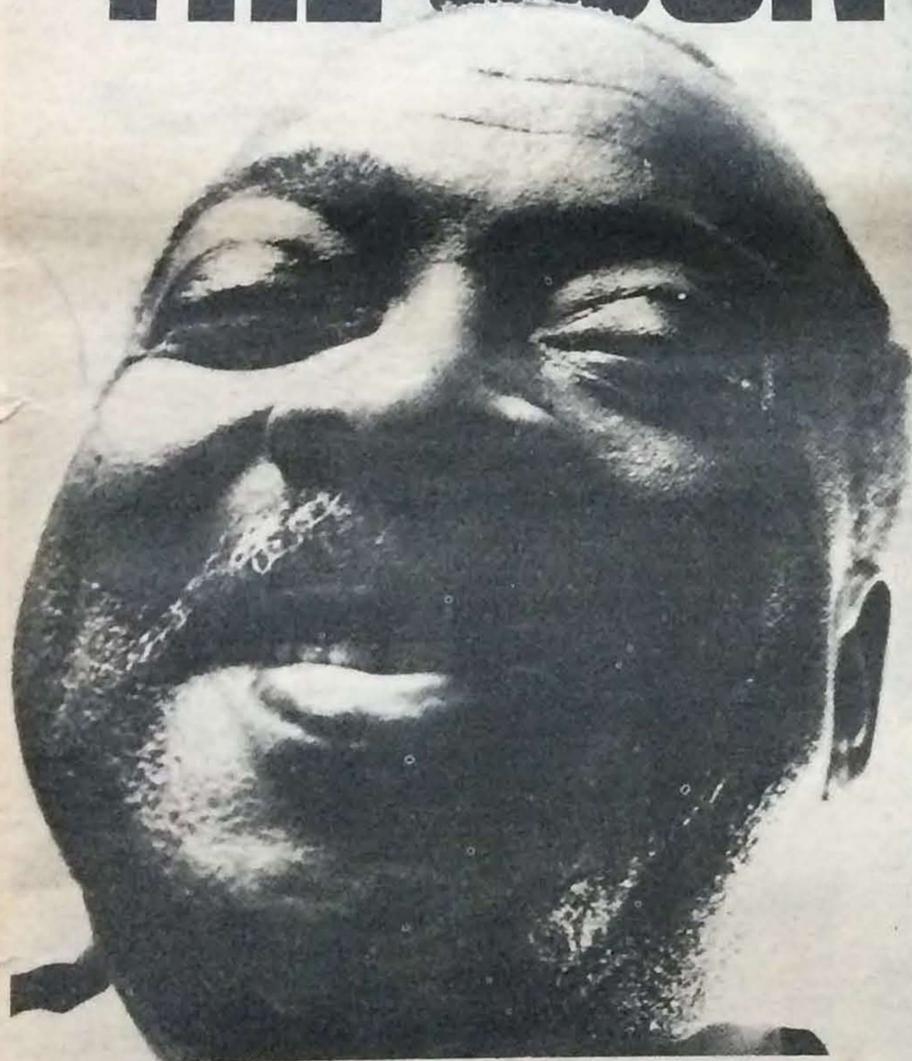




June 3, 1967

9d weekly

IN WITH THE COUNT



MEET SGT PEPPER
PAGE 5



MEET CHARLES LLOYD
PAGE 6



COUNT BASIE and Georgie Fame (pictured above at the Albert Hall) plan to tour America and Europe in the autumn.

This was the announcement immediately following the successful concert by Fame and the Count Basie Orchestra at London's Albert Hall on Thursday last week.

The teaming of the 23-year-old English pop and jazz singer with America's top big band was a unique event and said a proud Georgie afterwards: "I've got over the audition."

Said Fame's manager Rik Gunnell

AUTUMN TOUR WITH BASIE

who presented the show: "Basie has invited Georgie for an autumn tour of the States and Europe. Now it's just a question of finding suitable times."

The concert, attended by a capacity crowd, was also filmed for American TV and an hour of the show featuring three of Georgie's numbers will be shown.

● TURN TO PAGE NINE

MELODY MAKER POP 30

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

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US TOP TEN

- (As listed by Billboard)
- 1 (2) RESPECT Aretha Franklin, Atlantic
 - 2 (1) GROOVIN' Young Rascals, Atlantic
 - 3 (3) I GOT RHYTHM Happenings, B. T. Puppy
 - 4 (4) RELEASE ME Engelbert Humperdinck, Parrot
 - 5 (5) CREEQUE ALLEY Mama's and Papa's, Dunhill
 - 6 (1) HIM OR ME—WHAT'S IT GONNA BE Paul Revere, Columbia
 - 7 (5) THE HAPPENING Supremes, Motown
 - 8 (6) SWEET SOUL MUSIC Arthur Conley, Atco
 - 9 (—) SOMEBODY TO LOVE Jefferson Airplane, RCA Victor
 - 10 (—) ALL I NEED IS YOU Temptations, Gordy

TOP TEN LPs

- 1 (—) SERGEANT PEPPER'S LONELY HEARTS CLUB BAND The Beatles, Parlophone
- 2 (1) THE SOUND OF MUSIC Soundtrack, RCA
- 3 (2) MORE OF THE MONKEES Monkees, RCA
- 4 (4) FIDDLER ON THE ROOF London cast, CBS
- 5 (—) ARE YOU EXPERIENCED Jimi Hendrix, Track
- 6 (3) GREEN GRASS OF HOME Tom Jones, Decca
- 7 (8) SECOMBE'S PERSONAL CHOICE Harry Secombe, Philips
- 8 (9) A DROP OF THE HARD STUFF Dubliners, Major Minor
- 9 (5) MONKEES Monkees, RCA
- 10 (7) THIS IS JAMES LAST James Last, Polydor



BERT JANSCHE: Number eight in the Folk chart

TOP TEN JAZZ

1. SWINGIN' NEW BAND (LP) Buddy Rich, Fontana
2. JIMMY SMITH'S GREATEST HITS (LP) Jimmy Smith, Verve
3. FOREST FLOWER (LP) Charles Lloyd, Atlantic
4. PLAY BACH Vol. 2 (LP) Jacques Loussier, Globe
5. BEST OF STAN GETZ (LP) Stan Getz, Verve
6. INDO-JAZZ SUITE (LP) Joe Harriott and John Mayer, Columbia
7. FRACTIOUS FINGERING (LP) Fats Waller, RCA
8. CHAPPAQUA SUITE (LP) Ornette Coleman, CBS*
9. EAST BROADWAY RUNDOWN (LP) Sonny Rollins, HMV
10. PETER AND THE WOLF (LP) Jimmy Smith, Verve

*Donates imported record
Chart compiled from returns from the following stores:—NEMS, Liverpool; RUSH-WORTH AND DREAPER, Liverpool; J. FENNELL, Coventry; CAVENDISH HOUSE, Cheltenham; CUTHBERTSON'S, Glasgow; ASMAN'S, London; COLLETT'S, London; DOBELL'S, London; VALANCES, Leeds; BARRY'S RECORD RENDEZVOUS, Manchester.

TOP TEN FOLK

1. A DROP OF THE HARD STUFF (LP) Dubliners, Major Minor
2. IN MY LIFE (LP) Judy Collins, Elektra
3. RAGS REELS AND AIRS (LP) Dave Swarbrick, Bounty
4. A PORTRAIT OF JOAN BAEZ (LP) Joan Baez, Fontana
5. SO CHEERFULLY ROUND (LP) Young Tradition, Transatlantic
6. BONNET BELT AND SWORD (LP) Corries, Fontana
7. A YORKSHIRE GARLAND (LP) Watsons, Topic
8. BERT JANSCHE (LP) Bert Jansch, Transatlantic
9. MARTIN CARTHY SECOND ALBUM (LP) Martin Carthy, Fontana
10. SWEET PRIMROSES (LP) Shirley Collins, Elektra

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

STARS LINE UP FOR ANNUAL FESTIVAL

HENDRIX, MOVE, CREAM AT WINDSOR FESTIVAL

TOP pop and jazz stars are being lined up for the seventh National Jazz and Blues Festival which will be held on August 11, 12 and 13 at the same venue as last year, Windsor Racecourse.

Negotiations are under way for the two

American tenor sax stars Al Cohn and Zoot Sims to top the jazz section of the bill.

Set so far on the pop side are: Jimi Hendrix Experience, the Move, the Cream, John Mayall's Bluesbreakers and Jeff Beck.

Barbara Pendleton, of the National Jazz Federation, told the MM: "We are negotiating for a lot more big names."

There will be five sessions over the three days. The opening session, Friday night, is titled Beat. Jazz takes over on Saturday afternoon, followed by Soul in the evening. Sunday afternoon's show is titled Ballads and the closing Sunday night session will be devoted to Blues.



JOHN: signed duo

John Maus to write film songs

JOHN WALKER has been asked to write four songs by Italian producer Franco Zeffirelli — who directed Taming Of The Shrew — for his new film Romeo And Juliet.

The four would include the theme song and John may also record this for the film's soundtrack.

He has signed Sue and Sunny, a Columbia recording duo, as his vocal backing. He makes his British concert debut at Torquay's Princess theatre on June 18. Other Sunday concerts are: Great Yarmouth ABC (June 25 and August 26) and Bournemouth Pavilion (July 2 and August 13).

REDDING SINGLE

OTIS REDDING's next single will be "Shake," recorded live at London's Finsbury Park Astoria during the recent Stax show tour. Release date is June 9.

An album, recorded at the show, will be released early in July.

WALKERS' ALBUM

A DOUBLE album of tracks by the Walker Brothers is to be released in September called "The Walker Brothers' Story."

The set of two LPs will cost the same as one ordinary LP and the album will feature many of the group's hits including "Make It Easy On Yourself," "My Ship Is Coming In" and "Stay With Me Baby."

A spokesman for Philips told the MM: "The album will feature many tracks by the Walkers but they have all been released before in one form or another."

JIMI A HIT IN SWEDEN —REFUSED HOTEL ROOM



HENDRIX

JIMI HENDRIX EXPERIENCE broke all box office records at Stockholm's Tivoli Gardens last week. They drew 18,000 people, the largest crowd ever.

But they were refused a second night's stay at their hotel in the city. The management of the hotel — where they had already spent one night — refused to let them stay another claiming their booking was for one night only. They tried 30 hotels in Stockholm but none would take them and they were forced to fly on to Copenhagen earlier than scheduled.

Said Jimi: "It seems that people in Scandinavia just aren't ready for the way we look. The kids are great and the concerts have been much more successful than we could have expected for a first visit."

In Helsinki, the group were refused admission to two clubs after their concerts.



JOHNSON: returns

SOLO TOUR FOR BUDD JOHNSON

AMERICAN saxophonist Budd Johnson, who recently visited this country with the Swinging Era jazz package, has agreed to do a series of one-nighters here as a solo artist in October. Dates are now being set for a tour opening on October 20.

The Harold Davison Agency, which is arranging the Johnson visit, is also negotiating with gospel star Mahalia Jackson for British dates in September.

OLDIES BACK

NEW YORK, Tuesday. — More old hits are happening in the American charts than in years (reports Ren Grevatt).

Cued by Humperdinck's 14-year-old "Release Me," George Gershwin's "I Got Rhythm" has reached number two in Cash Box for the Happenings. Mitch Ryder has "Three Little Fishes," which is 27 years old, the Tokens have a smash with "Portrait Of My Love" from the 1950s and Jerry Jaye has made it with the old Fats Domino hit "My Girl Josephine."

Then there's the reincarnation of "The Witch Is Dead" by the Fifth Estate. Roger Williams's "Love Me Forever," Margaret Whiting's revival of an early Bacharach-David hit, "Only Love Can Break a Heart."

PROCOL SECOND

THE Procol Harum — currently enjoying tremendous success with their first single, "A Whiter Shade Of Pale"—have already recorded their follow-up.

They will also start work on an LP around June 10. The group guests in Top Of The Pops (June 8 and 15) and Easy Beat (14).

Other dates include Sheffield tomorrow (Friday), York (3), London's Saville Theatre (4), Downham (7), London's UFO (9), Marquee (12), Tavistock (16), Torquay (18), Malvern (20), Birmingham (21), Cambridge (29) and Wolverhampton (30).

They tour Ireland from June 22 to 25.

JAZZ AT MERMAID

LONDON'S Mermaid Theatre this month begins a short series of Sunday jazz concerts. First of these is a double concert (at 6 and 8.30 pm) of the Indo-Jazz Fusion by the Joe Harriott-John Mayer group on June 11.

The rest of the dates are the London Bach Orchestra and Sandy Brown's Jazzmen (25); the London String Quartet and Tony Coe's All-Stars (July 2); Pro Musica of London and the Tony Kinsey quintet (9); and the New London Wind Ensemble and Juanny Scott quintet (16).

Overall title of this concert series is Parallels in the development of Classical Music and the Evolution of Jazz.

KENNY GRAHAM BACK

KENNY GRAHAM is reforming the Afro-Cubists — one of Britain's top modern jazz groups during the 1940s and 1950s.

Set for the group are Les Condon (tpt), Tony Coe (alto, trn, flute, clt), Denny Wright (gtr), Dave Richmond (bass) and Jackie Dougan (drs). The percussion has yet to be settled.

The Afro-Cubists will make their debut at Dopey Dick's, West Hampstead, on June 21.

The group will go out under the banner of Peter Burman's Jazz Tete A Tete.

RENDELL/CARR DATE

THE Don Rendell-Ian Carr Quintet play the opening session of a new Brighton jazz club on Monday (5). Club boss Jeff Rigby, who has failed with other modern jazz ventures in the town, takes his sessions back to an old haunt at the Ship Inn, Lewes Road.

He said: "We aim to really go big this time and to present American names."

Danny Moss and Jeanie Lambe play the club on June 12.

PRICE PICKS

ALAN PRICE has recorded three Randy Newman songs and will select one of them as his next single. Newman wrote Alan's last big hit, "Simon Smith's Amazing Dancing Bear."

On June 6, Alan and the Set leave for Germany where they will spend three days at the Big Apple Club, Munich.

They guest in Easy Beat on June 14.

MOVE HOLD-UP

CUSTOMS officers at London Airport held up the Move's equipment for seven hours last Wednesday, causing them to disappoint fans waiting to hear them at Stevenage Locarno.

The group arrived back from Germany the previous day. When the equipment arrived customs officials stripped down the instruments and amplifiers.

The group were due to go on stage at Stevenage at 9 pm, but by the time the equipment arrived, at 10.30 pm, many fans had left the ballroom.

PRAGUE BAND

ACKER BILK's office has completed negotiations to bring over the Prague Dixieland Band in September to tour Britain for the first time. The Prague band, an eight-piece formed in Czechoslovakia by students in 1951, includes four members who are practising doctors.

The Bilk office told the MM this week that dates are now being booked for the Dixielanders who will play jazz clubs and one or two concert dates from September 22 to October 8.

MAYALL RE-FORMS

JOHN MAYALL is to reform his Bluesbreakers. Guitarist Peter Green and bass guitarist John McVie are leaving to go to America where they will "look at the scene" in Chicago.

John told the MM: "I could form a new band from people I know, but I want to find out if there are other aspiring bluesers. I don't know about."

"While I'm about it I shall be adding horns and probably two tenors. This doesn't mean a change in policy."

John is currently completing a one-man LP on which he plays all the instruments — bass, drums, guitar, organ.

The Shadow of Your Smile / Furties / Sasin Doll
The Music of the Rising Sun / Tiquina Tavi
The Cat / Broken Swords / Stockholm / Sweeney / Compust
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SEAN BUCKLEY BIG SET

THE RAVER IS ON PAGE 4



PINK FLOYD: tracks written by Sid Barrett

TURTLES ARRIVE FOR BRITISH TOUR

The Turtles arrived at London Airport last night (Wednesday) for their first British tour.

The tour opens on June 2 at the Carousel Club, Farnborough, Hants.

They then play London's Uppercut (3), Speakeasy Club (4), Atlantic Ballroom, Woking (5), Top Rank Ballroom, Cardiff (7), London's Blaises (8), Floral Hall, Belfast (9), ending with a double date at the Plaza ballrooms in Old-

OPEN TOMORROW

hill and Handsworth, Birmingham (10). Among their radio and TV appearances are: Monday (5), Top Of The Pops (8), Easy Beat (11) and Saturday Club (17).

STATON DATE

American singer Dakota Staton will follow Blossom Dearie and Eddie Lockjaw Davis into London's Ronnie Scott Club. Dakota and the Mike Carr trio begin a season at Ronnie's on June 26. Following them will be reedman Yusuf Lateef in July and saxophonists Zoot Sims and Al Cohn in August.

Tenorman Lockjaw Davis and pianist-singer Blossom Dearie, both making return appearances at the club, opened for a month at Scott's on Monday.

Barber at Brands Hatch stadium on Sunday.

Former Ken Colyer clarinetist Sammy Rimington, who was to have returned from America for a British tour with Martyn from June 1, has postponed his trip until July 17. He is now playing a month with the revivalist Hall Brothers Jazz Band in the States.

BREEN GUESTS

Guest artist with the Colin Peters quintet at the Old Gatehouse jazz club, Highgate Village, tomorrow (Friday) is singer Bobby Breen. Future guests for the month will be Kenny Wheeler (tpt) on June 9, trumpeter Kenny Baker (16), saxophonist - flautist Johnny Scott (23) and tenorman Don Rendell (30).

On Sunday (4) the Peters group and tenorist Dick Morrissey open a new weekly jazz club at the Central Ballroom, Aldershot.

New singles from Floyd, Proby, Charles

New singles by the Pink Floyd, P. J. Proby and Ray Charles are to be issued in Britain this month. All three records are released on June 16.

The Pink Floyd's record is "See Emily Play" with "Scarecrow." Both tracks were written by the Floyd's Sid Barrett.

P. J. Proby's new single on Liberty is "You Can't Come Home Again," with "Work With Me, Annie" and the Ray Charles disc is "Here We Go Again," with "Someone Ought To Write A Book About It."

An old single by organist Alan Haven is being released again — 28 months after it was originally out — due to demand from the public. Title is "Image."

A new Paul Jones album "Love Me, Love My Friends" is released this month.

BEEGEE DISC

The Bee Gees has postponed their promotional visit to America until June 29. The

reason is the recording of a new single as a follow - up to "New York Mining Disaster 1941" and new tracks for their first LP.

The LP will be released in Britain towards the end of June and in the States shortly afterwards.

WILSON DUE

Teddy Wilson, the U.S. piano star, was due to arrive in London yesterday (Wednesday) to begin rehearsing with the Dave Shepherd quintet in readiness for their opening at Osterley Jazz Club tomorrow. Wilson then appears at Manchester Sports Guild (3), Glasgow's Woodside Hall (4), Newcastle's Connaught Hall (5) and the Dolphin Hotel, Botley (7). On Tuesday (6), Wilson appears on BBC TV's Dee Time.

Later in the tour, Wilson and the Shepherd group play two concerts at London's Pur-

cell Room. The first, on June 13, is already sold out. But tickets are available for the second, on June 15.

SOUNDS TRACK

The Warm Sounds, currently in the chart with "Birds And Bees," have been asked to write the score for an Italian feature film.

The film will be shot in Rome and the duo is expected to go there for three weeks in August.

WARREN TO TOUR BRITAIN

The projected autumn tour of US alto and clarinet player Earle "Smiley" Warren has now been fixed. Warren will begin a tour of the British jazz clubs with the Tony Milliner-Alan Littlejohn sextet on October 13.

Earle, who is currently touring Europe with the Count Basie band, told the MM before his departure to Italy on Friday: "I am having some arrangements made by my friend, Duke Anderson, and these will be sent to the sextet so they can rehearse them in advance."

U.S. TREMELOES

The Tremeloes' American tour has been extended from ten days to three weeks. The group starts the tour on June 30, playing colleges and dance halls.

One-nighters for the Tremeloes include: Nuneaton, tomorrow (Friday), the Uppercut, Forest Gate and Leas Cliff Hall, Folkestone (3).

They guest in Monday Monday on June 5.

TURNOCK BACK

Bassist Brian Turnock has rejoined the Barry Martyn Band.

Says Barry: "I now have my original rhythm section. Brian replaces Mike Fagg who has left to concentrate on his art studies. Brian's first job will be with us and Chris



WARREN: with Basie

JAZZ STAR GEORGE TREADWELL DIES



● TREADWELL

George Treadwell, former jazz trumpet player and one-time husband and manager of Sarah Vaughan, died of cancer in New York on May 14. He was 47 years old.

Treadwell, who was New York born, played with Benny Carter, Tiny Bradshaw, the Sunset Royals, Cootie Williams and J. C. Heard. He used to sit in during the early forties at Monroe's Uptown House and Minton's.

Two more jazz musicians have died recently. Veteran jazz drummer George Jenkins's death in San Francisco at the age of 49 was reported last week. Bop pianist Elmo Hope, a close friend and early disciple of Bud Powell, died suddenly in New York on May 19, aged 43.

FOCUS ON FOLK

News from USA of the line-up for this year's Newport Folk Festival at Newport, Rhode Island, from July 10 to 16.

The stars of the Topical Songs from '76 to '67 concert on Thursday July 13 will be Judy Collins, Jimmie Driftwood, the New Lost City Ramblers, Frank Warner, the gospel group The Staples Singers, and our own Bob Davenport.

Bob was last at Newport in 1963.

The other British visitors, the Young Tradition, will probably be featured in the Sunday evening closing concert along with Buffy St Marie, Sister Rosetta Tharpe, and Jim Kweskin and his Jug Band.

Pete Seeger, Theo Bikel, Turkish dancers and singers, the Glinka Russian dancers, and a Chinese New Year dragon will take part in the Friday night concert. Nero York New York, showing the many sides of folk music in the city.

Saturday evening, July 15, will feature country music and the blues, with Bill Monroe, Grandpa Jones, Maybelle

Carter, Dave Dudley and the Road Runners, Merle Travis, Muddy Waters, and his band, the Chambers Brothers, and the great lady of the blues, Sippie Wallace.

More folk festival news from nearer home. The Whitby Festival takes place from August 26 to 31 and guests at the London Folk Festival on October 14 and 15 are Bert Lloyd, John Foreman, Nan Fleming-Williams, Bob Davenport and the Rakes, and Tony Foxworthy.

Liverpool Folk Festival takes place from October 17 to 19.

Following the success of their first night, the new Shildon Folksong Centre started by C. J. Randall and M. L. Skelton has moved to a larger room at the Queen's Head Hotel, where they're continuing to meet on Friday evenings.

Last week's guests included Des and Sheila, and the North Country Gentlemen.

From Jersey Gerry Lockran writes to tell me his Waverley album, "Blues Vendetta" is now No. 2 in the Channel Islands charts.

Dave and Toni Arthur's new Transatlantic LP, "Morning Stands On Tiptoe," is selling strongly. In one Welsh village with only a few hundred inhabitants the local shop has sold 15 copies — possibly as a result of a recent local appearance by

"Catch the picadilly line . . . at the third stroke . . ."

Melody Maker

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More films for Cilla?

CILLA BLACK — who recently completed work on her first feature film *Work . . . Is A Four Letter Word* — has had a number of offers for more films.

Cilla, currently starring with Frankie Howerd at London's Prince of Wales theatre, wants to move more and more into films and one of the roles offered is the lead in a film version of the book "Wait Till The Sun Shines, Nellie."

"It tells the story of a girl as seen by five different men," said Cilla on Monday. "The girl commits suicide right at the start and you see her life as seen by the men. I believe at one time Frank Sinatra was interested in it for *Mia Farrow*."

Nothing has been finalised however and Cilla will probably not start shooting a second film until "Work" is released — probably around Christmas.

Her new single is "What Good Am I" by Kenny Lynch and Mort Shuman.

JEFFERSON AIRPLANE HERE IN JUNE

American West Coast group Jefferson Airplane arrive in Britain early in July for a short promotional tour to push their current single, "Somebody To Love."

In addition to promotional dates they will make a few personal appearances.

Set, in London, so far are dates at Blaizes (July 6), the Electric Garden and Speak-easy (15).

JIMMY BETTER

DJ Jimmy Savile, taken ill recently with jaundice, is now fully recovered. He missed very few of his pop engagements during his illness, but had to cancel a number of wrestling bouts.

Jimmy told the MM in London on Friday: "The doctors thought it might take about 10 weeks before I was fully

recovered, but I think I'm all right now."

ELLIOTT RECOVERS

Bobby Elliott has had a successful operation for the removal of his appendix and is expected to rejoin the Hollies within a month.

Allan Clark flies to Dundee today (Thursday) to open a boutique and discotheque, Scene One.

JAZZ AT WC

The Holborn Modern Jazz Orchestra conducted by Eddie Harvey takes part in the City Literary Institute's Festival Of Music at the Jeanetta Cochrane Theatre, London WC1, next week.

The Festival runs from Monday (5) to Friday (9) and the Holborn Modern Jazz Orches-

tra performs at 12.45 pm on June 5 and 9.

TORME SINGS

American singing star Mel Torme flies into Britain this weekend.

He opens a month's season at London's Talk Of The Town on Monday (5).

During his stay he will tape spots in the new *Dusty Springfield* BBC-TV series and the new series of *Blackpool Night Out* shows.

YARDBIRDS IN U.S.

The Yardbirds' American tour may be extended beyond the scheduled six weeks. The tour opens on July 11 after two days in Canada.

Prior to the tour, the group are to spend a three-day holiday in New York.

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The RAVER'S weekly tonic

A change of pace for Gerry

"WE made a lot of money out of the business and I'm financially secure thanks to having good advisors," said Gerry Marsden this week, talking about his split from the Pacemakers to go solo. "I'm staying in the business because I'd go potty if I wasn't. I spend most of my time playing piano and guitar, and writing songs. I want to try everything right for me. I can afford to sit and wait. Even if the records flop, at least I can say I tried." The rest of the Pacemakers are going into business on Merseyside.

The news that Ornette Coleman's ten-year-old son Ornette Denardo, plays drums on dad's new Blue Note LP gives MM's C. Welch renewed hope... Trumpeter Bobby Bradford has re-joined Ornette's quartet... Ron Grope, switched on columnist for the Daily Mail says of the Beatles' new LP: "Yeah, fab, but a bit too way out for the kids. Why don't they record more songs like their hits 'Satisfaction' and 'These Boots Are Made for Me'?"

Two examples of American newspaper headline writing: "Estonian Audience Excited by Charles Lloyd Quartet," and "5,000 Reds Flip Over US Jazz." The reports were about Lloyd's performance at the first international jazz festival in the Soviet Union. It sparked off eight minutes of applause, whistling, stomping and cheering. Festival officials who tried to quieten them were booed and hissed. Said Lloyd later: "It was beautiful..."

What do Russian jazz fans shout? "Yah boosky?" Gawd, this joke gets worse every week... When Rik Gunnell pushes the boat out, EVERYBODY gets stoned.

Lots of friends very happy in the presence of the Procol Harum at Speakeasy last week—the Beatles, Georgie Fame, Chris Farlowe, Cat Stevens, Andrew Oldham, Pete Townshend, Roger Daltrey, Mitch Ryder, Zoot Money, Eric Burdon, Eric Clapton, Tony Hall, Kenny Lynch, Elkie Brooks, Peter Jay, Mr and Mrs Rik Gunnell, Andy Somers, David O'List, Speedy Acquaye, Roscoe Roskams, and various priests and soothsayers where was Fred Scuttle, then?

Who said the Electric Garden was like "a warm Roundhouse"? Brian Auger is awarding a chocolate nose to the Looner of the Month... Soft Machine writing a pop ballet with John Gilpin.

Georgie Fame introduced MM's Max Jones to brandy and port. Reports Max, who enjoys the occasional glass: "Georgie drinks it for medicinal purposes. I found it extremely tasteful!" From recent TV shows Simon Dee and Paul Jones seem obsessed with lorry drivers.

There is now a National Boring Team, with Ronnie Scott as chief selector, but

RAVER'S POSTCARD



"At least it's showbiz"

we can't tell you the members... Count Basie tour programme contains old pictures, incorrect personnel and no mention of singer Quinin Williams... Which showbiz boss has HYP on his car registration plate?... MM's Alan Walsh, not having read Chris Welch's feature on Love, threatened to bust an engineer in the mouth when trapped in the MM lift for five minutes... Shame on you Alan you should have given him a flower.

Tony Coe playing brilliant tenor with Dankworth at Ronnie's... It was Los Drinkos with Los Brincos... Which publicist had to buy a round of drinks at a rival publicists' reception?... Boy wonder trumpeter, Nigel Hopkins, aged 14, has recorded "Chelsea Bun" on Decca

Despite talk of Love, heads still enjoy organised send-ups and bring downs... Marmalade may record a Bee Gees number... All Immediate Records have stamped on sleeves: "Proud to be part of industry of human happiness." Isn't that nice?

Manfred Mann painted his TV set purple. How about painting the screen black?... George Harrison lent Traffic's Dave Mason a sitar while his is being built in India... Paris Locomotive closed down last Saturday with Wynder K. Frogg, but it wasn't their fault... Stevie Winwood got a C3 Hammond with separate amps for the keyboards and pedals.

Writer in Peace News calls Canada "Basildon New Town on Ice"... Digging Cleo Laine and John Dankworth at Ronnie's were Alan Clare, Billy Mumm, John Bunch, Harry South, Charlie Fowlkes, Freddie Greene, Harry Edison, Eric Dixon and Richard Boone.

Pop musclemen Burke and Hare wouldn't harm a fly, we are reliably informed... Which guitarist had a great revelation last week?... All those hip neck bells making London clubs sound like campanology contests.

Eric Burdon spent £60 on LPs in two days... The Animals wore dinner jackets for the premiere of Strangers In The House, a new James Mason film... Decca's Tony Hall sent a telegram congratulating Island Records on Traffic single. How about sending us a telegram Tony? We're feeling left out.

Stevie Winwood getting more and more withdrawn... Amidst all the flurry of comment about the Beatles' new LP one reviewer said: "A very good LP and should sell like hot-cakes." You can't beat simplicity... Dead Sea Fruit billed in Paris as "Typically British landed gentry"... Tony Newman of Pinkerton's Colours made a citizens arrest after being cut up by a motorist on the M6. The man was later charged with dangerous driving.

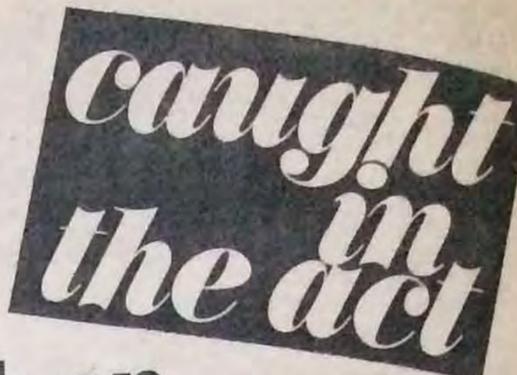
Basie trumpeter Harry Edison worried about his wife's health. She is recovering from an operation... Clarinetist Peanuts Hucko digs London's Capricorn Club... Maggle Condon, Eddie's daughter, in London last week... After rotten bananas, now the Soul Method are sending the Raver oranges. Wot do you fink we are—barrow boys?

Jefferson Airplane promised for UFO in August to follow Andy Warhol's Exploding Plastic Inevitable due in July... Nita, nude star of the Technicolour Dream featured now on amplified scissors with new avant garde group The Hydrogen Jukebox.



COLEMAN

Rainy Brum, but the bands played on



BIRMINGHAM City Council achieved the impossible on Bank Holiday Monday. They presented a successful jazz festival without booking a single beat group or Tubby Hayes.

The backbone of the day-long festivities at Summerfield Park was provided by Midlands jazz talent, while Americans Bill Coleman, Ben Webster and Albert Nicholas added the lustre. Although periodic cloudbursts kept attendances down, musically the event was more valid and better organised than many grander affairs. With a fairground not far away and an open-air barbecue, the festival attracted hundreds of mums, dads and kids. Birmingham's in-crowd were outnumbered, while beatniks were very thin on the ground.

Ken Ingrams' Eagle Jazz Band kicked off the day and it was good to hear the old grunt and yowls of approval after solos, long conversations during euphonium solos and general high spirits.

At two pm came the first of three major cloudbursts, but the bands played on, especially Ken Colyer's Jazzmen who seemed to be on stage most of the afternoon. They sounded dull and dispirited.

Johnny Patrick's Big Band with singer Brenda Scott blew a very pleasant set proving not all the best musicians are in the south.



WEBSTER: lazy, yet biting.

There was some nice tenor and flute by George Watts, excellent drumming from Lionel Rubin and accurate section work on "Satin Doll," "Groovin' High" and a frenzied "Come Back To Me."

A quick dash through the rain led to the Midlands Jazz Club tent for the Castle Jazz Band featuring girl pianist Avis Bennett and brother Rick on trumpet. They provided the brightest trad of the day and some of the most driving sounds. Ben Webster made his first

appearance with Johnny Patrick's trio playing with incredible taste and perfection, lazy yet biting. Unfortunately, a sudden drove of small children erupted in the audience during the set, spoiling most of the numbers.

Acker Bilk, who is now playing a very swiny brand of mainstream, opened with some bright numbers featuring Bruce Turner on alto. But somehow the band seemed to lose interest. Maybe the audience had been expecting 1958 Trad. So it was back to catch Ben Webster this time joined by veteran swing trumpeter Bill Coleman. Ben blew a beautiful version of "Danny Boy" then came "C Jam Blues," "A Smooth One" and "Sweets," with Bill Coleman.

They were very competently backed by the Tony Milliner-Alan Littlejohn Sextet. Coleman for all his years proved still to have a very fine technique and an exceptionally warm tone. They played gentlemanly but jumping music that somehow only Birmingham, a summer's evening and jazzmen from Kansas City could inspire. — CHRIS WELCH.

ERROLL GARNER

ERROLL GARNER'S new quartet made its European concert debut at the Salle Playel, Paris, in a performance organised by Europe Number One radio station and got a rather mixed reception—due principally to the dominance of Jose Mangual's conga drum. Garner himself was clearly disappointed by the bad balance and said afterwards that it was because Mangual was not using his own drum which had a softer tone.

The group, which has been together about three months, did not quite match the performance of the latest Garner single, "More," and at least one reason for this is that Ron Markowitz is not a bass player in the same class as Milt Hinton. Markowitz's time is good and he follows Garner's left hand vigilantly, but he is inclined to be a little too polite and lacks power and adventurousness.

Garner himself was in his customarily spritely form, those pounding right-hand octaves suddenly giving way to delicate single-note passages, that characteristic "mind-of-its-own" left-hand and, of course, the jarring irrelevant and discordant introduction which, after the 15th tune, begin to get tedious.

As time followed tune—there were 24 all together—one began to long for a solo chorus from the other musicians, or even an exchange of fours.

Except for one number, we had conga drum throughout, and even when Mangual finally gets his own drum back, my feeling is that we

could do with a lot more tacit from Mr M. — MIKE HENNESSEY.

HAROLD McNAIR

HAROLD McNair could be one of this country's best arguments for modern jazz. Among his virtues are a clear singing sound, seemingly inexhaustible inventiveness within a conservative framework, rhythmic verve, and an effervescent warmth which few hoppers possess. Unfortunately his second set at Dopey Dick's last Wednesday had its weak points, too.

McNair left no doubt that he is one of the best jazz flautists with a long, partly out-of-tempo "Angel Eyes," and an even longer "Autumn Leaves," although he rather spoiled an unaccompanied marathon on the latter by weak imitations of Roland Kirk's growl.

The closing "I Can't Give You Anything But Love," however, was a mistake. Possibly too harmonically straightforward a piece for McNair, his usually ardent alto sounded mechanical, and his usually mechanical tenor as usual.

Bill Le Sage (piano), Spike Heatley (bass), and Tony Carr (drums) were useful accompanists, but their solos were excruciatingly long. Colin Purbrook's solo piano set beforehand drew alternately on the approaches of Tatum and Hines, an excellent idea. — VICTOR SCHONFIELD.

MAX ROACH

THE concert staged by Max Roach and Abbey Lincoln at the Maison de la Radio, Paris, clearly illustrated the value of preparation and rehearsal. The date had been hurriedly arranged and could so easily have proved to be a haphazard blowing session of blues and ballads. But Max Roach scored out parts, called rehearsals and turned the pick-up group of Johnny Griffin (tenor), Maurice Vander (piano) and Gilbert Rovere (bass) into a tightly knit, well-integrated unit.

Roach himself played inspired and immaculate drums throughout and fully justified his reputation as one of the greatest musical drummers in jazz. Mighty midget Johnny Griffin was his usual walling, weaving self and the support from Vander and Rovere was clearly a continuous source of satisfaction to the leader.

Griffin turned in a magnificent solo on "Sophisticated Lady," one of his favourite tunes, and Roach was showcased in the first half in an unaccompanied drum piece, "For Big Sid," based on the phrasing of "Mop Mop," and furiously paced "Right Now" which had Griffin blowing a storm and lacing his solo with quotes from the "Kerry Dancers," "Turkey in the Straw" and "Chloe," to name but a few.

The second half of the concert featured the quartet with Abbey Lincoln, a poised, musicianly singer who seems, however, to have a limited emotional range. She featured an interesting selection of songs, including many by herself and Max Roach and a prelude by Villa-Lobos.

Most attractive was "Up Jumped Spring," a pretty tune in waltz-time which Abbey wrote with Freddie Hubbard.

The concert was tremendously well-received and between bows a delighted Max Roach shook hands with his fellow-musicians—a nice touch which set the seal on a concert in which the mutual enthusiasm of the musicians was fully communicated to the audience. —MIKE HENNESSEY.

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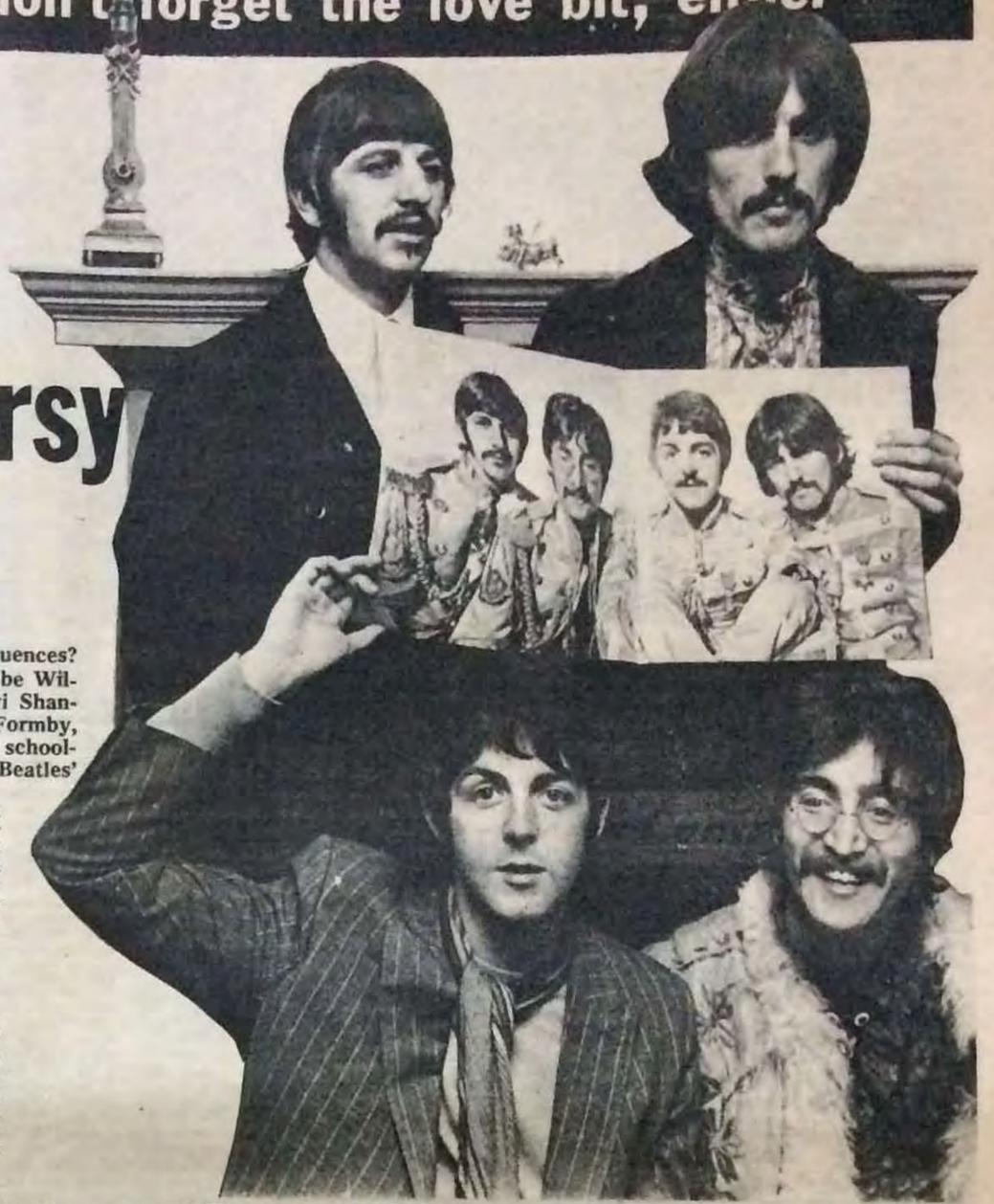
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As you rush to buy your copy of the new Beatles LP, ponder these words of wisdom by CHRIS WELCH in a unique meeting with Sgt Pepper. And don't forget the love bit, either



Now let boring controversy begin!



WHO are the Beatles' greatest influences? Some might consider them to be William Byrd, Richard Strauss and Ravi Shankar. We humbly guess at George Formby, Lonnie Donnegan and an elderly lady school-teacher image, locked deep in the Beatles' collective childhood memory.

The Beatles have always loved telling a tale, sometimes sadly, sometimes with wry humour, often mixing deressing sentiments with a chirpy bounce in the grand music hall tradition. And odd women constantly crop up in Beatle song themes. It was Eleanor Rigby on the classic "Revolver" album.

JOLLY APPROACH

This time it's "Lovely Rita" on "Sergeant Pepper's Lonely Hearts Club Band." Rita is a female traffic warden or "meter maid" for whom Paul McCartney (bass) expresses the desire to take out for tea. Rita is obviously one of those iron-lipped, jack-booted femmes fatale who stalk unwary motorists, and whose very iciness contains a sensual allure.

The novelty of an ode to a lady traffic warden is typical of the whole jolly approach of "Sgt. Pepper's Lonely Hearts Club Band."

Whatever the influences at work on the Beatles band, the lads have brought forth yet another saga of entertainment and achievement so solid and inspired that it should keep the British pop industry ticking over securely for another six months at least.

Already several of the tracks on this 13-song album are being feverishly covered by other artists, from Bernard Cribbins to David and Jonathan.

It's all presented like one of those phoney "live" LPs with dubbed applause and laughter coming in at the oddest moments, but the effect is used with subtlety and is not allowed to spoil the musical content.

Some astute listeners have concluded that the faintly self-mocking undercurrent that runs throughout might indicate this is the Beatles' last album.

We can only hope that phrases heard on the album like "we hope you enjoyed the show" are simply references to the work in hand.

From the title track, which has Paul blasting away some James Brown soul through to the final "A Day In The Life" which features John, Paul and a 41-piece orchestra, song after song prove the Beatles — creatively speaking — are bursting into a hundred different directions at once.

Yet all the music retains the Beatle stamp of humour, sorrow, sympathy and cynicism.

For example Ringo sings a deadpan vocal on "With A Little Help From My Friends." "Being For The Benefit Of Mr Kite" is a tale about a trampoline expert.

George entertains with some hot sitar music, and Paul does his George Formby bit on "When I'm 64."

"Goodmorning, Goodmorning" by John is an observation on the ritual conversation gambits of those who have nothing to say.

The Beatles new album is a remarkable and worthwhile contribution to music. Now let the boring controversies begin!

"**L**OVE thy neighbour" said a voice around 1,967 years ago, and since that day the earth had been daily drenched in blood and a fog of hate has smothered the planet.

Today the arts of war and the philosophy of hate have been refined and intensified by modern technology and mass communications.

But in America, where the forces of conformity hold strongest, a genuine cultural revolution is taking place. It is, naturally enough, taking place among the young, and naturally, musicians, as traditional enemies of conformity, are heavily involved and pop musicians particularly are involved.

Through disenchantment with the established social order, a growing number of people are actually rejecting the American Dream. It could be said they are "waking up."

A philosophy of love is being expounded among the young of New York and San Francisco, and even in London. The external trappings are apparent in colourful clothes, adventurous pop music, and the use of mild drugs and LSD. Underneath is a desire for greater awareness, more social contact, more human sets of values.

It is already upsetting middle-class America and causing a tiny crack in the superstructure. A Texas cop presented with the spectacle of a happy poet might feel induced to address him as a "lousy, long-haired, pinko, Commie, Limey degenerate." The poet would be compelled to give him a flower.

But how strong, and how genuine is the Love Philosophy? Is it simply a reaction against America's war in Vietnam? Is it another empty cult like pole-squatting or yo-yos?

Are the exponents looking for Shangri La or a propaganda justification for degeneracy?

Cream guitarist Eric Clapton recently visited Greenwich Village during his group's appearances in New York and talked this week about his impressions of the new philosophy in action.

"There is definitely a philosophy of love spreading, and it's developing among a wide age group, from 15 to 50. It's not so much a reaction against the war as a completely whole new way of life," says Eric.

"It's confined to the ghettos of San Francisco and New York because the middle-class in America is still so big.

"It's still too big to conquer and it's literally not safe to go out of the confines of the ghettos like Greenwich Village. If you are dressed strangely with long hair, reaction against you can be quite frightening.

COMFORTABLE

"The middle-class American is such a slob — you wouldn't believe it. Life is so comfortable for them, with the car and TV, they don't want to worry and they don't even want to think. It's all very sick.

"The Love Philosophy is a fad in many ways," continued Eric. "It involves a new way of dressing and thousands of people are simply drawn to that, but I don't see much harm in this as long as the people don't prostitute it."

Is love being born out of hate in America? "There's not so much hate, more apathy. A lot of people seem to get to the point where they are in a dream. They get up, go to work, watch TV and go to bed.

"What the young people are doing is kick everybody in the stomach and shout 'Look at us — we're having a gas time with people!'"

REACTION

"They are having a gas time with people and not objects. I went to the Be-In in Central Park and there were 20,000 people just having a good time. There were no stages or admission fees. It was a reaction against materialism.

"I don't know how it was organized. It seemed to spread by word of mouth. There is a magazine called Realist, like our International Times, and spokesmen are evolving. The main trouble is dealing with hoodlums.

LOVE AND MISTER CLAPTON



"At the Be-In there were cops on horses riding round to make sure there was no trouble. After a while the kids started offering the police pop corn, and the pop corn was doused in acid.

"In a couple of hours most of the cops were off their horses walking around in the crowd with their hats off and holding flowers in their hands. By sunset they were lying on the grass listening to the drums."

Was "acid" that vital to the philosophy?

"They are still using it happily, but no one seemed worried about it. Nobody I saw was slipped out with acid, and people I got to like didn't even use it.

"Of course the ideals involved aren't new — they couldn't be. The human mind hasn't done much since Plato and Socrates in a way that could be called constructive."

COMPARE

How did Eric compare the American scene with what was happening in other countries?

"The Provo thing in Holland seems more like the English anarchists. The American Love Agents are more interested in starting a new way of life.

"It's already happening here with the Technicolour Dream at Ally Pally, but it never works when you have to pay admission fees. They should drop leaflets over London and say all meet in Hyde Park and see what happens.

"Personally, I don't think anything would happen. I'm sure a lot of people would be disappointed because people are used to having things laid on for them.

"England is only influenced by America and we are several steps behind in the mind conditioning process. There are still 10,000 reactionaries here for every one in America. Every bricklayer and labourer is far more individual here. There is still scope for individuality in England."

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Jazz Scene



OTTILIE BEGORRAH, BLUES WITH AN IRISH FLAVOUR

BY BOB DAWBARN

"THE Old Grey Mare She Ain't What She Used To Be" sang Otilie Paterson as she erupted into her publicist's office. "And I'm not joking," she said collapsing on to a couch in gales of laughter. The "long time no see" bit over, she prepared for the interview with: "You can help break my image of a wishy-washy, suburban Irish schoolteacher. Even the Irish bit is only partly true. My mother is Latvian and she met my father in Russia during the First World War."

came here I just took Irish music for granted," she said. "I love Irish traditional music and I've already learned how to incorporate one gorgeous lament into a blues. "My father plays flute and melodian. My grandfather plays bagpipes, fife, violin and melodian. I didn't realise how valuable my background was. When I was a kid in Ireland, on Saturday nights you automatically got the squeezebox out and sang and danced. That was just the way life was. "If I hadn't been using up every bit of energy in singing full time all these years I'd have worked on this Irish thing long ago. I know there is common ground between jazz and Irish music — and it's not just a question of jazzing Irish songs.

HOMESICK

"Mind you, I'm not deserting the blues. I can get tired of jazz, but never of the blues." Had Otilie missed the limelight during the last 18 months? "I missed the audiences very much," she admitted. "That is the only thing that keeps you doing it. You walk out on stage and you are home. "Some of those American tours we did were terribly, terribly tough and I would get very homesick. But as soon as I went on stage nothing else mattered. It's the same wherever you are in the world. "I'll tell you one thing, since starting singing again I'm a mass of nerves before I go on. I've always been keyed up before going on stage, but I never used to get the shakes. It's like the first time you broadcast. "Still, once I'm out there I enjoy it — I'm back home."

his home town with various blues bands still shows in his music. The next step came when he went to the University of Southern California to study composition.

IMPORTANT

This was in 1956, the year when Ornette Coleman was lugging his plastic saxophone round Los Angeles clubs, hoping for an occasional blow. These times were a very important formation stage for Lloyd. "Shortly after I got there I heard Ornette," he recalled. "It was at the Stadium Club and I went there because I saw a sign saying 'Jam Session.' "They wouldn't let me play and I saw Ornette waiting around to play. He finally got up on the stage and they were very discourteous to him. "We didn't have many places to play and the clubs that there were were mainly in the ghetto area."

SUCCESSFUL

At that time Lloyd associated with musicians like Ornette, Don Cherry, Scott La Faro and Eric Dolphy. "That was ten years ago and we were talking about love then," he explained. "The kids are tuning in now. It doesn't matter how you get to it so long as you get to it." The Lloyd Quartet would appear to be on the verge of a major breakthrough to an audience much wider in scope than that which is normally open to a solid jazz group. There are precedents like the Modern Jazz Quartet and Dave Brubeck, but neither of these highly successful combos managed to capture listeners who normally head the other way when jazz wafts into their ears.

LUCRATIVE

Lloyd has, and for many occasions, a major breakthrough to an audience much wider in scope than that which is normally open to a solid jazz group. There are precedents like the Modern Jazz Quartet and Dave Brubeck, but neither of these highly successful combos managed to capture listeners who normally head the other way when jazz wafts into their ears.



LLOYD: "definitely for expanding the consciousness."

CHARLES LLOYD A SONG TO SING, DANCE TO DANCE

BY BOB HOUSTON

"I've paid enough dues in clubs and bars," he said. "Venues open to jazz musicians are not suitable and I believe that my music has to be heard by people. "Society has let musicians down tremendously — look what it did for Billie and Bird. These great artists should have been tremendously provided for by society."

EXPERIENCE

"But I have to face the truth; I'm an American and I was born and brought up in a racial society. When I was living in the ghetto in Memphis, Charlie Parker brought light into my life, and for a young ghetto kid all that music was very rich, ecstasy. "I heard music and it just turned me on." The experience Lloyd gained from working in and around

on tenor and flute, Keith Jarrett on piano, bassist Ron McClure and drummer Jack DeJohnette — will be endeavouring to expand the British consciousness when they play two concerts in London on June 17, and there's a foretaste of the group's ability on their latest Atlantic album, "For-

est Flower" (see review on page 14) which was recorded at last year's Monterey Festival. The quartet's exposure has been mainly through festivals, such as Monterey, Antibes, and the Russian equivalent at Tallin. This has been a deliberate policy, Lloyd maintains.

IN many ways, 1966 was the year of Charles Lloyd.

The Memphis-born tenor stormed through Europe gathering critical buzzes in the wake of his quartet, winning fans everywhere, even in such notoriously un-jazz conscious areas as the San Francisco psychedelic community, and finally winning a write-up in Time Magazine.

The stiff-necked American journal which has endeared itself to jazz fans by its references to the "deep rumblings of the alto saxophone," hung on Lloyd the label of "a one-man happening in steel-rimmed glasses, World War One army tunic . . . drooping moustache, scraggly goatee, fuzzy wuzzy hairdo."

The steel-rimmed glasses and the fuzzy-wuzzy hairdo were in evidence when Lloyd spent a few days in Britain last week. The goatee was decidedly unscraggly and the World War One army tunic must have been left behind at a happening somewhere — a hint which the more fashion-conscious among British fans might care to note.

Lloyd's link with the San Francisco hippie scene (described in last week's Melody Maker) arises because of his success at that home of the happening, the Fillmore Auditorium in San Francisco.

To quote Time: "Lloyd's passionate attack held them spellbound. Wrapping his gangling frame round the saxophone, etc, etc." So, it would appear, was born the first psychedelic jazz group.

Lloyd, far from being embarrassed, welcomes the description. "I take it as a compliment," he said when I put it to him. "What they mean is that we are speaking of a higher consciousness, and I'm definitely for expanding the consciousness." The Lloyd Quartet — Lloyd

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MY FAVOURITE THINGS



PEANUTS HUCKO



chooses STAN GETZ'S "Focus"

I SEE no point in selecting any single track from "Focus" because it's really all one performance, in different moods of course, and I like all of it very much. "Her" is particularly attractive, and so are "Pan" and "I Remember When," but the whole record is just beautiful.

you might call an extensive vocabulary, musically speaking. He sings on his instrument beautifully, and he's so inventive. He's often gentle when he plays, and yet it's virile music. Another thing I like is that Stan has a fantastic technique but he employs a fabulous restraint in his playing. He never plays a bunch of notes for effect. Well, he's an artist. As for the background, I like it because it's tailored to Getz's style. I've admired Eddie Sauter's work for a long time. I was with him in that post-war Ray McKinley band.

you on your own. And, of course, when Eddie writes an original it's not a standard tune you're playing. These are all original pieces, so Stan has some interesting themes to work on.

ADMIRE

It's the sort of an album that wears well: deep enough to repay a lot of listening, so you don't tire of it. As you listen to the various pieces you find, according to your mood, that each time a different piece will make the most appeal, will sound better to you. So eventually you wind up liking all of it. The reason I admire the record so much is that Stan Getz is a superb player. I would say at this point he's probably my favourite instrumentalist, and I think very few guys could have done anything close to what he does here. He has complete command of the instrument and what

PICKUP

Being familiar with Eddie's writing I know how he'll lead you into a solo with a little pickup, then you're on your own. He gives you a chance to create. It's like picking you up and then dropping you in a lovely garden, you know, the background he gives you. He sets the mood and you react to it. But he leaves

SOUND

What else do I like about "Focus"? Well, the sound in stereo. I bought this stereo copy over here. After this, the mono would be like going back to black and white TV after you've seen colour. "FOCUS": HMV CLP4377

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Vince the balladeer has a go at protest

THINK of Vince Hill. Ballads, Sweet, corny numbers, beautifully sung, but strictly for the mums and dads. Is that your idea of the man who scored with "Edelweiss" and has just made the MM Pop 30 again with "Roses Of Picardy," a song from the First World War era?

WIDER HORIZONS

That's the image that has built around the man who used to be all the voices on Pick Of The Pops. But his next single could change all that. Vince described it this week as "a sort of protest song." The title of the single will be "When The World Is Ready," written by Johnny Scott, with lyrics by Don Black, the man who wrote the words for "Born Free." The song has not yet been recorded but Vince said this week that he hoped it would open up wider horizons for his singing. "It's the theme song for a new film starring Trevor Howard and Yul Brynner, called Long Duel, and basically its message is: when the world is ready, there'll be no more killing and no more war."

WORLD MARKET

Vince hopes the record may open up a world market to him. The film will be seen all over the world and could be just the sort of exposure he needs to establish him as a singer of international reputation. "But I'll be standing by with another sweet song in case it doesn't make it," said Vince. "Roses Of Picardy," seemed, at first sight, an unusual contender for the 1967 hit parade, but Vince had it in mind long before "Edelweiss" was a hit.

ADULT FOLLOWING

"After 'Edelweiss' made it, we decided to record an album and I cut 16 tracks over about three weeks. Twelve of them went on to the LP and the other four were up for consideration as singles. 'Roses' was simply the best bet of the four. It was in waltz time like 'Edelweiss' and seemed like an obvious follow-up. People — the sort of people who bought 'Edelweiss' — like to hear the melody. The arrangement by Arthur Green-slade was written to let the voice be the dominant part. I think I have a slightly more adult following and they like to hear the song." The title of the follow-up was kept a fairly close secret by Vince until just before the release date. Was he worried the number might be covered by another artist? "I was really. I kept my mouth shut when I recorded 'Edelweiss' and it was just as well I did because I have since learned that a couple of other people were interested in recording it. I was lucky. I got in first. 'It's the same with 'Roses.' It's so obviously a commercial thing that I didn't want the risk of it getting out and someone else recording. 'It may be coincidence, but it's happened to me before.'—ALAN WALSH.



VINCE
standing by with another sweet song just in case.

NEXT WEEK
JIMI HENDRIX
in
Blind Date



Georgie on stage at the Albert Hall . . . "you've got a whole lot of music here, baby."

IT was like a dream come true for Georgie Fame, the day he starred in a major concert with the Count Basie Orchestra.

Here was a young English singer and successful pop artist swinging along with one of the most famous and respected jazz orchestras in the world.

And as George said when he stepped on stage for his first number with the Count, at the Royal Albert Hall, London, on Thursday last week: "Welcome to my dreams!"

The concert was the logical climax of Georgie's jazz leanings, and learnings toward Basie in particular, since he first broke away from the world of rock and roll backing groups and began singing jazz and blues with the old Blue Flames at the London Flamingo.

He first tangibly expressed his desire to mix the dual roles of pop and jazz singer with appearances and recordings with the Harry South Orchestra.

CHRIS WELCH REPORTS THE BASIE-FAME MEETING

A few years ago such a teaming would have been unthinkable and it's a tribute to Georgie's enthusiasm and talent that the once vast gulf between jazz and popular music is being narrowed.

For a first time venture, and in view of the limited rehearsal time available and the natural combinations of nerves and suspicions the concert can be judged a success, and certainly the packed audience responded with warm applause.

Count Basie played the first half kicking off with "All Of Me." Highlights of the first set were Harry Edison's trumpet solo on "Willow Weep For Me," Sal Nistico's tenor on "Jumping At The Woodside," trombonist Richard Boone's amusing scat vocal ballad and Rufus Jones's solid drum solo on "Kid From Red Bank."

Then came Georgie for the second set using Bill Eyden on drums and Harry South on piano. The Basie band cut cleanly through Harry's arrangements which they had rehearsed for a bare two hours that afternoon at Ronnie Scott's Club.

Most of the material was that used on Georgie's album with South called "Sound Venture" opening with a bouncing "Lovey Dovey." Then came "It Could Happen To You," a nice ballad, and a roaring "Three Blind Mice," with lyrics by Georgie's mate, Jon Hendricks.

After initial nerves Fame's voice came through more confidently on "Don't Try To Claim Insurance On Your Heart," and he had a chance to sit down and play some Hammond organ as well.

Next came "Keep You: Big Mouth Shut," "Feed Me," "Missing You," "Dawn Yawn," a scat vocal on "Bluesology," then Count Basie returned to the piano.

"Lil' Pony" was the final flag waver, as they say in big band parlance, taken far too fast for comfort, but it was still an exciting sound.

The major drawback of the evening was the appalling acoustics of the Albert Hall which are ideal for massed pipe bands, but not for jazz rhythm sections. From my position at the back of the stalls every rim shot or brass flare was echoed off the walls and roof.

It gave the rhythm section a gallumping shuffle-beat sound that often rendered brass passages indistinguishable. Fortunately it didn't affect the vocals and not all

of the audience were subjected to the freak sounds which sometimes made "Three Blind Mice" sound like "Six Blind Mice."

After the show, the Count and Georgie were swamped with press and photographers in the artists' bar. Said Georgie: "I woke up yesterday morning with a cold and a sore throat — and I never

have sore throats normally.

"Basie was knocked out and we're talking about doing something together in the autumn. There are no plans for an LP at the moment, no matter what anybody says. But if there are plans made there will be no bother, because I have got over the initial audition.

"I got to know all the

band beforehand because I know that a lot of them thought I was just a pop star planted on Basie. They were saying: 'Fame? Who's Fame?'

"At the rehearsal, Harry Edison was lovely. He had expected to be given pop charts, but he looked at them and said: 'Fame, you've got a whole lot of music here, baby.'"

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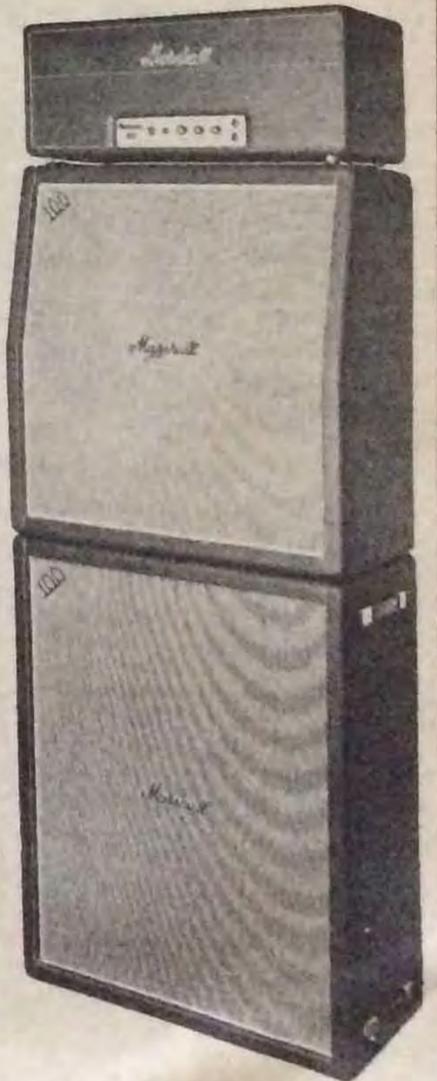
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THE PROCOL HARUM—A SOUND TO REMEMBER



IT was the kind of sound that couldn't fail. The kind of sound that everyone was interested in and eaten up by. The kind of sound which, Pete Townshend says, "comes right down and sits next to you." The kind of sound that you have to listen to — and now it has crashed into the chart. And now the Procol Harum are on their way.

FEAT

Success has come very quickly but the Procol Harum are no flash in the pan. "A Whiter Shade of Pale" may be their first record but it could well be the birth of an extensive existence for the five London lads.

Last week Decca announced that "Whiter Shade Of Pale" was their fastest-ever selling record, for a new group. This is some feat because not even the Monkees or the Rolling Stones sold that quickly with their first records.

Their producer Denny Cordell used Radio London to judge what audience reaction the record would warrant.

ASPECTS

Said Denny: "I gave the record to Radio London so that we could hear it on the air. I was a little concerned about certain aspects of the sound and I wanted to see the

NICK JONES charts a meteoric chart rise

reaction. It was so positive we decided to release the record as quickly as possible. Within days the record was selling all over Britain and the Procol Harum smashed into the chart — all this and still no TV appearance.

Says Keith Reid, a Dylanesque young man, known as the "creative director" or "sixth" member of the group and co-composer of "Whiter Shade Of Pale": "We didn't think it was going to be as quick as all this — but we thought it would be a hit in the long run."

"Obviously the object of making a record like this is to have a hit and we all totally believed in it the whole time."

SPROUT

"From the very start, right through all the rehearsing, we had no worries. We believed it would be a success. We hope everything will continue to blossom, or sprout or whatever!"

Keith's faith in the record and all the work that he put into it has now been justified. The Procol Harum, a five-piece using both organ and piano, are on their way. Spearheaded by moustachioed Gary Brooker, who plays piano and sings, the rest of the Harum includes Mathew Fisher on organ; Ray Royer on lead guitar; Dave Knights on bass, and Bobby Harri-

son on drums. It was "sixth member" Keith Reid who had the idea for the song at a "gathering."

"Some guy looked at a chick and said to her 'You've gone a whiter shade of pale.' That phrase stuck in my mind. It was a beautiful thing for someone to say. I wish I'd said it," laughed Keith, while Gary put down his cup of coffee and struggled with a nose inhaler.

INCIDENT

"So then I wrote this song and used it up. It just worked in that way. The whole song doesn't relate to the particular 'You've gone a whiter shade of pale' incident."

"I wrote down more ideas later. They tend to come out in an abstract way instead of a literal way though. If you read meaning into things it loses its abstract sense. I think an artist's conception of what he creates has nothing to do with what someone else gets out of it."

PROGRESS

Meanwhile Gary was still breathing deeply and wrestling with his nose inhaler. "Would you like a few words of wisdom from me?" he twinkled. "I think it's just the beginning. Just the cherry on the top of the cake. You've got to get

JIMMY SAVILE

singles out the new singles in **BLIND**

CLIFF RICHARD: "I'll Come Runnin'" (Columbia).

Being primarily a dance hall DJ, I always tend to distrust records that come out in 3/4 time because my punters show a marked disinclination to take each other gracefully into the arms and waltz across the ballroom. When Cliff or anybody makes a 3/4 record, they are cutting off half a million dancers and discotheques. But of course it's a well-done record and he's a well-done lad. So well done!

JEFFERSON AIRPLANE: "Somebody To Love" (RCA Victor).

I played this record on one of my Luxy programmes yesterday and it's a sort of in-between disc. One you can play in discotheques and even on a BBC programme. Whether it gets up the charts just now is doubtful because with the Procol Harum selling 30,000 a day and Engelbert nearly as many, plus the Beatles LP copping a few shills, it doesn't leave many shills left for this chick but if she'd like to call, I'll have a look in my piggy bank.

LOVIN' SPOONFUL: "Six O'Clock" (Kama Sutra).

This team has had a checkered career with their releases in this country. Some of their tunes like "Did You Ever Have To Make Up Your Mind" acted on me so that I had to play them over and over again, but of late they haven't come up with anything that haunts you as much. If anything, the backside of this record is a lot better than the frontside. That goes for me too!

TRAFFIC: "Paper Sun" (Island).

I saw Stevie recently playing piano and singing blues, all alone on a stage, in front of a 10,000 strong audience. He was an absolute knockout and I must say that I did think his first release on his own would be a little less obvious pop and more of an advanced contribution to the scene which we know he's capable of. It's a good record for my dance halls. I shall be watching the punters' faces closely when I play it to see how much they dig it. You can't fool the punters.

MARVIN GAYE AND TAMMI TERRELL: "Ain't No Mountain High Enough" (Tamla Motown).

I was playing this one this morning before you came. Natural discotheque gear of which only two per cent gets in the chart — which is fair because only two per cent of the chart gear gets into the discotheques. This type of record fulfils a need for the socko beat which on the one hand is filling clubs and on the other emptying ballrooms, about which problem the MM should run a big article. I could write it but maybe you have not got enough brass.

THE YOUNG IDEA: "With A Little Help From My Friends" (Columbia).

These are the Young Idea. See, I know everything. You have not caught me out once today. And me just woke up. The Beatles' LP — which this is from — bowls me over. When other artists do tunes from such an LP I think they should alter the approach to the tune because, let's face it, if the Beatles do it and it's "lifted" with the same arrangement, stands to reason, the Beatles'll beat 'em. It's on a single though, so it could sell a few.

EDDIE COCHRAN: "Three Steps To Heaven" (Liberty).

I gave Eddie Cochran a white silk scarf as a present from me and my dance hall patrons the day before he died. He was appearing just over the road from my place in Leeds with Gene Vincent and I used to go over and have a nubble in their dress-

ing room every night. A good big beefy all-man guy, Eddie contributed much and I'm sure would still do so were he with us. It's nice to have a re-release of a classic because it makes available works of the earlier greats even though it might not make the charts.

THE FORTUNES: "Our Love Has Gone" (Decca).

This group are renowned for their bright songs. How their fans will take to this

change will be interesting to see. At least it is a change, which is always good for the business and courageous on the part of the artist.

BERNARD CRIBBINS: "When I'm Sixty Four" (Parlophone).

I've given the Beatles LP a new title — now it's called How To Out-Everybody-Everybody. This tune from it is such a music hall-type number that if Billy Cotton had

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MONKEES

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It's fun! It's easy! Just say what you think will be the first four pops in the coming issue of the Melody Maker, plus why you think apple-goodness CYDRAX, the top-favourite family thirst-quencher, is such a swinging drink. You can send in as many entries as you like, but each one must be accompanied by two big-bottle labels (flagons or new no-deposit bottles, not "splits") of Cydrax or Peardrax. So keep those entries swinging in.

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

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

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CYDRAX and **PEARDRAX**

to "Cydrax Spot-the-Pops Contest", Whiteway's, Hele, nr. Exeter, Devon I enclose 2 flagon or no-deposit bottle labels from Cydrax/Peardrax and a stamped addressed envelope for my Monkees transfer. My selection for the first four Top of the Pops next week is:

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- Cliff Richard**
I'll come runnin' babe
Columbia DB8210
- The Young Idea**
With a little help from my friends
Columbia DB8205
- David & Jonathan**
She's leaving home
Columbia DB8208
- Freddie & The Dreamers**
Brown & Porters, (Meat Exp)
Columbia DB8200
- Bernard Cribbins**
When I'm 64
Parlophone R5603

right into the sponge. We have a lot of playing, writing, maturing generally, to do. And I'm sure we'll progress."

Organist Mathew and Keith nodded in agreement: "There are drawbacks to getting such a sudden hit because people expect you to live up to so many things. But we've got time."

STUDIOS

Gary and Keith have a lot of songs written so far. Gary usually supplying the music and Keith the lyrics — sometimes vice versa. "At the moment we're spending most of our time in the studios, recording and finding out about our sound and how we should treat different numbers," said Mathew. "Sometimes Gary works something out with just piano and then when we add the whole group it becomes another dimension. So there's a lot of experimentation going on."

DEVELOP

At the moment the Harum are working on a new single while "A Whiter Shade Of Pale" continues to climb high up the chart. In the weeks to come, indeed in the months to come, we're going to hear more of this refreshing new sound.

As the group lives they will develop and learn and will undoubtedly make a valuable contribution to today's scene. "A Whiter Shade Of Pale" is already one of the great records. And it's only the beginning.

DATE

written if he wouldn't have been able to sleep until he'd played it on his next Band Show. Here they come — the psychedelic, mop-top pop-top, beautiful balladeer Beatles with a music hall number. Which is not surprising because nothing surprises me any more in that department. Bernard Cribbins does a good straightforward job on this which doesn't surprise me either. He's good at good, straightforward jobs.

NEW SINGLES FROM EMI YOU HAVE TO HEAR!

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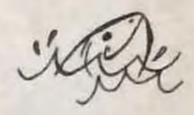
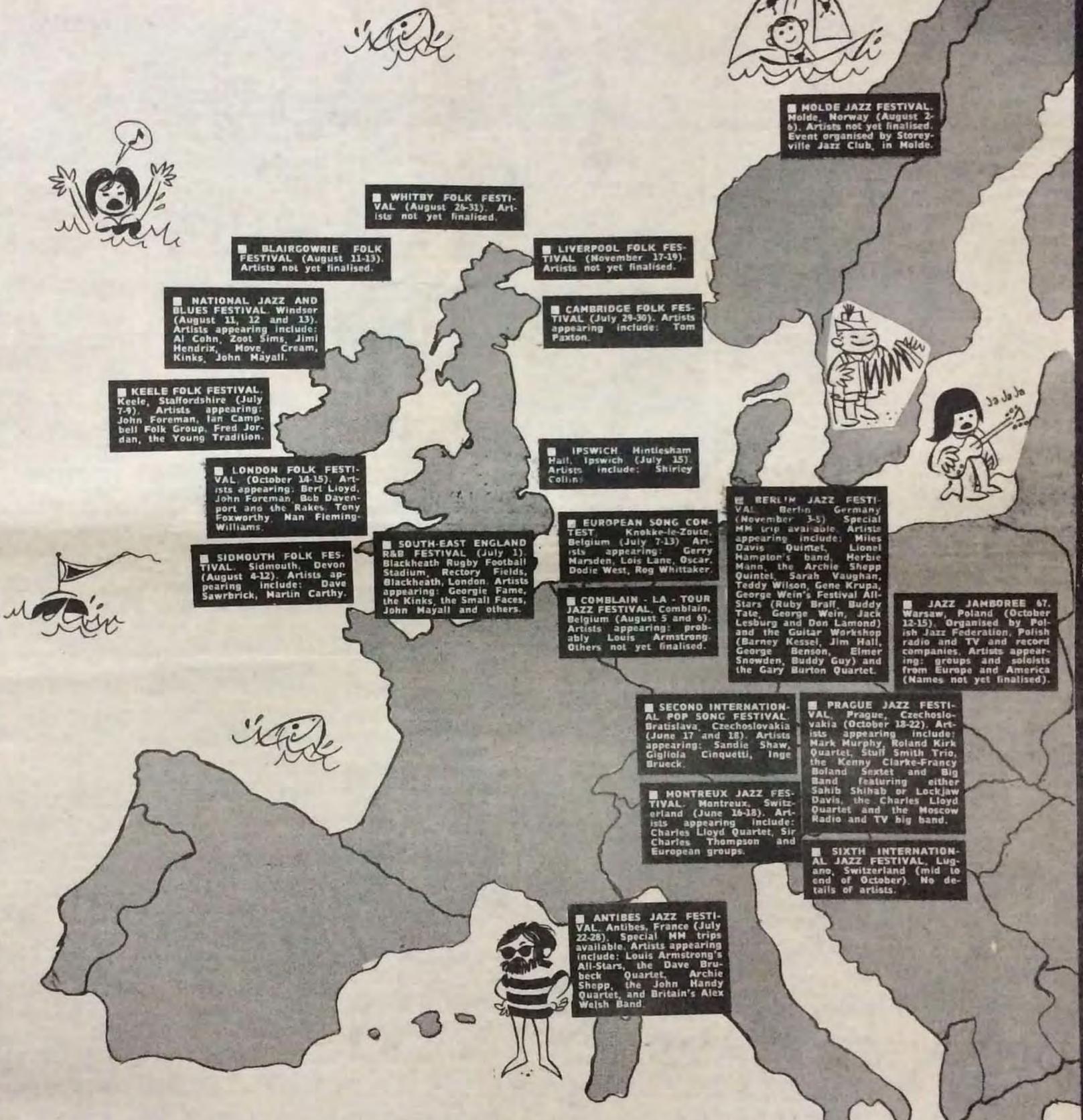
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PLAN YOUR POP 'N' JAZZ HOLIDAY!

The holiday season is just getting under way and the tourist centres throughout Britain and the Continent will soon be vying with each other for your cash. And top class entertainment is as important as the sun and sea.

The MM offers this guide to your holiday entertainment, with the warning that some of the scheduled bookings may yet be changed. It should, however, help you to plan your 1967 holiday to get the maximum entertainment value.



HOLDE JAZZ FESTIVAL. Molde, Norway (August 2-6). Artists not yet finalised. Event organised by Storeyville Jazz Club, in Molde.

WHITBY FOLK FESTIVAL (August 26-31). Artists not yet finalised.

BLAIRGOWRIE FOLK FESTIVAL (August 11-13). Artists not yet finalised.

LIVERPOOL FOLK FESTIVAL (November 17-19). Artists not yet finalised.

NATIONAL JAZZ AND BLUES FESTIVAL Windsor (August 11, 12 and 13). Artists appearing include: Al Cohn, Zoot Sims, Jimi Hendrix, Mova, Cream, Kinks, John Mayall.

CAMBRIDGE FOLK FESTIVAL (July 29-30). Artists appearing include: Tom Paxton.

KEELE FOLK FESTIVAL Keele, Staffordshire (July 7-9). Artists appearing: John Foreman, Ian Campbell Folk Group, Fred Jordan, the Young Tradition.

IPSWICH Hintlesham Hall, Ipswich (July 15). Artists include: Shirley Collin.

LONDON FOLK FESTIVAL (October 14-15). Artists appearing: Bert Lloyd, John Foreman, Bob Davenport and the Rakes, Tony Foxworthy, Nan Fleming-Williams.

EUROPEAN SONG CONTEST Knokke-le-Zoute, Belgium (July 7-13). Artists appearing: Gerry Marsden, Lois Lane, Oscar, Dodie West, Rog Whittaker.



SIDMOUTH FOLK FESTIVAL Sidmouth, Devon (August 4-12). Artists appearing include: Dave Sawbrick, Martin Carthy.

SOUTH-EAST ENGLAND R&B FESTIVAL (July 11) Blackheath Rugby Football Stadium, Rectory Fields, Blackheath, London. Artists appearing: Georgie Fame, the Kinks, the Small Faces, John Mayall and others.

COMBLAIN - LA - TOUR JAZZ FESTIVAL Comblain, Belgium (August 5 and 6). Artists appearing: probably Louis Armstrong. Others not yet finalised.

BERLIN JAZZ FESTIVAL Berlin, Germany (November 3-5). Special MM trip available. Artists appearing include: Miles Davis Quintet, Lionel Hampton's band, Herbie Mann, the Archie Shepp Quintet, Sarah Vaughan, Teddy Wilson, Gene Krupa, George Wein's Festival All-Stars (Ruby Braem, Buddy Tate, George Wein, Jack Lesburg and Don Lamond) and the Guitar Workshop (Barney Kessel, Jim Hall, George Benson, Elmer Snowden, Buddy Guy) and the Gary Burton Quartet.

JAZZ JAMBOREE 67. Warsaw, Poland (October 12-15). Organised by Polish Jazz Federation, Polish radio and TV and record companies. Artists appearing: groups and soloists from Europe and America (Names not yet finalised).

SECOND INTERNATIONAL POP SONG FESTIVAL Bratislava, Czechoslovakia (June 17 and 18). Artists appearing: Sandie Shaw, Gigliola Cinquetti, Inge Brueck.

PRAGUE JAZZ FESTIVAL Prague, Czechoslovakia (October 18-22). Artists appearing include: Mark Murphy, Roland Kirk Quartet, Stuff Smith Trio, the Kenny Clarke-Francy Boland Sextet and Big Band featuring either Sahib Shihab or Lockjaw Davis, the Charles Lloyd Quartet and the Moscow Radio and TV big band.

MONTREUX JAZZ FESTIVAL Montreux, Switzerland (June 16-18). Artists appearing include: Charles Lloyd Quartet, Sir Charles Thompson and European groups.

SIXTH INTERNATIONAL JAZZ FESTIVAL Lugano, Switzerland (mid to end of October). No details of artists.

ANTIBES JAZZ FESTIVAL Antibes, France (July 22-28). Special MM trips available. Artists appearing include: Louis Armstrong's All-Stars, the Dave Brubeck Quartet, Archie Shepp, the John Handy Quartet, and Britain's Alex Welsh Band.



AND FOR THE WELL-HEELED

MONTEREY POP FESTIVAL. Monterey, California, USA. (June 16-18). Artists appearing: Jimi Hendrix Experience, the Who, the Association, Buffalo Springfield, the Grateful Dead, Lou Rawls, Simon and Garfunkel, the Beach Boys, Booker T and the MGs, the Byrds, Big Brother and the Holding Co., the Mike Bloomfield Thing, Paul Butterfield Blues Band, Jefferson Airplane, Otis Redding, Mamas and Papas, Ravi Shankar, Blues Project, Impressions, Johnny Rivers and Dionne Warwick.

Sarah Vaughan, Miles Davis, Wes Montgomery, Dave Brubeck, Max Roach, Dizzy Gillespie, Herbie Mann, John Coltrane, John Handy, Thelonious Monk, the MJQ, the Preservation Hall Band, and Olatunji's rhythms.

NEWPORT JAZZ FESTIVAL. Newport, N.Y. State, USA (June 30-July 3). Artists appearing include: Count Basie, Buddy Rich, Woody Herman bands, Nina Simone, Joe Williams,

FOLK NEWPORT FOLK FESTIVAL. Newport, USA (July 10-16). Artists appearing include: Judy Collins, Pete Seeger, New Lost City Ramblers, Bob Davenport, Muddy Waters, Buffy St Marie.

JAZZ MONTEREY JAZZ FESTIVAL. Monterey, California (September 15-17). John Lewis appointed musical consultant.



CUT OUT AND KEEP

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DYLAN: plays harmonica on all tracks except "Five Believers."

It's Bob's harmonica on 'Blonde On Blonde'

WHO plays harmonica on Bob Dylan's LP, "Blonde On Blonde"? Who were the other musicians and what is an onion gook? — Jack Mercer, Clydebank.

Miss Christine Preston, of Conanby, near Doncaster, who is an expert on Dylan and possesses all his records, tells me that Bob plays the har-

monica on all the tracks of "Blonde On Blonde" except "Obviously Five Believers," which is done by Charlie McCoy. Bob plays lead guitar on "Leopard Skin Pill Box Hat." The musicians on the album were Wayne Moss, Charlie McCoy, Kenneth Buttery, Hargus Robbins, Jerry Kennedy, Joe South, Al Kooper, Bill Aikins, Henry Strzelecki and Jamie Robert-

son. Instruments used were bass guitar, drums, organ, piano, lead and rhythm guitar. Christine thinks that "onion gook," in "I Shall Be Free," is some form of head-covering, as the girl in the song removes it before taking off her wig. Thanks, Christine.

PETE TOWNSHEND seemed to be using a different kind of guitar than he normally does when the Who played at the Brighton Festival. What was it?—Angus McDonald, Worthing.

It was the Watkins 5th Man, which I was trying out for the first time, after coming across it when I strolled into the showroom of Baldwin Burns in St Giles High Street. I took rather a fancy to it, because it makes some strange noises, but is a very good instrument. It gives a remarkable organ-like effect. What's more, the price was reasonable. As a rule I play Fenders, but they are so overpriced in this country to my way of thinking. Of course, they make a great sound and they're tough—they take some knocking about! When we appeared at Brighton I had smashed every Fender I possessed and some fans broke into our dressing room while we were doing a TV show in Germany a few days earlier and stole all the broken bits for souvenirs. They don't think I want the pieces, but I do because I have new instruments built out of them. —PETE TOWNSHEND.

PLEASE tell me the guitars used by John Entwistle, of the Who. — Darven Ornett, Oslo, Norway.

I normally play a Fender Telecaster bass guitar, but I also possess a solid Gibson with a double pick-up, a Gibson acoustic, a Mosrite bass guitar with Rickenbacker pick-ups, a Fender Jazz Bass wired for stereo, a Fender six-string bass, and a Fender Precision Bass with a body like a spider, covered in black fox fur! On all these guitars I use Rotasound Super 66 wire-wound strings and I have two 100-watt Sound City amplifiers, with four 4 inch x 12 inch cabinets by Marshall.—JOHN ENTWISTLE.

WHAT has happened to the members of the Mark Leeman Five now the group has disbanded? — C. P. Wigg, South Hackney, E9.

Kenneth Pitt, who managed the Five, tells me that singer Roger Peacock, who took over when Mark was killed in a road accident two years ago, is now with Dave Anthony's Moods, who are currently touring Italy. Lead guitarist Alan Roskams is with the Gass, organist Tom Parker with Jimmy James and his Vagabonds and drummer Blinky Davison with a new group being formed by Don Shinn. Bass guitarist Dave Hyde was road manager for a time with Boz, but is now a salesman with an educational supply firm.

WHO wrote the theme music for the commercial Come Co-operative Shopping on ITV?—Jack Bygraves, Bayswater, W2.

Composer and MD was freelance organist Howard Blake, whose arrangement features a jazz flute solo by Derek Gros-smith, backed by a big band of session stars, including Eddie Blair (tp), Ronnie Verrall (drs) and Peter Ind (bass). Howard also composed and conducted the commercials for Camay (string quartet with French horn played by Alan Civil) and Picador (three trombones, Mike Sammes Singers and rhythm).

MEDIUM-GAUGE strings seem too twangy on my Framus acoustic guitar and I wondered if heavy-gauge strings would be more firm and give a better, louder note in the bass register, without damaging the instrument. I play finger style rather than plectrum. Would tighter strings hamper my playing? My guitar has a fairly low action and these loose strings tend to buzz. — R. L. Burra-aston, Chipstead, Kent.

Unfortunately you do not state whether you play a folk or cello model Framus acoustic guitar, but in any case, Framus manufacture their own strings, known as "Black Rose," and these are suitable for all models and should prove satisfactory for your purpose. As you do a fair amount of finger-style playing, harder (which you appear to mean when you refer to tighter) strings would probably hamper your playing.—LESLIE MILLER, Managing Director, Dallas Musical Ltd.

AN old Spanish-style guitar made by Gallo Ltd, of South Africa and called a Singer Special Standard, was given to me by my father, who cut the head and neck down to four strings. I used this many years ago in a skiffle group and would now like to play it purely for pleasure. What strings should I use?—J. Maunders, Walton on Thames.

It is difficult to advise exactly, without knowing the scale length and what modifications have been carried out on the head and neck, but a satisfactory compromise would be our RS 2000 Jumbo Bronze-wound strings for Country and Western and Spanish guitar, or our ultra light set of RS 43 Scene King rock-and-roll strings. Both these are low-tension sets and will place no heavy strain on the neck. But if the neck has been cut down too much, you will have to be careful that the string windings aren't passed through the machine heads.—Jim McDonald, Sales Director, James How Music Strings Ltd.

WHICH year was On The Beach published and when did Cliff Richard and the Shadows record it? (S. P. Goslin, Chorlton-cum-Hardy). Which Cliff Richard album has stamps, tickets or some other souvenirs stuck all over the sleeve?—(A. B. Nutall, Kings Norton).

On The Beach was published and recorded by Cliff and the Shadows in June 1964 and was featured in their film, Wonderful Life. The much-decorated LP is "Cliff's Hit Album" (Columbia SX1512).

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

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NEW JAZZ RECORDS

MILES SMILES

MILES—AND THERE'S NONE BETTER

A MILES DAVIS album that ranks with his best recordings must be an LP of The Month whatever the opposition.

"Miles Smiles" (CBS 62933) is a recent recording that can stand alongside the great days of the Miles-Coltrane group. One reason is that the Quintet — Miles, Wayne

Shorter (trn), Herbie Hancock (pno), Ron Carter (bass) and Tony Williams (drs) — really do play as a quintet on this one rather than just a collection of brilliant individuals.

There is only one of those typical, tight-muted Miles' ballads, "Circle," on which he displays the tone and relaxed lyricism which first earned him the adjective cool. He plays open horn and displays a wide emotional range of the remaining tracks which are all either medium tempo or fast — "Orbits," "Footprints," "Dolores," "Freedom Jazz Dance" and "Ginger Bread Boy."

Wayne Shorter, too, shows unsuspected emotional versatility ranging from delicate ballad solo to angry shouting. He has rarely sounded better on record.

Herbie Hancock almost walks away with the solo honours and plays superbly throughout the whole set while Carter and Williams not only play with individual brilliance but merge into a superb rhythm team.

This must rank in any list of the best records of 1967. — B.D.

MILES DAVIS

MILES DAVIS: "Walkin' Walkin'"; Blue 'N' Boogie (a); Solar; You Don't Know What Love Is; Love Me Or Leave Me (b) (Transatlantic PR7076). (a) Davis (trn), J. J. Johnson (fmb), Lucky Thompson (trn), Horace Silver (pno), Percy Heath (bass), Kenny Clarke (drs), April 28, 1954. (b) Davis, Davey, Schildkraut (alto), Silver, Heath, Clarke, April 3, 1954.

THIS is the third time round for most of these tracks and again it seems a pity that Transatlantic didn't take this chance to make them available on their cheap Xtra label.

However, the music is, in the main, first-class. Miles at this period was short of the distilled melancholy which was to make many of his subsequent records jazz classics, but his solos are thoughtful, well-constructed and uniquely personal.

Johnson's trombone and an in-form Lucky Thompson keep the solo standard high, and the Silver-Heath-Clarke rhythm section is wonderful. Davey Schildkraut plays nice Konitz-inspired alto (which probably prompted Miles to use him) on the three (b) tracks.

Most Miles admirers will be very familiar with this, but it must be recommended to anybody who doesn't already possess it. — B.H.

The Swingle Singers achieved fame by jazzing Bach. The Modern Jazz Quartet have always had a penchant for the baroque. Sooner or later somebody was bound to bring them together, and it happens on "PLACE VENDOME" (Philips BL7776). The Swingles are the chief beneficiaries as the MJQ obviously have more to offer in such a merger. The material comprises four John Lewis compositions — "Little David's Fugue," "Vendome," "Alexander's Fugue" and "Three Windows" — plus a Lewis arrangement of Bach's "Ricercare" and a Lewis-Ward Swingle collaboration on another Bach pop, "Air For G String." The music is pleasant enough, but my ears have become somewhat blasé about the Swingles' particular talents. The most noteworthy moments come when Milt Jackson's vibes or Lewis' piano are out on their own. — B.D.

NEW POP RECORDS ON THE RECORDS HIT SCENE AGAIN

SINGLES

SMALL FACES: "Here Come The Nice" (Immediate): The first Faces single on the Immediate label is their strongest contender for chart honours for some months, and it's a gas to feel that they're back on the scene. Here they have retained all their characteristic personalities but have put them down in a more convincing and positive way. A happy, rousing sound with Stevie Nicks urging the sound along while Mac on the organ wails in the distance, drummer Kenny bounces on the beat and Plunk sings and grooves away on bass. A pretty, floating sound, nicely put together with a lot of loving care. Could be a big one for the Small Faces.



MAC: wails

involved in — and that sounds like the formula for a big hit. Cilla is back with a big bang. ARETHA FRANKLIN: "Respect" (Atlantic): The soulful Miss Franklin has roared into the American top ten with her revival of this Otis Redding classic and you can see why. It grooves along with Aretha taking you right back into the soul-Fontella Bass-like bag with that irresistible discotheque sound and the ruffling backing vocals, and horns. A great club record and very commercial for the American scene — but not in England.

BEATY

JOHN MAYALL'S BLUES-BREAKERS: "Double Trouble" (Decca): Although the group have recently split here is a new single from Mayall and his ex-group, with Peter Green's lead guitar echoing down from the top of a hill, Mayall's vocal nearer the front and altogether it's a nice, cool, blues sound. This group have certainly got a great record sound and it's a shame to think they won't be recording again with the same lineup. Still this is another good sound to remember them by.

UNIQUE

GERRY MARSDEN: "Please Let Them Be" (CBS): Ex-Pacemaker Gerry has now become a quieter pop star but is still bringing out fair records. This new one, a Tony Sheridan number, is a typical solo performance from a gerry in a pleasant beaty and sweeping style with an impressive arrangement and fully orchestrated sound. It's got quite a good hook phrase but other parts are a little swallowed up in the sound, with stronger material and a more positive approach Gerry could well reappear on the scene.

THE GRASS ROOTS: "Let's Live For Today" (Pye): Many mediocre records come out all the time, sometimes one of them suddenly breaks into the chart and this is one of those obscure American sounds which might make the grade. This is a nice philosophical and happy sound which bursts into a great, rejoicing chorus and is faintly reminiscent of the Turtles sound. Quite a big, lively record and with enough plugs just could take off.

STRANGE

THE CREAM: "Strange Brew" (Reaction): Storming into the footsteps of their "I Feel Free" hit comes this big new Cream single recorded in the States and loping along with a sighing, wistful vocal and a deep, resonant backing with Clapton bending and snaking out while Ginger Baker on drums and Jack Bruce churn underneath. May be not the strongest song they could have put out and we think people expected a more unique idea from the Cream this time, but it should give them a hit and whet appetites for more of the Cream.

THE TURTLES: "She'd Rather Be With Me" (London): This successful U.S. group have a big fat, harmonising sound which they built up to beautifully on "Happy Together," and again demonstrate on the loud, bursting powerful follow-up. The way they get the backing vocals to grow out of the sound is most intriguing and with the slick climactic arrangement, the record takes on a huge "onward Christian soldiers" atmosphere of millions of people singing in unison. Very effective and another catchy number although not as beautiful as their previous hit. May put them back into the chart.

RANGE

DAVID AND JONATHAN: "David's Leaving Home" (Columbia): D&J cover a track off the new Beatles album written, of course, by John and Paul, and they give it a slightly faster treatment but with all the accompanying embellishments, and rather a strange lead vocal that almost sounds like Dudley Moore doing a send-up. It's a very serious, melodramatic record but nevertheless an atmospheric and pretty scene with the horns, strings, and rippling harp-like sound. Whether there is going to be a market for this single is difficult to say.

SHAME

CILLA BLACK: "What Good Am I" (Parlophone): It's rather pleasant to hear Cilla's very distinctive voice on record again in fine form on this brilliant Mort Schuman-Kenny Lynch composition. Again Cilla features that split range of hers coming in quite late — really laying it down the next. Strings cook away in the background and give Cilla's urgent sound a swelling and forceful push from behind. A tremendous sound which you can't help getting



FATS WALLER

Documenting a remarkable jazzman

FATS WALLER: "Fractious Fingering"; The Curse Of An Aching Heart; "S'posin'"; "Taint Good"; Gladys; Nero; I'm Sorry I Made You Cry; My Feelings Are Hurt; Floatin' Down To Cotton Town; Fractious Fingering; La-De-De-La-De-De; Sweet Savannah; Bye, Bye, Bye; I'm At The Mercy Of Love; Please Keep Me In Your Dreams; Who's Afraid Of Love; Swingin' Them Jingle Bells (RCA Victor RD7855).

THIS is the third of Victor's Waller reissues in the Vintage Jazz series and although I find it somewhat less interesting than "Valentine Stomp" and the '34-'35 Rhythm set, I recommend it as a very worthwhile part of a documentary coverage of this remarkable jazz musician.

Aside from anything else, it gives us three more of Waller's 1929 piano solos. These are important items in the story of piano jazz. The rest of the collection comprises small band performances by the Rhythm dating from '36. First, then, for the solos, "Gladys" is a melodically attractive composition full of ragtime and "shout" piano influences. It may not be on a par with "Handful Of Keys," "Numb Fumblin'" and "Valentine Stomp" (other '29 solos), but is a pretty and well-constructed piece played with characteristic skill and no little swing in this previously unissued take.

"My Feelings" made at a later session than "Gladys" or "Sue," is a more thoughtful blues-based composition. It builds in a manner which can be seen to have influenced Joe Sullivan. "Sweet Savannah," a Fats song from his Hot Chocolates score, is less rewarding today, being rather stiff and "player piano" in style.

The band numbers, featuring Herman Autrey's unpretentious but businesslike trumpet, Gene Sedric on tenor and clarinet, and Al Casey's crisp guitar—have all the expected bounce and humour plus passages of extremely good jazz.

With the exception of "Taint Good" (an alternative non vocal master) the Rhythm tracks are all laden with laryngeal efforts of one

kind or another, and the amount of pleasure you derive depends on your reaction to Fats' vocal parodies and assorted exclamations.

For myself, "Aching Heart," "Sorry I Made You" and one or two more are boring in places saved mainly by chunks of robust ensemble or driving piano.

"Taint Good" is a knock-out for Fats' stride work and tight band playing, much the better for no singing. "Nero" has a powerful beat and goodish solos and ensemble; "S'posin'" is minor favourite of mine, and others are "Jingle Bells," "Cotton Town" (for the Harlem piano) and the non-sung title tune which is liberally decked with strange shouts such as "That's the clarinet."

Collectors of Wallerisms may be intrigued, too, by the mysterious cry which greets Autrey's entry on "Jingle Bells." Says Fats: "That's the yard dog barking out there." —M.J.

CHARLES LLOYD

CHARLES LLOYD: "Forest Flower"; Forest Flower-Sunrise; Forest Flower Sunset; Sorcery; Song Of Her; East Of The Sun (Atlantic 1473). Lloyd (trn), Keith Jarrett (pno), Cecil McBee (bass), Jack DeJohnette (drs) Monterey Jazz Festival, September 18, 1966.

WITH the Lloyd Quartet due in London for concerts in a couple of weeks time, the don't know who may be hesitating about stumping up their loot to hear them can find a fair sample of what to expect on this new album.

Recorded at last year's Monterey Festival, it illustrates the harmony and sympathy with which the four musicians work (McBee has since left) and while I don't think it is as good as their previous Atlantic LP ("Dream Weaver") it is nevertheless a well above average release.

"Forest Flower" is one of Lloyd's most beautiful compositions — and he is a major force in this respect — and

it is spun out over eighteen minutes and one side. There are moments when the interest tends to wander, especially when Jarrett indulges in his piano effects, but Lloyd succeeds in holding the hypnotic quality to the last bar.

Lloyd is still partially hidden stylistically by the giant shadow of Coltrane; his ballad approach and sound, as on "Song Of Her," are a little bit too close for comfort, although the up-tempo "East Of The Sun" has a roaring tenor solo which is excellent. "Sorcery," a nice Jarrett composition, features his flute.

This is a good group which can produce stimulating music and although festival performances rarely stand the test when committed to record, if Lloyd and his men repeat this in London they'll be welcome back any time. — B.H.

OSCAR PETERSON

OSCAR PETERSON: "Something Warm"; There Is No Greater Love; I Remember Clifford; Autumn Leaves; Blues For Big Scotia; Swamp Fire; I Love You (Verve VLP9167).

"More Swinging Standards": I'm Putting All My Eggs In One Basket; In The Still Of The Night; Love Walked In; The Song Is You; Do Nuffin' Till You Hear From Me; How Deep Is The Ocean; I'm In The Mood For Love; You Forgot To Remember; Nice Work If You Can Get It; Johnny One Note; Love For Sale; Easy To Love; Way You Look Tonight; I've Got You Under My Skin; I Can't Give You Anything But Love; The Man I Love; Let's Fall In Love; I've Got My Love To Keep Me Warm (Verve VLP9171).

Peterson (pno), Ray Brown (bass), Ed Thigpen (drs).

"Soft Sands": Soft Sands; My Old Flame; It Happens Every Spring; Ghost Of A Chance; Choneli; Serenade In Blue; You Took Advantage Of Me; Song To The Stars; Moonlight; Echoes; Summer Nocturne; I Can't Get Started; The Nearness Of You; Dream On A Summer Night (World Record Club T605).

Club T605). Peterson, Brown, Herb Ellis (gtr), orchestra and chorus on some tracks.

EMI are fairly plundering the Peterson archives. The albums are flowing out at the rate of one a month, and although "More Swinging Standards" offers incredible value — 19 tracks all recorded in Chicago in 1959 — it is the more recent of the three, "Something Warm," which is the pick here.

Peterson's muscular swing and fantastic technique make him the most consistent of all jazz pianists—hands up who's ever heard a bad Peterson record? — and the standards are really swung, although there's nothing on this set to equal the rolling gait and excellent blues piano of "Blues For Big Scotia" or "Something Warm." It goes without saying that the support from Brown and Thigpen is immaculate on every track.

The World Record Club issue can only be recommended for mood music maniacs. This is Peterson in a more restrained moment, but lumbered with a turgid orchestra and choir on several tracks.

"Something Warm" is the pick, although the "More Swinging Standards" is very good value for money. — B.H.

Ray Charles' swinging vocal ability is very well displayed on "THE GENIUS HITS THE ROAD" (World Record Club stereo T607), a big-selling album which first appeared here several years back on HMV CLP1387. The programme consists of such standards as "Alabama Bound," "Georgia On My Mind," "California, Here I Come," "Basin Street" and "Deep In The Heart of Texas"—the last done with a good deal of humour. Arrangements are by Ralph Burns, who conducted the date, and for the most part they are nicely fitted to Charles' individualistic style of singing. There aren't any Charles originals on this set, and only one track—"Carry Me Back To Old Virginia"—featuring the Raetels. This cannot be regarded as one of Charles' outstanding jazz (or blues) discs, but it is an entertaining LP containing some fine examples of this singer's artistry and a few samples of his bluesy piano. And the band cracks out powerfully on "Alabama," "Basin Street," "Mississippi Mud" and "California." —M.J.



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5.20 p.m. R1: Singing in Jazz.
6.30 H2: Jazz. 9.35 U: Sarah Vaughan. 10.0 E: Jazz Workshop. 11.10 N1: Benny Goodman. 11.15 T: Ella Fitzgerald Sings Hymns. 11.15 O: Jazz College. 11.15 BBC H: Carter, Dickenson, Lunceford, Clifford Brown, Brubeck. 11.30 E: Swing. 11.45 T: Dave Brubeck Quartet. 12.20 a.m. E: Jimmy Smith, Ray Charles, King Curtis, Astrud Gilberto.
- SATURDAY (3)
12.0 noon BBC T: Jazz Record Requests (Steve Race). 2.55 p.m. H2: Radio Jazz Magazine. 5.0 N1: Jazz. 6.45 J: Serenade in Blue. 8.0 R2: Jazz Concerto. 10.35 O: (2) Glenn Miller (4) Count Basie (6) Bill Doggett Ork. 11.15 T: Frank Sinatra. 11.15 A2: Jazz As An Occupation (Charles Delaney). 11.30 J: Jazz Festival. 11.45 T: Nat Adderley, Joe Henderson, Joe Zabiho, Victor Gaskin, Roy McCurdy. 1.47 a.m. P: Jazz From Holland.
- SUNDAY (4)
10.30 p.m. A1: Free Jazz. 11.3
- A1: Swing Ltd Inc, Paris Jazz All Stars, etc. 11.31 BBC L: The Jazz Scene (Mike Westbrook Concert Band, Buddy Rich, Steve Race, Alas Skidmore Quartet). 11.45 A1: Earl Hines (Hughes Panassie).
- MONDAY (5)
12.15 p.m. E: Jazz Magazine. 8.30 J: Bobby Troup's Jazztime. 9.30 J: Big Bands. 10.15 N1: Blues Cavalcade. 10.30 U: Dave Brubeck. 11.10 N1: Andrews Sisters. 11.10 M: Jazz. 11.15 T: Pop and Jazz. 11.30 N1: The Nyegaard's Jazzband. 11.45 T: Buddy Rich Ork.
- TUESDAY (6)
7.25 p.m. E: Intimate Jazz. 9.50 H2: Jazz Spectacle. 11.0 U: European All Stars. 11.5 O: Jam Session. 11.15 T: Henry Mancini Ork (Mancini '67). 11.45 T: Clark Terry, Bob Wilbur, Dick Wellstood, George Duvivier, Panama Francis.
- WEDNESDAY (7)
11.55 a.m. H2: Ray Anthony Ork, Nat King Cole. 5.45 BBC T: Jazz Today (Charles Fox).
- 9.20 O: Jazz For Everyone. 9.30 J: Jazz. 10.15 N1: Jazz. 10.35 O: Jazz Club. 11.15 T: Roberta Peck. 11.20 H2: Radio Jazz Magazine. 11.40 N1: Jazz. 11.45 T: Sonny Criss (This Is Criss). 12.20 a.m. E: Big Band Sound.
- THURSDAY (8)
4.35 p.m. U: Jazz Festival. 8.0 H1: Carmen Cavalero. 9.30 O: Evergreens USA. 10.55 N1: Jazz. 11.15 T: Artie Shaw Band (Late 1930s, early 1940s). 11.45 T: Chico Hamilton, Gabez Szabo, Sadov Watanabe, Al Spinson, Clark Terry, etc. 12.20 a.m. E: Singing-Swinging. Programmes subject to change.
- KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF Franco 1-1029. 2-305. E: NDR Hamburg 309, 189. H: Hilversum 1-802, 2-290. J: AFN 547, 344, 271. M: Sanbrackon 211. N: Denmark Radio 1-1224, 202, 188; 2-283, 210. O: BR Munich 375, 187. P: Radio Nederland 375. Q: HR Frankfurt 596. R: RAI Italy 1-333, 225; 2-355, 290. T: VOA 251. U: Radio Bremen 221.

What have they done to poor Proby?

NEW POP RECORDS



PROBY: sounds like a group most of the time

LPs

P. J. PROBY: "Enigma" (Liberty). Well named "Enigma." The puzzle is what have they done to Jim? He sounds like a group on this most of the time. He's got a bunch of accompanying singers who seem to think they are injecting soul feeling into the album. They're not. And Jim has gone all husky — like all of the Four Tops at the same time. They do it much better. Once, he even does a Dylan! Then a Pitney! When you can hear the superb Proby voice uncluttered it's fine. But that doesn't happen nearly often enough. Included: "Niki Hokey," "Reach Out I'll Be There," "Out

Of Time," "I Can't Make It Alone," and "You Make Me Feel Like Someone."

B.B. KING: "Blues Is King" (HMV). A wonderful album of the blues by B.B. and his modern sounding group—trumpet tenor, organ, bass, drums. King's guitar playing is superb, it plumbs the depths of the blues and his voice is supercharged with emotional content. Nothing blueswise can be more exciting than hearing B.B. shouting out his message with sustained organ behind him and his explosive guitar punctuating his phrasing. No blues enthusiast should miss this. Included: "Tired Of Your Jive," "Night Life," "Buzz Me," "Baby Get Lost," and "Gonna Keep On Loving You."

SAMMY DAVIS, PLUS A GUITAR

SAMMY DAVIS JR. / LAURINDO ALMEIDA: "Sammy Davis Jr Sings and Laurindo Almeida Plays" (Reprise). A late night musical feast, if you're a Davis devotee and lover of superb finger-style guitar playing. This collaboration between star entertainer and one of the finest guitarists in America is not 100 per cent successful. But it's a fine album and only Davis' "samey" vocals detract slightly from the album. It's worth a listen for Almeida's tasteful interpretative playing behind the voice. Titles include "Shadow Of Your Smile," "Ev'ry Time We Say Goodbye," "I'm Always Chasing Rainbows" and "The Folks Who Live On The Hill."



DAVIS: samey

has a lot of charm. She could follow in Rita Pavone's footsteps here with the right material.

"The Sound Of Music and Dr Zhivago" (Marble Arch). Very competent interpretations of some of the well-known music from The Sound of Music and the film version of Boris Pasternak's Dr Zhivago. The Sound Stage Chorus sing some of the hits from the Sound of Music and the Cinema Stage Orchestra play "Lara's Theme," "Revolution" the overture and the main theme from "Zhivago." At the very low price, a fair buy.

STAN REYNOLDS ORCHESTRA AND CHORUS: "Hits From Fiddler On The Roof and Hello Dolly" (Marble Arch). Hit songs from these two shows, including "If I Were A Rich Man," "Match Maker," "Hello Dolly" and "So Long Dearly." They miss out on the magic of the original cast recordings, but musically, this cheap label version provides musically adequate selections from the shows.

THE MICHAEL JOHN MOOD: "Songs For Swinging Sweethearts" (Marble Arch). Michael John Mood are three boys and three girls singing some lightly swinging songs backed by some excellent British musicians — including trumpeter Les Condon and drummer Bobby Kevin. The Mood have a sort of pop-art approach on numbers like "You Do Something To Me," "Put On A Happy Face," "Closer" and "Wild Blows The Wind." Quiet, pleasantly swinging.

DUANE EDDY: "The Roarin' Twangies" (Reprise). The real star of this album is arranger / conductor Billy Strange: with marvellous handling of the swinging orchestra, he avoids the boredom that must set in after more than a couple of Duane Eddy's twang-style numbers. The Eddy guitar is used as an integral part of the arrangement, and not as the solo star dominating every track. An interesting LP that has far more to commend it than earlier Duane Eddy albums. Titles include "American Patrol," "Bye Bye Blues," "Born Free," "St Louis Blues March" and "A String Of Pearls."

GIGLIOLA CINQUETTI: "Numero Uno" (CBS). Little Miss Cinquetti won the Sanremo Song Festival two years ago with the first track on this album "Non Ho Leta" and has since gone on to become one of Italy's leading singers. She's a very good singer and it's a pity there are no songs in English on this LP from CBS' Sounds Of The World series. Gigliola

BRIAN HYLAND: "The Joker Went Wild" / "Run, Run, Look And See" (Philips). Brian is certainly a name from the past and he's certainly changed a bit since four or five years ago when he was on a rocker scene and shaking greased hair and lightening hips. However this interesting album airs a quickly musically maturing Hyland using big backings and almost a solo Four Seasons sound combined with not a little of Bobby Vee—another name from the past. "The Joker," and "Run Run," are easily the best tracks and if the rest of the album followed those lines it could have been a gas. However it slackens off a little although "Norwegian Wood," "Call Me," "3,000 Miles," "When You Touch Me," and "Yesterday I had A Girl" are most acceptable.

PETER NERO: "On Tour" (RCA Victor). Digging Peter Nero is always a pleasant experience. Peter is the latest in a long line of pianist-entertainers that America produces from time to time, and he emerges as a modern swinging Eddie Duchin, Carmen Cavallero, Liberace, etc. He combines swinging jazz piano with a feel for the classics, and even pop, and his technique is immaculate and often breathtaking. Nero is heard here with his regular trio in "live" recordings made at various college dates. Listen to "Sweet Georgia Brown," "The More I See You," and a mammoth selection from "Porgy And Bess."

JOHNNY BOND: "The Branded Stock" (London). Bond is an old cowhand at the country music game and he delivers his lines with an experienced roll of the tongue in fine "stories set to music" country style. Red Sovine joins Johnny for a touch of humour on "Giddyup Hobo," while Johnny takes over on the ballads, open road and honky tonk numbers. Good specimen of light country, easy - to - listen - to sounds if you dig this kind of music. Tracks include: "Ragged But Right," "A Way Of Life," "Hell's Angels," "Hurt, Fool, Hurt," "Lovers Of Lookout Mountain" and "Taxicab Man."

Don and Phil still original

THE EVERLEY BROTHERS: "The Hit Sound Of The Everly Brothers" (Warner Bros). In spite of their lengthy spell in the pop spotlight, Phil and Don Everly still manage to sound fresh and original. They sing in a curiously high, pleasing key for most of the time and they are rarely faulty with their harmonies. They dip in several different bags for this new album — country ("Legend In My Time"), early rock ("Blueberry Hill," "Oh Boy" and "Good Golly Miss Molly"); ballads ("Trains and Boats and Planes") and R&B ("House Of The Rising Sun"). Great LP from an enduring pop duo.



EVERLY BROTHERS: pleasing key

ASTRUD GILBERTO-WALTER WANDERLEY: "A Certain Smile—A Certain Sadness" (Verve). Miss Gilberto's deadpan delivery and little girl voice has undoubted charm but a whole album can be a bit too much to take at one sitting, particularly when the material is almost all bossa. Walter Wanderley is no Jimmy Smith, but his organ is unobtrusive and fits nicely into context. Titles include: "A Certain Smile," "Nega," "So Nice" and "Call Me."

DON LUSHER: "From Lusher With Love" (CBS). If you like superb musicianship, standards and a touch of jazz flavour then this is your sort of mood music. Lusher's impeccable trombone, occasionally double-recorded, is teamed with Frank Dexter (accordion), Frank Clarke (bass) and Kenny Clare (drums) in smooth, easy - to - listen - to versions of songs like "Don't Get Around Much Any

More," "Makin' Whoopee," "I Could Write A Book" and "Oh Lonesome Me."

RUSS CONWAY: "Concerto For Memories" (Columbia). The British public's penchant for music hall pianists is one of the more curious facts of musical life. An Art Tatum may appeal to a minority audience, but millions will tune in to a Russ Conway or Winifred Atwell. They will no doubt queue up for copies of this lush, sentimental album with Russ' piano backed by the thick treacle of Brian Fahey's Orchestra. No honky tonk items here, just songs for crying to, like "The Concerto For Memories Theme," "It Could Happen To You," "I'm Old Fashioned," "Time After Time" and "Among My Souvenirs."

DICKIE VALENTINE: "Heartful Of Soul" (Philips). The Valentine brand of emoting may be out of fashion at the moment, but he has a distinctive voice and a smooth

MRS MILLER: "Will Success Spoil Mrs Miller?" (Capitol). The gimmick begins to wear thin. First time round, Mrs Miller's off-key destruction of hit songs was pretty hilarious. There is still a certain shock value in hearing her oo-be-doing to "Strangers In The Night," but only a masochist can let her torture his ears for a full 40 minutes. Among the song sunk without trace are: "Bill Bailey," "A Groovy Kind Of Love," "Yellow Submarine" and "Monday, Monday."

CYRIL STAPLETON: "More Dancing Sounds" (Pye). Just what the titles says. Excellent for dancing, but a bit monotonous if you are one of those strange people who prefer to listen to music. You can roll up the carpet and Cha-Cha, Rhumba, Waltz, Fox Trot, Quick Step or have a quiet bash at the Pasa Doble.

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■ The Dubliners' new album on Major Minor "A DROP OF THE HARD STUFF" (Major Minor MMLP3) is not the best they have ever made, but since it will be introducing a whole new audience to their boisterous art it's pleasing to note that with a change of record company there has come no general drop in standards. There is even an unaccompanied ballad, "The Limerick Rake," sung with great comic aplomb by Ciaran Bourke, and the instrumental tracks from Barney McKenna still manage to amaze. A pity John Sheahan's fiddle isn't given a solo track. Though gravel-voiced Ronnie Drew has emerged as the voice most readily identified with the group, there's some fine singing from Luke Kelly, notably on "Galway Races." The Dubliners carry on the grand Irish tradition of copyrighting almost every song in sight to themselves, including "Seven Drunken Nights" which Professor Francis James Child collected together in dozens of versions before any of them were born.—K.D.

■ Nigel Denver is a fine, vigorous Scottish singer and his two latest albums are the best records he has made so far. Both deal with rebels of one

kind or another, and in fact "REBELLION" is the title of his disc for Decca (LK 4844). There are a couple of Irish rebel songs, accompanied by Felix Doran on the Irish uilleann pipes (a seemingly good idea which doesn't quite come off), and some Scottish Jacobite songs, but the theme of the record is also extended to modern outlaws like Tim Evans, and the Great Train Robber, "Bruce Richard Reynolds." Helped, probably, by sensitive accompaniments on most tracks from Martin Carthy and/or Dave Swarbrick, Nigel has seldom been in better voice and this record should add to his growing reputation. "SCOTTISH REPUBLICAN SONGS" (Major Minor MMLP1) will not endear himself to the English establishment, for 12 out of the 14 songs are brilliantly appropriate modern songs about our oldest colony by Jimmy McLean. After all, it is quite safe in Britain today to sing the rebel and Jacobite songs of yesteryear, but some of these brilliant lyrics come a bit too close to the present-day truth for comfort. It will be interesting to hear how they plug this record on Caroline.—K.D.

■ The last time I saw Jack Elliott and Derroll Adams perform together in Britain a year

or two ago it was a bit of a shambles, but a decade ago they were making beautiful music together. On "ROLL ON BUDDY" (Bounty BY 6036) we get vintage Jack and Derroll, recorded years ago in Italy, but coming up good and fresh just the same. The blend of Derroll's gruff voice has rarely been captured so well, though it is interesting to compare this album with the Topic Jack and Derroll which has been out for several years. Jack has often been accused of copying Woody Guthrie, but on this record as all his others he is a great original, who penetrated to the essence of the music and made it his own. Jack only appears on one track of Derroll's LP, "PORTLAND TOWN" (Decca Ace of Clubs ACL 1227) and then only in an instrumental capacity. This is very much a solo effort on Derroll's part and it'll be a "must buy" for his fans. The rest may find his spoken introductions a bit too sentimental to stomach, though an interesting clue to the origins of the Alex Campbell manner. As a musician, Derroll has his limitations but within them still on a good day, he can move the heart. And this record was made on a very good day.—K.D.

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RAF WYTON WAGES OF SIN
THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1.
THE FOX, Upper Street, Islington. **THE HAPPY WANDERERS JAZZBAND** and Residents
WHYTE HART, Drury Lane John Wurr Quartet.

FRIDAY
BIG CITY BLUES
Nag's Head, York Road, S.W.11
BLUESVILLE '67
SEE DISPLAY! Page 17, col. 6 & 7
CLUB OCTAVE
Hambrough Tavern, Southall
TUBBY HAYES
CROYDON JAZZ CLUB, Star Hotel, KEN COLYER'S JAZZMEN.
ELMER CRUMBLEY'S JAZZ-BABES, Red Lion, Brentford.
ERIC SILK SOUTHERN JAZZ-BAND, Southern Jazz Club, Ex-Servicemen's Club Hall, Harvey Road, Leytonstone next door to Red Lion.
HIGHGATE VILLAGE, 'The Olde Gatehouse', BOBBY GREEN, COLIN PETERS QUIN-TET.

FRIDAY cont.
STARTING GATE, Wood Green Saxons Inc.
WEMBLEY SUPERSONIC, Southern Stompers, Norfolk Arms (North Wembley Station).
WHYTEBRIDGE JAZZBAND, 'Essex Arms', Brentwood.
SATURDAY
FROGISLAND JAZZBAND, 'The Swan', Walton-on-Thames.
MINOR PORTION ROLL BAND
CASINO BALLROOM LEICESTER
NEW SEDALIA JAZZBAND, Oxford University.
REFECTORY, GOLDERS GREEN
THE TARGETS
THE SOUL PLAICE
Fishmonger's Arms, Wood Green
Opening Tonight
SQUAREDEALS
VICTORIA, CAMBRIDGE
WAGES OF SIN
SUNDAY
AT THE JAZZHOUSE
Green Man, Blackheath Hill
DON RENDELL, IAN CARR QUIN-TET
BEXLEY, KENT, Black Prince Hotel
JOHN MAYALL
BILL BRUNSKILLS Jazzmen, Fighting Cocks, Kingston.
BLUESVILLE '67
SEE DISPLAY! Page 17, col. 6 & 7
CLUB OCTAVE
Hambrough Tavern, Southall
ALL JAZZ APPEARANCE
BRIAN AUGER TRINITY
COOKS, CHINGFORD
Royal Forest Hotel
MONTY SUNSHINE JAZZ BAND
COOKS FERRY INN, EDMON-TON, 12.00 to 2 p.m. Cook's Ferry Allstars plus guests.
ERIC SILK, Thames Hotel, Hampton Court.
"GEORGE", MORDEN, ANGLO-AMERICAN ALL STARS.
GOTHIC JAZZBAND, Lord Ranelagh, Warwick Road, S.W.5. Lunchtime
HENRY LOWTHER Quartet, Starting Gate Sunday Jazz Club, Station Road, Wood Green.

MONDAY
BEXLEY, KENT, Black Prince Hotel, Bill Niles.
GOTHIC JAZZBAND, Jolly Gardeners, Lacy Road, Putney
HAMPSTEAD COUNTRY CLUB, 50 yards Belzise Park Tube.
JOHNNY PARKER and WALLY FAWKES.
READING, KEITH SMITH, Ship, Duke Street

FRIDAY cont.
UFO: PINK FLOYD
WEMBLEY SUPERSONIC, Southern Stompers, Norfolk Arms (North Wembley Station).
WHYTEBRIDGE JAZZBAND, 'Essex Arms', Brentwood.

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MONDAY cont.
SUPREME, RAMSGATE
WAGES OF SIN
Tel GSH 2-68442.
TUESDAY
AT THE PLOUGH, ILFORD
NORMAN LANGFORD QUARTET
BRIAN EVERINGTON QUINTET
ERIC SILK, 100 Club, Oxford Street
GEORGE & DRAGON, ST JOHN ST. ECI, LUNCH-TIME, PAUL MCNEILL.
"GEORGE", MORDEN, MAX COLLIE.
HIGHWAYMAN, Camberley "Poetry and Jazz in Concert" — Garrick Sextet poets Robson, Smith, Scannell.
IRON BRIDGE TAVERN, EAST INDIA DOCK ROAD, This week IAN HUNTER-RANDALL, CHAR-LIE GALBRAITH.
KOOKS KLEEK ALAN BOWN
SET
NEXT TUESDAY: CHIFFONS

WEDNESDAY
AT THE TROPICANA 18, George Street, Croydon
BOB STUCKEY QUARTET
Buffet Bar 2 am. Adm 6s.
BLUESVILLE '67
SEE DISPLAY! Page 17, col. 6 & 7
DOPEY DICKS
Railway Hotel, West Hampstead
DON RENDELL
QUIN-TET plus PURBERS SPOT
Next Wed.: Tubby Hayes Qrt.
JAZZLAND, S.E.18, Thomas Street, Woolwich. SOUNDS BY NINE.
THAMES CITY JAZZMEN, The Iron Bridge, East India Dock Road, E.14
TONBRIDGE, GEORGE and DRAGON, MAX COLLIE.

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1 PLUMSTEAD, Green Man
2 DORKING
3 LONDON, Air Terminal
4 COLCHESTER, Langenhove Lane
5 LEICESTER, El Rindie
6 MORDEN, The George
7 TONBRIDGE, George and Dragon
8 PLUMSTEAD, Green Man
9 BOTLEY, Dolphin Motel
10 NOTTINGHAM, Dancing Skipper
11 DISLEY, Rom's Head
12 HATFIELD, Red Lion
13 PLUMSTEAD, Green Man
14 NORTHAMPTON, Green Man
15 HARGOATE
16 MORDEN, The George
17 HAMPSTEAD, Country Club
18 HAMPTON COURT, Thames Hotel
19 ALCONBURY, Motel
20 CHINGFORD, Royal Forest Hotel
21 PETERBOROUGH, Holyday Hotel
22 PLUMSTEAD, Green Man
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Sat., 3 Glastonbury, Town Hall
Sun., 4 Elham, Welcome Inn
Mon., 5 Ramsgate, Supreme Ballroom
Tue., 6 Off
Wed., 7 Gravesend, Clarendon Hotel
Thurs., 8 Andover, R.A.F. Base
Fri., 9 Weymouth, Steering Wheel
Sat., 10 Yeovil, Princes Ballroom
Sun., 11 Hasford, 1600 Club
Mon., 12 Off
Tue., 13 Off
Wed., 14 Stonehouse, Church Hall
Thurs., 15 Goldcrest Club, Pembrokehire
Fri., 16 Ross on Wye, Top Spot Ballroom
Sat., 17 Tenby, De Valence Ballroom
Sun., 18 Crystal Palace Hotel
Mon., 19 Ramsgate, Supreme Ballroom
Tue., 20 Bleisau
Wed., 21 St. Paul's Gray, Youth Centre
Thurs., 22 Welles, Grian Ballroom
Fri., 23 Bristol, Bamboo Club
Sat., 24 Sevenoaks, Blights Hotel
Sun., 25 Egham, Welcome Inn
Mon., 26 Dagenham, Robin Hood
Tue., 27 Carby, Civic Centre
Wed., 28 Gravesend, Clarendon Hotel
Thurs., 29 Hampton Court, Tager Island
Fri., 30 Caves Club O Club
Ring 01-690 2671

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EVERY WEDNESDAY
at **THE PHOENIX**
Cavendish Square, W.1, MAY 1700
Wednesday, June 7th, 8.15-11 p.m.
DICK MORRISSEY QUARTET
Adm. 4/6 Licensed for Bar and Dancing

PALM COURT HOTEL RICHMOND
THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRENNAN
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Friday, June 2nd
DICK MORRISSEY
Saturday, June 3rd
ART ELLEFSON
Sunday, June 4th, Lunchtime
DICK MORRISSEY IAN HAMER
Evening **ART THEMAN**

BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening
Friday, June 2nd
DANNY MOSS
Saturday, June 3rd
HAROLD McNAIR
Sunday, June 4th — Lunchtime
TUBBY HAYES
Evening
ART ELLEFSON
Monday, June 5th
BILL LE SAGE RONNIE ROSS
ART ELLEFSON
Tuesday, June 6th
HAROLD McNAIR
Wednesday, June 7th
LENNIE BEST QUARTET
Thursday, June 8th
DICK MORRISSEY QUARTET

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90 Wardour Street London W.1
Thursday, June 1st (7.30-11.0)
★ **MARMALADE**
★ **THE EPICS**
Friday, June 2nd (7.30-11.0)
★ **SANDS**
★ **WAGES OF SIN**
Saturday, June 3rd (8.0-11.30)
★ **THE LOVE AFFAIR**
★ **THE WESTPOINT SUPERNATURALS**
Monday, June 5th (7.30-11.0)
★ **THE HERD**
★ **THE TIME BOX**
Tuesday, June 6th (7.30-11.0)
★ **JEFF BECK** GROUP
★ **THE NITE PEOPLE**
Wednesday, June 7th (7.30-11.0)
★ **ROY GUEST PRESENTS**
★ **THE NEW SONGS**
★ **AL STEWART**
★ **PICADILLY LINE**
Monday, June 12th
★ **PROCOL HARUM**

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SAT., JUNE 3rd 7.30 p.m. until 6 a.m. EVENING AND ALL-NIGHTER SESSION **THE CREAM** Plus **IMPACT BLUES**
SUN., JUNE 4th 3-6 p.m. **RAMJAM "HOT 100"**
SUN., JUNE 4th 7.30 p.m.-11.30 p.m. **LUCAS** and **THE MIKE COTTON SOUND**
MON., JUNE 5th 7.30-11 p.m. **DUKE LEE SOUND**
FORTHCOMING ATTRACTIONS
JOHN MAYALL & JOHN LEE HOOKER
JIMMY JAMES
SAT., JUNE 10th
SUN., JUNE 11th

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MODERN LOW LIGHTING KNOCKOUT ATMOSPHERE
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33 - 37 WARDOUR STREET, W.1 GER 7676

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FRIDAY, 2nd JUNE
JOHN MAYALL'S BLUES BREAKERS
7.30-11 p.m. PLUS BLUESVILLE'S SUPER HI-FI SOUND SYSTEM LIC. BARS
SUNDAY, 4th JUNE
DISCO BLUEBEAT
U.S. IMPORTS, SOUL, TAMLA AND LATEST BLUEBEAT SOUNDS
7.30-11 p.m. ONLY 3/6! FREE SWEETS AND CIGGIES!
WEDNESDAY, 7th JUNE
MIKE RAVEN LIVE! RADIO LUX'BURG SOUL - SUPPLY

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DATES FOR JUNE
1st Arbroath, Scotland
2nd Arbroath, Scotland
3rd Arbroath, Scotland
4th Glasgow, Scotland
5th Paris
6th Paris
7th Paris
8th Paris
9th Lee West Jones, Bedford
10th Ad-Hoc Festival, Norwich
11th Reichenbach, Berlin/Germany
12th Three Horizons, Leicestershire
13th Cornhill Club, Southampton
14th 1st Free Island
15th 1st Band, Tottenham
16th 2nd Band, Tottenham
17th 3rd Band, Tottenham
18th 4th Band, Tottenham
19th Cotton Club, Birmingham
20th The City, Southampton
21st The Crown, Southampton
22nd Blue Light, Liverpool
23rd Farnham
24th Farnham
25th Steering Wheel, Dorchester
26th Santa Mary Inn
27th St. Helena Ballroom, London
28th Farnham, Kent
29th Farnham, Kent
30th Farnham, Kent
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EDDIE 'LOCKJAW' DAVIS with THE PAT SMYTHE TRIO
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Licensed bar till 1 a.m.
BOB STUCKEY QUARTET
TERBY SMITH QUARTET
Members & Students 7/6 - Guests 10/-
Saturday, June 3rd, 8 p.m.-8 a.m.
Licensed bar till 1 a.m.
JIMMY PHILIP QUINTET
MIKE WESTBROOK BAND (First set of 11 p.m.)
TED BEAMAN TRIO
Members & Students 7/6 - Guests 10/-
Monday, June 5th, 8 p.m.-11.30 p.m.
JOHN SURNAME/MIKE OSBORNE QRT.
Members & Students 5/- - Guests 7/6
Tuesday, June 6th, 8 p.m.-11.30 p.m.
CHRIS McGREGOR GROUP
Members & Students 5/- - Guests 7/6
Wed., June 7th, 8 a.m.-11.30 p.m.
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ATTRACTIVE FEMALE vocalist, 26, West End experience, standards, pops, seeks working band or residency. In or on outskirts of London. — Tel. 01-796-4804 between 11.30 a.m.-3.30 p.m.

ATTRACTIVE vocalist seeks good-class lounge or gigs. London area. — 422-4299.

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Vocalist seeking London singing group, wanting harmonising singer to complete group. — Box 6153.

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IZZY HAID. Indian pianist, died suddenly on May 5, 1967, of a heart attack.

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ORGANIST REQUIRED for London-based group.—Details Mick, 985-6483.

PIANIST. Male or Female required for season, for Holiday Camp, good conditions, live in.—Write full details to Entertainment Executive, Pontins Ltd., The Grange, Bath Road, Bourne-mouth.

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BASS (STRING), vocalist, Harrow.—01-864-2677.

BASS (STRING), — 974-3195.

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DOUBLE BASS.—764-0396.

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DRUMMER available, some vocals, gigs, residency.—997-3813.

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HAIL KING JIMI!

—HE'S JUST UNBELIEVABLE

Why is Garrick ignored?

WITH due respect to Mike Hennessy I would seriously challenge his wild judgment of Keith Jarrett as "the most significant and brilliantly equipped pianist to emerge from jazz since Bill Evans." (MM, May 20)

How can he say this about a style which vacillates between Ramsey Lewis and Cecil Taylor? Like the much touted Lloyd Quartet, Jarrett seems to lack a sense of music direction and the output of the group represents a myopic fumbling after an apparently elusive music status.

We have in this country a more significant pianist/composer in Michael Garrick, a better pianist yet ignored by the critics. Why? — OSCAR MAT. ZERATH, Northolt, Middlesex.



GARRICK: better?

HAVING worked in a record shop and dealt with many customers like C. Ure (MM, May 20), the reaction he received from a shop assistant does not surprise me. This particular kind of customer expects the assistant to waste half an hour playing records.

Nine out of ten customers just want to listen and have no intention of buying, so genuine customers suffer. If assistants played every record, the dealer would end up with a stock of used, second hand discs.

Shops aren't for reviewing records—that's the job of music papers like the MM. — PETER PEARSON, Whitley Bay, Northumberland.

WHEN are pop fans going to get a fair share of TV viewing time — with GOOD shows? Why do we only get three hours a week—at a maximum?

I don't know if it's due to a grudge against pop, or pure indifference, but it's about time fans stood up for their rights. —RAY HOLLAN, Enniskillen, N. Ireland.

OH brother! Hail King Hendrix! "Are You Experienced?" by the Jimi Hendrix Experience is unbelievable, basic, honest, unpretentious, progressive and beautiful.

I don't know what the hell it's all about but I'm having fun finding out! — TONY NEALE, Forest Hill, London.

I'm absolutely sure Jimi is the most significant talent to emerge in the pop field for years.

His musical ability and showmanship are unique, although his stage act is often criticised. But in contrast to Jimi, the stage behaviour of other pop stars is meaningless and empty. Jimi's movements are an expression of his inherent feeling for blues — ULRICH GRESSIEKER, Berlin, Germany.

I SUGGEST the lead singer with the Procol Harum replaces Stevie Winwood in the Spencer Davis Group!

Lots of luck to the Traffic, but they'll have stiff competition from the Procol Harum with their fantastic first record "A Whiter Shade Of Pale." — BRIDGET O'DELL, Monlyhill Road, Birmingham.

THANKS for the recent article on Keith Jarrett, pianist with the Charles Lloyd Quartet.

The Quartet has the most exciting sound in jazz since early Coltrane and the group has no equal. Come on Ronnie Scott, it's time we had some real jazz at the club! — MARK SMITH, Greencroft Gardens, London.

I'VE been watching the pop scene for more than five years. But after seeing the performance of the Jimi Hendrix Experience in Berlin

I HAVE heard MM advertised many times on pirate radio, but I never remembered to buy until I found one on a train.

I read it, enjoyed it, then rushed out to buy one. I rush out and buy one every week now. — MISS E. BAIRD, Streatham, London.

HOW much longer must Britain's most exciting jazz group, the Mike Carr Trio, go unrecorded?

Recently Mike Carr was reported as saying he prefers playing vibas to organ. If the record companies remain blind to this rare combination of world beating talent for much longer, the tasteful, yet biting sound of Mike Carr, Johnny McLoughlin and Jacky Denton will be lost to all but the fortunate few who have heard the group live. — MICHAEL YOUNG, Lambeth, London.



BEATLES: too hip?

MM MAILBAG.

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BEATLES HAVE DEVELOPED—NOW THE FANS FOLLOW

ALAN WALSH poses the question: "Is pop getting too hip?" and "Are stars leaving the fans behind?" (MM, May 20). I don't think so.

The new wave people thrive on knowing there are people like the Beatles around. Just as the Beatles have developed—so have the fans. — SUSAN HALE, Holloway, London.

● LP winner

I AM concerned at the cancellation of this year's Harrigate Arts Festival jazz concert, especially as arrangements had been made and union permission granted for Lennie Tristano to perform.

At a time when jazz has become so commercialised, I thought the invitation to Mr Tristano indicated the Festival Committee's desire to further jazz as art, and not merely commercial entertainment.

Cannot those of us who are concerned about this bring influence to bear upon the Committee to cause them to reverse their decision. — PETER V. IND, Ickenham, Middlesex.

I ENTIRELY agree with the suggestion that the pop industry deserves a Queen's Award (MM, May 20). The pop and record industry seem to be taken for granted, and pop music and artists have undergone rough treatment from the sharp tongues of the Press recently.

Every time a pop star makes a mistake, the Press go all out to make it worse for them. No one mentions how much good pop does in entertaining the people — L. WALSH, Taunton, Somerset.

NICK JONES' enthusiasm for pretty lights, wailing guitars and the LSD scene makes me sick.

Let's subscribe to buy Mick Mulligan some new false teeth so he can show the kids what raving really is. — DAVE BACKHOUSE, Cans Variety Agency, London W1.

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