

The Music Scene of

1960s CAMBRIDGE

Walking Tour, Venues, Bands, Meeting Places and the People



researched and compiled by
Warren Dosanjh



Walking Tours 2009-12



Photos © Mick Brown

*For information on how to book a fascinating guided walking tour
of the 1960s Cambridge music scene, please contact:*

info@i-spysydincambridge.com

Introduction

Cambridge developed its own unique music scene during the 1960s. Some local musicians later left and became internationally famous while others, equally talented, chose to remain in the city. This booklet describes the venues, meeting places, the way of life of young people during the 1960s and some of the bands that entertained them. The story is told by Cambridge residents and musicians who were there in those times and are still here today!

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Photo by Ralph Goodfellow

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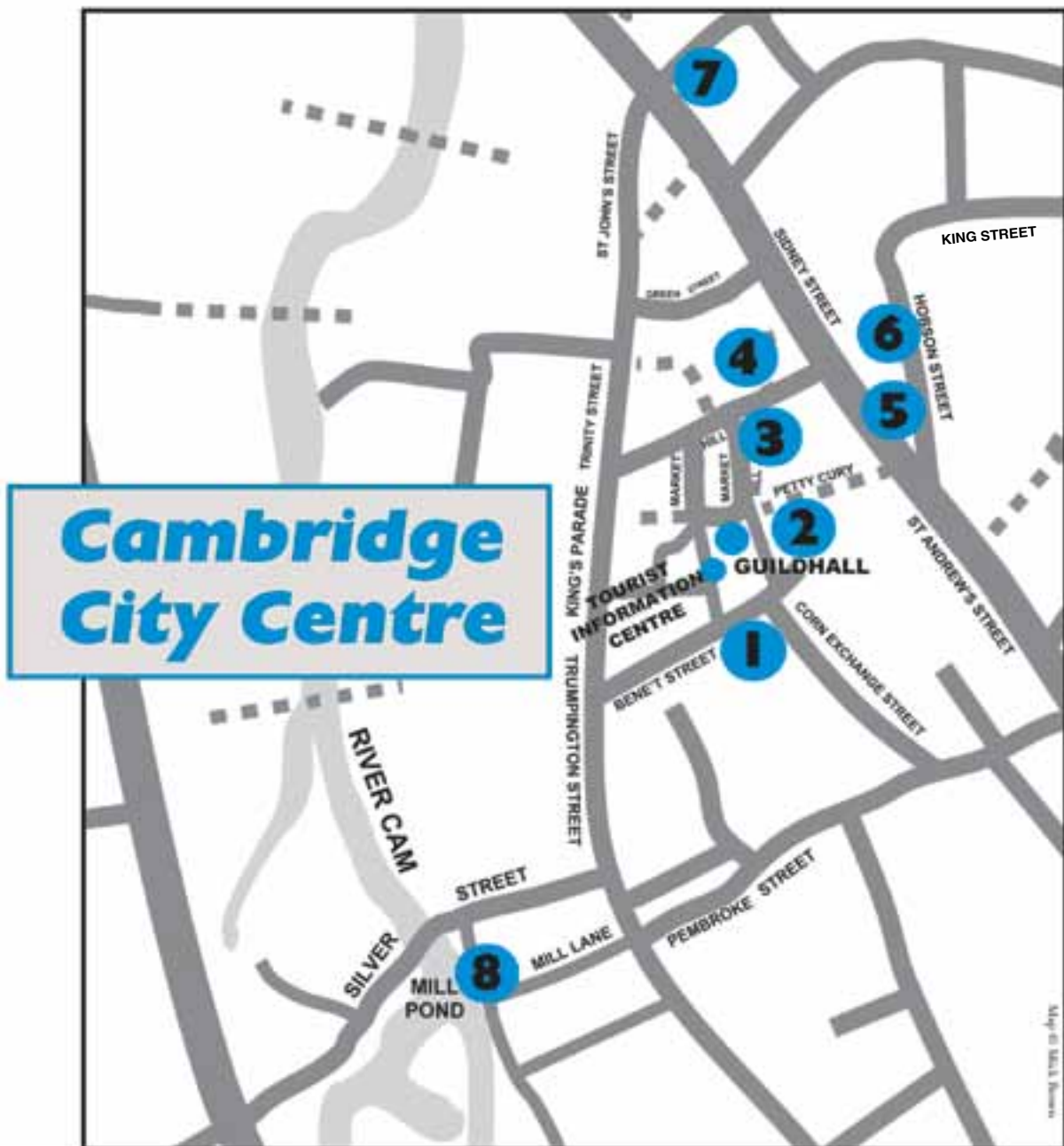


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The Tour



Main Places of Interest

- 1 The Corn Exchange, Red Cow, Masonic Hall
- 2 The YMCA, Alley Club
- 3 The Victoria Ballroom
- 4 The Criterion
- 5 Millers Music Shop
- 6 The Dorothy Ballroom
- 7 The Union Cellars
- 8 The Mill Pond

The places listed below will not be visited on the tour but extensive information will be given about them both on the tour and in the booklet:

The Cambridgeshire High School for Boys
The Rex Cinema and Ballroom
The Cambridge School of Art
The Regal Cinema

Your Tour Guides



Warren Dosanjh was born in Cambridge in 1945, and has lived there for virtually all of his life.

Like Syd Barrett, he attended the Cambridgeshire High School for Boys from 1956 until 1963, when he just walked out! Warren was manager and roadie of **Those Without** from conception until their last gig in September 1965. He is a local businessman and antique dealer and can be contacted on:

info@i-spysydicambridge.com



Stephen Pyle was born in 1945 and moved to Cambridge with his family in 1957. He attended the Cambridge School of Art from 1962 during which time he was also the drummer of **Those Without**. Stephen has spent the past 30 years gaining a reputation as a world-class scenic sculptor working in glass fibre. His work has included *Phantom of the Opera*, two **Rolling Stones** tours and other commissions that can be seen on:

www.stephenpylestudio.com



Dave Parker was born in Cambridge in 1944, where he still lives with his wife Val. He joined the **Redcaps** band in 1961 as vocalist. Dave's grandfather, 'Happy' Tom Parker, performed in early Music Hall with Charlie Chaplin and Stan Laurel, often going to parties held on Fred Karno's boat, 'The Astoria', now owned by David Gilmour. Having known David Gilmour since the early 1960s, Dave has had access (including backstage) to many **Pink Floyd** gigs both here and in the US. He still writes songs and plays the guitar.



Tony Middleton began his singing and front-man career in Cambridge with the **Vikings** around 1960 followed by the **Sundowners** and the **Chequers** and other bands. He carried on singing (as well as performing magic) right up until 1999.

More recently he sang and was MC at two **Roots of Cambridge Rock** reunions.

The Corn Exchange

and Red Cow



Above left: published on 14 January 1972, the photo shows the demolition of much of the City Centre; the Corn Exchange is on the right with the Red Cow opposite; widespread power cuts were also in force at the time Photo © Cambridge Newspapers Ltd

Above right: Tommy Bruce, shown here with the Prowlers, performed with the Bruisers in 1961/2 at the Corn Exchange

Photo courtesy Peter Geale



Above left: Brian Foskett's poster for a 1960s gig at the Red Cow *Centre: Georgie Fame when he appeared at the Corn Exchange as did Manfred Mann (right)* Photos © Jess Applin

The Corn Exchange was built in 1874. Although it had 'terrible railway station-like' acoustics, it became a venue for the public's insatiable appetite for rock & roll. The 1960s audience and dancers were not fussy about the sound as long as it was 'different and electrifying'.

The list of bands that appeared in those days is quite impressive: the **Kinks**, **Spencer Davis**, **Gene Vincent**, **Screaming Lord Sutch**, the **Pretty Things** and many more. In January 1972 Syd Barrett was in Cambridge jamming with a few friends. They managed to get a gig at the Corn Exchange

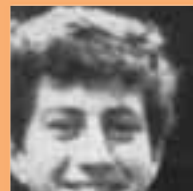
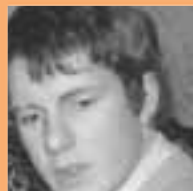
on 27 January supporting the **Pink Fairies** and **Hawkwind**. They called themselves the **Last Minute Put-Together Boogie Band**.

After that night, Syd, Jack Monck and John Alder (known as 'Twink' after the sachets of hair-perming lotion of that name thrown at him by girl fans) decided to call their band **Stars**. They then played at the Corn Exchange, first on 24 February supporting **MC5**, then on the 26th supporting **Nektar**. This was Syd's final gig. According to Gaylene Preston who was at the gig: "Syd played really well for a minute or two then looked at the audience and lost it".

The Red Cow

Across Corn Exchange Street was a pub called the Red Cow (now simply The Cow).

As well as being a source of draught Merrydown cider (often mixed with Guinness and called Black Velvet), the upstairs room was popular for jazz and blues gigs.



The Alley Club

and the Alley Boutique



Above: Blues Anonymous play at the Alley Club in mid-1964; from left: Dave Thaxter (saxophone), Jeff Pike (guitar), Alan 'Barney' Barnes (vocals), Ivan Carling (guitar), Chris-Ian (drums), Nigel Smith (bass guitar) Photo courtesy Jeffery Pike
Inset: a leaflet advertising local gigs at the time

Local booking agent **Stuart Dingley** seized the opportunity in the early 1960s to develop a disused research laboratory in Falcon Yard.

In partnership with London manager John Smith (his band the **Quiet Five** had just crept into the top 50 with a cover version of **Simon and Garfunkel's** *Homeward Bound*) the building was transformed into the Alley Club. The ground floor became the stage and dance area, the first was a coffee bar and the second floor became the offices of Stuart's variety agency.

As well as local bands, Stuart managed to attract household names to the club: US blues singer/harmonica player **Little Walter**, **Chris Farlowe** and the **Thunderbirds**, **Donovan** and many others.

Stuart remembers how when **Donovan's** manager

asked for cash on the night and, worrying about security, he locked a member of his staff in the upstairs office with the money and forgot to let him out until the end of the evening. "...the poor boy never got to see **Donovan** whatsoever!" says Stuart.

Some years later the local drug squad raided the premises while Stuart was away. The club was closed down and he was charged with allowing the sale and use of illegal drugs on the premises. Stuart won his case and as a result the law concerning property owners' responsibility was changed.

Stuart decided not to reopen the club but instead, in 1965, invited Ian Burns to expand his boutique business on the premises. Later, in the early 1970s, the Magic Mushroom club was opened there with a bar and restaurant on the upper floors.



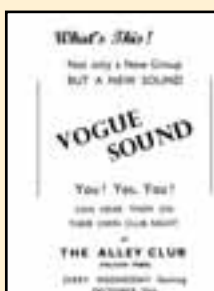
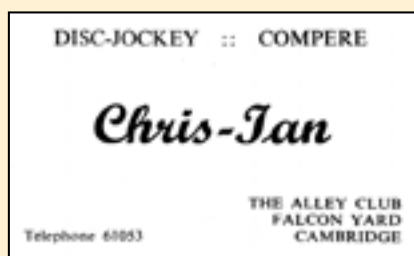


Left: Barbara Lawrence dances with Pip Carter in the club Photo © Alan Willis

Right: Al Thompson (left) and Dave Luxton played rhythm and blues records two nights a week in the Alley Club

To see photos of the great American blues harmonica player Little Walter's gig backed by the Worryin' Kind at the Alley Club in 1964 follow this link: <http://www.bobcorritore.com/photos139.html> Dave and Al took Little Walter for a drink in the Still and Sugarloaf after the gig

Photos courtesy Al Thompson and Dave Luxton



Above clockwise from left: the police raid as reported in the news; the business card of drummer Chris-Ian who was also well known as a disc jockey; the Magic Mushroom in the Alley Club building and the Alley Boutique Photos: The Cambridgeshire Collection;

Ian Burns, owner of the Alley Boutique Photo courtesy Ian Burns;

a leaflet from the time advertising the band Vogue Sound at the Alley Club Courtesy Cherrill Richardson

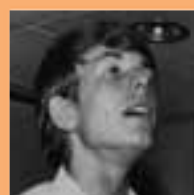
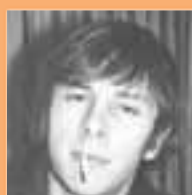
The Alley Boutique

Former production manager for the Dollyrocker fashion label, Ian Burns, took up an invitation from Stuart Dingley to take over the Alley Club premises following the drugs raid.

Despite irregularities with the terms of the lease from the actual property owners, the Alley Boutique business continued happily for the next 15 years - including a move to the

new Lion Yard complex until the rent there was raised by 400%. Ian never received any rent from the two out-of-towners who ran the Magic Mushroom and closed it down after a few months.

Ian, who now lives in Western Australia, remembers that the dog from the Pussycat Boutique - the only local competition - once wandered into the Alley Boutique and urinated all over the trouser display.



The Masonic Hall

and The Bun Shop



Left: the Masonic Hall Right: the Bun Shop pub Photos: The Cambridgeshire Collection
Centre: a pint of Guinness and cider next to the Bun Shop juke box in 1966 Photo © Richard Gregory

The Masonic Hall, along the road from the Red Cow, was often hired out for private parties.

In 1964/5 some friends from the Stretham area, near Ely, hired the hall for a small fee to put on a 1960s-style rave.

Those Without - Syd Barrett included - were there to play and the hosts brought with them a large quantity of local strawberries to hand out to whoever turned up to the party.

Not surprisingly a strawberry fight broke out with the result that everyone and everywhere was covered with squashed fruit by the end of the

evening. Some believe this was the foundation stone for the Strawberry Fairs that started in the 1970s.

Unfortunately the building, a supporter of charitable causes, was destroyed in favour of a multi-storey car park as part of the Lion Yard redevelopment of the early 1970s.

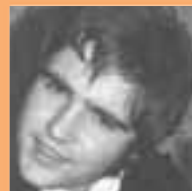
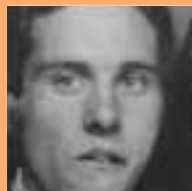
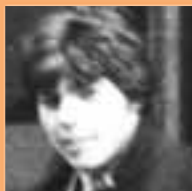
Gone for ever were the oak-panelled walls and the spectacular ceiling with its celestial display of moons, stars and planets - a fascinating sight for any acid-tripping art student about to embark on the psychedelic era.

The Bun Shop

Behind the Masonic Hall, in St Andrew's Hill past Frank's Cafe was the popular Bun Shop pub.

Shortly before it was ripped away in the

redevelopment, it was the last call before a trip across nearby Parker's Piece to the Dandelion Cafe on East Road. That was when, in the pitch-black of the 1972 power cuts, the unlit lamp post on the Piece became known as 'Reality Checkpoint'.



The YMCA and The Dolphin



Above left: the YMCA building where the Riverside Seven played regularly Photo: The Cambridgeshire Collection

Below centre: Sid Barrett, regular bass player with the Riverside Seven From a publicity photo

Top centre: the Dolphin pub in Coronation Street off Hills Road Photo: The Cambridgeshire Collection

Right: by 1969, student groups were holding discos in the YMCA Poster courtesy Ian Maun

There is anecdotal evidence that Roger Barrett was given the nickname 'Sid' while still at school; however, jazz photographer and drummer Brian 'Fred' Foscett also says that Roger adopted the name after listening to Sid Barrett, the bass player with the Riverside Seven.

"He wanted to hear some jazz so I took him along with me to the YMCA where the **Riverside Seven** was playing. He decided to change the

spelling to avoid confusion with the real Sid Barrett.

Characteristically for that period, Roger was wearing jeans and wellington boots."

The YMCA was then sited in a cobble-stoned labyrinth of varied delights that was demolished at the end of the 1960s to make way for what has been described as a modern 'soulless' shopping arcade.

The area, adjacent to Petty Cury, also contained the affordable Civic Restaurant, the Alley Boutique and a Hennekey's wine tavern.

The Dolphin

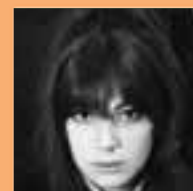
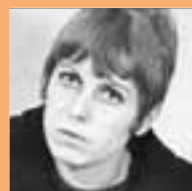
An almost forgotten venue where jazz was sometimes performed was the Dolphin pub in Coronation Street, off Hills Road past the Catholic Church.

Long since demolished, the pub had a crumbling cellar in which Rado Klose and Syd Barrett are remembered by Roger Furnell playing together in 1963/4 with the Hollerin' Blues.

Earlier in the 1960s, a friend of Jess Applin

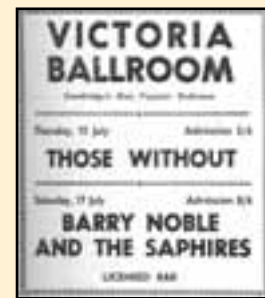
booked some modern jazz groups there for jazz & poetry sessions - a short-lived art form in the city which had been pioneered in the 1920s by black American poet Langston Hughes and popularised in the 1950s by the likes of Jack Kerouac and Allen Ginsberg - attended by future writer David Gale and film-maker Nigel Lesmoir-Gordon. Jess also organised Jackson Pollock-style painting sessions in which customers were invited to take part.

Gallery photos on this page © Jess Applin



The Victoria Ballroom

The 'Still' and the Market Square



Above left: the Victoria Cinema with the ballroom upstairs Photo: The Cambridgeshire Collection

Top right: the Market Square fountain was a popular meeting place between strict pub opening hours Photo © Cherrill Richardson

Bottom right: a press advertisement for a Those Without gig at the Victoria Ballroom

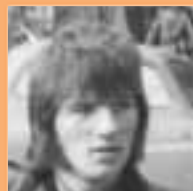
The Victoria Cinema & Ballroom was situated on the Market Square. It was the second most popular cinema in Cambridge, only surpassing the Regal in showing foreign imports such as *Never On A Sunday* and other avant-garde films.

On Sunday lunchtimes, when cinemas were obliged to be closed, it succeeded in showing early 'Bollywood' imports to the expanding local Indian Cinema Club.

Facing the cinema, to the left, the popular downstairs pub called the Still & Sugarloaf (the Still) was reputed to have the longest bar in Cambridge. One manager was known to sing the **Beatles** song *Yellow Submarine* to his wife if she was dressed in

yellow. The music scene at the Victoria was unlike the other venues. It didn't book up-and-coming bands from outside of Cambridge, but catered for the swelling numbers of foreign language students and a more sophisticated local youth, who were wary of the more aggressive rock & roll dance halls, and appreciated the more melodic and girl-friendly music.

Two of the most popular bands were **Jokers Wild**, who played fortnightly at 'Les Jeux Interdits' and the **Louis Pocrowski 7**, who alternated with them, at 'Club Cavagnol'. Both were names designed to be unappealing to the average local job!





The four photos above show (clockwise) Maureen 'Moz' Davison (right) with friends on the Market Square fountain; Moz behind the Still bar; the entrance to the Still and the off-licence that was popular during pub closing hours and, seen on the right of the fourth photo, guitarist of many local bands, Bubs White enjoys a drink at the bar Photos courtesy Maureen Davison



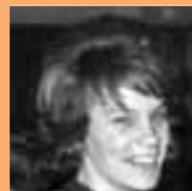
Above left: Ken Waterson who sang with the Louis Pocrowski 7 (left) with Max McKenna and 'Gag' White in the Still in 1966 Photo © Richard Gregory *Above right: County school dropout Louis Ravensdale takes a break from his job as a conductor on the 101 bus route in 1966* Photo © Mick Brown

Passing out

A common practice on Saturday nights was the exchange of pass-outs between

'punters' visiting three main venues around the Market Square: the Corn Exchange, the Victoria Ballroom and the Guildhall.

It was a cheap way to visit all three venues.



The Criterion

and Volunteer



Above: the Criterion Photo: The Cambridgeshire Collection

The Criterion pub (the Cri) was in Market Passage, about 30 metres from the Arts Cinema.

The pub was used after WW2 by American GIs who were stationed on nearby airbases. This custom carried on into the early 1960s and often resulted in arguments and fights between servicemen and the young local male population. It wasn't unknown for fights to break out then spread outside, even smashing through plate-glass and carrying on inside the shop window opposite.

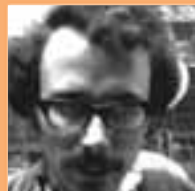
American Military Police were regularly in place in Market Street on Friday and Saturday nights.

After the Teddy Boy era, the Cri became the social centre of a freer young vibrant society. The lounge bar at the front was reserved for older people with their own favourite juke box records by

the likes of **Frank Sinatra**, **Bing Crosby** and **Russ Conway** while younger people used the large back bar managed by Ken Hart Snr. Ken was helped by Lennie and his 'controller' - a police baton.

A sign often seen in the pub on a Saturday lunchtime stated: "Beer today will be 1s 6d (7.5p) a pint until the damage caused last night is paid for! Then it will go back to 1s 3d".

The traditional 'Town versus Gown' class war was disappearing in the 1960s and students who did visit the pub daringly wore 'donkey jackets' rather than college gowns. The pub, however, had its own form of social distinction: when the lounge bar parrot started swearing at customers, the young people in the back bar were often accused of teaching it foul language.





Above from left: Max McKenna, Brian Foscett and Mick O'Reilly outside the Volunteer in Green Street in February 1966

Photo © Mick Brown



Three photos taken in the Volunteer of some of the regulars who also frequented most city centre pubs and beyond

Photos © Alan Willis (left), Brian Foscett (centre) and Ralph Goodfellow (right)

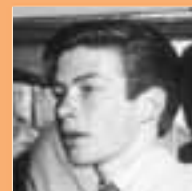
The Volunteer

Around the corner from the Criterion in Green Street the Volunteer was a favourite starting place for a night out.

Fights didn't break out in the Volunteer as in the Criterion but after pie and beans and several pints served up by the landlord it wasn't unknown for customers to surge out of the pub to disrupt an Empire Loyalists meeting or two

in nearby Sidney Sussex College.

The Volunteer was also a regular starting point for impromptu 'pub crawls' which were longer and gave more variety than the 'King Street Run' favoured by students. Routes would include both sides of Bridge Street and Castle Hill or both sides of Newmarket Road or Hills Road at a time when there were many more pubs than there are now.



Millers Music Shop

in Sidney Street



Above left: Millers' curved window allowed a view into the downstairs record department; the Civic Restaurant entrance can be seen across the road Photo © Viv 'Twig' Brans Above right: the popular listening booths at Millers Music Shop Photo © Alan Willis Below right: Mods regularly met outside Boots the Chemists opposite Millers Music Shop Photo © Mick Brown

Millers Music Shop was on Sidney Street, opposite Boots the Chemists; looking from across the road, it would have been to the right of what is now Marks & Spencers.

The ground floor of the shop sold televisions and radiograms, the first floor sold musical instruments and the basement was for listening to - and buying - records.

Warren Dosanjh says: "On Saturday morning, everyone would meet downstairs as the first stop of the weekend. We would crowd into open standing booths to hear the latest pop records, occasionally even buying one!"

John 'Pole' Taylor remembers winning a 'Twist' competition in a room above the shop. Having

beaten Syd Barrett into second place, he chose a Miles Davis album, *Bags' Groove*, for his prize.

Those interested in jazz by the likes of **Charlie Parker**, **Duke Ellington** and **Thelonius Monk** which was mostly sold in LP format were allowed to listen in enclosed booths with seating.

"Millers also had a second record shop, where we sometimes went. This was in King Street, opposite Malcom Street and the Corner House restaurant. Millers today, although nearby, is at an altogether different location," says Warren.

Millers was established in 1856 and was still in the original family ownership until 2012. Barry Robinson, the owner until then, first started working at the shop in 1956, at the age of thirteen (part-time, of course).

Civic Restaurant

During an interview with actor and former Cambridge resident Matthew Scurfield filmed by Lee Wood in November 2008, Iain 'Imo' Moore recounted how, in the 1960s, a group of young people gathered outside Millers dared him to ride a motorbike through the Civic

Restaurant across the road.

Imo said: "I drove through at 10 to 15mph ... all my friends were eating their dinner in there. I didn't stop and left the restaurant by the back entrance".

Click on this link to see excerpts from Matthew Scurfield's interview with Imo:
<http://youtu.be/Tj-MoSLD5bQ>



The Regal Cinema



Above left: the ABC Regal Cinema Photo: The Cambridgeshire Collection *with (inset) The Beatles* Photo © Cambridge Newspapers Ltd
Right: the poster advertising the Beatles' appearance in March 1963 with Chris Montez topping the bill at The Regal Courtesy Stephen Pyle

Further along Regent Street from the Civic Restaurant, the ABC Regal cinema was the largest and best in the city, always showing the latest releases before any other cinema.

Cinema was still the king for the younger generation, with television unable to compete.

At weekends, when the latest blockbuster came to town, queues would form early, and extend from the front and all along the passage to the rear of the cinema. By the late 1950s the cinema management decided to cater for young people's attraction to the latest craze from the US: rock & roll! In 1959 Cliff Richard came to the Regal and attracted vast crowds. He returned the next year, as did Adam

Faith, who received this review from the local newspaper correspondent:

"The show was deplorably uninteresting, but the audience gave a magnificent performance."

Soon every pop act had the Regal included in its tour, with appearances from **Billy Fury, Helen Shapiro and the Rolling Stones**.

In March 1963 the **Beatles** visited the City for the first time. They were still relatively unknown, and were way down on the billing (see poster inset above).

Syd Barrett wanted to see the show and bought a ticket along with some other friends, but, unable to attend, he gave his ticket to Stephen Pyle, a close friend from Art School.

Review

The local newspaper reviewer wrote: "The Beatles, a four-man 'rock' group with

weird hairstyles as a gimmick, sang and played their current hits. The show was not the best Cambridge audiences have seen". The reviewer must have been writing for the older readers!



The Dorothy

Ballroom



Above right: local music agent Stuart Dingley with the Small Faces when they appeared at the Dorothy Photo courtesy Stuart Dingley

Below right: the newspaper advert shows the local bands who were performing there the week before the Small Faces appeared

Below left: Hobson's Passage was a short cut to the Dorothy from Sidney Street and the entrance to the Prince of Wales pub in the basement was at the far end on the left Photo © Mick Brown *Centre: Pete Darby in Hobson's Passage* Photo © Alan Willis

The Dorothy Ballroom and Tea Rooms was the epitome of traditional British middle-class life. Long before the 1960s, one could saunter down to Hobson Street on certain weekday afternoons or in an evening and dance to the latest popular tunes.

Post-war, the Dorothy struggled to come to terms with the tidal wave of 'exceedingly loud and tasteless' music emanating from the US.

By the late 1950s it was forced to compromise: there were three floors, each dedicated to a different

musical generation. Traditional ballroom orchestras and bands such as those of **Reg Cottage**, **Bob Kidman** and **Ken Stevens**, were forced to share this venue with the likes of local rock bands bearing ghastly names like the **Dawnbreakers**, **Squad 5** and **Those Without!**

Worse was to come: by the mid 1960s, The Dorothy was hosting **The Who**, the **Hollies**, **Georgie Fame**, even the legendary **Jimi Hendrix** who, according to local booking agent Stuart Dingley, was paid just £75. Today, retaining its original facade, it is a Waterstone's bookshop.



The Union Cellars

and Union Society



Above left: the entrance to the Union Cellars Photo © Lee Wood

Top right: Jenny Spires (left) and Moz Davison in 1964 Photo courtesy Maureen Davison

Below right: Thelonius Monk playing at the Union Society Photo © Brian Foksett

The Union Cellars are in the basement of the Union Society, which is located directly behind the Round Church, a notable Crusader Chapel. The cellars remain to this day more or less as they were in the 1960s, but fire and safety issues mean they have been out of use for some years.

With all forms of music becoming popular with young people in the early 1960s there was always a shortage of local venues. The Cambridge University Union Society decided to book local bands rather than those formed solely within the university.

Several undergraduates forsook the elitism offered by Cambridge University and joined local bands. They included David Altham of Trinity College, who was with **Jokers Wild**, Ian Jack (Emmanuel) and Fred Friedlein (Pembroke), who played with the **Boston Crabs**.

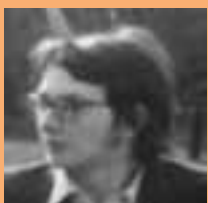
Those Without, with Syd on bass guitar, played in the Cellars in 1964. Some accounts claim that it was in July, but it was during the Christmas holiday period, when Syd had returned home after his first term at Camberwell.

Jenny Spires (pictured above), who became a friend of Syd confirms that she first met him at this time.

Jazz at the Union

The Union Society Debating Chamber also hosted gigs. Thelonius Monk was recorded

there in the now deleted 1966 BBC programme *Jazz Goes To College*. A photograph from this date is included in Brian Foksett's second publication *Jazz Pictorial 2*.



The Mill Pond and Laundress Green



Above: on Laundress Green by the Mill Pond in 1965; Syd Barrett, in white, is in the centre of the picture Photo © Cherrill Richardson

Below left: Hank Wingett at work on the punts with Ben Crook Photo © Hank Wingett

Below centre: sitting on the Mill bridge with the Anchor pub behind Photo © Alan Willis

Below right: Alan Styles photo courtesy Ann Christy For more pictures and the story of Alan Styles see page 29



The bridge and grassy area around the Mill Pond was the place to hang out during the 1960s.

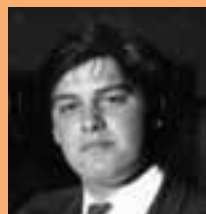
Draught Merrydown cider at four shillings (20p) a pint from the Mill pub, hashish, pills and liberated sex were all on the menu in this new spirit of freedom.

The Mill was no longer the starting point for upper-class students' car races as portrayed in the 1958 film, *Bachelor of Hearts* but a usually friendly

meeting place for mods, rockers, beats, hippies - even the occasional special constable!

Tourists would often pay to photograph young people jumping fully clothed into the river to retrieve beer mugs. The going rate at the time was 10 shillings (50p).

Iconic figures at the Mill were Hank Wingett and Alan Styles who, as punt masters, had achieved the ultimate in drop-out status craved by local middle-class youth who gathered there.





Above left: a paddle in the Mill Pond Photo courtesy Maureen Davison

Above right: from left, Johnny Webster, Alan Willis and 'Mod' Colin on the Mill Bridge Photo courtesy Maureen Davison

Bottom right: Joe Coleman and Clement Yung on the Mill Bridge in 1966 Photo © Mick Brown



Below: busy for most of the year, the Mill bridge in March 1966 as seen from Silver Street Photo © Mick Brown

The In-Crowd

Nigel Lesmoir-Gordon records on the Syd Barrett Research Society website that he and a group of friends - "a hard core of about eight or ten ..." used to meet at the Mill during the summer.

Some of them went on to graduate from hash

smoking to using the hallucinogenic drug LSD which had a claimed beneficial effect on some but was seen as disastrous for others such as Syd Barrett. Nigel took up film editing and in the eyes of some became the UK 'high priest' of psychedelia with his TV documentary *Colours of Infinity*.



The Rex Cinema and Ballroom



Above left: inside the Rex Ballroom; the low stage can be seen on the left

Above right: the entrance to the Rex in Magrath Avenue

Photos: The Cambridgeshire Collection

Right: the Incredible String Band appeared at the Rex on 9 March 1969 Courtesy Jonathon Church

The Rex Cinema and Ballroom in Magrath Avenue near Castle Hill was another venue providing live music.

Although away from the city centre, such was the appetite of young people to enjoy live dance music, the Rex became a weekend must.

American servicemen, who were stationed in and around Cambridge after WW2, attended the concerts and their presence often led to fights with the locals, who could not afford the generosity that their US counterparts would lavish on the local girls.

The venue was owned by George Webb, a local haulier, and among the bands appearing were the local **Ken Stevens Big Band** and the famous **Ted Heath Band**.

Throughout the 1960s, the Rex continued to provide a much needed venue, promoting with foresight many bands that would later go on to achieve world-wide fame.

The Rex was also an independent cinema and dared to show *The Wild One*, starring Marlon Brando, when it was banned by other local cinemas for many years.

The Rolling Stones

In 1963 the news had got out fast that a fantastic rhythm & blues band the Rolling Stones, who were about to release their first single *Come On*, were on tour and coming to Cambridge.

I remember the long queue forming all the way along Magrath Avenue. Everyone you

knew was there. Being the 1960s there was no security and they performed on a stage no more than 9-12 inches high which was situated in the middle of the far-side long wall. At the interval they simply walked across to the bar and queued for drinks just like the rest of us. They were all wearing black shining PVC jackets just like mine - that made me feel good!

Warren Dosanjh



The Art School

at the CCAT



Above left: Syd Barrett (left) at the Homerton Painting Club in February 1960 Photo: The Cambridgeshire Collection

Above right: an exhibition of Syd Barrett's art was held at the Anglia Ruskin University (formerly CCAT) in October 2008

Photo © Mick Brown and, inset, the entrance to the CCAT; the common room was below to the right

Stephen Pyle remembers:

"I first met Roger (Syd) Barrett early in 1962 at a Saturday morning art class in Homerton College, then at evening classes in life drawing at The Cambridge School of Art - this was part of the Cambridge College of Arts and Technology (CCAT) which we both attended full-time from September of that year."

During the next two years we became firm friends. One of our favourite antics was to sit at the back during History of Art lectures on top of some fitted cupboards, behind which were curtained windows. When the lights were dimmed we would drop out of the windows and go off for a fag and a coffee, returning just in time for the lecture to finish. Needless to say, neither of us shone particularly well at History of Art.

In 1964 Syd joined me in a rhythm & blues band

that I played drums with called **Those Without**. He played bass guitar and sang along with Robert 'Smudge' Smith on rhythm guitar, Alan Sizer on lead guitar and Alan 'Barney' Barnes, a naturally gifted musician, on keyboards and vocals.

At the CCAT Syd often discussed chord sequences and other mysteries of the fretboard while the rest of us had to confine our conversations to sex, music, books and films (with a sexual content, of course) and politics (oh yes, remember Profumo? ... and Christine Keeler?).

It was a wonderful time to be young as rock & roll and jazz, literature and films were all pushing back post-war austerity with everything possible.

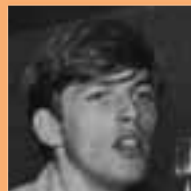
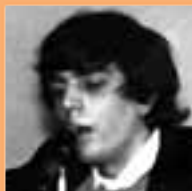
Attitudes to class, race, morality and religion were all being challenged. We were going to change the world ... but did we?"

The Common Room

Around 1963/4 I remember seeing Roger 'Syd' Barrett pretending to run away from female students in the CCAT Students Common Room, a basement room near the

college entrance. I also saw language student David Gilmour there. At that time he would have been playing guitar and singing with Jokers Wild.

Mick Brown



'The County'

High School for Boys



Above left: Roger Barrett, centre of picture, from a school photograph taken in 1959

Above right: the Cambridgeshire High School for Boys building as it is now Photo © Lee Wood

Several leading contributors to the local 1960s music scene were educated at the Cambridgeshire High School for Boys (known as the County school). Boys who passed an exam at the age of 11 at a high level attended this school.

Those who passed at an even higher level - or who passed an entrance exam and had rich parents - could attend the Perse School just along the road. Both schools had similar disciplinary systems that included corporal punishment.

Roger 'Syd' Barrett and Rado Klose were both at the County as was Warren Dosanjh who was roadie/manager of **Those Without**. Another band member was Alan Sizer who attended the Perse School.

In those days, competitive sports and military

training were considered to be character-forming. Only the genuine conscientious objectors were exempt. Syd Barrett managed to get out of military training so spent his time in the Gardening Club (the 'Flower Club' as it was known to pupils) litter-picking and weeding flower beds.

Cadet Force training was carried out on Wednesday afternoons and miscreants were forced to attend drill parades on Saturdays.

Warren says: "This was terrible: it meant missing being with your mates on a Saturday while they were with 'the girls' in the basement of Millers Music Shop listening to all the latest releases before moving on to the El Patio coffee bar. It was the worst imaginable punishment".

More great musicians

The six people seen in the Photo Gallery on this page all played in local bands; from left:

Kevin Day, Rado Klose, John Gordon, Albert Prior, Roger Waters and David Chapman. The pictures come from the Cambridgeshire High School for Boys photograph of May 1959.



King Street

and the 'King Street Run'



Left: this runner wasn't able to complete the Run Above: Brian Foscett emerges from the Prince of Wales

Photo © Mick Brown

Right: the poster for the 1966 Folk Festival designed by John Holder and Jess Applin



King Street, with its many pubs was mainly used for drinking sessions, but the Horse and Groom pub was often host to university-based groups.

The Cambridge Folk Club - originally the Cambridge University St Lawrence's Folk Society - had a home there. One member was Ken Woollard who went on to found the Cambridge Folk Festival in 1965.

Nigel Lesmoir-Gordon also records that he arranged half-a-dozen poetry readings in the Horse and Groom featuring student 'beat poets' such as William Pryor, Richard Burns and Jim Philips. Gradually Nigel and his friends went on to add music to their poetry and performed 'Happenings', one of which, performed at Bath Fringe Festival 2011, can be seen on:

<http://youtu.be/ktgvjOtWXPk>

The Run

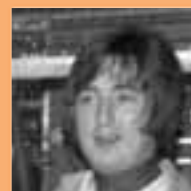
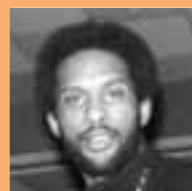
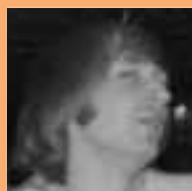
The King Street Run was originally The King Street Pint-to-Pint Club, an unofficial university social club which developed into a general drinking contest undertaken with varying degrees of success by both 'town' and 'gown'.

Participants earned a necktie for completing the route which started at the Duke of Cambridge in Short Street and comprised, in King Street, the Horse and Groom, the Champion of The Thames, the Earl Grey, the Cambridge Arms, the Prince of Wales in Hobson's Passage, returning to King Street, the Royal Arms and

the Rhadegund in varying order. The runners were eventually banned for ever from the basement pub, the Prince of Wales, after a novice participant 'threw up' into the grand piano.

There are few pubs left in King Street now but it was possible to complete the route in around 30 minutes. Having said this, many became incapacitated and townspeople could be carted off by police while students were addressed as 'Sir' and possibly fined by the college 'bulldogs'.

Thanks to 'Harry Stotle', Club Secretary, 1963



The Freebooters

Youth Club



The two photos on this page and three on the next were taken at the Freebooters Club and sent to us by John Ewen. We are also grateful to Dennis and Ken Hart for helping to identify some of the people in the photos.

Left: Fred Petty and Dave Ludman are seated at the table with Barry 'Slogger' Nunn standing; Michael 'Chalky' White is at the rear of the photo

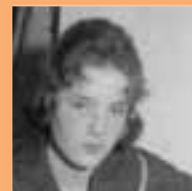
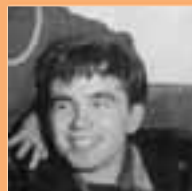
Photos on this page courtesy John Ewen

John Ewen was a theological student at Ridley Hall in 1960. With his peers, he would take evangelical trips to the nearby Mill Pond area and preach to the local - and religiously sceptical - youths.

After a few increasingly light-hearted meetings John found himself inviting a group of young bikers to Ridley Hall for coffee. With John on the back of a Norton 500, a tight formation of six bikes roared in through the college gates. The eight teenagers including Ginger, Bert, Geoff, Dick and

Fred piled into John's room and partied playing his pop records full blast and improvised loudly on various household implements. Within two weeks their numbers swelled to 25 and it became clear that provision for young people in Cambridge was inadequate.

They needed: "*A new sort of club, with no rules, no register of members; a sort of coffee bar, a place where people wouldn't force you to do anything, no classes like those evening centre places ... nothing organised ... just a place to go, a place which was ours; a place without*





*Above left: Lou Haylock is second from right Centre top: Ron Twinn (right) and Clive Lumb (with leather jacket and pint glass)
Centre bottom: Dennis Jinks' Jenkins (playing table tennis) and Robert Turner (in overcoat) Photos courtesy John Ewen
Right: Joan Pyle, helper at the club, photographed at the Victoria Road youth club Photo courtesy Stephen Pyle*

adults to tell you what to do ... somewhere where you'd be accepted as yourself. In short 'Our club'

Instead of taking his summer holiday, John took a job on the buses and spent his spare time looking for premises.

Eventually a building in run-down Wellington Street was found. The former Cambridge Boys Club was due for demolition but had a large hall, club-room and kitchen and after much hard work by members and support from the Cambridge Daily News, the Chief Constable, Lady Rothschild, Lady Adrian and many local businesses, the **Freebooters Club** was born.

For two-and-a-half years the club thrived, attracting up to around 100 users on weekdays, 200 on weekend nights and 400 for dances.

There were all sorts of activities from darts and snooker to coach trips - and a football team was

formed. The club even had a mascot - a labrador-type christened 'Boozer' who charmed even the occasional hostile visitor.

John remembers others who helped him with the club. Particularly popular was Joan Pyle (who has provided us with the photos from **Victoria Road Youth Club** featured in the gallery at the bottom of this pages and some others).

By the time the club closed in December 1962, other clubs had been started in Cambridge following its ground-breaking example of less restricted membership initiated by John and the young people he had met around the Mill Pond in early 1960.

John Ewen left Ridley Hall and took up a career in youth work for which he was eventually awarded an OBE.

Thanks to John Ewen

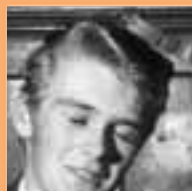
Freebooters memories

Tony Middleton remembers that some members showed their loyalty to the club with a 'Swallow' tattoo between the thumb and forefinger of the left hand. After a 40 shilling (£2) bribe from other members on a trip to Yarmouth, Tony's tattoo ended up on his shoulder.

Iain 'Imo' Moore, who helped in the bar, says he used to bathe in the large sinks there along

with friend Pete 'PeeWee' Darby, and when he was 15 other members tied him down, cut his long hair off and proceeded to burn it in front of him.

In 1961/2 Warren Dosanjh played football for the Coleridge Youth team against the Freebooters who were losing. Their centre forward said to him at the start of the second half: "If you tackle me again and stop me scoring a goal, I'm gonna knife you!".



The Civic Restaurant

coffee bars and cafes



Above: inside the Civic Restaurant Photo © Cambridge Newspapers Ltd



Above left: the closing notice of the El Patio coffee bar in 1969 Centre: Iain 'Imo' Moore (who rode a motorbike through the Civic Restaurant) and friend in 1965/6 Photo © Mick Brown

Above right: the Corner House in King Street Photo: The Cambridgeshire Collection

In 1947 Parliament gave local authorities the right to operate 'civic restaurants'. The intention was to provide a well-balanced meal at a reasonable price to citizens in a time of austerity and food rationing.

The Cambridge Civic Restaurant was in the City Centre on the corner of Petty Cury across the road from Millers Music Shop. By the 1960s it was still well used but disappeared as a result of the Lion Yard redevelopment in 1972.

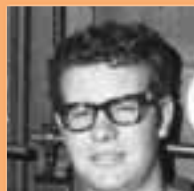
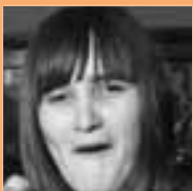
Another popular restaurant was the **Corner House** in King Street - especially during the long daytime hours between 2pm and 6pm when the

pubs were closed.

The most 'trendy' coffee bar was the **El Patio** in Sidney Street where intellectuals would sit around for hours. Annie Stewart lost her job there for giving away too much coffee to friends.

The **Guild**, near the Corn Exchange, was the place to buy 'speed' or opiate-containing cough medicine from local pushers.

Frank's was a small upstairs room in an old building near the Bun Shop pub and, failing that, it was always possible to buy a tomato roll for one (old) penny from **Alf's** stall near the Market Square fountain.



Bands of the 1960s

the Roots of Cambridge Rock and more



In the early 1980s, Leys School pupil and Cambridge University history student Graeme Mackenzie did his best to chart the history of rock & roll in Cambridge with a 'family tree' of local bands. The result of this daunting task - and with prompting by Stephen Pyle - helped inspire Warren Dosanjh to organise the first Roots of Cambridge Rock Reunion in October 2008.

Now, nearly 30 years after the chart was first published in the Cambridge Evening News and later in Graeme Mackenzie's Blue Suede News it would be even more difficult to record accurately the changes in band names and personnel in the 1960s. We hope, however, with the invaluable help of original band members to contribute to the record of those days. In doing so we are also able to set the record straight concerning some of the myths that have grown over the years. We also include links to videos of performances at the three **Roots of Cambridge Rock** reunions.

Roots of Cambridge Rock 2008



Photos © Jenny Spires

Reunion at St Paul's Church, Cambridge on 27 October 2008

*To see Mark Arnold singing *A Whiter Shade Of Pale* and an impromptu jam with Rado Klose and Jack Monck from the night, click on this link:*
<http://youtu.be/UxRuGNMIbYU>

Roots of Cambridge Rock 2010



Photos © Mick Brown

Reunion at St Paul's Church, Cambridge on 30 October 2010

Click on this link for a taste of the atmosphere on the night:

<http://www.youtube.com/watch?v=-3yNGE2b4x8>

For a comprehensive near three-hour DVD of the whole event contact Kevin Locke on

kevin.locke2@btinternet.com

Roots of Cambridge Rock 2011



Thanks to Vic Singh for the use of the photos on this page

**Reunion at St Paul's Church, Cambridge
on 29 October 2011**

Click on this link to see the dancers on the night:
<http://youtu.be/EOpf9w1ASP4>

Devi Agarwala

and Maxpeed Printers



Above: Devi Agarwala with long-term employee Roy Briggs in Union Road with a Heidelberg platen press Photo © Sudhir Agar

Above right: 'Nektar' was misspelt by the designer on this flier for the 1972 gig Courtesy Jenny Spire

Devi Dass Agarwala was born in Uttar Pradesh State, India. Arriving in Cambridge in 1951 as an accomplished signwriter he soon found that his skills were much in demand, particularly with local cinemas where he was regularly commissioned to sign write lobby cards advertising forthcoming films.

In 1955 he opened Maxpeed Printers at 21 Union Road and one later employee was briefly **Hollerin' Blues** manager Brian Scott. The business started with a foot-operated press, the posters being produced one-by-one and then hung out to dry on an improvised washing line.

Maxpeed had a contract with G P Hawkins (owners of the Dorothy Ballroom and Restaurant) to print between 5000 and 10000 wrappers every week for their bread products. The business was also responsible for a large proportion of music gig

posters that were seen all over Cambridge during the 1960s. In 1970 he moved the business to Mill Road.

Devi did a lot of local charity work with The Lions and became probably the most famous ethnic Indian in Cambridge with large and varied business interests including the Kismet Indian Restaurant, the Friar House and the Cafe Royal which later became the Harlequin Club. He was also a member of the Magic Circle. He later retired to New Delhi where he died in late 1984.

Few competitors could match Devi Agarwala's flair for design and typography - skills that became side-stepped by the customer-supplied camera ready artwork that became popular from the late 1960s onwards with the introduction of small offset presses and dry-transfer lettering that helped fuel the psychedelic era.

F & P Piggott Ltd

Another popular Cambridge printer at the time was F & P Piggott Limited (founded in 1881) which was first based in the city centre,

later moving to Round Church Street opposite the Union Cellars. The Piggott name lasted on in printing in various forms until 2010 when it finally disappeared after it was sold to asset-strippers.

Pete Rhodes

and the Bluebirds



Above left: the Bluebirds in the early 1950s; from left: Billy White (bass guitar), Pete Rhodes (drums), Dougie Papworth (lead guitar) and John Walters (rhythm guitar); the band wore surplus British Railways Board waiters' jackets dyed red



Above right: the Coronets in the 1960s at the British Legion in Bury St Edmunds; from left: Dave Garner (tambourine), Reg Merrydew (bass guitar), Pete Rhodes (drums), Roy Pilsforth (piano), Don Merrydew (saxophone)

Pete Rhodes joked that he was the great grandson of Rhodesia founder Cecil Rhodes but he definitely succeeded in his two ambitions: to be a signwriter and a drummer. He became one of the best signwriters in Cambridge and he played drums for 50 years.

Pete's drumming career began in the mid-1950s when he saw an advertisement in the local paper for a rock band drummer. The contact number was the Jubilee pub in Thoday Street, off Mill Road and the band was the **Bluebirds**. The band's manager was Fred Papworth of Ross Street and his 'studio' was his kitchen. After an interview with Fred, Pete joined the **Bluebirds**. The line-up then was: Richard Papworth (saxophone), Dougie Papworth (lead guitar), Eric Coulson (rhythm guitar), Billy White (bass guitar) and Pete Rhodes (drums). Pete replaced Butch Lindsay who had fallen out with Fred.

The **Bluebirds** played at youth clubs and village halls. They also got a contract from Norman Jacobs to play three times a week at the Corn Exchange on music, roller skating and wrestling nights when they played between bouts. They also played at other wrestling venues such as in Skegness.

Pete took to hanging about the Dorothy Ballroom looking for a chance to play with the **Bob Kidman Band**. Bob said to Pete: "You'll get nowhere fast unless you learn to read music".

Pete's luck changed one night, when he was sitting in the Prince of Wales pub below the Dorothy. During the interval Kidman's drummer, Norman Shepherd slipped down the metal steps into the pub and banged his head on the large weighing machine that was kept there.

Getting his chance, Pete took over the drums for the second set. Unfortunately the bass drum wasn't properly fixed to the pedestal above the band so when Pete struck the drum, it broke loose, rolled forward and struck band member Derek Bailey on the back of his head. Having nearly choked on his clarinet, Derek never forgave Pete for this mishap.

Pete went on to play with the **Coronets** as well as gigs with the **Bob Kidman Band**, then with **Triangle**, worked the Cunard Cruise circuit.

Later, his band **Casino** nearly lost a residency at the Cambridgeshire Hotel in Bar Hill when the management said they would not pay local musicians who usually played for free. To get round this, Pete joined the Enfield branch of the Musicians' Union.

Click on this link to see the tribute gig for Pete Rhodes who died in 2011:

<http://youtu.be/Ew93AMZ6jR8>

Pete the Promoter

Pete, along with Johnny Phillips (former Hi Fi's drummer) booked bands such as the Kinks, the Dave Clark Five and the popular

Apex Band from Norwich to play at the Victoria Ballroom on Thursday nights. Also memorable were promotional nights for Guinness as well as those for non-iron Rael Brook shirts when the prize shirts often ended up on market stalls for sale!

Alan Styles

and his Psychedelic Breakfast



Above: Alan Styles is on the right of the photo with Ashling Rayner to his left; the photo was taken at Pete and Penny Glass's wedding

Photo courtesy Brian Foskett



Above left: Alan Styles punting on the River Cam was a familiar sight in the mid-1960s Above right: Alan relaxes with sister Maureen at the Anchor pub Photos courtesy Maureen Greenwood

Alan Styles, was born in North Shields then brought up with his three sisters in Darwin Drive, Cambridge. He went to Chesterton School and sang in St Luke's Church choir. So good was his voice that he was asked to sing in a King's College carol concert.

Having spent two years in the Merchant Navy, Alan thought he could ignore the national service call-up, but his sister Ann tells how there was a loud knock on the door by the Military Police who then marched him off to Germany.

In Germany, Alan taught himself piano, saxophone and clarinet. During the late 1960s he played with the **Soul Committee** along with his friend Dick Parry.

Otherwise, Alan was well-known as a cool, cult figure who ran the punts for Scudamores down at the Mill with his friend Hank Wingett.

He was also often seen walking into the El Patio coffee bar with his girlfriend Ashling Rayner in matching black leather clothes and boots. Also notable was his preferred transport: a green MG Roadster.

Alan became road manager for **Pink Floyd** at the end of the 1960s and, during his travels with the band he decided he would settle in California,

In 1972 he returned to Cambridge to tie up loose ends (including selling his saxophone back to Ken Stevens) before finally leaving for California in 1973.

Alan died in the US on December 8 2011.

Thanks to Alan's family

Alan's Breakfast

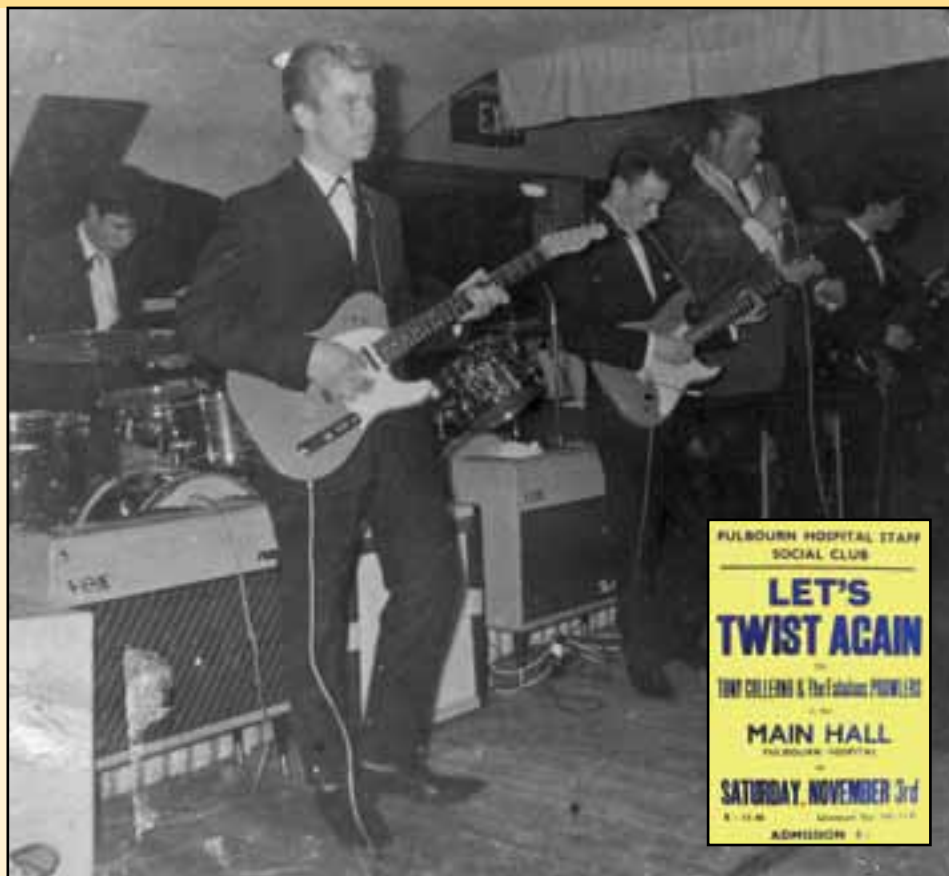
Alan's *Psychedelic Breakfast* is a three-part track from Pink Floyd's 1970 album *Atom Heart Mother*.

Alan prepares his breakfast and talks about his past breakfasts elsewhere during this instrumental

and dubbed track. Alan also appears on the back cover of Pink Floyd's 1969 album *Ummagumma*. The famous album cover by Storm Thorgerson also features the garden and kitchen of local estate agent Douglas January. The title is said to be derived from an expression often used by Iain 'Imo' Moore: "Am I gonna (get it tonight)?"

Tony Colleno

'Earthquake'



Above left: Tony Colleno singing on stage with the Prowlers; from left: Adrian 'Tomcat' Tomkinson (drums), Peter Garner (rhythm guitar), Peter Geale (lead guitar), and Dave Cooper (bass guitar) Above right: Tony singing with the Redcaps at the Cherry Hinton Railway Club and (below) Tony Colleno (vocals); centre from left: Graham 'Ned' Bishop (drums), Jimmy Graham (lead guitar); bottom from left: Roy Buck (rhythm guitar), Peter Wilby (bass guitar) during a 1965 Redcaps reunion

Tony Clarke grew up in Newmarket Road in a pub called the Gardener's Arms which was run by his parents. As a young boy he sang in the Catholic Church choir of Our Lady and the English Martyrs on the corner of Hills Road and Lensfield Road.

One evening Tony went to the Bell pub in Newmarket Road and was 'blown away' by a singer called Johnny Cullum singing *The Jack of Diamonds* with a band called the **Scramblers** which also included Stan Starling on lead guitar.

Sometime later he bumped into Jimmy Graham and Derek Durham in Jesus Lane and they persuaded him to attend a **Redcaps** gig at the King's Head pub in Fen Ditton. He joined the band in 1959. Later he was to join the **Prowlers** and became known as Tony 'Earthquake' Colleno, (sometimes spelt 'Colleano' on posters at the time).

Tony also went on to sing with the **Roy Dennis Orchestra** at the Rex Ballroom in Magrath Avenue and **Soul Inclination** in St Ives. Tony added: "I never seemed to get paid - in fact I got nothing for years! But it was never about money - I just wanted to sing as I pleased, with and to whom I wanted to - that was the most important thing".

In 1969/70 Tony decided to help raise money for fencing to be put around the Adventure Play Ground on the Arbury Estate. To this end he embarked on a twenty-six and a quarter-hour non-stop singing marathon in the Jenny Wren pub. The next year this achievement was recognised by the Guinness Book of Records.

Always the showman, Tony recently sang after a long absence at the RCR2 reunion at the St Paul's Church Centre in Hills Road, Cambridge. Sadly he died in 2012.

Click on this link to see Tony lead the finale at Roots of Cambridge Rock 2 in 2011:

<http://youtu.be/SsG82eececw>

Clive Welham

remembered



Above left: the Ramblers; from left: Albert Prior, Clive Welham, Richard Baker and Johnny Gordon Photo courtesy John Gordon
Above right: Clive (centre) with Solitaire in the 1970s, with Barry Corke (left) and Ivan Carling Photo courtesy Roger Welham

Clive Welham was one of the few scholarship boys to escape the academic elitist pressure cooker of the Perse School to play drums and sing with the talented musicians in 1960s Cambridge 'Town'.

During time off from training as a Chartered Auctioneer and Valuer with Cambridge firm Edwin Watson & Son in Regent Street, Clive began jamming (at first keeping rhythm with a biscuit tin and knives) with Syd Barrett and an informal band, **Geoff Mott and the Mottoes** at Syd's home in Hill's Road.

Having bought a drum set Clive joined the **Ramblers** in early 1962 (see page 52). Johnny Gordon, who jammed with Syd after school and, later, at the CCAT Art School also joined the Ramblers and says of Clive: "He had a love of music, a natural talent and 'feel' on his kit. His wicked humour and sparkle shone and he was *never* that unseen guy on the drums!"

Friend, neighbour and fellow musician, Dave Parker remembers that when the **Redcaps'** drummer was unavailable, Clive would come to their rescue and "One night in the Guldhall, Clive

played a drum solo along with our drummer Dave Carter. We called it *Battle of the drums*. The whole place absolutely erupted, it brought the house down".

In late 1963 Clive and Johnny joined the newly formed **Jokers Wild** along with David Gilmour, Tony Sainty and, later, Peter Gilmour (see page 56). The band's wide repertoire included Doo wop; Tony Sainty says that Clive's "high falsetto was the voice that people remembered as only he could manage the notes for **Four Seasons** songs".

Peter Gilmour: "Rehearsals were usually in someone's house with no amplification. Clive would keep time with his sticks on a chair while we worked out the verses and harmonies. At the next gig his drumming was faultless and his clear falsetto note perfect".

Clive gave up drumming in 1966 due to a wrist problem but carried on as a vocalist while all the time taking various jobs such as with the University Press, the Great Ouse River Authority and even window cleaning for a time. He was also a strong Labour Party supporter and worker. Sadly, after a long illness, Clive died in May 2012.

Thanks to Jane Childerley

Clive the singer

In 1978 Clive made a private studio recording of the Four Seasons song *Peanuts*. With David Gilmour, Rick Wills, Willie Wilson and Dave Parker forming the backing band.

To hear the extremely rare non-commercial recording, click on this link:

<http://youtu.be/R3OaGw3ysbM>

To see Clive sing at The Maltings, Ely in 2001, click on this link:

<http://youtu.be/dHTXdj8UDEw>

Johnny Cullum

talks to David Chapman



Johnny Cullum fronts the Scramblers at the Rex Ballroom for Anglia TV in 1957/8; left to right: Stan Starling (lead guitar), Pete Parker (rhythm guitar), Dave Cooke (bass), Robin 'Oo-ee' Bailey (drums), Andy Peters (rhythm guitar) Photo courtesy Johnny Cullum

When a member of the skiffle group, the Scramblers, heard Johnny Cullum singing along to Elvis Presley records in the Bell at Bottisham, he was invited to join the band – for 10/- (50p) a night!

Although in the mid 1950s Johnny was too young to drink in the pub he would often be seen in the bar drawing attention to himself by adopting the familiar poses of his idol while accompanying himself on 'air guitar', a billiard cue. This was the start of a long and illustrious career as singer and band leader.

The **Scramblers** was made up of motor cycle enthusiasts including the speedway star Andy Lee, James McArthur played tea-chest bass, on guitar was Stan Starling and Tony Ayres played drums. "The first song I did was *Young Love*, a 1957 number one hit for **Tab Hunter**," recalls Johnny. "We played regularly at the Green Dragon pub in Chesterton and were featured on Anglia Television at the Rex Ballroom." The band line-up by then

was Johnny, Stan Starling on lead guitar, Peter Parker and Andy Peters on rhythm guitars, Dave Cooke on bass and drummer Robin 'oo-ee' Bailey.

With the break up of the **Scramblers** a new band, the **Phantoms**, was formed. Peter Parker and Robin Bailey were part of the set up but Stan Starling was replaced on lead guitar by Ken 'Kanga' Leverington. Freddy Smart later replaced Robin Bailey on drums and Cliff Gentle, who Johnny says, "Was auditioned for the job in the street in Trumpington," replaced Peter Parker on rhythm guitar. Tom Hindle, the landlord of the Red Lion at Brinkley became manager and arranged a tour of North Wales.

Later, while the band was recording songs by Jesus College students, David Gifford-Williams and Roger Wornell, at Lansdowne Studios in London, **Cliff Richard's** original manager, George Ganjou offered the band £100 a week to play at Butlins at Clacton – a lot of money in those days! Eventually a tour of Sweden took place – but



A publicity shot of Johnny Cullum
Photo courtesy Johnny Cullum

without Johnny. “I think they wanted a band to back a Swedish singer so that was the end of the **Phantoms** as far as I was concerned!”

Cullum’s next band was the **Dawnbreakers** which consisted of Steve ‘Sid’ Bowen on lead guitar with Stan Starling moving to rhythm guitar, Peter Parker (bass) and Freddy Smart (drums). They became one of the most popular groups in Cambridge during the early days of the 1960s and were a regular feature of Saturday nights in all the local venues as well as at balls and gigs all over the country (see page 38).

“While we were playing at Madingley Hall we made a good impression on a party planner who opened up the way to all sorts of gigs,” remembers Johnny. “We played loads of London venues including gigs for Winston Churchill’s granddaughter and Harold MacMillan and when we played at Arundel Castle the Duchess of Norfolk sat down with us for part of a grand dinner – she was a lovely old girl!”

The **Prowlers** was Johnny’s next venture where he continued to enjoy great success with the popular young band. They played at many glittering occasions up and down the country including one

for Lord Barclay where, at 3 o’clock in the morning, he implored the band to “Play until the cows come home!”, a request that struck a chord with bass player David Cooper who was due to start his milk round two hours later.

The final years of the 1960s saw much movement of personnel between bands which included Cullum’s final band of the era, **Country Cousins**. The original line up consisted of Johnny, Peter Parker on bass, Graham Jenkinson on drums, Chris Jones played rhythm guitar and George Watson was lead guitarist. He was replaced by Dick Lane and Chris Parren later joined the band on Keyboards. The **Country Cousins** enjoyed great popularity in the area playing at all the major venues including the Dorothy Ballroom where Johnny remembers that, “The crowd used to go wild when I sang an **Elvis** number called *Little Egypt*.”

The highlight of the **Country Cousins**’ gigs was supporting **Johnny Cash** at the base at Mildenhall. “Unfortunately our van broke down on the way to the gig and when we arrived, **June Carter** was already on stage,” says Johnny. “We saw the best and the worst of the great man that night,” laughs Johnny, “he was so out of his box that the MAs had to support him but when he appeared the place erupted!”

As the 1970s dawned Johnny and Peter Parker decided that ‘psychedelia’ was not for them and joined local band leader Freddy Webb. The **Country Cousins** carried on, becoming **Forever Amber** (see page 60). Johnny sums up his musical career by admitting that, “Unscrupulous agents made sure we never made much money. The most important thing was the music, the friendships and the fun we had.”

Thanks to Johnny Cullum

Trophy Collection

Over the months the **Country Cousins** adopted a custom of collecting ‘trophies’ as mementoes of their gigs. Recalling a ball with a nautical theme at Homerton College in Cambridge, Johnny describes a large anchor hanging

at the rear of the stage and the problem being how to smuggle this artefact out of the hall without being discovered. Graham offered his bass drum case and as the trophy was being lowered into it, Humphrey Lyttleton, whose band had also appeared that evening, walked up, observed what was going on, shook his head and walked off – without a word.

The Prowlers

by David Chapman and Peter Geale



Singer Tony Colleno with, left to right: Peter Garner, Peter Geale, Adrian Tomkinson and David Cooper. Circa 1962

Photo courtesy Peter Geale

In 1960 four teenagers from the Waterbeach area, just a few miles north of Cambridge, decided to form a band, calling themselves the Prowlers.

David Cooper was on lead guitar, Peter Garner played rhythm guitar, Adrian 'Tomcat' Tomkinson was on drums and Paul Lemon was the vocalist (he left the band very shortly after). By 1961 they decided they needed a bass player and Peter Geale was invited to join them. When he arrived for their first rehearsal with his shiny new Fender Stratocaster, a Watkins echo and a Vox amplifier it was decided that he would take over as lead guitarist with David Cooper moving reluctantly to bass guitar. It was a successful move as David emerged as a very talented bass guitarist and Peter rapidly earned a reputation as one of the best guitarists in the area being particularly adept at performing **Shadows'** numbers. At first the band was managed by Roy Jenkins but Peter Geale's father Fred later took over the reins.

For the early gigs, including a live performance from Anglia Television's Rehearsal Room in April 1962, they recruited a singer called Tony Clarke who had adopted the stage name of Tony 'Earthquake' Colleno (spelt *Colleano* by some printers). He was a larger-than-life character and, being a few years older, literally towered over the lads in the band. Appearing in a gold lamé jacket and often singing in exaggerated poses flat on his back, Colleno added a certain flamboyance and showmanship which helped to firmly establish the **Prowlers** as one of the top bands in Cambridge. In 1962 when Tony announced that he was moving on, **Chequers** singer, Andy Peters, was recruited as vocalist in time to appear with the band on BBC radio.

Intense rivalry existed between bands in the region with each attracting a loyal following of fans and it is an indication of how far the **Prowlers** had come in such a short time that they managed to attract the services of Johnny Cullum. He had sung



The Prowlers at the Drill Hall, East Road, Cambridge in 1962/3; left to right: Peter Garner (rhythm guitar), Peter Geale (lead guitar), Adrian Tomkinson (drums), Johnny Cullum (vocals), David Cooper (bass guitar)

Photo courtesy Peter Geale

with several Cambridge bands from the late 1950s, including the **Phantoms** and the **Dawnbreakers**, and was arguably the best lead singer on the local scene. Indeed, it was said that he had inspired Tony to become a rock & roll singer himself. With Cullum the band enjoyed unprecedented popularity and success. However, differences of opinion about the musical direction of the band and issues of reliability began to surface.

With the explosion onto the national music scene of numerous Liverpool groups from 1963 the **Prowlers** decided to embrace the new sound and, though Johnny's talent was never in doubt, agreed to part company with the singer. The band left behind their trademark **Shadows'** numbers and learned a new repertoire, including several **Beatles'** songs. The vocals of Peter Garner and David Cooper were ideally suited to replicate the harmonies of Lennon and McCartney. Their first rendition of *Twist and Shout* was greeted with rapturous applause by the audience at a gig in Cottenham and the demand for numerous encores. The **Prowlers'** decision to play without a lead singer was vindicated.

When Adrian 'Tomcat' Tomkinson left to join the police force in 1964, he was replaced by David Chapman, who had previously played drums with the **Zodiacs**. Tomcat was a hard act to follow. Many people will remember his drum solos, often the highlight of **Prowlers'** performances. His note for note rendition of the **Shadows'** number, *Little B*, featuring drummer Brian Bennett,

invariably brought the house down. It was also the opportunity for other members of the band to take a break. "Tomcat's drum solo allowed us an extra 10 or 15 minutes at the bar," quips lead guitarist Peter Geale, "and the crowd always clapped and cheered when the three of us walked back on stage at the end of the solo!" David relates how he had been listening to the **Prowlers** and particularly Tomcat's drumming for some time. "Tomcat was a top drummer, as good as any, and I learned everything I knew about drumming from him."

Over the years, the **Prowlers** had supported many top names including **Brian Poole and the Tremeloes**, **Freddy and the Dreamers**, **Screaming Lord Sutch** and **Shane Fenton and the Fentones**. Tomcat so impressed the **Fentones** that when drummer Bobby Elliott was leaving the band to join the **Hollies**, Tomcat was asked to replace him. However, this plan failed to materialise. "I got as far as platform four at Cambridge railway station all ready to go when I changed my mind," Tomcat told me later, says David.

Chapman's drumming lacked Tomcat's technical sophistication but provided a rock-solid platform for the numbers that the band was playing at that time. "It was an ideal time for less skilled drummers like myself," he admits. "The drumming on **Rolling Stones**, **Kinks** and **Beatles** numbers required loads of energy and drive but was far less complex than what had gone before, like **Shadows'** numbers." (continued on page 36)

Also at this time tenor saxophonist Mike



*Left to right standing: Peter Geale, David Cooper, Peter Garner
Front: David Chapman*

Photo courtesy Paul Garner

Brandon (aka Louis Pokrowski) was invited to join the band. This enabled the **Prowlers** to offer a broader mix of music with a harder edge, including a smattering of r & b covers and songs by **Chuck Berry**, the **Kinks**, **The Who** and **The Alex Harvey Band**, which appealed to mid 1960s audiences.

This line-up was short lived however, Mike soon leaving to pursue other interests before David Cooper left in 1967. His replacement on bass was a young John Drake, so young in fact that he didn't qualify for a licence to drive a car. As a result he would turn up for rehearsals at Peter Garner's house in Landbeach on a scooter with his bass guitar strapped on the back. John's brother-in-law, Tony Gipp, became manager.

After a while it was felt that with Cooper's departure the band's vocal strength had been diminished and Carl Stodom, who had played guitar with **PCA4 + 1**, was asked to join as lead vocalist. The **Prowlers** made a single with this line-up recording *Break Another Heart*, written by Carl and *I Need You*, a song by Peter Garner.

Many of the band's bookings during this period were on the American bases until a fateful night in 1967 when this work came to an abrupt end. "We were due to play at the Airman's Club at

Mildenhall," explains David. "From the moment we arrived we had nothing but hassle from a particular M.A. (Masters at Arms were there to ensure smooth running in the clubs including pulling randy young bucks off the local women when things got a bit heated on the dance floor!) Anyway, this guy obviously had the hump and was determined to take it out on us." Peter takes up the story: "Every five minutes the M.A. told us to turn down the sound as we were too loud. He kept threatening us with the jukebox. By this time we were so quiet we could hear the picks clicking on the strings of our guitars. I turned round to the others and asked them what they wanted to do and we agreed to pack it in. 'Stick your f***ing jukebox', I told him."

The astonished M.A. tried to reason with the band but within fifteen minutes they were on their way home.

No payment for the night was the least of the band's worries as the 'walkout' meant all remaining bookings on the bases were cancelled. This led inevitably to the eventual decision to split up the band around 1967/8.

Apricot

John Drake joined the Yum Yum Band, Peter Geale and David Chapman

rejoined David Cooper and together with Graham Suggitt from the Zodiacs a new band, **Apricot**, was formed in 1968.

The Phantoms

Stars of Scandinavia



Above: the Phantoms in 1961 with Ken Leverington, David Cooke and Cliff Gentle (guitars), Freddie Smart (drums) and Johnny Cullum (vocals) Photo © Cambridge Newspapers Ltd

In March 1961 the *Cambridge Daily News* reported that the Phantoms were the first local semi-professional rock & roll group to be signed up by a recording company.

The **Phantoms** line-up was Ken Leverington, David Cooke and Cliff Gentle (guitars); Freddie Smart, a hairdresser from Chatteris (taking over from jazz drummer Brian Foscett) and Johnny Cullum of Bottisham (vocals).

Two song writing students from Jesus College, David Gifford-Williams and Roger Wornell, arranged for the group to make a demonstration disc in London after hearing them play at a dance.

The **Phantoms** learned ten of the song writing duo's songs in three weeks and the results were so impressive that three record companies were keen to sign them. Eventually they were signed by Palettes Records to sell in America and Australia and by Pye to market in England. Their first record,

Phantom Guitar, was released in April 1961.

The two songwriters carried on working as Lee Lenrow and Paul de Schroeder and signed a contract with Thames Music.

By September that year the Phantoms were making a big name for themselves in Scandinavia, now with Robin Bailey, who had played with the Redcaps, on drums. Ken Leverington changed his name to 'Ken Levy' which made it easier for Scandinavian fans to pronounce and eventually took over as main vocalist.

Although *Phantom Guitar* was the only record released in the UK, the band made many records in Sweden where they finally settled.

*Click on these links to hear
two Phantoms tracks:*

<http://youtu.be/BcQxx2QGpuk>

<http://youtu.be/rLUG5-Q40DE>

The Dawnbreakers

with Mick 'Tex' Downes



Above: the Dawnbreakers in the late 1960s from left: Pete Wilby (bass), Mark Arnold (vocals), Tex Downes (drums), Steve Bowen and Stan Starling (lead and rhythm guitars) Photo source unknown

Formed right at the beginning of the 1960s, the Dawnbreakers quickly became one of the most popular bands in Cambridge and beyond. Their performances at college May Balls gained them gigs at debutantes' coming-out balls across the country.

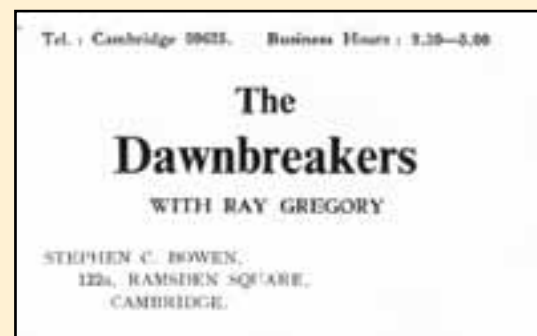
The first line-up was Stan Starling and Steve 'Sid' Bowen (lead/rhythm guitars), Freddie Smart (drums) and Johnny Cullum (vocals). In 1962, Freddie Smart was replaced by Mick 'Tex' Downes on drums and around the same time Johnny Cullum left and was replaced by John Arnold (who, to avoid confusion, took the stage name Mark Arnold). During this period, with Associated Artists as one of their booking agents, they played alongside the famous **Sid Phillips Big Band** at the Duke of Norfolk's Arundel Castle and Grocers Hall.

Dealing with agents in those days was never easy for semi-professional bands. Tex Downes recalls: "Most of the agents were b*****ds, always holding back the fees for as long as possible. When

complaining to one particular agent he replied that if we kept giving him hassle we could all end-up wearing concrete boots". Not taking this lying down, the band took revenge by not turning up for another gig.

There were laughs too and Tex continues: "I was always playing practical jokes during gigs, once setting off smoke bombs on stage to great effect for the audience but unfortunately we couldn't see each other and another time rolling a glass stink bomb to the front. It seemed to take forever before the singer unknowingly stood on it and consequently this cleared the hall".

In 1964/5 Tex and Mark left and formed another band with Roy Linsey and Pete Wilby simply called **Vermin** (see prelim page i). They were replaced by Dave Carter (drums), Ray Gregory (vocals) and guitarist Bob Ruckwood also joined the **Dawnbreakers**. After the break-up of Vermin, Tex moved back to replace Dave Carter, Pete Wilby



Above left: an early 1960s poster (printed by Foister and Jagg of Rose Crescent) advertising a Mark Arnold and the Dawnbreakers gig in the Dorothy Oak Room along with Squad 5 Courtesy Roy Linsey Above right: the early Dawnbreakers line-up with, from left, Stan Starling, Johnny Cullum, Pete Parker, Steve Bowen and Freddie Smart and below right: a Dawnbreakers business card from a later period showing Ray Gregory as the band's vocalist Courtesy Steve Bowen

replaced Pete Parker and Roy Linsey joined. Pete Parker joined Chris Jones, Johnny Cullum, George Watson, and Graham Jenkinson to become the Country Cousins.

Along with the fun of the 1960s there was also chaos: "Another time two of the bands were separately booked to play at two different venues on the same Saturday night. Since one was at the Corn Exchange and the other at the Guildhall we decided to take a chance and play both. We set up our equipment at the Corn Exchange and then

went across to the Guildhall where a band called **The Spanish Gentlemen** was also booked. They agreed to let us use their kit and after rearranging playing orders at both venues we embarked on the most knacker night of my musical career. We played for four hours on alternate hours, running between venues (me with sticks in hand) back and forth around and across the Market Square."

In 1969 the **Dawnbreakers** final line-up was: Steve Bowen, Stan Starling, Bob Ruckwood, Tex Downes, and Ray Gregory.

Health & Safety

There were no trip switches in those days and Tex will never forget one short circuit: "The current went from the mains, up Steve Bowen's mike stand and through his guitar - it lit up the fillings in his teeth! I couldn't believe what I was seeing. I really shouldn't laugh about it now as it could have killed him, but on the night it was just such a funny thing to witness."

Chris Jones recalls a Country Cousins

gig at RAF Wyton: "On the way there our van broke down. After lifting the bonnet George Watson volunteered to slide under the front and repair some broken linkage on the clutch. He re-emerged face and hands covered in oil and then while trying to stand up tore the inside of his trousers. With no change of clothes or wash facilities we decided that he should stand at the back of the stage out of view. Suddenly his amp blew-up billowing out fountains of smoke. It just wasn't George's day".

The Hi-Fi's

with Chris Jones



The Hi-Fi's at the Regal Cinema in the early 1960s; left to right: Nigel Smith (bass guitar), Martin Fulcher (vocals), Johnny Howard (lead guitar), Chris Jones (rhythm guitar) and front, on the Mighty Wurlitzer platform, John Phillips (drums) This was the fourteenth consecutive night that the band had played and Martin's suit was dripping with food and beer!

Photo courtesy Jon Phillips and the family of the late John Phillips

Chris Jones went to Sawston Village College where his best friend was Martin Fulcher. Also in their class was folk singer and song writer Jancis Harvey.

Chris's first attempt to make a guitar out of cardboard with fishing line as strings was a failure; however, after leaving school he moved to Chesterton Road and became an electronics engineering apprentice with Pye, which led him to purchase his first guitar for £3 - a blond Hofner -and join the works skiffle band.

Later he purchased for £18 a Hofner Colorama and was a frequent visitor at Martin's home in Garden Walk where they would practise in the stairwell to achieve greater echo to their sound.

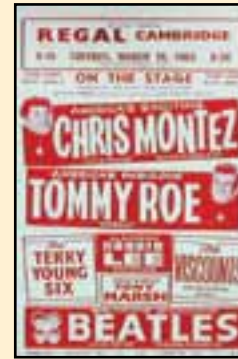
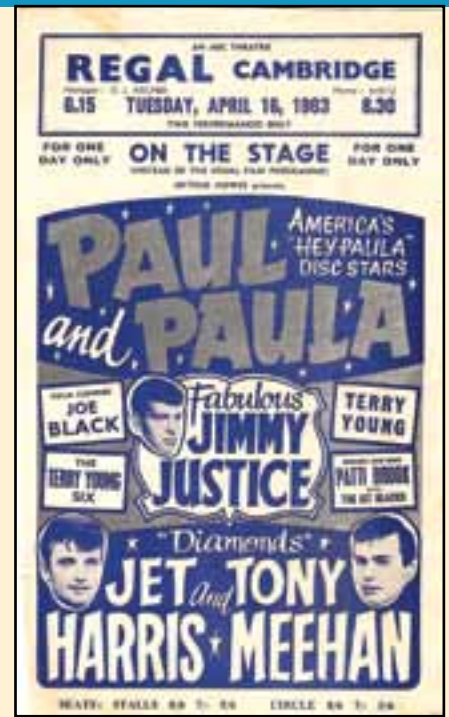
Around 1961 Martin and Chris were invited over for a rehearsal at John Phillips's house at Railway Cottages in Cherry Hinton and so was

born Martin and the Swinging Hi-Fi's.

At first the band, like many others at the time, played mainly **Shadows** instrumental numbers with a few vocals thrown in and Chris remembers buying a Fender Stratocaster (sunburst) which Dave Kidd, who worked at Ken Stevens Music shop, took apart and sprayed red, just like **Hank Marvin's**.

After Martin left the band he was replaced on vocals by another John Phillips and the band became simply - the **Hi-Fi's**. They played at all the usual venues as well as the Pitt Club and frequent gigs in Peterborough and Wisbech where tickets were five shillings each.

Back in those days there was also a friendly rivalry between them and the **Prowlers**, particularly when both bands were down to play at the Guildhall on the same night and there would be some jockeying for top of the bill on the posters which were usually



*Top, left to right: John Phillips on drums and a poster from a Regal Cinema live show
Bottom, left to right: a business card to promote Martin and the Swinging Hi-Fi's, a publicity shot for the band, a 1963 Regal Cinema poster and a 1960s Corn Exchange poster advertising local band The Sundowners as support to Screaming Lord Sutch*
All courtesy Jon Phillips and the family of the late John Phillips

fly-posted on the city centre Mills & Rockley advertising boards.

In 2008 at the Roots of Cambridge Rock reunion Chris said that the late Peter Garner of the **Prowlers** made just one concession to the **Hi-Fi's**: "We couldn't top it when you did *Telstar* with John Phillips playing the big Guildhall organ - the crowd went mad!"

Chris Jones says: "We were a very polished and

well rehearsed band - upset even if we got just one note wrong." For a short while the band included Ceridic Davies singing ballads and then after John Phillips (vocals) left they evolved into **Blue Beat 64** with Derek Buxton doing all the vocals. Chris later moved on to be in the **Country Cousins** and then **Forever Amber**.

Thanks to Chris Jones and Jon Phillips

Now you see me...

When the Hi-Fi's played at the Regal Cinema before the first showing there of Billy Fury's film *Play It Cool*, drummer John Phillips and his drums were to be lifted on the Mighty Wurlitzer organ platform from the basement.

All John had to do was press a button to go up. Not knowing there was a time delay on the button, he pressed it again. This resulted in him and his drums appearing magnificently in front of the audience but then almost immediately disappearing downwards again.

The Redcaps

with Dave 'Dean' Parker



Above left: the Redcaps backed the Hunters, who had recently backed Cliff Richard in the Shadows' absence at Newmarket Memorial Hall in 1962; that night the audience preferred the Redcaps who played for three of the four sessions Photo courtesy Dave Parker

In the 1950s, friends Graham 'Ned' Bishop and Graham 'Smudge' Smith were avid fans of radio's *Journey into Space* and the *Goon Show* but then Lonnie Donegan came along. With Allan 'Dick' Bentley and Dave Richardson, 'Ned' and 'Smudge' formed a skiffle group with guitars and home-made instruments such as a washboard and a tea chest with broom-handle and string for a bass.

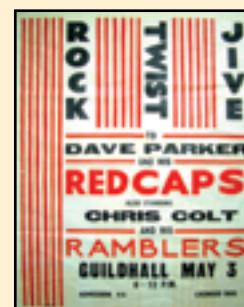
"We knew nothing about music", says Smudge, "we thought a key was for opening a door .." They called themselves the **Black Diamonds** from a **Lonnie Donegan** song and first played in a pub on Newmarket Road.

Gradually, with the introduction of rock & roll, new instruments and meeting more experienced musicians, the band improved. Smudge remembers the turning point was meeting multi-instrumentalist Jimmy Graham and vocalist Tony Clarke.

The Redcaps were formed around 1959 and the line-up was: Jimmy Graham (lead guitar), Graham 'Smudge' Smith (rhythm guitar), Graham 'Ned' Bishop (bass guitar), Robin Bailey (drums), Tony Clarke (vocals). The name was inspired by **Gene Vincent's Bluecaps**. Wearing red caps, their repertoire included *Be Bop A Lula* and *Baby Blue*.

In 1960 Robin Bailey, who had joined the **Phantoms** who were to play professionally in Scandinavia, was replaced briefly by Alan Baker then by Dave Carter, Tony Sainty took over from 'Ned' Bishop on bass. Tony Clarke moved on to the **Prowlers** and became known as Tony 'Earthquake' Colleno. Roy Clark, from Ely, took over as vocalist until Dave Parker joined in 1961.

The 1962 line-up was: Jimmy Graham (lead guitar), Graham 'Smudge' Smith (rhythm guitar), Peter Wilby (bass, replacing Tony Sainty), Dave Carter and Graham 'Ned' Bishop (drums), Dave Parker (vocals).



Above left: after singing to Pauline Hobbs of Sobam at the Memorial Hall gig, Dave Parker handed her the powder-blue handkerchief he had placed on the stage to kneel on Photo courtesy Dave Parker Above right: the cover of the sheet music for the Redcaps' recording, Stormy Evening Right centre: Dave Parker at Cambridge Guildhall and (below) the band's 1960s transport

During 1962 Paul Williams, a Jesus College music student (later a Radio One producer), took the band to the Landsdown Studios in Holland Park to record two of his songs, *Stormy Evening* and *Blue Eyes and Golden Hair* (released as the 'B' side but considered by many as the better track). The recordings were released by Decca under the name **Dean Parker and the Redcaps**. All the royalties were donated to The Earl Haig Fund. Managed by the Roy Tempest Agency of London, they played in London, the South and the Midlands. The record was played often on Radio Luxembourg and the band appeared on the About Anglia television programme.

Dave left the music business in 1963 (apart from a few sessions as vocalist with the **Four Posters**) due to health reasons but not before recording six more

songs with session musicians for Paul Williams at Landsdown Studios. Dave Carter then took over as vocalist.

The band eventually broke up having decided not to risk their steady jobs by taking up offers including a tour of Europe. In 1965, however, some band members got together again briefly and were joined by Tony Colleno as vocalist.

Thanks to Dave Parker, Graham Smith and Dave Carter

Click on this link to see Dave Parker sing Blue Suede Shoes at Roots of Cambridge Rock Reunion 2010:

<http://www.youtube.com/watch?v=oVciBQqWW64> and Move It with Mike 'Buster' Richardson on:

<http://www.youtube.com/watch?v=FBRwBIInxYu0> and hear Dave as Dean Parker and the Redcaps sing Blue Eyes And Golden Hair in 1962 on:

http://www.youtube.com/watch?v=CDuR-jFk_8

The Chequers

and the Burnetts



Above from left: the Chequers with Noel Gooch, Andy Peters, Bubs White, Jenny Smith and Tony Sainty

Bubs White and Andy Peters were in a skiffle group in 1959. Then, having joined Noel Gooch and Tony Sainty in the Saints they became the Chequers after meeting at a gig in a Hills Road pub. Early practice sessions were held in a house in Ross Street.

When Jenny Smith (now Taylor) joined as the band's drummer, the line-up in 1960 was: Bubs White (lead guitar), Noel Gooch (rhythm guitar), Tony Sainty (bass guitar), Jenny Smith (drums) and Andy Peters (vocals). Patrick Cowling was the band's first manager before Brian Read took over later on.

Later, Tony Sainty left the band and was replaced by John Speak who was in turn replaced by Bob Ruckwood on bass.

In 1962 the **Chequers** disbanded. Bubs joined the Sundowners and Andy and Jenny joined

Trevor Parfitt, Rob Fuller, Rod Butcher and Joan Stevenson in the **Burnetts**.

In 1963 the **Chequers** decided to reform and with the break-up of the **Sundowners** Tony Middleton joined on vocals along with Ricky Wills on bass guitar and Bubs White on lead. Andrew 'Fitz' Fitzpatrick, an American from a nearby US base also joined on vocals. During this period, singer Andy Peters also played rhythm guitar.

Tony Middleton took the name 'Clausius Fink' at that time and performed comedy numbers alongside the band's usual pop and country & western repertoire. Tony is a multi-talented performer who is also well known as a magician. Curiously he doesn't remember dressing up as 'Clausius Fink' in various guises, including that of an old woman, but the evidence is there on posters from the time.

In 1963 the **Chequers** appeared on television twice. On one occasion, Jenny remembers, the



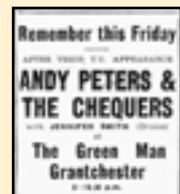
Above: a publicity shot for the Chequers



Above: the Burnetts with Jenny on drums and Andy sharing vocals with Joan Stevenson



Below: a poster for a Burnetts gig



The fragile poster below has been folded for nearly 50 years!



camera zoomed in on Bubs White who promptly broke a string and had to improvise as best he could as no re-takes were allowed.

As well as appearing at the usual city venues and in Newmarket Memorial Hall the band played on many military bases: Bentwaters, Woodbridge, Lakenheath, Mildenhall, Alconbury and Ruislip. They played at Chicksands, the RAF signal intelligence unit in Bedfordshire that was linked to Bletchley Park.

Tony remembers that they were asked to

stop playing on a base in July 1964 when it was suddenly announced that American country singer **Jim Reeves** had died in a plane crash. They played no more that evening.

They also supported the **Allisons**, a UK pop duo who came second in the Eurovision Song Contest in 1961 with their song *Are you sure?*

In 1965 Andy and Jenny left the band and other members, Bubs, Fitz and Ricky became part of the newly-formed **Soul Committee**.

Thanks to Jenny Taylor and Tony Middleton

The Sundowners

with Tony Middleton



Above: the Sundowners in 1961 with Bubs White, Ricky Wills, Judy Holmes and Tony Middleton

Right: Bubs and Tony on a Scottish holiday

Below left: Tony Middleton in 1962 Below right: Ricky Wills and Tony Middleton Photos courtesy Tony Middleton



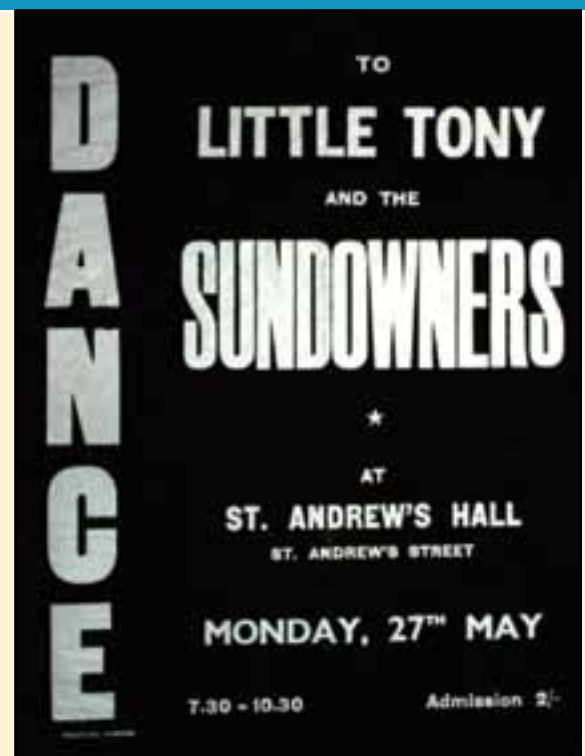
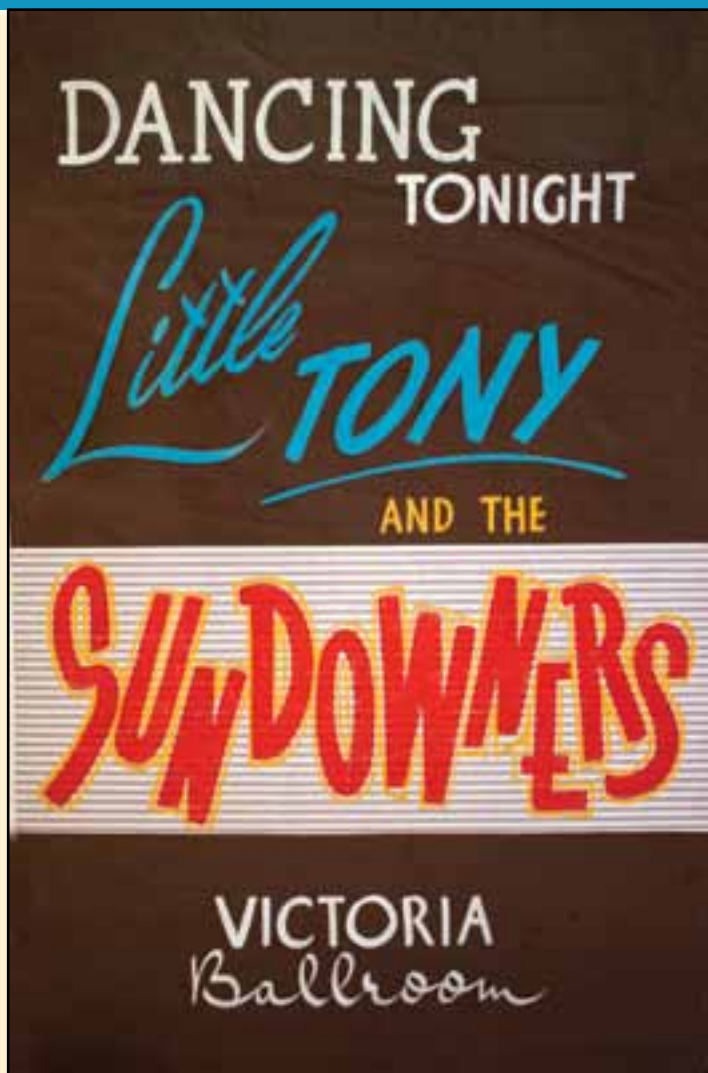
Tony Middleton first sang in public at the Duke of Argyle with 'Barney' Barnes senior playing the piano. In 1960 he joined the Vikings, taking over from John Wildeman as front man. At that time Ivan Carling was on lead guitar, Ricky Wills on rhythm guitar, Bobby Haylock on bass guitar and Mick Clark on drums.

Several months later in 1960 or early 1961 the Vikings broke up and the same line-up with a different bass guitar player remembered only as Will (who was in the habit of mostly saying "cheers, man") carried on with the Sundowners, a name that was chosen by Ivan.

Later in 1961, the Chequers broke up and Bubs White, their lead guitarist joined the Sundowners.

The line-up then became: Anthony 'Bubs' White (lead guitar), Ricky Wills (rhythm guitar), Ivan Carling (bass guitar), Mick Clark (drums) and Tony Middleton as front man and vocals. There was also a girl singer, Judy Holmes (now Woodford), for about a year who would sing popular numbers such as *Bobby's Girl* and, as a duet with Tony, *Hey Paula*. Tony says: "The band would do rock & roll numbers and a few instrumentals. I would also do *Blue Moon*".

The band continued until late 1963 when the Chequers decided to reform. Bubs White returned to the Chequers along with Tony Middleton. Throughout the Vikings and the Sundowners existence the manager was Brian Read (from the Read family of hairdressers). Sadly Brian Read



Above left: this hand-painted poster by Devi Agarwala has been carefully preserved by Tony Middleton for 50 years

Top right: a black and silver poster by F & P Piggott Ltd

Bottom right: Sundowners manager Brian Read's business card All courtesy Tony Middleton

took his own life in 1968.

Ivan Carling's Fender Jazzmaster was white, Bubs' was blue and Ricky's was sunburst so they took them to Ken Stevens to be sprayed white to make a more impressive line-up.

Tony was known as 'Little Tony' or 'Tiger' - a workplace nickname based on 'Tony the Tiger', from a cereal advert of the 1960s. "The name stuck with me for 30 years!" says Tony.

The band rehearsed in the Pelican pub, now absorbed into the Grafton Centre on East Road.

The **Sundowners** backed a lot of big names in those days. Tony says he will always remember backing **Gene Vincent** "Because he broke my mic stand which had a big, heavy base". Tony recalls that when agent Stuart Dingley introduced him to **Screaming Lord Sutch**, "Lord Sutch put an arm round my shoulder and whispered in my ear: 'I have very strange dreams, you know' and with that he walked off". Others backed included **Freddie and the Dreamers**, **Johnny Kidd and the Pirates**, **Duke D'Mond** and the **Barron Knights**.

As well as the usual Cambridge venues, the **Sundowners** played on US bases. Tony and Ivan remember that David Gilmour, later of **Pink Floyd**, played with them on one of those dates, although they remember more of the magician on the bill that night than their own performance.

Summing up, Tony says, "It is a credit to the front line of the **Sundowners** that Ricky Wills, 'Bubs' White and Ivan Carling went on to make successful careers in music. 'Bubs' went on to the **Bonzo Dog Band** and others; Ricky was with **Foreigner**, **Small Faces** and **Roxy Music** while Ivan spent time playing music in the US and the Mediterranean region". Tony carried on in bands until 1999 while carrying on his career in engineering.

Thanks to Tony Middleton, Ivan Carling and Judy Woodford

Click on this link to hear Tony Middleton sing and introduce musicians from the 1960s at the Roots of Cambridge Rock 2010 reunion:

http://www.youtube.com/watch?v=Kj_wM-ISoJ8

Squad 5

by Roy Linsey



Above: Squad 5 in 1962 from left: Ralph Curry (rhythm guitar), Roy Linsey (lead guitar), Dave 'Mouse' Morley (drums), Rick Godding (bass guitar), Brian Croft (vocals) Photo courtesy Roy Linsey

Squad 5 evolved in 1961 from a band originally called Moonstones. The line-up comprised Dave Morley (drums), Rick Godding (bass guitar), Roy Linsey (lead guitar), Alan Northfield (rhythm guitar) - replaced by Ralph Curry in early 1962 - and Brian Croft (vocalist).

Their first gig was in Shepreth Memorial Hall where they received the princely sum of £8. Transport was provided by a close friend in his Morris 8 Tourer - five blokes plus driver and kit bundled in together. Regular gigs were played at Trumpington, Shelford, Whittlesford, Burwell, Fulbourn and many more too numerous to mention. Roy Linsey recalls an important night for the band: "At Christmas 1962 we did a gig for W G Pye at the Dorothy Ballroom, opposite the Reg Cottage

Band. When we finished the evening, Reg offered us regular work on the Wednesdays and Saturdays to provide the rock 'n' roll element. Eventually, the manager of the Dorothy at that time, Richard Condon, asked if we would venture further by calling in other bands such as the **Dawnbreakers**. We were then earning £25 per night."

Squad 5 became the opening band for the Dorothy and covered on their own for around two months before any other local band appeared. They had now progressed to their own transport having purchased a Brook Bond Tea sales van from Richard Duce's scrapyard in Coldham's Lane at the huge cost of £60.

However, there was calamity on the way to the first gig at the Dorothy when the van broke down. On phoning the Dorothy to let them know the band's dilemma, Richard Condon came out in his



Above: a publicity photo of Squad 5 and, below, posters from two village gigs Courtesy Roy Linsey



car and transported them to the venue – in two loads!

“We continued at the Dorothy for about 18 months to two years and later played the Victoria Ballroom many times,” recalls Roy. “The Rex Ballroom was another regular venue where we played as the second band with the **Rolling Stones**, **Johnny Kidd and the Pirates**, the **Piltdown Men** and many others, some of whom have passed into oblivion. We promoted many of our own gigs, playing at Whittlesford and Shelford Memorial

Halls and other similar venues which gave a huge boost to our income.”

Squad 5 continued to gig in youth clubs, village halls etc in Cambridgeshire until they disbanded in 1964 when a disgruntled member of the band left, “Over a woman!”, and although he was replaced, the new line-up didn’t work out.

“**Squad 5** was a popular band in its heyday, they were fun days and it was enjoyable work.”

Thanks to Roy Linsey

The Zodiacs

John Clarke talks to David Chapman



Above: the Zodiacs in Lode, 1964 from left, Graham Suggitt, David Chapman, John Clarke and John 'Phledge' McDermott
Photo courtesy Graham Suggitt

John Clarke first met John McDermott (later known as 'Phledge') in the Wheatsheaf pub in Stow-cum-Quy in 1960. John McDermott said he had an acoustic guitar and, after much persuasion, went home and got it. This led to around seven local lads forming a skiffle group including the famous 'tea chest bass'.

John was so impressed with John McDermott's guitar work he bought his own acoustic guitar and learnt his first four chords, E, A, D and G.

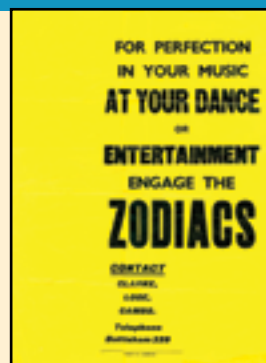
John describes his discovery that Graham Suggitt, a fellow apprentice electrician at P H Allins, was also learning to play guitar and one lunchtime he produced his Hofner: "I was amazed when Graham played one **Shadows** hit after another".

The three lads started practising in a classroom at Bottisham Village College where the youth club was held. One evening, in walked David Chapman asking: "Do you want a drummer?" He went on to reveal that he had no drum kit but could borrow one.

The **Zodiacs** first gig was at Bottisham youth club where they replaced the regular band and were soon enjoying frequent bookings at the newly opened youth centre where other bands such as **Jokers Wild** and **Wages of Sin** also played.

The band rehearsed regularly at Quy village hall which attracted crowds of youngsters from the village. Messages of love written in various shades of lipstick were scrawled all over the powder-blue Bedford van by devoted fans. Musical skills were honed at Burwell ex-Service club on Sunday evenings where David describes their first appearance: "The place was packed but the crowd was forced to dance round a pile of builders' rubble in the middle of the dance floor as the club was in the middle of refurbishments". He goes on to admit that "... the band was paid £4 with a pint and a pork pie at the end of the night".

Personnel did not change much in the early years although various singers were auditioned including Diane Shadrak, who added a welcome touch of glamour as well as having a great voice, and Bob



Above left: Diane Shadrack, vocalist with the Zodiacs; above right: a poster and newspaper notice from the 1960s and below right: the Zodiacs when they reformed in 2003

Ayres, whose favourite song *Mona Lisa* was often performed as many as four times in an evening.

Bob introduced the band to a bookmaker from Newmarket who offered his services as manager providing his son was allowed to play guitar with the band. John recalls the occasion when 'Mr F' was promising fame and fortune and band suits when he fell backwards into the fireplace in a drunken stupor: "It was a lucky escape (for us)!"

By the mid-1960s the **Zodiacs** had developed into a good popular band playing in the Rex Ballroom, the Dorothy, the Victoria Ballroom, the Guildhall, the Alley club, the Garden House Hotel and many other local venues. "We did the round of American bases and even ventured down to London," explains John, "and in December 1965 we played in the famous California Ballroom, Dunstable, where heavyweight boxer Billy Walker made a guest appearance with us, singing his one and only pop recording *A Certain Girl*; we supported the **Kinks** at the Peterborough Palais Ballroom on one occasion and on the night I felt

we were the better band!" claims John with his customary modesty.

In January 1965 the **Zodiacs** appeared in a band contest at Huntingdon compered by a well-known BBC Radio 1 DJ which led to them being featured in a Cambridge News article, *The Young Idea* - great publicity at the time. Shortly after, David Chapman left to join the **Prowlers**, a band he had admired for years, and was replaced on drums by Willie Wilson who later went on to play with the **Sutherland Brothers and Quiver** and **David Gilmour**.

When Willie moved on he was replaced by Dave Nunn. **Fab-beats** lead singer, Terry Casbolt, joined the **Zodiacs** in 1965 when John Clarke decided to leave and this line-up, known as **Terry Bishop and the Zodiacs**, continued until the band split up in 1967. Graham Suggitt joined David Chapman, Peter Geale and David Cooper to form **Apricot** with Phledge joining the **Trak**.

2003 reunion

In 2003 the original Zodiacs, John Clarke, Graham Suggitt, David Chapman and John 'Phledge' McDermott reformed for the August bank holiday and played two gigs, one at the Quay

Fenland Fair and one back to their roots in the Village hall at Great Wilbraham.

This became an annual event until in 2011 they lost their bass player and good friend John McDermott to cancer. This marked the end of the Zodiacs.

The Ramblers

with Albert Prior



Above: the Ramblers. From left, Albert Prior, Chris Marriott, Clive Welham, Richard Baker and Johnny Gordon

In early 1962 the Ramblers were formed by Clive Welham (drums), Albert Prior (lead guitar), Johnny Gordon (rhythm guitar), Richard Baker (bass) and Chris 'Jim' Marriott (vocals), who were all around 18 years old.

Clive played a Trixon drum kit, Albert Prior played a Futurama guitar and Richard Baker used his home-made bass guitar. Chris ('Jim'), Johnny and Albert had all attended the Cambridgeshire High School for Boys and Clive had been at the Perse School.

Rehearsals took place in an upstairs room at the Jolly Waterman pub on Chesterton Road, Cambridge. The Ramblers' first gig was at the United Reformed Church Hall on Cherry Hinton Road. They used their new Watkins Copycat Echo Chamber giving them great sound on the **Shadows' Wonderful Land**. The band played covers, including songs and instrumentals from **Cliff Richard and the Shadows, Elvis Presley** and other bands in the hit parade at that time.

Gigs were in village halls across Cambridgeshire including Harston, Fen Ditton, Sawston, Ely and Newmarket, as well as pubs, and at the Cambridge Guildhall, University May Balls and

the Cavagnol Club above the Victoria Cinema. On one occasion the rhythm guitarist of one of the leading Cambridge bands (possibly the **Prowlers** or the **Phantoms**) couldn't make it to their gig, so Albert Prior, who was in the audience, was asked to stand in for the night. This included using the rhythm guitarist's Fender Stratocaster - Albert's first experience of the iconic guitar.

Albert Prior left the **Ramblers** in late 1963 to take up a job in a bank in London, then a career in the book trade and publishing. Following his move, David Gilmour apparently played lead guitar in the **Ramblers** for one or two gigs.

The group disbanded early in 1964 when Johnny Gordon and Clive Welham left to join David Gilmour in **Jokers Wild**. Johnny went on to a career in magazine publishing (and as a magician); Clive became a successful singer with a local Cambridge band called **Executive Suite**, and Chris Marriott became a university academic in Brighton.

Thanks to Albert Prior

Click on this link to see Albert Prior play Walk Don't Run at the Roots of Cambridge Rock 2011:
<http://www.youtube.com/watch?v=SDctm0DGF8A>

The Newcomers

from Jazz to Rock



Above: the Newcomers, from left, Dick Fletcher (trumpet), Dave Thaxter (saxophone), Johnny Barnes (guitar), Chris-Ian (drums), David Gilmour (lead guitar), Roger Bibby (bass guitar) Photo courtesy Peter Gilmour

Right: publicity shots of the Newcomers in earlier days; included in the photos are: Roger Bibby, Dave Thaxter, Johnny Barnes, Chris-Ian and David Hurst

Photos courtesy Dave Thaxter/Chris-Ian



Dick Fletcher played trumpet during the early days of the Newcomers. Primarily a jazz group, instruments included trumpet, trombone, alto saxophone along with drums and guitar when Dick joined in early 1962.

The band played in pubs and outdoor gigs at garden parties and fetes but Dick doesn't remember being actually paid for this. The turning point came when the alto saxophone player left to work elsewhere and Dave Thaxter (saxophone) joined.

Shortly afterwards the trombone player left to work for the BBC and the drummer and guitarist also departed.

Dave Thaxter introduced Chris (known as Chris-Ian) Culpin on drums and Dave Hurst on piano. A girl singer, Susan Hodson, daughter of the manager

of the Airport Hotel where rehearsals were held on Sunday afternoons, was recruited. By this time pop/jazz numbers like *Midnight in Moscow*, *Mona may I go out dancing?* and *Ain't she Sweet* were in the Newcomers' repertoire.

Around that time Roger Bibby joined on bass guitar with David Gilmour (guitar). The band then started to play guitar standards such as the **Shadows** and **Duane Eddy** hits. As more venues were village halls that lacked a piano, the vocalist was dropped (although Ken Waterson did appear with the band) and Dave Hurst was replaced by Johnny Barnes on rhythm guitar.

Dick left in 1964/5 to play in big bands in the Peterborough area.

Thanks to Dick Fletcher

The Beatles arrive

Edward Burman: "I went to nearly all the Newcomers gigs in 1963. It was a tour of the villages!

The Beatles LP *Please Please Me* was released on 22 March 1963 and the next day, a Saturday, the band learned all the songs on Side 1 in the TA Drill Hall on Coldham's Lane. That evening

we drove to Dry Drayton and the band played all the songs in the same sequence as on the LP. The local girls were delirious; there was a shock effect at the time in that the Beatles were not being broadcast on TV or radio in those days.

The Newcomers line-up that night was Chris-Ian, Johnny Barnes, David Gilmour, Ken Waterson and Roger Bibby."

Those Without

and Alan 'Barney' Barnes



On this page: part of a series of publicity photos taken by Charles Stewart of the band in Wandlebury, near Cambridge
Above from left: Alan Sizer, 'Smudge' Smith, 'Barney' Barnes, Stephen Pyle and Nigel Smith



Before **Those Without** was formed, Alan 'Barney' Barnes, son of 'Barney' Barnes a talented pianist from Cavendish Road and Stephen Pyle had formed **Hollerin' Blues** in 1962/3.

The line-up of this rhythm & blues band was Barney (piano, harmonica and vocals), Alan Sizer (guitar), Pete Glass (harmonica) and Stephen Pyle (drums). The manager was Brian Scott under whose guidance the band played mainly in church or village halls.

Ambitious for a wider range of bookings, the band broke up and reformed with a new manager, grammar school dropout Warren Dosanjh. As a result of Warren's management, the band secured bookings in the main city venues as well as private functions and at RAF camps. The band's name was changed to **Those Without** - a name inspired by a copy of the Françoise Sagan novel *Those Without Shadows* in Warren's book collection. Interestingly, Stephen Pyle has been reliably credited with first suggesting 'Pink Floyd' as a band name around this time. In the early 1960s and in CCAT circles there

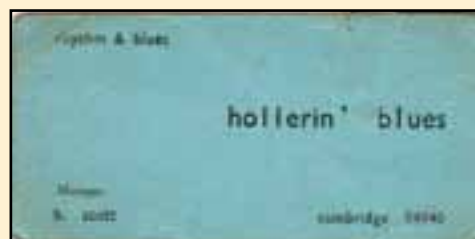
would have been more irony and humour than psychedelic meaning in this suggested name.

Rehearsals were held at Stephen Pyle's home as well as in the back room of the Midland Tavern in Devonshire Road or the Old English Gentleman pub in the Kite area.

Later, in 1964, Stephen invited Syd Barrett, a friend and co-student at the Art School in the Cambridgeshire College of Arts and Technology (CCAT), to join the band. Syd, who had played once before in public in 1962, joined on vocals and bass guitar.

The band played blues and jazz-influenced rhythm & blues rather than pop covers and this taste in music was echoed in the Common Room of the CCAT where albums from **Charles Mingus's** *Mingus Oh Yeah* through **Christopher Logue's** jazz & poetry EP *Red Bird* to **Muddy Waters at Newport 1960** were passed around and played to destruction.

On one anarchic night at the Blue Horizon Club in the Guildhall among those who made a 'guest' appearance with the band were eccentric



Above left: a collage made by Stephen Pyle based on photographs by Charles Stewart of band members including Syd Barrett in action used as a poster to advertise *Those Without*

Above centre: A card advertising a *Those Without* gig at a local youth club Courtesy Glenn Povey and below, Brian Scott's business card from the *Hollerin' Blues* days

Right: The Cambridge Daily News ad from 3 March 1965 for a *Those Without* gig at the Racehorse in Newmarket Road



Above, from left: *Lionel Barst jams at the Mill* Photo © Alan Willis; *Barney's painting of Sonny Boy Williamson*

Courtesy Annie Stewart; *Barney plays piano at his wedding reception* Photo © Brian Foscett;

Barney (far right) in Rose Crescent in 1966 Photo © Mick Brown

undergraduate Lionel Barst who sang a gruff version of *Take This Hammer*, jazz drummer Brian Foscett who played on *Hey, Bo Diddley* and Pete Glass who played harmonica. That night proved to be the last of **Those Without's** residency and their place was taken by the **Dawnbreakers** and **Jokers Wild**.

At one point, remembers manager Warren Dosanjh, the band drove to Northampton to make a demo disc, but having played a few songs realised

they had forgotten to bring money to pay for the recording to be made.

The last advertised performance of **Those Without** was on 18 December 1965 at the Dorothy Ballroom.

For further information and details about Those Without see page 13 of this booklet and the i-spysydincambridge.com website.

'Barney' remembered

Alan 'Barney' Barnes will be remembered by many in Cambridge as a highly talented but sometimes erratic musician.

With more talent than many others around him, Barney tended to behave in a prima donna-ish manner, especially when fuelled with drink or drugs - the habit of many other musicians at the time.

Despite the problems, few would fail to be

entertained by Barney's playing and singing in many bands of the time. In the early 1970s he was often heard at late-night sessions in the Dandelion Cafe after customers had struggled from the Bun Shop pub across Parker's Piece via Reality Checkpoint during the power cuts.

In later years Barney 'took up the bowler' as a college porter and was also a keen artist and above left is his painting of US blues man Sonny Boy Williamson who recorded in the UK with the Yardbirds and the Animals.

Jokers Wild

remembered by Peter Gilmour



Above: Jokers Wild in 1965 with, from left, David Gilmour, Dave Altham, Johnny Gordon, Tony Sainty; drummer Clive Welham can just be seen at the rear of the picture Photo courtesy Christine Smith

The band that would become Jokers Wild formed in late 1963 as the Four Posters. The musicians were Dave Altham (piano, saxophone and vocals), a student at Trinity College, Tony Sainty (bass guitar and vocals), previously with The Redcaps and before that a St John's College choirboy, Johnny Gordon (rhythm guitar and vocals) and Clive Welham (drums and vocals), both from the Ramblers. When David Gilmour (lead guitar and vocals) joined from the Newcomers the band was renamed Jokers Wild. Two part-timers joined them for some gigs: Jeff Whittaker (congas and vocals) was a regular at Les Jeux Interdits, and Marilyn Minns (vocals) sang Françoise Hardy and Marianne Faithfull songs at parties.

Jokers Wild was conceived as an all-singing band, a move towards the Beatles/Hollies type of group and away from the instrumental plus singer line-up then common. "We were brave enough to do harmony singing that other groups wouldn't attempt, including Beach Boys and Four Seasons numbers," says Tony Sainty. But it wasn't just bravery: being very talented allowed each of them to feature on lead vocals. The Barron Knights, a partly comedic UK band who imitated leading bands, were a big influence but the group also

covered Beatles and Rolling Stones songs and others by British and American artists.

The band played at youth clubs, village halls, private parties and major venues in Cambridge, including the Dorothy, the Guildhall and the Victoria, where they had a regular residence at Les Jeux Interdits, a club popular with foreign language students.

Equipment used by the band included Hofner semi-acoustic guitars played through Vox AC 30 amplifiers, David Gilmour played a blonde Club 50 with Bigsby tremolo, Johnny Gordon used a President while a Framus bass was played by Tony Sainty. Vocals, initially using two sided Reslo microphones, later replaced by Shure Unidyne mics, went through a Vox PA system with Binson Echorec echo chamber.

Occasionally, larger gigs were played, including Peterhouse May Ball, where they performed (with breaks) from 10pm to 6am, and at Westminster Art College in London, where a coach-load of fans from Cambridge watched the band supporting the Animals. "That was quite prestigious," claimed Clive Welham, "the Animals were, after the Beatles and the Hollies, maybe the top band in the country."

In mid 1965, they travelled to London's famous 'Tin Pan Alley' where at Regent Sound Studios in



Above left: Clive Welham, drummer with Jokers Wild taken in 1965 Photo © Christine Smith Above right: Jokers Wild in 1966 with, at rear from left, Johnny Gordon, David Gilmour, Peter Gilmour and Clive Welham and in front: Jeff Whittaker and Dave Altham Photo courtesy Peter Gilmour

Denmark Street they recorded a limited release single for fans featuring *Don't Ask Me What I Say* (as recorded by **Manfred Mann**) with the **Four Seasons'** hit, *Big Girls Don't Cry*, on the B-side. These two numbers were included on an unusual single-sided LP pressed at the same time, with three more songs, *Why Do Fools Fall In Love*, *Walk Like a Man* and *Beautiful Delilah*. Around this time the band played at Rose and Libby January's 21st birthday party in Shelford. Also there was **Paul Simon**, who was touring the UK at the time: "**Paul Simon** sang *Johnny B. Goode* with us," says John 'Willie' Wilson, who was sitting in on drums. Notably, the band with whom David Gilmour was later to find international fame, **Pink Floyd**, also played.

At the end of 1965 a change of personnel resulted in Tony Sainty leaving and being replaced by Peter Gilmour, David's brother, on bass and vocals. Also at this time the band's musical direction was changing: "The band was getting work at US Air Force bases, and we introduced more soul, R & B and Tamla Motown numbers into our repertoire, by artists including **Otis Redding**, **Wilson Pickett**, **Chuck Berry**, **Betty Everett** and British band, the **Spencer Davies Group**," explains Johnny Gordon. Thinking of going fully professional, the band contacted several promoters including Brian Somerville (the **Beatles'** publicity manager) and Lionel Bart (*Oliver*). **Jonathan King**, whose recording, *Everyone's Gone to the Moon*, was a hit at the time, was also approached and he produced the

band's next single, **Sam and Dave's** *You Don't Know Like I Know* and **Otis Redding's** *That's How Strong My Love Is*. "It was a good record and was due to be released by Decca," says Peter Gilmour, "but this was scuppered when **Sam and Dave's** original was released". Further changes in personnel occurred shortly after when Clive Welham was replaced on drums by Willie Wilson.

In the summer of 1966 **Jokers Wild** got a residency at the Hotel los Monteros, Marbella, Spain. Peter Gilmour left to go to university, and Johnny Gordon decided to complete his art degree at Cambridgeshire Art College. Peter Gilmour was replaced on bass by Ricky Wills, previously with the **Soul Committee**. The line-up that went to Spain was David Altham (piano, guitar, saxophone and vocals), David Gilmour (lead guitar and vocals), Willie Wilson (drums) and Ricky Wills (bass).

The band returned to Cambridge briefly in the autumn of 1966. When David Altham left, the remaining threesome travelled to France, first to play for a couple of months in St Etienne ('a hard place' according to Ricky) before ending up in Paris in early 1967. Now called **The Flowers**, they played in France for most of 1967, travelling as far as St Tropez. The band finally returned to the UK when David Gilmour fell ill, and broke up towards the end of that year.

*Click on this link to hear Jokers Wild's
Don't Ask Me (What I Say):
<http://youtu.be/MbBjbW-OFcc>*

After Jokers Wild

David Gilmour joined Pink Floyd early in 1968, after working as a delivery man for Quorum, a fashion house. Willie Wilson went on to play in a number of successful bands including Cochise and Quiver. Ricky

Wills also played in successful bands including Frampton's Camel, Cochise (with Willie), Foreigner and Bad Company. Johnny Gordon and Peter Gilmour made careers respectively as graphic artist and accountant. David Gilmour and Ricky Wills are still playing.

The Soul Committee

and The Committee



*Above from left: Dick Parry, Martin Fabb, Andrew Fitzpatrick, Ricky Wills, Bubs White and Phil Leaford
Above right: Dick Parry unpacks his saxophone at the rear of Emmanuel College; Jess Applin was commissioned by the Ken Stevens Agency to take the promotional photos above but they were never used. Photos © Jess Applin*



*Above left (from left): Martin Fabb, Andrew Fitzpatrick, Phil Leaford and Denis Andrews
Above right: the publicity shot showing Alan Styles (second from right) also has Derek Saunders, who replaced Phil Leaford on drums, at far right Photos courtesy Maureen Davison*

Phil Leaford (drums/vocals) seems to have been the main man when Soul Committee was formed in 1965, along with 'Bubs' White (lead guitar), Ricky Wills (bass guitar), Martin Fabb (saxophone), Dick Parry (saxophone) and American Andrew 'Fitz' Fitzpatrick on main vocals. Alan Styles also joined the band at some point on saxophone and flute.

The band later approached Stuart Dingley, a local rock & roll booking agent based above his Alley Club in Falcon Yard, to be their manager. They were then joined by Denis 'Drew' Andrews a second singer from a US base.

This dynamic band now provided the style to attract Liberty Records who in 1969 gave them a recording contract.

The 'A' side of their first record was called *The*

Hard Way and was written by the famous Mike Batt, whilst the 'B' side was written by the band themselves. The contrast of the two numbers prompted them to drop the word 'Soul' from their name as they no longer felt that this was a fair reflection of their wide range of material. Hence they became **The Committee**, entertaining many audiences with their power-packed show.

Bubs White was later to join the **Bonzo Dog Band**, Ricky Wills (still playing) was with **Foreigner** for many years, whilst Dick Parry is best known as the sax player for **Pink Floyd**.

Click on this link to hear Martin Fabb's tenor sax solo at the Roots of Cambridge Rock reunion 2010:

<http://www.youtube.com/watch?v=7EHa35IPmLE>

Wages of Sin

with Tim Renwick and Dave Thaxter



Above: this is one of several photos of Wages of Sin on the statue of Jonas Webb taken in the Corn Exchange Photo © Brian Foksett

Dave Thaxter joined Wages of Sin after playing in the Newcomers and other bands with personnel that had included David Gilmour and Chris-Ian.

Colin Freeman, from Royston was leader and singer and rehearsals were held at his house on Tuesday evenings. Ivan Carling who also played in the band remembers Colin as being a good front man who also drove a “huge white Ford Zodiac with tail fins”.

Dave introduced his friend Barrie Hawkins to the band and he became their manager. Barrie was a trombone player and had already established a successful Rose Jazz Club in Rose Crescent. Through him **Wages of Sin** were offered their first professional job at Butlins in Wales.

Only Dave and Colin were prepared to go to Wales as they all had day jobs in or near Cambridge at the time.

Eventually in 1966 Dave Thaxter, who had worked in the Instrument Department of Millers, decided to turn fully professional and joined the RAF Music Services. He stayed there until retiring in 1989 to teach for Lincolnshire County Council and play the odd gig as a guest. Ivan left his job in Barclays Bank around 1965 to pursue his career

in music.

Ivan's place was taken by Tim Renwick (standing on the left of the photo above). Tim was another talented pupil from the County school. Syd Barrett had been his scout patrol leader and nicknamed him 'Bertie' after Gilbert Harding TV adverts for Rennies indigestion tablets.

Tim also remembers the hard times in those days. He was sacked from his £5-a-week day job at Eaden Lilley's store for falling asleep on a pile of rugs after late gigs, and the whole band was once given only a ten shilling note (50p) for food expenses by manager Barrie Hawkins. Tim managed some recompense by never paying Barrie back for the £65 red Fender Stratocaster he bought from Ken Stevens Music Shop.

New players came and went: Ricky Wills became a second bass player for a time before being replaced by Vic Farrer; London-based keyboard player Dante Smith joined briefly, then Peter 'Dino' Dines arrived on Hammond organ with Jerry Shirley on drums. Gradually, with more London dates the band's ambitions grew away from playing covers under Colin Freeman's leadership and 'morphed' into **Little Women**.

Thanks to Dave Thaxter and Tim Renwick

Forever Amber

the end of the 1960s



Above from left: Graham Jenkinson (drums), Tony Mumford (bass guitar), Mike Richardson (lead vocal), Dick Lane (lead guitar) and Chris Parren (organ)

Photo courtesy Mike Richardson

Forever Amber came into being in the late 1960s via first the Swinging Hi-Fi's, Blues Beat 64 then the Country Cousins, according to Chris Jones.

By the time singer Mike 'Buster' Richardson joined the **Country Cousins** with a much changed line-up, psychedelia was taking over. Influenced by **Jimi Hendrix** and the **Beatles'** *Sergeant Pepper* the band eventually changed their name to **Forever Amber**.

Driving to gigs in a multi-coloured ambulance painted by keyboard player and art student Chris Parren, band members wore hippy-style kaftans,

beads and sandals. Regrettably we have no photographs from that period!

The band rehearsed in the Salisbury Arms where Mike was originally auditioned for the **Country Cousins** and in Chris Parren's flat.

Although Barry Broad took over on drums from Graham Jenkinson, the line-up hardly ever changed. The band still had day jobs (often chosen to fit in with gig dates) but played all over Cambridgeshire, especially in the City Centre venues. **Forever Amber** played at crowded dance halls such as the Dorothy, nightclubs (including the short-lived Magic Mushroom in Falcon Yard),



Above: a young Mike 'Buster' Richardson sings with the Bob Kidman Orchestra at the Dorothy Ballroom in 1963

Photo courtesy Mike Richardson



Above right: a publicity shot of the Country Cousins who preceded Forever Amber with George Watson, Pete Parker, Johnny Cullum, Chris Jones and Graham Jenkinson

Photo courtesy Johnny Cullum



Right: the cover of Forever Amber's album Love Cycle

birthday parties, weddings and May Balls. The band are remembered as flamboyant performers. One singer, manager Derek Buxton, would swing the mic over the audience during breaks in vocals. Famously, one night in the Oak Room at the Dorothy it was returned with just the cable and two live wires!

A regular venue for the band was the International Centre which catered for foreign students. At the time **Forever Amber** alternated with David Gilmour's **Jokers Wild** and **The Soul Committee**.

Derek Buxton who worked in Millers Music Shop was able to get them gigs supporting the **Swinging Blue Jeans**, the **Tremeloes** and others. He was expert at handling the temperamental nature of musicians. Eventually, in 1969, through Derek, they were introduced to student John Hudson who wanted **Forever Amber** to record some music he had written.

The Love Cycle, a 16-track album resulted from

this meeting. It was recorded in a very basic Hitchin recording studio at a cost of £200. Ninety-nine copies of the album were made with two each given to band members and the rest sold in Millers. Despite the basic recording quality, *The Love Cycle* is now considered one of the best of the 1960s and original albums are said to be changing hands for thousands of pounds.

Offers to play abroad came next but the band broke up in 1970, with members staying on playing and singing locally, except that Chris Parren carried on art studies in London as well as famously playing keyboard on **George Michael's** *Careless Whisper*.

Thanks to Mike Richardson and Chris Jones

Click on these links to see Mike Richardson sing 1960s classics at the Roots of Cambridge Rock reunion in 2010 and to hear a track from the album, The Love Cycle:

<http://www.youtube.com/watch?v=DPIeADvw9vE>

http://www.youtube.com/watch?v=3F_ojQuA7sk

http://youtu.be/sJGw_UcOKbc

Natural Gas

and The Venerable Bede



Above: Natural Gas at the Midsummer Common Free Festival in 1969; from left: Pete Rickwood (bass and vocals), Ian Maun (drums) and Dave Price (lead guitar and vocals). The group had been given the 'graveyard shift' at 2pm on the second day of the festival

Photo courtesy Ian Maun

In 1969 a three-day free concert was held on Midsummer Common. The Strawbs, Mighty Baby, Family and other bands played there. On the Monday afternoon Natural Gas, a trio of undergraduates, took the stage.

Natural Gas was formed in the summer of 1969 after the break-up of another student band **British Expeditionary Force** with this line up: Pete Rickwood (bass guitar and vocals), Ian Maun (drums) and Dave Price (lead guitar and vocals).

Ian Maun tells us: "I played at most of the venues mentioned on your website at one time or another, including the Bun Shop of great memory. Perhaps the best gig ever was the three-day free festival on Midsummer Common ...". The group played in many city centre venues such as the YMCA cellar

(The Purple Cucumber disco), the Corn Exchange with **Hawkwind** and University venues such as the Union Cellars and New Hall. **Natural Gas** also played at Sheffield University's 1969 Christmas gig called 'Lothlorien' before disbanding.

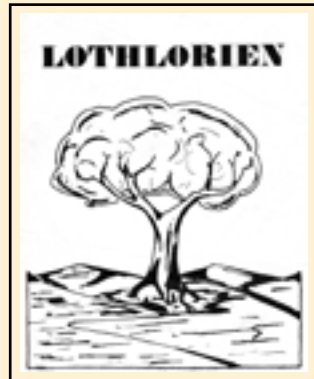
Ian and Pete formed **The Venerable Bede** in January 1970. The new band also featured Chris Birch (fiddle, guitar and vocals), Pete Crowther (guitar, vocals) and Sue Hagger (vocal). **The Venerable Bede's** music was a rocky **Fairport Convention/Pentangle** style and the group played mainly in Cambridge University venues and at May Balls during 1970.

During his time in Cambridge, Ian played briefly with local musicians and singers such as Alan 'Barney' Barnes and Jini Campbell.

More detailed information about these and other



Above left: from left: Ian Maun (drums), Chris Birch (fiddle, guitar, vocals), Sue Hagger (vocals), Pete Crowther (guitar, vocals); behind Sue: Pete Rickwood (bass, vocals) Above right: The Venerable Bede at the Pythagoras Room, St John's College in February 1970 Photos courtesy Ian Maun



Above from left: the poster for New Hall's Christmas Party where Natural Gas played; the cover of the Sheffield gig programme; a poster for an open air concert at Churchill College with (below) a ticket to a party at the School of Pythagoras where The Venerable Bede played; a draft poster for The Venerable Bede's gig at the Wolfson Hall All courtesy Ian Maun



Above: Puzzle rehearsing at the Fisher Hall, 1973. From left: Dewi Lewis (lead vocals, guitar), Ming Williams (bass), Ian Maun (drums), Jini Campbell (vocals), Kimberley Rew (lead guitar, vocals)

Photo courtesy Ian Maun

bands is available from us in an article written by Ian Maun. Please contact us with any further

information about University-based or other bands via the website address at the top of this page.

Into the 1970s

In the early 1970s, Ian Maun, by that time working for local booksellers Heffer's, joined Puzzle - a predecessor of Katrina and the Waves.

Puzzle, with Dewi Lewis (lead vocals and

guitar), Kimberley Rew (lead guitar and vocals), Ming Williams (bass), Ian Maun (drums) and Jini Campbell (vocals) played locally as well as at the Alconbury military base and in Grantham to entertain refugees from Idi Amin's regime in Uganda.

About this booklet

by Mick Brown



Above from left: Warren Dosanjh (in trendy PVC jacket), the late Brian Scott, Mick Brown (eyes like saucers) and other friends who helped us get to Finch's pub in Goodge Street, London.

We were on our way to an all-night gig by the Rolling Stones at Club Noreik in Seven Sisters Road, Tottenham on 9 February 1964

Photo courtesy Warren Dosanjh

In September 2008 a group of old friends from the 1960s met at the Six Bells pub in Covent Garden, Cambridge.

A London charity had announced, as part of a celebration of the life of Syd Barrett, that they were going to produce a coffee-table book about the 1960s music scene in Cambridge. The book's editor was in the pub to interview and take material from survivors of that era.

As a drunken teenager from the 1960s I had few memories to impart and was only there to meet old friends. I suggested to Warren Dosanjh, who had with him his huge scrap book of memories, that it would take longer than three months to produce a document truly reflecting those times. Predictably that book never appeared.

Early in 2009, Warren decided to start offering walking tours of the City Centre venues and meeting places frequented by young people in the 1960s. We also decided to produce a short printed 16-page booklet covering the main venues. Gradually, over the years, the booklet grew to a total of 72 pages and became only available as a free download from Warren's website. In 2013, however, we decided to take advantage of modern digital print-on-demand technology and make a printed edition available.

Although we have no plans to extend the printed edition, we will continue to add to the free low-resolution download version still available from i-spysydincambridge.com. Clicking on the live Youtube links in that edition is also the best way to view the many clips provided.

Thanks ...

To everyone who has helped us compile this booklet with their stories and

photographs - and special thanks to David Chapman for his invaluable copy-editing, proofreading and writing skills.



Publicity photo

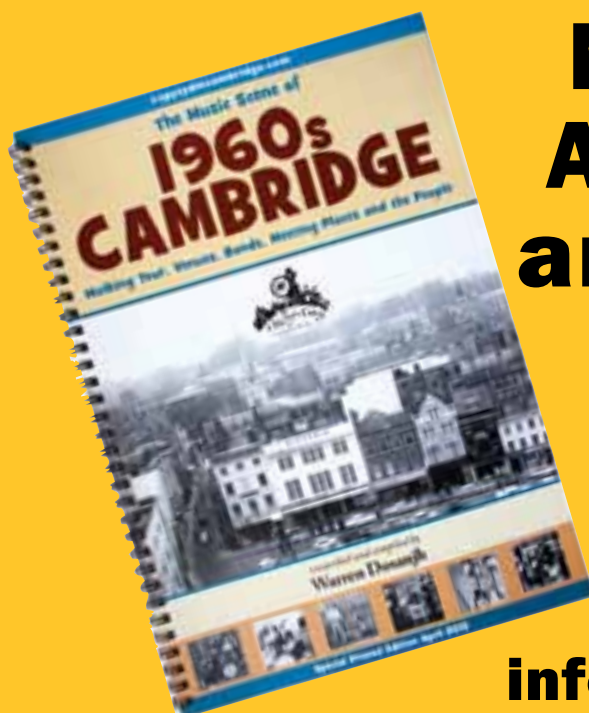


Publicity photo



Photo courtesy Maureen Davison

Above: The Breed
Top right: The Tykes
Right: The Yum Yum Band



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