a lot of trouble by ensuring the signed contract they receive is sinned by the group and not some irrespons-

Also check with the group a

Brian Auger got a replacement date from a college but a locked hall!-DAVE BACK-HOUSE, Cana Variety Agency. London W1

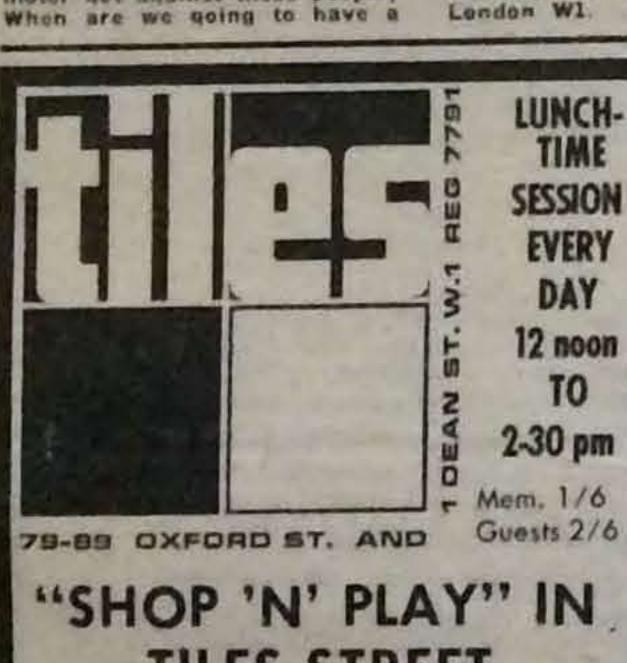
ible intermediary.

week prior that all is in order, and that they know the college's phone number or venue if the bandwagon breaks down. But the fault is not always with the groups. We have had groups like the Brian Auger Trinity, Rick 'n' Beckers, Lucas and the Mike Cotton Sound. Action and Summer Set hooked to colleges only to have the en-

the Summer Set turned up at

pop. Welcome to the club Johnny! - STEVE LANE, Southern Stompers, Harrow, Middlesex.

talent the Beatles we have waited patiently for some-



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