

# Melody Maker

June 10, 1967

9d weekly

## New Stevie Winwood



# MICK JAGGER

# STAR OF

# STONES

# FILM



GARY BROOKER: he wrote 'A Whiter Shade of Pale' with Keith Reid

## Harum scarum right to top!

THE Procol Harum — formed only three months ago — leaped to the top of the MM Pop 30 this week with "A Whiter Shade Of Pale". And as they snatched number one from the Tremeloes, the record was poised for world-wide success.

In France, it sold 120,000 in 10 days and Switzerland sold out of copies in a very short time and wholesalers cabled London for more copies. The record is being released in Australia, Spain and Germany this week and many other countries are being lined up for release.

Procol manager Jonathan Weston is

planning to fly to America next week to discuss the record which is being heavily plugged and is reported to have sold 20,000 on its first day on sale. Producer Denny Cordell was already in New York this week and gave a press conference on the record to U.S. journalists.

The Harum last week made a colour TV film in the grounds of a derelict Worcestershire mansion which will be used to promote the record throughout the world and may be seen on BBC's Top Of The Pops.

The group have four tracks already

recorded, but their follow-up will probably be a new number by Keith Reid and lead singer Gary Brooker.

This has not yet been recorded, but the group plan to record material for a new single and an LP within the next two weeks.

Future plans for the group include a trip to America for promotion, possibly in July and a return to London's Saville theatre as top of the bill. No date has been finalised for this.

They will also undertake a tour of major British cities in the near future. On Sunday (11) they appear on Billy Cotton's BBC-TV show.

ROLLING STONES singer Mick Jagger may be the main star in *Only Lovers Left Alive*. It is now strongly rumoured that Jagger will star in the film — and not the group as a whole, although the other four Stones would be featured in the film.

Considerable weight was added to these reports when the MM spoke to Allen Klein, the Stones' U.S. Business manager and producer of the film, by phone from New York on Monday. He would neither confirm nor deny the rumours, but would only say: "Wait till the film comes out and see."

### Music

Klein said that work on the film was due to commence "pretty soon." Asked for details of the film and the Stones' roles, he commented: "I'd sooner let the film be made and then see what's happened."

He told the MM that Mick Jagger and Keith Richard would write all the music for the film. He would not say where the film would be made.

Plans for the Stones' to star in the film of the book by English writer Dave Wallis were first announced in May of last year.

It tells the story of what happens when a group of teenagers take over control of Britain.



JAGGER: star of the film



## HENDRIX ON NEW SINGLES

MELODY

# POP 30

MAKER

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

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**POP 30 PUBLISHERS**

1 Essex, 2 Dover, Corlin; 3 Ardmore and Beechwood, 4 Burlington; 5 Maurice; 6 Corlin; 7 Corlin; 8 A. Schroeder; 9 Weller; 10 Copyright Control; 11 Fabulous; 12 Maurice; 13 Ardmore and Beechwood; 14 Green Wood; 15 Chappell; 16 Cat; 17 Gralta; 18 Acuff-Rose; 19 Scott; 20 Lynn; 21 Volando; 22 Abigail; 23 A. Schroeder; 24 Welbeck; 25 Colgems; 26 Shapiro Bernstein; 27 Sparta; 28 Contemporary; 29 Screen Gems; 30 Dick James.

**US TOP TEN**

- 1 (1) RESPECT ..... Aretha Franklin, Atlantic
- 2 (2) GROOVIN' ..... Young Rascals, Atlantic
- 3 (3) I GOT RHYTHM Hasenbins, B.T. Puppy
- 4 (4) RELEASE ME ..... Engelbert Humperdinck, Parlo
- 5 (5) HIM OR ME—WHAT'S IT GONNA BE ..... Paul Revere, Columbia
- 6 (6) SOMEBODY TO LOVE ..... Jefferson Airplane, RCA Victor
- 7 (7) SHE'D RATHER BE WITH ME ..... Turtles, White Whale
- 8 (8) LITTLE BIT O' SOUL ..... Music Explosion, Laurie
- 9 (10) ALL I NEED IS YOU ..... Temptations, Gordy
- 10 (5) CREEQUE ALLEY ..... Mama's and Papa's, Dunhill

**TOP TEN FOLK**

- 1 (1) A DROP OF THE HARD STUFF (LP) ..... Dubliners, Major Minor
- 2 (4) A PORTRAIT OF JOAH BAEZ (LP) ..... Joan Baez, Fontana
- 3 (3) RAGS REELS AND AIRS ..... Dave Swarbrick, Bounty
- 4 (5) SO CHEERFULLY ROUND (LP) ..... Young Tradition, Transatlantic
- 5 (—) BOB DYLAN'S GREATEST HITS (LP) ..... Bob Dylan, CBS
- 6 (2) IN MY LIFE (LP) ..... Judy Collins, Elektra
- 7 (6) BERT JANSCH (LP) ..... Bert Jansch, Transatlantic
- 8 (—) THE BEST OF THE DUBLINERS (LP) ..... Dubliners, Transatlantic
- 9 (—) THE BOYS WON'T LEAVE THE GIRLS ALONE (LP) ..... Clancs Brothers, CBS
- 10 (8) MARTIN CARTHY SECOND ALBUM (LP) ..... Martin Carthy, Fontana

Chart compiled from returns from the following stores: FENNELLS, Coventry; VALANCES, Leeds; COLLETT'S, London; DOBELL'S, London; BARRY'S RECORDS, Renfrew; MANCHESTER, CUTHBERTSON'S, Glasgow; HILLS, Liverpool; ENGLISH FOLK DANCE AND SONG SOCIETY, High Street, London; CAVENDISH HOUSE, Chalfont; BAYNER'S, Bristol; THE DISKERY, Birmingham; J. G. WINDOWS, Newcastle; RECORDS AND TAPES, Swansea.

**TOP TEN LPs**

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

**TOP TEN JAZZ**

- 1 (1) SWINGIN' NEW BAND (LP) ..... Buddy Rich, Fontana
- 2 (2) JIMMY SMITH'S GREATEST HITS (LP) ..... Jimmy Smith, Verve
- 3 (—) FUSIONS (LP) ..... Joe Harriott and John Mayer, Columbia
- 4 (7) FRACTIOUS FINGERING (LP) ..... Fats Waller, RCA
- 5 (9) EAST BROADWAY RUNDOWN (LP) ..... Sonny Rollins, HMV
- 6 (6) INDO-JAZZ SUITE (LP) ..... Joe Harriott and John Mayer, Columbia
- 7 (—) MILES SMILES (LP) ..... Miles Davis, CBS
- 8 (—) BLUE GUITARS (LP) ..... Eddie Lang and Lonnie Johnson, Parlophone
- 9 (—) JAZZ AT MASSEY HALL (LP) ..... Charlie Parker, Saga
- 10 (—) 6½ AND 7½ (LP) ..... Jelly Roll Morton, Fontana

Chart compiled from returns from the following stores: RECORDS AND TAPES, Swansea; J. G. WINDOWS, Newcastle; THE DISKERY, Birmingham; RAYNER'S, Bristol; J. FENNELLS, Coventry; CAVENDISH HOUSE, Chalfont; DOBELL'S, London; CUTHBERTSON'S, Glasgow; NEMS, Liverpool; BARRY'S RECORDS, Renfrew; MANCHESTER; RUSHWORTH AND DREAPER, Liverpool; ASMAN'S, London; COLLETT'S, London; VALANCES, Leeds; PETER RUSSELL, Plymouth.

## ENGELBERT HUMPERDINCK, AFTER BELGIUM RUMPUS



ENGELBERT: no police

### LONDON RETURN FOR TOM

TOM JONES has been asked to return to two London venues—the London Palladium and the Talk Of The Town.

But there is no news of a new Tom Jones single, says publicist Chris Hutchins. "He has several numbers but they have to be re-recorded before they are seriously considered."

### LIBERTY BREAK

LIBERTY RECORDS, currently marketed in Great Britain by EMI, are going independent from July 1.

A statement issued on Monday said that a contract had been signed whereby Philips would manufacture and distribute Liberty Records and its associated labels from July 1. The contract was signed by Leslie Gould for Philips and Bob Reisdorff for Liberty.

The first single releases will be decided in the near future and a strong list of albums will be issued in late August.

Artists on the Liberty Label in Great Britain include P. J. Proby, Johnny Rivers, Jackie De Shannon and the Fifth Dimension.

ENGELBERT HUMPERDINCK, whose "There Goes My Everything" is currently at number four in the Pop 30, alleged this week that his life was threatened after he refused to go on stage for a concert during a tour of Belgium.

His publicist told the MM: "After two concert appearances in Brussels Engelbert was to have done a midnight show in another Belgian city."

"He discovered that the promised police precautions had not been taken and his advance fee was not forthcoming so he refused to go on."

"He was surrounded by strongarm men who told him that if he didn't do the show he wouldn't get out of Belgium unmarked. Engelbert made a dash for his car, got back to his hotel and remained in his room until it was time to fly home."

He arrived back in London on Monday.

Engelbert guests in the Des O'Connor ATV show on June 20 when, in addition to his solo spot, he will duet with Vince Hill. He is also filming for the ATV Spotlight series which will have worldwide release towards the end of the year.



• STRAYHORN

### COMPOSER STRAYHORN DIES IN NEW YORK

BILLY STRAYHORN—jazz composer, arranger and pianist, and long-time partner of Duke Ellington—died of cancer in New York's Hospital for Joint Diseases last Wednesday (May 31). He was 51.

Born in Dayton, Ohio, Strayhorn had worked with Ellington since 1939. The two worked so closely together, and Strayhorn assimilated the Ellington style so successfully, that it has become virtually impossible to tell who wrote what.

But among Strayhorn's compositions are the Ellington theme song, "Take The A Train," "Chelsea Bridge," "Rain Check," "Johnny Come Lately," "Midriff" and "Passion Flower."

He had been ill for some time and was obviously in very poor health when he joined the band at the Antibes Festival last July.

Leonard Feather pays tribute to Strayhorn on page 6.

though the titles have yet to be selected.

### BLACKHEATH POPS

THE Kinks, Small Faces, Georgie Fame with a 15-piece big band and John Mayall's Bluesbreakers have been set for the South-Eastern R&B Festival, at Rectory Field Stadium, Blackheath, on July 1.

Further big names will be announced for the Festival which will run from 3 pm to midnight.

Also taking part will be the six finalists in a group competition, competing for prizes which include a recording contract with Major Minor Records. The show will be covered by Radio Caroline deejays.

The Stadium has covered accommodation for 5,000 fans.

### WINDSOR TRAFFIC

TRAFFIC, Stevie Winwood's new group will not be appearing at this year's Windsor Jazz And Blues Festival, manager Chris Blackwell told the MM on Monday, despite hopes that they would.

A tour of Sweden is being negotiated for September 11 to 18 and their first English tour will be from October 11 to 25.

No other appearances are planned although the group's first record "Paper Sun" has already entered the MM Pop 30 at 23.

### JONES AT 43

CARMEL JONES, trumpet star from the Horace Silver Quintet was due to open last night (Wednesday) at Club 43, Manchester.

He will also appear tonight (Thursday) and on Saturday and Sunday (10 and 11).

### DUSTY TV DELAY

DUSTY SPRINGFIELD'S new BBC-TV series has now been put back and will not be screened before August.

Dusty last week broke the box office records at London's Talk Of The Town set by Tom Jones.

### THE RAVER IS ON PAGE 4

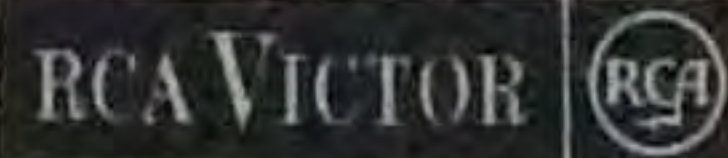
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• MOON

### Moon injured —Who in album hold-up

WHO whirlwind drummer Keith Moon left hospital on Sunday evening after an operation on a badly strained stomach muscle which he injured whilst playing over Whitsun.

Keith's injury left the Who with no drummer and so Chris Townson of John's Children has been depping with the group.

Said manager Kit Lambert: "The Who are also in the middle of making their next album, and we tried to record without Keith—hoping to add his drums at a later date—but it didn't work. We hope he should be able to do some light drumming in about a week's time, but until then all recording sessions have been postponed."

### McVIE STAYS

BASS guitarist John McVie is not now leaving John Mayall's Bluesbreakers, but guitarist Peter Green is leaving as reported in the MM last week.

John told the MM: "Peter is leaving, but it seems to have got around that the group is folding. This is not true. We have had promoters and fans thinking the group is splitting up."

"I'd like to put an end to these rumours now."

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**VOTE! FOR YOUR FAVOURITE POP STARS IN THE 1967 MM POP POLL SO VOTE! NEXT WEEK...**

# Melody Maker

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# NEW MONKEES SINGLE RELEASED IN JULY



MONKEES: album will not coincide with British shows.

**A NEW Monkees' single will be released on July 16, to tie in with their Wembley shows.**

The A side, a Mickey Dolenz composition, was originally titled "Randy Scouse Git" and appeared on their last album as "Randy S." However, for British release the name has again been changed.

The new album "Head-quarters," which was to have been released to coincide with the visit, has now been put back.

The Monkees are expected to arrive on June 28 and they will now stay in Britain until July 6 instead of flying straight back to America after the last of their shows at the Empire Pool, Wembley, on July 2.

Davy Jones will go to Manchester on July 3 to see his father and the others will remain in London.

The Monkees were this week awarded an Emmy—the American TV Oscar—for the Best TV Comedy Series of 1966-67.

## West Coast invasion

**PLANS are going ahead to bring several of America's top West Coast groups to Britain for two weeks' promotion and appearances in July.**

London's Saville Theatre representative, Simon Hayes, told the MM on Monday: "We are trying to bring the West Coast sound to the West End. We have written to English and American record companies to help arrange a promotional deal if the cost proves too high for us."

It is hoped to bring groups like the Jefferson Airplane, Love, Doors, Seeds, Grateful Dead and the Buffalo Springfield for two weeks of promotion and appearances in the North of England, including two weekends of shows at the Saville, in London.

## PAICH TO RECORD DAVIS IN LONDON



● DAVIS

**American arranger-composer Marty Paich will be in London later this month to record singer Sammy Davis Jr.**

Paich, who has worked with many stars including Frank Sinatra, Ella Fitzgerald and Lena Horne, will record an album with Sammy Davis Jr on which he will sing the entire score of the new 20th Century Fox film Dr Dolittle.

The album is for the Reprise label.

## BARBER TO RECORD BEATLE NUMBERS

**CHRIS BARBER is to record two Paul McCartney numbers as his first single since signing with the Marmalade label.**

The songs were written for a cartoon film which is due for release early next year, but Paul has told Chris he can release the record without waiting for the film.

## Radio for Heath Band

**THE Ted Heath band, directed by pianist Ralph Doolimore, will perform a specially commissioned Wine Suite on the BBC Light Programme's Jazz Scene on July 10.**

Movements for the suite are being written by Ralph, Kenny Graham and Andy Park.

The band guests in Music Through Midnight tomorrow (Friday) and plays a ball at London's Dorchester Hotel on June 12.

## BEATLES SELL 250,000 SGT PEPPER ALBUMS



**THE Beatles' new album "Sergeant Pepper's Lonely Hearts Club Band" has already sold almost a quarter of a million copies—one week after its official release date.**

A spokesman for EMI told the MM on Monday: "The LP is approaching the 250,000 mark." Many shops were selling the LP before the official release date because of an advanced distribution by EMI.

The group are still recording, but neither EMI nor Nems Enterprises have any details of a release date for a new Beatles single.

The Amen Corner have also signed for ten Sunday concerts at the Royal Aquarium, Great Yarmouth, from June 25, on a bill with the Move, Billy Fury and the Nashville Teens.

## VAGABONDS FOR US

**JIMMY JAMES and the J Vagabonds fly to New York on July 7 for eight days promotion work in connection with a single, "No Good To Cry," released in the States on June 16, and to launch an LP, "Here Come The Vagabonds."**

They return to Britain via two Canadian dates, Quebec (July 17) and Montreal (18).

## NEW RYAN DISC

**PAUL and Barry Ryan will have a new single released on June 23 and their second LP a week later.**

The single is "Claire," written by Geoff Stevens.

The album includes two Hollies' songs, "Pay You Back With Interest" and "Fif The Flea" which is a solo by Paul.

## BEE GEES LP

**THE Bee Gees, still in the MM Pop 30 at 22 with "New York Mining Disaster" have their first LP "The Bee-Gees' First" released simultaneously in Great Britain, USA and the Continent next month.**

The LP, which consists of 14 original tracks by the Gibb Brothers, is released on July 14.

Last Friday, the group recorded a colour film insert for America's Jackie Gleason Show. They are on As You Like It on Tuesday (13).

## DERAM LATEST

**LATEST signing for the Deram label is the Amen Corner whose first single will be released before the end of this month.**

The group has signed for three weeks in Denmark and Sweden from September 10 and during the Swedish visit they will record a 15-minute insert for a Swedish TV documentary on the pop business.

## BLUE JEANS DISC

**THE Swinging Blue Jeans have a new single released on June 16, titled "Trembling," with "Something's Coming Along" as the B-side.**

The group has added former Escort Mike Gregory on bass guitar and Les Braid moves to organ.

# SPENCER OFFERED £5,000 TO ACT IN AVANT GARDE OPERA

**SPENCER DAVIS has been offered a £5,000 part in an avant garde science fiction opera, based on Robinson Crusoe to be presented in West Berlin's National Arts Centre.**

Author Dieter Mobius and producer Klaus Hoser say they require Spencer for a part in the opera because of his ability to speak fluent German.

If he accepts and work schedules can be rearranged, he will start rehearsing on July 13 and the show will last ten days from July 20. Spencer and the rest of his group have also been asked to rearrange the music scores written by the author, to gain a better "pop" sound.

The group are recording all this week and go to Stockholm for TV on Saturday.

## TROGGS ENTER

**THE Troggs entered the bottom of the Pop 30 this week with "Night Of The Long Grass."**

Yesterday (Wednesday) they flew to Sweden for a tour of ballrooms and TV shows in eight cities.

Negotiations are under way for the group to make its first American tour later this year.

## FOCUS ON FOLK

**YET another folk festival—this time at Hintlesham Hall, near Ipswich, on Saturday, July 15—a one-day effort starring Shirley Collins with a lot of singers from local clubs. These include the Williams Trio from Colchester, the Triad from Bury St Edmunds, the Tallman folk group from Chelmsford and the Great Eastern Singers from Sudbury.**

This is the third year there's been a folk festival as part of the Hintlesham Festival which has also featured such non-folk attractions as the Bolshoi Ballet.

One of the organisers is Brian Bird, who will be remembered by many folk veterans for his book, Skiffle—folk song with a beat, some years ago.

**WHY do so many girl folk singers wear skirts several inches longer than the chicks in the audiences? After all, it's not that their knees aren't nice to look at.**

**A. STEWART** was such a success at his recent visit



chester Cathedral" and American songwriter Kenny Young.

The film is currently in production at Shepperton studios, and Herman's Hermits will also film on location in Manchester. Record producer Mickie Most is in charge of music for the film.

featured in "Jazz Festival USA" at Montreal's Expo 67.

George Wein, producer of the Newport Jazz Festival, has been engaged by the Institute of Jazz Studies to produce the festival. Also featured will be Muddy Waters and the Newport All-Stars featuring Pee Wee Russell.

## HERMITS FILM

**THREE top songwriters have written for Mrs Brown, You've Got A Lovely Daughter, Herman's Hermits first major feature film.**

They are Graham Gouldman, who wrote "Bus Stop" and "No Milk Today," Geoff Stephens who wrote "Win-

## JAZZ NIGHT

**A SPECIAL organ jazz night, titled Jazz At The Hammond, will be presented at Dozey Dicks, Railway Hotel, West Hampstead, on July 5, starring the Mike Carr Trio, Bob Stuckey Quartet and Matt Ross.**

Other bookings at the club include the Tubby Hayes Quartet (June 14), the new Kenny Graham Afro-Cubists (21), Blossom Dearie (28) and Dakota Station (July 12).

## EXPO '67 JAZZ

**THELONIOUS MONK, Dave Brubeck and Herbie Mann will be among the musicians**

to the Lowther Hotel club, York, in April that he is making another appearance there tomorrow night. He will be at the Freedom Folk club, Hull, tonight (Thursday) and will also be part of an "incredible event" organised by the Harrogate Underground at the Adelphi, Harrogate, on Saturday.

**DIFFICULT** to say who was at this Wednesday's sixth anniversary party of Sudbiton folk club, with Jesse Fuller making a farewell appearance as main guest. It would be easier, actually, to list the people who weren't there. It would be a shorter list.

**BOB DAVENPORT** talks on "What do you mean by folk music?" at the Pendley Manor folk music course, Folk Music Of Our Time organised by Ken Lindsay this weekend. Also talking are Brian Pearson, Rake Reg Hall and James Asman.

**THE SPINNERS** are in concert at the May Ball of Downing College, Cambridge



# GERRY MARSDEN goes SOLO on CBS

Where the hit Action is...on



## SINGLE RELEASES—JUNE 9

- 2801 **GEORGE BEAN**  
THE CANDY SHOP IS CLOSED  
c/w Smile From Sequin
- 2604 **SMOKEY & HIS SISTER**  
CREATORS OF RAIN  
c/w In A Dream Of Silent Seas
- 2800 **THE DISTANT COUSINS**  
MR. SEBASTIAN  
c/w Empty House
- 2802 **JOHNNIE LEE**  
I FORGOT WHAT IT WAS LIKE  
c/w Lonely Is The Willow

## GO RECORDS

- AJ 11409 **SUGAR SIMONE**  
IT'S ALRIGHT  
c/w Take It Easy

CHART SHOTS		
PLEASE LET THEM BE	GERRY MARSDEN	2784
DO IT AGAIN A LITTLE BIT SLOWER	VAL & THE V's	2780
LEOPARD-SKIN PILL-BOX HAT	BOB DYLAN	2700
MY BACK PAGES	THE BYRDS	2648
JUST LOVING YOU	ANITA HARRIS	2724
I STAND ACCUSED (OF LOVING YOU)	THE GLORIES	2786
HIM OR ME—WHAT'S IT GONNA BE?	PAUL REVERE & THE RAIDERS	2737
SOUL PAD	THE COASTERS	2748
NEW RELEASES—LPs		
MY KIND OF COUNTRY	MARTY ROBBINS	(S) 62962
THE PURE SOUL OF "BIG" MAYBELLE	BIG MAYBELLE	(M) 62999
SOUL SOUNDS	VARIOUS ARTISTS	(M) 62965



**The RAVER'S weekly tonic**

# MM IN BUZZ WITH THE FUZZ!

**F**EAR and dread shook the MM this week when we were suddenly contacted by Northampton County Constabulary. Were they planning a mass cocoa raid? Had they discovered the truth about the smell on the landing? In fact the police were seeking our aid in recovering a stolen saxophone, taken in a smash and grab raid on Leslie Law's, Newland, Northampton, on May 20. It's a Karl Meyer B Flat tenor, number 4304. If you see it, contact Superintendent J. M. Nicholson.

All star gathering at Saville for Procol Harum and Jimi Hendrix included Paul, George, Patty and Jane, the Turtles, Charlie Watts, Spencer Davis and the Troggs. Who manager Kit Lambert seen looking glum after Jimi Hendrix's guitar smash-

ing a la Townshend... Mitch Mitchell's drumming incredible

Thought for the Day: Will Sir Francis Chichester do a lap of honour?

By the way, doesn't that last chord on "A Day In The Life" sound just like Richard Strauss's Till Eulenspiegel, Death And Transfiguration, Tod Undverklung Opus 24? Singer Pete Hodges is an expert on ghosts. Very strange.

Seen spinning records at the Cromwellian — Twinkle... Dave Cash has eight BBC shows a week... Stevie Winwood bought an accordion... Elvis Presley has been offered 85,000 dollars to play cabaret at Miami's Statler Hilton Plaza Hotel. If he accepts, it will be his first date in eight years. His manager Col. Parker celebrates 25 years in show-business this week.

## SHOES

Writer and photographer John Hopkins, jailed for nine months in pot purge, asks for International Times and MM to be sent

Mick Jagger and Marianne Faithfull had new shoes made at Chelsea Cobbler

Trust the Beatles to hang everybody up. At the end of Sgt Pepper album comes a strange gabbling sound—recorded in the stop groove! Says Beatles recording manager George Martin: "Most automatic players reject before the end of the groove, but the voice you can hear is Paul's. I can't remember what he's saying because it's part of ten minutes of tape the boys made after a session. We just snipped out two seconds for the last groove. Just before that is a note which can only be picked up by a dog, or someone with freaky hearing!"

Jock W. Robertson, managing director of Thomas Musical Instruments Ltd. now operating as an independent UK company. Get your own back Hoppy, sew the mailbags all the way round. Hooray—Tony Hall sent us a telegram! A Ross MacManus fan sent a nude photo with radio record request. Never mind the pirates—what about the Raver!

No, reader Terry Carter,

## RAVER'S POSTCARD



"Swop?"

you did not see me in Shaftesbury Avenue trying to flog an orange to Jimi Hendrix... Disgraceful—a reader sent the MM a joint. And it turned out to be a Weight... Tragedy—we're running out of Raving postcards... Publicist Dave Cardwell throwing a "no-press" party for the Monkees on their arrival. Press planning a "no-Dave Cardwell" party?

A six year old drummer almost made his jazz concert debut with Charles Bell's Double Bass Quartet at Carnegie Hall recently. Billy Higgins was half an hour late, and Charles Bell Jr, aged six, was summoned from the audience. But when Bell got backstage, Higgins arrived, and Mr Bell was returned to his mother—crushed.

Ex-Perrin publicist Chris Williams now handling Geno Washington in solo PR venture. And the best of luck... Singer-songwriter Chris Andrews looking for boy singer to join his girl discovery Maxine McKellar, found a boy called — Chris Andrews! They have recorded "A Thousand Times A Day" out on June 23.

## RECORD

Good grief, what's happening? There actually appear to be some GOOD records in the chart, like the Hollies, Stevie Winwood and Procol Harum... Will Mick Jagger now get a solo star to build up? Drummer Paul Francis will attempt to break world drumming record on June 12 at Tooting Granada Through a boghead of real fire?

Alan Bown Set have offered to play for Israeli troops free... John's Children's record "Desdemona" adopted by Lincoln City School boys. The older boys seem to like the line: "Lift up your skirt and fly."

Pete Townshend — by pure coincidence — set his latest Who opera in Israel. A war story, the opera has an Israeli hero fighting some unspecified Asiatic foe... American jazz singer Blossom Dearie was accompanied by a computerised drummer on TV's Tomorrow's World. The machine can play everything from rock to bossa nova. Cor! — what would Phil Seaman say?

## TREES

Christine Keeler and Arthur Brown seen dancing at the Electric Garden... Denny Laine wants to live in Parns... Denver John Gerrard of the Warm Sounds like airplanes and trees... "Flower music is a recreation of happiness, early childhood memories and return to nature and love."—Lord Tim Hudson, manager of the Seeds

Adam Faith to wed 24-year-old dancer and model Jackie Irving.

Barry Fantoni blew tenor with Ken Smiley's press jazz band at Drury Lane's Whyte Hart... New far-out US groups—Quicksilver Messenger Service, Canned Heat, Fud And Me... Dave Knights of the Procol Harum reckons he was once a cowboy... New American singer Scott McKenzie wears daisy chains... Ex-MM editor Pat Brand has joined publicist Leslie Perrin



• WILSON

# Teddy and an evening of nostalgia

*Caught in the act*

**T**O many jazz fans the name of Teddy Wilson is synonymous with the Benny Goodman trios and quartets of the 1930s. So it's not surprising that his promoters have sent him out on a tour of this country with a group that plays small band "chamber music" jazz à la Goodman.

The Dave Shepherd combo gets close to the Goodman sound, but Wilson doesn't hark back 30 years for his inspiration; his playing is in no way dated, and in the Jazz Cellar of the Manchester Sports Guild last Saturday he was as creative, stimulating and exciting as ever. The man and his music is timeless.

Hearing Wilson's fligree jazz and delicate touch one immediately thinks of words such as immaculate, gentle, elegant, thoughtful, graceful, charming. There was no thundering chords, no ruffling, no single-note repetitions, no meaningless pyrotechnics, no flashy displays of technique; nor was there any showmanship of the flashing teeth and waving hands variety.

In fact, there was nothing in Wilson's performance to set the blood racing. Yet so restful was his style, so impeccable his taste, so deceptively easy his swing, so restrained his approach, so perfect his technique, so melodic his ideas, so broad his harmonies, and so scintillating his phrasing, that his two sets were thoroughly satisfying.

To some extent this was an evening of nostalgia, and made more so by the considerable number of over-forties in the audience. Half of each of his sets found Teddy with just bass and drums, and in that set-up the full flavour of his piano came across, particularly in "Shiny Stockings," "Sweet Lorraine," "Take The A Train" and "Basin Street Blues."—ALAN STEVENS.

## TOM RUSH

**L**AST Wednesday's St Pancras Town Hall concert certainly sorted out the folk men from the boys, presumably because the audience was rather thin on the ground.

Certainly Tom Rush wasn't bothered by the small attendance. Even a bust guitar string during his beautiful "Panama Limited" didn't throw him.

Sporting a realistic false moustache which made him look like a real-life Wyatt Earp, he embraced the big hall as if it was an intimate



• MEL TORMÉ



• JIMI HENDRIX

club, taking them through what is now his standard repertoire of folk and rock classics, with an instrumental thrown in for good measure.

Put in at the last minute as an opener, off-beat Ron Geesin managed to get the audience to dig his strange piano playing—a mixture of Mrs Mills and John Cage, as well as long excursions on mouth organ, banjo and petrol can.

As for the Ian Campbell Folk Group, who closed, what can one say? It was the mixture very much as before, and one got the feeling that these old routines like "Quince Brigada" have become so familiar that they are almost automatic. All the notes were in the right places, but tell me, what has happened to the heart?—KARL DALLAS.

## NOLA YORKE

**N**OLA YORKE is a young singer — composer who comes across best singing her own material to her own guitar accompaniment.

Her spell at London's Poor Millionaire underlined this, for although she can belt out "The Boat That I Row" with the best of them, it was her own song, the clever "Sleeping Boutique," that was the highlight. This song, in the right hands, must be a hit.—BOB HOUSTON.

## BLOSSOM/LOCKJAW

**B**LOSSOM DEARIE has almost made the Ronnie Scott Club her permanent base outside the States. Her previous exposure in Britain has resulted in a faithful following which pours into wherever she plays, and her current Scott Club season shows that her own unique

brand of magic still casts an uncanny spell.

All the Blossom standards are still there: "When In Rome" ("my big song"), "The Ballad Of The Shape Of Things To Come," "Sweet Georgie Fame" and "I'm Hip," while notable additions to her repertoire are the Lennon - McCartney "Here, There and Everywhere" and "Folks Who Live On The Hill."

Sharing the stand with Blossom is Eddie Davis, a tough tenor whose workmanlike competence and rock-hard swing don't disguise the fact that he's only half as effective away from the Basic band. His performances are routine if powerful; his imagination pedestrian when compared to the nightly seances Rollins was holding here recently.

But he swings mightily, and that, for many people, is enough.—BOB HOUSTON

## JOHN STEVENS

**S**INCE his return from the Continent a few months ago, percussionist John Stevens has reshaped the Spontaneous Music Ensemble's personnel and sound several times.

At the Little Theatre Club on Friday the strength was reduced to tenor and soprano saxophonist Evan Parker and Stevens from a peak of eight men only a few weeks ago.

Only the opening "Distant Little Soul," a Stevens original, exploited new sounds — low sustained notes made by rubbing drum-skins, and high sustained vocal whines and squeals, all from Stevens. By the last piece, based on the melody of "Temptation," the group had reassessed itself as not only the most ambitious, but also the most rewarding, on the local jazz scene at present. — VICTOR SCHONFIELD.

## HOLBORN ORK

**T**HE Holborn Jazz Orchestra, after many a Saturday afternoon at the City Literary Institute under the guidance of Eddie Harvey, emerged on Monday at the Jeannetta Cochrane Theatre to show that here is a band which is something of a cut above the usual run of 16-piece rehearsal outfits, and with four trombones of the calibre of Mike Gibbs, Chris Pyne, Ken Wray and Mike Smith, to say nothing of such familiar faces as Tony Roberts, John Surman and Dave Aarons in the reed section it is hardly surprising that this should be so.

Harvey Weston (bass), Tony Lane (pno) and Tony Taylor (dr) generated a nice loose feeling which often belied the intricacies of the book, a varied programme from Ellington to Silver and Monk, which was a knockout for those who, while not demanding a revolution every five minutes, are just a mite bored with hearing the kind of mini-Basic material which rehearsal bands too often seem to use. —CHRISTOPHER BIRD.

## HENDRIX/HARUM

**W**ELL, what went wrong? It should have been such an exciting event, the day the Procol Harum and the Jimi Hendrix Experience,

two of Britain's most sizzling groups, met head on at London's Saville Theatre.

But there was little magic about the Procol's set, and the Hendrix Experience teetered on the brink of disaster.

Britain's number one chart group have obviously a lot of potential. They played very well, and achieved a good sound balance with their unusual line-up of piano and organ. Gary Brooker, pianist and lead vocalist looking like a thin Graham Bond, has a remarkably soulful voice.

But most of the numbers were in the same groove, and unfortunately the organist suffered from loss of volume, and the beautiful sound of "A Whiter Shade Of Pale" was minimised.

Jimi Hendrix made a tremendous initial impression. Dressed in brilliantly coloured clothes, Jimi roared into "Sergeant Pepper's Lonely Hearts Club Band," while Mitch Mitchell's drums lit up with flashing coloured lights, high on a special rostrum.

Then came the first of long delays while microphones were fixed. The audience were so keyed-up they didn't mind while road managers nipped on and off stage attempting running repairs.

The group soldiered on with "Foxy Lady," and "Like A Rolling Stone," then came a mammoth breakdown when the amps blew and for minutes on end there was no music. Mitch, who had been playing wonderfully well, filled in with a drum solo, while bassist Noel Redding chatted chirpily to the audience.

After the troubles had been sorted out Jimi remarked: "I feel like getting nasty," and launched into "Manic Depression" followed by "Hey Joe," "Purple Haze" and "The Wind Cries Mary." Running half an hour over-time the group concluded with a freak-out of guitar smashing by strobe light. Bits of the guitar were then thrown into the audience for collectors, while Mitch's drum stand was left in a state of collapse. Own up lads, who needs all that?—CHRIS WELCH

## MEL TORME

**T**AKE a break from war and misery—take a trip to London's Talk Of The Town and hear the man who is possibly the best ever male pop singer of his era, Mel Tormé.

At his opening on Monday he eclipsed every American singer who has sung on stage in London—including Sinatra. Tormé is simply tremendous. He can do anything with his voice and he is so musically intelligent that singing unusual intervals, phrasing with the band, interjecting difficult musical quotes, all seem effortless. In fact his fault, if any, is making it look too easy.

Tormé had an amazing effect on the resident Bart Rhodes Orchestra. He brought no accompanists and his faith in the residents was well placed. Usually extremely effective, they became a swinging, punchy aggregation with Tormé conducting them while singing. A magnificent showing with pianist Sid Wright and drummer Dennis Neale outstanding.

Songs included "When The World Was Young," a "Porgi And Bess" medley, "Blue-ette," and "a medley of my hit 'Comin' Home Baby.' Apart from his superb singing Tormé played swinging piano and had a wonderful line in cool, hip dialogue. Don't miss him. — JACK HUTTON.

## KEN DODD

**D**ODDY'S Here Again is the title of the new London Palladium show. And he certainly is. A jolly beancost of gipes and jokes, revelry and devilry. Even the Bluebell Girls, waving their ostrich feathers about for what seemed hours, couldn't diminish Doddy's fun fest. But look out, he's after a knighthood. "Keeps your ears nice and warm in bed." — JACK HUTTON.



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# ENGELBERT RIDES THE OLD C&W TRAIL TO SUCCESS AGAIN

BY BOB DAWBARN



CILLA: Oscar hunting

"If I could become successful as an actress, I'd never sing again," said Cilla Black. Surprising statement from the girl from Liverpool's less salubrious quarter.

But Cilla, still starring in a successful West end show at the Prince of Wales, has caught the acting bug. She made her film debut with a three minute appearance in Ferry Cross the Mersey, starring Nems stablemate Gerry Marsden. And recently she completed work on her first feature Work... Is A Four Letter Word.

The spot in Ferry made Cilla say at the time that films weren't for her. She rushed to Liverpool's Locarno ballroom on an overnight train from her Palladium season, did the filming during a long day of waiting about, with little food (and, I remember, a frustrating hour-long search for a vacant toilet!) and came away rather disenchanted with the celluloid world.

But her acting debut is different. "I love it. It's not a bit like making records," she said. "It's very frustrating waiting for the film to be finished and shown—it can take nearly a year—where you see the success or failure of a record very quickly. With

## CILLA GETS THE ACTING BUG...

films, you have to wait ages before you find out whether you were a success or not. That's the hard part—particularly with this, as it's my first film.

"But being a singer is so hard—slogging every night whether you're on one-nighters or in show. I think that I'd really like to move into films.

"In one way, if I could act successfully, I don't think I'd mind if I didn't sing again."

Usually, with a first film part, offers for more roles flock in when the film has been seen to be a success. But Cilla has had a number of offers already—as reported in last week's MM, one she would like to do if it is possible is the film of a novel called Wait Till The Sun Shines, Nellie. "I've had three or four good offers—and about 15 lousy ones. The trouble is, I seem to be getting offered only Northern girl parts.

"What I'd really like is something heavy, something in which I'd really have to act. If I could find the right part and really prove—to myself as well as other people—that I can act, I'd be really happy."

But till that day, Cilla is not neglecting records. Her new single "What Good Am I" is tipped for success and she is concentrating after a long holiday—probably in Greece—on stockpiling a lot of material for future release, mainly on albums.

"This will mean all I'll have to record will be singles, for the next few months."

The future for Priscilla White, from Liverpool's Scotland Road? She sums it up as: "More films. And I want to become a Dame and win an Oscar!"—ALAN WALSH.

SUCCESS didn't exactly burst upon Engelbert Humperdinck. As Gerry Dorsey he was guesting in the forerunner of so many modern pop TV shows, Jack Good's Oh Boy!, back in 1958.

He actually entered show-business at the age of 17—though just how long ago that was depends on which publicity handout you happen to read. At the current rate of getting younger with each handout, he will be back at school before he gets his third big hit. He is, however, generally believed to be 31 and that means he has been learning his profession for 14 years which alone makes him almost unique among today's singing idols.

It wasn't until the beginning of this year, with a new name, a new manager and a country- and western flavoured song called "Release Me," that he really made the top.

Now he's on his way to the top of the chart again with "There Goes My Everything"—another country-flavoured

song. Is this a deliberate attempt to forge a C&W image?

"No," says Engelbert. "There's no deliberate policy about it at all. I just happened to like this type of number, but my next single may be a complete change.

"Anyway, it's not just the song which makes a record a success. It's the public liking a person—and we have to remember it's the record buying public who put us where we are."

"Release Me" has been a worldwide hit and has made the top three in the American charts.

"There seems to be an American visit in store for me," says Engelbert. "But I only think a few weeks ahead and at the moment I'm busy doing promotional appearances on the record.

"There is also talk of a film. I don't want to do a musical and if it comes off I feel I can do it, because I've tried just about everything in this business. Acting

is part of being an artist. "We also have a lot of cabaret lined up in the next few weeks. I love cabaret and I don't understand the people who complain about having to sing to people who are eating and drinking. Fighting food and drink is part of an artist's way of life. You have got to be able to do it if you are going to work in places like Las Vegas.

"If you are not artist enough to get them to put down their knives and forks then you have no business on a stage."

Engelbert admits he would very much like to see "There Goes My Everything" follow "Release Me" to number one, but says he won't think it is the end of the world if it doesn't. The one problem he finds with his success is

that he hasn't time now to write songs.

But success has its compensations. "I've just been in Portugal for the first holiday I've ever had in my life," he said. "Of course, I've been to Bournemouth and Skegness, but this was the first real holiday. I only got four days but I got a fantastic tan. I keep showing everybody my stomach."

## The long wait's over —Faces release new LP

SINCE their astro-nomic rise to success as four falling—about, small-faced Small Faces—Steve Marriott, Plonk Lane, Kenny Jones and Ian McLagan have only released one album.

That was last May. Now—over a year later—the Small Faces eagerly await the issue of their second album—a much grander collection of lunacy-cum-ideas which is to be released on the Immediate label.

Last week the MM spoke to some Small Faces to find out the truth and what they had been up to all this time.

What did Plonk think of the album?

"I'm never personally happy with anything that we do," he reflected, "not any more. They never sound like the sounds that I've got going round in my head. But it's a much better album than our last one—it couldn't be worse, could it?"

The new LP is well advanced on their first effort. It is varied, funny, weird, hip; does Plonk think it's too advanced for their fans?

"I couldn't care less," he answered swiftly.

"It's got something for every-one—there's a lot of different scenes in it. Most of them relate to the same kind of experiences. For us an album is a big break because where can you go single-wise? That's the big hang-up with singles—you've got to reproduce them on stage, which means you can't embellish too much. It doesn't effect some people, you know, but honestly we haven't got the bread to not do this. Obviously we're still a young group and we need to do live



MARRIOTT: second album

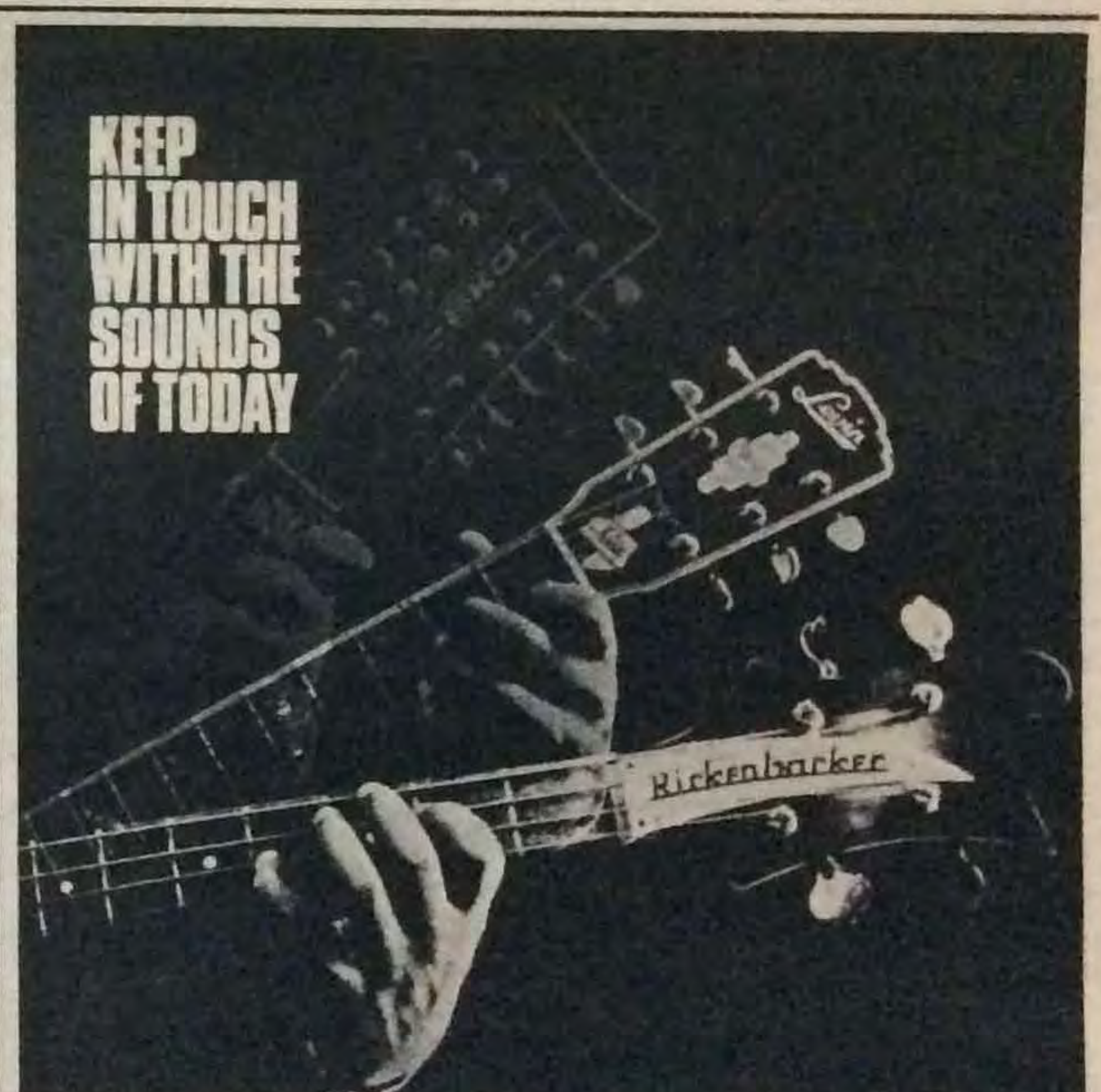
performances to make a decent living.

"But on the albums we can expand a bit."

Finally we got hold of Face organist Mac and asked him about the new LP, on which he is heavily featured playing harpsichord.

Mac took off his hat, got a glass of water together, smiled, and said: "Well, we just want the album to come out. It's been so long since the last one, I'm sure everybody's fed up with waiting. We are."

The fourteen track album was produced by Stevie Marriott and Plonk Lane and it kicks off with the powerful "Have You Ever Seen Me," also recorded by the Apostolic Intervention. All the numbers were written by Steve and Plonk, except for Mac's zesty "Up The Wooden Hills To Bedfordshire." The most noticeable changes in this Faces collection is the use of brass—drifting round and round on "All Our Yesterdays," a kind of roll-up, roll-up, Vaudeville—Toms thing; and then flute sighing away on "Eddie's Dreaming"—a lovely sunny, floating album closer.



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# Jazz Scene

BY LEONARD FEATHER



STRAYHORN: an intellectual without snobbery

## STRAYHORN GENIUS IN THE SHADOW OF DUKE

IT had to come. Despite the doctor's reassurances, despite the wishful thinking of Duke Ellington and Billy's innumerable friends, we all knew it. Probably Billy himself knew it. Death came to Strayhorn at 4.30 in the morning on May 31, in a New York hospital, after a valiant battle against cancer.

"What can I say?" said the voice of a drained, weary Duke Ellington over the telephone from Reno. "What can anyone say or do? Strays is at peace now."

The contribution to American music of the witty, smiling little man we called Sweet'Pea can never be measured. In fact, he did not want it measured. It was characteristic of him that through his 28 years with the Ellington band he never cared two cents about the apportionment of credit.

Who wrote this tune or arranged that chart? Duke or Strays or both? The answer was always an insouciant evasion. History will never know exactly what was the measure of his gifts beyond the generally accepted fact that Duke Ellington and Billy Strayhorn, individually or collectively, have brought more music of genius to the jazz of the last 30 years than any other artist or team of artists.

There were many ironies to Billy's career. One is that he never wanted to be an arranger. When he went to see Duke, late in 1938 at a Pittsburgh theatre, he thought of himself as a lyric writer.

One song he played to illustrate his talents was "Lush Life," a work of incredible melodic, harmonic, a song with lyrical sophistication in the Noel Coward manner, written by a Negro whose mother's grandmother had been General Robert E. Lee's cook in the Civil War period; whose father's grandparents also had been slaves; and who himself, from the age of 14 until he was 22, financed his own education by working as a soda-jerk and odd-job boy in a Pittsburgh drug store. A second irony was that "Lush Life" was the one

great Strayhorn tune Ellington never recorded. Billy had studied harmony at school, piano privately. On graduating from high school he played Grieg's A Minor Concerto with the school orchestra. Then jazz began to intrigue him, chiefly

through the work of such local youngsters as Erroll Garner. Three months after the first meeting with Duke, Billy went to New York, in February of 1939. Another of his songs, "Something to Live For," impressed the

maestro, who himself arranged it for the band and recorded it. Billy was drawn swiftly into the band's musical and social orbit; he and Mercer Ellington were soon fast friends.

Then Duke and others suggested Billy try his hand at making a small band arrangement for a Johnny Hodges date. After a series of combo sessions, upon Duke's return from Europe a couple of months later, he graduated to writing for the full band.

Somehow he learned the deep secret of Ellington's magic with voicings, developed others of his own, and found with Duke a musical and personal affinity. By 1941 he was in his first golden days, with "Take The A Train," the Ravel-inspired "Chelsea Bridge" and countless others.

From the mid-1940s he collaborated with Duke on the band's longer concert works, "The Perfume Suite," "Such Sweet Thunder," "A Drum Is A Woman."

A few years ago he made a rare series of personal appearances, touring Europe as featured pianist with the band; now and then he committed to records his airy, glittering, adroit piano style. In 1963 he supervised the "Second Ellington band" that played Duke's revue "My People" in Chicago.

He worked casually, for pleasure and never with material profit in mind. His idea of living was being around good friends, at a bar or a concert or in someone's house beside a record player or surrounded by a pile of good books. He was an intellectual without snobbery, a hedonist without self-indulgence, a friend without enemies.

Then, in the summer of 1965, a persistent sore throat sent him to Dr Arthur Logan, Duke's perennial friend and doctor through the decades. From then until the end it was a fight against time.

He was well enough for a while to go to Europe, where he was reunited with his old friend, pianist Aaron Bridgers, in Paris; a couple of months ago, though down to 75 pounds (51 stone), he was able to go to Palm Springs, California, to spend a while with Lena Horne at the Hayton home.

For 25 years Lena and Billy had been closer than most brothers and sisters, mutual admirers who shared a love for the best things in life.

Billy Strayhorn is gone, but "Day Dream" and "Passion Flower" and "Johnny Come Lately" and "Raincheck" and a hundred others live on as monuments to the most underrated genius in the history of jazz.

Duke gave him all the credit that was due him, but Duke was a giant in whose shadow Strays was inevitably obscured. The public hardly knew him; he scarcely ever won any polls. He leaves mourning friends and admirers all over the world, men and women who during his travels with the band were beguiled by his wit, amazed by his talent, and constantly stimulated by his company.

## DANKWORTH ANOTHER ATTEMPT TO KEEP THE BIG BAND SHIP AFLOAT



DANKWORTH: problem

BY MAX JONES

ANYONE who heard the newly formed John Dankworth Big Band at Ronnie Scott's last month must admit that it sounded impressively different from any other current jazz organisation.

Its programmes were ambitious, and the hardness of some of the music — it sounded difficult to play and wasn't at all easy to appreciate on one hearing — undoubtedly accounted for the mixed critical reception the band got on opening night.

### PROBLEM

By the time I returned, on the final week at Scott's, everything was under control, the performance was far cleaner and warmer, the beat a good deal stronger. Musicians outside the band were commenting on its enthusiasm; some, inside, said they thought it potentially the finest orchestra Dankworth had ever led.

Johnny himself, in a letter to this paper, wrote: "If I were rich enough to keep my Ronnie Scott band together I would go back to big-bandleading for the rest of my life. In fact I might even try."

How are the attempts coming on? And what, if any, are the problems in his way? "The problem with my old band was always one of having first claim on the musicians' services," he explained. "If you can't employ them full-time it's hard to have first claim." "Now, with this new band, I made it absolutely clear to everyone that they had to agree to do all the work or none — and that included the rehearsals. So this time we've had the advantages of a regular personnel." "Personally I was delighted with the results we got; so delighted that naturally I

thought of trying to perpetuate the band. I've talked to the musicians and explained that I'm going to take further dates only on condition that everybody in the band can do them. If one man can't do a date I shan't take it."

Wasn't this a bit extreme, I suggested. Dankworth said it wasn't. "It is the only way of maintaining the standard we've set ourselves. This means, in effect, that from now on every man in the orchestra has to subsidise it to some extent."

"If we decide to accept a jazz club engagement — not very well-paid work — and one of us is later offered a better paid job, well, he'll have to turn it down."

"I believe this is something jazz musicians must learn. To do what they want in music, they may have to sacrifice the chance of earning more at work they like less."

It was the opinion of some critics, after opening night at Scott's, that the new Dankworth band wasn't swinging. How did John react to that and other criticisms — of over-complex arrangements, for instance?

### STRUCTURE

"I didn't mind what was said about opening night: what band does swing perfectly on the first performance?"

"But I think a lot of jazz writers have a good deal of homework to do on the structure of music. There's been such a change in composed jazz over the past decade that I think the critics should find out what these changes are."

"So far as our programme is concerned, I didn't want to go into Scott's playing a past library and trading on a past reputation. I think my very words were: 'I'm not going in there to play

"A Train" and "African Waltz".

"I wanted to make the music interesting for the band; I wanted them to find a challenge in every number, and that applies right down to the piano, bass and drum parts."

"To get back to the opening night performance, though. With a large orchestra I feel you have to wait for it to happen, until every musician can feel every note, and play the music practically from memory."

"They are excerpts from a continuous piece, descriptive sketches, and sometimes the chopiness is intentional because the ideas flit from one subject to another."

"We've just done an LP for Fontana and we're certainly going to do one more, perhaps two. I hope we'll be able to record one with Cleo. We're also going on tour with the Northern Sinfonia Orchestra, a November tour culminating at the Queen Elizabeth Hall."

"Really the financial aspect depends largely on people who can grant money to subsidise music of all kinds."

"Jazz doesn't usually get a direct subsidy but is helped only when it comes over to 'the other side', as, for instance, in our tour with the Northern Sinfonia."

"I don't see why there should be this difference. In this respect, I believe the Musicians Union could help a lot. And I've got high hopes that it will."

## MY FAVOURITE THINGS



### IAN CARR chooses MILES DAVIS'S 'Porgy And Bess'

THIS album, for me, is one of the great musical achievements of our time.

First of all, there's Gershwin's music — considered to be the finest musical score ever written; add to this a soloist like Miles and the wonderful arranging skill of Gil Evans and you can't really go wrong.

I first heard this in 1959, while I was still up in Newcastle. My brother-in-law had got hold of it, and it completely amazed me. I'd never heard any of the Miles and Gil stuff before, and this was a whole new wonderful world of music for me.

In fact, I thought for a long time that Miles was playing trumpet throughout the LP. In fact he plays flugelhorn on the open tracks and trumpet muted. Many people have criticised

the album for being under-rehearsed, and it can't be denied that there are clinkers here and there — some from Miles and the bass clarinet on "Gone" sticks out a bit. But set against the fantastic achievement which the whole thing undoubtedly is, these things don't matter.

Every track has great music, but I like "Buzard Song" (which was dropped from the later stage performances of Porgy And Bess) and "Prayer, Oh Doctor Jesus." That really is a prayer, with Miles playing beautifully above the churchy chords Evans has written in the background.

And then there's "Summertime" — the best version of this beautiful song ever made, in my opinion. And

"Ain't Necessarily So" with that wonderful three-note phrase midway through the Miles solo.

This is just beautiful music all the way, and recently when I was doing a photo session with a photographer who knew nothing about jazz I played him this — and he rushed straight out and bought a copy.

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ENTER THE TURTLES—PART OF THE...

# FLOWER POWER GENERATION!



WHETHER there is a slight lack of introspection among the British pop groups is a point that always arises after meeting "an average American group." Not that the Turtles are at all average, really. But, like so many other US groups, they know exactly where they are going, where they've been, and how they got there. Personally I like people who know where they, themselves, are at—and the Turtles fall into that category.

Undoubtedly the fact that the Turtles are part of the West Coast Love Generation—the "flower children"—has something to do with this kind of self-knowledge and insight. The West Coast philosophy—this new "slant on life"—injects a powerful and rational quality into its flower children and Howard Kaylan, lead singer with the Turtles, although hardly a "petit" floral infant has certainly got his head together.



TURTLES: two new members joined the group

## TOGETHER

But where did the Turtles first start?

"Well it was about two years ago, I guess," said Howard, "our first American hit was in 1965 with 'It Ain't Me Babe' on the White Whale label. Then we really started getting together as a group. I suppose we were what is commonly known as 'a Los Angeles surf band.' Well we were kind of discovered in California and we were looking for something a bit new to play. We had just met the Byrds and that was how we got introduced to the folk-rock scene. 'It Ain't Me Babe' was a Dylan number as you probably know.

"After that we had rather a lean period, and most of the musical excitement had gone out the door somewhere, and we didn't really have any good material. Then we switched producers, and then 'Happy Together' was submitted to us for a single. Well man, it was just us! We'd been having a slack period, you know. We released a few records, but none of them really did anything for the Turtles as a group—although they were hit records.

my vocals. I think it proves that we can do something a little different."

"It's a shame because we know which songs we want to come after other songs—and you know there are some songs which just don't follow others! I don't think it will make a lot of difference to a lot of people—but if it does make a difference then I'm very sorry. But I hope everybody can just dig the album for what it is."

What kind of things do the Turtles dig?

And, finally, what does Howard think of the West Coast scene that the Turtles have come out from?

## CREATIVE

How about the Turtles album, "Happy Together," being released very soon in Britain?

"The album in America had eleven cuts, but here Decca have put on another number called 'Can I Get To Know You Better' which I'm a little hurt about because it's one year old. We have creative control of our albums in America, and we play all the instruments, and man, it's our album. None of that session-man business. So it hurts a little because the album over here isn't how we wanted it. It's got one extra track which is a year old and also the order of some of the other tracks has been changed around.

## OBVIOUS

"We've been playing the Beatles album for over a month now. It's worn out almost. And that 'Whiter Shade of Pale' is too much. Jimi Hendrix of course and we've listened to the Who a lot. We definitely listen to a wider range of music than we perform, but it helps incorporate all the little things that may not be obvious but are in there all the same."

## VIOLENCE

"The West Coast is really two camps now. San Francisco is really great. Los Angeles was really the catalyst for the scene to break big in Frisco. There were a lot of groups and talent in Frisco waiting for their chance, now they've all got a chance to make it.

"In L.A. most of the violence and aggression has stopped. The kids have calmed down. They've stopped rioting with the police. I mean Love solves all their problems. And if the police can't pick up on Love, or anyone else for that matter, then there you go. But it's really so groovy."—N.J.

STEVIE WINWOOD, cool in a flowing red jacket and jingling with hip neck bells, sat surrounded by his new group Traffic and said: "I'm trying to lose my old identity and gain a new one. I don't just want to be the guy who sang 'Georgia' and 'Muddy Waters.' I don't want to deny those things, but there is such a lot more I haven't done."

Many friends have feared Stevie, who celebrated his nineteenth birthday last month, had become a recluse since his split with the original Spencer Davis Group.

# WINWOOD—NEW GROUP, NEW IDENTITY

## STRANGE

But while escaping from his old London and Birmingham haunts, Stevie has been re-adjusting his attitudes to life, and getting into the minds of his friends in the group that have recorded a strange and happy first single—"Paper Sun."

Hidden away in an old Berkshire cottage miles away from human habitation, Stevie has been recovering from leading the life of a professional musician practically from the age of twelve, by thinking, playing music and generally enjoying a hip holiday.

As a result of this isolationism, the Traffic, consisting of Steve, Dave Mason (guitar), Jim Capaldi (drums), and Chris Wood (flute), tend to talk in a fragmentary conversation that starts as a sentence at one end and continues round the group.

They have attained a unity of group thought which Stevie feels is vital to achieve proper unity of group playing.

## CONTACT

Beneath it all is Steve's desire to stop being the boy wonder fronting a band, and become accepted as a musician who is part of an entity.

This raises problems because to achieve commercial success it is vitally important to project an image and keep close contact with the pop business. Traffic attempted to explain their odd attitudes to the pop business, music and life.

Said Steve: "The group just happened really. They are all people I knew from the Elbow Room, a club in Birmingham about two years ago. We played together quite a few times before the split.

"The group is now getting

past the blowing stage, and we're getting into writing. We've still got problems which is why we don't want to work anywhere until we are ready. When we play, after the third single, it's going to sound just as good as the records."

Said Jim: "We do miss playing for people and it can be most frustrating. But we are planning to get a little open air stage to play for a few people outside the cottage."

## VISUAL

"When we're ready we're going to play like a complete show," continued Steve. "We want to get our ideas over, but it will also be visual, with plenty of dynamics. But it won't be like Dave Dee, Dozy, Beaky, Mick and Tich. We want to like avoid ballrooms, but we don't want to avoid being seen by the people who go to ballrooms. We want to do gigs and concerts, and we already have a tour of Sweden lined up. We want to prove ourselves to the pop world—but in our own way. We want to make our mistakes in private."

"We'll have something for everybody to dig. Our music won't all be like 'Paper Sun.'"

What were the biggest influences on the group's thinking? Were they listening to groups like Doors, the Water-sons and Love?

Said Dave: "It's not so much sounds as environment—town and country and people. 'Paper Sun' is about a girl who goes to Guernsey looking for work and chasing the paper sun. It's a picture story, very light hearted, and nice to listen to. It's very sympathetic and definitely not a send-up."

"We're not using any re-

cording tricks," said Steve. "There are no effects on the record that we can't reproduce on stage."

How do the group spend their time in splendid isolationism?

## COLOUR

"We sleep!" came the response. "We try to get as much colour into our lives as possible," came the second four part harmony. "We see movements and roam through the temple of our minds. We get tripped out with the countryside. It's beautiful."

"They are starting to accept us in the local village," grinned Steve. "There is a girl who brings poached eggs out to us from the cafe and she brings out a couple of horses so we can go riding. But I fell off."

## DREAMS

"It's very scary there at nights," said Dave. "You've got to be very careful you don't just end up chasing dreams. The life has got its dangers. But as a new way of life, it's as important as the music. We planned the life beforehand, but it can be a volcano. We try to avoid the dangers of boredom and friction. If we get a problem like that we just try to find out what's causing it."

But despite any inherent dangers in leading the lives of hip hermits, Steve is happier than he has been for ages.

"That last tour was a big drag for me. The vibrations were terrible. Because I wanted my friends to travel on tour with me, they called us 'Steve and his Gypsies.' Gypsies is a nice name, and anyway WE don't want to put anybody down."

## PREACHING

"During this slack time we had gone through a few changes. Two new members joined the group—and we were changing in our heads as well. It really showed up. So 'Happy Together' was just the new number we needed."

Would Howard say the Turtles were part of the Love and "flowerpower" generation of California?

"To an extent I suppose we are. I gather people are very interested in all this in England. We come from Los Angeles, where the whole thing started, but we don't make a point of trying to get a message across—it took us six months to find the message ourselves. There's a message in our music, sure; but we're not preaching. There's enough people preaching already—if you've picked up on that you don't need to look for hidden meanings in our songs."

## FREEDOM

"We try not to come off stage looking hipper than the music we play, or vice versa," smiled Howard benevolently.

What is the line-up of the group now?

"The two newest members of the group are John Barbata, the drummer, who joined us about a year ago; and Jim Pons, bass who came about eight months ago. The rest of us are Jim Tucker, rhythm guitar; Al Nichol, lead guitar; Mark Bolman, who is the tambourine and antic man; and myself, lead singer. All of the boys do a bit of back-up singing as well which gives us a lot more freedom."

## DIFFERENT

Is Howard pleased with the group's follow-up to "Happy Together," called "She'd Rather Be With Me"?

"Yes, everybody was pushing for us to do another number like 'Happy Together.' But we've done that before. You know, stick to the same sound and the same formula. It's O.K.—it usually works and gets you another hit—but you can't go on doing that forever. We've got a slightly different vocal sound on this new one. It's the first time I've double tracked

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- 'LOVING YOU'
- Parlophone R5605
- THE KARLINS
- 'THE HAWKMOTH & THE FLAME'
- Parlophone R5607
- DONALD PEERS
- 'SOMEWHERE MY LOVE'
- Columbia DB8211

(Theme from Dr. Zhivago)



**BLIND DATE**

# JIMI HENDRIX



**CREAM: "Strange Brew"**  
(Reaction).  
Oh, I know who that is all right, by the first note! Ooh, that's nice. Was that a horn in the background? Those voices and the guitar sound so well together. It has a strange sort of West Coast and San Francisco sound. I like this record because I like the way he (Eric Clapton) plays anyway. His solo is just like a guitar player in the south named Albert King. Eric's guitar is sounding funkier and more relaxed. He's gradually changing, but

with a cat like that you can never tell when he's going to settle down. I don't know if he ever will settle down. It could be disastrous if he did. This is a nice blues song that you can dig between Engelbert and Cat Stevens on the radio. It sounds very nice to me, but I don't know about the little kiddies. The Cream shouldn't worry though because they are playing what they like.

**BILLY FURY: "Loving You"** (Parlophone).  
Is that an English guy

singing? It's not Billy J. Kramer? Not whatisname—Billy Fury? It could have been a stronger arrangement for that kind of song. He sings very nicely and it's the sound I used to like when I was a little boy. The arrangement could have helped him out. That's an old Elvis Presley song. At least Billy is getting his name back. It's nice. I feel we could end up "has-beens" sometimes. I feel it's happening now. I've had all kinds of bad hallucinations. I think people are getting

tired of us. When we come back from America people will say: "We are those three shaggy haired guys?" Things are happening so fast.

**HARPERS BIZARRE:** "Come To The Sunshine" (Warner Bros.)  
That's an English group too? Weird little voices—who could it be? Oh, what was that sound? I don't know, that's almost like a fairy tale—a theme for a children's movie. You can take it off now if you want to. That's not for me, but there's no telling. It might sell 20,000,000. It's one of those goody-goody records with a completely commercial sound, no feeling, no nothing. It's just made to sell records.

**TURTLES: "She'd Rather Be With Me"** (London).  
Would you like a Polo mint? This is like a weak Engelbert. That fade-out makes me think I'm on a northern river boat—not exactly southern. God, they've made such a big production out of such a simple little thing. They don't need all those instruments, because their voices sound very good. The music is killing everything they are trying to do.

**SMALL FACES: "Here Come The Nice"** (Immediate).

I've heard those voices somewhere before. The lead singer sounds very nice. I know, that has to be the Small Faces. I was going to ask if they had a girl in the group! Their music is very funky, but it sounded like a girl's voice at the beginning. This has a very good beat. The backing voices and the drumming gave it away. God, what's happening there! They are doing one of those Mrs Miller tricks, slowing down the speed. That's slowed down soprano! It's pretty hard to say if that will be a hit. When I came here they were really happening with "Sha La La La Lee." "In My Mind's Eye" and all those things. Now they don't seem to be doing too much. I've met the little cat in the group. They're all so little. But they don't act so little. They are very groovy cats. I hope they come through all right because they are a very good group, especially image-wise. They should feature their lead singer more. I'd like to try and write some songs for them.

**GRASS ROOTS: "Let's Live For Today"** (Pye).  
Sha La La? That's the Small Faces again! Where have I heard that voice before? It sounds almost like Mick Jagger. I think they have lost their groove. They sound so artificial. I think I'd like to hear "Lucy In The Sky With Diamonds" right now. Who are these cats—the Grass Roots? Oh, come off it. What are they rooted to? It's such a candy sound.

**DAVID AND JONATHAN: "She's Leaving Home"** (Columbia).  
Who's that? It's not the Beatles, it's too commercial. The voices are a little more steady and they've got echo on the violins. It's an English group trying to sound like the Beatles. Sounds like Ringo to me. Ringo hasn't gone solo has he? This is one of the most commercial songs on the album. The Beatles LP is standard equipment for all the groups at the moment. Everybody is so worried about the Beatles and where they are going. It's so silly. Just take the music for what it's worth. I wish we could end up like them!

**CILLA BLACK: "What Good Am I?"** (Parlophone).  
It sounds like a female Tim Hardin. Now it's changed complexion. God, it must be Cilla Black. Now it makes me think of Sonny and Cher. Yes, I like that. Her voice sounds like controlled feedback, it's so powerful. Now she sounds like Dionne Warwick! God, what's happening nowadays. Yeah, there's a nice feeling on this.

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BY BOB DAWBARN

# When does pop become art

"THE Beatles revive hopes of progress in pop music," proclaimed a recent headline in the Times. And, as if it wasn't enough that Top People were reading serious matter about Pop People, William Mann — the Times Music Critic and author of that article — was later involved in a TV discussion with Paul Jones and George Martin in which the question was asked: "Is pop music art?"

No one seemed inclined to give a definite answer to the question, but the mere fact that it could be seriously discussed proves that a proportion, at least, of today's pop music can no longer be dismissed as music for errand boys to whistle or as fit only for adolescent consumption.

What is happening in pop to spark off all this weighty discussion? For one thing, over the past year or so, pop composers and arrangers have begun to draw inspiration from the classical field — the Beatles' use of cello figures on "Eleanor Rigby" was one example and the Procol Harum's debt to Bach on their current number one hit, "A Whiter Shade Of Pale," is another. This follows a half-century in which most of the best pop ideas were borrowed from jazz or, more recently, folk music.

An interesting point about most of the Beatles' music is that, unlike earlier pop composers of the calibre of Richard Rogers, Irving Berlin or Cole Porter, its feeling and rhythmic pulse does not convert to jazz — almost every attempt to present jazz versions of Lennon-McCartney songs has been unmitigated disaster.

The introduction of classical techniques is only part of the widening of pop influences over the past two or three years. The Indian influence is one obvious example and even an unpretentious group like Dave Dee, Dozy, Beaky, Mick and Tich have had hits with songs by Ken Howard and Alan Blakeley which had more than a hint of Greece and Russia.

So-called psychedelic music is already exerting an influence, both in abstract, poetic lyrics—"Lucy In The Sky" on the Beatles' "Sgt Pepper" album for example—and in the widening interest in electronic effects.

Pop seems to me to be splitting into three main categories. First there is the type of ballad which was the image of pop until the advent of rock 'n' roll — the sort of thing which has recently provided hits for Tom Jones, Engelbert Humperdinck and Frank Sinatra, and is aimed at the sentimental streak in its largely female audience of any age. Its aim is unashamedly commercial with no artistic pretensions, however accomplished some of its practitioners.

Secondly there is the largely jazz orientated pop of the groups who are basically influenced by the blues in its many forms. The Rolling Stones are a good example and Jimi Hendrix shows how this branch of pop can continue to develop.

Thirdly there are the experimental groups led by the Beatles and including, from time to time, people like the Who and many newer groups. These are the musicians whose fusions of such varied types of music are pushing the boundaries of pop beyond mere dance music and are making records which are intended to last longer than an eight-week run in the Pop 30.

Along with the music, pop lyrics have grown up since Bob Dylan first proved that the whole field of human activity was available to the popular songwriter — not just the women's magazine philosophy of love.

A high percentage of all pop music will always be rubbish — its existence, after all, depends on its appeal to the musically naive. But the fact that there are musicians, singers, producers, composers, arrangers and record companies who are now willing to produce music for its own sake — and not purely with an eye to the largest possible sales — makes this one of the most exciting prospects in the whole history of popular music.

# IT'S AND MA STAFF



EVER wondered who the stars if they chose their own? Well, America's Monterey Pop Festival provides the June 16 to 18.

The Board of Governors for the names like Paul McCartney; Phillips, of the Mama's and the Papa's; record producer Lou Adler; and David Crosby, of the Byrds. Kicking off the Festival on Friday, the Association, Buffalo Springfield, Grateful Dead, Lou Rawls, Simon and Garfunkel and the Anglo-American Jimi Hendrix Experience.

Saturday afternoon features the Paul Butterfield Blues Band; the Mike Bloomfield Thing; Big Brothers and the Holding Co. and Hugh Masekela and the Quick-silver Messenger Service.

Saturday evening's attractions include: Otis Redding, the Beach Boys, Jefferson Airplane, Booker T and the MGs, the Byrds and Hugh Masekela.

Ravi Shankar presents his Indian music on Sunday afternoon and the final evening show has the Mama's and the Papa's, Dionne Warwick, the Who, the Blues Project, Johnny Rivers and the Impressions.

Apart from those with a hand in the organisation of the Festival, many top West Coast stars have been giving a hand in the Festival offices.



David Crosby of the Byrds, Michelle and singer Scott McKenzie relax in the shade of the sunflowers after a hard day at the office.



# HAPPENING IN MONTEREY

## MAKING IT HAPPEN IS AN OFFICE IF NO BOSS COULD AFFORD TO BUY



The Board of Governors meet — Andrew Oldham, Papa John Phillips, and record producer Lou Adler.



Not many secretaries as good-looking as this one.. Mama Michelle helps out in the Festival offices.

...d who the stars would pick  
...se their own festival bill?  
...a's Monterey International  
...provides the answers from

...governors for the Festival includes  
...l McCartney, Paul Simon; John  
...Mama's and the Papa's; Andrew  
...producer Lou Adler, of Ode Re-  
...Crosby, of the Byrds.  
...festival on Friday (16) will be the

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# IT'S HAPPENING IN MONTEREY

## AND MAKING IT HAPPEN IS AN OFFICE STAFF NO BOSS COULD AFFORD TO BUY



The Board of Governors meet — Andrew Oldham, Papa John Phillips, and record producer Lou Adler.



Not many secretaries as good-looking as this one.. Mama Michelle helps out in the Festival offices.

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A WILD NIGHT WITH CANNONBALL

CANNONBALL ADDERLEY: "Mercy, Mercy, Mercy"...

THIS was recorded live at a Chicago club and it was obviously a wild night for the paying customers...

really have included yet another version of "Sack O' Woe" if they had been called to the recording studio?

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

Echoes of Rollins from Tubby's swinging tenor

Some competent smooth-voiced modern blues singing, performed over band backings in the popular R&B idiom...

New Orleans fans who enjoyed the contributions of Billie and De De (or Dee Dee) Pierce to the recent Emile Barnes album can get a whole LP of the Pierce's simple and moving music under the title "NEW ORLEANS JAZZ" (Storyville 670178).

Mahalia Jackson turns her formidable vocal equipment loose on two songs by Thomas A. Dorsey, once known as bluesman Georgia Tom, on her newest LP release "GARDEN OF PRAYER" (CBS62481).

TUBBY HAYES: "100% Proof" 100% Proof (a), Night In Tunisia (b); Milestones (c); Sonnymoon For Two (d); Bluesology (e), Nutty (f) (Fontana TL 410.)



HAYES: composed and arranged 14-minute title track.

THIS is one of the best big band albums to come my way in quite a while. It's most satisfying to hear a British crew playing with such tremendous guts and fire while the arrangements retain plenty of subtlety and the soloists

Ian Hamer's arrangement of "Tunisia" features Tubby on flute as well as Ian's own effective muted trumpet and a good Ronnie Stephenson drum solo.

Keith Christie, Gordon Beck and Tubby's tenor again.

LANG/JOHNSON

EDDIE LANG - LONNIE JOHNSON: "Blue Guitars" Hot Fingers, Eddie's Twister, Playing With The Strings, Have To Change Keys To Play These Blues...

came my favourite solo guitar disc. Two mavericks, "Knockin' A Jug" and "Mahogany Hall," are 1929 Armstrong performances which have justly been accorded classic status.

The album begins with a little-known Lang-Johnson from October 29, played (as were all these duets) with tremendous swing and attack by the two virtuoso guitarists.

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BOOSEY & HAWKES, 295 Regent Street, London, W.1

Most highly recommended to all lovers of shouting big bands. — B.D.

The gimmick behind "ZOOT SIMS PLAYS ALTO, TENOR AND BARITONE" (Music For Pleasure MFPL148) is that by virtue of double tracking Sims turns himself into a sax section. There doesn't seem much point to it, but the music is pleasant, very swinging and undemanding.

THIS is a superior set for collectors of Twenties jazz — because the music is well played and imaginative and the album has been put together intelligently (also some of the tracks are very rare).

RADIO JAZZ by CHRIS HAYES

Table with radio schedules for Friday (9), Monday (12), Tuesday (13), Wednesday (14), and Thursday (15). Columns include time, station, and program details.

kind of fervour, and "Wiggle" (made in '28) contains much interesting chord work. Lang's backgrounds, apart from anything else, are lovely throughout the duets and the whole album should open the eyes of young guitarists who believe the instrument was emancipated by Charlie Christian — M.J.

MIKE TAYLOR

MIKE TAYLOR TRIO: "Trio" All The Things You Are, Just A Blues, While My Lady Sleeps, The End Of A Love Affair, Two Autumns, Guru, Stella By Starlight, Abeno (Columbia SX6137).

THIS is one of those rare jazz albums which repays continuous playing. I've been listening to it for nearly a month now and each new playing throws up entirely new facets.

Almost all the reservations I had on first hearing have now disappeared. My only minor complaints are that Taylor could make a more effective use of dynamics and I feel that the music is almost too concentrated with no passages of comparative light relief to give contrast.

GABOR SZABO



GABOR SZABO: "Jazz Rega," Walking On Nails, Mizrah, Search For Nirvana, Krishna, Raga Doll, Comin' Bork, Paint It Black, Sophisticated Wheels, Ravi, Coravan, Summertime (HMV CLP3614).

SZABO is the Hungarian guitarist who has graced the Chico Hamilton Quartet among other groups and has already established himself as one of the more original guitarists working the present scene.

From the out-and-out jazz point of view, however, this is rather a disappointment. His use of the sitar, double-tracked over his guitar line, is often hypnotic and trance-like in the best Indian manner, and his technique on the Indian instrument shows that his immersion in the music itself has been quite intense.

The bassoon is rarely used in jazz, probably because it can so easily sound both cumbersome and comic. Graham Lyons, who used to be featured with the Graham Collier Septet, believes it can give colour to jazz ensembles and make effective solo contributions.

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POP  
RECORDS**



FOUR TOPS: Levi hollers and gesticulates on top of big beat

# Another Tops chart contender

**SINGLES**

**FOUR TOPS:** "7 Rooms Of Gloom" (Tama Motown): Another roaring Four Tops cut fresh from Motown—"the sound of young America." It is a hard, treble screecher this time, scored for a high jangling piano, and those searing strings. The sound darts from big to small, the bass line stopping and starting, and the whole record has an effective atmospheric alternation as the sound wavers up and down. Levi hollers and gesticulates on top of big beat and, as ever, this is another powerful Four Tops chart contender that can't be ignored. It's time, though, for a new formula.



NANCY: soothing

**JUDITH DURHAM:** "The Olive Tree" (Columbia): Without splitting up from the Seekers Judith had decided to put out this solo ballad—a big new Tom Springfield-D. Lampert composition. There is just one thing that eludes us. The number isn't really powerful enough for Judith's first solo release. It sweeps along with an almost cowboy mood, but it doesn't really personify enough of Miss Durham. Very probably a hit because older audiences are inclined to pick up these kind of sounds. But the record is too much of a cliché altogether and Judith needs a little more time to get right into her own solo groove.

tain. With a new line-up the group storm to a giant, rousing climax on this skipping little ditty. Some of the sounds edge onto the corny side but the group carry it off well and their rocketing back-up harmonies are positive mind-blowers. A very big sound, a lovely sing-along Pied Piper feel may give the Association their long awaited break.

**THE GLORIES:** "I Stand Accused (Of Loving You)" (CBS): A new happening record in America is this new trio of chicks with a pretty straightforward soul sound. They deliver it very nicely and it grooves along without doing anything too startling until a nice build up when things begin to jump and the sound gets very promising. Possibly if the song had built up a bit further it would have made a very powerful record. A pleasant and exciting record but, for once, we could have done with a bit more emotion to really tingle the senses.

**NANCY SINATRA:** "You Only Live Twice" (Reprise): Co-composed by John Barry, the mastermind behind this, the score of the newest James Bond movie. It's a big, seething, yet almost soothing sound, with Nancy's voice recorded in a very pleasing manner—just gliding in and out through the backing with one or two phrases cutting through distinctly, and others being sucked into the sound. An enormous and impressive sound which should canon the delightful Miss Sinatra right up the chart.

**THE ASSOCIATION:** "Windy" (London): This may be the sound that the Association have been waiting for to get them off the ground in Great Bri-

vocal makes us think it might have been nice if she'd sung the whole lead part. A good record but maybe not subtle enough to be a hit.

**SCOTT MCKENZIE:** "San Francisco (Be Sure To Wear Some Flowers In Your Hair)" (Ode): To be issued in Britain shortly is this latest composition by Papa John Phillips. A very gentle singer, coupled with a Mamas-Papas-like backing sound, and a song that will be chanted throughout the blossoming lands of California. Phillips has combined a cool beauty with his "rally round the flag" idea and lyrics like "there's a whole generation, with a new explanation" should be rolling off the lips of loving flower children everywhere. A most beautiful sound.

**SHAWN PHILLIPS:** "Stargazer" (Parlophone): For many months a hard working session man, favoured by Donovan and many others, Shawn now has a new record released—one of his own songs. It's a pretty, chugging, freaker—a long way really from his blues scene—with a hard, solid and persuasive vocal which trips through the interlacing sitar, percussion and guitar work. It's a nice sound with a lot to listen to and Shawn ought to have a hit record if he keeps his sound more comprehensible and writes the right kind of material for the chart.

**THE PICCADILLY LINE:** "On The Third Stroke" (CBS): We thought this was going to be a draggy, gimmicky sound after seeing the hang-up leaflet, but it turns out to be a gentle, whispering and lyrical ditty, delivered and influenced, surely, by the Simon-Garfunkel school of thought! This new group give a young, spirited, and refreshing performance and the ideas, with the strings floating in and out, and even the recording of TIM saying "on the third stroke" all remain in context and don't distract the listener. Nice sound, and if it doesn't hit, we look forward to more ideas from this group.

## PERFECTION—THAT'S THE ONLY WORD FOR HILL



HILL: one of the truest pop voices

Shadow, "Viva Maria" and "Duel At Diablo." The writers include Elmer Bernstein, Burt Bacharach, Andre Previn, Neal Hefti and Britain's Frank Cordell.

**HANK WILLIAMS:** "More Hank Williams & Strings" (MGM): Although Hank Williams has been dead now for fifteen years he is still considered by many as the real daddy of country-and-western music and as the man who introduced it to the world at large and this is a fine set by the master. Side one kicks off with Tex Ritter's "Dear John" and Hank's happy, yet haunting voice is accompanied by a host of lilting violins which add a great deal of flavour and atmosphere. Most Hank Williams devotees will have many of the tracks on this album but nevertheless a must for the C&W lover. Numbers include "Someday You'll Call My Name," "Ramblin' Man," "Lonesome Whistle," "Long Gone Lonesome Blues" and "Jambalaya."

**HARRY ROY:** "Hotcha-macha-cha!" (Music For Pleasure): British big band music mostly recorded in 1933 and 1934, with a couple of later tracks thrown in. Brimming with nostalgia for the over-40s and the New Vaudeville fans may like to hear what the real thing sounded like. With the current fashion for all things of the 1930s you could do worse than spring this on your friends. Titles include: "Bugle Call Rag," "The Roy Rag," "Canadian Capers," "Tiger Rag" and "She Had To Go And Lose It At The Astor."

**LPs**

**VINCE HILL:** "Edelweiss" (Columbia). The thing we like about Vince Hill is the absolute perfection of his performance. He has one of the truest voices to ever grace the pop music scene. A difficult song like "Maria" seems to present no difficulties whatsoever. Emotionally, he may not be so intense as other singers, but you have to admire his perfection here on songs like "I Love You Samantha," "Till The End Of Time," "Smile," and "Take Me Back Again."

**MARTHA AND THE VANDALLAS:** "Watch Out" (Tama Motown). No surprises nowadays. Thumping four in the bar and the same Motown sounds we've been hearing for a long, long time. Full credit then for Martha and the Vandallas for still managing to sound exciting. Included: "I'm Ready For Love," "Keep It Up," "Go Ahead And Laugh," "Tell Me I'll Never Be Alone."

**THE EASYBEATS:** "Good Friday" (United Artists). Heavily Beatles influenced—and not the Beatles of today. Nevertheless this Australian group sound competent musically and their own songs have a contemporary feel about them. They'll have to experiment more. Included: "River Deep, Mountain High," "Friday On My Mind," "Hound Dog."

**SANDY POSEY:** "Single Girl" (MGM). Sandy has a wistful quality that shows through on the songs of disappointment like the title track and "See Ya Round On The Rebound." She sounds a little like Connie Francis in parts, but manages to sound mainly like S. Posey. Strong country feel about many of the tracks, too. Nice, pleasant if not great album. Other tracks include: "Don't Touch Me," "Patterns," "I'm Your Puppet."

**POWERS OF BLUE:** "Flipout" (CBS). One for the dancers, the Powers of Blue—unidentified on the sleeve—turn out to be a group of highly competent, if rather unoriginal, RB musicians. The record moves but is more discotheque fodder than listening music. Titles include

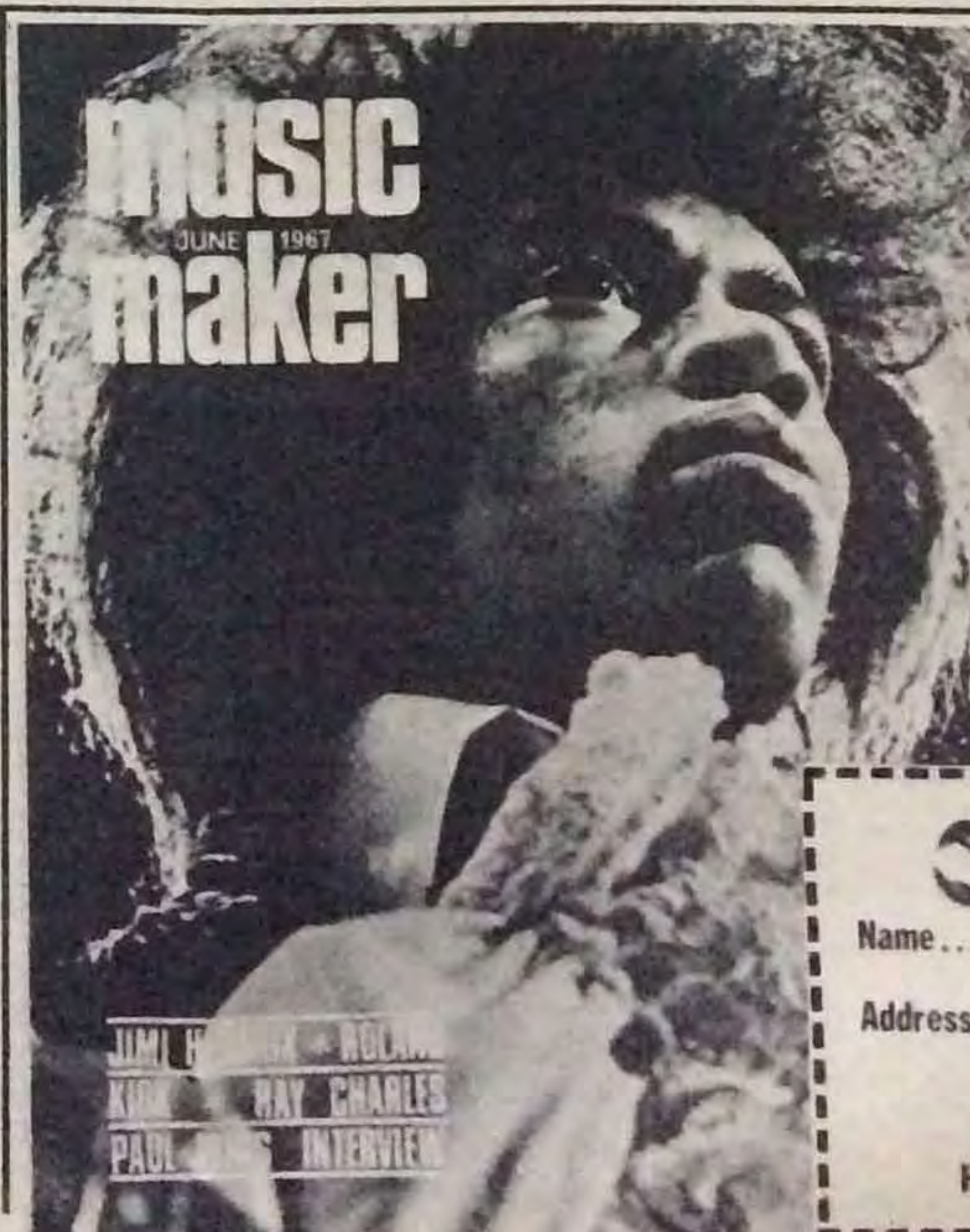
"Satisfaction," "Paperback Writer," "Midnight Idea," "Got My Mojo Working" and "Bang Bang."

**AARON NEVILLE:** "Like It 'Tis" (Liberty). Bit of a mystery platter, this. The photo on the cover shows an attractive bird, and Aaron Neville sounds at times like a cross between Helen Shapiro and Cliff Richard. And at others, like Bobby Goldsboro. An attractive, original voice, despite some "amateur night" phrasing at times. We could hear more of Mr Neville. Titles include "Over You," "I Found Another You," "How Many Times," "Reality," and "Let's Live."

**KINGSTON TRIO:** "A Tribute To The Kingston Trio" (Capitol). This album is a farwell to the Kingston Trio who announced recently that they were breaking up this month. It contains some of their best known recordings from their 10-year career. These tracks date from between 1959 and 1963 and include: "One More Round," "San Miguel," "Green Grasses" and Woody Guthrie's "This Land Is Your Land." It's a pity that this superb folk-pop trio decided to quit; they had a unique and highly personable sound and approach.

**MANUEL:** "Sunrise Sunset" (Columbia, Studio 2 Stereo). The surprising thing about Manuel and the Music of the Mountain is that it's British through and through. Produced by a British arranger/MD (Geoff Love) and recorded by British musicians. Yet it brings a breath of Latin-America trailing in its wake. This new LP features beautiful melodies from various films and shows, including "I Talk To The Trees," "Yesterdays," "So In Love," and "Carioca"—and all impeccably played.

"The Best Original Soundtracks and Themes" (United Artists). If you're a regular filmgoer, chances are you'll have seen most, if not all of the movies from which these themes are taken. And you may therefore be keen for this collection. It includes the music from "Hawaii," "Khartoum," "Cast A Giant



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June 17th: **JOHN WALKER**  
June 24th: **ALAN PRICE SET**  
July 1st: **JIMMY JAMES & THE VAGABONDS**

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**MEMBERS CLUB**

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7.30 to 11 p.m.  
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**Thursday, June 8th**  
BILL NILE'S  
DELTA JAZZBAND

**Friday, June 9th**  
The Great American Jazz Pianist  
**TEDDY WILSON**  
with  
THE DAVE SHEPHERD  
QUINTET

**Saturday, June 10th**  
ALEX WELSH

**Sunday, June 11th**  
Blues singing star  
**GEORGE MELLY**  
with  
BRIAN GREEN'S  
JAZZBAND

**Monday, June 12th**  
THE FERRIS WHEEL  
Plus D.J. RAY PETERSON

**Tuesday, June 13th**  
ERIC SILK'S  
SOUTHERN JAZZBAND

**Wednesday, June 14th**  
KEN COLYER'S JAZZMEN

# STUDIO 51

**KEN COLYER CLUB**  
10/11 GT. NEWPORT STREET  
NEAR LEICESTER SQUARE

**Friday, June 9th, 7.30 p.m.**  
THE GOTHIC JAZZBAND

**Saturday, June 10th, 7.30 p.m.**  
PETE DYER'S JAZZBAND

**Sunday, June 11th, 7.30 p.m.**  
FOGISLAND JAZZBAND

**THAMES HOTEL**  
Hampton Court, Middlesex

**Friday, June 9th**  
COLIN KINGWELL'S  
JAZZ BANDITS

**Saturday, June 10th**  
THE NEW STATE  
JAZZBAND

**Sunday, June 11th**  
BILL NILE'S DELTAS

# SIX BELLS

KING'S ROAD, CHELSEA

**Saturday, June 10th, 8 p.m.**  
DICK MORRISSEY  
HARRY SOUTH QUINTET

**WOOD GREEN** (Fishmongers Arms)

**SUNDAY**  
ALEX WELSH & HIS BAND

**TUESDAY**  
THE FERRIS WHEEL

**MIKE COTTON SOUND**  
with U.S. Singing Star  
**LUCAS**

Thurs. June 8 MULL Skyline Ballroom  
Fri. June 9 COVENTRY, Matrix Ball m  
Sat. June 10 YOKI, Times Chalk Club  
Sun. June 11 OLDHAM, Astoria Ball m  
Mon. June 12 SALING, Feathers Hotel  
Tues. June 13 CROMWELLIAN CLUB  
Wed. June 14 CLARIDES HOTEL  
Thurs. June 15 BAG O' NAILS  
Fri. June 16 CANA VARIETY AGENCY  
45-46 Elmwood Street, London, W.1. MAF 3414

# TOFT'S

35-38 Grace Hill  
FOLKESTONE 3B173

**Saturday, June 10th (Admission 7/6)**  
THE WEB  
with JOHN-L. WATSON  
Friday (Adm. 3/6) Sunday (Adm. 3/7)  
RESIDENT GROUP  
June 17th CHRIS FARLOWE

# CLUBS

## FLAMINGO

33-37 WARDOUR STREET, W.1  
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Friday, June 9th (7.30-5 a.m.)  
Special All-Nite Session  
TONI ROCKET HAPPENING!!!  
Complete sound and light show system consists of spotlight with moving colour effects, a light/sound colour translator and various 35mm slide projectors with liquid projections in addition to the above we present  
SWEET SOUL MUSIC SHOW  
On Disc with the finest Soul/R&B/Ska in town plus Live—THE SCENERY  
LLOYDS MATADOR SOUL SOUND SYSTEM  
Sat. June 10th (7.30 p.m.-6 a.m.)  
Great All-Nite Session from the U.S.A. ....  
BILL PINKNEY and the ORIGINAL DRIFTERS SOVEREIGNS  
ALL-NITE WALKERS BOBBY JOHNSON  
and the ATCMS plus TONI ROCKET  
Sunday, June 11th (7.30-11 p.m.)  
TONI ROCKET'S SUPER HI-FI SOUND SYSTEM! LATEST BLUE BEAT, TAMLA, SOUL and R&B  
Members 3/6. Guests 4/6  
Wed. June 14th (7.30-11 p.m.)  
The Mid-Week Big Show!  
THE CONDORS  
Soul City Discotheque with TONI ROCKET  
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## THURSDAY

**KLOOKS KLEEK**  
Railway Hotel, West Hampstead

**RONNIE JONES**  
AND THE Q SET 4/6

LITTLE THEATRE CLUB, Cav 9660. Thursday, Friday and Saturday. SPONTANEOUS MUSIC ENSEMBLE, also an interesting new group on Thursday and Friday. BARRY GUY (bass) Trevor Watts (alto) PAUL RUTHERFORD (trm.) 10.30-1.

**SILHOUETTE, Sheffield**  
WAGES OF SIN  
OSH. 2. 6642

**THAMES CITY JAZZMEN,** Metropolitan Tavern, Farringdon Road, E.C.1.

**WHYTE HART, Drury Lane,** John Wurr Quintet.

## FRIDAY

**CARDINALS JAZZMEN,** Headstone, North Harrow

**CLUB OCTAVE**  
Hambridge Tavern, Southall  
**RONNIE SCOTT**

**ELMER CRUMBLEY'S JAZZ-BAIRES,** Red Lion, Brentford

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

**FROGISLAND JAZZBAND,** Essex Arms, Brentwood

**HIGHGATE VILLAGE, The Old Gatehouse, KENNY WHEELER,** COLIN PETERS QUINTET.

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**OSTERLEY JAZZ CLUB,** ALEX WELSH

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Lee West Lane, Bedford

**THE UNLUV'D**  
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Commencing June 26th  
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**DAKOTA STATON**  
with the PETE KING QUARTET  
AND THE  
MIKE CARR ORGAN TRIO

## FRIDAY cont.

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## SATURDAY

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SOUTHAMPTON 27159

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Fishmongers Arms, Wood Green

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SHADES OF BLUE entertain at 10 o'clock in the Ellat Discotheque, Winchester Road, NW3. 8.30 (Dancing till early morning).

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Kursaal Ballroom, Southend

## SUNDAY

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## BLUES ROOM N18

ABOVE THE ANGEL  
EDMONTON

## THE JOYCE BOND SHOW

CLUB OCTAVE  
Dombrough Tavern, Southall

**DON RENDELL/IAN CARR QUINTET**

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**BILL BRUNSKILL JAZZMEN**

**COOKS FERRY INN, EDMON- TON,** 12.00 to 2 p.m. Cook's Ferry Alistair's plus guests.

**"GEORGE", MORDEN, GOTHIC JAZZAND**

**GOTHIC JAZZBAND,** Lord Ranelagh, Warwick Road, SW8. Luncheon.

**JAZZHOUSE moved to Tropicana**—see Wednesday.

**THE FANTASTIC FREDDY MACK SHOW**  
Beachcomer Club, Nottingham

## MONDAY

**BEXLEY, KENT, Black Prince** Hotel, Alan Elsdon

**GOTHIC JAZZBAND,** July Gardeners, Lucy Road, Putney,  
**HAMPSTEAD COUNTRY CLUB**  
50 yards Belsize Park Tube

## TEDDY WILSON

**READING, ALEX WELSH, Ship,** Duke Street

**SIDNEY BALL, Cambridge**  
**WAGES OF SIN**  
01 546 7156

**THAMES CITY JAZZMEN,** The Iron Bridge, East India Dock Road, E.14

## TUESDAY

**AT THE PLOUGH, ILFORD,** Apologies to Men Wright Big Band for last week's ad: this week it really is NORMAN LANGFORD QUARTET, BRIAN EVERINGTON QUINTET.

**ERIC SILK, 100 Club,** Oxford Street.

**"GEORGE", MORDEN: MONTY SUNSHINE**

**HIGHWAYMAN, Camberley,** LENNIE BEST QUARTET.

## WEDNESDAY

**DOPEY DICKS TUBBY HAYES**  
QUARTET  
Plus PURBER'S SPOT  
Next Wednesday: Debut of KENNY GRAHAM A/C

**LITTLE THEATRE CLUB, St. Martin's Lane, Roland Szyk** Quartet.

**THAMES CITY JAZZMEN,** The Iron Bridge, East India Dock Road, E.14.

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Eel Pie Island

**TROPICANA CLUB**  
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HAROLD McNAIR QUARTET

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Sandy Brown Band  
Dick Morrissey Quartet

Bandstand, near Highgate Ponds  
Free, Friday, June 16, 8 p.m.

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The Garden of the Hill  
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EVERY WEDNESDAY  
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ALAN BERRY, DICK BRENNAN  
presents MODERN JAZZ

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**DICK MORRISSEY**  
Saturday, June 10th  
**ART ELLEFSON**  
Sunday, June 11th Luncheon  
**DICK MORRISSEY**  
**IAN HAMER**  
Evening **ART THEMAN**

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BARNES BRIDGE PRO 5241

Resident Rhythm Section:  
**BILL SAGE TRIO**  
Friday, Saturday, Sunday, lunch & evening

Friday, June 9th  
**TOMMY WHITTLE**  
Saturday, June 10th  
**TUBBY HAYES**  
Sunday, June 11th  
Luncheon and Evening  
**HAROLD McNAIR**

Monday, June 12th  
**ALAN HAVEN**

Tuesday, June 13th  
**HAROLD McNAIR QUARTET**

Wednesday, June 14th  
**RALPH DOLLI-MORE/BOB EFFORD QUARTET**

Thursday, June 15th  
**DICK MORRISSEY QUARTET**

# marquee

90 Wardour Street London W.1

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★ THE PYRAMID

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with STUART BROWN, ALAN WALKER and BLUESOLOGY  
★ C JAM BLUES

Saturday, June 10th (8.0-11.30)  
★ SYN  
★ THE STALKERS

Monday, June 12th (7.30-11.0)  
★ PROCOL HARUM  
(Members' Tickets in Advance Price 7/6)

★ THE TIME BOX  
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★ THE ACTION  
★ THE PRIME APPLES  
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**SUN., JUNE 11th** 3-6 p.m. **RAMJAM "HOT 100"** Admission 3/-

**SUN., JUNE 11th** 7.30-11.30 p.m. **JIMMY JAMES and THE VAGABONDS** Admission 7/6

**MON., JUNE 12th** 7.30-11 p.m. **DUKE LEE SOUND** Admission 3/6

**MEMBERSHIP 2/6, VALID UNTIL DEC. 31st, 1967**

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**SAT. JUNE 10th** **BIG L. NIGHT**

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## PSYCHEDELIC —NOT LLOYD

SO the Charles Lloyd Quartet is a psychedelic jazz group (MM May 27)? It's disgusting to debase this first class jazz musician by associating him with the musical superficiality of the LSD cult. Are we to have yet another recurrence of the eternal jazz-drug slur? — ANDREW GREENBANK, Oxford Place, Manchester.

# LENNON— AN ARROGANT YOUNG MAN

## MM MAILBAG.



SO John Lennon has decreed dixie-land and mainstream jazz is "dying, man—like the Black and White Minstrels" (MM May 27). Thus with one imperious gesture he dismissed a seventy-year-old art form in which musical influences from three Continents are fused.

What arrogance from a young man still fumbling for his own form of musical expression. — R. P. T. DUCKWORTH, Oswaldtwistle, Lancs.

## JBJ has reached an all time low

HOW much longer are we going to have to put up with the smug, sneering, sarcastic, senseless and completely destructive remarks from the panel of Juke Box Jury? The programme has reached an all time low and become a battleground of ignorance.

Let's have more panellists like Alan Freeman, who is easily the best DJ for all round knowledge of the scene today. — HARRY MORRISON, Eisham Road, London.



FREEMAN: all round knowledge

IT'S disgraceful the way some groups treat colleges. They frequently break contracts to appear without the college receiving any notification from the group, agency or management. This behaviour would not be tolerated by any other promoters.

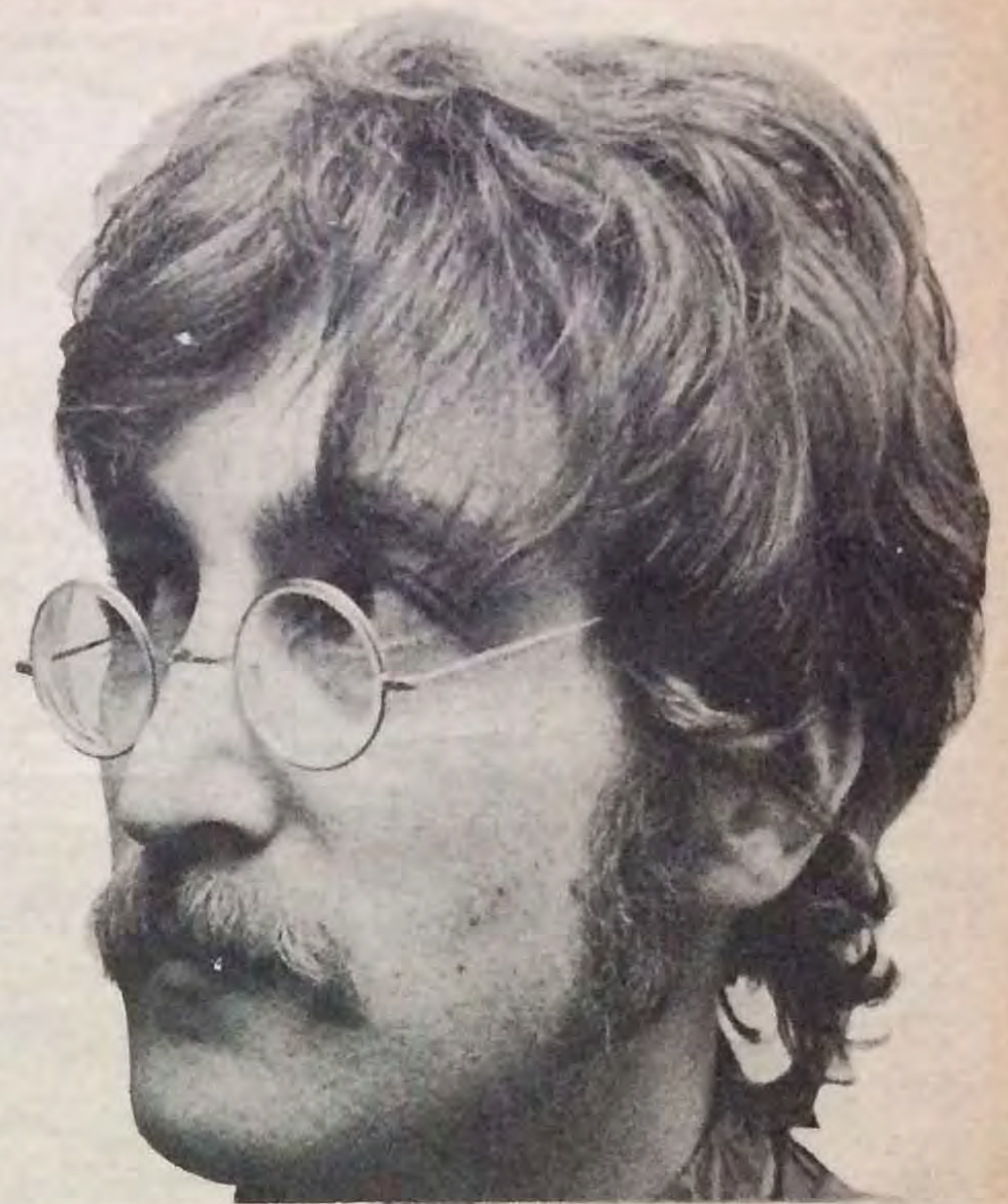
Colleges in Britain not only provide groups with most of their bookings, but also pay the best fees. If the colleges ever got together and booked their groups as one unit, badly behaved groups could be put out of business. — TONY SHORROCKS, Dance Secretary, University of Sussex.

WHAT a load of rubbish and tripe the Beatles have dished out on their LP. Senseless noises, and as for the singing, the cat next door could do better. — CHRISTINE ANN CREEK, Reservoir Road, Southgate.

HOW extraordinarily short sighted the BBC are. Not only have they banned one of the best tracks on the Beatles LP — "A Day In The Life" — but they have given drugs some more totally unnecessary publicity.

Nobody would have noticed the connection between the words in the song and drug taking, if it had not been for the BBC. — D. J. MACDONALD, Eton College, Windsor.

HOW dare Bob Jackson (MM May 27) tell the Beatles what to do? He says any normal person could never hope to like "Sergeant Pepper's Lonely Hearts Club Band." What he really



LENNON: "dismissed a seventy year old art form"

means is he doesn't understand it, therefore it must be bad. Jackson is similar to critics of Ornette Coleman. When he first appeared he was heartily condemned for making unfamiliar sounds.

He was called a fake for ignoring accepted practices and traditions. Mr. Jackson is typical of all stodgy, dull, uncreative people who haven't the talent to achieve anything themselves, and resent the ability and freedom of others. — GERALD EMIS, Garston, Liverpool.

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## Don't forget the real jazz and blues artists

WHO is responsible for negotiating for the Kinks to appear at the National Jazz And Blues Festival at Windsor?

Maybe the MM could pass on a message reminding him not to forget those other jazz and blues artists Mrs Mills, Kathy Kirby, Val Doonican and Edmundo Ros.—RAYMOND BRAY, Boston, Lines.

IF Mr Johnny Dec would pause just a moment and think, even he would see the selfishness and stupidity of his remarks about the MM being "an eyesore" (MM, May 27).

I take MM regularly and realise it is the only music paper that caters for other kinds of music besides pop. It's the only paper available for people who wish to read about Duke Ellington or Count Basie. So please Mr Dec do yourself and everyone else a big favour and commit Hari Kari for the sake of every generation.—IAN GARDNER, Pontllanfraith, Monmouthshire.

HAVING read the MM's report on the Birmingham Jazz Festival I hasten to protest against observations that the Ken Colyer Jazzmen sounded "dull and dispirited." I sat entranced through both sets.

We have heard quite a bit of Ken Colyer here recently and many fans at clubs like the "Metro" and "Salutation" will join me in saying "dull and dispirited?" Never.—LES PAGE, King's Norton, Birmingham.

MM's NICK JONES asks how the West Coast scene will affect us (MM, May 27). In my opinion it won't. At least, not while people



DUKE ELLINGTON



KEN COLYER

continue to bring down the few forward thinking groups we have in Britain today.

For example, the Beatles work for six months perfecting and putting everything into their new album, only for it to be called rubbish! — MISS K. WILFORD, Downham Place, Chester.

NO one has any idea how pathetic, unoriginal and ludicrous a showband is, until

one has seen one in action. Their presentation and performance is bad and nowhere near the originality of groups.

Their mere existence is a cobweb in the field of progressive pop. They are a home supported industry searching desperately, but without success for an answer to the dominance of British groups and singers.—MARC SINE, Belfast, Northern Ireland.

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