



# Melody Maker

January 27, 1968 9d weekly

DATELINE: NEW YORK

# BOB DYLAN

# BACK, FANS RAVE

by CAROLYN REYNOLDS

**B**OB DYLAN made a triumphant comeback last Saturday—at New York's Carnegie Hall in a concert tribute to the late Woody Guthrie.

For 15 minutes fans clapped, stamped, whistled and cheered while Dylan waited to sing his three songs. It was his first stage appearance since he broke his neck in a motor cycle smash in August 1966.

After a nervous start, he obviously enjoyed himself and had to be smuggled out of the hall to avoid the hundreds of fans waiting outside to see him.

**TURN TO PAGE 10**



## Love Affair jump to top

**T**HE Love Affair — the group formed when they answered a Melody Maker advert — have rocketed to number one with their first single, "Everlasting Love."

"We're knocked out and can't really believe it," said 19-year-old lead guitarist Rex Brayley when the MM broke the news. "Everything is happening so fast for us. We all hoped for a number one when we entered the chart, but none of us really thought it would make it."

"Suddenly everything is happening. I was pulled off the stage at Kettering last night, my clothes were ripped to pieces. Then later, Mick, our bass guitarist, was knocked out by fans."

"How do I feel? At the moment I'm still the same old simple lad I was half an hour ago. Tomorrow I'll probably be a real big head."



● REX BRAYLEY

Apart from Rex, the group comprises Lynton Guest (17-year-old organist), Steve Ellis (17-year-old singer), Mick Jackson (18-year-old bass guitarist) and Maurice Bacon (15-year-old drummer) who is the nephew of drummer Max Bacon.

The group was formed when their managers, John Cokell and Sid Bacon (Maurice's father) advertised auditions in the MM.

# KINK DAVE SOLOS

—but no group split



DAVE DAVIES: solo dates on Continent

**D**AVE DAVIES is forming a group to play a series of solo dates in Britain and on the Continent. He is not, however, quitting the Kinks.

Dave told the MM: "Basically I'm doing this because the Kinks aren't working all that much and I felt like doing something differ-

ent. My backing group will be just guitar, bass guitar and drums."

Dave will kick off his solo career with a tour of Germany in February, followed by a visit to Scandinavia and then, in March, tours of Belgium and France.

The Kinks' manager, Robert Wace, told the MM: "There is a possi-

bility the Kinks will be on a package tour of Britain in March.

"Dave will certainly appear with the Kinks on the tour and may also have his own spot as well."

"There will also be British dates for Dave's new group in March, and possibly in February as well."

COME WITH THE MM ON A ...

# SUNSHINE SUPER HOLIDAY

DETAILS ON PAGE FOUR

# MELODY MAKER POP 30

- 1 (6) EVERLASTING LOVE ..... Love Affair, CBS
- 2 (1) BALLAD OF BONNIE AND CLYDE ..... Georgie Fame, CBS
- 3 (7) AM I THAT EASY TO FORGET Engelbert Humperdinck, Decca
- 4 (3) WALK AWAY RENEE ..... Four Tops, Tamla Motown
- 5 (4) DAYDREAM BELIEVER ..... Monkees, RCA
- 6 (14) JUDY IN DISGUISE ..... John Fred and his Playboy Band, Pye
- 7 (2) MAGICAL MYSTERY TOUR (EP) ..... Beatles, Parlophone
- 8 (5) HELLO, GOODBYE ..... Beatles, Parlophone
- 9 (8) I'M COMING HOME ..... Tom Jones, Decca
- 10 (11) TIN SOLDIER ..... Small Faces, Immediate
- 11 (18) EVERYTHING I AM ..... Plastic Penny, Page One
- 12 (12) KITES ..... Simon Dupree, Parlophone
- 13 (9) WORLD ..... Bee Gees, Polydor
- 14 (10) THANK U VERY MUCH ..... Scaffold, Parlophone
- 15 (27) SHE WEARS MY RING ..... Solomon King, Columbia
- 16 (13) IF THE WHOLE WORLD STOPPED LOVING Val Doonican, Pye
- 17 (29) I CAN TAKE OR LEAVE YOUR LOVE ..... Herman's Hermits, Columbia
- 18 (21) PARADISE LOST ..... Herd, Fontana
- 19 (15) HERE WE GO ROUND THE MULBERRY BUSH ... Traffic, Island
- 20 (28) DARLIN' ..... Beach Boys, Capitol
- 21 (—) AS YOU ARE/SUDDENLY YOU LOVE ME ..... Tremeloes, CBS
- 22 (—) MIGHTY QUINN ..... Manfred Mann, Fontana
- 23 (—) BEND ME, SHAPE ME ..... Amen Corner, Deram
- 24 (17) IN AND OUT OF LOVE ..... Diana Ross and the Supremes, Tamla Motown
- 25 (25) NIGHTS IN WHITE SATIN ..... Moody Blues, Deram
- 26 (20) THE OTHER MAN'S GRASS ..... Petula Clark, Pye
- 27 (19) CARELESS HANDS ..... Des O'Connor, Columbia
- 28 (16) SOMETHING'S GOTTEN HOLD OF MY HEART ..... Gene Pitney, Stateside
- 29 (—) GIMME LITTLE SIGN ..... Brenton Wood, Liberty
- 30 (22) ALL MY LOVE ..... Cliff Richard, Columbia

Two titles 'tied' for 7th position

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BEATLES: Hold number seven spot with two discs

## MOVE/PROCOL LEAVE FOR NEW YORK SHOWS



MOVE: new single

**M**OVE and Procol Harum are to fly to America next month for two shows in New York.

They are to appear with Moby Grape and Jefferson Airplane at Greenwich Village's Village Theatre on February 11 and 12. The second show will be televised on coast-to-coast television. The groups will return to Britain straight after the shows.

The Move, whose new single "Fire Brigade" is released tomorrow (Friday), appear on Alan Freeman's All Systems Freeman the same day. They appear on Top Gear on Sunday (28); Top of the Pops (February 1); New Release (2); Saturday Club (3); Pop North (5) and Pete's People (16).

Both groups appear at a charity show for spastics at Wembley's Empire Pool on March 24 and Procol Harum are to make an eight-day tour of Italy with Herman's Hermits in May and June. The tour opens on May 29 in Milan.

## Kenny Clarke Trio join Mark Murphy at Ronnie Scott's



CLARKE

**K**ENNY CLARKE'S Trio begin a month's season at London's Ronnie Scott Club on Monday (29). Sharing the season with them is American singer Mark Murphy, an old favourite at the club.

With drummer Clarke are guitarist Jimmy Gourley and French organist Eddie Louiss. The trio, and Mark Murphy take over from Ben Webster and Blossom Dearie, who wind up their Scott Club engagement on Saturday (27). Ben leaves for dates in Germany the following Monday.

### GOLD DISC FOR FOUNDATIONS

**T**HE FOUNDATIONS have been awarded a Gold Disc for world sales of "Baby, Now That I've Found You." The disc was due to be presented to the group yesterday (Wednesday) at Pye Records.

The record is currently high in the American charts. The group recently broke the box office record at Purley's Orchid Ballroom, set up two years ago by the late Otis Redding.

### OSCAR PETERSON TO TOUR

**T**HE Oscar Peterson Trio will start a 1968 concert tour of this country at London's Queen Elizabeth Hall on September 28.

### JOHN HANDY TOURS HERE

**N**EW ORLEANS altoist Cap'n John Handy, due in London yesterday (Wednesday), begins his British tour tonight at the Fox, Islington. He blows in a two-reed line-up with Sammy Rimington and the Barry Martyn rhythm section. The full Martyn band joins him for the rest of the tour, which includes Osterley (26), Manchester (27), Hayward Heath (28), Midhurst (29), London's 100 Club (30) and Amersham (31).

## TED HEATH 21st ANNIVERSARY ALBUM

DECCA



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Woody Herman  
Slan Kenton  
Johnny Mathis and others

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## FIFTH COLUMN PLUS TWO

**BUD FREEMAN** — the perfect "Englishman" — is one of the most consistent tenor players today and he's kept this wonderful standard up since the Austin High School mob in Chicago during the '20's. Although FONTANA can't offer you any of his work from this period, they can give more than a taste of his more recent stuff. In their FJL series BUD is featured with the **ELMER SNOWDEN SEXTET** with Bud in the front line is **ROY ELD-RIDGE** trumpet, **RAY BRYANT** piano, and his brother **TOMMY** bass, and the great **JO JONES** drums. The album title is "SATURDAY NIGHT FISH FRY" (FJL 909), and by the way the title track is a bit of a swinger with a great vocal by **ELDRIDGE**, "BUD FREEMAN ESQ." (STL 5370 stereo, TL 5370 mono) and "BUD FREEMAN & CO." (STL 5414 stereo, TL 5414 mono) were both recorded in London. The "ESQ" album shook us all, as it was completed in such a short time, about 4 1/2 hours I think. Bud was backed by that swinging piano playing agent, **DICK KATZ** — who says agents haven't got souls? **SPIKE HEATLEY** bass and **TONY CROMBIE** drums. The "& CO" was split between the rhythm section just named and a contingent from the **ALEX WELSH BAND**. Both albums have so many high spots, the only way they can be illustrated is by a sound — leap out and take a listen to them... both. Another good illustration of how BUD settles in with a completely different group is on "JAZZ FROM A SWINGING ERA" (DTL 200), a wonderful two for the price of one package of last year's great jazz tour. There are a few odds and ends we've missed that BUD appears on, but these four LP's should be enough to wet anyone's appetite.

**BLOSSOM DEARIE**, there's a name that always looks good, especially when it's in the "MM" ad column, and even more so when it announces she's at **RONNIE SCOTT'S CLUB**. **BLOSSOM** is really fantastic, nobody realises how great an artist she is until they have listened to an entire LP or seen her "live." It so happens that her latest album "SOON IT'S GONNA RAIN" (STL 5454 stereo, TL 5454 mono) is due out in January. The arranger **BLOSSOM** wanted was **REG GUEST** and **FONTANA**, never turning a deaf ear on their artists wishes, booked him, and I must say, they have made a great team. The backings range from full orchestra, down to intimate trio sounds. The choice of repertoire is equally as varied, old standards like **THE FOLKS WHO LIVE ON THE HILL**, new standards like "ALFIE" and one by **BLOSSOM** herself called **I WAS LOOKING FOR YOU**. All twelve tracks on this new album must please her fans and will help a lot to convert the uninitiated... **BLOSSOM** certainly is a great singer, and I know a few people who'd like to play piano half as well as she does.

It used to be Americans in Paris, now it seems they've settled in London — well, as far as recording is concerned. We've just been talking about two Americans, now, here comes another, and watch out, it's a gentleman called **WILD BILL DAVISON** and that's the title of the album (STL 5413 stereo, TL 5413 mono) that was recorded here just over a year ago at the end of a very heavy tour. The **ALEX WELSH BAND** had been backing **WILD BILL** on the tour so minus Alex (for contractual reasons) **BILL** and the band set about our studios in no uncertain manner and finished up by giving us ten wild titles, including many of those played on the tour, **HOW COME YOU DO ME LIKE YOU DO** is a particularly fine track.

Talking about blues singers — which we weren't — the Bulls Head at Barnes was hit by a gentleman called **JIMMY WITHERSPOON**, and once again **FONTANA**'s two lovely gentlemen were there to record the evening session. **SPOON** was accompanied by the **DICK MORRISSEY QUARTET**, featuring **HARRY SOUTH** piano, **PHIL BATES** bass, and **PHIL SEAMAN** keeping things swinging on drums. And talking of swinging — which we were — the title of the album is "SPOONS SINGS 'N' SWINGS" (STL 5382 stereo, TL 5382 mono). This album has probably got more atmosphere than any other live album in the **FONTANA** catalogue. **JIMMY WITHERSPOON** is in incredible form, much of it due to the tremendous backing given by **DICK MORRISSEY**. This is one of my favourite albums, apart from the fact that it was recorded in a pub, the music and the atmosphere are just right for me. So there...

There's a lot more news for you, so when you're sitting comfortably in two weeks time look for **FIFTH COLUMN PLUS TWO** — read it — and be one of the IN people.

### ARLO GUTHRIE TOUR

**F**OLK-singer Arlo Guthrie, son of the late great Woody Guthrie, will be back in Britain late in March for a three-week tour. Arlo will definitely appear at London's Queen Elizabeth Hall on April 6, and the Harold Davison Agency is setting up dates for the last week in March and the first two in April. Guthrie's LP, *Alice's Restaurant*, will be issued by Pye on February 23.

### HUMPH ANNIVERSARY

**H**UMPHREY LYTTTELTON'S 20th anniversary as a bandleader will be commemorated by a *Radio One Jazz Club* session, aired live from the Six Bells, Chelsea, on February 14.

The session will feature musicians who have been associated with Humph over the years. Already signed is clarinetist Wally Fawkes, an original member of the Lyttelton band.

John Chilton's *Swing Kings* star at the Six Bells this Saturday (27).

### BO DIDDLEY TOUR ?

**L**ONDON agent Terry King is lining up a full British tour for Bo Diddley.

If plans go through, Diddley would arrive in Britain at the beginning of April.

King is hoping to fix further American acts this week at the Midem Festival in Cannes.

### PLASTIC PENNY TV

**P**LASTIC Penny, who this week jumped to number 11 in the Pop 30 with "Everything I Am," guest in *Radio One's David Symonds Show* from January 29 to February 2 and in *Dee Time* on February 10.

The group stars, with Geno Washington, in a concert at the Royal Albert Hall on March 1.

Their one-nighters include: Nottingham, tomorrow (Friday), Norbeth (27), Feltham (30), Eastcote (31), Aylesbury (February 2), Manchester (3) and High Wycombe (6).

### CARMEN McCRAE HERE

**U**.S. song star Carmen McCrae arrived in Britain on Saturday and opened at London's Playboy Club on Monday. Carmen, seen on the *Eamonn Andrews Show* on Sunday, is doing a three-week season in the club's Playroom.

### SEEKERS AWARD

**T**HE Seekers are the first showbusiness people to be named *Australians Of The Year* — an annual award made by the Australia Day Council.

They will be presented with their awards in Sydney tomorrow (Friday) by Sir Norman Martin, Chairman of the Council. The award is made for "enhancing the name of Australia throughout the world."

## POP 30 PUBLISHERS

- 1 Peter Maurice; 2 Clon; 3 Palace; 4 Flamingo; 5 Screen Gems; 6 Jewel; 7 Northern Songs; 8 Northern Songs; 9 Donna; 10 Avakak/Immediate; 11 Essex; 12 Robbins; 13 Abigail; 14 Noel Gay; 15 Acuff-Rose; 16 Immediate; 17 Active; 18 Lynn; 19 United Artists; 20 Immediate; 21 Skidmore/Shapiro Bernstein; 22 Feldman; 23 Corlin; 24 Jobete/Carlin; 25 Essex; 26 Welbeck; 27 Morris; 28 Maribus; 29 Metric; 30 Shapiro Bernstein.

Two titles 'tied' for 7th position

## TOP TEN LPs

- 1 (1) VAL DOONICAN ROCKS, BUT GENTLY Val Doonican, Pye
- 2 (2) THE SOUND OF MUSIC Soundtrack, RCA
- 3 (3) SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles, Parlophone
- 4 (4) THEIR SATANIC MAJESTIES REQUESTS Rolling Stones, Decca
- 5 (1) REACH OUT Four Tops, Tamla Motown
- 6 (1) SMASH HITS Tom Jones, Decca
- 7 (6) THE LAST WALTZ Engelbert Humperdinck, Decca
- 8 (7) AXIS—BOLD AS LOVE Jimi Hendrix, Track
- 9 (—) PISCES, AQUARIUS, CAPRICORN AND JONES LTD Monkees, RCA Victor
- 10 (9) MR FANTASY Traffic, Island

## US TOP TEN

- As listed by "Billboard"
- 1 (1) JUDY IN DISGUISE John Fred and his Playboy Band, Paula
  - 2 (2) CHAIN OF FOOLS Aretha Franklin, Atlantic
  - 3 (5) GREEN TAMBOURINE Lemon Pipers, Buddah
  - 4 (4) WOMAN WOMAN Union Gap, Columbia
  - 5 (7) BEND ME, SHAPE ME Amen Corner, Deram
  - 6 (3) HELLO GOODBYE American Breed, Acta
  - 7 (—) SPOOKY Classics, Imperial
  - 8 (6) DAYDREAM BELIEVER Monkees, Colgems
  - 9 (9) I HEARD IT THROUGH THE GRAPEVINE Gladys Knight and the Pips, Soul
  - 10 (10) IF I COULD BUILD MY WHOLE WORLD AROUND YOU Marvin Gaye and Tammi Terrell, Tamla

## Tours lined up for Hendrix, Alan Price, Eric Burdon

**JIMI HENDRIX EXPERIENCE**, Eric Burdon and the Animals, the Alan Price Set, the Eire Apparat and the Soft Machine begin tours of the United States and Canada on February 1.

All except Alan Price will leave by air on Tuesday (30). Alan Price travels by sea, leaving on Saturday (27). When they arrive in America, Hendrix, Price and Burdon split up for separate tours. Prior to the American tour Jimi Hendrix and Eric Burdon appear at the Olympic, Paris, on January 29.

Eric Burdon and the Animals begin their tour, with the Eire Apparat, at Jackson, Mississippi, on February 1, Jacksonville, Florida (2), Pensacola (3) and Macallen, Texas (4). Further major cities they will play include Santa Fe, Los Angeles, Reno, Vancouver, Canada (one week), Michigan and San Francisco. A four-day recording session in Los Angeles is scheduled and on April 13 Eric goes to Honolulu.

The Jimi Hendrix Experience open with a three-day stint at the Fillmore Auditorium, San Francisco, beginning February 1, then go on to visit towns such as Fort Worth, Houston, Philadelphia, Toronto, New York and Washington. Much of the tour is on the university circuit and the Soft Machine will travel with Jimi.

Alan Price, who sails on January 27, goes first to Canada for three days of television work and then plays the Grand Ballroom, Detroit, to open his tour.

### TIM ROSE DATES

**TIM ROSE** has signed for a British TV, radio and club tour in February.

He guests in Southern-TV's New Release (February 16), Granada-TV's Scene (19), Dee Time (24), Top Gear (25) and Radio One O'Clock (26).

His one-nighters include: Nelson (17), Kidderminster (18), London's Marquee (23), London's Middle Earth (24), Speakeasy Club (25), Exeter College (29), Grimsby (March 1), Chester (4), Nottingham (5), Barnstaple (7), London's Westfield College (8), Boston (9) and Nottingham (10).

# BEATLES MAY PRODUCE TWIGGY'S FILM DEBUT



MCCARTNEY: Cilla song

**THE Beatles** have been asked to produce and write the music for model Twiggy's first film.

Twiggy asked the group if they would be interested in the venture and they are considering the production for their company, Apple Films. Press officer Tony Barrow told the MM: "The boys were asked if they would consider producing Twiggy's film and doing the music, but nothing has been decided at present."

Lennon and McCartney have written the theme song for Cilla Black's new TV series Cilla which starts on BBC-1 next Wednesday (30). The song is titled "Come Inside, Luv" and will probably be recorded as her next single within the next few days. Paul McCartney did most of the writing of the song, although it is published as a Lennon-McCartney song.

First guests on Cilla's nine-week series are Tom Jones, Roy Castle, Harry H. Corbett and Jimmy Edwards.



DEE: 'Western epic'

## New Dave Dee, Traffic singles

**TRAFFIC** and Dave Dee, Dozy, Beaky, Mick and Tich are to release new singles.

The new Dave Dee single is to be released on February 9 called "The Legend Of Xanadu," written by their managers Ken Howard and Alan Blaikley. The song is described as "a big Western epic."

Traffic's new single is out on February 23. The A side will be "No Face, No Name, No Number," from their LP "Mr Fantasy." The B side has yet to be fixed.

### U.S. WANT MAYALL

**JOHN MAYALL'S** Bluesbreakers have been asked to return to America later this year after a tremendous reception on their current tour.

Mike Rispoli of the Rik Gunnell office told the MM on Monday: "The group have been offered a return in late summer or early autumn for much, much more money and we are starting work on the arrangements immediately."

The group received a big and enthusiastic reception when they played New York's Cafe Au Go Go in Greenwich Village and are also playing to big audiences at their other venues. They return from the States on February 10.

## Tamla Motown's Edwin Starr to tour Britain

**TAMLA MOTOWN'S** Edwin Starr opens a British tour at the Assembly Rooms, Tamworth, tomorrow (Friday).

He guests in Saturday Club on February 3 and Top Gear (11).

Other one-nighters include: Manchester (27), Birmingham and Coventry (28), Purley and London's Bag-O-Nails (29), Southampton University (31), Bradford (February 1), Nottingham and Leeds (2), Southport and Manchester (3), Crawley and London's Roaring 20's Club (4), Tunstall (5), Eltham (7), London's Marquee and Scotch Of St James (8), Stockport and Manchester (9), Norwich and Cromer (10), Warrington and Nantwich (11), Swinton (13), Southampton (14), Worthing (15), Tadcaster and Castleford (16), Kettering and Nottingham (17) and Barnsley and Manchester (18).

### PARKER TOURS

**ROBERT PARKER**, the American singer who had a big hit with "Barefootin'," starts a new British tour at the Boulevard, Tadcaster and Crystal Bowl, Castleford, on February 9.



EDWIN STARR

He then plays London's Ram Jam Club (10), Coventry and Birmingham (11), Doncaster (13), Bradford (15), Manchester (17), Warrington and Nantwich (18), Berkhamsted and London's Bag O'Nails (19), Liverpool (21), Darlington (22), Newcastle (23), Loughborough and London's All Star Club (24) and the Starlite Club, Wembley and London's Roaring 20's Club (25).

### MORE FAME JAZZ

**GEORGIE FAME** is recording a jazz LP featuring some of the numbers from his Christmas season show at London's May Fair Theatre. He made a start on recording the tracks at an all-night session

at the Olympic studio at Barnes last Saturday. The session began at midnight and went on till 7 am—four hours later than originally planned.

As well as numbers from the May Fair Theatre show, Georgie recorded vocal versions of three jazz numbers to which Mike O'Neill has specially added lyrics—the Charles Lloyd tenor solo "It's Not Quite The Same," the MJQ's "Bluesology" and the Chet Baker trumpet solo "Everything Happens To Me."

### HERMITS IN EUROPE

**HERMAN'S HERMITS** are to tour Europe in the summer, with other British groups which may include Dave Dee, Dozy, Beaky Mick and Tich. The tour is to tie-in with a promotional campaign by a major British manufacturing company.

The tour will be in two parts and will take in France, Germany, Italy, Switzerland, Holland and Belgium. The first part starts on April 21 for five dates, followed by a break, then ten more concerts from May 29.



GILMUR: European tour

## NEW GUITARIST GILMUR FOR FLOYD

**A NEW** singer and guitarist has joined the Pink Floyd, increasing their line-up to five. He is 21-year-old David Gilmur.

A childhood friend of the Floyd's Syd Barrett and Roger Waters, Gilmur has rehearsed with the group for several weeks, and will now join them on their first European tour which starts on February 18 and includes a performance at the First European International Pop Festival in Rome.

# CONGRATULATIONS TO THE TREMELOES

CHIP, DAVE, ALAN, RICK

on the award of a Gold Disc for world sales exceeding

1,000,000

copies of 'Silence is Golden'

Next contender for The Tremeloes:-

'AS YOU ARE'/'SUDDENLY YOU LOVE ME' 3234



# It's a Sunshine Superholiday!

COME on a Sunshine Super holiday with the MELODY MAKER to the Antibes Jazz Festival.

Bask in the glorious Riviera sunshine all day and groove at night with some of the biggest names in the world of jazz.

Currently being negotiated for Antibes are COUNT BASIE, RAY CHARLES, MAHALIA JACKSON and BENNY GOODMAN among others.

This fabulous 12-day holiday-of-your-life will cost only 35 guineas and that includes all travel and bed-and-breakfast accommodation in excellent hotels near the famous festival.

The 12-day coach trip leaves London on Wednesday morning, July 17, and arrives back on Sunday evening, July 28.

Last year dozens of MM readers raved about the MM Antibes Holiday trip.

"The best holiday I've ever had," said Tony Hill of Swindon.

"The most fantastic 12 days jazz fans could have wished for," said Danny Daniels of Dartford.

"It exceeded all my expectations," said Paul Kavanagh of Co. Dublin.

If you didn't make it last year, don't miss the bus this time. Just think of all that sun, all the jazz and all the raves-ups with your fellow MM readers.

FILL IN THE COUPON BELOW AND SEND IT OFF TODAY.

Please send details of the MM Antibes Festival trip

NAME .....

ADDRESS .....

Post to: Antibes Trip, Page and Moy Ltd, 221 Belgrave Gate, Leicester.

## Eric surpasses himself

### Scots Guards on single

ERIC BURDON has surpassed himself with the Animals' latest single "Sky Pilot Parts One & Two." Included in the Tom Wilson production are guitars, strings, a dive-bomber and the band of the Scots Guards! It lasts seven minutes twenty seconds, and represents Eric's thoughts on the futility and irony of war.

Philips promotion head Paddy Fleming now manager of Mercury label... Jackie Trent wants a genuine copper kettle, and will pay well.

Chick of Ten Years After has made a documentary blues film—no, not a Blue Film!... Foundation's manager has formed Five Minute Films, his own company.

Bea Gee Barry Gibbs sings excellently on their great newie "Words"...

John Lennon and George Harrison at Revolution Club's Quorum fashion display.

Blues Train, Downliners Sect, Monopoly and the Web

set to appear at Revolution... Jan Barber aged 18 new vocalist with Picadilly Line... Peter Meaden looking very relieved when Capt. Beefheart finally hit Middle Earth.

Penny Nichols who arrived with the Captain sang well at the Speakeasy, but the group were a bit ragged.

Dubliners Luke Kelly to Paul McCartney at Speakeasy: "Jasus, and I thought you were a little runt!" Yes, it was "runt" too.

Ken Colyer, Britain's doyen of New Orleans jazz is to turn psychedelic for an evening. He will play at Sussex University on February 1 to a background of N.O. street parade films projected on screens. Ken will also read from his New Orleans Diary.

Grapefruit named by John Lennon, who attended their reception last week with the other Beatles, Brian Jones, and Jimi Hendrix.

Organist Eddie Hardin

found £70 in notes lying on the floor of the Speakeasy—and handed it in... Mojo's Peter Stringfellow now managing the Fantastics, US soul group coming to work in Britain.

Eden Kane's brother Peter Sarsted being launched as a folk singer. He played for the press at London's Flanagans restaurant last week.

Alan Freeman's Systems Go With A Bang... Ken Colyer a breath test victim. Did the air turn blue as well as the crystals?

Cootie Williams and Lawrence Brown back with the Duke... Singer Jackie Wilson cut an album with Count Basie.

Charles Mingus now playing electric bass and working on a jazz ballet part of which is called "My Arrest"...

Alto star Lee Konitz now playing amplified clarinet.

Carmen McRae called up to sing by Ben Webster at

Ronnie's on Saturday... Patrick Gower's rehearsal band in poetry and jazz manifestation at Wigmore Hall on February 15.

Acker Blik's boys played nice sets at 100 Club's Somerset Cider Night last week, in spite of the scrumpy fumes.

John Mayall's Bluesbreakers doing smashing business at New York's Greenwich Village Cafe Au Go Go.

Atlantic issuing first four volumes of "History Of Rhythm And Blues" in the States, with fantastic line-up including Ray Charles, Drifters, Leadbelly, and Ben E. King.

THOUGHT FOR THE WEEK: What's so safe about milk?



The RAVER'S weekly tonic

### CAUGHT IN THE ACT

WHAT looked like a Who's Who of showbiz gave a tumultuous reception to Diana Ross and the Supremes at the Talk of The Town on Monday... I noticed Shirley Bassey, Long John Baldry, the Tremeloes, Solomon King, Cat Stevens, Tony Blackburn, Peter Murray, Alan Freeman, Lionel Bart, and Jonathan King.

Personally, I'd applaud if Diana Ross, Mary Wilson and new girl Cindy Birdsong just stood there for an hour, and it seems almost unfair that they sound as good as they look.

In a nicely balanced programme, they mixed ballads and swingers, their own hits and other people's, glamour and a neat brand of humour. They got the biggest opening night applause I've heard at the Talk—and they deserved it.

A word of praise, too, for the Burt Rhodes band for an excellent accompanying job after only minimal rehearsal. Don't just take my word that the Supremes are brilliant. Book your table now. — BOB DAWBARN.

● The Supremes scored a tremendous success at the opening gala of the MIDEM Festival in Cannes on Sunday, 24 hours before they started their London Talk of the Town season.

Dressed in shimmering dresses they roared through their hits with smiles and sexy movements and snapped the satiated audience to wide awake

### Stars come out for the Supremes



● DIANA ROSS

attention To be fair Sandie Shaw and P. J. Proby before them had contributed with outstanding performances. Brazil's Ellis Ragina, a bouncy little girl, was also deservedly popular for her verve and vigour.

But the Supremes swung away with it.—JACK HUTTON.

### CAPTAIN BEEFHEART

CAPTAIN BEEFHEART and his Magic Band weaved their musical spells for the first time in Britain at the Middle Earth, London, on Saturday although work permit hang-ups nearly prevented this from happening.

The Band builds up tremendous layers of sound with great power and drive to back Beefheart's amazing songs, which at times become word progressions rather than just straight lyrics; indeed the use of words for their sounds appear to be an integral part of the overall Beefheart scheme.

All but one of the songs, "Your Gonna Need Somebody On Your Bond," were from the "Safe As Milk," album, and included "Born In The Desert," and one of his best numbers, "Aba Zaba."

An excellent debut for Beefheart considering that he arrived in the country only hours before he was due to appear.—TONY WILSON.

### ART FARMER

WHEN Art Farmer launched into his opening number, "Blue Bossa," on the first of his five nights at Manchester's Club 43, I thought it was going to be an unhappy debut.

He seemed ill at ease and he wasn't happy with his flugelhorn ("Valve trouble," he told me afterwards). And he looked tired—an overnight flight from New York inevitably means a loss of sleep.

He followed with a long soporific version of "I Waited For You" which further suggested that he wasn't going to live up to his reputation.

But then, he free wheeled into "But Not For Me" and found his groove. By the second set having developed a splendid rapport with the excellent Joe Palm Trio, here, at last, was the real Art Farmer, a remarkable and distinctive soloist—no vulgar exhibitionism, no screaming high notes, nothing contrived.

Instead, beautifully controlled lyrical phrasing, a delicate use of dynamics and a superb tonal quality. He was tremendously impressive on ballads, I doubt if anyone has ever before played "I Remember Clifford," a tune Art has made pretty much his own, with such sheer poignancy.

And his unaccompanied intro to "Petite Belle," a Haitian folk song, was absolutely stunning.—ALAN STEVENS.

### PROCOL HARUM

ONE of the most intriguing events in the pop world in recent months was Procol Harum's first British appearance since June, 1967, at London's Speakeasy club, the scene of their debut about a year ago.

Procol Harum's line-up (Matthew Fisher, organ, Gary Brooker, piano, Robby Trower, guitar, Dave Knights, bass guitar and B. J. Wilson, an excellent drummer) create a powerful, driving sound. The vocal duties fall on Gary Brooker, whose distinctive singing comes through well on numbers like "She Wandered Through The Garden Fence," "Ramblin' On" and "Skip Softly My Moonbeams."

Procol's songs are lyrical flights of fantasy set to clever, imaginative music revealing original and unusual ideas. But, perhaps, the most impressive number was Matthew Fisher's instrumental, "Repent Walpurgis," which builds up to a tremendous church-organ sounding crescendo. It made a great finish to their one-hour spot.—TONY WILSON.

# THE MOVE



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A NEW music publishing and record production company, Morgan Music has started operations, with singer-drummer Monty Babson and percussionist Barry Morgan in control.

The company produces records by artists such as Laurie Holloway, Don Lusher, Duncan Lamont and Barbara Moore and their productions are released through CBS and EMI in Great Britain. Their studios and publishing offices are together at 169-171 High Road, Willesden, London NW10 (01-459 6919) and promotion and exploitation is handled by bassist Don Percival.

The 1967-68 Ivor Novello awards are expected to be announced on a BBC radio programme at Easter. Publishers have been notified and all entries must be sent to the committee at the Songwriters Guild, 32 Shaftesbury Avenue, London, W1, by February 5.

A seven-inch LP, "An Introduction To The Clarinet," has been produced by Boosey and Hawkes and is a new instructional long-playing record to give students an insight into the styles to which the instrument is suited.

Excerpts from Mozart and Weber and jazz and improvisations are played by the Jack Brymer Trio. It will be distributed through B and H main dealers.

Selmer's Charing Cross Road showrooms have recently been extended and now instruments are displayed on three floors. The basement of the shop is devoted mainly to a drum department, specialising in the Premier range.

The ground floor displays a full range of instruments, including woodwind and brass and the first floor has an organ display, featuring the Lowrey range, as well as an education department. The company are also planning a service department for organs and amplifiers on this floor.

A suitcase-sized portable discotheque by Rush Pittman Ltd offers a new package deal in hi-fi for deejays and users of professional record playing equipment. The Rush DJ is a twin turntable console with its own 30 watt solid state amplifier and control unit.

It is built into a leatherette covered case, measuring only 12in high, 19 in deep by 36in deep. It weighs approximately 40lb.

A 750,000 dollar order from the USA has been won by Discatron Ltd, of Birmingham. The firm are manufacturers of portable record players.

# So you want to be a deejay...

## BOB DAWBARN VISITS A SCHOOL FOR WOULD-BE TONY BLACKBURNS



EARL RICHMOND: three basic types

In every human breast lies the belief that its owner could do a deejay's job better than the professionals.

It's a belief that dimmed in my breast when I first faced a microphone and finally lay down and died when I saw Tony Blackburn in the Radio One studio sitting at what looked like the launching controls at Cape Kennedy.

### SCREAMING

Earl Richmond, ex-Radio London deejay who now teaches at the London School Of Broadcasting, however, believes that deejays are made rather than born.

He puts deejays into three basic types — the screaming raver who has

everything going; the steady guy with a nice, pleasant line of chat; and the specialist in jazz, R&B or some other particular form of pop.

What are the basic requisites to become a deejay?

Firstly, you should be male. Says Earl: "We've had a number of female students and my experience is that they never really relax. They end up with a super West Ken accent and don't seem able to be their natural selves."

"I've only heard one good girl and she was marvellous. She was Lyn Clements from Trinidad and she is now on the radio over there. She had a beautiful personality, good voice and no inhibitions."

Secondly, you must have a good personality. A voice can always be trained but grafting on a new personality is more difficult.

Thirdly, says Earl, you need the gift of the gab and the ability to ad lib — particularly when things go wrong.

Fourthly, you must be able to communicate. The most common mistake made by would-be deejays is repetition. And use of a habitual phrase can be very irritating.

Fifthly, you need, according to Earl, "a fair knowledge of the music you wish to present."

### KNOW HOW

This also has its dangers. "A common mistake is the guy who just plays the music he thinks will please," says Earl. "He sticks to soul groups, or Tamla Motown and thinks everything else is rubbish."

Sixthly, he needs technical know-how. "He has to work within the limits of the particular studio's output— watch the dials. He has to make sure his timing is right for the commercial inserts and the start of the records."

"And he has to learn the quite different techniques for radio, TV and ballrooms or clubs. On radio it has to be a much tighter show than in a ballroom where he can get things across with visual gimmicks."

### SMOOTH

"On the other hand, the ballroom deejay may have to try to put across a smooth, sleek programme with tenth-rate equipment."

Seventhly, he must know his equipment — use of mikes, how to get the right level of sound and the right vocal pitch, how to get the best out of tapes.

Finally, there is content. He must learn how to present a balanced programme. "The technique of the job is one thing," says Earl. "Having aural perception is another."

### NOISE

Earl adds: "The basics are the same for deejays everywhere. In America they do a far greater amount of screaming and shouting and injection of noise into the programmes — but that is just a variation on the technique."

### GEORGIE:

'It's off somewhere for a few days' holiday as soon as possible.'

GEORGIE FAME, looking like a Breton fisherman with a navy blue beret pulled low over his eyes and military raincoat tightly belted, dipped heartily into a celebratory meal of pie and mash in a Shepherd's Bush artisan restaurant.

Georgie went unrecognized in the wilds of Shepherd's Bush Green last week, despite his hit "Bonnie and Clyde" being number one.

He took advantage of a break in rehearsals from BBC-TV's Rolf Harris Show to nip out for a nosh and to talk about what the hit will mean to him.

"Well, it looks as though it's going to be an international hit. It's already doing very well in France, where Johnny Hallyday is rushing out a cover version in French, and it's going to be released in the States."

"A hit on the Continent would obviously be marvellous. It'll open a lot of doors to me for a start and help me establish myself abroad as an artist."

Georgie has already appeared abroad extensively as a jazz artist, and his earlier hits like "Yeh Yeh" and "Getaway" broadcast his name abroad.

Georgie works successfully in both pop and jazz in Britain. Did he feel he would be accepted on both levels in Europe which is allegedly far less sophisticated in its musical taste?

"I don't think I'll be able to do it, unless I cut myself in the middle. I'll have to try and work on two levels. You can be accepted in the pop field, with a hit. And I can still appear at the jazz festivals and things I've been doing already."

Back in his dressing room at the BBC-TV theatre, Georgie passed round bottles of excellent German beer and talked enthusiastically of a new recording he made that morning.

"It's a song for a new film called Go Forth. The music is written by Johnny Dankworth and lyrics are by Don Black. The title is 'Hideaway' and the film should be out in late summer."

"The song will be used over the credits and the theme recurs throughout

# After a number one, all Georgie wants is a rest!

the film. "I think it may even make a single when the film is released. It's a very good ballad and very different, out of the mainstream of things around at the moment."

"Dankworth originally wrote the music with no idea of lyrics, which were added later."

"Consequently, it was quite hard to sing because there weren't any definite places to breathe in it, so I had to be very careful about breathing and pitching throughout the whole number."

"It's a very haunting theme and I think it could well be a hit."

The big items on Georgie's agenda at the moment are a trip to America, his forthcoming tour with the Count Basie band — and a rest.

The Basie tour is scheduled for early spring and Georgie is planning to use a lot of new material with the Count. Things like "Funny How Time Slips Away," "Jumping At The Woodside" and "Whirlybird."

"As Basie has a fine big band, I think it's important to stick to big band material," said Georgie. He intends to approach the tour from the point of view of Basie's featured singer rather than a star singer supported by the Basie orchestra.

"I think it's a worthwhile venture, even if it loses money. I'm prepared to lose money, because a tour like this is great prestige and we'll have a ball anyway."

After the Basie gig, Georgie may do a short tour in the States — probably the college circuit and this is under negotiation at the moment.

But right now — a rest. "I'm starting to feel a bit shattered. In addition to one nighters, which I have to keep doing to keep the band together, I have been doing a lot of promotion on 'Bonnie and Clyde' and the show at the May Fair Theatre."

"And I've been burning the candle a bit at both ends. So it's off somewhere for a few days holiday as soon as possible." — ALAN WALSH.



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THE first thing that strikes one about Art Farmer is the quiet dignity, courtesy and gentility of the man. It's obviously in the nature of this fine jazzman to be of a self-effacing disposition. This may well account for his lack of success in the polls.

He's as brilliant a trumpet executant as Armstrong, Gillespie and Davis, but, unlike them, he hasn't attracted attention as an innovator or a trend-setter.

Yet Art Farmer's playing often contains more taste, sensitivity and conviction than that of his more illustrious contemporaries. He never uses his brilliant technique to indulge in displays of pyrotechnics.

How does Farmer describe his art? "I try to do the best I can with my ability, to make it unique. I try to overcome the craft part of it in the endeavour to produce a personal and artistic statement," he said as he prepared to make the first of five performances at Manchester's Club 43, his only British appearances on this trip.

He was last in Britain over two and half years ago. Are we going to have to wait as long again before his next visit here?

"I hope not. I love England and I'd like to do a tour. But it's not up to me. I don't want to push myself at anyone, but if they want to hire me and the price is right, then that's O.K. by me."

Once contracted, Art acknowledges the basic obligation he has towards his audiences of giving of his best.

Says he: "I'm there to entertain, to stimulate and to give them a sense of having had a wonderful experience beyond and above the commonplace."

Those who've never met Art might regard this as an egotistical statement, but he expressed it with complete modesty.

Today, he plays little trumpet. How come? "About four years ago, I realised that the flugelhorn's broader, warmer and more compassionate sound helped to express a truer me."

His apprenticeship was served in big bands — Horace Henderson, Johnny Otis, Jay McShann.

"After the war, I moved to California where there was already a decline in the big band scene, so I began working with people like Wardell Gray, Teddy Edwards and Dexter Gordon."

Since then he has been a small group player except for a stint, in 1952, with Lionel Hampton.

Art agreed that many critics often put him down. "But if it hadn't been for Hamp a lot of today's guys would still be unheard of. He was a great one for giving youth his chance."

"I really appreciated him, particularly when he didn't take out any of my solos when Clifford Brown joined the band."

On the subject of avant garde jazz he became positively loquacious.

"I don't listen to it too much. I guess it has some validity in the music of today. But a lot of it is just exhibitionism."

# JAZZ

## The gentle art of Art Farmer

BY ALAN STEVENS

"Squealing for squealing's sake, trying to make an impression by being a sensationist is quite pointless. If you use an avant garde style just as a gimmick it becomes valueless."

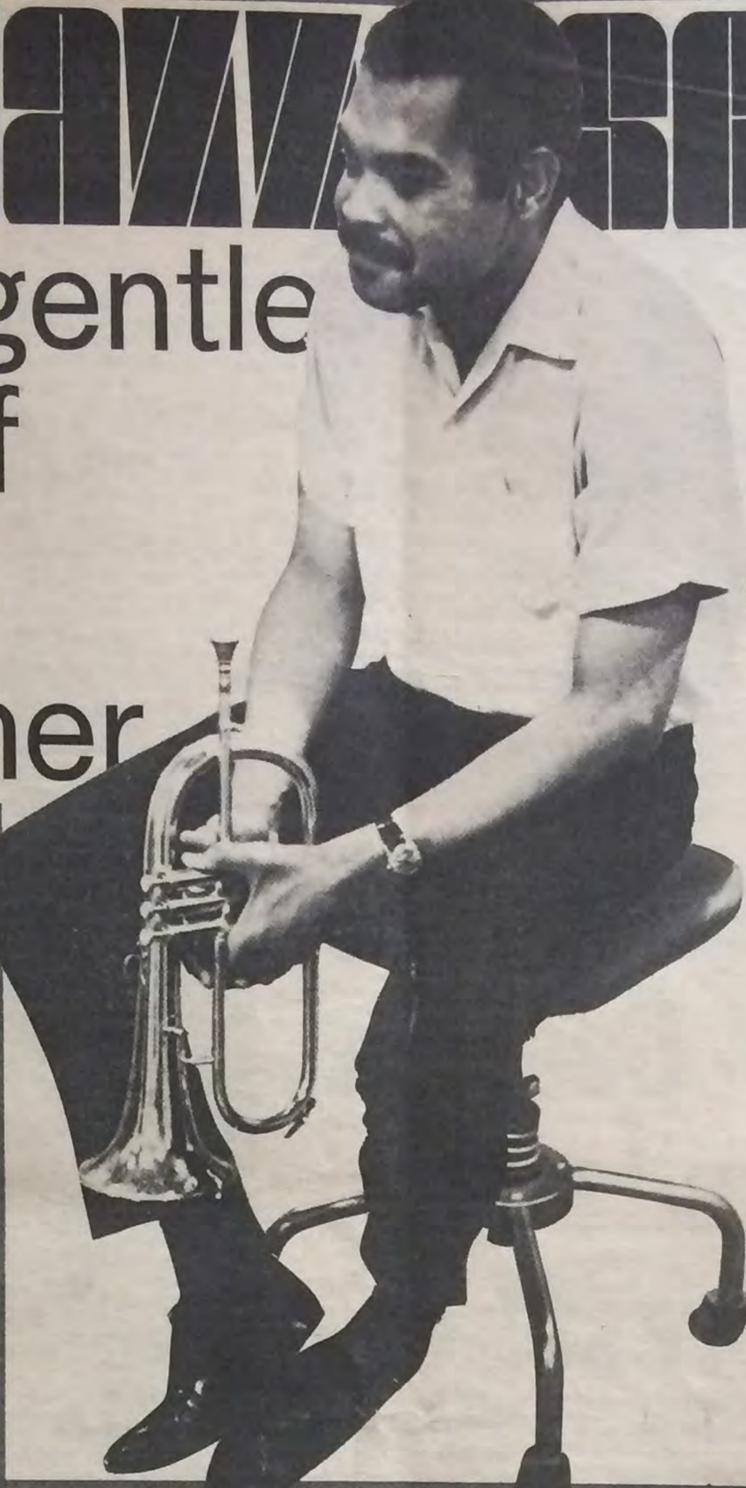
"Mind you, in all art forms you have to do something to which the public will react immediately if you want to gain attention. It takes a long time for the public to accept and respect you, because they just won't take the trouble to study anything in depth."

Art acknowledges that some of the avant gardists are craftsmen and know what they are doing. "They've developed through their music. Like Coltrane. Every step of the way helped him to build up a foundation. A lot of jazz will always sound fresh because the quality of music usually supercedes the style."

He also waxed expansively on the subjects of amplified instruments. He instanced the Gil Melle Electronic Jazz Quartet and electric trumpet of Don Ellis.

"I guess everyone will go electric eventually, then no one will have to worry about those dreadful mikes in many of the clubs. I suppose a whole new music could come into being. But it's foolish to try to judge its impact yet; it's only in its infancy."

Is he interested in taking up an electric horn? "Not at the moment. I feel it could kill my individuality." So saying, he went on stage to give a switched-on, highly personalised performance.



McGRIFF: studied law

## McGRIFF AN ORGAN PLAYER FOR ALL EARS

BY CHRIS WELCH

WILD — that was the reaction to U.S. organ star Jimmy McGriff when he played his first-ever appearances in London this week.

Britain has only a handful of good swinging organists — men like Brian Auger, Harry Stoneham, Mike Carr and Alan Haven — and a lot of organ players in the R&B field, ranging from the excellent like Keith Emerson, to the "only fair" and "decidedly poor" category, who shall be nameless.

Fortunately, a new breed of listeners, the 16 to 25 age group are not as pre-occupied with categories, and musical schisms as were their fathers and elder brothers.

To them McGriff is a groove and to hell with pigeon holes.

### LESSONS

He arrived in London last Friday with his own rhythm section including Thornel Schwarz (guitar), Arthur Theus (sax) and Willie Jenkins (drums).

"Arthur is using an electric horn. It's a new thing. You probably heard Sonny Stitt using the same type of thing," said Jimmy relaxing in his hotel room, before playing his first gig at the Manor House.

"My guitar player was Jimmy Smith's original

guitarist and the tenor player I got from Ray Charles."

McGriff is a pupil of Jimmy Smith. Aged 31, he comes from Philadelphia, Pennsylvania. "I never played piano at all. I've been playing organ since '62 and before that I played bass. Before that, I studied law."

"Playing bass was a big help towards playing organ. You learn a lot of basic things. I grew up as a kid with Jimmy Smith and he gave me lessons. It took me about six months to master the organ. I just put in a lot of time — and it worked."

What did McGriff think of Jimmy Smith singing?

"Ha ha! — Well, you know... have you got that record 'Mickey Mouse' over here yet? Well, it's a different gimmick."

"I'll stick to what I'm doing now. I'm not going to start singing, but there's a couple of guys in the band who can sing."

Jimmy recorded a successful album of Count Basie tunes recently. Did he prefer working with a big band to a small group?

"Not really. A big band holds you down to one thing. It's all right, but I prefer a group."

### TROUBLE

"Incidentally, I have a lot of trouble getting my sound right on records. Organ is a very hard instrument to record. But you can do so much more on the organ than any other instrument."

"I love the big band sound — my favourite is Count Basie, and although he's changed his personnel a lot lately, his band is still as good as ever."

"But I'll tell you... what I'm trying to do right now is get a big band sound with a small group. That's been working out pretty good, and I'm going to stick to that for a while."

"It's a kind of pop and jazz sound. It's impossible to play strictly jazz because there's not too many rooms where you can work. We don't play that way out jazz anyway. I like a more swingy type of thing."

Who are Jimmy's favourite organists?

"I like some of the things Booker T does — in fact I like all organists. Wild Bill Davis was one of my favourites. I've never heard any English players at all. Maybe a lot of organists will be around to listen."

"I've been looking forward to this trip. I've been to Europe before, and played at Antibes Jazz Festival which was nice. I'm here for two weeks and I wish I could stay longer."

"I don't want to go back to New York yet. When I left it was twelve below zero and it freezes your hands off. We had Red Cross trucks out helping people freezing in the street. When it's that cold — too much!"

EVER since devaluation we've heard complaints like "This will be the last nail in the jazz coffin," and "It's the end of American imports."

It may be so, but I always believe that where there's a dollar there's a way. And so far the year has started much like any other with a full American complement at Scott's Club and the Kenny Clarke Trio on the way.

Also organist Jimmy McGriff is in our midst, and by the time this is read Cap'n John Handy should be blowing around the country with Barry Martyn's band.

Still, the post-devaluation blues persist. How will this year shape up, so far as visiting attractions are concerned? To find out the broad picture I asked the Harold Davison Agency's Jack Higgins, through whose office the majority of American jazz bookings pass.

According to Jack, it isn't at all gloomy. He thinks there will be as much jazz from the States being played in Britain as before, with a lot of it concentrated in the Jazz Expo period.

And this period is to be extended, since the '68 Jazz Expo will be presented in Glasgow and Belfast — a week in each — as well as for eight days in London.

The situation is different with regard to the single artist who tours British clubs with one of our bands.

"If you're talking about singles from the States," says Higgins, "you have the one — pianist Teddy Wilson who begins his tour on February 17. He'll be at the Queen Elizabeth Hall in London on March 2, and that concert is already more than one third sold."

"But that's the only single booking I've fixed at the moment. I have a few ideas for the future but it's too early to speak about them yet."

## WHERE THERE'S A DOLLAR, THERE'S A WAY



JACK HIGGINS

BY MAX JONES

"The point is, jazz fans won't be in the fortunate position they were in last year or the year before when one visiting artist started as another one finished."

"And this isn't only a matter of economics; it's also because we have lost some of our principal draws. People like Red Allen and Ed Hall, to name but two, cannot easily be replaced."

This situation, as it concerns singles, doesn't affect the Ronnie Scott Club. That, so far as I can tell, will continue to present foreign as well as local musicians, and will tour them as often as the prospects look favourable.

The Kenny Clarke Trio and Mark Murphy follow Ben Webster and Blossom Dearie into Ronnie's, and many more names are being brought — including Johnny Griffin and the irrepressible Mr Five By Five (now apparently reduced to Mr One By Five), Jimmy Rushing.

It is, paradoxically enough, in the field of big-band jazz — long said to be in a state of unarrestable decay — that the scene appears to flourish.

Woody Herman arrives on Monday next to begin his tour next day, and Buddy Rich's big band, which lost a little money last year, comes back in March to do the concert circuit with Tony

Bennett. Harry James and his orchestra, half expected these three years past, are a strong possibility for May. Ray Charles, with big band, will be here in September.

And Duke Ellington and Dizzy Gillespie will lead their large aggregations in the Jazz Expo Festival in October, as front-paged in last week's MM.

In addition, rumours of a Count Basie band tour with Georgie Fame are rumbling loudly, so it looks as though the big bands are well covered for the coming year.

Only the Thad Jones-Mel Lewis Jazz Orchestra is seriously missing, and no one knows if the sessionmen who man it could be persuaded to leave the lucrative studios for a junket abroad.

What else does the Davison Empire have lined up for our delight? The answer is plenty. Jazz Expo, as announced last week, offers dozens of artists ranging from Roland Kirk, Gary Burton and Horace Silver to Muddy Waters, Earl Hines and George Wein's Newport All Stars.

One night will be devoted to the American Folk Blues Festival '68, and this blues package will tour this country in October for 10 or 12 days.

Ella Fitzgerald will be here for one day only — at London's Royal Festival Hall on February 17 — and then we shall be hosts to the Jazz

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# Captain Beefheart's



## Miserable Mystery Tour

SOMEBODY'S fingernails must be considerably shorter today after what almost became Captain Beefheart's Miserable Mystery Tour.

Everything was set for the Captain's Magic Band to appear at London's Speakeasy and Middle Earth clubs last week and the MM office had been inundated with phone calls about his impending visit.

Then the weekend arrived—but Captain Beefheart nearly didn't. For the details of the whole strange saga, read on.

Word came that he would be arriving on Thursday evening from Germany — and so he did. By Friday morning he was back in Germany.

Immigration officials at London Airport refused the Captain entry because of the lack of work permits — a highly necessary item for any artist coming to work in Britain.

Somewhere, someone had goofed and badly. But the goofing started earlier than Thursday.

On Wednesday some Beardslyesque invitations arrived at Melody Maker stating that the Captain "insisted" on our presence at his "holding forth."

Along with fellow Kama Sutra artists Anders and Poncia and Penny Nichols we could make his acquaintance at the Speakeasy on Friday evening.

"RSVP Pye Records"—who informed us that they knew nothing of the planned reception and that, in fact, the Captain would meet us at their offices mid-day Friday.

Then lo, at 11 o'clock on Friday, an all-electric telephone message from Pye Records related the sad news that Captain Beefheart and his Magic Band had been refused entry because of the lack of the aforementioned work permits.

Meanwhile, Kama Sutra record executives were leaping around London frantically trying to get an eleventh hour reprieve for the Captain.

But how did this unfortunate mishap come to pass? Analysing it from a discreet distance, it would appear to be a classic case of the left hand not knowing what the right hand is doing.

The Captain's emissary in London, Peter Meaden, was actively engaged in spreading the word while Pye Records were, and are, concerned with the promotion of his fine records.

Just why there was a deficiency in liaison seems a little incomprehensible, particularly as liaison would have benefited all involved.

However, the tale ends happily. Kama Sutra executives succeeded in obtaining the necessary documents and Captain Beefheart's Magic Band were able to make their scheduled performances.

Commented a Pye spokesman: "We were sorry that we were not kept informed of the details of this visit as we were very much looking forward to seeing them, since there is a tremendous interest in the group and their recordings."

Peter Meaden said: "Frankly, I don't think Pye realised what they had on their hands but lack of liaison has been negated by the success of Captain Beefheart."

**Tony Wilson**



DUPREE: 'We are really packing them in now.'

"THE main thing is to get the next record off the ground," said Simon Dupree. "We've got to make sure we aren't one-hit wonders."

"There have been too many of those around for us to feel sure until we have a second hit."

Simon, as you may gather, sees the success of "Kites" as one stepping stone rather than the pinnacle of success. He expanded on his theme.

### DOWNHILL

"I said I would pack the business in if 'Kites' wasn't a hit and I will still do so if the follow-up doesn't make it. A one-hit wonder who fails is finished for the rest of his life."

"I don't ever want to go back to the small club gigs. I can't understand why groups carry on once they start going downhill. Even from the Mersey days there are still groups travelling around for 50 quid a night."

"I couldn't stand it and I feel I'm intelligent enough to get out and into something else."

### THRILL

Simon says the follow-up lies between two possible titles, "Port Of My Past" and "Kindness."

"We've done the big production job again," said Simon. "But everything on the records is played by us. We were in the studios from two pm to seven am, 19 hours, and did these two. They were ridiculous to do, but the final product gives us a thrill."

"Playing so many instruments between us has its problems. On a BBC show recently, we had 12 instruments and they were cursing their luck because they are so used to three guitars and drums."

### FUTURE

"Somebody called us the cheapest orchestrated pop group ever to make an LP — we aren't using arrangers or anything like that. We do the whole thing ourselves."

Simon has no intention of deserting the ballroom scene.

"It's still very good for us and we are really pack-

# Simon doesn't want to be a one-hit wonder

ing them in now," he told me.

"The future? There will almost certainly be a big tour in April and there is a film being lined up."

### APPEAL

"It's funny how the pop establishment — press, TV producers and the rest — want to know you when you have a hit. It's ridiculous because musically we are no better than we were six months ago. No, that's not quite true, we are progressing all the time."

Simon has no time for unprofessionalism and despises groups who don't show up or fall down on the job.

"I admire the Tremeloes enormously," he says. "Not their music, but their completely professional approach to the pop business."

He believes that TV appearances had a lot to do

with the success of "Kites."

"Also, the record itself is a bit different," he added. "It appeals to the mums and dads as well as the kids. Then the Jacqui Chan bit makes it more interesting."

"I think, too, the war in Vietnam has made people more conscious of everything Eastern. Maybe the next thing will be the Chinese bit."

### BOOK

"The main thing the record has meant to us is that we are cutting down on gigs and can take more and more time to do the things we want to in the recording studio."

"Also we are trying to write songs and I am writing a book. It's a sort of autobiography about a kid at school — me, really. From the earliest memories to the day he leaves."

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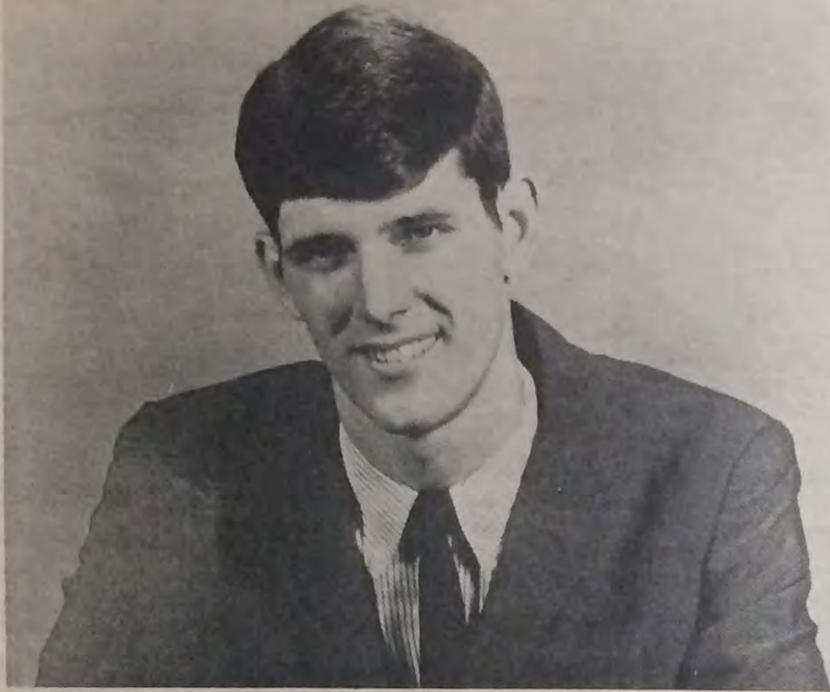
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REN GREVATT reports from NEW YORK



JOHN FRED: 'the Beatles flipped me out'

JOHN FRED right now is the biggest thing in Baton Rouge, Louisiana, being the owner of a number one (two weeks in a row) hit record that he's been trying to get for quite a few years.

Fred, 23, told me on the phone from there this week: "I feel like I'm a veteran because I really had my first record when I was 15. That was 'Shirley' and it hit on the national charts.

"That was just me singing. Sometime after that I started my first band and without big record hits we travelled all over the South playing for the kids at dances.

**INFLUENCED**

"It was real rock 'n' roll, and like all of us, must have been influenced by Fats Domino and people like that. I went to loads of his record sessions as a young kid and I learned a lot about producing.

"But then, you know, the Beatles were here and they flipped me out and I knew something new was really going to happen.

"Some of the other guys didn't dig it that much because they were sort of traditional and couldn't ever get off the Domino kick.

"So what happened? I changed my band, got new

# Playboy Band looking for action now

guys and kept right on the road.

"We played the colleges all across the south with Herman's Hermits and the Animals and, really, Eric Burdon said he thought we were great.

"Well, we worked a lot to get that way and I think we have really the newest kick... horns. Sure, that is as old as you can get but for this age, the way we use our horns, it's new.

"What I mean is, forget about the old-style rock 'n' roll honker horns—that's not it man. We use good, intelligent solos and group playing with a little jazz influence, I guess.

"We've got seven men in our group, a little bigger than most dance groups today... two trumpets, baritone sax, bass guitar, lead guitar, organ

and drums. We play a lot of other people's hits at the dances because that's what kids want to hear.

"But on our albums—we've got three out by the way—it's all our own. Andrew Bernard, who's in the band, and I do all the producing and writing and maybe we have another thing that's good... the studio where we record.

"It's in Tyler, Texas, not too likely a place for a studio, but what makes it is the owner, Robin Hood Brians, who is about the best recording engineer going. We cut our number one there.

"Now about our song hit, I'm not denying the Beatles influenced us. Our title 'Judy In Disguise (With Glasses)' is taking right off on 'Lucy In The Sky With Diamonds,' but the song is completely different.

"The guy just has a girl he's really hipped on, but she's beyond him, man, so he says in the final line of the song 'you made me a life of ashes' and all he has left are her glasses. She's gone.

**STEALING**

"We used to be called the Playboys and that's how the whole South got to know us until Gary Lewis came along and got some big record hits.

"So to keep from looking like we were stealing their name, we just changed over to Playboy Band. And we waited a long time for the big hit. We were overnight sensations for three or four years. We had a record a few months ago, 'Agnes Elizabeth' that was just under the top 100 for 14 weeks.

"So you can't win them all and we're glad for this hit. It's getting us a lot of action... New York next week for the Johnny Carson Show, and all over the country and back to California by March.

"At the end of March we'd like to make England because they want us right now and in Germany too, where the record sold 200,000 already. Sometimes I can't really believe it."

## MATT HELM RIDES AGAIN...

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# THE POP FOLK HEROES

Interpretations placed on folk music are as various as its performers. At various times in the last ten years, folk derived groups and singers have made visible impressions on the pop-music world. Here are seven who have had, perhaps, the most important impact. — TONY WILSON.

## PETE SEEGER



SEEGER is probably known to more people throughout the world than any other folk singer. Pete's folksing-career began in 1936 when he set out to listen to singers and musicians in the Midwest and Southern states. Since then he has been around the world several times, singing anywhere and everywhere, whether the audience is ten or ten thousand, and has produced over 60 albums. 1946 saw Pete, with Woody Guthrie, Lee Hays and Millard Lampell, as one of the Almanac Singers and three years later, with Hays, Ronnie Gilbert and Fred Hellerman, he formed the Weavers. In three years this group gained six gold discs with songs like "Goodnight, Irene" and "Kisses Sweeter Than Wine." In 1955 an Un-American Activities Committee found Pete guilty of contempt of court; it took seven years of legal battle to quash their conviction. Seeger's success lies in his total involvement in folk music, combined with the relaxed atmosphere of his presentation which encourages audience participation, creating a formula that has mass appeal.

## LONNIE DONEGAN



IN January 1956, "Rock Island Line" entered the chart, stayed for five months and created a new musical era. The shuffling guitar and washboard sound, plus the intense vocal style of Lonnie Donegan, heralded the arrival of skiffle. The do-it-yourself music that swept the country, with Donegan as the fountainhead, caused

much good (and bad) music to be played throughout Britain and provided a string of hits for Lonnie. It also brought something like folk music into the chart. "Rock Island Line" came originally from an LP "New Orleans Joys," by Chris Barber's band in which Lonnie was on banjo and guitar. The song itself was a version of a Leadbelly song. Lonnie left the Barber band and formed his famous skiffle group, notching up hits with songs like "Lost John," "My Dixie Darling" and "Tom Dooley." Since those days Donegan has developed into an all-round entertainer but his success with skiffle encouraged singers and musicians in current pop and folk idioms to begin in skiffle groups. Lonnie Donegan's contribution was one of the most eventful and inspiring in the last decade.

## Kingston TRIO



IN 1957, three young men, Dave Guard, Bob Shane and Nick Reynolds got together through a mutual interest in folk music. They were spotted in a San Francisco college coffee bar and under the guidance of publisher Frank Werber they became the Kingston Trio. Their success came as residents at a club called the Purple Onion, where they were booked provisionally for a week—they stayed seven months. They then went out and played clubs and concerts all over America. Capitol Records recorded their version of "Tom Dooley" which eventually gained them a gold disc. They followed this up with hits such as "Tijuana Jail" and "MTA." They also turned out 20 LPs. In 1961 rumours that the Trio were going to quit abounded when Dave Guard left the group. His place was taken by John Stuart, however, and the group continued. The essential appeal of the Kingston Trio, besides their All-American boy appearance, lay in their smooth arrangements and sophisticated delivery. They paved the way in preparing the wider acceptance of folk as an entertainment medium.

## DONOVAN



THE young man in denim cap and jeans who ap-

peared on Ready, Steady, Go! in 1965, singing his own composition, "Catch The Wind," was hailed as the British Dylan. Donovan Phillips Leitch, born in Glasgow was taking his first major step in a career which has found him fame on both sides of the Atlantic. Dylan-inspired at first, Donovan has since become his own man, a product of the folk field (his first appearance was a St Albans folk club). Donovan is a good example of the way a creative performer can develop. Compare "Catch The Wind" with "There Is A Mountain." From playing for kicks in folk clubs, he is now in demand for public appearances at top American night spots and his writing abilities have recently been employed on the soundtrack of the film Poor Cow. Donovan's rise from folkie to international singing star has been achieved in just over two years and he is in the vanguard of British contemporary folk performers who are spreading their wings and flying towards Sunshine Supersuccess.

## JOAN BAEZ



THE Princess of Protest was jailed recently in America for anti-Vietnam war activities. She has a long record of protest work behind her which she has aided with her clear, almost classical singing. Her first national impact was at the 1959 Newport Folk Festival where she was the unlisted guest of Bob Gibson. Her enthusiastic reception was noted in Time magazine. Early influences were Pete Seeger and Odetta. Joan is noted for shunning the limelight that normally goes with a performer of her calibre, although on her last visit to England she gave a rare press conference. An admirer of Bob Dylan, she always includes his songs in her performance. Her following is tremendous and this has been helped with hits like "It's All Over Now, Baby Blue" and "There But For Fortune." Joan is really a singing politician and a pacifist, both aspects apparent in her choice of song. Her influence is noticeable in many of the younger girl folk singers.

## JULIE FELIX



IN 1964 a Californian-born girl arrived in Britain

with her guitar and little else. Today she has her own colour television series on BBC-2. Julie Felix has had a meteoric rise that has made her one of the top entertainers using folksongs in their repertoire. She can hold an audience by herself, just singing and talking with a winsome charm that has gained her a very big following. Julie arrived in Britain after having sung for her living all around Europe. Although she herself is not keen on being categorised, Julie accepts the title of folksinger as this is how most people seem to identify her although her current television series, Once More With Felix, shows her in a much broader light. The Eamonn Andrews Show provided Julie's big breakthrough, and she followed this with folk club and concert appearances. Perhaps one of her biggest chances came when Christian Aid asked her to help promote their activities. The David Frost Show also helped build Julie's reputation. The records from this series are best sellers, a tribute to Julie's popularity.

## BOB DYLAN



THE greatest influence on songwriting in the Sixties, Dylan emerged from the American folk scene as a spearhead in the contemporary field. In 1963 the name of Bob Dylan started to become familiar. His first appearance in Britain caused little stir when he appeared in a BBC television play Madness On Castle Street (as a blues singer) although his status in America was already beginning to heighten when he appeared in concert with Joan Baez and Odetta. Dylan's music became progressively more complex and image laden, a far cry from his early Woody Guthrie-inspired efforts. His first British concert in May 1964 was successful but two years later (with electric guitar backing) he was not so well received by die-hard pre-electric fans. His music moved from the folk idiom to the electric "folk-rock" and he was embraced by a much wider public. His albums illustrate the progression of his music and he had chart successes with songs like "Subterranean Homesick Blues" and "Rainy Day Women 12 and 35." More recently a shroud has surrounded his activities since a motor-cycle accident. Just where Dylan has got to in his music will be revealed in his new album "John Wesley Harding."



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**BOB DYLAN** was back on stage for the first time in 18 months. The occasion was last Saturday's musical tribute to the late Woody Guthrie at New York's Carnegie Hall.

### Security

The performers included Judy Collins, Arlo Guthrie, Richie Havens, Jack Elliott, Odette, Tom Paxton and Pete Seeger — but everyone was there to see Dylan. There is an expectant atmosphere in the audience filled

with folkpeople and Woody's widow is heard describing the fantastic security arrangements for Dylan.

Then the artists file on stage to sit in a row of chairs. Dylan wears a grey suit; blue shirt; high, zippered, grey suede boots; no tie; and a diamond ring on his right hand.

He looks healthy but nervous. His hair is long and curly, but not wild and he has a

small ear-to-ear beard cut close.

Dylan sits next to Paxton and chats quietly.

The programme begins with a narration by Robert Ryan and Will Geer, a personal friend of Guthrie's.

### Screen

Then it becomes quotations from Guthrie, leading into

songs. Photos of the Dust Bowl are projected on a screen and Dylan turns to watch them closely.

The audience is very quiet and there is a strong sense of sentimentality as the artists sing, alone and with each other.

Towards the end of the first half there is a pause while a backing group of electric bass, piano, organ, drums and electrified acoustic guitar sets up.

Dylan stands up and walks to the microphone, holding his guitar as he always did. He waits for tumultuous applause to die down and then there is silence as he sings "Big Grand Coulee Dam" to his own acoustic guitar, but no harp.

He greets applause for this with shy smiles and nervous bobs of the head.

Then into "Dear Mr Roosevelt" and finally "Ain't Got No Home In This

World Anymore." More applause as the audience welcomes him back.

### Hippy

Nervousness seems to have disappeared and he walks offstage with the others, talking and laughing and looking more than glad to be there. The audience has been look-

ing for signs of his accident, but there are none. As the lights go down for the second half, he is there, on stage, again, and it is as though he had never been gone at all.

He doesn't sing alone during the second half, but he does one verse of "This Train Is Bound For Glory" and duets with Judy Collins on "This Land Is My Land," when Seeger succeeds in getting the entire

# THE RETURN OF DYLAN

## CAROLYN REYNOLDS REPORTS FROM NEW YORK

### AND IN LONDON, CHRIS WELCH TALKS TO THE MANN WITH A DYLAN HIT

**BOB DYLAN** and Manfred Mann have never met. Yet there is a bond between them. Manfred gets hits with Dylan songs, and the songwriter approves of the way they are treated.

Said Dylan in last week's MM: "Manfred Mann... they've done about three or four of my songs. Each one of them has been right in context with what the song was all about." As Manfred is poised on the brink of mighty chart achievements with Dylan's "Mighty Quinn," he says: "It gave me far more pleasure to hear that than anything else. A hit means certain satisfaction — 'Gee we're going to have another hit.' But for Dylan to say we do his stuff better than anyone else really is nice."

### FEW APPEARANCES

The gaps between each Manfred record seem to grow as the years roll on, but the group always manage to come up with something relentlessly commercial.

After the last lay off, the general public might be forgiven for forgetting what Messrs. Mann, Tom McGuinness, Mike Hugg, Michael D'Abo and Klaus Voorman look like.

They make relatively few appearances, have not been on a pop tour since the year dot, and are rarely on TV. What have the Manfreds been up to in recent months?

### ACID TONGUE

Manfred chatted amiably with his usual mixture of humour and enthusiasm at his South London home this week.

The wariness and fear of being misinterpreted are fading, the acid tongue is diluted, but still as penetrating. A talented musician, highly intelligent and quick-witted, he is still torn as ever between loyalties to pop and jazz, those like poles forever repelling each other.

On my last visit to Manfred Towers, his home was in a rather chaotic condition, filled with barking dogs, children, piled up musical instruments and furniture. Ornette Coleman hollered from the hi-fi.

Now peace and calm have descended. The living room is a sanctuary decorated in exquisite taste, with the minimum of clutter, a beautiful grand piano as the centre piece, looming under subdued lighting, while Bach provides harmonious accompaniment to conversation.

Manfred was playing the piano when I arrived on foot, breathless and windblown by the seasonal gales. "I was sure you'd bring the car," said a stunned Manfred, his plans for me to give him a lift to a pressing engagement thrown out of gear.

### GOOD

Accepting my explanation that I thought the exercise would do me good, he switched to plan B and ordered a mini-cab.

Whilst waiting for the cab Manfred answered the questions with the aid of a cup of tea and a judicious biscuit or two.

"I've never met Bob Dylan, and nobody in the group has ever met him," he explained. "But in the past we have recorded a few of his songs so his publisher here phones us when there is something new."

"I love his writing, but it's not something we deliberately set out to do... I mean we don't think 'Let's get another Bob Dylan hit.' In fact we try to avoid it if possible."

### SALES

"But for some reason or other we seem to be able to see a commercial context in his songs that other people miss."

"We're talking as if the song is a hit already, but from the sales figures I think it will be a hit. It was the first thing we recorded after 'So Long Dad.'"

"Basically we did it for America, and decided to leave it for a while, until somebody said to us: 'What are you doing? Release it now.'"

"We've also recorded a lot of stuff over a period for an LP and we're near to getting it out. There will be lots of little instrumentals lasting 25 seconds between each track."

"While we haven't been



MANFRED: 'I love Dylan's writing'

Ma  
stil  
has

## chart touch

making many personal appearances, we have been busy. Mike Hugg and myself wrote music for the film Up The Junction and we've been writing TV jingles as well."

"Michael D'Abo has been doing some producing, Mike Hugg has produced a record for his brother's group and Tom has been occupied on a book which is a parody of the pop scene he's trying to get published. I haven't read it yet, but I gather it's vaguely obscene."

"I've returned to playing the piano — practising and having lessons. The whole

scene for me has been one mass of side tracking.

"I enjoy the whole scene, but one feels more and more that one wants to do something else. Basically I want to play the piano. When I'm an old man I want to be able to look back and say at least I learnt to do that."

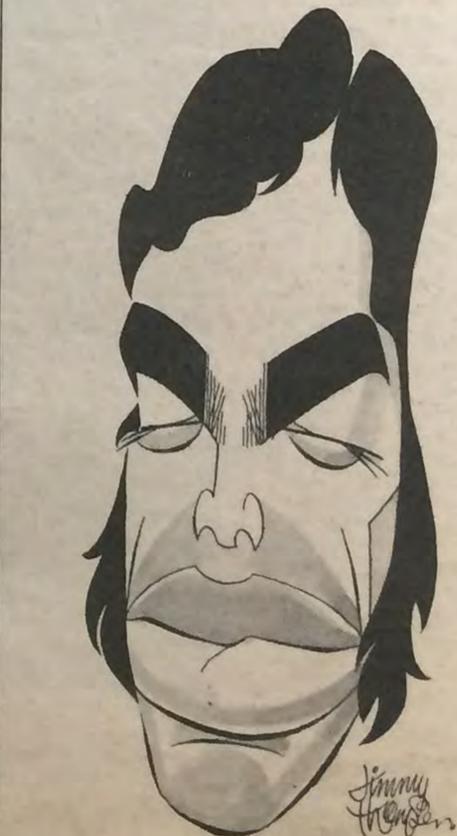
"I'd love to play in a jazz group. Mike and I had a blow recently with trombonist Paul Rutherford in a pub. It was so nice to sit down and play again."

"I've said all this before. Me sounding vaguely sincere, then being commercial!"

'Let's go

I suggested  
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## ENGELBERT BLIND DATE



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BY CHRIS WELCH

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# LAN NEW YORK

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e of "This  
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h Judy Col-  
Land Is My  
Seeger suc-  
the entire

audience to singalong.  
All nervousness gone, Dylan  
laughs and jokes with  
artists, waves to friends,  
enjoys himself a great deal.  
The whole evening is being  
recorded by Columbia and  
a potential highlight of  
the record is Odetta.  
All the artists are in top form  
and interesting moments  
include Seeger and Havens  
in a duet.  
Arlo Guthrie, looking like a  
hippy in bright cranberry,

## Beard

Crowds hang around waiting  
for Dylan for a long time,  
but he has evaded them  
and no one knows where  
he has gone.  
That he has been there is  
enough.  
He seems different — that he  
is back after 18 months is  
different in itself. But the  
beard changes him and his  
hair doesn't look electric  
any more.  
Everything about him is in-

has hardly any voice but  
much stage presence —  
and he is Woody's son.  
The show closes with roof-  
raising applause which  
doesn't stop until Seeger  
says something to make  
the audience leave.

## Melody

The most startling change is  
in his voice. Very obvious,  
as on his LP, "John  
Wesley Harding," is that  
he sings more than he used  
to.  
There is more melody and a  
lot of the harshness is  
gone. His voice sounds  
older, more mature.  
It is difficult to tell what  
effect this might have on  
his songs, since he sang  
only Guthrie numbers at  
the concert.  
But none of the effect of his  
presence is missing. He  
still rivets attention on  
himself — as when he  
moves his hand slightly to  
the song, while everyone  
else taps feet and snaps  
fingers.

## Smiles

He is confident after the first  
nervousness has passed.  
And when, at the end of  
the programme, a number  
of Columbia executives  
come out of the wings to  
greet him, he shakes hands  
and smiles and laughs and  
looks very pleased to see  
them.  
There is no audience hysteria  
for him, but rather a sort  
of relieved affection, a re-  
assurance that becomes  
stronger as they watch and  
listen to him.  
All the questions that have  
been asked, all the mystery  
of his total retreat, are  
still unanswered.

## Back

But they are not so impor-  
tant any more, for they  
are less important than the  
fact that he is back.  
It is more than appropriate,  
too, that he should return  
almost as he started —  
with Woody Guthrie.



DYLAN: returned almost as he started — with Woody Guthrie

# Manfred still has that ouch...

en one  
scene,  
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want to  
I'm an  
able to  
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a jazz  
a blow  
st Paul  
was so  
d play  
before.  
sincere,

"Let's get back to Dylan,"  
I suggested.  
"I heard a whole batch of  
stuff he's written. The songs  
are so good and he's singing  
so well. 'Mighty Quinn'  
wasn't the best song. But we  
chose it because it was the  
most commercial for us."  
"Quinn" is an Eskimo —  
is this another example of a  
Dylan nonsense song?  
"I don't know... some  
people say Dylan feels the  
Eskimos are the only people  
who haven't waged war on  
each other or other people.  
Some feel it refers to a drug  
peddler.

"I feel it's like a modern  
painting which can mean so  
many things. It's not worth  
analysing. That's not how you  
get enjoyment from music."  
"Although I am analytical  
in some respects I think you  
enjoy music from the sounds  
and the words. That's why I  
found trying to find hidden re-  
ferences and drug meanings in  
songs so sick."  
How was Manfred reacting  
personally to the thought of  
another big hit?  
"I'm a very disappointing  
person to know. I always im-  
agine groups with a hit wild  
with jubilation. But we just

have a quiet, offensive air of  
satisfaction.  
"I feel I am offending  
people by not being excited.  
But I've definitely noticed a  
more offensive leer on Tom's  
face recently.  
"As I said, I find far more  
satisfaction hearing Dylan  
saying we do his songs better  
than anybody else than having  
the hit.  
"It's especially nice for a  
commercial, sell-out pop group  
with hands in our pockets  
clutching the loose change,  
which seems to be our tradi-  
tional image."  
What musical policy are

the commercial sell-outs pur-  
suing at the moment?  
"Our tendency is to get  
back into a simple scene. A  
little simplicity, a nice sound  
and a good feeling. People  
have been tending to over-  
produce their records. More  
and more groups are over-  
producing.  
"The Beatles 'I Am The  
Walrus' was a big, zonking  
feel and beat going all the  
way through, like a record of  
ten years ago, plus the pro-  
duction ideas of today.

## FIELD

"But usually I don't asso-  
ciate weird, freak-out, psych-  
edelic, mind-blowing sounds  
with pop music. I associate  
them with Archie Shepp and  
Ornette Coleman.

"I get my pop kicks from  
things like the Foundations'  
record. If you want really  
freak-out music I turn to the  
modern classical field with  
composers like Edgar Varese.  
"I'm not saying groups  
shouldn't do it because Edgar  
Varese does it and nobody  
else should be allowed to.

"But if you are listening  
to pop listen to the Beatles,  
Beach Boys and Tamla  
Motown, not long freak-out  
solos you can hear better on  
a jazz LP. But please don't  
get the impression you  
shouldn't do it, because I don't  
like it!"

## THOUGHTS

The mini-cab hooted at the  
door, and Manfred parked his  
tea-cup. "I feel I should say  
something exciting and con-  
troversial," he pondered.

How about predictions for  
the future?  
"The biggest thing I can see  
on the horizon is the Bonzo  
Dog Doo Dah Band. But I  
can't see teenagers screaming  
at them, mainly because they  
are such a good laugh."

"If you knew what was go-  
ing to happen as big as say  
the Beatles or Bob Dylan, it  
would have happened by now.  
No, it's not going to be the  
Bonzos.

"Lots of people will pro-  
vide a temporary focal point,  
but we're going to have to  
wait some years for something  
like the Beatles or Dylan to  
happen again."

And with these uncontro-  
versial, but accurate thoughts  
behind him, Manfred was  
whisked away into the night,  
to lecture to South London  
jazz fans.

# PORT HUMPERDINCK

**ALAN PRICE SET:** "Don't  
Stop The Carnival" (Decca).

Alan Price. He always turns  
up with something new. Very  
carnival-ish, isn't it? It sounds  
like Mardi Gras-type music —  
the sort they have in the States.  
I like it, it's nice. Yeah, chance  
of a hit.

**ROY ORBISON:** "Born To Be  
Loved By You" (London).

Orbison. It's a long, long  
time since he brought one  
out. Unmistakably Orbison. It  
sounds as though it might be  
one of his own compositions  
but I wouldn't say it was a  
strong contender for the chart.  
Well done — but I don't think  
it's hit material.

**FOUNDATIONS:** "Back On  
My Feet Again" (Pye).

They had a big one, didn't  
they? Have they brought one  
out in between "Baby, Now  
That I've Found You" and this?  
I was wondering when they'd  
do a follow-up. This is the type  
of record you have to hear  
a few times, but I think it'll go  
into the chart. Very good.

**JAMES BROWN:** "I Can't  
Stand Myself (When You  
Touch Me)" (Polydor).

He puts his cloak on about  
now. It's got an old sound. I  
don't think that'll be a hit. It's  
discotheque material. It's the  
sort of record I'd play to set  
a mood at a party, but it's not  
an international stand-out.  
There's no melody to it.

**FIRE APPARENT:** "Follow  
Me" (Track).

Very Four Top-ish, but I'm  
certain it's not the Four Tops.  
I wonder who it is? Is it a

new group? I don't reckon it  
as hit material... sorry. I  
don't particularly like it either.

**ATTACK:** "Neville Thumb-  
catch" (Decca).

Neville what? Thumbcatch?  
What's that? It's novelty-ish. I  
don't know how it's going to  
get into the hit parade. It's very  
rare that a spoken record makes  
it anywhere. Not a big hit.

**DON PARTRIDGE:** "Rosie"  
(Columbia).

Is it an English recording? I  
don't know who it is. Do I  
know the singer? What do you  
think? A one man band? It  
sounds like a one-man band,  
actually. It's all right — should  
get him a lot of work. Should  
do well.

**GRAHAM BONNEY:** "By The  
Way I Love You" (Col-  
umbia).

Is that the Hollies? I've no  
idea who it is. It sounds very  
Hollie-ish, because they have  
their own sound and this sounds  
very like it. A very pretty song  
and it could make it. Full stop.

**LOOT:** "Don't Turn Around"  
(CBS).

Who is it? It's a cute song.  
That's a nice sitar touch at  
the back, too. I really couldn't  
say whether this would be a  
hit or not. I just don't know.  
I rather like it as a record,  
but don't know about its chart  
potential.

**NEIL DIAMOND:** "New Or-  
leans" (London).

I've always loved this song.  
I hope it's a hit because it's  
a great song and I like this  
version. It really moves. Who-

ever it is, I wish him luck. Who  
is it? Neil Diamond. How come  
he's singing this and not one  
of his own songs?

**SUN DRAGON:** "Green Tam-  
bourine" (MGM).

I love the arrangement and  
I like the record. I've no idea  
who it is. I'm not too well  
up on the latest records be-  
cause I've been here at the Pal-  
ladium for some time. This  
could be a hit though.

# MATT MONRO reviews the new singles in next week's BLIND DATE

## MOTOWN MONTH WELCOMES DIANA ROSS & THE SUPREMES and EDWIN STARR to BRITAIN



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CHRIS CLARK  
Soul Sounds  
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**EDWIN STARR**  
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**MARVIN GAYE**  
You  
Tamla Motown TMG640

**THE SUNDOWNERS**  
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Columbia DB8339

**KENNY LYNCH**  
Mr. Moonlight  
Columbia DB8329

**THE HUMAN BEINZ**  
Nobody But Me  
Capitol CL15529

**FRANCK POURCEL**  
Love Is Blue  
Columbia DB8343





MILES: reaches his peak on 'Darkness'

# NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

## A great album, fit to follow 'Miles Smiles'

MILES DAVIS: "Sorcerer." Prince Of Darkness (a); Pee Wee (a); Mosquedero (a); The Sorcerer (a); Limbo (a); Vernetta (a); Nothing Like You (b). (CBS 63097).

(a) Davis (tp), Wayne Shorter (tr), Herbie Hancock (pno), Ron Carter (bass), Tony Williams (drs) (b) plus Bob Dorough (vcl).

When I was younger and big bands were thick on the ground, a certain aura attached itself to the name Charlie Barnet. He made records which revealed his admiration for Ellington and other Negro orchestras (he was dubbed "The White Duke" in days when colour references were permissible) and was often said to have

the most "righteous" of the white swing bands. Ace Of Hearts' "SKYLINER" (AH157) presents a dozen representative tracks by the Barnet band of 1942-6. They include "Drop Me Off In Harlem," the little tune and Slim Gaillard's "Cement Mixer," and while well played and entertaining in their way don't seem to me to amount to anything of lasting merit. Among relatively interesting performances are "Washington Whirligig" and "I Like To Riff," swinging arrangements from '42; "Andy's Boogie," an Andy Gibson score from '46 with some high Al Kilian trumpet and Barnet soprano; a competently arranged "The Moose" ('43) and an unexpectedly charging "Drop Me Off" ('44). Trumpeter Peanuts Holland, who also sings, and pianist Dodo Marmorosa are featured soloists on a few tracks but for the most featured of all is Barnet himself, on alto, tenor or soprano. For my money, Goodman and Bob Crosby (for two) led more exciting bands during this period, but this is worth its price to those wishing to hear every kind of Forties swing. Half of these numbers have already been released here on LP.—M.J.



CHARLIE BARNET

Two powerful tenormen, exponents of the big tone, participate in an informal blowing session on "NIGHT HAWK" (XTRAS038) which has more to offer than many such sax-and-rhythm sets. The tenor soloists are Coleman Hawkins and Eddie Lockjaw Davis, and on the more successful tracks they blend into some good, unusual ensemble improvisations with Tommy Flanagan (pno), Ron Carter (bass) and Gus Johnson (drs), besides exhibiting individual virtuosity. Tunes on the album are "No Greater Love," "Mellow Tone," "Don't Take Your Love From Me," "Petalin," an original credited to Ken McIntyre, and a Hawk composition, "Night Hawk," which is the material for the LP's high-spot. Both men give their best on this slow, attractive title tune and the opening question-and-answer routine is among the more appealing things. "Mellow Tone" is rougher and tougher and degenerates into some uninspired slugging. More impressive are "Greater Love," "Petalin" and especially the "For Me" ballad with its sumptuous opening statement by Davis. Flanagan solos melodically and the rhythm section fit together well and complements the horns in a late-night kind of date which creeps up on you with repeated playing.—M.J.

### COHN/SIMS



ZOOT SIMS-AL COHN: "Al And Zoot In London." Shaft, Haunted Jazz Club; Zoot's Tune; Cockle Row; Pete's Tune No. 1; Flaming June; Mr George, Pete's Tune No. 2 (World Record Club TP714). Sims, Cohn (trns), Peter King (alto), Jack Sharpe (tr, bari), Stan Tracey (pno), Rick Laird (bass), Jackie Dougan (drs).

THE Ronnie Scott Club's favourite visitors show why they have an open invitation on this set recorded during their 1965 visit. This is highly professional jazz with soloists and arranger (presumably Cohn) concerned with form and coherence rather than trying to explore previously untrod paths. They combine technical excellence with a respect for melody and a belief that jazz should communicate with the paying customer.

### ENJOYABLE

The result is a thoroughly enjoyable album with the two tenors, as always, providing the perfect foils for each other. Sims, with the lighter touch and more inventive turn of mind, is undoubtedly the greater soloist of the two, but Cohn is these days, by no means a negligible performer with his heavier tone and more aggressive attack. A word of praise, too, for the British support. The rhythm section, built on Dougan's rock-steady drumming, is excellent and King (alto) and Sharpe (bari) don't lower the tone with their brief solo chances on "Haunted".—B.D.

### SPLENDID

The same applies to his main helper here, pianist Hancock. In harness together they make a splendid pair, working with the kind of affinity which John Lewis and Milt Jackson achieve with the MJQ. Despite the similarities in instrumentation with the MJQ, this Hutcherson combo avoids sounding anything like that more famous group.

### EFFECTIVE

Hutcherson's compositional abilities are well displayed here, and his six originals (Hancock's "Maiden Voyage" is the only non-Hutcherson work) indicate more than mere competence in stringing notes together. "Bouquet," a slow, evocative 3/4 piece, is the most impressive, made more so by starkly effective vibes and piano solos. "When You Are Near" is an exceptionally fine ballad, carefully spelled out by the vibes. On "The Omen" Hutcherson allows his men an excursion into experimental-

"MILES SMILES" was the MM's Jazz LP of 1967. If this is both slightly more complex and slightly less effective, it would be dangerous to draw conclusions beyond the fact that as the music has become a little more intricate there has been a consequent loss in the magnificent group cohesion which marked "Smiles."

That said, it must be admitted that this is a great album. And it again points out the vast writing talents available within the group—notably Shorter who is responsible for "Darkness," "Masquerade," "Limbo" and "Vernetta," but also Hancock ("Sorcerer") and Williams ("Pee Wee"). Shorter, in particular, seems to suit Miles' unique approach to melodic improvisation and the partnership shows signs of becoming as effective as that of Miles and Gil Evans. And on the playing side, Hancock seems to me to complement Miles' statements better than any of his previous pianists, with the possible exception of Bill Evans.

Williams I still find an enigma—a brilliant and intelligent drummer who nevertheless keeps intruding on the thoughts of his colleagues—and on this listener, at least. His playing behind Shorter on "Libo," for example, would be fine if taken down to about half-volume where it would partner the tenor instead of obliterating it. All the soloists are on form and Miles reaches his peak on "Darkness." The inclusion of "Nothing" written and sung by Bob Dorough is one of those oddities that only Miles or producer Teo Macero could explain. The track is mercifully short.—B.D.

To all those many Herbie Mann fans who will rush out and buy "FREE FOR ALL" (Atlantic 590.013), and presumably enjoy it, I can only apologise and say I find it unbelievably boring. I don't like anything about it—Mann's tone, what he plays, the clattering rhythm sections or the material which includes the 8,961st version of "Desafinado." It's not even one of the better Manns.—B.D.

## RADIO JAZZ

Times: GMT FRIDAY (26)

3.5 p.m. J: 1605 To Nashville (Fri, Mon-Thurs.), 4.15 H1: Pim Jacobs Trio, Rita Reys, 6.0 H2: Jazz Rendezvous, 8.15 U: Aretha Franklin, Sarah Vaughan, 9.0 H1: Jazz-A-Go-Go, 10.15 O: Syn-copation, 10.15 T: Andy Williams (Love, Andy), 10.45 T: Tatum, Hampton, Edison, Kessel, Rich, John Simmons, 11.20 E: (1) Kai Winding (2) Nancy Wilson (3) Oscar Peterson (4) Johnny Mann Singers (5) Cannonball Adderley, 11.30 J: All That Jazz (Fri, Mon-Thurs.), 12.5 a.m. B1 and 2: Jazz At Night (Bud Powell, Jimmy Smith, Teagarden, Venuti, Lang, Gillespie).

SATURDAY (27)

12.0 noon B3: Jazz Record Requests (Steve Razo) 1.40 p.m. H2: Radio Jazz Magazine, 4.35 E: Kurt Edelhagen Ork, Caterina Valente, Toots Thielemans, Stephane Grappelly, 7.0 E: Big Band Parade, 9.35 O: (2) Buddy Rich (3) Julie London, Bud Shank (4) Ben Webster, Oscar Peterson (6) Jaki Byard, 10.15 A2: Get To Know Jazz, 10.15 T: Johnny Hodges, Jimmy Jones Ork, 10.45 T: Neil Hfeli, Sarah Vaughan, Bill Evans, Sinaria, Basie, 11.30 J:

Bobby Troup's Jazztime.

SUNDAY (28)

7.0 p.m. B1: Mike Raven's R and B Show, 7.35 B1: The Jazz Scene (Humph, Peter Clayton, Blossom Dearie, Benny Green), 8.5 J: Finch Bandwagon, 10.31 A1: Guy Lafitte Quartet, Roy Eldridge-Illinois Jacquet Quintet.

MONDAY (29)

11.15 a.m. E: Basie, Papa Bue, Hines, Webster, etc. 3.35 p.m. U: Best Sellers and Evergreens, 1.30 B3: Development of the Blues (Paul Oliver), 9.0 E: Kurt Edelhagen Sextet, Karl Drew Quartet, Wilton Gaynair Sextet, 9.30 U: Jess Stacy, 9.55 H2: Jazz Profile, 10.10 M: Jazz, 10.15 T: Brubeck, Cantrell, Conniff, Basie, Mancini, Kostelanetz, 10.45 T: Julius Lester, Jimmy Smith, Schifrin, Gordon Beck, Oliphant.

TUESDAY (30)

4.15 p.m. H2: New Orleans Syncopators, Beryl Bryden, 8.20 H2: Jazz Spectacle, 10.0 U: Prague JF, 1967 10.5 O: Amateur JF, Dusseldorf, 10.15 T: Artie Shaw, Strieiland, Don Costa, Nat Cole, Wes Montgomery, 10.45 T: Afro-Cuban

street singing in New York, Mongo Santamaria, Hubert Laws. WEDNESDAY (31)

6.30 p.m. E: George Chisholm, 8.15 B1: Jazz Club (John Cameron Quartet, Mike Westbrook Sextet, Ed Faulless Trio), 8.20 O: Jazz for Everyone, 9.35 O: Earl Hines, 10.15 T: Byrd, Torne, De Franco, Miller, Pearl Bailey, Billy May, 10.20 H2: Radio Jazz Magazine, 10.45 T: Montgomery, Nelson, Terry, Herman, Getz, etc. 11.20 E: Blues.

THURSDAY (1)

3.35 p.m. U: Harald Eckstein Sextet, 10.15 T: Ella, Martino, Sinatra, Montgomery, etc. 10.45 T: L-A Jazz, (Schifrin, Brubeck, Mingus, Davis, Evans, Gillespie, Kenton), 11.20 E: Hodges, Wild Bill, Getz, Rawls, Clarke-Boland BB, Hackett, Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES.

A: RTF France 1-1829, 2-348, B: BBC 1-247, 2-1500 VHF, 3-646/194/VHF, E: NDR Hamburg 309/189, H: Hilversum 1-402, 2-298, J: AFN 547/344/271, M: Saarbrücken 211 O: BR Munich 375/187 Q: HR Frankfurt 506, T: VOA 251, U: Radio Bremen 221.

## Plenty of top class Thirties jazz

bite in her vocals, if no particular depth.

"Harlem" and "Everything's" were made in '38 in New York. Higgy shines here, with Reunald Jones (tp), Bailey (clt), Braud (bass), O'Neil Spencer (drs) and Lil on piano.

The same piano and drums with John Kirby on bass and the exceptional Teddy Bunn on guitar support the Chicago Boys, presumably so-called because of Dadds and the type of music he makes with Charlie Shavers and rhythm.

I have always treasured these on 78 rpm discs. Dadds pours out breaks, solos and ensemble clarinet with intense feeling and considerable know-how; Bunn is incisive in his intros ("Galore," "Melancholy") and marvellously creative in longish solos on "Wild Man" and "Melancholy," and Shavers plays with absolute mastery coupled with surprising grasp of the requirements of traditional trumpet.

The first three Dadds tracks—they were made on Johnny's first visit to New York—are beautiful examples of personalised jazz in the classic manner. "Galore," with more fine blues clarinet, has a Spencer

vocal and "Stackalee" has two—but never mind, the rest is timeless blues playing. Dadds is so great.

Red's four, with Benny Morton (tmb) and Edmond Hall (clt), were made in New York in May '40 as part of a New Orleans re-creation job. Well known to most collectors (they have been out on Brunswick's "New Orleans Jazz" LP), they have weaknesses as ensemble jazz but are rich in fiery solos from Hall and Allen and driving gut-bucket character.—M.J.

### MUGGSY SPANIER



MUGGSY SPANIER — EARL HINES: "All-Star Session." Monday Date, Ugly Child, Caravan, Relaxin' At The Touro, Bill Bailey, Pops' Blues, The Saints, Baby, Won't You Please Come Home, The World Is Waiting For The Sunrise, Mood Indigo. (VJM LC10.) Spanier (cornet), Hines (pno), Jimmy Archey (tmb), Darnell Howard (clt), Pops Foster (bass), Earl Watkins (drs), Chicago, 1954.

THIS is the second helping of Chicagoish Dixieland by the Hines-Spanier sextet, recorded on location in a Windy City night club during '54.

The style is a sturdy, swinging traditional one; there's nothing particularly adventurous, but the taste is pretty good and the musicians command enough skill and individuality to bring some sort of life even to "The Saints" and similar old staggers.

Hines, whenever I've spoken to him about his Dixieland days at the Hangover Club, has expressed a dislike for the idiom; but he knocks out a lot of piano on this record which would appear to give the lie to it. "Monday Date," "Mood Indigo," "Touro" and "Caravan" are only four of the tracks on which he plays solos of some subtlety or brilliance.

"Touro," if less stirring than the original, is still an excellent sample of the late Muggsy's soulful muted cornet, "Pops' Blues," a vehicle for Foster's hard-hit string bass, has more of Spanier's blues work, and "Ugly Child" and "Mood Indigo" are others noteworthy for his playing.

The cornet lead is as staunch as every Spanier man would predict and many of the ensemble choruses have solid collective qualities and a virile drive. Howard, as on several of his latter-day recordings, is apt to lose control of his tone in solos but comes up with intriguing phrases here and there and works well in the band passages, as does Archey.—M.J.

"HARLEM ON SATURDAY NIGHT." Lil Armstrong Orchestra: Harlem On Saturday Night; Everything's Wrong, Or Leave Me Alone; It's Murder! My Hi-De-Ho Man, Johnny Dadds Chicago Boys: Wild Man Blues; Melancholy; 29th And Dearborn, Blues Galore; Stackalee Blues; Red Allen Orchestra: Down In Jungle Town; Canal Street Blues; Zutty Singleton Orchestra: King Porter Stamp; Shim-Me-Sha Wobble (Ace Of Hearts AH161.)

A FURTHER turn-out of the files marked "Thirties Jazz" has resulted in historic sessions by Red Allen and Zutty Singleton (same band, different names) and Johnny Dadds, and parts of two entertaining sessions by Lil Armstrong, being returned to currency.

The LP title is a misnomer because most of the music is broadly New Orleans in inspiration. Lil Armstrong's recordings are the only ones with Harlem associations, stylistically speaking, and as she is present on every track the album might well have incorporated her name—and it's not a bad name—in its title.

That said, I must recommend it as typically keen Ace Of Hearts value. Lil, who spent most of her life in Chicago, recorded the earlier of her sessions there.

It included "Leave Me," "Hi-De-Ho" and "Murder" (1936), featuring Joe Thomas (tp), Buster Bailey (clt), Chu Berry (tr) and Teddy Cole (pno). Their playing has the expert touch, and Miss Lil—who sings on all five of her tracks—shows humour and

## PUT YOUR FINGER ON IT THE MELODY MAKER YEAR BOOK

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# advice ★ dealers ★ bargains



ROY: the guitar was designed for use with fine-gauge strings

**WHAT** make of guitar is played by Roy Harper and how much does it cost? — Michael Rice, Castlewellan, Co. Down.

The guitar was specially made for Roy by John Bailey and cost £80. Apart from certain features, it is the model preferred by most finger-style and blues guitarists, because it has a very strong treble side. The back and sides or ribs are West Indian rosewood, the front is spruce, the finger-board and bridge are ebony and the neck is maple. John

handpicked all the materials. The back has an inlay down the centre joint, which is made up of a strip containing many different coloured woods. Roy chose this and designed the head of the guitar, which was included as a special feature. The guitar was designed for use with fine-gauge strings and among those used by Roy have been J. Alvey Turner, Guild and La Bella.

**IS IT** true that Paul McCartney is a left-handed guitarist, and if so, does he play a left-handed guitar, or has he adapted his playing to a right-handed instrument? (JACKSON BROWN, Aldershot). Why did you leave Ringo Starr out of the list of equipment played by the Beatles in EXPERT ADVICE on January 13? (ARNOLD WOODFALL, Leicester).

Yes, Paul is a left-handed guitarist and has exclusively played a left-handed Hofner violin bass guitar ever since the Beatles were resident at Liverpool's Cavern. The Hof-

## Harper's guitar is a John Bailey special

### EXPERT ADVICE

BY CHRIS HAYES

ner violin bass is one of the smallest and lightest hollow-back guitars made today. It is fitted with double-pole, double-coil Nova-Sonic pickups and flick-action switches for instant tone changes.

Hofner guitars are marketed by Selmer and left or right-handed models cost 63 gns. Sorry I neglected Ringo, but I confined the items to guitars and amplification. However, he uses a Ludwig Super Classic drum kit, comprising all-metal 5 x 14 snare drum, 14 x 22 bass drum, 16 x 16 and 9 x 13 tom-toms, plus Clear Tone cow-bell, Arbiter Ringo Starr drumsticks and Paiste Formula 602 14 in. (hit-hats), 18 in. (thin crash) and 20 in. (medium ride) cymbals.

**HOW** did Peter and the Wolves obtain the unusual fairground organ sound on their MGM record, "Little Girl Lost And

Found"? — Dave Johnson, Bournemouth.

They used a Farfisa Compact organ and the line was fed into a special unit designed and built by the studio engineering staff of IBC, 35 Portland Place, London, W1. This incorporates a photo-electric cell delay mechanism, after which, during reduction, the completed backing track was fed through the mixer on two lines, one at normal settings and the other at 30 d.b. limitation. The organist, John Pantry, is able to produce the recorded sound on stage by using special equipment, comprising a combination of wah-wah pedal, tape echo and swell unit. — EDDIE TREVETT, manager of Peter and the Wolves.

**WHAT** amplifier is used by Long John Baldry? — Arnold Jones, Llandudno.

Wallace P.A. 4550 with 50-watt output, four channels (low impedance), all with independent volume, bass and treble controls and an overriding master control. It has two semi-column speakers each containing two Vitavox AK 123 heavy-duty 12-in speakers.

**MY** son is learning to play electric acoustic guitar, but is left-handed. He has tried a right-handed guitar with the strings changed, but it was not successful. Is it possible to obtain a left-handed guitar and would you advise it? — Mrs M. D. Flint, N. Wales.

Left-handed guitarist Chris Spedding discussed this controversial subject in "Banjo, Mandolin and Guitar," dated February 1963, which can still be obtained from Clifford Essex Music Co Ltd, 20 Earlam Street, London, WC2, price 2s post free. He carefully analysed the advantages and disadvantages of left-handed players and instruments, ending with the perceptive observation: "Play an orthodox instrument in the orthodox manner. Once you overcome the initial awkwardness, you will find your natural left-handed dexterity a decided asset." Several guitar manufacturers make left-handed models, but read the article first and talk to your son's teacher, before making a decision.

**DO** you honestly believe that the £6 6s guitar at present on sale at a music shop in the West End of London is any use or is simply an embellished toy? — Robin Hunter, Bethnal Green.

If you're referring to the six guinea guitar sold by us, I can give you my word that it is quite remarkable and reliable for the price. It has a flat top and round hole, with a movable bridge and tailpiece and is fitted with metal strings.

The overall size is 37 in and the body measurements are 18 in long, 13 in wide and 3 1/2 in deep, with width at the nut 1 1/2 in. The guitars are checked and adjusted by us for easy string action to enable even a novice to produce a clear tone without undue left hand pressure. There are three models (1) Varsity, (2) made in Roumania, no trade name, (3) Catalogue No. 540.—IVOR MAIRANTS, Ivor Mairants Musicentre, 56 Rathbone Place, Oxford Street, London, W1.

**PLEASE** tell me something about the British Institute of Jazz Studies. — Harold Beaver, Penge.

It was formed in 1964 by jazz enthusiasts and is a non-profit-making organisation which promotes the appreciation of jazz to obtain its recognition as an art form. The Institute has a rapidly expanding library of books, magazines, tapes, and discs and is to launch an information centre covering facts on every jazz musician, band and orchestra, film and broadcast, past and present. It holds regular meetings in London and the Provinces, which include lectures, discussions, recitals and occasional guest stars. It publishes a monthly newsletter and a quarterly journal, "Jazz Studies." Membership is £1 1s (7s 6d for students) and details are available from Norman Lambert, 99 Ringshall Road, St Pauls Cray, Orpington, Kent.

**ON** Edmundo Ros's LP, "Latin Melodies Old and New," who is (a) the organist in "Girl From Ipanema" and "Meditation," (b) the marimba player on "La Cucaracha" and "La Paloma," (c) the timbales soloist on "Oge Negra" on the LP "Arriba," (d) is Edmundo's rhythm tutor, Latin American Way, still available? — E. R. Cribble, Sutton Coldfield.

Edmundo Ros replies: (a) Frank Horro, (b) Bobby Midgley, (c) Barry Morgan, (d) unfortunately it is now out of print.

### NEWS EXTRA

**A**merican folk singer Judy Collins will be appearing in Britain for concerts between May 1 and 15. They include a Queen Elizabeth Hall concert (May 4).

Locksley "Slide" Hampton will replace Carl Fontana in the trombone section of Woody Herman's 1968 Herd which arrives in London on Sunday (29)... Jimmy James and the Vagabonds are to make a ten-day tour of Canada starting in Toronto on March 12... Earl Swope, big band trombonist of the Forties, died after a brief illness in Washington, DC, on January 3. He was 45.

Dave Berry is to appear in a Japanese film playing the part of a singer. Filming starts in June and before going to Tokyo, Dave will do two weeks cabaret in Singapore... The Spinners are to have their own eight-week radio series on Radio Two starting on February 11... the Mike Westbrook Big Band returns to Ronnie Scott's Old Place on February 5... Kiki Dee flies to Japan on May 26 to record 13 TV shows in 10 days.

The Piccadilly Line replace The Moody Blues at Munich's Blow Up club for a two week season starting next Tuesday (30)... Denny Laine and the Electric String Band resume club and ballroom dates on February 26 after personnel changes currently being discussed... Polydor Records re-release a selection of soul hits on the Atlantic and Stax labels tomorrow (Friday). Some are collectors items dating back to 1953.



JUDY COLLINS

The blues form the basis of three one-hour programmes presented by critic Paul Oliver on BBC's Radio Three on January 29, February 15 and February 28... Duncan Chalmers has replaced Mac MacDonald on banjo in the New Sedalia Jazz Band... an unusual new jazz club opens tonight (Thursday) in the crypt of St Mary's Church, Woolwich. Opening attraction is the Owen Breen Band.

The Cream, Alan Bown and the Chris Ian Dreamboat Show appear at a dance at St Mary's College, Strawberry Hill, Twickenham, on Saturday (27)... the Trade Music Guild present their annual Hit Parade Ball at the Empire Rooms, Tottenham Court Road, London, on February 2... Sharon Tandy's new single, released today (Friday), features two Beatles songs "Fool On The Hill" and "For No One"... the New Vaudeville Band are currently negotiating a tour of Czechoslovakia and also hope to play a number of dates in Russia.

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

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IAN: reflecting what's happening on today's scene

# IAN CAMPBELL LP DROPS THAT WORD

TWO things will strike the dedicated Ian Campbell fan who buys their new album, "The Circle Game," this week.

FIRST: the omission of the word folk from the Campbell Group's title. SECOND: seven out of the 14 items on the disc have "augmented musical arrangements by Rick Storey, produced by Groove Productions."

To Ian Campbell, the two things are related. I talked to him while the group made a two-hour flying visit to London to appear at Transatlantic Records' dealers' convention last week.

"Why the omission of the word folk? The question answers itself," said Ian. "Most of the songs on the record are not folk songs in any sense of the word. We don't wish to add to the confusion there already is about the word."

"We agree with A. L. Lloyd on this point. It's time we stopped the misleading habit of calling everyone who plays an acoustic guitar a folk singer."

The origins of this album can be seen in the Campbells' last single, "Private Harold Harris," which was the first time the word "folk" was dropped, and the first time they had used an outside arranger. Until then Ian had been responsible, with other members of the group playing a big part.

"I've always wanted to make an album with big brass," said Ian, "and 'Private Harold Harris' was our first attempt. We talked about doing a folk cantata with the Johnny Patrick Big Band, but we were both so busy we found it hard to get together."

"Instead we used Rick for 'Harold Harris,' and though I've gone off the song a bit now, I think you can say we were moderately pleased by it. We've put it on this new album."

The songs he has arranged include Ewan MacColl's "Iron Road" and "North Sea Holes," Joni Mitchell's "Circle Game" — the title track — and "Dr. Junk," Harvey Andrews' "On The M1," Gordon Lightfoot's "I'm Not Saying," and Randy Newman's "I Think It's Going To Rain Today."

"My favourites are 'On The M1' and 'I Think It's Going To Rain Today,'" says Ian. "I went off 'Harold Harris' pretty quickly, but I find the more I hear 'I Think It's Going To Rain Today,' the more it grows on me."

"What's perhaps more important is that my two boys like it, and that's the final assessment. They're both keen traditionalists and my harshest critics."

The record contains no more than three traditional or semi-traditional items, together with Leon Rosselson's disenchanting lovesong, "Do You Remember," which is performed by the group alone, without strings or brass, in the old way. Does this mean that "Circle Game" is a transitional album between the old-style Campbells and their new-style big band sound?

"This record reflects what is happening on today's scene," retorted Ian, a mite impatiently. "People are now conditioned to this sort of thing. When you can have a so-called folk concert featuring Julie Felix, who has nothing to do with any kind of folk music. Tom Rush, who is more influenced by Bo Diddley than anything else, the Incredible String Band—what have they got to do with folk?—and perhaps one solo folksinger or true folk group, if audiences are prepared to accept this sort of thing then why should we have to be classified?"

Another cross-section set which given an idea of some of the West Coast blues sounds around in the late Forties is International Polydor's "CALIFORNIA BLUES" (423242). This features Floyd Dixon, pianist and nasal-voiced singer, on a couple of fair blues in the subdued modern style current in '47; John Lee Hooker, '48-9 vintage with rhythm accompaniment on "Bumble Bee" and a poignant "Prison Bound;" a singer named Johnny Williams (two songs) who has been known as a pseudonymous Hooker, though it certainly isn't John Lee on these; four tracks by guitarist-singer Smokey Hogg (including two religious songs) which have more appeal to me than anything else here; and four more by guitarist-singer Lowell Fulson (who is also on the Speciality blues set) which are pleasant but unexceptional. All these tracks, save for the Smokey Hogg, are small group performances, and the majority carry as much instrumental as vocal interest — because lyrics tend to be thin. Really, this and the Speciality album are for people who wish to know, and be able to compare, almost every aspect of contemporary and postwar blues.—M.J.

Even her rather excessively jaunty "Lonesome Road" (not helped by a mediocre approximation of a gospel accompaniment) isn't as bad as it is. On "Morning Of My Life" her voice has the flexibility of a Judy Collins, on "Razella" a deeper richness that is really satisfying. She takes on what is now

THE Dubliners start a tour of England tonight (Thursday) at the Slough Adelphi and going to Fairfield Halls, Croydon tomorrow night. On Saturday they are at Portsmouth Guildhall and on Sunday at Walthamstow Granada.

The concerts are promoted by Sean McGowan, who is also presenting Julie Felix at Liverpool Philharmonic on Saturday and Newcastle City Hall on Sunday.

Julie's colour show on BBC-2 has been extended to the end of March. This Saturday her guests are Canadian singer-songwriter Leonard Cohen and the Alan Price Set.

TONY ROSE is presenting Alex Campbell, Sandy Denny and Chapter Three in concert together on Friday this week at St Pancras Assembly Rooms

THE SPINNERS finished a week at Liverpool Playhouse last weekend well pleased with their experiment of including a semi-dramatic middle section in which Playhouse actress Pat Heatley joined them in telling the story of Johnny Todd.

They are at Newcastle City Hall on February 4 with Johnny Handle and the High Level Ranters.

Spinner Tony Davis tells me the local Folk Scene Merseyside that's been going out from the BBC's Radio Merseyside every Friday at 6.40 has been so successful that it's been extended to 30 minutes. It is one of the four most popular programmes going out from this local station.

First Friday of every month is to be a folk magazine.

PAUL OLIVER talks in a series of three 60-minute programmes on the blues on BBC-3 next Monday. In his first programme he discusses the origins of the blues, on Thursday, February 15, he discusses the blues in Negro society, and on Wednesday, February 28 the blues as an art form

NOTTINGHAM Traditional Music Club celebrate their first anniversary tomorrow night and have a concert at Nottingham's YMCA Hall on Saturday featuring the Grehan Sisters, Fred Jordan, Packie Byrne, and club singers Roy Harris, Gill and Pip Harper, Ian Stewart and Alan Burke.

The club has a Morris team and a mummings group and is planning to form an instrumental group

TINA MULLINGERS' Moonlighters club at London's Scots Hoose had Malcolm Price back for a return visit on Tuesday this week—Malcolm was a big success when he opened the club a few months ago. Next Tuesday they have Noel Murphy.

On February 1 they start regular singers' nights and on February 6 they have the Tinkers. On February 20 the singers' nights switch to Tuesdays and on February 22 they have John Foreman with Wizz Jones on February 29.

WIZZ and Clive Palmer are at Manchester Sports Guild this Saturday and on Sunday Harry Boardman, the Oldham Tinkers, Harry Ogden and Harvey Kershaw have a Lancashire Neet.

Chairman David Fuller tells me local group, the Wreckers, have been forced to disband because of the ill-health of member Lol Rowbottom.

Local singers Tom and Smiley have won a TV talent competition, Newcomers. I heard them when I was last in Manchester and their banjo and guitar is really something. I have heard good things of their blues, too. They are at MSG with Hedy West on February 25.

The MSG is presenting the Albert McNeil Los Angeles Jubilee Singers in a programme of Afro-American folk and freedom songs at the Free Trade Hall on Friday, February 23.—KARL DALLAS

## NEW FOLK ALBUMS

Esther Ofarim has one of the most exciting non-traditional folk voices in the world today. This is a fact I've accepted rather passively on the basis of her previous albums with Abi Ofarim, none of which have done much for me, but her latest "2 IN 3" (Philips BL 7825) really showcases her as she needs.

Even her rather excessively jaunty "Lonesome Road" (not helped by a mediocre approximation of a gospel accompaniment) isn't as bad as it is. On "Morning Of My Life" her voice has the flexibility of a Judy Collins, on "Razella" a deeper richness that is really satisfying. She takes on what is now

becoming one of the standard set-pieces for singers like her, Brecht's "Pirate Jenny," here sung in the original German as "Seeräuber-Jenny" but with a different arrangement from Weill's original which is no improvement. Considering that Lotte Lenya has already made any other interpretation of the song superfluous, it is higher praise than it sounds to say that she does it quite well, especially the key last verse in which the slight chuckle in her voice as she condemns her old employers to death is really chilling.—K.D.

Another cross-section set which given an idea of some of the West Coast blues sounds around in the late Forties is International Polydor's "CALIFORNIA BLUES" (423242). This features Floyd Dixon, pianist and nasal-voiced singer, on a couple of fair blues in the subdued modern style current in '47; John Lee Hooker, '48-9 vintage with rhythm accompaniment on "Bumble Bee" and a poignant "Prison Bound;" a singer named Johnny Williams (two songs) who has been known as a pseudonymous Hooker, though it certainly isn't John Lee on these; four tracks by guitarist-singer Smokey Hogg (including two religious songs) which have more appeal to me than anything else here; and four more by guitarist-singer Lowell Fulson (who is also on the Speciality blues set) which are pleasant but unexceptional. All these tracks, save for the Smokey Hogg, are small group performances, and the majority carry as much instrumental as vocal interest — because lyrics tend to be thin. Really, this and the Speciality album are for people who wish to know, and be able to compare, almost every aspect of contemporary and postwar blues.—M.J.

"The real point is that I'm bored stiff with the records that we have already made. Our first three records had basically the same approach. "I don't want to go on for ever making the same record again and again, only with the songs changed. Why should we have to follow this formula all the time? "By the same token, it doesn't mean that all our future records are going to have the same sound as this one. Our next one certainly won't. That'll be me and Lorna singing Scottish traditional ballads, most of them unaccompanied." A difficult man to put in comfortably divided categories this Ian Campbell.—KARL DALLAS.

## Bored

Another cross-section set which given an idea of some of the West Coast blues sounds around in the late Forties is International Polydor's "CALIFORNIA BLUES" (423242). This features Floyd Dixon, pianist and nasal-voiced singer, on a couple of fair blues in the subdued modern style current in '47; John Lee Hooker, '48-9 vintage with rhythm accompaniment on "Bumble Bee" and a poignant "Prison Bound;" a singer named Johnny Williams (two songs) who has been known as a pseudonymous Hooker, though it certainly isn't John Lee on these; four tracks by guitarist-singer Smokey Hogg (including two religious songs) which have more appeal to me than anything else here; and four more by guitarist-singer Lowell Fulson (who is also on the Speciality blues set) which are pleasant but unexceptional. All these tracks, save for the Smokey Hogg, are small group performances, and the majority carry as much instrumental as vocal interest — because lyrics tend to be thin. Really, this and the Speciality album are for people who wish to know, and be able to compare, almost every aspect of contemporary and postwar blues.—M.J.

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**JAZZ NIGHT • GROUPS • RECORDS EVERY MON.**  
 TUES. THURS. BARS WEDS. FRI. SATURDAY GAMING 9 p.m. - 2 a.m.

Wednesday, January 24th | Thursday, January 25th  
**SHEVELLES** | **TUESDAY'S CHILDREN**

Friday, January 26th  
**JIGSAW**

Monday, 29th January **1920's FANCY DRESS PARTY!**  
 9 till 2 a.m., featuring  
**SPENCER'S WASHBOARD KINGS**  
 ★ Prizes for Best Costumes  
 ★ Free Wine and Snacks, 9 till 11 p.m.  
 Everybody welcome

Tuesday, January 30th  
**MIKE COTTON SOUND LUCAS**  
 featuring American Singing Star

Wednesday, January 31st  
 Sensational Appearance of  
**WEE WILLIE HARRIS and the SHEVELLES**

## CAT BALOU CLUB

GRANTHAM • Lincs.

Sunday, January 28th | Sunday, February 4th  
**ALAN BOWN** | **JIMMY CLIFF** and the SHAKEDOWN SOUND  
 8/6d. | 8/6d.  
 OPEN EVERY SATURDAY AND SUNDAY, 8 p.m.

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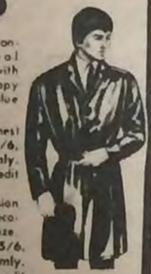
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 Real cool SUEDLE LEATHER in rich dusky brown with HAND CUT Plains man type fringes Side pockets and suede safety pocket 34-44in  
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Exclusive fashion in continental style. Real Leather shirty coat with tie belt and slim, snappy lapels. In Imperial Blue or Jet Black.  
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Friday, January 26th 10.30 - Dawn  
**FAIRPORT CONVENTION**  
**ROBERT PLANT'S BAND OF JOY**  
**PEGASUS • THE FLUTE GIRL**  
**JEFF DEXTER**  
**LIGHTS • FILMS • EVENTS**  
 Members 10/6d. Guests 20/6d.

Saturday, January 27th 10.30 - Dawn  
**BONZO DOG DOO DAH BAND**  
**ALEXIS KORNER • FUSION**  
**JEFF DEXTER**  
**LIGHT SHOWS • FILMS • EVENTS**  
 Members 10/6d. Guests 20/6d.

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Current Record "MAKIN' MY MIND UP"

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Most attractive Group for 1968  
 The most dynamic performance on stage

MANAGER AND PROMOTER REQUIRED

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**L.S.E. DANCE**  
 featuring  
**AYNSLEY DUNBAR RETALIATION**  
 Plus  
**BLOSSOM TOES**  
 Saturday, January 27th 8 p.m. Start  
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 Nearest Tubes: Holborn and Temple

**LILLIPUT HALL**  
 Jamaica Road, Bermondsey (5 mins. London Bridge)  
 Thursday, Friday, Saturday & Sunday:  
**THE KENNY BARKER TRIO**  
 Guest singers:  
 Thurs.: JOE NORRIS  
 Fri.: KAY CLARK  
 Sat.: BOBBY BREEN  
 Sun.: JUDY WARD  
 Sunday lunch and Monday night:  
**THE TONY LEE TRIO**  
 with Phil Seaman & Tony Archer  
 All free Sessions

DO NOT MISS  
**GEORGIE FAME AND HIS BAND**  
 when he plays  
**Regent St. Polytechnic**  
 Saturday, 3rd February

For tickets send S.A.E. and 9/- P.O., payable to: The Polytechnic Dance Committee, Students' Union, The Polytechnic, 309 Regent Street, London, W.1. Tickets at door 11/-.

**THE ANATOLIAN DISCOTHEQUE CLUB**  
 Thorne Wood Road Bickley, Kent  
 Open six days a week from 7 till 12  
 Closed Mondays  
 Group appearing every Friday and Saturday. Members only  
 Licensed Bar and Restaurant

**COOK'S FERRY INN**  
 ANGEL ROAD, EDMONTON  
**JIMMY McGRUFF**  
 QUARTET U.S.A.  
 MONDAY, 29th JAN.  
 ADMISSION 7/6

**TRAFFIC AT CITY**  
 with MAGIC MIXTURE and THE CHASERS  
 CITY UNIVERSITY, ST. JOHN'S ST. E.C.1. FRIDAY, 26th JANUARY  
 Tickets 10/- Call or phone 253 7191 (12/6d at door) Tube to Angel

**FICKLE PICKLE CHICAGO BLUES CLUB**  
 HORNSEY WOOD TAVERN  
 Seven Sisters Road (near Manor House Tube)  
 WEDNESDAY, 31st JANUARY  
**BROWN SUGAR BLUES BAND**  
 plus supporting band

**CHICO**  
 with the **NIGHT HAWKES BAND**  
 Representation  
**D. AL JOHNSON ENTERPRISES LTD.**  
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**IRON BRIDGE TAVERN**  
 447 EAST INDIA DOCK ROAD  
 ORGANICALLY THE **DON ROBB TRIO**  
 ALL WEEK  
 Guest Musicians cordially invited  
 Buses 23, 106

**CARLTON**  
 High Street, Erdington, Birmingham ERD 5514/4792  
 THIS SUNDAY, JANUARY 28th  
**CHRIS FARLOWE AND THE THUNDERBIRDS**  
 8 p.m. till midnight - 11.30 Bars  
 FRIDAY, FEBRUARY 2nd only appearance in Birmingham  
**JIMMY McGRUFF QRT.**  
 SATURDAY, FEBRUARY 3rd  
**SAM GOPAL DREAM**  
 also SOFT MACHINE

10 HOURS' NON-STOP HAPPENING  
 8 p.m.-6 a.m. MARK JORDAN & DON HIORNS 8 p.m.-6 a.m.  
 PRESENT  
**MAMMOTH ALL NITE FESTIVAL**  
 FRIDAY, 2nd FEBRUARY, 1968  
 QUEENS HALL, LEEDS  
 YOUR HOST:  
**JIMMY SAVILLE**  
 Special Guest Stars from America  
**Chuck BERRY**  
**Edwin STARR**  
**THE MOVE** THE **HERD**  
**CHRIS FARLOWE** with the THUNDERBIRDS  
**JULIE DRISCOLL**  
**SAMMY SMALL** **BRIAN AUGER TRINITY**  
**UNION BLUES RAVE BAND** **THE ACCENT**  
 TICKETS 16/- in advance or 20/- at door  
 S.A.E. for tickets to: MARK JORDAN ENTERPRISES 17a Briggate, Shipley, Yorks.  
 For Ticket information telephone Bradford, Yorks. 52791  
 CATERING THRO' THE NITE MORNING BREAKFAST  
 The North's Greatest Show compered by NICKY NEWSOME

**QUEEN ELIZABETH HALL**  
 SATURDAY, FEBRUARY 10th at 6 p.m. and 8.45 p.m.  
 ROY GUEST and JAMES LLOYD present an evening with  
**THE SCAFFOLD**  
 SONGS POEMS, SATIRE, HAPPENINGS, ETC!  
 TICKETS: 15/-, 10/-, 7/6 from Royal Festival Hall and usual agents. Tel: (01) 928 3191

**MODERN JAZZ** at the **COUNTRY CLUB HAMPSTEAD**  
 210a Haverstock Hill, N.W.3 (50 yds. from Belzoni Park Station)  
 Friday, January 26th  
**THE MIKE GIBBS - CHRIS PYNE QUINTET**  
 featuring Mike Pyne Ronnie Mathieson and Tony Levin  
 Sunday, January 28th  
**JOE HARRIOTT QUARTET**  
 Admission 5/- Licensed Bar 8 p.m. - 11.15 p.m. Free Membership

**THE NEW ALL-STAR CLUB**  
 9a Artillery Passage, E1 Off Middlesex St., nr Liverpool St. Stn. B15 3697 or 8415  
 Friday, January 26th  
**LUNAR 2** from U.S.A.  
 Saturday, January 27th  
**RONNIE JONES and the Q. SET**  
 Sunday, January 28th  
**WELLS STREET BLUES BAND**

FORTHCOMING ATTRACTIONS:  
 Saturday, February 3rd  
**JIMMY McGRUFF** (from U.S.A.)

**WORLD YOUTH FESTIVAL**  
 Sofia, Bulgaria  
 July 28th-August 6th  
 Details from Preparatory Committee 84 Rochester Row, London, S.W.1

**WITCHDOCTOR** CATFORD S.E.6  
 SAT., JAN. 27th  
**THE DREAM** 6/-  
 EVERY SUNDAY THE **STEVE MAXTED SHOW** 3/-

**CLUB CUBANA** 45 GROSVENOR ROAD ILFORD 478 1836  
 SUNDAY, 28th JANUARY  
**AL SAXON**  
 NEXT THURSDAY, 1st FEBRUARY  
**ALAN HAVEN & RONNIE STEVENSON** (DRUMS)  
 JAZZ EVERY SUNDAY LUNCHTIME NEW MEMBERS MOST WELCOME

This Group have spent 12 months developing an original sound  
 PETE - JOHN - GORDON & MICK  
**THE KULT** SPECTACULAR PULSATING ORIGINAL  
 Personal Management—**ARMOWEALTH LTD.** (Pete Wells) Benenden, Kent. Tel. 719  
 Bookable—Most National Agencies

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 SAT. JAN. 27th  
**RONNIE JONES AND THE Q SET**  
 EVERY FRIDAY **THE STEVE MAXTED SHOW**  
 NEXT SAT., FEB. 3rd  
**T.H.E. CAT SOUL SHOW**

**WINDSOR** • BLUES • SCENE  
 Thames Hotel  
 EVERY WEDNESDAY January 31st, 8/6d.  
**PETER GREENS**  
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**IMPACT PRINTING POSTER PRINTERS**  
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**SATURDAY SCENE**  
 Corn Exchange, Chelmsford January 27th  
**GEORGIE FAME** and his Band  
**TUESDAY SCENE**  
 Public Hall, Witham January 30th  
**The SHEVELLES**

**THE BRIAN RUTLAND BAND**  
 Commence weekly JAZZ SESSIONS this Thursday, January 25th  
 at the **MADINGLEY CLUB**  
 PARK ROAD, EAST TWICKENHAM, MIDDLESEX  
 (also approached via Willoughby Road)  
 This club, situated on the riverside close to RICHMOND BRIDGE, will be THE PLACE TO GO where you can listen and dance in a comfortable and friendly atmosphere and where you can also wine and dine if required.  
 Membership of this excellent club will be 10/6 (member of the Clubman's Club) and a cover charge of 5/- will be made. Guests welcomed.  
 Sessions will commence at 8.30 p.m. until 11.30 p.m., the bar remaining open until 11.30 p.m.  
 Further details THE MADINGLEY CLUB - POP 581R

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 HIGH ROAD, LEYTON, E.10  
**AVAILABLE FOR HIRE**  
 DANCES, EXHIBITIONS, ETC.  
 Accommodation for 1,200  
**SATURDAYS DURING PERIOD**  
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# 1001 CLUB

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

Thursday, January 25th  
**KEITH SKUES' SHOW**  
Discs Live Groups  
Star Guests, etc.

Friday, January 26th  
**ERIC SILK'S SOUTHERN JAZZ BAND**

Saturday, January 27th  
**ALEX WELSH**

Sunday, January 28th  
**MR. ACKER BILK**  
and the **PARAMOUNT JAZZ BAND**  
plus THE SINNEMEN & SARA

Monday, January 29th  
**THE SAVOY BROWN BLUES BAND**

Tuesday, January 30th  
The Great New Orleans  
Alto-Saxophonists  
**CAPTAIN JOHN HANDY**  
with KID MARTYN'S  
RAG TIME JAZZ BAND

Wednesday, January 31st  
**TERRY LIGHTFOOT**  
Coming soon  
Wednesday, February 7th  
**GEORGE CHISHOLM AND ALEX WELSH**

Fully Licensed Bar  
REDUCED RATES FOR STUDENT MEMBERS  
Full details of the Club from the Secretary,  
100 Club, 8 Great Chapel Street, W.1  
(GER 0337)

Club Telephone Number: MUSEUM 0933

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**KEN COLYER CLUB**  
10/11 GT. NEWPORT STREET  
NEAR LEICESTER SQUARE  
Saturday, Jan. 27th, 7.30 p.m.

**CLIMAX JAZZ BAND**  
Sun., Jan. 28th, afternoon 3-6  
**JOHN DUMMER BLUES BAND**  
Sunday, Jan. 28th, 7.30 p.m.

**KEN COLYER'S JAZZMEN**  
Sunday, January 28th  
**ERIC SILK AND HIS SOUTHERN JAZZ BAND**

**WOOD GREEN** (Fishmongers Arms)  
SUNDAY  
**TERRY LIGHTFOOT'S ALLSTARS**  
TUESDAY  
**TEN YEARS' AFTER**

**CALIFORNIA BALLROOM**  
Whipsnade Road, Dunstable 62804  
Friday, Jan. 26th, 8 p.m.-Midnight  
**ALAN BOWN SET**  
Saturday, January 27th  
**TRAFFIC**  
City park Supporting Groups Bar extn.

**ZODIAC CLUBS**  
**EDEN PARK, BECKENHAM**  
Thursday, February 15th  
**GEORGIE FAME**  
**STAR HOTEL, CROYDON**  
Monday, January 29th  
**SAVOY BROWN**  
Friday, February 2nd  
**KEN COLYER**

# THE PINK FLAMINGO

33-37 WARDOUR STREET, W.1  
\*\*\*\*\*  
FRIDAY, JAN. 26th (8.00-5.00 a.m.)  
ALL-NIGHT SOUL SESSION  
9 GREAT HOURS OF NON-STOP  
MUSIC AND DANCING IN AN  
EXCITING ATMOSPHERE WITH

\*TAMLA/SKA/SOUL  
SOUNDS  
\*JO JO COOK  
\*THE RACKET  
\*THE ALAN CLARK  
SOUL SHOW featuring  
SKA TIME AND  
DANCING CLEO

\*\*\*\*\*  
SAT., JAN. 27th (7.30-6.00 a.m.)  
\*CONTINUOUS MUSIC  
\*ANOTHER ALLNIGHT SET  
\*WITH CLEO (WOW!)  
\*ALAN CLARK DISC-TET  
\*THE CALGARY STAMPEDE  
\*THE ALL NIGHT WALKERS  
\*COME EARLY AND BEAT THE  
MIDNIGHT CRUSH

\*\*\*\*\*  
SUNDAY, JAN. 28th (7.30-11 p.m.)  
\*SKA-SUNDAY  
WITH  
\*JACKSON'S OVERDRIVE  
AND  
\*ALAN CLARK'S SKA TIME  
PLUS CLEO TO TEACH YOU TO  
SKA

\*\*\*\*\*  
\*PAPER BLITZ TISSUE  
PLUS THE ALAN CLARK  
SOUL SHOW AND CLEO  
REDUCED RATE FOR STUDENTS  
AND YOUTH CLUB MEMBERS

\*\*\*\*\*  
WED., JAN. 31st (7.30-11 p.m.)  
SPECIAL STUDENTS EVENING  
presenting this year's most  
popular Student group  
\*PAPER BLITZ TISSUE  
PLUS THE ALAN CLARK  
SOUL SHOW AND CLEO  
REDUCED RATE FOR STUDENTS  
AND YOUTH CLUB MEMBERS

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THURSDAY  
BROCKLEY JACK, S.E.4. BIRD  
CURTIS QUINTET. Admission  
free.  
CAVE DWELLERS. Live group  
night at the swinging Merlin's  
Cave, tonight's group: The Soft  
Touch.

\*\*\*\*\*  
THE BIAN RUTLAND BAND.  
Madingley Club, East Twicken-  
ham. See further details on oppo-  
site page.  
THE FOX, Islington Green.  
CAPT JOHN HANDY with Barry  
Martyn's Band.  
THE WOODEN Bridge Jazz  
Club, Guildford, Ken Colyer

\*\*\*\*\*  
THREE TUNS, BECKENHAM  
JOHN SURMAN OSBORNE  
NEXT WEEK: BOB STUCKEY  
"WHITTINGTON," PINNER.  
ALEX WELSH.

\*\*\*\*\*  
FRIDAY  
BILL GREENOW, Jolly Garden-  
ers, Putney.

\*\*\*\*\*  
BLACK CAT BONES  
Juniper Blossom, Cambridge.  
BROCKLEY JACK (Near Croy-  
don Park Station) Urban Gin  
House Ragtime Band.  
CAVE DWELLERS. Discotheque,  
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ERIC SILK. Club temporarily  
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BIRMINGHAM  
FROGSLAND JAZZ BAND.  
Essex Arms, Brentwood

HIGHGATE JAZZ CLUB  
THE OLDE GATEHOUSE  
BOBBY BREEN  
MARTIN HART TRIO  
ADRIAN PATON SEXTET

JOHNNY GOODING Jazzmen at  
The Lord Rookwood, Cann Hall  
Road, Leytonstone.

**NEW ERA JAZZ BAND**  
ELM PARK HOTEL, ELM PARK  
HORNBURCH, ESSEX

OSTERLEY JAZZ CLUB, KID  
MARTYN'S RAGTIME BAND.

RAILWAY DISCOTHEQUE! TO-  
NITE! Wealdstone Bridge. (Sun-  
days Soon!)

ROYAL ALBERT, Blackheath  
Hill, Tony Middleton Combo. Ad-  
mission free.

**SHAKY VICK**  
BLUES LOFT, HIGH WYCOMBE  
STARTING GATE. Wood Green.  
Continuous Music Ensemble.

THE BORO JAZZ CLUB every  
Friday at Romford Football Club,  
Brooklands Road, Romford. To-  
night BLACK BOTTOM STOM-  
PERS.

THE ORIGINAL EAST SIDE  
STOMPERS, Harlow.

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

\*\*\*\*\*  
SATURDAY  
BILL GREENOW, Jolly Garden-  
ers, Putney.

**FREDDY MACK SHOW**  
SOUTHPORT  
JAZZ PRAISES, Wandsworth,  
February 3rd.

KEITH SMITH Band, Botley  
"51".

RICHMOND, Community Centre,  
Live Jazz Club, 7.30.

ROYAL ALBERT, Blackheath  
Hill, Peter Bond Trio, Julia Doig.  
Admission free.

**SHAKY VICK**  
BLUES THING,  
21 WINCHESTER ROAD, N.W.3  
SIX BELLS, King's Road, Chelsea,  
John Chilton's Swing Kings.

THE BRIAN RUTLAND BAND.  
Winchmore Hill Cricket Club

THE ORIGINAL EAST SIDE  
STOMPERS, Cellar Bar Jazz Club,  
Brewery Tap, Ware.

URBAN GIN House Ragtime  
Band. See Friday.

\*\*\*\*\*  
SUNDAY  
BEXLEY, KENT. Black Prince  
Hotel. From America - The  
Fantastic  
JIMMY McGRUFF QRT

BILL GREENOW'S STRONG JAZZ  
12-2 p.m.  
Prince of Wales, Dalling Road,  
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Park tube).

BOTTLENECK BLUES CLUB  
Railway Tavern, Angel Lane, E.15  
Near Stratford Station  
**JACK DUPREE**

## SUNDAY cont.

CLUB OCTAVE PRESENTS  
**DON RENDELL IAN CARR QUINTET**  
Hambrough Tavern, Southall.

**COOKS, CHINGFORD**  
Royal Forest Hotel  
BILL BRUNSKILL JAZZMEN  
ERIC SILK. (550 2686). Thames  
Hotel, Hampton Court.

**FREDDY MACK SHOW**  
HANLEY  
"GEORGE," MORDEN. GOMEZ  
COOPER'S INCREDIBLE CHICAGO  
GANGSTERS.

GOOD OLD Jazz. Mike Messen-  
ger Band and Pam Heagren. The  
Green Man, West Raling.

GOTHIC JAZZ BAND, Lord  
Ranelagh, S.W.5, Lunchtime

GOTHIC JAZZ BAND, Camberley.

**SHAKY VICK**  
BLUES THING,  
21 WINCHESTER ROAD, N.W.3  
TROPICANA, 18 George Street,  
Croydon. BIRD CURTIS QUINTET,  
MAGGIE NICHOLS, Guests  
etc. 8-12 p.m. Admission 5s.  
Couples 7s. 6d.

URBAN GIN House Ragtime  
Band. See Friday.

\*\*\*\*\*  
MONDAY  
BEXLEY, KENT. Black Prince  
Hotel. Alex Welsh.

HATFIELD, Red Lion, Terry  
Lightfoot.

THE BLUE HORIZON  
**CHICKEN SHACK**  
EDDIE BOYD  
"Nag's Head," 205 York Road,  
S.W.11. Buses 44 and 170.

\*\*\*\*\*  
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B. EVERINGTON QNT.  
NEW JAZZ FOUR

BERKHAMSTED, King's Hall,  
Terry Lightfoot.

CAVE DWELLERS. Discotheque,  
at the swinging Merlin's Cave,  
Margery Street, W.C.1. Tel. TER  
2097. Stations: Kings Cross, Angel.

**FREDDY MACK SHOW**  
WHISKY "A" GOGO  
"GEORGE," MORDEN. KEN  
COLYER.

"HIGHWAYMAN," Camberley,  
Garrick Trio, DANNY MOSS,  
JEANIE LAMBE.

KEITH SMITH Band, Brighton.

SPA LOUNGE  
CHELTENHAM  
CHRIS FARLOWE

SURBITON, Bob Barter Orches-  
tra with Mike Scott, Bobby Pratt,  
etc. Assembly Rooms, 8 p.m.

\*\*\*\*\*  
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ALAN ELSDON'S JAZZ BAND,  
The Iron Bridge, East India Dock  
Road, E.14

ALL STAR JAZZ AT THE SWAN.  
AT FELTHAM, ERIC SILK,  
"Cricketers," High Street, S.R.  
trains. Buses 237, 90b, 283, 117.

ERIC SILK. (550 2686) Feltham  
Jazzclub.

**FREDDY MACK SHOW**  
HEMEL HEMPSTEAD

## WEDNESDAY cont.

**GREEN MAN**, Black Heath,  
Crozier BOTTOM STOMPERS, fea-  
turing **BLACK PUD**.

HITCHIN, Hermitage Ballroom,  
Alex Welsh.

JEFF YOUNG Jazzband. The  
Rose, Rosehill, Morden.

KEN COLYER'S JAZZMEN.  
Royal Oak, Green Street Green,  
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METROPOLITAN (Farringdon  
Road). Urban Gin House Ragtime  
Band.

FOR HIRE  
1/- per word  
ACT NOW! Hire or rent a com-  
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at its best. - NEWHAM AUDIO,  
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DISCOTHEQUE HIRE CO. (Lon-  
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DISCOTHEQUE ON WHEELS.  
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Tooley Street, London, S.E.1  
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Friday and Saturday at 8 p.m.

TONY LEE  
TONY ARCHER  
PHIL SEAMAN  
FRIDAY, featuring  
DANNY MOSS  
JUDY WARD (Vocals)  
Ext. until 12 applied for

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90 STOCKWELL RD., LONDON, S.W.9

Thursday  
HARRY STONEHAM (Organ)  
JOHNNY EYDEN (Drums)  
Friday and Saturday  
HARRY STONEHAM and  
JOHNNY EYDEN plus OLAF VASS  
Sunday Lunchtime: JAZZ SESSION  
Evening: HARRY STONEHAM (Organ)  
JOHNNY EYDEN (Drums)  
Monday JIMMY HASTINGS

\*\*\*\*\*  
HOPBINE nr. N. Wembley Station  
**KENNY BAKER**  
TOMMY WHITTLE QUARTET  
with BARBARA JAY  
THIS THURSDAY, JANUARY 25th  
8 p.m.

\*\*\*\*\*  
PALM COURT HOTEL  
RICHMOND  
THE ED FAULTLESS TRIO  
ALAN BERRY, DICK BRENNAN  
presents MODERN JAZZ  
Every Friday, Saturday and Sunday  
Admission 2/6d.

Friday, January 26th  
**DUNCAN LAMONT**  
Saturday, January 27th  
**ART ELLEFSON**  
Sunday, January 28th  
**HAROLD McNAIR**

\*\*\*\*\*  
ED FAULTLESS & LEN HOOKER  
presents MODERN JAZZ EVERY WEDNESDAY  
at THE PHOENIX  
Cavendish Square, W.1, MAY 1700

Wednesday, Jan. 31st, 8.15-11 p.m.  
Second live visit of BBC JAZZ CLUB  
featuring the  
**ED FAULTLESS SEXTET**  
Art Theman, Alan Skidmore, Harold  
Becket, John Marshall, Alan Berry  
introduced by Humphrey Lyttelton  
Adm. 6/-, Students 4/- Licensed Bar

\*\*\*\*\*  
BULL'S HEAD  
BARNES BRIDGE PRO 5241F  
Resident Trio  
TONY LEE PHIL SEAMAN  
TONY ARCHER  
Tuesday, Wednesday and Thursday  
Resident Rhythm Section:  
BILL LE SAGE TRIO  
Friday, Saturday, Sunday, lunch & evening  
Friday, January 26th  
**TUBBY HAYES**  
Saturday, January 27th  
**PETE KING**  
Sunday, January 28th  
Lunchtime and Evening  
**HANK SHAW**  
Monday, January 29th  
**THE VIC ASH/  
PETE KING QUINTET**  
Tuesday, January 30th THE TRIO  
Wednesday, January 31st THE TRIO  
Thursday, February 1st THE TRIO

# marquee

90 Wardour Street London W.1

Thursday, January 25th (7.30-11.0)  
\*THE NEAT CHANGE  
\*THE IVEYS

Friday, January 26th (7.30-11.0)  
\*BLUES NIGHT  
\*AYNSLEY DUNBAR  
\*RETALIATION  
\*SKYE WINE

Saturday, January 27th (8.00-11.30)  
\*THE GODS  
\*THE CIRCUS

Sunday, January 28th (7.30-10.30)  
\* "WHOLE LOTTA SOUL"  
featuring Radio One DJ STUART  
HENRY, and BLUE RIVERS and the  
MAROONS

Monday, January 29th (7.30-11.0)  
\*FAIRPORT CONVENTION  
\*THE NITE PEOPLE

Tuesday, January 30th (7.30-11.0)  
\*TRAFFIC  
\*SPOOKY TOOTH

Wednesday, January 31st (7.30-11.0)  
STUDENTS ONLY NIGHT

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10 p.m.-5 a.m. Admission 10/-  
**THE SKATALITES**  
plus SIR COXON SOUND

SUN., 28th JAN. 7.30-11.30 p.m. Admission 7/6  
**RONNIE JONES**  
and THE Q SET

Forthcoming Attractions:  
SAT., 3rd FEB. **JAMES & BOBBY PURIFY**  
SUN., 4th FEB. **JIMMY McGRUFF**  
RAMJAM DISC SCENE  
Friday, Monday nights, Sunday afternoons

# OPEN EVERY NIGHT WHISKY A' GO GO

SATURDAY, JANUARY 27th  
**THE PURPLE PIPE LINE**

SUNDAY, JANUARY 28th  
**THE GOLD**

TUESDAY, JANUARY 30th  
**THE FREDDY MACK REVIEW**

THURSDAY, FEBRUARY 1st  
**THE WARREN DAVIS MONDAY BAND**  
33-37 WARDOUR STREET, W.1 01-437 7676

# GODS

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493 5912/3/4/5 :: 73 South Audley St., W.1

KEN LEE GREG JOE

# STARLIGHT ROOM • BOSTON

SATURDAY, JANUARY 27  
**PROCOL HARUM • EQUALS**

SATURDAY, FEBRUARY 3  
**DAVE DEE, DOZY, BEAKY,  
MICK and TICH**

# SHELL SHOCK SHOW

\*\*\*\*\*  
BLUESVILLE '68 CLUBS  
"THE MANOR HOUSE" opp. Manor House Tube, N.4. 7.30-11 p.m. LIC. BAR  
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**THE AMBOY DUKES**  
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EVERY SUNDAY! DISCOSOULBEAT  
EVERY WEDNESDAY! LATEST IMPORTED U.S. SOUL SINGLES, SKABEAT

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**THE TIME BOX**  
TUESDAY, JANUARY 30th - BLUES NIGHT Admission 6/-  
**AYNSLEY DUNBAR**  
RETALIATION  
WEDNESDAY, JANUARY 31st - ORGAN NIGHT Admission 7/6  
**GRAHAM BOND ORGANISATION**  
plus HIS GUESTS  
Plus D.J. PEE, B

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**JIMMY GOURLEY & EDDIE LEWIS**

\*\*\*\*\*  
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with JOHNNIE FOURIE TRIO

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**CHRIS McGREGOR**  
Friday, January 26th  
**TERRY SMITH QUINTET**  
MALCOLM GRIFFITHS QUARTET  
Saturday, January 27th  
**MIKE WESTBROOK BAND**  
FRANK RICOTTI QUARTET  
Monday, January 29th  
**MIKE OSBORNE QUINTET**  
with Harold Becket  
Tuesday, January 30th  
**JOHNNY PARKER'S**  
GOODTIME BAND  
Wednesday, January 31st  
**JOHN STEVEN'S SPONTANEOUS**  
MUSIC ENSEMBLE

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Resident Trio  
TONY LEE PHIL SEAMAN  
TONY ARCHER  
Tuesday, Wednesday and Thursday  
Resident Rhythm Section:  
BILL LE SAGE TRIO  
Friday, Saturday, Sunday, lunch & evening  
Friday, January 26th  
**TUBBY HAYES**  
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Highest Part Exchange  
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**DRUMMER.** — 01-883 5122.

**DRUMS, GIGS.** — GLA 0598.

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