

CLICK IMAGE THEN SCROLL DOWN TO VIEW COMPLETE ISSUE

Melody Maker

January 6, 1968

9d weekly

SUPREMES ON PALLADIUM TV

TWO WEEKS IN LONDON

The
**BOB
DYLAN**
Interview



DIANA ROSS and the Supremes arrive in London on January 22 and open, the same night, for a two-week season at the Talk Of The Town.

They will pass through earlier, on January 20, en route, for a one-nighter in Germany.

During their stay, the three Talk Of The Town stars will guest on the

SUPREMES ON PALLADIUM TV

TWO WEEKS IN LONDON

DIANA ROSS and the Supremes arrive in London on January 22 and open, the same night, for a two-week season at the Talk Of The Town.

They will pass through earlier, on January 20, en route, for a one-nighter in Germany.

During their stay, the three Tamla stars will guest on the Palladium TV show on January 28, with Tom Jones. They may also make an appearance in the new Cilla Black BBC-TV series.

After their 14 days in Britain, the trio flies to Sweden where they open a Stockholm cabaret season on February 4.

This will be the first time the group has visited Britain since they became Diana Ross and the Supremes, instead of just the Supremes, and since Cindy Birdsong took over from Florence Ballard.

Mary Wilson remains as the third member of the trio. Cindy was formerly with Patty LaBelle and the Bluebells.

The group's current hit is "In And Out Of Love" which is currently at number 18 in the MM Pop 30.

The Supremes last toured Britain in April, 1965, as part of a Tamla-Motown package and with Georgie Fame as guest star.

SUPREMES: Diana Ross, Mary Wilson and Cindy Birdsong. For London's Talk of the Town.



The BOB DYLAN Interview



SEE CENTRE PAGES

STOP PRESS

BENNETT/RICH TOUR

TONY BENNETT is to tour Britain in March with the Buddy Rich big band. Bennett, who appeared here last year with the Count Basie band, stars with the Rich band at the opening concert at the Hammersmith Odeon on March 9. The following day, they appear on ATV's Palladium Show. The tour will play major cities until March 20. Venues are still to be fixed.

TOM PLANS S. AFRICAN TOUR

TOM JONES may appear in front of segregated audiences in South Africa.

Jones' manager Gordon Mills has received an "enormous offer" for Tom to tour South Africa for three weeks early this summer. He flew to Johannesburg on Boxing Day to discuss the offers.

If the tour — scheduled to last 21 days — is agreed, Tom Jones would have to play to segregated audiences as South Africa's apartheid policy prevents white and coloured people from attending concerts in the same auditorium.

Asked whether he would sing under these conditions, Tom commented: "I'll sing to white people and I'll sing to coloured people. The fact that they cannot be in the same building at the same time in South Africa is not my fault and no amount of preaching from me will change that — as some other singers have already proved.

"Everyone knows I hate colour prejudice but I would rather sing to them this way than not at all."

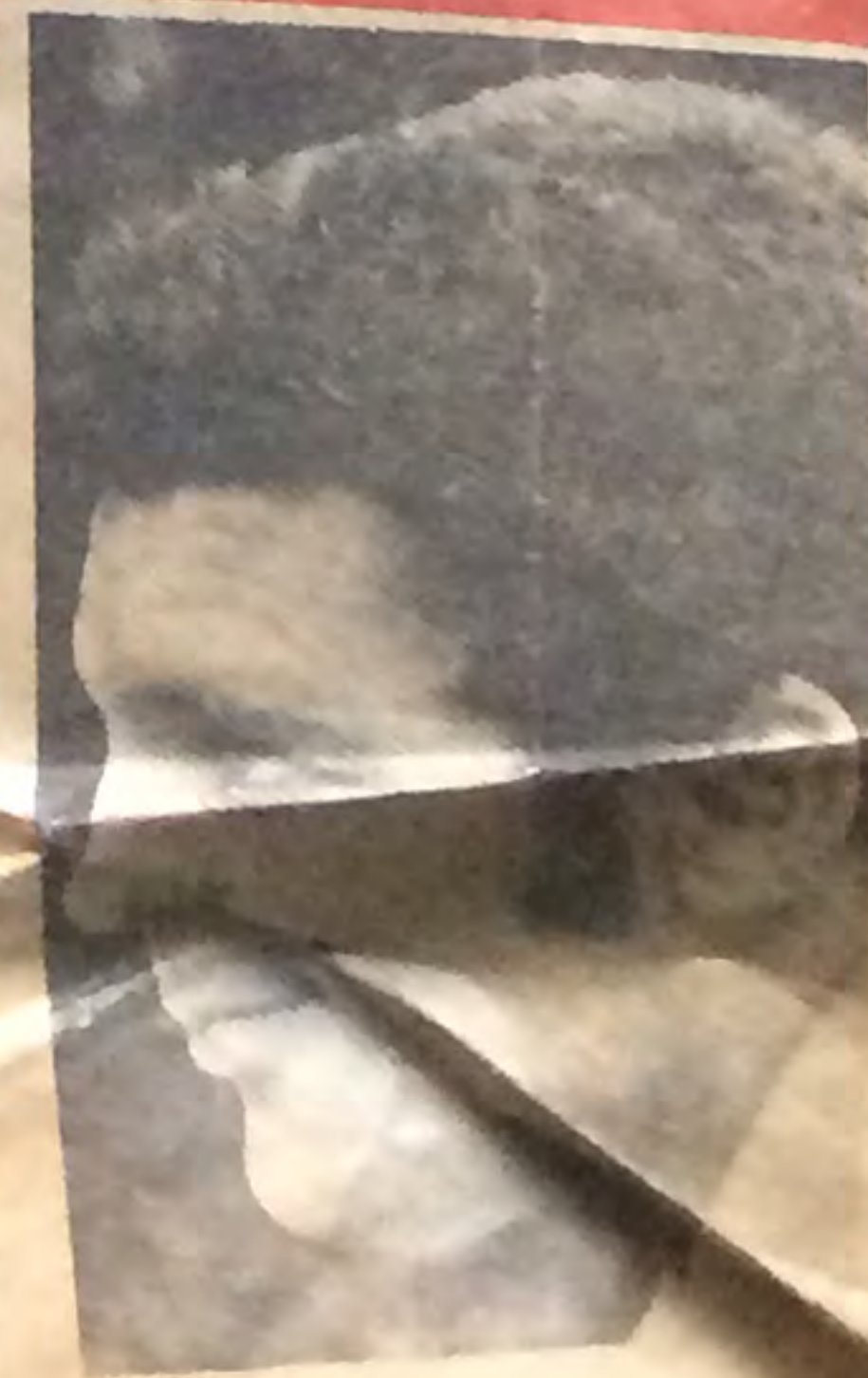
Gordon Mills said: "Until I get to South

Africa I don't know fully what the situation is but my first reaction is that Tom will obey the laws of the country in exactly the same way as we would expect any foreigner coming here to obey our laws."

If Tom makes the trip, it would be his first time in South Africa.

He has been booked to top the bill of the Palladium Show on January 28, with the Supremes and Des O'Connor also on the bill.

On January 30, he is the first guest star in Cilla Black's new BBC-TV series.



MELODY MAKER POP 30

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

© LONGACRE PRESS LTD., 1967

POP 30 PUBLISHERS

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

TOP TEN LPs

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

US TOP TEN

- As listed by "Billboard"
- 1 (3) HELLO, GOODBYE Beatles, Capitol
 - 2 (1) DAYDREAM BELIEVER Monkees, Colgems
 - 3 (—) JUDY IN DISGUISE John Fred and His Playboy Band, Paula
 - 4 (2) I HEARD IT THROUGH THE GRAPE-VINE Gladys Knight and the Pips, Soul
 - 5 (5) WOMAN, WOMAN Union Gap, Columbia
 - 6 (4) I SECOND THAT EMOTION Smokey Robinson and the Miracles, Tamla
 - 7 (—) CHAIN OF FOOLS Aretha Franklin, Atlantic
 - 8 (—) BEND ME, SHAPE ME American Breed, Acta
 - 9 (7) BOOGALOO DOWN BROADWAY Fantastic Johnny C, Soul
 - 10 (—) SKINNY LEGS AND ALL Joe Tex, Dial

LONDON DATES FOR CAPTAIN BEEFHEART

THE Captain Beefheart "Safe As Milk" album on the Kama Sutra label will be released in Britain on January 15. Beefheart's Magic Band arrives in London on January 19, appearing at Middle Earth the same evening.

On January 21 they play the Speakeasy, with a venue for January 20 to be fixed. Kama Sutra artists Anders and Poncia (formerly the Trade Winds), and 19-year-old singer and songwriter Penny Nichols are also expected to be travelling with Beefheart.

A single, "So It Goes," sung, written and produced by Anders and Poncia for Kama Sutra will be released on January 19.



● LLOYD

TREMELOES SINGLE

A NEW Tremeloes single "Suddenly You Love Me," coupled with "As You Are," will be released on CBS on January 12.

It is being promoted as a double A side, and the group have several radio and TV appearances lined up.

These include Radio One's Pop Inn (January 9), Parade Of The Pops (10), BBC TV's Top Of The Pops (11), Radio One O'clock (15), David Symonds Show (15-19), Ken Dodd TV Show (20), Crackerjack (25), Saturday Club (27), Dee Time (27), and Pete's People (20).

APPLE APPOINTMENT

BEATLES road manager Neil Aspinall who has been with the group since they started is to be the head of companies under the Apple name.

Neil will be in charge of the various Apple projects such as the boutique and the music publishing company.

Beatle George Harrison is to write the film score for the new British film, Wonderwall, it was announced last week. The film, made by Alan Clore Films, stars Jane Birkin (wife of composer John Barry) and Jack McGowan. It is a colour production recently completed at Twickenham studios. George has been working on the music for some weeks.

LLOYD NAMED AS JAZZMAN OF THE YEAR

CHARLES LLOYD is named Jazzman of the Year in the 32nd annual Down Beat Readers' Poll.

Record Of The Year was Miles Davis' "Miles Smiles" which was also the MM's Jazz LP Of The Year, and Davis topped the sections for both combo and trumpet.

Duke Ellington was a double winner as top Big Band leader and number one Composer while Billy Strayhorn, his long-time collaborator, was voted to the Hall Of Fame.

The Beatles were named top Vocal/Rock Group; Lou Rawls top Male Singer and Ella Fitzgerald top Female Singer.

Other winners were: J. J. Johnson (tmb), Paul Desmond (alto), Stan Getz (trn), Gerry Mulligan (bari), Buddy DeFranco (clt), Herbie Mann (flute), Roland Kirk (Miscellaneous), Oscar Peterson (pno), Jimmy Smith (organ), Milt Jackson (vibes), Wes Montgomery (gtr), Ray Brown (bass), Buddy Rich (drs), and Oliver Nelson (arranger).



The Decca Record Company Limited, Decca House, Albert Embankment, London SE1

BRON'S ORCHESTRAL SERVICE

29 Newman St., Oxford St., London, W.1
Telephone: LANgham 2269

CURRENT ORCHESTRATIONS

HELLO GOODBYE } Beatles 4/-	A BARBA (Bright 2) Tiziana 5/6	IF I WERE A RICH MAN 5/6
ON A WHEELS } 5/6	IF MY FRIENDS COULD SEE US } 4/-	SOMETHING STUPID 5/6
LIVE FOR LIFE (NY) } 5/6	I'M A BRASS BAND (LS) } 4/-	PUPPET ON A STRING 5/6
BEAUTIFUL DREAMER (NY) } 5/6	LOVE LETTERS IN THE SAND } 4/-	MAINE (LS) 5/6
ALARMED AND RAVING (NY) } 4/-	SPARKY (Red Hat) STAGE BAND 8/6	SO WHAT'S NEW (LS) ALPERT 4/6
I'M COMING HOME } 5/6	THE LAST WALTZ } 5/6	MUSIC TO WATCH THE GIRLS 4/6
THANK U VERY MUCH } 5/6	THERE MUST BE A WAY } 5/6	THE WILLOWARD (Cha Cha) 4/6
SO Tired } 5/6	WALL STREET RAG } 5/6	SUNSHINE, SUNSET (Waltz) 5/6
CARELESS HANDS } 5/6	(Tiziana Brass Stage Band on } 12/6	SHADOW OF YOUR SMILE 5/6
LET'S WIGGLE (Manlyly Special) } 5/6	ALL YOU NEED IS LOVE } 7/6	SOMEWHERE MY LOVE (NY) 5/6
WAKING UP (Swing March) } 5/6	BABY YOU'RE A BUCKLEBRAIN } 4/-	SWINGIN' SAFARI 4/6
LONGING FOR RAIN (Swing) } 4/-	JUST LOVING YOU } 5/6	COOLNESS (NY) 5/6
BIG SPENDER } 5/6	BOOK FREE (Stage Band) } 12/6	WORK SONG (Red Alpert) 5/6
SWEET CHARITY } 6/-	THERE GOES MY EVERYTHING } 5/6	PEDIAN MARKET TWIST 4/6
WHERE AM I GOING } 6/-	WITH A LITTLE HELP } 5/6	BEATLES (LS) WEDLEY 4/6
BABY DREAM YOUR DREAM } 6/-	WHEN I'M SIXTY-FOUR } BEATLES 6/-	

NEW ARRANGEMENTS (for trio to full orchestra) 5/- each

BREAKTHROUGH	DO DO DO	FOR ME & MY GAL	IF I BE SEUNG YOU
CHICKADEE	DOWN TOWN	GET HAPPY	IF I COULD BE YOURS
COACH MAN (NY) SHINE	DRAG	LET'S GET BY	IF I SEE YOU AGAIN
CONTINENTAL (NY)	DRAG (Lower NY)	LOVE ME SIMPLE LIFE	I'M COMING VIRGINIA
DARTS RATTING	UNFORGETTABLE YOU	GOLDEN TANGOS	I'M IN A DANCING MOOD
DANCING IN THE DARK	ENJOY YOURSELF (Swing)	GOODY GOODY	I'M IN A DANCING MOOD
DANCING TIME	EXACTLY (NY) YOU	HARDY YOU MET MY MOTHER	I'M SHOOTIN' HIGH
DRIP / DO	EXACTLY (NY) YOU	HOW HIGH THE MOON	INDIAN LOVE CALL
DRIP / DO	THE BONNIE	I LOVE YOU SAMANTHA	INDIANA
DRIP / DO	THE BONNIE	ONLY HEART EYES FOR YOU	IN THE NIGHT
DRIP / DO	THE BONNIE	I WON'T DANCE	IT'S SO LOVELY
DRIP / DO	THE BONNIE	IF YOU KNOW WHAT	

OVER 500 TITLES IN THESE SERIES
We are the largest stockists of ALL PUBLISHERS' ORCHESTRATIONS in the United Kingdom. Orders despatched by return. Also Music Covers, Music Disks, Tubes for all instruments, Arranging Methods, Sales, etc. Orders over 10/- C.O.D. if required. Complete Catalogue (44-page) FREE ON REQUEST

NEXT WEEK

JOHN GORMAN

OF THE SCAFFOLD

reviews the new pop singles in

BLIND DATE

NEXT WEEK



IT'S A SENSATIONAL HIT
'EVERLASTING LOVE' 3125
BUY THE LOVE AFFAIR
ON CBS RECORDS



CBS Records, 28-30 Theobald's Road, London, WC1



SANDIE PUTS HER FOOT IN IT

SANDIE SHAW puts her foot in it — in the name of industrial safety. Helping her is British Safety Council controller Mr James Tye, who visited Sandie at the Talk of the Town, London, last week. Sandie's footprints will appear on posters in a campaign to cut down foot accidents in factories.

DYLAN TO APPEAR AT GUTHRIE TRIBUTE

BOB DYLAN may make his first public appearance for over a year this month.

He is expected to appear at Carnegie Hall on January 20 in a giant tribute to folk singer Woody Guthrie who died in October 1967.

The show will be hosted by singer Lee Hays and among the artists set are Judy Collins, Odetta, Richie Havens, Pete Seeger and Sonny Terry and Brownie McGhee.

Dylan is expected to sing Guthrie's songs at the concert.

His first LP for 18 months is "John Wesley Harding" which will be released in Britain in late February or early March. It is his first album release since "Blonde on Blonde" in 1966.

Big Brother and the Holding Company, reported to have broken up, are in fact still together and have signed with Dylan's manager Al Grossman.

ARETHA HURT

HOLLYWOOD, Tuesday. — Aretha Franklin was injured last week after falling down a flight of stairs (reports Leonard Feather).

The accident happened in the home of her father, the Rev C. L. Franklin.

Treated at hospital for a bump on the head and abrasions of the cheek, she was advised to remain an in-patient for further X-rays and tests.

'MILK WOOD' TOUR

STAN TRACEY'S "Under Milk Wood" suite opens a British tour presented by Peter Burman's Jazz Tete-a-Tete at Bristol's Colston Hall on March 3.

The rest of the dates fixed so far are: Northcott Theatre, Exeter (4); Keele University (8); Loughborough University (17) and Liverpool University (21). Other dates are being arranged.

LAINÉ SINGLE

DENNY LAINE'S next single, released on January 12, will be one of his own compositions, "Too Much In Love."

He will also have a new LP, including nine of his own songs, released in the second week of February.

Denny goes to Sweden for ten days from January 25.



● BARRY GIBB

BEE GEES ILL ON PLANE

BEE GEES Barry and Robin Gibb had to be taken from an aeroplane at Istanbul, Turkey, on Sunday and rushed to hospital.

They collapsed aboard the jet while flying back to Britain from Australia where they had spent Christmas. Manager Robert Stigwood was accompanying them and decided to take them off the flight when they were taken ill from

"sheer exhaustion."

They were put under sedation by doctors. They were due to complete their journey to Britain on Tuesday. Work on their Southern Television spectacular, Cucumber Castle, has been delayed.

Stigwood was returning from Australia where he had flown for Christmas after recording tracks for a new LP with the Cream in New York.

European Pop Festival set for Rome

MANY top British and American groups and artists will take part in the First European International Pop Festival of 1968 to be held in Rome from February 19 to 25.

British groups taking part will include the Cream, Who, Arthur Brown, Soft Machine, Pink Floyd, Incredible String Band, Family, Nice, Donovan and possibly the Procol Harum.

Americans include Country Joe And The Fish, Jefferson Airplane, Big Brother and The Holding Company, Sopwith Camel, Young Bloods and Quick Silver Messenger Service.

Pop groups from Yugoslavia, Russia, South America, and it

is hoped, even China are to take part in the event, which will coincide with a Trade Fair.

FRANKIE ILL

FRANKIE VAUGHAN went on stage at Glasgow's Alhambra theatre last week suffering from bronchial pneumonia. He collapsed after the Christmas Day show and was taken to hospital.

But he insisted on going back for the rest of the week

while a doctor watched him from the wings.

Ace Gifford, bass guitarist with the Move, collapsed in the early hours of Saturday morning while the group were filming a promotional film in London. He was suffering from exhaustion. Manager Tony Secunda took him home to Birmingham where he was put under sedation for the weekend.

Work on the group's new single "Fire Brigade" and their holiday were delayed because of Ace's illness.

BRUBECK TO RECORD WITH MILES, BYRD?

THE Dave Brubeck Quartet ended its 16-year career in Pittsburgh last week.

Brubeck's last Columbia album with the group will be a live set taped last year at the Las Vegas Tropicana Hotel.

Columbia's Teo Macero is now considering teaming his ace solo pianist-composer with trumpeter Miles Davis and guitarist Charlie Byrd.

An anthology of Brubeck's works is also being planned. Columbia's vaults are stocked with Brubeck material which has never been released. These include pairing with Tony Bennett, Charlie Mingus, Benny Goodman, Carmen McRae and Louis Armstrong.

MAYALL FOR U.S.

JOHN MAYALL'S first American tour has been finalised. The Bluesbreakers open the tour at New York's Cafe A Go Go on Tuesday (January 9) for 12 days.

The group will be touring in the States until the end of February and have dates in Detroit, Hollywood's Whisky A Go Go (January 25-28) and San Francisco's Fillmore Audi-



● DAVE BRUBECK

torium (February 1-3 and 8-10). Other dates are being arranged for the group.

The group will also undertake extensive press and radio promotion during their trip.

NEW DUKE SINGER

HOLLYWOOD, Tuesday. — Trish Turner, a 22-year-old from Los Angeles, has joined the Duke Ellington Orchestra and is the first regular female singer with the band since the departure of Lil Greenwood in 1960 (reports Leonard Feather).

Trish was discovered in a Las Vegas lounge by Mercer

Ellington, Duke's son and trumpeter.

Also new to the band is a 21-year-old bassist Jeff Castleman who has worked with Si Zentner, Louis Bellson and Joe Castro.

BBC NIX MARTYN

BARRY MARTYN'S band, picked to represent Britain at the New Orleans Jazz Festival in May, have failed a second BBC audition.

Said Barry: "I'm disgusted; I really cannot believe it. We represent our country abroad, and the BBC don't want to know."

A BBC spokesman said: "We audition to see if bands are suitable for radio. They might be fine in a club but sound completely different on the air."

MONKEE DUO IN BRITAIN

MONKEES Davy Jones and Peter Tork are spending part of their three weeks holiday in Britain.

They were expected to leave London for a few days skiing in St Moritz on Wednesday this week, then return to visit friends and relations, before returning to America on January 10 when they complete work on scripts for the Monkees' forthcoming feature cinema film.

The Monkees will be making no personal appearances during their stay here. Tork arrived here over the weekend and Davy has been here since December 23.

Mike Nesmith and Micky Dolenz are spending their holidays in Los Angeles.

MANFRED DATES

SEVERAL top TV and radio dates have been lined-up for the new Manfred Mann single, the Bob Dylan song, "The Mighty Quinn," which is released on January 12.

The B side will be a Michael D'Abbo composition, "By Request, Edwin Garvey" — not "Up The Junction" as was announced by Philips Records last week.

The group recorded Top

Gear and Saturday club inserts yesterday (Wednesday) and follow with New Release (today). All Systems Freeman (10), the David Symonds Show (15) and Dee Time (February 3).

A tentative Top Of The Pops booking is January 18.

HAWKINS DATES

TENOR star Coleman Hawkins, now touring in Britain with Mike Carr (pno), Tony Crombie (drs) and Dave Holland (bass), plays at the Opposite Lock Club, Birmingham on Thursday (11).

On January 14, Hawkins appears in a concert with Blossom Dearie at the Nottingham Playhouse, and he shares a concert with tenorman Ben Webster at Reading University on Wednesday (17). The final dates by Hawk and the trio are at Norwich University (18) and York University (19).

Singing pianist Blossom Dearie, currently at London's Scott Club for a season opposite Ben Webster, has started an eight-week series of Radio 1 and 2 spots in the Night Ride programme. First of these Dearie Trio spots was heard on New Year's Eve. Blossom will be seen on Dee Time on Saturday (13).

CESAR'S PALACE

LULU

Commencing Jan. 7th-20th
(for 14 nights)

Just walk in
or reserve a table
by phoning: (0LU2) 51357

Cesar's Palace
Skimpot Rd. Luton,
Only 25
minutes
from
N. London
exit A505
to Dunstable

ADMISSION MEMBERS	ADMISSION GUESTS
SUN-TUE 10/-	SUN-TUE 15/-
WED-SAT 15/-	WED-SAT 20/-

DINE & DANCE 8p.m-2a.m
PLUS BRITAIN'S MOST
LUXURIOUS CASINO

Don't shoot the Organist...

...he can't help it if he's revolting.

Come to that, all groups are revolting. Revolting against old-fashioned unoriginal sounds; revolting against humping heavy instruments around. And leading the revolt are Farfisa Electronic Organs. Organs that give groups the extra playing-edge and sharpness they need to make a really distinctive sound; organs that can be moved easily from discotheque to dance hall and are sturdy enough to suffer no ill-effects from non-stop travel; organs that are so reasonably priced that every pop group can afford them. Join the revolt and get on the move to the sound of a Farfisa Electronic Organ.

The famous Farfisa Compact range: Compact Duo, Compact de luxe, Compact, Compact Minor

Farfisa Electronic Organs.
Distributed by Rank Audio Visual Limited,
Woodger Road, Shepherds Bush, London, W 12

Australia gets the Presley Supercar



The RAVER'S weekly tonic

ELVIS PRESLEY'S golden Cadillac is to be shipped to Australia by RCA Victor, where it will be toured as a benefit for the National Benevolent Society Of Australia.

All donations made by Australians to see the car will be given to charity. The car has two telephones, a portable TV, record player and tape playback machine, supplied with Elvis' entire catalogue of tapes.

NEW

Much excitement cooking in the States over Arlo Guthrie, son of the late Woody Guthrie... New York times thinks "soft rock" is the new thing for 1968, exemplified by the Association, Spanky And Our Gang.

Atlantic Records rumored to have 40 unreleased sides by Otis Redding on tap for album release... Jimmie Rodgers recovering from recent savage West Coast beating.

Has ex-Supreme Florence Ballard signed with ABC Records or is she still with Motown?... Elvis Presley cast as an Indian bronco rider in his next film.

Bobbie Gentry and Wilson Pickett to appear at the 1968 San Remo Song Festival... Young Rascals did a Bee Gees and appeared with 30-piece orchestra at Madison Square Garden.

BAIL

Electric Flag have completed their first album for Columbia. Personnel includes Mike Bloomfield, Buddy Miles on drums and Harvey Brooks, a Dylan bass player.

Doors group lead singer Jim Morrison was arrested in New Haven for "breach of the peace, resisting arrest and putting on an indecent or immoral exhibition." He was freed on 1,500 dollars bail, and Morrison and the fellow Doors returned to the West Coast.

Cover of the Mothers Of Invention latest Verve-Folkways album a take-off of the Beatles' "Sgt. Pepper" with Frank Zappa in a miniskirt and their name spelt out in vegetables.

Nick Jones has left the MM, and is replaced by 24-year-old Tony Wilson, formerly with the Morning Star.

Ella Fitzgerald wants her own TV show... Louis McKay, husband of the late Billie Holiday, ar-

rested on charge of selling cocaine in Detroit... Bob Dawbarn thanks Tony Hall for plug for Fred Funk and Gus Gasser on the Joe Loss Pop Show.

Jimmy Young gets the biggest fan mail of any Radio One DJ... Alan Bown group attacked by 15 greasy rockers at Dereham, Norfolk at Christmas. Road manager Algy Ross and organist Jeff Bannister both treated in hospital.

Mark Wirtz weds Ross Hanniman on February 24... Which publicist described his client as "of good repute and rotten complexion?"... Ex-Decca man Tony Hall handling Love Affair's rival version of Roger Knight's Decca "Everlasting Love."

Editing made Alan Price sound as though he was attacking Jimi Hendrix on Christmas Top Of The Pops. Jimi was not amused, Alan points out the Hendrix quote which followed his attack on psychedelia, was originally separated by several minutes.

Roger Cowles left Paragon to become assistant A&R manager to Frank Fenter at Polydor... Artie Shaw preparing a stage musical of Scott Fitzgerald's The Great Gatsby.

Jazz musicians Marian and Jimmy McPartland divorced after 23 years of marriage... Harlem pianist Lucky Roberts reported ill in New York's Sydenham Hospital.

Said Ronnie Scott: "Some of my best friends are duos"... Carol Deene

whose singing career nearly ended when she broke her jaw in a car crash two years ago, making a comeback with "When He Wants A Woman."

Beach Boy Bruce Johnston phoned to say thanks to the MM for help in 1967.

So Bob Dawbarn thought he'd have a New Year's Eve party... vaguely we remember Allan Clarke, Graham Nash, Peter Frampton, Andy Bown, Ray Davies and Noel Murphy looning about.

Through the alcoholic mist we remember an Italian lady setting fire to Dawbarn's white mog... New boy Tony Wilson propping up his assistant editor... Barrie Wentzell hiccupping once, then falling down a flight of stairs... Noel Murphy begging people to stop him doing his act, then going flat out... and pouring beer over guests, and avoiding the skirmish between those who didn't know who dunnit... Graham Nash sticking to straight coke... Noel Murphy yah-boosing all young ladies present, while their husbands were fixed smiles of tolerance... Peter Frampton and Andy Bown going potty over Dawbarn's Jack McDuff collection... Alan Walsh singing disgusting songs and drowning Ray Tolliday's disgusting songs, who later collapsed with neuralgia... MM secretary Caroline Robertson being ill on one cheese roll and a gin and tonic... Bob Houston collapsing on top of the hi-fi.

The second set, for which many Wednesday people had turned up again to see, was in many ways more interesting than the first. Joe came on by himself at first and sang three songs off the new album, accompanying himself on 12-string guitar. The songs were "Janis," "Magoo," and "Colors for Susan" and Joe's soft voice held the attention of the audience easily.

The rest of the group came on and together they went through "Happiness is a Porcupine Mouth," "I Feel Like I'm Fixin' to Die Rag," "Bass Strings."

It is time somebody looked into the question of group amplification seriously. Country Joe and the Fish are brilliant but their performance was marred by equipment that were far too loud and this is quite unnecessary. Perhaps when they come again something will have been done, more people will have heard of them and they will be recognised for what they are. — MATTHEW WETMORE/STEPHEN FISHMAN



AVANT GARDE GET-TOGETHER: Peter Brotzman, John Stevens, Evan Parker and Don Cherry in Baden Baden.

GATHER fifteen accomplished free-jazz musicians including Americans Don Cherry, Marion Brown, Barre Phillips and Britain's John Stevens and Evan Parker, give them the freedom of a recording studio for three days and tape the results.

This was the radical concept of Joachim Berntzen who also organises the Berlin Jazz Festival, in Baden Baden, West Germany recently. The musicians were allowed to keep complete control over the music, playing whatever they wished, thus keeping all present on equal terms.

It would be unfair to acclaim any single musician as they all reached optimum heights in virtuosity. Mention can only be made of the music played. The most impressive piece performed was John Stevens' composition "Family" on which he conducted an ensemble consisting of all present at the festival. The result was a twenty minute epic of beautiful music.

Jeanne Lee gave very flowing performances on all her numbers, but notably "Namur Amida Butsu," a piece for voices and instruments based on a Buddhist incantation.

Jeanne sings as part of the band, another musician rather than a solo singer. We must surely hear more of her—the first true free-jazz vocalist.

Other tunes deserving recognition were notably Don Cherry's "Sounshine and Birdtales" which left everyone humming it for the rest of the trip. Barre Phillips' "Large Ensemble Piece" seemed doomed to failure when he was arranging it but on performing the company pulled together and perfected it.

Outstanding unwritten numbers were performed by

a trio comprising of Marion Brown, Peter Kowald and John Stevens also the Peter Brotzman Quintet with Stevens and Evan Parker. Brotzman's sound is phenomenal, screeching, screaming, shouting, energy and fire, ugly yet beautiful.

The whole idea and result of the festival was a complete success. Radio Baden-Baden now has enough good new music for a year's broadcasting. What a pity we are not adventurous enough to undertake such a forward-looking venture. — JOHN KILBY.

CAUGHT IN THE ACT

COUNTRY Joe and the Fish made their British debut at London's Roundhouse a few days before Christmas at a five day benefit event organised by Circus Alpha Centuri.

Line up of the Fish is Joe MacDonald (vocals and occasional guitar), Barry Melton (lead guitar and vocals), David Cohen (guitar, organ and vocals), Bruce Barthol (bass guitar and harmonica), and Gary "Chicken" Hirsch (drums).

Their act is composed entirely from songs off their two albums "Electric Music For The Mind And Body" and "I Feel Like I'm Fixin' To Die."

They began with their "Sgt Pepper" number which was unrecognisable and quickly broke into Barry Melton's "Love," "The Masked Marauder"—with Bruce playing harmonica—and "Grace" followed.

The point of the "Acid Commercial" which is very funny, was completely lost by the bad amplification and "Not So Sweet Martha Lorraine," which was a request from the audience, was played very badly.

Other songs they sang were "Flying High," "Section 43," "Thursday," and "West Coast Blues."

On Wednesday the Fish only had time to do one set, but they did two on Thursday, the first being identical to the one the night before.

The second set, for which many Wednesday people had turned up again to see, was in many ways more interesting than the first. Joe came on by himself at first and sang three songs off the new album, accompanying himself on 12-string guitar. The songs were "Janis," "Magoo," and "Colors for Susan" and Joe's soft voice held the attention of the audience easily.

The rest of the group came on and together they went through "Happiness is a Porcupine Mouth," "I Feel Like I'm Fixin' to Die Rag," "Bass Strings."

It is time somebody looked into the question of group amplification seriously. Country Joe and the Fish are brilliant but their performance was marred by equipment that were far too loud and this is quite unnecessary. Perhaps when they come again something will have been done, more people will have heard of them and they will be recognised for what they are. — MATTHEW WETMORE/STEPHEN FISHMAN

Country Joe at the Roundhouse

occasions. Georgia's organ playing is always exciting and in this setting his voice is at its best. "If You Live," is a knockout and could be a hit single.

Outstanding musicians in the Fame menage were guitarist Jim McLoughlin, tenorist/Nautilus Lynn Dobson looking like a hermit out of his cave for a quick blow, and John Hiseman a brilliant young drummer. — JACK HUTTON.

BEN WEBSTER

"DANNY Boy" is a tune that has received a severe hacking in its time, but curling smokily from Ben Webster's lyrical tenor it takes on a new and subtle sound. But whatever Webster plays, be it ballad, blues or uptempo number, his golden touch turns each tune into great jazz.

Ben's music is uncluttered and uncomplicated thus becoming highly listenable. And on form, as he undoubtedly was at Ronnie Scott's on Monday, he can create musical atmosphere effortlessly in any mood.

He is backed by an efficient trio comprising Tony Crombie (drs), Dave Green (bass) and brilliant Stan Tracey (pno). But the inspiration still emanates from the tender-tough tenor.

Sharing his four week season is a Scott Club favourite Blossom Dearie. She sings and sways away to a wide range of songs including "Feeling Groovy," "It's Gonna Rain," "Time For Love," and the inevitable "Sweet Georgia Fame." — TONY WILSON.

FESTIVAL OF FOOLS

ONCE again Ewan MacColl, Peggy Seeger and the real meaning of the word satire in their folk pantomime, "Festival of Fools" which is on at the New Merlin's Cave, Margey Street every night until January 20.

Like the first a couple of years ago, the show has a traditional basis opening and closing with Phil Tanner's "Gower Wassail" but MacColl uses the folk framework to attack Harold Wilson, LBJ, the dictatorship in Greece, plastic hymens for would-be virgins, and all the other idiocies of our time. What continues to astonish is the way this company of singers has been welded together into a dramatic company of great ability. The teamwork is remarkable, which makes it difficult to pick out individual performances for special praise,

though John Faulkner as a neo-Nazi, Dick Snell as a dedicated GI in Vietnam, and Sandra Kerr as a Cockney lass being surveilled on her sex habits stick in the mind.

The show is of uneven quality having been produced by MacColl in a few weeks of frenzied writing culminating in the opening night, but at its best moments it makes you squirm uneasily in your seat in the realisation that the guilt for all the things he is attacking is after all, your own.

This is as far away from the cosy self-therapy of most protest as you can get. — KARL DALLAS

CARR/CROMBIE

HAVE you noticed that some organ groups bear hearing, but none bear listening to? Do you find this becoming truce of orthodox jazz as a whole?

If so, and like me you regret it, don't miss the Mike Carr - Tony Crombie organ-drums duo. Their sets at Ronnie Scott's Club last month were not merely streets ahead of other organ groups, but the most daring and invigorating "modern" jazz I've heard for ages.

Carr avoided funky and showbiz cliches alike and his variety of colours and dynamics was a rare pleasure, while his ability to swing non-stop — as a soloist with his hands and a rhythm section with his feet at one and the same time — made support unnecessary. The real excitement, however, came from Crombie's accepting this fact and stealing the show instead.

While Carr worked away at being a one-man band, Crombie calmly dispensed with the functional aspects of drumming,

SHADOWS

AT London's Talk of the Town last Monday, a beat group did what many solo singers have failed to achieve at the night spot — they got the audience clapping, whistling and shouting.

The group is the Shadows and their act is clever, well thought out and highly musical. "Liquorice" Locking deputised brilliantly for the ailing John Rostill and played a beaty bass solo on "Nivram."

All the great Shadows hits came rolling out to increasing applause—"Dance On," "Wonderful Land," "Apache," "Foot Tapper," "Flaming Bunt." All the lads played well, Hank Marvin and Bruce Welch sang adequately and drummer Brian Bennett took an entertaining solo.

At the start, Hank said they'd had a request to play "Magical Mystery Tour" but "we got enough problems as it is." But he was definitely kidding. — JACK HUTTON

HAWKINS

COLEMAN HAWKINS' first set at London's Ronnie Scott Club last Friday was not among his best performances during a month-long residency at the club.

Too often only air came through his horn instead of sounds and exciting lines petered away to nothing. Tony Crombie, Mike Carr and bassist Dave Holland tried manfully to urge Hawk on, and now and then the spark kindled but not often enough.

Lois Lane, sitting on a stool with her leg in plaster, made the evening pleasant with her gently, swinging singing. Her voice and style are ideal for a room like Ronnie's. Pat Smythe's piano accompanied intelligently. — JACK HUTTON.

THAT LUCKY OLD SUN

SMASH!

RIGHTTEOUS BROTHERS

BILL MEDLEY

VS564

NEW LP 'SOULED OUT' VLP9190

MGM Records Ltd 2 Dean Street London W1 REG8321

BEND ME SHAPE ME

AMEN CORNER



WHY ALL THE MYSTERY OVER THE MAGICAL MYSTERY TOUR?

IF THE Beatles' Magical Mystery Tour TV show achieved nothing else, it underlined the remarkable gap between the

No magic in this sad Beatles' tour

generations; between the today people and suburbia; between tradition-

alists and those who keep looking for something better.

The general scream of condemnation from the national press was one of the most curious phenomena for quite a while.

What bothered me was not that they didn't like the show, but that most of the critics seemed completely baffled. The Daily Mirror's Mary Malone, for example, seemed utterly unaware that the finale with the white suits, dancers

and giant staircase was a send-up.

Then there were those who tried to intellectualise and looked for messages — as though the

Peter BLACK TV
It's colossal, the conceit of the Beatles
THE QUESTION raised by the Beatles group was a sort of corporate Jonathan Miller.

As Paul said so succinctly on the

David "I mean to say" Frost Show it wasn't about anything except a magical mystery tour. There was no hidden symbolism, no message to tell the TV critics how to save their souls.

As you may have gathered, I liked the show. It was amateurish in parts, confused at times, but it entertained me for the full 50 minutes — and you can't say that about too many TV musical shows.

One of the most fatuous complaints I heard was that it didn't "have a proper beginning or end." The complainant should stick to Willie Wombat — I nearly said Coronation Street but that has no beginning, no middle, and as far as I can discern, no end. Do people really expect the Beatles to stay in one place, after all their movement onwards over the past five years?

Apparently a large selection of the public, and most TV critics, do. And few people

seem to have remarked on the excellence of the music — at least the half-million or so who have bought the records must have known what the show would be like.

If most of the criticism levelled at the Magical Mystery Tour were valid, then it must also apply to a high percentage of the better drama on TV — and to most of the BBC-2's excellent output before the advent of colour reduced it to the level of the Black And White Minstrels.

John, George, Paul and Ringo, fortunately, will take not the blindest bit of notice about what Mary Malone, Douglas Marlborough, Peter Black or James Green may think of their efforts.

At least they know they can only try to please themselves and to hell with the apparently moronic level of the "average viewer" who would shackle us all to The Newcomers or Quiz Ball. — BOB DAWBARN

... or were the TV critics right?

WE hear a lot in the pop world about that magical mystery word "communication."

The Beatles in making their Magical Mystery Tour specifically for a mass audience (or else why is it being flogged round the TV companies of the world at a vast price?) presumably want to communicate with that audience on one level or another.

Why then did they produce a film whose point, message,

meaning, communicative intention, whatever you want to call it, was obvious only to the minds of John, George, Ringo — and, of course, Paul who masterminded the whole project.

As an experimental film for consumption by the Beatles themselves and their acolytes, it perhaps succeeded. But as an offering to a vast and largely uncomprehending viewing public, it was far too subtle even though individual

moments and filmic tricks may have impressed.

You can't take Joe Public and pitch him in the deep end of the Beatles world. If you do the reaction is precisely the reaction that the Tour received: incomprehension, derision.

The Mystery Tour was not so much a flop as a mass audience flop, even though it might have been a Beatles triumph.

The other point to remember

is that Beatles have the time, facilities and finance to embark on experimental projects of this nature. Their intention is to further themselves but if the capital outlay is to be recouped via the public, their offering must have public appeal.

It is all right maintaining that it is wrong to compromise and to refuse to pander to public taste. But only if you are prepared to foot the bill for the right. — ALAN WALSH

'PROCOL ARE AT AN ALL-TIME LOW' says organist Fisher

"I THINK the group position is at an all-time low. People are saying: 'Okay, they've had two hits. Now what else can they do?'"

Matthew Charles Fisher speaking, organist with Procol Harum, who helped to make the sounds of "Whiter Shade Of Pale," and "Homburg."

Matthew Charles Fisher speaks again: "But I'm confident that our next record will be good... good by our own standards. Whether other people will like it or not I can't say. It's up to them. I can't say what it will be called yet, because it loses impact if the name is heard around for weeks beforehand. We have recorded two tracks but we haven't decided which to release. We may do it as a double 'A' side."

Matthew Charles Fisher is a classical music lover who began his pop career as an unpretty bass guitarist, in semi-pro groups after leaving school.

Matthew's preoccupation with classical music is a genuine appreciation and naturally enough has an influence on the way he hears and plays pop music. But is this fusion — noticeable to the point of controversy on "A Whiter Shade" — valid?

"I suppose I am influenced but I don't intentionally derive music from that source. It's not a deliberate thing, but it stems from the fact that I liked classical music from an early age. I don't think the criticism about Procol 'borrowing' from the classics matters. It's not for a gimmick. We're spending a lot more time on Procol's second LP and we're also anxious to establish the group more in England. There's going to be some drastic policy changes. The last gig we actually did in Britain was on June 5 last year. We definitely need more exposure."

"We hoped to do the Palladium for a start. I'm sure people must think we are just a bunch of dinkies who get together now and then for a TV show and don't actually play. It's funny looking back on the original group. It was so bad."

How does Matthew compare Procol with other groups? "Our music has form to it. A lot of groups get a little tune that's not worth too much and play long freak-out solos over it, which is only an extension of the Who, and they do that sort of thing the best."

"But I don't want to give the impression of being purely critical. We're not in a position to be critical. Actually, it's very dangerous to know a little bit about music."

"Some of my ideas a year ago I now know were completely wrong. It's probably best to know nothing at all, because you only end up on the wrong track." — CHRIS WELCH



THERE'S NOTHING MUCH LEFT TO DO

ALAN PRICE TELLS TONY WILSON

BY this time next year, Alan Price may have quit the pop scene. This is his prediction, not mine, and a lot depends on how well his group goes on its US tour next February.

There's nothing much left to do," says Alan. "You can only go on for so long. We'll go to America and get that sorted out and then see what happens. Over here I've proved a point. I've proved I can make good records and play good gigs."

Two chart successes, "Simon Smith And His Amazing Dancing Bear" and "The House That Jack Built," certainly prove the point, although "Shame," for some reason, did not make it.

What went wrong? "Probably nothing," replies Alan. "Perhaps a few things but nothing specific."

But hit records don't interest Alan really. He gets down to recording when it is necessary although at present he wants to take it easy.

The past year has been a busy one for Alan with a lot of travelling around the country. "It's been reasonably good. Things had gone down but you can't expect any more than that. It's flattening out but it will all start again in April and May—you'll probably have now to write about."

"I haven't played with any interesting supporting groups this year. Most people seem to be imitating. I do like the Nice though."

One of the most interesting revelations Alan made was that he is considering recording a Sonny Rollins number, "Don't Stop The Carnival." "I'm writing the words for it but it'll be nothing like the original — Thank God says Humphrey Lyttleton."

Conversation swung to the Beatles' Magical Mystery Tour film which has received much adverse criticism. "I enjoyed it" says Alan. "People have been very snide about it. It was the only thing over Christmas I enjoyed. I was

disappointed with Christmas Night With The Stars. It was a load of crap.

"Everybody has been waiting to knock them. They've waited five years and that's it. People are frightened to commit themselves. The Beatles are honest and have a very good thing going for them."

"There are too many little Hitlers walking around saying 'In my opinion' and their opinions aren't worth 2d. There are too many shopkeepers turned managers. I respect the Who because, although they are managed by Kit Lambert and Chris Stamp, they are very much their own men."

"The Stones and the Beatles too, come through as dominant personalities. Sometimes ignorant people try to alter the course of artists and groups in their development. When there's money involved, it's always the same."

"There has been a new scene since 1964 with young people in control. Engelbert Humperdinck and Tom Jones have been the saviours of people who don't know where they are."

"The old man never listens to what the young man says. Who knows best? The 18-year-old kid or the 34-year-old man?"

The Alan Price Set depart for America in February for gigs in Los Angeles, New York, San Francisco and Detroit.

It seems this could be a point of decision for Alan. A decision that could mean goodbye Alan Price.

CBS RECORDS NEW RELEASES

THE HIGH WINDOWS: MAYBE SOMEDAY 3208

CAROL DEENE: WHEN HE WANTS A WOMAN 3206

THE GROOP: WOMAN, YOU'RE BREAKING ME 3204

Available next week
THE YELLOW BELLOW ROOM BOOM: SEEING THINGS GREEN 3205

SQUIBBY & THE REFLECTIONS: FRIEND 58-3203



CBS RECORDS CHART BOUND SOUNDS

THE LOVE AFFAIR: EVERLASTING LOVE 3125
GEORGIE FAME: BALLAD OF BONNIE & CLYDE 3124

DIRECTION
ELMER GANTRY'S VELVET OPERA: FLAMES 58-3083
PEACHES & HERB: LOVE IS STRANGE 58-3096

CBS RECORDS SPECIAL RELEASES - AVAILABLE NOW

ANITA HARRIS ALBUM: JUST LOVING YOU (S) 63182

and NEW SINGLE: ANNIVERSARY WALTZ 3211

VARIOUS ARTISTS: THE GOOD OLD DAYS (S) 63077

THE BYRDS GREATEST HITS (S) 63107

ROBERT GOULET: HOLLYWOOD MON AMOUR (S) 63117



Witchseason:
THE INCREDIBLE
STRING BAND
FAIRPORT CONVENTION
CHRIS MAGREGOR
GROUP
JOE ROYD
TOD ELOYD
Osiris:
DANNY HALPERIN
ADRIAN GEORGE
NUW PRICE
STEPHEN SPARKES

JAZZ SCENE

Don Ellis, time crusader

RON SIMMONDS



ELLIS: 'I love to hear something swing!'

IT WAS hot in the big concert hall that night. Hot and dry. Like fat, contented cats the audience lolled heavily in their plush seats, blinking drowsily at the brightly-lit, empty stage, waiting.

A steady stream of respectable-looking, dinner-jacketed young men emerged, silently taking up places on the bandstand. A slight pause, and then a single slim, elegantly bearded figure walked out and made his way to the centre of the stage. Looking neither to right nor left he stopped before the microphone, raised a golden trumpet to his lips and began to project a series of quiet, rhythmic staccato notes, repeating them over and over again, gaining in volume, gaining, gaining, building up to an almost unbearable crescendo until suddenly — the concert hall exploded in a blaze of incredible sound. Cascade upon cascade of sound poured out, probing higher and higher towards a gigantic thundering climax.

A moment's silence, a shout — then the impact of one last, long, tremendous chord. Before the chord could reach its end, the audience, suddenly released from its spell, leapt to its feet shouting, clapping, cheering, screaming even.

Don Ellis had arrived. A musical fairy tale? A critic's dream? Not at all, this all actually took place in November in the big modern Philharmonic concert hall in West Berlin at the Berliner Jazz Tage of 1967.

For 33-year-old Don Ellis this kind of reception at the 1967 Berlin Jazz Festival was no longer unusual. Ever since he appeared with his big band at the Monterey, California Jazz Festival last year, stealing the show from under the noses of all the other famous names appearing there, then repeating his success at the Newport Jazz Festival this year, the reception in Berlin is representative of the wild enthusiasm with which he is invariably received.

Some critics say he is the Stan Kenton of the 1970's; others hail him as the long-awaited jazz messiah. What ever he is, Don Ellis has struck a blow at the long-established conventions of big band jazz music from which they will never properly recover.

When Don Ellis quit his job with Maynard Ferguson's band a few years ago, to return to his native Los Angeles and study for his Master's degree, he came into contact with a fellow student, Hari Har Rao, an Indian.

Through him he soon became completely absorbed in study of the curious and fascinating culture of Indian music. Soon they formed a group together, calling it the Hindustani-Jazz Sextet. This had some success in colleges and clubs around LA but didn't have the impact Ellis was seeking.

So after a time, and further studying with the sitarist Ravi Shankar, he formed a bigger combination, using the usual big-band line-up of four trumpets, four trombones, five saxophones and piano together with the unusual addition of three double-basses, playing mostly in pizzicato harmony with each other, and four percussionists.

Breaking right away from the old standard time signatures he writes his compositions in 7/4, 19/8, 3 1/4 — and even goes as far as 85/4!

These times are, of course, tremendously difficult for the musician to grasp at first. But once the new metre has imprinted itself firmly in his mind, the discoverer a new freedom, a new joyfulness about the music which he can never quite reach in 4/4 and 3/4 time.

Ellis constructs his own scales, uses tihai forms in his ragas, blending everything expertly into jazz form without losing the flavour and mystery of the Indian background.

He himself uses a specially built, four-valved trumpet, the only one of its kind in the world. With it he can leave the boundaries of the twelve-note octave and freely explore the possibilities of the 24 equal-note octave. He can, in fact, play quarter-tones.

Ellis makes use, too, of another innovation — for the trumpet at least, an amplifier. By means of a tape delay he sets up an echo effect which enables him to actually play duets with himself.

Says Ellis: "Jazz, at least in the United States, is at its lowest ebb — lower than it's been for a long time. I hope that the new rhythms will become a general part of the scene.

"To me this is one of the most exciting things: I love to hear something swing — to have a good beat, but I think it's got to be more than what's been happening up to now."



THE man above playing what looks like a switchboard with three tiny keyboards underneath is John Eaton, an American, educated musically at Princeton. The instrument is the Syn-Ket, brainchild of a New-York-Italian sound technician Paul Ketoff.

It produces Dalek sounds via its keys, buttons and switches which come out as blips and bleeps, electronic roars, bent shrieks and diversified drones. In fact, the Syn-Ket can just about produce any electronic sound "live" and without the use of tapes. In the hands of Eaton it was the talking point of the recent Prague Jazz Festival.

And Eaton, who studied the £3,000 instrument assiduously for six months before performing, has given concerts of his extended works for the instrument in the States and on the Continent as well as issuing a Decca single in America, "Blues Machine." Eaton,

Eaton and his tame Syn-ket

JACK HUTTON

a jazz pianist of some repute who has played with Herbie Mann among others, says the diversity of sound possible to obtain from the Syn-Ket depressed him at first but, that after six months, he began to get a grasp of the potentialities of the complicated machine.

Now he would like someone else to learn the Syn-ket so that he can concentrate on writing for it and

not have to cart it around the globe at half air fare.

Eaton, who once gave a concert in Hamburg using Syn-Ket and 48 speakers, would love to play in Britain. No doubt his first concert would be filled with experimental pop and jazz musicians.

How frustrating for them to learn Eaton plays the only Syn-Ket in captivity.

Whiteman, the first jazz tycoon

BOB DAWBARN

THE death of Paul Whiteman in Doylestown Hospital, Pennsylvania, on Friday (December 29) will no doubt revive the controversies over his old King Of Jazz tag — and, in fact, just how much his career contributed to jazz.

Whiteman's orchestras were undoubtedly unswerving and ponderous, even for their time.

But he must be given credit for popularising jazz and also for employing virtually a Who's Who of the white jazzmen of the 1920s and '30s, including Bix Beiderbecke, the Dorsey brothers, Eddie Lang, Jack Teagarden, Joe Venuti, Frankie Trumbauer, Bunny Berigan and Red Norvo, and singers such as Bing Crosby, Mildred Bailey, Dinah Shore, Hoagy Carmichael, Martha Tilton and Johnny Mercer.

Whiteman was born in Denver, Colorado, on March 28, 1890. His father was the director of music for local schools and Paul learned violin and viola.

While working with the San Francisco Symphony Orchestra in 1916 he was hired as a jazz violinist by a club band — and was fired after two nights because he couldn't ad-lib.

After a spell in the Navy, he formed a nine-piece group in 1918, including on piano, Ferde Grofe whose arranging talents were an important feature of Whiteman's rise to fame.

Whiteman played subdued, muted music in a razz-mattazz era and found himself accepted far outside the regular jazz orbit. From 1920 onwards he rapidly rose to become the most famous bandleader of the decade.

On February 24, 1924, he premiered George Gershwin's "Rhapsody In Blue" at New York's Aeolian Hall.

When he visited Britain in 1926 he drew a capacity crowd to the Royal Albert Hall, with over 5,000 fans unable to get in. In 1930 he starred in the film, King Of Jazz.

His activities diminished during the 1940s, but for

much of the 1950s he was musical director at the American Broadcasting Company in New York until he eventually retired to New Hope, Pennsylvania.

In an article celebrating Whiteman's 50 years in showbiz, the American Metronome described his orchestras as playing "music to stand still by."

And Wilder Hobson has written: "Whiteman drew very little from the jazz language except some of its simpler rhythmic patterns. Whiteman's band included fine jazz players, but their

improvising was subordinated in the 'symphonic' orchestrations."

Indeed, much of Whiteman's music has little lasting value.

But he will always be remembered for his ability to spot jazz talent and nourish it with a fat weekly wage — for those flashes of genius from such as Bix, springing from even the most turgid of the period arrangements.

The King Of Jazz? Maybe not, but he was the first Jazz Tycoon and he frequently spent his money wisely.

A Beach Boys first hit for '68



Darlin'

Capitol CL15527



THE GREATEST RECORDING ORGANISATION IN THE WORLD

E.M.I. RECORDS (THE GRAMOPHONE CO. LTD.)
E.M.I. HOUSE, 20 MANCHESTER SQUARE, LONDON W.1

CLASSIFIED ADS

MELODY MAKER

161-166 Fleet St, E.C.4

FLE. 5011

EXT. 171/176 & 234



WHITEMAN: fired because he couldn't ad-lib.



Status Cymbal

(Avedis Zildjian)

Kenny Clare plays Avedis Zildjian cymbals exclusively



From your local music store. Write for full details to:
ROSE, MORRIS & CO., LTD. BOOSEY & HAWKES (Sales) LTD.
32 Gordon House Rd., London N.W. 5 Edgware, Middlesex
Tel: GUL 9511 Tel: EDG 5581

SHURE

The Most Widely Used Microphone in Show Business

EVEN GREATER IN

UNISPHERE 1

Pop without 'pop'! Both these microphones have built-in protection against breath sounds, wind noise, audience noise and loudspeaker squeal. You can work close up. You can work at a distance. Every time you get natural, smooth response for both voice and music.



Model B565S, complete with swivel base and switch, 38 gns

Model B565 ultra-compact size, 36 gns

68



Model B585SA, complete with swivel stand adaptor, 25 gns

Popular styling with all the Shure Unidirectional features at an economical price. Can be quickly and easily removed from stand to hand. Internally shock mounted to reduce handling noise and floor vibration. With built-in ON/OFF switch that may be locked in the on position when desired.



Better still! This widely used microphone is now available with a volume control to give you even more flexibility of response. Model B585 SAV, 27 gns

NEW SHURE UNISPHERE A MICROPHONES



UNIDYNE 111

Preferred by performers throughout the world for its natural intimate sound. Proved in many years of use for ruggedness and reliability.

Model B55SW, complete with swivel base and switch, 32 gns



Small size, unidirectional, ultra modern appearance, striking satin chrome and black finish makes it a stylish addition to any act. Extra lightweight too. A favourite at famous night clubs and other leading entertainment centres throughout the world.

Model B545 includes swivel stand adaptor, 32 gns

THE MICROPHONE WITH EVERYTHING...

This is in addition to all the famous Unisphere features—suppression of feedback, explosive breath, 'pop' and wind noise. Dual impedance. Built-in ON/OFF switch. The PE 566 is the tops from Shure, the top people for show business microphones. And—it's gold plated!



NEW Model PE566, 50 gns

AND IT'S FINE GOLD PLATED!

CARRYING CASE

All Shure "PROFESSIONAL ENTERTAINER" Series microphones come in a sturdy protective carrying case.



NEW

Give your group the big big sound! Just plug in up to four microphones of other sources. Any combination. With this great new REVERB MIXER you can add reverberation, adjust individual volume and feed this blended sound through a single amplifier or P.A. system. Result: you capture the echoes of a large hall, your group sounds bigger than life! Reverb Mixer. 48 gns



Take a tip from the top stars. They use Shure microphones. Because they simply daren't risk their reputations with equipment that's less than perfect. Nor can you. Take Shure with you on every date. Only Shure. Nothing else is good enough for you.



Details of the complete SHURE range from your SELMER dealer or by completing this coupon

To: Shure Electronics Ltd., 84 Blackfriars Road, London S.E.1. Tel: 01-928 6361
I'd like to know more about Shure Microphones and the Reverb Mixer. Please send me the facts.

NAME
ADDRESS

SHURE setting the world's standard in sound

"JIMI HENDRIX is a great big hoax — but if he can get away with it, good luck to him."
An explosive statement from Petula Clark, someone not usually noted for saying such hair-raising things. But it appears that Hendrix is one performer that Pet feels strongly about. "I saw him in Los Angeles. I think he's unexciting and he doesn't move me. The fact that he isn't a big success with the general public proves something."

Well, this may, and probably will, be a debatable point but success with the general public is something that Petula Clark has had for many years.

EXCITING

This past year she has had two big chart successes, "This Is My Song," which reached the top spot and "Don't Sleep In The Subway," which made number eight shortly after.

"It's exciting to have a number one but you can't expect every record to get there. It's important to be in the country to help the song. 'Subway' would have been even bigger if I had been in Britain to help it," said Petula when I met her during a strenuous recording session in London last week.

PROCESS

Her follow-up to "Don't Sleep In The Subway" was "Cat In The Window" which did not break at all. "Cat In The Window" was miserable," said Pet.

It was made by the process of building up of tracks which she is not happy about at all. "I've got to be in the studio with the orchestra. A lot of the new groups would find it hard, but that's the way I prefer to work."

Although recording is an important part of Pet's schedule, she is now in demand for movie parts, and last October she finished filming Finian's Rainbow with Fred Astaire and Tommy Steele.

MUSICAL

A year ago it was something she did not expect to be doing — in fact she had turned down several Hollywood offers.

"Finian's Rainbow is an interesting and worthwhile musical dealing with the Negro

PET SETS HER SIGHTS ON THE FILM WORLD

problem," said Pet. "The music is great. I sing two big songs and I'm involved in most of the others. I think it will be a beautiful film."

The time spent filming in America gave Pet the chance to do some personal appearances, including the Dean Martin and Ed Sullivan Shows. In the coming year Pet will be spending a lot of time in Britain, again filming.

This is another musical, Goodbye Mr Chips, with Peter O'Toole. "It's got a good chance," thinks Pet, "although the songs have yet to be written."

WESTERN

Would Pet like to do more serious parts? "Well, I'm happy doing good musicals. I have several scripts at home. One is a Western comedy. I'd have to learn how to shoot because I shoot everybody in the end, but it would have to be done between now and Mr Chips."

"I'm doing so many things

at the moment that if I stepped into a dramatic role I'd have to stop everything else. All the time I'm concerned with music because I can get through on musical knowhow."

SOUL

Musical knowhow is one thing Pet has, and her chart successes prove this. "The chart is as wide open as it has ever been. Public taste has widened which pleases me because I've got wide musical taste."

"I can listen to a lot of things like Coltrane, Bartok and Bach, but also groups like the Stones, Mama's and Papa's and the Beach Boys. When I was in America I listened to the soul stations a lot. I like real soul music like Otis Redding."

"I think there could be more than just one hit parade. One for rhythm and blues, one for ballads and one for beat music." TONY WILSON.

DYLAN

THE GREATEST ENIGMA IN POPULAR

● Do you think of yourself primarily as a singer or a poet?

Oh, I think of myself as a song and dance man, y'know.

● You were quoted as saying when you're really wasted you may enter into another field. How "wasted" is really wasted and do you foresee it?

No, I don't foresee it, but it's more or less like a ruthless type of feeling. Very ruthless and intoxicated to some degree.

● The criticism that you have received for leaving the folk field and switching to folk-rock, hasn't seemed to bother you a great deal. Do you think you'll stick to folk-rock or go into more writing?

I don't play folk-rock.

● What would you call your music?

I like to think of it more in terms of vision music — it's mathematical music.

● Would you say that the words are more important than the music?

The words are just as important as the music. There would be no music without words.

● Which do you do first, ordinarily?

The words

● Do you hear any music before you have words — do you have any songs that you don't have words to yet?

Ummm, sometimes, on very general instruments, not on the

guitar though — maybe something like the harpsichord or the harmonica or autoharp — I might hear some kind of melody or tune which I would know the words to put to. Not with the guitar though. The guitar is too hard an instrument. I don't really hear many melodies based on the guitar.

● What poets do you dig?

Rimbaud, I guess; W. C. Fields; Smokey Robinson; Allen Ginsburg; Charlie Rich — he's a good poet.

● In a lot of your songs you are hard on people — in "Like A Rolling Stone" you're hard on the girls, and in "Positively 4th Street" you're hard on a friend. Do you do this because you want to change their lives, or do you want to point out to them the error of their ways?

I want to needle them.

● Do you still sing your older songs?

No. No. I just saw a song-book last night. I don't really see too many of those things, but there's a lotta songs in those books I haven't even recorded, y'know. I've just written down and put little tune and they published them. I haven't sung them, though. A lotta the songs I just don't even know any more, even the ones I did sing. There doesn't seem to be enough time, y'know.

● Did you change your programme when you went to England?

No. No. I finished it there. That was the end of my older programme. I didn't change it, it was developed and by the



time we go... was going... time... I know... corps... there... they were... loudest an... thing...
● In a... you do... night after... Oh, some...
● Wh... making fil... particular...
Truffaut... of any... movie dire... nor too mar... and the Ur... really think...
● You d... an exit in... I did? Th... accident. H... from that k...
● What... people wh... songs? I welcome... arms...
● Do yo...
AND
THERE H... black... bright you... Dylan track... very weird... tied, basic... The new... country an... tion servic... nce) enlig...

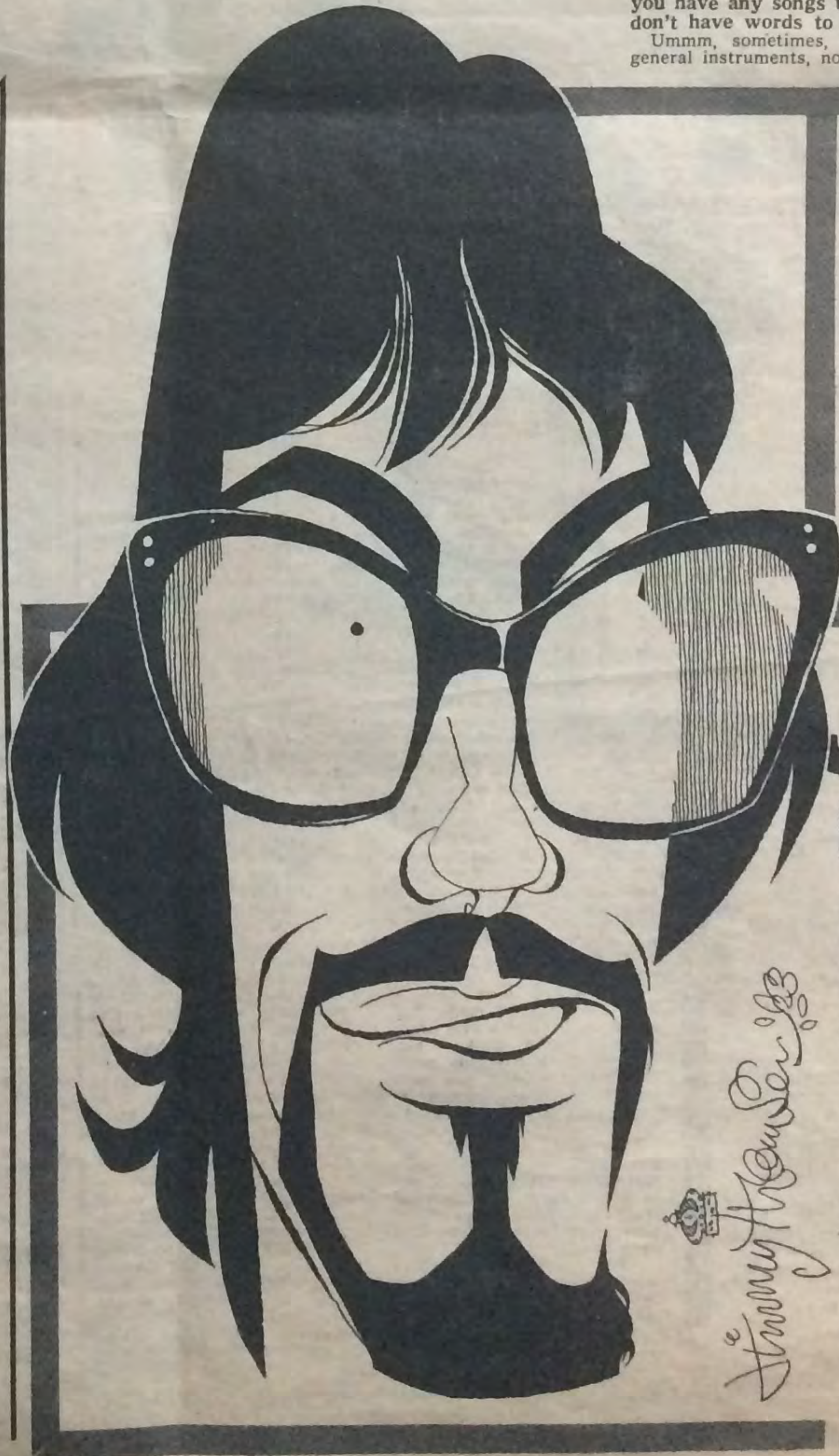
GET THIS!

music maker
JANUARY 1968



find out in the music maker interview

It's the new MUSIC MAKER / It's got a fabulous interview with P.J.Proby / Plus the Herd / Plus the Gary Burton Quartet / Plus the Beach Boys / Plus Herb Albert / Plus Cecil Taylor / In your newsagents now / 3s



FAME: 'I wouldn't sing or record anything I didn't li

JONATHAN

BLIND DATE

BEACH BOYS: "Darlin'" (Capitol).

It's the Beach Boys pretending to be a butch Chris Montez. It's Carl Wilson, I love it and it's the best they've done in ages but it won't be a very big hit. The Beach Boys are finished — certainly personal appearance-wise.

ANITA HARRIS: "Anniversary Waltz" (CBS).

Oh, God! It's Anita, isn't it? I knew though I haven't heard it. One never knows with something like this. It isn't one I'd buy. I like Anita — I fancy her actually. I tend to think this has been done too many times before. But who knows?

NANCY SINATRA AND LEE HAZELWOOD: "Some Velvet Morning" (Reprise).

That Lee Hazelwood? The first two lines mean absolutely nothing. He's one of the best record producers in the world. Nancy!

WHERE THE STAR

What's it called? It's cent certainty it won't here.

HERMAN'S HERMIT "Take Or Leave" (Columbia).

Herman! I could say things about this but because I know him was going to be wicker he sounded like Day I'm not keen. The me as strong as some of They sound as if they trying very hard. Not

RAMSEY LEWIS: "S

(Chess). Sounds like "Soul Sam and Dave done by lish soul group like Cliff and the Rebel Rouser sounds like Ramsey style. Not a hit, of cou ally, in the American mental field I prefer H pert.

PETER, PAUL AND "Too Much Of

POPULAR MUSIC FACES THE AMERICAN PRESS

POPULAR MUSIC FACES THE AMERICAN PRESS

time we got there I knew what was going to happen all the time. I knew how many encores there were, which songs they were going to clap the loudest and all this kind of thing.

● In a concert tour, do you do the same programme night after night?
Ob, sometimes it's different.

● Who are the people making films that you dig, particularly?
Truffaut. I really can't think of any more people. Italian movie directors, y'know, but not too many people in England and the United States which I really think that I would dig.

● You did a Chaplin bit as an exit in a concert once.
I did? That musta been an accident. Have to stay away from that kind of thing.

● What do you think of people who analyse your songs?
I welcome them — with open arms.

● Do you listen to other people's recordings of your songs?
Sometimes. A few of them I've heard. I don't really come across it that much though.

● What do you think of Joan Baez's interpretations of your earlier songs?
She does 'em all right, I think.

● You call yourself a completely disconnected person.
No, I didn't call myself that. They sort of drove those words in my mouth. I saw that paper.

● Could you label yourself and perhaps tell us what your role is?
Well, I'd sort of label myself as "well under thirty." And my role is to just stay here as long as I can.

● Do you think that it's fun to put on an audience?
I don't know, I've never done it.

● Do you consider concerts more important than your albums?
Writing symphony — with

No, it's just a kick to do it. The albums are the most important.

● Because they reach more people?
No, because it's all concise, it's very concise, and it's easy to hear the words and everything. There's no chance of the sound interfering, whereas in a concert sometimes they have those very bad halls. You know, microphone systems. So it's not that easy for somebody to just come and listen to a band as if they were listening to one person.

● Do you consider your old songs less valid than the ones you are putting out now?
No, I just consider them something else to themselves — you know, for another time, another dimension. It would be kind of dishonest for me to sing them now, because I wouldn't really feel like singing them.

● What areas in music that you haven't gotten into do you hope to get into?
Writing symphony — with

different melodies and different words, different ideas — all being the same which just roll on top of each other and underneath each other.

● Is this in the terms that we think of symphonies?
I'm not sure. Songs are all written as part of a symphony — different melodies, different changes — with words or without them. They say that my songs are long now, well sometime it's just gonna come up with the one that's going to be one whole album, consisting of one song. I don't know who's going to buy it. That might be the time to leave.

● Do you consider your old songs less valid than the ones you are putting out now?
No, I just consider them something else to themselves — you know, for another time, another dimension. It would be kind of dishonest for me to sing them now, because I wouldn't really feel like singing them.

● What areas in music that you haven't gotten into do you hope to get into?
Writing symphony — with

different melodies and different words, different ideas — all being the same which just roll on top of each other and underneath each other.

● Is this in the terms that we think of symphonies?
I'm not sure. Songs are all written as part of a symphony — different melodies, different changes — with words or without them. They say that my songs are long now, well sometime it's just gonna come up with the one that's going to be one whole album, consisting of one song. I don't know who's going to buy it. That might be the time to leave.



AND A JONATHAN KING P.S. ON HIS NEW SONGS

THERE they were, on a crumpled, scratched black acetate, treasured in the arms of bright young Chris Jagger. "I have the new Dylan tracks," quoth he. So we listened. And very weird they were too. Simple, country-fied, basic sounds; catchy, repeated choruses. The new Dylan songs, very influenced by country and western music. The local information service (named "Chris" for useful reference) enlightened me that this was because

of his close friendship with Johnny Cash. "Ah" quoth I. Similar type of backing sounds — the same plaintive quality. Some extraordinary fantasy lyrics. Titles such as "Please Mrs Henry," "Lo & Behold," "I Shall Be Released," "Tears Of Rage," "Quinn The Eskimo." And these are just his songs. In February a new Dylan LP is scheduled — tentatively called "The Ballad of John Wesley Harding." And King, gathering his ears, behind him, left.

GEORGIE WON'T CUT OFF HIS 'POP ARM'

GEORGIE FAME sipped a Guinness in a Strand pub after last week's Joe Loss Pop Show and considered whether he should abandon his successful exploits in the pop field in favour of full time participation in jazz. "No, I couldn't do it. It would be like cutting off one

of my arms," he said at length.

The man who more than any other has skated on the thin ice between the two musical forms is currently enjoying success with both: his single "Bonnie and Clyde" is high in the MM's Pop 30 and he is presenting his own show, George Fame in Mayfair, a mixture of experimental music, out-and-out jazz fare and his record hits at London's May Fair Theatre.

"The first half of the show is with a quartet and is very experimental, with things like three-part harmonies with voice, guitar and flute and new treatments of new tunes as well as some standards.

"The second half is with the whole band. I'm trying to utilise all the band has to offer and I've added guitarist Johnny McLoughlin for the gig. He's tremendous. He's definitely the best guitarist working outside America."

In the pop field, George has consistently made the charts with singles ever since "Yeh Yeh" broke him through from a highly rated club act to a wider pop audience. He's a jazzman at heart but manages to evoke the teenybopper screams.

How does he do it? "I don't really know. It's not a matter of compromising one or other, but of liking what you do. Too many artists have fixed ideas of that they want to do.

"It's all music after all. I wouldn't sing or record anything I didn't like. But I like the sort of thing that I do in pop."

And of course, success in the pop field means he has the drawing power and finance to work in the more creative jazz field. Pop success subsidises his work with the Harry South Big Band and

enabled him to appear with an internationally known orchestra like the Count Basie band.

George appeared for one gig with the Basie Band in London last year and plans are afoot for a tour of major British cities in the spring.

"It looks as though the tour is on. We've set aside a number of dates and Basie has agreed it in principle. I really hope it does happen.

"When I appeared with the Count last time we only had two hours rehearsal. But the band seemed to enjoy it and after I got over the nervousness it was marvellous.

"But with a tour, it would give us both time to really get into something. I'd like to do some of the old Basie stuff as well as some newer things."

George feels that before he can move on from his current musical jazz bag, he has to exhaust all avenues of the big band-vocalist idiom.

"Before I can go on to other musical things I have to learn everything about singing with big bands. That means working with Basie and ideally with a band like Ellingtons if it was ever possible. And possibly even further into the Gil Evans scene.

"I don't think you can move forward musically until you have mastered each step. That's why I think that the only people who can play valid free jazz are those who are complete masters of the conventional forms of music and are moving on from that into new things."

George's success with "The Ballad of Bonnie and Clyde" is making him think hard about a follow-up single. "One song I have recorded which could be the next single is by singer Lesley Duncan called 'A Waiting Time,' said George.

"It's a sort of funky ballad that I like very much and we're thinking hard about it. It's a nice tune, too."

JONATHAN KING

WHERE THE STARS SINGLE OUT THE NEW SINGLES

What's it called? It's a 100 per cent certainty it won't be a hit here.

HERMAN'S HERMITS: "I Can Take Or Leave Your Loving" (Columbia).

Herman! I could say wicked things about this but I won't because I know him well. If I was going to be wicked I'd say he sounded like Davy Jones. I'm not keen. The melody isn't as strong as some of his hits. They sound as if they have been trying very hard. Not a hit.

RAMSEY LEWIS: "Soul Man" (Chess).

Sounds like "Soul Man" by Sam and Dave done by an English soul group like Cliff Bennett and the Rebel Rousers. No, it's not like Ramsey Lewis's style. Not a hit, of course. Actually, in the American instrumental field I prefer Herbie Albert.

PETER, PAUL AND MARY: "Too Much Of Nothing"

(Warner Brothers). Peter, Paul and Mary — these are all guesses, you know. I could tell from the harmonies and Mary's voice. I think they've said it in the title — "Too Much Of Nothing." They've had better songs than this.

LANCE PERCIVAL: "I'm Beautiful" (Parlophone).

Rubbish, abominable, shocking, diabolical. Unless it's a send-up which is possible. Even then it fails. Lance Percival. He's always trying to crash the pop field.

JOHNNY RIVERS: "Summer Rain" (Liberty).

Ah! I've heard this before somewhere. Johnny Rivers... I took the whole record, but got it in the end. You can tell the Lou Adler production there. I like it very much though it won't be a hit. The best record around at the moment is "Judy In Disguise With Glasses" by John Fred and the Playboy Band.

MOTOWN MONTH

EMI THE GREATEST RECORDING ORGANISATION IN THE WORLD



Detroit Spinners Tamla Motown TML11060 STML11060



Stevie Wonder I Was Made To Love Her Tamla Motown TML11059 STML11059



Motown Memories Super Collection Of Early Motown Tamla Motown TML11004



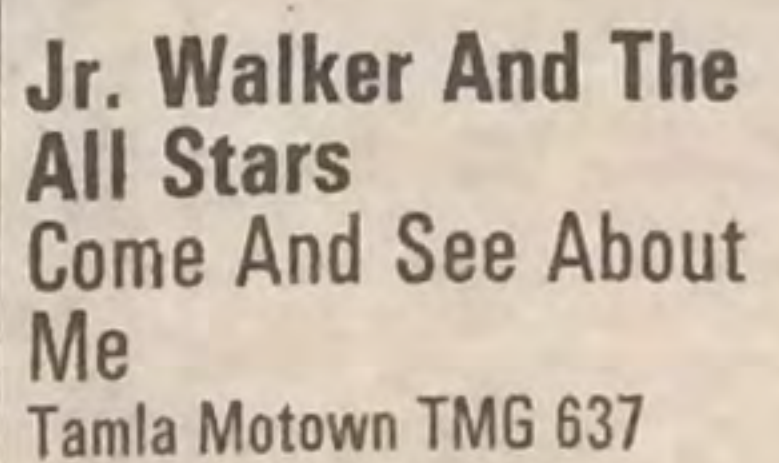
The Temptations The Temptations With A Lot O' Soul Tamla Motown TML11057 STML11057



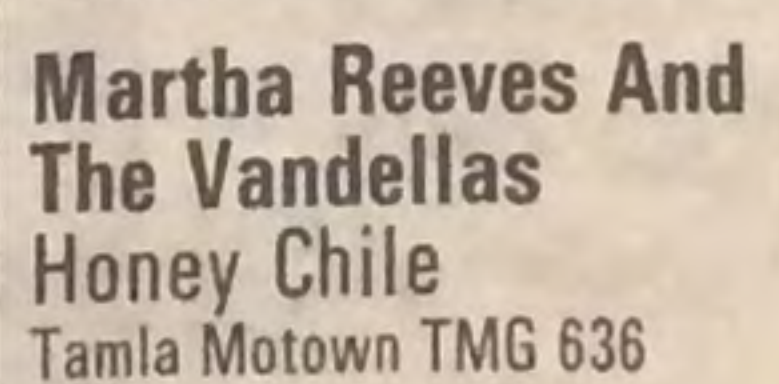
British Motown Chartbusters A Collection Of Motown Hits Tamla Motown TML11055



Diana Ross And The Supremes Diana Ross And The Supremes' Greatest Hits Tamla Motown TML11003 STML11003



Jr. Walker And The All Stars Come And See About Me Tamla Motown TMG 637



Martha Reeves And The Vandellas Honey Chile Tamla Motown TMG 636



Gladys Knight And The Pips Everybody Needs Love Tamla Motown TML11056 STML11056



Four Tops Four Tops Greatest Hits Tamla Motown TML11061 STML11061



NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

Lunceford—the band that attended to business

JIMMIE LUNCEFORD: "Jimmie Lunceford And His Orchestra." Sophisticated Lady, Rose Room, Stomp It Off, Since My Best Gal Turned Me Down, Jealous Rhythm Is Our Business, Honey The Bottle, Avalon, Muddy Water, Harlem Shout, Slumming On Park Avenue, He Ain't Got Rhythm. (Ace Of Hearts AH155).



LUNCEFORD: precise and often original

It is often said, and indeed is repeated on the sleeve of this record, that the three great jazz orchestras of the Thirties were those of Ellington, Basie and Lunceford. While I've never adhered to this theory, partly because the Lunceford band of the period represented here was not endowed with many remarkable soloists, I admit to finding Lunceford's music admirably precise and often highly original.

It boasted a good deal of subtlety and jazz feeling—though less of the latter than the best Henderson bands I would have thought—and was greatly helped by the presence in the band of chief arranger Sy Oliver.

On this set, which ends chronologically speaking at the beginning of the orchestra's artistic heyday, we can hear Sy's writing and trumpet playing. He was no great shakes, as a technician but produced a nice jazz sound, especially with mutes. He solos, with mute, on "Rhythm Is Our Business," "Stomp It Off," "Avalon" and "Hittin' The Bottle" (which he also sings). "Steve" Stevenson plays the big-toned trumpet on "Rose Room," "Stomp," and "Business." Tompkins is the man on "Slumming" and "Since." Webster on "Harlem" and perhaps "Muddy."

Other featured soloists are Willie Smith (alto, cit), Joe Thomas (tr), Earl Carruthers (bari), Eddie Durham (amplified gtr), Russell Bowles (tmb) and Eddie Wilcox (pno). Smith is the only one you could truthfully call brilliant.

But in section and ensemble work the band shone, and the saxophones were a particular delight. Good all through, their quality can be appreciated most easily on Willie Smith's arrangement of "Sophisticated," and two Sy Oliver scores, "Stomp" and "Since." Smith was a formidable team leader as well as soloist, arranger and part-time singer.

Much is left to say. Lunceford's was not just a jazz orchestra but one which attended to business with ballad singers and the like, including the vocal trio (Oliver, Smith and Tompkins) which lulls us on "Since" and a couple more.

If a few of the performances seem a bit cute, it should be remembered that the band was a popular attraction of its time, out to break attendance records and that sort of thing.

At its worst, it was seldom dull, and we can enjoy it realising its full potential on one or two tracks here, and more on Philip's "Lunceford Special" or Brunswick's "Lunceford And His Orchestra." A good point is that no tracks from the Brunswick are duplicated on the Ace of Hearts. — M.J.

A recent television showing of French director Louis Malle's film, *Lift To The Scaffold*, forcefully reminded me of the beauty of Miles Davis's playing on the soundtrack music. Now Fontana have done us all a service by making it available again on "BACK TO BACK" (Fontana FJL335) where it shares the set with Art Blakey's *Messengers* soundtrack music from another French film, *Des Femmes Disparaitissent*. In company with tenorist Barney Wilen, pianist Rene Urenger, bassist Pierre Michelot and drummer Kenny Clarke, Miles plays some exquisite trumpet. Especially outstanding are "Generique" and "Sur L'Autoroute," but throughout Davis here plays some of his finest horn from the late Fifties period. While not so striking as the *Messengers* tracks which make up the second side—Lee Morgan (tp), Benny Golson (tr), Bobby Timmons (pno), Jymie Merritt (bass) and Blakey—are pleasant listening, and lumped in under French titles are such Messenger standbys as "Whisper Not" and "Just By Myself" (both Golson compositions). These are mostly ensemble performances with only the briefest of solos. Highly recommended for the Miles tracks. — B.H.

One of the finest Modern Jazz Quartet albums makes a welcome reappearance as "STOCKHOLM CONCERT" (Atlantic Special 590012). Originally issued as "The Modern Jazz Quartet in Europe," it contains superb versions of the familiar "Django," "Bluesology," "Vendome" and "La Ronde." The MJQ's strength is that no matter how often it reworks the same old material, each performance seems to have an identity of its own. Miles and Appel of its own. Miles and Appel is in excellent form and those who mean about Connie Kay's drumming should listen closely to a less familiar John Lewis piece, "Festival Sketch." Lewis, as usual, plays exquisitely pithy

blunt choruses, the jazz gets well off the floor. "Indiana," "Dinah" and "Rosetta" are swingers on which the alto man creates solos of varying intensity, all full of drive. On "C Blues" he and Cuff play a raw type of blues with considerable expressiveness. For the quartet side, Handy is supported by Marilyn with Richard Simmons (pno) and Brian Turnock (bass). The group plays another of the Cap's jump blues (these have much in common as he is particularly fond of a basic blues lick) plus "Stumblin'," "Always Be In Love," "Sleepy Time Gal" and a rather strange "Body And Soul" of fluctuating quality. Though a less interesting side, this has enjoyable moments freely scattered. — M.J.

People who have seen New Orleans altoist John Handy over here, or who own his earlier releases, will know what to expect from his "HANDYMAN Vol 2" ("77" LEU 12/23), a follow-up to the first European-made album on which he is heard with quartet and quintet. Once again, the music is hot and gutty, loosely New Orleans in style but sufficiently personal in favour to appeal to "jump band" enthusiasts, if any such be left. The first side features Handy in pretty fierce form, accompanied by Cuff Billett's fine trumpet and a rhythm section of Pat Hawes (pno), Dave Green (bass) and Barry Martin (drs). Handy and Billett establish a rapport and, in spite of a few

solos which are minor masterpieces of touch and timing. An excellent recorded example of the MJQ in concert. — B.H.

Virtually anything with the late Eric Dolphy is worth forking out for, and it will be difficult to find better value for money than "SCREAMIN' THE BLUES" (Xtra 5039) which has been reissued under the late altoist's name, although it was originally recorded as the Oliver Nelson Sextet (and surely the sleeve note could have been brought up to date in the light of Dolphy's death?). Dolphy, on alto and bass clarinet, shares front-line duties with Nelson's tenor and Richard Williams' crackling trumpet. His style was still firmly rooted in the Parker tradition at this stage, and those who know him only as the steadfast revolutionary of later recordings will be surprised, for example, by his excellent solo on "The Drive" which is pure Dolphy yet still well within the accepted jazz practices of the time. Nelson's more calculating tenor is effective as a contrast within what was little more than a blowing context, and the rhythm section of Richard Wyands (pno), George Duvivier (bass) and the greatest of all-purpose drummers, Roy Haynes, paces the hornmen beautifully. Perhaps it's not as exciting as it seemed first time round but it's still well worth acquiring for Dolphy. — B.H.



HANDY

For the rest, it's mostly organ-sax combos or piano trios playing instant soul funk. — B.D.

RADIO JAZZ

Times: GMT
FRIDAY (5)
3.5 pm J: 1605 To Nashville (Mon-Fri). 3.5 H1: Peggy Lee, George Shearing Ork. 4.15 H1: George Town Dixie Kids. 4.0 H2: Jazz Ronco. 7.0 H2: Jazz. 8.30 U: Marvin Gaye, The Supremes. 10.5 O: Horst Muhlbardt Combo, NTO All Stars. 10.15 T: Woody Herman Ork. 10.45 T: Pianist Denny Zeitlin (Zeitgeist). 12.5 am B1 and 2: Jazz At Night (Johnny Smith, Jimmy Giuffre, Shorty Rogers, Jimmy Yancey, Chick Webb).
SATURDAY (6)
11.0 am H1: C and W. Express. 12.0 noon B3: Jazz Record Requests (Steve Race). 1.40 pm H2: Radio Jazz Magazine. 2.35 E: Golden Swing Years (American in Paris, 1935-39). 3.2 H2: Jazz. 9.35 O: (3) Nina Simone (5) Peter, Paul and Mary (6) Ike Quebec Quintet. 10.15 A2: Got To Know Jazz. 10.15 T: Les and Larry Elgart Ork. 10.45 T: Miles Davis Quintet.
SUNDAY (7)
4.55 pm H2: Workshop Jazz. 7.5 B1: Mike Raven's R and B

MODERN JAZZ TODAY

"MODERN JAZZ TODAY": Ramsey Lewis Trio: "Something You Got"; Illinois Jacquet: "Bonita"; Sam Lazar: "High Noon"; Jean Dushon: "More"; James Moody: "Great Day"; Oliver Nelson: "Three Plus One"; Ahmad Jamal: "Hotion Market Place"; Baby Face Willette: "Amen"; Sonny Stitt-Benny Green: "Flame And Frost"; Al Grey: "Tacos And Grits" (Marble Arch MAL725).

A VISITOR from Outer Space who took the title of this album seriously would get a very curious impression of Modern Jazz Today.

In fact, almost all of it could have been recorded at any time over the past 20 years without causing much of a stir.

The Oliver Nelson big band track is a nice, stomping piece with good trumpet and a fine Phil Woods alto solo. James Moody plays very nice tenor on his track, though the arrangement, full of finger cymbals, tubas and kitchen sinks is somewhat twee. Benny Green is smooth on "Flame" while Sonny Stitt sounds unexpectedly close to Stan Getz. Jean Dushon is a mannered singer who seems to combine bits of Dinah Washington and Susan Maughan.

For the rest, it's mostly organ-sax combos or piano trios playing instant soul funk. — B.D.

ANITA HARRIS: "Anniversary Waltz" (CBS). Anita is determined that old acquaintances be not forgot and revives an old musical acquaintance from her latest LP.

As one who is forced to perform this well-loved item at weekly dances and wakes, this tune is one old acquaintance I would rather forget.

Personal considerations aside, Miss Harris performs with charm and vivacity and is destined to hit strongly.



LONG JOHN: the backing lets him down



LONG JOHN BALDRY: "Only A Fool Breaks His Own Heart" (United Artists). Unfair to Baldry to release this old LP track.

Although John sings well, rather in the vein of his first hit "Let The Heartaches Begin," the backing lets him down.

It's insipid and uninspiring, mainly due to the drumming which drags like mad, and some painfully dull trumpet. Not likely to make the chart, and may hurt his chances when the proper follow-up arrives.

ITEM

CAROL DEENE: "When He Wants A Woman" (CBS). Les Reed and Barry Mason, a strong team of writers who frequently feed the chart with material, provide Carol of "Norman" and "James, Hold The Ladder Steady" fame, with what one could describe as "Last Waltz Part Two."

NICHE

BEACH BOYS: "Darlin'" (Capitol). Strange goings on in the Beach Boys camp. Decidedly ordinary production as far removed from "Good Vibrations" as "Knees Up Mother Brown." Still, we jades of pop complained when the Beach Boys went far out, so we can't complain when they produce simple pop designed to make toes tap, rather than invoke heated discussion about progression.

CATCHY

SQUIBBY AND THE REFLECTIONS: "Friend" (CBS). About the only record I really like this week. It's good enough to be a hit with attractive pizzicato strings and catchy answering vocal phrases.

SPARK

RAMSEY LEWIS TRIO: "Soul Man" (Chess). Ramsey jingling through a Sam And Dave number, using the same approach as on his other competent but unimaginative hits. Liable to spark off interesting discussions about pop history.

This oldie is unfair to Baldry

Incidentally, do you remember Bobby "Boris" Pickett and the Crypt Kickers? Or "Jack The Ripper" by Link Ray and the Raymen?

MITCH RYDER: "You Are My Sunshine" (Stateside). Mixing up a Ray Charles sound with a Stax beat is not a good idea, and all that comes out is that Ryder does neither particularly well.

The Ryder formula seems to be to take successful ideas, throw them together and sit back waiting for the simple public to lap it up. But they aren't that simple.

SPLIT

P. P. ARNOLD: "(If You Think You're) Groovy" (Immediate). What can you say? It's only the greatest record of 1968.

Pat singing, words and production by Steve Marriott and Ronnie Lane, and the general "happy family" sound of Immediate, go to make up a knock-out New Year present to record buyers, from the record makers.

The song is split into two segments; the quiet "Morning Dew" type passage, followed by a shattering drum introduction to a soul segment, with Pat singing beautifully all the way. It will need several plays to sink in fully, then it should groove a way to the top.

SOLID

JR WALKER AND THE ALL STARS: "Come See About Me" (Tamlam Motown). Hang about! Here is the other greatest record of 1968. You've got to hear this one.

Run, do not walk, to your nearest record store and scream for copies for yourself and all your friends, family and soulmates. It's just about the most solid sound I have ever heard.

The amazing effect is created. I would think, by the full band, playing staccato phrases in time with the drummer's off-beat. Never mind if the Holland-Dozier-Holland tune sounds typically Tamlam, just feel the hand blowing hot vibrations.

FAMOUS JANUARY SALE!
STARTS FRIDAY
Large Selection of SECONDHAND RECORDS
12" LP's
2/6d. to 17/6d. each
and
10" LP's and EP's
At Bargain Prices
Callers Only
DOBELL'S
JAZZ RECORD SHOP
77 CHARING CROSS ROAD
LONDON, W.C.2
SALE!

SEE WHY ALL LONDON SHOPS AT...
JAMES ASMAN'S RECORD CENTRE
230 New Row, B. Market Lane, London, W.C.2. Telephone: 01-240 1360
28 Cannon St., Bank, London, E.C.2. Telephone: 01-763 7791
ON WIRE FOR 1975 - MAG ORDER OPT. 28 CANNON ST. EC2 (Dial our preferred)



JUDY COLLINS: clever and sensitive arrangements

DEAR Judy, Julie, Phil, Tom and Al: Girls! Fellows! What's got into you? It's getting so a folksinger isn't a folksinger any more.

I'm holding you primarily responsible, Judy Collins. You and your brilliant young arranger, Josh Rifkin, produced such a lovely album when you combined things like songs from the Marat/Sade play and a Paul McCartney number with clever and sensitive arrangements, that now everyone's doing it.

You, Julie Felix, didn't help by getting John Cameron to put your voice in the setting it's been needing all these years I've known you.

And Phil Ochs, you sat one whole night with me when you were last in Britain and sang me the songs you were going to put on to your next album. I've just got it and I'm afraid I'm going to have to tell you that overburdened with strings and things, those songs aren't so moving or effective as they were when you sang them to your own simple guitar accompaniment until the small hours, with neighbours hammering on the floor and asking if they couldn't have some peace and quiet, didn't we know it was four am for God's sake.

A song like your "Pleasures Of The Harbour," which you dedicated to Lenny Bruce at the Beauieu

Folk Festival, gets more swamped by the arranger than it ever was by the rain that plagued us that weekend last summer.

Only in a couple of songs, like "A Small Circle Of Friends" and "The Party," where the arranger has used his art to counterpoint what you are saying with a certain amount of wit, does his journeyman work seem to have been really necessary. And you, Tom Paxton. Inspired by Judy's album, you tell me your work is going to have a symphonic approach in future, and the Bee Gees' arranger has the whole thing in hand for you right now.

For a while you had me going there with your enthusiasm, but now I'm beginning to wonder. Couldn't we have just a couple of tracks of songs just sung to a simple guitar accompaniment, so we can link the sound coming out of the record player with our recollection of the way you

sang those songs live?

And you Al Stewart. Like Bert Jansch, you came out of the strange bedsitter world of the Star and the Cousins and the Horseshoe and your verses, your singing and your guitar style have the same worldly wisdom of a teenybopper staring into her black coffee in an all-night Wimpy as the speed wears off.

Heard as you sing them live, these songs are like the notes made in the margins of "accommodation" small ad pages in the Evening Standard, not of world-shattering significance, but relevant, all the same.

But the Sinfonia of London! Some of the arrangements of Sandy Farris are clever though I don't see the significance of the fanfare at the beginning of "Swiss Cottage Manoeuvre."

Do we have to stand?

A couple of items start off with just guitar and I find myself beginning to hope they'll continue that way. "Ivitch" shines forth like a good deed in a naughty world because it is just a simple, attractive instrumental, with no strings attached.

There's one thing that frightens me, Al baby. Everyone else says that strings and things are great for records but for live shows, naturally, it'll still be the solo artist, sharing his insight with the audience and his own guitar.

But you took the Sinfonia of London off your record and packed them in to the Festival Hall.

Dear Judy, Julie, Phil and Tom: is this the beginning of a new trend?—KARL DALLAS.

Folk outside the Anglo-American bloc

ONE of the most serious omissions in the British folk revival is its virtual ignorance of folk music outside Anglo-America. There are flamenco fans, who are a law unto themselves, a few East European "friendship" dance groups, and of course Dorita y Pepe who even get native South Americans confused between illusion and reality, but outside that, not much.

I remember Ewan MacColl trying to relate what goes on in Britain and Ireland to the rest of the Indo-European culture at Keele a couple of years ago, and A. L. Lloyd promptly contradicting his basic thesis, and when experts fall out, what is one to do?

Charles Haywood's new book, *Folk Songs Of The World* (Arthur Barker, 45s) isn't a scholarly treatise, but it does give something of a glimpse of the folk and primitive music of other lands, with 180 songs from over 100 countries.

BOOKS

Coast area. Sierre Leone is represented by "Mofe Moni S'mo Ho Gbeke," better known as "Everybody Loves Saturday Night," which is hardly a folk song, together with the Hootenannyish suggestion that it can also be sung round the room in other languages.

There are guitar chords for all the songs, even those which would be ruined by such an accompaniment, as Haywood admits, suggesting that they're better sung with a simple (!) drum or hand-clapping accompaniment. Why the chords, then?

The fact is that the more complex musics of Africa and Asia, and the native musics of the American Indian nations, are virtually impossible to represent on the printed page.

Irwin Silber's *Songs of the Great American West* (Collier-Macmillan, 25s) is another handsome coffee table book, but the lavish presentation doesn't obscure the fact that this is a very well-researched

NEW VENUE FOR KEELE FESTIVAL

KEELE Folk Festival will take place at Loughborough University of Technology from July 5 to 7 this year. It will be called "Keele Festival at Loughborough" — sounds confusing to me.

Among the acceptances so far are Northumbrian piper Billy Pigg and flute-player John Doonan, Mervyn Vincent from Padstow, Harry Boardman, and Alex Campbell.

Pete Seeger was invited but can't make it but EFDSS man Tony Foxworthy tells me he is trying to fix up Pete for the 1969 festival for sure. There will definitely be an American guest at the festival this year.

There'll be a full programme of workshops and he hopes to be able to organise exhibitions of folk crafts. Also there should be none of the hang-ups about bar opening and ceilidhs which marred Keele last year.

I hear that the Cambridge Festival will be taking place in the last weekend of July, but I have no names of guests.

● This Sunday the Wig and Gown will be the scene of the first-ever club appearance of Shirley and Dolly Collins together. On January 11 Alexis Korner is running a blues evening and on February 18 the guests are Tom Paley and the New Deal String Band.

Tom arrived back in Britain from a short holiday in Scandinavia on Monday this week, by the way.

● Phil Ochs' "Pleasure Of The Harbour" album will be out on Pye this month and Roy Harper's "Come Out Fighting, Ghengis Smith" will be out on CBS. Arlo Guthrie's "Alice's Restaurant" will be out, again on Pye, in February and Ian Grant is threatening to play all 18 minutes of the title song on Country Meets Folk. Hope he does it.

Incidentally, Roy Harper has just got back from a trip to Cuba where he appeared in a pop music festival. He was promptly booked for a couple of solo concerts and hopes to return.

● Some of the seasonal spirit got into the works last week and caused a bit of confusion about the KDM awards. The award "for showing us the grandeur of great voices, unimpeded by accompaniment" should have gone to Harry Cox, Fred Jordan and Jeannie Robertson. Jean Aitchison got an award for being my shrdlu shrdlu qwertyuioop.

Guests at their Monday night club on January 22 will be the Stewarts of Blair.—KARL DALLAS

Subscribe now to
"SING OUT!"
the American Folk Magazine
Songs, Articles, Reviews
Six large issues per yr. 50/-
Sample back issue 5/-

COLLET'S RECORD SHOP
70 New Oxford Street
London, W.C.1

If you have any difficulty in obtaining your copy of MELODY MAKER write to our
SUBSCRIPTION DEPARTMENT
TEMPLE PRESS LIMITED
BOWLING GREEN LANE
LONDON, E.C.1

Our Customers say it
"The Greatest Selection of FOLK & BLUES Anywhere"
DOBELL'S FOLK SHOP
75 CHARING CROSS ROAD, W.C.2. 01-437 5746
FASTEST MAIL ORDER SERVICE

THE SINGERS' CLUB
PRESENTS EWAN McCOLL'S
FESTIVAL OF FOOLS 1967

EWAN McCOLL
PEGGY SEGER
THE LONDON CRITICS GROUP

New Merlin's Cave
Margery Street, W.C.1

Dec. 27th-30th and
Jan. 1st-10th

7.45 p.m. Doors open 7.15 p.m.

Tickets: Members 5/., Guests 7/6
available at door

Sunday, Jan. 7th. Doors open 6.30 p.m.
Show starts 7.15 p.m.

THE SINGERS' CLUB
PRESENTS EWAN McCOLL'S
FESTIVAL OF FOOLS 1967

EWAN McCOLL
PEGGY SEGER
THE LONDON CRITICS GROUP

New Merlin's Cave
Margery Street, W.C.1

Dec. 27th-30th and
Jan. 1st-10th

7.45 p.m. Doors open 7.15 p.m.

Tickets: Members 5/., Guests 7/6
available at door

Sunday, Jan. 7th. Doors open 6.30 p.m.
Show starts 7.15 p.m.

THE SINGERS' CLUB
PRESENTS EWAN McCOLL'S
FESTIVAL OF FOOLS 1967

EWAN McCOLL
PEGGY SEGER
THE LONDON CRITICS GROUP

New Merlin's Cave
Margery Street, W.C.1

Dec. 27th-30th and
Jan. 1st-10th

7.45 p.m. Doors open 7.15 p.m.

Tickets: Members 5/., Guests 7/6
available at door

Sunday, Jan. 7th. Doors open 6.30 p.m.
Show starts 7.15 p.m.

THE SINGERS' CLUB
PRESENTS EWAN McCOLL'S
FESTIVAL OF FOOLS 1967

EWAN McCOLL
PEGGY SEGER
THE LONDON CRITICS GROUP

New Merlin's Cave
Margery Street, W.C.1

Dec. 27th-30th and
Jan. 1st-10th

7.45 p.m. Doors open 7.15 p.m.

Tickets: Members 5/., Guests 7/6
available at door

Sunday, Jan. 7th. Doors open 6.30 p.m.
Show starts 7.15 p.m.

FOLK FORUM

FOLK FORUM, 'MELODY MAKER', 161 Fleet Street, E.C.4. 01 353 9011, Ext. 171, 176 & 234

THURSDAY

AT LES COUSINS, 49 Greek Street. Successful Anglo American Revue plus Folk Music

THE COMPENDIUM
Adm. 5s.

BLACK BULL, High Road, N.20.
NOEL MURPHY, PANAMA JUG BAND, DENNIS and VANESSA, also see Sunday.

MARIAN SEGAL, Garrett Singers. Selkirk Hotel, Selkirk Road, Tooting.

SPINNERS AT QUEEN ELIZABETH HALL, TUESDAY.

THE DOGHOUSE
Greyhound, Fulham Pal Rd. W.6.

STEVE BENBOW
Punchbowl Three & guests. 8 p.m.

THE FOX, Islington Green. Jeannie Robertson's daughter. **LIZZIE HIGGINS**.

FRIDAY

AT IV Folk Club, Ewell. Dave Kelly, Roger Hill.

AT LES COUSINS, 7.30-11.00
TOMMY YATES

CBS Artist, an interesting contemporary songwriter. Adm. 5s.

AT THE CENTRAL, EAST HAM, BARKING ROAD. TRADITIONAL ENGLISH SONG AT ITS BEST

DAVE & TONI ARTHUR STEFAN ZOBEL

FIGHTING COCKS, London Rd., Kingston. **LIZZIE HIGGINS**.

HARMONIOUS EUPHONIOUS JOE STEAD, Billericay.

OLD TIGERS HEAD, LEE, S.E.
TOMMY GILFELLON
THE FOUR SQUARE CIRCLES.

OPENING TONIGHT. A new Folk Club at THE NEW VICTORIA, 204 KILBURN HIGH ROAD (beside State Cinema) with:

MIKE ABSALOM
THE PEELERS
plus guests. 8 p.m.

PEDRO WILLIAM IV opposite Leyton Baths

THE FO'C'SLES
TERRY MUNDAY

ROEBUCK, TOTT, CT. ROAD, W.I. OPEN TONITE AS THE SPINNERS WHEEL

MARIAN SEGAL
UNHOLY TRINITY
DOORS OPEN 8 p.m.

SPINNERS AT QUEEN ELIZABETH HALL, TUESDAY.

SATURDAY

ANGLERS, TEDDINGTON, Mike Absalom, Jamie Dunbar.

AT LES COUSINS, 49 Greek Street, 7.30-11.00
DUE TO LAST MINUTE CANCELLATION, WE WILL BE HAVING A MUSICAL FOLK EVENING WITH

SURPRISE
ARTIST
ALL NIGHT SESSION, 12-7
A merry time to be had by everyone, many friends and guests with

JOHNNY SILVO

AT THE CELLAR, Cecil Sharpe House, Camden Town, 8 p.m.

TOMMY GILFELLON, Residents, THE TAVERNERS.

CITY FOLK, Tom Vernon, Tony McCarthy, The Tappers, at the White Lion, Upper Thames Street, Blackfriars, Nr. Mermaid Theatre. Dancing and Bar.

FOLK AT THE KING'S STORES, Petticoat Lane, near Liverpool St. Station (Bishopsgate), featuring:

THE PEELERS
plus guests.

ROYAL ALBERT HALL, Sat. Feb. 10, at 7.30 "Folk Festival '68," THE WATSONS (farewell appearance), INCREDEBIBLE STRING BAND, AL STEWART, ROY HARPER, DORIS HENDERSON, CHAPTER 3. Tkts: 15s. 12s. 6d, 10s, 7s. 6d, 5s, 3s. 6d from Royal Albert Hall NOW!!

SPINNERS AT QUEEN ELIZABETH HALL, TUESDAY.

TROUBADOUR, 10.30. Old Brompton Road.

STEFAN ZOBEL
Members 7s. 6d. Guests 10s.

SUNDAY

AT UNION HOTEL, Surbiton Road, Kingston. **PETE, JOHN AND ANDE** — return from Sheffield. 8 p.m.

BLACK BULL, High Road, N.20. **WIZZ JONES**, Residents. THE PANAMA JUG BAND.

MAIDSTONE FOLK CLUB SHIRLEY & DOLLY COLLINS
Wig & Gown Hotel, Maidstone

SUNDAY cont.

BOB DYLAN, Prophet of Capitalism's Doom. Illustrated talk. Sunday, January 7, 7 p.m. 2 Soho Square, W.1. Followed by questions and discussion. First of lively new series of Sunday evening meetings at this central London venue. Socialist Party of Great Britain.

MARIAN SEGAL & DAVE WAITE present
FOLK AT THE NACS
with the PUNCHBOWL THREE

PLAIN DAVE PLANE, Star Inn, Portsmouth.

SPINNERS AT QUEEN ELIZABETH HALL, TUESDAY.

STARTING GATE, Station Rd., Wood Green. **MALCOLM PRICE**, John Betmead, Rod Braxton.

STEVE BENBOW FOLK CLUB NORBURY HOTEL
London Road, Norbury. Dave Kelsey, Samantha Timbs,
From America
MARC ELLINGTON

TROUBADOUR, 9.30. JOHN BETMEAD
Members 5s. Guests 7s. 6d.

MONDAY

FOLKSVILLE, PUTNEY, Half Moon, Lower Richmond Road. **PAUL McNEILL** and **LINDA PETERS** presented by **LISA TURNER, ROYD RIVERS, CLIFF AUNGIER**.

HARMONIOUS EUPHONIOUS JOE STEAD, Railway, Fratton.

JOHN FRESHWATER, "Herga, Royal Oak, Wealdstone"

TOMORROW! TOMORROW! TOMORROW!

THE SPINNERS
at

QUEEN ELIZABETH HALL!
(ROYAL FESTIVAL HALL, Gen. Manager John Denison, C.B.E.) Hear them tonight on Radio One's "Night Ride."

TUESDAY

AT DULWICH "Half Moon," Herne Hill, **RON GEESIN**.

HOGSMILL AT COVENFOLK
RED LION, Barnes.

TROUBADOUR, 9.30. SONJA
Members 5s. Guests 7s. 6d.

THE MOONLIGHTERS FOLK CLUB Scots Hse., Cambridge Circus, W.1

DAVE & TONI ARTHUR

TONIGHT! TONIGHT! TONIGHT!

THE SPINNERS
at

QUEEN ELIZABETH HALL!
(ROYAL FESTIVAL HALL, Gen. Manager, John Denison, C.B.E.)

WEDNESDAY

AT GRASSHOPPER, Tolgate, Crawley

ORANGE BLOSSOM SOUND

COACH & HORSES KEW GREEN

RON GEESIN
GRENVILLE & VANESSA
NEXT WEEK
LISA TURNER

HOLY GROUND, 4a Inverness Place, Bayswater. **MALCOLM PRICE, MIKE ABSALOM, TROLL, JOANNA WHEATLEY**. Next week, The Tinklers.

SURBITON, Assembly Rooms, 8 p.m. **DEREK SARJEANT JOHN FRASER, TERRY MASTERTON**.

TROUBADOUR, Earls Court, 10 p.m.-1 a.m. **ARTS NOVIATION**: including **SONJA**, guest poets, singers and dancers.

WHITE LION, PUTNEY. THE PUNCHBOWL THREE. SINGERS WELCOME.

YOU MISSED The Spinners last night!

Why do so many FOLK SINGERS and PERSONALITIES use Chris Wellard's Folk Shop? Because they usually find there the records and books they want — So will you!

CHRIS WELLARD (Records) LTD.
6 Lewisham Way, New Cross London, S.E.14 01-692 5534
MAIL ORDER IS OUR SPECIALITY
Write for lists and details

CHRIS WELCH has a go at pop predictions

NORMALLY at this time of the year pop pundits take to excited predictions about new groups who will sweep away all opposition and take the country by storm during the forthcoming months.

Three years ago I would be raving about the potential of groups like Georgie Fame and the Blue Flames, the Spencer Davis Group, Chris Farlowe, Zoot Money and all.

But looking into my crystal ball all I can see is mud. Studying the Runes, all I see is a load of old Runes. Applying the sciences of Astrology, Numerology and Egyptology, all I discover is there aren't really any exciting new groups worth raving about.

During the last year a few new ones popped up like the Herd, Nice and Ten Years After, not to mention Traffic. But at this moment there isn't a single group, who like the Pink Floyd last New Year, show the slightest signs of becoming fave raves.

Looking into my crystal ball—all I can see is mud!

STRANGE

Not all is lost. There are a lot of new groups who are making records for the first time, attempting to catch all our attentions. While I cannot in all honesty arouse any wild enthusiasm, I can, however, report their existence.

One group that might arouse excitement and are gaining favourable comment are the Eire Apparent, "the biggest group in Ireland," so they tell me, who recently did well on tour in Britain with Jimi Hendrix.

Once called the People, they come from Belfast and have been in England since September. Their first release "Follow Me" is due out on January 18.

The line-up includes Dave Lufton (drums), Chris Stewart (bass), Ernie Graham (vocals and rhythm guitar), and Henry McCullough (lead guitar).

Pregnant Insomnia is the name of a strange group, being launched by ex-Rolling Stones manager Eric Easton. Their first record "Wall Paper" was released on the CBS Direction label in December. They are managed by 19 year-old Hilary Mark, and are sponsored by her mother Betty who lives in a mansion in Dublin and writes their songs with group member Neville Wills.

The full line-up is Rocky Shan 22 (lead vocals, bass guitar), Neville Wills 22 (lead guitar), Tony Edwards 22 (organ) and John Boswell 19 (drums).

SUBTLE

The name of the group may cause some eyebrow raising, nose twitching and ear-wagging. The group assure me it has nothing to do with pregnant women. It has nothing to do with childbirth at all in fact. Get that clear. Pregnant means "full of meaning." Therefore the group's name is "subtle and appropriate to the group's style."

Continuing this thrilling narrative, we come to the Plastic Penny. They are two singers and song writers with a three-man backing group of drums, organ and guitar.

Page One records are very excited about their single "Everything I Am" predicted as a big hit for the new year. Say Page One: "Who are they? Who or what is Plastic Penny? That is one of the



CLOUDS

POPCORN

best-kept secrets in show business today. Only Larry Page, head of Page One Records knows for sure."

KENT

Well not quite, because another communication received by post informs me: "The owner of the deep husky voice which has given so much appeal to 'Everything I Am' is Brian Keith, with Paul Raymond, who penned the B side 'No Pleasure Without Pain My Love.'"

The record is being raved about by top DJs and now all are trying to guess the identity of the rest of the group. I can reveal that they were known as the Universals, once a six-piece and now five.

Another new group are Lee Harmer's Popcorn, a group from Kent whose first record called "Love Come Running" is released on January 12.

Lee, aged 24 has been on the pop scene for some years and has now gathered a band of talented young musicians to his aid, including a prolific song writer Keith Felstead.

SOURCE

Lee plays piano and sings; Keith aged 21, plays bass guitar and piano; Malcom Gilbert, 19, plays guitar and Mike Curno, 20, plays drums.

From the unlikely source of Mr Barrie Hawkins, Vice President of Cambridge Junior Chamber Of Commerce

comes news of the Wages Of Sin, a group he manages and predicts: "1968 is going to be their year."

Professional for eight months they include Colin Freeman (vocals, guitar), Tim Renwick (lead guitar, flute and sax), Pete Dines (organ), Vic Farrar (bass), and Jerry Shirley (drums).

Spooky Tooth sound the most likely group to happen in any noticeable way, as they are managed by Traffic's boss Chris Blackwell.

STABLE

Naturally enough, they tend to sound somewhat similar to Traffic, as they come from the Island Records stable, although there are shocked cries of "they have their own sound," if anybody mentions this.

Their line-up consists of American Gary Wright, 22 (vocals, organ, harpsichord, piano), Mike Harrison, 22 (vocals, harpsichord, piano,

organ), Luther Grosvenor (lead guitar), Greg Ridley, 23 (bass guitar) and Michael Kellie, 20 (drums).

SCOTS

Their first record is "Sunshine Help Me" for release on Island on January 19. They have been together for about four months.

Clouds are a trio comprising Billy Ritchie (organ and vocals), Ian Ellis (bass guitar and vocals) and Harry Hughes (drums). They are all Scots boys and since coming to London have played the Marquee, Samanthas and the Speakeasy.

So you can see, dear readers, it is not a particularly inspiring selection in this year of 1968. Much as I would like to see the Nice, Herd and Ten Years After do well, doubtless fickle fate will deal cruel blows to Plastic Pennys and all and the totally unknown Rocking Blockheads, Of East Fife will shoot to the top.



SPOOKY TOOTH

MODERN JAZZ

at the **COUNTRY CLUB HAMPSTEAD**

210A HAVERSTOCK HILL, N.W.3
(50 yds. from Belsize Park Station)

FRIDAY, JANUARY 5th

MIKE CARR ORGAN DUO

SUNDAY, JANUARY 7th

JOHN HART SEXTET

featuring PAUL ZEC, PETE BURDEN, LIONEL GRIGSON

ADMISSION 5/- LICENSED BAR 8.30 p.m.-11.30 p.m.
FREE MEMBERSHIP

Marc Jeffery

SOLE AGENTS:

CLAYMANS

London's Top Mobile Discotheque

BIShopsgate 5531

SOUND SHOW

01-262 4856

BURTON'S · UXBRIDGE

SAT. JAN 6th **SHELL SHOCK SHOW**

with

OWEN GREY, YOUTH & RUDY

EVERY FRIDAY

THE STEVE MAXTED SHOW

NEXT SAT., JAN. 13th

MARMALADE

CAT-BALOU CLUB

GRANTHAM · LINCOLNSHIRE

Sun., 7th Jan.

'SYN'

Sun., 14th Jan.

'THE QUIK'

Sun., 21st Jan.

ROOT-N-JENNY JACKSON

Sun., 28th Jan.

ALAN BOWN

OPEN EVERY SATURDAY, SUNDAY (8 p.m.)

BRUNEL UNIVERSITY STUDENTS UNION PRESENTS



AT THE NEW ROUNDHOUSE

CHALK FARM ROAD N.W.1

END OF RAG all niter 9P.M. 7A.M.

saturday 20 january

THE MOVE

CRAZY WORLD OF ARTHUR BROWN

PETER GREENS FLEETWOOD MAC

FAIRPORT CONVENTION

GERANIUM POND

LOUISE

PAPER BLITZ TISSUE

tickets £1

(STUDENTS & GUESTS)

NO TICKETS AT DOOR

SEND S.A.E. & P.O./CHEQUE,

PAYABLE 'BRUNEL UNIVERSITY STUDENTS CARNIVAL'

TO RAG SECRETARY, BRUNEL UNIVERSITY, ACTON W.3.

DISCS

FANTASTIC LIGHT SHOWS

KNOCK-OUT ATMOSPHERE

all proceeds to cancer research

MIDDLE EARTH

43 KING ST., COVENT GARDEN, W.C.2 01-240 1327

U.F.O., HAPPENING '44 and STUDENTS' UNION CARDS VALID

Friday, January 5th

10.30-Dawn

THE CRAZY WORLD OF ARTHUR BROWN

Plus Supporting Groups

D.J. JEFF DEXTER

FILMS • LIGHT SHOW • EVENTS

Saturday, January 6th

10.30-Dawn

AYNSLEY DUNBAR RETALIATION

Plus Supporting Groups

EXPLODING SPECTRUM

LIGHT SHOW

D.J. JEFF DEXTER

FILMS • POETRY

Members 10/6

Guests £1.0.6

1001 CLUB

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

Thursday, January 4th
KEITH SKUES' SHOW
Discs Live Groups
Star Guests, etc.

Friday, January 5th
KID MARTYN'S RAGTIME JAZZ BAND

Saturday, January 6th
TERRY LIGHTFOOT'S ALL STAR JAZZ BAND

Sunday, January 7th
KEN COLYER'S JAZZMEN

Monday, January 8th
FREDDY MACK SHOW

Tuesday, January 9th
AUSTRALIA'S RED ONION JAZZ BAND

Wednesday, January 10th
CHRIS BARBER'S JAZZ BAND

REDUCED RATES FOR STUDENT MEMBERS:
Full details of the Club from the Secretary, 100 Club, 8 Great Chapel Street, W.1 (GER 0337).
Club Telephone Number: MU5eam 0933

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

Saturday, Jan. 6th, 7.30-11 p.m.
KEN COLYER'S JAZZMEN
Sun., Jan. 7th, afternoon 3-6 p.m.
JOHN DUMMER BLUES BAND
Sunday, Jan. 7th, 7.30 p.m.
CLOSED

THAMES HOTEL
Hampton Court, Middlesex
Friday, January 5th
RED ONION JAZZ BAND
Saturday, January 6th
THE TURNER-ROLLS JAZZ BAND
Sunday, January 7th
BOB WALLIS'S JAZZ BAND

SIX BELLS
KING'S ROAD, CHELSEA
SATURDAY, JANUARY 6th, 8 p.m.
HUMPH

WOOD GREEN (Fishmongers Arms)
SUNDAY
ALEX WELSH AND HIS BAND
with **GEORGE MELLY**
TUESDAY
THE NEW NADIR

MIKE COTTON SOUND
with U.S. Singing Star
LUCAS

Thurs. Jan. 4
CROMWELLIAN CLUB
Sat. Jan. 6
MATLOCK Pavilion
Sun. Jan. 7
CARLISLE, Casma Club
Mon. Jan. 8
STOCKPORT, Bamboo Club
Wed. Jan. 10
BRISTOL, Col. of Commercial
Thurs. Jan. 11
HARLOW
Braygrove Youth Club

CANA VARIETY AGENCY
41-44 Abchurch Lane, London, E.C.4
MAY 1434

CALIFORNIA BALLROOM
Weymouth Road, Dunstable 62904
Friday, Jan. 5th, 8 p.m.—Midnight
THE SHELL SHOCK SHOW
Saturday, Jan. 6th, 8 p.m.—Midnight
BONZO DOG DOO DAH BAND
Cal park Supporting Groups Bar extra

Friday, Jan. 5th, 8 p.m.—Midnight
THE SHELL SHOCK SHOW
Saturday, Jan. 6th, 8 p.m.—Midnight
BONZO DOG DOO DAH BAND
Cal park Supporting Groups Bar extra

Friday, Jan. 5th, 8 p.m.—Midnight
THE SHELL SHOCK SHOW
Saturday, Jan. 6th, 8 p.m.—Midnight
BONZO DOG DOO DAH BAND
Cal park Supporting Groups Bar extra

CLUBS

THE PINK FLAMINGO

33-37 WARDOUR STREET, W.1

FRIDAY, JAN. 5th (8.00-5.00 a.m.)
ALL-NIGHT SOUL SESSION
* GOSPEL GARDEN PLUS
* THE ALAN CLARK
SOUL SHOW WITH CLEO

SAT., JAN. 6th (7.30-6.00 a.m.)
ALL-NIGHT R&B SET
* THE URCHIN
* CAT BALLOU AND
* THE SOUL SOUNDS
* THE ALAN CLARK
SOUL SHOW WITH CLEO

SUNDAY, JAN. 7th (7.30-11 p.m.)
THE BIG BEAT DISC SCENE
* THE MIKE QUINN SHOW
Discs, Live Groups, Star Guests,

WED., JAN. 10th (7.30-11 p.m.)
THE MIDWEEK BIG NITE OUT
* THE ALAN CLARK
SOUL SHOW PLUS LIVE
* SHOW OF HANDS
REDUCED RATE FOR STUDENTS

THURSDAY
BARRY MARTYN. PORTSMOUTH.
BROCKLEY, JACK, S.E.4, Bird/Curtis Qnt. Adm. Free.
JOHN KEEN Jazz band.
JOLLY GARDENERS, Putney.
THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1.
THE WOODEN BRIDGE JAZZ CLUB, Guildford, January 4.
KEITH SMITH.
THREE TUNS, Beckenham. Jazz organ sound of BOB STUCKEY, Next week Don Rendell Quintet.
"WHITTINGTON," PINNER. ALAN ELSDON.

FRIDAY
BARRY MARTYN. JAZZ SHOWS.
BILL GREENOW, Jolly Gardeners, Putney.
ERIC SILK Club temporarily closed.
GRAND OPENING, Gravesend Jazz Club, Clarendon Royal Hotel, MONTY SUNSHINE
HIGHGATE JAZZ CLUB THE OLDE GATEHOUSE DON RENDELL IAN CARR Colin Peters Quintet Martin Hart Trio
JOHNNY GOODING Jazzmen at The Lord Rookwood, Cann Hall Road, Leytonstone.
NEW ERA J.B. Elm Park Hotel, Elm Park, Hornchurch, Essex
OSTERLEY JAZZ CLUB ALAN ELSDON

SATURDAY
BARRY MARTYN. BOTLEY.
FROGISLAND JAZZ BAND, Brewery Tap, Ware.
MOOCHE CORN EXCHANGE, CHELMSFORD
NEW SEDALIA JAZZ BAND, Botley.
SHAKEY VICK and 32-20 Blues Band Blues Thing, 21 Winchester Rd., N.W.3, Sunday also.

SUNDAY
BARRY MARTYN. NORTHAMPTON.
BARRY MARTYN. ST ALBANS, Lunchtime.
BEXLEY, KENT, Black Prince Hotel.
JOHN MAYALL

SUNDAY cont.
BILL BRUNSKILL'S Jazzmen, Fighting Cocks, Kingston.
CLUB OCTAVE Presents Our very own old DAVE MORSE Hambrough Tavern, Southall
COOKS, CHINGFORD Royal Forest Hotel
MAX COLLIE'S RHYTHM ACES
GOTHIC JAZZ BAND, DENMARK, Lord Ranelagh, Ian Grant Jazzband, Lunchtime.
"GEORGE," MORDEN. GOMEZ COOPER'S INCREDIBLE CHICAGO GANSTERS.
MOOCHE INDUSTRIAL CLUB, NORWICH
NEW MIDDAY SESSION BILL GREENOW'S STRONG JAZZ WITH CUFF BILLET 12-2 pm Prince of Wales, Dalling Road, Hammersmith (Next Ravens Ct. Park Tube).
TROPICANA, 18, George Croydon, London Jazz 4, Bird/Curtis Qnt., Maggie Nicholls 8-12 p.m. Adm. 5/-. Couples 7/6.

MONDAY
BARRY MARTYN. KENSINGTON.
BEXLEY, KENT, Black Prince Hotel, MAX COLLIE.
CROMWELLIAN CLUB BILL NILE'S DELTA JAZZMEN 10.30-1 a.m.
HATFIELD, Red Lion. MONTY SUNSHINE.
MOOCHE RHODES CENTRE BISHOPS STORTFORD
READING, SHIP, KEITH SMITH.
THE BLUE HORIZON FLEETWOOD MAC Nag's Head, 205 York Road, Battersea, S.W.11, Buses 170 and 44.
THE ORIGINAL EAST SIDE STOMPERS, "Three Rabbits," Romford Road, Manor Park

TUESDAY
FRED STEAD'S SUNFLOWER JAZZ BAND, Holloway Castle, Camden Road, N.7 (opposite Holloway Prison).
"GEORGE," MORDEN. TERRY LIGHTFOOT.
MOOCHE RAINFORD YOUTH CENTRE.

WEDNESDAY
ALAN ELSDON'S JAZZ BAND, The Iron Bridge, East India Dock Road, E.14.
BARRY MARTYN, BOTLEY.

THURSDAY
BARRY MARTYN. PORTSMOUTH.
BROCKLEY, JACK, S.E.4, Bird/Curtis Qnt. Adm. Free.
JOHN KEEN Jazz band.
JOLLY GARDENERS, Putney.
THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1.
THE WOODEN BRIDGE JAZZ CLUB, Guildford, January 4.
KEITH SMITH.
THREE TUNS, Beckenham. Jazz organ sound of BOB STUCKEY, Next week Don Rendell Quintet.
"WHITTINGTON," PINNER. ALAN ELSDON.

FRIDAY
BARRY MARTYN. JAZZ SHOWS.
BILL GREENOW, Jolly Gardeners, Putney.
ERIC SILK Club temporarily closed.
GRAND OPENING, Gravesend Jazz Club, Clarendon Royal Hotel, MONTY SUNSHINE
HIGHGATE JAZZ CLUB THE OLDE GATEHOUSE DON RENDELL IAN CARR Colin Peters Quintet Martin Hart Trio
JOHNNY GOODING Jazzmen at The Lord Rookwood, Cann Hall Road, Leytonstone.
NEW ERA J.B. Elm Park Hotel, Elm Park, Hornchurch, Essex
OSTERLEY JAZZ CLUB ALAN ELSDON

SATURDAY
BARRY MARTYN. BOTLEY.
FROGISLAND JAZZ BAND, Brewery Tap, Ware.
MOOCHE CORN EXCHANGE, CHELMSFORD
NEW SEDALIA JAZZ BAND, Botley.
SHAKEY VICK and 32-20 Blues Band Blues Thing, 21 Winchester Rd., N.W.3, Sunday also.

SUNDAY
BARRY MARTYN. NORTHAMPTON.
BARRY MARTYN. ST ALBANS, Lunchtime.
BEXLEY, KENT, Black Prince Hotel.
JOHN MAYALL

SUNDAY cont.
BILL BRUNSKILL'S Jazzmen, Fighting Cocks, Kingston.
CLUB OCTAVE Presents Our very own old DAVE MORSE Hambrough Tavern, Southall
COOKS, CHINGFORD Royal Forest Hotel
MAX COLLIE'S RHYTHM ACES
GOTHIC JAZZ BAND, DENMARK, Lord Ranelagh, Ian Grant Jazzband, Lunchtime.
"GEORGE," MORDEN. GOMEZ COOPER'S INCREDIBLE CHICAGO GANSTERS.
MOOCHE INDUSTRIAL CLUB, NORWICH
NEW MIDDAY SESSION BILL GREENOW'S STRONG JAZZ WITH CUFF BILLET 12-2 pm Prince of Wales, Dalling Road, Hammersmith (Next Ravens Ct. Park Tube).
TROPICANA, 18, George Croydon, London Jazz 4, Bird/Curtis Qnt., Maggie Nicholls 8-12 p.m. Adm. 5/-. Couples 7/6.

MONDAY
BARRY MARTYN. KENSINGTON.
BEXLEY, KENT, Black Prince Hotel, MAX COLLIE.
CROMWELLIAN CLUB BILL NILE'S DELTA JAZZMEN 10.30-1 a.m.
HATFIELD, Red Lion. MONTY SUNSHINE.
MOOCHE RHODES CENTRE BISHOPS STORTFORD
READING, SHIP, KEITH SMITH.
THE BLUE HORIZON FLEETWOOD MAC Nag's Head, 205 York Road, Battersea, S.W.11, Buses 170 and 44.
THE ORIGINAL EAST SIDE STOMPERS, "Three Rabbits," Romford Road, Manor Park

TUESDAY
FRED STEAD'S SUNFLOWER JAZZ BAND, Holloway Castle, Camden Road, N.7 (opposite Holloway Prison).
"GEORGE," MORDEN. TERRY LIGHTFOOT.
MOOCHE RAINFORD YOUTH CENTRE.

WEDNESDAY
ALAN ELSDON'S JAZZ BAND, The Iron Bridge, East India Dock Road, E.14.
BARRY MARTYN, BOTLEY.

SUNDAY cont.

HITCHIN, Hermitage Ballroom. TERRY LIGHTFOOT.
NEW SEDALIA JAZZ BAND, Holloway Castle, Camden Road, N.7.

FAN CLUBS
1/4 per word
CLINTON FORD Appreciation Society, 11 Queens Gardens, Annsford, Dudley, Northumberland.
JOIN the official Bee Gees Fan Club! Send a five shilling postal order and a self-addressed envelope to Julie Barrett, 67 Brook Street, London, W.1.

KENNY BALL Appreciation Society. — S.a.e. to Miss Pat Saunders, 18 Carlisle Street, W.1.
YARDBIRDS (most blueswailing) Fan Club — s.a.e. to 72 Dean Street, W.1.

ROY HUDD FAN CLUB
For details please send S.A.E. to: Margaret Heaney 2 Chapel Cottages, Main Road Hathersage, Sheffield, S.30 1 8B
NEW RELEASE 'ARTIFICIAL SPIDER SELLER' PYE 7N 17434

RECORDING STUDIOS
1/4 per word
ABANDON ABSOLUTELY your search for a better recording, a better service and price. A phone call brings you free leaflets. (New, larger studio.) Tony Pike Music Ltd. PUTNEY 4928.
SOUND ORGANIZATION, 393 0603 CLASS recordings instant Demo Disc. Hammond installed. £5 per hour.
STUDIO SOUND (HITCHIN), Recording Studios. Demos, Advertising Productions. Tape to disc. — 0462 4537.

REHEARSAL ROOMS
1/4 per word
BAND REHEARSAL studio available.—Studio 51, 10/11 Gt. Newport Street, W.C.2. (836-2071).
FOR HIRE. Large Rehearsal Room. Stage available.—Pied Bull, 1 Liverpool Road, N.1. TER 3218.

FOR HIRE
1/- per word
DISCOTHEQUE SOUND SYSTEMS.—NEWHAM 01-534 4064.
ROGER SQUIRE for the best sound around. Mobile discotheques, record shows, and DJS. Tel. 01-882 0055 or 01-886 2218.

RECORDS FOR SALE
1/- per word
PINK FLOYD L.P., 25s. Tel. 4521311.
RECORD BAZAAR, 50,000 from 2s. Write for lists.—1142-6 Argyle Street, Glasgow.

ronnie scott

RONNIE SCOTT'S CLUB
47 Frith St., W.1 GER 4752/4239
WINE & DINE NIGHTLY 8.30-3 a.m.
and hear the world's finest jazz
NOW APPEARING
BEN WEBSTER
with
STAN TRACEY TRIO
and
BLOSSOM DEARIE
with
TONY OXLEY & JEFF CLYNE

at the OLD PLACE
39 Gerrard St., W.1 GER 0217
Best of jazz nightly. Open 7.30 onwards
Closed Sundays
Licensed Bar and Food
Thursday, January 4th
CHRIS McGREGOR'S GROUP
Friday, January 5th
MIKE SCOTT'S/SANDY BROWN'S PLUS FOURS
BRIAN MILLER TRIO
Saturday, January 6th
MIKE WESTBROOK BAND
DAVE QUINCY QUARTET
Monday, January 8th
JOHN SURMAN/MIKE OSBORNE JAZZ WORKSHOP
Tuesday, January 9th
JOHNNY PARKER BAND
Wednesday, January 10th
SPONTANEOUS MUSIC ENSEMBLE
Thursday, January 11th
CHRIS McGREGOR'S GROUP

THE GROUP OF 1968
WAGES OF SIN
MANAGEMENT: Barrie Hawkins. TEL: Royston (Herts.) 3235

MAGIC MIXTURE
ALL ENQUIRIES TO
JOHN EDWARD ENTERTAINMENT AGENCY
01-806 4645/6494

MAX COLLIE'S RHYTHM ACES

JANUARY DATES
1 READING, Ship Hotel
2 MORDEN, The George
3 GUILDFORD, Wooden Bridge
4 STOCKPORT, Bamboo
5 LONDON AIR TERMINAL
6 CHINGFORD, Royal Forest Hotel
7 BEXLEY, Black Prince
8 BEXLEY, Black Prince
9 STREATHAM, Stork Club
10 STREATHAM, Stork Club
11 PLUMSTEAD, Stork Club
12 R.A.F. BENSON
13 B.B.C. JAZZ CLUB, Radio 1
14 Live from Hampton Court, Thames Hotel
15 R.A.F., UXBRIDGE
16 BASINGSTOKE, Smiths
17 COLCHESTER, Longenhoe Lion
18 STREATHAM, Stork Club
19 PLUMSTEAD, Green Man
20 CLACTON
21 STOCKPORT, Bamboo
22 PETERBOROUGH, Holyday
23 CHATHAM, H.M.S. Pembroke
THE BAND THAT PUT GUTS BACK INTO TRADITIONAL JAZZ
ALL ENQUIRIES TELEPHONE
01-460 1139
We wish you all a HAPPY NEW YEAR and keep stomping

FICKLE PICKLE CHICAGO BLUES CLUB
HORNSEY WOOD TAVERN
Seven Sisters Road (near Manor House Tube)
WEDNESDAY, 10th JANUARY
UNION BLUES
BLUES BAND plus WORK

SATURDAY SCENE
Corn Exchange, Chelmsford
SATURDAY, JANUARY 6th
"Mr. BLUES"
JOHN MAYALL
And the BLUES BREAKERS
Adm. 8/6 before 8.30, 10/- after

THE NEW ALL-STAR CLUB
9a Artillery Passage, E1
Off Middlesex St., nr. Liverpool St. Sta.
BIS 3697 or 8415
Friday, January 5th
ADMIRAL KEN SOUND SYSTEM
Saturday, January 6th
O'HARA'S PLAYBOYS BAND
Sunday, January 7th
THE HIGH TENSION

HOPBINE nr. N. Wembley Station
SANDY BROWN TOMMY WHITTLE QUARTET
with BARBARA JAY
THIS THURSDAY, JANUARY 4th 8 p.m.

ED FAULTLESS & LEN HOOKER presents MODERN JAZZ EVERY WEDNESDAY
at THE PHOENIX
Cavendish Square, W.1. MAY 1700
Wednesday, Jan. 10th, 8.15-11 p.m.
THE MIKE SCOTT SANDY BROWN PLUS FOURS
Adm. 6/-. Students 4/-. Licensed Bar

PALM COURT HOTEL RICHMOND
THE ED FAULTLESS TRIO ALAN BERRY, DICK BRENNAN presents MODERN JAZZ
Every Friday, Saturday and Sunday
Admission 2/6d
Friday, January 5th
HARRY KLEIN
Saturday, January 6th
ART ELLEFSON
Sunday, January 7th
Lunchtime Sessions discontinued until May
Evening ART THEMAN

BULL'S HEAD BARNES BRIDGE PRO 5241
Resident Trio
TONY LEE PHIL SEAMEN TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening
Friday, January 5th
HAROLD McNAIR
Saturday, January 6th PETE KING
Sunday, January 7th
Lunchtime DANNY MOSS
Evening HAROLD McNAIR DANNY MOSS
Monday, January 8th
GRAHAM COLLIER SEPTET
Tuesday, January 9th THE TRIO
Wednesday, January 10th
TUBBY HAYES QUARTET
Thursday, January 11th THE TRIO

Marquee

90 Wardour Street London W.1
Thursday, January 4th (7.30-11.0) ★ SKIP BIFFERTY ★ PRIDE & JOY BUZZ BAND
Friday, January 5th (7.30-11.0) ★ BLUES NIGHT ★ TEN YEARS' AFTER ★ SKYE WINE ★ THE IVY'S ★ THE OPEN MIND
Saturday, January 6th (8.0-11.30) ★ THE IVY'S ★ THE OPEN MIND
Sunday, January 7th (7.30-11.0) ★ "WHOLE LOTTA SOUL" featuring ★ STUART HENRY ★ THE MAROONS etc.
Monday, January 8th (7.30-11.0) ★ THE NICE ★ HUMAN INSTINCT
Tuesday, January 9th (7.30-11.0) ★ GENO WASHINGTON AND THE RAMJAM BAND ★ THE FERRIS WHEEL
Wednesday, January 10th
CLOSED
marquee studios • 4 Track • Stereo • Mono • Recordings
10 Richmond Mews, W.1. 01-437 6731

390 BRIXTON ROAD LONDON, S.W.9
RED 3295
FRI., 5th JAN. 7.30 p.m.-12
DESMOND DEKKER AND THE ACES Admission 12/6
SAT., 6th JAN. 10 p.m.-5 a.m.
OWEN GRAY & YOUTH & RUDY plus SHELL SHOCK SHOW BAND Admission 10/-
SUN., 7th JAN. 7.30 p.m.-11.30 p.m.
P. P. ARNOLD Admission 10/-
RAMJAM DISC SCENE
Friday, Monday nights, Sunday afternoons

OPEN EVERY NIGHT
WHISKY A' GO GO
SUNDAY, JANUARY 7th
FREAK - DOWN - LUCIFER
TUESDAY, JANUARY 9th
GARNET MIMMS
THURSDAY, JANUARY 11th
WARREN DAVIS AND THE MONDAY BAND
33-37 WARDOUR STREET, W.1. GER 7676

OPEN EVERY NIGHT
WHISKY A' GO GO
Monday, January 22nd PRESENTS
FREDDY MACK SHOW
Tuesday, January 30th
THE WHISKY A' GO GO REVIEW
featuring
FREDDY MACK & THE MACK SOUND THE LAMB BROS. & CO.
and their 4 Dancers and 6 Singers
3 1/2 hours of fantastical live entertainment, starting at 9 p.m.
33-37 WARDOUR STREET, W.1 01-437 7676

C BALLOU T
TEL. OSTO 3736
SEE THIS FANTASTIC SOUL GROUP AT
PINK FLAMINGO
THIS SATURDAY
Management - KEN COX
10 WAVERLEY GARDENS
STAMFORD, LINCS.

BLUESVILLE '68 CLUBS
"THE MANOR HOUSE" opp. Manor House Tube, N.4, 7.30-11 p.m. LIC. BAR
FRIDAY, JANUARY 5th
JOHN MAYALL'S BLUES BREAKERS
EVERY SUNDAY AND WEDNESDAY
DISCOSOULBEAT
NEW SOUL AND BLUEBEAT SOUNDS

KLOOKS KLEEK
RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPESTEAD, N.W.6
THURSDAY, JANUARY 4th Admission 5/-
O'HARA'S PLAYBOYS
TUESDAY, JANUARY 9th Admission 6/6
SAVOY BROWN'S
BLUESBAND
WEDNESDAY, JANUARY 24th
NEW ORGAN NIGHT
JIMMY McGRIFF QRT.
Plus D.J. PEE, B

Lewington LIMITED. 144 Shaftesbury Avenue, W.C.2. Phone: COVINT Gordon 5384. Hours 9.0 a.m. - 6.0 All day SAT.

FOR THE FIRST TIME IN BRITAIN REGINALD KELL "Signatures", "Geometric" and "Follies" multiphonics for all clarinets and saxophones.

Table listing various instruments and their prices: Flutes (KREUL, MOLLENHAUER), Clarinets (LEBLANC), Trumpets (OLDS), Trombones (CONN 24H), Saxophones (KING 38).

Highest Part Exchange Allowance on your present Horn.

MUSICIANS WANTED 1/- per word

ACCORDIONIST wanted, regular work Luton 22047, 7 pm. ALL STRINGS required by REME Orchestra.

TROMBONIST read or busk for 1920/30s HOT JAZZ BAND

Apply by phone: 836 2665.

MUSICIANS WANTED 1/- per word

ACCORDIONIST wanted, regular work Luton 22047, 7 pm.

VOCALISTS WANTED 1/- per word

LONDON, W.2. Classical Guitarist needs girl singing partner.

VOCALISTS 1/- per word

COLOURED SOUL singer seeks semi pro group with brass.

VOCALISTS 1/- per word

COLOURED SOUL singer seeks semi pro group with brass.

VOCALISTS 1/- per word

COLOURED SOUL singer seeks semi pro group with brass.

VOCALISTS 1/- per word

COLOURED SOUL singer seeks semi pro group with brass.

VOCALISTS 1/- per word

COLOURED SOUL singer seeks semi pro group with brass.

VOCALISTS 1/- per word

COLOURED SOUL singer seeks semi pro group with brass.

VACANCIES exist for Qualified Musicians in the Royal Australian Air Force Central Band.

MUSICIANS WANTED (continued) ORGANIST for All-star group. The Fantastic 'Blue Angels'.

MUSICIANS WANTED ORGANIST/VOCALIST for PRO HARMONY group.

MUSICIANS WANTED ORGANIST, YOUNG experienced pro.

MUSICIANS WANTED PIANIST / ORGANIST wanted for Farfisa / Saxophone.

MUSICIANS WANTED PIANISTS, DRUMMER / VOCALISTS; ORGANISTS; ACCORDIONISTS.

MUSICIANS WANTED PIANISTS FOR SOUTH LONDON weekend lounge work.

MUSICIANS WANTED PIANISTS, START WORK THIS COMING WEEKEND.

MUSICIANS WANTED PIANO / FARFISA or similar and BASS / BASS GUITAR.

MUSICIANS WANTED PRO GUITAR / Vocalist and Tenor Sax.

MUSICIANS WANTED SOUL TENOR, BASS LEAD WITH VAN REQUIRED FOR WORKING GROUP.

MUSICIANS WANTED START IMMEDIATELY, YOUNG PRO, TENOR SAX.

MUSICIANS WANTED BASS / BASS GUITAR, young, good reader.

MUSICIANS WANTED BASS GUITAR for nasty recording group.

MUSICIANS WANTED BASS GUITAR, semi-pro, versatile South London.

MUSICIANS WANTED BASS GUITARIST, coloured, wanted for newly formed Record Company Group.

MUSICIANS WANTED BASS GUITARIST, dedicated, vocals essential.

MUSICIANS WANTED BASS GUITARIST for S.E. London residency.

MUSICIANS WANTED BREAK NEW GROUND - handful of dejected musicians.

MUSICIANS WANTED COLOURED PROFESSIONAL musicians urgently wanted.

MUSICIANS WANTED DO YOU NEED A BLOW? Rehearsal modern jazz band.

MUSICIANS WANTED DRUMMER, CHICAGO blues, South London.

MUSICIANS WANTED FANTASTIC DRUMMER reqd. FLE 7039.

MUSICIANS WANTED GUITARIST - single form duo. Cabaret - Box 8745.

MUSICIANS WANTED HIGHEST LONDON RATES for LOUNGE PIANISTS, DRUMMER, VOCALISTS.

MUSICIANS WANTED LEAD GUITAR required for name charts.

MUSICIANS WANTED LEAD TRUMPETER, young, good reader.

MUSICIANS WANTED MALE or Female Bass Guitarist and Organist.

MUSICIANS WANTED ORGANIST DOUBLING / pianist required for name charts.

MUSICIANS WANTED ORGANIST for advanced experimental group.

MUSICIANS WANTED A CAREER IN THE SUNSHINE RAAF MUSICIANS.

Vacancies exist for Qualified Musicians in the Royal Australian Air Force Central Band.

SPECIAL NOTICES 1/4 per word

ACKNOWLEDGED as the best! IVOR MAIRANTS' POSTAL COURSES FOR PLECTRUM and FINGERSTYLE GUITAR.

SITUATIONS WANTED 1/- per word

INTEREST MUSIC. Seek work in Music Co. or similar.

SITUATIONS VACANT 1/- per word

JAZZ RECORD shop requires intelligent female for office work.

BANDS 1/- per word

A. ABLE, accomplished band - 876 4542.

A. ABLE "pop" group available anytime.

A. ABLE to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ADAM BAND to match any big night atmosphere.

ENGAGEMENTS WANTED 8d. per word

A. ABLE ACCOMPLISHED ACCORDIONIST.

A. ABLE ACCOMPLISHED PIANIST.

A. D.J. available. Soul, Tamil, Ska, Rock.

ALTO / TENOR available.

ALTO / TENOR clar.

BASS (DOUBLE). Brentwood.

BASS (DOUBLE) vocalist, summer season.

BASS GUITAR, experienced.

BASS GUITAR, standards.

BASS GUITAR, violin, gigs.

BASS GUITAR / vocals, requires work.

BASS GUITARIST, experienced.

BASS GUITARIST, young, experienced.

BASS STRING. Experienced.

BASS (STRING). - 672 9572.

BLUES GUITARIST, professional.

CONGA / BONGOS / drums.

DRUMMER, brilliant, prefers jazz.

DRUMMER, experienced.

DRUMMER, GIGS, vocals, transport.

DRUMMER, PROGRESSIVE, experienced.

DRUMMER, PROGRESSIVE, experienced.

DRUMMER, PROGRESSIVE, experienced.

DRUMMER, PROGRESSIVE, experienced.

DRUMMER, PROGRESSIVE, experienced.

DRUMMER, PROGRESSIVE, experienced.

DRUMMER, PROGRESSIVE, experienced.

DRUMMER, PROGRESSIVE, experienced.

DRUMMER, PROGRESSIVE, experienced.

DRUMMER, PROGRESSIVE, experienced.

DRUMMER, PROGRESSIVE, experienced.

DRUMMER, PROGRESSIVE, experienced.

HI THERE Do you know where to go for some of the most what fashion - men and girl.

LAURENCE CORNER 67-69 Hampstead Road, London, N.W.1

PERSONAL 1/4 per word

EUROPEAN FRIENDSHIP SOCIETY, BURNLEY.

FRENCH penfriends, all ages, from 12-21.

MAKE NEW friends in the New Year!

ROMANCE OR PENFRIENDS, England / abroad.

SOMEONE WANTS to write to you.

SONGWRITER SEEKS hippy girl singer.

THE ACTORS FORUM, London's Experimental Drama School.

UNDER 21? Penpals anywhere.

UNUSUAL PEN-FRIENDS! Excitingly different.

WORLDWIDE PEN PALS! Illustrated brochure free.

TUITION 1/4 per word

ABSOLUTELY FIRST AND FOREMOST in every way for POP SINGING TUITION.

ACKNOWLEDGED BRITAIN'S best teacher.

AT LAST, a teaching studio for all instruments.

CLARINET SAXOPHONE tuition 17/6d hourly.

COMPLETELY OVERCOME ALL DRUMMING PROBLEMS AT ROGER KERR'S DRUM STUDIO.

ELECTRONIC ORGAN lessons, individual/class.

ERIC GILDER SCHOOL OF MUSIC for all vocal and instrumental tuition.

GUITAR AND DRUM LESSONS. 992-7524.

GUITAR AND DRUM LESSONS. 992-7524.

GUITAR AND DRUM LESSONS. 992-7524.

GUITAR AND DRUM LESSONS. 992-7524.

GUITAR AND DRUM LESSONS. 992-7524.

GUITAR AND DRUM LESSONS. 992-7524.

GUITAR AND DRUM LESSONS. 992-7524.

GUITAR AND DRUM LESSONS. 992-7524.

GUITAR AND DRUM LESSONS. 992-7524.

GUITAR AND DRUM LESSONS. 992-7524.

GUITAR AND DRUM LESSONS. 992-7524.

GUITAR AND DRUM LESSONS. 992-7524.

INSURANCE 1/4 per word

FREDERICKS INSURANCE Brokers, Cars, vans, instruments, mortgages.

INSTRUMENTS FOR SALE 1/- per word

EPIPHONE CASINO, immaculate, £75.

EPIPHONE RIVOLI Bass, as new, £80.

GIBSON ES335 guitar with new case.

RARE CUSTOM Telecaster, black, immaculate.

TWO ALTO saxes, Pan American and Boosey.

GOOD GUITARS, AMPLIFIERS and all Group Equipment.

MUSICAL INSTRUMENTS wanted for cash.

ORIGINAL LES PAUL for cash.

WANTED pair tympani or odd drums in any condition.

INSTRUMENT REPAIRS 1/4 per word

A BEAUTIFUL JOB Overhaul, Relacquering.

WOODWINDS, Saxophones, Clarinets, Flutes.

FOOTE for brass repairs. Expert workmanship.

GALETON'S Saxophone repairs.

DRUM KITS, clearance prices.

DRUM KITS, clearance prices.

DRUM KITS, clearance prices.

DRUM KITS, clearance prices.

DRUM KITS, clearance prices.

DRUM KITS, clearance prices.

DRUM KITS, clearance prices.

DRUM KITS, clearance prices.

DRUM KITS, clearance prices.

DRUM KITS, clearance prices.

DRUM KITS, clearance prices.

DRUM KITS, clearance prices.

DRUM KITS, clearance prices.

DRUM KITS, clearance prices.

DRUM KITS, clearance prices.

DRUM KITS, clearance prices.

LEN STILES MUSICAL INSTRUMENTS LTD. NEW YEAR BARGAINS GUITARS

GOOD QUALITY INSTRUMENTS WANTED FOR CASH

VOX Supreme 200-w Amp. £135

VOX AC 100-watt Amp. with Vox 100-watt cabinet.

NO price increase while stocks last

MUSICAL SERVICES 1/4 per word

ARRANGER, 01-836 9351 ext. 18

EARN MONEY SONGWRITING. Amazing free book tells how.

MUSIC TO LYRICS. Voice/Tape. - 36 Sudbury Avenue.

MUSIC WANTED 1/- per word

ESTABLISHED ACT, male guitarist / vocalist.

HOTELS 1/4 per word

BOURNEMOUTH, HOTEL ROMANTICA.

STONEHALL HOUSE HOTEL (20 minutes West End).

CLASSIFIED ADS MELODY MAKER

161-166 Fleet St, E.C.4 FLE. 5011 EXT. 171/176 & 234

DOC HUNT says: SALE! DON'T FORGET OUR SALE!

OLD STOCK TILL JAN. 31st! DRUMS! "DOC" HUNT FOR

NYLON BASS Summit

31 G. Nylon 15/6 each

31 D Nylon 23/10 "

1143 A Wound on Nylon 38/2 "

1144 E Wound on Nylon 43/4 "

35 C Nylon 15/6 "

BRITISH (MM) MUSIC STRINGS 130 Shackleton Lane, London, E.8

EXCEPTIONAL GROUPS REQUIRED FOR MANAGEMENT AND AGENCY

Full details and publicity to: FUTURE ENTERTAINMENTS LTD

55a High Street, Dunstable, Beds.

CATHEDRAL STRINGS

BRITISH (MM) MUSIC STRINGS 130 Shackleton Lane, London, E.8

THE DRUMMERS' HEADQUARTERS 10/11 Archer Street, Shaftesbury Avenue, London W.1

Stevie's back on the beer again—and that's a good sign

ALL is not lost! Stevie Winwood is drinking beer again! It is pleasing to report the Traffic boss was observed entering a London ale house recently, ordering not one but two pints of the finest brew on tap.

This comes as heartening news to those of us who thought Stevie had been lost to carnivorous flower power.

During the Year Of The Guru, so many carefree and happy young men of the beat world abandoned their principles and became strolling mystics and part-time soothsayers, it was feared their musical and mental guts had been eaten away.

But despite a mild flirtation with hippies during the summer, the Stevie of winter 1967/68 does not present the picture of a child of nature, calling greetings to farms, trees and birds, thinking beautiful thoughts and trailing clouds of sunshine and glory.

Instead he looked like a mad Russian prince, as he crouched on a bar stool, with long, lank and dark hair falling over his face, an ankle-length coat and green vest providing protection against the Siberian weather of the day.

"We've been playing lots of universities recently, which are great," said Stevie, pondering on whether to buy bread or cheese or both.

"We do places like Birmingham University where the students are very appreciative. It's better than doing pop tours—a lot better. The pop scene is okay, but you can go on being commercial for ever, and end up doing TV commercials like some groups. I really enjoy playing and going on gigs."

Will the group be restricted by the loss of Dave Mason's star and guitar playing?

"Obviously we'll be losing a section, but I'm sure we'll gain on other



● STEVIE: stage ideas

things. Sure we lose some instruments, but he'll still be writing things for us.

"In a way it will give us room to expand ideas on stage between the three of us, and recording will be no problem at all. With three we'll actually play more music."

Jim Capaldi arrived, and agreed with Stevie. "We'll be able to throw the sound round more, Steve's organ will come out more and Chris can play more solos. With more instruments you only have to rehearse more."

"It's not a drastic change, and we'll still be able to play most of the numbers on the LP."

Chris Wood will play flute and bass, and occasionally play piano, while Steve plays organ.

What does the future hold for Traffic? "At the moment we'll concentrate more on one-nighters, that's always been the scene really. You've got to get in the clubs mate, that's where it's all happening," said Stevie.

"Unless you can go abroad. We're going to America in March and they're lining up some dates for us. We'll probably do universities and

play the Fillmore Auditorium."

Has there been anything lacking in Traffic music? "Obviously, if you think everything is all right you might as well give up!" said Stevie. "There has been nothing lacking in the studio, but you can go too far out, and we've got to get into a good 'live' sound."

"We react to each other's playing," said Jim, "and if the music is exciting we all feel it. But sometimes it can bring you down."

"You're bound to suffer bad nights when you base your music on improvisation," thought Stevie.

After producing such a varied LP did the group feel drained of ideas?

"Oh no, on the contrary! We're left with the feeling of how much more we could do. I'm not altogether satisfied with it, and we've still got a lot more things to say. We could do a blowing LP, or an arranged LP, or one using a lot of studio techniques."

"The big difference between Dave and ourselves was these two scenes of having a blow and arranging for the studio," added Jim.

"I very much dig Dave's ideas, and he influenced a lot of people with what I call the 'Toyland' scene in lyrics, but it got overdone by a lot of people and became sickening..."

"If you don't grow out of that into maturity, there is something afloat."

The conversation drifted on to hippy and flower-power.

"The best philosophy is to accept what's happening around you," said Stevie, "but not necessarily to agree with it, or go along with it."

"The Love Philosophy never really happened. People just talked about it, and anyway it was never anything new. It's quite a long job to change the world."—CHRIS WELCH

mailbag

win your favourite pop, jazz, or folk LP by writing to Mailbag

Only the good clubs die

I AM sick of the frightening situation pop has fallen into. Sheffield's Mojo, Leicester's Night Owl and London's Uppercut, not forgetting Tiles, have all closed within the last few months.

They were some of the best clubs I ever played at. I have just left a group called Clockwork Orange backing artists like Clyde McPhatter, Toys, Garnet Mimms, Soul Sisters, Isley Brothers and Fabulous Temptations.

All these artists said how much they enjoyed touring our clubs, especially Peter Stringfellow's Mojo.

If clubs have to be closed why not pick on really rough clubs which groups hate playing, where even the police are afraid to go in?—MICHAEL TOMICH, Harrow, Middlesex.

● LP WINNER

THE biggest disappointment of 1967 was certainly the Beatles Magical Mystery Tour.

After the publicity build-up the Beatles proved they cannot write, direct or edit their own films. They are masters of songwriting and record producing, but should leave film production to experts.—BAVIN COOK, Style Film Productions, Bexleyheath, Kent.

● LP WINNER

READER North (Mailbag December 23) is too hard on the English groups.

While not arguing the excellence of Love and Doors, there are many equally good groups here like the Pink Floyd, Family, Soft Machine, Nice, Blossom Toes and Tyrannosaurus Rex, to name a few.

They may not have the professional sound of American groups, but are still worth a listen.—M. TAYLOR, Sanderstead, Surrey.

● LP WINNER

I CONSIDER the major part of the Christmas issue to be rubbish.

You journalists may spend many happy hours employed in composing such articles as "Blind Date With Santa Claus," but their presence in the MM is a complete insult not only to your readers, but to yourselves.

Let's face it, if anybody wants to read that sort of

EVERYBODY'S FAVOURITE SERIES

- Easy Trumpet Solos
 - Easy Trombone Solos
 - Easy Trumpet Solos or Duets
 - Easy Trombone Solos or Duets
- Each 15/-

- Elementary School Beginner for Trombone
 - Elementary School Beginner for Trumpet
- Each 7/6

- Trio for 3 Trumpets by Marks
- Score and parts 15/-

BOOSEY & HAWKES P.O. BOX 1 BR LONDON W1



BRIAN AUGER: "for being fantastic."

When it comes to handing out awards

EVERYBODY seems to be handing out awards and brickbats at this time of the year. May I, as a humble reader, add a few?

Awards go to Traffic for being good without being pretentious; to the Herd for being entertaining; to the organisers of the Saville Theatre; to Brian Auger and Julie

Driscoll for being fantastic and to all those who didn't walk out on Charles Lloyd.

Brickbats to the Rolling Stones for making such a weak LP; to old musicians with chips on their shoulders; to young musicians with god complexes and to the bloke who shouts "woa-yeah" on Top Of The Pops every week.—RAY OGILVY, Walthamstow, London.

trash they can easily buy the Beano. I'm sure many other readers buy MM for its pop news and let's keep it that way.—RICHARD LEADER, Bournemouth, Hants.

THE Bee Gees have discovered the world is round!

This remarkable find by a pop group vindicates the theories of Copernicus and Galileo. It must be the final telling blow to the flat earth theorists.

I look forward to their next record when perhaps we shall be told the earth revolves round the sun.—C. N. INGHAM, Clonfield, Oxon.

IT'S time the Great Fred Scuttle Conspiracy was exposed and his name ridiculed for all time. I point the finger at cunning Chris Welch. Own up!

Furthermore in his endless columns of Fascist/Marxist drivel I find no mention of the original exponent of hideous sounds. I refer to Atomic Andrew on Steam Braces. As a simple reader who pays your wages I demand a 16-page feature on him—next week.

Seriously though, the MM Bumper Fun issue was too much. After reading it all, I scraped my mind off the wall and cancelled my order for Beano.

Keep it up, chaps—it's stuff like this that made Britain great.—RONALD STEWART, Muirhead, Glasgow.

MAGICAL Mystery Tour was beautiful.

It was too bitty and there weren't enough close-ups, but so what? Once again people dislike what they can't understand.—VIVIENNE BIDWELL, St John's Wood, London.

IN defence of Dick Jordan and his club Dopey Dick's I feel some of the blame for

the club's failure does rest with the musicians.

I remember a couple of months back, a very well known band treated the gig as a rehearsal rather than entertainment for a paying audience. This seems to be the current trend; "Let's pull something out of the bag we've never played before and baffle the audience apart from ourselves."

It's about time musicians realised if they're being paid for a job at least put a little professionalism into it.—JIMMY TAGFORD, Dave Davani Five, Watford, Herts.

IN the MM for the past two months we have been able to read about a certain Radio One. Can anybody tell me and the rest of the defrauded youth of Scandinavia what it is and where we can find it?

I have tried to tune in to 247 metres medium wave, but all I get is a three hour speech by General Franco, Red Army Russian folk songs, and never a gentle word by John Peel or the old Radio London music we used to hear.

Can't Radio One add a few kilowatts to their output? Beat fans in Denmark are let down by our own broadcast-

ing system, and now the BBC. Help!—CHRISTEN SCHMIDT, Copenhagen, Denmark.

CHARLES LLOYD plays music with emotion and not cascades of meaningless notes like Archie Shepp and company.

They are conning people with dexterity, while Lloyd and John Handy are the only guys at present who realise what jazz is all about and are adding something to its evolution.—R. OAKLEY, Hull, Yorks.

WHAT'S wrong with Lucian F. Cattermole? I went to that Hate-In he refers to in such pious tones (MM December 16), and found it both instructive and entertaining. Far from a symbol of beat degeneracy I feel it is probably the only true path to fulfilment and mental peace.

True the crazy foam tends to ruin one's fur lined kaftan, and I feel burning effigies of Jagger is in rather bad taste, but such activities can only lead to mass acceptance of bone sorting and carpet beating in public parks.—OSWALD L. PREZEDRZY-MIRSKI, Wimbledon, London.

PUT YOUR FINGER ON IT THE MELODY MAKER YEAR BOOK

A complete and authentic guide to the production, technical and business sides of the world of light music. Agents, recording companies, managements, producers, publishers, instrument manufacturers, dealers and so on are all listed fully with names, addresses and all details. A shop window for artists too and for ballrooms, clubs, photographers and all whose interests are centred on light music and entertainment.

You have your finger right on the Pop, Jazz and Folk world when the MELODY MAKER YEAR BOOK is on your desk. Don't delay. Fill in the coupon and POST NOW!

Melody Maker

YEARBOOK 1968

To Melody Maker Year Book
NTP Sales & Distribution Ltd.
40 Bowling Green Lane
London EC1

I enclose cheque/PO for £11.0.,
Please send the
Melody Maker Year Book to:

Name _____

Address _____

are you balding?

DO YOU NEED A FULL TOUPEE?
A CROWN FILLER? A FRONTAL PIECE?
A BLENDING UNDERPIECE? You must know for certain. A personal demonstration by Adrian Brook will guide you. No charge for consultation or booklet. Write or phone Dept. MM

ADRIAN BROOK LTD.
146a Brompton Road, S.W.3
Tel: 01-589 3168

BUSKIN' 'ROUND IT

The Key and The Starting Note, etc., of 2,500 Standard Songs for Musicians

Price 3/-
From your dealer or
FEEDMANS
By Post 3-4d.
44 DEAN STREET
LONDON W1