

**Melody  
Maker**

9d weekly

December 30, 1967

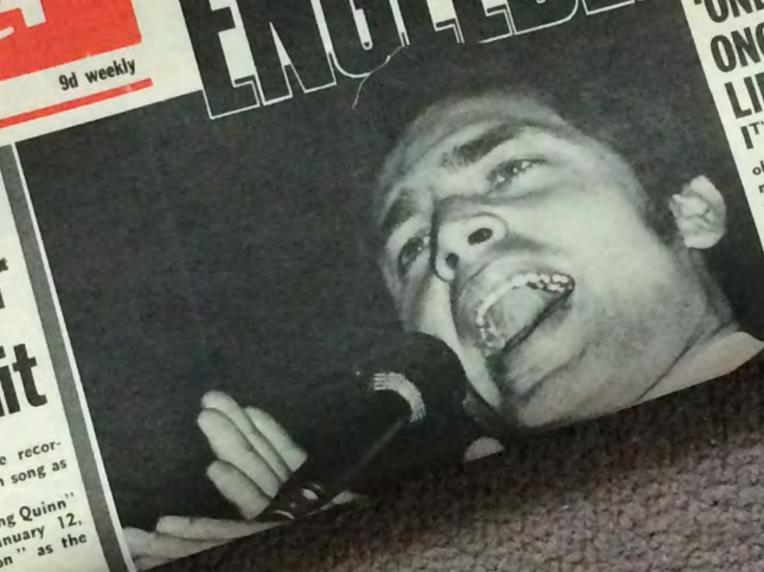
# THE YEAR OF ENGELBERT!

**'ONLY COMES  
ONCE IN A  
LIFETIME'**

## Manfred hopes for Dylan hit

MANFRED MANN have recorded a new Bob Dylan song as their next single. The song "The Amazing Quinn" will be released on January 12, with "Up The Junction" as the B side.

**SINGLE**



IT'S been the year of Engelbert Humperdinck. From obscurity to fame in just 12 months — that's the 1968 record of Engel, currently starring in pantomime as Robinson Crusoe at the London Palladium. Engelbert has had three enormous single hits this year. And in a points table compiled by the MM based on the duration in the charts of his

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### SINGLE

A spokesman for Philips Records told the MM: "Manfred Mann had recorded 'Up The Junction' as their single. It's a very good number and could be a hit. But Dylan's manager Al Grossman sent a tape of some Dylan songs to Britain, Manfred heard this one and decided to do it as their next single.



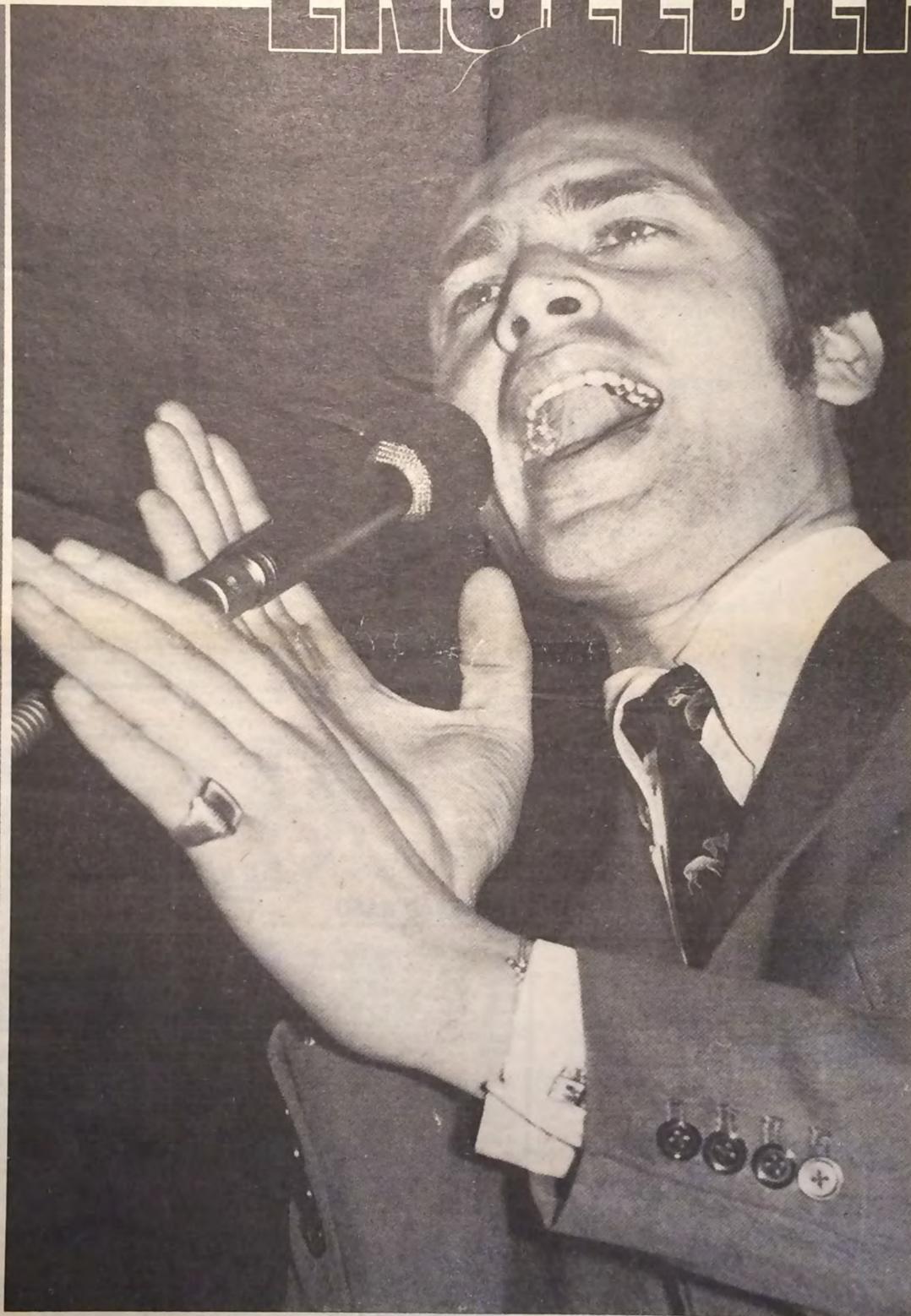
"After all, 'Just Like A Woman' was a Dylan song and was a big hit for the Manfreds."

Grossman sent a tape of half a dozen new Dylan songs to Britain.

The tape featured Dylan singing the songs, but only in demo form.

They were not finished recordings suitable for release.

● MANFRED



## 'ONLY COMES ONCE IN A LIFETIME'

**I**T'S been the year of Engelbert Humperdinck. From obscurity to fame in just 12 months — that's the 1968 record of Engel, currently starring in pantomime as Robinson Crusoe at the London Palladium.

Engelbert has had three enormous single hits this year. And in a points table compiled by the MM based on the duration in the chart of hit singles, his records "The Last Waltz," "Release Me," and "There Goes My Everything" took first, second and third places respectively.

Engelbert's "The Last Waltz" has been awarded a Gold Disc for million-plus sales in Britain.

In addition, "The Last Waltz" had the longest stay at number one.

Engel's first hit "Release Me," hit the top on February 25, but was dislodged the following week by the Beatles' "Penny Lane" / "Strawberry Fields Forever." But amazingly, "Release Me" leaped back and retrieved the top spot four weeks later on March 25.

Engelbert's year has been marked by a number of other successes — two successful albums, a successful promotional visit to America where he appeared on a number of coast-to-coast TV shows, his own television series, a phenomenally successful six weeks national tour playing to capacity houses everywhere.

Engel went into 1967 with few bookings and more hope than optimism. He goes into 1968 on the crest of a wave of success. He is expected to make a major feature film next year and his new single, out on January 5, is "Am I That Easy To Forget." (See page 10).



**GEORGE  
HARRISON  
INTERVIEW**

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**TRAGIC  
YEAR FOR  
JAZZ**

PAGE 6



**SINATRA/  
ELLINGTON  
ALBUM**

PAGE 8

# No 1 records of 1967

Due to the Christmas holidays, the MELODY MAKER could not produce a fully authenticated Pop 30 chart. Instead, we print below a list of all the number one records of 1967.

January	7	GREEN GREEN GRASS OF HOME	Tom Jones, Decca
	14		
	21	I'M A BELIEVER	Monkees, RCA
	28		
February	4		
	11		
	18	THIS IS MY SONG	Petula Clark, Pye
	25	RELEASE ME	Engelbert Humperdinck, Decca
March	4	PENNY LANE/STRAWBERRY FIELDS FOREVER	Beatles, Parlophone
	11		
	18		
	25	RELEASE ME	Engelbert Humperdinck, Decca
April	1		
	8	SOMETHING STUPID	Frank and Nancy Sinatra, Reprise
	15		
	22	PUPPET ON A STRING	Sandie Shaw, Pye
	29		
May	6		
	13		
	20	SILENCE IS GOLDEN	Tremeloes, CBS
	27		
June	3		
	10	A WHITER SHADE OF PALE	Procol Harum, Deram
	17		
	24		
July	1		
	8		
	15	ALTERNATE TITLE	Monkees, RCA
	22	ALL YOU NEED IS LOVE	Beatles, Parlophone
	29		
August	5		
	12	SAN FRANCISCO	Scott McKenzie, CBS
	19		
	26		
September	2	THE LAST WALTZ	Engelbert Humperdinck, Decca
	9		
	16		
	23		
	30		
October	7		
	14		
	21	MASSACHUSETTS	Bee Gees, Polydor
	28		
November	4		
	11	BABY, NOW THAT I'VE FOUND YOU	Foundations, Pye
	18		
	25	LET THE HEARTACHES BEGIN	Long John Baldry, Pye
December	2		
	9	HELLO, GOODBYE	Beatles, Parlophone
	16		
	23		

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# BASIE, CHARLES AND GOODMAN AT ANTIBES



RAY CHARLES

THE Count Basie Orchestra, Ray Charles and his band, the Benny Goodman Quartet and Mahalia Jackson are the first stars booked for the 1968 Antibes Jazz Festival at Juans-les-Pins, on the French Riviera in July.

The festival—the ninth to be held—takes place from July 20-27. There will also be many other star names added to the bill from Europe and America. Full details of all artists appearing at the festival are expected early in 1968.

### WELSH BAND LP

THE Alex Welsh Band has recorded an LP of mainstream things at the Waverley label's Edinburgh studio for release by E.M.I. in March. A & R man at the session was Pete Kerr, former clarinetist with the Clyde Valley Stompers.

Kerr told the MM: "This album will go out in the States, possibly on Capitol, and give the Americans a taste of what's to come from the Welsh band at Newport in July."

### HANK GOES SOLO

SHADOWS lead guitarist Hank Marvin, who wrote Cliff Richard's recent hit "The Day I Met Marie", has recorded a solo single.

It's titled "London Is Not Too Far Away" and is released on January 12.

A spokesman for the group told the MM "Hank originally wrote the song for Cliff, but he and the rest of the Shadows suggested he recorded it himself. So he did."

### RECORDING BOSS

FROM January 1, the Seekers will have a new recording manager, Mickie Most, who may fly to America to record them in March.

The Seekers recently parted "most amicably" with their previous recording manager, Tom Springfield.

The Seekers are currently in Australia and tour there and in New Zealand until going to America for the whole of March.

### FAMILY SINGLE

THE Family will have a new single released in mid-January.

Last week, the group recorded the music for an American TV soap commercial and were also filmed at London's Speakeasy for French TV.

### CILLA FILMING

CILLA BLACK spends the end of December filming outside sequences for her forthcoming BBC-TV series which starts on March 30.

Each of the nine shows will last 50 minutes and be screened at 8 pm.

On January 1, Cilla flies to Austria for a two week skiing holiday with George Martin and his wife Judy.



CILLA: series

MORE NEWS P. 15

## JOAN BAEZ JAILED AFTER DEMONSTRATION



JOAN

FOLK singer Joan Baez and her mother were jailed for 45 days in Oakland, California last week for taking part in an anti-Vietnam demonstration.

Baez and her mother were among three hundred pickets arrested outside the Oakland, California, army induction centre during anti-Vietnam war demonstrations last week.

The pickets carried flowers and sang Christmas carols, a complete contrast to the violent demonstrations of October.

It was during the October demonstrations that Joan, her mother and sister, Mimi Farina, were previously arrested.

40 other demonstrators received jail sentences.

### JACK OFF TO STATES

JACK HIGGINS of the Harold Davidson Agency left London for New York on Wednesday last week. He will be in the USA for two weeks booking artists for Britain for next year.

"I'll be negotiating for jazz groups and bands, folk artists, anything within the concert sphere," Higgins told the MM before he left. "Among other things, I intend to complete bookings for the '68 Swinging Era package and start setting up next year's Jazz Expo."

### REG MANAGES GROUP

REG PRESLEY, of the Troggs, has become manager of a Nottingham group, the Nerve, and recorded them.

A single, "Magic Spectacles", written by the Nerve's rhythm guitarist Bob Duffy, will be released early in the New Year.

Reg first heard the group at a Nottingham hotel where the Troggs were staying two months ago.

### JEANNIE GOES POP

SINGER Jeannie Lambe, who has been regarded in the



SCOTT: appendicitis

## SCOTT QUILTS CLINIC

SCOTT WALKER quit the London Clinic on Tuesday last week, where he had been rushed to with suspected appendicitis, after being found ill at his London home.

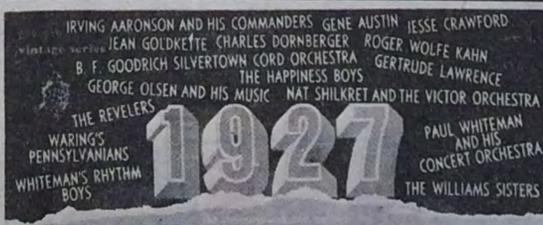
Scott told the MM: "I woke up in the operating theatre and said, 'Oh no, you're not going to cut me up for Christmas' so I split. I'll wait until the next blow comes and just hope there is a doctor around. I think I'll be all right for the tour of Japan. I just couldn't be in hospital for Christmas anyway."

Scott is due to go to Japan with Gary Leeds and John Maus on Saturday (30).

### NEW TRAD BAND

A NEW traditional band, the John Keen New Orleans band, has been formed "to play free-blowing New Orleans style jazz." The group has a weekly residency at the Jolly Gardeners, Putney on Thursdays.

In the band, with John Keen (tp), are Petra Naundorf (a German girl) on banjo, Bill Greenow (alto, clt), Ashley Keating (bass) and Dennis Savory (drs). It is planned to feature Chicago cornet player Ed Kettel with the group on some dates while the cornettist is on holiday in Britain.



RCA VICTOR

RCA Victor Records product of

The Decca Record Company Limited Decca House Albert Embankment London SE1

IN NEXT WEEK'S MM

# THE NEW GROUPS OF 1968

DON'T MISS IT

## Scaffold to tour British theatres



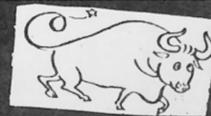
SCAFFOLD

THE Scaffold are to make a two-week tour of British theatres in the Spring. Venues and dates have not been set but the group will present their two-hour act in various cities.

They appear at London's Queen Elizabeth Hall on February 10.



# Old Dawbarn's Almanack



## JANUARY

Long John Baldry cast for the title role of a new movie about Toulouse Lautrec.

The Dubliners record a commercial for the Milk Marketing Board.

The Beatles are on a new kick—deep breathing. A giant Breath-In is announced for Alexandra Palace, bring your own balloons and breathalysers.

Scott Walker says he is giving up pop to work in a marmalade factory.

Radio One announces that Tony Blackburn's show will be taken over by Christopher Stone.

The Fabulous Beatles billed at the Royal Festival Hall, Shepton Mallet.

Breathing catches on with mock Aubrey Beardsley posters announcing Breath For Truth. In the charts come "Let The Breathing Begin" (Baldry), "Everybody Breathes" (Dave Clark), "I Feel Breath Coming On" (Felice Taylor), "Big Breather" (Shirley Bassey) and "Soul Breath" (Sam and Dave).

## FEBRUARY

LCC takes action as Engelbert Humperdinck's latest press release gives his age as ten.

Cat Stevens gives his money away. The Fabulous Black and White Minstrel Show playing O'Casey's Ballroom, Stoke Newington.

Jack Higgins refuses to allow Harold Davison backstage at the Royal Festival Hall.

Procol Harum's new single sounds the same as the last two.

Scott Walker says he is giving up pop to join an Arctic expedition.

Radio One announces that Emperor Rosko is to be replaced by Benny Green.

The People names the "Guilty

Breathers" while the News of the World headlines: "I Thought It Was My Husband's Breath Says Girl Contortionist."

## MARCH

Referees' Association name Dave Davies as Sportsman of the Year.

Jack Higgins announces the bill for his Jazz Today package—Earle Warren, Wingy Manone, Peanuts Hucko, Willie The Lion Smith and the Boswell Sisters.

Radio One announce that Pete Brady is being replaced by Kenneth Wolstenholme.

## APRIL

The Fabulous Tiller Girls visit the Darby And Joan Club, Accrington.

Scott Walker announces he is giving up pop to join the Viet Cong.

Tubby Hayes becomes the first jazz knight. John Dankworth emigrates.

A High Court judge warns that heavy breathers will be severely dealt with in future.

Manchester City Council run a competition. First prize a night at Ronnie Scott's. Second prize, two nights at Ronnie Scott's.

All TV pop shows cancelled as one of the Breakaways is ill.

Scott Walker announces he is giving up pop to become a Radio One deejay in place of David Symonds.

The Fabulous Sydney Thompson Orchestra plays the Olde Tyme Nite at Kirkcaldy Ritz.

A pop star gets six months for permitting his home to be used for massed breathing. In the following case the judge accepts the Hon Penelope Guznugget's defence that the breath was planted on her by the police.

Scott Walker says he is giving up pop music to explore the Amazon. The Amazon says she is delighted. There are so many musicians booked



DEE: interviews himself



SCOTT: Arctic expedition

for the Beatles' new LP that nobody notices they are still in India until after the record is pressed. Four top American session men admit they have really been miming while the Monkees played the music.

## MAY

Somebody writes a jazz novel without mentioning drugs.

Radio One announce that Godfrey Winn is taking over from Kenny Everett.

The Fabulous Ralph Reader Gang Show is booked at the South Mimms Rugby Club.

The Soundtrack from The Sound Of Breathing tops the LP chart, closely followed by Engelbert's

## JUNE

"The Last Breath." Jack Higgins says that Expo '68 will consist entirely of bass players and drummers as nobody applauds

King hits out at the Pop Breathing Menace.

The Fabulous Big Ben Banjo Band plays Ronnie Scott's.

## JULY

Radio One announces that the Archbishop of Canterbury is taking over from Dave Cash.

Paul Jones stands as Tory candidate for Stepney East following the resignation of the previous MP who was found in a sleazy Soho breathing club.

The Scaffold still refuse to disclose what the Aintree Iron is.

## AUGUST

Reports are denied that Albert Ayler has been seen playing in Oxford Street with the Happy Wanderers.

The Fabulous London Symphony Orchestra plays Dopey Dick's, West Hampstead.

Police raid an illicit breathing party in Catford.

The BBC announces there will be no new jazz programmes as Humphrey Lyttelton is too busy to comper them.

God says he likes Cliff Richard too. Radio One drop Mike Raven's Rhythm and Breath show, replacing it with the Jimmy Young Recipe Corner.

The Beatles renounce Breathing. Some 4,372 groups starve to death while waiting for them to instigate the next craze.

## SEPTEMBER

The Fabulous Luton Girls' Choir is booked for the MM Poll Awards.

The Beatles announce that the new thing is violence. Five Judges, The People and 34 Tory MPs join their fan club.

A South African surgeon grafts a new set of teeth on to Jimi Hendrix's guitar.

An all-jazz bill is announced for the Royal Variety Show.

Mark Wirtz announces that the Teenage Opera will be finished in 1980 and Keith West will be too old to appear in it.

## OCTOBER

Radio One announce they can't find anyone old enough to replace Jimmy Young.

All English expressions are barred from ATV shows as they are now all made for America.

The Fabulous Ornette Coleman Quartet plays the Corn Exchange, Wittering.

A Benefit Nite is staged on the site of Tiles for the Pink Breath and other starving groups.

Thelonious Monk plays one solo with the Phil Woods Orchestra at Expo '68.

## NOVEMBER

Tony Hall buys Decca.

Radio One replace John Peel with Jack de Manio.

Noel Murphy signs the pledge, brewery shares plunge.

The Fabulous Jimmy Shand Orchestra signed for the Middle Earth.

Jack Higgins announces there will be no jazz imports for 1969—he will do the tours on his own.

## DECEMBER

A 98-year-old Chelsea Pensioner wins Opportunity Knocks by reciting "Eskimo Nell" while riding a Pennyfarthing in the nude.

Radio One fires all its deejays and will in future rely on calls from housewives who will not only request records but play them over the phone.

David Cardwell announces a Charity Concert in aid of all the other publicists.

Bob Dawbarn writes a load of old rubbish for the Christmas Almanac. And a Merry Christmas to you too!



THE FUTURE IS JUST A MEMORY WHEN PLAYING WITH TIME  
WE WISH YOUR TIME IS A HAPPY ONE IN 1968  
LOVE FROM THE ROLLING STONES

# That old black magic . . .



The RAVER'S weekly tonic

TRUE story. A pop star drove through snow and ice to get to a gig just before Christmas. He was five minutes late, but the promoter got narky and told him he had broken his contract and could not go on stage.

As he left, a furious Dave waved his arms about evilly, putting a spell on the place. Next night it burned to the ground.

ACE promotion man Tony Hall rang to say he thought Mr 98 Per Cent in the Xmas Bumper Fun Issue was very funny and he was sorry he didn't have time to send a telegram signed Fred Funk . . . MM office theory is that Jonathan King put his trousers on when he was 14 and has grown into them.

Herman, Brigitte Bardot, and Settlers and Françoise Hardy may do cover versions of songs from Nirvana's new album.

Dave Clark Five guitarist Lenny Davidson's wife Jill gave birth to her second son last week . . . Beatles Magical Mystery Tour to be screened on BBC Colour TV on January 5.

## funny

Rolf Harris very funny at Pop Inn miming to his "Chicken Song," or whatever it's called . . . Which manager says of another: "I'll see him in hell."

Japes Bruce Johnston of the Beach Boys on devaluation: "I came over here to order a Bentley. Now all I can afford is a Volkswagen."

## kazoo

Mrs Mills sells 42,000 albums a year—at least. Pete Townshend raving about phantom pianist and kazoo player, Thunderclap Newman: "He's a mixture of everybody from Debussy downwards."

## easier

Also Townshend on own record label: "Entwistle was going to record children's music and I was going to do jazz. Now it works out I'm going to do children's jazz. Nowadays it's easier for kids to understand jazz than pop."

Nice presents from Tremeloes, EMI and MGM. Nothing from . . . oh, well,



One of the faces (?) which could help to brighten up the pop New Year is Josie Katz of the High Windows, whose first British single "Maybe Someday" is issued by CBS on January 5. Josie hails from Pittsburgh but met her fellow High Windows, Sonny Kraus and Aric Einstein, when she went to work on a kibbutz in Israel.

we shall remember them! . . . Sam Cooke's mother died recently . . . Esther and Abi Ofarim living in same flat Archie Shepp had in London.

## guitar

Pearl Bailey the toast of Broadway in all-Negro version of Hello Dolly! and RCA Victor plans to record the new version of

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the show . . . Ornette Coleman in London this week.

Loise Lane, now singing at Ronnie's, played guitar with Banjo George at Tatty Bogle last week, and editor Jack Hutton on cornet . . . wish Jimmy Young could get a recipe for Radio One success.

## battle

Victor Spinetti a gas in Magical Mystery Tour . . . Where's Proby? . . . Speak-easy victor of the club battle . . . Jonathan King says Coleman Hawkins is "interesting" . . . Who cares what the Aintree Iron is? . . . Things We Don't Want To Hear In 1968: Nick Jones' impersonation of Victor Spinetti being a gas in Magical Mystery Tour: "Who's buying me a swift half?" The Giggling Guru: "No kidding, this group is really different." "Would you be interested in a weekly column on the Northumberland pop scene?" "Would you accept a reverse charge call from Mr Viv Prince in Tasmania?" "Ello, front reception here, there's a Mr Tex Ritter here to see you." "Got any tickets, Jock?" "Any free records mate?" "I'm sorry, but you must ring the producer first before we can allow you into our studio."

**WHAT NOW FOR TRAFFIC?**  
SEE NEXT WEEK



YOUNG TRADITION: an exciting blend that never palls

# RECORDS OF THE YEAR

## POP LP



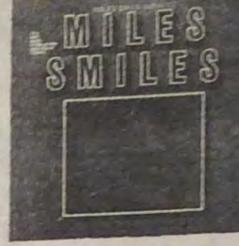
**BEATLES**  
SERGEANT PEPPER'S LONELY HEARTS CLUB BAND (PARLOPHONE)

## FOLK LP



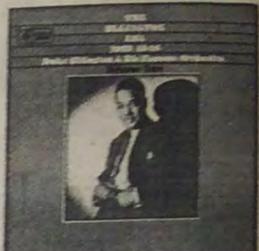
**YOUNG TRADITION**  
SO CHEERFULLY ROUND (TRANSATLANTIC)

## JAZZ LP



**MILES DAVIS**  
MILES SMILES (CBS)

## JAZZ REISSUE



**DUKE ELLINGTON**  
THE ELLINGTON ERA 1927-1940 (CBS)



## A FORTY MINUTE CREDO

IT has become almost inevitable that a Beatles album is the Pop LP of the Year, for no other group — or single artist for that matter — has yet to come anywhere near challenging their remarkable talents. The unique thing about the Beatles is the way that every record is a move forward, and extension of what has gone before. "Sgt. Pepper's Lonely Hearts Club Band" was, at the same time, the most adventurous and most instantly acceptable LP of 1967. It was, in effect, an entire Beatles' show on record — their complete 1967 credo in some 40 minutes of music.

Nobody else could match the wide variety of this output — from the complexity of "Lucy In The Sky With Diamonds" and "A Day In The Life" to the simplicity of "When I'm 64" and "Lovely Rita."

The lyrics could be obscure, as in "Lucy," sardonic as in "A Day In The Life," or truthful, as in the

magnificent "She's Leaving Home." And despite the ever-increasing band of imitators, the vocal harmonies still bring instant recognition. You know it must be the Beatles because nobody else sounds quite so right. And who has ever recorded a Beatles song which came anywhere near the original?

"Sgt. Pepper's Lonely Hearts Club Band" makes you wonder how they can possibly top it in 1968. The only certainty is that they will.



## MILES IN THE NEW WAVE

IN many ways, 1967 was a satisfying year for new jazz releases.

Although the earlier part of the year produced little startling outside the reissue field, the latter part of the year included such memorable items as Ellington's "Far East Suite," the two LP "Evening With Ornette Coleman" set (recorded at the famous "pirate" Croydon concert in August 1965), another double-LP Ornette set in "Chappaqua Suite."

As the New Wave settled in,

Cecil Taylor and Don Cherry produced two excellent LPs, both on Blue Note, in "Unit Structures" and "Symphony For Improvisers" respectively.

But it was Miles Davis who finally won through with his "Miles Smiles" album as the MM choice as Jazz LP Of The Year.

For more than a decade now, Miles has been in the forefront of jazz progress, and although the wilder spirits thrown up by the New Wave may have stolen the limelight, Miles proved with his "ESP" album that he was carefully sifting through the sound and fury to find elements which he could weld on to his own style and conception.

With "Miles Smiles" we have the full flowering of the Davis liaison with the avant garde, a delicious mixture of daring experimentation knit together with a sense of traditional values and skills that makes for a wonderful combination.

Miles's ability to sense the possibilities now open, especially in group contexts, has also brought his quintet members more firmly into the limelight. "Miles Smiles" is no bravura performance by one of the great jazz soloists. It is a marvellous illustration of the re-establishment of the importance of group improvisation in jazz.

Tenorist Wayne Shorter firmly stamps his authority over the whole set, both as a soloist and as a composer; Herbie Hancock has never sounded better; and the wonderfully mobile rhythm section of Tony Williams and Ron Carter ebbs and flows to suit the needs of each individual soloist.

For those who possibly couldn't get round to buying them at the time, here is a recap on the MM's LP Of The Month selections this year: "Dizzy Gillespie" (RCA Victor); "Thing's Ain't What They Used To Be" Johnny Hodges/Rex Stewart (RCA Victor); "The Golden Years" Billie Holiday (CBS); "Giant Steps" John Coltrane (Atlantic); "The Blue Bechet" Sidney Bechet (RCA Victor); "Boss Of The Blues" Joe Turner

(Atlantic); "Kick" Nat King Cole (Fontana); "Chappaqua Suite" Ornette Coleman (CBS); "Spirituals To Swing" (Fontana); "Unit Structures" Cecil Taylor (Blue Note); "Far East Suite" Duke Ellington (RCA Victor).



## THE GROWTH OF A GIANT

NOT entirely a reissue, this three-record set, because it includes titles not previously released here and others never available before in this country on LP.

But many of its 47 tracks (44 titles because "Reminiscent in Tempo" is a four-part work) have been before and it is an album of yesterday's jazz, one of American Columbia's carefully chosen and well-presented documentary jobs. So it qualifies for, and was selected as, our Reissue Of The Year. In conjunction with the three-volume Part One of "The Ellington Era," this compilation spans Duke's career from the early 10-piece band, an expanded Washingtonians with Bubber Miley and Louis Metcalfe (tpts) and Rudy Jackson (alto, clt), to his more finely integrated 1939 orchestra.

It shows the development of the band and of its leader as a composer and orchestrator, through that period and provides almost constant entertainment on the way. Among the remarkable pieces on display are "Take It Easy," "Move Over," "Misty Morning," "Goin' To Town" and "Sweet Chariot."

Those are on Record One. On Two and Three are "Reminiscent," "Uptown Downbeat," "Exposition Swing," "Stepping Into Swing Society," "Showboat Shuffle," "Dinah's In A Jam" and many more pearls. The second volume may be less brilliant than the first, but as Bill Russo said when reviewing the US release: "It is nonetheless one of the most desirable sets of recordings available; Ellington is the chief figure in jazz, and almost everything he has done is of value."

For more modern tastes, the following reissues can be unreservedly recommended: "Charlie Parker—Volumes 1-4 (Saga Ero 8005-6-7-8), especially Volume 4; "Three Giants" (Transatlantic PR7291) featuring Clifford Brown, Sonny Rollins and Max Roach; John Coltrane's "Giant Steps" (Atlantic 1311); and two Miles LPs, "The Original Quintet" (Transatlantic PR7254) and the legendary "Milestones" which reappeared on CBS.

## How to solve the revivalist problem

IN a year of brilliant recordings by folk people as different as Fred Jordan, Judy Collins, Willie Clancy, and Ewan MacColl and Peggy Seeger, how can one pick a single top record? It's impossible! So here goes.

The Young Tradition are an interesting phenomenon, with their feet planted so firmly in the present, their hearts tuned to the great achievements of the tradition, but their eyes looking forward into the future. The result is an exciting blend of yesterday, today and tomorrow that never seems to pall.

If any revival group in the English-speaking world has produced an arrangement as fiery as "The Foxhunt" on this record, I have yet to hear it. There is a power to their work which enables them to compete on equal terms with pop groups like the Stones (I'm not joking, honest!) and yet this is achieved without electricity and without the use of recording-studio gimmicks.

Intellectually, I like this record because it solves, superbly, the problem facing any revivalist: where does respect for

tradition become stuffy living in the past? Where does creativity tail off into destruction of the basics of folk?

Emotionally, however, it is not an academic consideration like this which prompts me to pick this record. It is simply that, broadly speaking, what they are doing with the songs they sing is right. It works. Technically, the secret is that their arrangements are polyphonic and melodic rather than harmonic, and while Britain has no real tradition of group singing, the YT's style flows naturally out of our solo singing styles.

In Pete Bellamy the group has one of the most distinctive voices to emerge from the revival since Louis Killen, though Royston Wood and Heather Wood are developing fast individually, as well as collectively.

Basically, however, I have picked this record because it has given me more consistent pleasure than any other. Any possible with a record of mostly traditional material, should make a point of playing this album.—KARL DALLAS.

# Who needs to take pop seriously?

asks Pete Townshend

**PETE TOWNSHEND** is as unpredictable as a badly made Roman candle. He fizzes and spurts, showers light and occasionally explodes.

His mind races ahead of a conversation at furious speed, often one jump ahead of himself. Sometimes he is content to call a halt and let others talk. He will listen intently or let them babble unheard, waiting to spring back with some wholly new, and far more interesting, subject for discussion.

He is impatient, patient, violently generous and cruel, as his seemingly disconnected thoughts are allowed to burst out and shoot, unlettered, to the surface.

Townshend talking is often as rewarding as a performance by the Who, or a new recording, like their latest album "The Who Sell Out."

It has a brilliant cover design with Pete, Roger Daltrey, John Entwistle and Keith Moon displaying various brand-name products, including a fantastic shot of Daltrey covered in Heinz baked beans.

While being jostled by hordes of beer drinking fat men in dirty overcoats in a Christmas-bound London pub, Townshend talked about the LP and added some thoughts on Radio One and the demise of the flower scene.

"We had done a lot of tracks for an LP," said Pete.

"and when we came back from America we realised the album had to be shaped into something whole. There was no theme, just tracks from the past and present. Then we had to do an instrumental track of a Coca Cola ad, and we got the idea of doing the album as a commercial with jingles and advertising copy.

"Roger did his pose in a bath of beans in good spirit. The thing was the beans were ice cold and had come straight out of the fridge."

Will the Who have trouble of the inclusion of old Radio London jingles linking the tracks?

"At least one BBC DJ has promised to squeeze in a jingle. One of our basic problems is that as far as album airplay is concerned Radio One is not going to do us any good.

"All Radio One has done is slash pop into two scenes—one basic and one art, and we fall into the middle. I don't want to go out recording corny ballads, but at the same time I don't want to go making great involved technical records. There should be a whole new formula for pop radio. Sling out the rubbish producers and keep the guys who matter."

## ENTERTAIN

"It's so easy to knock Radio One—almost too easy. But people genuinely seem to like it. There is nothing people like more than being dictated to and having things rammed down their throat.

"I'm worried because once pop was progressing and now it's static. The 13-year-old kids who want to local groups who play last year's Beatles hits because they can't play today's music. Apart from groups like the Herd and Tremeloes, nobody is catering for that audience. They are good pop groups who go out and entertain, but who will they turn to when they want to hear something better? I think they might go into blues, or modern jazz or even—dreadful thought—traditional jazz.

"I think the kids could understand modern jazz better than what the Beatles are doing now. I can understand what they are doing, but there is so little in it. The enjoyment is the basic ingredi-



TOWNSHEND: violently generous

ent of pop, and I don't care if people understand it or not. I like people to enjoy and be entertained by what we put over, not teach them something and send them to school.

"The kids don't want to go back to school so they rebel and turn to what their old man sings when he's p...d out of his head in the pub, because the song has only got three notes and that's all he can remember. And it's not just old dears buying all these ballads, it's the young marrieds."

## POSSESSIVE

How did Pete view the past year of Love Philosophy and LSD?

"A lot of people in pop have taken acid and all of them have softened up and lost a lot of drive and basic ambition. Life can only be seen by being involved in real life and not a lot of nebulous and ethereal ideas. Real faith and religion in terms of society are worth their position. I think religion is a fine thing for a lot of people and helps them. And anyway, the whole thing about Love it that it's an aggressive and possessive thing. It's greed and the embodiment of some of the worst characteristics in people. Love is not just 'forgiving thy neighbour and being nice to everyone.' Anyone can do that.

"Youth get out of the society that supports them, then suddenly wanted to get back in saying 'We love you.' But dressing up like a lot of cream cakes only earned them dislike.

"I like colourful clothes and don't see why everybody should have to wear charcoal grey suits. But when kids say people who wear them are conforming, they should remember they only dress like that to earn mutual respect. As a fashion idea flower power was very valid. But it was all misinterpreted by the press. The flower people were on one side, the average man on the other and the press in the middle, misinterpreting the whole thing, taking pictures of girls taking their clothes off and calling it a Love In.

"If you did a survey of Greys and Flower People, I bet you find the Greys get more than any of the Flower People." —CHRIS WELCH.



# ENGELBERT: 'I MADE IT ON MY OWN ABILITY'

ALAN WALSH CHARTS THE POP SUCCESS STORY OF THE YEAR

**TWO** gigs at American bases and an appearance at a London college. That was the sum total of bookings for a struggling young singer just one year ago — in December 1966. Twelve short months later, the singer has the star dressing room at the London Palladium.

1967 has been the Year of Engelbert Humperdinck. In 365 days, he has emerged as the leading rival to Tom Jones as Britain's leading male singer.

The key to success lay in one song, a country and western flavoured ballad, called "Release Me," which was released last January and streaked to number one in the MM Pop 30, starting a climb from obscurity for Engelbert — who changed his name from the mundane Gerry Dorsey to one that has instant recognisability — and has established him as a major box-office draw.

"The success of 'Release Me' was one of the highlights of a fantastic year," said Engelbert in a break for rehearsals for his pantomime "Robinson Crusoe" at the Palladium.

## FAILURE

"Even more fantastic is the fact that it's still selling 49 weeks later.

"When it went into the chart it was a new lease of life for me. It gave me the desire to try again after so much failure, and the means to become happy, which I wasn't before."

Engelbert — he winces visibly if you even mention the name "Gerry Dorsey" — sat in an armchair in his dressing room and said: "Really, this has been the sort of year that only happens once. Do you know of anyone else who has been so successful so quickly?"

He's got a point. Overnight success is a cliché much overworked in pop and it really isn't applicable to Engelbert who spent years as a small-time performer.

But once "Release Me" lit the fuse for him, his popularity, record sales and drawing power have rocketed.

"I don't think that winning the pools could give me the satisfaction that this year has," mused Engel. "The thing that is so satisfying is that after so long, I made it on my own ability, my own talent, with the assistance of the efforts of people like my manager and my agent."

Engelbert found it impossible to pinpoint one moment as the highlight of the year. "There are too many, all leading into one another. I could single out the first time the record made the chart and my first appearance on the Palladium TV

show when Dickie Valentine had to drop out because of illness."

But there was also the joy of seeing "There Goes My Everything" make it after some people had branded the first hit as a Family Favourite fiasco; the phenomenal success of his first major tour — and returning to Knokke-le-Zoute in Belgium where he had had some early success in the Knokke Song Festival and having the audience throw roses at him from the auditorium.

And there was the huge success of "The Last Waltz" and a five-day trip to

America. He arrived as a complete unknown, but after four coast-to-coast TV appearances was mobbed before the five days were up. The US market is wide open for him now.

Engel admits that there can't be another year like the one past. But he has a pretty good start into 1968. The pantomime is booked through till April and he was another single released next week (January 5).

It's an American song called "Am I That Easy To Forget" and Engel describes it as a "country and western ballad. It's a great song. I

thought it was right for another song of this kind now. This was the best of a number I recorded recently although one other on the session could make a further single."

Next year may see him make his first excursion into the film world. There is talk of a major musical and he would like the chance to act.

"I didn't really want to do a musical, but I realise that people would expect me to do something with music in it. I'd like to make a sort of romantic thriller, or something like Love Is A Many Splendoured Thing.

"Whatever it is, I'd like to learn to act and that's why the panto is a great help, with the delivery of lines and learning dialogue and things like that."

Whatever success lies ahead of balladeer Engelbert, the thrills of this year are with him. So is the responsibility of his success.

"I try not to think too often about the things that have happened this year. If I do, I get worried by the success. After all, success is a terrible responsibility. To yourself, to others — and to the people who pay to see you."

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# JAZZ SCENE

ENDS THE YEAR WITH A ROLL CALL OF JAZZ DEATHS AND A LOOK INTO THE CRYSTAL BALL FOR THE NEW YEAR



MM MAN-IN-HOLLYWOOD LEONARD FEATHER PREDICTS...

## They'll say jazz is dead—again!

It isn't very difficult to predict some aspects of the 1968 jazz scene. The only facets that require a crystal ball are the new talents, for they may spring up overnight out of nowhere and anywhere.

My personal crystal ball tells me that larger percentage of them than ever before will arise outside the United States next year.

Jazz will be pronounced dead. Again. This year there was a big spread in a major newspaper (actually it wasn't in the US, so don't blame us); it was the Toronto Daily Star proclaiming those very words in a headline, and with a mock obituary stating that "no formal funeral services will be held, since there are not enough interested pallbearers."

Jazz will continue to be very much alive. However, if the word is taken to mean straightforward, continuous swinging jazz, or Dixieland, or anything in a straight two or four, there will be less of it around than ever, and fewer records sold.

Any jazz that makes headway will have to involve some kind of Latin rhythm, Afro-Cuban or other exotic ethnic strains, rhythm and blues organ trio music, rock-tinged sounds, or freedom music in which the beat is often suspended, distended or ignored at certain points. Odd metres will be present more abundantly than ever. The very idea of subdividing the music into bars, with a given number of beats in each, will begin to become obsolete.

But jazz in five will thrive, even in the non-jazz field (witness the success last



GARY BURTON: fastest-rising group

year of a 5/4 bossa nova pop song, "A Man And A Woman.")

Even vocal groups will experiment with new time signatures and avant garde ideas. A combo called The Sound of Feeling is showing the way, singing in 5/4 and 7/4 and what not, using modes, and even delving into microtones. Watch out for "The Sound of Feeling" in 1968.

The Indian influence will spread even more wildly than it did in '67. Sitarists will sell like guitars. The same sort of men who, a generation ago, swore they would never abandon the banjo, will switch from guitar to sitar, at least on a part-time basis.

Electric and electronic sounds will be everywhere. In big bands, like the one with which Louis Bellson is now experimenting (he has only two saxophones but both with amplifiers; two electric guitars and an electric piano, plus nine brass); also in combos, like Gil

Melle's Electronic Jazz Quartet.

Melle will make his record debut and will be the subject of heated controversy among critics. Roger Kellaway, the pianist who has experimented with musique concrete, will be heard from more often in new wave circles.

Jazzmen, desperate to land record contracts and sell singles as well as albums, will tape a higher proportion than ever of tunes borrowed from the rock field. Men who have already pursued this course

Wes Montgomery, Herbie Mann, et al) will enjoy bigger sales than ever.

Ronnie Scott in London, Shelly Manne and Bobby Bryant and others in the US, will continue to show that the future for the jazz club, if it has a future at all, must lie with club owners who are musicians themselves, or who at least are in the business partly out of honest love for the music.

Still more US jazz clubs will collapse in 1968.

The big festivals (Newport, Monterey) will still do well; the others will be erratic, and the Pacific Festival at Costa Mesa, which bombed last October, probably won't be repeated at all.

Television will be in-hospitable as ever to jazz in the US, but somewhat friendlier overseas. (A television series I made in Universal City has been shown in Cologne and a dozen other cities abroad, including Melbourne but the US has still to see it. Cologne wants me to do 13 more in 1968, but America will still be happy with its violent evenings of Westerns and soothing interludes of Lawrence Welk.)

Among the combos, the fastest-rising group should be that of Gary Burton. It is to be hoped that Charles Lloyd may also enjoy at home the phenomenal success he had in Europe in '67, but my crystal ball mysteriously clouds up when I ask it.

Lloyd's pianist, Keith Jarrett, will rise to eminence among the new soloists.

Jean Luc Ponty will be firmly established as the man who brought the "cosa nova" to the violin.

Pete Christlieb, the 22-year-old prodigy heard in '67 with Herman and Bellson, is the tenor sax star to watch out for.

Janis Joplin, who was buried in a rock explosion at Monterey but actually a superior blues-derived singer, is a name to remember.

One final, easy-to-make prediction: there will be another giant European tour in the autumn, including Expo 68 in London, and it will outgross its predecessor.

And, as before, I hope to be along to see it happen.



JOHN COLTRANE



MUGGSY SPANIER



ED HALL



RED ALLEN



WILLIE SMITH



PETE JOHNSON



BUSTER BAILEY



BILLY STRAYHORN



REX STEWART



STUFF SMITH

EACH year it seems as though more and more important jazz musicians die.

And this is not very surprising at the present period when we are obviously experiencing a bulge in the death rate so far as the early wave of "greats" is concerned.

So many talented jazzmen are now in the late 50s to late 60s bracket that an escalation in the death rate must be inevitable. In the normal course of life, the dead would be replaced; but as jazz is a kind of phenomenon it would be unwise to expect too much of the normal processes of nature.

In any event, the fact that we now have to expect heavy losses doesn't make them any more welcome. 1967 has been an exceptionally bad year for jazz deaths, as a recital of the following names will show.

Edmond Hall, Muggsy Spanier, Willie Smith, Buster Bailey, Herman Chittison, Pete Johnson, Red Allen, Billy Strayhorn, John Coltrane, Elmo Hope, Rex Stewart, Sidney de Paris, Stuff Smith, Henderson Chambers, Jimmy Archey, Keg Johnson, Ida Cox and others including Peter Bocage from New Orleans, all died within the year.

The thing that makes it hard is that so many of these were authentic originals who cannot be replaced. A cliché to say we'll never hear their like again, but we won't; and we'll be lucky to hear anything half as satisfying if we care for the hotter aspects of jazz.

Hall and Spanier—two exponents of traditional jazz who really had sounds of their own. Muggsy, always punching out direct lead or solo phrases that were as personal as any in the trumpet directory, was only 60. He had been ill for some time.

Bob Dawbarn, in a tribute, wrote about Spanier being his first jazz love, and cutting his jazz teeth on the Ragtime Band records.

"Muggsy will always be remembered by those 16 wonderful sides by the Ragtimers," he said.

Hall's biting, aggressive clarinet can be heard on plenty of discs which testify to his consistent spirit and musicianship. Edmond died of a heart attack while sweeping snow from outside his home in Cambridge, Mass, on February 11. He was 65, but didn't act like a man that age when he toured this country the previous November.

A great favourite of many British players and collectors, Hall played New Orleans clarinet in a possibly non-typical way. His death reduced the number of Crescent City clarinetists of the old school to a pretty low figure.

Altoist Willie Smith (not to be confused with pianist Willie The Lion) was a fine and powerful sax lead and soloist who played a dominant role in the Jimmie Lunceford band of the Thirties.

## It's true—we'll never hear their like again

MAX JONES

He also played clarinet in that band, and sometimes sang with it or wrote for it. He can be heard in quite generous measure on the new Ace of Hearts Lunceford release.

It is with Lunceford that Smith made his name and worked while at his absolute peak.

Willie, only 58, died of cancer on March 7 at his Los Angeles home. He was considered one of the three alto giants (with Hodges and Carter) of the pre-bop era, and was booked to play Britain for the second time when taken ill.

Another Thirties name was Herman Chittison who died in Cleveland, Ohio, on March 8. But he wasn't a prolific recorder, and his name meant little to jazz fans after the Forties.

In style he was inspired by Hines, Waller and Tatum. He played on quite a few European-made sessions including some by Armstrong, Bill Coleman and Willie Lewis, and made solo recordings. And he can be heard on four titles by George Wettling's New Yorkers on Fontana's "Cattin'" LP.

Pete Johnson was another piano player who died that month—on March 23—the day before his 63rd birthday. Johnson was a giant in his way, one of the boogie woogie champions and a Kansas City jazzman who could play much more than the blues.

He came to prominence in the late Thirties with the popularity of boogie. He performed with singer Joe Turner at John Hammond's '38 Spirituals To Swing concert at Carnegie Hall, and is featured on the LP recorded there. He is also at his best on other albums by Turner and on those including his blues solos from the Thirties and Forties. He toured Europe in '58 but had done little playing since then.

Clarinetist Buster Bailey, 64 when he died in Brooklyn on April 13, was a veteran who had been playing professionally since he was 14 or 15 (with W. C. Handy's band). His swift, skillful clarinet performances brought a unique sound to strings of recordings from

the early Twenties on. Among bands with which he recorded are those of King Oliver, Fletcher Henderson, Stuff Smith, John Kirby, Red Allen, Bessie Smith, Lionel Hampton, Clarence Williams and the Saints And Sinners.

Buster's death was very soon followed by another heavy loss. Henry Red Allen, New Orleans trumpet player extraordinary, died later that month and caused a section of London's jazz world to go into mourning, or practically so. Red was around 60 years old, and in his last years he had become extremely popular in this country as a result of various tours.

Examples of his work on disc are too numerous to detail, but they run from Clarence Williams and Luis Russell through Billy Banks and the Chicagoans to various LPs under his own name and with Kid Ory. I wrote in a tribute that he was "a real dyed-in-the-wool trumpet king," and that he certainly was.

In the month of May the losses included George Treadwell, trumpet player and bandleader who married Sarah Vaughan and accompanied her on early visits to Britain, and pianist Elmo Hope, a friend and disciple of Bud Powell. Hope died in New York on May 19 at the age of 43.

I am not, unfortunately, very familiar with his playing but have heard him on titles by Clifford Brown, Frank Foster and others and am told he was an important pianist, at first heavily influenced by Powell, who was developing along most interesting lines in his later years on the West Coast.

He was, in addition, a composer of imagination. Readers are advised to listen to Harold Land's Vocalion LP, "The Fox," for top-class Hope.

But the world-famous musician who departed that month was Billy Strayhorn, Duke Ellington's highly admired partner. He had been ill a long time with cancer before he died on the last day of May.

Everyone who knows Ellington's work knows of Strayhorn's talent as arranger-composer and also

pianist, even though nobody apart from Duke can know the extent of his contribution.

Writing in the MM about him, Leonard Feather said: "Billy Strayhorn is gone, but 'Day Dream' and 'Passion Flower,' 'Johnny Come Lately' and 'Rain-check' and a hundred others live on as monuments to the most underrated genius in the history of jazz."

A good blues singer and guitarist, J. B. Lenoir (sometimes spelt "Lenore"), was the next to go. He died in a car crash in Chicago in June.

But July saw the death of a hero of modern jazz, John Coltrane. His death at 40 shocked the jazz world for he was accepted as one of the most influential musicians of the post-bop period.

So much has been written lately about Coltrane that it is unnecessary to mention stages of his career or outstanding records. Pianist McCoy Tyner, who worked with him for several years, summed up thus: "Whatever there was to be said, John Coltrane said it."

In September, two much admired trumpet (or cornet) specialists died: former Ellington star Rex Stewart, on September 7, and Sidney de Paris (brother of trombonist Wilbur) on the 13th.

Both were accomplished players who made many good records, and Rex was in addition a great individualist whose expressive devices influenced many other players.

Henry "Boots" Mussulli, who died the same month, aged 49, played alto and baritone with several big bands besides Stan Kenton, with whom he made his name.

Also in September (25), jazz lost its most intensely rhythmic fiddle exponent, Stuff Smith. Stuff had played in Europe at the time of his death, aged 58. His type of violin playing will surely not be heard again.

After that, the toll of trombonists began—Henderson Chambers (59) on October 19, Keg Johnson, brother of Budd (also 59), on November 6, and Jimmy Archey (65) on November 16.

Well-known singer Billy Banks died on October 9, and a famous blues singer from the 'twenties, Ida Cox, died on November 10 in Knoxville, Tennessee.

And to wind up, last week's MM announced the death of Peter Bocage, born in New Orleans July 31, 87. He died there on December 3. He played violin with the Superior Band and King Oliver, and cornet with all the best brass bands of the time.

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# CREAM IN THE KINGDOM OF FREAKDOM

**T**HEY are the Cream. Baker, Bruce and Clapton and there's not many desperados who would hitch up their breeches and roll down the dusty main street to meet the Cream in battle at high noon.

There's something just formidable about the Cream, maybe it's the multi-talented Baker, Bruce and Clapton, brimming with musical confidence and religiously saluting their audiences night after night with a bedazzling hurricane of technique, drama, emotion and zooming spirit.

Maybe it's that hairy stanic aura, the cool hard gaze of Eric Clapton from beneath that underworld of hair, the deep colourful mystery of their flowing robes. Maybe it's the creamy texture of both the group and their music.

Admittedly, though, one's fondest memories of the Cream are their stunning live performances. That giant bank of amplification, red indicators shining, making an impressive science fiction-like backdrop of thundering rocket power; Ginger Baker up on his drum rostrum, a flashing angry hobgoblin weaving percussive spells, and stamping his heeled boots until you could hear the earth shake.

Suddenly the gentle voice of Jack Bruce, head cocked to one side, might float through the churning clouds and all the lights would go purple and the scene would change again—but how can the experience of a live group on stage ever be put onto record.

The Cream certainly, have been criticised by quite a few members of the public—fans, at that—on the tricky relationship between live experiences and recorded ones.

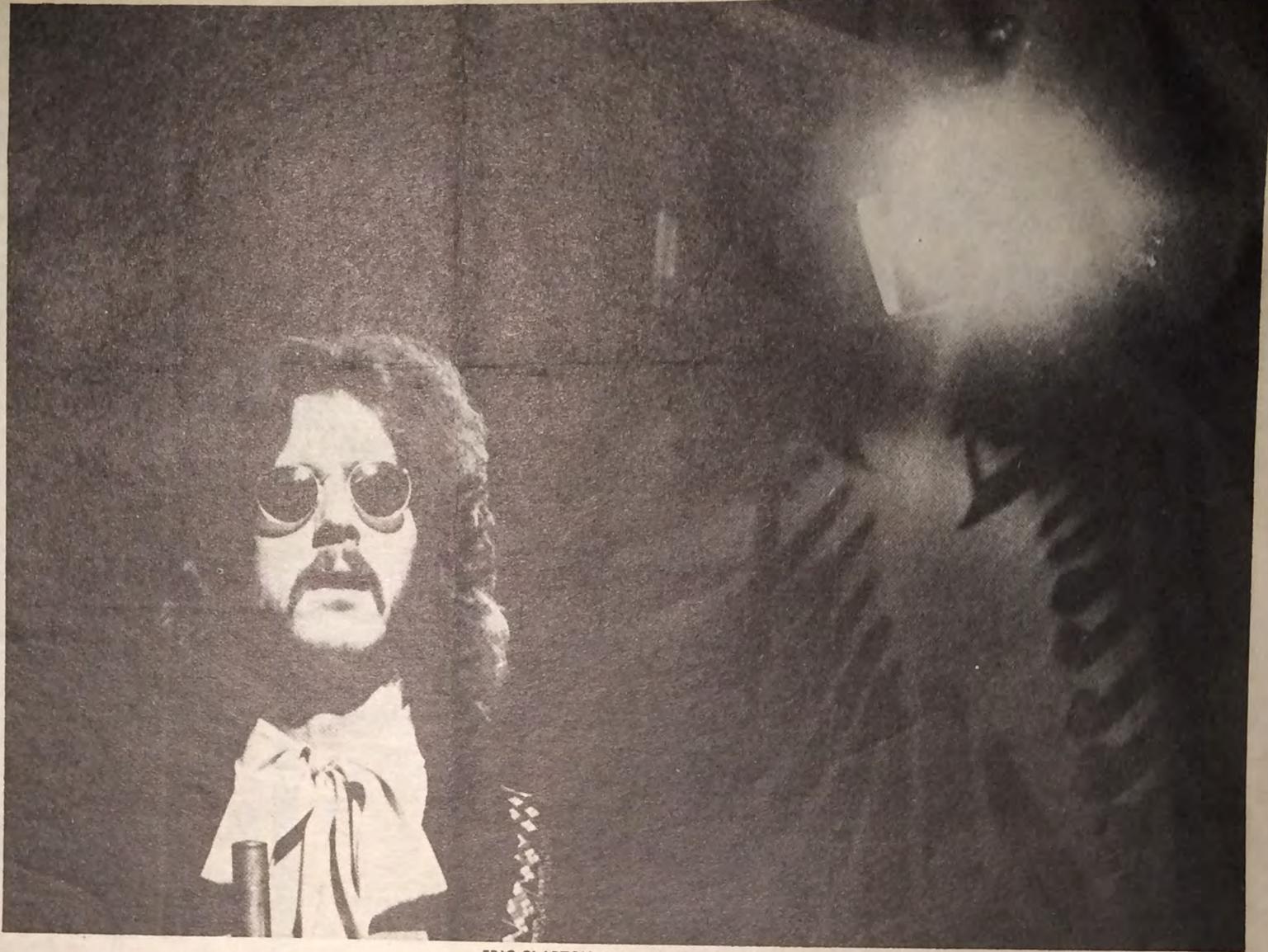
The first album was "Fresh Cream" which they made fairly soon after their formation and was justifiably, an "early works" album. However its blues content kept the fans at ease.

The new Cream album, "Disraeli Gears," caused quite a shock wave of comments from, firstly, the blues fans who were dissatisfied with the lack of obvious blues numbers, and secondly, at the other end of the scale, with some of the highly imaginative hippies whose insatiable appetites demanded "further out" material.

Frequent glimpses of this "Kingdom of freakdom" could be sensed in a Cream live performance, with its colours and its atmosphere, and even a straight blues could become way, way out



JACK BRUCE: 'Our scene's getting into new things'



ERIC CLAPTON: 'you hold back because some people aren't going to understand'

## BY NICK JONES

in the right surroundings.

Like most really creative groups the Cream had a problem—a schizophrenic audience, not unlike the occasional Stones fans still shrieking for "Not Fade Away."

So who were the Cream to please? The hangover of hard blues appreciators who have followed Eric Clapton through the Yardbirds, and still have "Telephone Blues" ringing in their ears?

The hippies sifting through the pop scene searching for new heroes and villains?

The new Cream fans attracted by the image and the gloss and the hit with "I Feel Free?"

Or, maybe, themselves? Last week the magnificent three left for Atlantic Studios in New York to commence work on their third LP. They had planned a fruitful twelve day recording slog only to discover that Aretha Franklin had managed to book some sessions.

"Although we don't mind" the Cream are back to squeezing their new album into seven sessions.

"In fact we've got too many numbers already written," said Eric before leaving last week, "and we've recorded three already but I don't know if they'll be alright for the album. I should think between the three of us we've got about three new LPs!"

How do the group feel about this gap between live performances and their albums?

"Well, you know, when we're recording things aren't much different from a live show. We don't use a lot of effects or things like

that. It's just the Cream making an LP as opposed to the Cream on stage."

Into which field does Eric see the new album's material fitting?

"Well I think whereas the last LP was a collection of songs, the stuff we're writing now is really more a series of jumping-off points rather than just songs."

"Personally I've written a lot of things that have a lot of different sections and I'd like to play these sections all together in one song, but be able to improvise freely on each section."

"I'm certain a lot of the numbers will be much longer on this new album," smiled Eric, "I mean you've got to have that room to move about a bit—which is what you do on stage anyway—so why not on record. I suppose we could do a double LP!"

Although they're a very solid group the Cream haven't yet exploded onto the pop scene with obviously spectacular ideas, gimmicks, or musical illusions. Do they want to or need to resort to "the hard sell."

"We do a lot of new things," answered Jack Bruce. "In fact that's our scene getting into new things. That's where we are and that's what we're doing getting closer to each other, finding ourselves and gradually getting into the right material."

I think in a lot of ways we do things that are completely new—it's just that they're not inclined to be things as spectacular as the Stones 3D sleeve or something that is bound to attract a lot of attention.

Eric added: "Also we spend more time on stage than almost any other group. Most of the people who bring out really splendid albums have much more time than we do in the recording studios. I mean our last album was completely spontaneous and as it happened at the time—it wasn't produced at all—it was just us without a lot of fine production."

"It's just a fact that we're heavy musicians," said Jack. "It's not something that's just happened. We've always been that way

and it's just that people are beginning to notice.

"For me a new thing probably isn't noticeable to most people, unless they happen to be very interested in music."

"For me a new thing is to find an interval, or find a combination of chords or something that hasn't been used before. Those are the new things the Cream do.

But they're not things to frighten people into following us and probably a lot of people don't hear a lot of the things.

"Yeah," continued Eric, "you know that 'We're Going Wrong' was in fact made in two different keys but we mixed them in in such a way that it's not very noticeable—you're supposed to dig the overall effect and

atmosphere of the number—not the fact that it's in two keys. I mean it wouldn't work if you did notice it."

"The last time we were in the States a lot of people in New York, you know, jazzers and people like that were amazed that a pop group were doing such things and that we could get away with them."

"But I know what the

fans mean and we try to please everybody. A lot of times when we're on stage there is a terrific temptation to go further out but then you hold back because some people aren't going to understand."

"Mind you," concluded Jack, "I still think that the Cream are the furthest-out group musically." So there!



# BLIND DATE REVISITED

## WHAT DID THE STARS SAY ABOUT THE YEAR'S HITS?



'That'll be a hit' 'Not a hit' 'Joe Loss will play it' 'Embarrassing'

**MONKEES:** "I'm A Believer" (RCA Victor). It's not Tim Hardin? I like it. Is it a group or one singer? Sounds like the Spoonful kind of feeling. It has that groovy, American folk-orientated pop group sound like the Mama's and Papa's. They sound like a folk group that have done well in turning to pop. (Julie Felix).

**NEW VAUDEVILLE BAND:** "Peek-a-Boo" (Fontana). It's a load of crap! It's a bloody insult! I detest the "it's so bad it's good" attitude. If it's bad, it's bad—and this is bad. (Paul Jones).

**PETULA CLARK:** "This Is My Song" (Pye). It's the same old words and it's all sing-along. Take it off, it might get worse. No, I don't know who it is. Not a hit! Not unless she wears a very long dress! (John Entwistle of the Who).

**BEATLES:** "Strawberry Fields Forever" (Parlophone). I like the other side best. I hated both of them at first

● Hindsight makes it easy to say: "That was obviously going to be a hit." But those who undertake the MM's Blind Date have usually never heard the record before and are not told the name of the artist or group they are hearing. Here are a few of the comments made by Blind Date victims about some of the major singles of 1967.

and thought they'd gone down the pag, but "Penny Lane" gets better every time I hear it. I suppose this might grow on me as well, but at the moment it doesn't really mean anything to me. (Alan Blakley of the Tremeloes).

**ALAN PRICE SET:** "Simon Smith And His Amazing Dancing Bear" (Decca). Could it be Alan Price? I think that'll be a bit. Again, it's a great thing that people like Alan have happened. Great! It's so much better than the period vaudeville stuff because it's still a bit modern. (Paul McCartney).

**VAL DOONICAN:** "Memories Are Made Of This" (Decca). Dean Martin? Bing Crosby? Dave King? It's not an old record by Michael

Holliday? It sounds like him. Perry Como? Not Val Doonican! Well, I'm sorry, but he shouldn't have done that because he has such a distinctive style of his own, but here he comes up with a record that makes him sound like Dean Martin, Bing Crosby or Perry Como. It's a shame, but it could make the chart because it's a good song. (Engelbert Humperdinck).

**NANCY & FRANK SINATRA:** "Something Stupid" (Reprise).

No—my God, Sinatra has really gone down hill. He's gone so far he'll never come back for me. I don't know why he's doing it—he doesn't need the money. Maybe he's just fooling about in his old age. I wish he would stop. (Scott Walker).

**SANDIE SHAW:** "Puppet On A String" (Pye). That's terrible! That's embarrassing! Is that for the Song Contest? It'll lose, definitely. Germany will love all that "oompah" though. It really is a bad record and she has made some great ones. Take it off anyway! (Scott Walker).

**MOVE:** "I Can Hear The Grass Grow" (Deram). It's that Hollies thing—"Stop, Stop." Too similar and they are trying to sound like the Beatles as well. Is it the Move? Is it a Denny Cordell production? I suppose it will be a hit, but I'm not particularly impressed. What do the lyrics mean? (Alan Price).

**TREMELOES:** "Silence Is Golden" (CBS). They're a nice bunch of lads. Nice harmony on this. I'd like to see it be a hit, but I don't think it will. It might get in on their name, but not on the record. It's not the sort of sound that is going to send 17,000 kids rushing to the nearest record shop. (Simon Dee).

**PROCOL HARUM:** "A Whiter Shade Of Pale" (Deram).

It sounds like hip-type chart music. It's a record that has atmosphere. (After the vocal starts). Now it doesn't sound like chart music. I don't think this is going to be a hit. It's rather negative. (Peter Murray).

**HOLLIES:** "Carrie Anne" (Parlophone). Take it off. It reminds me of someone saying: "If you want a hit you have to do it this way." Not for me! (Tony Bennett).

**SCOTT MCKENZIE:** "San Francisco" (CBS). Little Richard! It's all about the West Coast hippies—the beautiful people. The music doesn't really give you enough idea of what's happening. More like an Abilene country and western type of thing. Won't mean a thing over here because for it to mean anything you've got to have beautiful beaches and sunshine. (Gary Brooker of Procol Harum).

**FLOWER POT MEN:** "Let's Go To San Francisco" (Deram). Oh, no! Ever since the Beach Boys did "Good Vibrations," thousands have been trying to get the same sound and nobody has done it. Leave it alone. I can't stand it! No—own up! (Lulu).

**ENGELBERT HUMPERDINCK:** "The Last Waltz" (Decca). It's that bloke Matt Monro, No? Mel Torme? Vince Hill? Oh, it's the other one. It'll be a hit. No, I don't like it, though I did like "Release Me." Don't think it will be as big as his others. Joe Loss will play it. (Dave Davies of the Kinks).

**THE WHO:** "I Can See For Miles" (Track). Who did it? I know who did it—Paul Revere and the Raiders. I don't know who this is. The Kinks? I guess it's all right, but I can't really dig it. (Stevie Wonder).

**BEATLES:** "Hello, Good-bye" (Parlophone). I've already heard this, but I can't think who it is. Oh, it's the Beatles. Don't go much on it. I think it's a bore. Nothing in it at all. The words make no sense at all. As it's the Beatles, definitely Top Ten, but I don't know about number one. (Long John Baldry).



MONKEES: getting better with each record

IN a music business more obsessed than ever with cleverly labelled pigeonholes applied to everything that comes out, it's probably safe to say that country flavour will be an increasing force in the months to come.

Nobody will be content to settle for the simple word "country," however. Rather, it'll be country-rock, country-folk, country-pop or some other hybridised designation used to describe the latest new thing on the charts.

There's a good bit of evidence now to show the increasing impact of country, a fact which is very predictable in light of the increasing interest in song lyrics. After all, country songwriters have traditionally shown the knack of putting their finger square on the pulse of what's really happening and what the little man on the street corner is really thinking.

Bob Shelton, the noted music scholar and observer of the current scene, who writes for the New York Times, has taken note of the key roles played by Tom Jones and Engelbert Humperdinck in shaping this direction in recent months.

Both singers have demonstrated how far afield from Nashville the country influence can take hold.

In an article in last week's Sunday Times, Shelton noted his recent visit to Britain and the important trends set there by Jones with "Detroit City" and "Green Grass Of Home," and by Hump with "Release Me," and his brand new end-of-the-year release, "Am I That Easy To Forget?"

All these tunes are country classics and Jones, interestingly enough, is known to have been a long-time admirer of Jerry Lee Lewis, whose LP cut of "Green Grass" Jones played over and over once in his New York hotel room.

Although Bobbie Gentry's "Ode To Billy Joe," has also been credited with building more awareness of country material, the artist herself may not be a lasting factor in the country movement to broad acceptance.

### WRITING

Still, even though her follow-up to "Billy Joe" may have been an unfortunate choice, she may be a talent to reckon with on the writing front.

But even presently, the country influence seems to be spreading. West coast guitarist-singer, Glen Campbell, for instance, has a considerable hit still moving up in "By The Time I Get To Phoenix," a strictly country kind of song.

The emergence of such emotional recitations as "An Open Letter To My Teenage Son" by Victor Lundberg, also smacks strongly of the deeply personal kind of lyric often associated with country music.

As 1968 takes over, the over-used word, soul, is likely to become even more used, and in this case with some justification.

Never has real soul and good soul been more in view on the charts. Aretha Franklin certainly must go on to even greater heights in 1968. She sings from down deep with honesty and conviction.

Another powerful contender who is just now coming into her own is Gladys Knight, whose current "I Heard It Through The Grapevine," is so full of church-type sound that it almost hurts.

Atlantic and Motown both continue to dominate the charts with multi-hits at any given moment for each, and Atlantic, interestingly enough, sensing the growing country impact has just turned out the memorable country tune, "Detroit City" by its own R & B soul king, Solomon Burke.

The new big songs for '68, in the view of many observers here, are likely to become simpler and more to the point. A folk quality

# The big swing will be to country

## REN GREVATT REPORTS FROM NEW YORK

with a modern lyrical direction will be more detectable in the new year's new records.

Records like "Storybook Children" by the new duo of Billy Vera and Judy Clay and Janis Ian's recent, long-building hit, "Society's Child," bear this out.

Terms like flower music and psychedelia are virtually out already. Such labels have a built-in mortality because they are really meaningless.

Individual singers have made a remarkable comeback in the fading year and people like Jones and Humperdinck figure to keep right on growing as long as their choice of material suits them properly.

Bobbie Gentry had a great opportunity to really take hold for keeps, but she may have blown her chance with an uncommercial second single.

Among the most watched groups for the coming year will be the Monkees (they're getting better with each record); the Bee Gees (one of the most talk-about and admired by insiders); the Young Rascals (who just never stop hitting big); and the Hollies (whose records continue to get bigger).

### VARIETY

Obviously, the Stones and the Beatles, will continue to hit big despite the frequent flirtations with the far out.

An interesting development on the radio front now beginning to take hold here is the emerging power of the FM station. In Chicago, Los Angeles and New York, FM radio, heretofore associated mostly with longhair music, has turned to pop.

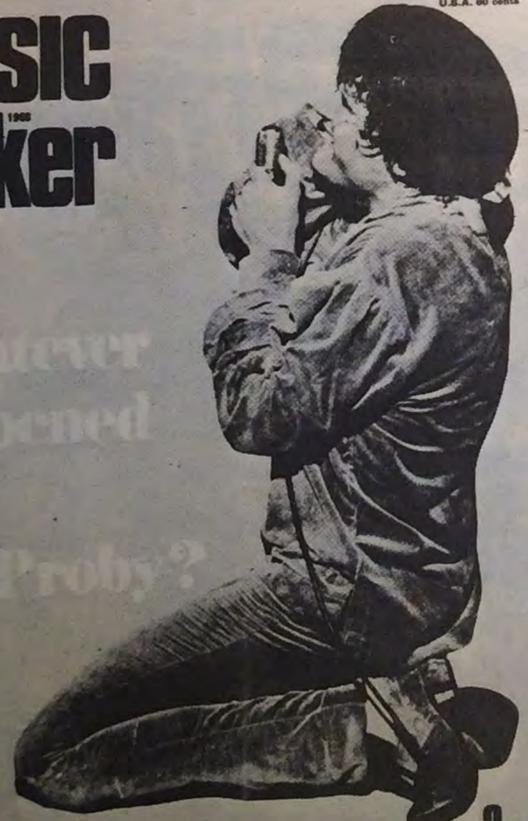
And the approach has the seeds of success in any rating battle with the hard-sell, machine gun programming techniques of the typical Top 30, tight playlist stations which play the same records over and over into the ground.

The FM programmers have given their disc jockeys relative carte blanche in programming a broad selection of top hits, budding hits, brand new artists and a variety of album cuts of quality.

This kind of programming is heartening the industry here because of the increased exposure opportunities for artists who might never have a chance for even a single spin on a standard AM pop station.

## GET THIS!

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● We how med leads to sel Yes, that why peopl They haven God becau themselves. people conc gies and a on this sur live on. But it's your conce ing it inwa meditation, your own you realise realise a lot this surface you're now a more sub I mean re on every pi different pu sarily in a we know it form.

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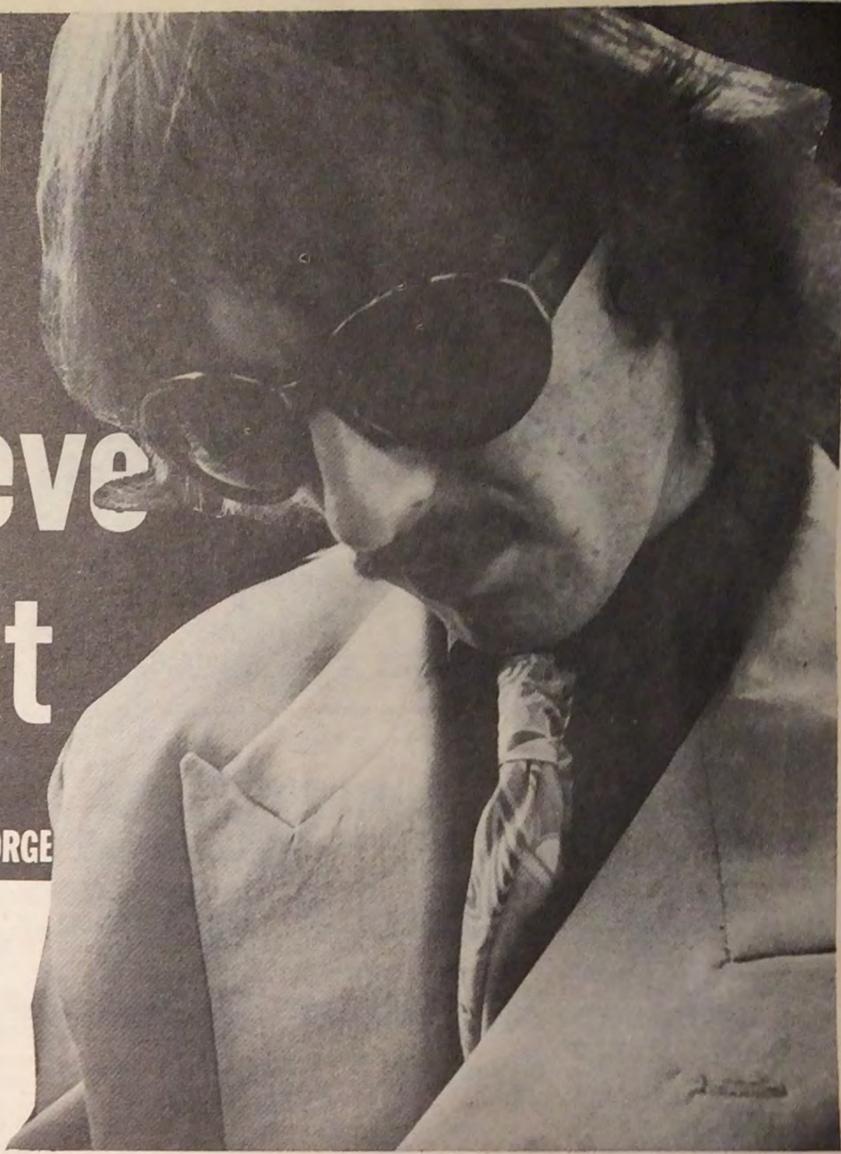
Everything musicians describable ing, yeah, ing "It's know all that's going thing peopl kick, but w into soul, But the portan bec media" pos music is th the younge really mat people no finished an going to b of having who are go are bombi that becau always the But it's hung up a the main t kids. You Catholic tr when you'r wash you, got you fo life.

## SINATRA

FRANK SINATRA hip set's swingers found ing way to birthday. Just emitting his howl, he sang and soul to ment of Ellington's orcl This meeting vened at a Hol ing studio, set precedent. Ne the Voice at recorded an ab The lucky is re founded by S Some record on closed ses all non-partic studio. Sinatra hugged the friends who we out; he ever graphs for m mood far from caught up in mystique that two generation music. "I've adm since I was a night radio, an Apollo Theatre Ballroom; after I'd left t band, I got them—in a 25 years ago. There have counters since an Ellington's

# People put you on a pedestal and really believe you're different

## NICK JONES CONCLUDES HIS CONVERSATION WITH BEATLE GEORGE



In actual fact, do this sort of thing — but brainwash people with the truth—turn them all onto music and books at that age, then they'll live a better life. Then it's the next generation that does it more, and after that... so it doesn't really matter if we see the perfection of the Golden Age or not.

render and doing what that bloke tells you that you're going to get there, too. So with their music they do just that.

● A lot of people, though, never realise what you're giving them?

Well, lots of people do, but then there's always the other ones who write in saying "Why the f— do you think you are doing that." There's always that, you see, and it all gets back to the thing of the Maharishi and God.

The Maharishi says this level that we're on is like the surface of the ocean which is always changing, chopping and changing, and we're living on the surface with these waves crashing about.

You must practice twelve hours a day for years and years and years. And Shankar has really studied every part of the music until he just improvises the music until it is just him, he is the music.

● Was this the point you were trying to make in your ads which said "Sergeant Pepper IS the Beatles?"

I feel this is something we've been trying to do all the time. Keep that identification with people. It gets harder and harder the more famous you get.

People see you, they put you up on that pedestal and they really believe you're different from them. With Sgt Pepper we've always tried to keep this identification and tried to do things for those people, to please those people, because in actual fact, they're us, too, really.

### MERCY

But unless we're anchored on the bottom we're at the mercy of whatever goes on on the surface. So you go into meditation and your thoughts get smaller all the time, finer and finer, until you get right down there until that's just pure consciousness and you anchor yourself to that—and once you've established that anchor then it doesn't matter what goes on up on the surface.

The more people who do it the more they'll realise. You can't tell somebody what it's like until they try it for themselves.

If you can contact that absolute state you can just tap that amazing source of energy and intelligence. It's there, anyway—you've just got to contact it and then it will make whatever you do easier and better. Everything in life works out better because everybody is happier with themselves.

### RIGHT

It's no good us doing it all for ourselves, it's for them. With Pepper it's just that anybody who wants to be in Pepper's Band is in it. Anybody who feels any identification. And this all gets back again to God.

But at the same time we're all responsible in a way because a lot of people are following us, we're influencing a lot of people, so really, it's to influence them in the right way.

### GURU

This is the thing. He is the music, and the music is him. The whole culture of the Indian philosophy, the background and all that.

Mainly it's this thing of discipline. Discipline is something that we don't like, especially young people where they have to go through school and they put you in the army and all that discipline. But in a different way I've found out it's very important because the only way those musicians are great is because they've been disciplined by their guru or teacher, and they've surrendered themselves to the person they want to be.

It's only by complete sur-

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...the rest of your

## SINATRA'S BIRTHDAY DATE WITH DUKE

## LEONARD FEATHER FROM HOLLYWOOD



SINATRA: "the bar is over here."

Conductor Billy May, a veteran Ellington student, had written the arrangements for the session. The ageless Duke, relaxing with a debonaire dance step while May put the band through it paces, said, "Billy did a wonderful job of adapting his style to our band."

Sinatra, digging a growl trumpet solo by Cootie Williams or a languorous trombone message from Lawrence Brown, radiated pride and pleasure. Here were the idols of his youth, returned to function as celestial bodies around the vocal sun god.

He made few suggestions and was rarely dissatisfied with a take. Most often the comments were quiet expressions of pleasure, but as drummer Sam Woodyard drove the roaring brass section to fever pitch, he cried, "Charge! Run down that field!"

When the band rehearsed "I Like the Sunrise," Sinatra reminded me: "Duke wrote the lyrics as well as the music for this—it was the first movement in his 'Liberal Suite.' I remember hearing Al Hibbler sing it with the band, must have been 15 years ago."

Then, after his own version was played back: "That was a marvelous piece of music. Really touching."

Coincidentally, the final tune recorded was one writ-

ten a few months after Sinatra was born, the 1916 Hippodrome hit "Poor Butterfly." Ellington's rhythm section added a 1967 beat, Jimmy Hamilton threw in a quick-silver clarinet break, and Frank was off and running.

Birthday cakes were rolled in; the sound of percussion gave way to the rhythms of popping champagne bottles. As the playback of the last tape came to its romping end, Sinatra addressed Producer Sonny Burke: "If you don't like that, you don't like spaghetti and clam sauce! Thank you, gentlemen, it was wonderful. The bar is over here."

As the refreshment period got under way, everyone made it abundantly clear that this was the season to be jolly.

Cat Anderson picked up his horn and started a little blues session, Sam Woodyard went into a comedy dance routine with Billy May.

Perhaps the most touching remark of the whole afternoon was made by Jeff Castleman, the remarkable bass player who joined Duke's band a couple of months ago.

He is 21 (the same age as Duke's grandson, and by far the youngest member of the orchestra), with a background of work with Bellson, Kenton and other big bands.

Surrounded by the titans of our time, he grinned and said: "Well this sure beats working for Si Zentner!"

...one of the...  
...more renowned...  
...a new swing...  
...celebrate his...  
...25 years after...  
...first hit...  
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...many an...  
...including...  
...track last

...year for the Sinatra movie...  
...Assault on a Queen...  
...Now, relaxed and confident...  
...in superb voice, Sinatra sang...  
...for LP popularity the works of...  
...Ellington and seven other...  
...composers. Everything was...  
...sweetness and light, the...  
...sweetness of a Johnny Hodges...  
...also sax solo illuminating the...  
...Sinatra smile as he listened...  
...to the playback.

## eminent SOUNDS SEE '67 OUT!!



**MARVIN GAYE & TAMMI TERRELL**  
If I could build my whole world around you  
Tamla Motown TMG 635

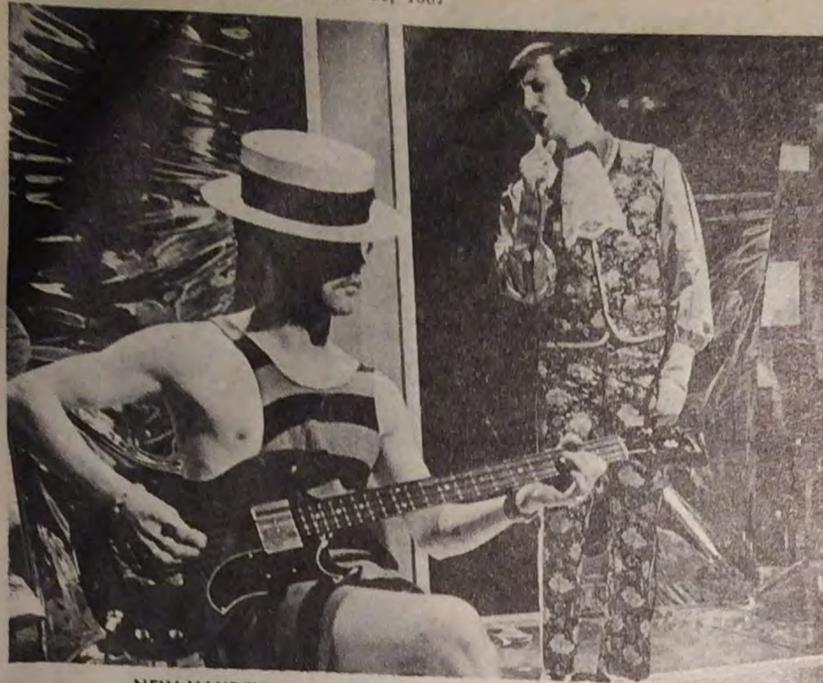
**BILLY FURY**  
Beyond the shadow of a doubt  
Parlophone R5658



**HERMANS HERMITS** I CAN TAKE OR LEAVE YOUR LOVING  
Columbia DB8327



E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Sq. London W.1



NEW VAUDEVILLE BAND: difficult to work up much enthusiasm

NEW POP SINGLES



BY CHRIS WELCH

**ENGELBERT HUMPERDINCK:** "Am I That Easy To Forget" (Decca). Huzzah for Engelbert! Here is yet another fine ballad from sexy Bert. Our office staffman Alf Martin informs me: "Older birds fancy 'im." Engelbert's undoubted appeal, plus another heart-stirring ballad ensures another enormous hit. If he keeps this up, he should stay at number one for most of 1968. The lyrics are simple, romantic and communicative, the beat is that sort of lazy rocking-chair groove, while strings and Floyd Cramer-type piano are mixed in with devastating effect. His voice has a little more edge to it than on "Last Waltz" and will send a shiver down the backs of Hump fans everywhere.

**NEW VAUDEVILLE BAND:** "Thoroughly Modern Millie" (Fontana) EP. They are all decent chaps in the NVB and they deserve their success as much as any other contender in the pop mouse race. This is a light-weight, and faintly humorous selection including the title track and "So Tired," "Flaggpole Squating Papa No. 1" and "One Little Packet Of Cigarettes" all being promoted as a single. But it is difficult to work up much enthusiasm for their brand of pre-war music.

**PREGNANT INSOMNIA:** "Wallpaper" (CBS). Here is a sound one can begin to feel excited about despite the depression eating into my soul due to Christmas, Southern Region Time Tables and discovering I have only £2 7s in my post office account.

## Another huge hit in sight for Engelbert

A strange babbling introduction then away whirl this peculiar new group with a highly distinctive vocal sound. The group are managed by 19-year-old Hilary Mark and the song was actually written by her mother, Betty. Hilary discovered the group when they played at her "coming out" ball at Kilmacanogue, Co Wicklow. I have a strange feeling this will cause us all some sleepless nights.

**SPENCER DAVIS GROUP:** "Mr Second Class" (United Artists). Here is the single that should send Spencer screaming back into the chart.

While the current chart scene is rather weak and watery, this Davis and Eddie Hardin composition is violent and exciting. The dominant feature is Hardin's organ playing, with sustained notes roaring above some unusually busy drumming by Pete York. The theme is quite catchy, and the overall effect is rather like Pete Townshend's "I Can See For Miles," which also had a "hook-phrase" with a backing building into a frenzied climax. It's all good.

**HERMAN'S HERMITS:** "I Can Take Or Leave Your Loving" (Columbia). On Peter's last single he delved into a sort of Donovan folk

beat, if my memory serves me well. This time he returns with a sort of Tamla Motown beat, on a Supremes kick. It's a Rick Jones song that could restore Mr Noone's popularity among we Britons, who have sadly ignored him of late, although all America has, of course, been agog with his doings.

**BILLY FURY:** "Beyond A Shadow Of A Doubt" (Parlophone). Billy sounds a bit like Scott Walker with a cold on this moody rocka-ballad. He also sounds a bit depressed, but beyond a shadow of a doubt, Billy is a good performer and it would be nice to see him return to the madcap world of rhythm and pop. But somehow this Ralph Murphy song doesn't sound inspired enough to make it.

**PAUL REVERE AND THE RAIDERS:** "Mo'reen" (CBS). This American group are determined to break into the British market after years of success at home. Their arranger and producer, Terry Melcher, flew here recently to find out what sort of sounds we like. He decided to release this exceptional track from their recent album "Revolution." It has an easy-going, jogg-along chorus and may at last help a successful raid on our shores.

## RADIO JAZZ

Times: GMT

FRIDAY (29)

3.5 pm J: 1605 To Nashville (Fri) Tues-Thurs). 6.0 H1: Jazz Rondo. 8.15 U: Nancy Wilson. 8.30 J: Today's Music. 9.0 E: Don Ellis Ork. 10.15 T: Jimmie Lunceford and Ork (Lunceford Special, 1939-40). 10.45 T: Clark Terry (ele varitone tpt), Geo Duviolier, Dave Bailey, Don Friedman (It's What's Happening). 11.10 E: (1) Percy Faith Ork (2) Wilson Pickett (3) Jauch Loussier Trio. 12.5 am B1-2: Jazz At Night (Chico Hamilton, Herbie Mann, Johnny Dunn, Dudley Moore, etc).

SATURDAY (30)

12.0 noon B3: Jazz Record Requests (Steve Race). 1.40 pm H1: Jazz. 3. H1: Jazz. 9.20 M1: L-A Music (and at 10.10). 9.35 O: (2) Erroll Garner (4) Skitch Henderson (6) Bill Evans Trio. 10.15 A2: R and B. 10.15 T: Clare Fischer (pno) and Ork (Sounds For Rainy Day Lovers). 10.45 T: Albert Ayler on alto and tenor (In Greenwich Village).

SUNDAY (31)

7.0 pm B1: Mike Raven's R and B Show. 7.35 B1: The Jazz Scene (Humph, Peter Clayton,

Jimmy Garrison, Ian Carr).

MONDAY (1)

3.5 pm J: C and W Hit Parade. 4.5 J: 1967 Hit Parade. 6.40 M2: Cuban Fever (Clarke Boland Big Band). 8.0 U: Nat Cole, Sammy Davis, Sinatra, Shearing, Lester Young, Buddy Rich, Peterson, Edison. 9.5 M: Swing and Sweet. 9.5 Q: Happy Jazz for New Year. 9.55 H2: Earl Gardner. 10.5 O: Pop and Jazz, inc Tommy Dorsey. 10.15 T: Ahmad Jamal. 10.45 T: Chico O'Farrill, Denny Zeitlin, Duke, Hodges, Rolf and Joachim Kuhn.

TUESDAY (2)

4.15 pm H2: Dutch Swing College Band. 7.30 J: Jazz Unlimited. 8.20 H2: Jazz. 10.0 U: Jazz Concert. 10.50 O: Jam Session. 10.15 T: Chico O'Farrill, Sinatra, Don Costa, Michael Legrand, Anita Kerr Singers, Peggy Lee, etc. 10.45 T: Berklee Music School Student Ork, Ohio State Univ Jazz Workshop Band, Pharoah Sanders Group.

WEDNESDAY (3)

4.30 pm H1: Beale Street Jazz-band. 6.30 E: Kurt Edelhagen All-Star Band, Toots Thielemans, Paris Double Six. 6.55

# NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

## Here's the forgotten Earl Hines the bandleader

**EARL HINES:** "Swinging In Chicago." That's A Plenty, Fat Babes, Maple Leaf Rag, Sweet Georgia Brown, Rosetta, Copenhagen; Angry; Wolverine Blues; Rock And Rye; Coverman; Rhythm Lullaby; Japanese Sandman; Bubbling Over; Blues (Ace Of Hearts AH159).

Hines (pno), Charlie Allen, George Dixon, Walter Fuller (tpts), Louis Taylor, Billy Franklin, Trummy Young (tmb), Darnell Howard, Omer Simeon, Cecil Irwin, Jimmy Mundy (reeds), Quinn Wilson (bass), Lawrence Dixon (gtr), Wallace Bishop (drs). Palmer Brothers Trio (voc). 12. 13/9/34, Chicago, or 12/2/35, New York. Personnel as given on sleeve. But Brian Rust's Jazz Records gives Warren Jefferson in place of Allen, Kenneth Stuart in place of Franklin and Budd Johnson in place of Irwin.

**EARL HINES:** "Blues In Third." Tea For Two; Velvet Moon; Blues After Midnight; Silky Stockings; Blues In Third; When I Dream Of You; Sweet Lorraine; Stanley's Dance (Fontana stereo FJL902).

Hines (pno, voc). Europe. 10/4/65.



HINES: a heap of inimitable trills and things.

**BECAUSE** he has been for so long admired as a solo pianist, Earl Hines the bandleader is often forgotten. But he led important, always-swinging big bands from the late Twenties until 1947, and for 12 of these years his orchestra was resident off and on at Chicago's Grand Terrace Club.

This Ace Of Hearts LP, another of that label's excellent historical sets at the right price, gives us a no doubt fair idea of what the Hines band sounded like around the middle Thirties. Sections and soloists were pretty strong.

Like most big bands of the period, this one played for dancing, accompanied the revue artists and put on its own show numbers. Several of its members contributed arrangements and original numbers and the band sought and soon found a personality of its own. For sheer drive and excitement it must have taken a lot of beating.

This selection is interesting, aside from the spirit, skill and thrust of the performan-

ces in general, because of the Dixielandish nature of much of the material.

"That's A Plenty" (containing fiery piano, loose trumpet and an Omer Simeon alto solo), "Sweet Georgia" (George Dixon, tpt), "Maple Leaf" ("Copenhagen" with a Trummy Young trombone chorus showing his admiration for Jimmy Harrison), "Angry" (Howard's clarinet and Simeon's alto), and "Wolverine" (Dixon and Walter Fuller on trumpets plus alto and clarinet solos) all have Dixieland associations and Earl had men to make the most of them.

### WORTHWHILE

Earl's piano glitters in solo and with the ensemble on every track. I could pick out "Maple Leaf" as a superb example of his playing, of lustrous band and section work, and swing scoring. But "Fat Babes" is another worthwhile Jimmy Mundy arrangement with nice piano, and "Copenhagen," "Wolverine" and "Angry" all showcase Hines in his ideal setting. And a good

deal goes on even on such a flagwaver as "Rock And Rye," which is the Hines equivalent of say, Lunceford's "White Heat," or on a punching ballad like "Blue." Much could be said about the individual players and the identification attempted on sleeve; from what I can hear and have been told, Simeon does all the alto solos, Howard most of the clarinet. The tenors are doubtful, and Budd Johnson is probably responsible for several solos (see personnel).

Whereas Hines band records are fairly scarce, and this one should be filed alongside "The Grand Terrace Band" on RCA Victor, his piano records abound. "Blues In Third" has him soloing (and singing on "Lorraine") with considerable dexterity, drama and brio.

It is, as those who heard Earl in Britain in '65 would expect, an impressive album filled with this pianist's headstrong and dashing personality. Of course, most of the tunes have been done by him before on record, but here are standout versions of his own "Thirds" ("Caution Blues") and "Tea For Two" plus a heap of inimitable Hines trills and things.—M.J.

## FREDDIE HUBBARD

**FREDDIE HUBBARD:** "Groovy!" Minor Mishap (a); Blues For Alvena (a); The Nearness Of You (b); Number Five (a); Lex (a); Time After Time (b); Apotheom (a) (Fontana FJL136).

(a)—Hubbard (tpt), Willie Wilson (tmb), Pepper Adams (bari), Duke Pearson (pno), Thomas Howard (bass), Lex Humphries (drs). New York. 2/8/61.

**IT'S** a bit cheeky putting Hubbard's name on this album—and spelling Freddie two different ways at the top of the sleeve.

In fact it was made under the name of trombonist Willie Wilson. Wilson died in 1963 and this is, as far as I know, his only issued recording. Hubbard does not appear on two of the tracks but I suppose Fontana felt his was the strongest selling name.

Wilson, on this evidence, was a nice player if not a great one. He had a sensuous tone and his phrases



PEPPER ADAMS

creep up on you. I like him more with each hearing, particularly his long solo work-out on "Time After Time." Hubbard, at this stage, was rightly being described as highly promising. He was bubbling with ideas and confidence but did not always have the experience and technique to carry them through. He plays well, but nowhere near the brilliance of his latest albums.

Pepper Adams, too, has made many better recorded appearances. The rhythm section varies from adequate to excellent.

Not a great record, but worth a listen for Wilson.—B.D.

### IN BRIEF

**Dizzy Gillespie, Stan Getz, Paul Gonsalves, Coleman Hawkins, Wynton Kelly, Wendell Marshall and J. C. Heard** make up the strength on "SITTIN' IN" (World Record Club T577), and it's the kind of lineup bound to produce some notable jazz. The session, which took place in June '57, is the recorded equivalent of a Granz JATP recital of the time. The opener, "Dizzy Atmosphere," features jammed band choruses, solos by all the tenors and a lot of fleet muted playing from DG. The rest of the side is

ballad medley: Getz sliding "Thru With Love"; Paul breathier than usual on "Word Of Warning"; Diz muted again for "Sweet Lorraine"; Kelly soloing on "Love Walked In" and Hawk winding up with "September Song." Side Two consists of another medley, slightly faster, by the same men and a final all-in "Way You Look Tonight" on which Hawk blows like a hurricane. Most of the musicians live up to their reputations though Gonsalves sounds below par, taking a time to warm up on his "Gone With The Wind." Though not of consistent standard, this is good Granz improvised jazz with flashes of brilliance, its first appeared here in '58 on Columbia and is worth checking on.—M.J.

**chestra** is another for lovers of Twenties and Thirties sounds to put beside the Roy Fox, Lew Stone and Nat Gonella Ace Of Clubs sets and the enjoyable Bert Firman "My Baby Loves To Charleston" on Music For Pleasure. Gardner, an ace British reedman who died in 1950, is featured on alto, tenor and clarinet with eight and 10-piece bands of his choosing (also a quintet or septet on three tracks) on 14 titles recorded between 1937 and '39. It wouldn't be true to say the men revel in rhythm since the beat is a bit wooden at times, but the spirit is willing and much happens in the way of fresh-sounding improvisation, especially from Gardner on alto, his best instrument, and Norman Payne (tpt) and George Chisholm (tmb). George comes in as trombonist-arranger on four tracks (not three, as stated in the sleeve note) made in '39 and the band work takes on a much more imaginative quality. "They Say" is very well played and Alice Mann's vocals are the only sour spots on "Hold Tight" and "Tom, Tom." An informal "10 a.m. Blues" by Gardner (clt) and a quintet introduces a sturdy Dixieland style. On "Music Maestro Ted Heath sounds to be on a "Chis" kick. Odd.—M.J.

**versions of Willie Dixon's amusing "Seventh Son," Sonny Boy's "Eyesight To The Blind," and his own coolly philosophical creations, "Parchman Farm," "If You Live" and "Young Man." The last title was simply called "Blues" when issued originally as the vocal segment of his "Back Country Suite." Another telling track, which displays his rather caustic blues piano style to advantage, is his interpretation of Jimmie Rodgers' "That's All Right." This is jazz with a personal cut which is extremely likeable regardless of the listener's preferences and prejudices.—M.J.**

**Mine** may be a minority opinion but I have always viewed the "MUDDY WATERS SINGS BIG BILL" album, now reissued on Marble Arch MAL 723, as an unimportant and untypical Muddy record, a lively but routine performance. The songs he essays on this tribute, most of them Broonzy items, are "I Feel So Good," "Done Got Wise," "Mopper's Blues," "Lonesome Road," "Hey, Hey," "Tell Me Baby," "South-bound Train," "When I Get To Thinking," "Just A Dream" and "Double Trouble."

Some are very good songs, and they were filled with special humour and sometimes irony when Bill performed them. But the meanings, the singer's attitudes, elude Muddy who is another type of artist. Worst of all, he manages to make a lot of the songs sound alike (with help from his accompanying group) so that the album becomes boring. Still, at the Marble Arch price, it's a better buy than it was first time round.—M.J.

**THURSDAY (4)**  
3.35 pm U: Jazz Magazine. 7.30 J: Jazz. 8.30 J: C and W. 9.15 M1: Jazz Corner. 10.15 T: Joel Grey, singing star of "Cabaret." 10.45 T: Winners of Intercollegiate Music Festival, Miami Beach, Florida (Impulse A-9145: San Francisco State College Quintet, Joe de Vito, Ohio State Univ Jazz Workshop Band). 11.20 F: Musical Discussion, inc Jazz.

Programmes subject to change.

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# ACCEPT THIS KDM—FOR SERVICES TO FOLK MUSIC

AROUND about this time of the year, everyone starts handing out medals. The whole world awaits, with passionate concern, who is going to get mentioned in the New Year Honours, who is going to get a smile from Nik Cohn, who is going to get a CDM from Cadbury's, even.

So here are the KDM awards for services to folk music in 1967. Some of them may taste a little bitter compared with the smooth, creamy flavour of the CDM, but that's the way it is, folks.

● To Ian Grant, of Radio-1's Country Meets Folk a KDM for persuading more and more televiewers to switch off the football results and listen to his show—while hardcore folk fans switch on their TV sets.

● To Anne Briggs, for coming back when we needed her most.

● To Stanley Dorfman, for producing folk for adults on TV as well as some of the loveliest colour on BBC-2.

● To A. L. Lloyd, for refusing to do our thinking for us in his new book on English folk.

● To Transatlantic's Nathan Joseph, for producing the most exciting record of the year, the Young Tradition's "So Merrily Round," as well as the dullest—Bert Jansch's "Nicola."

● To Major Minor's Phil Solomons for proving that professional promotion can put good folk in the charts without watering it down.

● To Major Minor's Phil Solomons for proving that professional promotion can put bad folk in the charts without making it sound any better.

● To Topic's Gerry Sharp for putting together the best basic folk catalogue since the early days of Folkways.

● To Fontana's Terry Brown for liberating the good pop singer that has been screaming to get out of Julie Felix for so long.

● To Al Stewart for trying to run before he should be able to walk and not falling flat on his face.

● To Arlo Guthrie for settling the question of who is going to take up where Woody left off.

● To Stefan Grossman for revealing how much beauty there still is in country blues, brilliantly played.

● To the Critics Group for producing a singable song about Vietnam.

● To Jeanne Aitchison, for being my for showing us the grandeur of great voices, unimpeded by accompaniment.

● To Martin Carthy and Dave Swarbrick for showing us how accompaniments can enhance great songs.

● To the Watsons for opening up a whole new direction for revivalist groups—but no award for the sterile Watsons-imitators cropping up all over.

● To the Ian Campbells for their constant search for new directions—even if they haven't found the way yet.

● To the Spinners for being consistently if predictably enjoyable.

● To Sandy Denny for being more than just a pretty face.

● To the Incredible String Band for being beautiful without being soppy.

● To every folksong collector, every folk club organiser, everyone who is in the revival for more than just what they can get out of it . . . for making the whole thing possible. Keep it up, mates.

Karl Dallas



# WHAT FOLK MEANS TODAY

HAS the new pop of the Beatles, Bob Dylan and the Cream made the folk revival unnecessary? It's a question that deserves serious consideration at this turning of the year.

The revival had its birth in the days when pop music was a load of mass-produced rubbish. Those were the moon-and-June days when Tin Pan Alley tunesmiths were in the same business, basically, as Wimpy Bar owners and purveyors of sliced wrapped loaves, producing a commodity which no one really wanted but which we had learned to enjoy because there was nothing better.

They thought they could continue to dole out the same pop to us indefinitely, but they didn't reckon with the rising tide of discontent that produced skiffle, precursor of today's folk revival. But skiffle was also the ancestor of the new pop.

Both folk and the new pop have the showbiz tycoons similarly confused. They have tried to take over both, but with only limited success. Folk suffered from the multiplication of hootenanny-type TV shows which presented it as a happy, mindless singalong-type of thing, with nothing really serious to say. And then when folksingers showed a determination to comment upon the world around them showbiz counter-attacked with the "protest" boom, in which militant-sounding clichés were strung together in such a pedestrian fashion that protest quickly became a dirty word.

The new pop suffered similarly. First they tried to ignore it—the man from Decca who refused to sign up the Beatles has never been allowed to live it down. Then they tried to pass it off as just another variant on the white American rock-and-water groups. Today they have frankly lost control of it, though to hear them talk with such adulation about the new pop writers and artists you would think that they had invented it.

It is often the very people whose existence the success of the new pop calls into question who are loudest in their words of praise. What has happened is that pop music has become popular once more. Pop artists are closer to their audiences than at any time since the days of the old music hall, and they demonstrate all the time that they do not need the controllers of the mass media to tell them what to enjoy.

No one should forget the important role that has been played by the folk revival in achieving this desirable end. This new wave in pop music, in all its different guises, can trace its origins back to folk all along the line. In America the Lovin' Spoonful, Country Joe and the Fish, Scott McKenzie, the Mama's and the Papa's, in Britain the blues-based Eric Clapton and Jeff Beck, and of course the Beatles, all have folk somewhere in their genealogy.

Not to mention the influence of Dylan, Paul Simon, Leonard Cohen and other non-folk creators who have shared with folk revivalists the desire to replace the pap of yesterday with songs whose lyrics have some meaning for today and tomorrow.

This is a battle which is never completely won. The suppression of the pirates has added more power to the establishment-pleasers, the Uncleberts and the incestuous antics of Nancy and her dad. They can still work the pre-packed, homogenised, supermarket muzak circuit to their own considerable profit, as today's plastic-dominated charts show. But it's all a form of nostalgia, nothing to do with the needs or tastes of audiences of today.

These enjoy real sounds from electric groups like the Doors or Jimi Hendrix or the Cream, real lyrics from people like Lennon, McCartney, Cat Stevens, Keith West, real music from people like Brian Wilson, real satire from people like the Mothers of Invention.

Let's admit it, with all this creativity on the pop scene, the folk revival loses some



BOB DYLAN: has he made the folk revival unnecessary?

general thinking public. Most of them were turned on to folk music by the realism of its lyrics.

Folk songs hit them with all the impact of real songs at a time when the nearest most pop got to reality was the rhubarb of the Billy Cotton Band Show. And folk songs, furthermore, were our songs, not theirs, the products of people like us, not some nicotine-stained hack at a Denmark Street piano.

Now they can get reality, excitement, vigour and the rest from pop. While your dedicated folk fan can build on his initial attraction by digging into the feeling of joining a living tradition, and all that implies, it is becoming increasingly difficult to separate the pop wing of folk from the folk end of pop.

This situation has already had a shattering effect on the American folk revival. Although our inspiration originally came from across the Atlantic, with Alan Lomax, the American revival always seemed built on a shakier foundation, possibly because of the greater social fragmentation on American life.

But whatever the reason, the revival there has been dealt a virtual death blow by the new pop. Tom Rush sings rock 'n' roll; Judy Collins seems more interested in the theatre music of Brecht and Weill; Tom Paxton wants to write symphonies with words. Folk becomes folk rock becomes raga rock becomes psychedelia becomes God knows what all next.

This isn't entirely a bad thing. There are a number of singers and writers I can

think of who have problems because they are thought of as folk, who would be a lot happier if they joined the ranks of those who want to continue the growth of creativity in pop.

In fact, some would say Big Buddy linking arms with our soothed consciences and intoning "We Shall Overcome" has less to do with the needs of today than Frank Zappa's "Good Evening Pigs."

But it's too early to think of wrapping up the folk revival and going home to watch Top of the Pops.

The revival is still needed, as a lively competitor and complement to the new pop. In the past popular music has grown out of folk music and although popular music dies off completely in about a century at the most, the folk tradition has a history of continuous development that goes back to prehistoric times.

The revival can continue this process if it thrusts its roots deep into the traditional life patterns and culture all around us—still much stronger than we are usually led to believe—if folk revivalists make their music creatively, respecting the achievements of past generations of singers and songwriters as a foundation upon which to build, illustrating the joy and horror and laughter and tears of life that are the subjects of the folksinger.

The fact that these are also now the subject of the popular songwriters, too, should not dismay the folk revivalists. But it should put them on their mettle.—KARL DALLAS.

# PETER FRAMPTON

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## FOLK NEWS

COUNTRY and bluegrass group the Southern Ramblers played for the Royal Household at Windsor Castle on Christmas Day.

"This is as much recognition for country music as a whole," says Mike Hibbs, "as for the group and is an indication of fast-expanding interest in this type of entertainment."

The Ramblers also appeared with Malcolm Price on Christmas Eve at the Dartford club.

**SONGWRITER - POET** Leonard Cohen paid a flying visit to Britain last week to record an appearance on Julie Felix's colour TV show for BBC-2. Cohen's songs have been widely performed and recorded by Judy Collins among others, but he has now been signed as a singer by CBS who will be issuing his first album in February.

**LIZZIE HIGGINS**, daughter of the great Jeannie Robertson, will be in London in January to record for Topic. She will be appearing at the

## Southern Ramblers at Windsor

Fox on January 4. Some new residents have been added to the Fox stalwarts, Freddie McKay, Ernie Groome and the Rakes, in the person of Dave and Liz Webb.

On January 25 the Fox are presenting Capt John Handy, New Orleans alto saxophonist, with the Barry Martyn band. This will be Handy's second appearance, he was last at the Fox with Kid Sheik in March 1966.

**A. L. LLOYD** is giving a talk on his Folk Song in England book at the Workers' Music Association, 236 Westbourne Park Road, on Saturday January 6.

**FORMAT** of the record spot on Country Meets Folk changes this weekend when Murray Kash will be succeeded by a number of guest critics who, Ian Grant tells me, will be expected to be critical if they feel like it. First one will be me, and I shall!

Second will be country expert Dave Allen.

**BROTHERS Robin** and Barry Dransfield have one of their rare appearances together on New Year's Eve at Lincoln Co-op Club, along with Dave and Toni Arthur. The same night Joanna Wheatley is guest at the Enterprise, Chalk Farm. Residents are Terry Gould, ex-3 City 4 star Marian McKenzie and Don Bonito.

**GARRY TAYLOR** tells me that his Star and Garter club, Bromley, will be open extra late on New Year's Eve and entrance will be free to members. Residents are Bob Axford and, while he's down from Liverpool University, Bill Scott.—KARL DALLAS.

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## SUNDAY

**BLACK BULL**, No session, N.W. Wizz Jones.

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# Miss Bobbie stays in the pop groove



**BOBBIE GENTRY**

Manages to combine an earthy sexiness with an authentic Southern sound and yet remains a pop singer.

**BOBBY GENTRY:** "Ode To Billy Joe" (Capitol). Bobbie manages to combine an earthy sexiness with an authentic Southern sound and yet remains a pop singer and not a folk performer. Her "Ode To Billy Joe" must rank as one of the best pop songs of 1967. But the one snag on the album like this is the sameness of her songs. Included: "Mississippi Delta," "I Saw An Angel Die," "Papa, Woncha Let Me Go To Town With You," and "Lazy Willie."

**MATT MONRO:** "These Years" (Capitol). This is a collection of hit songs made in the States with the orchestras of Billy May and Sid Feller. Matt's singing is impeccable as ever and the orchestrations bear the hallmark of their talented and experienced originators. The trouble is—after hearing the original hit version, no other seems as good. Having said that, let's add that Matt is singing better than ever. Included: "There's a Kind Of Hush," "Release Me," "The Happening," "You Don't Have To Say You Love Me," "Spanish Eyes."

**NAT KING COLE:** "Thank You, Pretty Baby" (Capitol). Another super Nat Cole album. Here is displayed all the talent, taste, jazz feel, good orchestrations and sheer professionalism which made Nat the King. Among the best tracks are "People," "Brazilian Love Song," "One Sun," "Unfair," "United."

**THE SHADOWS:** "From Hank, Bruce, Brian and John" (Columbia). The Shadows employ no gimmicks and few electronic aids beyond the basics. Musically, they don't have to prove themselves and they even sing well. They lack the throbbing excitement of a group striving for recognition, experimenting with new sounds, and hitting or missing in the grand manner. But sometimes it's nice to know what you're getting. The Shadows always come up to scratch. Included: "Evening Glow," "The Wild Roses," "Holy Cow," "The Day I Met Marie," and "A Better Man Than I."

**DAVE CLARK FIVE:** "Everybody Knows" (Columbia). Just when the pop so-called experts had confidently written off Dave Clark in Britain, he comes up with a whacking great hit. Because of it, and the fact that there are sixteen tracks on this album, it will probably sell a bomb. Mike Smith is a good singer. Included: "You Got What It Takes," "A Little Bit Strong," "Blueberry Hill," "Bernedette," "Got To Have A Reason," "Inside And Out."

**LOU RAWLS:** "That's Lou" (Capitol). Lou is a fine singer with a lot of soul (if you don't now regard that as a dirty word). He interprets a song with the assurance of a thinking adult and is about as far removed from the old moon and June image of a pop singer that you could find. Which must be a good thing. Among the fine songs here are "They Don't Give Medals," "When Love Goes Wrong" and "Please Give Me Someone To Love." But Lou should swallow the monologues.

**BEACH BOYS:** "Smiley Smile" (Capitol). Undoubtedly the worst album ever released by the Beach Boys. It contains two single tracks "Heroes And Villains" and "Good Vibrations," which are good, and the rest seem to be more a series of introductions to songs, which never start. There is a poor instrumental track called "Fall Breaks And Back T Winter," and the rest are so childish and pointless they don't bear discussion. Which is a tragedy in view of their past output. Prestige has been seriously damaged.

**CLEAR LIGHT:** (Elektra). A superb album by another group from the Paul A. Rothchild, Jac Holzman stable of creative, progressive American bands. The album advises the owner to play this set at "high volume" to appreciate the spectacular sound of the double drumming by Dallas Taylor and Michael Ney. Also spectacular is the sound of

lead guitar from Bob Seal, and the vocals of Cliff De Young. Added effects by celeste, organ, piano and percussion result in sharp contrasts of violence and beauty. Particularly exciting is Tom Paxton's "Mr Blue", with a spoken introduction accompanied by drum rolls, followed by the group using the acceleration technique to heighten the drama. Throw away any junk British group albums you may have bought recently and invest in this explosion.

**VAL DOONICAN:** "Val Doonican Rocks, But Gently" (Pye). One to make mum squeal with delight on Christmas Day—all Val's rocking chair songs (the songs he sings to close his TV show), sung with charm, sincerity and professionalism. There are 14 unabashedly sentimental tracks. Easy listening and a sure-fire seasonal winner.

**HERB ALPERT AND THE TIJUANA BRASS:** "The Lonely Bull" (A&M). It's funny, but some of the tracks on this new Alpert album sound distorted, as if the turntable had been slowed down. Yet other tracks are fine. Probably just an isolated fault. The LP is another swingingly musical outing from the talented Tijuana Brass, led by lyrical trumpeter Herb Alpert. Tracks include "The Lonely Bull," "Tijuana Sauerkraut," "Acapulco" and a great "Never On Sunday."

**WILSON PICKETT:** "The Sound Of Wilson Pickett" (Atlantic). Pickett picks his way through eleven soul-packed tracks backed by a tightly-knit, hard-punching group which includes four saxes, two trumpets and organ as well as the usual guitar-rhythm set up. The smoky voice is in good form, building a blues feeling round songs like "Soul Dance Number Three," "Funky Broadway," "Mojo Mamma" and "Love Is A Beautiful Thing."

**BARBRA STREISAND:** "Colour Me Barbra" (CBS). Another album from Barbra, the toast of the Americas, this time tinged with both sadness and gaiety. Superb lyrical feel, coupled with a distinctive voice, are B's strong assets—and she uses both stylishly on songs like "Where Or When," the French "Non, C'est Rien," "C'est Si Bon," the kooky "Minute Waltz" and a long medley which includes "Funny Face," and "Small World."

**MOBY GRAPE:** (CBS). More punchy and hard hitting than one might expect from a San Franciscan group, with some

powerful guitar sounds and vocals that aren't all flower power and beads. Outstanding tracks are "Omaha," "Naked, If I Want To," and "Mr. Blues."

**COUNTRY JOE & THE FISH:** "Electric Music For Mind And Body" (Fontana). Joe has a weird voice, strained but distinctive. And Mr. McDonald also wrote all the songs here except "Love" a group composition. It's blues based, but it can also be very pretty, gentle and psychedelic. "Acid Rock" is the general description.

**TEMPTATIONS:** "With A Lot O' Soul" (Tamla Motown). Nothing very startling happens on this one, but it makes very easy listening. Some nice brassy backing sounds for the five Tamla guys on titles like "I'm Losing You," "All I Need," "No More Water In The Well" and "Don't Send Me Away."

**ASTRUD GILBERTO:** "Beech Samba" (Verve). The coolly sensual sound of Astrud giving her breathy, lyrical touch to some more neatly swinging Latin melodies. And a star band behind her, too, with names like Grady Tate, Toots Thielemans, Urbie Green and Ernie Royal on the session. Great... and sexy, too.

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## Doris Day's son records new group Grapefruit

**GRAPEFRUIT**, the new group named by Paul McCartney make their disc debut on January 19 with "Dear Delilah," produced by Terry Melcher, son of actress Doris Day. The group are managed by Terry Doran of the Beatles' Apple music publishing company.

The Rockin' Berries, who appeared at this year's Royal Variety Show, pay another visit to the Forty Thieves Club in Bermuda for a five-week cabaret stint next Easter.

The Bachelors, the Kaye Sisters, Mike Yarwood and Mike Newman star at the Coventry Theatre's 1968 Spring Show which opens on March 20.

### NAMES IN THE NEWS

The band will also play engagements in Bad Honnef and Brussels... Radio One deejay Stuart Henry compers Family Choice all next week (January 1-8)... the Johnny Scott Quintet play the Bull's Head, Barnes, on Monday (January 1) and the Phoenix, Cavendish Square (3).

Roger Whittaker's "Mexican Whistler" is one of the entries for the San Remo Song Festival in Italy in February 1968... Tony Rivers and the Castaways deny the group has split up. There have been several personnel changes but the group is still fulfilling engagements... Billy J. Kramer, due to appear in Ireland for four days next week, had the engagements cancelled because of foot and mouth epidemic. He appears in Germany with the Remo Four in February.

Simon Dupree and the Big Sound booked to appear at Nantwich's Beau Brummel club on January 6... Amen Corner's new single will be "Bend Me, Shape Me" released on January 12. The group guests in Top Gear on Monday (1) and Saturday Club (9)... Graham Collier's Septet play the Old Place, Gerrard Street on Monday (1) and the Bull's Head, Barnes (8).

The Spinners have another London concert at the Queen Elizabeth Hall on January 9. They are at Scotland's Aviemore Ski Centre (6)... included in the mammoth New Orleans jazz festival staged during May will be a jazz mass in remembrance of New Orleans jazzmen past and present.

single "Every Little Tear" is released on January 5 guests in Dee Time on Saturday (30) and the Frank Ifield show (January 4). She opens a week at Edinburgh's Pentland Club on January 22... the Easybeats guest in Radio One's Jimmy Young Show for the week starting January 29. They are in Crackerjack (4)... a fire at the home of promoter Bix Curtis destroyed a number of irreplaceable tapes recorded in the early jazz days of London's Flamingo Club.

Dusty Springfield opens for a week at Birmingham's Castaways Club on January 14 followed by a week at the Batley Variety from January 28. She takes part in this year's Midem festival in Cannes, France, on January 23.

A two-way exchange between Radio One and France's France-Inter pop station will take place on Monday (New Year's Day). The two services will be breaking into each other's programmes during the day and there will be special programmes broadcast live from each country to the other.

Jackie Trent, whose new

# Are groups like Pink Floyd killing pop?

## FANS DISPUTE— 'VALID' OR 'WORST EVER'

POP music is a rugged plant and is able to stand up well to the periodic episodes of self torture and internecine warfare which characterise it. Now the Pink Floyd are accused of "killing pop music" (MM December 16).

No doubt they are about the ninety seventh group to be accused of this, ever since Ida Barr went electric. A lot of people from poor old Engelbert Humperdinck, to Ravi Shankar, Dave Clark and John Lennon. If you have a sufficiently closed mind anybody can be seen as a threat.

So yes, the Pink Floyd are killing pop music because there are a large number of people whose minds are too closed to accept what the Pink Floyd do as anything other than a threat to most people's ideas as to what pop music is.

To them all, the boring, repetitive, false glitter, the leers, the swinging clothes and rave gear, in other words the expensive packaging is music and is worth their hard-earned cash and worth protecting and getting excited and hysterical about.

The Pink Floyd are not packaged, they just are. Eighty per cent of Pink Floyd music is improvised. Many people don't seem to realise this and many sets include numbers never played before or since. So the Pink Floyd are largely unpredictable both to the audience and themselves.

They can be sublime. They can be awful. So can audiences and generally the audiences get what they deserve and what they feel. The Pink Floyd is you. If

### mailbag

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you feel they are killing something for you, then you are their accomplice. — PETER JENNER AND ANDREW KING (Pink Floyd Management), London W9.



FLOYD: 'largely unpredictable both to the audience and themselves'

GLASGOW audiences have done it again. At a recent show they clapped the Amen Corner's diabolical act and later had the gall to jeer

the Pink Floyd's brilliant performance.

And now we get some snivelling creep claiming the Floyd are killing pop. It's the puerile attitude adopted by these creeps like Robert Anderson that is killing pop. It's time Glasgow's crew-cutted mods grew up. — JIM CONNOR, Woodlands Drive, Glasgow.

I WAS disgusted by the jeering at the Pink Floyd's show. No groups deserve that when they are only setting out to entertain people. I suppose Robert Anderson was swinging to the stagnant, backward sound of Amen Corner. — D. R. LAMB, Heaton, Newcastle.

IF any readers are intending to see the Pink Floyd, my advice is don't.

They played here recently and were so unbelievably bad the supporting group had to be brought back early. It was the opinion of most of the 1,000 students at our dance that they were the worst group ever to appear in Cornwall. — DAVE BUNDAY, Hilgrove Road, Newquay, Cornwall.

I AM not a keen psychedelic fan, but a blues musician. However I feel groups like Tomorrow and Pink Floyd are valid and have freshened what was becoming a dreary scene. — MICK PORTSMOUTH, Slough, Bucks.

IN the MM's review of our album "Tangerine Dream" it was stated our songs and even the sleeve notes were heavily influenced by J. R. R. Tolkien's works.

I would like to ask where I could find any of Tolkien's works because I can find no one who has heard of him, least of all me.

If I am influenced by other people then I am not aware of it. Also I would be interested to know in which way

you found "Lesson Perhaps" unconvincing? It was only a story we all know, dressed in period clothes. — PETER DALTRY, Kaleidoscope, London W1.

IN his criticism of "Green Onions" by Count Basie, Tony Blackburn in his Blind Date said he does not like jazz, and it's clear from his comments he knows nothing about it.

Why doesn't he confine his criticisms to the rubbish referred to as pop regularly churned on his programmes and leave criticism of real musicians like the Count, to people who know what they are talking about? — JACKIE BURTON, Cheshire.

It should be pointed out that "Green Onions" is being promoted as a pop single, which is why it was included in Tony's Blind Date. — EDITOR.

BEING a great lover of modern jazz and classical music I must say I never realised the type of excitement generated by pop music like the Traffic's LP "Mr Fantasy."

I hate to use such an over-worked word, but it really is beautiful. — ALAN HARMAN, Ilford, Essex.

THANK goodness for Nick Jones! He seems to have the eye to recognise talent and the ear to determine good work.

Once again he surprises us all with his raving about a practically unknown artist (MM December 16). I speak of the amazingly unique Tim Buckley of America.

I suggest to anyone who is folk-inclined to listen to any of his three great LPs. He is fantastic! — PAUL HARMER, Purley, Surrey.

I AM 857 and still enjoy pop music, and sex for that matter.

But why must you print pictures of Harris Tweed every week? What's wrong with a few landscapes or a cardboard cut-out of Richard Tauber in the bath? Why don't you wake up to what the public wants? — VIRGINIA FILTER, Broxtowe Estate, Nottingham.

I THOUGHT it unfair of George Harrison to dismiss every day working life as "an illusion." (MM, December 16).

Let him remember he has only gained emancipation through the money he has earned from the rest of us.

The majority have to accept the chains we were born into.

There is no reason why individuals should be unable to approach "truth" or "God" or "reality" even among the restrictions and impediments of working life — although I wonder if George would be meditating now, were he still sweating it out each night in the Cavern. — DICK JUNEMANN, Ewell, Surrey.

WITH joy and delight I read the feature on Alvin Lee (MM December 2). Congratulations once again on being the first to see and talk about real talent when you hear it.

For weeks I have been

watching Alvin play at the Marquee, amazed that anyone could be that good. And when the audience stand up and clap, yell for more and stamp, they are not being polite, it's spontaneous delight.

I hope he never loses his modesty, and meanwhile keep the Ten Years After flag flying. — VIVIENNE BIDWELL, St John's Wood, London.

I AM surprised and annoyed that Dave Mason is leaving Traffic. And what rubbish to say his playing is not up to the standard of the group. I saw them in action at the Marquee recently and Dave is a great musician. His absence will be a great loss. — MISS LESLEY HOWARD, Hendon, London.

## IT'S PROMOTERS WHO NEED PROTECTION

THROUGHOUT 1967 I have been appalled, amazed and disgusted by the attitude of a number of groups. The total number of non-appearances by groups booked to appear at the Place, Hanley, has just reached seventy for the year.

Equally alarming is the conduct of agents and managers who are supposed to control and guide the groups. These parasites must not be allowed to continue in the degradation and ruin of the entertainment business.

Promoters should form a united front. How many promoters never bother to sue because "it isn't worth the trouble?" How many promoters have had to withstand wrecked dressing rooms, bad language, ill manners, and complete disregard for punctuality?

I want to hear from all promoters interested in protecting their interests by forming an Association of Promoters.

It will aid reliable artists, weed out and disconnect bad promoters, and build up goodwill through honesty and professional conduct. I include all colleges, universities, ballrooms, clubs and discotheques. — KEVIN DONOVAN, The Place, Bryan Street, Hanley, Stoke-on-Trent.

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