



# Melody Maker

December 23, 1967 9d weekly

WHEN IS THE MELODY MAKER AS FAT AS A PIG?  
ANSWER: WHEN IT'S A ...

## BUMPER XMAS ISSUE

(We mean Christmas dear reader)

MAGI MYSTERY TOUR

WHERE IS THAT PESKY STAR?

BAFFLED!

...LAND, WINNETTS PIGS, THE MUSCULAR ORANGE, NEW LEG FOR TOM. CONT.....



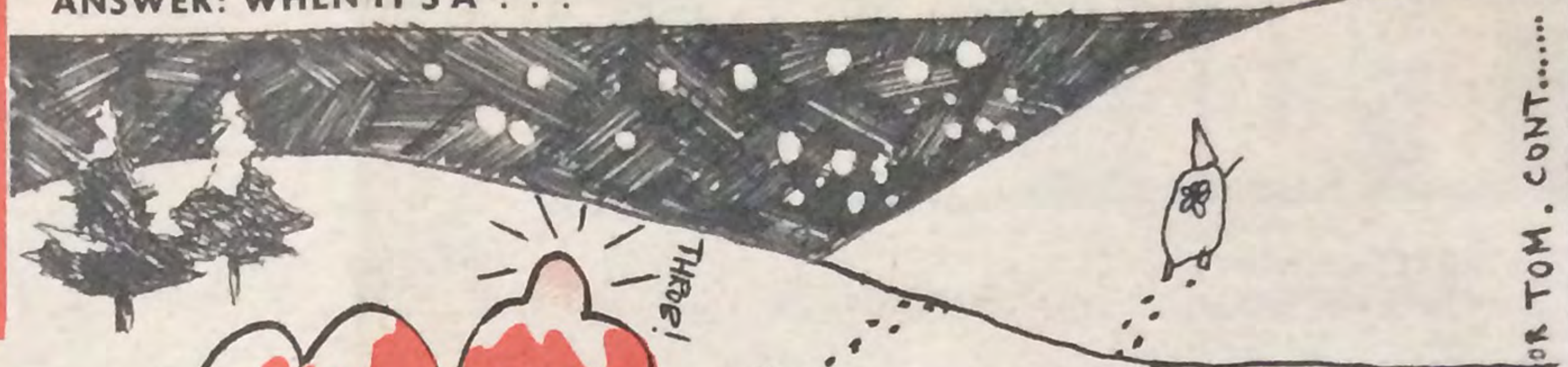
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WHERE IS THAT PESKY STAR?

BAFFLED!

THE NIGHT SKY BULGING WITH BLOKES WALKING AROUND, DIAMONDS AND KITES MAKES THE KING'S TASK TOUGH! CAN YOU SPOT IT READER? NOW READ ON . . .

HELP ME, UNDERNEATH THE TINSEL & SEQUINS, I'M BASICALLY NORMAL! (sigh)



YOU'LL COME TO THE FRUG-A-4-40 AND LIKE IT!!!



## SUDDENLY, SANTA

HO HO, HOW RIPPING!

CLAWS



HOW DARE YOU! CHRISWELCHING IN FRONT OF MY WIFE!



I'M SORRY, I DIDN'T REALISE IT WAS HER TURN

PAINT-ART BY VINIAN STANSHALL

NEXT WEEK: TOP GLAND, WINNERS PIGS, THE MUSCULAR ORANGE, NEW LEG FOR TOM, CONT.....



# MELODY POP 30 MAKER

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

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## POP 30 PUBLISHERS

1 Northern Songs; 2 Immediate; 3 Morris; 4 Schroeder; 5 Donna; 6 Maribus; 7 Abigail; 8 Donna; 9 Noel Gray; 10 Northern Songs; 11 Robbins; 12 Screen Gems; 13 United Artists; 14 Donna; 15 Shapiro Bernstein; 16 Flamingo; 17 Jobete/Carlin; 18 Dick James; 19 Kassner; 20 Avakak/Immediate; 21 Campbell Connelly; 22 Chappell; 23 Welbeck/Schroeder; 24 Campbell Connelly; 25 Donovan; 26 Tee Pee; 27 Carlin; 28 Lynn; 29 Clan; 30 Davray/Carlin.

## TOP TEN LPs

- 1 (1) THE SOUND OF MUSIC Soundtrack, RCA
- 2 (2) SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles, Parlophone
- 3 (3) BREAKTHROUGH Various Artists, Studio 2
- 4 (6) THE LAST WALTZ Engelbert Humperdinck, Decca
- 5 (5) DISRAELI GEARS Cream, Reaction
- 6 (—) VAL DOONICAN ROCKS, BUT GENTLY Val Doonican, Pye
- 7 (—) THEIR SATANIC MAJESTIES REQUEST Rolling Stones, Decca
- 8 (—) AXIS — BOLD AS LOVE Jimi Hendrix, Track
- 9 (4) BRITISH CHARTBUSTERS Various Artists, Tamla Motown
- 10 (10) DR. ZHIVAGO Soundtrack, MGM

## US TOP TEN

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

## NEXT WEEK

**JAZZ • POP • FOLK**  
**RECORDS**  
**OF**  
**THE**  
**YEAR**

**DON'T MISS IT**

## DYLAN FILM TO BE SHOWN

# COUNTRY JOE FLYS IN FOR BIG FESTIVAL

AMERICA's Country Joe and the Fish are flying in for the mammoth five-day Christmas Festival at London's Roundhouse, during which the Bob Dylan film, *Don't Look Back*, will be shown for the first time in Britain.

The festival is being run by the Circus Alpha Centouri which has been formed to promote avant garde pop music, theatre and the arts generally.

The company plans to promote a tour of top American West Coast groups, including Country Joe and the Fish, Big Brother and the Holding Company, Jefferson Airplane and the Peanut Butter Conspiracy in January.

The Christmas Festival opened yesterday (Wednesday) with a Kaleidoscope Of Word Music.

Tonight (Thursday) is Folk And Blues with Bert Jansch and the Pentangle, John Renbourn, Dorris Henderson, Al Stewart and Country Joe and the Fish. During the evening the Dylan film and the Mick Jagger-Marianne Faithfull Oscar Wilde film are scheduled to be screened.

Tomorrow (Friday) the Festival presents the Psycho-Circus with poet Christopher Logue.

On Saturday afternoon there will be a children's party with Jimi Hendrix playing Santa Claus and handing out gifts.

Saturday night is Party Night starring Eric Burdon and the Animals, Zoot Money and Dantalion's Chariot, Freedom, the Fairport Convention, Denny Laine and the Electric String Band and Beverley. A lot of other stars have promised to sit in, engagements permitting.

Sunday's show will feature Arab and Indian music.

## BRITISH TOUR FOR HAWKINS

FOLLOWING his season at London's Ronnie Scott Club, which finishes on December 30, tenor star Coleman Hawkins will make a January tour of Britain. The tour begins at the Bull's Head, Barnes (January 2), and includes a concert with US singer Blossom Dearie at Nottingham's Playhouse Theatre (14) and another at Reading University (17) on which Hawk will share the bill with his old colleague, Ben Webster. Hawk will be accompanied by Mike Carr (pno), Tony Crombie (drs) and a bassist.

Singer Vi Redd, who has been working opposite Hawkins at Ronnie's, finished her season yesterday (Wednesday) and is due to return to the USA this week. Her place is taken from today by British vocalist Lois Lane.

## OTIS REDDING

NEW YORK, Tuesday — Ironically, Otis Redding was taking flying lessons and hoping to obtain a pilot's license at the time of his death in a private plane crash last week (reports Ren Grevatt).

He had just purchased a twin-engined Beechcraft with seating for 11 people and complete dining and bar facilities, with TV and tape equipment as well. He had even considered constructing a private landing strip on his ranch.

## FILM BOYCOT

KEITH WEST and Tomorrow will boycott the premiere of the film *Smashing Time* in which they appear.

The film stars Lynn Redgrave and Rita Tushingham and was scripted by George Melly. It is a satire on the pop world.

Keith and the group have decided not to attend the premiere because they feel the film "is a complete misrepresentation of the pop scene."

MIKE QUINN AND THE BONZO DOG DOO DAH BAND INVITE YOU TO THEIR NEW YEAR'S EVE PARTY SUNDAY DECEMBER 31st 8 p.m.-3 a.m. at the PINK FLAMINGO 33-37 WARDOUR ST. LONDON, W.1 ADVANCE TICKETS NOW ON SALE



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Best Wishes for a very happy Christmas and many thanks for everything in 1967

DUSTY



# Melody Maker

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# ENGELBERT, MOVE, ANITA SINGLES NEXT MONTH

**ENGELBERT HUMPERDINCK**, the Move, Anita Harris and deejay Tony Blackburn all have new singles released next month.

Engelbert's disc is a country and western song "Am I That Easy To Forget," released on January 5. He told MM this week: "It's a great song, in a similar vein to 'Release Me'."

The Move single will be "Fire Brigade," released on January 19. A spokesman for the group told MM: "The group originally wanted to release 'Cherry Blossom Clinic' but this has definitely been abandoned."

Anita Harris's single will be the oldie "Anniversary Waltz" released on January 5. She has a new album "Just Loving You" released today (Friday).

She guests in the all-star ABC-TV Christmas Show on December 24 and the Mike and Bernie Winters Show on January 6. Anita has written the theme tune for the new Southern TV show starring Tony Blackburn, titled "Margarine Flavoured Pineapple" which is to be recorded as an instrumental.

Tony Blackburn's single is "So Much Love," coupled with "In The Night." The disc is released on January 12.

### TRAFFIC JOIN BILL

TRAFFIC have been added to the all-star bill for Christmas On Earth, Continued, the mammoth pop party at London's Olympia tomorrow (Friday).

### BLACKBURN RELEASES DISC

Also on the bill are new group the Sam Gopal Dream, making its debut at the party.

Among the other groups on the bill are the Jimi Hendrix Experience, the Who, the Move, Eric Burdon and the Animals and the Pink Floyd. There will also be a cinema featuring vintage and contemporary films, a light show, boutiques and stalls and a fun fair.

### BEE GEES SINGLE

THE next Bee Gees single—follow-up to "World" which is currently number seven in the MM's Pop 30—is expected to be "Words," with "Sinking Ships" as the B side. Both are Bee Gees compositions, but no release date has yet been set.

Barry and Robin Gibb flew to Australia with manager Robert Stigwood, via America this week. They left on Monday and will do record promotion in America en route for Sydney.

Drummer Colin Petersen has decided to spend Christmas in Australia and will fly to Brisbane. All three Bee Gees return on January 2.

### WAR ON POP

ANOTHER major British city has declared war on pop and closed down a top beat club.

Following Sheffield's closure of the famous Mojo Club, Leicester has closed down the Nite Owl Club, frequented by teenaged pop fans from all over the country.

Manager George Parker told

the MM: "The police have closed my doors and refused me a licence. The reason given is that it is not a fit place for teenagers, but we have never had any trouble inside the club and we have never had to call the police. We were the only club in Leicester and we would get 800 to 900 fans in for the all-nighter sessions, from as far away as Southend. I have appealed to the magistrates and the fans are sending protests to Leicester's People's Protection Committee."



ANITA: an oldie

### NAMES IN THE NEWS

JONATHAN KING'S Saturday evening TV show Good Evening has been extended for a further 13 weeks from January 1.

The 1968 European International Pop Festival is to take place from February 19-25 at Rome's Palazzo dello Sport. Peter Asher and Barry Miles are to form ESP (London) Ltd, to release records by the American avanté garde pop and jazz label. Among artists on the label are Albert Ayler, the Fuggs, Godz, Ornette Coleman and Milford Graves. Pianist-composer Walter Gross who wrote "Tenderly" died in a Los Angeles hospital on November 27 aged 58. Sid Green, of Chappell Music, died last week. He was over 70 and had been with Chappell since 1952.

Croydon Jazz Club is packing up after 18 years. The final session will be on December 29 with Ken Colyer's band. James Asman's new

Cannon Street, City, shop was severely damaged by fire last week. The premises are now being redecorated and will re-open soon. A fire destroyed part of Selmer's London showrooms last week, damaging stocks of musical instruments.

Herman's Hermits fly to America this weekend for 10 days of promotion, including the Jackie Gleason Show. Elkie Brooks is the attraction for a week at Birmingham's Rum Runner club for a week from Christmas Eve. Jackie Trent's new single "With Every Little Tear" will be released on January 6. The New Iberia Stompers play a special Christmas session at London's Whyte Hart, Drury Lane, tomorrow (Friday).

Ten Years After will have a new single "Clouds Of Darkness" released on January 26 and their second LP released in March. The Bonzo Dog Doo Dah Band appear at a civic lunch at

## SCOTT WALKER RUSHED TO LONDON CLINIC



SCOTT

SCOTT WALKER was rushed to the London Clinic on Monday with suspected appendicitis. He was found unconscious at his home in Regents Park, London, by his road manager Ralph Gurnett.

Scott is due to leave Britain for Japan on December 30 for a ten-day tour with John Maus and Gary Leeds of the old Walker Brothers group.

It is not known if he will be well enough to make the trip.

His current single "Jacky" moved up the MM Pop 30 to 27 this week.

### SPLIT IN BONZO DOG BAND

A SPLIT has hit the Bonzo Dog Doo Dah Band, Sam Spoons and Vernon Dudley - Boday Nowell have quit the group.

Singer Vivian Stanshall told the MM this week: "Sam and Vernon have left because of disagreements within the group about musical policy."

Sam was the star spoons player and dummy impersonator of the group and Vernon played banjo and contributed spoken interjections. They have been replaced by Dave Clegg on assorted instruments.

Dunstable Civic Hall on January 27 to launch two new newspapers in Bedfordshire and Hertfordshire. The Family Dogg's next single will probably be another Bee Gees' song "The Turning Of The Tide". Veteran New Orleans trumpeter/violinist Peter Bocage died in his home town on December 3, aged 80.

The Yardbirds tour Norway and Sweden from January 8-17 and start a four-week Australian tour on May 4. American family group the Cowbills are to come to Britain for a promotional visit from February 7-17. They are expected to appear on BBC-TV's Top of the Pops on February 8. Jimmy James and manager Peter Meaden have formed a new company Jamead Entertainments Ltd, starting operations and managers/agents on January 1. Deejay Rick Dane takes over the Saturday afternoon Radio One spot from Pete Brady starting December 30.

the Ivy League tour Iceland for six days from February 12. On March 7 they leave for eight days in Poland and Czechoslovakia.

Tuesday's Children will have acting roles and sing four songs in a new TV film being shot by MGM for showing in Britain and America, starring American comedian Peter Kastner and Nicholas Parsons. Amen Corner's next single will be released on January 19 and their first LP a fortnight later. Drummer Gene Krupa—59 in January—has signed a five year contract with New York's Metropole agreeing to appear there four times yearly. A new Dave Clark Five single is expected to be released in January but no title or release date have yet been finalised. Veteran trombonist J. C. Higginbotham's new album has been released in the States by Cable Records. It features Bud Freeman on tenor and is titled "Higgy Comes Home."

## Christmas visit by Davy Jones

DAVY JONES, of the Monkees, will be in Britain over Christmas.

He is due to arrive on December 23 to spend four days with his father in Manchester. He will fly back to the States on December 27.

There are as yet no plans for the Monkees to visit Britain during 1968.

### GOTHIC BAND TOUR

THE Gothic Jazz Band start a two-week tour of Denmark on Christmas Day with a date in Haderslev. They will be playing major towns and cities on the tour.

They return to Britain for a date at Amersham Jazz Club with the Ken Colyer band on January 10.

**Make it a MGMerry Christmas**

“Gone With The Wind” (original) MGM-C-8056 MGM-CS-8056  
 “Far From The Madding Crowd” MGM-C-8053 MGM-CS-8053  
 “Dr. Zhivago” MGM-C-8007 MGM-CS-8007  
 Astrud Gilberto VLP 9187 SVLP 9187  
 Kim Weston MGM-C-8055 MGM-CS-8055  
 Connie Francis MGM-C-8054 MGM-CS-8054  
 Stan Getz VLP 9186 SVLP 9186  
 Walter Wanderley VLP 9188 SVLP 9188  
 MGM Records Ltd

Jimmy Smith VLP 9182 SLVP 9182  
 Righteous Brothers VLP 9183 SVLP 9183  
 Eric Burdon MGM-C-8052 MGM-CS-8052  
 Jimmy Witherspoon/Jack McDevitt VLP 9181 SVLP 9181  
 Mothers of Invention VLP 9184 SVLP 9184

Other releases shown include: Stan Getz Voices, Kim Weston, The Blues is Now, The Velvet Underground & Nico, The Righteous Brothers Greatest Hits, Mothers of Invention Freak Out!, and various film releases like 'Gone With The Wind' and 'Dr. Zhivago'.



**RAVI SHANKAR**, the Beach Boys, Johnny Hallyday, Victor Borge, and Marlon Brando all took part in a UNICEF Gala held in Paris last week.

And Beatles John Lennon and George Harrison were there to watch them. Says our Man in Paris, Mike Hennessey: "There was Richard Burton singing 'How To Handle A Woman,' Marlon Brando in beachcomber jeans, wearing a flower in his hair and playing a wickerwork ukelele while his Tahitian friend danced around him, and the genius Ravi Shankar. Sitting on a dais surrounded by smouldering joss sticks he played with beauty and intensity which defies description."

"The Beach Boys augmented by a cellist, pianist and extra percussion turned in a highly musical performance, finishing with 'Come All Ye Faithful.' The show concluded with the Red Army Choir. "Backstage there was pandemonium with Turks dashing about with scimitars, Brazilian dancers, Tahitian girls mixed up with the Red Army and several hundred photographers intent on breaking down Liz Taylor's dressing room."

"Lennon, Harrison and wives came back to congratulate Ravi, then were whisked away by Cadillac. The grapevine said the party was at the house of the Vicomtesse de Ribes — and sure enough there were the Beach Boys, Lena Horne, Marlon Brando, Ravi Shankar and Cynthia and Patty. But no sign of Lennon and Harrison."

"They had developed a yen for some transcendental meditation and by splendid co-incidence the Maharishi was holding court in the Continental Hotel."

"Of all the memorable moments of this unique night, the most dominant recollection was the sight of a Red Army clarinetist being given some reeds by a French musician and immediately taking off his watch to offer it in exchange!"

On the Beatles fifth Christmas record for their fan club, they are billed as "The Original Beatles!" Ringo and Victor Spinetti contribute a tap dance among other comic episodes.

Jazz comes to London's Cromwellian Club on January 1 with Humphrey Lyttelton's Band... Pete King of Ronnie Scott's Club says of Coleman Hawkins: "He's a tremendous man, and his season has been one of my high-spots." Speedy recovery Kenny Ball from tonsil trouble... Congratulations to MU's Live Music campaigner Brian Blain and wife Maureen on birth of a son last week.

Vacations at Mediterranean holiday villages go off with a bang, apparently

John Gee checked to find who had signed Bob Dawbarn in the Marquee register. Amazingly it was Bob Dawbarn.

Dreamer Lennie Hastings covered in treacle pudding when it exploded in his kitchen... America's Cowstills guest on DJ Alan Freeman's All Systems Freeman TV show on February 7.

Who is that offensive fellow in a spotty shirt at receptions? ... Who LP cover one of the funniest — and best — this year.

# Why John and George nipped over to Paris

Johnny Moran, Stuart Henry, Tommy Vance and Tony Blackburn at the DJs Christmas party plus a few others... Cher to star in Sonny's film production, Chastity. You remember Sonny & Cher, doncha? ... Alan Bown donated 200 toys raised by his appeal to Westminster Society for Mentally Handicapped Children.

Flop publicity stunt: The Easy Beats sat down to

dinner in town, while their publicist phoned the police. Two coppers turned up — but declined to arrest them... Jimmy James and the Vagabonds to be known as the Jimmy James Show... A girl did an impromptu striptease while the Herd played at Dundee College last week.

Cat Stevens hit his nose when his Go-Kart overturned... Folk singer Al Stewart attacked by six

jobs outside Middle Earth.

Says Bonzo Vivian Stanhall: "I think everything is a gas really!"... Ta MGM for beautiful ornate paper knife. Whose back?

BANJOIST: "What happened to Major Fourth?" HALF-WIT: "He's working in a coalmine." BANJOIST: "How strange the change from major to minor." Jest by courtesy of Barrie Wentzell.



The RAVER'S weekly tonic

Well done, Eamonn Andrews for having a go at Duncan Sandys... Captain Beefheart kept a watchful eye on number one fan Peter Meaden's briefcase last week. Is everything safe as milk?

Fairport Convention a gas at the Speakeasy.

THOUGHT FOR THE WEEK: When is Dudley Moore going to buy a new jacket?

## CAUGHT IN THE ACT



BAEZ: the medium is protest

## Joan's message is the medium

THE message is in Joan Baez's medium — the message is peace and love, the medium is protest, pop and contemporary songs. "But" she told her audience at London's Royal Albert Hall. "I am not really a folksinger. To be a legitimate folksinger you have to be born in East Virginia with your mother standing on her head in a rocking chair."

Folksinger, pop singer or politician? Well, a bit of each really. Her rich voice, superbly controlled, carried off with equal power and emotion Jacques Brel's "The Dove," "Eleanor Rigby" and the unaccompanied spiritual, "Pilgrim of Sorrow."

Her range of songs was wide and included, besides the Dylan songs such as "It Ain't Me, Babe," "Daddy You've Been On My Mind" and "Blowin' In The Wind," which she sang in Japanese, French and English, "As Tears Go By," "Dangling Conversation" and "Ain't It Grand To Be Bloody-Well Dead," the most unusual, perhaps even most unnecessary, choice of song.

Joan Baez's skill as a performer is undoubted, although there seemed to be times when her songs got a bit too esoteric for the audience, like for instance their hesitancy in joining in the "No More Napalm" verse of "Koom-bayah."

Nevertheless, the lengthy ovation given her at the end was a just reward for a very fine performance by a very fine singer.—TONY WILSON.

## DUNBAR

THE Marquee's Friday blues nights are picking up nicely and if the Aynsley Dunbar session was typical then they deserve to.

The vocals are the weakest point, but drummer Aynsley and, particularly, the fine lead guitarist John Moorshead, lift the group well out of the run-of-the-mill rut.

Their repertoire covers a wide range of contemporary bluesy material and they get it across without shattering even my aged eardrums. Looks as though the Marquee has discovered yet another name group in embryo. — BOB DAWBARN.

## WINSOR

LONDON'S Troubadour Club (Earls Court) is still the best place to be most Saturday nights — but, if you want to see the club in comfort, try a Tuesday evening session when there will be fewer people and you may even get a seat.

A typical Tuesday yields guests such as Peter Nalder (an excellent trad-style singer of out-of-the-way songs) and Roger Watson (who sings his own and other songs with freshness and vigour).

But the sheet anchors of the programme are residents Redd Sullivan and Martin Winsor who tend to get swamped by the many guest singers on Saturdays, and really come in to their own on Tuesdays.

Other week, Martin showed (once again) his great versatility as an entertainer with a mixture of Scottish songs, shanties, blues, London songs and his own excellent settings of several Kipling "Soldier Songs" — all delivered in a rich sonorous baritone voice that must be the envy of many a singer on the folk scene. — ERIC WINTER.

# Christmas on the Olympia

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Note: remittances payable to FERNMASK LTD.

CAR PARK





GORMAN: 'We aren't a pop group!'

# THANK U VERY MUCH FOR THE SCAFFOLD'S SEX SYMBOL

THE conversation with John Gorman of the Scaffold — the one with the long, lugubrious features and fastback hairstyle — began with a statement of fact: "I am the group's sex symbol, though I can't vouch for the shape of the symbol. We only keep Mike McGear as a front man so Roger and I can observe life in general safely from the shadows of anonymity. Every organisation needs a front man, someone for the rest of the people to look at."

For a clue to John's role in the Scaffold — whose "Thank U Very Much" is a bigger success than anyone could have predicted — just look at him.

That's right. He's the funny man. And in conversation, it's hard to get further than his wildly anarchic wit, through the verbal jungle of witticism, parody and joking is a long trek, though it's a rewarding journey.

Roger McGough and John got together in Liverpool about five years ago and were presenting poetry and humour at various venues round that city, including the Cavern at the Everyman theatre.

"Mike joined us after six months or so. Like a lot of people he saw what we were doing and asked if he could help out."

"For a long time, I didn't know that he was Paul McCartney's

brother. I used to know him just as Mike. I used to call him Mike Blank because I didn't know his surname. I even used to write Mike Blank on letterheads."

The Scaffold got on a full time professional basis when they were booked to appear on a TV series of late Sunday night shows for ABC-TV.

For a long time, they stayed strictly clear of music. "Roger felt uncomfortable singing and Mike was against it because of Paul. He didn't want people saying: 'he's Paul McCartney's brother so they must be good.' He wanted to make it without using the Beatles. That's why he changed his name to McGear." They first started using musical

items at a show at the Everyman theatre, when they closed the show with a number called "Today's Monday" which they later recorded as a single.

"It did quite well. It sold about seven thousand all together. But even though the number was well received in Liverpool, we were still undecided about music in the act."

The Scaffold, believes John, are somewhere between pop and the theatre. "We aren't a pop group and we certainly aren't theatrical, but somewhere between the two. If anything, I think we are closer to the pop world. People in pop seem to understand what we are doing and what we are trying to say."

## A MERRY XMAS AND A HAPPY NEW YEAR From THE CALIFORNIANS



"SUNDAY WILL NEVER BE THE SAME" ON DECCA F12712 IN YOUR RECORD SHOPS NOW

## MIKE HENNESSEY REPORTS FROM PARIS

WITH a little help from his fellow millionaires from surfdom, Bruce Johnson could probably have bought the Paris Hilton if the fancy had taken him. But instead he sat in the hotel coffee shop in an outfit consisting of a fifty bob sweatshirt, a £3 pair of Levis and four-year-old tennis shoes which he says he has worn on every tour, and ordered a hamburger and chips.

### BREAK

Johnson, an exuberant talker who now sports a Mexican-style moustache, said: "The Beach Boys really want to do more now than just make a lot of bread. That's why we said yes to the UNICEF show. One of our hang-ups has been that we haven't been doing enough public service. When we were cutting 'Wild Honey' we had a break in the middle of the session to thrash out exactly what we wanted to do. We realised that we had used our popularity as a tool in reaching people. We now do a weekly fifteen minute broadcast to Russia through the Voice of America — and we'd really like to play in

# IT'S NOT JUST A MATTER OF MAKING BREAD

SAYS BEACH BOY BRUCE



Russia, though not for any kind of fee.

"We just want to go as representatives of the pop scene—not as Americans. I am American, but I'm distressed at the buck-passing that's going on in the States and the ridiculous war in Vietnam. We Americans have been giving people money to make them like us and they finish up hating us even more."

### EUROPE

"We feel maybe we can do something to improve communications and understanding. Igor, our 'cellist, is of Russian origin and he's teaching us to speak Russian."

The broadcasts beamed to Russia are all part of an internationalisation programme for the Beach Boys which may well result in their spending four months of each year in Europe.

"We realise more and more how groovy the market is in Europe. Another good thing about Europe is that you get treated as artists, whereas in America no one over thirty takes pop groups seriously. Americans over thirty are really square and still don't regard pop music as respectable."

### GAMBLE

Although Bruce Johnson contends that the Beach Boys do reign supreme as the pop group in the States he admits that their last single "Wild Honey" has not exactly taken the pop world by storm. It failed to make the Top 20 in America and has

been a sluggish starter in Britain.

Said Bruce: "It is not a very good record. We took a gamble and made it really simple. Still it has sold 450,000 in the States so it can't be that bad. Anything that sells over 300,000 is doing OK."

Bruce is confident that the Beach Boy's next single, "Darlin'," written by Mike Love and Brian Wilson, will make a greater impact.

Although Brian Wilson still operates as a sort of non-playing captain for the group, Johnson says that all the Beach Boys now have a hand in production.

### DANCE

"When everyone hears the 'Wild Honey' album they'll probably say it's not as good as 'Pet Sounds.' But we tried to produce something less complicated and easy to dance to — because it really wasn't easy to dance to our other records."

"We have another half an album in the can which is better than 'Pet Sounds' although it's already a year old. We haven't worked on it since last April. We also have another album coming out which was recorded live at concerts in Hawaii, Michigan and Boston."

"We now have our own record company, Brother Records, and we're setting up foreign deals and finding artists. Apart from that I'm going to make a solo record for Polydor which will be cut in the States."

### GROUP

Johnson flew from London to Paris to produce a record by Eddie Carter for Polydor. "When Mike Love first called me to ask me to find a replacement for Brian in the group, Eddie was the first guy I suggested. Now he has formed his own group with two New Zealand boys."

### ALBUM

Finally I asked Bruce Johnson, as spokesman for America's number one group, what were his current thoughts on Britain's number one group.

"I didn't like 'Magical Mystery Tour.' I think the Beatles should produce one album a year as good as 'Sgt Pepper.'"

"I think they could also do a big city tour of the States with the Boston Pops Orchestra or the Los Angeles Philharmonic."

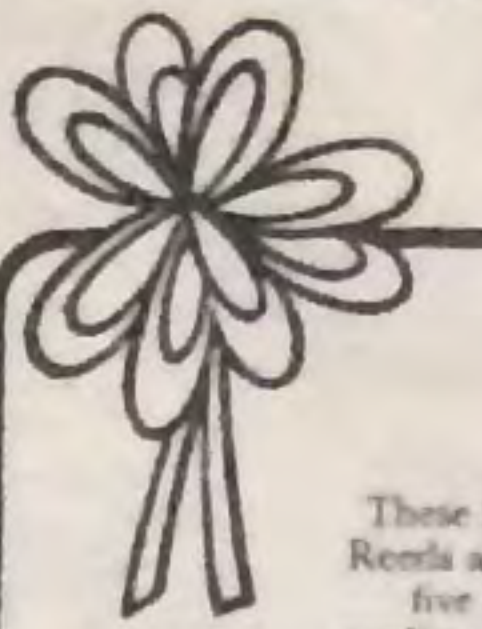
"But what I'd really like to see would be John and Paul producing Elvis Presley the way he should be produced."

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# JAZZ SCENE

LIKE Art Farmer and Bill Evans, with whom he has recorded and whose work he enjoys, Jim Hall is one of the romantic school of jazz musicians whose guitar has never been known to emit so much as a semi-quaver of bad taste.

A quiet American from Cleveland, Ohio, Jim Hall is predictably modest about his musical accomplishments and not a little dismayed that the economies of jazz are such that he has to spend much of his time playing "music which is not really music at all."

He is currently working five days a week in the resident orchestra for the Merv Griffin TV show in New York. "When I got married two years ago," says Hall, "I sort of shifted gears. It's the first time I've really had a commercial job."

"Still, at least now I don't have to wait for the telephone to ring," and, he added with a smile: "It's better than working in a garage. And it's important to remember that I chose to do it."

## HONEST

Naturally Hall would prefer to have full-time employment as a jazz musician, but he'd rather play honest commercial music than dishonest jazz. He is wary of the trend in the States which has seen some very fine jazzmen sacrificed on the altar of instant chart popularity.

"The trouble is, if you go into a studio and do something which is against the grain and it catches on, then you are stuck with it. There is a danger that in using pop techniques to sell jazz you'll end up selling pop and not jazz."

He agrees that pop and jazz may be growing together, "but the bridge between the two need not involve me. I have nothing against pop."

"I bought a Beatles album for my daughter and it turned out that I liked it. I also like to take a pop tune occasionally and make an abstraction of it, sort of bend it a little. But I don't feel I should get involved with pop music just because it's successful."

Hall finds it sad to watch adult people getting involved in teenage music. "You see,

# Jim Hall: all a matter of taste

MIKE HENNESSEY

the Beatles have a strong musical identity. They are not like Cole Porter because their music is really only their music when they are playing it."

If Hall is cool about the idea of finding a wider public for jazz through pop techniques, he is on the other hand decidedly enthusiastic about the idea of helping jazz to thrive by steering it into different directions.

"Gabor Szabo said some time ago that jazz was dead. In a way I know what he means. It doesn't seem to get an emphatic or sympathetic reaction any more. And there is a danger of the living art form that is jazz being thought of in terms of stamp collecting."

"I don't mind what direction jazz goes in as long as

there is some life there. It is easy to get up in arms about some of the new groups and say they are not pure."

"But anything that shows activity is good. Gary Burton's group would have been thought ridiculous five years ago. But it is doing so well—and the music they play convinces me, never mind their style of dress or length of hair."

## INFLUENCE

"I think it is necessary for jazz to have more techniques than just the chordal thing—as long as the musicians are true to themselves and do what they can do best."

Hall immensely enjoyed the break from regular TV work



HALL: 'better than working in a garage.'

which was afforded by his tour with the Guitar Workshop in the Jazz Expo '67 programme.

"I learned a lot being around Gary's group and listening to Barney Kessel, George Benson and Buddy Guy. I still make a few club appearances at Lennie's on the Turnpike in Boston and at the Village Vanguard and I've done some outdoor concerts in Canada sponsored by the Ottawa Government."

"But what I'd really like to be able to do is to have four or five clubs where I could

work for a few weeks a year.

"I very much enjoyed my season at Ronnie Scott's and I really dug the playing of Allan Ganley, Jeff Clyne, Tony Crombie and Stan Tracey."

"When I was in Paris this trip I also had the opportunity to hear Jimmy Gourley (an American guitarist living and working in France) and I really admire him for making a living from jazz."

Jim Hall, whose first inspiration was Charlie Christian—"I had a record of the Benny Goodman Sextet when I was 14—before I even had a record player!"—says that his subsequent influences, with the exception of Django Reinhardt, were non-guitarists. "Zoot Sims was probably the biggest influence."

He first came to prominence with the Chico Hamilton group in 1955 and also with his recording of "Two Degrees East, Three Degrees West" with John Lewis. In the early sixties he worked with Sonny Rollins, Bob Cranshaw, and Walter Perkins (later replaced by Ben Riley) for about eighteen months, and at this time Rollins was criticised in some quarters for employing a white musician.

"But," says Hall, "this criticism came out in a discussion in a jazz magazine. There was no hint of any prejudice towards me from any other quarter."

He numbers the album "The Bridge" with Rollins among the records he has most enjoyed. Others include "Interaction" with Bill Evans and Freddie Hubbard, his duo recordings with Bill Evans and his records with Paul Desmond.

"I have also done some 'free' things with Lee Konitz where the pieces were mapped out with different textures. There were no set chords or melody, and in some places Lee just fingers the horn without blowing a note."

Recordings by Jim Hall have been relatively rare of late but he plans to rectify this by doing an album with bassist Steve Swallow and a drummer, with a mixture of standards and originals.

**WHEN THE DUKE PLAYED THE PALLADIUM**  
PAGE 22

# Sinatra records with Duke

JEFF ATTERTON

FRANK SINATRA celebrated his 52nd birthday this week by recording an album in Hollywood with the Duke Ellington Orchestra. No release date has yet been set.

Charlie Queener, pianist with Clarence Hutchenrider's trio at Bill Gay Nineties on East 54th Street, has composed his first symphony which has been snapped up by MCA Music. A previous work of his, Suite For Orchestra, was performed by the Oklahoma City Symphony.

NBC-TV's Bell Telephone Hour plans to explore the contemporary jazz scene in a show next April. Count Basie, Dizzy Gillespie, Miles Davis, Dave Brubeck and Gerry Mulligan will be featured.

Don Ellis' new 32-minute "Contrasts For Two Orchestras And Trumpet" has been premiered with the Los Angeles Philharmonic at the Music Centre, Los Angeles.

John H. Mills, father of the Mills Brothers and once a member of the group, died in Bellefontaine, Ohio, on December 8. He was 85 and toured with the act for 20 years before retiring in 1956.

The Dave Brubeck Quartet plays a concert at Otterbein College, Westerville, Ohio, today (Thursday). It is possibly their last engagement together. . . trumpeter Clark Terry is in Doc Severinsen's 14-piece band at the Riverboat.

Stan Kenton will again direct the annual U.S. Inter-collegiate Jazz Festival at Villanova, Pennsylvania, on February 22, 23 and 24. . . Al Hirt has opened a second jazz club in his native New Orleans.

Drummer Gene Krupa underwent minor surgery this week at New York's Poly-clinic Hospital. . . guitarist George Benson has joined Roland Kirk for his five-week run at the Village Vanguard.

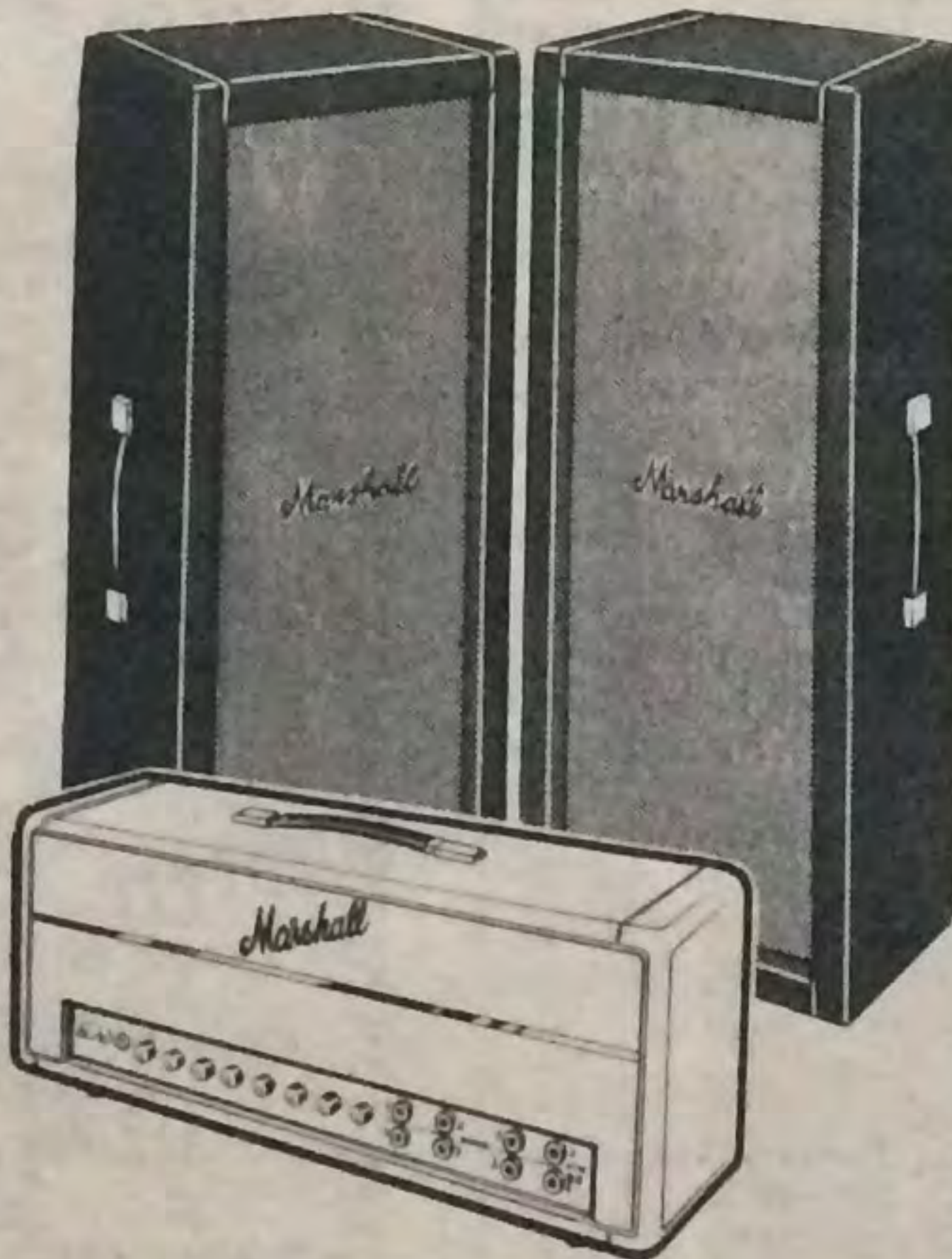
Errol Garner is recording in Chicago a new MGM album which includes five original compositions. . . Kai Winding's Quartet has been held over at Sheppard's in New York's Drake Hotel.

The Count Basie band is back at the Riverboat for a three-week run. . . Jonah Jones' Quartet opened this week at New York's Rainbow Grill.

# MARSHALL

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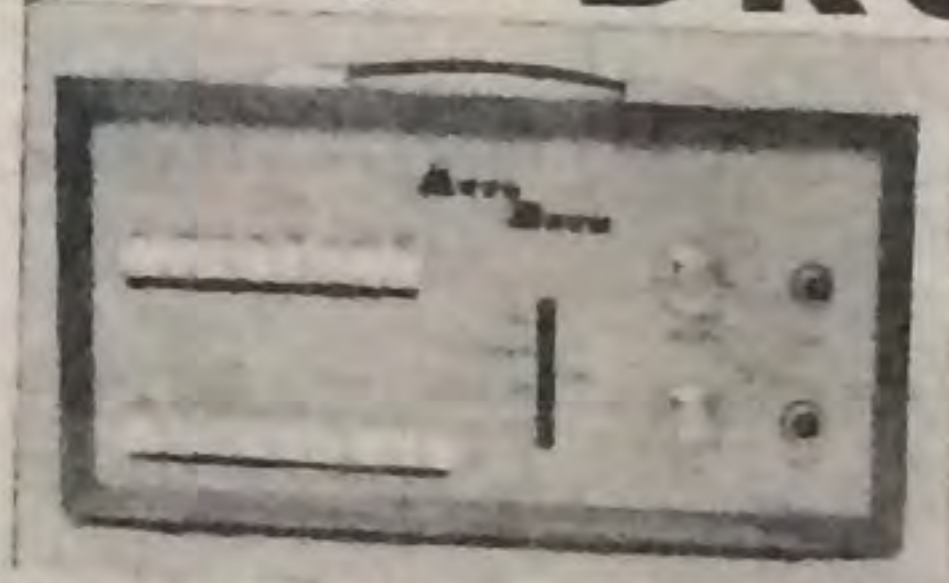
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# BUMPER FUN SECTION

## THE TEN COMMANDMENTS

(FOR FREeloadERS)

**FREELoADING** has become such a widespread journalistic pastime that there is talk of sending an All-Britain Freeloaders' Team to the next Olympic Games. ● Basically, a Freeloader is one who has discovered that you can drink yourself silly for absolutely no expense if you attend all the receptions laid on by kind record companies for their artists. ● Here are the Ten Commandments of Freeloading.

**THOU SHALT arrive uninvited**

**THOU SHALT not know in whose honour the reception is being held**

**THOU SHALT refuse all publicity material offered**

**THOU SHALT consciously avoid being manoeuvred into a position where ye are expected to speak to the artist**

**THOU SHALT refuse to accept any drink offered in quantities of less than a double**

**THOU SHALT cultivate freelance work contacts and fetch drinks for radio and TV producers**

**THOU SHALT ascertain when the coast is clear and gain entrance for thy mates**

**THOU SHALT fill thy pockets with free cigarettes**

**THOU SHALT create a disturbance when the bar is closed**

**THOU SHALT return to thine editor and say: "No story there"**

## THE RAVER'S ANNUAL REPORT

IT'S been a wild, bopping year of thrills and spills on the pop roundabout. Fun, jollity, and excitement have permeated the pop scene, while the nation's stars have never stopped hitting the headlines and setting the world talking.

We have seen psychedelia, flower power, mass arrests, evangelism, Monkees, sunken pirates, an insulted Prime Minister, a wave of cocoa drinking, the Mothers Of Invention, meditation and devaluation.

### SOCIETY

At one time it looked like open warfare between pop and society. Every week a pop star was either being paid a million dollars for warbling in America, much to the disgust of the working man, or being fined £1,000 much to the delight of every commissioner, traffic warden and Watch Committee in the country.

The average pop star's status in the eyes of the public got lower, while his popularity with fans got higher.

While the hippies shouted "We love you!" above the noise of their jingling neck bells, the police and Government shouted back: "We hate you!" and seized every opportunity to curb the only successful activity in a country racked with failure on political, economical and industrial levels.

### AGOG

The pop scene did its best to be both successful, and undisciplined. There was a great deal of foolishness. And a great deal of fun.

Back in January London was all agog at the doings



of the Pink Floyd, emerging from the Underground Movement with strange light shows and stranger music. While the Move, an older established group were busy chopping up stages, wrecking cars and TV sets, and toting a cardboard H-bomb. They finally freaked out by publishing an insulting postcard about PM Harold Wilson, which caused a mighty stink all around the world.

### SPLITS

"But we get quite nasty if anybody calls us psychedelic," commented singer Carl Wayne.

The Monkees leapt to number one with "I'm A Believer," while the Herd were making do with the occasional mention in the Raver.

Jimi Hendrix was the other sensational experience at the beginning of the year, with a hairstyle soon to be copied by every hippo, sorry hippy, in town.

One of the first splits of the year was when Brian Poole and the Tremeloes parted, followed by Stevie Winwood's historic departure from Spencer Davis to form Traffic in March.

Then came the mighty bust up of the Walker Brothers, with Scott going solo, John going solo and Gary sinking into obscurity.

### SAD

The Beatles caused endless uproar, with their guru Maharishi turning transcendental meditation into a household word, the most fantastic LP of all time in "Sgt Pepper's Lonely Hearts Club Band," BBC bans on tracks like "A Day In The Life," Paul's own up to taking LSD and an insane Magical Mystery Tour.

With the coming of winter the kaftan suddenly faded away and the tinkling

so well; to Stevie Winwood for getting a nice group; to Eric Clapton for being such a nice guy; to Lulu for staying successful; to the Bonzo Dog Doo Dah Band for cheering us up.

### BAND

To Ronnie Scott and Pete King for the Old Place; to Fontana's Terry Brown for Tubby Hayes' "100 Per Cent Proof," one of the greatest big band albums in years; to Peter Burman and Dick Jordan for bravery above and beyond the call of duty in the cause of jazz; to Derram for taking a chance on recording bands like Graham Collier's and Mike Westbrook's.

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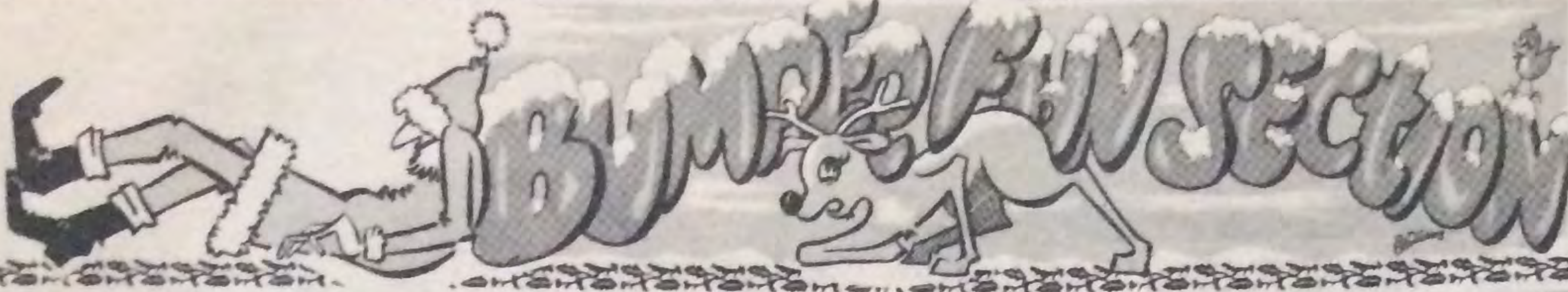
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CHRISTMAS GREETINGS  
from the DAVE CLARK FIVE







# Well, what do you know?

1. Name the singer with the Foundations.
2. Which record held the number one spot in the Pop 30 for seven weeks this year?
3. Brian and Eddie were the two-thirds of Tamla Motown's hit song-writing team. Name the third member.
4. Name the five members of the Move.
5. Who was voted World's Musician of The Year in the Melody Maker Readers' Jazz Poll last February?
6. Petula Clark didn't get her first number one until last February. What was the song?
7. Ken Howard and Allan Blaikley are managers of, and write hit songs for, two groups. Name both groups.
8. The Dubliners made their Pop 30 debut with "Seven Drunken Nights." Their follow-up also made the chart. Name it.
9. Who had a hit with "Al Capone"?
10. Mark Volman, Howard Kaylan and Al Nichol are members of which group?
11. Which Beach Boy was accused of attempting to evade call-up?
12. Robin, Maurice and Barry are famous pop brothers. Give their surname and the name of the group they appear in.
13. The BBC banned a Beatles "Sgt Pepper" album. Which track?
14. Britain won the Eurovision Song Contest this year. Name the singer and the song.
15. A British band has been signed for the 1968 Newport Jazz Festival. Whose?
16. They were P. P. Arnold backing group and now record on their own. Name them.
17. Who won the Disc Jockey section in the 1967 MM Pop Poll?
18. Radio One started on September 15, September 30, October 7 or October 14. Which?
19. Who was the first deejay to be heard on Radio One?
20. Gary Burton's Quartet was on of the big hits of Jazz Expo '67. Name his guitarist.



# Avant garde, arriere garde and a touch of 'Oh my garde!'

## MM MAN-IN-PARIS MIKE HENNESSEY ON THE 1968 PARIS FESTIVAL

AT 5.30 p.m. impresario Joe Vienna with two road managers and several dozen assorted jazzmen touched down at Orly Airport. I was at the airport to meet them—some of the greatest names in jazz, ranging from avant-garde to arriere-garde, plus a sprinkling of "Oh my garde!"—one, in particular, who is destined to write the definitive "Really The Booze."

"Hello, I'm Mike Hennessey of Melody Maker."

"Yeah. Hey, baby. I remember you, Mark. How's it been?"

"Try again."

"I'm from Melody Maker."

"Hey, how's Max?"

"We're waiting around in the airport lounge a long time because a French customs man made the grotesque mistake of asking Black Power leader Herbert Schlepp III if he had anything to declare. While Schlepp is delivering a 60-minute oration of black emancipation and white mothers, I suddenly spot the lean figure of the jazzman everyone wants to interview. There he stands in a 500-dollar suit looking on balefully as Joe Vienna and his assistant, Harry Gates, manage to prevent the instruments from being flown off to Ecuador.

"Er, excuse me Mr Davis, but I'm Max Melody of Hennessey Maker."

"... off."

"Yes — just going."

On the bus into town Joe Vienna lights a strong cheroot to try to obliterate the reek of hash, sighs, and says, "I don't understand it, Harry. We've got as many musicians as we started out with."

"Give 'em time," says Harry, cynically.

An hour later, 37 musicians are spread throughout 16 different Paris hotels.

In Joe Vienna's suite two telephones are ringing simultaneously. Vienna picks one up, talks for five minutes, then slams the receiver down.

"How about that, Harry, now Brubeck says he isn't coming to Berlin."

"Just as well. We didn't book him."

On the other telephone is a call from a Swiss impresario who will pay for the Milt Holmes trio to fly to Zurich for a record session before the Paris festival.

Joe says O.K.

The French musicians union calls up to say the Festival can't take place unless a French quintet is hired.

Joe says O.K.

Avant garde merchant Herbert Schlepp III calls to say that Vienna will have to find him a rhythm section because his men won't be coming from Barcelona after all as they are in jail.

"O.K., you can play with Larry Curtin's rhythm sec-

tion."

"I ain't playing with no hippie mothers, man."

"O.K., so you play on your own."

"Huh?"

"Look, you won't play with hippies, ofays, drunks, moldy figs, boppers or mainstreamers. Well — that's all we got."

Vienna slams the phone down.

The French musicians union calls up to say that, on second thoughts, as there are 37 Americans, Vienna will have to hire two French quintets and a big band.

The French promoter calls up to say that the Mellotron Workshop will have to come after the Larry Curtin group as the last act, otherwise they won't be able to clear the stage in time.

At 7.30 p.m. Herbert Schlepp III walks out of the Hotel Select screaming that the maid scorching his kaftan, and is never seen again. One problem solved. Plenty more to come.

Meanwhile the Milt Holmes trio are safely on their way to Zagreb, there having been some confusion over the destination.

Vienna turns to Harry. "We'll open up with the French groups while the hall's filling up, then we'll have the Trombone All Stars..."

"One problem," says

Harry. "All the trombones have been flown to Marseilles..."

"For Pete's sake, O.K., then we'll have the Jim Ritz Quartet with Alice Lumbago..."

Uh huh. Ritz is refusing to play with Alice and she won't play with him. She says he plays sharp.

"Goddam defaecation! So fly another rhythm section in from New York — get Ken Harris. He's played with the bitch before."

A cable is despatched to New York and another to Marseilles asking for the speedy return of four trombones.

The French musicians union calls up to say that as it's a three-day festival, there'll have to be one big band, two quintets, three trios, a vocal group and an accordion soloist.

A Swiss impresario rings up to know when the Milt Holmes trio are arriving and Joe says they are on their way.

I call Red Barton — always good for an interview — at his hotel and arrange to see him at noon the next day.

Joe gets back to sorting out the programme. The phone rings. It is free jazz exponent All Khat.

"Hey Vienna, you crook. I just heard you're paying Teddy Crun's group twice as much as we're getting. If that mother gets all that

bread, we should have ten times as much."

"Talk to my attorney," says Vienna wearily, "you signed the contract."

At noon the next day I trudge into Red's hotel and call him from the reception desk.

"Hey, Mark — come on up."

I edge my nose round the door of 410 and wince. The room is full of tobacco smoke and whisky fumes and there is a heavy scent of after-rave lotion. Feminine underwear litters the floor, and presumably belongs to the three chicks in bed with Red.

"Come on in, Mark," he calls cheerfully. "In the room, that is."

The interview isn't going to go too well.

Back in Joe Vienna's suite, things aren't going too well either. He's just had a frantic call from Milt Holmes who is stranded in Zagreb and the French musicians union have telephoned to insist on two big bands, five quintets, seven trios, twelve accordion players, Mireille Mathieu and a short colour film of Maurice Chevalier.

Meanwhile in Bologna, Italy, a guard is carefully unloading four trombones from a newly arrived train.

And at Zurich airport, a Swiss impresario is enthusiastically welcoming a rather bewildered Ken Harris trio.

In Berlin, Jimmy Garrison is into his twelfth chorus and in a Zurich recording studio a Swiss impresario is wondering how the Milt Holmes Trio could have changed their style so dramatically.

The trombones have now arrived in Alice Springs.

At 2.30 a.m. the Mustapha Memsahib - Groove Golightly group are dragged, still playing, from the stage and Alice Lumbago goes on to sing backed by fifteen French accordionists.

Joe Vienna mutters savagely, "If only I had some hair to tear out," while Harry Gates is counting the take... \$96,966,766,1,000 dollars.

Well at least we can get Schlepp's rhythm section out on bail. Now if only we could find Schlepp.

Sheepdip Holmes staggers in, stoned out of his skull, rushes on stage with his alto and, oblivious to Alice and her vibrant choruses of five "Sophisticated Lady's."

At 5.30 a.m. the curtain finally comes down with such a bang that it wakes me up. Because, of course, it was all a hideous nightmare.

Wasn't it?

who boasts the unique double of flugel horn and violin. They are set to play with the Harmonious Plunk All Stars. But it doesn't really matter because Harmonious won't play with either of them.

The concert goes on. And on. And on.

Mustapha Memsahib takes the stage with his avant gardeists and is augmented by the down home funk trio of Groove Golightly.

Backstage clubowners are hustling to drum up free guest appearances by the assembled musicians and Joe Vienna is in another fierce argument with All Khat.

"So you'll have to borrow Jim Ritz's tenor."

"I ain't asking that mother, man. You'll have to ask that ofay mother, dad. I ain't having anything to do with that mother, dad. And you'll have to disinfect that mouth-piece. I know what he's been eating, that mother, dad."

"O.K.," says Joe savagely, "so I'll ask that dad, mother."

Meanwhile it is 12.30 a.m. and Mustapha Memsahib and Groove Golightly are into their second hour of "Extensions and Inventions On A Theme For Freedom, Grits and Black-Eyed Peas" — which is what comes of welding together a free jazz unit with a funky, soul group.

Still, only 17 more groups waiting to go on.

In Berlin, Jimmy Garrison is into his twelfth chorus and in a Zurich recording studio a Swiss impresario is wondering how the Milt Holmes Trio could have changed their style so dramatically.

The trombones have now arrived in Alice Springs.

At 2.30 a.m. the Mustapha Memsahib - Groove Golightly group are dragged, still playing, from the stage and Alice Lumbago goes on to sing backed by fifteen French accordionists.

Joe Vienna mutters savagely, "If only I had some hair to tear out," while Harry Gates is counting the take... \$96,966,766,1,000 dollars.

Well at least we can get Schlepp's rhythm section out on bail. Now if only we could find Schlepp.

Sheepdip Holmes staggers in, stoned out of his skull, rushes on stage with his alto and, oblivious to Alice and her vibrant choruses of five "Sophisticated Lady's."

At 5.30 a.m. the curtain finally comes down with such a bang that it wakes me up. Because, of course, it was all a hideous nightmare.

Wasn't it?

## ANSWERS

1. Clem Curtis (1)
2. Englebert Humperdinck's "The Last Waltz" (1 each)
3. Lamont Dozier (1 for each name)
4. Carl Wayne, Chris Kilmory, Trevor Burton, Roy Wood, Bev Bevan.
5. Duke Ellington (1 for each)
6. "This Is My Song"
7. The Hard and Dave Dee etc. (1 for each)
8. "Black Velvet Band"
9. Prince Buster (2)
10. The Turtles (1)
11. Carl Wilson (1)
12. Gibb (1), Bee Gees (1)
13. "A Day In The Life"
14. Sandie Shaw (1)
15. Alex Welsh (1)
16. The Nice (1)
17. Jimmy Savile (1)
18. Tony Blackburn (1), September 30 (1)
19. Tony Blackburn (1)
20. Your score: 25-20; We're proud of you, you really know the music scene, 25-20; Very good indeed, 15-20; A bit closer, 10-25; You can't be all that interested, 0-10; MM by mistake? Did you buy the record?

Have a wonderful Christmas **TOM**

Personal Management: GORDON MILLS

CO read ACUFF-RLIN 15 St. Geo. TD. London, W.

Christmas Greetings to all — and best wishes for another happy year from the **MIKE SAMMES SINGERS**



# MAGNIFICENT SEVEN



## MISCELLANEOUS INSTRUMENTS

A mighty howl went up from many dissatisfied readers when MM's Chris Welch and Nick Jones chose their various Magnificent Seven guitarists, drummers and songwriters during the year. "Wot about George Potts, on rhythm pole," howled In-dignant, South Mimms. "Wot a load of rubbish," jabbered Repulsive, Edg-ware. During this period of Goodwill to All Men, and MM readers, we have es-pecially set out to spotlight the talents of artists who never get mentioned, and whose worthy contributions to music have been over-looked. We are aware of our sins of omission, and now praise men like . . .

### FRED SCUTTLE

spoons

■ Scuttle is to spoons playing what Hendrix is to pop guitar, an unnerving combination of natural skill and burning inner fire. Until Scuttle gained recognition after years in the wilderness, it was believed impossible to obtain true blues expression on spoons, electro-nickel plated or otherwise. But after a wild and truly memorable evening at Leyton Baths, the great John Mayall himself was heard to mutter: "That boy's got rhythm." Today it is difficult to calculate his influence. Scores of young players are under his spell. But it wasn't always like that. When Fred was a boy, beating his mother's wood spoons together in the kitchen, existing techniques were laughably crude. Few bands would tolerate them, and the status of the player was on a par with a traffic warden or body snatcher. Old Man Scuttle was diametrically opposed to Fred's preoccupation with music, especially the blues spoon. "Fop, dullard, idler," were some of the less violent remarks he made on finding his son battering away far into the night. One day it came to a head. "Persecutor!" shouted Fred going for his old man with a pair of dessert spoons and a soup ladle. After years away from home, perfecting his playing, his name reached the ears of John Hammond who presented him in concert at Carnegie Hall. Overnight, he was famous. Of him Benny Green has written: "God has laid a tea spoon on his hand."

### THE GREAT BERT

lead trumpet

■ Horrid music as an art form has long fascinated the Great Bert, musician of no fixed trousers. He became interested in pop at an early age and not content to be a spectator perfected a new instrument upon which really vile noises can be produced. For 18 months he toiled away in a laboratory with various prototypes, first rejecting a gas trombone, aertex bagpipes and porcelain drums. He found the answer to his requirements in the Lead Trumpet which not only tortures the listener, but poisons the performer, unless he wears, as Bert does, Blenkinsop's Patent Mouth Preserver. Says Bert: "Up till now only certain singers and groups could sicken us with ghastly noises. Now this ability is within reach of every citizen. With the aid of the trumpet any medium-sized Corn Exchange full of people can be caused to throw up in under twenty minutes." Bert is now well-known for his many sickening performances. The noise is a frightful combination of raspberry and a girl being strangled by her own stocking. Bert is convinced there is a great future ahead of his brainchild. "I wish I could say the same of the aertex bagpipes," he adds wistfully.

### RON THIGHS

organic mellotron

■ Ron Thigs is a surgeon, fascinated by pop. He smokes cannabis resin, owns a blow up photograph of Tony Hall and Kit Lambert, jives nightly at the Speakeasy, made a film about heterosexuality which was never shown, once bought a copy of the Observer Times Colour Supplement and says: "No man is an island," and other original sayings. "No man is an island," he said on being interviewed about his breakthrough discovery of the organic mellotron, soon to be used by the Who, Manfred Mann, Traffic, Beatles and the Herd. "It was quite a logical development. After a recent operation at the London Hippies Clinic I had a great many spare parts left over. I was due to have breakfast with Radio One's Robin Scott and I wanted to blow his cool, so I stacked up the spares, did a few equations, made a few test circuits, linked them by computer and wowie, zowie, s'blam, zot and kapowee. I had a bloody new sound." The combination of heart and electronic valves frightens the first time spectator. Anyone of a score of combinations can be used. By pressing certain keys, banks of human remains come into play. "F'r instance, would you like to hear the Lung Tuba?" says Thigs. A few deft strokes, some squashy noises from inside the organ, and a sickening loathsome sound emits, not unlike a lung tuba. Then there are Eyeball Flutes, Stomach Drums, Toenail Zithers, Intestine Banjos, Tooth Vibraharp and Hair Triangles. "I think you'll find this beats Bert's Lead Trumpet," says Thigs modestly.

### BLOBE AND HIS TEN

aromatic piano accordion

■ One of the more frightening developments in recent years has been the emergence of Blobe and his Ten, featuring an instrument so appalling that considerable pressures were exerted "from the top" to have it excluded from this feature. The instrument is the aromatic piano accordion, and its effects are so numbing, shocked local authorities have often felt compelled to call a halt to performances by enlisting the aid of fire brigades or Civil Defence. A spokesman said recently: "This cannot be tolerated, even by our permissive society." Blobe, a Rumanian who settled in England after the first gas attack at Ypres, is intrigued by pop experiments with light shows and efforts to widen the spectrum of sound with feedback and electronics. He has taken this a stage further by adding smell to create a third dimension to music. After initial experiments with methane and saxophones, he has perfected an accordion which, when squeezed, emits a variety of smells. Different keys control different odours, which can be directed with nose blistering force at the audience. "During a ska number we can jet the smell of rotting bananas at dancers," explains Blobe, "or the stench of corpses during a traditional jazz item. Entrails, refuse and dung all play a part in our brand of entertainment." Thousands sniff ecstatically to the music of Blobe and his Ten nightly. Said one hippy: "Man, it's like foetid."

### SIMON DREAD

laughter machine

■ Few people are aware of the existence of this particular miscellaneous instrument, yet they are liable to hear it everytime they switch on their TV set. The Laughter Machine is one of the greatest boons to comperes and comedians science can offer. Until now strict security has kept it a secret from your average TV fan and your average idiot. Now it can be revealed this device has been in use for years, developed by Cambridge scientists, too fat for the brain drain. One of Britain's leading laughter machine operators is Simon Dread, F.L.M.O.G., highly trained, highly paid and much in demand. "Yes, I like to call it an instrument," says Simon in answer to critics. "In the same way the electric organ and dirigible met with opposition and prejudice in their early years, so the laughter machine is frequently subject to contempt and ridicule. Yet I feel it is a legitimate new weapon in the armoury of art. While I don't aspire to his heights, the great Raymond de Tollemache of Russia, for example, has given Laughter Machine concerts in Paris and Moscow, hailed as artistic triumphs." There is certainly skill to Dread's work at cueing into comperes' gags and by manipulation of switches producing the correct volume, tone and quality of laughter, applause and excited giggles. In the past comics had to rely on bandsmen to laugh in the right place. Today men like Dread can not only make a comperes seem clever and successful but convince viewers they like and want to laugh at his jokes.

### TOM PENGUIN

self-breaking symphony orchestra

■ Back in the Thirties the cops took Robert Johnson's guitar and broke it in pieces. Today, Pete Townshend of the Who prefers to break his own guitars. Now there is a threat to all this simple guitar raving Tom Penguin of Walthamstow East has come among us. This simple man, lean faced, gentle and with exquisite taste in literature, art and music has unleashed a new force in music to awe some Blobe once said: "Schrecklichkeit!" He rightly fears the competition. For aesthetic, wryly witty Tom has gone beyond the realms of mere guitar and piano breaking. He has perfected the self-breaking symphony orchestra. It appears superficially normal, with ageing gentlemen straining away at brass, strings, reeds and percussion. But here all similarity to the London Symphony Orchestra ends. At the climax of a number like "Flying Home In D Minor" Penguin gives the signal and as ushers vainly try to restrain the crowd from ripping up seats, the orchestra leap to their feet, and bopping furiously, begin smashing, breaking, wrecking, battering, beating, kicking and spitting on everything in sight. "SMASH!" go a handful of trumpets. "KAPOW!" go the kettle drums. "SSPLINTER!" go violins reduced to matchwood. "BONK!" goes the harp hurled by Madeline Branksome at the conductor's head. "It's costing me £15,000 every performance," says Penguin. "But it's worth every penny. I am, of course, mad."

### SIR KHYBER PASS

one-man band

■ Strangely, it is rare members of the nobility make their mark in the field of popular music. There have been many titled musicians who have become a credit to their upper class as gifted performers of Mozart, Bach and Charles Ives on flute, sackbut and peckhorn. One calls to mind Lord Blagwort who often gave out a mean Cor Anglais. But the Lords have missed out on pop — until the advent of Sir Khyber Pass, currently number one in the MM Pop 36 (Crooked Section), with "Dashed Decent Stomp." Sir Khyber has thrown away his ermine cloak and vast estates at Islington for the life of a pop idol, and has rightly earned his place in the Magnificent Seven, for he plays not one miscellaneous instrument, but a sacful in his performances as a one man band. He built up his name blowing chorus after chorus of "I Feel Free" in Oxford Street, London, and despite tempting offers from Broadway (Broadway, Stratford that is), he has remained true to the pitch that made him famous. And what an amazing sight. No other one-man band is as impressive as this stately figure, white-bearded, tall, gaunt and encumbered with the most ludicrous collection of rubbish imaginable. Broken bass drums festoon his back, vibras are strung to his ankles, a piano accordion is riveted to his left lobe, castanets are wedged down his throat, a tuba girdles his waist, Turkish finger cymbals are concealed in his underparts, while a mighty Wurlitzer is strapped to his head.

## OTIS AND THE BAR-KAYS





And they flew for hours and hours and hours to say "Have a Good Christmas"



# JIMMY JAMES & THE VAGABONDS

Bookers Please Note: Now handled by Jaymede Productions Ltd., Head House 34 Greek Street, London, W.1

"Don't worry about anything this Christmas," said Captain Beefheart, "Everything's As Safe As Milk"



"I don't think you quite understand, sir"

## PROMOTION: MR 98 PER CENT

PROMOTING records is a specialised job: Fred Funk is a promoter. Funk is 59, looks a little like Margaret Rutherford, works from a converted catsmeat shop in the Balls Pond Road, and does the rounds in a natty line of maxi Fair Isle pullovers knitted for him by a grey-haired, one-legged bus conduc-

ress who also clips his toenails. Until the middle of this year he repaired drumsticks for Keith Moon. Now his own boss, he starts his day around eight a.m. and tries to finish about 7.30 a.m. the next.

Each day his targets are radio and TV producers and deejays. He telephones, talks, buys drinks, cleans their shoes; he jokes, reminisces, flatters and crawls. At the right moment, when the target is blind drunk, he lets go of his legs and drops in the plug. He hates the record he promotes he says; but he also gets 98 per cent and that can add up.

The time is nine a.m. The telephones have been occupied for an hour: Funk on one; partner Gus Gasser on another; a passing Arab who came in out of the rain on another.

Still on the phone, Funk is also listening to a record he has been asked to promote—Godfrey Winn reciting The Best of Private Eye. "We'll handle it. Great sound. May start him on a new career."

### TELEPHONE

BBC-TV (trying to get Bertrand Russell on to the Billy Cotton Show) gives way to an attempt to get Shirley Bassey on to the Epilogue—"Look, so she hasn't re-written the Bible like David Kossoff, but 20 seconds in that dress and you'll have the highest rating you ever had."

Then it's trying to sell a song. Put the telephone up to the gramophone. "What do you think, Engelbert?" Afterwards: "He loved it. Told us to rush it straight round to Tom Jones."

BBC-TV come back; want to know what Bertrand Russell will do. "Tell them he'll swing in on the nearest crane doing his impersonation of Tarzan."

At 11.15, a short, fat, repulsive youth enters. He is introduced as "tomorrow's Paul and Barry Ryan." He sits in a corner moaning quietly to himself and unpicking a Fair Isle pullover. Funk is in the process of lumbering EMI with him.

### CONVINCED

At noon, Funk and Gasser leave for the BBC. A producer and deejay are huddled together, bowing to a picture of Robin Scott. The deejay anxiously asks, "Are you taking pictures?" and fumbles in his back pocket for his wig. They put on a T-shirt: "Yahoo to Radio Caroline." Funk threatens them with a photograph of Billy Cotton Jr and they agree to plug Godfrey Winn.

Listening is a working session—listening to the Ponders End Silver Band while eating Kit-E-Kat sandwiches in Charing Cross Embankment Gardens.

At 3.30, Funk is in the Hovel, the new incredibly boring "in" club. It is empty except for a 40piece kazoo band. "I'm convinced this is the next big group. They've got plans for a bone-crushing machine and exploding joss sticks to set light to the audience. And they'll open their act with a human sacrifice."

At 4.20, Funk is in a BBC studio pretending not to hear the band boosing as he runs through the announcements for his weekly show, *Suivez La Piste*.

### PLANNING

A cab to the next call—Radio Luxembourg—where he records a commercial for EZE-PHIT Trusses.

Krapp Records is next. Funk drives with one hand, tuning to Radio Peking with the other—"Now the pirates have gone, the kids may start listening to anything and I have to keep ahead."

At Krapp, an executive says he's planning to bring in American marketing methods—payola. He also thinks they will stop releasing records as it only clogs the market and makes the artists greedy for money.

At six pm, back to Balls Pond Road. Nellie has a new Fair Isle pullover ready and promises to let Funk wear it that night if he lets her trim his toenails.

Gasser is back with a tape of a new group. "They are bound to go big. They smell so awful nobody would stay in the studio with them. We could call them Muck and give away free Muck clothes pegs for the audience's noses."

### FLAGGING

At 1.30 am he catches the Beatles playing at the Salvation Army Hostel. Neasden. Funk doesn't like the act. Says the clothes are sad. Leaves after 30 seconds.

At 2.5 am Funk is in Soho's Gerrard Street buying blue films to give the Muck that psychedelic touch. At 4.30 he drops into the all-night post office to post the Godfrey Winn record to Radio Peking.

Funk shows no sign of flagging. He reaches the Speak-easy in time for a glass of milk with Jonathan King who is sticking pins in an effigy of Simon Dee.

He wonders whether to record Nellie, the Fair Isle knitter. "She was told by a gypsy that she would make a fortune and I don't want to miss out on the 98 per cent."

At 7.30 he is back home. The day finished, he sinks back on his pile of Fair Isle knitting wool. At 8 am the phone rings. It's Radio Peking wanting to know what the hell

Wishing everybody\* a raving Christmas and a swinging New Year

JOHNNY BENNETT, ANDY COOPER  
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\* This includes: RAVERS, HIPPIES, FLOWER PEOPLE, MESMERISED MOTHERS, FASCINATED FATHERS, LOVERS and OTHERS ALL OVER THE WORLD

KENNY BALL

MANY THANKS TO EVERYONE WHO HELPED TO MAKE 1967 A WONDERFUL YEAR FOR US

ALAN ❖ DAVE ❖ CHIP ❖ RICK

# THE TREMELOES

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# MERRY CHRISTMAS

TO ALL MELODY MAKER READERS

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STARLITE ARTISTES

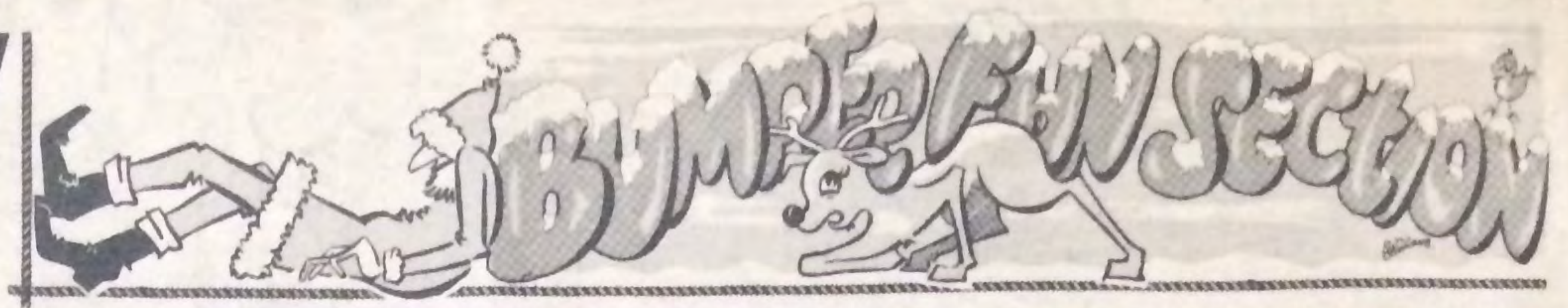
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LATEST L.P. "THE TREMELOES" CBS 63138

RELEASED FRIDAY, DECEMBER 15th



# And they all lived happily ever after . . .



## BOB DAWBARN'S ALL-PURPOSE CHRISTMAS SHOW

THERE'S a nice warm predictability about the telly at Christmas. Whichever channel you chose, you know you have a good chance of catching Charles Dickens' Christmas Carol, the Circus, Charlie Chaplin in The Gold Rush or one of those pop pantomimes with chirpy cockney sparrow

Tommy Steele playing chirpy cockney sparrow Buttons and Bruce Forsythe flashing his teeth at the camera. They'd save a lot of time, trouble and money if they combined the lot into a sort of Cinderella Meets Tiny Tim At The Circus On Ice. Just to prove how easy it is, the MM offers the following

script synopsis.

● The show opens with the Tiller Girls (as jolly villagers) singing "There's No Business Like Show Business" and dancing gaily outside Wormwood Scrubs where Bob Cratchit is just being released after doing nine months for smoking pot.

Enter chirpy cockney sparrow Buttons who brings everybody down with a song about how Tiny Tim Cratchit is dying of the dreaded lurgy. It transpires that Tim is a songwriter whose major opus was taken by the wicked publisher, Baron Stonybroke, whose two Ugly Daughters sang it in the Eurovision Song Contest.

The scene switches to the Empire Pool Wembley where the Bonzo Dog Doo Dah Band (as the Brokers' Men) are throwing custard pies while Prince Charming (Millicent Martin) does a flying ballet sequence over the ice which is filled with Lionel Blair and the dancers.

Meanwhile, back at the hovel, Tiny Tim is sitting in his wheelchair doing Frank Sinatra's "One For My Baby" and writing a new number one hit. Enter the Good Fairy — and you can cast that part yourself, I don't want to be sued.

The Good Fairy says she has an "in" with Hughie Green and will get the song on to Opportunity Knocks and it's bound to be a big hit and be voted the viewers' favourite as long as Tim either sings it from the wheelchair or maybe they can find an old-age pensioner who can be persuaded to sing it instead of reciting the balcony scene from Romeo And Juliet.

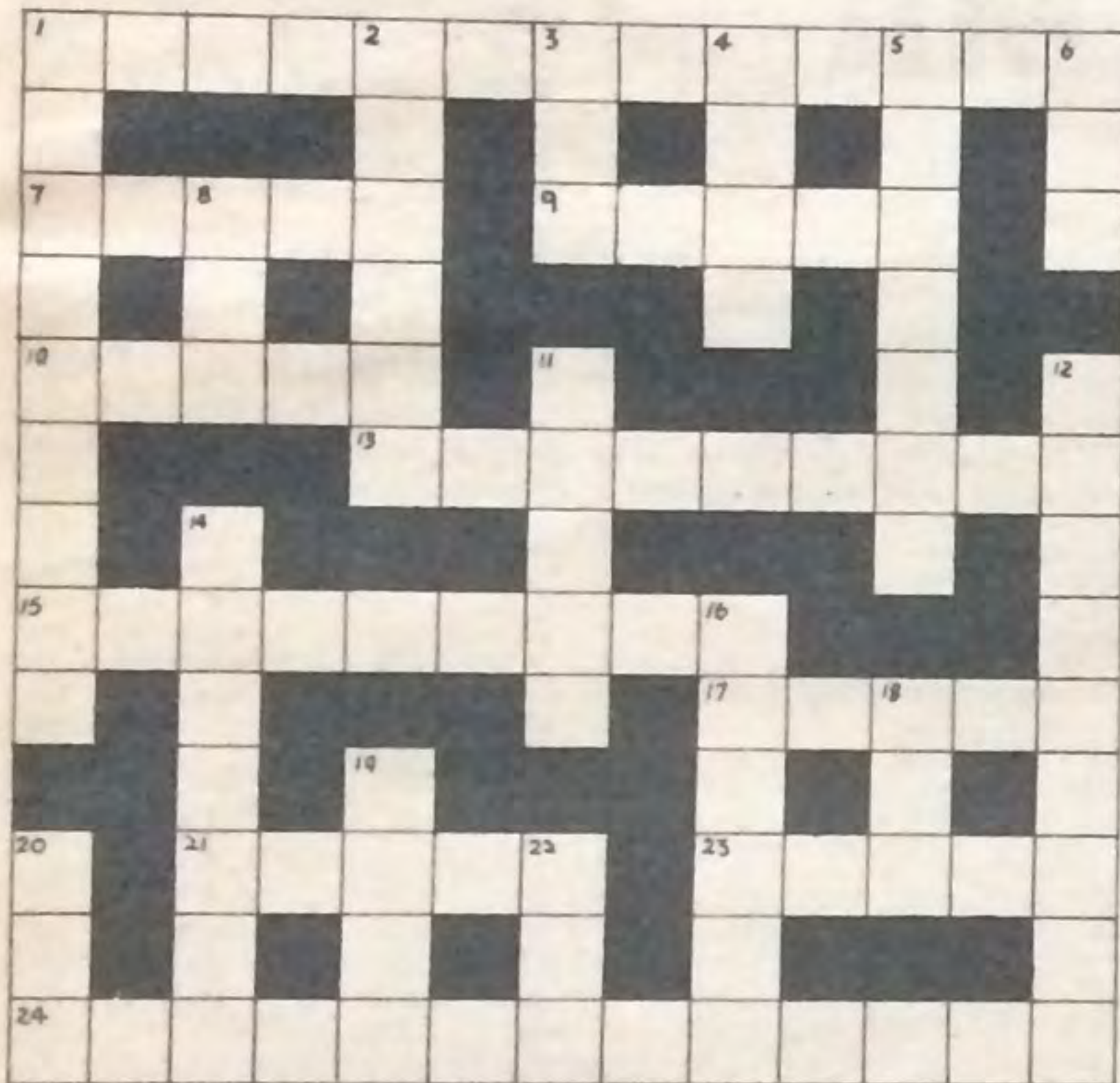
Tiny Tim makes a demo of the record—accompanied by four cellos and the Breakaways—but, horrors, it is panned by the Wicked Fairy (Chris Welch) in his Melody Maker singles reviews.

The plot gets a little vague around this point as there has to be some excuse for getting Bruce Forsythe on—no really there has, they love him in Leamington Spa—and we still haven't had a clip from The Gold Rush. By the time they've got Bruce off, Tiny Tim is telling "Ughie how he came to write 'Hello, Goodbye, — off!'"

As he sits in the wheelchair reeling off the last chorus, to the sobs of a thousand mums round their TV sets, the producer remembers the Circus. Enter the elephants who trample Tiny Tim and kick his wheelchair to matchwood.

But Tim has won. Bob Cratchit is able to afford a good lawyer. And everybody lives happily ever after.

The curtain comes down in time for Millicent Martin to be released from her flying ballet harness so that she can make the next four shows of the evening.



- ACROSS**
- Accrue my plant (anag). Still an eligible bachelor (4, 9)
  - Drain upset at the bottom. (5)
  - Said about five with new group. (5)
  - The nicest kind of flowers? Cheeky! (5)
  - Plain race? Just a set. (4, 5)
  - Do they fly three feet up? (5)
  - Throw level. (5)
  - Dance that may drive you round it! (5)
  - Drummer has nothing after a phone call. (5)
  - But do you love THEM? (8, 5)
- DOWN**
- Do they freak out in rose-tinted glasses? (4, 5)
  - Tamla Biblical queen. (6)
  - Fish for a backward medicine man! (3)
  - Alan provides this in our (4) name
  - Nadir, 9 Davis, 10 Fresh, 13 (5, 2)
  - For whom records are made. (3)

- Dave or Simon on a river? (3)
- James Bond owes him a lot. (5)
- They get around, the' it doesn't sound like it! (5, 4)
- Girl group member may cry over last mix-up. (7)
- What you expect a beat group to play with. (6)
- Top it. It's a good place to be. (3)
- An experienced man, to be sure! (4)
- Perhaps 23 will let you drive his. (3)
- A tail maybe. (3)
- 19 Jimi, 20 Car, 22 Tag.
- 14 Crystal, 16 Spirit, 18 Ten.
- 8 Dec, 11 Barry, 12 Beach Boys.
- 3 Cod, 4 Rave, 5 No split, 6 You.
- Down: 1 Pink Floyd, 2 Martha, Rolling Stones.
- 17 Pitch, 21 Twist, 23 Ringo, 24 Alan Price, 15 Yardbirds, 17 Nadir, 9 Davis, 10 Fresh, 13 (5, 2)
- Across: 1 Paul McCartney, 7

X-WORD ANSWERS

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# IT ENDS HERE

# BUMBAW SECTION

## FOLKNIKS I HAVE KNOWN



Superbly dressed, neat haircut, trimmed beard, plays expensive guitar in immaculate copies of various finger-styles. Re-tunes after every song. Sings about "Workin' On The Railroad," "Mean Old Blues" and "Hard Travellin'" — in a middle class accent. Goes home in a Triumph Spitfire, lives in suburbia, designs book jackets.

Long hair, blue denim shirt, faded Levi's, knee boots worn inside trousers, plays a carefully battered guitar. Sings about death, the bomb, hate, the bomb, masters of war, the bomb. Never smiles. Introduces songs "This is one of Bobby's" or "This was inspired by Bobby." Carries paperback (Steinbeck, Baldwin, Satre, Marx) in coat pocket. Seen on every Trafalgar Square demonstration, lives in someone else's flat. Dislikes commercialism but would love to make a record, man. Rolls own cigarettes.

Recognisable by short back and sides, sports cricket cap and is. Sings everything unaccompanied. Usually agricultural work songs and ballads, drinks cider (in half-pints). Sports E. F. D. S. S. badge, always joins in the "Circassian Circle" and has all the recordings of Harry Cox and Fred Jordan. insists audience participate. Is sometimes joined by two or three friends for "traditional harmony" stuff.

Has a bushy beard, large, hairy pull-over, corduroy trousers and hiking boots. Always sings shanties — off key and loudly. Holds pint of beer to conduct choruses. His loudness explains why first five rows of the folk club are empty — the audience are sheltering at the back. Kicks guitars and banjos when drunk and tries to kiss club organiser's wife.

Wears Baez-type clothes, hair, and bare feet. Has all Joan Baez's records, knows all Joan Baez's songs — unfortunately doesn't have Joan Baez's voice. Sings everything in E and A (approximately) to a steady strummed accompaniment. Pretty face — awful voice. Pretty awful singer altogether. Most of the audience finish up protesting in the bar downstairs. After gig she goes home to Mum in Finchley.

WORDS: TONY WILSON/DRAWINGS: JIMMY THOMSON

## BLIND DATE

# SANTA CLAUS



**BEATLES:** "I Am The Walrus" (Parlophone). What's he talking about? I am the walrus! At least that's what they shouted at me when I climbed down a chimney in Chelsea last Christmas. "Look at that walrus faced fink coming down our chimney," they shouted. "Old walrus face. What a rotten walrus face." They were of course hippies, unimpressed by my brand of Love. They had the cheek to accuse me of commercialising Xmas. But this man, this is a gas. I'll plug this when I introduce the next show at the Saville Theatre. Yes, I can certainly tap my feet to this. I don't know the group but I think they are copying the Bee Gees. Is it the Troggs?

**PROCOL HARUM:** "Homburg" (Regal Zonophone). What a load of toffee! "You'd better take off your homburg because your overcoat's too long." What does it mean, man? I don't take off my furry kaftan because my hood's too big, do I? Gawd, strewth, what is pop coming to. If this is what I missed during the year, I'm glad I'm a drop-out. Give me a tune we can all hum to. Give me rhythm and melody, and none of your psychedelia. I'm not sure who they are. Is it the Moss Bros? Not a hit.

Santa Claus arrived for his Blind Date session in a condition generally alluded to as being "stoned out of his mind." "Man, I've got to get high, before I can hit the sky," referring to his annual romp around the world on a reindeer powered sledge, dropping Yuletide junk down chimneys. Claus Baby proved an interesting record critic, not always coherent, but frequently pungent. As he is asleep most of the year we played him all the hits he missed.

**ENGELBERT HUMPERDINK:** "The Last Waltz" (Decca). Corking rhythm. Yes, I can feel my toes tapping already. I suspect a certain amount of Stax influence, and the singer has obviously been listening to James Brown. I know this type of thing does well in discotheques, but will the mums and dads understand the words?

**MONKEES:** "I'm A Believer" (RCA). Ah, isn't that nice. Is it the Helio-centric World Of Jim Crint; Mrs. Miller? London Symphony Orchestra? No, I'm just guessing. Come on give me a clue. I bet you tell all the other Blind Date guests what the records are anyway. I have long suspected a criminal conspiracy. I can't believe all that rubbish when they say, "Is it the Monkees?" when it's so obviously not. They're just putting it on. Come on, who is it? Beatles, Stones, Engelbert, Cream, Royal Guardsmen, Four Seasons, Ben E. King, Ventures, Peter, Paul and Mary? I give up. But it's a hit. Long John Baldry?

**JIMI HENDRIX:** "Hey Joe" (Polydor). Heavily influenced by John Mayall. Yeah, I've always loved the blues, right from the days when it all started at the little old Marquee Club, London, five years ago. I remember how those white slaves came down the Thames river, picking garbage in the garbage fields, and playing Methodist spirituals far into the night. Yea gimme that old time religion. Me and Jack Frost often form a mean blues and boogie duo and blow things like "Dust My Reindeer." Beautiful record.

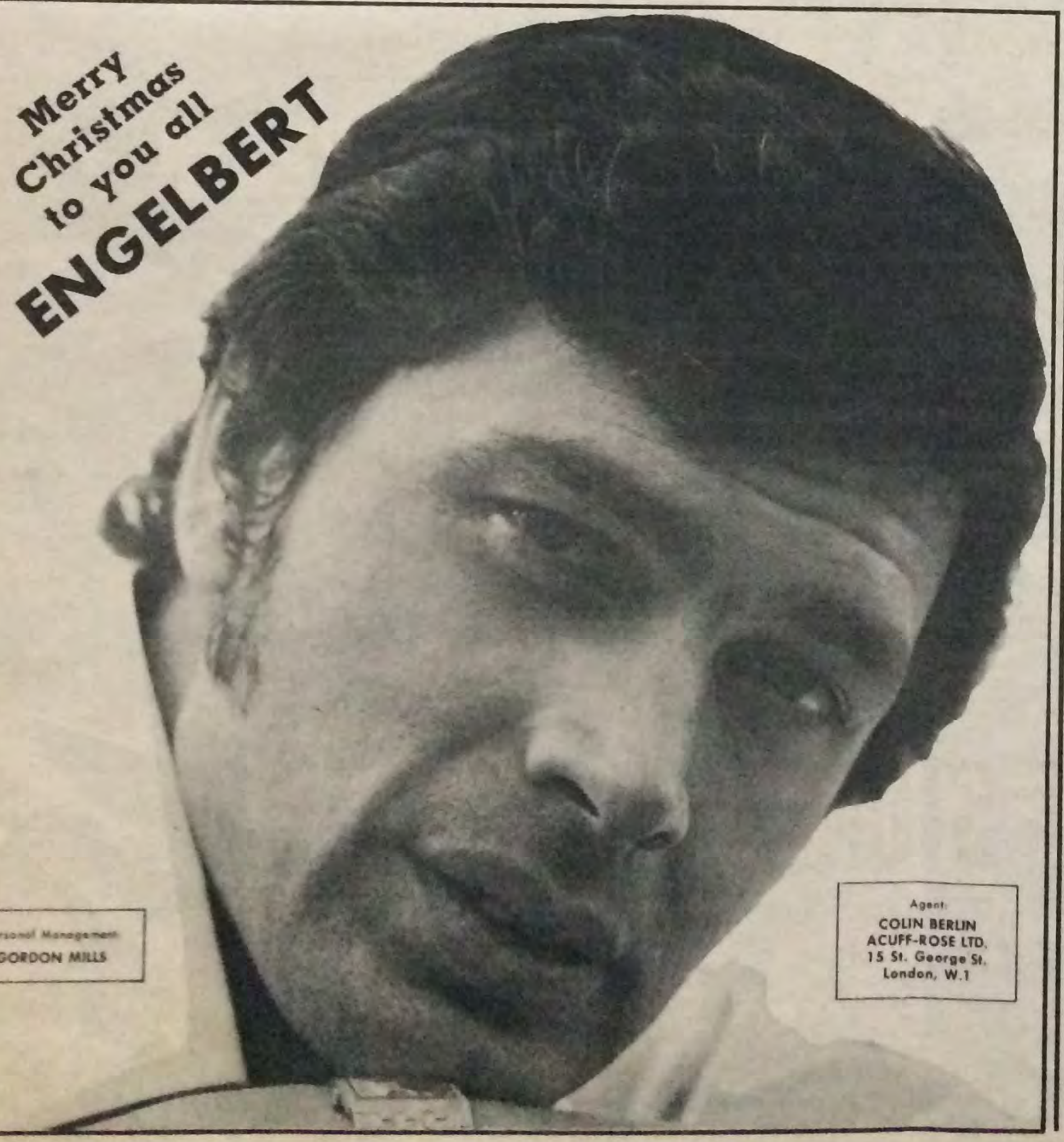
**TOPOL:** "If I Were A Rich Man" (CBS). Could you pass me that joint man? I must remember to keep the meat in the fridge. Right, now what's all this about? "Deedle Eedle Um Dum." Yeah, nice one. I dig those mind-blowing lyrics. He's a bit like a kosher Jimi Hendrix, isn't he? It'll never be a hit in a million years, but it's just the sort of stuff I like to

play at home. I just said that to prove my good taste.

**GODFREY WINN:** "I Pass" (Decca). Beautiful! Too much! And the lyrics are very clever, you know. Very true sentiments. "Oh, compassion has gone out of fashion, yeah! Yim bom bala boo and all that body explosion and electric thrill jab." (At this point Santa dropped his cigarette, charged round the pad, tripped over a roach and freaked out. Hours later he returned to Blind Date and earth). If that isn't a hit, I'll shoot my reindeer.

I think I'll do a promotion job on that and put one in every sock from Bombay to New York.

**BEACH BOYS:** "Heroes And Villains" (Capitol). Very simple backing. Why don't these groups try and experiment more instead of just dashing off some five minute head arrangement in the studio? But I like the beat. Good rockaballad material. Or is it more jive-aboogie? Or waltzbehop? All these modern terms confuse me. In my young days we called a spiff a spiff.



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# JIMI HENDRIX— THE POP SOUND OF THE YEAR



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THAT "LOVE IS  
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WONDERFUL YEAR FOR US . . . MAY WE WISH YOU A MERRY CHRISTMAS

STAN PHILLIPS and associate HAL CARTER  
PHILART MANAGERMENTS

## Now he wants to go to a school of music

IT seems an age since that short year ago when a shy Jimi Hendrix crept into the Ready, Steady Go! studio with the ubiquitous Viv Prince, proud and fussing like a possessive mother hen, and the de-Animalised Chas Chandler beaming the first of his happily worried managerial grins.

Since then, an escalating success whipped forward by beautifully shattering live appearances, unconditionally good singles and acid-flavoured albums.

From being a bawled-out backing guitarist in Little Richard's band, Hendrix has recently headlined his own tour.

### FAVOURITE

"The Nice were my favourite group on the tour — their sound is ridiculously good, original, free, more funky than West Coast," says Jimi.

"That was the best tour I've ever been on. The Walkers tour, with Engelbert and Cat Stevens, was tense. To much contrast.

"Records are getting better and I've a feeling it's going to explode into one beautiful scene.

"The Floyd's record I like, and Erma Franklin's 'Piece Of My Heart.' The Small Faces' single is good and I can't see why the Marmalade's 'I See The Rain' missed. But one of the best records made this year is 'Tale Of Brave Ulysses.' The Cream are unbelievable.

### JAM SESSIONS

"I heard some groovy sounds last time in the States, like this girl group, Ace Of Cups, who write their own songs and the lead guitarist is hell, really great.

"And Albert Collins — he's a very smooth guitarist who plays around Texas.

"Oh — and there's a cat called Randy Cassidy on the West Coast. He's only 17 and he's been playing nine years! A slide-guitar wizard — sings and plays anything from country-and-wester to blues. Very Robert Johnson-influenced.

"He was in the Blue Flames, you know, the group I had in the Village."

This brought up the question of Jimi's pre-Experience recordings with Curtis Knight.

"They were nothing but jam sessions, man, with a group called the Squires.

"No, I didn't sing on 'Hush Now'—that was dubbed on later by Knight trying to copy my voice.

### LIGHTS

"And on that one the guitar was out of tune and I was stoned out of my mind. We're going to get those records stopped.

"I'm turned on to different things now, from the Electric Flag to Roland Kirk. And the Jefferson Airplane. I dig their sound, but they shouldn't work for their lights.

### BREAK

"They've so much talent, yet sometimes their light shows are so good that the group become only 25 per cent of what's happening."

Jimi suddenly decided: "I'd like to take a six-month break and go to a school of music. I'm tired of trying to write stuff and finding I can't."

### HARPS

"I want to write mythology stories set to music, based on a planetary thing and my imagination in general.

"It wouldn't be similar to classical music but I'd use strings and harps, with extreme and opposite musical textures.

### HIRE

"Like Holst's Planets? No, even greater contrasts. I'd play it with Mitch and Noel and hire other cats to supplement us."

B. P. FALLON

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# ●● I call upon every youth to stop the use of all drugs and banish them into the dark and dismal places. They are crippling our precious growth ●●



**D**ONOVAN makes this flat-out anti-drug statement in the sleeve notes he wrote for his new two-album set which is released in America this month.

"Must you lay down your Fate to the Lord High Alchemy in the hands of the Chalk and the Drug?" Donovan asks in his message to youth and adds the warning "Magic circles he will spin and dirges he will sing through the transparency of a Queen Ant's Wing."

"Yes, I call upon every youth to stop the use of all drugs and heed the quest to seek the sun."

In his Fairmont Hotel suite during his record-breaking engagement in San Francisco, Donovan repeated his call. "There's so much energy being misdirected," he said. "The energy that built the great civilisations—China, India — that could all be done again without drugs."

"I tasted a few things and just gave it up. Drugs are only a minor part, a phase, a fad everybody has to live through — well, not everybody. I was never a big druggie."

With the references to drugs in Donovan's lyrics, the question naturally arises of a possible conflict. "The songs were a commentary on the scene, truthfully, on what was go-

## DONOVAN ON DRUGS FROM RALPH GLEASON IN SAN FRANCISCO

ing on then. They were not an endorsement," Donovan says.

His rejection of drugs and his exhortation to his fans to put them down apparently is a direct result of his involvement with the Maharishi Mahesh Yogi, the guru who has interested the Beatles and others in transcendental meditation.

"There's so many things going on with me now," Donovan said. His manager Ashley Kozak pointed out that one of them was a campaign of listening to Billie Holiday records. Kozak is an admirer of the jazz singer and has introduced Donovan to the Holiday records.

Donovan has been writing prolifically during his American stay. All the songs on his new albums were written in America and several of them were introduced at various points in his tour.

"My songs only exist in the essence of silence," Donovan told the packed house at the Winterland Auditorium in San Fran-

cisco during his three-performance visit. Approximately 15,000 people paid three-and-a-half dollars each to see him during the three evenings. Donovan turned down the chance to play a fourth, matinee, performance.

Earlier in the week Donovan had visited the Haight Ashbury district. He said: "I didn't get out of the car. It was a depressing scene... like George Harrison described..."

Donovan spent considerable time working on several new songs, including one about the Maharishi which includes the line "let the Maharishi wisen you" and a long line in which the name of the Maharishi is repeated. Another new song with jazz overtones is about youth and dismal cities ("it's a real DOWN town...").

Donovan has not yet named this song. He wrote it during his stay in Los Angeles early in the fall before his American tour. "I was tuning my guitar to sound like a sarod," he said, "and this chord

came and then the next one. I found I could play jazz chords. I never had, I thought them too difficult but I found I could."

Donovan hopes to return to America in the spring, around May, and would like to play the San Francisco Opera House as well as other similar halls in the big cities.

The new Donovan two LP set is being issued by Epic in the States — in Britain Pye say there are no plans to issue it here. It's called "A Gift From A Flower To A Garden" and contains 22 songs by Donovan as well as a special folio with the lyrics and full colour photos.

The first album, which is titled "Wear Your Love Like Heaven," Donovan says is "music for my age group, an age group which is gently entering marriage." The second album "For Little Ones," is for "the children of the dawn-ing generation."

Titles of songs which Donovan sang at various times during his American tour and which are on the album include "The Lullaby Of Spring," "Widow With Shawl," "The Tinker And The Crab," "Isle Of Islay" and "The Magpie."



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"ELLO cheeky!" said Andrew Steele as a great rent suddenly appeared in Peter Frampton's trousers. "And they were new too," groaned the Herd's horror struck lead singer.

It happened just as the group were due to perform "Paradise Lost" at BBC TV's Top Of The Pops. A public scandal was only averted by a quick dash to the dressing rooms for fresh trousers.

It was altogether a chaotic and furiously busy day for the Herd. First they had a picture session with MM's Barrie Wentzell, involving freezing in a Shepherds Bush street wearing stage clothes so bright that several lorry drivers brought their vehicles skidding to a halt, while hordes of admirers and fans tried to touch their toes.

Then they tried to organise an impromptu jam session in the studio and were stopped by irate BBC commissioners.

Then they tried to have a drink in the club bar and were told: "You can't use this as a pub," by even more irate BBC commissioners.

Finally they had to fly overnight from London to Scotland for an engagement due to commence at two in the morning. "It's going to be fun," said organist Andy Bown without the trace of a smile.

# "A hit doesn't really make much difference" say Herd

## SPEED

"Would you like to hear our new LP tracks?" asked Andy, in a sudden burst of enthusiasm. "Come on!" and Mr Bown raced off through the maze of corridors in search of a record player.

"Cor strewth, sir, we don't have no record players, here, and that's no mistake," said a Man In A Peaked Cap, symbol of the might of the Corporation.

"Oh, well," said Andy, and set off at high speed back to the dressing room, to be told by Peter that he had forgotten to bring the records anyway.

## PLAY

The jam session, while it lasted, was a very swinging affair, with Andy blowing some Jimmy Smith on the studio organ, Peter picking some Kenny Burrell on guitar and Andrew on drums, displaying some remarkable left handed technique.

"It comes as quite a surprise to lots of people that we can actually play," said Andy later. "They listen to

our records and hear all the brass and things, and think we can't play ourselves."

But all the group read music, including Steele, who does play drums on "Paradise Lost."

"They asked Ronnie Verrell along to the session, but I don't know why. I think he ended up playing tambourine," said Andrew. "I can read, and I can play, and I don't need anybody else. I used to do a lot of session work."

The colourful quartet — Peter in a green suit, Andy in blue, Gary Taylor in red and Andrew in orange — fought their way into the crowded canteen for tea and intensive interviewing.

"Well, has fame turned your head?" asked Andrew, practising his own interviewing technique. "Excuse me while I eat this BBC chocolate sponge with BBC chocolate sauce."

What was the group verdict on their new single? "We like it. It's a bit more progressive, but not too complicated," thought Andy.

"Once you've heard it, and you know what it's all about it doesn't seem too

complicated."

"My managers Ken Howard and Alan Blaikley wrote it, so it must be good," said Peter firmly. "The song is a story about the loss of innocence and I suppose it could bring back memories for a lot of people."

"But it shouldn't be taken too seriously, because it is just a pop song," said Andrew. "I suppose it could lead people to suppose that Peter spends all his time in strip clubs and that he's just a dirty bleeder."

## BIRDS

"You're not going to put that in!" said an incredulous Mr Frampton, while Andrew looked mildly shocked at his own incisive turn of phrase.

"We actually went to a nauseating Soho strip club to film a promotion clip," said Gary, "and the bloke said afterwards: 'Come on lads, I'll fix you up with a couple of birds.'"

"The stripper was very nice," thought Andy. "She had a pair of perfectly enormous breasts."

Strangely enough, "Paradise Lost" starts with some leg-kicking stripper music, and the whole number is one of the best Howard and Blaikley have produced.

## WORK

But weren't the Herd at one time planning to write their own single? "The point is we admire Ken and Alan's writing so much, and nothing we have written has been commercially strong enough, so there is no point in writing our own single yet," said Peter.

The much admired managers arrived to advise the group of their evening's work ahead entertaining wild Highlanders north of the Border.

"Yes, the life of a pop star is very traumatic," sighed Andrew, packing his drum sticks. "But we work better under pressure and having a hit doesn't really make much difference."

"PEOPLE STILL SAY—WHO ARE YOU, ANYWAY? GET OUT!"



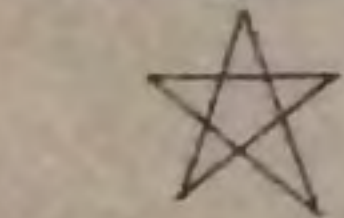
PETER FRAMPTON: 'he's just a dirty bleeder!'

*Wishing All Our Friends A Merry Christmas and a Happy and Prosperous New Year from*

**THE STARS, ARTISTES and STAFF of THE RIK GUNNELL AGENCY**



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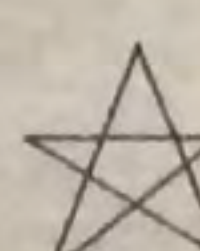
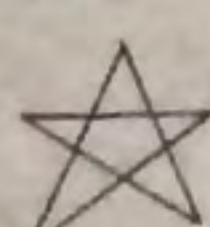
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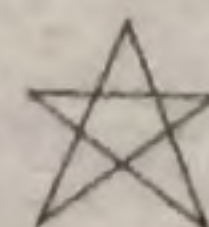
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Before  
'Kites'  
we were  
spiteful  
—SIMON DUPREE



IT'S amazing what a difference a hit record can make. Simon Dupree, for example, has always struck me as a rather reserved young man who weighed his quotes before delivering them. This week, with "Kites" floating up the chart, Simon and his brother Phil admitted that all this time they had been seething with frustration as other groups got the hit records.

"We are feeling very spiteful," agreed Phil. "Like most groups who have been packing them into clubs and ballrooms for a long time, you get bitter when you see other groups come from nowhere and get all the fame and prestige. There we were hammering it out and the people were obviously enjoying it wherever we played, but we couldn't get a hit record."

"The Amen Corner felt the same," said Simon. "It upsets you when groups who don't even play in public get a hit. Then some of these groups finally go on stage and you can forget about them."

"We were getting as much money as most of the top groups, but you just have to have a hit to open up other markets. If you go to the Continent without a hit, for example, you don't mean a thing. If you have a hit record you are stars before you get there."

"We were seriously thinking of calling it a day if 'Kites' didn't make it."

The success of "Kites" has brought film offers and there is talk of a major tour in the Spring.

"We have been told we can pick the supporting bill," said Simon. "Maybe we will pick all the rotten ones to make us sound good. Actually there aren't many people we enjoy listening to."

I asked who they did like.

"I like Paul Jones," enthused Simon. "I hated his records but then I saw him on stage and he is brilliant. He has got it. Then we have rated the Bonzo Dog Doo Dah Band for ages. Actually, looking at the current Top Ten I think we could make our fortune by opening a discotheque for the Over 40s."

"So many of the groups are just turning out rubbish. All those terrible little ditties that don't mean a thing. At least someone like Les Reed has something final about his songs—they aren't all vague and wandering all over the place. I've been listening to all those so-called 'in' groups on Top Gear and I don't know what they are trying to get at."

"And anybody with any foresight could see how short-lived the flower thing would be."

"I was reading the other day where one star said he wasn't interested in entertainment, only communication. As far as I'm concerned they should leave communication to Bertrand Russell. Entertainment is the thing you are in this business for."

"Then, I read in the Melody Maker that the Pink Floyd don't care about whether their records are hits. Why make them then?"

Phil joined in with: "I've a gripe against that piece the MM did about the seven greatest guitar players. Is that guitar playing—improvising round a 12-bar blues?"

"What does Simon want out of pop?"

"Obviously I want money — and anybody in this business who says he doesn't must be lying or crazy," he admitted. "Then I want fame and I want success. We had the money before the hit, and we had semi-fame."

"It's nice being recognised in the street," agreed Phil. "Kites" has broadened everything for us — as well as our heads."

"And to think I didn't like the record," interposed Simon. "It wasn't our decision to release it. It was our manager's decision—which proves managers know more about the lay public's tastes than groups do."

Jacqui Chan's bit of chat is an integral part of "Kites." Will she tour with the group?

"Not here," said Simon. "But if our American trip comes off she will come with us. We are also going to Sweden and at the moment they are trying to find a Chinese girl over there. It seems there aren't too many in Sweden."

The group has already recorded a number of tracks as a possible follow-up to "Kites" and for an LP which will be released early next year.

"We aren't sure yet which the next single will be," said Simon. "But it will be something unusual again."

"At the moment what we want is a lot more hit records." —BOB DAWBARN

# THE COMEBACK OF THE YEAR



● WE WENT INTO THE STUDIO, CUT THREE RECORDS AND GOT TWO HITS ●

"IT was like winning the football pools," said Frankie Vaughan currently making the disc comeback of the year. "We went into the studio, cut three tracks and got two hit records."

"I'd have been more than happy with one. But two was almost unbelievable."

The two hits were, of course, "There Must Be A Way" and then "So Tired," both of which are still figuring in the MM's Pop 30.

Frank, currently starring in his own show at the Glasgow Alhambra, attributes their success as much to his recording manager Norman Newell as his performance. "I still don't know what's hit parade material," he said.

Frank would like to record an album of oldies, but thinks his next single will probably be an original number.

BY ALAN WALSH

taking and really let people know about its harmful effects."

Frank feels strongly about youth in Britain and has been a worker on behalf of boys clubs for years. He is to start working during his Glasgow season on a book about the entertainment world, aimed at young people.

It will feature anecdotes about the business and Frank will also write about the dangers facing young people in the entertainment world.

It will also put forward warnings about pop and the music business as well as telling stories connected with the music business. Several publishers have already expressed interest in the book which Frank hopes to have finished early in 1968.

## CHARITY

This has been Frank's year in more ways than one. As well as his return to the pop chart, Frank was voted a couple of weeks ago as the youngest ever King Rat—senior executive of the Grand Order of Water Rats.

"It's a fantastic honour to be chosen at 39," said Frank. "It is really the greatest compliment that can be paid to a performer."

The Grand Order of Water Rats is an organisation devoted to charity within show business. "You can't join, but have to be elected and

tee meetings and will have to put in a lot of work on behalf of "people in show business who have hit hard times and need help."

It will also cost him a lot of money in lost fees for work he will have to turn down.

"It'll be a large loss of finance, but as far as I'm concerned, it'll be worth every penny it costs me."

## ENTERTAINMENT

"It'll probably be a fresh song rather than an oldie because it might be a wise move to switch to something less obvious for the next record."

Frank still stands by the trenchant remarks he made a few weeks ago about the drug taking and hippie element in British youth.

"I stand by everything I said, although one national newspaper took some of my comments out of context which distorted them."

"But I'm happy to say that I think flower power is dead. It only affected a small minority of young people in this country and I'm glad to see the end of something that was only using young people as commercial products."

"It's ludicrous to say that you can only be creative by using drugs. I wish the government would come out very strongly against drug



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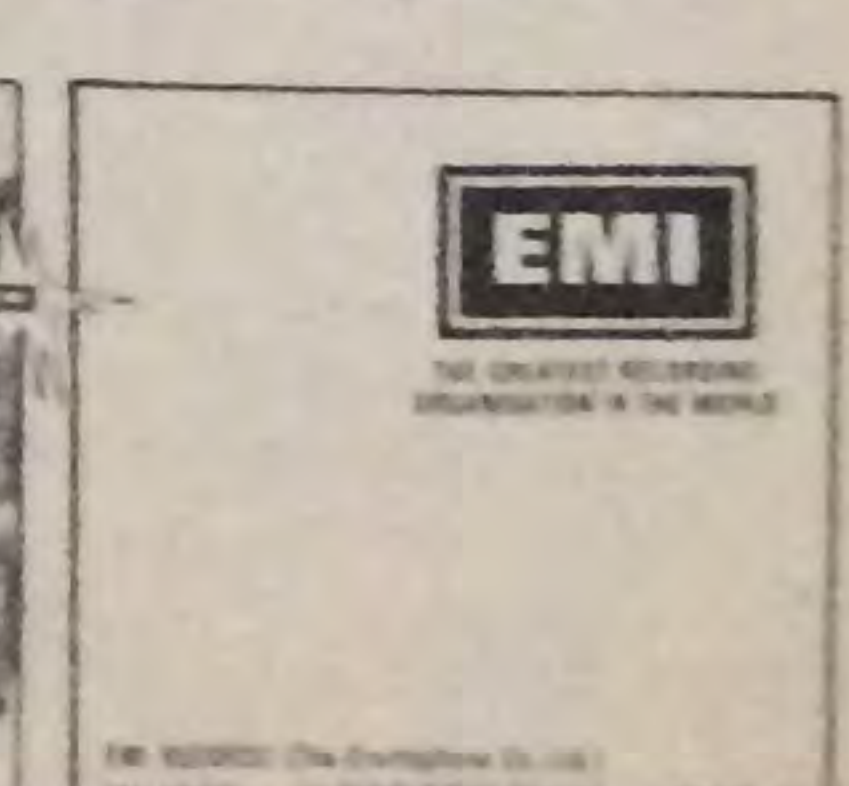
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MERRY XMAS from CHRIS, OTTILIE, AND THE BAND



NORMAN NEWELL



# Your Christmas Radio, TV Guide

## CHRISTMAS EVE

**RADIO ONE** (Usual Sunday programmes): 10 am Kenny Everitt. 12 noon Family Choice. 2 pm Top Gear with John Peel and Tommy Vance. 5 pm Pick of the Pops. 7 pm R&B Show with Mike Raven. 7.35 pm Jazz Scene. 10 pm David Jacobs Show. 12.5 am Night Ride with Dwight Wylie.

**RADIO LUXEMBOURG**: 9 pm 208 Christmas Card. 10.45 pm Hey Hey It's The Monkees. 12.30 am Christmas Calling, with Don Wardell.

**TELEVISION**  
**ATV**: 9.35 pm (Times may vary with regions). Seombe and Friends, with Harry Seombe, Tom Jones, Alfred Marks, Nina and Frederick, Joan Turner and Norman Vaughan.

## CHRISTMAS DAY

**RADIO**  
**RADIO ONE**: 7.33 am Tony Blackburn Show. 8.32 am Family Choice. 10 am The Jimmy Young Show, with Tom Jones, the Tremeloes, Vince Hills, Frankie Vaughan, and Brian Poole. 12 noon Christmas with Kenney Everitt and Dave Cash. 2 pm Pete Brady, with Georgie Fame, the Easy

beats and Alex Welsh and his band. 3 pm Pete's Christmas Party, with Peter Murray, over 30 deejays popping into the studio. 5.32 pm David Symonds, with the Alan Price Set, Simon Dupree and the Big Sound, The Herd, Kenny Ball, Alan Bown. 7.35 pm Ed Stewart presents Music For Your Party, with Dave Dee and Co, Clinton Ford, the Rockin' Berries and the Johnny Howard band. 10 pm Late Night Christmas, with Pete Myers, featuring the Barron Knights. 12.5 am Christmas Night Ride, with Pat Doody, Wally Whyton and Wizz Jones.

**RADIO LUXEMBOURG**: 12.45 am (Boxing Day morning). Party Pops, with Paul Burnette.

**BBC-1** (Times subject to alteration): 2.05 pm Top of the Pops. First Christmas edition, with the Beatles, Pet Clark, the Foundations, Engelbert Humperdinck, Tom Jones, Sandie Shaw, Long John Baldry, Frank and Nancy Sinatra, Dave Dee and Co, Monkees, Diana Ross, Traffic, Procol Harum, etc and deejays Jimmy Savile, Alan Freeman, Peter Murray. 5 pm Cinderella pantomime, with Jimmy Tarbuck and various Radio One deejays. 6.40 pm Christmas Night With the Stars, with Cilla Black, Lulu, Sandie Shaw, Val Doonican, Rolf Harris.

**ITV**: 11.45 am (North only) Time For A Laugh with Wally Whyton. 1.2 pm The World of Roy Castle, with Dickie Valentine, King Brothers. 2 pm All Kinds of Music, with Vince Hill, Roy Budd, New Faces, Andee Silver and Malcolm Roberts. 6.5 pm (North only) Sonja Henie Ice Show with Dora Bryan and Roy Castle. 6.9 pm Alice in Wonderland (with voice of Sammy Davis Jr.). 7.30 pm Aladdin pantomime, with Cliff Richard, the Shadows and Arthur Askey. 10.15 pm (North only) Down At The Old Bull and Bush, with Scott Walker, the Bachelors, Kenneth McKellar, Kiki Dee and Tommy Bruce. 12.5 am Songs of East and West, with Nadia Catthouse.

## BOXING DAY

**RADIO ONE**: Programmes as for each Tuesday. 7 am Tony Blackburn. 10 am Jimmy Young. 12 noon Tony Brandon. 1 pm Pop Inn (all records for this edition). 2 pm Pete Brady. 4.31 pm Stuart Henry. 5.33 pm David Symonds. 10 pm Late Night Extra, with Bob Holness. 12.5 am Night Ride, with Jon Curle.

**RADIO LUXEMBOURG**: 12.30 am (Tuesday morning).

**TELEVISION**  
**BBC-1**: 5.25 pm Frost Over Christmas, with Julie Felix.



BEATLES: Magical Mystery Tour goes out on BBC-1 on Boxing day

7.30 pm Top of the Pops. Second Christmas edition, with Bee Gees, Scott McKenzie, Who, Tremeloes, Beatles, Tom Jones, Gojoss etc. 8.10 pm Petula Clark Show. 8.35 pm Magical Mystery Tour, the Beatles' own hour-

long television spectacular, filmed, produced, edited by themselves, with music by the Beatles. Also features the Bonzo Dog Doo Dah Band.

**ITV**: 4.45 pm (North only). First Timers. 6.35 pm Do Not

Adjust Your Sets, with Bonzo Dog Doo Dah Band. 7 pm (South only). Benny Hill Show, with the Seekers, Vince Hill Dorita y Pepe. 9 pm (North) Benny Hill Show. 10.30 pm (South only). Down at the Old

Bull and Bush, with Scott Walker, the Bachelors, Kenneth McKellar, Kiki Dee and Tommy Bruce. (ITV programmes may change in different programme areas to give way to regional programmes).

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## CHRISTMAS JAZZ ON THE AIR

Times: GMT

**FRIDAY**  
 10.0 am N1: Ram Ramirez. 3.5 pm J: 1605 To Nashville (Fri, Tues, Thurs). 6.0 H1: Jazz Rondo. 8.30 J: Today's Music. 8.30 U: Sammy Davis, Buddy Rich Ork. 9.0 N2: Radio Jazz Group, with Clifford Jordan. 9.0 H2: Jazz-A-Go-Go. 10.5 O: Jazz College. 10.15 T: Ellington and Boston Pops Ork (Duke at Tanglewood). 10.45 T: Newport JF 1967 (Max Roach, Billy Taylor Trio). 12.5 am B1-2: Jazz At Night (Spike Hughes, MJO, Herman, Hodges, Tal Farlow).

**SATURDAY**  
 12.0 noon B3: Jazz Record Requests (Steve Race). 1.40 pm H1: Radio Jazz Magazine. 2.30 H1: History of Jazz. 2.30 E: Carter Meets Webster. 8.30 Q: Herb Alpert's Tijuana Brass. 9.35 Q: (2) Herbie Mann (3) Four Tops (4) Herb Alpert. 10.5 O: Sweet and Swing. 10.15 A2: Get To Know Jazz. 10.15 T: Barbra Streisand (A Christmas Album). 10.45 T: Newport JF 1967 (Woody Herman Ork). 11.10 E: (1) Golden Gate Quartet, Slaple Singers, Mahalia Jackson (3) Paul Horn Ensemble, Duke Ellington.

**SUNDAY**  
 7.0 pm B1: Mike Raven's R and B Show. 7.22 A1: International artists, inc Joan Baez, Charles Aznavour, etc. 7.35 B1: The Jazz Scene (Humph, Peter Clayton, Bobby Hackett, Charles Fox). 8.5 J: Finch Bandwagon. 9.0 E: Pop and Jazz.

**MONDAY**  
 11.0 am N2: Jazz. 6.35 pm V: 1967 Hits. 9.55 H1: Sarah Vaughan. 10.15 T: Xmas With Ella Fitzgerald. 10.45 T: Stan Getz, Arthur Fiedler and Boston Pops Ork at Tanglewood.

**TUESDAY**  
 6.0 pm N2: Avant Garde Jazz. 7.30 J: Jazz Unlimited. 10.5 O: Jazz. 10.15 T: Andre Previn (All Alone). 10.45 T: Gabor Szabo, Albert Ayler, Art Farmer, Clark Terry, etc.

**WEDNESDAY**  
 8.0 pm M: Folklore and Jazz. 8.15 B1: Jazz Club (Long John Baldry, Lennie Best, Bobby Breen, Elaine Delmar, Jack Dorsey, Alexis Korner, Colin Purbrook, Pat Smythe, Norma Winstone). 8.20 O: Jazz For Everyone. 8.30 J: Jazz. 9.35 O: Duke Ellington. 10.15 T: Buddy de Franco and Glenn Miller Ork (Miller Ork Goes Mod). 10.45 T: Cannonball Adderley Quintet (74 Miles Away-Walk Tall).

**THURSDAY**  
 3.35 pm U: Jazz Magazine. 6.30 N2: Radio Big Band. 7.30 J: Jazz. 7.55 E: Missourians, 1929-30. 8.1 V: Antibes JF 1967. 8.30 Q: Nashville Sound. 8.30 J: C and W. 9.15 N1: Jazz Corner. 10.15 T: Nancy Wilson (Lush Life). 10.30 E: Joe Scott Ork. 10.45 T: Gabor Szabo (The Sorcerer). Programmes subject to change.

**KEY TO STATIONS AND WAVELENGTHS IN METRES**  
 A: RTF France 1-1829, 2-348. B: BBC 1-247, 2-1500/VHF, 3-464/194 VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-290. J: AFN 547/344/271. M: Saarbrücken 211. N: Denmark Radio 1-1224/202/188, 2-283/210. O: BR Munich 375/187. Q: HR Frankfurt 506 T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.



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# I'll be back for a rave-up at new year



'Do you know of any parties?'

"Hi!" said Dusty Springfield over the phone from Los Angeles. "There, you see, I've been away so long I'm talking American."

I said I'd heard she was coming home for Christmas. "Lies, lies, lies," she said. "Actually I was going to, but changed my mind a couple of days ago. I remembered that for the last five Christmases I've rushed home from far-flung places and then been so exhausted I slept right through Christmas Day."

"This time I'll stay in California with some friends and come back for a nice old rave-up on New Year's Eve. Do you know of any parties? There's been a terrible vacuum on New Year's Eve since Ready, Steady Go! closed down."

Dusty was in the middle of packing to go to Texas for four days with the Righteous Brothers to make three colour TV specials for the American Armed Forces. She then goes on to New York

for two big TV shows and what she calls "bits and pieces."

I asked if she had done any recording in the States.

"No, I can't for contractual reasons," she told me. "I hope to get down to it when I get back home. Usually I bring a stack of songs back with me from the States but this time it's been a bit disappointing. Still, I usually get songs in New York and I haven't been there yet."

"I shall be glad to get to New York, California isn't really my cup of tea. I don't know too many people out here and I like things packed close together instead of everybody being miles apart."

I asked what had been the highspots of her trip and Dusty said she couldn't think of any.

"What's happened to me that's exciting?" she repeated. "Hang on and I'll ask some people. Oh, I did a recording session for the film Sweet Ride at 20th Century Fox. Lee Hazelwood wrote the song and it's the first time I've done one specifically for a film."

## shabby

"I was brought up on 20th Century Fox Musicals and I thought the studios would all be very glamorous but it wasn't like that at all. You go into the administration building and there are three doors labelled Ladies, Gentlemen and Daryl F. Zanuck. All the doors are painted green like a hospital."

"I did crash into Gene Kelly, but he looked shabby."

## pleased

Dusty is pleased with the way her records are selling in the States.

"'Look Of Love' has been out here ages," she said. "It was quite a big hit here in August. Like the Bubonic plague it's still breaking out all over the States. It's still in the Top Ten in places like New Jersey and all down the East Coast."

## shows

"'What's It Gonna Be,' which died the death in England, has started off fantastically well

here."

Dusty said she would be doing two TV shows when she got home, the first to be screened would be a Rolf Harris Show in January.

## terrific

"I'm also doing cabaret in two clubs up north, but I don't know which they are. You'll have to ask God, otherwise known as Tito Burns."

(Memo to Dusty, God reports that they are the Castaways Club, Birmingham, from January

14, and Batley Variety Club from January 28).

"The audiences up North are terrific but I'm a bit disappointed I won't be doing anything nearer Town," she went on. "It's ages since I did anything round London and a lot of my fans couldn't afford to come to the Talk Of The Town."

Dusty will be back at the Talk in May, incidentally. There is also talk of a one-nighter tour, possibly in March, as well as further trips to America, France, Holland and, maybe, a return to Australia.

## homesick

"Australia was fun," Dusty told me. "I went prepared to hate it. Last time I was there I was shoved from city to city and had a rotten time. This time the club in Sydney was good, the owners were nice and I enjoyed every minute of it."

"Remember me to everybody," she said before we rang off. "Talking to the MM has made me feel really homesick."

BOB  
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**A "WAY-IN" CHRISTMAS**





# When Duke shared the bill with the Cheeky Chappie

SAY what you will about being to old for the job at 60, or even 65, you'll have to admit that Duke Ellington still keeps a few leaps ahead of the field in his particular line of work.

And what with all the recent awards and recognitions, including his face on a postage stamp, his string of new compositions, trips abroad, flirtations with religious drama and music, and encounters with symphony orchestras, the Duke keeps in the news too.

The last Ellington story we front-paged was bad news, especially for the army of Old Admirers who tend to plan holidays to coincide with his visits. It said the band's proposed February trip was off. Naturally complaints have rolled in.

There never was another band that inspired the loyalty Ellington did, and does to this day. The friends and followers are out in force wherever and whenever the orchestra encamps in this country. They are a part of the Ellington ambience and I dare say his musicians would miss their attentions if they ever died out.

I know that I would. I'll cherish to the last my memory of Vic Bellerby, a champion devotee, hissing out Hodges soprano saxophone solos (not alto, mind you) from the Thirties at Johnny Hodges in the bar of the Six Bells, Chelsea. An appropriate spot, this, since it is where the Duke's men tanked up before their historic London record session almost next door in July '33.

Vic wasn't actually one of those who turned out to hear the Duke in '33. But he heard the 45-minute BBC broadcast by the band, and remembers how they faded out the final "Mood Indigo."

Talking of those days, 34 years ago when Duke came to Britain for the first time, must seem to younger readers like going back to the Dark Ages; to days when jazz was virtually prehistoric, had little audience and was dimly understood.



DUKE ON STAGE AT THE PALLADIUM

Not so. There was a Dark Era when union stubbornness on both sides of the water kept American bands out of Britain and ours away from America for many years. It hadn't descended, though, on June 2, 1933 when the Ellington band with manager Irving Mills and attendant dancers sailed from New York on the SS Olympic.

Britain was eager to hear and learn.

Our musicians and fans, already enlightened by Ellington records, prepared themselves for the finest experience orchestral jazz had to offer.

The Melody Maker, which had just gone weekly, roused further enthusiasm with stories of the forthcoming tour under

such headlines as ELLINGTON CONCERT FEVER GROWS.

And Jack Hylton, who arranged the Ellington tour, put up a barrage of publicity in the press. So when Duke arrived he and the band were feted, widely discussed, occasionally insulted or misunderstood (one newspaper described Duke as "the most cele-

brated negro bandmaster in the world," with the small "n" of course), and affectionately received on balance by the theatre and concertgoing audiences.

## ROYALTY

The big hotels wouldn't take the band, though Ellington was accommodated at the Dorchester, where he still stays today. And questions were asked like "Is he very black?" Ignorance and snobbishness abounded, it's true, but at the same time the musicians and Duke himself were impressed by the fuss "society" made of them. Two keen enthusiasts were the Prince of Wales and Duke of York, and there were many stories about Royal sitters-in at private parties.

Ellington's band was already acknowledged to be the last word in what Brunswick Records called "modern rhythmic interpretation." The essence of its style was formed, and the instrumentation was close to what we know today.

We saw six brass, four reeds, four rhythm. Subsequently another tenor and another trumpet (sometimes two) were added, then the guitar was dropped. But basically the sections were the same. Even five of the same players who were here this year took the Palladium stage that July: Lawrence Brown, Hodges, Carney, Cootie, and Duke.

Which brings me to myself. I was at school then, conveniently placed in nearby Regent Street from where I — and fellow members of a dance band we had — could make easy forays on the Palladium stage door if we had a mind to.

I saw the band arrive once or twice and witnessed two first house performances from the gallery — all I could afford at the time. To remember sounds and details all that way back is not easy. But I have

in no way forgotten the impact the band made on me as it started playing. That was the most moving jazz experience of my life thus far, and I had ventured to the same theatre the year before to hear Louis Armstrong.

I seem to remember that the band appeared at first only as shadowy figures behind what I believe is called a scrim curtain. "Ring Dem Bells" was in the first number and others in the programme were "Three Little Words" (which drummer Sonny Greer sang through a megaphone from behind his ornate drum kit), "Bugle Call," "Black And Tan Fantasy," "Whispering Tiger" and "Rockin' In Rhythm" (danced by Bessie Dudley). "It Don't Mean A Thing" and "Stormy Weather" were Ivie Anderson's vocals, I think, and there were two encores, "Some Of These Days" and "Mood Indigo."

Impressions retained of the performance are mixed. First, the band sounded different from its records (more crunchy brass noises, less prominent reed sounds) and some of the soloists were almost disappointingly soft without a microphone. Hodges, in particular, looked and sounded smaller than I had expected, but Cootie Williams and Tricky Sam Nanton cut through with extraordinary vehemence. For some reason, I felt surprise at seeing Barney Bigard play tenor much of the time.

Like most serious young "hot" collectors, and some older ones, I expected a performance by Duke (or Louis) to resemble a recently bought set of records more closely than in the event it did.

So I was fractionally disappointed by the inclusion of so much non-Ellington material and perhaps a shade disapproving of the dancing and visual high jinks which to me distracted attention from the "pure art" of Ellington. But Miss Anderson was exempt from criticism, and I wasn't too up-

set by the Original Snake-Hips Girl, Bessie Dudley.

One happening marred my absolute enjoyment: the first time I went, someone in a full house which must have had its share of ordinary patrons of Variety Chappie, was on the bill, and Duke was the final act — demonstrated his contempt for Ellington's "jungle" brass by throwing a penny onto the stage while Tricky Sam was playing "Black And Tan." I recall the shamefulness of the act to this day. A few people walked out, too.

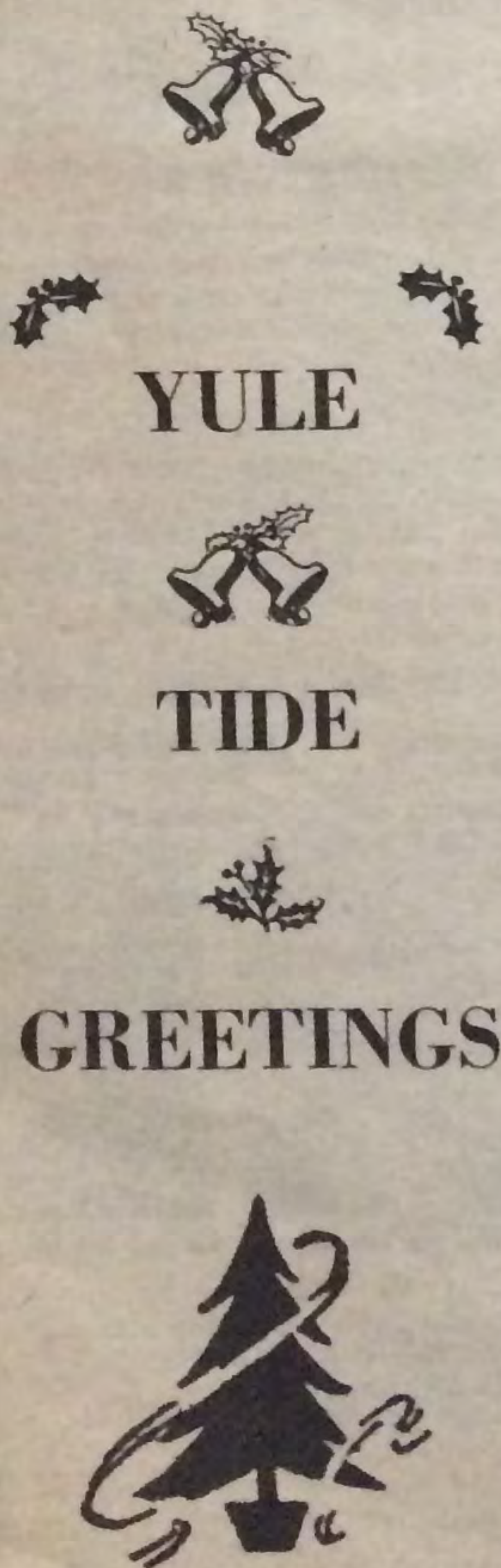
## SNIPED

But otherwise Ellington's opening week in Britain was all (or almost all) we had hoped for. Second houses sold out, and there weren't many empty seats at the firsts, and his second week did nearly as well. The national press treated his appearance here as an important event, if one so be sniped at from time to time, and the MM devoted columns to him and the band.

Looking back at our report of his arrival and debut — it filled the front page and half of page 2 — I see that a crowd of wellwishers met Duke and his company when the Olympic docked at Southampton around midday on June 2. Another welcome awaited them at Waterloo. Everyone of any importance in the music industry was there, our reporter noted.

And so the day continued, with a reception at Mylton's Mayfair home (Tom Driberg, Colie Knox and Mennen Swaffer among pressmen present), followed by a broadcast at 9.10 pm of Duke and Hylton chatting.

Continued on page 24



YULE

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GREETINGS



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ALBUMS • NEW POP ALBUMS • NEW POP ALBUMS • NEW POP ALBUMS • NEW POP ALBUMS • NEW POP ALBUMS • NEW POP

SCOTT McKENZIE: "The Voice of Scott McKenzie" (CBS). The hippy one singing a selection of West Coast material by composers like John Phillips, Sebastian and Yankovsky, Tim Hardin and our own Donovan. Tracks include "Like An Old Time Movie," "Don't Make Promises," and Don's "Celeste." Very attractive, for Scott has a good voice, even if the love and flowers are getting a bit faded and snowbound.

DOORS: "Strange Days" (Elektra). Excitement always rises when an Elektra album arrives, because it is a guarantee of quality American group music, combining thoughtfulness with excitement. Listen to "Horse Latitudes," the most freaky track, bringing to mind the experiments on the recent Cosmic Sounds album, listen to the extended eleven minute tour de force on "When The Music's Over," and the poetry of the lyrics, all of which are thoughtfully included on the inner sleeve. Doors fans will know what it's all about and newcomers should open their ears. For production, playing and sleeve design, the Elektra groups are about ten years ahead of most British groups, stereoscopic or otherwise.

CHER: "With Love" (Liberty). Believe it or not, Cher sounds old fashioned. The once queen of contemporary hip fashion in pop song, seems to have been left behind in the heading race for modernity at all cost. Bobbie Gentry, in the same genre as some of the songs here, sounds more with it, as a BBC producer would say. And, unfortunately for Cher, once the attraction of contemporary fashion has gone, there's not really a lot of talent there to sustain her. Best tracks are "Behind The Door," "The Times They Are A-Changing."

JOHN MAYALL: "The Blues Alone" (Ace Of Clubs). Reports are coming in that John is currently "enormous on the Coast," meaning he is becoming something of a legend among American group

# The flowers are fading, but Scott still shines

## REVIEWED BY THE MM POP PANEL

fans. If and when they hear this, a certain amount of mind blowing will ensue. For here is the British blues man playing everything himself — guitars, organ, harmonica, piano and bass, with only occasional help by drummer Keef Hartley. The effect is incredibly authentic and moody, especially on numbers like "Brand New Start," where Mayall plays harmonica, guitar, piano, drums and sings. DJ John Peel contributes the sleeve notes, and the whole set is a must for fans of British blues.

IVY LEAGUE: "Sounds Of The Ivy League" (Marble Arch). If the old cliché about "being too good for the Hit Parade" had any truth it could certainly be applied to the Ivy League. This most musical of vocal groups with their excursions into baroque harmonies and tremendous vocal dexterity never had the full success it deserved. This bargain price set includes "Tossing And Turning," "A Girl Like You," "Funny How Love Can Be" and "Don't Think Twice."

CONNIE FRANCIS: "My Heart Cries For You" (MGM). Miss Francis belongs firmly in the era when you sang of unrequited love with emotion leaking from every vocal tremor. Her big voice and dramatic delivery was well-suited to it and she can still emote better than most. Try her on "Lonely Again," "Don't Touch Me," "My Heart Cries For You" or "Room Full Of Roses."

THE COASTERS: "Great All Time Hits" (Atlantic). Good - humoured party music

with a beat. Titles include: "Poison Ivy," "Along Came Jones," "Charlie Brown," "Yakety Yak" and "Searchin'." Well done even if it has a slightly old-fashioned air.

KIM CORDELL: "Same Again Sir?" (Columbia). Miss Cordell has one of those big, Vaudeville voices which seem to be spawned in British pubs. Here she crams in 35 songs into medleys of alcoholic sing-along numbers. If you have a pint in your fist you can join in on such as "Miss You," "Let's All Sing Like The Birdies Sing," "Together," "Underneath The Arches" or "Who Were You With Last Night?" Not for the under-40s.

RED SIMPSON: "Truck Drivin' Fool" (Capitol). A Roger Miller type singer of his own songs, Red Simpson has a typical country charm and an ear for a catchy melody. Titles include: "Diesel Smoke," "Dangerous Curves," "Truck Daddy," "Jackknife," "Piggyback Blues" and the title track.

RAY CONNIFF: "En Espanol" (CBS Super Stereo). "Hawaiian Album" (CBS). The sexy Hawaiian album comes off best from these two new offerings from Mr Smooth Ray Conniff. The Spanish album recorded in Mexico uses Mexican singers — and it shows. A lot of the dreamily smooth vocal sound is lost. And the lyrics sound awkward translated into Spanish.

Hawaiian album is smoochy, gentle music-to-woo-by. Titles include "Blue Hawaii," "Beyond The Reef," "Sweet Leilani" and "Hawaiian Wedding Song."

DANDY: "Rock Steady" (Giant). Ska can be very exciting, but rock steady, the slower equivalent, tends to become very boring, especially when all the tracks sound the same. You feel like shouting "Wake up!" at the band as they drift aimlessly through "People Do Rock Steady," and "Keep Them Fretting." Come on lads, you can do better than this. Remember "Phoenix City," and "Ska Jam."

GEORGE JONES: "Variety Is The Spice Of . . ." (Stateside). Star of Grand Ole Opry, George Jones whoops and wails his way through some country songs with the style that has made him one of the biggest names in the field. Melba Montgomery joins him for a couple and there's some pretty fine guitar picking, too.

JAKE THACKREY: "Last Will And Testament Of Jake Thackrey" (Columbia). Yorkshireman Jake Thackrey is 29, an ex-Rugby League player with a talent for off-beat doggerel that is at times hilarious and at others, obscure. Jake performs in pubs and clubs round Leeds, but a bitter-sweet sense of humour and lyrical talent could bring him to a wider audience.



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# NEW JAZZ RECORDS

# 1

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

## Smith still leads the organ field

THE pre-eminence of Jimmy Smith in the world of jazz organ has often been in dispute, and although new contenders rise and fall, Smith himself goes on making records which, even when below average (and there are plenty of them) are still beyond the wildest dreams of most of his fellow organists.

This current pair contain high quality Smith, especially the more recently recorded "Respect" with its straightforward R & B material worked over and tinted the bluest of blues.

It's rather naughty of Verve not to identify the splendid drummer and guitarist, but my guess is that it's Grady Tate and possibly Eric Gales.

"Mercy" is a dull tune and Smith falls victim to its hypnotic monotony, but "Respect" the Aretha Franklin hit catches fire. "Funky Broadway" is a wonderful example of Smith at his peak, stabbing out short staccato phrases over a jumping guitar-drum beat.

### Urgency

The guitar solo here is a revelation.

"Woman" and "T-bone" Smith, building relentlessly and with an urgency which his albums of late have too often lacked.

The older Blue Note's title track is in similar vein; Smith and guitarist Green combine well on the Hank Snow tune while Bailey whips up a nice heat by means of a tambourine alone. "Cherry" is a nicely restrained performance, while "Back Talk" is one of those marathon blues in which

**JIMMY SMITH:** "Respect." Mercy, Mercy, Mercy; Respect; Funky Broadway; T-Bone Steak; Get Out Of My Life Woman (Verve VLP9182).

**Smith (org), unidentified gtr, drs.**  
"I'm Movin' On." I'm Movin' On; Hotel Happiness; Cherry; T-Aint No Use; Back Talk; What Kind Of Fool Am I (Blue Note BLP 4255).

**Smith (org), Grant Green (gtr), Donald Bailey (drs).**  
**JOHN PATTON:** "Let 'Em Roll." Latona; Shadow Of Your Smile; Turnaround; Jakey; One Step Ahead (Blue Note BLP4239).

**Patton (org), Grant Green (gtr), Bobby Hutcherson (vbs), Otis Finch (drs).**

**GRANT GREEN:** "Street Of Dreams." I Wish You Love; Lazy Afternoon; Street Of Dreams; Somewhere In The Night (Blue Note BLP4253).

**Green (gtr), Larry Young (org), Bobby Hutcherson (vbs), Elvin Jones (drs).**

**GENE AMMONS/SONNY STITT/JACK McDUFF:** "Soul Summit." Tubby; Dumplin'; When You Wish Upon A Star; Shuffle Twist; Sleeping Susan; Out In The Cold Again (Prestige PR7234).

**Ammons, Stitt (trns), McDuff (org), Charlie Persip (drs).**

**WALTER WANDERLEY:** "Batucada." On The South Side Of Chicago; O Barquinho; Batucada; It Hurts To Say Goodbye; Os Grilos; Minha Saudade; E Preciso Cantar; So What's New; Wave; Ainda Mais Lindo; Ela E Carioca; Jequibau (Verve VLP9188).

Smith outpaces the field. There's little to choose between this pair, but if anything the Verve set just has the edge.

Moving into the shadows cast by Smith, John Patton is a resolute swinger whose limited powers of improvisation are often cleverly disguised by the power and impetus of his lines.

"Let 'Em Roll", by incorporating Bobby Hutcherson on vibes, moves away from the deep rut occupied by most of the organ-led combos, but it is still the steamroller strength of the group sound which wins in the end.

Hutcherson has several attractive solos, as has Green, but the main appeal of this set is that it offers well-played

jazz with a very danceable beat.

Green's LP has the added strength of the great Elvin Jones on drums and Larry Young, one of the few organists who has managed to avoid being just an accomplished Smith disciple. However, the material is cast mainly in the ballad mould and Green, a fine guitarist on other people's albums, seldom does himself justice when he's the boss. Despite Jones's drumming and willing help from Hutcherson and Young, it turns out to be a lethargic and often dull set.

The Ammons-Stitt-McDuff set dates from a period before the tenor-organ sound began to deafen the world. Sonny Stitt's liking for the organ is defined on the sleeve as "because it sounds like a big band". Certainly the two-man rhythm section of McDuff and the excellent Persip swings remorselessly through the six tracks and the organist makes adroit use of the few solo spots he has.

The combination of Ammons and Stitt, as one would expect, produces some firm, no-nonsense blowing. Both men obviously draw mutual inspiration, and it makes this

an organ-tenor(s) set with a difference, and one that should appeal to many admirers of this kind of jazz.

Brazilian Walter Wanderley is very much an odd man out in this company, as his main inspiration would appear to be Ethel Smith and "Tico Tico" rather than the sweating, nitzy gritty world of Jimmy Smith. His organ style is restrained, gentle, and melodic and quite refreshing when allied to the fine bossa nova tunes which make up the main part of this set. — B.H.

### BUD POWELL



**BUD POWELL:** "Hot House." Straight No Chaser; John's Abbey; Wee; 52nd Street; Hot House. (Fontana FJL903).  
Powell (pno), Johnny Griffin (trn), Guy Hayot (bass).

Jacques Gervais (drs) France, 1964.

LIKE most of the latter day Bud Powell recordings this has a lot of piano that sounds perfectly acceptable until you play the old Powell classics of the 1940s. Then, you realise how he had deteriorated from one of the really great jazz pianists to a merely good one.

But despite the occasional fumbles, the slowing down, the fact remains that even in 1964 he was still playing better than most of his contemporaries. He had lost none of his swing and much of the melodic invention remained even if the breathtaking technique had somewhat withered.

On this set he plays many nice things and, in any case, the album would be worth the money for the excellence of Johnny Griffin's manic tenor. The French bass player and drummer were unflashy and produced a perfectly adequate foundation for Griffin to take off on typically aggressive flights of fancy.

Not a great album, perhaps, but I enjoyed it. — B.D.

## Duke at the Palladium

From page 22

As No. 13 went up on the board, applause rose to a roar and "we heard" for the first time in England — the magic sound of Duke Ellington and his Famous Orchestra. Duke looked over his shoulder and smiled and bowed to the tumultuous reception. The band was dressed in pearl-grey suits, the Duke himself in a double-breasted lounge suit of the same colour and a bright orange tie.

The fact that the world's finest jazz orchestra could fill the Palladium for a fortnight, coming very close to breaking box-office records, in '33 may seem surprising now. But it wasn't the half of it. The MM had arranged a special Musicians' Concert for the New Trocadero, Elephant and Castle, for the Sunday (June 25) and this sold out before the day.

More than four thousand fans and musicians sat and stood for this two-hour recital. I was one of them, and friends and I agreed it was the ideal way of hearing the Duke.

Even so, some critics — the MM's Spike Hughes among them — disliked the programme. And the same reaction was seen after the Palladium concert the previous Sunday. Constant Lambert wrote: "Although we were given a fairly satisfying selection from Ellington's own music there were still too many arrangements of the rather boring 'Blackbirds' Medley" type. Plus ça change and all that.

For my pocket, two Palladium shows and an afternoon concert were enough. But I regretted not being able to attend either the Midnight Dance at the Streatham Locarno on June 16 or that at the Astoria in Charing Cross Road the following Monday.

These cost another 5s each, and there was the problem of getting home at three am. Two young men still in the business who made the Locarno dance were record producer Denis Preston and critic-author Francis Newton. "Thousands were packed in there and everybody was soon standing round the band," Denis recalls. "It wasn't easy to see or hear much. But the band played one of its best programmes. We were broke and had to walk all the way home to Sydenham, but it was worth it."

The keenness was much the same all over the country. After the MM concert came an evening show at the Regal Cinema, Hastings. And there was a midnight dance at Sherry's, Brighton.

From London, the band went to the Empire, Liverpool for a week, and there was a dance one night at Bolton. Then to the Empire Cinema, Glasgow for Variety, with a dance at Green's and a Sunday concert at Harrogate. Most of the venues were full.

For its final week, the band doubled in Variety at the Holborn Empire and Finsbury Park Empire. And during that week the four titles — "Hyde Park," "Harlem Speaks," "Chicago" and "Ain't Misbehavin'" — were cut for Decca.

To wrap up the tour, the MM repeated its Musicians' Concert, same time, same place, same price, but with a new programme containing several Decca compositions not so far heard in Britain.

On Monday, July 24, Duke and the band and Irving Mills left Liverpool Street Station for dates in France, including two or three Paris concerts. And British dance music was never the same again.

## SOME FINE AND DANDIES

"THE CHOCOLATE DANDIES." Cherry, Paducah, Stardust, Birmingham Break-down, Four Or Five Times, That's How I Feel Today, Six Or Seven Times, Good-bye Blues, Cloudy Skies; Got Another Sweetie Now; Bugle Call Rag; Dee Blues; Blue Interlude; I Never Knew, Once Upon A Time, Krazy Kopers (Parlophone PMC 7038.)

OF LATE, record companies have been almost too generous with releases of fine jazz from the Twenties, Thirties and Forties.

A keen listener needs to make a note of the best LPs and pick them up one by one while the opportunity remains.

While he is about it, he should add this set of collectors' items to the list. The Dandies were studio groups, sometimes mixed in the racial sense (not all that common in 1928), which played a civilised New York type of jazz arranged by either Don Redman or Benny Carter.

One or other of these composer-saxophonists directed each session and played on it. They even sang on one or two (duetting on "Six Or Seven") and both are in the record trio for the September '29 session which produced the Redman-written "That's How I Feel" (Waller piano, Higgy's rip-roaring trombone and biting Leonard Davis trumpet) and "Six."

Not all this music can be regarded as consummate jazz of its period, but every track has points of interest. "Cherry," a Redman tune and score, is simple and melodic, brightly played by an 11-piece composed of the Dorsey Brothers and their men reinforced by Don's alto and George Thomas's tenor and vocal (touches of TD trumpet here).

The next four, still '28 vintage, have McKinney's lineup and sound plus Lonnie Johnson's stomping guitar heard on Redman's "Paducah" and the early, medium-speed "Stardust." Until we reach "Goodbye," the tuba is said to be in use though I don't hear one on "Four Or Five."

Anyway, John Kirby bass fiddles on "Goodbye" and is back behind brass for the four more 1930 Dandies by a drummerless septet drawn from the Henderson band. With these, and especially "Got Another Sweetie" (with its rare and relaxed Jimmy Harrison vocal), "Dee Blues" and "Bugle," we get to the prime meat — loose little arrangements containing beautiful solos which belong.

"Dee," a spontaneous session-filler, shows what could be done then impromptu by Bobby Stark (tp), Carter (clt), Hawkins (trn), Jimmy Harrison (tbn), Horace Henderson (pno) and Benny Jackson (gtr).

The LP's last four tracks, from a '33 octet with Carter on trumpet and alto, have tighter writing and ensemble work and good solos from Teddy Wilson, Carter, Max Kaminsky (muted), on "Kapers" (m), Chu Berry and Floyd O'Brien. Mezzrow takes over tubs from the great Catlett on the final number without upsetting the band's stride. — M.J.

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**GEMS OF CHAMBER JAZZ**

**JIMMY GIUFFRE:** "The Train And The River," "Gotta Dance," "Two Kinds Of Blues," "The Song Is You," "Voodoo," "My All," "That's The Way It Is," "Crowdad Suite," "The Train And The River" (Atlantic 59011).  
Giuffre (clt, trn, bsn), Jim Hall (gtr), Ralph Pena (bss).

I'M particularly delighted to see this set reissued as my original copy was lost by a friend. In fact, the set is even better than I remembered it. Giuffre had hit on the perfect setting for his limited, but expressive, technique by writing folksy themes and combining his own gentle reed voicings with the sympathetic guitar of Jim Hall.

The contrapuntal interplay of Giuffre and Hall is superb.



JIMMY GIUFFRE

with Pena providing the rock from which they can leap off into space.

"Train And The River," "Crowdad Suite," "Two Kinds Of Blues" and "Gotta Dance," all Giuffre originals, are little gems of chamber jazz. Giuffre has certainly never equalled his performances on record and Hall has rarely been heard to better advantage.

The pity is that having found such a suitable formula Giuffre should ditch it for his doubtful avant garde experiments.—B.D.

**Seasonal Greetings**

**DIZZY GILLESPIE**

Greetings

*Erroll Garner*

**PIANO DUETS WITH A DIFFERENCE...**

**NEW JAZZ RECORDS 2**  
REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES



WILLIE THE LION: an original master of Harlem stride piano

Jimmy Witherspoon is a strong-voiced, pretty versatile singer who can register in most circumstances. But his "EVENIN' BLUES" (Transatlantic PR7300), recorded in 1963 and first reissued here on Stateside the following year, must be rated unsuccessful by his standards. The programme includes such familiar Spoon items as "Money's Gettin' Cheaper," "Evenin'," "How Long," "Good Rocking" and "Kansas City," and I've heard him do all of them a great deal better than he does here, though "Evenin'" gives us an idea of the singer's quality. A slow blues, "Grab Me A Freight," with good T-Bone Walker guitar accompaniment and a rasping sax solo from Clifford Scott, and Robert Brown's "Been Treated Wrong" are highspots of a disappointing set which seems to have been made with insufficient preparation. Making up the uninspiring accompaniment group are Bert Kendrick (organ), Clarence Jones (bass) and Wayne Robertson (drs).—M.J.

I DON'T suppose the notion of piano duets sends many readers wild with expectant ecstasy. But if you have prejudices in that direction prepare to stifle them now.

Enough romping, enjoyable, mellifluous and well-constructed music reposes in these grooves to make a Muslim avant-gardist smile. Included here are some of the most charming keyboard duets since Ellington and Strayhorn got together on "Tonk."

The manner in which the pianists can get together, stylistically and temperamentally, is the important thing, of course. Ewell and the Lion sound as though they've been teaming for years, and the interplay they bring off in the better performances is really something to shout about (in fact, Willie Smith does quite a lot of shouting on the record).

Patrick Scott's sleeve note tells how the piano partnership began in Toronto in the summer of '66—the album was made in that town—and continued at the Golden Nugget tavern there later that year and early in '67. The understanding gained in those months has paid off in a marvelously informal-sounding but musically stimulating LP.

**WILLIE THE LION SMITH-DON EWELL:** "Grand Piano," "I've Found A New Baby," "A Porter's Love Song," "I Would Do Anything For You," "Some Of These Days," "Just You, Just Me," "Everybody Loves My Baby," "Can't We Be Friends," "You Took Advantage Of Me," "Keepin' Out Of Mischief Now," "Sweet Georgia Brown" ("77" LEU 12/26).  
Smith, Ewell (pnos). 20/2/67. Toronto.

**OUT CAME THE BLUES**

"OUT CAME THE BLUES, VOL. 2": Rosetta Howard and Harlem Hamfats: "Let Your Linen Hang Low," "Jesse James," "Southern Casey Jones," "Lonesome Day Blues," "Georgia White," "Pigmeat Blues," "Walking The Street," "Victoria Spivey: Black Snake Blues," "Peetie Wheatstraw: All Night Long Blues," "Lonnie Johnson: Got The Blues For The West End," "Blue Ghost Blues," "Frankie Half-Pint Jaxon: Collin' Corrine," "Cow Cow Davenport: I Ain't No Ice Man," "Sweet Pease Spivey: Double Dozens," "Bumble Bee Slim: Green Country Gal," "Trixie Smith: No Good Man (Ace Of Hearts AH155).

NO ONE record could tell you what the blues is, in all probability, but this second LP titled "Out Came The Blues" makes a very fair start on the job. It constitutes a reference work to various forms of blues still popular (and being recorded quite extensively on what were called the Race lists) in the middle and late Thirties, and is highly entertaining in the bargain.

So much happens on its 14 tracks that I can't do the disc full justice; I can say it includes several real old favourites 78s of mine plus some hard-to-get items which alone make it a must for many collectors. It's another ridiculous Ace of Hearts bargain.

Rosetta Howard, who sings with Hamfoot Ham (Charlie McCoy) on the opening track, was a splendidly relaxed and thick-voiced blues girl who should certainly have been "revived."

Her "Let Your Linen," on which she shares verses with McCoy, tells one of the oldest stories in the world. The Hamfats, an incredibly solid little blues band, boot out a driving accompaniment and Herb Morand, who wrote "Linen," blows the last word in low-down trumpet.

Jesse James, who follows, is one of those remarkable unsung heroes of folk blues who emerge to make a handful of recordings and return to obscurity. His "Casey Jones"

variant is a classic. Strong lyrics are sung with rough-voiced conviction, and the gin-mill piano on both his songs is strikingly good.

Georgia White, who sings a couple with a Richard Jones trio, is a pleasant-voiced artist, once a best-seller for Decca, Victoria Spivey is well enough known here, and her "Black Snake" is loaded to the hilt with sex symbolism.

Peetie Wheatstraw wasn't a heavyweight, but his blues—the earliest recording on the set, August '34—reminds us of the earlier styles which went into Chicago blues in the middle and late Thirties. Bumble Bee Slim does likewise. Lonnie Johnson, well-known again, turns out a remarkable guitar solo on "West End."

For the rest, little Frankie Jaxon proves immensely entertaining on "Corrine," on which he is supported by Barney Bigard's liquid clarinet as well as Lil Armstrong, Wellman Braud and Sid Catlett.

Cow Cow, too, is well backed with Sam Price, Teddy Bunn and fine Joe Bishop flugel. All that and Trixie Smith (with Bigard again) and Sweet Pease into the bargain.—M.J.

I had never heard of an accordio-organ until "THE GIRL FROM IPANEMA" by Buddy De Franco and Tommy Gumina (Mercury MVL313). With a modicum of luck I won't hear of it again. As played by Mr Gumina it combines the worst characteristics of both its parents. With De Franco's clarinet and a rhythm section added, the result is a lot of insipid music which, in total, amounts to just about the most boring record of 1967. For the record, the tracks include the title song, "Spring Is Here," "Round About Midnight," "It Could Happen To You" and a thing called "Lunar Lunacy" where one and all try to break all high-speed fingering records.—B.D.

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**FAVOURITES**

The tunes are old favourites, and this suits the flavour of the session—a Willie the Lion flavour, naturally, as Smith is an original master of Harlem stride piano. "New Baby" kicks off the record, and kicks in the word. The two men rock together like brothers, creating cascades of driving sound.

No need for a full catalogue of tracks, though. "Porter's Love Song," "Can't We Be" and "Mischief" are milder and melodically very attractive; "Just You" and "Everybody" are excellent stompers, the latter filled with novel twists ("Pretty," as the Lion proclaims).

Throughout, both musicians display imagination, sympathy, technical confidence and swing power. Certainly the noble Lion sounds a great deal more assured than he did on his British gigs.—M.J.

**Gospel—a minority taste goes international**

FOR YEARS, the authentic, folkier forms of Negro church music were very much a minority taste except among coloured audiences in parts of the USA. Of late, though, gospel song of one kind or another has found wider international acceptance.

And, since many stylistic characteristics of church singing have been taken over and disseminated by contemporary blues and pop artists, it is reasonable to suppose the demand for recorded gospel music will continue to grow.

Just on the market, from President Records, are six albums of songs in various modern gospel styles. Pride of place, for my money, should go to "THAT'S ENOUGH" (President PTL1012) by Brother Joe May, an experienced singer from Macon, Mississippi (he visited this country with the Black Nativity company) who is said to be the label's number one solo artist.

May does a little preaching on Side Two, "Live At Mt Calvary," and his singing and Rev James Chappell's churchy piano evoke a spirited response from the congregation. Brother Joe is a dynamic personality with fine voice and command, and his disciplined but fertile approach is well exhibited on "To My Home In Glory" (a power-rocker with organ and guitar in the backing), "Don't Fly So High," "Lily Of The Valley" and "To That Land."

As I've tried to suggest, May can swing with the best; and on "I'm Gonna Live The Life" and one or two more the rusty timbre of his singing calls Jimmy Rushing to mind.

Another expressive singer is Edna Gallmon Cooke whose "AT THE GATE" (PTL1013) contains a dozen of her own songs performed by Mme Cook (as she is known) with the support of organ, rhythm a stirring choir and even some brass on the preaching, propulsive "He's Coming Back Again." Among vibrant items on which Mme Cook shows something of Mahalia Jackson's vocal depth and Rosetta Sharpe's declamatory vitality are "His Blood Has Made Me Whole," "Jesus Is My Only Friend," "Poor Me" and the title song. Understandably a big seller in the States.

Professor Harold Boggs, singer and pianist, leads a trio named the Boggs Specials (completed by Warner Buxton and Billy Bennett) which is based at Port Clinton, Ohio. Boggs is a well-equipped singer but the trio's approach is conventional and the material not all that rewarding on "I BELIEVE" (PTL1010). The opening number, "It Was God Almighty," even makes use of the Drag-net TV theme and announcement as a gimmick. Other Boggs originals included are "Don't Let It Be God," "Lord, I'm Coming Home" and a familiar-sounding "He's The Joy Of My Salvation" which jumps willingly.

Five male artists, led by singer Johnny Jones, make up the Swanee Quintet of Augusta, Georgia. Their "STEP BY STEP" (PTL1014), produced for Nashboro Records by James Brown and Bob Holmes, has a relatively modern, popular sound which should appeal more to R&B audiences than lovers of older gospel styles.

Among titles by this quintet, which has appeared in the James Brown Road Show, are "Come By Here," "Bye And Bye," "This Light Of Mine" and a couple of James Brown songs.

"THE SOUL OF THE CONSOLERS" (PTL1009) introduces a gospel duo, Sullivan and Lola Pugh, known as the Consolers. They are

proficient gospel artists (he plays electric guitar) who sing their own material with the expected church feeling and vibrato and the usual organ support, plus rhythm when needed. The music, though not the warmest or most exciting in the gospel world, has an emotional kick and a pleasantly unpretentious quality. Lola solos quite majestically on "Last Mile Of The Way."

Finally, the Brooklyn All-stars, a male septet so far as I can tell, produce skin-deep gospel music of a somewhat "commercial" kind on "Jesus Loves Me" (PTL1011). This well-known New York group does a few traditional spirituals, including "I Looked Down The Line" and "Motherless Child," mixed with little homilies which have a pop-song cut to them.

For me their music is too placid and sophisticated, even over-sentimental on a song like "Once A Day" written by Brother Thomas Spann, who coached the group. Still, they promote a floating sort of beat at their best, as on "Looked Down" and "Trying To Get Home," though without the urgency of the real uninhibited stuff.

All these albums come from Nashboro of Nashville, Tennessee, and are retailing here for 32s 6d.—MAX JONES.



# Seasonal Greetings from THE DEALERS

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# Joan—'I've always been a politician'

JOAN BAEZ faces the possibility of Christmas in jail. Her return to America last week also meant a return to her activities against the Vietnam war. These are centred around staging demonstrations at the American army induction centre at Oakland, California.

"We go down to the induction centre at about 5.45 am to meet the buses bringing the boys at about six o'clock. We inquire seriously of the recruits what they are doing and, you know, many don't really know," Joan told a Press conference before her



## JOAN BAEZ talks to TONY WILSON



concert at London's Royal Albert Hall last Thursday. Joan has already been imprisoned for her campaigning and can receive another month's jail for continuing her activity.

"The whole thing is gathering momentum although I am under no illusion. It's keeping the spark alive. People are willing to take the last step which is going to jail.

"It was quite an experience going to jail. An eye-opener to say the least. The women who run the jails are foul-mouthed. We were particularly difficult; they did not know how to handle us."

Talking of her protest activities, Joan said: "I sign statements that could put me in jail for five years and I aid and abet the boys not to fight. My mother and sister went to jail with me last time, although probably this time I think it will just be my mother and myself. But it is important to keep the action going. One thousand boys have turned in their draft cards and some have turned them in to churches."

Part of Joan's five day visit here has been spent at Summerhill School, in Suffolk, which is famous for its emphasis on complete freedom for children. It is run by A. S. Neil who believes children should be free to enjoy their childhood. Joan did a benefit concert for Summerhill in Leeds.

"I have a second cousin and a semi-foster child at Summerhill. It is a progressive school and the keyword there is freedom.

"The opportunity came up for me to put the two children through the school, so I took it. At Summerhill I acted like a monkey, playing with the children, wrestling

with them and having snow-ball fights. It was a real Joanie time."

What is Joan's attitude to meditation? "Meditation is essential but by meditation I mean paying attention, not trying to get out of this sphere.

"At the School of Non-Violence we call it 'Hour Alone' or 'Shutting-up Time.' It begins to eliminate the tribal feeling.

"The school itself is going. We have people come from all over the world. I think it has done something to laying the groundwork for a world understanding of non-violence.

"What we are trying to do is to eliminate the right to kill which everyone has inside them. It's not easy. You talk to people about this and they say 'Yes, I agree,' but then realise that they have the very thing you're talking about inside them."

How had she been received on her recent trip to Japan? "I don't know. My Japanese interpreter was intimidated by the CIA and so I don't know what the Japanese people heard. But the younger ones I met were eager to talk about peace."

What about Bob Dylan? "I haven't seen Bobby in about two years. I like the old songs he wrote. He's not committed on anything although at one point, long ago, he did go South with the Civil Rights people.

"He tends to ignore the songs he wrote earlier like 'God On Our Side' and 'Hattie Carroll.' I do think he is a first-class rock n' roll singer."

Is Joan still a politician? "Yes, I've always been a politician and I am still a pacifist, a non-violent soldier, but I have always spoken out. I am politically overt in as many songs as I can find."



"PEACE ON EARTH GOODWILL TO ALL MEN"  
JULIE FELIX

## FOLK NEWS

THE Pennine Folk are at Manchester Sports Guild this Saturday and the Cumbrian Folk and a fine local ballad singer, Christy Moore, on Sunday, Christmas Eve.

The following weekend Nigel Denver and the Woods are Saturday guests, with the Wreckers from Crewe on New Year's Eve.

The January programme illustrates the broadness of the MSG policy, starting with a fine local group, the Beggermen, on Saturday, January 6 and the Ian Campbells on January 7. They run the whole gamut the following weekend with Noel Murphy on Saturday and Ewan Mac-

Coll and Peggy Seeger on Sunday, January 14.

Meanwhile, the MSG-sponsored Manchester Folk Centre continues to do valuable work. Next Thursday, December 28, they have an evening of traditional carols and ceremonial songs at the MSG headquarters in Long Millgate, organiser Derek MacEwan tells me.

Future Thursday night events include a workshop on ritual and ceremonial songs on January 11 and a film show on January 25.

● Bumped into Mary Beck, organiser of Cliff Aungier's new Dungeon Club at the Copper, Tower Bridge Road, during transmission of last weekend's hilarious Country Meets Folk. She tells me the new club is going great guns, and should be packed next Tuesday for Roy Harper.

Also at the Playhouse last Saturday were three of the Spinners, Dave Travis and colleague Tony Wilson. Ian Grant's show may irritate people who are looking for a serious folk show (which it will never be) but at times last Saturday it reminded me of the days when the Goons used to go out from the very same theatre.

● Blues singer Jo-Ann Kelly has taken over the Sunday night spot at Bunjies, off Charing Cross Road. Last weekend she organised a benefit for one of her idols, Memphis Minnie.

● Not much folk on the box over Christmas but my pick of the holiday will be the BBC-2 show on Christmas Day of the Rumanian National Dance Company directed by Doina Tanasescu and featuring the spectacular Calusari fertility dance which has much of the spirit of our own Morris, though much more exciting to watch.

# FOLK FORUM

## THURSDAY

AT LES COUSINS, 49 Greek Street, Anglo American Satire,  
**THE COMPENDIUM**  
Adm 5s.

BLACK BULL, High Rd, N.30  
CHRISTMAS BAWL with JUG TRUST, COUNTRY WAKE. Host DENNIS.

SPINNERS in London, see Tuesday.

THE FOX, ISLINGTON GREEN, THE HAPPY WANDERERS, FRED JORDAN, THE RAKES and resident singers.

WHITE BEAR, Kingsley Road, Hounslow, Jeremy Taylor, Chas Upton, Dave Cousins.

WIZZ JONES, Carret Singers, Selkirk Hotel, Selkirk Road, Tooting.

## FRIDAY

AT LES COUSINS, 49 Greek St, 7.30-11.00. Classical guitar duo and Indian music with  
**SEB JORGENSEN**  
**TIM WALKER**

MUSIC OF INDIA with AMET GAJJAR (Sitar) and N. SONI (tabla), adm 5s. Come early to obtain seats.

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PEDRO'S PARTY  
William IV opposite Leyton Baths Terry Munday, Pete Ronald, Adrian Press and Trainers??

SPINNERS in London, see Tuesday.

## SATURDAY

AT LES COUSINS, 49 Greek St, 7.30-11.00.  
**ROY HARPER**  
Plus guests ALL NIGHT SESSION 12-7 with

CLIVE PALMER  
WIZZ JONES  
and  
VICTOR BROX

CITY FOLK, TONY MCCARTHY regrets closed 23 and 30.

SPINNERS in London, see Tuesday.

TRUADOUR EXTENDS seasonal greetings. Closed.

## SUNDAY

BLACK BULL, N.20. No session. JUG BAND residents required. BAR 661x.

DARTFORD RAILWAY Hotel Xmas party. Come All Ye.

GREENSTEDE TWYST FOLK CLUB  
**DAVE & JO-ANN KELLY**  
Bottled in Band  
GLANFIELD HOTEL, EAST GRINSTEAD

HAMPSTEAD, CLOSED. Next week Joanna Wheatley.

SPINNERS in London, see Tuesday.

STARTING GATE, WOOD GREEN Closed for Xmas

TRUADOUR CLOSED.

## MONDAY

SPINNERS in London, see Tuesday.

## TUESDAY

CLIFF AUNGIER presents  
**THE BRILLIANT! ROY HARPER**  
at the DUNGEON CLUB!  
"THE COPPER"

Tower Bridge Road, S.E.1. (7.30 to 11.0) Bus: 42, 78, 47, 70, 188 Tube: Tower Hill

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SPINNERS AT QUEEN ELIZABETH HALL  
(Royal Festival Hall, General Manager, John Dennison, CBE). Tuesday, January 9th. Tickets from Royal Festival Hall box office now.

TRUADOUR CLOSED.

## WEDNESDAY

COACH & HORSES KEW GREEN  
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NEXT WEEK: NOEL MURPHY

HOLY GROUND, 4a Inverness Place, Bayswater Christmas rave up with:  
**JOHNNY SILVO**

MIKE ABSALOM, TROLL FOLK, JOANNE WHEATLEY. NEXT WEEK: IAN CAMPBELL FOLK GROUP !!!

SPINNERS in London, see Tuesday.

SURBITON, Assembly Rooms 8 pm. DEREK SARJEANT, JOHN FRASER. COME ALL YE.

## WEDNESDAY cont.

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singers welcome

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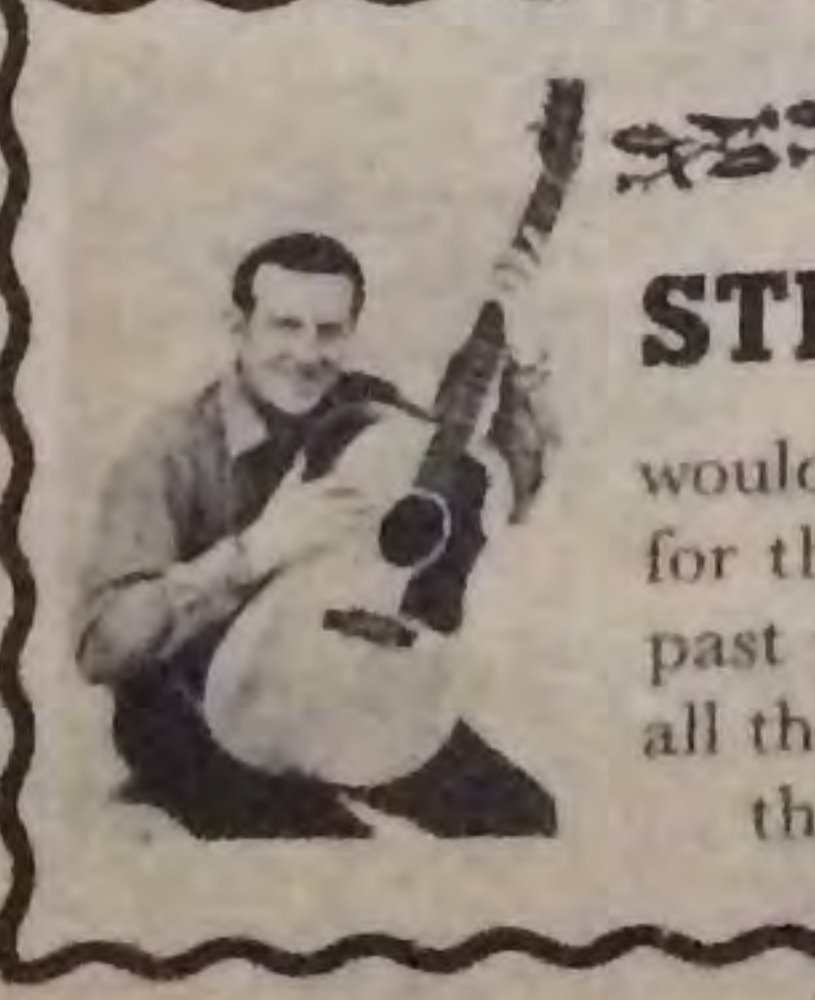
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Dec. 27th-30th and Jan. 1st-10th  
7.45 p.m. Doors open 7.15 p.m.  
Tickets, Members 5/-. Guests 7/6  
Tickets available from L.C.S. Education Dept., 116 Notting Hill Gate, W.11, or at door  
Sunday, Jan. 7th. Doors open 6.30 p.m. Show starts 7.15 p.m.

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December 23rd, FOLK PARTY  
**THE TRUNCLES & DEREK HEWITSON**  
FOLK SONG & DANCING



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would like to thank his friends for their support during the past year, and to wish them all the best for Christmas and the coming New Year.

**SPENCER PETE**  
**EDDIE and RAY**  
wish you all  
**A VERY MERRY CHRISTMAS**  
and  
**A HAPPY NEW YEAR**

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 TOWN 'RAVE' CENTRE  
 HARLOW, ESSEX

Thursday, December 21st  
**COLOURED RAISINS**  
 8 p.m.-11 p.m. Admission 3/6

Saturday, December 23rd  
**CHRISTMAS CARNIVAL DANCE**  
 Showband - Group - Records  
 7.30-11.30 p.m. Admission 7/6

CHRISTMAS EVE SMASHEROO  
**ALAN BOWN SET**  
**BONZO DOG**  
**DOO DAH BAND**  
 7 p.m.-11 p.m. Pay at door 15/-

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**PALAIS NIGHT**  
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 ★ Plus THREE TOP SOUL GROUPS ★  
 FREE CARNIVAL NOVELTIES, SPECIAL GUEST CELEBRITIES

**NEW YEAR'S EVE**  
 SUNDAY, DECEMBER 31st, 8 p.m. to 3 a.m.

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 Christmas Eve

**DESMOND DEKKER**  
 SHOW FROM JAMAICA  
 Christmas Day

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**CHRISTMAS PARTY NIGHT**  
 THE  
**PRETTY THINGS**  
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 Car park Supporting Groups Bar etc.

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 Royal Lido, Central Beach

Sun., Dec. 24 **ADDESTONE, Co-op Hall**  
**CUE CLUB, Paddington, W.2**

Mon., Dec. 25 **CUE CLUB, Paddington, W.2**

Tues., Dec. 26 **HUDDESFIELD**  
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**SATURDAY, DECEMBER 30th**  
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Saturday, December 23rd  
**MILLIE SMALL**  
 ("LOLLIPOP GIRL")

Sunday, December 24th  
**THE VIBRATIONS**  
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 and **BOXING DAY**  
**GLENROY OAKLEY**  
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**FORTHCOMING ATTRACTIONS**  
 Saturday, December 30th  
**JACKIE EDWARDS**

Sunday, December 31st  
**JOEY YOUNG**  
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**THE MARMALADE**

December 21st **TEENSCENE CLUB, ELY**  
 December 22nd **LOCARNO, BASILDON**  
 December 23rd **DREAMLAND, MARGATE**  
 December 25th **WORKS CLUB, KETTERING**  
 December 30th **ADELPHI, SLOUGH**

**DEC. 31 · NEW YEAR'S EVE ★ MARQUEE ★**

January 1st-2nd	<b>B.B.C. RECORDING</b>
January 5th	<b>G. RANCH, MAIDSTONE</b>
January 6th-9th	<b>IRELAND (Tour)</b>
January 10th	<b>FALCON HOTEL, ELTHAM</b>
January 11th	<b>MARQUEE</b>
January 12th	<b>PORCHESTER HALL, LONDON</b>
January 13th	<b>BURTONS, UXBRIDGE</b>
January 14th-15th	<b>B.B.C. RECORDING</b>
January 17th	<b>R.A.F. WITTERING</b>
January 18th-23rd	<b>HOLLAND (Tour)</b>

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**THE MARMALADE**

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XMAS EVE  
**CLIFF BENNETT**

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<b>EVE OF CHRISTMAS EVE</b> Saturday, December 23rd <b>DR. MARIGOLD'S PRESCRIPTION</b> Open 8 p.m. 'til late 3 a.m. Licence	Thursday, December 28th <b>ALLISON'S DUMP</b> Open 8 p.m. 'til late 3 a.m. Licence
<b>CHRISTMAS EVE</b> Sunday, December 24th <b>THE SHIRALEE</b> Open 8 p.m. 'til late 1 a.m. Licence	<b>EVE OF NEW YEAR'S EVE</b> Saturday, December 30th <b>THE TREND</b> Open 8 p.m. 'til late 3 a.m. Licence
<b>CHRISTMAS DAY</b> Monday, December 25th <b>ALLISON'S DUMP</b> Open 8 p.m. 'til late Licensed	<b>NEW YEAR'S EVE</b> Sunday, December 31st <b>THE VIRGIN'S SLEEP</b> Open 8 p.m. 'til late 3 a.m. Licence
<b>BOXING DAY</b> Tuesday, December 26th <b>THE CORTINAS</b> Open 8 p.m. 'til late 3 a.m. Licence	<b>NEW YEAR'S DAY</b> Monday, January 1st <b>BLUE RIVER'S &amp; HIS MAROONS</b> (New record "WITCHCRAFT MAN") Open 8 p.m. 'til late 3 a.m. Licence

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# REDDING — A TRUE POP GREAT



**THERE** will never be another Otis Redding. There never has been and never will be a singer with so much soul and depth. He had true sincerity and genius and pop has lost a much revered figure, an out-and-out great of modern music. — W. HULL, Aberdeen, Scotland.

## Fans pay tribute to King of Soul

**THE** world of soul music will never recover from this tragic loss. I feel sure his fans will remember him for such songs as "Chained And Bound," "Respect," and "Loving You Too Long." And I shall always remember his moving performance at Fairfield Hall, Croydon earlier this year on the Stax tour.—JAMES PEARCE, Catford, London.

The Bar-Kays had already shown their great potential and it is no less regrettable they should have died at a time when their careers showed such great promise. Our deep sympathy goes to Mrs Redding and her children, as well as the families of the Bar-Kays. — ROLAND RENNIE, Managing Director, Polydor Records, London.

Can we hope that good arrangements, musicianship and good singing may no longer be regarded as shameful and corrupt by a certain section of the folk fraternity? —HARRY HUGHES, Lusitania Road, Liverpool.

**HOW** sad categorisation within jazz leads a reader to feel John Mayall has treacherously deserted "blues" and by adding saxes is now playing "jazz."

Any bluesman is playing jazz. Does Mr Vaughan (MM December 2) seriously dismiss the majority of the urban blues field as "half-hearted jazzmen?" I daren't imagine his thoughts on Joe Turner, Jimmy Rushing and Jimmy Witherspoon.

If Mr Vaughan is a strict devotee of country blues I fail to understand his affiliation with the Bluesbreakers, as they played urban blues even in the days of Clapton and Green.

I hope believers in the pseudo-purist view will listen to records made by artists mentioned on the Crusade LP sleeve note. — T. M. TRYTHALL, Burnham-on-Sea, Somerset.

**A**MERICA'S Canned Heat group on their first album present the best collection of blues by white performers since Paul Butterfield's first album.

There is some breathtaking guitar playing which makes over-worked items like "Dust My Broom" into something fresh and exciting. I urge followers of West Coast electric music and serious blues enthusiasts to get this record. It's outstanding and Canned Heat deserve support.—CHRISTOPHER D. BROWN, Redcar, Yorkshire.

**IT** astounds me how anyone can ignore the beautiful and progressive sounds of the West Coast American groups. I don't mean the Tamla Motown team, but such magical groups as Byrds, Doors, Jefferson Airplane, Buffalo Springfield, Country Joe And The Fish and most of all Love.

Only two British groups compare, and they are the Beatles and Cream. — TONY NORTH, Walberswick, East Suffolk.

**F**OLK SINGERS seem to be losing their guilt complex about being popular outside the folk world. To get into

the chart is no longer a stigma. To be commercially successful is not now a sign of depravity or "selling out."

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