

OTIS BLUE / OTIS REDDING SINGS SOUL

Die Man Trouble
Respect
Change Gonna Come
Down In The Valley
Loving You Too Long
Shake
My Girl
Wonderful World
Rock Me Baby
Satisfaction
You Don't Miss Your Water

Melody Maker

9d weekly

December 16, 1967

BEATLES



TOUR



SET IN



MM POLLWINNER DIES IN CRASH

REDDING-POP WORLD MOURNS



THE British pop world was staggered this week to learn of the tragic death of American soul star Otis Redding in a plane crash at Madison Municipal Airport in Winconsin.

Redding topped the Melody Maker Pop Poll this year as the world's number one male vocalist. He was the man who introduced soul music to Britain, a singer whose fans included many of Britain's top performers.

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REDDING-POP

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BEATLES



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POP 30

THE Beatles notched up two chart entries this week — number one with "Hello Goodbye" and number 17 with "Magical Mystery Tour EP."

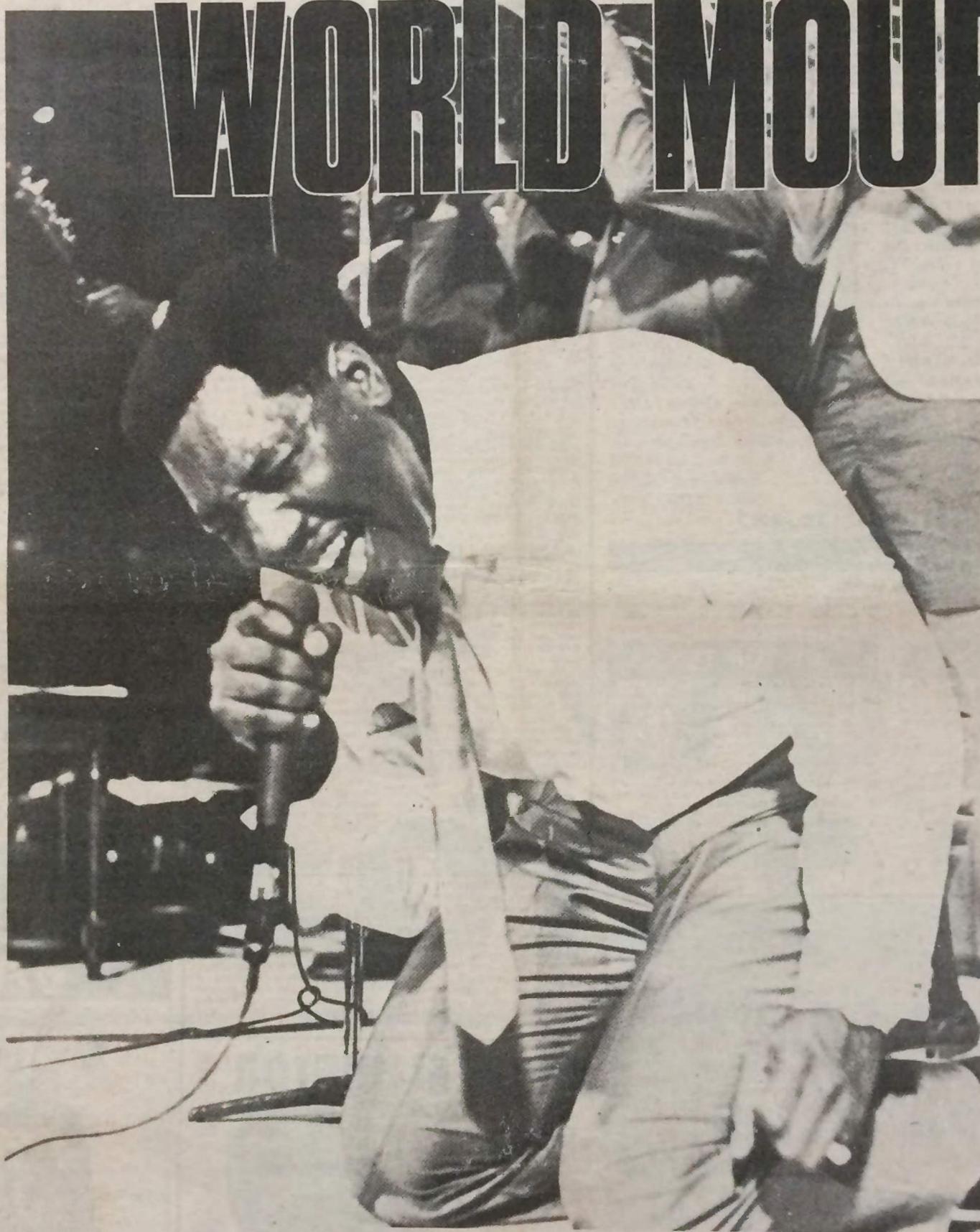
The Magical Mystery Tour TV film will be screened on BBC-1 on Boxing Day at 8.35 pm in black and white.

The colour version will be seen on BBC-2 within a fortnight of the Boxing Day screening.

WHO NEEDS LSD?

READ BARRY GIBB ON PAGE 7

WORLD MOURNS



OTIS REDDING: a singer's singer

THE British pop world was staggered this week to learn of the tragic death of American soul star Otis Redding in a plane crash at Madison Municipal Airport in Winconsin.

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LOSS

They were shocked when the news of the twin-engined plane crash was broadcast on Monday.

TOM JONES said: 'a terrible loss.'

GENO WASHINGTON said: 'he was one of the good ones.'

CHRIS FARLOWE said: 'he was a knockout guy.'

LONG JOHN BALDRY said: 'I had a great deal of respect for him as an artist.'

ALBUM

Redding joins the growing list of pop stars who have been killed in air crashes. They include Buddy Holly, Jim Reeves, Big Bopper and Ritchie Valens.

As Redding was killed his British record company, Polydor, planned to issue the singer's new album "The History of Otis Redding." It will still be released.

● See — King Of Soul, page five



BEATLE GEORGE

a fantastic interview

SEE CENTRE PAGES



MELODY

POP 30

MAKER

- 1 (1) HELLO, GOODBYE Beatles, Parlophone
- 2 (2) LET THE HEARTACHES BEGIN Long John Baldry, Pye
- 3 (4) IF THE WHOLE WORLD STOPPED LOVING Val Doonican, Pye
- 4 (3) EVERYBODY KNOWS Dave Clark Five, Columbia
- 5 (6) CARELESS HANDS Des O'Connor, Columbia
- 6 (5) SOMETHING'S GOTTEN HOLD OF MY HEART
Gene Pitney, Stateside
- 7 (8) I'M COMING HOME Tom Jones, Decca
- 8 (9) WORLD Bee Gees, Polydor
- 9 (14) THANK U VERY MUCH Scaffold, Parlophone
- 10 (7) ALL MY LOVE Cliff Richard, Columbia
- 11 (10) THE LAST WALTZ Engelbert Humperdinck, Decca
- 12 (12) DAYDREAM BELIEVER Monkees, RCA
- 13 (19) KITES Simon Dupree, Parlophone
- 14 (11) LOVE IS ALL AROUND Troggs, Page One
- 15 (24) HERE WE GO ROUND THE MULBERRY BUSH Traffic, Island
- 16 (13) BABY, NOW THAT I'VE FOUND YOU Foundations, Pye
- 17 (—) MAGICAL MYSTERY TOUR (EP) Beatles, Parlophone
- 18 (17) I FEEL LOVE COMING ON Felice Taylor, President
- 19 (27) IN AND OUT OF LOVE
Diana Ross and the Supremes, Tamla Motown
- 20 (16) ZABADAK ... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 21 (23) THERE MUST BE A WAY Frankie Vaughan, Columbia
- 22 (20) SO TIRED Frankie Vaughan, Columbia
- 23 (15) THERE IS A MOUNTAIN Donovan, Pye
- 24 (18) AUTUMN ALMANAC Kinks, Pye
- 25 (22) BIG SPENDER Shirley Bassey, United Artists
- 26 (—) TIN SOLDIER Small Faces, Immediate
- 27 (—) WALK AWAY RENEE Four Tops, Tamla Motown
- 28 (—) JACKY Scott Walker, Philips
- 29 (28) WILD HONEY Beach Boys, Capitol
- 30 (—) SOUL MAN Sam and Dave, Stax

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POP 30 PUBLISHERS

1 Northern Songs; 2 Schroeder; 3 Immediate; 4 Donna; 5 Morris; 6 Maribus; 7 Donna; 8 Abigail; 9 Noel Gay; 10 Shapiro Bernstein; 11 Donna; 12 Screen Gems; 13 Robbins; 14 Dick James; 15 United Artists; 16 Welbeck/

Schroeder; 17 Northern Songs; 18 Kassner; 19 Jobete/Carlin; 20 Lynn; 21 Chappell; 22 Campbell Connelly; 23 Donovan; 24 Davroy/Carlin; 25 Campbell Connelly; 26 Avakaka/Immediate; 27 Flamingo; 28 Carlin; 29 Immediate; 30 Tee Pee

TOP TEN LPs

- 1 (1) THE SOUND OF MUSIC
Soundtrack, RCA
- 2 (2) SGT PEPPER'S LONELY HEARTS CLUB BAND
Beatles, Parlophone
- 3 (4) BREAKTHROUGH
Various Artists, Studio Two
- 4 (3) BRITISH CHARTBUSTERS
Various Artists, Tamla Motown
- 5 (6) DISRAELI GEARS ... Cream, Reaction
- 6 (8) THE LAST WALTZ
Engelbert Humperdinck, Decca
- 7 (5) SMILEY SMILE ... Beach Boys, Capitol
- 8 (7) BEST OF THE BEACH BOYS Vol 2
Beach Boys, Capitol
- 9 (—) SUNNY AFTERNOON ... Kinks, Pye
- 10 (—) DR ZHIVAGO ... Soundtrack, MGM

US TOP TEN

- 1 (1) DAYDREAM BELIEVER
Monkees, Colgems
- 2 (5) I HEARD IT THROUGH THE GRAPEVINE
Gladys Knight and the Pips, Soul
- 3 (8) HELLO, GOODBYE ... Beatles, Capitol
- 4 (7) I SECOND THAT EMOTION
Smokey Robinson and the Miracles, Tamla
- 5 (2) THE RAIN, THE PARK AND OTHER THINGS
Cowells, MGM
- 6 (3) INCENSE AND PEPPERMINTS
Strawberry Alarm Clock, Uni
- 7 (4) I SAY A LITTLE PRAYER
Dionne Warwick, Scepter
- 8 (—) BOOGALOO DOWN BROADWAY
Fantastic Johnny C, Soul
- 9 (9) IN AND OUT OF LOVE
Diana Ross and the Supremes, Motown
- 10 (—) YOU BETTER SIT DOWN
KIDS
Cher, Imperial

NEXT WEEK

Giggles galore!
A laugh a line!
All in the MM's
Bumper Fun
Christmas issue!

DON'T MISS IT



BURDON: on the bill

Mammoth party draws the fans

THE mammoth pre-Christmas party at London's Olympia—first reported in the MM in November—is expected to attract 15,000 fans. Titled Christmas On Earth, Continued, it will take place on December 22. The Jimi Hendrix Experience, the Who, the Move, Eric Burdon and the Animals and the Pink Floyd are among the groups on the bill. There will also be a cinema featuring top vintage films and a light show and a number of boutiques and stalls, as well as fun fair attractions. Admission is 25 shillings at the door or £1 in advance from Olympia and Abbey box offices.

MARQUEE CONCERT

THE Youth Jazz Orchestra combine forces with a pop group, the Time Box, for a concert at London's Marquee on Sunday evening. The YJO and the Time Box will play one set each and will then merge for a Big Band Meets The Big Beat final set. Also appearing are the Frank Riccotti Quintet. Frank is a former member of the Youth Orchestra, and is now with the Graham Collier Septet.

PARAMOR LEAVES

NORRIE PARAMOR, recording manager for Cliff Richard and the Shadows, is to leave EMI after 17 years as recording artist, recording manager and MD. He leaves in February to open his own company. He will be an independent record producer and MD, but will continue to record Cliff, the Shadows and Frank Ifield for EMI. Paramor joined EMI in 1950 and for the past year has been in charge of the company's international A&R and publishing activities.

GERMAN JAZZ

THE German Jazz Festival at Baden-Baden, in which drummer John Stevens represents Britain, will run for five days from December 16. The first three will present Free Jazz with each musician presented in the setting of his choice. Among those featured, apart from Stevens, will be American singer Jeanne Lee, altoist John Tchicai and trombonist Albert Mangelsdorff. The final two days, devoted to "conventional jazz," will star Americans Clifford Jordan and Mal Waldron.

DUKE ELLINGTON'S FAR EAST SUITE



First recording of the famed, swinging impressions of the Near and Far East, composed by Duke after his U.S. State Department world tour and played by the great Ellington Band

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12" stereo or mono LP record

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SNOW AND ICE HAS POP GROUPS IN TROUBLE

SMALL FACES AND DEE INVOLVED IN CRASHES

STEVE MARRIOTT of the Small Faces was injured in a car smash on Monday. The group were on their way to London Airport to fly out to Belgium for a TV appearance.

Steve suffered a mild concussion and was taken to hospital and the rest of the group were said to be shocked but uninjured.

Dave Dee, Dozy, Beaky, Mick and Tich were involved in two car crashes on Saturday. Dee was driving their Humber Super Snipe with Mick, when they skidded on the ice and the car was wrecked. They escaped with shock and bruises.

On the M6 near Stoke-on-Trent, Beaky and Dozy were taken to hospital with concussion, cuts and bruises when their E-Type Jaguar skidded and crashed. Tich, who travelled by train to Manchester, was the only one to arrive and the engagement was cancelled.

The Amen Corner failed to make a date in the Isle of Wight on Saturday after being caught in a blizzard near Portsmouth.



MARRIOTT: concussion

Swinging Era may still visit in March



EDISON

DESPITE the cut-back in American jazz tourists for next year as a result of devaluation, it looks as though the 1968 edition of Jazz From A Swinging Era will be here in March.

Jack Higgins of the Harold Davison Agency, who travels to the USA next week to negotiate bookings for the coming year, including Jazz Expo '68, told the MM on Monday that the Swinging Era package was lined up for a three-week tour of Europe in March which would take in France, Italy, Holland, Germany, Austria, Switzerland and Scandinavia as well as Britain.

Personnel of the package will be finalised in America but those already set are Helen Humes (voc), Eddie "Cleanhead" Vinson (alto, voc), Buddy Tate (tnr), Booty Woode (tmb), Harry Edison and Buck Clayton (pts), and Jay McShann and Nat Pierce (pnos).

PAPA JAC RETIRES

AFTER 11 years with the Dukes Of Dixieland, trombonist and banjo player Papa Jac Assunto has retired to become a music teacher in New Orleans.

He will maintain an association with the band, acting as business manager. His son, trumpeter Frank Assunto, will continue to lead the Dukes.

SCAFFOLD FOR BBC

THE Scaffold, currently number nine in the MM's Pop 30, has been signed to appear in the first edition of a new BBC-TV show At The 11th Hour on December 30.

Scaffold member Roger McGough will appear in every edition reading his own poetry. On December 23, they appear in a French TV spectacular with Pet Clark and Sacha Distel, recorded in London.

DUPREE ALBUM DUE

SIMON DUPREE and the Big Sound are to make six half-hour films for American television.

They start filming in January. Each film will be filmed in a different British club. Their new LP "Once More Unto The Breach, Dear Friends" is released next month and the group are in line for a major British tour in 1968.

FILM FOR HERD?

KEN HOWARD and Alan Blaikley, managers of the Herd, are currently looking for a film script which would make a suitable starring vehicle for the whole group.

Today (Thursday) the group finish recording sessions in London and then fly to Dundee where they start a five-day Scottish tour at Dundee College Of Art.

BRINGING YOU THEIR NEW EP EXTRAVAGANZA

THE NEW VAUDEVILLE BAND



THOROUGHLY MODERN MILLIE SO TIRED ONE LITTLE PACKET OF CIGARETTES FLAGPOLE SQUATTING PAPA No 1

Fontana TE 17497
Production - Geoff Stephens

BEACH BOYS MAY TOUR NEXT YEAR



BEACH BOYS: radio

THE Beach Boys may make another British tour early next year. The group fly into Britain on Sunday for talks with London promoter Arthur Howes about the tour.

A spokesman told the MM: "We are planning the tour for fairly early in the New Year."

The group fly in from Paris where they appear at a UNICEF charity show at the Olympia theatre tomorrow (Friday).

While in London, the Beach Boys will be doing radio interviews and Christmas shopping.

SCOTT FANS PROTEST AT 'JACKY' BAN



WALKER

SCOFF WALKER fans paraded outside Broadcasting House, London, over the weekend, protesting about the BBC radio and TV ban on his highly controversial single "Jacky," in the Pop 30 this week at 28.

Over 40 teenaged girls carried banners reading "Unfair to Scott Walker," and "Bring Back The Pirates."

"Jacky" is a Jacques Brel composition with "bawdy" lyrics which the BBC have stated are only suitable for "late night listening." As a result Scott has been unable to appear on peak viewing period shows to promote his first solo record.

Manager Maurice King told the MM on Monday: "I'm so disillusioned I can't begin to explain to you."

KENNY BALL ILL

KENNY BALL, taken ill last weekend with tonsillitis, has had to cancel out from this week's double engagement with his band at the Savoy Club, Wakefield and Ritz, Brighouse. He and the band

are back in London, and at press time Kenny was waiting to see a throat specialist.

He was unable to finish his date at Harrogate on Saturday and was lucky enough to get trumpeter-vocalist Nat Gonella to stand in for him on Sunday's opening in cabaret.

BRIAN JONES FINED £1,000

ROLLING STONE Brian Jones had his nine-month prison sentence quashed and was put on probation for three years and fined £1,000 when his appeal was heard by Lord Chief Justice Parker on Tuesday.

Jones was put on probation, for the charge of possessing cannabis, on condition that he underwent medical treatment; he was fined the maximum of £1,000 for allowing premises to be used for the purposes of smoking cannabis.

JENNINGS CRASH

A RECEIVER has been appointed to take charge of the assets of Royston Industries — parent company of Jennings Musical Industries Ltd, one of Britain's leading musical instrument manufacturers whose products include the famous Vox range of amplifiers.

Royston's bank overdraft is reported to be more than £1,600,000 and their trading loss for last year was £427,000. Their chairman, Mr Eric Summer, announced that he expected a further loss this year.

The appointment of a Receiver does not necessarily mean that the company will go into liquidation.

TOMORROW ALBUM

THE album by Keith West and Tomorrow will be released in February and titled simply "Tomorrow."

Tracks will include "Colonel Brown," "Revolution," "My White Bicycle," "Shy Boy," "Strawberry Fields Forever," and "Three Jolly Little Dwarfs."

The album is produced by Mark Wirtz

Wirtz this week re-edited Keith's current single "Sam" down from over five minutes to under four, in the hope of getting airplays. The special edited version is being sent to deejays.

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BEATING THE BREATHALYSER

The Alan Bown! guests of honour at a reception at London's Waldorf hotel last week to launch a new non-alcoholic drink, to beat Barbara Castle's breathalyser tests. The press were conspicuously absent except the MM's Max Jones and Bob Houston. Tenorist John Anthony (with the tinted face) surprised everyone by breathing on the crystals and turning green himself. His companions are (left to right) Vic Sweeney, Tony Catchpole, and Jess Roden. The evil eye in the background belongs to Jeff Bannister.

Sandie Shaw to have operation

SANDIE SHAW is to have an operation for an internal complaint at the end of her current season at London's Talk Of The Town.

Manager Eve Taylor said on Monday: "It is something she was troubled with a long time ago. Now it is found an operation is necessary."

Sandie had to withdraw from rehearsals for the BBC's Christmas Day show because of internal pain and was treated at Hammersmith Hospital. She will probably make a filmed insert for the show.

LONG JOHN GUESTS

LONG JOHN BALDRY — still number two in the MM's Pop 30 this week with "Let The Heartaches Begin" — guests with the Jack Dorsey Big Band on BBC Radio One's Jazz Club on December 27.

The rest of the bill is: The Colin Purbrook Trio with Bobby Breen, Alexis Korner, the Lennie Best Quartet with



SANDIE



BALDRY



DUSTY

concert dates throughout January and the first two weeks of February.

They then fly to America at the end of February for radio and TV promotion on their new single, "Mr Second Class," which is released in Britain on December 29. They then start a tour which will take them throughout America until the end of March.

GREENOW QUINTET

NEW ORLEANS-STYLE alto sax star Bill Greenow has formed his own quintet. With Greenow are John Marks (pno), Barry Richardson (bass) and Dave Evans (drs). Cuff Billett will be on trumpet when the quintet plays its regular Sunday lunch session (12 till 2 pm) at the Prince Of Wales, Ravenscourt Park, this weekend (17), and hopes to do as many Sundays as possible with the group.

The rest will be used for her next album.

Dusty returns to the States in mid-February for cabaret and TV bookings and will be back there again in November for a coast-to-coast college tour.

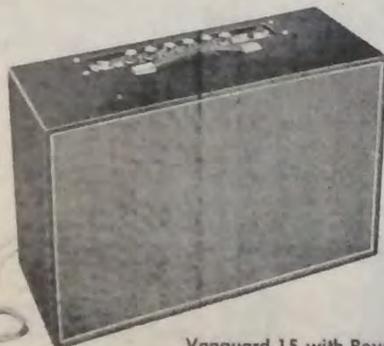
SPENCER DATES

THE Spencer Davis Group are planning a heavy schedule of British club and

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Treble 'N' Bass 50 Mark III



Vanguard 15 with Reverb



New All-purpose Twin 30

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A SAD week for pop with the tragic death of Otis Redding, and a worrying week with the news of another beat venue closing, and a major musical instrument manufacturers in severe financial difficulties.

In recent weeks top pop clubs like the Mojo in Sheffield and Tiles in London have closed, and now the Upper Cut, a glittering beat palace in Forest Gate, London, has closed down in the face of bingo.

SIZE

The Upper Cut, originally under the auspices of boxer Billy Walker, opened last year with seven nights a week of pop in a huge ballroom, complete with separate discotheque and licensed bars.

In the first week alone groups booked included the Who, Jimi Hendrix, Eric Burdon, Spencer Davis and Dave Dee.

Then pop nights had to be reduced to three. Manager Gordon Sheppard says: "We couldn't run a place this size on three nights a week. I'm afraid in this area at least, the pop scene is not as strong as it was. We've had big attractions but since August attendances have

And another club bites the dust...

not been good." The premises will reopen with tiered seating for bingo sessions in about two months.

Are the BBC Establishment killing Radio One? DJ Keith Skues pretends to be an answering machine to avoid unwelcome callers... Bill Graham, Jefferson Airplane and Fillmore Ballroom manager, planning to open another Fillmore in New York.

Meanwhile Chet Helms of Family Dog Productions who run the Avalon Ballroom in San Francisco, may start operations here in the New Year.

Blaises Club's Jim

Carter-Fea's wife lost her golden, black-faced Afghan in Queensgate Mews. Answers to the name of Ringo.

WARNS

Mike Wilsher of the New Vaudeville Band married Therese Holguin at St Pancras Town Hall on Saturday. Many guests didn't arrive until a reception at the Cafe Royal, as they were misdirected to Euston Town Hall... Warren Davis Monday Band signed to Spencer Davis Management.

Publicist Steve Sparks warns of new group, the

Wild Angels—"rock and rolling greasers!"

Bertie Owen presented with the smallest model banjo in Britain on retiring from Chairmanship of the British Federation of Banjoists, Mandolinists and Guitarists, after five years.

Barry Class, manager of the Foundations, launches new Trend label in New Year... Long John Baldry excited about script of new US TV series... At Mike Wilshers' wedding—Gary Brooker, Viv Prince and a Peddler attempted three-part harmony on "Freeze A Jolly Good Fellow."

MM's Nick Jones raving about Tim Buckley's



The RAVER'S weekly tonic

"Goodbye And Hello" album... John Peel played Captain Beefheart's "Electricity" on Top Gear. Yes John, it's "Safe As Milk!"

Fun on the Jonathan King show: one minute it was Godfrey Winn talking through his "I Pass," followed by Jimi Hendrix blowing up with "Spanish Castle Magic!"

KNOCK

MM's Chris Welch raving about Godfrey Winn's "I Pass." Says: "This groovy waxing, is a sure-fire toe-tapper and must knock the Monkees from

the top spot. And if you've got Monkees on the knee, just say the cure word 'Winn' and away they go."

SHOW

Brian Jones and Jimi Hendrix dug Moodies at the Speakeasy... A five hundredweight Christmas pudding on show in Rose Morris window. It was built by Peek Frean for the Salvation Army.

Lots of groups copying the Herd already... Ten Years After bassist Leo Lyons excellent.

FANS

Miranda Ward good at organising drinks at the Upper Cut. But what happened to Jonathan King? Sol Raye fans demand to know who the hell I am for saying who the hell is Sol Raye. At least Simon Dee knows something about talent, says angry Maureen Gilman.

Ninety-year-old Wendy Potts angry at Raver insults about Johnny Thud. "How dare you call him a talentless clothhead?" she writes on liquid pot-impregnated blotting paper.

Traffic's LP one of the best this year... Pink Floyd lighting man Peter

Wynne Wilson has quit the group, who are planning a new light show.

DJ Dave Terry had £600 worth of singles and record playing equipment stolen from a Bletchley dance... Tenorist Alan Stewart of Tally Ho fame popped up in Tommy Steele film on Frost show.

MM starting Guy the Gorilla fan club... Isn't it time Jim Crint shut up? At long last someone's issued a Sun Ra LP in Britain. Congratulations Delmark. **THOUGHT FOR THE WEEK:** For Prisoner fans: Is Number Six, Number One?



The Raver strikes again. From the secret files of the MM, which are heavily disguised as a wedding album, comes this shocking picture which proves once and for all that Chris Welch lives; and not only that. Welch is the blond lad with the shy winsome smile (probably caused by the fact that he had just donned his first long suit). The other wedding day cherub in the picture is none other than Keith West, the Teenage Opera lad himself before he was a teenager.

The sound of success

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CAUGHT IN THE ACT

IT'S not all that often we see jazzmen talking on television, and the sight of Coleman Hawkins (Release, BBC-2, Saturday) reminiscing in an amused and amusing fashion was warming to older hearts among the TV jazz audience.

The announcer called him, fairly enough, the "first man to give the tenor sax status in jazz." Then Hawk played "Sweet Georgia" with the Mike Carr trio to prove that his accomplishments were not all behind him.

Coleman talked about Fletcher Henderson's band ("It could not record... yet it was the most stomping, pushing-est band"); the first time he came over here, in '34, for Jack Hylton ("His band was more or less commercial"); his meetings in London with Fats Waller, who downed whisky "just like he was drinking water"; and his own ground-breaking record of "Body And Soul."

The record was played in the background, and it was something to see the great man's expression as he smoked and listened, seemingly pleased and a little surprised that it had turned out so well.

The whole thing was, as Coleman explained, an accident. He had a nine-piece band and took them to the studios at Camden to record a few things. He was asked to do "Body" and he obliged.

Did he still play it now? "Every night," he said emphatically. And is it very different today? "I don't know. I don't remember how the record went." You could see it was true. And

Hawkins always did play his numbers differently every performance.

He wound up with a live version of his classic, less flowing than the original, angrier in tone and phrasing, which should tempt a few more London viewers to visit the Scott Club while there is time. Full marks to producer Mike Dibb. — MAX JONES.

"TALK about a captive audience—this beats the lot," said Noel Murphy as he surveyed the skeleton chained to the wall and the audience sitting behind bars at the opening night of the Dungeon Club, Tower Bridge Road, London SE, on Tuesday.

Noel, "the compleat stage Irishman," projected his image of a big-hearted, hard-drinking, rebellious, mad-cap Paddy with dashing energy and an appealing vulnerability, which revealed he might not be the hard-headed drunkard he pretends to be—and quite won over the audience.

"I don't claim to be a singer—just a folk entertainer," he said as he belted out current club favourites like "Wild Rover" and "Jug Of Punch" with a gay irreverence, adding parodied verses, mimicking the Dubliners, and persuading everybody to join in the choruses.

"Folk Blues Kid" Cliff Augier introduced the club, followed by a stream of talented floor singers; among them were Will Hastie who played two penny whistles at the same time, Shelagh McDonald from Glasgow, Dennis and Vanessa, and that ubiquitous folk stalwart Eric Winter.—JEAN ATCHISON

AT 10.30 last Friday, London's Pink Flamingo had turned away 60 people who had come to dance to records, and sold one coke.

Even with the names of Tommy Whittle, Harry South and Ronnie Ross to tempt them, London's jazz fans stayed home in their hundreds. Peter Burman, whose Jazz Tete A Tete concerts have scored cross country, was forced to concede defeat. You can't, he said, reintroduce jazz into a haunt so indelibly associated with pop. He was right.

Sad really, especially as the Fridays were intended to give older jazzmen and avant gardists a chance to blow side by side. As it was, only two of the featured attractions overtook the stage. Harry South aired his usually urban piano with its funky overtones accompanied by the resilient bassist Dave Holland and Tony Oxley, a much improved drummer.

Then vibist Lennie Best played prettily with help from Ron Rubin (bass) and Collin Bailey (dr). "Autumn Leaves" was one of the numbers, but "Swan Song For A Sad Flamingo" would have been a title more apt.

At 11 o'clock they shut the doors and a half hour later the familiar discotheque sounds were blasting the walls once more.—VALERIE WILMER

now booking

GEORGIE FAME IN MAYFAIR

Performance Times:
 8 p.m. Daily from Friday December 22nd to Saturday January 13th. Two extra performances at 10.45 p.m. on December 30th and January 6th.

ALL SEATS BOOKABLE:
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One man and his music—Georgie Fame and his musicians run through a whole spectrum of modern musical entertainment.

OTIS, THE KING OF SOUL

OTIS REDDING, voted as the world's number one male vocalist in this year's MM Pop Poll, died in an air crash on Sunday night. A twin-engined plane carrying Otis and members of his group crashed into a lake as it was coming in to land at

Madison Municipal Airport in Wisconsin. It made Otis the latest victim in a series of pop star death crashes over the past 10 years. Buddy Holly, Jim Reeves, Big Bopper and Ritchie Valens all died in air crashes and Johnny Kidd, Mark Leeman,

and country singers Johnny Horton and Patsy Cline died in car accidents. Also killed in Sunday's crash were Jimmy King, Ron Caldwell, Phalin Jones and Carl Cunningham, from Redding's backing group, the pilot Richard Fraser and valet

Matthew Kelly. Sole survivor was Ben Cauley who was picked up from the lake by a police launch after the crash. Ironically, Polydor had recently imported 5,000 copies of "The History Of Otis Redding," the singer's new album which was recently issued in America on the Volt label. It will be issued here in a double fold-out cover at 39s 6d.

●●A tremendous loss to the world of blues as well as pop●●

OTIS REDDING was the man who introduced soul music to Britain. He was the undisputed leader of the soul world with fans and stars alike.

He was one of the most sought-after artists both in Britain and the States, and carried his own big band with him on tour. His appearances in this country caused minor sensations and, combined with his big record hits, pushed his popularity up to the point where he displaced Elvis Presley as top male vocalist in this year's poll.

Otis was born on September 9, 1941, in Dawson, Georgia, but moved to Macon, Georgia, soon after. He went to high school in Macon and made his home in the town. Otis was inspired to become a singer by the success of Little Richard, also

from Macon and won several amateur contests. Otis later joined Johnny Jenkins and the Pinetroopers touring American universities and Southern colleges. While with this group, he visited Memphis and cut a disc — "These Arms Of Mine" which was a big hit and sold more than 750,000 copies.

The Redding road to the top was charted and he followed with a string of hits like "My Girl," "Respect," "Satisfaction," "Mr Pitiful," "Come To Me," "My Lover's Prayer" and "I Can't Turn You Loose." His hit albums include "Otis Blue," "The Great Otis Redding Sings Soul Ballads" and "The Soul Album."

Sunday's crash has robbed the music world of one of its most exciting and dynamic artists.

Britain's stars were shocked at the news of Redding's death. And American singing star BROOK BENTON, currently appearing in Britain, was upset when the MM

broke the news to him on Monday at London's Hilton Hotel.

"That's quite a shock to me," he said. "We'll miss a great singer. I'd never worked with him but I knew him well. I used to catch his shows and he used to catch mine. It's terrible."

Many British stars paid tribute to Redding as an artist and as a man this week.

ERIC BURDON: It's pretty sad and very bad news. I knew him quite well and met him on his ranch in Georgia. It's a drag. He was one of the most copied singers. He was this generation's Ray Charles.

PETE TOWNSHEND (Who): Obviously it's a great tragedy, and particularly for the whole Atlantic label. Otis Redding was a leader in the soul field and one of my great favourites. I saw him at Monterey and he just brought the house down and I'm sure a lot of people are going to miss him because I don't think people like Wilson Pickett or Joe Tex

will ever compare with Redding.

EDDIE FLOYD: "We have truly lost a soul brother, because in the Stax Record Company we are all brothers, and I just can't believe this has happened. And the Bar-Kays, too, were all very young chaps with such a lot to say."

TOM JONES: "It's a terrible shock; a terrible loss. I was a great fan of his. I've got four of his albums, all of which I bought in the States before they were released here. When he was last in London I went down to Tiles to see him work and he was fantastic. I met him later and we had a great conversation."

GENO WASHINGTON: "I never knew him in the States but we got quite friendly while he was here in Britain. I learned something you would never know about a man from his music. Otis had a heart as big as America."

CHRIS FARLOWE: "I'm really shocked and upset. I appeared with his band on Ready Steady Go! and got to



know Otis well. He wanted to take me to America and record me there."

SIMON DUPREE: "He was the King of soul. It's a great shame."

LONG JOHN BALDRY: "I'm deeply shocked. I had a great deal of respect for him as an artist, right from 'These Arms of Mine' about six years ago. He leaves a big gap which I hope can be filled by someone like Wilson Pickett or Little Richard possibly."

ALAN BATES (marketing manager, Polydor Records): "People tended to forget that as well as being the top soul singer, Redding was also a great blues singer. This is a tremendous loss to the world of blues as well as soul and pop."

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JAZZ SCENE

FOCUSES ON TWO OF THE MOST OUTSTANDING YOUNG BRITISH JAZZMEN AND A MASTER DRUMMER FROM THE STATES



Persip — all the way from Dizzy to Eckstine

MAX JONES

WHEN Dizzy Gillespie's new big band toured Europe and the Middle East in 1956, appeared at Newport, played South America and produced such recordings as "Dizzy in Greece" and "World Statesman," one of those who made his name with the orchestra was drummer Charles Persip.

Not that Persip was a new boy, even with Gillespie. He had been in Dizzy's small group since '53 and before that worked with Tadd Dameron, Joe Holiday and a rhythm-and-blues band led by Billy Ford.

But the accomplished big band drummer and impact made by the orchestra drew a measure of public attention to him.

Considering his quality, Persip still wants for recognition in my opinion. Doubtless the fact that he currently accompanies a singer, Billy Eckstine, accounts in part for his being overlooked by the fans.

Last week I met him for the first time rehearsing with "B" for the International Cabaret TV programme seen on Monday. It was a special pleasure for me since I have rated him among my three or four top drummers these several years past.

For Persip this was an unheralded visit, and very few people got a chance to hear him play in a jazz context. The lucky few were Scott Club patrons on Monday last week.

"I went down to Ronnie's to hear Hawkins and Vi Redd and had a beautiful time," Charlie said. "Percy Heath, Milt Jackson and I made up a rhythm team for Coleman. It was something."

Persip looks forward to returning to Britain—this was his first visit—meeting more people and seeing more of what's going on. And he

expects to be back in the spring along with Eckstine and his MD, pianist Bobby Tucker.

"Well, I assume so. I think I'll still be with them. I'd like to. You see, it's satisfying to me financially and for musical reasons, and besides, I think it helps to give me a little broader view of music. "It adds to my experience, which is important, and I hope it may give me a few more fans."

"I would only leave 'B' if I got something going for myself again. And I don't believe the time is quite right for that to happen yet. "No point in leaving to go with somebody else's group because I enjoy working with 'B' and Tuck."

At one time Charlie Persip led his own group, but its life was short. "I started it in 1960, quite a good group. We made one album for Bethlehem shortly before the label closed, and there wasn't much said about it. Very bad luck, really."

"It was called Charlie Persip And The Jazz Statesmen and we had Freddie Hubbard, Roland Alexander, Ron Carter and Ronnie Matthews in the quintet."

Why did Persip leave Gillespie after a long association?

"Two reasons: partly because I didn't want to travel at that time, in '58, and partly because he broke up the big band and I didn't want to go back with the quintet. I had nothing against it but it wasn't what I wished to do then."

"There were a lot of jazz musicians in New York making a good living. And by me being fortunate enough to have got a reputation as a drummer by then, I decided to stick around New York. And I got a chance to do most of the jazz records for a time."

"So I gigged around and joined Harry Edison when he came East and formed a quintet. Jimmy Jones and Joe Benjamin were in the rhythm section with me. We opened at Birdland, worked there quite a bit and did a few dates out of town. That's when I quit Harry, when he started travelling."

"I wanted to do a little more studying—not just the drums but theory and so on I could supply to the percussion thing—so I went back to Juilliard."

"Incidentally, it was Quincy Jones who was instrumental in getting me started in session work. He saw to it I got a few recording dates around New York. He was a great help to me."

"And once I'd got going, well, things naturally picked up. At that time I was doing mostly jazz sessions, for Riverside and Blue Note."

What persuaded Persip to take a change of job, and how long has he accompanied "Mr B"?

"Work slowed down in New York. You know, jazz has been on a decline so far as business goes for some time. I've been with 'B' getting on for a year and a half now, and enjoying life."

Persip has played with numerous bands in a wide variety of styles. I asked if he could tell me which was the most satisfying of all for him personally.

"Yes," he said after a few moments' pause, "but I have to say two. For the time when it existed, Dizzy's big band. And for what's happening today, Gil Evans."

"As a matter of detail," I asked him, "who played drums and who percussion on Evans' 'Out Of The Cool'?"

"I played drums. Elvin Jones was the percussionist. Elvin, by the way, is one of my favourites, along with Tony Williams and a young man not too well known yet, Clifford Jarvis."

"Of the older guys I particularly admire Buddy, Max Roach and Art Blakey."

OVER the last few months the possibility has emerged that, having caught up with what their American contemporaries were doing, a handful of British free jazz players may now be shaping the music's future themselves, inspired by the ideal of "group music."

One of the key figures is alto saxophonist Trevor Watts, who plays at the Little Theatre Club with Amalgam, which he formed in June.

"I'm concerned with group music," says Watts, "as I feel it's the most perfect way of improvising along with other people without using themes or chords."

"I try to rid myself of all ego, and to be more aware of the other musicians' sound than my own, and when the music is at its best I'm not aware of my own at all."

"Unfortunately there are only a handful of musicians interested in playing group music. It's extremely hard to find players who just want to give. Most musicians are still interested in getting their own thing across, and usually aren't too worried what's going on around them."

"Music should be like a conversation. Interruptions or speeches from unsympathetic people who hold themselves apart add a bad element to any conversation."

Watts started on alto in 1959 when he joined the RAF School of Music at Uxbridge. Percussionist John Stevens and trombonist Paul Rutherford joined at the same time, and later they went to Germany and started a club there.

All three left the RAF in 1963, and Watts was asked to join the New Jazz Orchestra as lead and solo alto. While with them he made an LP which came out on Decca, and then late in 1965 he and Rutherford met Stevens again and renewed their partnership.

As a result they started

Out of SME and on the right road now

WATTS: just accept

VIC SCHONFIELD



the Spontaneous Music Ensemble and the Little Theatre Club sessions, both two years old now, which have influenced the British scene so strongly. Watts made three LPs with the SME and one with the Ian Carr-Jeff Clyne Quartet during the same period, but only the first has been issued ("Challenge" on Eyemark EMPL 1002).

Watts' favourites are Evan Parker, Paul Rutherford, Kenny Wheeler and John Stevens.

"Evan plays beautiful soprano within the group context, and Ken Wheeler's flugelhorn is wonderful in any situation, while Paul plays things I've never heard from any other trombonist."

"As for John, he's the most aware musician I've ever met, and I'm thankful to him for showing me all sorts of possibilities."

"He's a true artist, and the one player I am certain will always stay honest to himself and his music. He used to work in Ronnie Scott's with Tubby Hayes and so on, and would have been a star by now had he been prepared to compromise."

"Young musicians, who actually play more conventionally than we do, complain about hard times, but

it's their own fault. John and I have day jobs, but we're happy about it because it allows us to play what we want."

"People say this can't be done, but they're wrong. It can be done, and we're doing it. In the final reckoning you create your own scene."

"The hardest thing for a musician is to be true to himself and his music. This involves playing what is most natural to him and sticking by that, in spite of commercial temptations. It's all too easy to be lazy, which doesn't mean not practising, but playing the same way every time."

"A lot of musicians copy established artists, but what they don't seem to realise is that someone like Coltrane was always looking for new things, and that he played what he heard himself."

"All musicians have that same possibility if they only bother to search within."

Watts feels that traditional concepts interfere with total improvisation.

"The very first thing you learn is to play melody. Now, if you think in terms of lines you've already got a preconceived element in your music, whereas the idea of improvising is to react to whatever is happen-

ing. You can't react if you're following something preconceived."

"I find conventional melody all too easy, and nowadays I try to play more in sound areas. Sun Ra is one of the few people concerned with this."

"The important thing is not changing notes but changing textures, and the beauty of the music lies in the band's internal balance."

Recently Watts has been using piccolo, flute, recorder, oboe, C-melody saxophone or percussion instruments as well as alto.

"The way I visualise the music is a kaleidoscope of textures, colours and intensities — lots of different sounds and the players just adding to the overall sound, not putting themselves over as individuals. All I want to do is add to whatever's happening at the time."

"I'd advise anyone hearing us for the first time not to expect anything, but just accept what is there and judge by that alone."

"Since the break-up of the larger SME I've tried various combinations, and I believe that now with the present Amalgam, we're on the right road."

"It's wrong to call our music or that of John Stevens' current SME avant garde. It's happening now, so how can it be music of the future?"

"Certain people describe what we or Albert Ayler do as noise, but it just requires listening to in a different way."

"People's ears are opening wider, in the pop and classical worlds as well as jazz. Five years ago nobody would have listened to the Pink Floyd, for instance. I hope all my life I'll be able to accept changes in music as if I'd grown up with them."

"John Stevens' little boy Richie has grown up with Indian music and Ayler, and he loves them. He says 'Listen Dad, it's happy music, so what's to say that it isn't?'"

How I learned to stop worrying and live with the avant garde

CHRISTOPHER BIRD

"INTERESTING" is the jazz equivalent of the schoolmaster's "good work and progress," the adjective the reviewer reaches for when he has been confronted with something rather more thoughtful than the usual dash round the harmonic obstacle course, but which somehow hasn't stirred the pulse in the way that the best jazz using the tried and trusted methods still can.

I can look back to hearing the band throughout 1965, and to its rather tight Miles Davis Capitol approach with a lot of pleasure. But it is true, too much water had passed under the bridge for Collier to be satisfied with this style for long, and it became a matter of 'How I stopped worrying and learned to live with the avant garde'.

"I don't like the label avant garde; it doesn't mean too much to me, like Third Stream. But if we accept what it loosely means, then it was Miles' new band which led to a breakthrough in my thinking."

"He had so obviously gained something from the new approach without destroying older values. And even before that, the modal things had a considerable effect on somebody like myself, trying to find a way forward."

As a jazz composer Collier has three idols, and they are pretty predictable — Ellington, Gil Evans and Mingus. (It was Graham's chart of "Star Crossed Lovers" in '64, for instance, that caused Down Beat's Bill Mathieu to write "There isn't any better jazz being written than this.")

"There is a fundamental paradox between jazz and composition, but I think I have arrived naturally at the point now where I conceive in terms of who the thing is being written for, rather than simply in what is being written as a piece for any-

one to play. "At the moment when I write a piece for Harry (Beckett) the approach is different from that for, say, Mike (Gibbs). I know it's not new, and it's what everyone says about Duke in particular, but you have to discover it for yourself if you are serious about composing in jazz."

"Of course, it raises terrific problems with debs, because you really need a stable personnel for it to work properly, and naturally guys can't always hang around waiting for me to offer the work."

"So you have to keep looking for good young musicians — like Frank Ricotti. He's only 19 and he's marvellous. If you get three years with people like that before they move on, they can be three good years."

It would be sad if the session scene began to capture completely some of the musicians that Graham has at the moment. Although there seems to be great loyalty from Mike Gibbs, Harold Beckett, Kenny Wheeler, Dave Arons, Ricotti and John Marshall, it offers all that much work, although Collier is a terrific beaver in hustling up gigs in schools, Colleges of Further Education, training colleges and the like.

The £400 from the Arts Council can help to stabilise something; Graham's next major venture at least.

"It's hard to tell exactly how it will work out, but the money is strictly to compose, rehearse and present a new work."

"So far I've written for the Septet and the Dozen: this gives me the chance to



COLLIER: stock of time

go further — to write for sixteen pieces.

"What the grant will do will buy me a stock of time, so that when I have finished the documentary film I'm doing at the moment, and some things for Continental television, I can get down to two solid months of work — with no distractions."

"I didn't think too much about the Arts Council grant at first, but now I feel an enormous sense of responsibility. If what we do is successful it could help to

pave the way for so much more for other people in jazz. That's quite an inhibiting thought."

Quite so, but if the progress that this soft-spoken, but tough-minded musician has been making is maintained, then next year should see the unveiling of some of the most original writing that has so far been produced in this country — possibly in the world.

Perhaps by then "that word" can be buried for good.



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BEE GEES

BEING a Bee Gee is quite a cool being to be. Whether the healthy Australian environment has anything to do with "nature boy" vitality of the Bee Gees I don't know, but the brothers Gibb, Vince the lead guitarist, and Colin the drummer seem to be at their very best working at high pace. But this isn't going to be the last you'll hear of the Bee Gees in 1967. Singing a medley of Christmas carols and a new Christmas carol they've written themselves (about time we had some new ones) called "Thankyou" the group are to be an integral part of an Xmas spectacular being televised from Liverpool Cathedral in the near future.

Who needs drugs to make music?



BARRY: imagination

and it's completed and released in the New Year. "We did a lot of the production on this album ourselves," explained Barry. "Far more so than on the first album. There are a lot of numbers on the first album that we wouldn't do now, so I suppose the second album is a progression if you call that progression. We try to progress naturally, though, without going out of our way to do ridiculous things for the sake of different sounds. We don't consciously try to 'follow up' hits or anything like that. In fact we record maybe twenty tracks and listen to the lot prior to even considering one of them as a single. I think 'World' is certainly a deeper number than 'Massachusetts'."

just begun. "You get a little more respect from people once you've made it — and things can be made to run more smoothly because you have more power to organise all your work. I mean we're not dwelling on our success — we're just trying to do things that will keep us being successful. That's why you have to keep healthy and straight. Sure we've got a lot of work and things to do, but if we don't do them there won't be any more. I mean they're all challenges — not work! We can't wait to do these things so that we can sit back and say 'we've done them.' To Love Somebody flopped — but we didn't start flapping about it — we just went on and then we came up with 'Massachusetts.' We knew 'To Love Somebody' was a good record — so it wasn't as though we lost faith in ourselves."

It's like anything. You start at the bottom and work up. Showbusiness isn't any different from any other industry, really. You have the people just starting and then all the different grades upwards — like any big company — until you get people like the Beatles, who are equivalent to the managing directors or the executives. They started at the bottom and worked up, and it's the same as in almost anything. Only of course there's a lot of room at the bottom but very little at the top. The only secret is work and health — and drugs don't come into it. I mean, you just owe it to the fans to stay healthy and get up there and do your job. You wanted to be a popular group in the first place — but so many people make it up there and then slacken off, when in fact things have only

COMEDY

"You know, it's Christmas! No matter what your image is, a lot of people still regard Christmas as Christmas and we're a group who pay our respects as much as anybody else," said Barry in a break between recording last week. "And if the kids don't like us doing it then they don't like Christmas, that's all I can say."

And then there's the incredible saga of Cucumber Castle the Bee Gees own TV comedy show which they're making for Southern TV. They have not only written the script, but, of course, all the music. Then there's the group's first feature film for which they are also combining with writers to fling ideas back and forth, and, of course, composing the soundtrack.

PROGRESS

And then there's a new single to record, and at the moment there is only the "Bee Gees' 1st" album on the market. "Horizontal" is the title of the boys' second album

SERIOUS

"World" means a lot and I don't think that many people have caught on to all the implications of the song yet. Really, we were making the point that we thought people were taking flower power far too seriously. No matter which way you look at things, flower power doesn't change it. Somewhere in the world, every day, people are fighting — somewhere every day it rains! There were only a minority of people in the midst of the whole flower thing who really loved their neighbours. That's why it's just

INDUSTRY

It's like anything. You start at the bottom and work up. Showbusiness isn't any different from any other industry, really. You have the people just starting and then all the different grades upwards — like any big company — until you get people like the Beatles, who are equivalent to the managing directors or the executives. They started at the bottom and worked up, and it's the same as in almost anything. Only of course there's a lot of room at the bottom but very little at the top. The only secret is work and health — and drugs don't come into it. I mean, you just owe it to the fans to stay healthy and get up there and do your job. You wanted to be a popular group in the first place — but so many people make it up there and then slacken off, when in fact things have only

SUCCESS

"And then we did 'World' — you know you've just got to keep going. We're halfway through our third album at the moment and we've still got about another dozen songs to do — and also we're writing more songs all the time, and writing songs in the studio all the time. We hope to be able to continue doing what we're doing now and being successful. If we drop it won't stop us trying and trying." — NICK JONES.

TRAFFIC

DESPITE the intended departure of songwriter and sitarist Dave Mason, Traffic wheels are turning with renewed vigour. After their lengthy period of isolation during the summer, they have launched a blitz on the public with a succession of hits, including their latest "Here We Go Round The Mulberry Bush" now at 15 in the MM Pop 30.

Dave quits, but Traffic keeps moving



MASON: hang-up

BRIGHT

Why is Dave leaving now, when the group are doing so well? "It's because there are things I want to do and for me to do them while still in the group would hang the others up. The best thing to do is leave. I decided ages ago. I want to do producing, and playing and travelling wastes so much time. I can get my kicks out of writing and producing. I'll be producing the Family and singer Gordon Jackson for Island Records. I'll leave on December 22 and go to America to meet producer Jimmy Miller for a few days. Traffic have come up with one of the best group albums of the year, 'Mr Fantasy.' They join the movement to brighter and more imaginative LP sleeves with a fold-out cover and attractive photographs. But who is Mr Fantasy?"

LPs and I have been disappointed with most of them. I was disappointed with the Cream's new one, and I didn't feel anything about the Stones'. It was just okay, although I thought Bill Wyman's track was the nicest thing. I think our LP could help us break through to more people who have only heard snippets of what we can do on singles. We want a much wider audience. People have asked what sort of message we are trying to put across and how we are trying to communicate with people. But we are not trying to get a message across. I think there is something in it for everybody however."

SKILL

"Mr Fantasy" manages to combine writing and playing skill under one roof, which makes a refreshing change from some groups who rely on studio teamwork to produce the desired effects. There are groups that attain a high degree of technical playing ability, and lose out on poor material and groups that write marvellous songs, but can't be relied on to play them themselves. Any group with Stevie Winwood on organ, guitar, piano and vocals doesn't have to worry about musical problems, and the combination of Winwood, Capaldi, Dave Mason and Chris Wood on songs like "Hole in My Shoe," "Giving It To You," "Paper

IMAGE

"You tell me!" says drummer Jim Capaldi. "Actually it comes from a sketch I was drawing in the cottage one night just before going to sleep. I suppose it was based on the Mr Sandman image. We did the pictures for the cover in the cottage ourselves without any studio lights. We are very pleased with the album and everybody seems to like it. I've been listening to some of the new group

Sun," and "Here We go Round The Mulberry Bush" has already proved itself. The album starts with "Heaven Is In The Mind," which has heavy Capaldi drums, hypnotic piano beat and a guitar on top. Says Jim: "This is one of the latest things we have written."

LUNATIC

Track two is "Berkshire Poppies," in 3/4 time and it's lots of fun, including various well-known guests, many changes of tempo, burps and lunatic lyrics sung by Steve, including "waiting for Christmas — made in Japan". Our producer Jimmy Miller invited a few people to the studio for this one," says Jim, "and sixty people turned up. You can hear the Small Faces looning about. It was really beautiful."

"House For Everyone" is by Dave Mason and starts with a clock winding up, followed by fairly tale lyrics, and a honking tenor saxophone and mellotron backing that gives a fairground effect. Then the number winds down.

LYRICS

"No Face, No Name And No Number" is beautifully sung by Stevie and proves he hasn't lost the soul tinge to his voice, even if the lyrics have changed.

He is still one of our best singers.

"Dr Mr Fantasy" has a vocal by Winwood and rocks along with a groovy backbeat, and some frightening guitar by Steve. It's an extended track and speeds up to a great climax.

On side two there is a tremendous Jim Capaldi composition called "Dealer" with a great Spanish feel and nice flute from Chris Wood. Cow bells rattle, and there is some gummy guitar.

Dave Mason's sitar emerges on "Utterly Simple," in three-four time, with vocal chorus and an ominous tabla drum. Producer Miller's voice comes through on the telephone in the background.

PROWESS

Next is "Coloured Rain," a Winwood-Capaldi-Wood composition which has been released on the B side of "Mulberry Bush" and has shouting vocal and penetrating saxes.

The last two are "Hope I Never Find Me There," and "Giving It To You," another B side which swings like mad with great drumming, flute, organ and guitar, demonstrating Traffic's instrumental prowess.

Added to this last track is muttering from Miller pretending to be a jazz critic, and "knocking" the record. — CHRIS WELCH.

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BLIND DATE

WHERE THE STARS SINGLE OUT THE NEW SINGLES

TONY BLACKBURN

BOBBIE GENTRY: "Okolona River Bottom Band" (Capitol).

It's Bobbie Gentry isn't it? I was one of the few people who didn't like "Billie Joe." I don't really like this. It's a bit of a noise. I just don't like her voice. It jars a bit. A minor hit or a complete miss.



PAUL BUTTERFIELD BLUES BAND: "Run Out Of Time" (Elektra).

I don't know who it is, but it's a good record. The singer is struggling a bit and the backing is too loud. It drowns the voice which is a shame. He's losing the battle... he's lost. It hasn't enough melody but it's good for discotheques. Not really my music and not a hit.

GODFREY WINN: "I Pass" (Decca).

I hope I get the group. It's terrible when a DJ can't guess the group. Is it Peter Cook and Dudley Moore? No, this is serious. I haven't heard them before, and I can't think who it is. The idea is about somebody stepping out of life. Very clever lyrics, but I shouldn't think it is seriously intended for the hit parade. Very true lyrics, but I don't know if people are interested in what he is trying to say. Of its type, very nice.

CALIFORNIANS: "Sunday Will Never Be The Same" (Decca).

It's been done by somebody else. I know the number well, but I don't know the group. I love the tune, but as it has been around before and failed it will probably fail again. The problem is there are so many groups now people forget their names. The market is swamped. This is a turntable hit we will like to play and people will enjoy listening to but won't go out and buy. There are a lot of groups like that.

JACKIE WILSON: "Since You Showed Me How To Be Happy" (Coral).

Jackie Wilson, my favourite artist. He did "Reet Petite." I love his voice but this number lacks melody. A hit for me, but nobody else. He only made it once in this country and he's much more popular in the States. He's trying to rave it up on something not worth raving about. He's still doing rock 'n' roll. Somebody should tell him. I'll buy it anyway.

Surprise

DOUBLE FEATURE: "Handbags And Glad-rags" (Deram).

Chris Farlowe! Isn't it? New group isn't it? I like the string backing on this one. There is not much to choose between the different versions, but if anything Chris Farlowe should get the hit because his name is better known. These days it seems to be the song and not the singer, because there are so many groups now. It would be better if the record companies concentrated on a few groups and built up their material. Michael D'Abo wrote this and he is writing some very good songs yet he doesn't seem to be doing much lately recording-wise.

FOUR TOPS: "Walk Away Renee" (Tamla Motown).

Four Tops. I know this one. I'm surprised their last one wasn't a big hit. I love all their records and the Four Tops can do no wrong as far as I am concerned. This is one off their LP and also by the Left Banke. This has a more commercial sound and the lead singer is fantastic. Arrangement is very nice and they sing it beautifully. A very big hit I think. It's got all the ingredients.

Nothing

COUNT BASIE: "Green Onions" (Coral).

Named after the pianist, I imagine? No idea who this is at all. I don't know why he bothered. Really, it's just a load of nothing. Not even a good arrangement. I can't understand why a company bothers to bring this sort of thing out. Very mediocre and not even good piano playing. My grandmother could do better. It's a waste of time. I don't like jazz at all, but I don't think this would even appeal to people who like jazz.

Visual

GENO WASHINGTON: "Different Strokes" (Pye).

American? I can't remember the name of the group. Oh, what am I talking about, it's Geno Washington. His voice sounds a lot different. Geno is very popular, of course, but he seems to be more visual than a record seller. This is similar to what he does on stage. Not strong enough for a hit. Hello, what's this? Is it an EP? Well that changes it all together. This track is quite nice and I think an EP by him will sell quite well. He deserves a hit.

BEATLE GEO AND WHERE HE'S

THE Maharishi Mahesh Yogi is already being criticised, as are the Beatles, in connection with your studies in transcendental meditation.

It's easier to criticise somebody than to see yourself. We had got to the point where we were looking for somebody like the Maharishi, and then there he was. Most other people had never thought about this before and suddenly there he is being thrust down their necks.

your parents and you get pushed into religion in school. They're trying to put something into your mind. But it's wrong you know. Obviously, because nobody goes to church and nobody believes in God. Why? Because religious teachers don't know what they're teaching. They haven't interpreted the Bible as it was intended.

religion is just the same scene really.

For Christianity, it's the people who profess to be the religious teachers who screw the whole thing up. They're the people who create the sectarianism, the prejudices and the hate that goes on. You know, those people who are supposed to be propagating the Lord's word—they're screwing it all up.

You're taught to just have faith, you don't have to worry about it, just believe what we're telling you. And this is what makes the Indian one such a groove for me and I'm sure for a lot of other people, because over there they say "don't believe in anything... if there's a God we must see him, if there's a soul we must perceive it and so on."

ACID

YOU didn't just suddenly get on to a meditation "kick"?

No, it's been about three years thinking, looking for why we're here—the purpose of what we're doing here on this world, getting born and dying. Normally people don't think about it and then they just die—and then they've gone and missed it—because we do come here for some purpose.

And I've found out that the reason we come here is to get back to that thing God had, whatever you might call God, you know, that scene. The thing is everybody is potentially divine, every human being is potentially a Christ.

This is the thing that led me into the Indian scene, that I didn't really believe in God as I'd been taught it. It was just like something out of a science fiction novel.

I think it was really after acid because acid was the big sort of psychological reaction. It's really only after acid that it pushes home to you that you're only little—really. And there's all that infinity out there and there's something doing it, you know.

It's not just that it's doing it or the Queen doing it, but that it's some great power that's doing it.

Then the music. Indian music just seemed to have something very spiritual for me and it became a stepping stone for me to find out about a whole lot of other things. Finding out all about Hinduism and all those sort of religions made me realise that Christianity is that as well—every

SO you all were in this scene before the Maharishi and all the publicity came along?

Yeah, When you're young you get taken to church by

CRINGE

It's better to be an outspoken atheist than a hypocrite, so their whole teaching is don't believe in nothing until you've witnessed it for yourself. I really feel and believe very much in this whole sort of scene, you know, God. You know when you say the word "god" people are going to curl up and cringe—they all interpret it in a different way.

The Maharishi is a monk and he hasn't got a penny, and he doesn't want to have



TOM JONES: "I don't cater for screamers any more."

TOM—MAN V A PRO

TOM JONES is a man with a problem. And the problem is simply: where do I go from here?

The singer with a million dollar plus payout next

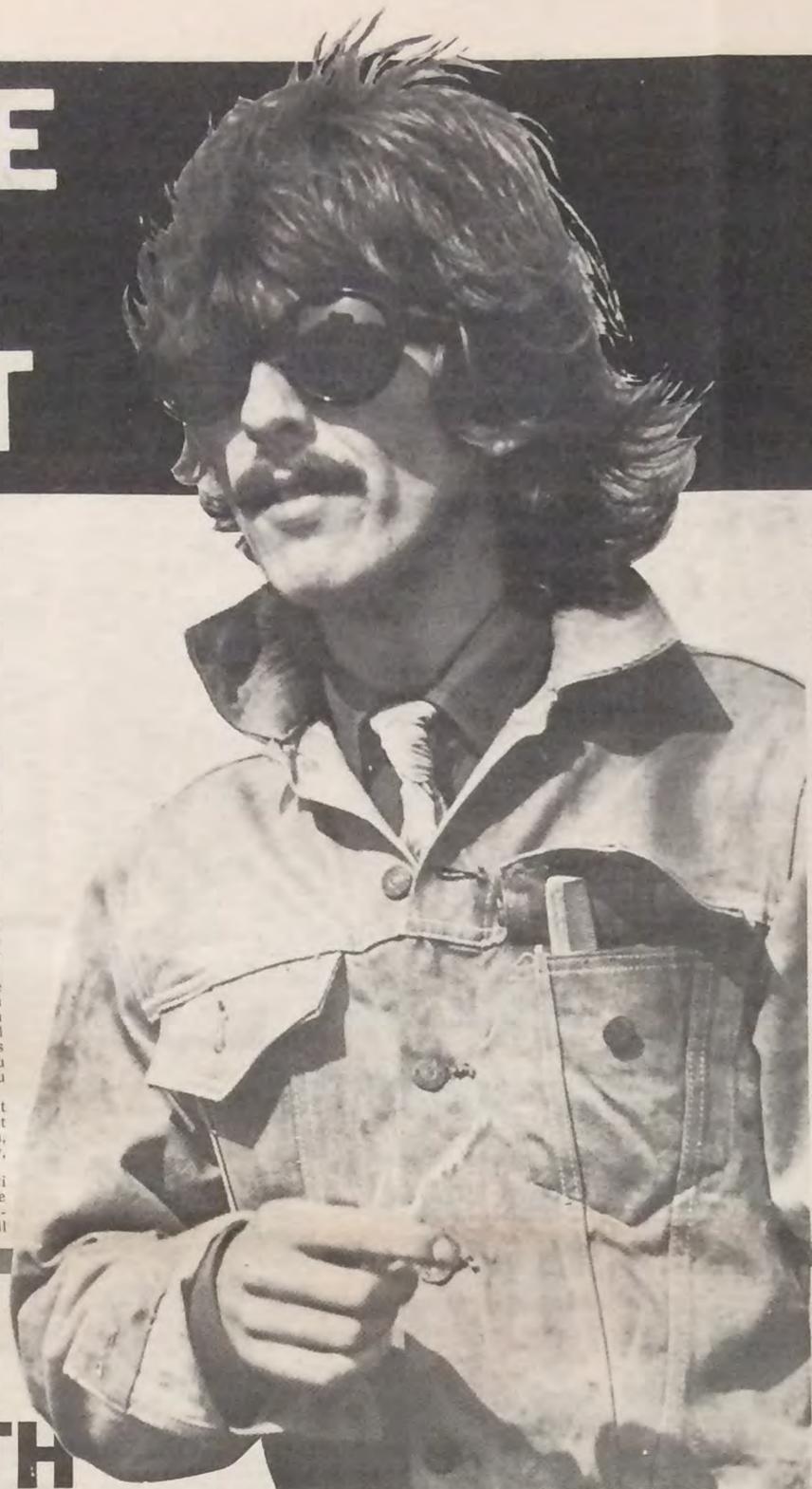


music maker

Simon Pegg can 7 1/2 million viewers be wrong Top of the Pops can 9 million viewers be wrong

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

GEORGE 'S AT



For many people, the Beatles have long passed the stage where they are merely a pop group. The first indication of this development was probably when George Harrison began to take an interest in Indian music and consequently Indian culture. It was George who introduced John, Paul and Ringo to the Maharishi and it is George's passion for his teaching that affects almost all Beatle thinking at the moment. In this exclusive Melody Maker Interview, conducted by Nick Jones, George dwells on his new-found philosophy of life; how he arrived at it; what it means to him; and what it will mean to the directions the Beatles are now taking. Music hardly entered the conversation—but then, the Beatles are much more than music alone now.

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a penny. He doesn't want any money and obviously you get the Press saying he's staying in the Hilton and he does this and he does that—but in actual fact he didn't stay in the Hilton but in a meditator's house.

NATURE

And he's been here for nine years and for eight of those years he never had a word said or written about him until the Beatles got interested in it and then he gets all this. So we know where the Press are at and all those people who are putting him down—because they're only writing about him because of us.

BUT how do these realisations fit into your actual everyday existence? You're saying that everything really is predestined?

Well, yes. This is what the Maharishi says. The more you meditate and the more you harmonise with life in general then the more nature supports you. Nature has supported you since you were born if you come to think about it.

I mean, why did I go to that school at that time, and meet that fella, who met this fella, and we did this, you know, why?

Why did I meet Ravi Shankar? And the difference between the thing of me meeting Shankar is that people will

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DM— AN WITH PROBLEM...

ONES is a man
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The problem is
where do I
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with a million
plus payout next

year—from big cabaret dates in New York and Las Vegas—has to go forward in his career or stagnate.

His "I'm Coming Home" is bouncing massive sales on the cash registers of Britain, but Tom said last weekend: "I have to move on from being just a singer to something else. I don't want to have to concentrate on making hit singles in the future."

PROJECT

Tom's success on the treadmill of pop single successes has been large and impressive, but it's not enough which is why 1968 will see Tom Jones launched on his first movie project—as reported in last week's MM.

"In this business, you're either a singer making hits or in films. I have to move into films if I am going to expand as an artist.

"I don't cater for the screamers anymore. That's why I toured recently with a big band rather than a group.

WISE

"It was a polished show and the audience had to sit and listen. And they really enjoyed it.

"Before I did the tour, I was worried about whether working with the Ted Heath band was a wise move. It was.

FILM

"It was good music and I felt happy and relaxed and able to give a good show."

Tom rates being on the road with a fine big band as one of his two big highlights of 1967, perhaps his most successful year ever.

The other highlight? "Doing the Royal Command Performance, which was great."

Tom's first film will be set in the Bahamas and feature him as a West Indies playboy who races hydroplanes. It's essentially an action role, which is how Tom sees his future in films.

ACTION

"Anything I do will have to have a lot of action and let me move around a bit, and mustn't rely too much on speech.

"Originally, we planned that I would sing just a title song over the credits but I think we will have to fit a song into the script somewhere. People will expect me to sing a

song, so I suppose I'll have to do one."

Branching into films means a lot to Tom. Was he prepared for failure on the wide screen? "No, one of the things I mustn't do is make a bad film. That's why I've waited so long. I could have made a film at the time 'It's Not Unusual' was a hit, but it wouldn't have been right for me. This one cannot be bad. We've spent a long time preparing for it and making sure it'll be good."

RUBBISH

Tom has seen a lot of singers go into films—and live to regret the celluloid rubbish they have been saddled with. He is determined not to tread the path of Elvis Presley and turn out 90 minute musical nothings that will do him more harm than good.

HOME

It's another Christmas at home for Tom and family this year. But this time, his parents will be with him and not at home in Wales. They recently moved into Tom's old house at Shepperton—a stone's throw from Tom. "They'll be with me on Christmas Day," said Tom. "We'll be spending the day pretty quietly. I expect—just feet up—with

a good dinner and lots of drinks and lots of records playing."

That just about sums up Tom's idea of relaxation: bed till noon or later, then hours spinning records both for entertainment and in the search for new material.

TEMPO

He is hoping that over the Christmas period he can come up with a song for his next single. "I still want to do an up-tempo number, but I can't seem to find a good one.

"If the tempo's right, the melody is usually weak. That's why I seem to be recording ballads all the time. I'd sooner record a good ballad than a bad up-tempo song just for the sake of it.

"I recorded a few things at the same time as I made 'I'm Coming Home' but none of them are suitable for a single. They are ballads with a country and western feel and I think I should avoid that for the time being."

PROBLEMS

The Jones boy—the singer with muscles in his voice—can look forward to 1968 with more glee than most of us. After all, with all his work abroad, devaluation is working for him and not against him. Oh, for problems like his.

see this from their point of view, but actually it's much different.

When I met him and got to know him, it was like I'd known him for a thousand years—and the same response back from him.

The more I've got into it, the more you find out about the truth, then the more you see this thing we call reality isn't reality at all—this is all an illusion.

And this is the big drag because everybody lives their lives thinking this is reality and then say to people like us "oh you're just escaping from reality."

JOKE

They seriously term this scene of waking up, going out to work, going home again, going to sleep, dreaming, waking up again and all that—reality! But in actual fact you're into illusion—it's nothing to do with reality because reality is God alone. Everything else is illusion.

Those people in the Himalayas, the Yogi who are very advanced spiritually, and all the ones on other planets, well it's just a joke to them all this that we do and call reality. I mean it's even a joke if you just take yourself out of it and watch all the things going on.

It's a joke. And the joke's on all the people who take it seriously. There's so much more to it.

You see every so often somebody comes to the earth, like Jesus did, and they've been coming every so often, these people, divine incarnation, like Buddha, Jesus, and all that.

MIRACLE

There's always these people coming and they are the truth, like God, this great force whatever it is, manifesting itself into a physical form.

And there are quite a few people walking around on earth this minute who have attained that—all over the world, in the Himalayas, in America, everywhere—and they just look like funny little old men. I mean, like Maharishi, they look like that.

People of course don't take much notice of them or put 'em down, when all these people are doing is telling the truth—they're always there.

I read somewhere that the next fella like that, the next Messiah like, he'll come and he'll just be too much. Anybody who doesn't believe that he's the one then he'll just show 'em, you know. He's just gonna come down and zap them all.

Miracles, like. That's why

this whole thing is getting better and better. It's building up to a great peak. It's the cycle moving on. The majority of people are going to believe and they'll be digging everything and he'll come and say "yeah baby, that's right," and all those other people who are bastards they're gonna get something else. Instead when they die they won't reincarnate on this earth, they'll get put down on another planet that's still got to come through the evolutionary thousands of years that we've just been through. It's just fantastic you know.

Really it's all too much because everybody who's becoming involved and realises it is part of the plot.

CYCLES

I don't like to use the word "religious" but when you get into whatever that is, that scene, when you go through yoga and meditation it's just self realisation.

And the next world that's coming along is going to bring us into this age that's known as the Golden Age.

You know that scene about the Iron Age, the Stone Age, the Ice Age, and that's this thing of evolution, the cycles that it goes through—and the Golden Age is when everything is really nice.

A pleasure to be here.



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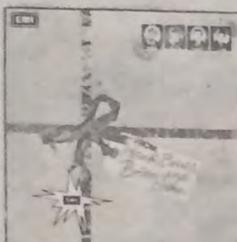
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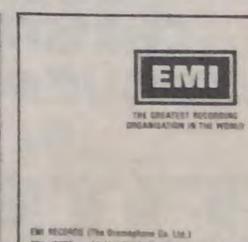
PROCOL HARUM
Regal Zephyrus
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LULU
Love Loves To Love Lulu
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THE SHADOWS
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NEW POP ALBUMS • NEW POP ALBUMS •

The Who sell out—and how!

THE Who can always be relied upon to come up with great new ideas, and the totally new direction and humorous concept of their latest and best album, "The Who Sell Out" (Track) really is a sell-out. In fact, it's almost "the Who drop out" of everything that is supposedly fashionable and therefore valid in 1967's flowery year.



REID: abstract lyrics

It's an iron-backed album of strong and refreshing Pete Townshend compositions, divided and run through by strange and eerily freaky old Radio London announcements and link-ups and some beautiful hard-sell adverts on the tasty subjects of Heinz Baked Beans, Olorono, and Charles Atlas among others.

"It all started," said Pete this week, "with this number I had written called 'Jaguar.' The number was a really powerful and loose thing something like 'The Ox' from our first album, with Keith thrashing away like hell and us all pumping out 'Jag-u-r' like the Batman theme tune. Of course, with Jaguar cars you have this suggestion of speed and power. At this time we were working on new ideas for the album. As it stood I could see that we just had an album of fairly good songs but there was nothing really to differentiate it from our last LP, 'A Quick One.' It needed something to make it stand out. We thought of using a powerful instrumental number that we made for Coca Cola and then I linked it up with the number 'Jaguar' and then, of course, we thought, 'why not do a whole side of adverts?' As things progressed we realised the whole album could be built around this aspect of commercial advertising.

"At the same time Radio London and the pirates were being outlawed. You don't realise how good something like the pirates are until they've gone—so to give the album that ethereal flavour of a pirate radio station we incorporated some 'groovy' jingles. And so the Who sell out."

On the whole, this album easily surpasses anything the Who have done before. "Tattoo," "Our Love Was," "I Can See For Miles," "Relax," "Sunrise" and then finally the Who's coup de grace, another Townshend shattering kind of mini-opera called "Rael."

It doesn't really matter if they are selling out. Selling out to what, anyway?

PROCOL HARUM: (Regal Zonophone). A very pleasant and thoughtful set by Gary Brooker, Matthew Fisher, Robin Trower, David Knights and B. J. Wilson which reaches into excitement on "Repetit Walpurgis" an instrumental by organist Fisher. It's not an up tempo piece, but it builds upwards with some fine guitar by Trower, who plays well throughout. It's not all doomy either, with some "fun" tracks like "Good Captain Clack" which contains cinema-type organ

use great arrangements and take a lot of trouble with their work. There's a touch too much of the country flavour of Memphis about some of their performances for our tastes, but they put everything across convincingly. Included: "The Letter," "Whiter Shade Of Pale," "Everything I Am," "Happy Times," "I Pray For Rain."

BURT BACHARACH: "Reach Out" (A&M Records). Incredible performance—some of the best pop songs for years (written by Bacharach), played by a superb orchestra (led by Bacharach), using brilliant arrangements (done by Bacharach), with a fine piano player (Bacharach) and a good singer on "A House Is Not A Home" (Bacharach). Includes "Alfie," "What The World Needs Now Is Love," "The Look Of Love," and "Message To Michael."

JACKIE TRENT: "Stop Me And Buy One" (Pye). Jackie Trent never seems to get full credit for the consistency of her albums. On this set she proves once more that she has few rivals in Britain as a ballad singer. The arrangement and excellent backing are presumably the work of her husband Tony Hatch who joins her for "The Two Of Us," a song which did little in Britain but gave them a big hit on the Continent. Other tracks include: "This Is My Song," "The Best Is Yet To Come," "Downtown" and "Call Me."

PERCY SLEDGE: "The Percy Sledge Way" (Atlantic). That distinctive, throaty voice remembered from "When A Man Loves A Woman" shows up well on a varied album of songs that range from the tender Sam Cooke opus "You Send Me," via a dramatic soul ballad like Ray Charles' "Drown In My Own Tears" to the out-and-out soul of "The Dark End Of The Street." It's nice.

KIM WESTON: "For The First Time" (MGM). This is a bit disappointing. Miss Weston made a lot of impressive discs for Tamla Motown. On this, her first MGM album, she seems to have overreached herself. She is at her best on the type of beaty pop that Tamla does so well here, backed by a good, jazzy big band and with arrangements by such as Slide Hampton and Melba Liston, she has moved into the Sarah Vaughan-Carmen McRae field and it doesn't really come off. Titles include "Free Again," "The Beat Goes On" and "Come Rain Or Come Shine."

MOODY BLUES - LONDON FESTIVAL ORCHESTRA: "Days Of Future Passed" (Deram). By combining with a symphonic orchestra, says the sleeve note, the Moody Blues have "extended the range of pop music and found the point where it becomes one with the world of the classics." Unfortunately the results are too often pretentious—and not helped by gratuitous snatches of poetry reading. As with jazz experiments in this field, it just proves that the two sorts of music cannot really mix and the best moments come when the group is on its own, or at least dominating. A brave try that hasn't really worked.

THE BOX TOPS: "The Letter" / "Neon Rainbow" (Stateside). The Box Tops sound so coloured at times you'd think the wrong pictures were on the cover. They are an interesting group. They

from Brooker. There is very little freakiness or uproar, which makes a considerable change, and Keith Reid's abstract lyrics mix in to weave the Procol spell.

LULU: "Love Loves To Love Lulu" (Columbia). Good old Lulu, a hit film under her belt, a smash single in the States and Britain and now an excellent album, including "To Sir With Love," the song that revived her fortunes. She takes her versatile voice around a selection of hip material like "Morning Dew," and "Day Tripper," and some attractive ballads. Lulu improves all the time.

THE SEEKERS: "Seen In Green" (Columbia). First class album from the so professional Seekers with Judith Durham's voice outstanding. She is superb on "If You Go Away," so good that you wonder how she would get on as a solo singer. Very well, we'd say. A good mixture of songs here, beautifully sung, arranged and played. Included: "Love Is Kind, Love Is Wine," "All I Can Remember," "Chase A Rainbow," "Angeline Is Always Friday," "Colours Of My Life."

EDDIE COCHRAN: "Cherished Memories" (Liberty). Sadly, our memories of Eddie were cherished until we heard this. It just doesn't stand the test of time. Pop music has advanced so much since these exciting days. Eddie had a lot of feeling, but, on some of these sides, he is sadly out of tune. Were they rejects? Titles include "I've Waited So Long," "Weekend," "Let's Get Together," "Pink Pegged Slacks," and "Think Of Me."

VIKKI CARR: "Great Performances Vol. 1" (Liberty). Vikki has a strong voice and a very positive style of delivery. She sounds at times like Shirley Bassey, but not so wild. Her chief deficiency is a lack of strong and easily identifiable personality. Otherwise, a skilled singer. Included: "The Constant Rain," "Heartaches," "Like Love," "Real Live Boy," "Carnival."

DUKE ELLINGTON: "Such Sweet Thunder," "Such Sweet Thunder," "Sonnet For Coeser," "Sonnet To Hank Cinq," "Lady Mac," "Sonnet In Search Of A Moor," "The Telecasters," "Up And Down," "Sonnet For Sister Kate," "The Star-Crossed Lovers," "Modness In Great Ones," "Half The Fun," "Circle Of Fourths." (CBS Realm 52421.)

ERIC DOLPHY: "At The Five Spot," "Aggression," "Like Someone In Love" (Transatlantic PR7294.) Dolphy (flts, bass clt), Booker Little (tp), Mal Waldron (pno), Eddie Redkey (bass), Richard Blackwell (drs).

THAD JONES/MEL LEWIS: "The Jazz Orchestra," "Once Around," "Willow Weep For Me," "Balanced Scales," "Justice," "Three In One," "Mean What You Say," "Don't Ever Leave Me," "ABS." (United Artists ULP1169.) Thad Jones (flugelhorn), Mel Lewis (drs), Richard Williams, Danny Stiles, Bill Berry, Jimmy Nottingham (tp), Bob Brookmeyer (vcl), Jack Rains, Tom McIntosh, Cliff Heather (tmb), Jerome Richardson, Joe Farrell, Jerry Dodgion, Eddie Daniels, Pepper Adams (saxes, clts, flutes), Hank Jones (pno), Sam Herman (gtr), Richard Davis (bass).

THAD JONES-MEL LEWIS: "The Jazz Orchestra," "Once Around," "Willow Weep For Me," "Balanced Scales," "Justice," "Three In One," "Mean What You Say," "Don't Ever Leave Me," "ABS." (United Artists ULP1169.)

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NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES



A VERY GOOD YEAR FOR DUKE FANS

DUKE ELLINGTON: "Johnny Come Lately," "C Jam Blues," "Moon Mist," "I Don't Mind," "Someone," "Johnny Come Lately," "Hayfoot, Strawfoot," "A Ship Of The Lip," "Sherman Shuffle," "I Ain't Got Nothin' But The Blues," "Mood To Be Wooded," "Kissing Bug," "Everything But You," "Riff Staccato," "Prelude To A Kiss," "Corcovado," "It Don't Mean A Thing (RCA Victor RD 7888).

DUKE ELLINGTON: "Such Sweet Thunder," "Such Sweet Thunder," "Sonnet For Coeser," "Sonnet To Hank Cinq," "Lady Mac," "Sonnet In Search Of A Moor," "The Telecasters," "Up And Down," "Sonnet For Sister Kate," "The Star-Crossed Lovers," "Modness In Great Ones," "Half The Fun," "Circle Of Fourths." (CBS Realm 52421.)

It has been a pretty rich year for Ellington releases, new and old, and here are two more meriting the strict attention of those who don't already have the contents.

The Victor makes available 16 titles recorded between '42 and '45, adding to what's already been out on "At His Very Best," "Mellotone" and the "Indispensable" volumes. Though less interesting than those, it still has considerable musical and documentary value.

This is the great 1940 lineup, without Blanton and Cootie, when the record begins with "C Jam," "Don't Mind," Mercer Ellington's moody "Moon Mist," "Someone" and the title tune (Ivie Anderson sings quite nicely on the "Don't" ballad).

With Strayhorn's swinging arrangement of "Lately" (was he the Johnny in question?) we get close to the top quality band sound, with a few well-integrated solos. Bigard, not much featured in these, leaves and is replaced by Chauncey Houghton for "Hayfoot"—with Ivie's last vocal for Duke—and "Lip" and "Shuffle," the last a good track on which he solos. Jimmy Hamilton, Al Sears, Taft Jordan, Cat Anderson and Claude Jones are in the band for "Ain't Got Nothing" and the rest of Side Two, made in 1944-45.

The union ban on recording lay between the two sides. And further, as Stanley Dance points out in his note, the effect of World War 2 "is seen in personnel changes more numerous than usual" with this band.

For this reason, among others, the album contains fewer beauties than the above-mentioned sets from the Forties.

A number of songs are pot-boilers by Duke's standards, but the unique touch is present on every track and soloists such as Johnny Hodges ("Slip Of The Lip," "Wooded," "Moon Mist"), Harry Carney ("Prelude"), Lawrence Brown

("Sherman Shuffle," "Caravan," "Someone"), Tricky Sam, Rex, Nance and Webb Don't Mind, Someone, Johnny Come Lately, Hayfoot, Strawfoot, A Ship Of The Lip, Sherman Shuffle, I Ain't Got Nothin' But The Blues, Mood To Be Wooded, Kissing Bug, Everything But You, Riff Staccato, Prelude To A Kiss, Corcovado, It Don't Mean A Thing (RCA Victor RD 7888).

The reappearance of the outstanding "Such Sweet Thunder" of '56-'57 at 22s 6d must constitute one of the year's finest bargains. I recommend it without reservation as an example of Duke's extended music which can be classed with his best.

Most of the twelve pieces, inspired by his appearance at the Stratford, Ontario, Shakespeare Festival, are thick with rewarding moments. Personal choices would be the opening title piece (Nance in solo), "Hank Cinq" (short and witty, for Britt Woodman's trombone), "Telecasters," the exquisite "Star Crossed Lovers" for Hodges and Gonsalves, and "Half The Fun." But it's all superb.—M.J.

THAD JONES/MEL LEWIS

THAD JONES-MEL LEWIS: "The Jazz Orchestra," "Once Around," "Willow Weep For Me," "Balanced Scales," "Justice," "Three In One," "Mean What You Say," "Don't Ever Leave Me," "ABS." (United Artists ULP1169.)

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and can swing with the best when it wants to, but most of the time the arrangements are more concerned with colours and patterns than with swing.

Among the soloists, Thad plays excellent flugelhorn—he seems to have grown in stature since his Basie days. Brookmeyer is at his best, particularly on the blues. Pepper Adams buzzes around effectively. Joe Farrell's flute tone is rather thin on "Don't Ever," but he blows excellent tenor on "ABC." Dodgion's alto is well featured on "ABC" and Bill Berry is impressive with tightly muted trumpet on "Once."

Tenorist Eddie Daniels, on his first record date, shows promise for the future even if he has yet to find a personal identity from among his influences. Lewis and Davis are also featured effectively.—B.D.

ERIC DOLPHY

ERIC DOLPHY: "At The Five Spot," "Aggression," "Like Someone In Love" (Transatlantic PR7294.) Dolphy (flts, bass clt), Booker Little (tp), Mal Waldron (pno), Eddie Redkey (bass), Richard Blackwell (drs).

THESE two titles, recorded in July, 1961, are companions to "Status Seeking" and "God Bless The Child" which were issued on the "Here And There" set (Transatlantic PR7382) earlier this year.

Both are superior, although "Like Someone" is certainly not the best flute work that Dolphy ever recorded, and Blackwell's strangely uninspired drumming doesn't help much either.

It's "Aggression" that holds the interest, with Dolphy simmering away on bass clarinet and the late Booker Little more impressive than on most of the recordings he left behind.

The neo-bop format of the Quintet means that there are many points of reference for the listener who is normally wary of men like Dolphy. It is only in the latter's solos, and occasionally in Little's, that there are signs of the way things were heading.

Waldron is a good pianist, and here his work is satisfying despite having to overcome a dodgy piano. This isn't essential Dolphy, but there are many who will find it well worth the money.—B.H.

A mixed bag of contemporary Chicago blues performances, recorded live at the Copa Cobana on the West Side, is reissued on Marble Arch's "FESTIVAL OF THE BLUES" (MAL724). Cover and label mention only Sonny Boy Williamson, Muddy Waters, Buddy Guy, Howlin' Wolf (the principals), and bassist Willie Dixon, but Guy Spann is manifestly present—he is named by the announcer, as is little Walter—and the house accompanists were stated on the original Pye release (NL 28033) to be Buddy Guy's blues band, Dixon, Muddy and Guy star in the opening "Wee Wee Baby" and Muddy follows up with "Sittin' And Thinkin'." He also sings three on the second side, including "Got My Mojo," which is below present day top form although "19 Years Old" makes an impact. Guy is impressive on "Worried Blues" and "Don't Know Which Way To Go," and the swinging Sonny Boy and excessively individual as anyone could wish. A pity Williamson had only one track—he really hits his stride. Guy's guitar sounds fine wherever it is heard. Not one for blues lovers to miss at this cheap price.—M.J.

Jazz fans who cut their teeth on the music in the mid-Fifties will need no prodding to associate the name of guitarist Johnny Smith with "Moonlight In Vermont." Smith's quartet version with Stan Getz was one of the fave rave records of the period and although time has shown that it was not the great jazz record we all thought it was, it still stands up as an exquisite example of Smith's delicate, thoughtful and technically breathtaking guitar style. Resident now in Colorado Springs where he teaches, Smith returns to record on "JOHNNY SMITH" (Verve VLP9185) where he has the discreet help of Hank Jones (pno), George Duvivier (bass) and Don Lamond (drs) and shows that he has lost none of his skill. The tunes he works out are top-class—Here's That Rainy Day, "Yesterday," "Spring Can Really Hang You Up The Most," "Favourite Things" and the like—but the album palls somewhat through the similarity of treatment. Smith tends to weave pretty patterns on the surface of the tunes, never really digging into them; and although the patterns are drawn with care and finesse the end result comes out as vastly superior mood music. But guitarists up and down the country must be straining at the leash to get their hands on a new Smith LP, and shouldn't think they'll be disappointed.—B.H.

Organist Jimmy McGriff is surrounded by a splendid big band noise on "JIMMY McGRIFF: THE BIG BAND" (United Artists ULP1170) where Manny Albam has scored ten Basie specials for an all-star line-up as vehicles for McGriff's powerful brand of swing. On a good day McGriff is almost up there with Jimmy Smith, and this was recorded on a very good day. The organist rolls comfortably through "Hob Nail Boogie," "Swingin' The Blues," "Cute," "Every Day" and "Blues Go Away" dovetailing perfectly with Albam's excellent scores which draw a texture from the band which is almost more Basieish than the Count's own team. The rhythmic section of Richard Davis (bass), Kenny Burrell or Barry Galbraith (gtr), Mel Lewis or Grady Tate (drs) is superb, and on Buck Clayton's "Avenue C" for example, grooves along in true Basie manner. If you think all organ albums are dull, get hold of this. Albam and McGriff (not forgetting the excellent material) have pulled off a set which ranks with the very best of the Jimmy Smith-Oliver Nelson big band collaborations, and often surpasses them. Highly recommended.—B.H.

The enthusiasm for the Buddy Rich band during its British tour seemed rather misplaced to me. It was a competent, enthusiastic crew who were often saved by the fact that fronting them was a virtuoso drummer who could swing the Dagenham Girl Pipers. The arrangements were nothing to shout about, the solo strength was minimal; these shortcomings are highlighted on "BIG SWING FACE" (Fontana STL5435), the second Rich Big Band album this year. The band whips up a lot of superficial excitement (it was recorded "live") but take away the powerhouse that is Rich and there's a grave danger of everything falling flat on its face. The arrangements by various hands including Shorty Rogers and Bill Holman lack character, and the band emerges as an amalgam of Woody Herman, Stan Kenton and Count Basie. Pick of the soloists is Englishman Ray Starling on piano, though altoist Ernie Watts has some good, if shrill moments. Titles include "Norwegian Wood," "Big Swing Face," "Wack Wack" and Buddy's 12-year-old daughter Cathy singing "The Beat Goes On."—B.H.

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RADIO JAZZ

- Times: GMT
- FRIDAY (15)**
4.15 H2: Pim Jacobs Trio, Rita Reys, 6.0 H1: Jazz Rondo, 7.30 V: Julie Felix, 9.0 E: Jazz Workshop, 10.15 O: Jazz College, 10.15 T: Leslie Uggams (Hallelujah Baby), 10.45 T: Newport JF 1967 (Herbie Mann, Dizzy, Mangelsdorff, Olatunji), 11.20 E: (1) Lou Rawls (2) Nelson Riddle Ork., 12.5 am B1 and 2: Jazz At Night (Hank Garland, Miles Davis, Mose Allison, Johnny Kirby, Jimmie Noone).
- SATURDAY (16)**
12.0 noon B3: Jazz Record Requests (Steve Race), 1.40 pm H1: Radio Jazz Magazine, 2.30 H1: Jazz, 3.5 E: Kurt Edelhagen All-Star Band, Dakota Station), 8.30 M: Big Band Parade, 9.35 O: Pop and Jazz, 10.10 N1: Papa Sue's Viking JB, 10.15 A2: Get To Know Jazz, 10.15 T: Glenn Miller Ork. (Chesterfield Broadcasts, Vol. 1), 10.45 T: Newport JF 1967 (Milford Massachusetts Youth Band, Miles Davis Quintet).
- SUNDAY (17)**
3.55 H1: Boy's Big Band, 6.30 N2: Radio Jazz, 7.0 B1: Mike Raven's R and B Show, 7.35 B1:
- The Jazz Scene (Humph, Peter Clayton, Archie Shepp, Benny Green), 8.5 J: Finch Bandwagon, 9.20 A1: Free Jazz, 10.3 A1: Thelonious Monk, 10.45 A1: Joe Smith (Hugues Panassie).
- MONDAY (18)**
3.35 pm U: Pop and Jazz, 7.30 J: Bobby Troup's Jazztime, 8.30 J: Big Bands, 9.0 E: Kurt Edelhagen's Ork., inc. Art Farmer, 9.30 U: Maxine Sullivan, 10.10 M: Jazz, inc. Friedrich Gulda, 10.10 N1: Jazz Discs, 10.15 T: Goodman, Herman, Byrd, Bennett, Sinatra, 10.45 T: Jefferson, Lunceford, Ella, Brubeck, Duke, Getz.
- TUESDAY (19)**
11.15 am V: Dutch Swing College Band, 7.30 pm J: Jazz Unlimited, 8.20 H1: Jazz Spectacle, 10.0 U: Irene Schweizer, 10.15 T: Glenn Miller, Ray Conniff, Herbie Mann, Andy Williams, 10.40 N1: Buddy de Franco and Glenn Miller Ork., 10.45 T: Newport JF 1967 (Billy Taylor Trio, Dizzy Gillespie Quintet).
- WEDNESDAY (20)**
12.2 pm V: Sinatra, Bennett, Lee, Getz, McGuffie, 8.15 B1: Jazz Club (Maynard Ferguson
- with Club 43 Band, Ian Hamer Sextet, Mike Gibbs-Chris Pyne Quintet), 8.20 O: Jazz For Everyone, 8.30 J: Jazz, 9.35 O: A Swinging Christmas, 10.15 T: Andy Williams (Love, Andy), 10.20 H1: Radio Jazz Magazine, 10.45 T: Newport JF 1967 (Rolf and Joachim Kuhn, Jacquet, Buckner).
- THURSDAY (21)**
3.35 pm U: Berlin JF 1967, 6.30 E: Kurt Edelhagen All-Star Sextet, WDR Dance Ork., 7.30 J: Jazz, 8.1: Antibes JF 1967, 9.15 N1: Jazz Corner, 10.15 T: Garner, Bennett, Como, Streisand, Ella, Legrand, 10.45 T: Newport JF 1967 (Sarah Vaughan, Bill Evans, Brubeck, Norvo).
- Programmes subject to change
- KEY TO STATIONS AND WAVELENGTHS IN METRES**
A: RTF France 1-1829, 2-248, 3-466/194/VHF, E: NDR Hamburg 309/189, H: Hilversum 1-402, 2-298, J: AFN 547/344/271, M: Saarbrücken 211, N: Denmark Radio 1-1224/202/188, 2-283/210, O: BR Munich 375, 187, Q: HR Frankfurt 506, T: VOA 251, U: Radio Bremen 221, V: Radio Eireann 530.

CAROLYN AIMS FOR RECORD MARKET



IT'S about two years since Carolyn Hester was in Britain last, and at that time it was for a Christian Aid concert in London. Carolyn returned for two days last week for a television recording of a programme on Human Rights from Coventry Cathedral, but just before she left London en route to Coventry we had a chat in her London agent's office.

"I've got a group now, although it's not just a back-up group. It's a kind of folk-rock group, or perhaps you could call it white soul. The boys also play some jazz. At the moment we are busy writing our own stuff in order to bring out an album," Carolyn told me.

"Would we see the group on her next visit? Well, I think I've got a tour in March but I probably won't bring the group then. It'll be later on when I bring them over."

When Carolyn makes her next visit she hopes that there will be a single or an album out in Britain, "but whatever it is, it will definitely be with the group."

"The group has no name yet because we are still trying to find the right one. Record producers are exploring the possibilities of trying to evoke an image by the name of the group. For instance, Every Mother's Son projects the All-American Boy, apple pie and ice cream image." Like the Marshall say — The Medium is the Message.

"You must write your own songs to express yourself. People are interested in ideas although they used to be interested in performance but that is not quite so important now. Your image is more important now. The question is, are your ideas strong enough to project your image?" said Carolyn. "When my next album comes out, people will listen and they will either get my image or not."

"I am now out to catch the record market. The folk festivals are falling down and the contemporary performers are having to make it commercially. The folk and folk-rock audiences are the same — in other words they like Beatles, Bob Dylan, Janis, Ian and Arlo Guthrie," continued Carolyn. "But there is a general crisis among the folksingers about changing to commercial music. In my case it seems to be working out all right. From our own performances on college circuits the answer seems to be 'Yes' but there are a few who say to me 'You got prominent as a folksinger, why change?'"

"But all the things I learned in folk music, the high standards, I apply to my music now, or try to."

"Would Carolyn like to record with an orchestra? Well I have my own thing going with the group so at the moment I am not worried about recording with an orchestra. There is something of a dilemma in recording with an orchestra. Joan Baez, Judy Collins and Buffy St. Marie have all used an orchestra but now they are faced with the question of where they go next."

"At the moment in the group there is a nice feeling of us making our own music" said Carolyn, "just like folk music was." — TONY WILSON.

ON the face of it, the song isn't much — if, indeed, song is the right word for the 18 minutes and 20 seconds of rambling monologue interspersed with occasional sung choruses.

In cold print it looks even banal: a kid decides to help a friend by clearing some garbage from his restaurant but gets busted for being a litterbug; later, this criminal record stops him from being drafted to fight in Vietnam.

Yet the New York Times, no less, has described Arlo Guthrie's "Alice's Restaurant" as "the most unlikely song hit since 'Yes, We Have No Bananas' or 'Flat Foot Floogie'."

Unlikely it certainly is but hit it may well be, since Arlo's debut album for Reprise in America, which has "Alice's Restaurant" for its title and one whole side of the record, is sweeping up the album charts there, though it is having virtually no air plays.

"Every word of the song is true," he assured me over pints of bitter in a Soho pub round the corner from Les Cousins where a few minutes earlier he had held the audience entranced with his story of Alice, her restaurant, her garbage, and the 27 colour photographs taken by the police of the place he had dumped it.

"Even the bit about the photographs really happened. It took place at Thanks-giving in 1965 when I was in Stockbridge, Massachusetts, and they really treated it like the crime of the century."

That was the same year that Arlo first came to Britain and sang around a bit, featuring some of his father's songs and a few of his own. He slept on his floor while he eked out his money, visited the Keele folk festival, hopped over to Scandinavia and back, played a lot of guitar and drank a lot of Scotch whisky.

He also got a mention in the Raver: "Why does Arlo Guthrie wear a hat like Donovan?" To which Arlo replied at the time, I recall: "Why do I wear a hat like who?"

"Today I think Donovan is really beautiful," Arlo adds, just for the record. "I saw him at a concert in America and he was really fantastic. He didn't come on strong with any powerful personality or any of that crap but he had some beautiful songs and he sang them really well. I think his work is one of the nicest things on the scene today."

"Donovan—and the Beatles. That Sergeant Pepper is fantastic. We almost wore our



ARLO GUTHRIE: old barriers are breaking down

Arlo doesn't need the famous dad bit

copy out, playing it over and over, discovering new things in it.

"I think that people like Donovan and the Beatles are really doing something positive about the way the world is, which is why I really prefer them to a put-down group like the Mothers Of Invention. I know Frank Zappa is a very sincere guy, but so much that they are putting down has already been put down, and they only reach audiences who accept the points they are trying to make."

"Donovan and the Beatles, on the other hand, are reaching people who haven't already made up their minds, which might be more effective in changing the way things are than just pushing a message in their faces."

Since that first visit in the summer of 1965, Arlo has matured from a diffident, rather withdrawn young teenager to an artist of fantastic promise who is already able to command the attention of any audience with the first quiet, authoritative chords on his guitar. He has toured Japan ("a disaster," he says) and he has packed the Carnegie Hall for a solo concert. In fact, I don't think I have ever heard a talent develop so fast.

In many ways, Arlo represents the best side of what has happened since the collapse of the American folk revival in which pop music has been enriched by the folk scene—and vice versa. At one level, he can easily be seen as a modern representative of the native-born brand of humour which became internationally famous in associ-

ation with names like Mark Twain, Will Rogers, and, of course, Woody. At another, his affection for and influence by modern songwriters like Dylan and Donovan places him in today's pop scene.

"I think it's good that the old barriers are breaking down in America," he said. "Jack Elliott was playing in the Go Club in New York when I saw him. In another town, the same guy ran a local discotheque and the nearest thing to a folk coffee bar as well. One night he changed the acts over and nobody complained. The only difference was that there was candlelight in the coffee bar and flashing strobes in the discotheque."

"This is groovy, because it means people are listening to music on its merits, instead of being ruled by categories." When I first met him, Arlo was determined to make his own name for himself as a singer and songwriter, without doing the "son of a famous father" bit. At the time, I counselled him to remember that his audiences would expect him to sing at least some of his father's songs.

Time has proved me wrong, and in a much shorter period than I would have thought possible his audiences already know his own songs and want to hear them, however well he may sing his father's material.

Without arrogance, without enslaving himself to the show-biz industry which has been the graveyard for so many other talents, Arlo Guthrie has established himself as a star of growing brilliance.—KARL DALLAS

FOLK NEWS

STOP press addition to your Christmas gifts list should be Stephen Sedley's new book of erotic folk songs, The Seeds Of Love, which has just been published by Essex Music.

Stemming from an idea suggested to Stephen by Transatlantic Records chief Nathan Joseph when they were working on the "Love, Lust And Loose Living" LP some years ago, the book is the result of long research into thousands of broadsheets in the British Museum, the manuscript collections of collectors like Cecil Sharp, and recordings of traditional singers.

He has collated many of the songs himself, putting together several different fragments, in some cases, so that the full point of the song emerges for the first time.

Priced at 12s 6d, it is the best value songbook I have come across for many a long month, with 250 pages, and roughly one song a page.

In his other life, of course, Stephen is in the law business, which makes particularly interesting his note on copyright: "It is doubtful whether a collector has any copyright, under the 1956 Copyright Act, in what he notes down." Nevertheless, he has obtained permission from the collectors or their assignees for all the material he has used.

Packie Byrne is guest at the Sing Out folk club, Crewe, at the Brunswick Hotel next Sunday. Residents at the club are the Folk Crew, Scotsman Hector Gilchrist, the Klan, a shanty group, and Dave and Keth.

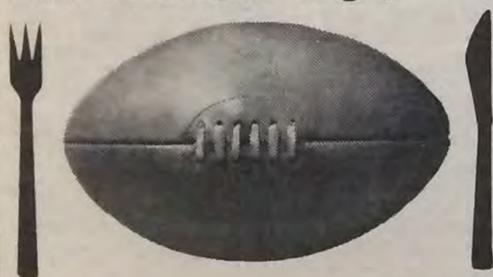
The club plans a concert in the New Year.

The same night Jackie and Bridie are at the Four Folk's club at the Two Brewers, Manchester. The club re-opens in the New Year with Chapter 3, Bob Davenport and Tim Hart and Maddy Prior on the programme.—KARL DALLAS.

FOLK FORUM

THURSDAY	SATURDAY	MONDAY
<p>AT LES COUSINS, 49 Greek Street, Anglo American satirical revue.</p> <p>THE COMPENDIUM Admission 5s.</p> <p>BLACK BULL, High Road, N.20. TREVOR LUCAS, COUNTRYWAKE. Also see Sunday.</p> <p>BOB WAKELIN, Garret Singers, Selkirk Hotel, Se'kirk Road, Tooting.</p> <p>BRIAN AUGER THE TRINITY & JULIE DRISCOLL plus THE RAY KING SOUL BAND Thursday, December 14th at 7.30 p.m. at the College for the Distributive Trades, 107 Charing Cross Road, W.C.2. Tickets 7/6 at the door.</p> <p>DORITA Y PEPE PURCELL ROOM 7.30 pm Folk music of Colombia, Paraguay, Peru and Argentina.</p> <p>FOLK CENTRE HAMMERSMITH THE TINKERS Prince of Wales, Dalling Road, 2 mins. Ravenscourt Park Tube. Next week: Come All Ye Faithful</p> <p>Thursday, Dec. 21st ROOM AT THE SIDE FOLK CLUB CHRISTMAS SHOW featuring MALCOLM PRICE Les Weston's unreliable String Band and The Hastings Old Town P. Head Band Tickets in advance from the Club Secretary at 6s. 6d. each, on the night 7s. 6d. each. The Crown Hotel, Chislehurst Common.</p> <p>THE DOGHOUSE Greyhound, Fulham Pal Rd., W.6 NOEL MURPHY THE STRAWBS Punchbow: Three & guests, 8 p.m. Closed for two weeks. Reopens Jan. 4th.</p> <p>THE FOX, Islington, HARRY PACK, TERRY O'BRIEN.</p> <p>WHITE BEAR, Kingsley Road, Hounslow THE TAVERNERS DAVE COUSINS, Chas Upton 21st: Jeremy Taylor, 8 p.m.</p>	<p>ANGLERS, TEDDINGTON. Sneaks Noise, Jamie Dunbar, Duke of Glasgow</p> <p>AT LES COUSINS, 49 Greek Street, 7.30.11 A Party and Farewell Performance of STEFAN GROSSMAN KID FUTURE and the GRAMERCY PARK SHEIKS All night Session from 12.7 plus guests</p> <p>ALEXIS KORNER AT THE CELLAR, Cecil Sharp House, Camden Town (485-2206) 8 p.m. ISABEL SUTHERLAND, and many others.</p> <p>CITY FOLK. MIKE "MIGHTY" ABSALOM, TAPPERS, TONY MCCARTHY, White Horse, Upper Thames St., Blackfriars, near Mermaid Theatre. Note: closed December 23-30.</p> <p>CLERKENWELL TAVERN Farringdon Road RON GEESIN</p> <p>FOLK AT THE KING'S STORES, Petticoat Lane, near Liverpool St. Station (Bishopsgate) THE PEELERS with Guests: MIKE WHEELER and EVA, singers welcome.</p> <p>SINGERS' CLUB: TIM LYONS, MARTIN BYRNES, A. L. LLOYD, UNION TAVERN, LLOYD BAKER ST., W.C.1. 7.45 P.M.</p> <p>TRUBADOUR, 10.30, 265 Old Brompton Road BY PUBLIC DEMAND NOEL MURPHY (HIMSELF). Tickets 10s.</p>	<p>ABOUT 80 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). MARK ELLINGTON, RESIDENTS</p> <p>FOLKSVILLE PUTNEY Half Moon, Lower Richmond Road CHRISTMAS RAVE Ravers are THE JUG TRUST LISA TURNER, ROYD RIVERS CLIFF AUNGIER, FINGERS LEWIS and the audience!</p> <p>JEREMY TAYLOR, GEOFF KING at the HOP-POLES, Baker Street, Enfield 8 p.m. 3s.</p> <p>ORPINGTON FOLK CLUB Royal Oak, Green Street Green. Xmas party, Johnny Silvo plus Joe Stead.</p>
		TUESDAY
		<p>AT COVENFOLK, Red Lion, Castelnau, Barnes JO-ANN KELLY</p> <p>AT DULWICH, "Half Moon" Herne Hill. CHRISTMAS FOLK.</p> <p>CLIFF AUNGIER presents MALCOLM PRICE at the (DUNGEON CLUB) "THE COPPER" Tower Bridge Road, S.E.1. (7.30 to 11.0) Bus: 42, 78, 47, 79, 188 Tube: Tower Hill</p> <p>THE MOONLIGHTERS FOLK CLUB Scots Hse., Cambridge Circus, W.1 DAVE WARD The Moonlighters — Floor Singers</p> <p>TRUBADOUR, 9.30, DAVE TRAVIS.</p>
		WEDNESDAY
		<p>AT THE CELLAR, Cecil Sharp House, Camden Town, (485-2206) 8 p.m. FRED JORDAN, residents TIM & MADDY.</p> <p>COACH & HORSES KEW GREEN DEREK BRIMSTONE Next Week: MACK & RALPH</p> <p>HOLY GROUND, 4a Inverness Place, Bayswater. DAVE & TONI ARTHUR Guest M.C. The Punchbowl! Three, Joanna Wheatley, Mike Absalom on tour this week Next week: Christmas rave up with Johnny Silvo.</p> <p>SURBITON ASSEMBLY Rooms, 8 p.m. XMAS SESSION with DEREK SARJEANT, JOHN FRASER, Classical guitar Trio, and the CROPPIES. Come early!</p> <p>THE ANGEL, Hayes End. Residents include the Jugular Vein. Guests welcome every Wednesday.</p> <p>WHITE LION, Putney. COME-ALL-YE.</p>
		THURSDAY
		<p>THE SINGERS' CLUB PRESENTS EWAN McCOLL'S FESTIVAL OF FOOLS 1967 EWAN McCOLL, PEGGY SEGER THE LONDON CRITICS GROUP New Merlin's Cave Margery Street, W.C.1 Dec. 27th-30th and Jan. 1st-10th 7.45 p.m. Doors open 7.15 p.m. Tickets: Members 5/-. Guests 7/6 Tickets available from L.C.S. Education Dept., 116 Notting Hill Gate, W.11, or at door</p>
		FRIDAY
		<p>AT IV Folk Club, Ewell. Sneaks Noise, Roger Hill</p> <p>AT LES COUSINS, 49 Greek Street, 7.30.11 SANDY DENNY A fine Guitarist and Singer Admission 5s.</p> <p>AT THE CENTRAL, EAST HAM BARKING ROAD Full soundproofing now installed. PEGGY SEGER EWAN MacCOLL</p> <p>AT THE ROEBUCK Tottenham Court Road, near Warren Street (Tube), 8 p.m. sharp. Admission, members 2s. 6d., guests 4s.</p> <p>THE UNHOLY TRINITY THE ESSENTIAL FOLK COWDEN FOLK CLUB, Xmas Party, DAVE PLANE.</p> <p>FIGHTING COCKS, London Rd., Kingston, BOB DAVENPORT.</p> <p>FOLK AT THE SIR ROBERT PEEL, opposite Liverpool Street Station (Bishopsgate) THE PEELERS plus guests</p> <p>OLD TIGER'S HEAD, Lee S.E. ANITA and the BLUE GRASS BOYS. THE LAYMEN.</p> <p>PEDRO WILLIAM IV, opposite Leyton Bath. All NYAAAH people welcome.</p> <p>NOEL MURPHY TERRY MUNDAY, PETE RONALD who will be presenting Noel with an early Christmas Present.</p>
		SATURDAY
		<p>TOWN HALL, Euston Road, N.W.1. Tuesday, December 19, at 7.30 CAROLS FOR EVERYONE WITH CLEO LAINE Programme also includes: A Ceremony of Carols (Britten), Christmas Ale (Phyllis Tate) and Toy Symphony (Haydn) with the Aldermen and Councillors of the London Borough of Camden, Royal Philharmonic Orchestra, Handel Opera Society Chorus. Conductor: Charles Farncombe. Tickets: 15/-, 12/6, 10/-, 7/6, 5/- from Box Office, Town Hall, Euston Rd., N.W.1 (01-278 2060, 01-837 7070, ext. 150), all Camden Libraries, and Agents.</p>
		SUNDAY
		<p>AL STEWART AT "STARTING GATE," WOOD GREEN PLUS JON BETMEAD, ROD BRAXTON</p> <p>AT THE HORSESHOE ALEXIS KORNER SANDY DENNY WIZZ JONES TOTTENHAM COURT ROAD 7.30 p.m. MUS 4832</p> <p>AT UNION HOTEL, Surbiton Rd., Kingston. WASSAIL night.</p> <p>BLACK BULL, High Road, N.20. PUNCHBOWL THREE, presented by DENNIS AND VANESSA. Singers welcome!</p> <p>DARTFORD RAILWAY HOTEL. Malcolm Price.</p> <p>HAMPSTEAD, TONY ROSE, MARIAN MACKENZIE, DON BONITO. The Enterprise, opposite Chalk Farm Stn. 7.30 p.m.</p> <p>MARIAN SEGAL and Dave Waite present FOLK AT THE NAGS Singers' night plus free soup</p> <p>STEVE BENBOW FOLK CLUB CLOSED FOR CHRISTMAS REOPENING 7th JANUARY THE PENTANGLE Brentwood Folk Club, Bardswell Social Club, Brentwood, Essex Enquiries 472-2321</p> <p>TRUBADOUR, 9.30 THE STRAWBS</p> <p>QUEEN'S HEAD Churchgate Street, Harlow, Essex December 16th PIERS HAYMAN and PETER COX</p>

Peak of season Rugby Fare



in the January Rugby World (on sale Dec. 20) Contents include SIX PAGES OF MAGNIFICENT PHOTOGRAPHS OF THE ALL BLACKS TOUR. PROFILES of three internationals — Bob Lloyd (Harlequins & England), Keri Jones (Cardiff & Wales) and the most capped full-back in the business, Tom Kiernan of Ireland. News and views of the game at Twickenham, Cardiff, the Bahamas and elsewhere — including the Desert! Opinion by Vivian Jenkins, Rugger Roundabout and — for good measure — a story on how two school-boys helped Swansea shock the All Blacks way back in 1935. All in **RUGBY WORLD** PRICE 3/- Monthly

Classified Advertisement Department
"MELODY MAKER", 161-166 Fleet Street, London, E.C.4
Enquiries: FLEET Street 5011, Ext. 171-176-234

CHRISTMAS HOLIDAY, 1967

DECEMBER 23 ISSUE ● Latest time for receiving advertisements, FRIDAY, DECEMBER 15th.

DECEMBER 30 ISSUE ● Latest time for receiving advertisements, WEDNESDAY, DEC. 20th.

BRITAIN'S FASTEST GROWING AGENCY
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THE HALLIARD

SING BROADSIDES
 THEY ARE A FINE FOLK GROUP!
 Ask anyone from these clubs — The Halliard have been there in the last month!
 HERTFORD F.C., BATH UNIVERSITY, CROWTHORNE C.C., PRESTWICH, ROTHERHAM, LEICESTER COURIERS, CHELMSFORD, ORPINGTON, BRADFORD UNIVERSITY, R.A.F. WYTON, LINCOLN, LANCASTER, WALSALL, PARKONIANS LIVERPOOL, BRAINTREE, HASLEMERE, WOLVERHAMPTON, FLEET, DEAL, WALSALL N.E.B., HAZELSLADE, SWINDON, COLCHESTER, SURREY UNIV., BRENTWOOD CAMBRIDGE, HARTLEPOOLS, SUSSEX UNIV.

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BRITAIN'S YOUNGEST & MOST EXCITING NAME GROUP

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Wish all their friends a very Happy Christmas and thank you for making 1967 a great scene

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 Start Residency at LONDON MARQUEE ★
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 SOLE and ONLY Management PAUL NEWTON MANAGEMENT
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Marc Jeffery
 London's Top Mobile Discotheque
 01-882 0055

SOUND SHOW

MIDDLE EARTH

43 KING STREET, COVENT GARDEN, W.C.2. 240 1327
 U.F.O., HAPPENING '44 & STUDENTS' UNION CARDS VALID
 Friday, December 15th 10.30-Dawn

PINK FLOYD

FUSION FLUFF D.J. JOHN PEEL
 LIGHTS FILMS EVENTS
 Members 15/6 Guests £1.0.6
 Saturday, December 16th 10.30-Dawn

SOFT MACHINE

PAPER BLITZ TISSUE
 AL STEWART with GEORGE & JIM D.J. JEFF DEXTER
 LIGHTS FILMS EVENTS
 Members 10/6 Guests £1.0.6
 Friday, December 22nd

EYES OF BLUE

Saturday, December 23rd
FAIRPORT CONVENTION

MODERN JAZZ COUNTRY CLUB

at the **HAMPSTEAD** 210a HAVERSTOCK HILL, N.W.3
 (50 yds. from Belsize Park Station)
 SUNDAY, DECEMBER 17th, 8.30-11 p.m.
JOE HARRIOTT QNT.
 Featuring **KENNY WHEELER**
 ADMISSION 5/- LICENSED BAR FREE MEMBERSHIP

BURTON'S · UXBRIDGE

SAT DEC 16th **ALAN BOWN**

EVERY FRIDAY **THE STEVE MAXTED SHOW** NEXT SAT., DEC. 23rd
AMBOY DUKES

STARLIGHT ROOM
 BOSTON. Tel: 3579

Saturday, December 16
FOUNDATIONS
SYMBOLS · TRIADS

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 15th

THE FABULOUS VIBRATIONS FROM AMERICA
 Saturday, December 16th

JAMAICAN ALL-STAR BAND with BONNIE & CLIVE
 Sunday, December 17th

COUNT SUCKLE & SOUND SYSTEM
 Ladies' free nights, Mon. & Wed.
 Open 7 nights a week
 LICENSED BAR
 Please apply for membership

GREEN MAN

Plumstead High Street, S.E.18
 Thursday, December 14th
THAMES CITY JAZZMEN

Sunday, December 17th, Luncheon
BRIAN GREEN'S SUNDAY BAND

Tuesday, December 19th
ART ELLEFSON with JOHNNY BURCH TRIO
 ALL SESSIONS FREE!

OLD MILLHILLIANS R.F.C.

Saturday, Dec. 16, 9 p.m.
BOB GUTHRIE AND HIS JAZZMEN

FICKLE PICKLE

CHICAGO BLUES CLUB
 Hornsey Wood Tavern, Seven Sisters Road (near Manor House Tube) featuring DOC. K'S BLUES BAND

CHRIS FARLOWE AND THE THUNDERBIRDS

AND HAMILTON KING'S BLUES MESSENGERS
 SATURDAY, DECEMBER 16th, 1967
 7.30-MIDNIGHT ADM. 7/6

WESTMINSTER TECHNICAL COLLEGE
 VINCENT SQUARE, S.W.1
 (2 mins. Victoria Station)
 BAR APPLIED FOR

MIKE COTTON SOUND

with U.S. Singing Star **LUCAS**
 Thurs., Dec. 14 YEovil, Liberal Hall
 Fri., Dec. 15 ROSS-ON-WYKE, Top Spot
 Sat., Dec. 16 RAMSEY, Gaiety Ballroom
 Sun., Dec. 17 COVENTRY, Mercers Arms
 Tues., Dec. 19 IPSWICH, Civic College
 Wed., Dec. 20 WREXHAM, Derbigh Tech.
 Thurs., Dec. 21 UXBRIDGE, R.A.F.
 CANA VARIETY AGENCY
 43-44 Abchurch Lane, London, W.1. WATFAR 1435

SATURDAY SCENE CORN EXCHANGE CHELMSFORD

DECEMBER 16
 Ace Blues Guitarist
PETER GREEN'S FLEETWOOD MAC
 7/6 before 8.30, 8/6 after

THE NEW ALL-STAR CLUB

9a Artillery Passage, E1
 Off Middlesex St., nr. Liverpool St. Stn.
 BIS 3697 or 8415

Thursday, December 14th
RESIDENT GROUP
 LADIES' FREE NIGHT

Friday, December 15th
THE HEALERS

Saturday, December 16th
THE AMBOY DUKES

Sunday, December 17th
THE STAX
 LADIES' FREE NIGHT

FORTHCOMING ATTRACTIONS:
 Friday, December 22nd
THE NEPENTHE
 Saturday, December 23rd
MILLIE SMALL

Christmas on Earth
Continued Party
KENSINGTON OLYMPIA

GRAND & NATIONAL HALLS
FRI DEC 22 8PM ALL NIGHT LONG

- * **JIMI HENDRIX EXPERIENCE** * **THE WHO**
- * **ERIC BURDON & THE ANIMALS** * **THE MOVE**
- * **THE PINK FLOYD** * **KEITH WEST & THE TOMORROW** * **SOFT MACHINE WITH MARK BOYLE'S SENSUAL LAB** * **PAPER BLITZ TISSUE**
- * **GRAHAM BOND ORGANISATION** * **SAM GOPAL DREAM** * **JOHN PEEL MIKE LENNOX** * **JEFFREY SHAW & THE PLASTIC CIRCUS** * **FAIRGROUND STALLS DANCING A MILLION MOVIES CINEMA LIGHT SHOWS ALL STAR STEEL BAND**

Advance tickets. £1 (25/- on the night) from:
 Abbey Box Office Ltd., 27 Victoria St., S.W.1. Telephone: ABB 2061, 2062, 1790, 1675, 7338, 4714,
 and Olympia Box Office, Grand Hall, Kensington W.14. Telephone: 603 2141
 Postal tickets send cheques/PO & SAE for return to Olympia Box Office.
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100 OXFORD ST. W.1
7.30 to 11 p.m.
(Sat. 7.30 to 11.30 p.m.)

Thursday, December 14th
THE KEITH SKUES SHOW
Direct Live Groups, Star Guests, etc

Friday, December 15th
AUSTRALIA'S
RED ONION JAZZ BAND

Saturday, December 16th
Grand Two Band Session
BILL NILE
plus
BRIAN GREEN'S JAZZ BAND

Sunday, December 17th
Mr. ACKER BILK
and the PARAMOUNT
JAZZ BAND

Monday, December 18th
SAVOY BROWN
BLUES BAND
plus
RAY "The Baron" PETERSON

Tuesday, December 19th
The Great Blues Singer
GEORGE MELLY
ALEX WELSH
AND HIS BAND

Wednesday, December 20th
CHRISTMAS PARTY NIGHT
with
KENNY BALL
AND HIS JAZZMEN
and
SPENCER'S WASHBOARD KINGS
7.30 p.m. to 1.1 a.m.
Bar Extension to 1.1 a.m.
FREE DRINK TO ALL MEMBERS

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 0933

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

Saturday, December 16th, 7.30 p.m.
NEW SEDALIA JAZZ BAND

Sunday, December 17th, 7.30 p.m.
KEN COLYER'S JAZZMEN

THAMES HOTEL
Hampton Court, Middlesex
Friday, December 15th
COLIN KINGWELL'S JAZZ BANDITS
Saturday, December 16th
KEN COLYER'S JAZZMEN
Sunday, December 17th
ERIC SILK AND HIS SOUTHERN JAZZ BAND

SIX BELLS
KING'S ROAD, CHELSEA
SATURDAY, DECEMBER 16th, 8 p.m.

JOHN CHILTON SWING KINGS

WOOD GREEN (Fishmongers Arms)
SUNDAY
ALEX WELSH
AND HIS BAND
TUESDAY
JOHN MAYALL'S CHRISTMAS PARTY

RUM AND COCA COLA
NEW recording on the NEW SHIRT LABEL
BARRY MARTYN'S BAND featuring
SAMMY RIMINGTON
his first single featuring from U.S.A.
"Wine & Dine" plus ALL I DO IS DREAM OF YOU + BENEATH HAWAIIAN SKIES
MULES + SUBJECT OF MY AFFECTION, etc., etc.
Available from 23rd June 3 p.p. from
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THE PINK FLAMINGO
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FRIDAY, DEC. 15 (8-5 a.m.)
EVENING and ALL-NIGHT SESSION
THE ONLY LATE-SET IN TOWN
ALL-NIGHT FOOD AND SNACKS
TONIGHT!

ALL-NIGHT SOUL SESSION
TWO LIVE BANDS
* DR. MARIGOLD'S PRESCRIPTION
AND
* MAX BAER
AND THE
* CHICAGO SETBACK

SAT., DEC. 16 (7.30-6 a.m.)
EVENING and ALL-NIGHT SESSION

R&B • SOUL • SKA
* **DESMOND DEKKER**
AND THE ACES
* GUY HAMILTON SOUND
* THE ALAN CLARK SOUL SHOW WITH CLEO

SUNDAY, DEC. 17 (7.30-11 p.m.)
HE'S HERE WITH THE

* **MIKE QUINN SHOW**
GUEST STARS AND GROUPS

WED., DEC. 20 (7.30-11 p.m.)
* **THE ALAN CLARK SOUL SHOW**
STARRING—LIVE, IN PERSON
* **KATCH 22**
* **CIRCUMSTANTIAL EVIDENCE**
REDUCED RATE FOR STUDENTS

THURSDAY
BARRY MARTYN, BELGIUM
BROCKLEY JACK, S.E.4
MODERN JAZZ. Admission free
JOHN KEEN Jazzband, JOLLY GARDENERS, Putney.
THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1.
TEDDY FULICK'S ON RUM & COKE

THE FANTASTIC FREDDY MACK SHOW
appearing at
R.A.F. WHITTON
"WHITTINGTON", PINNER:
ALEX WELSH

FRIDAY
BARRY MARTYN, BELGIUM
CROYDON JAZZ Club, Star Hotel, Golden Leaf Stompers.
ELMER CRUMBLEY'S JAZZ BABES, Red Lion, Brentford.
ERIC SILK CLUB, Temporarily closed for re-decorating.
FROGISLAND JAZZ BAND, Essex Arms Brentwood.
GAMES FOR JANE, Dance at Wimbledon School of Art, Friday, December 15. Mable Grears Toyshop, Oliver Norman and the Majestic Heads, 8.30. Films, Lights, Bar 6s. 6d.
HIGHGATE JAZZ CLUB, CLOSED THIS WEEK. NEXT WEEK **HUMPHREY LYTTELTON**.
JOHNNY GOODING Jazzmen at The Lord Rookwood, Cann Hall Road, Leytonstone.
JOHNNY PARKER BAND, 39 Gerrard Street, W.1.
OSTERLEY JAZZ CLUB: HARRY MILLER JAZZMEN plus NEW SOCIETY DANCE ORCHESTRA. Next week — Christmas Party — Champagne — Jaek Dupree Bill Nile.
RAILWAY DISCOTHEQUE! RETURN of FULSON STILWELL! Railway Hotel, Wealdstone.
SAMMY RIMINGTON'S ON RUM & COKE

FRIDAY cont.
THE FANTASTIC FREDDY MACK SHOW
appearing at
RED SPOT CLUB, LEICESTER
THE NEW BORO JAZZ CLUB, Every Friday at Romford Football Club, Brooklands Road, Romford. Tonight THE ORIGINAL EAST-SIDE STOMPERS.
THE PIMPERNEL BREED
Every Friday and Saturday
The New Crown,
100 St. Paul's Road, N.1

SATURDAY
BARRY MARTYN, BELGIUM
PETE DYER'S ON RUM & COKE
SNOW GOOD
TAGGS ISLAND Hampton Court tonight
SHEVELLES
THE FANTASTIC FREDDY MACK SHOW
appearing at
NIGHT PROWLER, YARMOUTH
THE ORIGINAL EAST SIDE STOMPERS, Blackmore.

SUNDAY
BARRY MARTYN, BELGIUM
BILL BRUNSKILLS JAZZMEN, Fighting Cocks, Kingston.
BLACK PRINCE Hotel, Bexley. Kent. A night of beautiful blues with Peter Green's Fleetwood Mac.
CLUB OCTAVE PRESENTS MIKE CARR TONY CROMBIE DUO
HAMBROUGH TAVERN, SOUTHALL
COOKS, CHINGFORD
Royal Forest Hotel
GOTHIC JAZZ BAND
COOKS FERRY INN Jazz Club, closed until further notice. Thank you for your support in the past.
ERIC SILK, Thames Hotel, Hampton Court.
"GEORGE," MORDEN: GOMEZ COOPER'S INCREDIBLE CHICAGO GANGSTERS.
GLENN MILLER SOCIETY, tapes / discs / films. — Shaftesbury Hotel, Monmouth, Street, W.1. 2-6.30 pm.
GOTHIC JAZZ BAND, Lord Ranelagh, SW5. Lunchtime.
GRAHAM PATERSON'S ON RUM & COKE
GREEN MAN, WEST EALING, Bir City Blues dispersed by MIKE MESSENGER BAND.
NEW MIDDAY SESSION
BILL GREEVOY'S STRONG JAZZ WITH CUFF BILLET
12.2 p.m.
Prince of Wales, Daling Road, Hammersmith (next Ravenscourt Park tube).
STAR STUDDED SNOW
THE FANTASTIC FREDDY MACK SHOW
appearing at
LEOFRIC HOTEL, COVENTRY
TONY DENNIS band, Kentish Drovers, Old Kent Road, 8.30 p.m. Admission free.

FRIDAY cont.
THE FANTASTIC FREDDY MACK SHOW
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THE NEW BORO JAZZ CLUB, Every Friday at Romford Football Club, Brooklands Road, Romford. Tonight THE ORIGINAL EAST-SIDE STOMPERS.

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STAR STUDDED SNOW
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appearing at
LEOFRIC HOTEL, COVENTRY
TONY DENNIS band, Kentish Drovers, Old Kent Road, 8.30 p.m. Admission free.

SUNDAY cont.
TROPICANA CLUB George Street, Croydon
DAVE GELLY
FRANK RICCOTI QUINTET
BIRD CURTIS QUINTET
and **MAGGIE NICHOLS**
Admission 5s. Couples 7s. 6d.

MONDAY
BARRY MARTYN, BEXLEY
BLACK PRINCE Hotel, Bexley, Kent. Kid Martyn Jazzband, featuring Sammy Rimmington.
BRIAN TURNOCK'S ON RUM & COKE
HATFIELD, Red Lion, Alan Eldon.
READING, **ALEX WELSH**, "Ship," Duke Street, Xmas Party! **BAR EXTENSION!** 7.45-11.30 pm.

TAGGS ISLAND DISC SHOW
THE BLUE HORIZON BOILERHOUSE and **BLACK CAT BONES**
"Nag's Head," 205 York Rd., Battersea, S.W.11. Buses 44 and 170.
THE FANTASTIC FREDDY MACK SHOW
DAY OF REST
THE ORIGINAL EAST SIDE STOMPERS, "Three Rabbits," Romford Road, Manor Park.

TUESDAY
AT THE PLOUGH, ILFORD. Special appearance tonight only **MERV WRIGHT 17 PIECE**, Brian Everington Qnt. Bar extn. to midnight.
BARRY MARTYN, MIDHURST
BARRY MARTYN'S ON RUM & COKE
BOB GUTHRIES
JAZZMEN, ROYAL OVERSEAS LEAGUE, ST. JAMES, W.1.
CLAY PIGEON, EASTCOTE
BOB WALLIS
Lic. Bar, Adm. 5/-, Car Park.
FRED STEAD'S SUNFLOWER JAZZ BAND, "Holloway Castle", Camden Road N.7. (opposite Holloway Prison)
"GEORGE," MORDEN: Christmas Party: **KEN COLYER**, Frogisland Jazzband: Bar to 12 pm.
RENDELL-CARR, The Old Place, W.1.

THE FANTASTIC FREDDY MACK SHOW
appearing at
QUEEN'S HOTEL, GRAYS
THE NEW ERA Jazzmen, Iron Bridge Tavern, E.14.

WEDNESDAY cont.
RUM & COKE FOR XMAS
THE FANTASTIC FREDDY MACK SHOW
RECORDING
FAN CLUBS
1/4 per word
DAVID SYMONDS, S.a.e. to Mary Davey, 17 Norbury Avenue, Thornton Heath, Surrey.
JOIN the official Bee Gees Fan Club! Send a five shilling postal order and a self addressed envelope to Julie Barrett, 67 Brook Street, London, W.1.
KENNY BALL Appreciation Society. — S.a.e. to Miss Pat Saunders, 18 Carlisle Street, W.1.
LULU'S O.F.C. Send s.a.e. to Betty, 286 Long Chauden, Hemel Hempstead, Herts.
SEEKERS Fan Club, s.a.e. to Diana Arden, 30A Oxford Road, London, W.5.
WAVE ON ALL TRAFFIC FANS TO SALLY. — 155 Oxford Street, London, W.1.
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1/4 per word
BAND REHEARSAL studio available. — Studio 51, 10/11 Gt. Newport Street, W.C.2. (836-2071).
FOR HIRE. Large Rehearsal Room. Stage available. — Pied Bull, 1 Liverpool Rd, N.1. TER 3218.

MIKE QUINN INVITES YOU TO HIS XMAS PARTY CHRISTMAS EVE
at the
PINK FLAMINGO
33-37 Wardour St., W.1
Advance tickets now on sale

ROYAL OAK "M.J.S. CLUB"
Tooley Street, London, S.E.1 (2 mins. London Bridge) 01-407 0211
Friday, December 15th
ART ELLIFSON with **TONY LEE TRIO** featuring **TONY LEE** (Piano) **PHIL SEAMEN** (Drums) **TONY ARCHER** (Bass)
Sunday, December 17th
TONY LEE TRIO featuring **TONY LEE** (Piano) **PHIL SEAMEN** (Drums) **TONY ARCHER** (Bass) and Featured Guests
For this week only there will be NO Saturday Session

ED FAULTLESS & LEN HOOKER presents MODERN JAZZ EVERY WEDNESDAY at **THE PHOENIX** Cavendish Square, W.1. MAY 1700 Wednesday, Dec. 20th, 8.15-11 p.m.
DON RENDELL/IAN CARR 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
Admission 2/6d
Friday, December 15th
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Saturday, December 16th
ART ELLIFSON
Sunday, December 17th, Lunchtime
IAN HAMER
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Evening

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Tuesday, Wednesday and Thursday
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BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening
Friday, December 15th
DANNY MOSS
Saturday, December 16th
PETE KING
Sunday, December 17th, Lunchtime
BOBBY BREEN
TERRY SMITH
Monday, December 18th
JOE HARRIOTT QUARTET
Tuesday, December 19th
THE TRIO
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THE TRIO
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DECEMBER 30 ISSUE ● Latest time for receiving advertisements, **WEDNESDAY, DEC. 20th.**

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BANJO for New Scaldia Jazz Band. 01-836 0718 after 6.00 pm.

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LEAD / RHYTHM guitarist wishes to form group. Comprising: rhythm or lead guitar/bass guitar, drummer. Must possess own gear. All those interested please write to: D. Cranford, 42 Tintern Close, Chalvey Grove, Slough.

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BASS (S or G), gigs.—Barnet 2221

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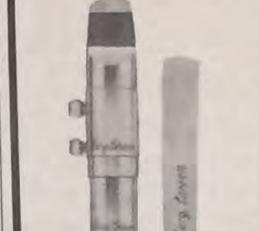
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CHRISTMAS HOLIDAY, 1967

DECEMBER 23 ISSUE • Latest time for receiving advertisements, FRIDAY, DECEMBER 15th.

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A DAY IN THE LIFE...

BY CHICK OF TEN YEARS AFTER

BEING the organist with Ten Years After I found myself playing in the outbacks of Swansea for the local University. The show included Chris Farlowe, Wayne Fontana, Ten Years After and Eyes of Blue.

We could all see we were in for a rough time when the manager insisted we were not to be allowed out of the dressing room without a tie. This was later amended to no groups allowed to leave at all. Imagine the scene with 26 men and boys herded into a room twelve feet square.

Floyd's lights and noise are killing pop

WHAT a boring load of rubbish the Pink Floyd turned out to be on the tour with Jimi Hendrix.

All those stupid lights and painful noises made me sick. If anything can kill pop music it's this sort of insulting nonsense. Thank God some people had the sense to jeer and handclap their puerile "act." — ROBERT ANDERSON, Glasgow, Scotland.



FLOYD: insulting nonsense

It was a pagan beat group, playing sinful rhythm music. When will this scandal be stamped out by the Church, Trade Unions, Red Cross, and United Dairies? The earth must be cleansed of this heresy. — CAPTAIN B. F. HEART, Orpington, Kent.

LAST week I was busy knitting a macaroni sock with three concrete needles, when I suddenly heard a ghastly, hideous row on my steam radio set.

I AM pleased to see that at last an album has been released by those two excellent musicians, organist Harry Stoneham and drummer Johnny Eyden.

I have been watching them play grooving jazz and swinging pop for years at the Plough, Stockwell, London, and have often thought they deserved wider recognition. I notice the Raver thought so as well, by his recent mentions of them. — DAVE SUTTON, Lewisham, London.

At the end of the dance two of the Eyes Of Blue were forcibly ejected, kicked and thumped by some of the largest Tom Jones's you've ever seen.

This will show the knockers why ordinary intelligent people from groups rebel against society. University officials were sympathetic, but couldn't help because they have to lose their self-respect—and front teeth.—CHICK, Ten Years After, London W2.

I RECENTLY had a most amazing experience I would like to share with readers. I attended the first ever British Hate In, at Wanstead Flats, London.

A skiffle group played Olivier Messiaen music daubed in mud and wood. Hordes of young initiates prostrated themselves before a huge burning effigy of Mick Jagger. Crazy foam was sprayed in all directions, and everybody got drunk on Old English Mead while shouting anti-Bonzo Dog Doo Dah Band slogans.

Is this a symbol of beat-crazed degeneracy? Is it another facet of the submissive society? Can it mean yet another Observer Colour Supplement special investigation into this jiving world of ours? I sincerely hope not. — LUCIAN F. CATTERMOLE, Penge, London.

READ any newspaper feature on youth or pop music and amidst the "startling disclosures" you will find the phrase "permissive generation."

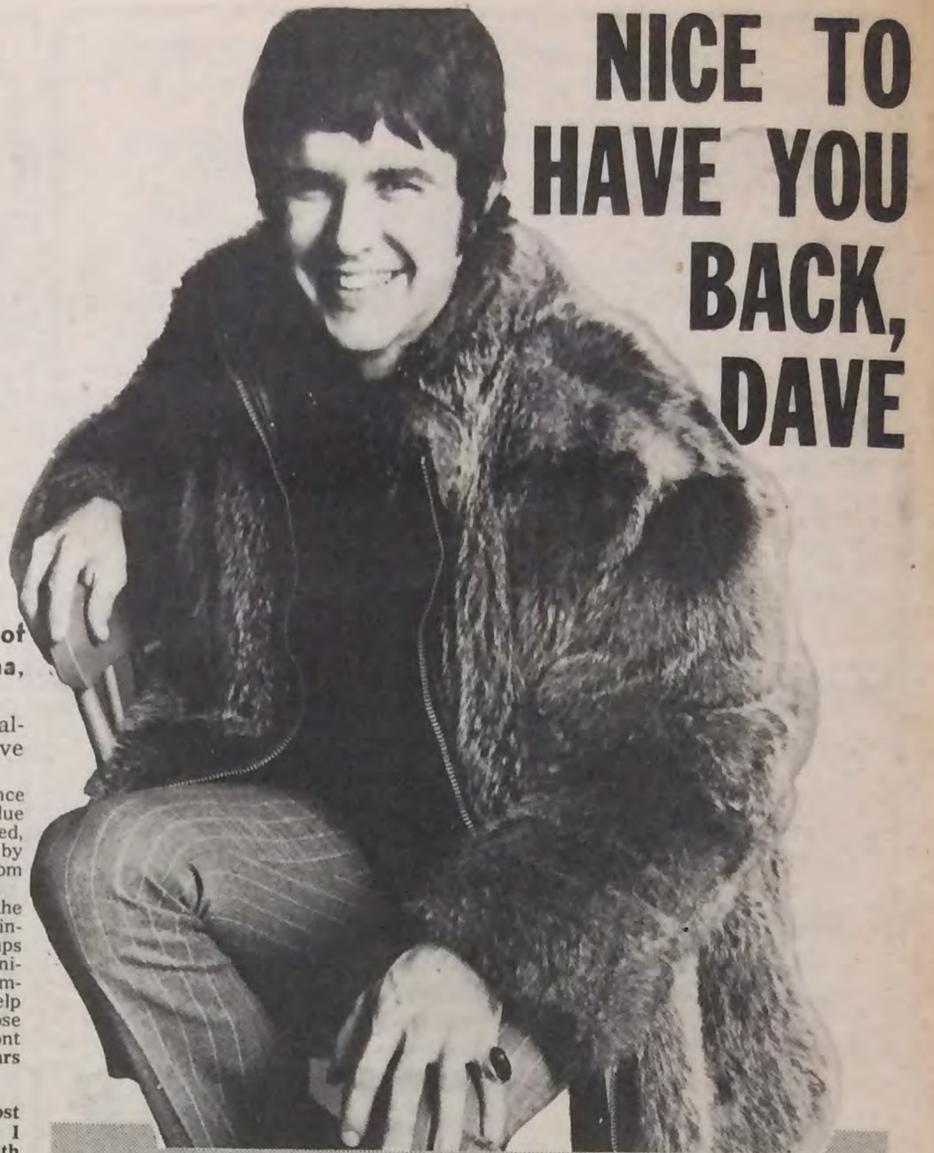
Read MM's Mailbag and it is clear the opposite is the case. If their letters are a reliable guide the majority of young people are myopic, narrow-minded, self-opinionated and above all intolerant in the extreme. Anything, in fact, but permissive.

See how all jazz is dismissed as tripe by a Troggs fan from Bootle, or how all pop is denigrated as shallow, meaningless drivel by "Folk Fan, Pudsey."

There is never so much as an "I prefer," or "in my opinion." Pop, jazz, folk and the classics are each a facet of the all-embracing art form, music, and each is worthy of appreciation. So why all the bigotry? — NEIL HALLAM, Belper, Derbyshire. ● LP WINNER

LAST summer I spent £16 on a transistor radio, and whenever possible I listened to Radio London and the other pirates.

Now all I can get is Eamonn Andrews talking about boxing, Andy Williams or Tommy Vance making stu-



NICE TO HAVE YOU BACK, DAVE

HOW nice to see the Dave Clark Five in the top five again. They are one of the best groups in the country. I hope it is one of a long line of hits for Dave and the boys. They deserve it. — D. KING, Brockley, London.

pid jokes about prune machines.

Radio One stinks of old sounds and old records. Bring back the good old days! — MISS R. TILNEY, Chelsea, London.

I SYMPATHISE with Peter Sanderson's bind about the attitude of club promoters to unknown jazz bands (MM December 9). But he must appreciate in the case of larger clubs, where the promoter relies on the door take for his living, care must be taken to book bands which guarantee a good audience.

Several pubs and smaller clubs although unable to pay good money, are happy to encourage new bands and enthusiastic and critical audiences pass the word around—if they like a band.

The main fault lies with apathetic audiences who have let the number of big jazz clubs in London diminish so that 40 London bands are vying for bookings at six or seven clubs. — JUDY WURR, New Sedalia Jazz Band, London WC2.

"JACKY" by Scott Walker is a wonderful song and why should anybody be shocked or want to ban it?

Isn't it time people accepted the truth about the seedy side of life? Why be so damned hypocritical about an honest, truthful song.

Any old rubbish can get into the chart as long as it is loud and without any kind of message. — MISS KRISS JONES, Riddings, Derbyshire.

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