

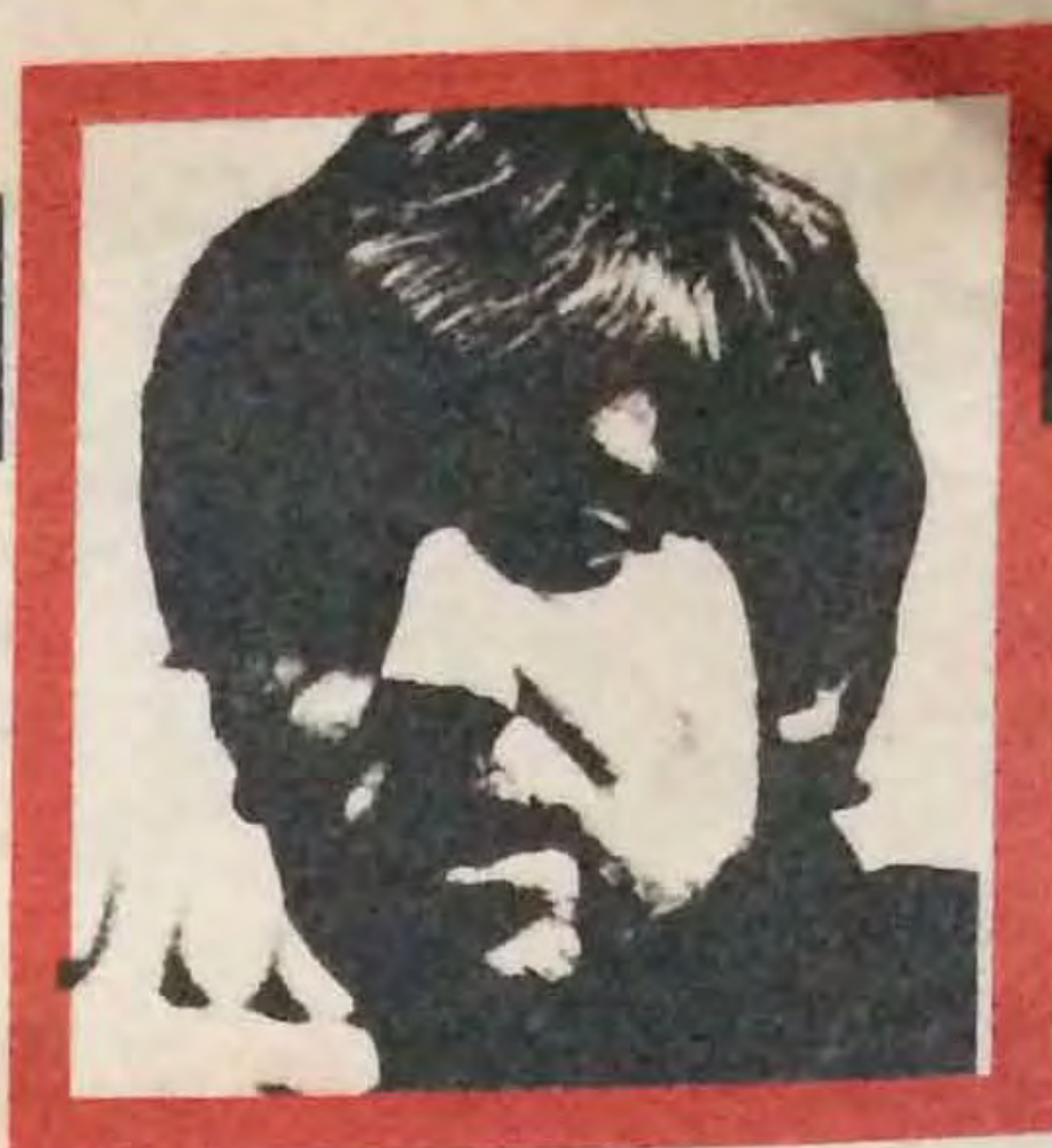
Melody Maker

July 15, 1967

9d weekly

NASH BLIND DATE

PROCOL



SPLIT UP - TWO QUIT!



NEW HENDRIX SINGLE IN AUGUST



A NEW Jimi Hendrix single will be released next month to coincide with the group's return from the States.

The title is "The Burning of the Midnight Lamp" which is released on August 25.

The group return to Britain on August 23. They are currently touring America with the Monkees.

No B side has been set at present.

The single is one of twelve recently completed Hendrix compositions which the group have been recording with co-manager/producer Chas Chandler, in Los Angeles.

PROCOL HARUM has changed two of its personnel — guitarist Ray Royer and drummer Bobby Harrison have left the group.

CHANGE

They have been replaced with Robin Trower, aged 21, on lead guitar and drummer Barry Wilson, aged 20. And Move manager Tony Secunda has been appointed co-manager of the group.

The change follows disagreements over policy between co-manager Keith Reid, who formed Procol Harum with Gary Brooker,

Drummer, guitarist go 'on amicable terms'

and former manager Jonathan Weston.

A statement issued on Monday said: "The split was on amicable terms. Tony Secunda has been appointed co-manager of the group with Keith Reid. The group will be resuming work this week on recording sessions for a new single and their first LP."

But Procol Harum will not be seen in Britain "live" until the autumn,

said the group's publicists. They are to visit six European countries in six days next month for TV appearances.

DROP

"A Whiter Shade of Pale" — which dropped from number one to number two in the MM's Pop 30 this week — has sold two and a half million copies around the world.

PROCOL PROBE:

WHY THE SPLIT HAPPENED — p9



REID: policy

SWINGIN' AT NEWPORT

LEONARD FEATHER REPORTS—PAGE 8

POP 30

MELODY MAKER

- 1 (3) ALTERNATE TITLE Monkees, RCA
- 2 (1) A WHITER SHADE OF PALE Procol Harum, Deram
- 3 (—) ALL YOU NEED IS LOVE Beatles, Parlophone
- 4 (2) THERE GOES MY EVERYTHING Engelbert Humperdinck, Decca
- 5 (5) SHE'D RATHER BE WITH ME Turtles, London
- 6 (10) IT MUST BE HIM Vikki Carr, Liberty
- 7 (4) CARRIE ANNE Hollies, Parlophone
- 8 (7) PAPER SUN Traffic, Island
- 9 (9) CROOVIN' Young Rascals, Atlantic
- 10 (20) SEE EMILY PLAY Pink Floyd, Columbia
- 11 (8) HERE COME THE NICE Small Faces, Immediate
- 12 (14) SEVEN ROOMS OF GLOOM Four Tops, Tamla Motown
- 13 (6) OKAY Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 14 (15) STRANGE BREW Cream, Reaction
- 15 (18) RESPECT Aretha Franklin, Atlantic
- 16 (11) DON'T SLEEP IN THE SUBWAY Petula Clark, Pye
- 17 (13) IF I WERE A RICH MAN Topol, CBS
- 18 (12) THE HAPPENING Supremes, Tamla Motown
- 19 (26) TAKE ME IN YOUR ARMS AND LOVE ME Gladys Knight and the Pips, Tamla Motown
- 20 (19) SWEET SOUL MUSIC Arthur Conley, Atlantic
- 21 (16) SILENCE IS GOLDEN Tremeloes, CBS
- 22 (—) JUST LOVING YOU Anita Harris, CBS
- 23 (30) LET'S PRETEND Lulu, Columbia
- 24 (22) I'LL COME RUNNIN' Cliff Richard, Columbia
- 25 (21) WHAT GOOD AM I Cilla Black, Parlophone
- 26 (—) SAN FRANCISCO Scott McKenzie, CBS
- 27 (17) WATERLOO SUNSET Kinks, Pye
- 28 (25) ROSES OF PICARDY Vince Hill, Columbia
- 29 (24) FINCHLEY CENTRAL New Vaudeville Band, Fontana
- 30 (29) SHAKE Otis Redding, Stax

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POP 30 PUBLISHERS

1 Screen Gems, 2 Epic, 3 Northern Songs, 4 Brunswick, 5 Robbins, 6 MCA, 7 Giffels, 8 Island, 9 Sparta, 10 Magdale, 11 Ayakok, 12 Sire, 13 Linn, 14 Dralibus, 15 Shapiro Bernstein, 16 Westbeat, 17 Valando, 18 Carlin, 19 Carlin, 20 Copyright Control, 21 Ardmore and Beechwood, 22 Chappell, 23 Carlin, 24 Ardmore and Beechwood, 25 Carlin, 26 Dick James, 27 Davroy/Carlin, 28 Chappell, 29 Metrol, 30 Kaga.



BEATLES: 'Love' is their new hit.

TOP TEN LPs

- 1 (1) SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles, Parlophone
- 2 (8) THE MONKEES HEADQUARTERS Monkees, RCA
- 3 (2) THE SOUND OF MUSIC Soundtrack, RCA
- 4 (3) ARE YOU EXPERIENCED? Jimi Hendrix, Track
- 5 (4) MORE OF THE MONKEES Monkees, RCA
- 6 (7) FIDDLER ON THE ROOF London Cast, CBS
- 7 (18) A DROP OF THE HARD STUFF Dubliners, Major Minor
- 8 (9) EVOLUTION Hollies, Parlophone
- 9 (5) GREEN GREEN GRASS OF HOME Tom Jones, Decca
- 10 (1) MAMA'S AND PAPA'S DELIVER Mama's and Papa's, RCA

US TOP TEN

- As listed by "Billboard" Association, Warner Bros
- 1 (1) WINDY Music Explosion, Laurie
 - 2 (2) LITTLE BIT O' SOUL Frankie Valli, Philips
 - 3 (3) CAN'T TAKE MY EYES OFF YOU Scott McKenzie, Side
 - 4 (4) SAN FRANCISCO (SOME FLOWERS IN YOUR HAIR) Petula Clark, Pye
 - 5 (15) DON'T SLEEP IN THE SUBWAY Every Mother's Son, MGM
 - 6 (6) COME ON DOWN TO MY BOAT Fifth Dimension, Soul City
 - 7 (17) UP-UP AND AWAY Doors, Elektra
 - 8 (4) LIGHT MY FIRE Four Seasons, Philips
 - 9 (1) C'MON MARIANNE Procol Harum, Deram
 - 10 (1) A WHITER SHADE OF PALE Procol Harum, Deram

TOP TEN JAZZ

- 1 (1) SWINGIN' NEW BAND (LP) Buddy Rich, Fontana
 - 2 (2) JIMMY SMITH'S GREATEST HITS (LP) Jimmy Smith, Verve
 - 3 (1) DREAM WEAVER (LP) Charles Lloyd, Atlantic
 - 4 (8) LUIS RUSSELL STORY (LP) Luis Russell, Parlophone
 - 5 (7) SIXES AND SEVENS (LP) Jelly Roll Morton, Fontana
 - 6 (6) ANYTHING GOES (LP) Dave Brubeck, CBS
 - 7 (3) FOREST FLOWER (LP) Charles Lloyd, Atlantic
 - 8 (1) CHAPPAQUA SUITE (LP) Ornette Coleman, CBS
 - 9 (1) INDO-JAZZ SUITE (LP) Joe Harriott and John Mayer, Columbia
 - 10 (5) PLAY BACH Vol 2 (LP) Jacques Loussier, Globe
- Denotes imported record

TOP TEN FOLK

- 1 (2) NICOLA (LP) Bert Jansch, Transatlantic
- 2 (1) A DROP OF THE HARD STUFF (LP) Dubliners, Major Minor
- 3 (3) A PORTRAIT OF JOAN BAEZ (LP) Joan Baez, Fontana
- 4 (1) THE BOYS WON'T LEAVE THE GIRLS ALONE (LP) Clancy Brothers, CBS
- 5 (5) BOB DYLAN'S GREATEST HITS (LP) Bob Dylan, CBS
- 6 (6) THE BEST OF THE DUBLINERS (LP) Dubliners, Transatlantic
- 7 (8) DAVID McWILLIAMS SINGS DAVID McWILLIAMS (LP) David McWilliams, Transatlantic
- 8 (1) INCREDIBLE STRING BAND (LP) Incredible String Band, Elektra
- 9 (10) ALEX CAMPBELL AND FRIENDS (LP) Various Artists, Saga
- 10 (1) BLONDE ON BLONDE (LP) Bob Dylan, CBS

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

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GIANT JAZZ PACKAGE PLANNED FOR BRITAIN

TRUMPETER Ruby Braff, who tours with Alex Welsh's band in September, and the Top Brass package show which visits Britain later the same month are the first of an army of jazz instrumentalists and singers being imported by the Harold Davison Agency this year and next.

The agency's Jack Higgins, just back from the States, told the MM on Monday that he had finalised tour arrangements for Top Brass, Dave Brubeck, the American Folk Blues

BRUBECK, MJQ, BRAFF BOOKED

Festival, the Modern Jazz Quartet, Woody Herman, the Los Angeles Jubilee Singers and a number of solo jazz artists.

Clark Terry, Bob Brookmeyer, Doc Cheatham and Benny Morton are Top Brass hornmen. Pianist Nat Pierce, drummer Jake Hanna and former Basie bassist Eddie Jones make up the rhythm. In addition, the show will present trumpet star Maynard Ferguson with his Anglo-American Big Band. Top Brass opens at London's Royal Festival Hall on September 30.

Dave Brubeck's Quartet begins its tour at the Festival Hall on October 21 and winds



PAPA JOHN: wrote songs

Mama's and Papa's U.S. hit out this month

THE Mama's and Papa's next single will now be "Creeque Alley" which was a big hit in the States.

This is the record which was originally not going to be released in Britain. But an RCA spokesman said: "The demand was so great that we decided to release it here." It will be out on July 21.

The B-side is "No Salt On Her Tail". Both songs were written by John Phillips and "Creeque Alley" is about members of the group.

The song is also on the Mama's and Papa's new "Deliver" album, already released in Britain.

SPENCER SINGLE MYSTERY



A MYSTERY developed this week over Spencer Davis Group's new single.

The group's publicists announced that it would be "Time Seller" and would be released on Fontana on July 28.

But Brian Mulligan, press officer for Philips Records, said the record had not yet been scheduled and they had not even heard the track. "We cannot say we are releasing a record that we have not even heard," he said.

Philips Records had planned to release a track featuring Spencer with Stevie Winwood titled "Back With My Baby" on the same day. But this was cancelled.

Spencer told the MM from Budapest on Monday: "The record with Stevie was made ages ago I didn't know any-

thing about this at all."

"Time Seller" was written by Spencer, Eddie Hardin and Phil Sawyer. The group leave for their American tour on July 28. They will appear in concerts for five weeks.

Philips Records are to release an LP of old Spencer-Stevie material called "Every Little Bit Hurts" on the Wing label, costing 12s 6d. Stevie Winwood's Traffic release their follow-up to "Paper Sun" on July 28. No titles were available at presstime.

KIRK IN EXPO '67

ROLAND KIRK'S quartet have been added to the host of jazz stars booked for Jazz Expo '67, the Newport Festival in Great Britain which takes place between October 21 and 29.

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MATT'S CLUB

MATT MONRO, Geno Washington and the Ram Jam Band, and the Johnny Spence Orchestra guest in this week's Saturday Club (15).

Lulu, the Warm Sounds, and the Peddlars guest on Sunday's "Easy Beat" (16). Guitarist Jose Feliciano guests on next week's show (23).

PINK FLOYD MAY APPEAR AT 'OLYMPICS'



THE PINK Floyd have been approached by an organising Committee to appear at cultural and music 'Olympics' in Mexico in 1968.

It is rumoured that the Rolling Stones have also been approached by the committee to appear in Mexico while the Olympic Games are in progress. The cultural Olympics will include young chemists, scientists, artists and people in the world of music.

FLOYD

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HEATH BAND TV

THE Ted Heath Band directed by Ralph Dollimore feature on BBC Jazz Scene on Sunday (16). Others on the programme are the Ronnie Ross Quartet with singer Jeannie Lambe and trumpeter Keith Smith in Hear Me Talkin'.

Melody Maker

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BEATLES CRASH BACK INTO CHART AT NO. 3

THE Beatles are back in the chart. Their new single "All You Need Is Love" leaped to number three in the MM's Pop 30 this week — just three days after its official release date.

A spokesman for EMI Records told the MM on Monday: "The record has sold almost 300,000 copies already."

"All You Need Is Love" is the record the Beatles were seen recording by over 400 million viewers round the world in the BBC's Our World programme.

SINGLE SELLS 300,000

A spokesman for Nems said: "There is no news for the Beatles at present. There is nothing on the TV spectacular or their third film."

"All You Need Is Love" is the Beatles first single since "Strawberry Fields Forever"/"Penny Lane" in March and April.

merveille, who represents Manfred Mann, Dave Dee and Co and the Easybeats.

Asked about the report on Monday, Somerville said: "I don't want to comment on it at the moment."

SHADOWS RETURN

THE Shadows returned to Britain last week after a working trip around the world.

They visited Australia, New Zealand, Hong Kong, Spain, Israel and Japan during their trip. They are on Saturday Club on July 22, Blackpool

Night Out (30) and star in cabaret at Cranberry Fold Inn, Darwen, Lancs, from August 14-19.

EASYBEATS SINGLE

THE Easybeats' new single "Heaven And Hell" has been banned by the BBC — because of references in the lyric to "discovering someone else in your bed."

They were allowed to perform the song on several BBC shows last weekend, but with another line substituted for the original.

HERMITS FOR CANADA

HERMAN'S HERMITS were due to fly to Canada yesterday (Wednesday) to open their new North American tour at Calgary, Alberta.

They return in September to continue work on their film Mrs Brown You've Got A Lovely Daughter.

NEW FRANKLIN DISC

ARETHA FRANKLIN has finished her new single produced by Atlantic boss Jerry Wexler, who was also responsible for Aretha's worldwide "Respect" hit. As yet no title or release date has been scheduled.

Aretha's new album "I Never Loved A Man The Way I Love You" has been fixed for issue in England on the Atlantic label on July 21.

TOURS FOR GENO

GENO WASHINGTON and the Ram Jam Band play nine days in Scandinavia from September 30. They open in Copenhagen, Denmark and also visit Sweden, Norway and Finland.

Geno will also star in his own TV show from Copenhagen during the trip.

The band will be featured in a TV documentary for Intertel which is being filmed at the Ram Jam, Brixton next Wednesday (19).



BEATLES: nothing on the TV spectacular or third film



VAUDEVILLE BAND

Vaudeville Band off to America

THE New Vaudeville Band, who fly to America on July 22 for appearances through until November, have a new single released here on July 21.

The title is "Grain Street Green" with "Fourteen Lovely Women" as the B-side. Cliff Stephens wrote the A side and collaborated with Alan Blackby and Ken Howard, who write for Dave Dee and Co, on the B side.

The group open their appearances in America in Atlantic City and return to the Tropics, Las Vegas in October after appearing all over the States in cabaret. They return on November 10.

MIDEM IN CANNES

NEW YORK, MONDAY.—Every major American record company and publishers is expected to participate in Midem 2, the second international music and record market, to be held in Cannes from January 29 to February 3 next year.

The 1967 Midem was a great success and international manager Jean-Claude de Villery arrived in New York last week for meetings with top executives.

Midem 2 will have 3,000 delegates from 40 countries including Britain and the Soviet Union.

LATEEF HEADS LINE-UP FOR WINDSOR FESTIVAL

AN impressive list of jazz, pop, folk and R&B names has been lined up for the National Jazz And Blues Festival at Windsor on August 11, 12 and 13.

Among them are US jazzmen Yusuf Lateef, Zoot Sims and Al Cohn, British singers Jeannie Lamb and Otilie Patterson, the Danny Moss Quartet, Mike Carr Trio and Graham Collier Septet.

Groups include the Move, Small Faces, Cream, Pink Floyd, Jeff Beck, Zoot Money, Alan Brown and John Mayall. Demovian will be making an appearance with his own special Sunday afternoon show. Other star names on the bill are Paul Jones, P. P. Arnold, Bert Jansch and the Pentangle and Denny Laine.

WARHOL VISIT

ANDY WARHOL and the Velvet Underground, leading lights in America's West Coast psychedelic movement, will arrive in Britain at the end of August for four concerts and radio and TV appearances.

In exchange, Britain's John's Children will go to the States for ten days from September 4. The group will have a single and an LP released in



LATEEF

America to coincide with their visit.

RIMINGTON TOUR

A BLAST of brass from the Eagle Marching Band will greet British jazz clarinetist Sammy Rimington when he flies into London Airport on Monday morning (17) after a year in America.

Rimington will tour for six weeks with Barry Martyn's band, opening at London's Ken Colyer Club on Saturday, July 22. After the tour with Martyn, Sammy intends to form his own quintet.

TRUMPET LOSS

BANDLEADER Keith Smith is offering a ten pound reward for information leading to the recovery of his trumpet, stolen two weeks ago at the end of his band's session at Wood Green Jazz Club, North London.

The instrument is a nickel-plated Conn Constellation model (number H47882). The case was not taken with the trumpet. Meanwhile, Keith is working with a borrowed horn.

JOHN'S CHILDREN

A NEW John's Children single called "Come And Play With Me In The Garden" will be released on Track on July 21. Singer and songwriter Marc Bolan recently left the group to form his own group Tyrannosaurus Rex.

CUBISTS AT BARNES

THE Afro-Cubists will appear at London's Ronnie Scott's Club on Sunday (16). Future dates include the Bulls Head, Barnes (August 7) and the BBC Jazz Scene on August 27.



MULLIGAN

Mulligan makes short London stop

BARITONE saxist Gerry Mulligan arrived in London on Thursday last week on a private visit. He left on Sunday. The MM understands that Mulligan was here in connection with his wife's film activities. He is married to actress Sandie Dennis.

MORE CREAM?

A NEW "Cream type" group is being formed by ex-John Mayall guitarist Peter Green, and they will make their debut at Windsor Jazz Festival next month.

The group are to be called the Fleetwood Mack and include Mick Fleetwood (drums), Gerry Spence (bottle-neck guitar, vibes and piano) and a bass player yet to be enrolled.

Peter Green, aged 20, replaced Eric Clapton with John Mayall's Bluesbreakers about a year ago and has built his own considerable fan following. Mayall is now featuring 18-year-old Mick Taylor on guitar. Another recent addition is ex-Artwoods drummer Keef Hartley.

RIDDLE HERE

AMERICAN arranger-composer Nelson Riddle is in Britain. He flew into London last weekend and recorded a programme for BBC TV on Sunday.

Yesterday (Wednesday) he was due to record for BBC Sound. And tomorrow he does another BBC TV show, Matt Monro Meets Nelson Riddle. This latter goes out as Show Of The Week on Saturday, August 5. The other programme will be screened on BBC 2 on August 12. Both programmes are produced by Yvonne Littlewood.

MM'S OFF TO PRAGUE

FOLLOWING the success of the MM trip to the Berlin Jazz Festival, the Czechoslovakian Government has invited British jazz fans to the International Jazz Festival in Prague on October 20, 21 and 22.

The Melody Maker is offering readers a real bargain price trip to Prague—only 28 guineas, including the return flight from Luton Airport and Prague, good class hotel accommodation and reserved seats at the three days of concerts.

Starring at the Festival are: Roland Kirk, the Charles Lloyd Quartet, Kenny Clarke-Francy Boland Big Band and Sextet; Lockjaw Davis, Stuff Smith Trio and top Czech groups. The concert on October 21 will be a survey of Russian jazz with Russian big bands, combos and soloists.

A deposit of only £3 can secure you a place on this trip, but space is limited as only one flight will operate.

So write now for full details to Prague Festival, Melody Maker, 161 Fleet Street, London, EC4.



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CHRIS WAS NEARLY A MONKEE!

The RAVER'S weekly tonic

CHRIS ANDREWS, singer with Rupert's People, was nearly a Monkee. He auditioned when the Monkees were being formed but wasn't picked as "they didn't want two British Monkees." Davy and Chris are mates — he took over Davy's role in Oliver! in the States touring version — and when the Monkees were here Chris and Davy met up again.

Why couldn't Brian Sommerville say whether he was marrying Blossom Dearie and be done with it? There's flower power for you.

At Knokke, Dick Tatham insisted on speaking in French and Spanish. BBC's Brian Willey a dazed on the kart track. Publicist David Wynne - Morgan wore a white dinner jacket and got an order for icecreams.

Belgian announcer talked of "Gerry and the Spacemakers". Davy Mirror's Don Short paid 10s to get his lighter filled — and he doesn't even smoke.

When he's listening to a number, Mike Hennessey always sings the tonic note.

A burglar alarm waiting to be fitted was stolen from Alan Elsdon's new hand coach. Manfred's dog Oogie has wandered off. Tremeloas given keys to Jersey Shore City, Pennsylvania. Whoopee!

Wards Of Court get fan letters from Hungary and Yugoslavia. New Lawless Breed group headed by singer Sidney Golden.

Reader suggests we should give Flower Tokens instead of record taken for letters. The Thief of Bad Gog is at it again. Peanut Butter Conspiracy publicity quite sharp.

The Cana Variety Agency have received a brochure advertising hunting knives, daggers and swords and are puzzled. Why didn't Ringo sign? Brian Epstein chartered a jet to Belgium.

Arranger Johnny Spence stayed with Nelson Riddle in Hollywood. Pop fans getting very intolerant.

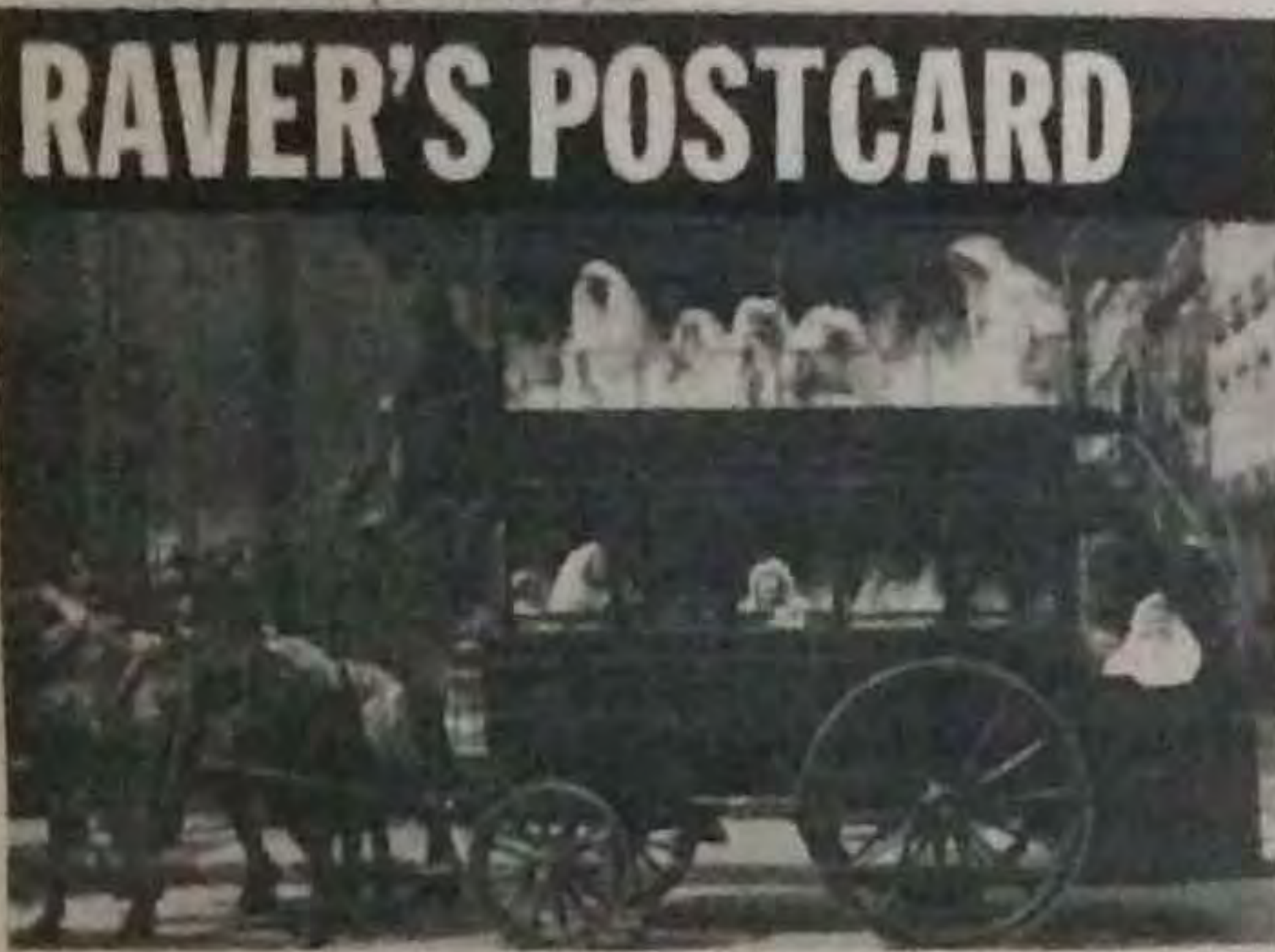
Procol Harum should have thrashed out their difficulties before they had a hit. Melody Maker on TV's What The Papers Say.

Roy Pellett, Eddie Edwards and Phil Franklin of Max Collie's Rhythm Aces thank Tom Jones for the lift he gave them in his Ralle on Sunday. Composer Richard Pennell is back in London this week.

Composer and music critic Patrick Gowers gave a party for Marty Paich and his wife on Sunday.

Look out for new group the Blossom Toes and their sound "Look At Me I'm You". Denny Laine's magnificent show at UFO almost had the gentle people rioting! The new Traffic single is titled "Smiling Faces" and it's in a rock and roll bag.

Look out for fantastic Small Faces follow-up — their strongest record to date — and a possible number one.



Are we right for Viv's dad?

Singer Gene Lettier is to play an Italian boy for a 12-week run in BBC-TV's Vcadesets series starting next month. Paul McCartney and John Lennon planning to spend a few weeks in America soon.

Two week tour for the Young Rascals mooted for October. Tom Jones manager Gordon Mills denies Tom will tour with Count Basie, but declines to name the American band he will tour with.

Rascals Dino Danelli took Kelli Moon to bear Miles Davis at the Village Gate in New York this week.

Pink Floyd and Julie Felix considering songs by the Piccadilly Line. Cliff Richard expected to do an LP of gospel songs.

At raving Beatles and Monkee party at Spakcay last week, George Harrison chanted Indian chants at Eric Clapton, Mickey Dolenz danced on tables flashing a mirror.

John Lennon sang a variation of "Lift Up Your Skirt And Fly" while Reggie King of the Action played "Camp Town Races" on Dolenz's banjo, accompanied by the Raver on spoon and plate.

Chris Jagger, Mick's brother, digs Lord Buckley's "The Nazz" well-known group becoming notorious for nicking stage gear. Fribble—The Art Of Gentle Activities is sweeping London. Fribblers can be recognised by their love of Purell, Freddie Cannon and Buddy Rich.

Bermondsey's boxing pub Colleen Bawn features the Tekneks group. Monkees' management insisted on a partition to separate Monkees and Jimi Hendrix Experience on States tour, but Monkees jammed with the Experience during flight.

Scott Club's Pete King on diet, and not before time. We'll be hearing Stan Getz at Ronnie's soon? Bill Eyden was drummer on "A White Shade Of Pale". Youth Jazz Orchestra

CAUGHT IN THE ACT

If Tell to You! Lateef is again the Memphis South Club's Fresh Street program, eighth month ago. His return there for a session which opened on Monday may have been less far-fetched, but it should be no less satisfying.

For his haunting set on Wednesday, Lateef stuck to the standard repertoire of his repertoire, but despite the feelings of having heard it all before (which I had, several times) he is a craftsman of skill and precision who is always interesting and can be very exciting.

His opening — Straighten Up And Fly Night — (featured on his latest album The Golden Flute) was mainly uncomplicated, full of light, unadorned tenor which swept the way through a simple set of changes and illustrated Lateef's powers as a conventional improviser.

"Angel Eyes" was taken on flute and there can be no doubt that Lateef produces the best flute tone of any of the jazz practitioners on this instrument. The gentle logic of his lines on flute (a quality which was also apparent in his ebb features) "Teguile In Mind" contrasted nicely with his more turbulent moments on tenor.

The long, familiar but nonetheless welcome "Number Seven" is more experimental than most of Lateef's material but it displays the highly disciplined touch of the mature musician that the multi-instrumentalist is.

Bill Eyden (dr), Stan Tracey (pno) and Ron Matthews (bass) were wonderful accompanists, especially the young bassist who produced some marvellous solos combining both arco and pizzicato techniques which aided considerably the mystical aura with which Lateef surrounds his more thoughtful moments. —BBE HOUSTON

Lateef sticks to the tired-and-true path



LATEEF: skill and precision

joined every second of the group's hard, driving exciting music. Starting with the tremendous "Come On Up," the whole stage seemed to seethe with colour and movement. Dressed in different colored, sharp suits the set danced and exploded in all directions with vocalists Jess Rodden performing sterling work in the front row.

The group retired through "Good Thing," "88," and the exciting "Headline News," and received a tremendous reception when they finished their first set with "Roll On," which is a comedy number of sorts.

The second half was just as fast with tenor sax player John Anthony joining around the stage with his black lacquered saxophone. Yet underneath all this show there was a basis of progressive and vibrant music, providing excellent entertainment. —TONY SLAUGHTER

DENNY LAINE

Clearly in the Electric String Band, crystal clarity in its founder member, singer/guitarist Denny Laine, the pop scene is to witness yet another exciting and creative musical phenomenon. Laine's control, talent, charm, depth, writing, everything marks him as an artist destined for enormous recognition, and last week's gigs at Blaises, Kensington on Thursday and London's UFO on Friday added fuel to the magnificent fire.

With his original and beautiful numbers "Soy You Don't Mind," "Ash The People," "Why Did You Come," "Catherine's Wheel," "For Spidee" and Denny titles it), snatches of "Spl. Pepper" or an Irish jig thrown in for your amusement, or "The Machine Song" a whining, sickening almost John Handy-like sound — Denny is supported by two violins, two cellos, bass and drums, and moves between the sky-high freedom of his own solos, the urgent and Dylanesque blue sound, or just the plain searing, soaring, dynamic drama injected by the increasingly involved and enthusiastic string players. Be sure to wear some flowers. —NICK JONES

ALAN BOWN

It was exactly one year ago that the Alan Bown Set got their first big break when they played at the Marquee, and on Tuesday they returned to play in a packed house, which en-



DODIE WEST: personality

BRITAIN SET FOR KNOKKE SUCCESS

IF Britain does not win the 19th European Song Cup Contest now taking place at Knokke-le-Zoute, Belgium, there is definitely no justice in the world. Not that the British are particularly outstanding. It's just that the other sides are so mediocre. With the exception of Holland, Germany, France, Italy and the worst I've ever heard at the annual festival.

They are years behind the times. One member of the French team actually wore a cowboy hat as he sang "Mule Train" and fired blanks from a toy pistol.

A Britain started off well by beating Belgium by a clear margin on Saturday after Friday's abysmal openers, Holland and Germany, had inflicted acute boredom on the audience. The Britishers have only to beat the Germans to reach the final today (Thursday).

Surprise hit of our singers is Rog Whittaker who scored heavily with "If I Were A Rich Man" and, better still, his own "Mexican Whistler".

Compliments for whistlers are not in our line, but Roger de- serves them. His whistling is marvellous and highly skilful. This could be a hit single.

Of the rest of the team — Lois Lane, Dodie West, Oscar and Gerry Marsden — Dodie exhibited a warm personality and was well received by the audience.

The whole British team was considering TV offers from several Continental countries after their first heat and Rog Whittaker and Dodie West are likely to fare well on the Continent after this contest.

Final prize must go to British MD Johnny Spence whose arrangements sounded about twenty years ahead of his rivals. Even the monumentally un-swinging drummer of the Francis Bay orchestra couldn't spoil them altogether. — JACK HUTTON

HEDY WEST

THE club room at the Black Bull is not large by provincial folk club standards but compared with most London club rooms it is a fair size. In last Thursday's terrific heat the crowd of enthusiastic hear Hedy West made it seem the size of our "smallest room".

Despite the discomfort, and sometimes it seems the enthusiasm and atmosphere of a club audience is in direct proportion to the physical suffering it endures. It was "systems go" from the first number by the resident Jen Four.

Hedy, although a superb ballad singer did not include so many ballads in her programme as I expected, singing more snippets and short songs illustrating different styles. Her playing of the long scale banjo was restrained and delicately complementary to her singing.

When she sang "Mistle Groves," the hush of the audience and great reception this traditional ballad received proves that, despite the apparent swing to folk blues or, alternately, instant Irish type "Seporah" a fine ballad well sung is still a winner.

Hedy was supported by Dennis O'Brien and Vanessa and the Chapter Three, now singing without Peter who handled the harmony. — JAMES DENNIS

Living the blues, Bluesbreakers style

JOHN MAYALL'S name is synonymous with dedication to the blues and the admiration that this quality commands was evident at the Beaulieu Jazz Club, Black Prince Hotel, on Sunday, where the Bluesbreakers stormed through two rousing sets.

Mayall captured the audience, conveying his feel for the music as he played, thought and lived the blues. The new group with young guitarist Mick Taylor, cautious but revealing great potential, and now augmented with saxophonist Chris Mercer (Imor) and Rip Kant (Lorton), created a rich, solid blues sound. Drummer Noel Hartley and bass-guitarist John McVie were forceful in the rhythm department.

"Oh Pretty Woman" got things moving before talents were well exposed in the instrumental "Driving Sideways." "So Many Roads" was Mayall in mean mood, and a couple of up-tempo numbers were well contrasted with the emotional build-up of "My Own Fault." John's nine-string guitar was featured on "Riding On The L and N," and the first set was closed with a number from the new Mayall LP, "Don't Kick Me."

John on harmonica was especially effective on Sonny Boy Williamson's "Checkin' On My Baby," and Chris Mercer's sax was prominent on "My Time." Highlight of Mick Taylor's guitar work was the instrumental "Snowy Wood." Mayall used his five-string guitar for "Man of Stone" before sliding it full blast for the Elmore James, Classic, "Dust My Blues."

The old favourite, "Chicago Line," gave John McVie the opportunity to get the most out of his bass guitar, and his solo,

alternating between sweet and savage, earned him a warm audience reception. With fans shouting for more the encore "I Can't Quit You Baby" displayed the excellence that makes John Mayall's Bluesbreakers Britain's foremost blues group. —CLIVE KIRKHAM

NEW FACES

THE New Faces will gain a lot in experience before their season at the North Pier, Blackpool comes to its end in the autumn.

For in addition to their own spot, Marie Gordon, Charlie McKay and Barry Greenway are first of all seen in the opening of "Shawtime" as singers; as dancers in the slick "Style" scene which closes the first half; and in the opening of the second half.

Despite this previous exposure, there is something about their own group offering which ranges from "Open Up Dem Peazly Gates" (through their latest release "Lace Covered Window" (originally a Russian folk song), to a closing medley of "Hang on Sloopy" and "Twist and Shout."

They are a bright, good-looking young trio. Marie's lead voice in particular being clear and strong. The Faces may be new, but they are going to please a lot of summer holiday makers at Blackpool.

Star of the show which opened on Friday last, is Dikie Henderson who cleverly mixes tried and tested gems with new material. Whatever your taste — Dikie has something for you. Lines: gave John McVie the opportunity to get the most out of his bass guitar, and his solo.

BRUCE FORSYTH

I DOUBT if Bruce Forsyth has ever worked harder than he did in the "Big Show of 1967" at Blackpool Opera House on Saturday. Opening nights are always a trial anyway — and with he and Millicent Martin carrying most of the show Bruce really had to pull out all the stops.

That he held the audience in a great tribute to his ability as a comper, comedian, singer, dancer, impressionist — and pianist. In the latter sphere his version of "Nola" was a high spot.

Versatility too was the hall mark of Millicent Martin's offering, perhaps a little more sophisticated than one usually sees in Blackpool shows. She danced (extremely well), supported Bruce in a comedy sketch, and in her own spot her numbers ranged from "Eleanor Rigby" through "The Shadow Of Your Smile" to "Make It Easy On Yourself". —JERRY DAWSON

ALAN BOWN

It was exactly one year ago that the Alan Bown Set got their first big break when they played at the Marquee, and on Tuesday they returned to play in a packed house, which en-



H.T. —

STANDS FOR HUBERT THOMAS, Lead Singer and Entertainer Extraordinary of this five-piece group from Gibraltar. The warm Latin temperament of the boys comes through into their stage act, for not only do they play the latest pops but also include their own brand of Spanish Songs, which Hubert sings with his individual charm and simplicity. The H.T. were voted the top group of Gibraltar and it is only in recent months they have come to these shores, where they have already mustered a strong following of fans, and with their shortly-to-be-released record, look like breaking into the truly international market as befitting such an international group.

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HOW NOT TO SUCCEED

PERSONAL
OPINION



CHRIS WELCH

If a team consisting of a time and motion study consultant, a psychiatrist, a lawyer and an accountant ever took a few years off their life by conducting an inquiry into the group scene they would come up with a highly charged report.

And the findings of the report would probably fill the average citizen with amazement that anybody ever achieves any success at all in the pop scene.

Blundering inefficiency rears its head at every turn, affecting the smallest to the most important groups. Few seem to know how to manage a group properly and most groups need as much managing as a bunch of lunatic apes loose in a kyak. And they need a lot of managing.

Artists regard the fumbling incompetence of their highly-paid manager, agent and publicist with a mixture of tolerance and contempt.

I remember one group who were booked out for a fortnight of gigs in Paris. On arrival they found no gigs, nobody had ever heard of them, and their "hotel" booked by their manager proved to be a brothel.

"We had a great time," said one of the group later.

GLITTERING

Managements spend months and vast quantities of money attempting to bust the chart with their group by fair means or foul. Often when glittering success comes, by their crass and insensitive behaviour, often flogging the group to death, the group cracks up and yearns for release, money or no money.

It's all very well looking upon Rockin' J. Hernia as a money-making machine or the juice-head who lays the golden discs. But there comes the point where after being booked three gigs a night for six nights a week, even Rockin' J. Hernia feels the time has come to scream: "Ahh!"

Some groups are booked out by managers who don't even help them get a van, reliable equipment or clothes that don't look as if they were found in a Wardour Street dustbin.

The groups arrive at gigs (sometimes) looking and sounding dreadful, probably being "turned-over" by both ballroom manager and their own manager. "Turned-over" is a euphemism for being robbed.

Cloth-headed inadequacy is also rife in the field of publicity. There are some excellent and brilliant publicists, all of whom buy drinks.

But there are some publicists who telephone journalists and say brightly: "What's the news?" Dry rejoinders along the lines of: "I was rather hoping you would tell me," fall on deaf ears.

SCOOPS

Blithering publicists promise scoops on the break up of an important group to eager journalists who then go home, only to read the whole story in the current issue of "Spick" as it arrives in a plain wrapper.

Half-witted publicists send pictures of groups with no captions, or pictures taken some seven years ago. They attempt to impart totally fictitious stories about unknown groups in weak attempts to gain publicity. They push all-time loser artists for years on end constantly ringing up to request massive campaigns on their behalf, with boring details and requests to send pictures by taxi if Sophia Catmeat enters the chart at number 29 and a half.

Artists also are idiots of the first order, not buying drinks, refusing to give interviews when they are important and constantly ear-bashing when they aren't. They develop violent hatreds for everybody in their group and try to go solo, then drift into obscurity, wracking what might have been a successful group in the process.

Some singers demand instant perfection from everybody, sack their backing group every other week, yet conveniently forget the fact they cannot physically sing a musical note of any description.

Other singers spend years talking about "the great scenes that lie ahead," get quietly stoned, loon about their local club and never achieve anything from one year to the next.

Journalists too are the biggest collection of boring, talentless, lumbering drop-outs ever to plague the earth, eternally being sick in the Charing Cross Road, and grassing on everybody they ever got on speaking terms with.

I am also the biggest drag I ever met, and couldn't even organise a pizza up in a pizza shop.

Having said that, I feel a lot better. Thank you and goodnight.

NOW VIKKI TRIES FOR A U.S. HIT

"I **BADLY** need a hit in America and this could be it," said Vikki Carr on the Transatlantic telephone line to Miami, Florida. She was talking about her British hit "It Must Be Him," high in the MM's Pop 30 this week.

"I have a lot of friends who are DJs, but I find it almost impossible to get my records played on the Top 40 stations," she said from the Diplomat Hotel where she was appearing in cabaret.

Vikki was "very thrilled and very, very happy" at the success of "It Must Be Him" in Britain — and she is hoping to come back to Britain towards the end of August for another visit.

EARLY

"But I don't know whether it will be just promotion or whether I'll be making any appearances," she said: "Everything is still in the early stages at present."

IRONIC

It seems ironic that Vikki, who has been singing in Britain regularly over the past two and a half years, should suddenly break big on record — while she's home in the States. "I think, though, that the television work I

BY ALAN WALSH

did in England a month ago must have helped the song a lot. "The song was found by my manager when he went to a Gilbert Beaud recording session on the West Coast. He brought it to me and I flipped and recorded it right away.

ADMIRE

"I think the success of ballads in Britain over the past few months has helped to make it move, too. I really admire Tom Jones as a singer — I saw him at the Talk of the Town and only Sammy Davis impressed me as much — and I think his 'Green Green Grass Of Home' opened up a lot of

avenues.

"The same with Engelbert's 'Release Me' and Harry Secombe's 'This Is My Song' — they helped to create a climate where ballads are successful.

CHANGE

"This plus the TV shows I did must have done the trick. I think perhaps that the public were ready for a change.

"Now I'm hoping the record will do well here in the States. I've done plenty of TV and cabaret work — but it's nice to sell a few records occasionally, too."

Vikki is not content to remain a "quality" artist as far as British audiences are concerned.

FINALLY

"I want to sell records, too. I've tried hard for a hit and now it's finally happened. Maybe now is the time for ballad singers to make the charts, as well as the groups."

After Miami, Vikki packs her bags and heads for Las Vegas for more cabaret. But singing is all she'll do. "I work too hard for my money to play those machines," she said.



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TOM JONES: "His 'Green Grass' opened up a lot of avenues"

Jazz Scene

CHRISTOPHER BIRD

WHEN the latest lusty, bawling infant to arrive on the British jazz scene, the Chris McGregor Big Band, played its third engagement at the Old Place a couple of weeks ago, it seemed as though the whole jazz world and his wife were there.

The word had spread round the grapevine that here was a band to be dug: a band bristling with fine young soloists like John Surman, Dudu Pukwana, John Muford, Jimmy Phillip and Malcolm Griffith; a band that, whatever its technical faults, was swinging together and producing music with that raw vital beauty which makes the best jazz of any school the living, creative thing that it is.

McGREGOR



CHRIS: fresh

THE NEW 'BOSS' MAN FROM CAPE TOWN

FRESH

It's just about two years ago that pianist McGregor arrived from South Africa with the Blue Notes after playing several months in Europe, including the Antibes Festival. The band was good, it was fresh, and it got good notices. But it died—there was just not the scene to sustain it. So much for swinging London.

"I don't know why this was," says Chris. "Somehow we got tagged 'far out,' although we looked upon ourselves as a fairly conventional unit; certainly we weren't considered avant garde or anything like that at home."

ASSUMED

"I suppose we tended to over-estimate the jazz scene here. From South Africa it looked pretty good and, of course, the liberal attitudes were an attraction so that we could go on playing together. We just naturally assumed that there would be the same sort of open mindedness to music here that there is to colour."

The end of the Blue Notes was a blow from which it took some time to recover, but about six months ago McGregor started to get things going again with Dudu Pukwana, for my money the most electrifying alto man around, and tenorist Ronnie Beer, another South African.

REGULAR

When Mongezi Feza, the pocket-sized African who plays the pocket-sized trumpet, returned from Switzerland earlier this year, the form of Chris's present sextet was set and he started to get regular gigs at the

Old Place. Their following has never stopped growing. This isn't a deliberate, clannish thing, but we never fully realised before how important our African folk background is to us. It is something that we have absorbed, maybe without realising it, since childhood. Back home there is music all around—and such a variety of music. It's an unconscious thing, but somehow it gives you a sense of direction, something firm to hold on to.

LEADER

"Not that we want to be put in a box. It's funny but some of the younger guys (Chris is thirty and studied for a Bachelor's degree in music at Cape Town University) expect me to knock the older generation. I don't see it like that. "I think it's wonderful what Ronnie Scott has got together here. If I was asked to play with someone like Roland Kirk, I'd love to do it. My music is my music, but that doesn't mean I don't want to play anyone else's if they're the leader and I respect what they are doing."

RELAXED

Passionate, concerned about his direction though he may be (on several occasions John Jack, unflappable mine host at the Old Place, has shut him in at some wee small hour in the morning long after the rest have gone, to continue working things out at the piano), off the stand he is a relaxed and amiable man with none of the paranoid, chip-on-the-shoulder, attitudes that one associates with musical pioneers.

"At the moment I'm playing in a pub off the Old Kent Road three nights a week. With a wife and three-month-old daughter you've

got to do something, man. There's a drummer and we have quite a ball. "When the singers get up I give them those big thundering chords—they love it. It's the nearest thing there is to real folk music over here."

MOODS

Is he too easy going to lead a big band? Is there a contradiction between this and his "free" music? "I believe that music is its own discipline; if people want to play with me they'll play. I'm not interested in that highly organised, compositional aspect of big band music, I go for moods, for feelings and textures and most of my things are very sketchy. That way the guys themselves can contribute more to what's going on."

METHOD

"Of course, if we could play more often, things would get together even more, but that's not the main point to begin with. There are plenty of sound historical precedents for the McGregor method. The New York musicians said that the first Basie band was too rough to be true, the verbal badgerings and scraps of paper of Mingus and Monk have borne rich jazz fruit and one also remembers that even Ellington is no task master, and that, like Topsy, his early bands "just grew" in response to musical needs, not preordained blueprints."

BOILING

A few months ago McGregor told me that his biggest regret after the smallness of the scene over here was that there was no "boss" of the younger musicians, no one to look up to who kept the temperature boiling like a Mingus, a Miles, or an Ornette.

That was a few months ago. Although this modest man would hate you for suggesting it, it's just possible there is one now.



BELLSON: "I'd like to come here and play some concerts with a full orchestra."

[It is so long since I first met Louis Bellson—I was at his wedding party when he married Pearl Bailey in London in 1952—that I find it hard to realise he had not played drums here until his visit with Jazz At The Philharmonic in December.

But that is the case, and when I talked to Bellson at London's Royal Garden Hotel last week he was regretting that his debut in Britain had not been made with the Ellington orchestra. Not that he hadn't appreciated appearing with JATP. He'd enjoyed it.

Conversation wasn't all that easy because platoons of young fans kept up a barrage of screams for the Monkees whose London habitat was one floor below the Bellsons. ("It's unbelievable," said Louie. "It starts at seven am and they don't finish until nine at night.")

But to return to JATP and Duke: "Norman Granz is always a delight to work for, and I thought we did a good job on that tour. It wasn't, you know, every man for himself."

"It's just that I feel my first appearance in this country should have been with Duke. I mean, it would have made such an impact with that band, because of the tremendous drive and communication we had."

"I was supposed to come on the trip. I'd been with the band seven or eight months, and the reason I didn't make it was that I had dates contracted with my own band and with Pearl around the time of Duke's tour."

Was that Bellson's only reason for leaving the band? "Certainly it was. These were concert dates, an annual thing we do. Pearl was wonderful about it; know, I hadn't been to England with Duke, and how much the band means to me, she

BELLSON

DRUM CONVERSATIONS WITH MONKEE FAN ACCOMPANIMENT

MAX JONES

was prepared to do the jobs without me. But it couldn't be fixed. We'd signed for the concerts and they said tickets had been sold on my behalf. So I had to leave the band."

I've heard Bellson say, on more than one occasion, that the periods he's spent with Duke have been the greatest of his career.

"Well, my first time with the band was in '51, when I stayed two years, and the second was last year. Both times I wanted to stay longer but had so many jobs to do. But they really were highspots for me. I've been so happy with that band."

"I just enjoy working with it so much. The communication with Duke, whom I've always admired, and the feeling between the band and me were truly tremendous. We had a great thing going on and off the bandstand. The relations with the musicians were happy, and still are."

"As for Duke: he's just beautiful. Recently he called me, a few months ago, asking me to rejoin the band. How do you say 'No' to someone like him? But now they

want me to do this big band thing on a semi-permanent basis, it's quite impossible for me to go with Ellington's band."

"All I can say is, any associations I've had with Duke have always been happy ones. We just happened to hit it off. Now Duke has told me: 'All you have to do is pick up the 'phone.' It's the biggest honour to me, to know I'm welcome in that great band."

Talk of Bellson's big band was something else I'd heard much of, and there was mention of a symphony performance and a jazz ballet. Louie was happy to explain.

"I'd like to come here and play some concerts with a full orchestra. The work would be a suite of mine called 'Bitter Sweet.' It involves me as the principal soloist, and is for the full symphony orchestra with one sitting-down drummer and four more percussionists."

"In order to perform it I had a special set of drums made for me by Rogers. It consists of 15 drums. There are five bass drums; all different sizes, 24 inch, 22, 20, 18 and 16. Then there's five different snare drums ranging from piccolo size to Molto grosse. Then we have tom-toms, again from small to big."

"The bass drums are arranged in a semi-circle with five separate pedals, and I use my feet like an organist does."

"This work has never been performed in public but we had a rehearsal in Los Angeles last year. It would be wonderful to do it in Britain, and I'd like it to be a world premiere."

"As for the big band: this, like my small group, is something I work with regularly. But now they want me to keep it going. To kick off with, I'm doing a couple of albums in the late summer. They're for Columbia. "It'll probably be a regular lineup: four trumpets, three trombones, five saxes and rhythm. But I want to create an identifiable sound. "The important thing here is that I don't want to get in the field of just selling re-

ords and making some money. All of us like money, of course, but I want to contribute something musical rather than make some junk that sells."

"In particular, I'd like to present some decent music to the young people because I don't feel they are offered much good music today."

"So that's one of my ambitions. Another is to come here with Duke; another is to come with my own band, and others are to perform my suite and also my jazz ballet in Britain."

"So far as putting over good music to the young is concerned—I believe it's about our last hope now. Really this may be our last fling."

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LEONARD FEATHER

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Jazz Festival

CENTRE
PAGES

RADIO JAZZ IS ON PAGE 12

NEW POP RECORDS

HERMAN'S HERMITS: "Museum" (Columbia). Herman meets Donovan! Yea, the kingsized Davy Jones has moved on into an extremely rewarding folk rock groove, well away from the milkyteeth image of inner cleanliness and Mrs. Brown and her interminable lovely daughters. The song is written by Donovan Leitch and Peter Noone sings with such Donovan inspired emphasis that casual listeners might well make the gross error of confusing the two lads. There is excellent production by Micky Most involving brass and guitars in the "Mellow Yellow" tradition, but unfortunately the words are buried in the track, preventing the message being adequately conveyed. Of course this may be due to the dead cat I am convinced is mouldering in the works of the MM official record machine. Meanwhile, bravo, Peter. It may not be a "biggie" as they say in pop parlance, but by Jupiter it's got rhythm.



HERMAN: sings with Donovan-inspired emphasis.

Herman meets Donovan—and it's got rhythm

FRANK IFFELD: "Up—Up And Away" (Columbia). Following my brilliant and perceptive predictions that the Monkees wouldn't get a hit and Jackie Trent will have a number one, I now bravely proclaim that this is a song that will echo round the world for months on end. Factually speaking, Frank has made a nice chugga beat groover with romantic overtones that will please Iffeld fans but won't really dent the chart. It's not a strong enough song and the arrangement is too overpowering. Take a bass, drums and harmonica and see what happens Frank.

JEFF BECK: "Tallyman" (Columbia). Nice introduction featuring powerful drums, then come the mighty duo, Jeff and Rod Stewart, harmonising a typical Graham Gouldman song, while Jeff contributes that strange guitar sound he is developing. Jeff's guitar is sounding more "human" everyday, while retaining touches of Les Paul. Not as strong as "Hi Ho Silver Lining" but a good production that will serve Jeff well. Rod Stewart also deserves praise

for helping to make Jeff's little group a happening scene.
JET HARRIS: "My Lady" (Fontana). Welcome back Jet, the giant of the old Cliff and Shadows days, with a modern hip sound that might help him back to stardom. It's a Trogg Reg Presley song with Jet singing along with Pete Gage, playing bass and jaw's harp. There are some strange noises, fuzz guitar and one of those hypnotic beats that gets them at it wherever juke boxes shake the foundations. Let's hope it's a hit.
DAVID BOWIE: "Love You Till Tuesday" (Deram). Dave Bowie is one of the few really original solo singers operating in the theatre of British pop. He writes very unusual material, he's good-looking, and while his voice has Anthony Newley connotations, it matters little while he makes fine songs of this ilk. And if you don't know what ilk means, it's like having a hit record man. Very funny, and deserves instant recognition.

MITCH RYDER: "Joy" (Stateside). Mitch Ryder seems to be modernising his approach. From rock and roll he is progressing into Tamla Motown, and it won't be long before he catches up with the rest of the world. This has such a compulsive beat, and so many surprises in the arrangement it will make considerable impact in discotheques, and may even earn him a place in the chart.
VINCE HILL: "When The World Is Ready" (Columbia). Heartfelt ballad plea from Vince for a better world for us all to live in, and who can argue with sentiments like that, especially when as Vince says, "What is the world waiting for?" Sitar is used rather inconspicuously in the backing which in my view detracts from the "message" but certainly helps make a distinctive sound. A hit.

JIM REEVES: "Trying To Forget" (RCA Victor). Gentleman Jim in a ghostly performance that spirits down the years with a haunting melody. It's a remarkably short track that has been culled from the archives, but at least enables us to hear his rich voice once again and might even make some more money for the record company.

GARNET MIMMS: "As Long As I Have You" (United Artists). Mr. Mimms swings along with a rousing piece of organ and brass shouting that sounds just like the sounds that used to emit from clubs like the Marquee, when the Animals, Mark Leeman Five and other groups held sway. A dated sound, but pleasant may nostalgic. "Go Mimms, Go," is the cry as this screaming "live" performance builds up to a climax.



CHRIS WELCH SORTS OUT THE NEW SINGLES

BANDS, AND THE FACES OF FAME

LPs

GEORGIE FAME: "The Two Faces Of Fame" (CBS). The two faces of Fame are (a) the cat sitting at the organ spurring on a swinging small band and shouting modern blues and soul, and (b) the solo singer out front of a big band stretching his vocal ability and influences to the limit. It's up to the listener to determine which he prefers and the easiest way to do this is to compare the tracks recorded here both with Harry South's Big Band and Georgie's own group, "live" at the Royal Festival Hall and in the studio. A whole battery of "British and Best" jazz talent is arrayed behind the vocalist, and sometimes when they have the chance to come forward there are some great moments. Peter King (tenor) plays beautifully with Gordon Beck (piano), Jeff Clyne (bass) and Terry Oxley (drums) on "You're Driving Me Crazy" and "Do It The Hard Way" etc. The big band roars on familiar South scores for "Keep Your Big Mouth Shut" etc and the Fame band plays nicely on "River's Invitation" and "El Pussy Cat."

JACK JONES: "Lady" (London). The albums flow regularly from Jack Jones—all beautifully sung, tasteful, offerings from a fine singer. Why then, doesn't Jack Jones rate higher in Britain's eyes? Who knows, except it's a great pity. This is another beautiful selection of songs and can afford to stand on its merits. Titles include: "Free Again," "If You Never Come To Me," "And We Were Lovers," "Afraid To Love," "Brother, Where Are You?" and a poignant "If You Go Away."

MARTY ROBBINS: "My Kind Of Country" (CBS). Marty's kind of country music deals with lost love, broken hearts; so there's a mournful note running through the album. Sorrowfully entertaining are these tracks however, and Marty's really singing country blues. Great. He weeps through "Sorting Memories," "One Window, Four Walls," "Working My Way Through A Heartache," "Sixteen Weeks," "Another Lost Weekend" and others.

SWINGIN' GENTRY SINGERS: "Pop Goes The Country" (London). It may have sounded good on paper: great country songs sung by a choir. But the final result sounds trite and a lot of the subtlety of the music is lost. Recorded in the States, it sounds like the Black and White Minstrels doing a cowboy excerpt for their show. Enough said?

No jams in sight for Stevie and Traffic

THE paper sun begins to sink below the chart horizon but as each day is born queues of fans await the happy, happy day when Chris, Dave, Jim and Stevie slip the magic ring off their fingers and become visible to us all again.

But what's going on? How long is it going to be before Traffic reveal themselves in all their glowing glory? I mean will they ever be able to pull themselves away from the gentle inspiring, natural peace of their small cottage nestling in the Berkshire Downs — and head back into the city where traffic is nothing but hot sweating metal and signs that say "No" instead of "Go."

Last week colourful, gentle, groovy Traffic flowed into London for their weekly shopping and visit — one day a week is enough—and smiling, bearded Stevie confirmed the reports that it was going to be a long while before the appetites of followers were satisfied.

RELAX

"At first I had no intention of being in hiding for so long. I just wanted to relax and rest after being with Spence so long. Those one-nighters are exhausting scenes," sighed Stevie, "but we're not neglecting anybody. We hope people aren't going to get all possessive. We'll be playing when we're ready. It'll be much better that way."

For Chris Wood (sax & flute); Dave Mason (guitar); Jim Capaldi (drums) and Steve Winwood (organ & bass) the traffic lights are bright green, the signs say "live your life," and there's no limit upwards, outwards, inwards, forwards or backwards. For Traffic there is no speed limit and their life in the country since April has given them the speed.

PEACE

"It's the peace of the place. The environment is the whole scene. Just playing. Anytime day or night. There's no noise hang-up and in fact we're still waiting to get this stage built in the open-air," said Stevie.

What exactly is going into Traffic's music?

"Well, it's the exhaust pipe scene. It's all your influences coming out with your own little bit added. I mean everything you write is just an interpretation of influences. Everything you have dug goes in one part of your head and the exhaust pipe is your release for ideas based and cultivated on your experiences.

BORDERS

"Our main aim is to communicate. We feel this is most important in our music at the moment. Pop revolves round the chart but let's face it some pretty far-out things get into the chart. There is no limit. There are no borders. We want to communicate. Firstly between each other, we have that now, and now the aim is to get communication between us, as one body and everybody else as another.

"I think eventually the thing is to show the public ourselves, what we are. Our whole scene is to show them where we're at. When we've done that that's when we finish, blow-up or die," said Stevie philosophically.

"This is what we're doing on records as well. We're showing the public where we are at the moment. What we're digging at the time. That's why I never want old records to be issued — that's a terrible drag."

IDEAS

"We want to be free," said Chris, "we want to do what we want. To get over to people new ideas and things ahead of the rest of the business. As long as we are ahead that means something to us, which is the main thing."

How about the group's newest recordings?

"Well we've finished the new single" said Stevie, "it's

OUR WHOLE SCENE IS TO SHOW THEM WHERE WE'RE AT'

new, different. It's another direction but really the only way to talk about music is by comparison and I don't want to compare it with anything yet. But it's a happy song. We've also started on the LP. You can't do things on a single that you can on an LP. A single has to be a complete thing really, whereas an album gives you more room to spend time on each scene. I think different people listen to LPs. Most people when you mention a group immediately think of their single. But if you're interested in the group as people then you'll probably listen to their albums. I think LPs are getting more and more important in England."

HAPPY

Naturally Traffic's first album will be one to watch for and so will there first nerve-wracking live appearance in England. Until then the group will roll happily on up their free, wide highway stretching to eternity — and there's not a traffic jam in sight if you're on the right, bright-light, road. — NICK JONES.



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BLIND DATE

NASH

Holly Nash is a perceptive person with a progressive philosophy and a straight thinking serious outlook on the pop world. Some records Graham thinks really shouldn't be allowed to exist—others are an essential and rewarding part of the musical

milky way, or he encouraged at all times. Graham's Blind Date was conducted with serene seriousness and he listened quietly and deeply before passing any judgment on the week's new singles in Blind Date.

singles out the new pop singles

DAVE DAVIES: "Death Of A Clown" (Pye).

Oh, d'you hear it go slightly out of tune at the end there? Very good record though. Dave Davies, "Death Of A Clown." Very well recorded. He has a very good voice man, and he's sounding very confident on this record which is good. I like it very much. The recording technique is very good. That's my sort of song. A top twenty hit, definitely.

FRANK IFFELD: "Up-And-Away" (Columbia).

Very good for Frank Iffeld. Very good. The recording technique is a gas too, perhaps they're catching up. Good. The song will be a hit—it's an obvious hit—and it's nice to see Frank doing it this well and going up so. It's difficult to know what to say. He is so obviously a very good entertainer, and of course he makes a lot of bread—and you can't scoff at success. Yes, this is a very good sound for him, there's a bit too much echo maybe, in places but it gives you a feeling of floating in the clouds. There's a few other versions of the song about but I think this is right up everybody's street and should be a big hit.



ARTHUR CONLEY: "Shake Rattle And Roll" (Atlantic).

Arthur Conley ain't it? It's very nice for what it is. The original swung far better mind you. It'll probably get in the charts though. "Fraid so. It's plastic."

THE WHO: "The Last Time" (Track).

(Telephone rings right in time with the record.) Did you hear that? Incredible—right in time. Beautiful. I dig the sentiment of this record—it's acceptable but I really don't see the point of it. I mean if the Who wanted to say something they might just as well have stood up in Trafalgar Square and said it. I take the sentiment well though.

JEFF BECK: "Tallyman" (Columbia).

Oh yes, that must be Jeff Beck. It's not as immediately good as "Hi-Go, Silver Lining," but it gets pretty good as it goes on. I think he must be a difficult guy to record—it may be because he hasn't got the ability to sing. But he's getting there. I just wish he'd stop spending so much time com-

THE BEATLES: "Baby You're A Rich Man" (Parlophone).

(Listens to whole record before uttering a sound.) Phew! Utterly brilliant. Too much. Unbelievable. They make me want to give up making records ever again. Their recording technique is just, phew, too

much. Lennon's voice... just well what can you say? It's pointless talking about it.

THE TROGGS: "Hi Hi Hazel" (Page One).

Are you kidding me? The Troggs? I'm sorry (Removes record for scrubbing.) I swore that I'd never do that. I hate people who take the records off before they're finished but you can't expect me to take that after the Beatles. It's very sad. I'm going to start making records again now! That's just... ugh! What can I say. I don't want to be unkind to the Troggs, they're obviously trying their best.

JONNY ROSS: "Too Much Love" (Columbia).

Quite thankful when that ending came—it took a long time! I thought it would never finish. It's a comedian turned scrooge turned singer turned magician. No, I really apologise for taking off the Troggs' record—I was being unfair but I was feeling on such a nice level after the Beatles that the Troggs were too much to take!

HERMAN'S HERMITS: "Museum" (Columbia).

It's Herman's Hermits singing a Donovan song. It's a little sad. I was at one of Don's sessions when he was recording and I think Mickie Most has used the same backing track and, I'm afraid, got Herman reading the words over it. Mickie's a very shrewd man. I think it's a drag. The words are very lifeless. It'll be a very big hit in the States. I don't really think anyone can do Donovan lyrics except Donovan. There's no feeling in the way Herman has interpreted them.

BEVERLEY: "Museum" (Deram).

It's Beverley. It just goes to show again that nobody can sing Donovan songs like Donovan. I'm sorry Tony Hall. I don't think that Don'll be very pleased with either of these versions. What a shame. You know man, if Don didn't think this number was good enough for a single then I'm sure it's not.

JET HARRIS: "My Lady" (Fontana).

Don't know who it is. It's disgusting. Who is it? Jet Harris. I can see what he's trying to do. I think maybe he'll stand more chance along these lines. You know this has got one or two nice things, but then it goes off. Maybe later.

NEWPORT '67 — AND THE MELODY MAKER IS THERE

SWINGIN' IN THE RAIN

BY LEONARD FEATHER



A raincoated Woody Herman swings at Newport

THEY dug it the moist. It was the only way they could dig it, for as George Wein pointed out, it was the wettest festival since the annual galas began in 1954. Between the mist, fog, damp, cold and downright downpours, you would have expected it to be a miserable weekend.

It wasn't, though. It was a delight. When it got too cold or rainy, thousands of fans remained in Festival Field, using umbrellas and blankets, drinking in one of the longest and best-assorted guips of music ever presented anywhere.

There were eight concerts in the four days (including three on Sunday, starting with a jazz mass sang by Father Clarence Rivers of Cincinnati, with a 50-piece choir from Boston college and the Billy Taylor Trio). The total of paid admission ran around 40,000, some 14,000 under last year, but because the Friday evening "history of jazz" show was made possible through a \$25,000 donation from the Schlitz Brewing Co, Wein says the festival did not lose money and the organization is still in very sound financial shape.

SHOWMAN

At least four groups scored major triumphs and earned wild standing ovations. Three of them were big bands; the fourth was an afternoon "vibes workshop."

Buddy Rich's band (with Dixie Gillespie sitting in for the latter part of his set) provided a stunning climax for the Saturday night programme with his "West Side Story" medley. Lionel Hampton had the closing night crowd in an uproar with his ensemble composed entirely of men who have worked with his various bands since 1940. Hampton, the master showman as ever, whipped band and audience alike into a frenzy with a set that included several blues at various tempos. There were solos by Joe Newman and Wallace Davenport on trumpets (Snooky Young and Jimmy Nottingham were also in the sections), Benny Powell on bass trombone, and, in a grand "Flyin' Home" finale, Illinois Jacquet playing the world-renowned tenor solo he had originated almost a quarter of a century ago. Milt Buckner, too, sat in for this one, and the excitement was such that even George Wein and Billy Taylor took turns at the keyboard.

A Sunday surprise was the Sharps and Flats. The 18 men, flown in specially from Tokyo, showed that the Japanese have a way with jazz not unlike their techniques with cameras and television sets: they can imitate the original article and even improve on it. This was not just second-hand Basie; it was first-class, original big band jazz, with several completely scrutable soloists. Most noteworthy was Housan Yamamoto, drawing exotic tones from a bamboo flute. In short, the Sharps and Flats were a natural.

NOSTALGIC

The fourth big hit was the Sunday afternoon session at which Red Norvo, Lionel Hampton, Milt Jackson, Bobby Hutcherson and Gary Burton played a couple of solo numbers each (splendidly backed by Billy Taylor's trio), then for a climax, their instruments ranged along the wide stage, took turns soloing on a long blues. Norvo, doubling on xylophone and vibes, was as sensitive and delicate as on the 1934 record when he returned nostalgically to "I Surrender Dear."

Traditional jazz reached its peak moments when Willie the Lion and Don Ewell faced one another across two grand pianos for one of the most stimulating stride duet sessions ever conceived. Ewell's style is so similar to the Lion's that it was like studying a mirror image. "The Birth of Bop," with Dizzy, James Moody, Monk, Milt Jackson, Percy Heath and Max Roach, had brilliant moments, but didn't quite come off as a unit. "The Fives Faces of Jazz," a matinee organised by Herbie Mann, blended the Near East, bossa nova (Luiz Enrique), Indian influences (Gabor Szabo), Germany (Albert Mangelsdorff, in good shape) and many others in a rewarding miscellany.

A complete listing of all the other participants would read too much like a telephone directory; let's just add the names of those who were in optimum performance level. They included Nina Simone, Sarah Vaughan, the MJQ, the Booker Ervin Quartet, the Bill Evans Trio, the Don Ellis band (even the meagre Monday matinee crowd of 600 roared its approval), the Wes Montgomery Trio, and even a bassoon solo by Illinois Jacquet. There was also avant garde music by Rolf Kuhn's quartet and Albert Ayler's Quintet, and a unique set by the 54-piece Milford Youth Band, from a small Massachusetts town, led by ex-Kenton saxophonist Boots Mussulli.

There were perfunctory sets by Brubeck, Miles and a couple of others. But the moments of disappointment were far outweighed by the hours of discovery, creativity and the sheer joy of hearing jazz in its now endless variety of forms.

One postscript of interest: a rock group, the Blues Project, rumbled onstage Sunday night and hurriedly took its leave only two tunes later. Rock audiences may dig jazz (witness the reaction to Charles Lloyd and others in San Francisco's Fillmore Auditorium), but the reverse doesn't seem to apply. However, the subtle blend of jazz and rock elements achieved by Larry Coryell, Gary Burton's guitarist, showed that this resistance may yet be broken down, if the music is intelligently conceived.



LIONEL HAMPTON/SARAH

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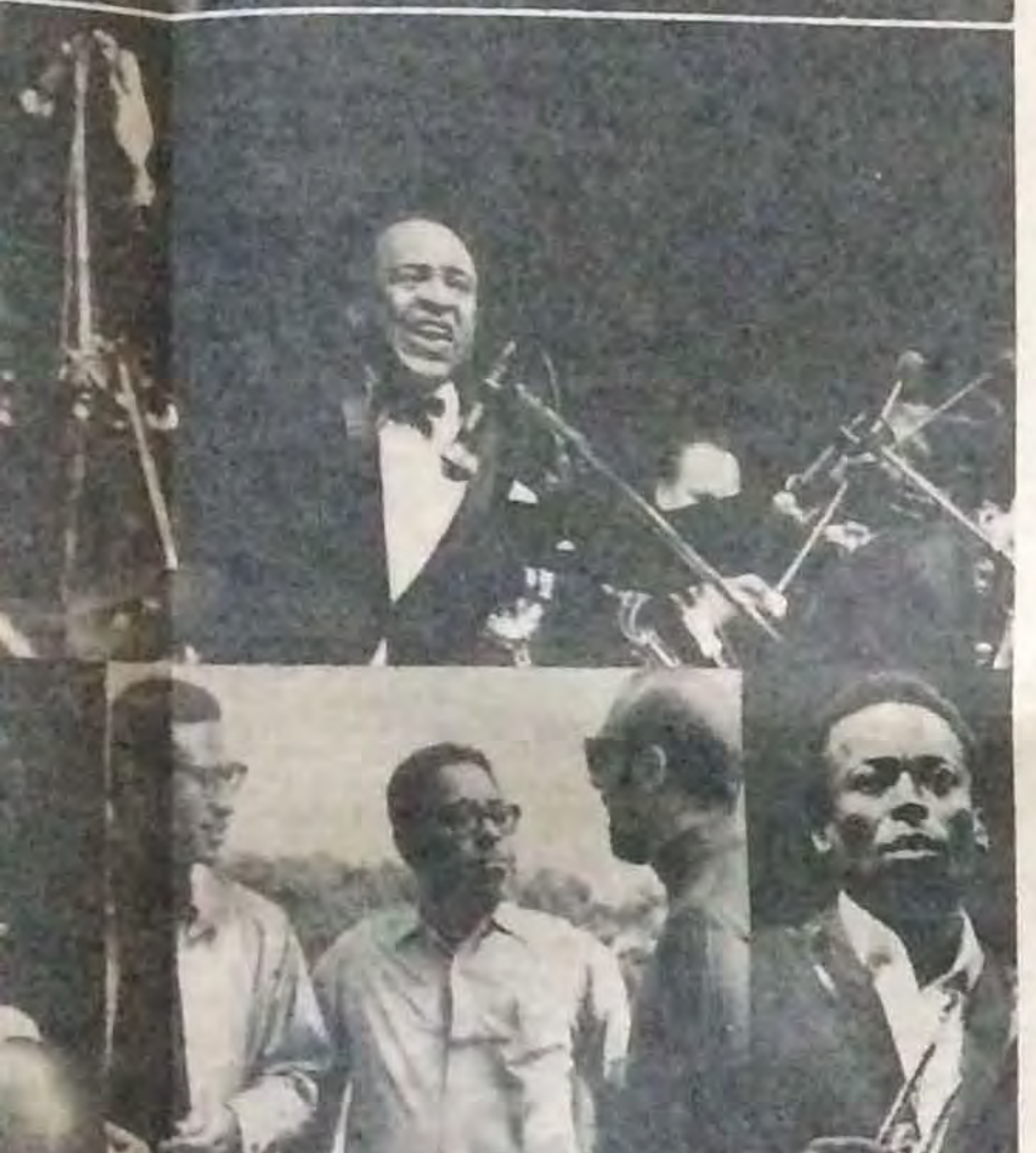
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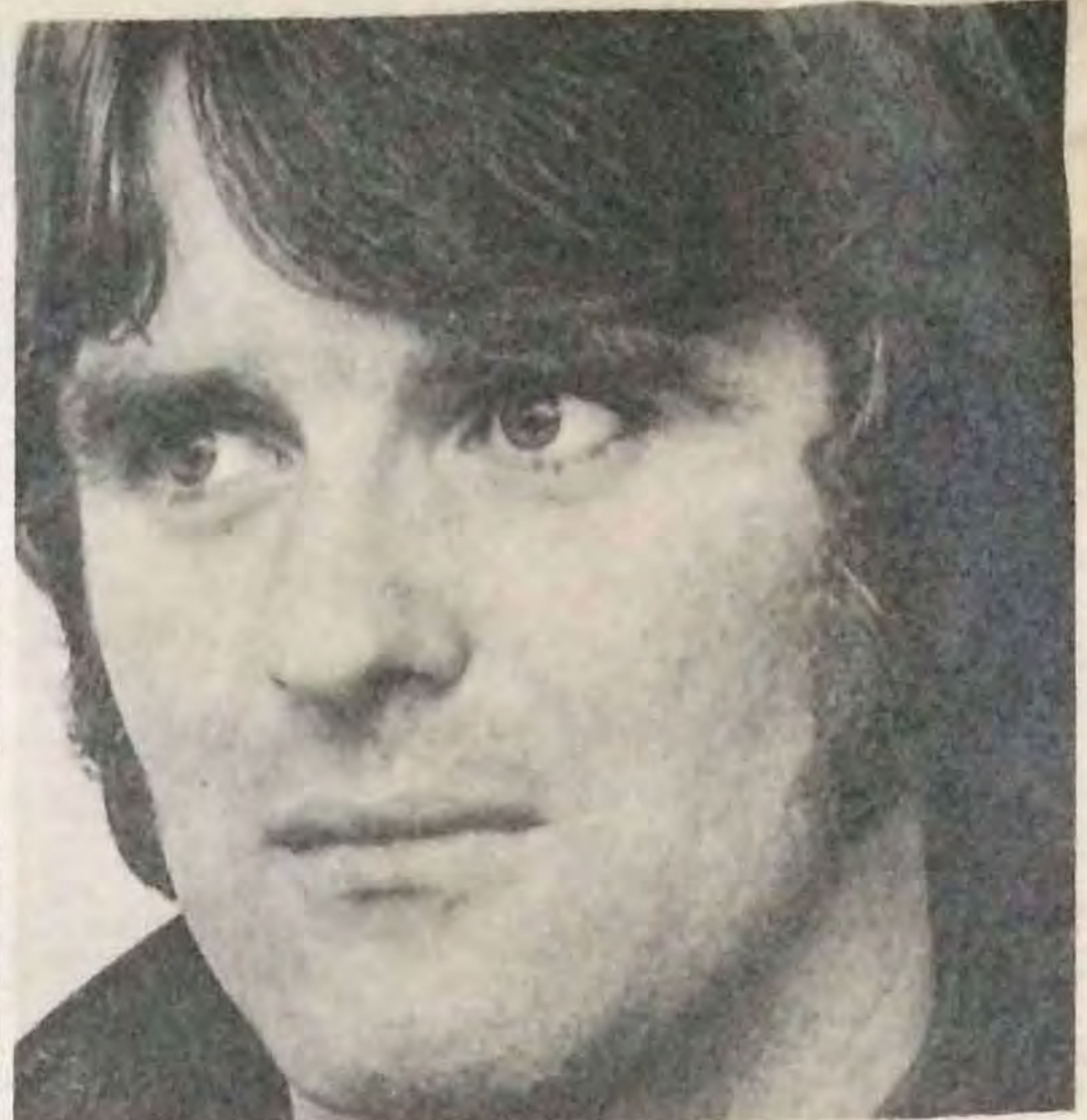
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RAY ROYER: strong ideas about what we want to do



BOBBY HARRISON: "I was feeling off-colour"

PROCOL PROBE: how the break-up came to pass

**CHRIS WELCH AND NICK JONES
FILL IN THE SPLIT BACKGROUND**

AN explosive week, filled with mystery and muffled resentment, for Procol Harum, the group that had to follow in the sound wake of a beautiful monster called "Whiter Shade Of Pale," and seized-up under the pressure.

Freak records have happened before, but none so devastating as the two and a half million seller, five weeks at number one in the MM Pop 30 that captured the imagination of pop fans with its Bach inspired organ chords and modern soul vocal.

First came the record—the work of singer Gary Brooker, manager and founder Keith Reid and recording manager Denny Cordell. Keith wrote the words and Gary the music.

METHOD

Then came the work and a hectic round of TV, club and concert appearances which happened so rapidly the group cried halt and pleaded exhaustion. Management split followed and Keith Reid ended his association with co-manager Jonathon Weston of New Breed Management.

This week it was announced Procols Ray Royer (guitar) and Bobby Harrison (drums) had left and Move manager, Tony Secunda had replaced Weston.

The two quitters plan to form a new group to be managed by Weston.

Said Weston on Monday: "They are going to do something on their own. They had

a difference of opinion with the group. They could not do what they wanted to do and didn't agree with the methods of the last few weeks. They feel a group has got to progress and that they should all share in discussions."

Said Ray Royer, looking tired and worried on Monday evening: "I've got very strong ideas about what we want to do and I have several songs already written. But I can't say anything about it yet. We were just unhappy with the way things were going and decided to stay with Jonathon."

He was with drummer Bobby Harrison, equally worried by a barrage of national newspaper reporters' questions at a conference held in their London office.

He agreed that he did not play on the recording of "Whiter Shade Of Pale."

"I played on several of the takes, but I was feeling off-colour and didn't play on the one that was used. They had a session drummer."

What went wrong with the Procols? Were they overworked? Weston: "It could happen to any group. There were 26 days of work practically full time, but it was very smooth and the best transport was used to get them around as quickly and comfortably as possible. The trouble started when the group stopped working. It wasn't my decision."

New manager Tony Secunda was asked about the split with Weston.

FUSE

"What Procol needed was breathing space. Now we have it, and there's room to move, and we can breathe now. Keith Reid and Gary Brooker have written over forty tunes in the last three months, and man, some of them are fantastic things."

"They've also done the next single which, incidentally, is phew! It's another 'Whiter Shade' man. It's better."

Was the split caused by pressure? "Well yes. The whole thing was way over-pressure. It became very necessary for them to cool it. It's as simple as that. The pressure of such a big thing happening so quickly can be very dangerous."

"Success just doesn't happen like that without a fuse blowing. It only happens in movies that way—it's a fairy tale."

"This record has been like instant Beatles to Procol Harum. They've had to go away and lock themselves in to see how many bones have

been broken. They've just got to get things together. They've gone away and consolidated and now they're back working at a realistic pace ready for another onslaught, but a properly organised onslaught."

"The main thing is they have the ingredients and talent to do it. They are going to last. They've got something to say and they'll be around to say it."

"And there are all those horrible people who can only grab, grab, grab at the big loaf of money. Promoters, bookers, agents, managers, all they want to do is leap in on this new happening group and take a big mouthful as quickly as possible. But they'll have to wait."

Is there any likelihood of two Procol Harums happening?

The name isn't theirs to use and they'd be stupid to ever think along those lines.

"The lesson to be learned is you only receive as much as you give and Procol Harum gave the scene such an enormous kick there wasn't any more to give. They've had to put themselves in a lead box and keep everyone out. They were completely dehydrated. It's like a runner who's done 100 yards in seven seconds."

"It's a great success, but he's got to go home and cool off, have a shower and plan his next run. He can't just get up and do it again. The thing is, if he cools it, he'll win next time out, too."

Another hit!

Jeff Beck

TALLYMAN

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I often get the horrors sitting in the dressing room



Alan Price in MUSIC MAKER, the magazine for people who think. From your newsagent now

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HAS American guitarist George Barnes written any instruction books for guitar? — A. Grayling, Hilversum, Holland.

Two of his best works meet with disaster in this country. All stocks of his Living Guitar, a tutor with a tuition disc, were destroyed in the fire which gutted the Bond Street HQ of music-publishers Chappell and Co. Another tutor with an explanatory disc, How To Play The Guitar, put out by Music Minus One, can into copyright difficulties and had to be suspended. But it should still be possible to get The George Barnes Guitar Method (William J. Smith, New York) and Southern Music have just issued his How To Arrange For Solo Guitar, the first book ever written on arranging for the instrument (7s 6d). There was a later he wrote for beginners called How to Play The Guitar, but it appears to have gone out of print.

AS an amateur songwriter, I am worried about copyright of my work and would appreciate advice on protecting it. — A. Meyer, Greenwich.

Copyright is a tricky and lengthy subject, which cannot

be effectively tackled in a short space, but it is concisely described under easy-reference sub-titles in a masterly condensed article by Laurence Swinyard in Kemp's Music and Record Industry Year Book, price 42s. Pointing out that copyright is complicated and dangerous for the layman to endeavour to interpret, he sets out to review in simple and non-legal language some of the principal obligations which it imposes on the ordinary user of music. Apart from this most useful contribution, the book has a mass of indexed information which will be a boon to amateur and professional artists, agents, managers, dealers and everyone else interested in or associated with the pop music world. Obtainable from Kemp's Co Ltd, 299-301 Gray's Inn Road, London, WC1.

I HAVE been playing drums for quite some time but would like to have a shot at the vibes. Are they difficult to tackle? — ARNOLD WOODWRIGHT, Torquay.

Playing vibes is not so difficult as it seems at first, particularly if you can play drums. The problem facing many drummers when they take up vibes is playing melody, which is simple for

a pianist. But, in fact, it is the technique with the hammers which is the most difficult to master and the drummer has this right at his command from the beginning. Just about all drummers could take up vibes if only they realised they are halfway there already.—PREMIER DRUM CO LTD.

IS it true that drummer Alan Green teaches in West London? — ANTHONY TAYLOR, Barnstaple, North Devon.

Alan Green is, in fact, employed by the Western Music Co Ltd at their new School of Music (133 King Street, Hammersmith, London, W6) as an instructor. Personal tuition is given by Alan Green and pianist-organist Daker Harley and practically every instrument will be taught at the school.

WHERE can I get the personnel of the Sir Douglas Quintet, Shadows of the Knight, The Outsiders, Cannon and the Headhunters, the Lettermen and the Radicals? — A. BAXTER, Sheffield.

Contact the Righteous Discography Service, run by Rick Winkley, 30 Terry

Street, Nelson, Lancs. Rick collects biographies, line-ups, photos and records of American pop and blues artists, chiefly girl singers and white male groups. He has helped me on many occasions with valuable information. He charges 5s plus s.a.e. for member-ship.

A FRIEND of mine who listens to VOA tells me that the station runs some kind of a fan club and sends out to members a regular bulletin regarding its programmes beamed from Germany on 251 metres medium wave, together with news of club activities. Have you any details? — ALBERT TURNULL, Wilmslow, Cheshire.

VOA started forming clubs, which it calls chapters, two and a half years ago and it now has over 1300 of them in 92 countries, 311 in England. It sends out a bi-monthly newsletter, edited by jazz critic and commentator Willis Conover. Anyone wishing to join or form a chapter should write Voice of America, United States Information Agency, Washington, USA.

CHRIS HAYES

NEW JAZZ RECORDS

A batch of contemporary citified blues

JOHN LEE HOOKER: "Drifting Blues," Stuttering Blues, Wobbling Blues, Love My Baby, Misbelieving Baby, Baby, You Lost A Good Man, Love Me From Your Door, My Baby Don't Talk Me; I Ain't Got Nobody, Real Gone, Guitar Lovin' Man, Talk About Your Baby, (Atlantic Special 590.003).

JOHN LEE HOOKER: "Live At Cafe Au Go-Go," I'm Bad Like Jesse James, She's Long, She's Tall, When My First Wife Left Me, Heartaches And Misery, One Bourbon, One Scotch, I Don't Want No Trouble, I'll Never Get Out Of These Blues Alive, Seven Days (HMV CLP3612).

OTIS SPANN: "The Blues Is Where It's At," Popcorn Man, Brand New House, Chicago Blues, Steel Mill Blues, Down On Sarah Street, Tain't Nobody's Biz-ness, Nobody Knows Chicago Like I Do, My Home Is On The Delta, Spinn Blues. (HMV CLP3609).

OTIS SPANN: "Nobody Knows My Troubles," Sarah Street, Worried Out Of My Pocket, Nobody Knows My Troubles, Sarah Street, Worried Life Blues, You Can't Hide, Jack-Knife, What's On Your Mind, Vicksburg Blues, Who's Out There, Spann's Boogie Woogie, See See Rider, Lovin' You, One-Room Country Shack, Mr Jelly Roll Baker. (Bounty BY6037).

"LIGHTNIN' HOPKINS:" "Goin' To Louisiana," Down Home Blues, Lightnin' Blues, One More Time, Cryin' The Blues, Back To Arkansas, Blues In The Rain; Make It Move. (Saga ERO8001).

If you are looking for an album (another, that is) or goodish run-of-the-organ soul music, blues laden and solidly swingy, you might do worse than hear Richard Groove Holmes' "Living Soul" (Transatlantic PR7468). The organist plays reasonably discreet variations on blues, jazz specials and a couple of popular selections—the same kind of selection as on his previous "Soul Masage" LP—and his keyboard grooving is suitably supported by Gene Edwards (gtr) and George Randall (drs). On occasion he overdoes the reputation of a phrase for effect and he is fond of a device where he sustains one note against a building improvisation. At all times, though, he drives hard with hands and feet, promoting a firm swing on "Ipanema," Jimmy Heath's "Gemini" and Gerald Wilson's blues waltz, "Yna Yna," as well as on the charging title tune. Edwards, who is a crisp accompanist, shares the honours with several fluent solos, and the drummer keeps the beat well alive. The set was recorded at Basie's place in Harlem in April '66.—M.J.

Gerry Mulligan's music, especially in the free-wheeling quartet context, has a timeless charm about it which makes it always enjoyable. Lovers of Mulligan's baritone and Bob Brookmeyer's whimsical valve trombone will be delighted with "SAXY!" (Fontana FJL133) which has six quartet tracks dating from 1962. "Live At Five," "Four For Three," "17-Mile Drive" and "Open Country" are relaxed performances, and although Gus Johnson isn't the perfect drummer for this type of group, he and Bill Crow keep the rhythmic end of the bargain. "Subterranean Blues" and "Spring Is Sprung" features both hornmen on piano. Good value for Mulligan fans and anyone who likes their jazz light, swinging, and undemanding.—B.H.

For expert advice on purchasing and playing—see your local dealer

SCOTLAND Over 600 instruments and 1,000s of accessories in stock at BIGGARS <i>Premier & Selmer</i> AUTHORIZED DEALER 271-5 SAUCHIEHALL STREET GLASGOW, G.2 Best terms, finest service.	NORTHERN ENGLAND Continued SHORROCK & SHORROCK Drake Street ROCHDALE, Lancs. Rochdale 44030 <i>Authorized Premier Agent</i>	MIDLANDS Continued MUSICAL INSTRUMENTS (HEREFORD) LTD. 30 BROAD ST., HEREFORD Tel. 2848 We are agents for Selmer, Premier, Lawrey and Bird Organs, Vox, etc. We have them all.	HOME COUNTIES Continued HAMMONDS OF WATFORD <i>Authorized Premier Agent</i> Hammond Organ Agency All leading makes of drums, Herts.'s largest music centre. Guitars and amplifiers in stock. 63 QUEEN'S ROAD WATFORD WATFORD 27187	SOUTH WEST ENGLAND Continued DUCK, SON & PINKER PULTENEY BRIDGE, BATH For musical instruments Tel. BATH 5657
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HOOKER: in good shape

and "Who's Out There." Jimmy Cotton's harmonica is most exuberant on these.

"Vicksburg," the classic song, is the one with piano and drums; "Worried Life" is the Big Maceo favourite; "Jelly Roll Baker," Lonnie Johnson's little masterpiece, is done a bit too heavily here, but on most of the 14 tracks Otis makes a powerful impression.

TRADITIONAL

And last, but far from least, comes Sam Hopkins in some relatively recent recordings on which he works with Jimmy Bond (bass) and Earl Palmer (drums). The presence of drums and bass up-dates the sound of Lightnin' Hopkins' blues, but not that much. His guitar is very traditional.

I wouldn't call this one of his most compelling albums—the two instrumental tracks are hardly distinguished—but his slow-tempo story-telling on "Down Home," "Lightnin'," "Cryin' The Blues" and "In The Rain" is the real thing in old-style blues. And the LP costs only 12s 6d.—M.J.

Ella Fitzgerald's impeccable voice and feeling for a melody have seldom been put to better use than they were on "HELLO LOVE" (World Stereo ST612), a reissue of a first-rate love song set originally reviewed on HMV in January '61. Accompanied by Frank De Vol's large, lush but not over-pretentious orchestra, Ella outlines tender versions of "You Go To My Head," "Thru With Love," "Lost In A Fog," "I'll Never Be The Same" and that superb song, "Whisper With Me." There are some of the freshest of a bunch of sympathetic ballad performances; but everything is sensitively, warmly and intelligently sung, and informed by Ella's expert sense of rhythm. Of course it isn't an out-and-out jazz set, but only a jazz singer could have made it. One weakness is that similarity of tempo and mood over an entire LP can lead to a touch of the ennui setting in. Not in the same category, though, is Ella's latest, "BRIGHTEN THE CORNER" (Capitol 2885) on which she takes her first stab at gospel music. Here, accompanied by the Ralph Carmichael Choir and band, she tackles a mixture of religious songs including "Closer Walk," "Old Rugged Cross" and "Rock Of Ages." As usual, her diction and control are admirable, but the passion which can enliven this kind of music seems to me to be absent. I'd call it a miss.—M.J.



This is what the Keele Festival is all about...



YOUNG TRADITION: bring the old songs alive

ON Thursday evening, just 191 years after the American Declaration of Independence, three young Britons planted three musical Union Jacks firmly on the stage of Gerde's Folk City in New York.

YT settle for a British accent...

For the Young Tradition, who are playing at Folk City on route for the Newport Folk Festival, showed their hosts that the British folk revival, long inspired and finally decided to settle for a British accent.

tree, then we're a branch. And maybe what we're doing could be a bit of a dead end, this harmony singing, but for a lot of people hearing us it's the first time they've heard English traditional songs.

Or it's the first time they've ever heard it in a form which is, shall we say, palatable to ears which are tuned to pop music.

So far as we're concerned, the way we sing is the way we happen to like singing. That other people like it continues to knock us out.

Peter agrees. "It's just the way we're working." It is hard to think of anyone in the United States who is doing anything to compare with what the Young Tradition and their ilk are doing with British folk music.

No matter how old a YT song may be, they approach it so freshly that it could have been written yesterday.

Most of the time, though, the YT are contemporary in every real sense of the word. Their sound is so fresh that I know of at least one pop group that is thinking of approaching them with a request for the Young Tradition to arrange some of their songs for them.

And it's all done without a guitar or electric lead in sight. I wonder how the folks at Gerde's dug that? — KARL DALLAS

TWO years ago, at the end of the first Keele Folk Festival, I said: "Very nice, but what is it for?" This year, I got my answer. It came from a delicious teenage girl from Batley, Yorkshire, Jane Green, who pushed forward like a bird about to take flight, and sang "Polly Vaughan" with all the assurance and decorative techniques of someone who's been in the folk game for years.

KARL DALLAS AT KEELE

with the result that some very good music by the revivalists didn't quite get the hearing it deserved. The next afternoon's "all-in" ceilidh which closed the festival was a much better idea.

Having had too many workshops at the first Keele and too few last year, this year the balance seemed to be about right. A. L. Lloyd's lecture on "Prehistoric Folk-song" was his usual well-documented job, thought-provoking and questioning all sorts of assumptions we have about our own music, and leaving enough questions unanswered to set brains working.

One of the highlights of the song-making workshop conducted by colleague Eric Winter were the songs and recitations of Cyril Phillips, one of the traditional guests.

As one should expect from such a festival — originally launched by the English Folk Song and Dance Society and now run by the British Federation of Folk Clubs — there wasn't much room for American-style music, though a good Sunday afternoon show with a Keele bluegrass group, Amos Fitzberry and the Kansas City Playboys, Hedy West and Tom Paley's New Deal String Band, kept this end of things up.

Generally, I had the impression that Keele was less exciting this year. It seemed about 50 per cent of the people there were new faces, which shows it is doing its job.

As long as it is producing new singers like Jane Green, and allowing them to hear things like Clare Clayton's inexpressively lovely "Week Before Easter," it's going to be worthwhile.

A TV show with no nervous breakdowns

VIEWERS in the Anglia and TWW TV areas will be lucky enough to see the Grampian folk show featuring Alex Campbell and Archie Fisher which is going out from Aberdeen on Tuesday nights.

a new girl called Paddy Grey, Tom Paxton and the inevitable Julie Felix, the emphasis is on entertainment, but the artists are allowed to establish themselves without the frantic scurry that kept performers on previous folk TV shows on the brink of nervous breakdowns.

NEW ALBUMS

Mimi and Richard Farina strike a mood of their own, what with his songwriting style and the instrumental blend of guitar and dulcimer, plus their tidy vocal duetting. REFLECTIONS IN A CRYSTAL WIND (Fontana TFL6075) is their newest LP release and the title of the opening song, a wistful but somewhat jog-trotting affair on which the couple are assisted by Bruce Langhorne's guitar and Felix Pappalardo's bass. Of the 13 songs on the record, all but one were composed and arranged by the late Richard Farina; the other, rather surprisingly titled "Miles," is a Mimi original dedicated to Miles Davis. It's pretty enough, but like most of the tracks by the smaller combo it has a sameness which I find tedious. Mainline Prosperity Blues and two or three more have a five-piece group in attendance (it includes harmonica by John Hammond, jr.) and these have a lot more life — also a pronounced Dylan flavour. The album holds three more instrumental performances some showing the prevailing interest in exotic modes. — M.J.

REVERSE SIDE FOR TITLE (Fontana TFL6080) might amuse and even please you. The group a string and jug, kazoo or harmonica band of the "spasm" variety, is well blessed with vocalists. The most appealing, to me, is a lady called Maria Damato who sings "Richland Woman" attractively and duets with Geoff Muldaur on the "Chevrolet" blues and "That's When I'll Come Back to You," the old Louis and Lil Armstrong vehicle. In fact, these jokers cast the net wide for material — from John Hurt to Frankie Newton and Choo Berry — and on one track they have fun re-composing Ellington's "Mood Indigo" — it's that sort of alibi for strong stomachs. Another to hand which covers similar territory, on some tracks at least, is "NEW SOUNDS IN FOLK" on Harlequin HAL 1. Harlequin is a subsidiary of the Vintage Jazz Music label, and this LP puts together various local singers and groups playing everything from traditional folksong to bluegrass to a kind of skiffle bluegrass to a uniquely British, which sounds uniquely British, Janice Prior, autoharp, plays an instrumental. "Stoney's Walz" — Other artists involved are the Rowan County Boys, singers and guitarists Jo-Ann Kelly,

and a sextet called the Melodic Jug Stompers which uses a guitar-banjo-washboard-kazoo or harmonica-trumpet or trumpet-mouthpiece lineup. It's a mixed bag, not for purists. — M.J.

How many lovers of American country music know that one of the "greats" of this field, Bill Clifton, lived in Britain for several years recently? Well, they're too late to wake up to it now, for Bill has now gone from these shores, but he has left a fine record behind him. "MOUNTAIN RAMBLINGS" (London HAU 8325). Like so many of the best of the American country performers (at least before Nashville became a by-word for commercialism), Bill Clifton's art is a gentle one. There are few fireworks, although anyone who knows his way about a guitar will recognise the skill that goes into Bill's instrumental work. The voice is light-toned, too, though he delivers songs like Dorsey Dixon's "The Shining River" and A. P. Carter's "Sweet Fern" with truly staggering artistry. The anonymous bluegrass group (the Echo Mountains?) that accompanies him is a model of what such groups should be: melodic, hard-driving but never frantic, with some very nice tenor harmonies on the vocals.

FOLK FORUM

THURSDAY
BLACK BULL, High Road, N. 29, (Totteridge tube), THE TINKERS! CHAPTER THREE, DENNIS O'BRIEN with VAN NESSA.
NEW SONGS at the Refectory, Michael Jessett, Jim Field, Alasdair Clayre with Dorita Pepe, July 29, Sylvia St. Clair reading her poems. Every Thursday at 8.0 with dinner, 25s. To book telephone 01-486-4868. In advance.

SUNDAY cont.
NAGS HEAD, BATTERSEA
MIGHTY ABSALOM MARIAN SEGAL
THE HORSESHOE HOTEL, TOTTENHAM COURT ROAD, 7.30 pm PROMPT

MONDAY cont.
MIGHTY ABSALOM, GEOFF KING at the HOP-POLES, Bakery St. Enfield, 8 p.m.

TUESDAY
TROUBADOUR, 9.30. PUNCH BOWL THREE.

WEDNESDAY
AT LES COUSINS
From 7.30 workshop with JOHN STEVENS, ALEXIS KORNER, VICTOR BROX.
HOLYGROUND (opposite B&W water Tube) Mike Absalom introduces
MARIAN SEGAL JO-ANNE KELLY
Bob Hall, Joanna Wheatley
SURBITON, Assembly Rooms, 8 p.m. DEREK SARJEANT, JOHN FRASER, DORIS HENDERSON.
THE PICADILLY LINE
AL STEWART
AT THE MARQUEE.
2 BC FOLK, July 19. Guest Bob Scruton, at Norfolk Arms, N. Wembley.

MONDAY
BOREHAMWOOD, The CROWN (near Railway Station). DAVE and TONI ARTHUR. Resident: RICHARD DAVIES.
DAVE SCOTT, Herga "Royal Oak," Peel Road, Wealdstone.
DAVE WARD, Winstanley Arms, Clapham Junction. Guest: MARIAN SEGAL
FOLKSVILLE, PUTNEY, Half Moon, Lower Richmond Road. STEVE BENBOW plus ROYD RIVERS, CLIFF AUNGIER, DAVE HOSES.

FRIDAY
AT IV FOLK CLUB, Ewell, JO-ANNE KELLY, ROGER HILL.
AT LES COUSINS, 49 Greek Street, 7.30-11. American Blues guitarist
STEPHAN GROSSMAN
AT LES COUSINS, 11.30. All-nighter.
STRAWBERRY HILL BOYS
IAN GRAHAM, ANDY MARTIN OSTERLEY.
TOM PALEY, The Rising Sun, Billerica.
TREVOR LUCAS, EAST HAM THE CENTRAL, BARKING ROAD

SATURDAY
ANGLERS, TEDDINGTON, ROD HAMILTON.
AT LES COUSINS, 49 Greek Street, 7.30-11.30
DAVY GRAHAM
Incredible String Band, August 12. Next week Bert Jansch.
AT LES COUSINS, from 12 p.m. All-nighter.
JOHN BALDRY
CITY FOLK, DAVINA DUNDASS, TOM RANDALL & ESTHER WHIPPLE, TONY MCCARTHY at Horseshoe Wharf Club, near Mermaid Theatre, Blackfriars. Dance along too.
EWAN MACCOLL PEGGY SEEGER & GABE SULLIVAN Union Tavern, Lloyd Baker Street, W.C.1, 7.45.
THE PEANUTS CLUB "King's Arms, 213 Bishopsgate (Corner of Pindar Street), E.C.1. NIGEL DENVER plus residents.
TROUBADOUR, 265 OLD BROMPTON ROAD, 10.30. THE LEE-SIDERS.

SUNDAY
HAMPTSTEAD, TIM HART, MADDY PRIOR, plus Terry Gould and the Rest. The Enterprise, opposite Chalk Farm Station, 7.30 p.m.

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KARL DALLAS

RADIO JAZZ



SONNY ROLLINS

Times: BST/CET

FRIDAY (14)
 6.0 pm N2: The Harmony Stompers. 6.30 M2: Jazz Round. 9.10 U: Sammy Davis, 10.0 E: Oscar Pettiford. 11.10 N1: Glenn Miller Ork. 11.15 T: Henry Mancini Ork. 11.15 O: Jazz College. 11.45 T: Jaki Byard Quartet. 12.20 am E: Sinatra. Ramsey Lewis. Ray Charles, etc.

SATURDAY (15)
 11.0 am BBC T: Jazz Record Requests (Steve Race). 2.55 pm H2: Radio Jazz Magazine. 5.0 N1: Jazz East-West. 7.10 H2: Dave Brubeck Quartet. 8.0 R2: Jazz Concerto. 9.50 V: Peter Nero Plays Porgy and Bess. 10.20 N1: Pon and Jazz 10.35 O: (3) Supreme. (6) Sonny Rollins. 11.0 E: Frank Sinatra. 11.45 T: Henry Mancini Ork. 11.15 A2: Jazz Discs 1950-55. 11.30 J: Jazz Festival 11.45 T: Miles Davis Quintet. 1.47 am P: Jazz From Holland.

SUNDAY (16)
 9.20 am M: Swing and Sweet. 10.25 N2: Radio Jazz. 10.30 A1: Free Jazz. 11.3 A1: Antibes JF 1966 (Antia O'Day, Jimmy Jones, Ella, Duke Ellington Ork). 11.33 BBC L: The Jazz Scene (Ted Heath Band, directed by Ralph Dollimore, Keith Smith, Brian Priestley, Ronnie Ross Quartet, Jeannie Lamb). 11.45 A1: Jazz Panorama (Hugues Panassié).

MONDAY (17)
 12.15 pm E: Blakey, Peterson, King Oliver, Burrell, etc. 8.20 R1: Miniature Jazz Concerto. 8.30 J: Bobby Troup's Jazztime. 9.30 J: The Big Bands. 10.0 E: Kuri Eselhagen Ork. 10.15 N1: Jazz. 10.30 U: Sonny Stitt. 11.10 N1: Mills Bros. 11.10 M: Jazz.

11.15 T: Ray McKinley Ork. 11.30 N1: Jazz. 11.45 T: Tributes To Art Tatum

TUESDAY (18)
 8.30 pm N1: Jazz Beat. Folk. 9.50 H2: Jazz. 11.0 U: Berlin JF 1966 (Brubeck, Mangelsdorf, Rufus Harley). 11.0 N1: Pop and Jazz. 11.5 O: Jazz Journal. 11.15 T: Ray McKinley and Glenn Miller Ork. 11.45 T: Art Tatum (Solo, Mid-50's).

WEDNESDAY (19)
 5.45 pm BBC T: Jazz Today (Charles Fox). 7.30 V: The Three Sinatras. 9.10 R2: Jazz Tempo. 9.20 O: Jazz For Everyone. 9.30 J: Jazz. 10.35 O: Jazz Club. 11.15 T: Glenn Miller Ork. 11.20 H2: Radio Jazz Magazine. 11.40 N1: Jazz. 11.45 T: Art Tatum (Trios, Mid-50's). 12.20 am E: The Blues.

THURSDAY (20)
 4.35 pm U: Jazz Magazine. 6.50 M1: Oscar Peterson Trio. 8.55 N1: Jazz. 11.15 T: Glenn Miller Ork at Cafe Rone. 11.40 N1: Jazz. 11.45 T: Art Tatum (Solo and Quartet) with Buddy de Franco. 12.20 am E: Jazz. Programmes subject to change

KEY TO STATIONS AND WAVELENGTHS IN METRES
 A: RTF France 1-1829, 2-348, E: NDR Hamburg 309, 189, H: Hilversum 1-402, 2-298, J: AFN 547, 344, 271, M: Saarbrücken 211, N: Denmark Radio 1-1244, 202, 188, 2-283, 210, O: BR Munich 375, 187, P: Radio Nederland 375, O: HR Frankfurt 506, R: RAI Italy 1-333, 225, 2-355, 290, T: VOA 251, U: Radio Bremen 221, V: Radio Eireann 5.30.

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THEMEN, **STU HAMER.**

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Evening
TUBBY HAYES
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EDDIE THOMPSON
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Monday, July 17th. Bar to 1 a.m.
CHRIS McGREGOR GROUP
Tuesday, July 18th
GRAHAM COLLIER SEPTET
Wednesday, July 19th.
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★ **THE NITE PEOPLE**
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★ **THE STALKERS**
Saturday, July 15th (8.0-11.30)
★ **THE TRIBE**
★ **THE MONOPOLY**
Sunday, July 16th (7.30-10.30)
★ AN EVENING OF SAE BAR ENTERTAINMENT
★ **BONZO DOG DOO DAH BAND**
Monday, July 17th (7.30-11.0)
★ **SYN**
★ **THE DARLINGS**
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★ **GENO WASHINGTON**
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YOUNG GIRL pop singer, resident South London - Upper Warlingham 2438.

YOUNG MALE SINGER wanted, 18-23, for recording work in London. Send demo and photograph. They are essential. - To: The Grant Michaels Organisation, 123 Queen Alexandra Rd., Sunderland, Enclosing S.A.E.

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Table listing various musical instruments and their prices, including Rogers Kit, Selmer Series 9, Buffet Super Dynaction, and others.

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GEORGIE KNOCKS ON WOOD

AL MARTINO: "This Love For You" (Capitol). Are you a romantic? You have to be to enjoy Martino. Hippies will avoid this album like the plague, but Al has few betters in the field of the romantic ballad. Here, the standout tracks are Jacques Brel's "If You Go Away", "Autumn Leaves", and "In The Arms Of Love".

"Melody Maker" Classified Advertisement Rates. Includes sections for Engagements, Bands, Musical Services, Club Calendar, and an Advertisment Order Form.

WHAT'S MONKEE DAVY GOT TO DO WITH POP?



DAVY JONES: 'how about a little talent to go with the sugar.'

WOULD somebody tell me what Davy Jones has got to do with the pop scene? He seems to be the most popular Monkee and the most popular popper period.

But what does he do? He waves a couple of marracas around, jumps up and down, grins, looks coy, occasionally leaps about in swimming shorts, and makes noises into a microphone with a Manchester accent.

So — he's good looking, cute and loveable. But how about a little talent to go with the sugar. — ALAN SMITH, Poplar, London.

I HAVE just witnessed the greatest live show on earth — the Monkees show! They were 100 times better than on television, even though I couldn't hear half their numbers.

Davy Jones really surprised me. He was so versatile. Hurry back, Monkees — PAUL HAYFIELD, Balsall Heath, Birmingham.

MM MAILBAG.

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SO glad to see Vikki Carr in the chart. She should have been there long ago.

Her lovely voice has been left severely alone by most DJs while they plugged Pet Clark's last load of rubbish everlastingly.

Vikki could sing Pet right off any stage, anytime. — J. C. CONYERS, Sutton, Surrey.

IN Expert Advice on June 17, I read that drummer Ginger Baker of the Cream calls himself the world's best drummer. That's wrong. Who thinks that silly man he is?

As a matter of fact I have to tell him, that I am the fastest and most outstanding drummer in the world today. I'm the greatest — not Ginger Baker, Buddy Rich or anybody else. — BERNHARD CASTIGLIONI, St Gallerring, Basel, Switzerland.

Let's have a pint sized popper's band

WHY don't all those pint-sized poppers get together and form a band? I'd love to see Davy Jones, Steve Marriott, Plonk Lane, Steve Winwood and Keith Moon in the same group.

I'm fed up with all these great big lugs gallumping about the pop scene. What's the weather like up there Engelbert! — SUSIE MASON, London SW1.

THE nicest thing about love is making it. It beats standing around in groups shouting about it anyway. Incidentally, flowers have the right to live as well. — BARRY FANTONI, Tel Aviv, Israel.

I AM amazed and shocked at how much hatred and prejudice has been stirred up in Mailbag against young people whose only beautiful message to the world is love. — PAUL NICHOLAS, Tenterden, Kent.

THE "vast majority" of Britain's teenagers do not believe Paul McCartney was wrong to admit he had



PLONK LANE

taken LSD, only 57 per cent of those interviewed in the MM Opinion Poll do. — PETER RYE, Ilford, Essex.

THE true seeds of flower power were not American, as has been claimed, but British. The leaders of the cult have been using the beautiful weed as an outlet since the beginning.

Who are they? Bill and Ben the Flowerpot Men! — G. A. GOLDFINGER, London NW9.

THE ignorance of people interviewed in "Beatle Paul And LSD" seems incredible. To anyone who has experienced LSD their ideas were ridiculous.

It gives one a deeper sense of purpose and identity. It leaves you with the desire to make life more a miracle and less a mechanical maelstrom. Life is you and me and we must all move together — CRAIG LEWIS, Balham, London.

FOR heavens sake, MM, lay off spouting about light shows, and pansy mods with bells round their necks! Who the hell wants to know about UFOs and Electric Gardens?

We want to be entertained by talented people, not by groups hiding behind flashing lights and exploding guitars. If you want to be turned on, go and see Little Richard at the Saville. Now there is a showman! — DAVID KINDER, Chadwell Heath, Essex.

I WISH to own up and declare my sins to the world. I hereby announce that I have taken S.C.O.T.C.H., the heaven and hell drink, not once but on several occasions.

I found the effects on my mind were incredible. I saw incredible colours. For instance, my boots turned a sickly yellow hue. I had an intense desire to sing, shout

IN NEXT WEEK'S MELODY MAKER

SYD BARRETT

OF THE PINK FLOYD

REVIEWS THE NEW SINGLES

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