

Melody Maker

9d weekly

December 9, 1967

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Beatles hit top



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EMI cleared up the mystery when Press Officer Sid Gillingham told the MM that the "Magical Mystery Tour" set had not yet reached the shops. "We never announced a firm release date for it. All we said was that it would be released in the first week in December, and in fact it is going out to dealers today (Tuesday)."

FAN RECORD

Press officer Tony Barrow told the MM: "I think dealers are not sure how to deal with the record, because it isn't a conventional single or album. But it should be treated as a single record."

The Beatles issue another special Christmas record for their fan club. This record, which is not available to the public, will be released simultaneously in America and is titled "Christmas Time (Is Here Again)." It lasts six minutes and is mailed to fans in a special four colour cover.

In America, "Hello, Good-bye" has sold more than 900,000 and is expected to qualify for a Gold Disc by this weekend.



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Manager Gordon Mills was offered the script and the part for Tom by American producer William Jugo in London on Monday. Plans for Tom to make a period film set in Wales at the turn of the century have now been shelved.

PLAYBOY

A spokesman said: "The producer offered the film to Tom and his manager after flying in from Miami. Tom will play a hydroplane racing driver who is a playboy in the Bahamas, though not a rich one. The film is a colour adventure which also features skydiving as part of the story."

"Tom will be able to use his Welsh accent in the film. It's not a musical, though Tom will sing the title song over the credits." The film will start shooting in the Bahamas with a working title of Lie To Me in June 1968.

OFFERS

The original film idea for Tom's debut has been shelved because of difficulties and delays in reaching agreement with the owners of the story and the leading actor in line for the main co-starring role.

Tom's management has turned down enormous financial offers for Tom to star in cabaret in South America after his seasons in North American cabaret which open at New York's Copacabana on February 15.

His starring appearance at Las Vegas' Flamingo opens on March 21 for four weeks.

DEDICATED IDIOCY!



that's the Bonzo Dog Doo Dah Band

—PLUS MICK JAGGER!
SCOTT WALKER/PROCOL
HAWKINS — INSIDE

ELLINGTON CONCERTS OFF

Ella only at Festival Hall

DUKE ELLINGTON's visit to London next February — he was provisionally set for two concerts at the Royal Festival Hall on February 17 with Ella Fitzgerald — is off. The double concert at the Festival Hall on that date will now feature Ella and her trio alone. Asked why there would be no Ellington band on the show, Jack Higgins of the Davison Office told the MM: "We're not bringing the Ellington band in because he will not be in Europe at that time."

To the question "Will Ellington come to Britain later in 1968?" Jack Higgins replied: "I'm not prepared to answer that."



DUKE: will he come later?

MELODY MAKER POP 30

- 1 (3) HELLO, GOODBYE Beatles, Parlophone
- 2 (1) LET THE HEARTACHES BEGIN Long John Baldry, Pye
- 3 (2) EVERYBODY KNOWS Dave Clark Five, Columbia
- 4 (4) IF THE WHOLE WORLD STOPPED LOVING Val Doonican, Pye
- 5 (9) SOMETHING'S GOTTEN HOLD OF MY HEART Gene Pitney, Stateside
- 6 (11) CARELESS HANDS Des O'Connor, Columbia
- 7 (8) ALL MY LOVE Cliff Richards, Columbia
- 8 (16) I'M COMING HOME Tom Jones, Decca
- 9 (15) WORLD Bee Gees, Polydor
- 10 (6) THE LAST WALTZ Engelbert Humperdinck, Decca
- 11 (5) LOVE IS ALL AROUND Troggs, Page One
- 12 (18) DAYDREAM BELIEVER Monkees, RCA
- 13 (7) BABY, NOW THAT I'VE FOUND YOU Foundations, Pye
- 14 (24) THANK U VERY MUCH Scaffold, Parlophone
- 15 (10) THERE IS A MOUNTAIN Donovan, Pye
- 16 (12) ZABADAK ... Dave Dee, Dozy, Beaky, Mick and Titch, Fontana
- 17 (13) I FEEL LOVE COMING ON Felice Taylor, President
- 18 (14) AUTUMN ALMANAC Kinks, Pye
- 19 (27) KITES Simon Dupree, Parlophone
- 20 (23) SO TIRED Frankie Vaughan, Columbia
- 21 (21) I CAN SEE FOR MILES The Who, Track
- 22 (22) BIG SPENDER Shirley Bassey, United Artists
- 23 (19) THERE MUST BE A WAY Frankie Vaughan, Columbia
- 24 (—) HERE WE GO ROUND THE MULBERRY BUSH ... Traffic, Island
- 25 (17) MASSACHUSETTS Bee Gees, Polydor
- 26 (20) SAN FRANCISCAN NIGHTS Eric Burdon and the Animals, MGM
- 27 (—) IN AND OUT OF LOVE Diana Ross and the Supremes, Tamala Motown
- 28 (—) WILD HONEY Beach Boys, Capitol
- 29 (25) YOU'VE NOT CHANGED Sandie Shaw, Pye
- 30 (—) I ONLY LIVE TO LOVE YOU Cilla Black, Parlophone

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POP 30 PUBLISHERS

1 Northern Songs; 2 Schroeder; 3 Donna; 4 Immediate; 5 Marbus; 6 Morris; 7 Shaperio Bernstein; 8 Donna; 9 Abigail; 10 Donna; 11 Dick James; 12 Screen Gems; 13 Welbeck/Schroeder; 14 Noel Gay; 15 Donovan; 16 Lynn;

17 Kassner; 18 Davroy/Carlin; 19 Robbins; 20 Campbell Connelly; 21 Fabulous; 22 Campbell Connelly; 23 Chappell; 24 United Artists; 25 Abigail; 26 Schroeder/Slamina; 27 Jobete/Carlin; 28 Immediate; 29 Carnaby; 30 Shapiro Bernstein.

TOP TEN LPs

- 1 (1) THE SOUND OF MUSIC Soundtrack, RCA
- 2 (2) SGT PEPPER'S LONELY HEARTS CLUB BAND Beatles, Parlophone
- 3 (3) BRITISH CHARTBUSTERS Various Artists, Tamla Motown
- 4 (5) BREAKTHROUGH Various Artists, Studio Two
- 5 (6) SMILEY SMILE ... Beach Boys, Capitol
- 6 (7) DISRAELI GEARS ... Cream, Reaction
- 7 (4) BEST OF THE BEACH BOYS Vol 2 Beach Boys, Capitol
- 8 (10) THE LAST WALTZ Engelbert Humperdinck, Decca
- 9 (8) BEE GEES 1st Bee Gees, Polydor
- 10 (9) UNIVERSAL SOLDIER Donovan, Marble, Arch

US TOP TEN

- As listed by "Billboard"
- 1 (1) DAYDREAM BELIEVER Monkees, Colgems
 - 2 (2) THE RAIN, THE PARK AND OTHER THINGS Cowells, MGM
 - 3 (3) INCENSE AND PEPPERMINTS Strawberry Alarm Clock, Uni
 - 4 (5) I SAY A LITTLE PRAYER Dionne Warwick, Scepter
 - 5 (8) I HEARD IT THROUGH THE GRAPE VINE Gladys Knight An The Pips, Soul
 - 6 (4) TO SIR, WITH LOVE Lulu, Epic
 - 7 (—) I SECOND THAT EMOTION Tamla Robinson And The Miracles, Tamla
 - 8 (—) HELLO, GOODBYE Beatles, Capitol
 - 9 (—) IN AND OUT OF LOVE Diana Ross And The Supremes, Motown
 - 10 (—) AN OPEN LETTER TO MY TEENAGE SON Victor Lundberg, Liberty

NEXT WEEK

BEATLE GEORGE

in a fascinating and unusual interview

DON'T MISS IT!



PITNEY: MIDEM appearance

BRITISH TOUR FOR PITNEY?

GENE PITNEY will probably make a new British tour early next year. He is expected to tour major cities for four weeks starting in February.

The tour, if finalised, will probably follow a visit by Gene to the MIDEM festival in Cannes at the end of January. A follow-up single to "Something's Gotten Hold Of My Heart" will be released to coincide with the tour.

Pitney is expected to fly to Britain within the next week for more promotion work but this was not finalised at press-time.

DUSTY IN HOLLYWOOD

DUSTY SPRINGFIELD is today (Thursday) in Hollywood recording the title song of a new Joe Pasternak film, The Sweet Ride. The song was composed by Lee Hazelwood.

Tomorrow she will be in Texas to appear on a coast-to-coast TV show, Operation Entertainment. She is also set for the Merv Griffith, Tonight and Pat Boone TV shows.

Dusty now plans to be home in London for Christmas but will return to America in late February for further TV, and again in March for three weeks at the Venus Club, Baltimore.

BEACH BOYS MAY VISIT NEXT WEEK

THE Beach Boys fly to Europe next week — and may visit Britain.

The group appear at a charity concert in Paris organised by UNICEF on December 15.

Roger Easterby of the Arthur Howes office, the Beach Boys' London agents, told the MM on Monday: "Bruce Johnston rang

me from Washington last week and told me they were flying to Europe for the charity show in Paris.

"They will possibly fly to London after this for a few days to promote their new single. I don't think they will do any TV or concerts but may do a few radio and press interviews."

The single "Wild Honey" entered the MM Pop 30 this week at number 28.

Move's Carl Wayne given 'obscene' stage act warning



WAYNE

THE Move have twice been warned about their act on their present tour of Britain with the Jimi Hendrix Experience.

The managements of Moss Empires at Blackpool and Manchester both warned lead singer Carl Wayne about being "obscene" on stage before the group went on for their act.

The managers threatened to bring the curtain down on the group's performance if they felt it went beyond the "obscene" limit. Top Rank banned the Move from their theatres last year because of the group's smashing and destruction on stage.

The Move's performance at the Christmas On Earth show at London's Olympia on December 22 will be filmed as part of a feature film about the event.

TROGGS FOR U.S.

THE Troggs go to America from March 28 to April 21.

They will be playing concerts, colleges, clubs and ballrooms, including three days in San Francisco.

A new single will be released in the States on January 3.

GINGER BACK

CREAM drummer Ginger Baker, who collapsed last week with a suspected ulcer, will resume work with the group on Monday when they fly to New York for 10 days of recording.

Manager Robert Stigwood told the MM on Monday: "After exhaustive tests, it was found that Ginger was not suffering from an ulcer. He collapsed through exhaustion."

The Cream return from the States before Christmas. They return in February to tour for eight weeks, opening at Fillmore Auditorium on February 27. They do the Jonathan Winters TV show on February 24 and their first British date after the tour is being arranged for London's Royal Festival Hall.

TEX TOUR OFF

JOE TEX cancelled his British tour at the last moment last week.

The reason was that he has to complete an album for Atlantic before the end of the month.

Among the dates cancelled was an appearance at the Saville Theatre last Sunday and a concert at the Royal Albert Hall.

LOHN JOHN DISC

LONG JOHN BALDRY'S follow-up to "Let The Heartaches Begin" will be recorded during the coming week. It will be another Tony Macaulay-John McLeod composition. Release date is mid-February.

Long John appears on Dee Time (December 9) and Redifusion's Exit (28). Today (Thursday) he records his spot in the Christmas edition of Top Of The Pops.

His album, "Let The Heartaches Begin," will be released on January 5.

EXPERIMENT OPENS

A NEW experimental blues club, The Experiment, opens on December 13 over the Roebuck in London's Tottenham Court Road.

Men behind the club include Alex Harvey, Alexis Korner, Simon Lee, Colin Pincott and Binky McKenzie.

Simon Lee told the MM: "The general idea is to promote new things — whether they are blues, jazz or anything else. But at the start it will have a definite blues basis."

STEWART EMIGRATES

TROMBONIST Graham Stewart, who has worked with many of Britain's top trad groups including Ken Colyer, Monty Sunshine and, over the past year, Colin Smith's band at the Georgian Club, is emigrating to America.

Graham leaves on December 13 for New York where he has taken a job with a pharmaceutical company and has also been promised dep jobs at Jimmy Ryan's, the Dixieland club.

SUSSEX JAZZ SAVED

A JAZZ society, which has presented Americans ranging from Albert Nicholas to Ruby Braff, has been saved from extinction by two of them.

Mike Collier of the Sussex Jazz Society said: "Crowds have dropped off so badly at the Fox And Hounds, Haywards Heath, through fear of the breathalyser that we were going to pack up. We checked the figures and found that Budd Johnson and Wild Bill Davison put us back on a level footing."

"But we have told regulars there will be no more American jazzmen in Sussex until we have support for our bread - and - butter diet of British musicians."

BILLY FOR STATES

BILLY ECKSTINE, who finished a week's cabaret engagement at the Castaway, Birmingham on Saturday, left Britain for the States on Tuesday. With him were accompanists Charlie Persip (drs) and MD pianist Bobby Tucker. "I'll definitely be back in the spring for a London cabaret engagement," he told the MM on Monday.

On Sunday, Billy recorded for BBC-2's International Cabaret, and the programme will be screened next Monday (11) at 10.40.

ASSOCIATION FILM

CALIFORNIAN vocal group the Association are to make a film in Europe next Spring.

The film will be shot in a number of European capitals, including London which is expected to be the last city on the schedule. While in London, the group will probably do a number of TV and radio appearances.



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Webster to follow Hawk into Scott's



WEBSTER

American tenorman Ben Webster will follow his compatriot, Coleman Hawkins, into London's Ronnie Scott Club on January 1 for a month-long season. He will work opposite singing pianist Blossom Dearie. Hawkins and altoist-singer Vi Redd are at Ronnie's until December 30. BBC-2 present Hawkins on their Release programme this Saturday evening (9) and on Cool Of The Evening (21). The Hawk will also appear on the Frost Programme in the near future.

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ROLLING STONES TO MAKE FEATURE FILM



JAGGER: give advice

THE Rolling Stones will make a major feature film in 1968. But it will not be 'Only Lovers Left Alive.'

"We kicked that out a long time ago," said Mick Jagger this week. "We cannot say anything about the film except that it will start next year."

The film will be backed by American finance and will star all five Stones.

At presstime, contracts were due to be signed for the Rolling Stones' own studio and record label. "I don't want to say too much until the contracts are signed," said Jagger, "but it will be a complete studio for recording and making promotion films."

"The studios will be on a commercial basis, available to anyone and not just the Stones. They will offer all facilities and people who book them will be well-treated, because we know from our experience the hang-ups that can happen. We want to remove these."

Jagger said that when they were not engaged on their own projects, the group would be available at the studios to give advice and ideas of record production.

MASON MAY LEAVE

TRAFFIC guitarist and songwriter Dave Mason may leave the group. Manager Chris Blackwell told the MM on Monday: "There was talk of Dave leaving recently, then he changed his mind. He still hasn't decided whether to stay or not. Apparently he doesn't feel his playing is up to the standard of the rest of the group and he doesn't like travelling on tours much. If he leaves he will concentrate on production."

"They wouldn't get a replacement and the group would continue as a trio."

Traffic's "Here We Go Round The Mulberry Bush" entered the MM Pop 30 at 24 this week. They are due to go to America in March when they will play at the famous Fillmore Auditorium, San Francisco.

SPECIAL BEE GEES LP

THE Bee Gees' TV programme *Cucumber Castle*, due to be filmed for STV in January, will be released as a special LP in early March. The Bee Gees have written the entire script and music for the programme.

It will be seen probably in February.

Their new album "Horizontal" is released in January. The Gibb Brothers leave Britain on December 20 for two weeks visiting New York, Los Angeles and Sydney, where they will spend Christmas.

DRAKE JOINS ALAN

RON DRAKE, clarinettist with the Yorkshire Jazz Band, is joining Alan Elsdon's Jazz Band in place of Andy Cooper, who left last month to work with Kenny Ball. Drake, 19 years old, is playing the odd job with Elsdon already but joins officially on Monday (11) when the band plays a dance at Westminster Hospital. Meanwhile, clarinettist Dave Jones is depping with Elsdon.

Elsdon's Jazz Band will be featured on the Pete Brady Show over the Christmas period from December 23 to 29. And on Christmas Eve, it shares the stand at London's 100 Club with Kenny Ball's Jazzmen.

CBS SIGN DANTALIAN

DANTALIAN'S CHARIOT—formerly Zoot Money's Big Roll Band—have been signed by CBS Records. They will be the first artists on the company's new Direction label.

CBS are to launch the group in the New Year with an album titled "Transition."

WALKERS REUNITE

SCOTT WALKER reunites with John Maus and Gary Leeds to make up the Walker Brothers group again on December 30 when they leave for a ten day tour of Japan.

The group officially broke up in May, when each member left to pursue solo careers. They are getting together only for this tour after repeated offers from Japan where they are extremely popular.

A spokesman said on Monday: "The three will be working together again, just like old times."

Warrant sought before Dave Dee & Co. play South Africa



DEE

A SIGNED warrant to guarantee that the Dave Dee, Dozy, Beaky, Mick and Tich group won't have to play to segregated audiences on their proposed Rhodesian tour is being sought by promoter Peter Bankoff.

If the declaration is obtained, it will be presented to the British Musicians' Union and the group will be able to leave on January 19.

Dates set for the tour include Margolis Hall, Salisbury (January 19-25), Monte Carlo Theatre, Bulawayo (26-28), and from January 31 to February 6 they make appearances in Singapore. They go to Japan on February 9.

Their current single "Zabadak" dropped to 16 in the MM Pop 30 this week.

YARDBIRD'S BALLET

THE Yardbirds are to star in, and compose the music for a ballet which will have its world premiere at the Olympia, Paris, on December 13 and 14.

The ballet will be danced by Pan's People and has been choreographed by their leader, Flick Collie. It lasts an hour with the Yardbirds playing all the music.

The premiere will be recorded and the music may be

released as an LP. Plans are also under way to present the ballet, which is still untitled, in Britain either on stage or TV.

MARTYN RECORDED

DOUG DOBELL has recorded 12 tracks by the Barry Martyn band for his new label, Swift Records. They feature in an album titled "Rum And Coca Cola."

Barry told the MM: "None of the titles has been recorded by a New Orleans style band before, and they range from 'Beneath Hawaiian Skies' to the P. J. Proby hit, 'Hold Me.'"

The record is being rushed out for release to coincide with the Martyn band's Belgian tour which begins on December 14.

KEITH WILL STAY

KEITH POTGER will not be leaving for Christmas in Australia with the rest of the Seekers on December 18 as his wife is expecting a baby this week.

He will join them early in the New Year in time to open the group's season of a week at St. Kilda's Palais, Melbourne, from January 8.

The Seekers then tour Australia and New Zealand before going to America. They will be back in Britain on April 8.

NEW QUARTET

FORMER Temperance Seven clarinettist Alan Cooper and ex-Brian Green pianist John Farrell have joined forces with drummer Billy Loch and vibist Pete Beresford to play Goodman-style jazz. The new quartet plays every Sunday evening at the Lord Rookwood, Leytonstone.

Alan Cooper was working with the Anglo American All Stars until last month.

STEVENS INVITED

DRUMMER Jon Stevens has been invited to take part in the three day German Free Jazz Festival organised by South-West German Radio at Baden-Baden on December 16, 17 and 18.

Others taking part include Don Cherry (tp), Marion Brown (alto) and Barre Phillips (bass).

KLEIN IN DUO

JAZZ saxists Harry Klein (bari) and Tommy Whittle (tr) are working as a duo.

Harry told the MM: "We have got a number of arrangements and plan to tour the clubs using local rhythm sections."

The duo play London's Bull's Head, Barnes, on December 11.

HERD IN DUNDEE

THE Herd open a Scottish tour at Dundee on December 14.

The tour takes in Bonnyrigg (15), Kelso (16), Dundee again (17) and Inverness (18).

The group guests in Dee Time on December 23.

On January 9 they go to Brussels for TV. Their American visit, originally planned from February, may be rearranged as their new LP will be released in Britain in January.



JOHN MAYALL

MAYALL TO TOUR STATES

JOHN MAYALL's Blues-breakers are to make a six week tour of America early in 1968.

They fly to New York in mid-January and will play dates across the country, including San Francisco's Fillmore Auditorium, Hollywood's Whisky-A-Go Go and the Cafe A Go Go in New York.



SCOTT SAYS GOODBYE AT AIRPORT

Seeing his girl friend off at Heathrow Airport, London, is solo singing star Scott Walker. The girl, twenty two year old Mette Teglbjaerg of Copenhagen was returning home. Scott, who has a new single on release called 'Jacky' written by Jacques Brel, said he and Mette were "going steady" but had not talked of marriage.

Mike D'Abo to leave Manfred—rumours denied

RUMOURS that Michael D'Abo is planning to leave the Manfred Mann group were denied by a group spokesman on Monday this week.

"No, he is definitely not leaving," she said. "There is no truth in this at all. It's just that Manfred has been very busy recording and writing, and Michael has been doing his own writing as well. The group aren't making any appearances at all at the moment as Manfred does not want to play at ballrooms, and they are busy recording a new single. And Michael will definitely be on the next single."

Michael D'Abo's recent composition "Handbags And



MIKE: not leaving

Glad Rags" has been recorded by Chris Farlowe on Immediate and by the Double Feature on Deram.

FISHER'S SOLO ALBUM

PROCOL HARUM organist Matthew Fisher started work on his first solo LP on Monday and is expected to complete the album — for release on the Regal Zonophone label — over the next three weeks. The LP is produced by Denny Cordell and consists entirely of Matthew Fisher compositions.

Procol Harum, together, will appear on BBCTV's special Christmas edition of Top Of The Pops to play their number one hit of 1967, "A Whiter Shade Of Pale."

Manager Tony Secunda told the MM on Monday: "Procol Harum have just turned down the offer to make a Coca Cola advertisement. They didn't feel it was their scene."

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HOPPING on a big red London double decker bus can be a frightening experience, especially if you have just arrived off a plane from sunny Jamaica.

Bluebeat singer Desmond "007" Dekker tried it and ended up at Kings Cross police station—puniless. Desmond arrived in London last week for a tour with Aces Wilson Samuels and Barrington Howard.

They were taken for a picture session in Oxford Street. Somebody thought it was a good idea for Desmond to stand on a bus for a quick picture, but the bus moved off carrying him into the unknown. A car gave chase but lost the bus. An hour later the police rang the MM to say they had found him wandering dazedly round Kings Cross without any money.

Quick calls to the management and Desmond was rescued. Let's face it, Kings Cross would frighten anybody!

"If I wasn't so hungry, I'd have thrown a potato at it." Man watching Sunday's Eamonn Andrews Show. Captain Beefheart's "Safe As Milk" LP sold over 400 at London's hip One-Stop record store.

Brook Benton excellent on Dee Time. Dusty Springfield had to open her mouth last week—to have four wisdom teeth taken out.

Denny Cordell and Tony Visconti say a computer didn't write Tickle's single "Subway"—they did.

Mike Wilsher of the New Vaudeville Band wed Therese Holguin at Holborn Registry office on Saturday. Harry Vander of the Easy Beats, is learning amplified cell so the group can reproduce their current single on stage.

SPLIT

An all-day pop music conference was due to be held in Rome this week, visited by 16 American West Coast groups including Country Joe and the Fish. London Underground man Dave Howson was English director.

Beautiful Janis Joplin of Big Brother and the Holding Company has lost her voice and the group has split. Highly recommended Ritchie Havens' new album "Something Else Again". Flatmates—Trev Burton (Move) and Noel Redding (Experience).

Great new Country Joe and the Fish album: "I Feel Like I'm Fixin' To Die". Move-Procol Harum manager Tony Secunda broke his nose in car smash, says: "At least it was a head-on with an E-type."

Jim Godbolt on his feet shouting for more after Archie Shepp set at Ronnie's. Collett's Ray Smith does a neat line in TV demolishing.

Joe Loss plays at Buckingham Palace in December 19 for the Royal Household Ball to be attended by the Queen, Prince Philip, Princess Margaret and Lord Snowdon.

British DJ Lee J. Kramer is fleeing America where they want him to kill people and do other nasty things in Vietnam, and returns to Bradford Locarno to play safe, civilised records. Birmingham's Locomotive Group, the pride of the Elbow Room,

Double Decker trouble for '007' Desmond



The RAVER'S weekly tonic

release "Broken Heart" on Friday.

Patriotic comedy by the Liberty Lancers featuring Henry Champion at London's Watermans Arms a gas. Legs Larry Smith hurt when not allowed to tap dance with Ian Grant Jazzband at the Whyte Harte, Drury Lane.

Sick and nauseating films show at Tintern Ab-

bey group reception. Much resentment among publicists at current spate of artist poaching. Fans of American horror writer H. P. Lovecraft annoyed a group is named after him.

Bonzo Dogs refer to their stage apparatus as "muck". Herd's Peter Frampton exhausted with work. One naughty

publicist not exhausted with work.

Song for Bob Houston and reader I. Dove, of Kilburn, — "The Stripper". Ronnie Scott off to Cologne to record with Kenny Clarke-Francy Boland Big Band. Philly Joe Jones sat in at Scott's last week and visitors included Charlie Persip and Bobby Tucker, Jackie McLean due to play there soon.

RAVER'S POSTCARD



Kirk Schmirk! Let's see him get three of these in his mouth!

HERO

Billy Eckstine taking signed photos of the Animals and Dave Clark Five home to his kids: "I'll be a hero when I get home."

Annie Ross and Vi Redd watched Mr B rehearse at the Talk Of The Town.

Drugs causing bad scenes for lots of once happy people. Observer Colour Supplement says Tony Hall looks "a little like Sean Connery". Raver Colour Supplement looks little like Sean Connery. THOUGHT FOR THE WEEK: Welcome back Hoppy!

CAUGHT IN THE ACT



SANDIE: scores over many contemporaries

SOME people find it easy to knock Sandie Shaw. They say she makes a little talent stretch a long way. At London's Talk Of The Town, where she opened last Monday, she showed again how she scores over many of her contemporaries who may have more basic talent.

By taking trouble, rehearsal time and not sparing expenses, Sandie turned in an extremely well produced act which notched another success for the barefoot singer.

She had an offstage vocal group — a very good one — which gave her numbers punch and power. And she had a skilled troupe of boy dancers who threw her all over the place; yet she managed to keep the hand mike at her lips even when she was perched on high.

Sandie's varied programme included a Cockney medley as well as her record hits and the inevitable "Puppet On A String." For the Talk, a solid act. Sandie looked fine in black velvet trousers but she might have changed into her mini somewhere along the line.—JACK HUTTON.

BOY FRIEND

THE worst thing about The Boy Friend at London's Comedy Theatre is the audience. It's terrifying to witness the middle-aged middle class braying at the lift of a leg, the gesture of a hand, the simple songs, and the vo-de-oh voices.

Presumably the explanation comes under the Reliving-Their-Youth heading. In which case, they should feel ashamed of themselves for criticising present-day pop. The show is performed well by a skillful cast, but Rent-A-Crowd ruined it.—JACK HUTTON.

JOHN SURMAN

ANOTHER special event at the Old Place on Monday when the John Surman-Mike Osborne Workshop unit was enlarged with two trumpets, tuba, three trombones (one of them Mike Westbrook) and an extra bassist to give, under John's direction, an hour-long performance of "Configuration," a theme written by Surman and the basic material for the whole evening's music.

Earlier Surman, Osborne, Alan Jackson (drums) and Barry Phillips (bass) had stretched out on the same material to give us some of the best free playing I have yet heard in Britain; the rapport between alto and baritone providing what is the essential foundation for their furious, intensely melodic improvisations.

Although the larger unit was under-utilised, the brass providing only the sketchiest of background to extended solos and duets, the hour-long piece moved through a series of exultant climaxes and brassy dirges which marked off the sections between solos by Dave Holdsworth (tp), Paul Rutherford (tmb) and Malcolm Griffiths (tmb), and bassist Phillips and Harry Miller before being rejoined for the last section by the two reedmen.

The contrasts between Rutherford's plummy understatement and Griffiths' Rudd-like roaring was tremendously effective, and no praise can be too high for Jackson who laid down a solid, driving beat when called for.—CHRISTOPHER BIRD.

JOHN STEVENS

THE strongest impression left by the Spontaneous Music Ensemble at the Old Place on November 29 was that the musicians were involved in an inner reflected by the sounds produced.

Whether playing in smaller units or one large ensemble, the eight players assembled by John Stevens seemed to be participating in a philosophical get-together rather than a musical one; during the long segments, dominated by Trevor Watt's piccolo, periodically came back to the unison themes

The secret of Sandie's success . . .

after long bouts of intense improvisation like an abstract argument returning to an almost forgotten premise.

In fact, it all seems to represent a deliberate move away from jazz into the amorphous ocean of modern art music (Watt's piccolo playing is much less jazz-like than his powerful alto work and Stevens, still a brilliant drummer, shows no interest in the steady beat which men like Shepp and Coleman find necessary) in which, as in modern painting, each performance has to be judged by its own private standards and the impulses of the onlooker.

If I found the whole thing cold and impenetrable, someone else may well have found it riveting and we would both be right.

But I still feel that however talented are players like Jeff Clyne, Barre Phillips and Pete Lemer, they may soon find themselves up an intellectual back-alley and wish to retreat.

It may sound trivial, but the gentle swaying Charles Lloyd-like motion adopted by those of the group not encumbered by large instruments seemed to symbolise a remote self-absorption which foot-tapping and head-nodding, however corny, are free from.—THOMAS LAURENCE.

HALF A SIXPENCE

WITH a running time of just under two and a half hours, Half A Sixpence may be the longest ever film musical — but it certainly seems like it. And that, despite an excellent, highly polished performance from Tommy Steele.

The musical numbers are well staged and choreographed, but only the "Flash, Bang, Wallop" wedding photograph song stays in the memory. The plot, based vaguely on H. G. Wells' "Kipps," carries the famous message that the poor are both nicer and better off than the rich and money can only bring them grief. Harold Wilson should enjoy it.

Chris Sandford is notable among a good supporting cast, but most of the work, and hours, go to Steele who has never come over better on film.

An old-fashioned musical for old-fashioned people.—BOB DAWBARN.

ELECTRIC PRUNES

ELECTRIC PRUNES gave the expectant minds at the Middle Earth, Covent Garden, on Friday, a chance to see and hear the almost legendary West Coast sound in the flesh.

A terrific visual impact was created by the light show, almost up to pink Floyd standards, and the Prunes' guitarist made good use of a very fast finger tremolo which proved to be the mainstay of his style on such numbers as "I Had Too Much To Dream Last Night," "Get Me To The World On Time," "Smokestack Lightning" and "I Got My Mojo Working."

Good but not brilliant, highly competent but not outstanding, very loud but not shattering, they were well received. They made the best of some numbers that were not very original by giving them their own "electric-style" treatment, but tonous after a time.

Supporting group, the Spell, set but not so well in their first one. They are still finding their feet in London, however, and should prove interesting on future dates, especially with guitarist Dave King.

Winston G completed the supporting act with a solid and powerful sound.—STEVE PEACOCK.

GROSSMAN

AMERICAN guitarist and singer, Stefan Grossman, bade farewell to the London folk scene on Sunday (fortunately for only three months) when he appeared at the Horseshoe, Tottenham Court Road, with Ann Briggs and that dynamic duo, Clive Palmer and Whizz Jones.

Grossman's guitar playing was once again masterly and his command of the bottleneck blues made very exciting listening on things like "Rolling And Tumbling Blues" while his claw-hammer picking was heard to good effect on the classic "Candyman."

Ann Briggs' superb singing is being heard with greater frequency in the London area again and particularly at the Horseshoe. Although she usually sings unaccompanied, Ann was backed by Clive Palmer's restrained and tasteful banjo playing on Cyril Tawney's "Sally Free And Easy," but it is on ballads such as "The Dowry Dens Of Yarrow" that Ann really shines, her singing is sweet and clear, but with an undercurrent of wildness to it.

Clive Palmer and Whizz Jones are the newest partnership on the folk scene and both are experienced players from way back. They are more than competent musicians, and good singers.

Palmer's singing shows a strong Dave Macon influence, and he features a number of Macon's songs. Most of their material, such as "Roll Down The Line" and "Hard Times," is of the old-timey variety.

These four young folk artists together presented an evening spanning a wide range of folk music that added up to one of the best London club nights heard in recent months.—TONY WILSON.

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NEWS IN BRIEF

BOTH of the Joan Baez British concerts have been completely sold out. The American folk star arrives tomorrow (Friday). She appears at the Odeon, Leeds, on Tuesday (12) and London's Royal Albert Hall next Thursday (14).

The Bachelors Show plays the Royal Court, Liverpool, from December 22 to March 9. The trio will be seen in Rediffusion's Down At The Old Bull And Bush which will be screened in London on Boxing Day and the rest of the country on Christmas Day.

The Alex Welsh Band, Peter Green's Fleetwood Mac and the Autumn play a charity night at Wood Green Jazz Club on December 12 from 8 pm to midnight. All proceeds go to Old Age Pensioners.

Jackie Trent pulled out of last Saturday's Simon Dee show on doctor's orders after developing tonsillitis at rehearsal. She hopes to resume work this weekend. Negotiations are under way for Jackie and husband Tony Hatch to have their own Radio One series in the New Year.

The New Vaudeville Band, back from three months in Las Vegas, are having an EP, "Thoroughly Modern Millie," rush-released. They open in Goody Two Shoes at the Alexandra Theatre, Birmingham, on December 23.

The Foundations guest in Radio One's Pete's People on December 13. They play Torquay tomorrow (Friday), Tavistock (9), Crawley (10), Keele University (12) and Langley (14).

American country-and-western star George Hamilton IV flew into London on Monday for four days of radio and TV.

Barry Martyn's Band, Casimir's Paragon Brass Band, the Gothic Jazzband and New Iberia Stompers play a party night at Ken Colyer's Club tonight (Thursday).

The Small Faces, whose new single, "Tin Soldier," was released last week, guest in BBC-TV's Twice A Fortnight on December 16. They appear with P. P. Arnold, the Nice and Chris Farlowe on German TV on December 30.

Ten Years After's first single will be "Clouds Of Darkness," written by guitarist Alvin Lee, released on January 19.

NICK JONES ON THE NEW HENDRIX LP

THE Rolling Stones have successfully produced a three dimensional album cover but Jimi Hendrix will zap you giddy with his three dimensional music.

Zap, zap, zap. Jimi Hendrix, Noel Redding, Mitch Mitchell. Zap, zap, zap. Zap me three times, baby.

And zap Father Christmas too with this beautiful new album from the Jimi Hendrix Experience called "Axis: Bold As Love," released this month on the Track label. It's too much. Amaze your ears, boggle your mind, flip your lid, do what you want but please get into Hendrix like you never have before—it's just too much.

"It's made with stereo in mind," said Jimi this week talking about everything revolving around his axis, "and I hope everybody can dig it in stereo because that's what it's all about. The album was made over a period of sixteen days and we all helped in producing it with Chas Chandler, and I mixed it with him as well—so it really is us."

Most of the tracks feature a basic rhythm track of Jimi on guitar, Noel on bass, and Mitch on drums. Then over this Jimi lays down an intertwining, often very freaky electronic guitar track—occasionally some extra eight-string bass and then high little tints of bells and taps and things.

"We've tried to get most of the freaky tracks right into another dimension," explained Jimi, "so you get that sky effect like they're coming down out of the heavens, you know."

And, wow, it's all succeeded, "EXP" kicks the album off, panning right across the wide stereo picture like a soaring, diving UFO—which is what the track's about. It's just guitar and Mitch and Noel playing basses. This striking, frightening piece of cosmic composing is followed by "Up From The Skies," a soft, gliding jazzy piece of velvet.

**WITH JIMI,
THE MUSIC
IS 3-D!**

"Thanks to Mitch for the jazz," says Jimi. "It's the story of a guy who's been on earth before but on a different turning of the axis—and now he's come back to find this scene happening."

On the romping, beautiful "Spanish Castle Magic" is the old roaring Hendrix making it like the world was going to end tomorrow. Mitch flies right across the beat, flicking in some incredible little scenes, Jimi hammers out piano off-beats and there's a fine rock 'n' roll combination set up, as the Hendrix trail burns like dynamite.

Mitch and Noel can be heard singing on "Wait Until Tomorrow" and Jimi says you can probably get the story of that one.

"Ain't No Telling" is a pretty straightforward typically Hendrix groover, followed by "Little Wing," one of the most beautiful tracks on the album. "I dig writing slow songs because I find it's easier to get more blues and feeling into them."

Side one ends with "If Six Was Nine." "This means that it really doesn't matter if anything is upside down as long as it doesn't bother you, and you can cope with it. This is one of the numbers we made about nine months ago. Gary Leeds and Graham Nash did

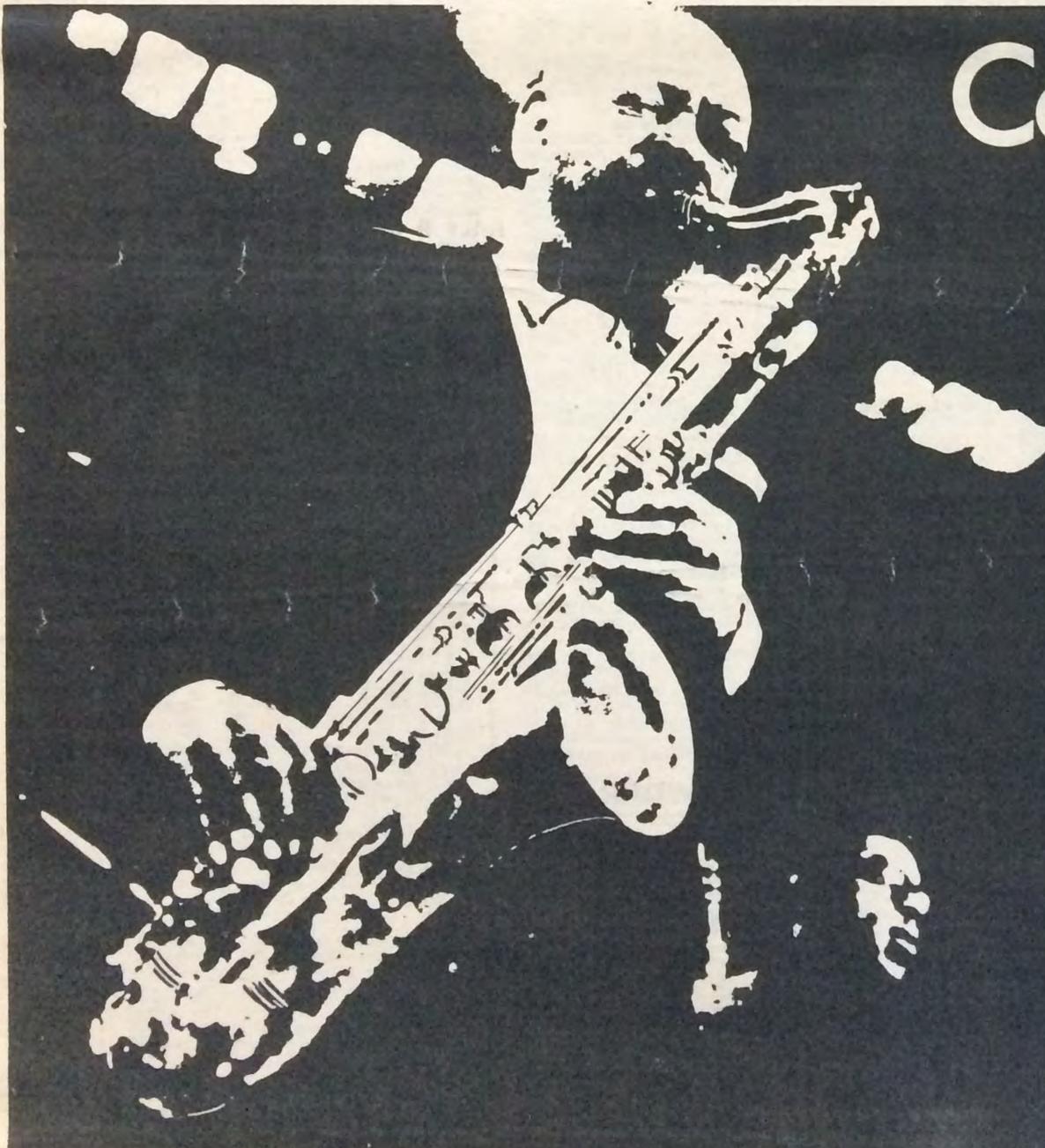
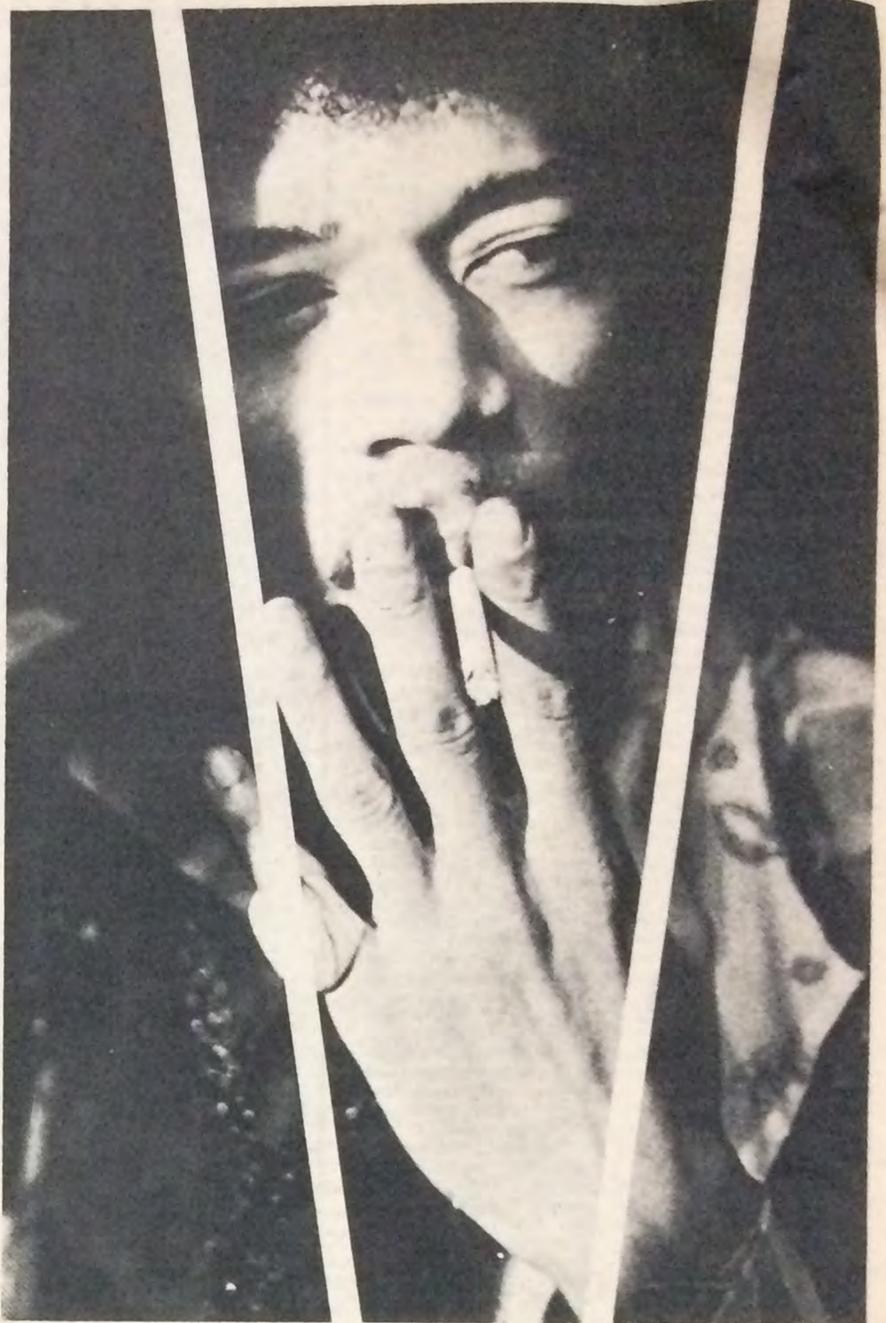
some foot stomping and that's me on the flute."

Side two of the axis is possibly the more explosive side—if only because of "Bold As Love," the mind-blowing title track. Before that, however, goes numbers like "You Got Me Floating" with reverse guitars spinning backwards, music boxes tinkling, and generally a lot of very truthful and honest soul sounds.

"She's So Fine" sees the emergence of Noel as a songwriter on a great English rock sound supercharged as ever by the amazing Hendrix. "One Rainy Wish" sees Jimi playing through something made by his friend Roger giving his guitar a muffled, sometimes flute-like sound as the notes clash with the octave.

"Little Miss Lover" is a strong, building screecher leading beautifully into "Bold As Love" which is the culmination of all Jimi's blues, all his soul, all his urging, all his crying, all his shouting, all his grooving, all his everything.

And is the final stirring, majestic entrance and ending of "Axis: Bold As Love" worth reflecting on as Mitch's drums leap across the room, Noel calmly thunders out deep cannon shots of sound and Jimi just soars up through the clouds, astride his magical guitar.



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ATHOL GUY

CHRISTMAS AT HOME FOR THE SEEKERS THIS YEAR

PUBLICITY is the life-blood of the pop business and yet over the past six months or so, the Seekers seemed to be almost shunning publicity.

They stopped paying a regular publicist and took off on a round of provincial theatres.

"It was quite deliberate," Athol Guy agreed this week. "Every now and then you sit down and say to yourselves: 'What's happening? Where are we going?'"

"We got into the pop business by accident in the first place and things reached tremendous proportions.

"We never really regarded ourselves as out-and-out pop singers although we had such tremendous success with pop singles.

"We looked at our situation and decided we were not over-anxious to pay somebody to keep pushing out stories about us.

"Our manager said he wanted us to get out and fill theatres and this is what we have been doing.

"We felt it was better to take ourselves to people rather than get a publicist to do it."

On December 18 the group flies to Australia for their first Christmas at home in four years.

"We'll have a couple of weeks lying around in that beautiful Australian sunshine browning our fingernails," beamed Athol.

"Then we do a week in Melbourne before starting a tour of major cities."

They then tour New Zealand before a major

trip round the States, including a concert at Carnegie Hall.

Wasn't this an odd time to release an album and a single, "Emerald City"?

"Not really," said Athol. "The fact that we can't promote them doesn't bother us too much.

"We hope they will get enough publicity from airplays so that people will know they are around.

"Actually people like to give our albums as Christmas presents — whether the people who get them burn them I wouldn't know.

"'Emerald City' is an old one of ours. In fact we were going to release it last Christmas but we had 'Morningtown Ride' instead.

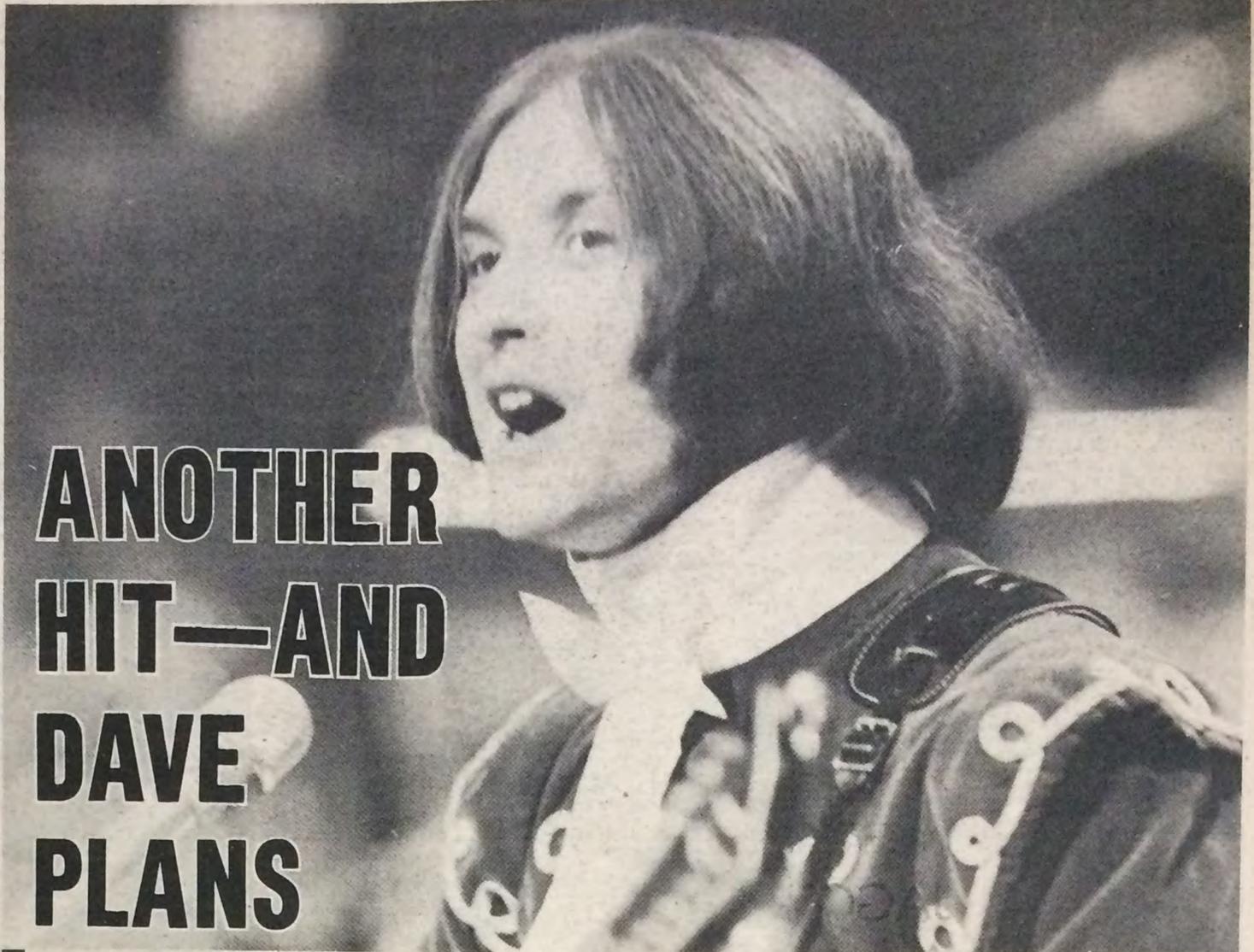
"We had our doubts about 'Morningtown.' We thought of it more as a kiddies song than anything else and we weren't sure it was a commercial single."

The Seekers last week had to pay Customs duty on four Gold Discs sent from the States—one each for "Georgy Girl."

"It was an incredible situation really," said Athol. "They were for selling a million copies in America and this Customs thing happened just at the time when everybody is telling us to earn dollars.

"It's just one of those things—officials are so bloody inflexible about small things — but it won't change the shape of the world.

"Still, 'Georgy Girl' has really opened up America for us."



ANOTHER HIT—AND DAVE PLANS SOLO SHOWS

WATCH out Ray Davies — younger brother Dave is getting serious about his own composing talents.

Dave wrote his current solo single, "Susannah Still Lives," and has added writing to his long list of activities—singer, guitarist, Kink, solid left half for the MM football team and ref-baiter.

"I'm writing quite a bit at the moment," Dave told me this week. "But with Ray being my record producer it's a bit difficult. I had to beg him to use my song and then got the company to release the record quick before he changed his mind.

IDEA

"Actually, after 'Death Of A Clown' I really didn't think I'd do another single. But then I feel it's best to do things on the spur of the moment rather than try and plan too far ahead.

"What I really want to do is a solo album of songs by the people I've been influenced by—people like Leadbelly and Big Bill Broonzy. It would probably turn out to be a series of very bad copies but it's something I'd like to try."

How did Dave get the idea for "Susannah"?

"I read a book about a bird like Susannah who never had any luck with the blokes," he says. "It gave me the idea for the song."

WORRY

When I first knew Dave he struck me as a particularly nervous character. These days he seems brimming with self-confidence. I asked if this was a fair assessment.

"Actually I'm even more nervous now than I used to be—I just manage to hide it better," he admitted. "Notice me on the football field, I'm like this all the time." He did a passable imitation of a jelly under stress.

"I find it relaxing working alone. It helps when I've got myself to worry about

BY BOB DAWBARN

and with the Kinks I'm worrying about the others as well. I'm the sort that just naturally worries about everybody working with them.

"By myself, if I goof, turn up drunk or make a mess of it then I've only myself to blame. If it happened when I was working with the Kinks then I was letting them down as well as myself."

Is Dave planning any solo appearances?

"I'll wait and see how the record goes," he told me. "I'd like to do solo appearances. I'm praying the record goes well because it would mean a lot to me to do some shows on my own."

Plans are well advanced for the Kinks to make a trip to America in the near future to appear on the Ed Sullivan and other TV and radio shows.

The Kinks have been a chart-topping group for four years — well above

the average group chart life. How have Dave's own tastes changed over that period?

"Only in the sense that they have got wider," says Dave. "The people I liked before, I seem to like more than ever and my basic influences are still the blues singers.

"But I've been trying to get to like people like Peggy Lee—and succeeding to a certain extent."

TENOR

I asked about rumours that Dave had been learning the tenor sax?

"True," he agreed, "but I've given up. I got a bit frustrated. With guitar, even if you aren't good, you can play something.

"On tenor you've got to reach a standard before you can do anything. And you can't sing and play tenor at the same time."

STOP PRESS

BBC tell Dee—don't play 'Jacky'

THE controversy surrounding Scott Walker's new single, the Jacques Brel composition "Jacky" reached new proportions this week when Simon Dee told listeners to Radio One's Midday Spin that he was not allowed to play it although there had been requests. The lyric contains references to "authentic queers" and "phoney virgins."

Dee has been dropped from the Midday Spin spot, and a BBC spokesman was reported as saying: "He is being given a bit of a rest from the end of the year."

Scott is due to appear on Dee's BBC-TV show, Dee Time, on December 16. But he has been told that he will have to sing something else, not "Jacky."

Scott is also in line for the Johnathan King ITV programme Good Evening, and The Frost Programme. So far there have been no indications that ITV will also ban Scott from performing "Jacky" on these shows.

SEE CENTRE PAGES

No. 1



"IN MY LOVE MIND"
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"WE'RE still just a rock and roll group" said Mick Jagger, voicing perhaps the most startling statement of the week.

Amid the furor created by their latest Rolling Stones' album "Their Satanic Majesties Request" — called "a milestone" and "self-indulgent" — Mick sat calmly in his accountant's office overlooking London's Oxford Circus and demolished as "pretentious" the verdicts passed on the album.

PRETENTIOUS

"It's just another album. It's different from the others we've done and it's different from the next we will do. But it's still just an album. The work on this album is not a landmark or a milestone or any thing pretentious like that. All we have tried to do it make an album we like, with some sounds that haven't been done before."

"It doesn't mean that we'll never release any more rock and roll or R&B tracks. Everything we recorded isn't on this album. We have eight or nine things which are like the old Stones material. And they will be released as bits of future albums and things."

PROCESSED

"'Satanic Majesties' is just another avenue for us. It doesn't mean we'll never do any more blues. But I don't want to limit the group to any particular type of music. I don't want to just do blues or soul or anything. We want to do all types of music."

How valid was the criticism of the Stones fan who said in last week's MM Mailbag that they "have lost their R&B earthiness"?

"Very valid," replied Mick. "But we can't just do one kind of music to please some of our fans. Others want to hear things like 'Lady Jane.'"

"At least the fans who prefer our earlier stuff can go and get our earlier albums. But as I say, the Stones haven't moved completely away from the sort of stuff we used to do."

Mick felt that pop was becoming less commercially processed and was reflecting more direct emotion, in the way that jazz, for example, was a

directly emotive music.

"The thing about the album which stands out to me, after I heard it as a whole, was its spookiness," he said.

The album's cover has

JAGGER TALKS ABOUT THE STONES PAST, PRESENT AND FUTURE...

created a tremendous stir. "We did it as nice as we could. It had to please us initially, but we also wanted it to please other people."

"It has meant a lot of hard work. Apart from the initial idea, you have to follow the thing through every stage and com-

promise on things as you go along.

"There are a number of things we wanted that couldn't be achieved for technical reasons. That's when we had to compromise. But generally, we feel that it's what we wanted."

The Stones knew they wanted a 3D cover. They also knew that it would have to be produced in New York because the firm which did 3D work of this sort was there and held a patent on it.

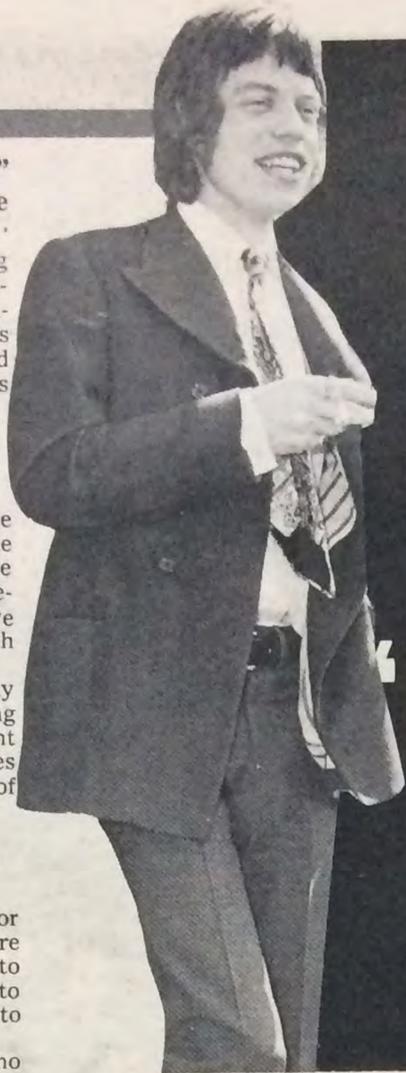
"It took a lot of organising. We all had to go to New York where we built a mock-up of the set we used."

"Then we physically built the set. It was

like school. We built it, painted it and obtained the props for it ourselves.

WE'RE JUST A ROCK AND ROLL BAND

BY ALAN WALSH



"This is the main reason why record companies don't come up with ideas like this — they aren't as involved as we were. It's a lot of extra work and they don't think of it because they aren't that close to things."

But wasn't it only groups with the status of the Beatles or the Stones who could insist on having what they wanted?

"No. If a group has the idea for something like this and put it to the record company, they'll probably get it. But the idea has to come from the group because the companies just never think of it."

"I don't expect a rash of 3D covers after this, but I think this sort of thing helps to expand things in the music business and encourage more people to think beyond the accepted methods of approach."

But with the extended recording activity of groups like the Beatles and Stones—

"actually the album took about five months on and off and not nine months"—will fans be able to see the Stones again on stage in the future?

"Of course. We will be doing a tour of something early in the New Year, not just here, but all over the world. But it'll be more of a produced show. I'm thinking about that now."

1967 has been a mixed year for the Stones, with police troubles and management rifts punctuating the year for them. Looking back, how did Mick view the year past?

"There's been a tremendous amount happening — like the prison thing, which is still hanging over us with Brian. And then there were the management hang-ups. I suppose, I'll be able to form a proper opinion later. It's been a sort of stimulating year, though."

"Strangely, it's been a very happy year in many ways."

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"THINGS are going at a nice hectic pace now," said Simon Dupree when I congratulated him on belated chart success with "Kites."



SIMON DUPREE: "We like to entertain"

Giving the people what they want

"The really nice thing is that people, particularly other artists, are coming up and wishing us well instead of telling us how lucky we are." The success of "Kites" has justified the decision by Simon Dupree and the Big Sound to quit the soul scene after a couple of years of filling ballrooms and clubs round the country. Soul music gave the group a reputation as a crowd puller but not a hit record.

"Kites" is part of the new Dupree policy which can be summed up by "Give the people what they want."

"We like to entertain and will do all sorts of crazy things on stage to get people going," says Simon. "We see our job purely and simply as making people enjoy themselves. We aren't trying to prove anything except that a night out listening to us can be a lot of fun."

"We decided we weren't a soul band any more but at first we weren't sure which direction to go. Then our manager found 'Kites' in our publisher's office and we decided to do it with a big

sound. Our last records were another reason for the change. We thought they were quite good—and so did some critics—but obviously they didn't appeal to the public so we had to change."

The group has just completed its first tour of Sweden, doing clubs and TV. Simon was impressed.

"It went fantastically well," he enthused. "I've never seen reactions like it in British clubs. Now the record is taking off in Germany so we may do a tour there as well."

The group has already recorded nine or ten tracks from which to choose the follow-up to "Kites."

"We will probably use some of them on our next LP," said Simon. "We are hoping to do a four-minute instrumental on the album as well."—B.D.

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Hawk's still listening, learning

MAX JONES

LAST week I called on Coleman Hawkins at the Piccadilly Hotel. It was a little after three pm and the Hawk was trying out reeds, lightly but elegantly clad in shrimp pink pure silk pyjamas and slippers, with a beige sax sling hanging from his neck.

"I've got to get me another reed for tonight," he explained, sorting through a box of Rico V3s. "I had a good one but it got a bit soft and I changed it. I'm afraid the new one isn't quite right—I couldn't get my high G real good last night. It's a little too stiff.

"It might get all right and start playing well tonight, but it's hard waiting on that. I need one that's going to stay in front. It might be the next one I try, and it might take the whole box. You never can tell with reeds."

I heard later that Coleman found a good one at about 10.45 that same evening.

Hawkins, an old friend of Britain's, is enjoying being here for a decent length of time again. He says he intends to start coming over more regularly.

"I'm going to make different arrangements in the States so I can get over here more often. At the moment I want to get home because my business isn't straight, but I have a lot of places to go to first. And you know what? They want me to do another tour here, and there's something about an extra week at Scott's.

"I've always had it in mind to spend half my time at home and half in Europe, and I'd like to do it. I played all over the Continent before the war. I could do it again, starting out with Amsterdam."

There was a time long ago,

"You should see my record collection, it's terrific. Everybody and everything you can think of."

before he first crossed the Atlantic, when Hawkins doubled on clarinet for a record session. I haven't heard of him playing one since, but in these days of double, treble, quadruple-instrumentalists it might have served his public image well had he done so.

But Coleman has no wish to double and very little desire even to talk about it. "Clarinet? No-o-oh," he said with a long "O," "I've never wanted to—can't be bothered

JAW SCENE

with none of that jive. I don't fool with anything but tenor. One instrument, that's all you can hope to master. And I'm still learning." Listening and learning are

acts frequently referred to by Hawkins in conversation. He listens, or has listened, to almost every kind of music, and throughout the day his ears are alert for interesting themes, or bits of melody, which may crop up.

"That's all I've done in my life is sit up and listen. I even listen to people talk. What other way are you going to learn? It's the only way I know of. While I've been over here I've found something I'm going to use. I heard it on TV. Just a riff out of a certain piece, but I'm gonna use it, tonight I think."

Obviously, Hawk's taste in gramophone records would be liberal. A friend in Goody's shop in New York tells me Coleman often comes in to buy recordings of symphony or chamber music, sometimes opera, but seldom jazz.

Hawk agreed he didn't buy many jazz records these days, though his admiration for Ellington, Benny Carter, Teddy Wilson and such masters is as great as ever.

"Of course I don't need to buy jazz records," he said, laughing. "They send me those. But I don't listen to too much jazz. I'm a classics man, but then I started like that. That's where I got myself from, and I keep it up."

"You should see my record collection, it's terrific. Everybody and everything you can think of. When I'm not listening to records I sit and listen to the TV. That's where you hear a lot of music today. Most of it's crap but I learn a lot from it and I love to learn. It's never too late to learn, you know."

The subject reminded him of some of the younger saxophonists who in his opinion have not learned to play correctly.

Hawk stood up and did his best to explain to me how deeply he breathed and how he achieved power and breath control when playing. "The lungs come right down here, and that's where the power comes from," he said, patting the lower part of his belly.

"They need to study all of this, some of these boys coming up. But it's no use telling 'em because they can't get with this ———. They'll never learn it unless I teach 'em, and I ain't gonna teach 'em." Coleman smiled to himself. "No I'm not, because they're smart enough already."

After a time he relented a bit about the teaching, mentioning younger players who came into listen to him and ask him questions.

"There's a lot of things I've still to do, and maybe I should teach. There's these

newspaper cats up in Sweden who want to get me a school. But I don't know. Some kind of way I've got to start teaching, got to teach these boys how to play. Someone's got to do it, no question about that, and it shouldn't be too difficult."

I wondered if any of the young avant-garde saxophonists appealed to Hawkins, or seemed important to him. He thought, and shook his head.

"I don't think they're ready yet. Not those I've heard. I mean, I don't hear anything in what they're playing, just noise and crap."

Allowing that he doesn't like the "new thing," does Hawkins concede that its exponents are adding a dimension to jazz?

"No, goodness no. There is nothing to do but play the horn whether you're talking about jazz or classical music. If you don't do that well, you can't do anything else. It's all you have."

"It makes no difference what music you're playing. Master your horn, that's all you've got to do. And it's hard to do, you better believe that. They have schools, but most of these kids don't use them."

"And that's a terrible thing, because these kids are playing nothing—nothing. Well, nothing that I've heard. So I feel it is something I ought to do eventually, to get around to teaching."

But what if the up-and-comers don't wish to learn? Coleman brushed the question aside.

"Oh, they want to learn all right, otherwise they wouldn't be in there listening night after night and asking me questions. I'll tell you something: all the musicians who play funny want to learn, because they didn't start right. And when you don't learn right you always want to know how."

"So-and-so," Hawk mentioned a well-known name he didn't want me to quote, "has been asking me things because he didn't know."

"My drummer, Eddie Locke, he says about the new kids: 'They ain't listening to the s——t you listen to. Instead of Bach and Berg and Shostakovitch they listen to all that crazy stuff like they play.'"

"I said to Eddie: 'As long as they keep bringing the kids up to play like that I can be a millionaire. Why should I bother to help produce players who listen and know everything about their horn? Don't bring up good players. So long as they keep bringing these kids up I've nothing to fear.'"

Cabaret card law is over

JEFF ATTERTON

THE infamous New York cabaret card law has been abolished.

The law operated on the basis that artists working in premises where liquor is served needed a cabaret card which was issued by the New York Police Department. If the police refused to issue a card, it could mean that jazz musicians and singers were barred from the vast majority of the clubs where they could find work.

Several famous jazz artists, including Billie Holiday and altoist Jackie McLean, were refused cabaret cards because of police convictions.

George Hoefer, jazz journalist and author and associate editor of Jazz magazine, died of a heart attack while he was attending a concert on November 19. Hoefer, who 58, collapsed at the Ferryboat, a restaurant in Brielle, New Jersey that featured the Dick Wellstood-Kenny Devern band. He died in the ambulance.

Hoefer, who was born in Laramie, Wyoming, started collecting jazz records when he was 13 and writing about jazz in 1935, contributing to Down Beat a column called the Hot Box. He continued to write columns addressed to collectors more or less regularly until his death.

In '51 George moved to New York where he concentrated on writing and lecturing. From '58 to '61 he was New York editor of Down Beat. He also contributed to Metro-nome, Tempo and the Esquire Jazz Book and wrote chapters on Bix Beiderbecke and Bessie Smith for the Jazz Makers anthology. In '64 he collaborated with Willie The Lion Smith on the Lion's autobiography.

And the Lion played at Hoefer's funeral service.

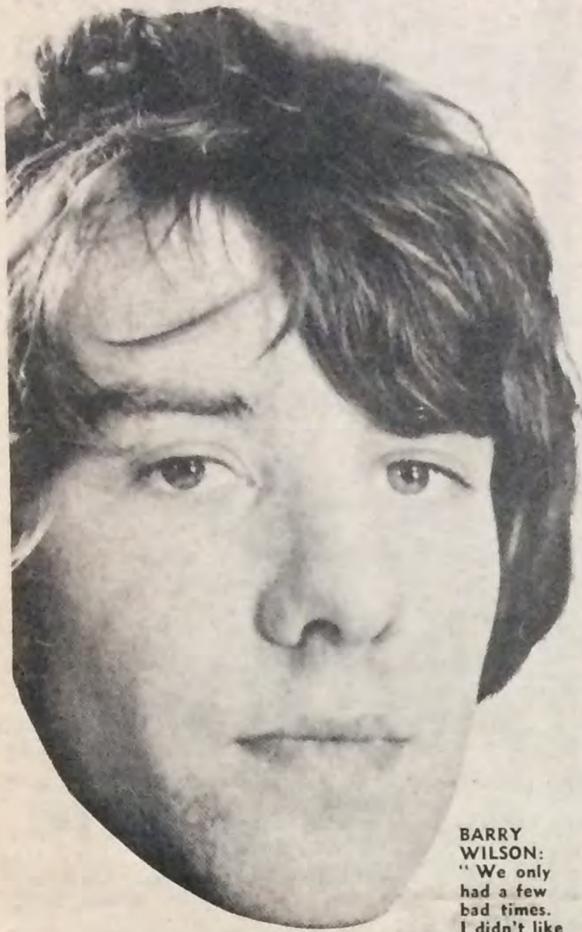
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TWO GROUPS SURFACING FROM THE UNDERGROUND

HITS? THE FLOYD COULDN'T CARE LESS



BARRY WILSON: "We only had a few bad times. I didn't like New York and the way people work there!"

GIVING pop journalists a hard time is the blood sports of groups. It's one of the occupational hazards of the job, as anyone who's ever been on the receiving end of the Beatles rapier remarks will tell you.

Last week, it was the Pink Floyd's turn, which was surprising, for their latest record "Apples And Oranges" isn't exactly setting the chart alight. Still, I managed to penetrate their initial unreceptive attitude and asked how they felt about the record bombing after "Arnold Layne" and "See Emily Play" had been so well received.

"Couldn't care less," was Syd Barrett's answer. For the Floyd don't really regard themselves as primarily a record group. Barrett is an advocate of musical anarchy. He believes that all the group can do is make a record which pleases them. If it's not commercial—too bad.



PINK FLOYD: "going through a very confusing stage"

"All we can do is make records which we like. If the kids don't, then they won't buy it." Ideally, believes Barrett, groups should record their own music, press their own records, distribute them and sell them.

He feels that the application of commercial considerations is harmful to the music. He'd like to cut out the record company and the wholesalers and retailers. "All middle men are bad," he said.

Co-manager Peter Jenner said that, anyway, the groups have far more idea of what the kids want than the record companies.

Barrett said that the reason the kids dig the Beatles and Mick Jagger is not so much

because of their music, but because they always do what they want to do and to hell with everyone else. "That's why the kids dig them—because they do what they want. The kids know this."

I met Barrett and guitarist Roger Waters with managers Jenner and Andrew King at the Central Office of Information in Lambeth. They had been viewing a colour film insert of the group for a magazine programme on Britain networked across America and Canada.

The number they filmed was "Jug Band Blues," written by Barrett which manager Jenner said he had wanted to release as their single instead of "Apples And Oranges." He said he was

pressing for it to be their next single in the New Year.

It is almost a poetic recitation by Barrett, with avant garde sound effects by the group. The centre passage is almost free form pop, with six members of the Salvation Army on the recording session told to "play what you like."

After the filming, we retired to a nearby coffee bar where Jenner said: "The group has been through a very confusing stage over the past few months and I think this has been reflected in their work."

"You can't take four people of this mental level — they used to be architects, an artist and even an educational cyberneticist—give them big success and not expect them to get confused."

"But they are coming through a sort of de-confusing period now. They are not just a record group. They really pull people in to see them and their album has been terrifically received in this country and America. I think they've got a lot of tremendous things ahead of them. They are really only just starting."

The Floyd's entry into the pop arena was as a psychedelic group. They came in on the surge of lights and psychedelia which is dwindling rapidly today. Were they still using lights or had they made any decision to abandon them?

"Not at all," said Roger Waters. "With us, lights were not, and are not, a gimmick. We believe that a good light show enhances the music. Groups who adopted lights as a gimmick are now being forced to drop them, but there's no reason why we should."

"In this country, groups were forced to provide their own light shows, whereas in the States, it was the clubs who provided the lights."

"Really," said Barrett, "we have only just started to scrape the surface of effects and ideas of lights and music combined; we think that the music and the lights are part of the same scene, one enhances and adds to the other."

"But we feel that in the future, groups are going to have to offer much more than just a pop show. They'll have to offer a well-presented theatre show." — ALAN WALSH.

America improved us, say Procol

PROCOL HARUM were one of several important new groups to emerge when London's Underground movement first came to the surface.

They were playing at the original UFO club when "A Whiter Shade of Pale," began snowballing into one of the biggest hits of the year.

SANITY

But musically they are not a particularly way-out group, and their cool, relaxed, trouble-free approach is almost like sanity in a sea of neurosis.

BY CHRIS WELCH

No light shows, not particularly deafening, and practically static as regards stage presentation, somehow they bring a magical touch to their live performances and records. It is believed this is achieved by singing and playing alone, a novel technique not in common use.

As a result of their hit, Procol were among the first British groups with Underground links to go to America.

This week drummer Barry Wilson described their recent tour and gives his views of the Stateside scene.

"We played at the Cafe A Gogo in New York and the Cheetah Club, Chicago, and

we went to San Francisco and Los Angeles, which was too much," said Barry.

"We had crowds of hippies and freaky people come to see us and we were very pleased with the reaction. The teenagers seemed completely involved with our music."

CHATTER

"We only had a few bad times. I didn't like New York and the way people work there. Even when we went to a magazine for an interview nobody talked to anybody. They just take your picture and nobody is interested in music. People just chatter away and say nothing. New York rushes about talking about nothing. But we met some very nice people as well."

"At the Cafe A Gogo, you often get people coming out of the audience to play some jazz or sing. There was a fantastic girl called Sandie who just played piano and sang."

TROUBLE

"All the places have light shows, so we didn't use our own. At some places it all got a bit too much for me. The trouble is unless you can do a really fantastic light show, it seems like it has all been done before."

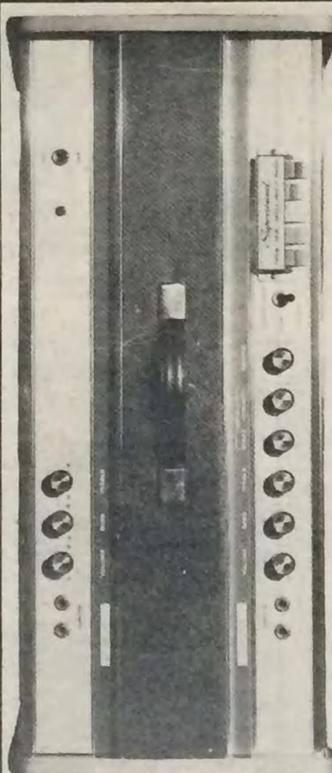
"If you could incorporate something else, like smells . . . yeah, or rain! That would be too much."

How did working in America effect their playing?

"Well, it may sound conceited but we improved so much. We hadn't played a lot before we went, so playing three sets a night we felt much more together."

TOUR

"We're definitely going to work more in England. That the next thing. We don't know exactly what we are going to do but there is something about a tour. Which would be nice because it's so much easier to shoot off to Manchester. We'll pick our own places because ending up playing in some dump does you no good at all."



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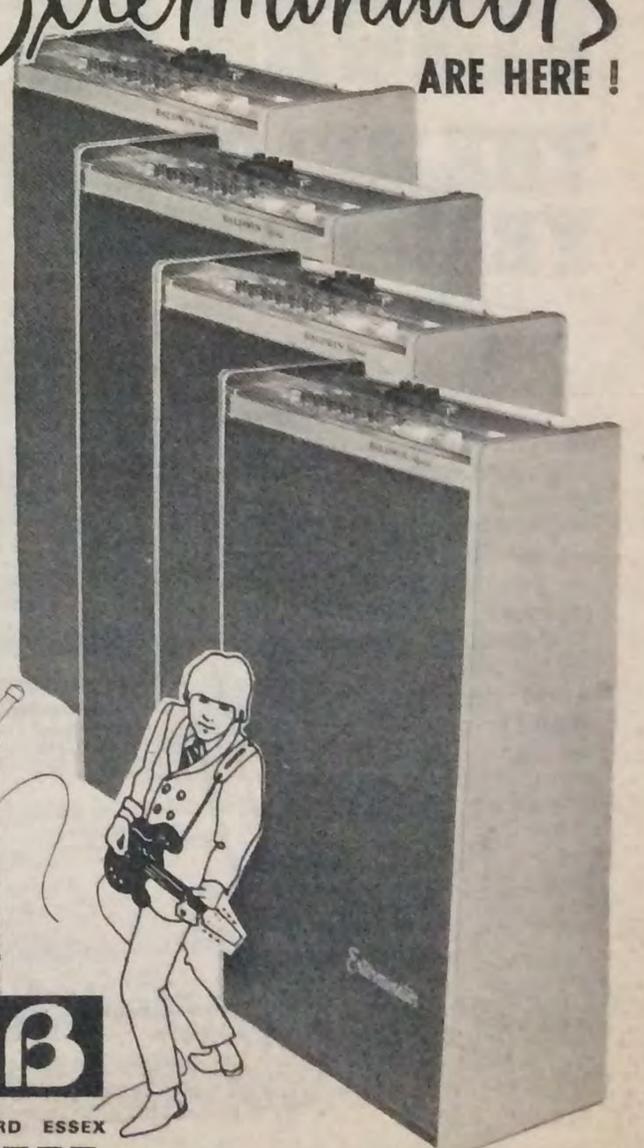
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BOB DAWBARN MEETS THE DUBLINERS—AND LIVES!

BREATHING LIFE (?) INTO THE CHART

"I MAY be a bit late," I told my wife on the phone. "I'm meeting the Dubliners." "Help!" she said. "And Noel Murphy's in the pub too," I ventured. "I'll leave the bathroom door open," she said, practical to the last.

The Dubliners would not be amused. They strongly resent the image, foisted on them, they claim, by the English press, of rowdy, roistering, stage Irishmen.

LUKE KELLY

At the start we were in it for nothing, sleeping in cowsheds and the rest. Now we find it can be a hard strain.

But the image, I'm happy to report, contains more than a grain of truth. It doesn't, however, allow for the highly articulate intelligence of the five folk stars who have become regular residents in the pop chart.

How is it that by sticking to traditional folk material they can appeal to a singles market more concerned with Engelbert Humperdinck or the Move than the rough truths of folk?

"The whole popular music spectrum was broadened by Bob Dylan to the extent that it allowed even an incongruous thing like us to happen," said Luke Kelly as we settled down to our pints of bitter. "I claim I was the first to sing a Bob Dylan song in this country—'Blowin' In The Wind' it was."

PROBLEMS

Pop success has brought its problems.

"At the start we were in it for nothing, sleeping in cowsheds and the rest," says Luke. "Now we find it can be a hard strain. You feel you are no longer master of your own fate. It's not as free-and-easy and happy-go-lucky as it used to be."

"At one time we travelled Ireland for two or three months with the Clancys, just stopping and playing where we felt like it. Now we find the big business pressures don't suit our natures."

"Most people start out as we did—loving the music and with a lot of romanticism about it all. Now we are viable as a business and a lot of the romanticism has gone. Have another pint!"

SURPRISED

The group had never considered making a single until they signed with Philip Solomons.

"When he suggested it, we said we didn't do anything that could possibly impress the English pop public," says Luke. "All our material is traditional—that's our biggest problem finding traditional songs that haven't been beaten to death."

"Nobody was more surprised than us when we had a big hit with 'Seven Drunken Nights.' Of course, the song itself was funny. I don't think 'Black Velvet Band' would have got into the chart if it had been our first record."

ANARCHY

As the next round came up I asked how they worked out their arrangements.

"We never rehearse," said Luke. "That's not a boast, just a fact. Some of us do want to rehearse. There's total anarchy within the group but if we all know a tune we just do it."

"On our first ever cabaret in Stockton we thought we had better do something to make them laugh so we put in a song I'd known for years. No arrangement, no nothing. No, we don't change our act for cabaret audiences—we can't."

We returned to the pressures of success. Did the constant work and travelling together make it more difficult for the five to get along with each other?

'WE NEVER REHEARSE.

THAT'S NOT A JOKE—JUST A FACT!

"In Ireland we travel separately," agreed Luke. "If I'm stuck in Blackburn or Burnley for a week I stay in my room reading. There's a lot of boredom about being successful. I play golf—for the exercise, not because I'm a golf fanatic. Then walking in the clear Irish air for four or five miles—marvellous!"

We downed another pint and pretended not to notice when Noel Murphy upset a table loaded with beer.

FORMULA

Through the gathering haze I asked if the Dubliners had a set formula for shows or played it off the cuff.

"Of course you have got to feel an audience," said Luke. "You have got to have a programme, but one within which you can be loose and free. Within the general framework you can vary it quite a lot."

"There is usually a frantic hour before we go on while we argue about what we should do. But we more or less have a set format now."

I took one or the row of pints. "Is there a very big Irish folk scene at the moment?" I asked.

IMITATE

"Very big," agreed Luke. "Every big lounge in Dublin has its folk singers and some of those places seat as many as 400 or 500 people. It's grown up over the past few years."

"In Ireland we are one of the groups that people imitate. That means we can't imitate other people ourselves. We can't afford to do a song that the Clancys have made popular."

I'm a bit hazy about the events that followed. I remember Barney McKenna playing fantastic banjo—and the protests of the barman. I remember Noel Murphy promising undying friendship. I think I remember a cab ride home.

MIDNIGHT

I heard the next day that the Dubliners went on and sat in at the Holy Ground in Bayswater and that they were still going strong at midnight.

My wife says I was in bed by 10.30 pm. And I still can't convince her that the Dubliners aren't a bunch of rowdy, roistering stage Irishmen.

PS—I'm glad my wife did leave the bathroom door open.



There's a monster on my phone

BY CHRIS WELCH

FIREMEN suffer from hoaxers, and pop stars suffer from fans. The pop journalist suffers from monsters.

At the risk of sounding churlish, it would seem if there are any madmen in London with a spare moment on their hands, their collective plan to alleviate boredom is to dial a certain combination of figures on the nearest telephone and connect themselves with the receiving instrument on my desk.

The peak period is on Monday, when calls come through as fast as the operator can connect them. The full frightfulness is not so much the contents of the actual call, but the uncertainty of not knowing what to expect next.

Pricking up my ear(s) like Pavlov's dog as the bell goes, thoughts and prayers flash through my mind. "Please God let it be a friendly publicist with hot news of Dozy's proposed solo world tour. Let it be a wise man who drinks vodka. Let it be Mavis Prawnbucket planning an indiscreet weekend in South Mimms."

Handkerchief

If my prayers are unheeded and a monster lurks at the end of the phone, there is no escape. I have tried disguising my voice, assuming a gruff, coarse accent, totally unlike my normal modulated and musical tones. I have tried placing a handkerchief over the mouthpiece, assuming a false name like "Alan Walsh," remaining silent, hoping for a clue; sounding ferocious and not a man to be trifled with; burping non-committally and pretending to be an Answering Phone Service. But none of these ruses are remotely successful. The monster always gets through.

Telephone monsters come in various categories, the worst being the one that starts: "You don't know me but..." With heavy accent and heavy breathing the conversation goes on as follows: "Is that Kreeze Weldge? You don't know me, but I think we met at the Yugoslavian Jazz Festival in 1949. Anyway, I am managing Johnny Thud. What? You must have heard of him, there was a full page feature on him in last month's Meccano Magazine."

Then there is the man who has been "shocked by your write-up." He goes on to say: "It's a bloody disgrace. I am withdrawing all my advertising, and I am in consultation with solicitors. I demand an immediate full page apology at once." This one can be a promoter, club owner or group manager. His wrath is usually incurred if one has foolishly written the week before: "Mick Lennon's act is fabulous, he sang brilliantly, his kiss the ground they walk on, and spend every penny they possess in buying records and tickets to see them and make them even richer. I must admit, I thought he was out of tune on one note, but for God's sake forgive him."

Far more psychologically destructive is the effect of several minutes with somebody known throughout pop journalism as "The Phantom Stutterer." His name is spoken with dread from Fleet Street to the Speakeasy. Nobody knows who he is or where he comes from. But once or twice a month the Stutterer makes his call and proceeds to shatter the recipient.

Mysteriously

The stuttering is machine-gun like in its intensity, a series of incomprehensible questions about the where-coming events, requests for photographs and general gibberish, all of which goes on unchecked for minutes on end.

I have tried simply putting the phone down. But pick it up three minutes later and he is still there, waiting patiently to continue his monstrous bleating barrage. I have tried shouting four letter words which can be arranged into a well-known phrase or saying, but they have absolutely no effect. The Phantom stops only when he feels like it, then goes as mysteriously as he came.

Then there is the slow, confused and half-witted tones of the man who claims he wrote "Edelweiss" and has been cheated out of vast sums of money by an international conspiracy. "What are you going to do about it?" he asks vaguely.

Others commence, "My horribly disfigured son has written over four hundred songs. General de Gaulle says they are brilliant, but I can't find anybody to publish them. Will you help—or I'll cancel my subscription!"

There is the blunt and curt young lady who wants to know the entire top ten—for the last twenty years—immediately... the man who is convinced I have been accepting bribes for writing such nice things about the Rolling Stones, when I have just in fact knocked their LP... the small girl who wants to meet the Monkees tonight... the Elvis fan who wants to disembowel me... the man who just called suggesting a vodka and grapefruit in the Red Lion... WHAT? Hooray! — I'm off!

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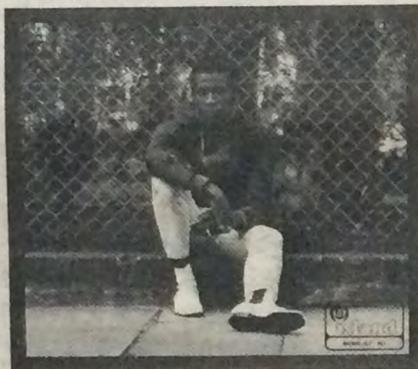
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DES O'CONNOR



GEORGIE FAME: "The Ballad of Bonnie and Clyde" (CBS).

Georgie Fame, Bonnie and Clyde. I've heard this once before. I had Georgie on one of my shows recently, with Alan Price and Cliff Richard. They are what I'd call the cream of the pops. This isn't as good as some of his others, but it's very interesting; you tend to listen closely to the lyrics. But the film is very popular and this could do very well. I've heard him do better than this, but I'm a Georgie Fame fan and I like it.

CAT STEVENS: "Kitty" (Deram).

Cat Stevens. I knew, although I've never heard this. It's good. The constant beat and the lyrics about working told me it was Cat Stevens. I think he's a very good songwriter. This had a very interesting intro—mouth organ or squeezebox? Reminiscent of "Mathew And Son" though not quite as good. It has tremendous drive, though. The kids'll whoop it up in the discotheques to that one.

THE HERD: "Paradise Lost" (Fontana).

Bit of a puzzle this. It started with a dixieland intro, then later, what sounded like a Della Reese-type vocal came in. Was it a girl or a boy? There was a bit of a clash between the singer and the choir too. No disrepects, but I found the instrumental parts easier to

listen to than the vocal. This is like an LP in a single. It's well produced, though to this humble layman's ear—one hit record doesn't make you an expert—it sounds a bit over-produced in parts. A bit too much going on.

DORA BRYAN: "Happiness Is" (Columbia).

Not Dora Bryan, is it? I waited before saying because the voice sort of jolts you a bit. I was waiting for her to sing something funny. It's some time before you realise she's serious. It's listenable and it pleases me. I'm delighted when a comedian or comedienne manages to make a record. Three hearty cheers to Dora, needless to say, although I don't think this is commercial enough to make the chart. Obvious her part in Hello Dolly has given her confidence in her singing.

CHER: "You Better Sit Down, Kids" (Liberty).

That was a surprise. That is a puzzle. It sounded like a girl singing that she was the children's dad. She must have her own problems. It's got a tremendous feel, tempo and rhythm-wise. But I'm not too happy at the faster tempo bit where they've taken the tablets. Helen Shapiro? Aretha Franklin? Della Reese? That'd worry the kids—a girl singing "I'm your dad and I'm leaving!" It worries me. In parts, it's tremendous. It's different enough to be a hit, certainly.

DEREK NIMMO: "Toast And Honey" (CBS).

Is it the Doo Dah Band? Vaudevilles then. Derek Nimmo. I could just imagine him conducting the band for this with his toes. Very pleasant and amusing—another comedian, or rather comedy actor, on record. They're all joining the ranks. I don't think it'll be a hit but it'll get a lot of airplays. Good programme content for the deejays.

SMALL FACES: "Tin Soldier" (Immediate).

Is that 1-2-3-4 supposed to be there? The New Faces. Sorry, the Small Faces is what I meant. That was purely a verbal slip. It's got great drive. A tremendous discotheque record. Almost certain to get into the Top 20. They've improved a lot lately. I felt towards the end that someone else was singing on this. There seemed to be a Madeline Bell sort of voice on the high notes. If there wasn't, they are even better than I thought. I just felt that the voice sounded like a girl at times. Excellent record.

BOBBY DARIN: "At The Crossroads" (Atlantic).

Bobby Darin. This is from Dr. Dolittle isn't it? A very, very tasteful record. An excellent performance, as always, from Bobby Darin. He's a real all-round entertainer, that boy. Shouldn't think this would be a hit but it's a collector's piece. Very good. He sings it beautifully.

TONY BENNETT: "For Once In My Life" (CBS).

American. Tony Bennett. How about that—one bar for the music, another bar for the singer. Before you play it, I like it. He's my very favourite ballad singer. Even if it was rotten I'd like it. I'm the biggest Tony Bennett fan there is. I like everything he does, though I wouldn't think this would be a hit. The one thing today that causes me concern is that teenagers don't seem to want to appreciate good music. Still, I'm glad—or I wouldn't be in the chart.

SALENA JONES: "The Glory Of Love" (Decca).

"Glory Of Love," isn't it? Is she English? She's got a very good voice. She sings this great. It sounds a bit like Jackie Trent, but it's not. The arrangement is tremendous, but it doesn't marry up with the voice. By themselves each is all right. Together they seem to clash. Salena Jones? She'll get a hit before long, but I don't think this is a hit.

DEDICATED



THE BONZOS' POLICY

"HERE is the news. Princess Ann will be six foot three tomorrow." This merry quip was the signal for several artistic buffoons sipping light ale in an artistic bedroom high above fashionable Islington to burst into laughter.

The jesting beer drinkers were several members of the Bonzo Dog Doo Dah, considered by many to be the only cultural contribution by Britain of any value for a decade.

The flatlet belongs to their lead singer aesthetic Vivian Stanshall, wit, artist, raconteur and master of mime and mimicry. The purpose of the meeting was to acknowledge with the aid of humour and alcohol the current success of the band after two years of dedicated idiosyncrasy.

no difference to their enthusiasm. There was excitement about the future, and happy reminiscences about their early days when they started as a semi-pro art student band combining neurotic and frenzied 1920 dance music, music hall humour in the best tradition and modern satire.

This was the group that began playing in a pub in Catford, London, and overnight a relatively quiet lounge bar became packed solid with hundreds of fans, admitted free, and witnessing pure entertainment, the likes of which no man had seen before.

NEUROTIC

The fact that the meeting of Vivian, dancer and drummer Legs Larry Smith, pianist Neil Innes, and saxophonist and machine maker Lunatic Roger Spear took place at high noon, when everybody was just waking up, made

Quick alised, a few the re and th their PR

Now cordi osly led signed "It's

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IDIOCY



CY PAYS OFF

Quickly their potential was realised, records were released and a few TV appearances made. But the records were badly made, and the telecasts failed to capture their spirit and appeal.

PROBLEMS

Now they have cracked the recording problem with an enormously successful first album called "Gorilla" and have been signed for a regular ITV series. "It's amazing how much dif-

on sale now!

*simon dee—what
an interview!
bee gees special
and lots more*

SCOTT WALKER is getting himself together — a hip phrase meaning the got together person is avoiding failure, worry, anxiety, argument, dithering and depression. After fighting the world in the pursuit of idealism, Scott has agreed to back down on some of his more rigid edicts to himself and helpers.

He has agreed to release a pop single. He has agreed to go on tour with the two members of the Walker Brothers group — John and Gary — which officially broke up in May this year.

Why the change of policy? In an honest and revealing interview this week, Scott explains that he has undergone a change of heart, more than policy.

In his latest flat — "somewhere in the British Isles" — Scott's daily routine is much the same. Phones ring, records blare and visitors come and go.

"Yes, I finally got myself together," said Scott, hunched up in Maharishi position on the settee wearing battered brown corduroy trousers.

"I had run out of images for myself and I was unable to tell the truth. Now I'm capable of telling the truth and it's okay. I'm not taking myself so seriously, except my work of course. Although it sounds condescending, I care more about other people's feelings."

Pressures

Why has Scott released a single after his previous objections? "I put out 'Jacky' because I felt it was so refined and beautiful, even if it stands a good chance of being banned and crushed. I just wanted my new breed of fans to hear it, because I know they'll like it."

"I'm singing differently, you'll notice. I used to bore myself to tears. It was too sing-songy. But my voice has got a bit rougher and I can deliver better."

"I wasn't going to do a single, I know, but I had pressures. I wasn't even planning to put this out. It only happened two weeks ago. It was the last song on a session and it came on awful strong, so I said 'yeah,' and everybody else said 'yeah.'"

"Jacky" is a romping Jacques Brel composition, with bawdy lyrics, liable to shock the unprepared listener. Scott explained his predilection for the Belgian composer's work, and the message of the song.

Stylist

"The song is about a man's reflections on his childhood, back to Jacky as a boy. Everybody at some time wishes he could go back and be a child again. I had to do 'Jacky.' I don't think it matters if it sells or not."

"Brel is the greatest living wise man. He can sum up a situation and tell the truth. He is the greatest complete stylist."

"Jacques Brel has changed a lot of my attitudes. He's done wonders for me. He has to be contacted before he allows any of his songs to be translated. He heard my album and gave permission for

I WANT TO GET OUT OF POP

SCOTT WALKER TELLS CHRIS WELCH

me to do any of his songs I want."

Is Scott out to shock with bawdy Brel lyrics? "Oh no! I'm not deliberately going out to shock people with 'Jacky.' That's the last thing — the worst thing! I don't want it banned. I want it to be looked at, even though I don't think it will be a big hit."

"When I do it, I can sense a certain shock in the audience, but it's not out and out pornography, it's not filth for filth's sake. Beauty for beauty, that's the beginning and the end."

Is Scott going to Japan to tour with the Walker Brothers? "Yes, because they are such big Walker Brothers fans, and it's such a big market."

"The only reason I am doing it is because with the money I can survive for the next year, or another two years and go on making the records I like. We'll do an entire Walker Brothers show. I'm going for a rave up and the bread. Yes, Gary and I still see each other a lot, and John and I are speaking okay."

Scott has been under heavy criticism in MM's Mailbag columns, accused of deserting his fans and being a recluse.

"Yeah," said Scott reaching slowly for a Scotch and Coke. "I've noticed."

"People say: 'God, what an old misery.' But I tried to explain on the Eamonn Andrews show how easy it is for people to misunderstand. There is always some idiot ready to have a go at anybody successful. People are a little bit leary of my last album and what I am doing now — the clever lyrics, etc."

What does the future hold — apart from Japan? "I'm terribly lazy about working of course, but I am supposed to be doing the Talk Of The Town in May, and later I want to go to work in a beer factory in Copenhagen." At this point I laughed



heartily in my usual coarse and jarring way. The laughter died when I noticed the expression on Scott's face.

"Hmm, that's what happened when I said I wanted to go to a monastery. There is a special purpose in wanting to work in this beer factory. My girl friend works there and people from all over the earth go there for casual work, and I want to see them, that's all."

"IT'S ALL PART OF MY NEW ATTITUDE. I WANT TO GET OUT OF THE POP SCENE. I HAVE MISSED TOO MUCH IN LIFE."

it yet. When he's on stage I'll come clapping around behind him."

"Audience reaction to us is really extraordinary, even from people who might have come originally to see the Bee Gees. Now we have the LP under our belts the next thing will be another LP. We're thinking of sending out a questionnaire to ask people what they would like to hear."

The next thing we heard was a mighty ringing at the front door several floors below. It heralded the arrival of Legs Larry Smith.

Vivian leaned out the window and threw the keys downstairs. "All right, leave the tuba down there then," he bellowed as the sound of a heavily encumbered musician waded up.

"A damn good swim, that's what he needs," muttered Neil Innes from a corner, seated beside a set of rare handbells that cost £15, and a few quid extra to renovate in an East End factory.

The group pondered on this, and also on the problem of requests. "Of course we can't do all our old numbers," said Neil, "and things like 'Intro and Outro' are impossible to do on stage. We can get requests to do some of the things we used to do at the Tiger, Catford, but usually we don't give them a minute to get a request in."

"At the northern cabaret clubs we get asked to play 'Happy Birthday' for somebody, but we usually end up laughing. Some of the birthday messages are really embarrassing, and you can see the girl who gets hauled up on the stage hating the bloke who's singing to her."

"Sometimes at dances we get a drunken heckler," said Larry. "But we often heckle ourselves anyway if we think we are getting too polished and slick. Then we destroy everything. There were just two places where we gave up because of the audience, and we just asked them if they were enjoying their meal."

APPLAUSE

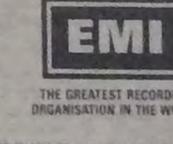
Roger remembered one club where the waiters had to come through the band carrying meals for the customers. "We announced each dish, and gave thunderous applause to the waiters, who didn't know what was going on."

Why don't the Bonzos use so many explosions these days? "Well, they're eightpence a go and £25 a thousand for fuses," said Roger, looking very worried. "Places like the Saville get worried about fire precautions, and we had to put them in a dustbin, which kills the bang."

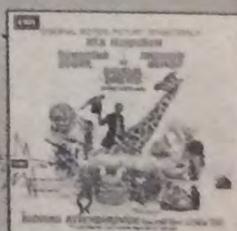
The Bonzos are trying to escape from their vaudeville image. Said Viv: "We want to be free to do anything. But not doing 'send-ups.' That's a phrase we hate. And we don't try to be vulgar to be sensational. We just use vulgarity to make abstract ideas more palatable."—CHRIS WELCH



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JAZZ SCENE

What makes London swing?



LEONARD FEATHER,

MM man in Hollywood, sums up his jazz impressions of London after visiting Expo '67.

MY FAVOURITE THINGS



VI REDD chooses MILES DAVIS



MY favourite jazz instrumentalists, of those who are still with us, of course, are Milt Jackson, organist Jimmy Smith and Miles Davis. "Seven Steps To Heaven" is among my favourite Miles albums. I like all of it but especially this song, "I Fall In Love Too Easily."*

The way Miles plays on this track is too much, and Victor Feldman too. Listen to that introduction of Victor's, then Miles' statement — such beauty — and Victor's solo weave so beautifully.

I love the whole album. "Basin Street Blues" is a most unusual interpretation. There's that melancholy thing in the horn playing, and listen to Victor again, the way he follows Miles. That's what I'm talking about.

"Baby Won't You Please Come Home," that's another unusual treatment. Yes, Miles can sing that song. Maybe that's why I like him so much; he sounds like he's singing all the time. It gives me the cold chills.

I haven't mentioned Frank Butler. He plays on the album, on the Hollywood recordings. A great drummer. I like George Coleman, too, with Miles.

As for "Fall In Love," I like Miles' interpretation of it better than I like the song. Yes, I sing it. I've been doing it the past week or two at Ronnie Scott's, but I certainly can't sing it the way Miles Davis plays it.

I know there are other great trumpet players, and players like Diz who are better equipped technically than Miles. But he can play eight bars, or maybe 16, and make a statement that sort of carries a melody. He has a warmth of his own; that's what's so terrific about him.

His tone is often sad, lonely — well, you run out of adjectives, and sometimes it's happy when he goes up to the high notes. But I know it touches me — it just gets to me.

And over the last year or two he seems to have found something, he's matured. How can you describe it, though? After a while you just feel it. That's how it is with Miles. I'll tell you what Miles, and Billie Holiday, can do for me. They can absolutely change my mood, turn it all round.

When I'm doing my housework I listen to records or the radio and mostly work through the music. I can't do that with Billie or Miles. You know, it's so strong, so commanding . . . it says stop and listen to me. And I do.

*Available on "Seven Steps To Heaven" (CBS BPG 62170).

WHEN the Pan-Am jet completed its polar-route flight from Los Angeles and deposited me at Heathrow Airport for my first real look at London since 1959, my emotions were a mixture of anticipation and doubt.

The city where I was born and raised, where I lived on a musical starvation diet of imported 78s during the years of a total ban on live jazz from the States, was about to become the scene of the greatest concentration of jazz talent—most of it American—ever assembled in one town for a whole week of concerts.

How could London absorb so great a banquet all at one gulp? How different would the scene be from the last view eight years ago? Those were the questions that flashed through my mind, and these are a few random observations.

My first port of call was, of course, Ronnie Scott's. Immediately I felt at home, trading news and gossip with Annie Ross (we had last met in New York in 1960), Vi Redd (whose success at Ronnie's has run longer and deeper than any US night club gig, even though she has no albums released in England), Gary Burton, whose quartet was received with a respect and enthusiasm not unlike that which greets him at Shelly's Manne Hole.

And, of course, Ronnie Scott himself, the Shelly Manne of the British jazz club scene, a little greyer but a lot stabler economically than during his sideman days.

The most significant aspect of the Scott phenomenon is that it is the last of its breed.

When I visited London in '59 there were several modern jazz clubs, and innumerable trad spots. Scott's was virtually the sole survivor among the former group. As for trad, and the whole New Orleans revival scene both domestic and imported, I found it now a corpse, washed away in the tide of rock, folk-rock and all the other hyphenated pop forms that had grasped the centre mike.

Curiously, though, the music of the middle period still survived. As George Wein perceptively commented, "Britain is the only place left for the swing era."

Certainly musicians like Ben Webster, Earle Warren, Buck Clayton and dozens more, no

longer in the US spotlight, have enjoyed successful club appearances or concert tours in the UK and claim a proportionately greater following than at home.

There was further evidence of this paradox when I attended a record session at Chappell's. The Newport All Stars were recording a series of pleasant, unpretentious standards, and George Wein's own riff tune "Pan Am Blue," dedicated to the airline whose subsidy had helped to make possible the entire nine-country tour, by eight groups, under Wein's "Newport in Europe" banner.

The records, I was told, could sell enough by mail order in Britain to cover their cost and better. How many record companies in America do you find screaming for dates with the likes of Ruby Braff and Buddy Tate? (Silence.)

The American Folk Blues Festival concept indicates another such irony. Most of the artists on that concert at the Hammersmith Odeon (with the notable exception of Sonny Terry and Brownie McGhee) are virtually unknown in the US. Concerts are rarely, if ever, built round them.

Of course, it is a matter of history now that Expo '67 was a giant success. The very magnitude and time-concentration of the event drew a host of fans who normally might not have come out to all the concerts had they been spread over, say, a three-month period.

The manners and clothes of the audiences differed little from Newport or Monterey, except for the somewhat heavier proportion of mod outfits. The reactions were generally warmer.

True, Archie Shepp had drawn catcalls at Newport just as he did at the Odeon; but the big difference was that those who stayed on at the Hammersmith Hall (and this was the vast majority of the audience) gave Shepp the biggest ovation I have ever seen or heard accorded him anywhere.

When I talked it over later with Sarah Vaughan, she made a comment about British jazz fans that seemed to put everything in a nutshell.

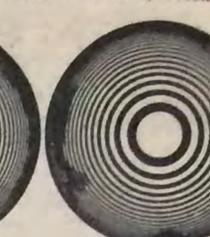
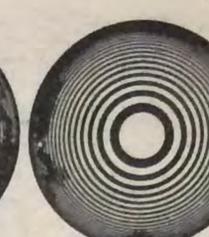
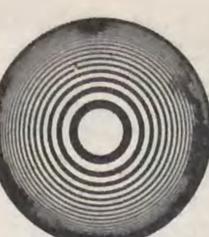
"They have wide open ears," she said, "and they're ready to accept anything that's good, in any style. It could never happen in America."

JOHN AND PAUL

Special interviews in

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BOBBIE: a trifle uncommercial.

Bobbie Gentry's back, with a Hendrix-type beat

BOBBIE GENTRY: "Okolona River Bottom Band" (Capitol). Fantastic guitar intro to Bobby's gritty and sexy voice, followed by some of the dirtiest and funkier sounds heard in pop for years. The beat is slightly Jimi Hendrix-type back beat, with some conga drum to swing things a little. It may be a trifle uncommercial, and not as instantly communicative as "Billy Joe," but what a feeling!

FOUR TOPS: "Walk Away Renee" (Tama Motown). As no new single is forthcoming from these splendid

gentlemen here is a track from an album, originally a hit for the Left Banke, and in these spartan days release-wise after the big guns have fired all their best shots for Christmas, it's a welcome sound. It's more than that. It's a marvellous sound. Tops fans will be familiar enough not to need this as a single, but the rest of the public might club together to make it a hit.

JIMMY SMITH: "Mickey Mouse" (Verve). Has Jimmy been listening to the Bonzo Dogs? Mickey Mouse has long been the Bonzo's idol and he seems to be cropping up more and more. Jimmy sings a few guttural choruses, which don't really make much sense, but the swinging organ and nippy backing make a lot of sense. The tune is that same old "Things Are Getting Better," kick, which jazzmen always fall back on when they make a hit. But Smith grunting about M. Mouse Esq., isn't really hit material.

DOUBLE FEATURE: "Handbags And Glad Rags" (Deram). This great song should be a hit for Chris Farlowe really, while not in anyway decrying this group's version. But Chris had his out first. In the final analysis one

might say composer Michael D'Abo should have done it as a single, it's such a great song. Well, let's hope somebody makes it happen and good luck to Double Feature—in the meantime.

DEAN MARTIN: "In The Misty Moonlight" (Reprise). It sounds as if Dean has been getting up early and drinking tomato juice lately. Here he sings with crystal clarity a good old good one that stands every chance of flipping out the housewife block and resulting in one of lilted ballad hits that occasionally sweep the nation. And with a Hollywood choir "ooing" in the background, how can it fail?

CARMEN McRAE AND HERBIE MANN: "Live For Life" (Atlantic). A beautiful bossa nova by two jazz talents that might even break into the chart. Carmen sings with delightful maturity and Herbie's flute adds an exotic touch. It's very hip and very pretty. Nice one.

AMBOY DUKES: "Judy In Disguise" (Polydor). A good old soul band with a considerable fan following who recently experimented with rather a good High Life record. This is more up to date and swings along but isn't really distinctive enough.

original appeal by being tampered with. Best tracks are Mike's own compositions, like "On The Brink," and "Puff Adder." But perhaps it was thought too risky to indulge in too many originals right away. It's a mixing of idioms that was just as much a pitfall on the recent Brian Bennett album.

GEEZINSLAW BROTHERS: "Can You Believe" (Capitol). Texas campus humour, tuneful and harmless. Their real names are Sam Allred and Dewayne Smith and they come from a Texas town actually called Snook. As well as their own songs they romp through Roger Miller's "Hard Headed Me," Lee Hazelwood's "They Called Him Country" and Neal Merritt's "May The Bird Of Paradise Fly Up Your Nose." Between all the nasal singing there is some nice guitar playing as well.

CHUCK BERRY: "Chuck Berry In Memphis" (Mercury). New recordings featuring Chuck with big band accompaniment in an attempt to up date his sound that doesn't come off. There is none of the excitement of his original recordings and the slow tracks are quite boring. Some of the guitar phrases bring back memories of Berry at his best, but the material is generally disappointing.

ASSOCIATION: "Insight Out" (London). Pretty but rather weightless music. At times they sound a bit like the Mamas And Papas, clean, washed and neat. Faultless performances and basically gimmick-free. Best track is "Windy" and "Wantin' Ain't Gettin'."



FOUR TOPS: a welcome sound

NEW POP ALBUMS

HOLLIES: "Butterfly" (Parlophone). Pretty is the word to describe the Hollies current music. Pretty and tasteful, nice songs, and nice arrangements. A typical track is "Wishyouawish" which bounces along like a lamb loose in the countryside. Tribute must be paid to arranger and conductor Johnny Scott and producer Ron Richards.

BLOSSOM TOES: "We Are Ever So Clean" (Marmalade). They could be called producer Giorgio Gomelsky's Lonely Hearts Club Band. Backward tapes, tempo changes, "knowing" lyrics and discordancy. All human life is here. There are Purcellian trumpets abounding, greater in number than since Henry died of pneumonia in 1695. Brilliant production and the boys in the group all young, nice and creative. But it's all a trifle tedious.

FOUR TOPS: "Reach Out" (Tama Motown). Great selection from one of Tama's top groups including the sensational title track plus "Walk Away Renee," "Bernadette," and "Standing In The Shadows Of Love." There are also two Monkees songs, "Last Train To Clarksville" and "I'm A Believer," which are a bit unnecessary.

VINCE HILL: "Always You And Me" (Columbia). Vince may make some of the hippies ill, but he's a very fine singer. He has made his chart impressions with sing-along ballads, but this is the sophisticated, superb singer on this album. Another face of Hill, on songs like the Beatles' "Here, There And Everywhere," "My Cup Runneth Over," "Sunrise, Sunset" — and even "San Francisco." Worth two earsful.

FREDDIE AND THE DREAMERS: "King Freddie



HOLLIES: Nice songs, and nice arrangements

Pretty and tasteful—that's the Hollies' sound

and his Dreaming Knights" (Columbia). Not exactly a Christmas record, but one that'll fill a few stockings. Freddie and the boys, so brilliant in cabaret, don't register so strongly on disc. Nice selection of varied songs, but lacking the appeal of a lot of Freddie's earlier records. Titles include "59th Street Bridge Song," "The Night Is Over," "Juanita Banana," "Is It Love" and "Look For the Rainbow."

BUCK OWEN'S BUCKAROOS: "Country Music's Most Wanted Band" (Capitol). An album of mainly instrumental country numbers by the Buckaroos, Buck Owen's backing group. One for the country devotees only. There's not enough for the

fringe country music buyers, apart from a guest vocal by Buck on "The House Down The Block."

ROGER MILLER: "Walkin' In The Sunshine" (Phillips). Roger Miller brings a personal sound to country music, tempering the art with a lot of comedy, as well as an authentic Southern voice. This new album featuring comedy and serious songs like "Green Grass of Home" with a wider selection including "Absence," "The Riddle," "Walkin' In The Sunshine," and "The Ballad Of Water Hole 3."

"Far From The Madding Crowd (Soundtrack)" (MGM). British composer Richard Rodney Bennett has produced a magnificent score for the new

John Schlesinger film "Far From The Madding Crowd." The screen version of Thomas Hardy's pastoral romance.

MIKE VICKERS: "I Wish I Were A Group Again" (Columbia). Brilliantly recorded and produced showcase for ex-Manfred Mann guitarist Vicker's arranging talent. He works over a selection of pop hits like "Matthew And Son," "Waterloo Sunset," "On A Carousel" and "Sunshine Superman" with the aid of a swinging band, and anonymous vocal choruses. It's clever stuff, even if the hits lose something of their

REVIEWED BY THE MM POP PANEL

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Max Roach talks with MM's Chris Hayes at his recent cymbal clinic in London

Britain converted Max Roach to plastic heads

DOES Max Roach use calf or plastic heads and what size are his drums and cymbals? How does he tune his drums? — **BILL RAYMOND, Hackney.**

I've always favoured calf heads, but on my recent visit to Britain, I tried plastic and liked them. They stood up to the weather and travelling and I really got converted. I've just changed drums from Gretsch to Premier. I've nothing against Gretsch, which are great. But I just happened to hear Premier and fell for them. They've got a marvellous sound. My kit consists of 18 in. bass drum, 5½ in. metal snare drum, 12 in. x 8 in. small tom-tom and 14 in. x

EXPERT ADVICE

BY CHRIS HAYES

14 in. floor tom-tom. My cymbals are Avedis Zildjian and the sizes are 19 in. sizzle, 17 in. crash, 13 in. top and 14 in. bottom hi-hat. Tuning should always be high — as high as you can stand it — so that the drum sounds hard and carries well. But it should still respond and sound alive.

IT always surprises me that the Dallas Boys haven't made the charts, because their singing is so pleasant. They don't appear to be making

records at all now, which is such a pity.—**MISS MARION WALLACE, Balham.**

They have just made a recording comeback on Major-Minor with two of their own songs, "He Won't Love You Like I Do" and "What Do You Know About Losing." It is their first disc for two years and the songs were written by Stan Jones, Leon Fisk and Bob Wragg, whose compositions are now interesting major artists. The boys are busy with club dates after a summer season at Bournemouth.

IHAVE been told that "bending" the strings of my guitar will result in excessive wear of the nickel-silver frets. Is this so and how long will it be before they need replacement?—**D. WILSON, Halifax.**

Bending the strings will tend to wear the frets over a wider area than a more concentrated spot, but the wear will not be any more excessive than direct pressure, unless you always play in one position. It is difficult to estimate the length of wear because fret wire is generally made of nickel-silver and there are different compositions, some stronger than others, plus the fact that some players use more pressure than others.

There are cheaper frets made in brass, which wear very quickly. — **Guitar repairer TERRY UNDERWOOD, 7 Poland Street, London, W.1.**

HAS John Mayall recorded his popular stage number, "Ridin' On The L And N" and which guitar, strings and tuning does he use when playing it. What is the present line-up of the Bluesbreakers? — **O. L. SEAMAN, St Paul's Cray.**

"Ridin' On The L and N" was issued about six months ago on an EP called "John Mayall's Bluesbreakers With Paul Butterfield" (Decca DFER 8673). John played his home-made nine-string guitar which has assorted strings. The guitar is tuned to an open chord. The top two strings are repeated and the next two are an octave apart. Current personnel of the Bluesbreakers is John Mayall (organ, vcl, harp, gtr), Mick Taylor (lead gtr), Paul Williams (bass), Dick Heckstall-Smith (tnr, sop), Chris Mercer (tnr) and Keef Hartley (drs)—**DOREEN PETTIFER, Secretary of John Mayall Fan Club, 86 Furze Lane, Godalming, Surrey.**

WHAT clarinet, mouthpiece and reeds are used by Acker Bilk? Has his mouthpiece been modified in any way?—**I. MACBEAN, London, SW5.**

Acker plays a Boosey and Hawkes clarinet with a completely standard and unaltered Berg Larsen SMS 65/0 mouthpiece and Rico medium reeds.

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JAZZ LP OF THE MONTH



FOR someone, like myself, who came late to the glories of Duke Ellington the high points of his later career have been his suites like "Such Sweet Thunder" (re-issued this month at a very attractive price on Realm Jazz), "The Nutcracker Suite," and even "Mary Poppins."

STRENGTH

The strength of Ellington's music lies as much in the musicians in the band as it does in the composer; unlike that other master of orchestral jazz, Gil Evans, who produces music of such strength of character despite the personalities of the musicians he uses (Miles Davis excepted, of course).

When the compositional skills of Duke and the late Billy Strayhorn reach the heights, invariably the men called upon to play the music respond in like manner. A case in point is "FAR EAST SUITE" (RCA Victor SF7894), the Melody Maker's choice as Jazz LP Of The Month.

PURE

As Max Jones pointed out when he reviewed the album in the November 25 issue, "This isn't some fashionable Eastern pastiche. It is the pure Ellington-Strayhorn product, Eastern in colour if you like, but conceived for the Ellington ensemble as it dealt with a recourse to Indian drummers or other extraneous influences."

BLUES

Rufus Jones, often dull in live performances with the band, precludes the need for Indian drummers by playing like a man inspired throughout the set; and the Ellington alumni are in splendid shape — Hodges' blues playing on "Blue Pepper," a theme which illuminates splendidly the full power and glory of the Ellington ensemble sound; Cat Anderson's dramatic high-tension work on the same track (my personal favourite); Harry Carney on "Agra"; Jimmy Hamilton's cheeky clarinet on "Bluebird Of Delhi," and the sheer joyous delights of the orchestral passages throughout the LP.

To return to Max Jones' review: "Need I say this should be added to the shopping list?" — BOB HOUSTON.

A taste of the Kansas City sound

ANDY KIRK: "Twelve Clouds of Joy." Fifty-Second Street; Wednesday Night Hop; Bear Down, Little Joe From Chicago; Mary's Idea; S'posin'; Big Jim Blues; Little Miss; Twelfth Street Rag; Ring Dem Bells; 47th Street Jive; McGhee Special. (Ace Of Hearts AH160).

ANDY KIRK led one of the important big bands of the Swing and pre-Swing eras, not an orchestra which attained the heights of Ellington's, Henderson's or Basre's but a fine, healthy-sounding band with original arrangements and enough good instrumentalists to fill the solo spots.

This collection presents titles from the period December '36 to July '42. Earlier Kirk recordings (1929-30) appeared on AH105, an album which should be heard in conjunction with this if the genesis of the band's Kansas City style is to be understood.

The earliest performance, "Fifty-Second Street," displays adequately the open, well-knit ensemble sound and the skills of the sax section and pianist-arranger Mary Lou Williams.

But, because of the tune and vocal refrains by Harry Mills (a pleasantly relaxed singer, by the way), it is not prime Kirk. There are eight or nine 1936 titles I'd prefer to this one, and indeed to several of the included tracks. But it may be due to contractual reasons.

"Hop" brings in Lou's clear piano and more of Dick Wilson's excellent and personal tenor playing, also John Harrington's clarinet and Ted Donnelly's trombone. "Bear" is notable for Mary Lou's writing for trumpets and reeds; and for her piano; "Little Joe," a boogie tribute — with band vocal — to agent Joe Glaser, is another good score, easy to swing.

Of the others, "Mary's Idea" (a crisp swing piece), "Big Jim" (a melodic blues by Lou and trumpeter Big Jim Lawson which shows how cleverly Miss Williams blended the instruments), "Bells" and the latest recording, "McGhee Special" (spotting Howard McGhee's fluent trumpet), are the best.

As time passed, the Clouds Of Joy began to sound more like an ordinary swing band ("Twelfth Street," "47th Street").



ANDY KIRK

NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

But Mary Lou added the touch of class as often as possible — listen to the trumpet-saxophone sound on "Miss" — and fellow Clouds Wilson, Floyd Smith, Lawson and Donnelly did what they could. By 1942, with Ken Kersey, McGhee and Al Sears in the band, and McGhee arranging his own speciality, Kirk was heading in a new direction. — M.J.

MILT JACKSON



MILT JACKSON: "Born Free." Born Free; Bring It Home; Tears Of Joy; Wholepool; Some Kinda Waltz; A Time And A Place; We Dwell In Our Hearts; So What; The Shadow Of Your Smile; One Step Down. (LimeLight LML4028.) Jackson (vibes), Jimmy Owens (tp), Jimmy Heath (tr), Cedar Walton (pno), Walter Booker (bass), Mickey Roker, Otis Finch (drs).

IT GIVES some measure of Milt Jackson's talent that only now, after some 20 years, are vibes players beginning to make jazz that doesn't sound like second-hand Jackson.

Milt Jackson has never made a bad record and his very perfection of technique and taste can sometimes lead to a feeling of anti-climax in the listener. But on this set there is a sufficiently wide range of material and the solos of the two horns and piano to bring contrast.

Jimmy Owens, a new name to me, is a trumpeter based in the lyrical school personified by such as Clifford

Brown and Art Farmer. His contributions are highly acceptable.

Heath, as always, plays straightforward, melodically satisfying tenor and also wrote "Bring It Home," "Time And Place" and arranged the two Milt Jackson originals "Wholepool" and "We Dwell."

The rhythm section plays as though it cared what the soloists were saying. All-in-all a most pleasing album for those old fashioned enough to like a bit of melody with their swing. — B.D.

TED CURSON



TED CURSON: "Jazz Life." Roy's Boys; You Don't Know What Love Is; Cinq Quatre; Musis Sacrum; The Leopard; Latino. (Fontana FJL910.) Curson (tp, pocket tpt), Booker Ervin (tr), Jimmy Woode (bass), Edgar Bateman (drs). Holland. 13/5/66.

TRACK by track I enjoy this, but taken in bulk, the Lost World harmonies, complaining tenor and trumpet hailing Armageddon gets a bit monotonous.

The four expatriot Americans recorded this in Holland in 1966. With the exception of "Love Is," all the tracks are Curson originals. He hardly rivals Ornette Coleman at writing memorable themes for this type of jazz, but has brought a little variation to the programme by writing "Cinq" in 5/4 and bringing a Latin touch to "Latino."

Curson's trumpet playing varies widely between the in-

stantly riveting and banal scribbling. Ervin seems to be rather confined by the formula and shows only one facet of his musical character — there is no trace of his great ability to build a long solo to a logical and exciting climax. Woode and Bateman are fine in their individual roles although occasionally they get in each other's way.

Hardly an important release, but it isn't without interest. — B.D.

Nat Gonella was a real star of the Thirties, an accomplished trumpet player who took up singing and specialised in impressions of Louis Armstrong in the days before Satch was a household name. He was an experienced all-round trumpeter (he worked professionally with Bob Dryden in 1928) as well as a likeable entertainer, and proof of his capabilities can be found on various reissues by Roy Fox, Lew Stone and now on "NAT GONELLA AND HIS TRUMPET" (Ace Of Clubs ACL1241). The collection spotlights Nat's trumpet and singing on numbers made under his name between September '32 and October '34. Included are such favourite Gonella items as "Georgia" (powerful and accurate trumpet), "Moon Country," "Troublesome Trumpet" and "I Can't Dance," all from '34, and "That's My Home" and "Rockin' Chair" (both showing his admiration for Louis) from '33 and '32 respectively. So far as the trumpet goes, Nat sounds good on every track (try "Sweet Sue" or "When You're Smiling" for example); fine flights are mixed with the odd corny phrase, but the dance musicians of that era who accompanied him were not all that expert rhythmically. His vocals are a deal less successful than his playing. On "Stormy Weather" and "Nobody's Sweetheart" Gonella works with the late Garland Wilson (on piano) in duets presumably inspired by the Armstrong piano-trumpet records. This is a set for people who like period British jazz and dance music, and of course, for Nat's fans. — M.J.

RADIO JAZZ

Times: GMT FRIDAY (8)

3.5 p.m. J: 1605 To Nashville (Mon-Fri). 4.15 H2: Jazz. 6.0 H1: Jazz Rondo. 7.0 H1: Jazz Concert. 7.50 V: Kenton Ork. 8.5 U: Tom Jones, Georgette Fame. 9.45 E: Sweet To Swing. 10.15 T: Alan Copeland Singers (Cool Country). 10.45 T: Newport JF 1967 (Herbie Mann, Roy Ayers, Olantunji, Luiz Enrique, Nobuo Hara). 12.5 B1 and 2: Jazz At Night (Luncheon, Getz, Crouch, Elman, Condon).

SATURDAY (9)

12 noon B3: Jazz Record Requests (Steve Race). 1.40 p.m. H1: Jazz Magazine. 2.30 E: Bruce Turner. 9.35 Q: Pop And Jazz. 10.15 A2: Get To Know Jazz. 10.15 T: Benny Goodman Septet (Goodman In Paris). 10.45 T: Newport JF 1967 (Gabor Szabo Quintet).

SATURDAY (10)

7.0 p.m. B1: Mike Raven's R and B Show. 7.35 B1: The Jazz Scene (Humph, Peter Clay-

ton, Barry Ulanov, Ian Carr). 8.15 J: Finch Bandwagon (Big Bands). 9.30 A1: Free Jazz. 10.3 A1: Kurt Edelhagen, Paris All-Stars. 10.45 A1: Jazz Panorama (Hugues Panassie). 11.15 E: Jazz and Near Jazz.

MONDAY (11)

7.30 p.m. J: Bobby Troup's Jazztime. 8.30 J: Big Bands. 10.10 M: Swing Classics. 10.15 T: Nat King Cole (The Beautiful Ballads). 10.45 T: New Jazz Records.

TUESDAY (12)

11.15 a.m. V: Dutch Swing College Band. 4.15 p.m. H1: Dixietime (Dutch SCB). 7.0 E: Herb Alpert. 7.30 J: Jazz Unlimited. 7.30 H1: Ted Heath Band, Edmundo Ros Ork, George Barnes (gtr). 10.0 U: Spiritual and Gospel Festival 1967. 10.50: Jazz Journal. 10.15 T: Connie Francis. 10.45 T: Newport JF 1967 (Bobby Hutcherson, Gary Burton).

WEDNESDAY (13)

12.2 p.m. V: Pop and Jazz Records. 5.30 H1: Dutch JF

1966 (Albert Mangelsdorf, Rita Reys, Pim Jacobs). 7.30 J: Jazz. 8.15 B1: Jazz Club (Malcolm Cecil Quartet, Stan Tracey BB, Ronnie Scott Quartet). 8.20 O: Jazz For Everyone. 8.30 J: Jazz. 9.35 Q: Jazz Club. 10.15 T: Ray Charles Singers (At The Movies). 10.45 T: Newport JF 1967 (Red Norvo, Milt Jackson, Lionel Hampton).

THURSDAY (14)

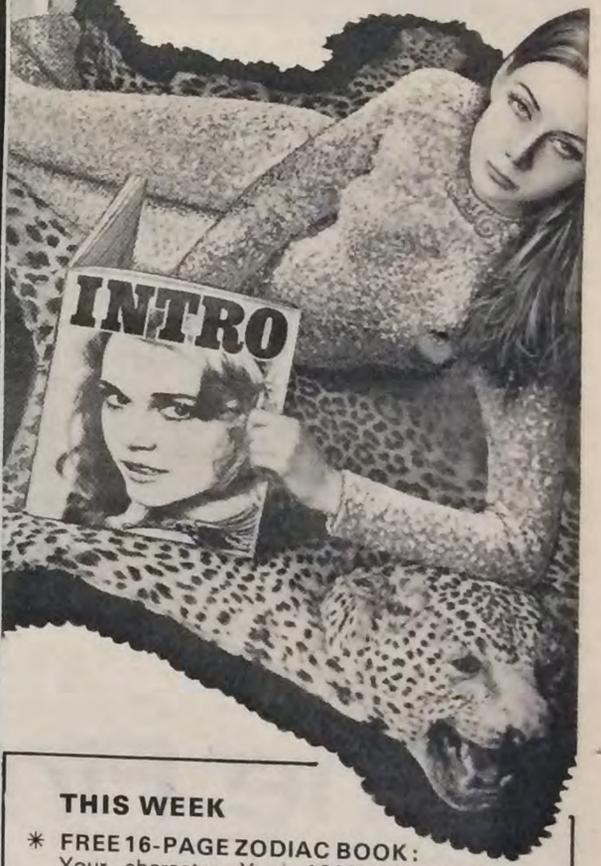
3.35 pm U: Jazz Magazine. 8.1 V: Antibes JF 1967. 8.30 J: C and W. 10.15 T: Herb Alpert and Tijuana Brass (White House, 26/Oct/1967). 10.45 T: Newport JF 1967 (Nina Simone). Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1-1829, 2-348. B: BBC 1-247, 2-1500/VHF, 3-464/194/VHF, E: NDR Hamburg 309/189; H: Hilversum 1-402, 2-298. J: AFN 547/344/271. M: Saarbrücken 211. O: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

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JACKIE AND BRIDIE: have managed to bring up a strong following

NORTH WEST SPECIAL

BY KARL DALLAS



A leg in the past—a foot in the future

JACKIE McDonald wrinkled up her pretty kewpie-doll face wryly. "The trouble is that we've got a leg in the past and a foot in the future. I can tell you, it's an uncomfortable position."

I was talking to her and Bridie McDonnell—her partner in the Jackie and Bridie folk duo—about the recent up-turn in their careers which has resulted in a contract with Major Minor, the company who have put folk people like the Dubliners and David McWilliams in the charts.

Jackie herself has been part of the Merseyside folk scene since the days when Tony Davis and some of his friends started singing to audiences of about a dozen in Sampson and Barlow's restaurant nine years ago. Out of those early folk sessions came the Spinners folk group, and Jackie was its only female member for the first three years of its existence.

Later, she teamed up with flatmate Bridie and produced an LP for Fontana.

"It didn't get anywhere at all," she recalls.

"Most of our material these days is British, not as a direct policy but simply because those are the ones we like. We still do American songs with a definite comment that is rele-

vant to here—like Phil Ochs' 'I Ain't Marching Any More.'"

"We do a lot of men's songs, too."

"It would be pretty boring if we sang nothing but pretty girl's songs," interjected Bridie.

With her mobile, characterful face, Bridie is the comic of the two, though her voice has a power to it that is an ideal complement to Jackie's sweeter tones.

Jackie and Bridie are among the many out-of-London folk artists who have managed to build up a considerable follow-

ing without strong record promotion or radio and TV appearances, though they have been on Country Meets Folk.

Despite the virtual lack of this sort of national exposure, they are still able to pack the Liverpool Philharmonic Hall, as they undoubtedly will again this Friday, December 8, when they have the Four Folk from Manchester as their guests.

"So far, we've always included someone else in our Phil concerts. We've had Jean Ritchie from America, a mummifying play from our own Monday night club, and this time

we thought the four lads from Manchester would make a good contrast with us two lasses," said Bridie.

Most Monday nights at the Domestic Mission in Mill Street they do exactly that, and the result is that, despite being one of the few "dry" clubs in the area, they have one of the warmest atmospheres I have ever encountered.

There's a certain amount of friendly rivalry between the two clubs, which has intensified since the Spinners moved from Fridays to Mondays to allow them to accept Friday-night bookings elsewhere.

But basically, they are on the same scene, sharing a lack of dogmatism which is one of the healthiest aspects of Merseyside folk. Jackie and Bridie are involved in local traditions, doing some collecting, encouraging the revival of clog dancing, inviting a traditional mummies' group to perform at their club.

They also get a number of songs from Geoff Wood from Bradford, who has been collecting in the Lake District for some time.

"We're never dogmatic," says Jackie. "We don't think one thing's right and another wrong. And we can only be ourselves."

"It would be wrong to stand with our hands over our ears pretending to be someone else."

A swinging group scene

PERHAPS more than any other part of the country, it's a swinging group scene in the north west. The whole of Britain and beyond knows of the north west's most famous group—the Spinners of Liverpool—but nearly every club has its resident group.

In an area where there can be as many as half a dozen clubs on the same night, that's a lot of groups.

Liverpool can boast at least two other important groups, both with their own clubs, the Calton Three and the Bothyfolk, while across the water in Birkenhead the Leesiders have their own club on Sunday nights.

Blackpool's Taverners have a good scene going there on Tuesdays, but there are also dozens of new groups, like the Little People of Old Parkonians, Birkenhead, who have been running a club for 25 weeks now, and the very new Mersey Folk Three started by Louise Thomas, a member of Jackie and Bridie's Coach House club, with the Gilligan Brothers.

They are residents at Barnacle Bill's at the Criterion, New Brighton, on Saturdays.

In Bury on Saturdays, the excellent Valley Folk hold forth in the unaccompanied group style, while on Wednesdays in Wallasey the Wreckers will

be back in control as soon as the local bus strike is over. In Manchester I heard the very lively Beggarmen, a six-man group with fiddle, who manage to combine a good lively sound with some good songs. Salford's Four Folk, who produced a lively LP for Reality records before the company went bust, are residents at the Two Brewers on Sundays.

There are the Minor Birds in Warrington and the Pendle Folk are also worth hearing.

The Pennine Folk organise one of the area's largest clubs on Thursday nights in Hyde, Cheshire and besides their own group work,

their girl singer, Margaret Worrall is reckoned to be one of the most interesting folk singers in the north west.

The north west scene has always been one of the healthiest in Britain, and it's interesting to see that folk music is breaking out of its cocoon of specialist audiences and reaching the general public.

"Time was," said Pete McGovern, "that you used to sing one song for yourself and one for the parlour, to keep them happy. Now they're busy singing themselves."

That's something even the breathalysers haven't been able to stop."



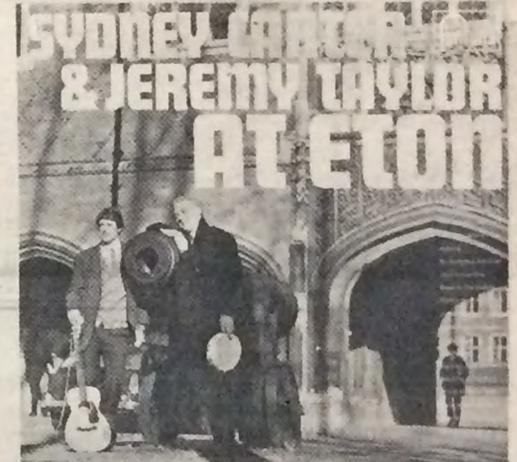
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NORTH WEST SPECIAL

BY KARL DALLAS

WHERE is Britain's oldest folk club? Chances are that Harry Boardman's Falls, worth Folk could take the prize, as the direct successor of the Wayfarer's club he started in Manchester in the early 1950s. "I didn't know there was such a thing as a folk club then," he told me during a break between the songs in a Sunday lunchtime session he also runs in Oldham.

"Ewan MacColl's Ballads and Blues might have started up in London for all I know, but I got the idea when I went to a guitar circle and thought it might be a good idea to start the same thing for folk."

Is this Britain's oldest folk club?

The club used to be run in the centre of Manchester, but recently Harry has started up in the council house community where he lives, with the Oldham Tinklers as joint residents.

"The people we get are not strictly speaking, folk people. They come along for an evening's entertainment and we try to give it to them. We find you cannot be as definite in your policy as an ordinary folk club. I've had to rethink and relearn myself into it."

These were strange words coming from Harry, who is known throughout the county and the country as its most enthusiastic champion of Lancashire traditions.

"From the earliest days I had the feeling that it would be good to be singing Lancashire songs. Then I met people like Louis Killen and heard about the growth of things in the north east. It was then I started a conscious effort to re-create the NE atmosphere in the North West.

"After all, we had a strong local tradition of dialect recitations, based on the work of people like Edwin Waugh, Sam Laycock, Sam Bamford, Ben Brierley of Failsworth, and carried on by Harvey Kershaw today.

"Lancashire people have been writing these things since the late 1700s and the interesting thing is that a number of poems are marked to the tune

of various songs.

"I began setting some of them to tunes of my own about 3 1/2 years ago."

Harry's work got national recognition when he was included on the Topic "New Voices" record. The same disc also introduced a new group to the record-buying public, the Watsonsons.

"Let's face it, that record was undoubtedly a Watsonsons' launching pad. But it did quite a lot for recognition of the Lancashire tradition locally. BBC television took an interest. They had me on the box walking around Oldham while the sound track was my setting of a poem about the place."

Now he is working on a new Topic record all about Lancashire, with songs from himself, the Oldham Tinklers — who claim to have been going longer than the more well-known Irish Tinklers from London — and brilliant young Lancashire songwriter, Harry Ogden.

"Harry's stuff has a really individual touch," said the other Harry. "He's a valuable link in the chain of local song-writers and poets, which goes right back to the 18th century, if not beyond."

Some years ago a songbook was published which had "She's A Lassie From Lancashire" as its only song from the north west.

People like Harry Boardman are beginning to change all that.



SPINNERS: "Phil" success

RADIO MERSEY FEATURES FOLK

RADIO MERSEYSIDE, one of the BBC's new local radio stations going out on VHF, is featuring folk music in a 20-minute programme on Friday evenings at 6.40. Programme organiser Donald Horrook told me they are approaching folk with a completely open mind apart from wanting to give everyone "a fair crack of the whip."

"We are aware of the important part that folk music plays in the life of Merseyside," he said, "but we are feeling our way pretty carefully. We didn't think it was up to us to come and tell the folk people what we are going to give them."

"In fact, we are expecting to hear from the Merseyside Federation of Folk Clubs which is meeting this week."

One of Radio Merseyside's problems is its limited technical equipment, but the folk show's producer, Ian Murray, is planning to feature a number of local groups.

IT'S definitely concert time in the north west. After the Spinners' phenomenally successful "Phil" show last week, and Jackie and Bridie's, also at the Phil, tomorrow, Harry Boardman, the Oldham Tinklers, dialect poet Harvey Kershaw, Lancashire song writer Harry Ogden and the Moston Brook clogdancers are putting on their Lancashire Sings Again show at the Lesser Free Trade Hall, Manchester, on Saturday.

The same show will be the basis of an appearance Harry and the Oldham Tinklers are putting in at the Manchester Sports Guild at the end of January — the first time Harry has been a guest there, incidentally.

Next Tuesday the Beggar-men, guitarist Pete Ryder, Eddie and Jean and local boy John Baily are appearing at a concert in aid of Outward Bound at the Sacred Heart School, Salford.

The folk show which the English Folk Dance and Song Society has put together with Jackie and Bridie and local dancers is at Whitehaven on January 18 and the Crane Theatre, Liverpool, on January 20.

The Spinners are at the Theatre Royal, St Helens, on Friday and Saturday this week and have a whole week at the Liverpool Playhouse in January.

The Pennine Folk of Hyde, North Cheshire, have a concert at their local town hall on Saturday, December 16, with the Ian Campbell Folk Group.

JACKIE and BRIDIE are in concert with Julie Felix at Sheffield Town Hall on Sunday night and the Spinners make their next appearance at London's Queen Elizabeth Hall on January 9.

The Spinners are on the Joe Loss show on Friday, December 15, to tie up with the release of their new single, "Dr Sigmund," and on BBC's "Twice a Fortnight" on December 23. Their club party is on December 18.

Next October, incidentally, the Spinners celebrate their tenth anniversary and Tony Davis told me his big disappointment was that he couldn't book the Liverpool Phil for a whole week's celebrations.

They're still wrestling with the best way of approaching it.

"We want to do something that reflects the folk life of Liverpool," said Tony. "After all, Liverpool made us, and we want to repay them somehow."

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<p>THURSDAY</p> <p>AT LES COUSINS, 49 Greek Street, 7.30-11.0. Anglo-American Revue</p> <p>THE COMPENDIUM Admission 5/-</p> <p>BLACK BULL, High Road, N.20 ALAN SMETHURST (SINGING POSTMAN), SOUTHERN RAMBLERS, DENNIS AND VANESSA, also see Sunday</p> <p>DOGHOUSE GREYHOUND, Fulham Palace Rd, W.6 DEREK BRIMSTONE Punchbowl Three and Guests 8 p.m.</p> <p>DOUG BAILEY, Liz Miller, Garret Singers, Selkirk Hotel, Selkirk Road, Tooting.</p> <p>FOLK CENTRE, HAMMERSMITH JOHNNY SILVO WITH ROD HAMILTON, TIPPEN BROS., DON SHEPARD, Prince of Wales, Balling Road, 2 mins. Ravenscourt Park Tube. Next week: THE TINKERS.</p> <p>HARMONIOUS EUPHONIOUS, Joe Stead, Abingdon Folk Club.</p> <p>MIKE "Mighty" ABSALOM, guest at the re-opening of the WHITE BEAR, Kingsley Road, Hounslow. Residents: Dave Cousins, Chas. Upton. 8 p.m. 14th, The Taverners.</p> <p>ROOM AT THE SIDE, The Crown Hotel, Chislehurst, Thursday December 14. BRIAN GOLDBY. Near the war memorial.</p> <p>THE FOX, Islington, Green. TONY FOXWORTHY, ERNIE GROOME.</p>	<p>SATURDAY cont.</p> <p>AT THE CELLAR, Cecil Sharp House, Camden Town (485 2266) 8 p.m. BOB ROBERTS, Residents The Laymen.</p> <p>CITY FOLK, DAVE & DAVE, TAPPERS, TONY MCCARTHY at White Lion, Upper Thames St. Blackfriars, near Mermaid Theatre. Dancing bar at unique club.</p> <p>CLERKENWELL TAVERN, Farringdon Road, THE FO'C'SLE.</p> <p>FOLK AT THE KING'S STORES, Petticoat Lane, near Liverpool St Station (Bishopsgate), featuring: The beginning of a sensational tour by</p> <p>MASON APPS (Latest recording Master of Life)</p> <p>THE PEELERS with Guests: Larry McCall, Mike Wheeler and singers welcome.</p> <p>SINGERS' CLUB: Peggy Seeger, Ewan MacColl, A. L. Lloyd, Union Tavern, Lloyd Baker St., W.C.1 7.45 p.m.</p> <p>TROUBADOUR 10.30, 265 Old Brompton Road</p> <p>THE HUMAN DYNAMO JOHNNY SILVO</p>	<p>TUESDAY</p> <p>AT COVENFOLK, Red Lion, Castelnau Barnes</p> <p>JERRY SHORE</p> <p>CLIFF AUNGIER presents CHAPTER 3 at the 'DUNGEON CLUB' "THE COPPER" Tower Bridge Road, S.E.1. (7.30 to 11.0) Bus: 42, 78, 47, 70, 188 Tube: Tower Hill</p> <p>MIKE ABSALOM, Birbeck College Folk Club.</p> <p>THE MOONLIGHTERS FOLK CLUB Scots Hse, Cambridge Circus, W.1. PAULINE HINCHLIFFE JOHN BAILEY The Moonlighters Floor Singers.</p> <p>TROUBADOUR 9.30. PETER NALDER.</p>
<p>FRIDAY</p> <p>AT LES COUSINS, 49 Greek Street, 7.30-11.0</p> <p>RALPH McTELL New transatlantic recording artist having a very successful club career. Adm. 5/-.</p> <p>AT THE CENTRAL, EAST HAM Barking Road JOHN RENBOURN JACQUI McSHEE</p> <p>DORITA Y PEPE PURCELL ROOM 7.30 pm Folk music of Venezuela, Chile, Bolivia and Mexico.</p> <p>FIGHTING COCKS, London Rd., Kingston. THE COVEN.</p> <p>FOLK AT THE SIR ROBERT PEEL, opposite Liverpool Street Station (Bishopsgate)</p> <p>THE PEELERS plus guests</p> <p>OLD TIGER'S HEAD, LEE, SE BOB ROBERTS THE TAVERNERS, GUESTS</p> <p>PEDRO WILLIAM IV, opposite Leyton Baths</p> <p>STEVE BENBOW TERRY MUNDAY, PETE RONALD, ADRIAN PRESS</p>	<p>SUNDAY</p> <p>AT UNION HOTEL, Surbiton Road, Kingston, TIM HART and MADDY PRIOR and Residents. 8 p.m. Come early.</p> <p>BLACK BULL, High Road, N.20. OPENING TONIGHT! DENNIS O'BRIEN and VANESSA present THE CREE.</p> <p>DARTFORD, Railway Hotel, Dave and Toni Arthur.</p> <p>HAMPSTEAD, SHIRLEY COLLINS, MARIAN MCKENZIE, DON BONITO, The Enterprise, opposite Chalk Farm Stn., 7.30 p.m.</p> <p>MARIAN SEGAL & DAVE WAITE present</p> <p>FOLK AT THE NAGS 205 York Road, Battersea with THE LAYMEN</p> <p>STARTING GATE, WOOD GREEN STEFAN GROSSMAN, JON BETHMEAD, ROD BRAXTON.</p> <p>THE PENTANGLE JOHN RENBOURN, JACQUI TERRY, MARIAN MCKENZIE, COX, BERT DAMNY, DANNY JANSCH, THOMPSON THE HORSESHOE, TOTTENHAM COURT ROAD. 7.30. PHONE MUS 4832.</p> <p>TROUBADOUR 9.30. DEREK BRIMSTONE.</p>	<p>WEDNESDAY</p> <p>FROEBEL FOLK, Roehampton Lane, DAVE PLANE.</p> <p>HOLY GROUND, 4a Inverness Place, Bayswater. Grand Country Night with:</p> <p>JOHNNY JOYCE ANITA AND THE BLUEGRASS BOYS Mike Absalom, Joanna Wheatley</p> <p>SURBITON, Assembly Rooms, 8 p.m. DEREK SARJEANT, JOHN FRASER, DAVE and TONI ARTHUR, PETER NALDER.</p> <p>THE ANGEL, Hayes End. Residents include the Jugular Vein. guest artists welcome every Wednesday.</p> <p>TWO BILLION Club, Norfolk Arms, near North Wembley Stn. Guests — Come All Ye.</p> <p>WHITE LION, Putney. THE HOGSMILL. SINGERS WELCOME.</p>
<p>MONDAY</p> <p>ABOUT 8.0. FOLK AT THE OVAL HOUSE OPPOSITE SURREY TAVERN, KENNINGTON OVAL, 20 YARDS OVAL STATION WITH THE METHOLK AND GUESTS.</p> <p>BOREHAMWOOD, The Crown (near Railway Station). ALEX CAMPBELL RESIDENTS.</p> <p>DEREK BRIMSTONE, GEOFF KING, at the HOP-POLES, Baker St., Enfield. 8 p.m. Js.</p> <p>FOLKVILLE PUTNEY, Half Moon, Lower Richmond Road, presents Great Entertainment by MALCOLM PRICE introduced by LISA TURNER, ROYD RIVERS, CLIFF AUNGIER.</p> <p>FREE BEER, Singers, closing night, Winstanley Arms, Clapham Junction.</p> <p>JOE STEAD, Herga, Royal Oak, Wealdstone.</p>		

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TRADE TALK

Devaluation hits music industry hard

DEVALUATION is having an immediate serious effect on the musical instrument industry. Prices will rise, some immediately, says Mr Phil Cowan, president of the Association of Musical Instrument Industries.

He told the MM: "Not only are imported goods going to cost more, but most wholesalers are in the dreadful position of obtaining their goods from America on 120 to 180 days credit. This means they have received and sold goods, but will have to pay more for them. This difference in price is a loss which will have to be carried by the industry. This is why some prices will rise immediately. Even goods which are manufactured here will cost more because we will have to pay more for materials like nickel and copper."

In a circular letter to members, Mr E. E. Natali, secretary of AMII, says: "Imported merchandise will suffer most though it would be entirely wrong to hope that British-made goods will escape completely. Higher Bank Rate, abolition of the SET bonus and increased prices for imported raw materials will make price increases inevitable."

Mr Natali said the increased payment due to overseas suppliers relating to goods already supplied and sold will be 16 2/3 per cent. More than 15,000 people attended the 30 Swingalong with Farfisa concerts which ended recently. They were

held in leading cities and towns through the UK and broke all attendance records for previous tours.

Farfisa tours are arranged by Rank Audio Visual in conjunction with local dealers. The next tour starts in March.

A new record company, TP Records, has been started by Tony Pike who has operated his own recording studios for some years. The address is 31 Dribburgh Road, Putney, London, SW15 (phone number 01 788 4928).

"We will be putting out all kinds of music of quality, from pop to jazz and even some classical music," said Tony. "We want to find, record and release new artists — the people the bigger companies ignore." The label claims to be completely independent and has arranged its own distribution.

The Parie organ is now being marketed in this country by Keith Hitchcock, the Mill, 1379 Lincoln Road, Werrington, Peterborough. There are various models of the Parie, from the R.P. model to professional and Concert models.

Dynatron Radio Ltd, of Maidenhead, Berkshire, are marketing a new AM/FM portable radio supplied complete with batteries. There are two models available —

Elan TP38 at 29 guineas and Elan TP39 at 31 guineas. The company are also introducing two models of the Elite 8 transistor portable retailing at 20 gns and 22 gns.

MORE POP LPs

THE TROGGS: "Cellophane" (Page One). Pop fashions come and go, but Troggs' fans know exactly what to expect from their albums. This is the mixture as before with all four Troggs represented among the ten original compositions. Most surprising is the gentle Chris Britton ballad, "Butterflies And Bees." He should write more. Among the tracks are their current hit, "Love Is All Around," "Little Red Donkey," "My Lady," Ronnie Bond's nice "Come The Day" and "Seventeen."

PAUL REVERE & THE RAIDERS: "Revolution" (CBS). Paul Revere is one of the biggest group attractions in America, yet he and his various groups — all called the Raiders of course — have never taken off in Britain. Paul's latest line up includes Freddie Weller, Mark Lindsay, Joe Jr and Charlie Coe who have produced a rewarding and often exciting set of modern US group sounds. It's not really a revolution, but it's nice.

JACKIE EDWARDS: "Premature Golden Sands" (Island). Brilliant performances by a sensitive singer who doesn't need to croak "Gotta, Gotta," to prove he's got soul. All tracks of a high quality, but "Girl You'll Be A Woman Soon" deserves special mention. Production by Jimmy Miller and Chris Blackwell.

KALEIDOSCOPE: "Tangerine Dream" (Fontana). Lightweight, fairy tale music and narration, heavily influenced by literature like J. R. R. Tolkien's "Lord Of The Rings" creations, even down to the sleeve notes. "Murder Of Lewis Tollani" has a great "Love" feeling, but "A Lesson Perhaps" a spoken tale is a trifle unconvincing.

"Doctor Dolittle" (original soundtrack, 20th Century Fox); "Sammy Davis Jr sings The Complete Dr Dolittle" (Reprise); Dr. Dolittle (Marble Arch); Doctor Dolittle (MFP). You pay your money and you take your choice as, it seems, the whole world issues their version of the new musical with words and music by Leslie Bricusse. The soundtrack version, with Samantha Eggar, Rex Harrison and Anthony Newley, is the best buy but the two cheap label versions are creditable substi-



REG PRESLEY

tutes. Davis fans may prefer his offering.

"Hit 67" (Atlantic). Arthur Conley, Wilson Pickett, the Young Rascals, Aretha Franklin, Ben E. King, Don Covay, Vanilla Fudge, Joe Tex and the Drifters — all together on one knockout soul and pop album. Aretha's hit "Respect" and Conley's "Sweet Soul Music" are included; reasons in themselves to get this if you haven't already.

JAMES LAST ORCHESTRA AND CHORUS: "Midnight In December" (Polydor). Germany's James Last has a fine swinging band — witness some of his earlier albums this year. Here he swings into Christmas, with some brassy pacy Yuletide melodies as well as some suitably solemn melodies.

YOUNG RASCALS: "Groovin'" (Atlantic). A pleasant and rewarding set including the title track and exciting music like "You Better Run," featuring singer and guitarist Felix Cavaliere. The Rascals are unusual among American groups in being good live as well as on record and deserve wider recognition. Orchestral arrangements help pad out the sound.

DELLA REESE: "On Strings Of Blue" (HMV). Della combines the big voice and dramatic delivery of Pearl Bailey with a little of the vocal flexibility of Dinah Washington. She just manages to avoid over-dramatising on this excellent set of ballads which includes "On The South Side Of Chicago," "Mean To Me," "Something Cool," "Do I Worry" and "Some Of My Best Friends Are Blues." Very nice!

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Guaranteed 22-carat gold-plated, worn by thousands, pop stars included. Send for your own Lucky Charming Cerub today, enclosing only 10/- and your DATE and YEAR of birth and you will receive a FREE 7-year Fate and Fortune Forecast by ORACULUS an Astrologer of Distinction who is consulted regularly by many famous and WITH-IT people.

only 10/- post paid

Send now for your own Charming Cerub and Free 7-year forecast, to:
ORACULUS
 2 Otley Street, Skipton, Yorks.

Woodgrange Road, Forest Gate E.7.
THE UPPER CUT
 Tel. (01) 534 6578/9
 SATURDAY, 9th DECEMBER

BIG NITE SHOW
 featuring
HERBIE GOINS
 plus
THE FERRIS WHEEL
 plus
CARL DOUGLAS & THE BIG STAMPEDE
 7.30 - 11.45 ADMISSION 8/6

SUNDAY, 10th DECEMBER

NITE OF THE YEAR
 FINAL OF £1,000 BEAT COMPETITION
 1st PRIZE — £500 OF MARSHALL EQUIPMENT
 2nd PRIZE — COMPLETE PREMIER DRUM KIT
 3rd PRIZE — A.K.G. MICROPHONES
 4 FINALISTS: SYRIAN BLUES • JOHNNY & THE RIVALS
 NEW JUMP BAND • ART MOVEMENT
 Plus THE GODS
 7.30 - 11.0 ADMISSION 6/-

MODERN JAZZ COUNTRY CLUB
 at the **COUNTRY CLUB HAMPSTEAD**
 210a HAVERSTOCK HILL, N.W.3 (50 yds. from Belsize Park Station)
 SUNDAY, DECEMBER 10th, 8.30-11 p.m.

INDO-JAZZ FUSIONS
THE JOE HARRIOTT JOHN MAYER DOUBLE QUINTET
 Music Composed by JOHN MAYER
 ADMISSION 10/- LICENSED BAR FREE MEMBERSHIP

BURTON'S · UXBRIDGE

SAT DEC. 9th

EBONY KEYS

EVERY FRIDAY
THE STEVE MAXTED SHOW

NEXT SAT., DEC. 16th
ALAN BOWN

EVERYMAN CINEMA, Hampstead, N.W.3
 SUNDAY, DECEMBER 10, at 11.30 a.m.

THE MIKE WESTBROOK BAND

Mike Westbrook, piano John Surman, baritone & soprano saxes Mike Osborne, alto sax
 Malcolm Griffiths, trombone Harry Miller, bass Alan Jackson, drums

Tickets: 10/- & 7/6 from Box Office, Town Hall, Euston Road, N.W.1 (01-278 2060 01-837 7070, ext. 150), all Camden Libraries, Mon.-Fri., 10 a.m.-5 p.m., and usual agents

SOFT MACHINE
ROBERT HIRST and the BIG TASTE HAMILTON and the MOVEMENT
 at THE CITY UNIVERSITY
 St. John Street, E.C.1
 FRIDAY, DECEMBER 8th (Admission 7/-)

MIDDLE EARTH
 43 KING STREET, COVENT GARDEN, LONDON, W.C.2
 U.F.O., HAPPENING '44 & STUDENTS' UNION CARDS VALID
 Friday, December 8th 10 p.m.-Dawn

THE FAMILY
PICADILLY LINE · SUGAR COATED PILL
D.J. JEFF DEXTER
 LIGHTS SOUNDS HAPPENINGS and FEATURE FILM
 Members 10/6 Guests £1.0.6

Saturday, December 9th 10 p.m.-Dawn

THE RETURN OF
THE CRAZY WORLD OF ARTHUR BROWN
RAINBOW REFLECTIONS · THE MISFITS
D.J. JEFF DEXTER
 LIGHTS SOUNDS HAPPENINGS and FEATURE FILM
 Members 10/6 Guests £1.0.6

Friday, December 15th

THE PINK FLOYD

Saturday, December 16th

THE SOFT MACHINE

UE LUB
 5A PRAED STREET, W.2
 TEL. PAD 5274
 Monday - Thursday

COUNT SUCKLE & SOUND SYSTEM
 Latest records from U.S.A. & Jamaica
 Friday, December 8th
DOUBLE BILL SHOW
THE VIOLETS FROM AMERICA
 AND THE
DAVE DAVANI FIVE SHOWBAND
 Saturday, December 9th
THE FERRIS WHEEL
 Sunday, December 10th
COUNT SUCKLE & SOUND SYSTEM
 Next Friday, December 15th
THE VIBRATIONS FROM AMERICA
 Ladies' free nights, Mon. & Wed.
 Open 7 nights a week
LICENSED BAR
 Please apply for membership

CIVIC HALL, GUILDFORD

'LIVING BLUES'

CANCER RESEARCH CONCERT
 Thursday, December 14th, 8 p.m.
 PETER GREEN'S FLEETWOOD MAC
 AYNLEY DUNBAR RETALIATION
 TONY BENNETT, CHICAGO NORTH-WESTERN SYSTEM, SPIRIT LEVEL
 DR. BROWN'S GOSPEL MEDICINE
 ELECTRIC BLUE

Tickets: 10/-, 7/6, 5/- from Harveys of Guildford or write, enclosing S.A.E., to: 27 Charterhouse Road, Godalming, Surrey

007 SUN VALLEY CLUB
 12 Dalston Lane, E.8
 (Entrance in Roseberry Place)
 Tel. 01-249 2208

SOUNDS SOUNDS SOUNDS
 TALENT NIGHTS: Mon., Tues., Thurs.

Saturday, December 9th
WIN A GRAND DANCE
 featuring the
INTIMES from Leeds

COMING ATTRACTIONS:
 Saturday, December 16th
HIPHUCERS & HIGH TENSION
 Saturday, December 23rd
JACKIE EDWARDS SHOW
 plus
NIGHTHAWKS
 Sunday, December 24th
SKATALITES & HIGH TENSION
 Monday, December 25th DOORS OPEN 3 p.m.
007 Shanty Town
DESMOND DEKKAR
 plus
HIGH TENSION
 Tuesday, December 26th
LITTLE JOHN and THE SHADROCKS NIGHTHAWKS

007 DISC SCENE — PRIZE
 Friday, Monday, Sunday, 7.30 p.m.

GROUPS GROUPS GROUPS
 Ladies' Night Free — Tues., Thurs.
 Please apply for membership

EXPERIMENT
 ● EXPERIMENT
 THE NEW BLUES WORKSHOP

THE ROEBUCK, WED., DEC. 13
 TOTTENHAM COURT RD., W.1
 (Warren Street Tube) 3 BARS

ALICE HARTLEY and THE SET UP
 BINKY SIMON
 SHERAZADE
 LEE and BLUE
 PANORAMA
 COMMUNION WITH BOZ

ALL-STAR CLUB
 9a Artillery Passage, E1
 Off Middlesea St., nr. Liverpool St. Stn.
 B15 3697 or 8415

Thursday, December 7th
RESIDENT GROUP LADIES' FREE NIGHT

Friday, December 8th
ALL-NIGHTER
RUBY JAMES AND THE STAX

Saturday, December 9th
JOEY YOUNG AND THE TONICKS
 LATE NIGHT SHOW

Sunday, December 10th
UPHERIA
 LADIES' FREE NIGHT

100 CLUB
100 OXFORD ST., W.1
7.30 to 11 p.m.
(Sat. 7.30 to 11.30 p.m.)

Thursday, December 7th
THE KEITH SKUES SHOW
Discs, Live Groups, Star Guests, etc

Friday, December 8th
MONTY SUNSHINE'S JAZZ BAND

Saturday, December 9th
ALEX WELSH

Sunday, December 10th
CHRIS BARBER

Monday, December 11th
RUBY JAMES AND THE STAX
plus
RAY "The Baron" PETERSON

Tuesday, December 12th
ERIC SILK'S SOUTHERN JAZZ BAND

Wednesday, December 13th
KEN COLYER'S JAZZMEN

REDUCED RATES FOR STUDENT MEMBERS
Full details of the Club from the Secretary,
100 Club, 8 Great Chapel Street, W.1
(GER 0337)
Club Telephone Number: MUSeum 093.

STUDIO 51 KEN COLYER CLUB
10/11 GT. NEWPORT STREET
NEAR LEICESTER SQUARE

Thurs., Dec. 7th, 7.30-11.00
NEW ORLEANS PARTY SESSION
KID MARTYNS RAGTIME BAND
GOTHIC JAZZ BAND
NEW IBERIA STOMPERS
THE PARAGON BRASS BAND

Saturday, December 9th, 7.30 p.m.
KEN COLYER'S JAZZMEN

Sunday, December 10th, 7.30 p.m.
GOTHIC JAZZ BAND

THAMES HOTEL
Hampton Court, Middlesex
Friday, December 8th
THE TIA JUANA JAZZ BAND

Saturday, December 9th
ERIC SILK AND HIS SOUTHERN JAZZ BAND

Sunday, December 10th
BRIAN GREEN'S JAZZ BAND

SIX BELLS
KING'S ROAD, CHELSEA
SATURDAY, DECEMBER 9th, 8 p.m.

SANDY BROWN

WOOD GREEN (Fishmongers Arms) SUNDAY
ALEX WELSH
TUESDAY, CHARITY NIGHT
with ALEX WELSH
FLEETWOOD MAC
THE AUTUMNS

CALIFORNIA BALLROOM
Whipsnade Road, Dunstable 62804
Friday, December 8th, 8 p.m.-Midnight
THE FLOWERPOT MEN
Saturday, Dec. 9th, 8 p.m.-Midnight
UNIT FOUR + TWO
Car park Supporting Groups Bar extn.

THE WARREN DAVIS MONDAY BAND
"Soul" Management:
COLLINS ORGANISATION
01-348 2282/3 and 01-349 9052

STARLIGHT ROOM
BOSTON. Tel: 3579

Saturday, December 16
FOUNDATIONS
SYMBOLS • TRIADS

CLUBS

THE PINK FLAMINGO
33-37 WARDOUR STREET, W.1

FRIDAY, DEC. 8th (8.00-3 a.m.)
EVENING and ALL-NIGHT SESSION
THE ONLY LATE-SET IN TOWN
ALL-NIGHT FOOD AND SNACKS

TONIGHT!
JAZZ TETE a TETE
PETER BURMAN PRESENTS
TOMMY WHITTLE QUARTET

RONNIE ROSS
HARRY KLEIN
LENNY BEST TRIO
HARRY SOUTH TRIO

SAT., DEC. 9th (7.30-6 a.m.)
EVENING and ALL-NIGHT SESSION

R&B • SOUL • SKA
CALGARY STAMPEDE
THE SCORPIONS
IVAN ST. CLAIR and the SYSTEM
CLEO and introducing
ALAN CLARK

SUNDAY, DEC. 10th (7.30-11 p.m.)
HE'S HERE WITH THE
MIKE QUINN SHOW

GUEST STARS AND GROUPS
THANK YOU
JACKIE EDWARDS FOR YOUR
RECENT VISIT — SEE YOU
AGAIN REAL SOON

WED., DEC. 13th (7.30-11 p.m.)
SPECIAL PRE-XMAS GALA

TALES OF JUSTINE
PRIDE AND JOY
ALAN CLARK
CLEO and the DISCO SKA-BEAT SHOW
REDUCED RATE FOR STUDENTS

THURSDAY
BARRY MARTYN, Colyers
JOHN KEEN Jazzband, JOLLY GARDENERS, Putney.
NEW SEDALIA JAZZ BAND, R.A.F., Odiham.
THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1.

THE FANTASTIC
FREDDY MACK SHOW
appearing at
MEDWAY COLLEGE OF ART
Rochester

WHITTINGTON, PINNER. SPENCER'S WASHBOARD KINGS.

FRIDAY
BARRY MARTYN, Birmingham.
BOTTLENECK BLUES CLUB
RAILWAY TAVERN, ANGEL LANE, E.13
over bridge. Near Stratford Tube.
ALEXIS KORNER
CHISLEHURST CAVES
Chislehurst, Kent
PSYCHEDELIC RAVE
Night with the
PINK FLOYD
ELMER CRUMBLEYS JAZZ BABES. Red Lion, Brentford.
ERIC SILK Club, temporarily closed for redecorating.
HIGHGATE VILLAGE, Olde Gate House:
PETER KING
Colin Peters Quintet, Martin Hart Trio.
JOHNNY GOODING Jazzmen at The Lord Rookwood, Cann Hall Road, Leytonstone.
NEW SEDALIA JAZZ BAND, Romford.
OSTERLEY JAZZ CLUB
BOB WALLIS
RAILWAY DISCOTHEQUE! THE PIONEER SOUL BAND. Railway Hotel, Wealdstone.
THE FANTASTIC
FREDDY MACK SHOW
appearing at
UNIVERSITY OF SOUTHAMPTON

FRIDAY cont.
THE NEW BORO JAZZ CLUB
Every Friday at Romford Football Club Brooklands Road, Romford. Tonight, THE NEW SEDALIA JAZZ BAND.

THE
PIMPERNEL BREED
Every Friday and Saturday
The New Crown,
100 St. Paul's Road, N.1

WHYTEBRIDGE JAZZBAND.
"Essex Arms," Brentwood

SATURDAY
BARRY MARTYN, Manchester.
CHICAGO BLUES SHAKY VICK
Hole in the Ground, Winchester Road, N.W.3.
ERIC SILK. Thames Hotel, Hampton Court.
FROGSLAND JAZZ BAND.
"Brewery Tap," Ware.
KEITH SMITH BAND, Botley.

THE FANTASTIC
FREDDY MACK SHOW
appearing at
TOWN HALL, CLACTON

THE ORIGINAL EAST SIDE
STOMPERS, Chelmsford.
THE TEN YEARS AFTER and JOEY YOUNG and the TONICKS
at Enfield College, Queensway, Enfield, 8 p.m., December 9, 5s. Bar.

SUNDAY
BARRY MARTYN, Camberley.
BILL BRUNSKILL'S Jazzmen. Fighting Cocks, Kingston.
BLACK PRINCE Hotel. Bexley, Kent, The Gass.
BRADY, HANBURY ST., E.1
SKY WINE
CHICAGO BLUES SHAKY VICK
Hole in the Ground, Winchester Road, N.W.3.

CLUB OCTAVE PRESENTS
DON RENDELL IAN CARR QUINTET
Hambrough Tavern, Southall
COOKS, CHINGFORD
Royal Forest Hotel
KEN COLYER JAZZMEN
COOKS FERRY INN, EDMONTON, with The Cooks Ferry All-Stars plus **LENNIE FELIX,** 12.2 p.m.
FROGSLAND JAZZ BAND. "White Hart," Southall.
"GEORGE," MORDEN. GOMEZ COOPER'S INCREDIBLE CHICAGO GANGSTERS.
GOTHIC JAZZBAND. Lord Ranelagh, S.W.5. Lunchtime.
GREEN MAN, WEST EALING. West End Blues at suburban prices by **MIKE MESSENGER BAND.**
KING'S ARMS, PECKHAM RYE
The exciting Big Band of
MIKE DANIELS
NEW MIDDAY SESSION
BILL GREENON BAND WITH CUFF BILLET
12.2 p.m.
Prince of Wales, Dalling Road, Hammersmith (next Ravenscourt Park tube).
STRONG JAZZ!

SUNDAY cont.
NEW SEDALIA JAZZ BAND. Brunel University, Uxbridge.
THE FANTASTIC FREDDY MACK SHOW
appearing at
SAMANTHA'S, BOURNEMOUTH
TONY DENNIS band. Kentish Drovers, Old Kent Road, 8.30 p.m. Admission free.

MONDAY
AT READING, MONTY SUNSHINE. "Ship."
BARRY MARTYN, Derby.
BLACK PRINCE Hotel, Bexley, Kent. Britain's Greatest Jazz Singer
GEORGE MELLY
with Alex Welsh.
HATFIELD, Red Lion, Chris Barber.

THE FANTASTIC
FREDDY MACK SHOW
appearing at
ST. MATHEW'S BATHS HALL, IPSWICH

THE BLUE HORIZON
AYNSLEY DUNBAR RETALIATION
Nag's Head, 205 York Road, Battersea, S.W.11 Buses 44 and 170.
Final 'live' recording for Blue Horizon Records—come early!

THE ORIGINAL EAST SIDE
STOMPERS, "Three Rabbits," Romford Road, Manor Park.
THE PLOUGH, STOCKWELL
DON RENDELL

TUESDAY
BARRY MARTYN, Midhurst.
ERIC SILK. 100 Club, Oxford Street.
FRED STEAD'S SUNFLOWER JAZZBAND. "Holloway Castle," Camden Road, N.7 (opposite Holloway Prison).
GEORGE, MORDEN. SPENCER'S WASHBOARD KINGS.
HIGHWAYMAN, CAMBERLEY. Michael Garrick Trio. HUMPHREY LYTTELTON, TONY COE.
KEITH SMITH BAND, Hove.

THE FANTASTIC
FREDDY MACK SHOW
appearing at
KEELE UNIVERSITY, STOKE

WEDNESDAY
ALAN ELSDON'S JAZZBAND, The Iron Bridge, East India Dock Road, E.14.
BARRY MARTYN, Botley.
BRIGHTON! BLUES!
SAVOY BROWN
JIMMY'S, Steine Street
GREEN MAN, Blackheath. Hear the Black Bottom Stompers. Wed., Dec. 6th.
HITCHIN, Hermitage Ballroom. Monty Sunshine.
JEFF YOUNG Jazzband, THE ROSE, Rosehill, Morden.
NEW SEDALIA JAZZ BAND, "Holloway Castle," Camden Road, N.7.

ROYAL OAK "M.J.S. CLUB"
Tooley Street, London, S.E.1
(2 mins. London Bridge) 01-407 0211
FRIDAY, DECEMBER 8th
Guest Star **TOMMY WHITTLE TONY LEE TRIO**
featuring
TONY LEE (Piano)
PHIL SEAMEN (Drums)
TONY ARCHER (Bass)
Vocals: **JOHNNY GARFIELD**
Fri. — Extension until M'night appl. for
Featured Guests Every week
FRIDS., SATS. & SUNS., 8 p.m.

GREEN MAN
Plumstead High Street, S.E.18
Tuesday, December 12th
TERRY SMITH, GUITAR with JOHNNY BURCH TRIO
Thursday
MAX COLLIE RHYTHM ACES
Sunday Lunch
BRIAN GREEN JAZZBAND
ALL SESSIONS FREE!

MIKE COTTON SOUND
with U.S. Singing Star
LUCAS
Thurs. Dec. 7 BRISTOL College of Tech.
Fri. Dec. 8 DURHAM, University
Sat. Dec. 9 CHESHIRE, College of Education
Sun. Dec. 10 HANLEY, The Place
Tues. Dec. 12 EXETER, St. Luke's College
Wed. Dec. 13 REDRUTH, Flamingo Bldg.
Thurs. Dec. 14 YEOVIL, Liberal Hall
CANA VARIETY AGENCY
43-44 Alberman Street, London, W.1 MAT 1436

LOOK OUT FOR
JOEY YOUNG AND THE TONICKS
Fri., Dec. 8 HULL, Burton Constable Slaty Home
Sat., Dec. 9 ENFIELD TECHNICAL COLL. & NEW ALL-STAR CLUB, E.1
Sun., Dec. 10 RAMJAM CLUB, S.W.9
Mon., Dec. 11 HULL UNIVERSITY
HARVEY BLOCK ASSOCIATES LTD.
73 South Audley Street, London, W.1
01-493 5912/3/4/5 also BIS 3697

TUESDAY'S CHILDREN
Thurs. Dec. 7 Whisky A Go-Go, W.1
Fri., Dec. 8 Pantiles Club, London Road, Bogshot
Sat., Dec. 9 "Nag's Head", Wollstone
Mon., Dec. 11 Penny Farthing High Street, Southend
Tues., Dec. 12 Civic Centre, Corby
Management: Hornchurch 40365

HOPBINE nr. N. Wembley Station
BOBBY BREEN
TOMMY WHITTLE QUARTET
with BARBARA JAY
THIS THURSDAY, DECEMBER 7th, 8 p.m.

ED FAULTLESS & LEN HOOKER
presents MODERN JAZZ EVERY WEDNESDAY
at
THE PHOENIX
Cavendish Square, W.1. MAY 1700
Wednesday, Dec. 13th, 8.15-11 p.m.
HENRY LOWTHER QUINTET
Adm. 6/-, Students 4/- Licensed Bar

PALM COURT HOTEL RICHMOND
THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRENNAN
presents MODERN JAZZ
Every Friday, Saturday and Sunday
Friday, December 8th
HAROLD BECKETT
Saturday, December 9th
ART ELLEFSON
Sunday, December 10th, Lunchtime
DICK HECKSTALL-SMITH IAN HAMER
Evening
ART THEMAM

BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Trio
TONY LEE PHIL SEAMEN TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening
Friday, December 8th
GARY COX
Saturday, December 9th
PETE KING
Sunday, December 10th
Lunchtime and Evening
HAROLD McNAIR
Monday, December 11th
TOMMY WHITTLE, KENNY POWELL, HARRY KLEIN QNT.
Tuesday, December 12th
THE TRIO
Wednesday, December 13th
DANNY MOSS
Thursday, December 14th
THE TRIO

ronnie scott
● **RONNIE SCOTT'S CLUB**
47 Frith St., W.1 GER 4752/4239
WINE & DINE NIGHTLY 8.30 - 3 a.m.
and hear the world's finest jazz
NOW APPEARING
COLEMAN HAWKINS
with MIKE CARR/
TONY CROMBIE DUO
VI REDD
with
HARRY SOUTH TRIO
COMMENCING JAN. 1st
BLOSSOM DEARIE
● **at the OLD PLACE**
39 Gerrard St., W.1 GER 0217
JAZZ, DRINK & FOOD. Open 7.30 p.m.
Nightly. Late Licence Friday and Saturday
Closed Sunday
Free Membership — Ladies and Students
Thursday, December 7th
CHRIS MCGREGOR'S GROUP
Friday, December 8th
MALCOLM CECIL FAREWELL PARTY
with STAN TRACEY, JOHNNY SCOTT
Plus Debut of HOWARD RILEY'S TRIO
Saturday, December 9th
MIKE WESTBROOK BAND
TERRY SMITH QUARTET
Monday, December 11th
Returns of
GRAHAM COLLIER'S SEPTET
Tuesday, December 12th
MIKE SCOTT/SANDY BROWN
Plus FOUR
Wednesday, December 13th
NEW MUSICAL EXPLORATIONS
SPONTANEOUS MUSIC ENSEMBLE
Thursday, December 14th
CHRIS MCGREGOR GROUP

ROYAL OAK "M.J.S. CLUB"
Tooley Street, London, S.E.1
(2 mins. London Bridge) 01-407 0211
FRIDAY, DECEMBER 8th
Guest Star **TOMMY WHITTLE TONY LEE TRIO**
featuring
TONY LEE (Piano)
PHIL SEAMEN (Drums)
TONY ARCHER (Bass)
Vocals: **JOHNNY GARFIELD**
Fri. — Extension until M'night appl. for
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Sunday Lunch
BRIAN GREEN JAZZBAND
ALL SESSIONS FREE!

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Fri. Dec. 8 DURHAM, University
Sat. Dec. 9 CHESHIRE, College of Education
Sun. Dec. 10 HANLEY, The Place
Tues. Dec. 12 EXETER, St. Luke's College
Wed. Dec. 13 REDRUTH, Flamingo Bldg.
Thurs. Dec. 14 YEOVIL, Liberal Hall
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Sun., Dec. 10 RAMJAM CLUB, S.W.9
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Tues., Dec. 12 Civic Centre, Corby
Management: Hornchurch 40365

HOPBINE nr. N. Wembley Station
BOBBY BREEN
TOMMY WHITTLE QUARTET
with BARBARA JAY
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ED FAULTLESS & LEN HOOKER
presents MODERN JAZZ EVERY WEDNESDAY
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THE PHOENIX
Cavendish Square, W.1. MAY 1700
Wednesday, Dec. 13th, 8.15-11 p.m.
HENRY LOWTHER QUINTET
Adm. 6/-, Students 4/- Licensed Bar

PALM COURT HOTEL RICHMOND
THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRENNAN
presents MODERN JAZZ
Every Friday, Saturday and Sunday
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HAROLD BECKETT
Saturday, December 9th
ART ELLEFSON
Sunday, December 10th, Lunchtime
DICK HECKSTALL-SMITH IAN HAMER
Evening
ART THEMAM

BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Trio
TONY LEE PHIL SEAMEN TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening
Friday, December 8th
GARY COX
Saturday, December 9th
PETE KING
Sunday, December 10th
Lunchtime and Evening
HAROLD McNAIR
Monday, December 11th
TOMMY WHITTLE, KENNY POWELL, HARRY KLEIN QNT.
Tuesday, December 12th
THE TRIO
Wednesday, December 13th
DANNY MOSS
Thursday, December 14th
THE TRIO

marquee
90 Wardour Street London W.1
Thursday, December 7th (7.30-11.0)
* **THE AMBOY DUKES**
* **THE PRIDE AND JOY BUZZ BAND**
Friday, December 8th (7.30-11.0)
* **BLUES NIGHT**
* **TEN YEARS AFTER**
* **COCK-A-HOOOP**
Saturday, December 9th (7.30-11.0)
* **NEAT CHANGE**
* **MABEL GREER'S TOYSHOP**
Sunday, December 10th — CLOSED
Monday, December 11th (7.30-11.0)
* **RIDING HIGH IN THE CHARTS WITH "KITES"**
* **SIMON DUPREE AND THE BIG SOUND**
* **JON**
Tuesday, December 12th (7.30-11.0)
* **JEFF BECK**
* **THE NITE PEOPLE**
Wednesday, Dec. 13th (7.30-11.0)
STUDENTS ONLY NIGHT
marquee studios • 4 Track • Stereo • Mono • Recordings
10 Richmond Mews, W.1. 01-437 6731

THE RAM JAM CLUB
390 BRIXTON RD., LONDON, S.W.9 Tel. RED 3295
SAT. 9th DEC. **WATSON T. BROWN AND THE LASTIC BAND** Admission 7/6
SUN., 10th DEC. **JOEY YOUNG AND THE TONICKS** Admission 5/-
RAMJAM DISC SCENE
Friday, Monday nights, Sunday afternoons
FORTHCOMING ATTRACTION
SUNDAY DEC. 17th **JACKIE EDWARDS**

STARLITE
ALLENDALE ROAD, GREENFORD • FULLY LICENSED BARS • CAR PARK
2 MINS. SUBBURY TOWN PICCADILLY LINE TUBE WEM 9944
MODERN LOW LIGHTING KNOCKOUT ATMOSPHERE

FRI. DEC. 8th **COLIN BERRY ALL SYSTEMS GO SHOW.**
Adm. 5/-
THE HYDRO BRONX B. BAND

SAT. DEC. 9th **THIS WEEK'S D.J. PAT DOODY**
ONE-DERFUL RADIO ONE
MEET YOUR FAVOURITE RADIO ONE D.J.s

SUN. CLUB DEC. 10th **SIMON DUPREE AND THE BIG SOUND**
COMING ATTRACTIONS: **EDDIE FLOYD, SOUNDS INC., EPISODE SIX HUMAN INSTINCTS**

WHISKY A' GO GO
PRESENTS
SUNDAY, DECEMBER 10th **THE CORTINAS**
TUESDAY, DECEMBER 12th **THE FABULOUS MARVELLETTES**
The above group has no connection with the TAMLA MOTOWN GROUP of the same name.
THURSDAY, DECEMBER 14th **DR. MARIGOLD'S PRESCRIPTION**
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Tuesday, December 12th
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Tuesday, December 19th CHRISTMAS PARTY WITH **THE FERRIS WHEEL**

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Or can he be a young man with a guitar, creating his own songs, about first hand experiences and people he knows, and dreams that come, by day and night; a man possibly influenced by others, and — unforgivably — young and popular?

I am a folk. Donovan sings for me. So Donovan is a folk singer. — PETER ARNOLD, London SE6.

ERIC BURDON has just brought out the most fantastic album this year, even better than Sgt. Pepper, but what does he get from the MM Pop Panel? A long criticism of the sleeve notes!

You don't pay for the cover lads. This is the most progressive LP ever produced and anyone who likes something better than Frankie Vaughan should rush out and buy it. — LOU McDERMOTT, Manor Park, London.

AS a member of a competent band of young musicians I am concerned about the future of British jazz. Whenever an approach is made to promoters for engagements, the answer is either "Sorry — you're not

WHAT IS THE DEFINITION OF A FOLK SINGER?

known," or "I'll keep you in mind," and you hear nothing more.

How on earth are musicians going to progress if they are not given a chance to perform before an audience? This attitude is killing jazz. — PETER J. ANDERSON, New State Jazz Band, Mitcham Surrey.

"DISRAELI GEARS" — an insult to Cream fans? I am a Cream fan and I am far from insulted (MM November 25).

All right, so there are no powerhouse blues numbers like "Spoonful" and "Rollin' And Tumblin'," but just listen to the sheer beauty of "World Of Pain" and "We're Going Wrong."

As Eric Clapton said in the MM, "Disraeli Gears" was recorded last May and since then Cream have improved beyond recognition. Their next LP just like the first two, will be a hundred miles in front of everybody else. — N. SUMMERLEY, Kettering, Northants.

● LP WINNER

WHAT on earth is happening to the Beatles? I am a great fan, but let's face

it, the lyrics on "Hello Goodbye" show a sad lack of imagination. Mere repetition, even if the backing is pretty good, is not what we have come to expect from Britain's premier group. And what do the words mean anyway? — CHRIS SHEPHERD, Dulwich, London.

I FEEL I must register a protest regarding your correspondent's unjustified and unconstructive criticism of the Mike Carr-Dave Green-Tony Crombie Trio who are at the moment accompanying Coleman Hawkins at the Club.

In the first place, I know these three musicians very well, and far from showing Coleman Hawkins a total lack of respect they all hold this jazz giant in the highest esteem.

As far as being "musically totally inadequate" for Bean's requirements, from personal experience I know this statement to be arrant drivel, and indeed Bean himself has expressed, on more than one occasion, his complete satisfaction with the gentlemen concerned. Enough said. — RONNIE SCOTT, Frith Street, London W1.



DONOVAN: 'creating his own songs about first-hand experiences and people he knows'

I'M SORRY FANS, SCOTT'S GREAT



AFTER my recent criticism of Scott Walker (November 11), I was dragged protesting, by friends to listen to Scott's latest LP. Although sulky at first, I had to admit he does have a well-controlled and clear voice. By the time the record finished I was converted!

Now I see the distress I have caused and to devout Scott's fans everywhere—he is a fine singer and I appreciate his wish to be heard and not seen. Accept my apologies for remarks written in haste. — COLIN TAYLOR, Ilford, Essex.

SO Colin Brinton (MM December 2), while not prepared to class Donovan's music as folk, will do so with that of Paxton, Simon and Baez!

I would be interested to know where he draws the line. I wonder if he has heard any true folk songs, sung by traditional singers like Fred Jordan or Jeannie Robertson.

I don't disapprove of the work of Tom Paxton and Paul Simon, but regarding Joan Baez, anybody wishing to hear American folk sung well should listen to Hedy West. — ROSEMARY TAWNEY, North Road, Plymouth.

I DOUBT if big bands will ever come back! After hearing the Ted Heath orchestra at Coventry recently, I was bitterly disappointed.

One number was turned into a comedy act. Do they really need that? It's music we want to hear, not a lot of tired musicians who seem to be only interested in collecting their wages and getting home.

There are lots of young musicians who are keen and would give a lot just to get a chance of playing some decent big band music for a change. — GEORGE GALWAY, Belfast, N. Ireland.

● LP WINNER

I HOPE all avant garde fans saw the recent TV show of Teddy Wilson, Coleman Hawkins, Benny Carter and Louis Bellson. They gave a wonderful performance, far removed from the horrible noises of Archie Shepp and Co. — JEFF DARLINGTON, Portmead, Swansea.

THE strange, weird noises of the Bachelors, Cliff Richard and Engelbert Humperdinck cannot compare with the professionalism and good taste of Frank Zappa, Arthur Brown and Ken Colyer.

They are the greatest pop stars of today. — ALAN CLARK, South Croydon, Surrey.

Don't be so dopey!

SORRY as I am that Dick Jordan's jazz venture at Dopey Dick's, London, has failed and that he is down £1,200 (MM November 25), he's way off beam in his assertion that it failed because the average jazzman doesn't play what the public want to hear.

It is an essential aspect of jazz that the artist should be free to play what he wishes. Did Sonny Rollins play "with the dancers in mind?" Jazz is a minority interest, which will always be a gamble for promoters. In future, don't be so Dopey-Dick! — TED HUMPHREY, Seven Kings, Essex.

DICK JORDAN obviously regards musicians as public servants.

Jazz would not have evolved in fifty years if the greats had played only what they were told. — IRIS ORTON, Stockholm, Sweden.

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