BEATLES PLAN FIRST LIVE ALBUM FROM NEXT TV SHOW

THE Beatles are to record their first-ever "live" album, just a few weeks after the release of their phenomenally successful double LP "The Beatles." Apple Records announce that the next Beatles LP will be recorded in front of an audience.

The album will be taped at the special live TV show, before an invited audience, which has been planned for some time.

Apple press officer Derek Taylor told MM at press-time: "The group start writing and rehearsing a number of songs this weekend."

RIGHT MATERIAL

"There is no shortage of material — Paul has eight or nine songs finished; John has a few and George also has some material. They are writing all the time. It's a question of selecting the right material for the show."

The Beatles' first live appearance for over two years was scheduled to take place on January 18. The plan was to have a run-through, a rehearsal and then a complete show — each with a different audience so as many people as possible could see the group in action again.

But, said Taylor, this date was now doubtful. And the venue has still to be fixed. Places mentioned have included the Roundhouse in London and Liverpool's Cavern, but Derek Taylor stressed this week that the venue still had not been selected.

"The date that we originally stated for the spectacular, which was to be recorded for television, was our own date," said Taylor. "Because of that, we are not fixed by it. If we can't do it then, it doesn't matter. The best thing I can say at this moment is that we hope the shows will happen before the end of the winter."

The Beatles will do at least 12 songs for the album, and it will probably be 14.

It will be the first live album to be released, although one of their concerts in America — at the Hollywood Bowl — was recorded but never released. The only other live recordings they have made were with singer Tony Sheridan in their early days in Hamburg.
Lulu to cut engagements after marriage to Bee Gee Maurice

LULU will cut down on her working engagements when she marries Maurice Gibb, according to Lulu's personal manager, Malcolm Roberts. For Lulu's programme on BBC-TV yesterday Saturday. They then sang, What a Feeling You Are a song written by Donovan. “Lulu and Maurice may get married soon,” added Martin on Monday. But they will work until her present series is over. Maurice Gibb represents Britain in the Eurovision Song Contest as much as possible, so Lulu will certainly not cut down on her commitments. “They also want a family—but not right away,” Martin added. 

Hollies have cancelled all dates this month (January) following an agreement for Graham Nash, who left the group on December 8.

At prenoon, no replacement has yet been signed for Graham Hollies, though the Hollies have already auditioned and signed up a number of applicants—many of them from the famous groups, according to marketing consultant Robin Brown. 

“Then we” are down to about 20 or 30 who we will let on our first ten on tape in London,” said Brown who has also interviewed Robert John. 

The Hollies have completed the instrumental track of the new album, and have signed up Bob Dylan songs for the second album when the new man joins the group.

JOE TEX TOUR

JOE TEX and his full American band will be here to give a British tour on January 17 at the Royal Albert Hall. Their sound equipment is under way to New York at the moment, so they can’t appear yet.

The tour was arranged by the American music manager, Ed Sullivan, who is also the producer of the B.B. Kings. 

Other dates are the Imperial Ballroom, San Francisco and the Plaza Hotel, New York. The group will also appear at the London Palladium on January 18.

—RACE AT LE METRO

This weekend’s event in the Metro series will feature the B.B. Kings, and the New York Jukebox band. 

—RECORD SALES UPDATE

ACO American company released their first disc on Atlantic in November 1966, and the records have been sold in the United States.

The company’s first disc, which was sold in the United States, reached number one on the charts.

The group is known for their unique sound and their ability to blend different musical genres, including rock and roll, jazz, and rhythm and blues. 

—CRAWFORD'S REUNION

JOHN CRAWFORD, the former lead singer of the Shadows, will be back in Britain on February 3 at the Royal Albert Hall. Crawford is known for his powerful vocals and his ability to entertain audiences.

—BOWMANS FESTIVAL

ALAN BOWMAN, the Fabian society leader, has been arrested in London on Saturday night at a London pub. He was taken to Bow Police Station for questioning.

The festival, known for its political and social activism, is known for its commitment to justice and equality.

—CRAZY STORY

Siva New York, the lead singer of the band, was arrested in New York on Saturday.

—THE TEMPTATIONS

The Temptations are known for their Motown sound and their ability to blend different musical genres, including R&B and soul. 

—CREESEY'S DINNER

CREESEY, the lead singer of the band, will be performing at the dinner in London on Saturday night.

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JIMI HENDRIX: Holland visit postponed

Cassual Music: Sugar Baby and American singer, the Fifth Dimension, are in London this week, performing at the Queen's Hall. The band is about to release their second album, "Stoned," and they are expected to perform to an enthusiastic audience.

NEW FOUNDATIONS HIT

THE FOUNDATIONS are playing at the 36th Festival in Manchester this week. They are scheduled to perform on Saturday night, and their hit song, "Fire," is expected to bring a packed house.

AUDIE FOR GERMANY

AUDIE MURRAY, a well-known British comedian, will be performing at the Empire Theatre in London next week. He is expected to bring his usual mix of humor and wit to the audience.

LEAPY LEE FRACTURE

LEAPY LEE had a fractured elbow and minor cuts when she fell off her horse onto the ice during a recent performance. She is currently recovering in hospital.

SHEER LUNACY FROM THE BBC 2 TV Comedy Series

Send this coupon to Rossetti, The House of Music - 138-140 Old Street, London EC1, and get your new brochure. Rossetti cover the world, cover the complete price range, cover all the new ideas, and give you valuable musical value for every penny you spend. Here is a 32-page guide to all that is best in guitars. Get it now!
Humperdinck's new British tour due to open in March

As exclusively reported in MM (November 20), Engelbert Humperdinck has a new British tour in March. He toured here in December, and chart-toppling singer Mary Hopkin has been keeping a close eye on his progress this month. The tour will probably last six weeks and dates in major cities are certainly being set up by dealers. However, all dates so far are still provisional and the final tour may be booked by mid-March.

MARMALADE for U.S.

MARMALADE = Battle-royal hit "Oh! My Baby" and "Lo, the Christmas Star" this week — will probably visit America in April for a week-long tour of U.S. colleges.

The tour is being arranged by Malcolm Fraser. The group returned from a German tour on Christmas Eve and have been rehearsing in Amsterdam since February 8-11, playing concerts in Berlin and Frankfurt. Commendable Keith Fraser, who was in Germany with the band, said the return visit was number 118 in the German chart.

The group may also do a week-long tour of Belgium in spring along with their dates in the U.S. which are as follows:

Patsy of New Orleans, Undergraduate (March 14).

BEN E. KING CABARET

A SERIES of cabaret dates starts in February for Ben E. King, who took over the American Bandstand dance dates in place of the late Roy Harper. Ben E. King is a popular choice and his dates are as follows:

Hey Boy, Hey Girl

PARMA RECORDS

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(01) 895 2737/9

PRIORITY BOOKING FORM!

THE LARGEST PRODUCER OF CLASSICAL TOURING ENGLAND'S POLITICAL LEADERSHIP TEAM PRESENTS

The biggest happening of 1969

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PRIORITY BOOKING FORM!
LULU'S

LULU's has gone slightly posh.

Don’t worry, fans. The "Tiger" girl is not about to be carried off to a home. It’s just that Lulu is making a new group that made its TV debut on her own BBC TV show last Saturday.

The group is called Caravane, and comes from Lulu’s home territory of Glasgow. They’re four Scots boys who write their own material and sing as a group without a larger, exclusive recording contract with Atlantic Records, for whom Lulu also recorded.

Group members are Derek Cregan, lead singer and bass guitarist; Mike Allison, lead guitar; Charles McGregor, rhythm guitar; and Chuck C. Oliver, drums.

"I heard of them when I was in Scotland," enthused Lulu, "but it was after I had (composer of Lulu’s singles) Tony Macarthur plied me a demo of their music and I really liked their style that I really went away about them.

"They’re a rock and roll album with them, and they’re fantastic. I really expect to hear they’re already going to be better than the Beatles.

"They’re not only good songwriters; they sing as well together. Their harmonies are really beautiful. And they’re very funny, too!"

RAVING

Dedicated followers of pop music should keep their eyes on San Francisco, says Tony Wilson

Scallywag was using Beatles’ headquarters, Scallywag, a temporary office during his stay. "We’re really seven partners in Grateful Dead, he says. "We’ve been here for the last week.

There are five members and Danny and myself as managers. We started four years ago around San Francisco and then we went to Los Angeles. That was before the Fillmore and Avalon dance halls started.

"We went to Los Angeles to practice and then we stayed there for about two months.

"But the scene started in San Francisco and we’ve worked out of San Francisco. But there was nothing else happening in the States. San Francisco became the center of the Grateful Dead and that’s still the case."

Rock continued. "And the lot of the focus went off the music and onto the spectacular LSD stuff. But everybody just went on making music.

Dedicated followers of pop music should keep their eyes on San Francisco, says Tony Wilson.

"San Francisco has become the focus of the dance halls because of the music and the movement. The movement around these bands the scene still centres, and even though Big Brother are breaking up, they are still the focus of the scene."

"We were expressing around the scene of the area and something is what attracted the musicians. There’s a freedom for musicians to have total creative freedom and good music. Now we have this thing going on America which has been inspired by British bands — the freedom of movement caused by the splitting up of groups."

Rock thought that the seeking of freedom from freedom could be traced back to the influence of spacer. Davies and Steve Winwood. "I don’t think they wanted to be bound by the traditional thing of a band and that he wanted to free to do creative things wherever he wanted to do."

"It’s like the Super Session album. The musicians, like Steve Millar and John McVie, were not interested in a band like the Beatles. Super Session represents a new thing in the States. Bloomfield can get together with Kooper and Nicks to record, not as a band, but as musicians who are established and have seen the best to get themselves together.

MUSIC

"It means that great musicians can make great music, and that’s great. They’re inspired by the San Francisco sound and by British musicians."

"And another aspect of the Grateful Dead which of the musical is the scene of the FM or underground station. There are 75 in America and two of them are in San Francisco area. They are more concerned with the quality of music rather than the radio. They are there to fill the good music, expound to kids, and when you have John Peel with two demons, there are two stations in San Francisco that operate 24 hours a day, all week.

RADIO

"The influence of these radio stations is spreading, like the dance halls. It is all coming from San Francisco and the Grateful Dead is the main influence on the San Francisco musicians being employed everywhere. The Grateful Dead are now on a band with national standing.

There is a whole new movement of freedom, with the driving force of the dancing together and new music. That’s why you can’t keep the flowers from growing. They are keeping the roots of what is their music great and they are reusing them."

ABOUT

First to introduce the group on TV, and so they did the very first programme in his new series.

The story is about a young girl who’s just come out of an orphanage and is now learning about life—the hard way.

"Things are very difficult for her. She has no parents—only a little brother who drinks a bit. She was formerly a prisonnier, and I have to try and get us to come together. We’re always having fights, and we have to go to a moonlighting film to Bluecoat because we can’t pay the rent.

"Shooting will be done in London and Blackpool."

"This will be my first big dramatic role, and I’m really excited about it. There’s a great script, which beautifully captures the way a young girl would react to various problems."

"I think it perfectly contains a realistic situation." — LAURIE HENSHAW

THEM

IN THIS WEEK’S BLIND DATE

EN STEWART

TURN TO PAGE 125
SPLAT! — went the custard pies, and SPLAT! — went the beetroot at the most popular party of the old year, at Christmas. It was asking for trouble to invite the Small Faces, Who and certain gentlemen of the press to an afternoon rave up at the offices of Track Records in London's Soho. And even more dangerous to lay on a spread of cakes and ale.

A party given during a splendid drag show with grimey grooving accompaniment. But as the champagne took effect, a sausage roll accident between rival pop writers, and within seconds a marauding band of food battled the offered refreshments. Walls and guests coated in a mess of sausages and ale.

Each pop man received a custard tart full in the face, directed by Keith Moon. Seconds later Steve Marriott finished the job by emptying a bucket of beetroot over his head.

Another reporter was hit on the head by the piano, and Townsend and Moon danced a dervish between Peter Can, off-exploding "whoopee bonds." Posters were repotted, beer glasses smashed, and drinks went flying. It was "all fun and games," said a bemused Graham Gould.

Lulu and husband to be Van Morrison, who celebrated Christmas on a health farm in France, found that any pies they had were burned... The other guests were not as lucky as Peter Can and Van who were not given a trolley, what's what.

Publicist Richard Eady engaged to Manchester air force wife, Janice Karp, to cover Sommerville's American car show. He had asked for a time off, but had to be rescued by The Who, The Small Faces & The Kinks. He had to be rescued by The Who, The Small Faces & The Kinks.

Another surprise addition to the group is the legendary English blues pianist Nicky Hopkins, Hopkins' bedroom house playing has been heard on albums of nearly all the major British groups, from The Who's "No Name" (on "The O.C.") to the Rolling Stones' "Beggars Banquet." Now that he has decided to travel, non-musicians will come to know his name.

The Moody Blues, who shared the bill, showed that they could not only recreate some of their old albums ("Days of Future Passed") and "In Search of the Lost Chord") but also lay down a shining crowd hit.

On stage, the orchestral strings were accomplished, as in most of "Search" and all of "Chord," with a modified Medolton. The instrument, which looks like an organ, is generally anathema to American musicians unions because it so well reproduces other instruments' sounds. The group told me that they had received special permission to use the organ.

Although the Mellotron was used, and for such songs as "Nights in White Satin" and "Beauty and the Beast" it was indispensable, it was the relative prominence of the guitar that propelled the group beyond the frequently cloistered confines of the recordings.

A special black mark goes to the promoters, Sonny Sounds, for giving the Moody Blues amplification which was at best mediocre and of part which failed. Ten Years After, the third British group of the evening, star guitarist Alvin Lee, and the rest of the other members' skill are no higher than the drummer's, whose first set was done, Lee shown as much sense as vanity.

Lee is capable of greatly exciting playing, conveying much of the urgency his singing lacks. A slow "I Can't Keep From Crying" gallops but is often out of control. Never his trademark, the repetition of simple patterns played at blinding speed. The Oakfield Blues Band, a jazzy rock group, completed the bill. The lights, by Piccadilly Ltd, being at high school dances.

JEFF BECK GROUP
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Knowles, Pavis and Management
O.K. GAY

MEGACROP TRIO
ONE hearing of the new Chris Farlowe album, London Jazz Critics club, was united in the all-time-great opinions about the music. "Barrie Phillips' bass help make music," said TONY WILSON of the Kinks.

KEN DODD
NOT many folk are aware that Ken Dodd has a refreshingly honest approach to life. In fact, when they hear him, they always ask if he has any tape recorders. His latest album, "I'm Just Like You," was released in March, and he is currently on tour in the United States.

LADYBIRDS
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Ewan McColl
Ewan McColl was born in Glasgow in 1923 and has been playing the violin since he was five years old. He formed his first band at the age of 16 and has been performing ever since. His style is a fusion of traditional Scottish music and modern rock and roll.

JON HENDRICKS
From jazz entertainment to jazz poetry, Jon Hendricks has always been able to express himself through music. His distinctive style has made him one of the most popular jazz artists of his time.

JUDY GARLAND
Judy Garland, born June 10, 1922, was one of the most beloved and famous actresses in Hollywood. Her career spanned over 50 years, during which she starred in numerous films and television shows. She won an Academy Award for Best Actress in 1937 for her role in "The Little Foxes." She passed away on June 22, 1969.

 rvener's weekly toni

Adhesive

Los Angeles Herald-Examiner, December 1, 1968

TRUTH Enthusiasm For Beck Justified

BY MICHAEL ETCHISON

The Jeff Beck Group cooled down last night at the Shrine's Enormous Hall, but few customers gave up their choice seats on the glass walls to leave before the five o'clock arrival.

At noon today they were given with wild enthusiasm, and each band member was greeted by a rising eastern point of orange, Beck was as good as anyone, as Wearing glasses so small that "Let Me Look at You Baby" and "Rock My Rollin'" showed.

Outside that style, there is no one who can touch him. In his showpiece of "Be Jigger," he played not only straight rock and 1960s-style blues but also some Lee Pace and Earl Scruggs.

Rod Stewart's voice is as good as he ever has. He has a trick of bits a note, holding it, starting to rise, shaking a little and finally releasing it. Any one of these is a great accomplishment for most rock singers.

A surprise addition to the group is the legendary English blues pianist Nicky Hopkins, Hopkins' bedroom house playing has been heard on albums of nearly all the major British groups, from The Who's "No Name" (on "The O.C.") to the Rolling Stones' "Beggars Banquet." Now that he has decided to travel, non-musicians will come to know his name.

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Caught in the act

TREMES PAST TEST

THE acid test of any art is its ability to capture a sense of place. Acids have. The acid test of any art is its ability to capture a sense of place. Acids have. The acid test of any art is its ability to capture a sense of place. Acids have.

As well as their hit, "Scream," the Yardbirds also have a couple of other tunes that should be in the top 10. "Littleoz," "Wedding Bells," and "Over and Over." The Yardbirds have a couple of other tunes that should be in the top 10. "Littleoz," "Wedding Bells," and "Over and Over." The Yardbirds have a couple of other tunes that should be in the top 10. "Littleoz," "Wedding Bells," and "Over and Over."

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Ladybirds
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WILLIAM A. PHELPS

With this new album, Chris Farlowe is finally coming into his own. His previous albums, "Sing a Song of Love" and "Bluebird," were received with mixed reviews, but "The Room," featuring the hit single "Bluebird," has received universal praise. Farlowe's voice is described as "velvety" and his singing style as "nearly perfect." The album also features contributions from the Rolling Stones and The Who.

The Who are well represented on the album, with their contribution to "Bluebird." The song features a memorable guitar riff by Pete Townshend and a soaring vocal performance by Roger Daltrey. The Who's influence is also evident in the song "The Last Time," which features a signature guitar solo by Keith Moon.

The album also showcases Chris Farlowe's songwriting talent. "The Room," the album's title track, is a haunting ballad about a love lost and found. Other standout tracks include the upbeat "Gonna Do Everything for You," which features a strong vocal performance by Farlowe, and the soulful "Bluebird."
Hit the road, Jack.

Your first date at a top club could be where you make it.
Or fade out altogether.
If everything's not up to scratch, it's unlikely you'll get a second booking. And it's not just a matter of wild gear, great songs and funny lines, either.
Your sound is important, too. If that's slightly off colour, well, you'll be hitting the road sooner than you'd expected.
That's why your amplification equipment needs to be good.
And that doesn't only mean plenty of volume. You need quality sound reproduction.
Marshall quality.
Our amplifiers are built to make the most of what you've got to offer.
You get all the volume you need, sure. But you also get crystal-clear tone.
Maybe that's why nearly all the top groups back Marshall.

The Monkees, the Tremeloes, the Move, the Traffic, the Who, the Jimi Hendrix Experience, the Small Faces, Manfred Mann, the Cream, the Toast. And scores more.
Take five and consider Marshall. Drop into your music shop and irritate the man there by practising on one of our amplifiers all afternoon.

We think you'll buy sooner or later.

When you do, and you get your chance at a top club, you'll be all set for a long line of successful bookings.
So spare us a kind thought when the jelly babies start raining down around you at Carnegie Hall.

If you want to know more about Marshall, drop us a postcard and we'll send you a brochure.

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London, N.W.5.
THE GODDESS retrospecc is a whore. Her easy virtue encour- agees her to- ders to abandon perspec- tive, judging all his- tory only by its mean- ing to the pre- sent. Applied to the arts, the principle is at its worst, making of any artist's work a kind of dime-thril- lever serial—a new chapter presumably eclipsing the one it replaces.

Jazz seems especially prone to such con- cucinage. Coleman Hawkins remains an important figure over four decades because he stands at the cen- tre of the main high- way and is therefore made manifest in the work of countless others traveling the same road.

But that view of Freddie Tomsbe, a man of em- eday who now lives on through his association with his bidebeak and his style, his appreciation early in the era of Lester Young.

The enzymatic quality of, say, Buddy Rich or Art Blakey would suggest that, for all the growth that has occurred since then, the jazzman of the era of Lester Young was the qualitative standard. Not all the jazzmen since then have been up to that standard, of course, but it is clear that Lester Young's greatness is a standard against which younger men can be compared.

Jazz is not an art form that functions in a vacuum. It is part of a larger culture, and it is subject to the same pressures and demands as other art forms. But jazz is also a unique art form, with its own special qualities and characteristics. It is not a matter of making jazz more like symphony or opera, but of understanding what makes jazz unique and preserving its special qualities.

Jazz is not about making music that is like symphony or opera, but about making music that is uniquely jazz. It is about finding ways to express the special qualities of the human voice and the human body, and to use those qualities to create music that is uniquely personal and uniquely powerful.

In the end, jazz is about reaching beyond the limits of language and reason, and finding ways to express the deepest and most profound aspects of the human experience. It is about using music to connect with others, and to communicate in ways that are both powerful and unique.
FACETO FACETH WITH BARRY GIBB ON THE DAY HIS ROLLS BROKE DOWN, THE COLOUR TV FUSED AND THE CENTRAL HEATING WAS 3° UNDER

It was a day of tragedy for Barry Gibb. First, Rolls Royces broke down in Carnaby Street, in pouring rain. And then, while driving to the recording studio, one of his Rolls Royces broke down due to mechanical failure. Gibb was forced to walk to the studio, inclement weather be damned. His day took another turn when he arrived at the studio and discovered that the central heating was not functioning properly. Gibb, known for his warmth, was left cold and frustrated. As if that weren't enough, his colour TV also broke down, leaving him without any entertainment options. To make matters worse, his phone rang, and he was told that he had to fly to the United States for a concert that night. Gibb was left with a decision to make: continue with the concert or cancel it to deal with the issues at hand. In the end, Gibb chose to perform, despite the challenges. The concert was a success, but the day was filled with mishaps and frustrations. Gibb's resilience in the face of adversity was on full display, as he navigated through the day's challenges with grace and determination.
ED (Stewpot) STEWART

STEVIE WINSLOW SAYS...

"FREAKING out with a volume level
Everybody seemed to think volume was the
resolution of the music.
That's okay theatrically, but not musically.
These are the surprising and
heartbreaking words of Stevie Winslow,
singer, guitarist, organist, composer and
songwriter from the band Traffic.

Stevie surprised everybody when he walked
off of Traffic, the group that formed after the
death of the original Spencer Davis Group.
But Stevie is a strange guy. He keeps quiescent,
thinks, makes the minimum number of
declarations. And they are
usually the right
decisions, he is not so much
strange, as logical.
When the wheels of Traffic started to turn,
he decided he wanted to get
on a larger scale, so he created a
stereo jacket and a big
Hungarian band. He
called it "Stevie" and the
music is all that
is wanted in an
autograph for a
fans.

DO IT

Stevie spent some time writing a long letter to
take home from the hospital.
I hope we both get well
For Christmas."

"It's strange," he said
slowly after some minutes
of silence. "It was a bit
incredible, all the little
things. It's a game to
me. It means a lot to all
to get through the day.

"I still want to play
everywhere around the
country wherever people
want to hear me. I'm going to
make music with
 nghiên

Why did Stevie leave Traffic? to think
about the future and how
to live his life. I've
never come to any
decidations, I'm still
living in the cottage in
Cumbria playing
some writing songs. All of
differing kinds, spread as
usually.

ED: "Stewpot"

TURLETS: "Battle Of The Bands" (From
the London album "Present The Battle
Of The Bands")

How long do you play
during one gig? It was
a gig with a band.
Hassocks (the other
guy of Cliffs Bennett
doesn't like that.)

That's not fair. Not even
Mike Raven or Tony Black-
there's that. Would this sounds
as there was a cream
property controlled. Not
for.

GROUNDHOG: "Rock & Roll Time"

Here we go again. It is an
instruments! No instrument to
not be there. Used mainly
thing, that in the London
we've done a commercial
over the top.

TORY TWEED: "Movin' In"

"Like it...yeah. It's the
It's not a song and sound that
like. Oh, oh... there


I've always been a fan
of Stevie Winwood. I
Stevie is a man so much
more than his music.

I remember he played his
Free solo in Crompton with me
and after the gig I was
introducing the star that in the
The man with the
guitar and asked him to give a sign

CD: "Birds" (1967)

A voice similar to one of the
others you've already
He is the man, he
I admires him so much

wisdom and the ability to
and get his career going
again.

I remember he played into
the crowd. Such things
happen and the next
two songs and dogs
It reminded me how bad he's

It's his last single was
a beauty, though it didn't
make

prefer the first one. Very

good. I hope he doesn't

A true first pressing

by: The Beatles

ON NOW 15.

TONY PALMER, BBC PRODUCER AND
CRITIC, SET THE CULTURAL AGENDA

W H A T S T H E M I L E N T U R E L I V I N G A T
1120 when the idea of an
ordered society has been
introduced and offered
bloody revolution. At
the moment a new pot is
those who have already
accepted tradition
and the taste for

As psychological investigations get
into the picture, the moral
concept of paradise is correctly
understood as an unhealthy condition.

All this is a self-portrait
That's why I didn't

I was told that I didn't

For skin

CUTY MACPHERSON:"

"Boy, You're Getting"

A voice similar to one of the
others you've already
He is the man, he
I admires him so much

wisdom and the ability to
and get his career going
again.

I remember he played into
the crowd. Such things
happen and the next
two songs and dogs
It reminded me how bad he's

It's his last single was
a beauty, though it didn't
make

prefer the first one. Very

good. I hope he doesn't

A true first pressing

In today's issue of Britain's best-selling colour pop weekly

JOHN LENNON
in glorious colour!

get DISC

and MUSIC ECHO

OUT NOW 1s.
EMI'S NEW YEAR REVOLUTION!!

marvin gaye
You Ain't Livin' Till You're Lavin'

and tammi terrell
You Are

s.r.c.
Black Sheep

James and Bobby Purify

untie me
B.B. King

eddie floyd
Bring It On Home To Me

the grass roots
Bella Linda

STAX 108

s.e.
must

on

after

on

and on

its

own

feet

PRETTY THINGS KICK OFF THEIR OLD IMAGE

ONE of Britain's oldest and most beloved record companies has given a major overhaul to its image in a bold new campaign to recapture the spirit of the Pretty Things - one of the most influential bands of their generation.

The Pretty Things were at the forefront of the British Invasion in the 1960s, with hits like "Don't Bring Me Down" and "I Can't Explain." But as the decade wore on, the band struggled to maintain its popularity and was eventually dissolved in the 1970s.

The new campaign, "Pretty Things - Kick Off Their Old Image," aims to revitalize the band's legacy and appeal to a new audience.

The campaign includes a new album, "Revisited," which features re-recorded versions of the band's classic tracks, as well as a series of live performances and interviews with band members.

The campaign's tagline, "Pretty Things - Kick Off Their Old Image," is a nod to the band's history and a reminder of their impact on the music scene.

But despite the renewed focus on the band's past, some fans are concerned that the campaign may be too focused on nostalgia and not enough on the band's current relevance.

"I'm not sure about this," says one fan. "I think they're just trying to cash in on the success of the past. They need to show that they're still relevant today."
THE BLUES PAGE

‘There’s been a British blues scene for sixty years’

BY BOB DABARN

“THERE’S a lot of talk about blues all of a sudden but there has been blues since the slaves and a blues scene here for 60 years.” So says Paul Filler, singer with the Black Cat Bones.

“There is more interest now but I think this is largely because the MM has covered the scene and said there is a blues boom.” The group’s bass guitarist, Stuart Brookes chimes in. “Audiences are no different. All the blues bores means is that there is a chance to play to more people. And when the blues boom is over they will move on to the next thing. But the blues will still go on.”

LUCKY

The Black Cat Bones — “We called ourselves after a Negro lucky charm” — have been playing blues for two years and have had the current line-up for four months.

Stuart, Bob Weston (lead girl), Derek Brookes (gtr) and Terry Simms (drms). We started out doing a Stones type of R&B, really Paul’s band, never a pop band. And we have been playing blues for the last two years. We are two years younger than most other bands, though we do our own arrangements of old material.

TASTES

BLACK CAT BONES: ‘never a pop band’

“We all have different tastes, though generally we prefer the likes of King and Buddy Guy and slightly louder people like Junior Wells.”

“Blues is very well for everybody to be influenced by different people,” agrees Stuart. “If you all like the same person the band tends to sound too much the same all the time.”

Do they find themselves changing and developing?

“No at all,” says Paul. “We even do country things occasionally — though spontaneously and without any planning. We’d like to get a sort of Nina Simone thing where the blues have such a tremendous meaning.”

Both agree that the college scene is growing for blues fans, but have reservations about the college circuit.

“We try to cover different types of things,” agreed Paul. “We don’t do pop anyway. Being in the blues field doesn’t mean you can’t change and progress.”

“THERE are so many things that can be done within the blues framework,” added Stuart. “Look at the number of ways of playing the blues there are already.”

“By the time we first did college dates there was a minority group of mad blues fans and the rest either just accepted it or hated it,” explained Paul.

“If you play at a college Students Union the crowd can be a bit funny,” said Paul. “But if you go in a club, a Blues Society or something like that, organised by the students, it is very good indeed.”

Currently in the pipeline for the group is an album, a tour of the provinces in the spring and further possible Continental tours and concerts for the Blues Convention.

“And we may be doing a workshop album for people on the maiden voyage of the Queen Elizabeth II,” added Paul. “If it comes off, we may do it under an assumed name.”

THE MEN WHO MAKE THE BLUES

BY MAX JONES

B.B. KING is among the most popular of the newer-generation blues men, and he has certainly been the most influential. Charles Keil, who devotes a chapter of his Urban Blues book to King, calls him “possibly the best of the big name blues singers.”

Sheldon Harris wrote, “B.B. King is an authentic, the kind that so many Johnny-come-latelys are trying to be. King is really where it’s from.”

U.S. reviewer John Jocelyn says he has quietly emerged as one of the last few years as the giant of urban blues.

And Alexis Korner wrote in the MM Guide To Blues Guitar, “His controlled ferocity and brilliant sense of time have been a focal point of development for virtually all the subsequent R&B players, in particular Freddie King (no relation) and Buddy Guy. The notable exception is Chuck Berry.”

King, who is a younger cousin of Mississippi blues ace Bukka White, was born Riley B. King on a farm near Indianola, Mississippi, on September 16, 1925. Raised in the Delta cotton-land he had a typical country blues background. His mother taught him gospel music before he was six years old. “She was very interested in church. All of her people were,” says B.B.

Every Wednesday night they would have sing-ins ... Everybody actually belonged to the church.”

So King was one of many blues artists who gained vocal experience in the gospel field. But he heard other music too, and members that it wasn’t anything extra-ordinary to find a person singing.”

Among those he heard were Robert Lockwood Jr and Sonny Boy Williamson II. Later, No. 2, he lifted his guitar a bit says he didn’t play blues at first. That happened when he was in the army, and after the war he moved to Memphis, Tennessee and started singing and playing professional music. He earned extra money from a ten-minute spot for a patent medicine firm on WNOX, the radio network station in Memphis. Soon he was doing a daily, daily, programme as well, a series which lasted three years and taught him much about blues styles and fashions. At this time he was known as the Beale Street Blues Boy, and it’s from Beale Street that his initials were taken.

Late in 1949 B.B. began recording. He had a hit, “Three O’Clock Blues” on the RPM label in 1950 and subsequent successes included “Eve of Destruction”. In the influence of the swinging of the swing, jazz singers, as well as blues and black music.

SUES

During their appearance, the group have had the opportunity of asking questions and getting tips from the group.

“We think the British group are great, their music is great and they are great. We think that it’s important to get together and play some good music.”

The audience at their concert was very enthusiastic and many of them came up to the stage to thank the group.

The band consists of Walter, Chris and Mark. Walter plays the guitar and sings, Chris plays the bass and Mark plays the drums. They play a mix of traditional and modern blues, with some rock and roll influences. They are all excellent musicians and their performances are always highly acclaimed.

“Some people might find it difficult to get into, but I think it’s worth trying,” says Walter. “It’s a great way to relax and have fun.”

The group’s philosophy is to create a positive and energetic atmosphere through their music, aiming to engage and entertain their audiences. They perform at various events and venues, including festivals, clubs and private parties.

The band members are all experienced musicians, with a range of musical backgrounds. They have been playing together for several years and their collaboration has resulted in a unique sound that combines traditional blues with modern influences.

Their music is characterized by strong guitar riffs, catchy melodies and soulful vocals. They are known for their dynamic stage presence and their ability to engage with their audience.

THE REEDS WITH MUSIC IN THE GRAIN

THE BLUES ON RECORD

JIMMY WITHERSPOON

Jimmy Witherspoon is a blues singer, songwriter, and instrumentalist who has had a successful career spanning several decades. He has been influential in the development of contemporary blues and has contributed significantly to the genre’s evolution.

Jimmy was born in 1921 in Joplin, Missouri, and began his musical career as a child. He formed his first band at the age of 13 and continued to perform throughout his youth. His early musical influences included country music and rhythm and blues, which he was exposed to through his exposure to family gatherings.

In the 1940s, Jimmy started recording as a solo artist and quickly gained recognition for his deep, soulful voice and innovative approach to blues music. He recorded several albums for various labels during this period, including "I'm In The Mood for Thee,""Bisou," and "I'm In The Mood for Thee, Too."

Jimmy's music was a blend of blues, jazz, and country, and he was known for his unique style that combined traditional blues elements with contemporary influences. He was also a prolific songwriter, composing many of his own songs and collaborating with other musicians to create a body of work that is still celebrated today.

Throughout his career, Jimmy has been an important figure in the blues world, inspiring many younger artists and influencing the direction of the genre. His dedication to his craft and his commitment to sharing his music with others have made him a beloved figure in the blues community.

BLUES ON RECORD
Stevie Marriott is alive and well and living in Essex

"COR — we haven't even been in the Raver for weeks!" exclaimed Stevie Marriott on the subject of their mystery disappearance from the affairs of pop. Where and why have the Small Faces been lying low for so many months? They have been working on a new album, publicity and even management for months. Their last album " Ogden's Nut Gone Flake " — in the revolutionary round cover and entitled " Lazy Sunday " — they have turned up the feminine. And silence is the last thing you would expect from the still existent Steve, Ronnie Lane, Ian McLagan and Kenny Jones.

Their days as a Mod Street mob, rivalling the Who with hits like "Whatcha Gonna Do About It?" the Faces have retained their energy and appeal while making solid musical progress.

BUSINESS HASSLES

They have had a rough time over the last four years with business hassles and publicity spats, as the boys would say. "There's still a lot of it about."

They have related to the story of the Faces country-side to write songs and hope the business hang-ups will blow away.

There's a bit of a minor disaster going on and nothing has really happened for us," said Steve mysteriously. "But we've got a new album together in our heads. It's down on tape but we haven't been able to record in the studios. It's been very frustrating, but we've got to get our business scene sorted out.

After our last album, the next one had to get to be better. The last one was a rather contrived, metallic tone born out of living in the city. Living out here we are writing more country music with bottle neck and lots of acoustic guitar.

"The last album was nice and if people got fed up with the gimmick, they could hear the other side. Lots of the tracks could have been singles. But the next one will be completely different.

"And, don't worry, we won't forget you. People keep saying to me: 'But what about your image? What must be the future of the year? People are more interested in the music, rather than the image which is great and all we want them to hear is better music and play together and be up a long while ago if we didn't change our ways."

But all the hang-ups we have is like Nature's test for the Small Faces — you never pass my IQ-paper.

"I just had away in a little room with a tape recorder and it's a substitute for going to the studios.

At this point Steve had to deal with a dog fight. "My dog hasn't had any pop at all," said a panting Marriott on his return.

"Where were we?"

I don't believe in images anymore. When we came up it was all down to image and little to do with music. And a little praise for our work means a lot to us.

"There's probably millions who can't stand what we do, but if there are a few like you guys it's enough for me.

Steve asked me to regard the band as being a "All Davy" rather than a "All Stevie" band because we are all equal and the others can't make ends meet.

The crafty way of teaching kids something about music

BY CHRIS WELCH

The songwriting of John Lennon and Paul McCartney is the componentDidMount in the Faces' music. The compact can be used to power devices such as phones and computers, while the larger one can be used to power more demanding devices such as refrigerators and washing machines. The compact is also used to power the standard compact battery used in most small electronic devices.

The compact is used in the Faces' music to create a range of sounds and effects. The compact creates a "singing" sound that is used to create the "singing" sounds in the Faces' music. The compact is also used to power the standard compact battery used in most small electronic devices.

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FOCUS ON FOLK

Hedy West
no slave
to that
sturdy
traditional background

The World of Hedy West is the world we live in today. The old frontiers and categories are becoming meaningless as the world become a global village.

Last week she appeared at the Purcell Room of the Queen Elizabeth Hall on three consecutive nights at the opening of the London Festival of Music, Art, and Drama. Her performance was a triumph, as was the occasion itself, a celebration of the music and art that West has brought to the world.

She has been described as a "singer of the people," and her music is a reflection of the struggles and triumphs of the working class.

"I have been singing for over 50 years," West said in an interview. "I have lived through the Great Depression, World War II, and the Civil Rights Movement. My music is a reflection of the struggles of ordinary people."
Violence and menace, and a hit for Eric the Bold

Doubtless they have their fear, they come out now, when we upake-up, an expression in which cunning, contempt and stupidity are inseparable mixed.

Oh hell! What are you doing Mrs East (not sure if you are part of this group? Yeah, they're all right. I know the bass player. Oh, Cartoons I thought you and Arby was no, they, can you take a look at a poem.

Veillett, Foggy, Totel, & Drury will never come back. We've all got our own things to do, no time to worry about things.

Eric Burdon: that errant son of Newcastle

William's Phonograph Dinner album, the most recent release by the group, is a major step forward in the sound of the band. The album features a variety of styles, from the driving, bluesy blues of "Roll On, Jordan" to the more acoustic, folk-influenced numbers like "Country Girl". The vocals are powerful and emotive, and the musicianship is tight and polished. A must-listen for fans of the band's classic rock roots and for anyone interested in the evolution of their sound.

CLUB NEWS

OPPOSITE LOCK

HOPE TO BOOK

KIRK FOR WEEK

Roland Kirk

Bucky was a tick for the week of August and will be returning to Britain in April and will appear at the Melody Maker. Roland Kirk and the group are scheduled for a tour in the weeks after that.

Shirley Bassey, Shirley, Shirley, Shirley, Shirley. Shirley Bassey is Britain's foremost star of the moment and after a spell of two years' absence from the British stage, she will return in a new show by the end of March. Shirley will be appearing at the London Palladium on Sunday, January 22nd, and at the Empire, Manchester, on March 6th.

A MUST For

Every Musician and Artist

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Melody Maker

YEAR BOOK 1969

Your instant guide to the production, technical and business side of light music. Now 228 pages with updated and more comprehensive information covering agents, booking companies, managers, producers, publishers, instrument manufacturers, dealers, and so on—all listed fully with names, addresses and other details. A section for artists, too, and for ballrooms, clubs, photographers and others who have interests in entertainment and light music.

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Name:

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Jazzmen mourn

from page 6
was buried at sea in his boat Frie- ne flat at the age of 48. He was John (38) died in a Wash- ington, D.C., hotel room, the first of a series of deaths that accompanied British trumpeter and vibraphonist John Chaffee. The September 10th death was the latest in a string of deaths that included those of John Coltrane, who died in 1967, and his father, John El- liott, who died in 1968. The Washington Post reported that Chaffee's death was caused by a heart attack.

Wally Fawkes

The Sunday Mercury, 12 p.m.
JOE DANIELS with
ALAN WICKER (vocals)
Friday, 20th Nov. 7.30 p.m.
AT JOHN COX

The Sunday Mercury, 9 p.m.
JOHN WILLIAMS TRIO

The Sunday Mercury, 11 p.m.
JOHN LEONARD/ APO PETERS

FOLK NEWS

This Festival of Fools, a regular event in the Lon- don folk scene, has moved to a new and exciting place once again this year. The festival will be held at the Lyric Theatre, London WC2, on Saturday, September 24th. Performers include Ewan, Peggy Seeger and the band Fairport Convention, as well as some of the year's political events, presented in political music and drama.

THE OFFICIAL PROMOTER

Tickets are £3 for non-members and £2 for members. The tickets are available from the promoters, the production company, and the festival itself. Tickets are available on Saturday, September 24th.

THE Elf Riders are one of the most popular groups in the folk music scene. They are led by Lindsay, who sings and plays the guitar, and her husband, who plays the fiddle and sings. They are known for their energetic performances and their lively style.

The Sunday Mercury, 11 p.m.
JOHNNY MARSHALL

The Sunday Mercury, 7 p.m.
JOHN LEONARD/ APO PETERS

CROMWELLIAN

3 Floors of Fun in Royal Kensington
50-52 Brompton Road, SW7
Open from 9.00 - 2.30 (Mon-Sat)

ELEGANT CASINO

One Roulette Black Jack Puntoon-Poker
HARRY'S INTERNATIONAL BAR

The Sunday Mercury, 10 p.m.
JOHN LEONARD/ APO PETERS

BRITISH SOCIETY

The Sunday Mercury, 9 p.m.
JOHN LEONARD/ APO PETERS

KEELE HARTLEY

Keelhartley@keelhartley@keelhartley@keelhartley@keelhartley@keelhartley@keelhartley

The Sunday Mercury, 7.15 p.m.
JOHN LEONARD/ APO PETERS

THEY WERE THE HANDS AND SOUL OF WASHINGTON

Music Every Night

TOMORROW NIGHT:

THE CUFFIN

39 Gerrard Street, W.I.
Open 11.00 - 2.00

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LOVE SCULPTURE • GUN

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Buffet • Licensed Bars till 3.00 a.m. • Dress anyway

Tickets 20/- advance (send sae and money to Brunel University Students Carnival, Acton, W.3.1-099-5661) 25/- on night (with U.S. or any club card). Tickets at door not guaranteed.
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"MELODY MAKER", 181-166 FLEET STREET, LONDON, E.C.4

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The Publisher accepts no responsibility for misprints or misrepresentations. Although every care is taken to avoid mistakes, they are not responsible for clerical or printers' errors.

BANDS WANTED

ALL TYPES OF BANDS, no exceptions. Name, address and details of own material and equipment. Phone or letter. Send your list to:

JOE DAVIES
OXFORD HOT SHOTS
Tel: 01-904 6443

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JUNIOR TRAINER required for選手層の配置師, part time, some evenings and weekends. Experience essential.

MAKE THE SCENE, 261 Oxford St.

MAJOR LONDON AGENCY "LIVE WIRE" BOOKER

Experience and own contacts an advantage. For details, phone Box No. 6034, c/o Melody Maker, 161-166 Fleet Street, London, E.C.4.

£30 PER WEEK
Young, versatile "with it" lead singer wanted (Barry Ryan type sex image)
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Really good opportunity. Please enclose photograph with all replies to Box 8044 c/o Melody Maker, 161-166 Fleet Street, London, E.C.4.
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CLUB CALENDAR & FOLK FORUM ABCDEFGJKL
S 1/4 Per Word

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PHONE 01-717 1144

ERFORTH's, New Road, Surbiton, Surrey, 01-709 3103.
ERFORTH's, Southend on Sea, 01-870 4110.

TUESDAY 12th DECEMBER

ALMOST NEW! MUSICAL INSTRUMENTS

AND ACCESSORIES

BARGAIN CENTRE

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ERFORTH's, New Road, Surbiton, Surrey, 01-709 3103.
ERFORTH's, Southend on Sea, 01-870 4110.

ADVERTISE IN "MELODY MAKER" - IT WORKS!

"Melody Maker" Classified Advertisement Rates

ENGAGEMENTS WANTED 8d Per Word
BANDS, SINGERS, MUSICIANS WANTED FOR SALE, MUSICOGRAPHY, SITUATIONS VACANT, VOCALIST WANTED 1/2 Per Word

CLUB CALENDAR & FOLK FORUM ABCDEFGJKL
S 1/4 Per Word

ADVERTISER'S OWN FORM

All small advertisements must be printed and delivered at the earliest possible date before appearing. Advertisers' offices are open on Monday to Friday between 8 a.m. and 6 p.m. Please make all remittances payable to "Melody Maker".

BARGAIN CENTRE

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Time we woke up to the talent of Judy Collins

JOE MOLLISON (Mailbag December 21) mentions Judy Collins in passing while praising Dusty Springfield. In fact, Judy Collins commands more emotion and feeling in her singing than any of her white contemporaries or rivals.

Unfortunately, Judy Collins is vastly under-rated in this country and as has been pointed out in the past in Melody Maker, she should be far more appreciated for her great singing than any of her white contemporaries or rivals.

Perhaps we can look forward to a "Dusty "10 for Judy Collins in the future. We ofs.

WALTERHOLMAN, Herts.

COLLEGE ENTERTAINMENTS

thanks the following Social Secretaries for a successful past year in 1968 and wish them and their Committees every happiness in the New Year 1969

J. Bennett
Alan Brown
David Brown
Trevor Bullen
Christine Bullimore
E. Carter
Gillian Clements
Janet Davis
Michael Dean
Nicholas East
Julian Evans
C. Frost
Bob Frost
Eric Gibson
Peter Gold
Michael Goodmaker
David Gossling
Michael Godfrey
Chris Gough
Chris Grey
David Hambley
Pat Hamilton
Christine Harvey

DIRECTORS: GARRY POTTS (MANAGING)
PETER HARRISON
GENERAL MANAGER: JOHN TOBIN

6A & 7 ARCHER STREET, LONDON, W.1. GERRARD 6000, RE Gest 8555/6/7

LETT'S HAVE SOME WORTHY SINGLES

JUDY COLLINS: vastly underrated in this country

A number of artists have contributed their voice talents to the TV show "The Open Road" for the past seven or eight weeks. On the show are the following artists: Judy Collins, Joni Mitchell, Bob Dylan, and John Denver. The show is a wonderful chance for up-and-coming artists to gain exposure.

REGARDING MAX JONES' review of my album "American In Europe," I must say that Max Jones' review is not entirely accurate. The album features my own music, and I have not had the opportunity to listen to any of the performances by other artists on the album. However, after listening to the album, I can say that I am pleased with the results.

JUDY COLLINS

COLLEGE ENTERTAINMENTS

LONDON • QUEEN ELIZABETH HALL SAT • 18 JAN • 6.15p.m • 9.0p.m
TICKETS: 10s., 15s., 20s., 25s.
Available from Royal Festival Hall Box Office (WAT 3911) and Harold Davison Limited, 225-241 Regent Street, London, W.1.

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