

Melody Maker

JANUARY 11, 1969

1s weekly

As Scots group hits No.1, it's—

A TOAST TO THE MARMALADE

Dig the Blues Scene '69!

THERE'S already been a terrific response to the greatest blues show of 1969 — the Melody Maker's Blues Scene '69, a tour of major British cities by leading American and British blues artists.



HOOKER

American star John Lee Hooker, backed by Britain's Groundhogs who also have their own spot, tops the bill at this big Blues Blast-Off. Hooker a Mississippi bluesman now living in Detroit, will be joined by New Orleans pianist and singer Champion Jack Dupree, who now resides in this country and the British talent will be provided by singer Jo-Ann Kelly and Aynsley Dunbar's Retaliation, rated by John Mayall as one of the best blues bands in Britain.



DUNBAR

There's already been a rush for tickets for the tour which opens at London's Royal Festival Hall on February 8. The tour continues at Bistol's Colston Hall (9); Birmingham Town Hall (11); Plymouth Guildhall (12); Croydon's Fairfield Halls (13) and Manchester Free Trade Hall (15).

In November last year, the MM, recognising the need for an important platform for the blues, presented Blues Scene '68 at the Royal Festival Hall, with the Muddy Waters Blues Band topping the bill.

The 3,000 seater auditorium was packed and hundreds were turned away — so we decided to give these fans, and hundreds of others around the country, the chance to enjoy another blues programme, in first-class concert surroundings.



KELLY

Tickets for these great blues concerts, presented by the MM in conjunction with the Harold Davison Organisation, are now in great demand — so don't delay. Apply for your tickets TODAY.

Seat prices are 8s, 10s 6d, 13s 6d, 16s 6d and 21s and applications for tickets should be sent to the Ticket Department, the Harold Davison Organisation, Regent House, 235 Regent Street, London, W1.

So, HURRY, and don't miss the best blues show of the year.



DUPREE

Coupon—page 6



DRINK a toast to Marmalade — their Beatle-penned hit "Ob-La-Di, Ob-La-Da" has given the Scots group the first new number one placing of 1969.

Their version of the song from the Beatles' double album has beaten all competition — and displaced the Scaffold from the top of the MM's Pop 30 this week. And the disc is sweeping the board in Europe, too.

It is currently number 10 in Holland, 12 in Germany, 18 in Sweden, 15 in Denmark and seven in Switzerland.

The Marmalade, who wear kilts on TV tomorrow (Thursday) for the first time on Top Of The Pops, have been signed to tour Germany from March 27 to April 6 and

To tour with Pitney, Cocker

on April 10 they leave for a tour of American colleges lasting three weeks.

The group tour their native Scotland from January 23 to 26 and on February 7, they star in BBC-2's colour series Colour Me Pop.

The MM understands that the group has been signed for a major four-week tour of Britain with American singer Gene Pitney and British star Joe Cocker. The tour would start on February 7 and last 30 days, but at presstime it could not be confirmed by the office of promoter Arthur Howes.



HENDRIX GROUP STAYS PUT EXCLUSIVE PAGE 5

MELODY POP 30 MAKER

- 1 (5) **OB-LA-DI OB-LA-DA** Marmalade, CBS
- 2 (1) **LILY THE PINK** Scaffold, Parlophone
- 3 (2) **BUILD ME UP BUTTERCUP** Foundations, Pye
- 4 (5) **I'M THE URBAN SPACEMAN** Bonzo Dog Doo Dah Band, Liberty
- 5 (8) **ALBATROSS** Fleetwood Mac, Blue Horizon
- 6 (7) **SABRE DANCE** Love Sculpture, Parlophone
- 7 (4) **I AIN'T GOT NO—I GOT LIFE** Nina Simone, RCA
- 8 (3) **ONE, TWO THREE O'LEARY** Des O'Connor, Columbia
- 9 (18) **SOMETHING'S HAPPENING** Herman's Hermits, Columbia
- 10 (14) **SON OF A PREACHER MAN** Dusty Springfield, Philips
- 11 (15) **PRIVATE NUMBER** Judy Clay and William Bell, Stax
- 12 (9) **RACE WITH THE DEVIL** The Gun, CBS
- 13 (28) **FOR ONCE IN MY LIFE** Stevie Wonder, Tamla Motown
- 14 (11) **THE GOOD, THE BAD AND THE UGLY** Hugo Montenegro, RCA
- (12) **I'M A TIGER** Lulu, Columbia
- 16 (13) **A MINUTE OF YOUR TIME** Tom Jones, Decca
- 17 (10) **MAY I HAVE THE NEXT DREAM WITH YOU** Malcolm Roberts, Major Minor
- 18 (16) **LOVE CHILD** Diana Ross and the Supremes, Tamla Motown
- 19 (23) **OB-LA-DI OB-LA-DA** Bedrocks, Columbia
- 20 (17) **BREAKIN' DOWN THE WALLS OF HEARTACHE** Bandwagon, Direction
- 21 (29) **DON'T FORGET TO CATCH ME** Cliff Richard, Columbia
- 22 (25) **STOP HER ON SIGHT (SOS)** Edwin Starr, Polydor
- 23 (19) **THIS OLD HEART OF MINE** Isley Brothers, Tamla Motown
- 24 (20) **HARPER VALLEY P.T.A.** Jeannie C. Riley, Polydor
- 25 (—) **FOX ON THE RUN** Manfred Mann, Fontana
- 26 (26) **QUICK JOEY SMALL** Kassenetz Katz Singing Orchestral Circus, Buddah
- 27 (30) **ATLANTIS** Donovan, Pye
- 28 (—) **PLEASE DON'T GO** Donald Peers, Columbia
- 29 (21) **ELENORE** Turtles, London
- (22) **IF I KNEW THEN WHAT I KNOW NOW** Val Doonican, Pye

1 Northern Songs; 2 Noel Gay; 3 Immediate/Welbeck/Schroeder; 4 Bron; 5 Fleetwood/Immediate; 6 Leeds; 7 United Artists; 8 Patricia; 9 Cyril Shane; 10 London/Tree; 11 East; 12 Keen/Pop-Gun; 13 Jobete/Carlin; 14 United Artists; 15 Valley; 16 Valley; 17 Pedro; 18 Jobete/Carlin; 19 Northern Songs; 20 Screen Gems/Columbia; 21 Shadows; 22 Essex; 23 Jobete/BMI; 24 Keith Prowse; 25 Mann Music; 26 Feldman; 27 Donovan; 28 Donna; 29 Carlin; Cinephonic. Two titles 'tied' for 14th and 29th positions

top twenty albums

- | | |
|--|--|
| 1 (1) THE BEATLES (Double Album) Beatles, Apple | 12 (9) THE WORLD OF MANTOVANI Mantovani, Decca |
| 2 (2) BEGGARS BANQUET Rolling Stones, Decca | 13 (14) THE WORLD OF THE BACHELORS Bachelors, Decca |
| 3 (3) BEST OF THE SEEKERS Seekers, Columbia | 14 (13) BEST OF THE BEACH BOYS Vol. 3 Beach Boys, Capitol |
| 4 (5) THE SOUND OF MUSIC Soundtrack, RCA | 15 (—) BEST OF NAT KING COLE Nat King Cole, Capitol |
| 5 (4) THE WORLD OF VAL DOONICAN Val Doonican, Decca | 16 (15) ELECTRIC LADYLAND (Double Album) Jimi Hendrix Experience, Track |
| 6 (7) THE GRADUATE Soundtrack, CBS | 17 (18) BEST OF CILLA BLACK Cilla Black, Parlophone |
| 7 (10) HELP YOURSELF Tom Jones, Decca | 18 (17) LIVE AT THE TALK OF THE TOWN Seekers, Columbia |
| 8 (6) HOLLIES GREATEST HITS Hollies, Parlophone | 19 (20) TOM JONES LIVE AT THE TALK OF THE TOWN Tom Jones, Decca |
| 9 (8) THE GOOD, THE BAD AND THE UGLY Soundtrack, United Artists | 20 (16) FELICIANO Jose Feliciano, RCA |
| 10 (11) VAL Val Doonican, Pye | |
| 11 (12) I PRETEND Des O'Connor, Columbia | |

u.s. top ten

- As listed by "Billboard"
- | | |
|---|---|
| 1 (1) I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye, Tamla | 5 (10) HOOKED ON A FEELING B. J. Thomas, Scepter |
| 2 (3) I'M GONNA MAKE YOU LOVE ME Diana Ross and the Supremes and the Temptations, Motown | 6 (6) CLOUD NINE Temptations, Gordy |
| 3 (5) WICHITA LINEMAN Glen Campbell, Capitol | 7 (2) FOR ONCE IN MY LIFE Stevie Wonder, Tamla |
| 4 (4) SOULFUL STRUT Young-Holt Unlimited, Brunswick | 8 (—) CRIMSON & CLOVER Tommy James & the Shondells, Roulette |
| | 9 (7) LOVE CHILD Diana Ross and the Supremes, Motown |
| | 10 (—) I LOVE HOW YOU LOVE ME Bobby Vinton, Epic |

ADVERTISEMENT

REAL TOP LPs REAL

- 1 **FELICIANO** José Feliciano (S)SF7946 (M)RD7946
- 2 **'NUFF SAID!** Nina Simone (S)SF7979 (M)RD7979
- 3 **HAIR** Original Broadway Cast recording (S)SF7959 (M)RD7959
- 4 **MONTENEGRO** Hugo Montenegro and His Orchestra (S)SF7994 (M)RD7994
- 5 **OLIVER** Original Soundtrack recording (S)SB6777 (M)RB6777
- 6 **JOHANN HAWKSWORTH BACH** Johnny Hawksworth (S)SF7953 (M)RD7953
- 7 **AMAZING ADVENTURES OF** The Liverpool Scene (S)SF7995
- 8 **GARY BURTON & FRIENDS: "TENNESSEE FIREBIRD"** Gary Burton Quartet (S)SF 7992
- 9 **HAROLD McNAIR** Harold McNair Quartet (S)SF7969
- 10 **CROWN OF CREATION** Jefferson Airplane (S)SF7976 (M)RD7976

RCA



ELLIINGTON: keen to come

ELLINGTON TOUR IS POSTPONED

DUKE ELLINGTON and his band will not visit Britain next month. The tour, which was being set up by the Robert Paterson Organisation, has had to be postponed. But it is expected to take place later in the year, probably in the April-May period to tie in with Ellington's 70th birthday which is on April 29.

Robert Paterson told the MM on Monday: "By the end of next week I should know for sure if this 70th Birthday tour is on. The band will definitely not open at the Albert Hall on February 9.

"I'm flying to California on Saturday to see Duke Ellington then on to New York. I'm going specifically to arrange a new period for the tour, which will be tied up with a film and some television programmes.

"The film will be a documentary of the tour and a tribute to Duke's birthday. We have discussed it, but it is not yet decided whether we go ahead. This will be finalised on my trip."

Paterson said he had spoken to Ellington over the weekend and Duke was most anxious to come back to Europe soon. "He wants the tour to include some cathedral dates so that he can perform his sacred concerts in several countries," said Paterson.

Nina's Bee Gee follow-up

NINA SIMONE follows-up her hit "I Ain't Got No . . . I Got Life" with a Bee Gees song. The title is "To Love Somebody" released tomorrow (Friday) and written by Barry and Robin Gibb.

The B side is a Barry and Robin Gibb composition, too, titled "I Can't See Nobody."

GERALD MARKS DIES



GERALD MARKS, founder and managing editor of Disc And Music Echo, died last week aged 56. Mr Marks was a prominent music industry personality.

He launched Disc in 1958 after seeing the need for a paper to entertain pop fans and mirror the music business. He brought the idea for the paper to Charles Buchan Publications, later to be merged with Longacre Press and now part of IPC, the biggest publishing organisation in the world which also publishes the Melody Maker.

Mr Marks launched Disc's Silver Discs, awarded for British sales of singles exceeding 250,000. The awards have become a major highlight of the record industry.

Mr Marks, who lived in Cliftonville, Kent, leaves a widow. The funeral was yesterday (Wednesday) at Margate Cemetery, attended by music industry personalities.

Tributes to Gerald came this week from people on different sides of the music scene.

JOHN ALLISON (who, with Bob Allison had a No. 1 Eurovision hit, "Are You Sure" under Gerald Marks' management): "I'm very sorry to hear about this. It was Gerry who originally had faith in us, took us round the record companies and got us a contract."

SIR EDWARD LEWIS, Chairman, Decca: "I am aware of the considerable contribution he made to pop records and he will be sadly missed by his many friends in the industry."

TITO BURNS, head of variety programming, London Weekend TV: "I always found him a very respectful person. Not flamboyant. One of the quiet people of the business. A very nice man."

DAVID JACOBS, DJ and TV personality: "Gerry set a pattern of integrity in the record industry which was noticeable in everything he touched."

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TEX TOUR

AN EXTRA date has been added to the British tour by Joe Tex and his Orchestra.

On January 17, in addition to playing Warwick University, Coventry, he will also appear at the Cedar Rooms, Birmingham.

Joe's date at Doncaster on January 19 has been cancelled and he will now appear, on that date, at the Cue Club, Paddington, and a second London venue yet to be finalised.



NINA: London show

ston Hall, Bristol (23), Philharmonic, Liverpool (March 1), and Dome, Brighton (8).

Tyrannosaurus Rex have a new single out on January 17. Titles, both by Marc Bolan, are "Pewter Suiitor" backed with "War Lord Of The Royal Crocodile."

As already reported in the MM, Roy Guest is also touring the Incredible String Band at the following venues: Colston Hall, Bristol (March 1), Fairfield Hall, Croydon (2), Town Hall, Leeds (8), Rex Cinema, Cambridge (9), City Hall, Newcastle (16), and De Montfort Hall, Leicester (23).

MM YEAR BOOK

THE 1969 Melody Maker Yearbook, a comprehensive guide to all aspects of the music industry, has been published, price 21s.

This is the second edition of the Yearbook which has sections covering pop, folk and jazz artists, agents, managers, publicists, photographers, record companies, TV and radio companies and record and musical instrument dealers.

This guide to the pop business is invaluable as a sort of reference and information. It can be obtained from INI Sales Department, 161 Fleet Street, London, E.C.4.

FIFTH COLUMN PLUS TWO

I don't know how old you are, but I'm sure you've heard, or even heard of, BBC JAZZ CLUB which has been going for 21 years, and to celebrate its coming of age PHILIPS have released an album called "RESPECT THROUGH 21 YEARS OF BBC JAZZ CLUB" (SBI 7869 stereo playable mono) As the title tells you the album gives you the history of the programme — in sound — starting with pianist BILLY MUNN and THE JAZZ CLUB ALL STARS featuring TOMMY McQUATER trumpet, GEORGE CHISHOLM, trombone, CLIFF TOWNSEND clarinet, JIMMY SKIDMORE tenor, JOE MUELLER bass, and GEORGE FIERSTONE drums. The JOHNNY DANKWORTH SEVEN are featured on I HEAR MUSIC and THE SLIDER. The ALEX WELSH BAND are featured on SHINY STOCKINGS, and HUMPHREY LYTTLETON joins them on STRUTTIN' WITH SOME BARBECUE and WILD MAN BLUES. The HARRY SOUTH BIG BAND feature NEY TYME WALTZ and STORM WARNING. I daren't list the full personnel as it would take almost the entire column — but take it from me, this is a great LP which, apart from the historic interest, is well worth having in your collection.

Coming from a BBC-type record to DEREK BRIMSTONE links beautifully — to me anyway — because I first heard Derek on the radio quite some time ago playing and singing and now here's his first LP for FONTANA — its title? — no prizes — "FIRE AND BRIMSTONE" (STL 5478 stereo playable mono). The album is tremendous value, it has 18 tracks including titles like John Martyn's FAIRY TALE LULLABY, COCAINE BLUES, SALVATION ARMY LASSIE and a completely hilarious song called SHE LOVED A PORTUGUESE. DEREK's popularity increased during last year and after the Cambridge Folk Festival he really started to get his name around — and I know there is tremendous interest in DEREK's record already, so have a fast leap out to your local dealer and have a listen — it's well worth it.

While we're on a folk kick FONTANA have a great LP of anti-English songs by a group of Scottish Nationalist gentlemen who call themselves THE DUNDONALD. The LP is titled "SCOTS WHA HAE NAE" (SFJL 971 stereo playable mono). It includes traditional as well as contemporary songs — including YE JACOBITES BY NAME, BONNY WEE PRINCE CHARLIE, KILLIKRANKY, and, of course, SCOTS WHA HAE NAE — if you are a Scottish Nationalist you'll enjoy this, and if you're not, I'll guarantee you'll enjoy it, for the musicianship and the singing alone.

Back to the jazz kick again with an LP "NAMMIN' AT SUNSET, VOL. 1" (SFJL 918 stereo playable mono). This LP is the first in the FONTANA JAZZ SERIES of historical recordings from the '40s. The 11 tracks include six previously unreleased masters, but perhaps the main attraction will be the personnel — here's just a few of them — HOWARD MCGHEE trumpet, WILLIE SMITH alto, LUCKY THOMPSON, CHARLIE VENTURA, VIDO MUSSO tenors, ARNOLD ROSS and ANDRE PREVIN piano, DAVE BARBOUR guitar — really, this is a great album and well worth a place in your collection.

"MODERN MAINSTREAM" (SFJL 919 stereo playable mono) is the title of the DAVE BAILEY SEXTET's album on FONTANA. This was recorded in the 'States in October 1961 and features KINNY DORHAM trumpet, CURTIS FULLER trombone, FRANK HAYNES tenor, TOMMY FLANAGAN piano, BEN TUCKER bass, and DAVE BAILEY drums. The highly underrated KINNY DORHAM plays beautifully throughout the album.

THE REVEREND GARY DAVIS has been over here quite a few times and mostly without a new album — at last FONTANA have a new one and it's called "BRING YOUR MONEY, HONEY!" (SFJL 914 stereo playable mono). It was recorded at HARVARD UNIVERSITY and it's a complete knock-out — what with his preaching, harmonica playing and his borrowed 12 string guitar, it's complete entertainment all through the nine tracks. I'm sure this album is going to cause something of a stir with the GARY DAVIS fans. By the way, I was told that there was very little of GARY DAVIS harmonica work on record. If this is the case on this new LP is just what the doctor ordered because he roars away like mad on it — and for once it kept Nugent MacSolurdey quiet.

DAVY GRAHAM
Large as life and twice as natural
© SKL 4969 © LK 4968 Decca

12" Stereo or Mono LP
The Decca Record Company Limited
Decca House, Albert Embankment, London S E 1

DECCA

GEORGE LEWIS DIES IN NEW ORLEANS



LEWIS: dead at 68

CLARINETTIST George Lewis, probably the best loved of all the contemporary New Orleans jazzmen who stayed at home when jazz travelled north, died of pneumonia and Hong Kong flu in a Crescent City hospital on December 31. He was 68.

Lewis had suffered from uncertain health over recent years, and since his last visit to Britain in September '66 he had given up travelling. He remained in New Orleans, playing from time to time at Preservation Hall where his band had appeared regularly in its early days. He was buried last Friday (3) at McDonahue's Cemetery, Algiers.

He began his playing on a tin fife, and was 16 before he bought his first clarinet. He taught himself to play, and within a year was working his first jobs with the Black Eagle Band of Mandeville. At this period he is said to have been influenced by a clarinetist named Isadore Fritz.

Later, George played with such early jazz figures as Buddy Petit, Chris Kelly and Kid Rena. And he led a group of his own in the Twenties with Red Allen on trumpet. Lewis came to fame with Bunk Johnson in the early Forties, leaving his home state for the first time in '45 when he worked with Bunk's band in New York.

In the Fifties, Lewis led his band to acclaim in the USA and Europe. He played in Britain with Ken Colyer's band in '57 and returned with his own band two years later.

(Max Jones' tribute to George Lewis — page 16)

P.P. ARNOLD

IN THE MM dated December 28, 1968, it was stated that P. P. Arnold was to record in America for Mercury Records. Immediate Records of London have asked us to point out that she is contracted to them.

HENDRIX PLANS OWN ALBERT HALL CONCERT

JIMI HENDRIX Experience are to promote their own concert at London's Royal Albert Hall on February 18.

Hendrix is looking for support groups for the two shows planned and hopes to have Spike Milligan as comper. Among groups suggested so far are Eire Apparent and the new Dave Mason-Jim Capaldi group, Wooden Frog.

The Experience start a tour of Germany on January 11 in Hamburg, and will also visit Vienna and Strasbourg.

It is hoped to record the Albert Hall concert for a "live" album and the group also plan to release a new studio album within the next two months, called "First Wave Of The New Rising Sun."

JONES FOR TV

SINGER Jack Jones arrives in Britain for his first appearances here later this month. He guests on BBC-TV's Lulu Show (18), the Rolf Harris Show (25) and will also tape his own TV special.

He will also make promotional appearances for his new British single "Love Story" released on January 17.

COUNTRY TOURS

THREE American country artists will visit Britain for appearances over the next two months.

George Hamilton IV arrives on January 20 for five days of promotional work and appearances at U.S. bases in this country. To coincide with the trip, RCA are releasing his American hit "Abilene" in this country.

Charley Pride arrives in Europe on February 21 for



RINGO: Beatles best

BEATLES CHOICE-ON LP

FOUR Beatles albums—in addition to the forthcoming "live" album reported in MM last week—are likely to be released by Apple in the future.

The albums would be in a special four album pack and would be of re-issue material. Each of the Beatles would select his favourite Beatle tracks, and the choices would make up one of the albums.

It is also possible that special material introducing the tracks

would be recorded by John, Paul, George and Ringo.

An Apple spokesman told MM: "There could, of course, be some duplication. But the idea came from Capitol in America and is primarily intended for the US market although they would also be available here, probably at a reasonable price."

The Beatles first "live" album will be of material recorded at their projected live concert, for which the venue and date have still to be set.

three weeks, mainly in Britain. Jim Ed Brown flies to Britain in March for club dates and promotional appearances. He will spend at least two weeks here.

PETER WELL

PETER Swettenham, lead guitarist with Grapefruit, was due out of New End Hospital, Hampstead, yesterday (Wednesday) following a chest operation.

He was in hospital for eight days and as a result the group recorded tomorrow (Friday's) Time For Blackburn without him.

The group's first album, "Around Grapefruit," is due out on January 24 and, on March 1, they fly to Los Angeles where they are to record in the ABC-Dunhill studios.

On February 15 Grapefruit start a three-week tour of South America.

SINGER HURT

MIKE Harper, singer with New Formula, broke two ribs

when he fell over an amplifier lead in Sheffield last week.

As a result, the group has had to cancel a number of dates and Time Box will deputise for them on most of their one-nighters.

JANSCH SOLO LP

A NEW solo album by Pentangle guitarist Bert Jansch titled "Birthday Blues" is released on January 17 on Transatlantic Records.

On January 23, the group

appear in a solo concert at the Guildhall, Southampton (23); Coventry Cathedral (29) and University of Keele (30).

On February 7, the group start an American tour.

WEMBLEY FESTIVAL

MORE NAMES have been added to the bill for the International Country Music Festival at Wembley Pool on April 5.

George Jones, Tammy Wynette, David Houston, Del

Reeves and George Hamilton IV join Bobbie Gentry, Loretta Lynn, Skeeter Davies and Conway Twitty.

Negotiations are going on for the BBC to record the festival which may run over two days because of the box-office demand.

NEW STATUS SINGLE

STATUS Quo's new single, a Mike Rossi-Ricky Parfitt song called "Make Me Stay A Little Bit Longer," will be released on January 31. Tomorrow (Friday) they start a nine-day tour of Germany with the Small Faces.

The group's American tour opens in Philadelphia on March 16 and will last a minimum of four weeks, with a possible two weeks extension. During six days in Los Angeles they will record their own colour TV show.

POP HONOURS

POP was honoured by the Queen in the New Year's Honours List. Vera Lynn, wartime Forces' Sweetheart who has a string of hits to her credit, was awarded an OBE.

Low Grade, chief executive of ATV and brother of impresarios Leslie Grade and Bernard Delfont, has been made a knight.

SCAFFOLD IN COLOUR

THE SCAFFOLD'S own BBC-2 colour special is scheduled for screening on January 24. The group opened on Monday for a season opposite Stan Getz at the Ronnie Scott Club and tonight (Thursday) starts a late-night series of shows at the Open

Space Theatre, Tottenham Court Road.

On February 2 they appear in BBC-2's Music Music Music. The group goes to Ireland on February 7 for dates in Dundalk, Dublin and Cork.

Other dates include Malvern (11), Chelsea College Of Technology

(15), Manchester (March 2) and Bolton (3).

They play a week in cabaret doubling the Wakefield Theatre Club and Ritz Theatre Club, Brighouse, from February 16, and a week at the Golden Garter, Manchester, from February 23.



MIKE McGEAR

KENNY BALL & HIS JAZZMEN 1999

TF 992



Kenny Ball is now an exclusive Fontana artist
His first big smash with us written by Nirvana

'I SHALL BE RELEASED' WAS NO MISTAKE SAY TREMELOES

"YOU learn by your mistakes, but in this case I don't think we've made one," said Tremeloe Alan Blaikely as he and the rest of the Treds prepared to go on stage at the Batley Variety Club recently.

Alan was talking about the Tremeloes' latest single, the Bob Dylan composition, "I Shall Be Released," which unlike their previous singles such as "Silence Is Golden," "Helule Helule" and "My Little Lady," hasn't bounded into and up the chart. But then "I Shall Be Released" isn't the usual Treds happy-go-lucky style of song. It's a subdued, serious number that some people cannot relate to the group's established image.

Had the Tremeloes any regrets about recording the song? "Not so far," replied Alan, "but it depends on how this record goes as to what our future policy will be."

PROOF

"We put it out and it started selling straight away," said Chip Hawkes, "but it hasn't been played although I suppose we can't grumble it's not very good radio material."

Added Dave Munden, "It goes down well on stage." He emphasised his point by removing his trousers.

Continued Chip, "A lot of people seem to think that it's the best thing we've done. We've got fed up being knocked and we wanted to prove we can do this kind of number." The record is ample proof that they can, too. Although it's not the usual Treds thing, they have managed to give it a certain identity recognisable as being that of the Tremeloes.

CHANGE

"We want to be commercial and we are interested in making money," said Alan, "so if this record doesn't happen the next one will be more up-tempo."

I think that's what stopped us on getting plays on the radio. One programme booked our

record in for 10 weeks before it came out. When it did and they heard it, it was pulled out."

This rather reflects mentality that exists concerning the group in that they are expected to consistently turn out one type of record. This makes them vulnerable to a degree because if, as they have done with "I Shall Be Released," they do something different, then they come up against those people aren't willing to accept change.

AWARE

"We can easily pull out another 'Little Lady'," pointed out Alan, "but we want to change. If it doesn't go then we'll just go back to doing the old compositions."

Alan thought that as their singles do well not only in Britain but all over the world because of their lighthearted approach, "I Shall Be Released" might not do so well because it deserved more listening than some of the other things they have done. But the Treds remain happy and confident in what they are doing, and though it doesn't worry them unduly, they are aware that they have critics who put them down simply for being an efficient pop unit.

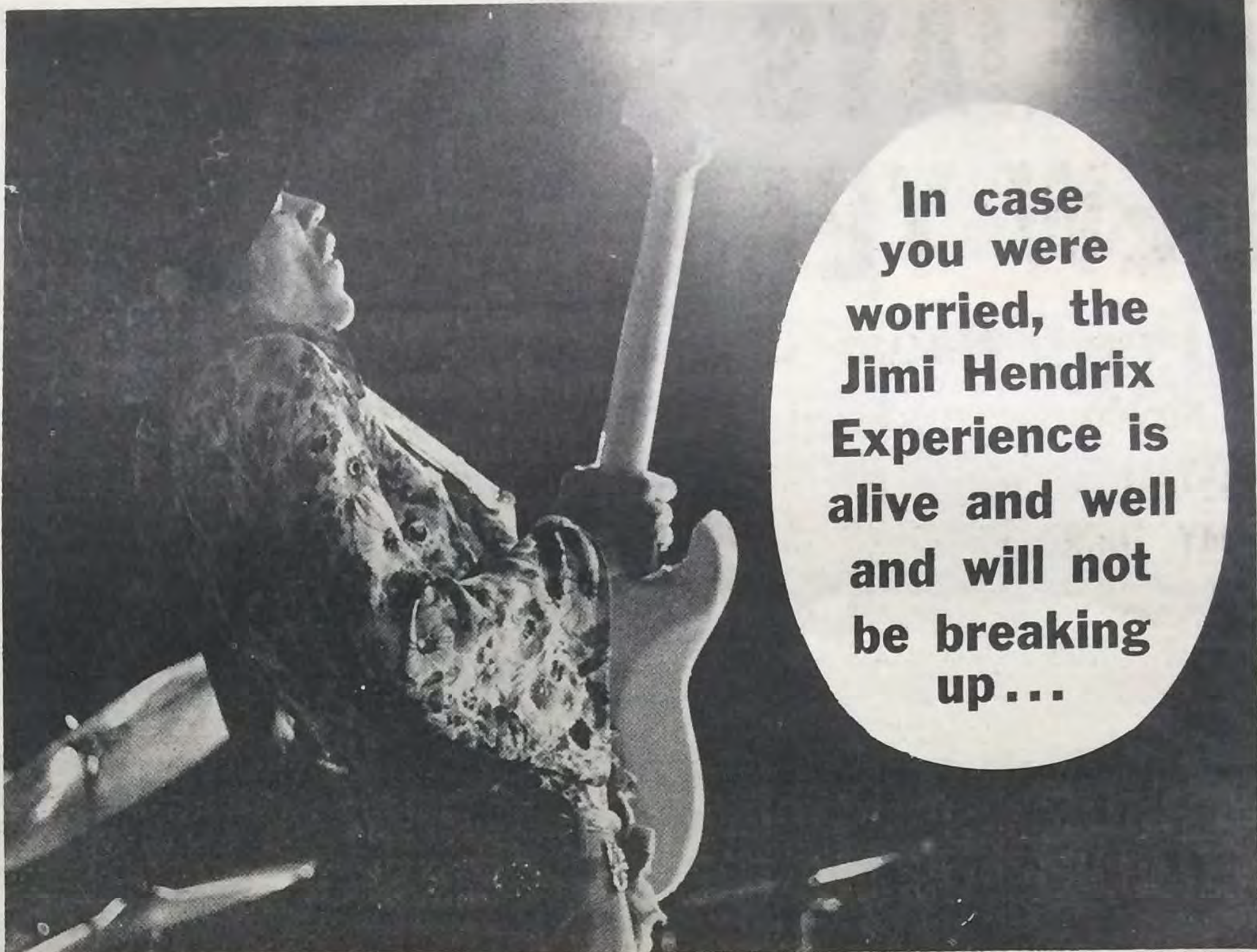
Although people knock us there are not many groups find their own material and arrange it. A lot of other groups have their songs written specially for them and get everything set up but we sort out our own records and do the arrangements ourselves," commented Alan.

DEBUT

At this point it was time for the Tremeloes to make their debut at this top Northern night-spot and Alan, Chip, Ric West and a re-trousered Dave Munden headed for the stage. The Batley audience gave the group a good reception, applauding almost every number as the boys played the introduction. And one of these was "I Shall Be Released."—**TONY WILSON.**



ALAN BLAIKLEY



In case you were worried, the Jimi Hendrix Experience is alive and well and will not be breaking up...

CHRIS WELCH meets the new-look Jimi

SAVED! The Jimi Hendrix Experience are not breaking up.

"The group itself will always be together as long as we are still breathing," said Jimi emphatically, tasting his first English beer in months.

At a time of many group splits, the future of the Experience had been in doubt until their return to the public eye on BBC TV's Lulu Show on Saturday.

And it was a cheerful Hendrix, with a drastically shortened hair style and exciting future plans, who confirmed their continued existence and described his changed attitudes during a break at rehearsals.

It was the first time the trio had been together for six weeks. Drummer Mitch Mitchell and bassist Noel Redding had been back in London for some time, but Jimi had only just returned from New York.

The first call at the BBC Centre was the bar, where Jimi tried to remember how to order the local brew.

As flash guns hummed and pinged, and notebooks fluttered, a white-coated bar attendant muttered darkly: "There's too much of this going on." Apparently he was offended by the attention given a pop star and the rapidly growing pile of cigarette ash and empty film cartons.

But the Experience are used to being stared at and even insulted. "You should be with us in the South in the States, or at any airport in the world," said Noel, peering through his glasses and cascading hair style. Jimi was too busy lauding the Cream to worry about mumbling jobsworths.

Eric Clapton is just too much and Ginger Baker—he's like an octopus man. He's a real natural drummer. When you see him working, all you can see are arms and legs. I had a jam with Jack Bruce and the Buddy Miles Express in L.A."

Later, during the TV transmission, Jimi paid tribute to the Cream by stopping "Hey Joe" and playing one of their numbers.

"Jamming is the thing now," continued Jimi, "because everybody wants to create some music. We've all been through the teenybopper group scene. But there will still be a need for good permanent groups."

"We're planning to promote our own concert at the Royal Albert Hall on February 18. We'll do two shows ourselves

and book some nice groups. We'd like Jim Capaldi's new band, and that guy—what's his name, Skip Mulligan?"

Blank looks all round. "You mean Spike Milligan!" said Noel.

"Yeah, he's superb. We'd like him to be the comper. Oh man, he's my sort of comedian."

"It's great to be back on TV again in England. This is the place I feel most comfortable and I feel the English are my friends."

"But Hawaii is the place. I had some beautiful days there—so many girls."

"I smashed my car up there at 100 mph in a 50 mph zone. I got hurt real bad—my face got scratched. I've been just freaking out for a few months after two years hard work."

"And we are not breaking up—no, no, no. We have an understanding between us that is as solid as the group is solid. It's just that we each have some different things we want to do separately—like Noel is recording his own group, Flat Mattress."

"Our group is just going to be called the Experience in future. It's wrong that the spotlight should just be turned on one guy all the time."

"Each member of this group has something to offer. You know, it's the public who can smash a group to pieces by the way they treat them. It's not bad that Cream have split although people say it's sad. They each have something to do as well as being Cream."

"There are so many more things to do in music. Sometimes, no matter how badly you play, people come up to you and say: 'You were fantastic' and that really hurts, especially when you are trying to progress."

"The 'Electric Ladyland' LP was good for the time when we did it, but now we are on to other things."

What did the Experience think of their nude LP cover? Here Mitch offered his opinion: "We thought it was a load of —. We didn't know anything about it until we came back from the States."

"We're going to release another album in the next two months," promised Jimi. "It'll be called First Wave Of The New Rising Sun, and we'd like to do a 'live' album of the Albert Hall concert."

The title is a reference to Jimi's successful attempt to achieve composure and maintain the good nature necessary to retain his sanity. And this can be difficult when one is not white and crew-cutted in America.

"I said hell to a soldier and he said 'Are you for real?' So I said—sorry, I didn't mean it. If you start hating

people it's two points against yourself. You should be sorry for them and think what part of their personality they have lost."

"You've got to have love in your heart and try and spread it around. A lot of people in America are looking for a leader in the music field."

"The Beatles can be a posi-

tive force and they could really get people together. They've got power because they are performing for the masses, and they should use their power."

"I'm trying to use my power. I could buy myself a house in Beverly Hills and retire, but I just want to go on trying to communicate."

"The First Wave Of The New Rising Sun' is my new life. Everybody has something to give of themselves and it's not just money."

"I don't know what's happening in England, but the dollar bill is god in the States. All those pelican people just believe in money and nothing else."

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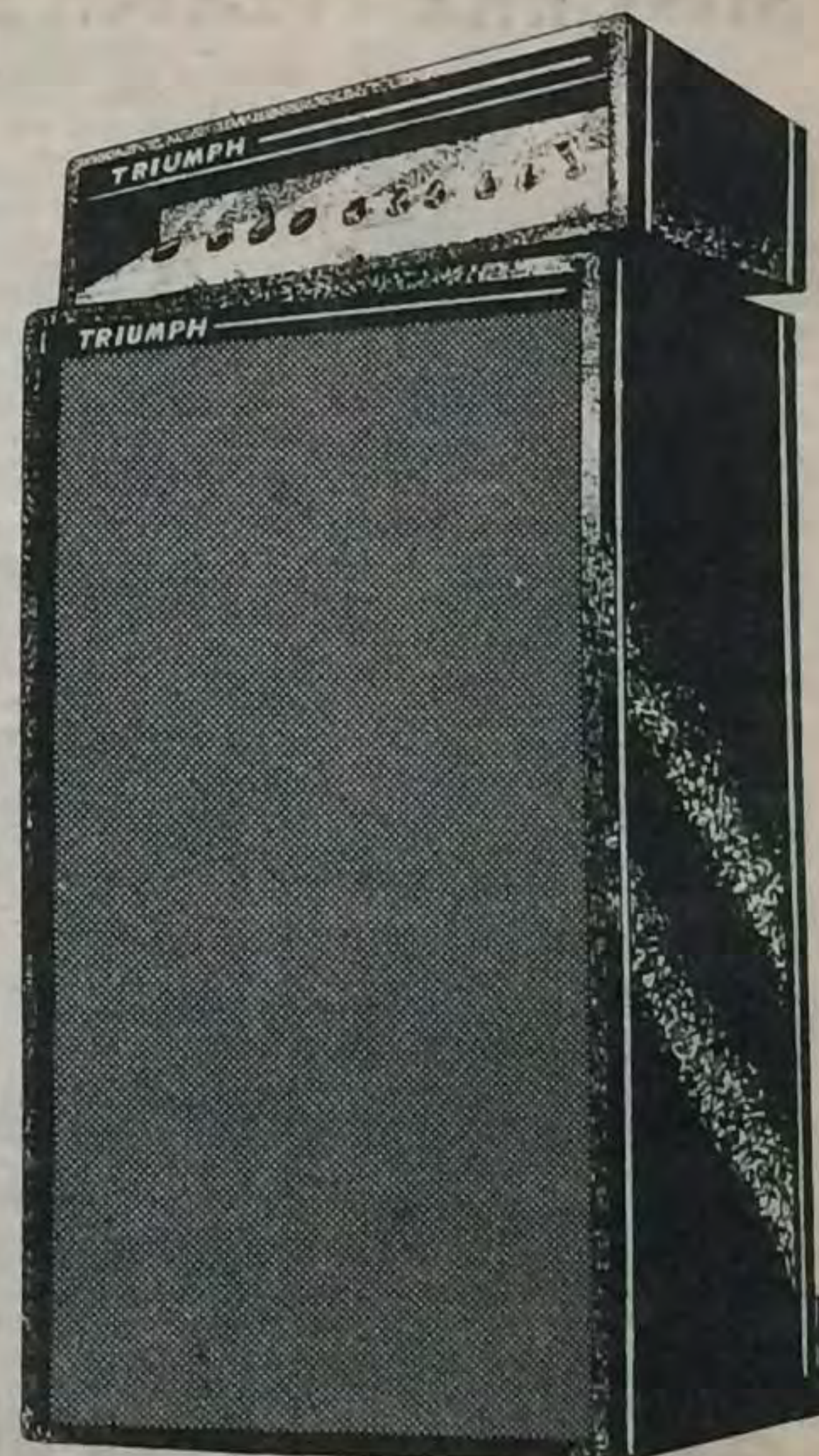
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STAN GETZ/SCAFFOLD

What a knockout mixture!

THE NEXT four weeks will provide the acid test for the Ronnie Scott Club's new policy of mixing the best of both worlds. With the Stan Getz Quartet and Scaffold in the downstairs room, and the virtually unknown but nevertheless excellent Affinity upstairs, we should know whether there are enough people willing to pay up the increased prices which such ventures will dictate.

GETZ: subtle change in the last two or three years.



Judging by Monday's opening, there's no question of not getting value for money, and the club was packed, something which can rarely be said of Scott Club opening nights. The change in the room—and the policy—produced an event not unlike a Talk Of The Town opening minus the showbiz schmaltz. The "personalities" were there—Cilla Black, tennis players Lew Hoad and Abe Segal, comedian Marty Feldman, although it's safe to assume that Getz drew this last trio.

Caught in the act



SCAFFOLD very, very funny

Getz, although his group suffered somewhat from opening night turmoil, played beautifully and has unearthed a real discovery in Czechoslovakian bassist, Miroslav Vitous, who plays with the incredible fluency and composure of a European Eddie Gomez.

Getz's tenor has undergone a subtle change in the last two or three years, certainly since it was possible to hear him at length on his last visit to Ronnie's in the Gerrard Street days. He hasn't embraced the innovations of the Sixties, far from it, but his playing gives off an aura of freedom with the impression of being less firmly anchored in those famous harmonic tramlines. Harmonic changes still provide the foundation of his conception, but he has acquired dimensions to his music which few could have discerned not so very long ago.

Monday's opening had its moments of disappointment, mainly because of the lack of cohesion in the accompaniment, although pianist Stanley Cowell was often delightful. As usual in these circumstances, things will improve nightly. The Scaffold avoided both their hits and just were very, very funny. Those who had never seen their act, like me, must have found it refreshing, full of original wit, and certainly the kind of humour which jazz musicians and fans like to hear. Drummer Johnny Marshall spent the evening guffawing in my ear, and even Pete King was smiling. Mine host Scott certainly has competition in the joke business for the next month; and anyone looking for great jazz and great entertainment will not be let down by a trip to Frith Street. —BOB HOUSTON.

BLUES CONCERT

WHILE the pop scene is keying itself up for jam sessions the country blues faction are quietly getting on with it as they proved at the sell-out four-hour blues marathon at London's St. Pancras Town Hall on Saturday.

Following a short solo spot which showcased her powerful voice and remarkable facility on guitar, Jo-Ann Kelly then brought on in succession, Steve Rye (hmc), Bob Hall (hmc), Tony McPhee (gtr) and Mike Cooper. She then finished up with everybody on stage for "Rock Me Baby," which provided one of the high spots of

DES O'CONNOR

AFTER overcoming a spot of throat trouble, Des O'Connor has settled down to enjoying a season playing to capacity audiences in "Cinderella" at the Birmingham Theatre. Des uses his part as Buttons to combine his roles as comedian and pop singer, slipping in songs like "In The Country" and "All I Need Is You," between his clowning with Jack Douglas, Freddie Sales and Joe Black.

DANNY LA RUE

DANNY LA RUE sweeps through Queen's Hall And The Sleeping Beauty at



The RAVER'S weekly tonic

LOOKS like a dangerous precedent being set by the Philip Goodhand-Tait single, "Love's Got A Hold On Me", released tomorrow (Friday). For the first ten days after release, dissatisfied customers can send back the record and get their money back. It's not clear whether record reviewers are included in the offer. Could be a lot of people taping the single and then sending it back! Incidentally the address to send unwanted Goodhand-Tait singles is: Syd Bacon, 134 Prince George Avenue, London, N.14.

PRAGUE ROCK

SECOND Czechoslovak Rock Groups Festival, held in Prague Lucerna Hall, featured three groups from abroad—The Nice, Coby and the Blizzards from Holland and Mackie Mark Men from Sweden. All four concerts (two afternoon and two night shows) were sold out within a few days. The NICE really got the audience roaring and baffled the few serious music critics who happened to wander into Lucerna that night. —LUBOMIR DORUSKA.

OTIS FILM

OTIS REDDING'S death was a great loss to the pop world but, fortunately, he has been captured brilliantly on film by Richard Mordaunt of Lusitania Films. Sweet Soul Music, which also features Sam and Dave, Eddie Floyd, Arthur Conley and Booker T. and the MG's, was shot originally, in colour, as a television film but has yet to be screened. It was made during Otis' last British visit with the Stax tour. Otis' act is excitingly and vividly conveyed, and indeed the intense, emotion-charged show comes over with all the impact of a live show. Numbers from Otis include "Respect", "Shake", "My Girl" and "Satisfaction" and the audience at Kensington Town Hall, where it was shown last week, reacted with unusual fervour. —TONY WILSON.

BILLY ECKSTINE

PERHAPS a few more wrinkles on his face, but not in his voice, the ageless Billy Eckstine endeared long-established fans and won-over many more with an immaculate interpretation of songs old and new at the start of a week's run at the Showboat night spot in Middlesbrough, Teesside.

His hits from yesteryear like "No One But You," and "I Apologise" still evoked the greatest responses from a full house. But Billy also proved that his smooth-as-silk, strong-as-steel tones could add a new dimension to pop songs such as "Up, Up And Away" and "By The Time I Get To Pheonix." With Charlie Persip (drums) and Bobby Tucker (piano) backing him, Eckstine wound up with trombone and trumpet solos to delight the jazz enthusiasts. They and pop fans alike will be hoping this great man of music comes back to Teesside for another encore. —CLIVE ARMITAGE

DAVE JONES

THOUGH Britain's newest outfit, the Dave Jones Band has already played three times at the Manchester Sports Guild Jazz Cellar, on each succeeding visit, the band plays better than ever and the audience becomes more and more enthusiastic. When the Jones' boys played in the Cellar just before Christmas (December 21) they were in positively cracking form. Clarinetist Dave himself was really inspired and his unaccompanied solo on "Dippermouth Blues" was facile and inventive jazz of the highest quality. The band is firmly rooted in the Dixieland traditions; mainly simple "head" arrangements and some ensemble "riffs" are used, so there's plenty of opportunity for the soloists to shine. The band sounds lively, swings gently, has a relaxed approach and obviously enjoys itself. —ALAN STEVENS.



We make no apologies for using two pictures of the Marmalade this week (see page one) — after all, they have made number one this week. And that's why we use this photograph: the group told fellow Scot, deejay Stuart Henry that they would cook him in haggis for saying recently that he preferred the Bedrocks' version of "Ob-La-Di, Ob-La-Da." And they ing thank. Henry pleads for mercy from the warlike Marmalade—(left to right): Graham Knight, Alan Whitehead, Junior Campbell, Dean Ford and Pat Fairley.

MONEY BACK IF YOU DON'T LIKE THIS RECORD!

songs recorded in October? ... they were giving away free Champagne at the Ronnie Scott Club on New Year's Eve. In case you wondered: those bottles of Champagne on the tables for the Scaffold's TV special contained soapy ginger beer ... Aretha Franklin has her 11th Gold Disc for "My Song." Episode Six recording "Mozart Versus The Rest" following dozens of requests after doing it on Radio One Club ... Silliest rumour of the week: the Beatles to give a live concert in a Roman amphitheatre in Africa ... Foundations' organist Tony Gomez gets married at Kensington Registrar's Office on Monday (13). MM's Laurie Henshaw reckons Dave Cash is the best deejay on the air ... Barry Ryan jammed with

army groups when he visited the 34th Royal Artillery Regiment in Dortmund this week. The invite came after officers had seen a picture of Barry wearing their Regimental belt — incorrectly. Who pulls the strings to operate Johnny Harris on the Lulu show? ... Would Keith Goodwin please stop asking the MM switchboard to put him through to Bob Dogbone. Where are all the new blues groups that were going to spring up everywhere? ... Roger St Pierre's father, Alec, received MBE. Not just for being Roger's father, presumably. Groups amazed by pudding-headed, lifeless crowd at New Year's Eve Rave Up at Alexandra Palace. And Steve Marriott was so upset by photographers he walked off ... Ex-Blue Flame Eddie

Thornton invited to a beach party at St Tropez — by Brigitte Bardot. Maybe Chris Welch will go home nights after buying life-size poster of leather-clad bird ... Despite the anti-Tony Palmer campaign, his Cream "Omnibus" TV show was well produced and exciting. Seen written on Charing Cross Road wall: "Living K. Boots is passe" ... Georgie Fame sharing a pad with Mitch Mitchell ... Terry Reid album great ... Lulu not exactly pleased by MM review of Cartoone single. New Head Records to release Blues Power label with B. B. King, Jimmy Reed, Alving Robinson and Otis Rush ... Long time since we heard from Reader I. Dove ... MM photographer Barrie Wentzell offered £25 by Cream fan for his Ginger Baker picture.

BLUES SCENE '69

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TREND '69

What will be the way ahead for pop in the New Year?

BOB DAWBARN discovers a new look in pop presentation

COULD pop jam sessions be the major innovation of 1969?

Two people who believe they could are Tony Hall, whose T.H.E. company has helped to promote many hit records, and Jim Simpson, the Birmingham club owner whose Big Bear company handles such artists as Locomotive and the Bakerloo Line.

Their brainchild — described by Tony Hall as "a sort of contemporary pop Jazz At The Philharmonic" — gets under way at Birmingham's Opposite Lock on February 16 when Locomotive, Bakerloo Line, Tea and Sympathy, Earth and singer Roy Everitt will be jamming together as well as doing their separate spots.

And for a second booking — at the Locomotive in February, multi-instrumentalist jazz star Roland Kirk will join the groups.

Hall and Simpson believe so strongly in their idea that they are prepared to lose money by putting the show on in clubs — a major London club date is in the offing — to arouse the interest for concerts and overseas dates.

There are also recording plans. "All the groups' recording contracts will carry a clause saying that individual members are free to record with other people," explained Tony.

"We have our own production man, Gus Dudgeon, who did 'Urban Spaceman' for the Bonzos and also records the Strawbs and Locomotive.

"On the jam sessions I shall be doing a sort of pop Norman Granz, the point being that the music will all be of today rather than yesterday. We feel that now there are enough musically conscious musicians on the pop scene to make a success of this.

"All our groups are completely different, but



TONY HALL
'we are lucky'

that is the point. For the sessions we try to pick musicians who are compatible and who will inspire each other.

"Of course, we intend to make it as entertaining as possible with proper presentation and, where Jazz At The Phil used to have battles of tenors, we will have lead guitarists fighting it out and drums playing against each other.

"When we first had the idea, none of the groups really knew each other. Now they go to each other's dates and sit in and generally swap ideas. And there is a promising rivalry building up between the individual musicians."

There was recently an unplanned run-through at Jim's Club, Henry's Blues Club in Birmingham.

Said Jim: "We had the Bakerloo Line, Earth, two

Now it's a matter of Pop at the Philharmonic

of the Locomotive, Peter York — who used to be Spencer Davis' drummer — and a trombonist, Ron Hills, who works with the Mike Westbrook big band.

"It went so well that the following week the customers kept asking why there wasn't a jam session."

"Another thing about these sessions is that there seems to be an interest in horns again — today's generation is becoming aware of tenor saxes and flutes.

"So we plan to have a different guest star as a catalyst on each of the sessions and we felt that Roland Kirk would be the ideal man for a start."

The whole Big Bear set-up is becoming something of a workshop — the club, the groups and Jim's recording studio. Tony and Jim believe that the swapping of ideas among their groups must be a good thing.

"We are lucky," says Tony, "in that none of our musicians has the head-in-the-sky potential pop star attitude. They are all good musicians who want to become better musicians."

ALAN WALSH looks at the growing scene in universities and colleges

THERE'S a growing music scene in Britain that has thrown the record charts out of the window and is creating its own stars. But its idols are chosen on musical ability and not their aptitude at wiggling on stage.

The "underground" music scene in Britain's colleges and universities is growing rapidly into a £1 million market for groups and singers interested in exploring the outer limits of today's popular musical forms — pop, blues, folk and jazz.

And many people in the music industry are convinced that the college circuit will soon rival the ballroom and club scene which has prevailed in this country for so long.

The figures are staggering. There are about 700 colleges and universities in Britain and the majority of them book live groups of one kind or another. Some present top artists every week, others less frequently. And the biggest of them can spend up to £20,000 in a year in fees to artists.

The smaller or less ambitious establishments spend around £1,000 a year on presenting groups for their dances. But several hundred pay-out between £7-10,000 a year, while as many as 75 can spend around £20,000.

This money comes from grants to student unions, a proportion of which is allocated for entertainment purposes. And for most students, entertainment means music.

And music means Ten Years After, John Mayall, Jethro Tull, Pink Floyd, Fleetwood Mac, Chicken Shack, Aynsley Dunbar and Family — some of the big-draw names on the circuit.

For example, on February 18, Manchester University present a dance for students and are presenting Marmalade, Pink Floyd, Ten Years After, Fairport Convention and Simon Dupree and the Big Sound at a total cost to the Union of around £2,500.

This is big business for Britain's agents and artists.

One leading agency which caters solely for the college and university market is College Entertainments of Archer Street, in London's Soho. The agency was formed about a year ago and can spend around 20,000.

Next year, managing director Garry Potter expects to treble this figure. He says: "I think that eventually there'll only be two principal pop music scenes in this country — the big established ballroom chains like Mecca and Top Rank, and the college and university circuit."

Chrysalis is another newish and vigorous agency run by Chris Wright and Terry Ellis, who were both formerly students union social secretaries—Chris at



London's Brunel University carry out a simple booking policy. 'We book anyone John Peel (above) likes.

Student power in the music business

Manchester and Terry at Newcastle.

In term-time, about a third of the agencies business is done in the colleges, but this drops off in the summer break (lasting three months) to almost nothing.

Chris Wright said he thought the circuit was a vital segment of the pop business. "If it didn't exist, the scene would be vastly different. The colleges book what we call, for want of a better name, 'underground' groups; they aren't necessarily chart groups.

Doug D'Arcy handles most of the college/university bookings at Chrysalis. "The big in-demand names?" said Doug, himself a former Manchester University social secretary. "Ten Years After, Jethro Tull, Mayall, Julie Driscoll, the Who, Aynsley Dunbar, Who and Fleetwood Mac."

London's Brunel University at Acton is one of the most progressive in its presentation of artists.

Social secretary Peter Saunders told MM that in two terms this university year, they had spent over £7,000 and expected to top £10,000 by summer.

"We book anyone John Peel likes, basically," he said. "We feature mainly the more esoteric type of music, although the students also like to dance so we usually book a purely pop group, too."

But in the face of finance of this proportion, there were agencies who tried to take the colleges for a ride. More unscrupulous agents assume that the colleges have unlimited funds and no experience. Consequently the price of a group goes up. "It's silly, too," said Peter Saunders. "All that happens is that our allocation of cash runs out and we have to stop booking groups earlier than we should."

He said that he was quoted £400 for one leading group from the agency that also managed the group. Later he discovered that by booking through an independent agency he could get the same group on the same night for £350, leaving a nice £50 bonus for someone. Saunders is aware of this problem and books with agencies he knows can be

trusted. But he says: "I think that 75 per cent of social secretaries are being over-charged in this way."

Doug D'Arcy agreed that there were agencies who tried this trick on. "As an ex-social secretary myself, I

know that for the most part they lack the expertise needed in the booking business and they get over-charged. My advice is to book only with reputable agencies."

The amount of money available, the standard of the music insisted upon by students and the shot in the arm for the musical business in general and progressive music of all types in particular, make the college circuit a highly important part of the pop scene.

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1969 should be a very good year for...
MM TIPS FOR THE TOP — PAGE 12

jazzscene

THE task of voicing a second opinion on Dizzy Gillespie is no task at all. Even though a quarter-century separates the two assessments, there is no essential difference in a subjective evaluation.

All that has changed in essence is the lapse of time that has made it possible now to offer a confirmation of what some of us suspected all along: that his role in the evolution of jazz was a vital one, and that its influence was bound to last.

It would be most desirable, of course, to judge a great artist without involving any comparisons, without considering the exact time of his contribution, its relationship to the contributions of others, its social and popular impact.

This is impossible, for human nature is such that we tend to judge all art at least partially in terms of the circumstances and context of its creation.

Our evaluations, similarly, are rooted in the factor of our own place in time. How can a jazz fan who today is 19 years old understand what Dizzy Gillespie meant to me when the word "bebop" was the latest addition to my vocabulary? He cannot.

No matter how much he may have read or heard about the Gillespie generation, nothing can alter the fact that he may first have been exposed to the sound, in person or on records, of Miles Davis, Don Ellis, Kenny Wheeler, Freddie Hubbard, before ever hearing Dizzy.

His reaction to Diz, then, could be: "Well! So this is where they all came from!" This is very different from the shock-value of 1944, when my first thought, on listening to Diz and Oscar Pettiford co-leading history's very first bebop group on 52nd Street, was "Wow! Where did this all come from, and where is it going to lead us?"

Just as the vast majority of musicians in the 1930s (and this was by no means limited simply to trumpet players) owed a debt to Louis Armstrong, so was the influence of Gillespie a force that directed the entire course of "modern" jazz.

Of course, the word modern involves a ticklish problem of semantics: what sounded ultra-modern in the 1940s had become pretty much the norm in the 1950s, and may even sound slightly passé to those who, in 1969, take Ornette Coleman seriously as a trumpet player.

Nevertheless, today's musicians and students would be well advised to bear in mind a remark made many years ago by Miles Davis: "Whenever I want to learn something, I go and listen to Diz." Davis, whose admiration and respect for Gillespie is undiminished, started his New York career as a junior grade bebopper, copying Dizzy just as did every young trumpet player of the day whose



SECOND OPINION DIZZY GILLESPIE



BY LEONARD FEATHER

One of the world's leading jazz writers, English-born Feather is now resident in Hollywood and is a regular MM contributor.

inspiration had been fired by the unprecedented Gillespie sound.

Seen in a 25-year perspective, the contribution of Dizzy and his bebop contemporaries seems historically even more important than it did at the time of its creation.

That Dizzy was a pioneer can hardly be contested at this point. There is, however, considerable dispute as to whether his role or Charlie Parker's was more important in the development of bebop. Controversies of this kind seem irrelevant, since the musicians themselves at the time were more interested in co-operation, and in the mutual development of a new jazz idiom, than in worrying about individual credits.

The truth of the matter is that no one person started bebop. As Gillespie himself has often

said, "Long before we ever got to know each other, Charlie Parker in Kansas City was evolving certain musical ideas, and I was in New York doing the same thing. It wasn't until we got together that we realised we had both been working along the same lines."

Similarly, it is a fact, that Sonny Stitt, before ever meeting Charlie Parker, had developed an alto saxophone style virtually identical with Bird's. It would seem, then, that the characteristics which came to be known as bebop were a natural and logical outgrowth of the jazz that had gone before.

Nevertheless, when it was first played for a substantial audience of musically sensitive listeners, it seemed as astonishing as a virgin birth.

DEMANDS

Technically, it placed unprecedented demands on the musicians. Harmonically, it involved a far more oblique approach than had hitherto been prevalent, with extensive use of minor sevenths, chromatically moving chords, ninths with raised elevenths (better known as flatted fifths) added on top, and linear runs that used unexpected notes borrowed from unlikely chords.

Rhythmically, too, the music was an escape from the essentially stodgy four-beat feeling that had dominated the bands and combos of the swing era. Listen in particular to the rhythm sections on a

typical big band side of the late 1930s. Whether it be Benny Goodman or Chick Webb, a comparison with the rhythmic underpinnings of the early Dizzy-Bird collaborations offers an astonishing study in contrasts.

I am not trying to suggest that Gillespie alone was responsible for these changes, but because of a combination of circumstances he became the one man around whom the rest seemed to gravitate.

During those years of the incubation process, despite his nickname, Gillespie was a relatively stable personality; most of the other bebop pioneers died young, or at best spent their most vital formative years struggling with the narcotics habit. It was important also that Gillespie, because of his strong sense of humour and ability to communicate with an audience, was able to become an effective catalyst in bringing the new jazz to an ever-wider audience.

Any second opinion on Gillespie must take into account three extremely important factors that have helped shape his career and his personality through the years. One is the tremendous opposition he had to face in the early days from the jazz critics, who almost to a man denounced him as a charlatan and spoiler; the lay press, who when they belatedly acknowledged the existence of bebop treated it more or less as a joke; and musicians of the older school, many of whom failed to understand his music and re-

sented his success.

The second factor is Dizzy's increasing reliance, in the Fifties and Sixties, on visual and verbal comedy as a ploy to ensure steady work.

The third factor is his present status in jazz as a sort of respected founding father of the contemporary scene who, however, almost regularly takes second place to Miles, his ex-acolyte, in the popularity polls.

The late Dr Marshall Stearns, compering a 1947 Gillespie concert, recalled that the premiere of Stravinsky's "Sacré du Printemps" in Paris in 1913 had precipitated a general riot at which sweet old music-loving gentlemen used their umbrellas as clubs; and that Gillespie was the centre of a comparable controversy.

HELPFUL

Small wonder that after years facing the contempt of most of the jazz writers, as well as the incomprehension of many audiences regardless of race, Gillespie decided that any measures would be helpful which brought him closer to the average listener.

In recent years his comedy material has taken on black-white overtones. Those who are never quite sure whether he is serious about the wearing of African costumes, the discussion of racial matters in his nightclub routines etc may take heart, for the answer is that Gillespie probably is not always sure himself.

Humour as a medium is not the message; essentially, the trumpet is as important to him today as it ever was. Dedicated listeners will acknowledge that all comedy vocals and tomfoolery aside, Dizzy today is a greater master of his horn than ever.

His reputation as a composer has been consolidated not only through the early bebop works but through such beautiful melodies as "Con Alma." His qualifications as a big band leader and concert soloist have been firmly established in the 1960s with such memorable extended works as Lalo Schiffrin's "Gillespiana" and "The New Continent," J. J. Johnson's "Perceptions," and also the Schiffrin-Gillespie "Tunisian Fantasy."

QUINTET

This extension of his 1941 composition "Night in Tunisia" symbolises the extent to which Gillespie has grown. It serves, too, as a reminder of the frustrations he has had to endure in being confined for so many years to a quintet, when basically his ambition has been the full-time employment of his horn as a focal point in a large orchestral context.

To sum up: a second opinion of John Birks Gillespie amounts to a reaffirmation of his stature. What was true of his genius in 1944, is triply true in 1969.

More surely than ever we hear in him a trumpeter without peer in jazz history, a composer and catalyst of immense proportions, a humorist and entertainer of unquenchable freshness, and a greatly matured human being who, paradoxical as it may seem, has registered a priceless achievement in assuring the dignity, as well as the comprehension and propagation, of jazz as the foremost living art form in the twentieth century.

1969 - and a hair of the dog for Surman

IT'S A fair comment on the Alice In Wonderland world of British jazz that John Surman's new Deram album is only his second record—his first was Mike Westbrook's "Celebration" on which he had one solo.

Surman is arguably the most important British jazzman to come up in the 1960s. His technique, on both baritone and soprano, is remarkable and he could well become an important writer, too. He topped the 1968 MM Jazz Polls—both the Readers' and Critics' voting him number one before he had been heard on record—and yet there is still the constant struggle to make a decent living playing his music.

"Without the things at the Ronnie Scott Club there would be a few problems," he agreed over a hair of the dog on New Year's Day. "Exposure with Ronnie's band has helped to get my name across."

One of the more unusual aspects of Surman's playing is that he seems to fit snugly into so many contexts—playing regularly with Ronnie, Humphrey Lyttelton and Mike Westbrook as well as leading an assortment of groups whenever he gets the chance.

"I enjoy playing with them all," he agreed, tackling his second dog. "Of course, I'm conscious of being on a different scene when I'm playing with, say, Humphrey, Mike, and occasionally I may wish I was doing something different—but that applies to everybody in any job."

"But really I would prefer to work with my own groups doing my own particular thing—like that short-lived trio I had with Dave Holland. With that, I could do all the things—calypso, straight-ahead blues, freak-out, everything."

"But, as usual, it was a case of little work or opportunity. At the moment, I've got an eight-piece group with Alan Skidmore, Harold Beckett, Mike Osborne and the other guys so that we can do some writing and try things out, but I don't suppose we will get any work together."

"The point is I want to play with different faces. The music is nothing on your own. You can't play by yourself and it is the action between musicians that is important."

"Jazz is no longer a question of soloist and rhythm section. I often get phoned to do gigs with a resident rhythm section but I try to avoid it as much as possible—not that there aren't a lot of good rhythm sections about. But it just isn't possible to do the whole thing with guys I don't know."

"It's like cheating the public because I can't go into my things, and I don't know what they are into."

"I suppose I might be frustrated if there weren't so many good musicians about. There are a whole bunch of tremendous faces—and they come from a variety of age groups."

"Take Ronnie Scott, he is playing great. And Kenny Wheeler really knocks me out. He has done a big band LP for Dankworth. He did it a long time ago and there

are still no signs of it coming out. But it's a landmark in British jazz."

"And most important, there is a batch of good drummers—like Tony Oxley, Alan Jackson and Johnny Marshall. The way they can play now just amazes me. They seem to keep an undercurrent of different times going through the whole thing."

The generation war has always been rife in the jazz world with older musicians highly suspicious of the youngsters and their experiments, and the younger jazzmen believing the music can only be valid if it is happening now.

Surman's attitude is therefore refreshing.

"We are lucky," he admits, "in having the previous generation of musicians pave the way. We have benefited from what they have gone through."

"We are able to see it isn't too good to copy, but you have to go through that bit to find out. They started from scratch, found out what the music was about and were able to develop the techniques to put it down."

Surman is unlikely to take up the scholarship at America's Berklee School which he won by being judged the best soloist at last year's Montreux Festival.

"I would prefer to just go to the States and listen. Dave Holland would put me up. This is where my education lies at the moment. I've



JOHN SURMAN 'a fair idea of how much I don't know'

been to college and learned enough to be able to carry on and teach myself. I feel I have a fair idea of how much I don't know and that I am more likely to learn it by listening to other people."

"If Ronnie's band does the Newport Festival this year I will probably stay over and lig about for a month or so. What would I listen to first? I'd just have to split into 50 piece and go 50 different ways at once. I'd love to hear Miles' group with Dave—and if they come to Europe I shall go wherever they are. I'm sure it is just as fantastic as Dave says it is."

"I'd like to hear Roy Eldridge with a really good rhythm section and then Pharoah Saunders."

Despite his lack of recording experience, John denies feeling inhibited in a studio—and his Deram LP bears him out.

One side of the album is made up of calypso jazz with the Russ Henderson Band.

"I don't know how the idea originally came up," admitted John. "Russ had the idea of doing his thing while we did ours and we did it at the Old Place. The record is really a product of the things that were happening at the Old Place for me."

BOB DAWBARN

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STARR: a rare case

SECOND TIME AROUND FOR EDWIN'S HIT

THE strangest thing about Edwin Starr's latest British hit is that it is the second time around for the record. "Stop Her On Sight," popularly known as "S.O.S.," was a hit in Britain two years ago and has made the Pop 30 again after being re-released by Polydor: a rare case, and a tribute to a good record.

Edwin Starr, 26, was born Charles Hatcher in Cleveland, Ohio in 1942. He started singing in 1956 when he entered local talent contests. He had a group called the Future Tunes which was very successful in the Cleveland area.

The group entered a talent show on television called Uncle Jake's Talent Show and won the contest, a success which led to a lot of work around their area.

In 1960, Edwin went into the army where, after basic training, he formed another group and appeared for servicemen at bases in America and in Germany.

After discharge, he turned fully professional and toured for more than two years as featured singer with organist Bill Doggett. It was with Doggett that he was spotted in Detroit by a representative of Golden World Records. The record executive liked Edwin's style and signed him for the company's Ric Tic label. He recorded his first record, "00 Soul," which was a big hit in America.

To promote this record, Edwin made a short promotional film with actor Sean Connery, who at that time played James Bond. The film was called 00 Soul Meets 007.

The record got into America's National Top 20 and made number one in various places like Detroit and Chicago.

Edwin followed this

success up with a record called "Back Streets," which was also an American hit.

His first British hit came with "Stop Her On Sight" on Polydor — the first time round.

In America, Edwin had become a major soul attraction, appearing on such TV shows as Shindig, Where The Action Is and Hollywood A Go Go and appearing as star attraction at theatres like the Howard Theatre, Washington, the Apollo in Harlem and the Regal, Chicago.

He also went out on soul and R&B shows with stars like Otis Redding, Wilson Pickett, Jackie Wilson and Sam and Dave.

Edwin, who had also branched out into songwriting and record production, joined Tamla Motown (his present label) when Golden World Records was taken over by Tamla Motown in 1966. In fact, he was the only Golden World artist to be taken up by the Detroit company.

News of his move to Tamla came while Edwin was visiting Britain. He has been successful on his trips to this country and in fact, this year completed his ninth British tour.

Edwin followed up his British success with "S.O.S." with a hit with "Headline News" and subsequent singles were "I Want My Baby Back" and "I'm The Man For You, Baby."

In September, EMI released his latest Tamla single here — "25 Miles."

But it is ironic that Edwin's new lease of life in the Pop 30 has come from the record which first gave him a hit in Britain, "Stop Her On Sight." — ALAN WALSH

FLEETWOOD Mac, Buddy Guy, Willie Dixon and Shakey Horton all jamming in one session is quite a thought. But one that could become reality.

Last week in the Chicago studios of Chess Records, these bluesmen got together for a blow and the results may be released as an album later in the year.

As well as this possible album, the group will cut further sides for their next album in New York and complete it in Britain on their return in February.

Comedy

"One half of the album is my numbers and the other half Danny Kirwan's," explained Peter Green from his hotel in Chicago last week, when I disturbed his slumbers with a long distance call from London.

"The stuff on the album is great," said Peter, the confidence overriding the sleepiness in his voice.

"It'll be released with a gift EP of Jeremy Spencer's stuff, a sort of comedy thing."

After a couple of reasonably successful singles Fleetwood Mac have made the Top Ten with "Albatross."

A rather surprising hit, being an instrumental and not the familiar heavy blues feel of the Mac's music.

In fact, it has the same relaxed atmosphere of Santo and Johnny's "Sleepwalk," a hit of some years back.

Peter is pleased with the success of "Albatross," obviously. "It's good the way it's gone," he said, "because each single has moved in steps."

"If we'd made it with the first one it would have been too easy. I'm glad we've done it slowly, and that it was this one—because I wrote it. The others were more like old blues standards."

"It's a great feeling knowing that we have turned on a lot of people. We are selling records to people who weren't interested in us before."

Single

As far as a follow-up is concerned, Peter has nothing planned. "Albatross" was written for an LP, but we liked it so much that we decided to put it out as a single.

"We'll go on recording albums. I won't write for a single. If I don't write anything good, then we won't put a single out. I'm not writing for the chart."

If a suitable track is found as a follow-up, Peter thinks he would like a vocal rather than another instrumental.

"I dislike follow-ups that are the same sort of stuff as the previous record. It's a bit sick."

"We'll maybe do a comedy or rock thing or a blues."

PETER GETS A TOUCH OF THOSE HOMESICK BLUES

BY TONY WILSON

PETER GREEN: 'the crowds are good'

Their current tour is the Mac's second visit to the States, but this time the novelty seems to have worn off for them.

"It was exciting the first time, seeing all the different towns," said Peter, "but the second time, you realise what everything is about."

"Chicago is OK. We went into the old part of the town, which is like Greenwich village. Chicago isn't as violent as Detroit or New York."

Continued Peter: "We're happy about what we're

playing and the crowds are good but we aren't getting the promotion."

"Jeff Beck and Ten Years After were launched over here with publicity and promotion but we aren't getting any of that. Arrangements have been mucked up too, and so have hotels."

"Moving the equipment around is costing us a lot of money and I think most of the group want to go back home. We aren't playing in America just for the bread anyway."

"When we get back

home, I don't know how long it will be before we are back here again."

Peter sounded as though he had a touch of the homesick blues. In fact his parting words were:

"It'll be nice to be back home again."

So it seems that at least one British group won't be making that Atlantic crossing too regularly in the future.

Foundations out to please everybody

HAVING another massive hit on their hands isn't all honey for the Foundations, the United Nations pop group who are breaking attendance records throughout the country.

The group are having to get used to making frantic dashes to the safety and security of their dressing room as over-enthusiastic fans storm the stage.

Problems

"It's frightening, all you can see is faces coming at you," says organist Tony Gomez.

The Foundations are writing a lot of material now and this has brought problems. "Most of my spare time



FOUNDATIONS: 'a sort of jam session'

I spend writing. We're getting this place where we can go to work on it anytime we like... after a gig, anytime we feel nice.

"We've written things we'd like to do on a separate LP with not necessarily us playing on it. It's not blues, it's

not pop. I'd like to think 'that cat could play it' and we'd get a few musicians together... a sort of jam session.

"Our writing is completely different from what we do on stage where we try to keep a steady mixture. We're

going to cater for everybody.

"A lot of people have been coming to listen to us recently. Some people expect real sock-it-to-me soul but they don't hear it... you can't class what we are doing now at all."

Choice

The Foundations are off for a month's tour of America in March but before they go they'll be releasing the follow-up to "Build Me Up Buttercup."

"We've got a choice of three records. It will be a bit more ambitious vocally and instrumentally, we'll try to get away from the 'la-las' and 'babies.'

We are going to keep on the commercial scene. As long as the melody is good, that's most important."

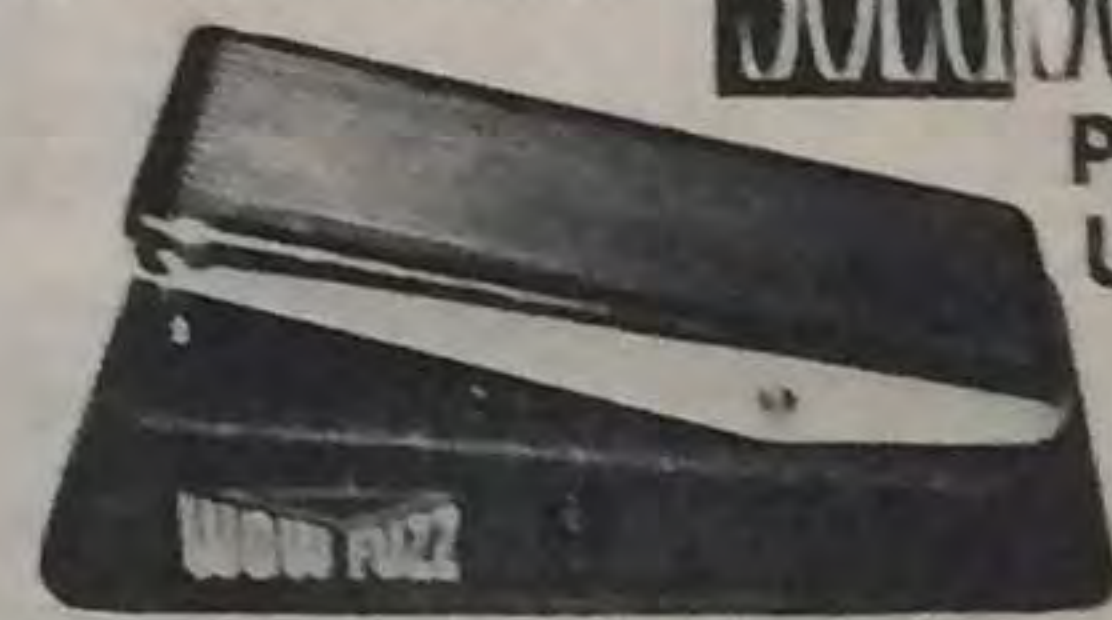
The American audience, said Tony, is completely different from the audiences here.

"They go to a dance, sit down, and are there to listen. We learnt a lot last time and we are really ready for them now."

One of the secrets behind the Foundations success is their close feeling off as well as on stage.

"Even when we were down in the basement we stuck together," said Tony. "The musicians in this band are completely capable of what they want to do. We use our full ability." — ROYSTON ELDRIDGE.

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THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES

Bakerloo Blues Line — bringing the Beatles to blues



CLEM

Trying to keep the blues scene true . . .

THE BLUES are brewing in Britain, no doubt about that. In cellars and attics, pubs and concert halls up and down the country the music is reaching ever-increasing audiences.

Inevitably, activity of this order leads to organisations devoted to its furtherance and study. Chris Trimming's London Blues Society has already done useful work, and now Trimming and a few more tried and true blues hounds have formed a federation.

The idea of such a body has long been germinating in the denser blues areas of South London and Bexhill-On-Sea. It was said at the first Convention that a National Blues Federation would soon be started. It came into being officially on January 1.

First of all, the committee — and it seems on face value to represent quite a nice variety of blues interests and outlooks, also to consist of proven friends of the music. I only hope they'll be able to stay friends of each other's.

Working with Trimming are Simon Napier, founder of Blues Unlimited magazine and a noted collector; Alexis Korner, who needs no description; blues deejay Mike Raven; Blue Horizon's Richard Vernon; blues singer and organiser Ian Anderson, and another club organiser, Ron Watts; and BU co-editor Mike Leadbitter.

The Federation, run by this committee (and possible later additions), has been registered as a non-profit-making body. It has begun work, but is on the lookout for helpful offers and suggestions.

And what is the outfit for? According to its initial hand-out it is needed to consolidate the efforts of the various people and organisations currently working in the field. And, a very important ideal, to minimise the dangers of clubs and inferior artists leaping on the wagon while the boom lasts.

Precise aims and intentions are to bring interested clubs, organisations and individuals to a united effort and, as a result, get the fairest possible treatment from each other and outside. And to improve on standards of presentation. To arrange tours by American blues artists and try to increase the awareness of knowledge of the subject in this country.

A booking agency has been set up to deal with tours by visiting bluesmen, also to represent "all the British artists and bands that the Federation can recommend."

As for membership, this is a two-tier affair. Clubs and the like can affiliate for an annual subscription of £5.

Individuals can become associate members for 5s and thereby gain automatic membership to Federation clubs, preferential rates for LBS and NBF promotions, and reduced subs for BU. Affiliated clubs will get first crack at the artists the NBF brings in.

FEATURE

The blues tours sound the most immediately attractive feature of this enterprise, and Trimming tells me the first of these will bring Fred McDowell to Britain next month.

"We're arranging the dates now," Chris said this week, "and he'll be touring Britain for the Federation for three weeks starting the last week in February."

"One of our main ideas is to get into the country American artists that we want, so that people in the clubs can see them. We want to help the clubs get hold of these artists at a reasonable price, such as £40 a night."

"We're approaching someone in the States about bringing over Son House and Skip James. There's a strong chance we'll do it. These are the people — Bukka White and Juke Boy Bonner, too — we're interested in bringing in while it is still possible."

"Our agency is called the Blues Federation Agency. Obviously it must be run on businesslike lines in order to exist. To that extent it's commercial."

"But our aim is to fight the danger of excessive commercialisation of the blues scene. We all remember the trad boom and what happened to the music, and there are already signs of something similar taking place in the blues business."

"We're sure many newcomers to blues over here believe it all started in some club in the depths of Richmond or Ealing." — MAX JONES.



BLUES IN COMMITTEE
Raven, Trimming, Vernon

"THERE aren't any real, pure blues groups. People are starting to appreciate good music of all kinds without categorising it," said Clem Clemson, guitarist, pianist and vocalist with Bakerloo Blues Line, one of the newer, happening groups around the Midlands scene. Clem formed the group a year ago with bassist Terry Poole and now work with former Koobas drummer Tony O'Riley from Liverpool, who joined them three weeks ago, replacing John Hench. They play blues clubs, colleges and universities all over Britain and appear regularly at London's Marquee.

"I'd been playing piano since I was five, and took up guitar about three years ago," said Clem. "I was introduced to Terry about a year ago in a Birmingham discotheque. We found we had the same taste in music and decided to form a group."

They started off playing pure blues à la Muddy Waters but Clem said they have moved on to a more progressive approach, mixing blues with jazz-influenced material and even the better type of contemporary pop.

"For example, as well as blues numbers, we do

things like our own version of 'Eleanor Rigby' as well as more jazz-based numbers like Milt Jackson's 'Bag's Groove' and Ray Charles' 'I Believe To My Soul'," said Clem.

The group have had no records released to date, but are managed by Birmingham agent Jim Simpson who also handles the Locomotive. They are due to start work next week on their first album.

"We don't know yet which label it will appear on. It is being produced by Tony Hall's THE Enterprises and when it's completed, it'll be offered for release to a major company."

Bakerloo Blues Line hope to include "Eleanor Rigby" on the album. "We'd like to do our own arrangement, do it in a sort of jazzy style, with a jazz orchestra. We also hope to include a few jazz things as well as bluesy stuff."

"I don't think it's right to divide the music into compartments any more. We find playing the clubs that the people who dig our music also go for the Nice and Jethro Tull and different types of music. They appreciate all kinds of music. All we want to do is play good music—whatever it's called."

ALAN WALSH

THE MEN WHO MAKE THE BLUES BY MAX JONES

LIGHTNING HOPKINS is one of the traditional singers whose blues poetry still reminds us of the earliest days of music. Lightning, who was born Sam Hopkins on a farm near Centerville, Texas around 1912, began playing guitar when he was a boy. Early on he came under the influence of the great Blind Lemon Jefferson, whom he saw performing in East Texas from time to time. The Piney Woods area where Hopkins grew up was blues country. Texas Alexander was his cousin; he learned something of music from listening to him, also to his older brothers, two of whom are singers and guitar players. But the principal early inspiration was Jefferson. Of this attachment, Hopkins has said: "When I was just a little boy, I went to hanging around Buffalo, Texas, where all them preachers came together for all of them Baptist Church association meetings. Blind Lemon, he'd come too, and do his kind of preaching, and I'd just get alongside and start playing with him. He never run me off like he did them others who'd try." So Hopkins absorbed the music of Texas players like Blind Lemon, Texas Alexander, his brother Joel and Lonnie Johnson (who used to work with Alexander), and learned the regional songs and way of interpreting them. His uncle Lucien helped

him to buy an amplified guitar and go to Houston to perform. During his teens, Lightning was already making a living on the streets of Houston's Negro section, and in house parties and dance joints. He began to supplement his earnings by making records from 1946 onwards. His first titles were "Can't You Do Like You Used To Do" and "West Coast Blues" for Aladdin, and on these he worked with singer-pianist Thunder Smith. Because of this, and Hopkins' fancy picking, he was nicknamed Lightning. After this, from '47, Hopkins recorded for Gold Star, RPM, Mercury, Decca, Herald, Folkways and other labels. No bluesman has been much more extensively recorded, and few contemporaries have maintained as high a standard in the field of the folkier guitar-and-voice blues. Lightning's striking guitar playing has its rough edges, but he delivers his original songs with natural eloquence and artistry. He does a highly dramatic job on his own, supporting his storytelling with expressive guitar or sometimes piano (as on "Lightning In New York" on Candid or "The Rooster Crowed In England" on "77"), but is also effective in a country R&B setting, working with drums and bass or perhaps an added guitar or harmonica plus rhythm. With Hopkins, the lyrics and the mood are

important. His music has humour very often, a deep emotional kick sometimes, and a jumping dance beat when he wishes. Always it is personal and true to life. This veteran down-home artist is well represented on "The Roots Of Lightning Hopkins" (Verve), "Sings The Blues" (Real), "Earth Blues" (Minit), "Lightnin' Strikes" (Stateside), "Burnin' In L.A." (Fontana), the Hopkins and Hooker set on Storyville SLP174, "The Blues" (Fontana) and the Hopkins, McGhee, Terry mixture on Society. But there are several more worth sampling on Arhoolie, Stateside, Decca and Xtra.

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BLIND DATE

DEAN FORD

OF MARMALADE

ERIC BURDON AND THE ANIMALS: "Ring Of Fire" (MGM). Sounds like the Herd with that chanting chorus. It's not a new song, but I can't remember who it was by. The voice sounds like Eric Burdon.

I don't think it's got a chance. The bass part is nice, let's listen to it. Yeah, that's set for the John Peel programme. I used to like Eric's voice on his earlier records but I don't like it any more.

This is like the "Death March." He gets fanatical about one style of music, then six months later he changes his mind. He's just a pop singer, whether he sings slower power music or what he calls blues.

He was one of the flower people wasn't he? Then he changed his mind about that. He made some crazy records. What was that one with all the airplanes and bagpipes? No, I don't like this.

EDDIE FLOYD: "Bring It On Home To Me" (Stax).

Well, this is a bit better than Eric Burdon. I've no idea who it is, but I don't really like these stretched out drag beat, rehashed dance numbers.

This lacks inspiration and originality. There's just nothing to the song. Take it off, I don't want to hear any more. Take it off or I'll smash your face in.

OPAL BUTTERFLY: "Mary Anne With The Shakey Hand" (CBS).

The Byrds? Oh, it's a track from the Who's LP. Is this their latest single? If it's an LP track it doesn't stand much of a chance. It hasn't got enough guts to make it a hit. This needs a stronger arrangement.

It's not the Who? Whoever it is the group is not as good as the Byrds or the Who.

Now tell me who's going to do my cartoon. No big ears and big lips please!

CHRIS GUNNING ORCHESTRA: "Bell Boy" (President).

This is the type of music they play when the telly breaks down. I hope they fix it soon. This could also be music for an advert for Gibbs SR or cigarettes.

I can see a guy in full evening dress strolling through a forest, and a bird dancing about in her underwear. Then they light up a cigarette. Well... I didn't dig it.

CATS: "Swan Lake" (BAF).

This is a blue beat group. Is it the Bedrocks? Or the Deadrocks? It'll get played in discotheques and be very popular with Jamaican audiences.

Of course, the bloke who wrote it can't do anything about it can he? I'm beginning to find myself liking this. It could get into the ska top fifty.

Actually, I've got the original of this by an orchestra. Well, not quite the original version. Ska can be infectious, but not when it's too monotonous. I hate monotony.

BUSTER BROWN: "Sugar Babe" (Blue Horizon).

It's a blues group, and everybody thinks they are fantastic, especially if they all sound the same.

This is the sort of five minute song even our drummer could have written. Sorry, I'm just trying to think of somebody to offend. Can you take it off now, please?

No, I didn't like it, I just wasn't very impressed. No, I don't say I don't like blues. But I don't like blues and no other type of music.

FRANK SINATRA: "Rain In My Heart" (Reprise).

Yes, the inevitable voice. I must listen to this all the way through to tell you if it's going to be a hit or not.

It's not a very nice song, is it? I love Sinatra, but I don't think this will be a hit. I like all the standards he does and "Strangers In The Night" was great. He's get-



ting a bit short of breath these days. I think he makes all his records for his fan club members.

MARTHA REEVES AND THE VANDELLAS: "Dancing In The Street" (Tamla Motown).

The first good record you have played me. The first record!

I can see this becoming a hit again, because there is a new generation coming up who haven't heard this. It still stands up, soundwise and productionwise. It was a hit five years ago and it could be a hit again.

This sound is coming back. I love that off-beat with the bass and drums together. Great.

SAM HUTCHINS: "Dang Me" (Bell).

It swings, gotta gotta and sock it to me J.B. It'll get played in the discotheques, but really it's a nothing record. Hey, it's going psychedelic. No idea who it is.

STRANGELOVES: "Honey Do" (London).

Oh it's another one of them! Is it the 1910 Ohio Express? No, I said the 1910 Ohio Express. Bubble gum music. This must be the simplest sound there is. I bet they are terrible live. These groups only came up when Tamla Motown wasn't doing much, and people needed a substitute for dancing. I can't see them lasting.

I hate this. It's terrible. There's no guts in it. The best record you have played me was Martha and the Vandellas and that is years old.

WRITING IN PUNCH, MILES KINGTON SAID..

Chris Welch on the Melody Maker, still despite its creaking name the most respected pop weekly, regularly turns his column of pop reviews into a humorous, goonish record ramble, sometimes very funny, sometimes awful, but always giving the good records the praise they deserve. Such an attitude, it seems to me, shows more innate respect for pop music than all the Sunday morning sermons in the world. The ability to laugh at itself is a surer sign of the maturity of pop music than a penchant for analysis.

NOW READ ON...

ARETHA FRANKLIN:

"Don't Let Me Lose This Dream" (Atlantic). Her soaring vocal power is kept under silk wraps on a tasteful bossa nova. Even so, there is no mistaking the Franklin range and attack.

This appears to be an attempt to widen her appeal and sugar the pill for the masses. The net result is the curious feeling that Aretha is singing on her own and leaving the backing musicians well behind.

BETTER

As a more restrained performance than usual, it is attractive but would be so much better if the accompaniment was stronger.

ISLEY BROTHERS: "I Guess I'll Always Love You" (Tamla Motown). Another revived 1966 Isley tune that sounds as fresh as ever and swings beautifully. It seems an extraordinary way to go about things — releasing old material in sequence.

It worked recently with "Old Heart" so perhaps this could hit the chart, and rightly so.

GARY WALKER AND THE RAIN: "Come In, You'll Get Pneumonia" (Philips). A song written by two of the Easybeats and performed by a group that seemed to show promise on their first tour, but failed to make much impact on record buyers.

This is a heavily orchestrated, moody piece, chanted rather than sung, and hypnotically heavy. Gary, the ex-Walker Brother, is popular in Japan, but I have the feeling this rather complicated arrangement won't help his popularity problem in Britain.

HYLDA BAKER: "Give Us A Kiss" (CBS). Give US a kiss? How many of them are there?

"Give us a peck and make me tingle in my shoes," sings our Hylida in a song from the show Broadway Follies 1927. (Sorry, an error — from the show Mr & Mrs.)

Nothing against Miss Baker of course, but the thought of being given a peck set to this particular song (bouncy, coy, tiddle-om-pom etc), far from causing tingles in the shoes, is more likely to cause severe convulsions in the stomach.

KATHY KISSOON: "Don't Let It Rain" (Columbia). Well here's a turn for the books and no mistake. I like this record.

MM's Tony Wilson tells me he knows her brother — Fred Spitoon. Well, he said it.

SPIRIT

Yes, pop fans (all three of you), Kathy has a great soul voice and is blessed with an all-raving, action-packed production of the type that makes strong men want to throw back neat Polish spirit in one gulp and dance the whole night through. A hit, or my name's not Gabriel Walter.



ARETHA: soaring vocal power

PHILLIP GOODHAND-TAIT: "Love Has Got Hold Of Me" (Decca). Apart from having a splendid name, Phillip has a splendid talent for writing songs and performing them.

If this sounds a bit like the Love Affair, that's because he writes some of their things, and wonder producer Keith Mansfield is at the controls, moving toggles to zero minus three and tweeting condensing input outputs.

A damned good record and one to make Britain Goodhand-Tait conscious in 1969.

CARTOONE: "A Penny For The Sun" (Atlantic). "Knick Knack Man," their single I reviewed last week has been withdrawn, and this is their official debut.

I also discover they are the same group I saw by accident on the Lulu TV show and referred to in the review of "Knick Knack." And plunging deeper still into mystery and intrigue, they are, I am told, being hailed as the new Bee Gees, and are alleged to have fantastic writing ability.

"All America is raving about them" shouted an apoplectic fan over the telephone. "Penny" turns out to be a slow paced rockaballad.

LEAPY LEE: "Here Comes The Rain" (MCA). After a shower of arrows, Lee leaps into a show of rain, with a 6/8 beat that could be shattering juke boxes and rocking transistor radio sets off shelves all over the nation.

Link arms and join in with a carousel of infectious fun which actually concludes with a brief thunderstorm. "What a horrible record." Thus spake a total stranger who just walked past my reviewing post.

NINA SIMONE: "To Love Somebody" (RCA Victor). It seems an odd combination, doesn't it? Nina Simone sings the Bee Gees. But think on lads, the song is of the highest quality, and Miss Simone does not waste her time with rubbish. One can imagine an A&R man offering her "Here Comes The Rain" and her biting his head off with a swift snap.

SMACK

She gives the Gibb brothers spurt of creativity her own distinctive smack of vocal heat. Spurt, smack, heat — what AM I talking about?

Answers on postcards, please.

EMIL DEAN: "It's Only Make Believe" (Mercury). Written by the highly esteemed team of Twitty and Nance, and once a hit for Conway, the Twit himself, new, exciting young Emil Dean who was on Yorkshire TV's Innocence, Anarchy and Soul and hails from South Africa, and was all set for an academic career reading theology until the call of pop lured him from his studies turns in his own version. Which isn't half bad.

KENNY BALL AND HIS JAZZMEN: "1999" (Fontana). The nicest part of this song written by the Nirvana group, is a great trumpet chorus by Kenny.

The tune is very catchy and could easily be a hit, and the band swing strongly. Ball fans would probably prefer less poppy material, but it has the ingredients to reach a wider market. A few TV plugs would work wonders.

GLOOM

ELTON JOHN: "Lady Samantha" (Philips). 1969 is going to be the year of Elton John, say those anxious promoters introducing this pianist-organist-harpisichordist-celeste playing singer in our midst.

I don't want to appear a prophet of gloom, but I distinctly remember 1943 was going to be the year of Ezekiel Sludgegulper — and look what happened to him!

Nevertheless, Elton has a sturdy voice, and this is an interesting guitar-ridden sound that could well create waves of interest. V. good and a gold star.

MARK MURPHY: "Come Back To Me" (Pye). A lush ballad, sung with warmth and restraint.

Mark has a mature voice, that reminds me a little of Scott Walker, and a certain amount of gentlemanly plugging on the public broadcasting networks could lead one to reasonably hope for a hit.

LINDA RUSSELL: "We Got A Need For Each Other" (Pye). Gracious, what a wonderful tune! And what a gorgeous voice!

It sends icy shivers down my instep to hear her get to grips with a slow-paced, strong-backed ballad of the type that sends strong men clamouring for more Polish spirit.

MORE

Seriously though, chaps, young Linda has a powerful, but tasteful, voice and this is the type of material to set the nation clamouring for more.

DICK EMERY: "If You Love Her" (Pye). Dash it, the man has a great voice, as well as being a fine comedian.

Not a hit, one fears, but one for music lovers where 'ere they gather.

Incidentally, last week I foolishly stated Duane Eddy had recorded "Ring Of Fire." He had, but not the same one as performed by Johnny Cash and now Eric Burdon.

Apologies to the fans of all parties, and love and best wishes to all at 33 Bott Street, Plaistow.

EDDIE THORNTON OUTFIT: "Baby Be My Girl" (Instant). A really nice sound by trumpeter Eddie's band, with a warm vocal and some hip trumpet wailing. A relaxed beat prevails and it reminds of the old Blue Flames in their hey day. Conga drums flow, and it would be a gas to see this in the chart. Definitely.



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B's back in town—still swinging despite the cold

LIKE MR B's song with Sarah Vaughan, Baby, it was cold outside London's May Fair Hotel, but Billy Eckstine was dressed in summer garb for golf — and swinging.



ECKSTINE
'I've seen better asses'

But not at that little white ball. He was taking a swipe at drink, drugs, avant-garde jazz — and the Beatles. Or to be more specific, John Lennon.

The thing that made Mr B's hackles rise more than missing a two-foot putt was that famous — or infamous — nude pic of our John.

"The kids admire the Beatles so much. They're absolute idols with them, so why did he have to do a thing like that?" asked Mr B plaintively. "Such 'bad taste. They're too big to need to do that sort of thing."

"In any case," he added almost as an afterthought, "I've seen better asses on statues — a n d probably warmer, too.

"But I'm a great admirer of what the Beatles do musically. My little boy — we call him 'Buggsy' — said he was going down to the record store to pay eleven dollars for the Beatles new double album. I told him to wait a while. That he'd probably be able to pick it up soon for seven dollars. But no; he had to dash out to buy it right away. And with his own money, too.

"And I love that album. You know, it's such a send-up.

either. That guy who plays plastic sax, for instance — Ornette Coleman.

PICNIC

"And why does Don Ellis have to fool around with all those time signatures? 19/8 or 19/4, or whatever it is. What's he trying to prove? He's counting so much before the musicians get to 'one' they could take a picnic.

"Mind you, a lot of people felt the same way about Burt Bacharach when he first came on the scene. Musicians would run like a thief when they saw his stuff. They'd cry out 'Oh, not again!' But he writes great songs — and has really become accepted.

"I also really dig your Tom Jones. Now he's a fine singer. He really uses his voice to send out a song. He doesn't need any gimmicks. And isn't that what good singing is all about? I buy his records — and not at cut prices, either."

A guitar on the sofa table in the May Fair room posed the question: Had Mr B added this instrument to his repertoire of trumpet and

valve trombone?

"I just fool around on guitar," he said modestly. "I use it in my act.

"I bought this one from Mike Bryan. Remember, he used to play with Benny Goodman. Now he runs a little psychedelic shop just around the corner in Encino, where I live.

"My fourteen-year-old boy, Eddie, told me about the shop and Mike, 'Jesus Christ,' I said. 'Is Mike living right here? He must have come back from the dead.'

COPIES

"Mike picked out that guitar for me. It's a Swedish make. But the Japs are making some good guitars these days. They do some great copies. Guys buy them over there, bring them back home, then take off the Jap neck and fit an American one. This way they get a top-grade guitar for about 200 dollars."

Talk of one famous guitarist who hit the bottle more than his guitar strings triggered off Mr B's swinging attack on drink—and drugs.

"When I told Pres (Lester Young, former tenorist with Count Basie) to quit drinking so much, he'd just say: 'Lady B' — he called me that — 'please don't bug me'.

"But we watched him die. The whole time he was with Count Basie, they never saw him eat a meal. Not even a cup of coffee. He'd have nothing but two bottles of brandy a day. It just had to kill him.

"But I don't think drink is as widespread as it was. Same with narcotics. The young musicians of today are developing too much to fool around with that stuff.

"Some of the boys have taken LSD, but most of them realise you don't need it just to make you think you're playing better."

At this point, Mr B. started swinging about his favourite subject next to music — golf. He indicated his lightweight tan — coloured slacks — singularly unsuited to the harsh London climate.

SLACKS

"My manager, Duggie, asked me why I had brought over all 'those loud golf slacks'. I told him they weren't for playing here. I wanted them for when I flew right back into Miami.

"I didn't even bring my golf clubs to Britain this time. But I shall be back in May for six weeks — so we'll get some golf then."

Meanwhile, all this week, Mr B. is swinging at the Showboat, Middlesbrough and the Top Hat, Spenny-more, backed by Bobby Tucker on piano and Charles Persip, drums. — LAURIE HENSHAW.

From: Melody Maker
To: All MM Readers
Subject: 1969 should be a g



PHILLIP Goodhand-Tait makes his solo recording debut this week with his own number "Love Has Got Hold Of Me" . . . a number that many people think will establish 23-year-old Phillip as a major chart force in 1969. He's no stranger to the business. He led his own group and wrote the Love Affair's "A Day Without Love" hit.—ROYSTON ELDRIDGE.



THE MOST improved jazzman I heard in 1968 was altoist Mike Osborne — best known for his work with Mike Westbrook, John Surman and fronting his own assorted small groups. 1968 brought discipline to his undoubted talents as an improviser and, if he continues to develop as rapidly, he must become a major voice on the British jazz scene in 1969. Though largely associated with the more avant garde jazz, his playing has an excitement which should reach anyone with ears to hear.—BOB DAWBARN.



THIS must surely be the year when the talents of the Web are at last fully recognised. Their problem seems to have been the sheer volume of ideas in the group — hardly a fault, but it can raise problems as far as a commercial image goes. There are jazz influences there, they are not afraid to utilise odd time signatures and they effectively use two drummers. Their album, "Fully Interlocking" was one of the most promising of 1968 and they have already moved on from there. And in John L. Watson they have one of the best singers in the business.—BOB DAWBARN.

JON Hiseman's Coliseum are with the most latent talent through power to stir up the in the coming months. Jon has experience drumming with a wide bands, and although progress been meteoric, the word is spread this new "group's group." On front, Terry Reid is the man de well in '69.—CHRIS WELCH



IT'S unlikely that the Liverpool Scene, a mixture of music, poetry, humour and the visual arts, will grace the Pop 30 in 1969. But we predict that they will become at least as well-known as Jethro Tull and Tyrannosaurus Rex in the more esoteric fields of popular music. Liverpool Scene are poet Adrian Henri (already a leading artist in his own field), guitarist Andy Roberts, Mike Evans, a poet and tenor saxophonist, vocalist Mike Hart, bassist Percy Jones and drummer Brian Dodson. Their first album, "Amazing Adventures Of," produced by John Peel, is released this month.—ALAN WALSH.



ALTHOUGH an established figure on the folk scene, contemporary singer and songwriter Al Stewart (above) seems set now to make an impact on a much wider audience which he might well do with his forthcoming second CBS album, "Love Chronicles." Al is one of the best of the contemporary songwriters and his songs could well help to further bridge the decreasing gap between pop and folk music. The Watsons' leaving of the folk scene hasn't been replaced effectively as yet, however one group who could easily fill the gap are the Valley Folk, a foursome from Bury, Lancashire. Their line-up of two girls, two boys and their harmony singing style is naturally going to draw analogies with the Watsons and while it's an easy comparison to make, the Valley Folk have it in them to become leaders in the revivalist group field as their debut Topic album, "All Bells In Paradise" indicates.—TONY WILSON.

TWO of the most new talents in circles last year to guitarists, musicians I would like to see advance are John McAnico D'Silva (32) Goa—hence the name—but can India some to vividly feature his remarkable style in what is a forthcoming Topic album, "On Whirlwind" on which with Ian Carr and others a



DRUMMER Billy Cobham arrived in Britain with the Horace Silver Quintet, unknown and unsung. When he left a few weeks later, there was no doubt in my mind that here was a young musician destined for great things. Prudigous technique and facility enabled him to supercharge what was already one of the most powerful swing machines in jazz. Perhaps not an innovator, Cobham is still one of the very best of the younger drummers.

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Do you remember a group called the Springfields?

TOM SPRINGFIELD admits: "With two Seekers albums in the LP chart full of my tunes I don't exactly need to earn a few bob at the moment."

Yet, for the first time since the Springfields broke up, he is back in business as a singer.

"There seems to be more and more a trend of songwriters singing their own songs," he says. Jim Webb has an album out and, of course, Donovan has been doing it for years. In most cases, mine too, it's a case of trying to create a mood with a song rather than having a fantastic voice."

Tom's vocal comeback was on an album of Latin-flavoured songs and he admits to a love of the idiom.

"I started off with Carmen Miranda and kept going from there," he remembers. "I used to have a crush on Roberto Ingris. Now, I go to Rio every year and plan visits to other Latin American countries."

"I always tried to use Latin rhythms, even if they were watered down, in my songs. The Springfields' and Seekers' records often had a basic Latin rhythm—though they also had a country flavour as well."

"And my sort of bossa nova singing is really nonsinging. It's in the general style of Antonio Carlos Jobim—though if I was compared to Jobim I'd be very happy indeed."

Though Tom enjoys the chance to sing again he doesn't envisage a round of one-nighters.

"I'm too old to do the ballrooms and, anyway, I didn't like all that when I



TOM SPRINGFIELD
"some of the old records are awful"

"I thought TV was terribly easy, and I don't know how anyone could complain about it."

Asked which had been his most successful song, Tom replied: "Georgy Girl" without a doubt. It sold a fantastic amount in the States and that is where the real money is.

"Actually, I haven't written as many songs as people seem to think — probably around 50 altogether and not all of those have been recorded."

"At the moment I'm not writing for anybody in particular, just sitting at home turning out songs. I write a lot of songs that I wouldn't dream of singing myself, like big ballads."

Tom considers he is not a good judge of his own work.

"I get brought down with so much of it," he admitted.

"I think everything is terrible to start with."

"Some of the old records are awful. Whenever Dusty or I hear the old Springfields version of 'Isle Of Dreams' we curl up. It is so flat."

"But then other people often don't notice the things that I worry about. I hear a record and think 'The lead singer is so flat' or 'What happened to the drums.'"

"Perhaps I'm too sensitive to minor mistakes." — BOB DAWBARN

a good year for...



AUDIENCE response is not necessarily the main arbiter of success in the pop world, but Root and Jenny Jackson, Trinidad-born brother and sister, have the potential to turn big success in the clubs into a winning streak on record. Root and Jenny and their backing band, the High Timers, have built an impressive following in the North of England. Their first single, "Lean On Me," was released on the Beacon label in October. It isn't a hit yet but is paving the way for a disc success in '69. Their mixture of gospel and soul and their exciting stage act could be one of this year's commercial assets.—ALAN WALSH.

Mike Osborne—undoubted talents, largely associated with the element which should



Colosseum are the band with latent talent and breaking into the group scene in months. Jon has had experience with a wide variety of although progress has not been spreading about the word is spreading about the group's group." On the vocal Reid is the man who should —CHRIS WELCH.



IT'S dangerous to pick a girl singer for stardom, but Oriel Clare could well make it in 1969. Though she has had film, TV and cabaret experience in America, studied acting at RADA and sung opera in Italy. Her professionalism came through on her excellent album debut on the Rim label in 1968. She has an ear for a good lyric and, perhaps most important, the single-minded determination to get to the top, though she refuses to compromise by singing anything she does not believe in.—BOB DAWBARN.

YES are a fairly new group, formed only last summer. Already they have several Royal Albert Hall appearances to their credit, including the Cream concerts, and are beginning to net TV and radio dates. Currently resident at London's Marquee, they combine a good, harmonic vocal approach with competent musicianship and feature their own material extensively.—TONY WILSON.



EIRE Apparent are four Irishmen who've spent most of their time in America touring with the Animals, Rascals and Jimi Hendrix, who is their co-manager. But now they're in England and attracting a lot of attention with some driving, hard-rock music. Jimi produced an LP and a single for the group in the States, and they are hoping that he'll produce their British record scheduled for release at the end of the month.—ROYSTON ELDRIDGE.



TWO of the most interesting new talents in British jazz circles last year belonged to guitarists, and the two musicians I would nominate for rapid advancement in '69 are John McLaughlin and Amos D'Silva (above). D'Silva (32) was born in Goa—hence the Portuguese name—but came here from India some two years ago. His remarkable playing is vividly featured on his first, forthcoming LP, "Integration," on which he works with Ian Carr, Don Rendell and others of their group.

THERE may be technically superior guitarists to John McLaughlin on the British jazz scene—though not many—but none who can match the sheer exuberance and excitement of an extended McLaughlin solo. A player with experience in many fields, he is at his best in a small, cooking group swapping solo ideas with someone like John Surman. Let's hope 1969 brings him the full recognition his talents deserve.—BOB DAWBARN.



WITH a swing towards heavy music in recent months, Led Zeppelin, formerly the Yardbirds, have the potential to become important in this field. Guitarist Jimmy Page, John Paul Jones (bass) and John Bonham (drums) provide a powerful and often imaginative backing for Robert Plant's vocals. Plant and Page particularly appear to have a good rapport going and this could emerge as a prominent feature of the Led Zeppelin. They may well be successful in the U.S.—TONY WILSON.

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FOLK



JIMMY McBEATH

THE DUBLINERS (Major Minor Golden Budget Series GOL200). Priced at about 14s 6d, this album is an excellent bargain and a chance for Dubliners fans to catch up on the group's earlier recordings. Titles include "Whiskey In The Jar," "Peggy Gordon," "The Parting Glass" and a good selection of instrumental tracks.

JOHN McCLUSKEY: "Sings Ireland's Greatest Songs" (Emerald GEM1008). A selection of Irish favourites such as "Lark In The Clear Air," "Three Flowers," "My Lagan Love" and "Wild Colonial Boy." One for the Irish market particularly with Mr McCluskey's soaring tenor.

MATT McGINN: "Honesty Is Out Of Fashion" (Extra 1071). Scottish songwriter and singer, Matt McGinn, with another batch of originals and a couple of familiar songs,

"The Leaving Of Liverpool" and "Kevin Barry" set to the tune of "The Sash." Matt's own songs, mainly in a humorous vein, include "The Dundee Ghost," "The Pill," "The Big Orange Whale" and the title track. Very good value for money on Transatlantic's budget label.

SINNERMEN AND SARA (MGM C8099). A sort of pop-folk sound in the mould of the Settlers from this five-strong group. They perform a mixture of traditional and contemporary songs.

VARIOUS PERFORMERS: "Deep Lancashire" (Topic 12T188). Collection of songs and ballads from industrial Lancashire featuring the singing of Harry Boardman, the Oldham Tinkers, Mike Harding, Pete Smith, Lee Nicholson and Harvey Kershaw, one of the best of the living Lancashire dialect poets, reciting his poem "Clogs."

FOLK LP OF THE MONTH

A SONG FOR COMPLAINT, SELF-PRAISE AND SORROW

VARIOUS SINGERS: "Jack Of All Trades—Folk Songs Of Britain Volume 3" — The Jovial Tradesman, The Roving Journeyman, The Candlelight Fisherman, The Canny Shepherd Laddie, The Dairy Maid, Green Brooms, Gruel, The Jug Of Punch, The Grestford Disaster, The Jolly Miller, The Irish Washerwoman, Farewell To Whiskey, The Roving Ploughboy, The Buchon Miller, Fagan The Cobbler, The Ould Piper, Sweep, Chimney Sweep, The Mason's Apron, Rhyne, The Tailor By Trade, The Wee Weaver, Jim The Carter Lad, Drumdelgie, The Merry Hoy-makers, I'll Mend Your Pots and Kettles (Topic 12T159).

The field of songs and ballads connected with trades and industries, both urban and rural, is an extensive one. Farm workers, fishermen, miners and factory workers have at some time or another contributed songs to the British tradition and they have been as various in style and approach as their sources, being humorous or sorrowful, songs of complaint, pieces of self-praise, or descriptive pieces. Tunes too, have been suggested by the action of a particular job or its performer.

On this third volume of the Folk Songs Of Britain series, originally released by the American Caedmon label, there is a collection of such songs recorded in the field. Many of the singers and musicians heard can sing from a close experience of their particular song's subject. Among those who perform on this record are the Copper Brothers, Jimmy McBeath, Frank McPeake, Seamus Ennis, Davy Stewart and Phil Hammond.

An excellent record of traditional music featuring the genuine article as far as traditional style performers are concerned. This is one of the most valuable series of folk music recordings to be issued for a long time. — TONY WILSON.

JAZZ



JAZZ LP OF THE MONTH

THIS particular Miles Davis Quintet no longer exists, so it is safe to assume that "Miles In The Sky" will be the last of the series of remarkable studio recordings to which Ian Carr drew attention in his recent Second Opinion on Miles.

Each album in this particular chapter of Miles' career, from the initial "E.S.P." on, can now be considered among the most important jazz recordings of the Sixties; but then virtually everything that Davis has turned his hand to since the mid-Fifties has been authoritative or definitive in some way or another. Miles doesn't kid when he goes into the studio.

This Quintet matured into what was arguably the greatest jazz combo of the decade. The "freedom" which is the holy grail for most contemporary jazzmen is no mere musical posture for men like Davis, Hancock, Shorter and Williams. Their freedom comes from instrumental and artistic command of the music and also that most

MILES DAVIS: "Miles In The Sky." Stuff; Paraphernalia; Black Comedy; Country Son (CBS 63352).

Davis (tp), Wayne Shorter (tr), Herbie Hancock (pno, electric pno), Ron Carter (bass), Tony Williams (drs), George Benson (gtr) added on "Paraphernalia."

and assurance that has been rare in his previous recordings; and another slight innovation would seem to be that Ron Carter plays electric bass on "Stuff."

If this is the last we'll hear of this awe-inspiring group, then "Miles In The Sky" is a fitting swansong, maintaining an artistic consistency which has become one of the crowning glories of jazz. Maybe Mr and Mrs Davis were prescient when they christened their son Miles, for his career has been one long exercise in creating milestones of musical logic when all around were despairing and confused. — BOB HOUSTON.

vital of attributes, a marvellous ability to inspire each other. Tony Williams' work rate in this respect would impress even Alf Ramsey.

Even the addition of guitarist George Benson for one track is absorbed into the irresistible force the Quintet becomes at its best, and the guitarist plays here with an ease

INSTRUMENTAL JAZZ

JAKI BYARD: "Freedom Together" (Transatlantic PR7463). There is some great Byard piano on this, but unfortunately he also plays tenor, electric piano, celeste, vibes and drums. What could have been a top rate jazz album turns into something of a circus. Disappointing for Byard fans.

DON ELLIS: "Shock Treatment" (CBS 63356). Mixture of good big band swing and ludicrous pretension with leader Ellis' remarkable technique providing most of the solo interest. The unusual time signatures work when the material is right, and the

band's main attraction is an enthusiasm and vigour which is often overwhelming. But some tracks are real horrors.

JIMMY FORREST-GRANT GREEN-ELVIN JONES: "All The Gin Is Gone" (Delmark DL404). Guitarist Green's recording debut, but the main interest in this set from the late Fifties is Forrest's muscular tenor. Jones and Mabern in good shape and the lack of a bass is hardly noticed. Good straight-down-the-middle jazz.

BENGT HALLBERG/KJELL BAEKKELUND: "Contrasts" (Sonet SNTF601). Mixture of jazz (Hallberg) and classical

(Baekkelund) piano. Hallberg, long one of the finest European musicians, is in beautiful form on his tracks and even with the non-jazz material this provides a rare opportunity to hear a jazzman of rare talent.

"THE K.C.5. AND STOMPIN' 6" (VJM VLP20). One for serious collectors of the old and righteous, this brings together two bands from the '24-'25 period. The K.C.5 of New York star Bubber Miley or Louis Metcalfe (tp); the 6 from Los Angeles are led by trumpeter Ernest Coycault. Rare staff.

RAMSEY LEWIS: "Maiden Voyage" (Chess CRLS4539). Despite a lot of very strange noises this doesn't add up to exciting music. In fact it all sounds contrived and artificial.

MODERN JAZZ QUARTET: "Under The Jasmine Tree" (Apple SACPOR4). Good, but not outstanding MJQ. The skill, discipline and co-ordination which make this one of the great jazz groups are all in evidence, but it hardly comes into the indispensable class unless you've just turned on to Lewis-Jackson-Heath-Kay.

SONNY STITT: "Soul People" (Transatlantic PR 7372). Sonny is joined here by Booker Ervin, Don Patterson, and drummer Billy James on a free and easy blowing session. It moves along effortlessly and unself-consciously and the album as a whole contains a lot of interest.

IRA SULLIVAN (Delmark DL402). Sullivan and Johnny Griffin play seven instruments between them on this 1960 set but even with the gimmick this is all rather a bore. They are backed by Jodie Christian (pno), Vic Sproles (bass) and Wilbur Campbell (drs).

BLUES AND VOCAL JAZZ

CAPTAIN BEEFHEART & HIS MAGIC BAND: "Strictly Personal" (Liberty LBL83172E). Once the darling of yesteryear's beautiful people, the Captain purveys a brand of very rural blues, sounding more archaic than the real thing on occasion. Is he serious though?

CANNED HEAT: "Living The Blues" (Liberty LDL84001E). Two-LP set from one of the best of the young white American blues bands, one recorded "live" at the Kaleidoscope in Hollywood. The studio recordings throw up a mass of well-digested influences, but the in-person stuff is rather self-indulgent and too long. But a warmly recommended set for lovers of the "new" bluesmen.

ARTHUR "BIG BOY" CRUDUP: "Look On Yonder's Wall" (Delmark DS614). Crudup is a pretty rare name in our release lists and admirers of his songs and singing will want to hear this come-back LP by a highly regarded artist who is said to have influenced Presley. Songs include "Look On Yonder's Wall," "That's All Right," "Landlord Blues" and the now very familiar "Dust My Broom." Assisting Crudup's guitar are string bass or rhythm section

GROUNDHOGS: "Scratching The Surface" (Liberty). Efficiently executed small group blues from this hand



BIG JOE WILLIAMS

comprising Tony McPhee (elec. gtr/vcls), Steve Rye (Hmca, vcls), Pete Cruikshank (bs) and Ken Pustelnik (dms). The material is nearly all original with Steve Rye who is effective in his role of singer.

ALBERT KING: "Live Wire — Blues Power" (Stax XATS1002). This King, the "blues power" King, is one of the modern Mississippi-born guitar players whose singing and left-handed playing combine old and new influences. Here he is recorded live at San Francisco's Fillmore, and the set grooves consistently if somewhat predictably.

MEMPHIS SLIM: "All Kinds Of Blues" (Xtra 5060). This is Prestige-Bluesville stuff from New York, 1960 and good solid Slim. He sings and talks seven, including old favourites "Grinder Man," "Mother Earth" and "If You



JO-ANN KELLY

See Kay," and hammers out solo piano on three tracks Recommended.

VARIOUS ARTISTS: "Me And The Devil" (Liberty LBL83190E). A fair example of what's happening on the British country blues scene. Artists include Jo-Ann Kelly, Andy Fernbach, Tony McPhee, Steve Rye, Simon And Steve, Dave Kelly and Bob Hall. Most of them get remarkably close to the American originals — whether or not you think that is a good thing is a matter of personal taste.

BIG JOE WILLIAMS: "At Folk City" (Xtra 5059). The excellently rugged Big Joe, his nine-stringer and kazoo are presented here in a session recorded at Folk City in early '62. Titles include "Mink Coat Blues," "I'm Tired," "Trouble Gonna Take Me," and a moving "Bottle Up" in tribute to Tommy McLennan. At the price a best buy.

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pop

"THE BEST OF COUNTRY AND WESTERN, VOLUME TWO" (RCA Victor). This series of C&W material from RCA is fine value — this second album includes artists like Charlie Pride, Bobby Bare, Dottie West, Don Gibson, Hank Snow and Porter Wagoner with some fine songs from the heart.

AL BOWLLY: "By The Fireside" (Halcyon HAL2). The late and still much admired Al Bowlly sings a dozen popular songs in his inimitably relaxed fashion. Lew Stone was MD and arranger for these sessions which date from 1932.

BRUCE CHANNEL: "Keep On" (Bell). Not every track is a winner but the familiar ones, like the title track, are all worth a listen.

SALLY FIELD: "The Flying Nun" (RCA Victor). American TV actress Sally warbles the theme of her series and a host of other songs which will mean nothing to British pop fans — and rightly so.

"GOLDEN HITS" (MGM). Keith Skues introduces a selection of hits from 1958 to 1966. Artists include Conway Twitty, Sheb Wooley, Jimmy Jones, the Righteous Brothers and Lou Christie.

JOHN LENNON AND YOKO ONO: "Two Virgins" (Track). Continuous electronic music with occasional snatches of conversation.

GARY LEWIS & THE PLAYBOYS (Sunset). Nothing very remarkable about an average American beat set, despite the bargain price.

BILL MEDLEY: "100%" (MGM). Mr Medley has a great big, soul-type voice, he has picked a nice selection of songs and the backing group jumps like mad. An excellent album.

MELANIE: "Born To Be" (Buddah). Young American singer and songwriter is impressive on her debut album. Her vocal style has attack and a nice earthiness while her songwriting seems advanced, in a number of cases, of her twenty-one-

years. One or two weak spots on the album but these don't detract from the overall effect. Well worth a listen.

NANA MOUSKOURI: "Songs Of My Country" (Fontana). Greek love songs, social songs and freedom songs, all beautifully and evocatively sung.

OMEGA RED STAR (Decca). A pop group from Hungary. Apparently this is meant to be serious but it sounds like a take-off of various pop styles from rock to psychedelic.

GARY PUCKETT AND THE UNION GAP: "Incredible" (CBS). Very ordinary stuff with Puckett seeming to strain his voice to the point of acute embarrassment.

JIM REEVES: "A Touch Of Sadness" (RCA Victor). The Reeves touch shines out sentimentally on previously unissued material and some re-recorded songs. A bit cloying at times.

BOOKER T. AND THE MGs: "Soul Limbo" (Stax). They are all good players, but they haven't got as much popping as the top groups of today. Curiously dated — especially when they play "Eleanor Rigby."

SOPHIE TUCKER: "Cabaret Days" (Fontana). Hard to say when this was recorded — some years before her death probably. The songs will be familiar to Tucker fans and she belts them out in the expected extrovert way.

TURTLES: "Battle Of The Bands" (London). Not as exciting as it sounds, and nothing to do with the real band battles of yesteryear when Gene Krupa would duel with Chick Webb! This is clean-cut "progressive" rock, which translated in English means over arranged studio pop as lifeless as 1950 style BBC Light music.

VARIOUS ARTISTS: "Groovy, Baby!" (Direction). Discotheque-goers paradise. Sixteen sock-it-to-me tracks including Sly's "Dance To The Music," Bandwagon, Inez and Charlie Foxx, Peaches and Herb, Barbara Mason etc.



POP LP OF THE MONTH

INSTRUMENTAL

THE AMAZING DANCING BAND: "Volume 2" (Verve). Not really amazing, but very good and packed with top British sessionmen.

DUNCAN LAMONT ORCHESTRA: "This Guy" (Morgan). Recent pop hits played by Lamont's fine tenor and large orchestra. The recording is first class stereo but some of the arrangements are a bit overdone.

MORTIER ORGAN MADE-LEINE: "Merry Go Round" (MGM). Stomping tunes played on the steam organ. Reeks of Dortmund Union

HUMOUR

STANLEY BAXTER: "We Are Stanley Baxter" (Phillips). Culled from Scots comedian Baxter's recent television series, this is a little disappointing. The majority of the material is mainly visual, although the brilliantly observed "Parliamo Glasgow" will have all Scots rolling about laughing.

PETER COOK & DUDLEY MOORE: "Goodbye Again" (Decca). Excerpts from their TV series which have hilarious moments. But do people play these humour albums more than once or twice?

BONZO DOG BAND: "The Doughnut in Granny's Greenhouse." We Are Normal; Postcard; Beautiful Zelda; Can Blue Men Sing The Whites; Hello Mabel; Kamasutra; Humanoid Boogie; Trouser Press; My Pink Half Of The Drainpipe; Rockaliser Baby; Rhinocratic Oaths; 11 Moustachioed Daughters. (Liberty LBL (\$ 83158).

ANYONE attempting the difficult task of analysing or even merely describing the Bonzo Dogs eventually ends up gasping vaguely about the Mothers Of Invention, Goons, Temperance Seven, and a dozen more odious comparisons. Easier and more truthful to say the Bonzos are —

raced on ahead in their ideas and attitudes. Fun is still the thing—but on albums which serve as stethoscopes to their erratic heart beats, the mystification count may increase to the point where "normals" are baffled, and this is doubtless part of their intention. But anyone who responds to their anarchy, traditionalism, and romantic idiocy will find this an inventive, entertaining and often funny selection of diversions, a deep draught of that heady wine — inspired nonsense. — CHRIS WELCH.

unique. Whether the humour and thought processes that went into "Doughnut" can instantly communicate to the great mass of people is doubtful. The instant communication of their live performances was the main factor in their initial success in the days before chart success and national acclaim. The band of Bonzo lovers has grown during the last two years, but the Bonzos themselves have

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jazzscene

The spirit of New Orleans

DEATH has overtaken George Lewis at the age of 68, and the event ends an important and romantic chapter in the history of New Orleans jazz.

We cannot say there are plenty more where he came from. Clarinet players in the pure New Orleans tradition are thin on their native ground.

That they are vastly more numerous abroad is in large part a measure of the popularity and influence enjoyed by this quiet, small, dignified musician who became, almost unwillingly, the figurehead of an international jazz movement.

UNKNOWN

Lewis, who was unknown outside his home town for the first quarter-century of his musical career, was suddenly thrust into jazz prominence by a series of chance happenings. He was in his forties when the limelight fell upon him.

The collectors and historians who began a voyage of rediscovery in the late Thirties were looking for Bunk Johnson and the spirit of archaic jazz. They hadn't heard of Lewis.

A letter reached Bunk — it was mailed to the New Iberia postmaster on a tip from Louis Armstrong — in 1939, and he replied. Much of what he said went into the book, *Jazzmen*, and led to a reassessment of facts and legends about early jazz in "the city of dear old New Orleans," as Bunk termed it.

He didn't mention Lewis, though he knew him and had worked with him. But Bunk was talking mostly of the



MAX JONES on George Lewis, the New Orleans clarinetist whose death ends an important and romantic chapter in jazz

first jazz players: King Bolden and himself, the Golden Rule Band, Adam Olivier, Bob Russell and Joe Robichaux.

Bunk was in his prime before 1914, and Lewis was

born only in 1900 (on July 13). Nonetheless, George was playing with the Black Eagle Band in 1917, and with the Eureka, Buddy Petit, Earl Humphrey, Chris Kelly and Kid Rena in the

years that followed.

He had a band of his own as early as '23, and he was playing with bands such as Evan Thomas' into the Thirties.

It is history that Lewis

and Johnson were on the stand with Thomas in a Louisiana dance hall the night in '33 the leader was murdered by a man named Gilbey.

George recalled, when I interviewed him in London on his last visit here two years ago, how he'd been lucky to save his clarinet that night.

"We were packing up at the end of the dance when this fellow stabbed Evan and started breaking up everything he could lay hands on. I'd just put my clarinet in this little case and tucked it away at the back of the stand, and this crazy man missed it."

Bunk Johnson remembered something else: "Gilbey reaches right over George and slices Evan's throat, and the blood pours out all over poor George."

This violence going on around George is hard to picture. He seemed to be the antithesis of the rough-and-tumble life, the personification of mildness.

PARADES

But in the biography, Call Him George, Dorothy Tait (under the pen name of Jay Allison Stuart) writes that he was bad tempered as a young man and given to fighting in spite of his slight physique.

After one bout, though, he gave up what she calls his "battle-fraught career" and never willingly fought again.

"He loathed and feared all forms of weapons," says Dorothy Tait. "He was to carry a gun only once, and then only to protect himself from a threatened attack. He never used it..."

But to return to George's music, it is clear he was scuffling for dates during the Thirties, playing parades or club engagements when he could get them but taking jobs at the docks in order to earn a living.

It was then that his health, never too good, began to interfere with work. Late in '35, he had a stomach operation and after that gave up drinking. I don't recall often seeing him take anything stronger than tea or coffee, though he assured me he'd done his share long ago.

HANDSOME

The break came for Lewis in '42 when Bunk Johnson was rehabilitated and recorded in New Orleans. This, in itself, is a strange story; and, as every purist knows, it gave a hefty spur to the revival of interest in New Orleans music.

Here again chance intervened on George's side. Bunk had expressed a desire for Big Eye Louis Nelson, it is said, but when Dave Stuart and his friends heard Nelson they found him disappointing and poor in health.

So Lewis was recommended and Bunk directed Stuart, Bill Russell and Hal McIntyre (a San Francisco disc jockey) to George's home at 827 St Phillip Street. When "a very slender handsome man of medium stature" answered the door, this conversation took place.

"Hello, George," Bunk said.

"Hello, Bunk. Been a long time."

"Ten years."

Lewis played something for his visitors on his beat-up rubber-banded clarinet and it was enough to send Stuart to the local pawnshop for a new instrument.

So the first records were cut, on June 11, '42, by Bunk's Superior Jazz Band, most of whom were George's friends. Later the same year Bunk and George were again together for the Jazz Information sessions, and in '44, '45 and '46 they made up a front line with trombonist Jim Robinson on sundry records for American Music,

Decca and Victor.

Bunk's band inspired scores of disciples at home and in Europe. On these Johnson records, reissued in album form by Good Time Jazz, Storyville, Ace of Hearts and others, can be found some of the most impressive group variations in which Lewis took part.

But his reputation rests on much besides. From being ignored by record companies for 25 years he became the most generously recorded, as well as the most widely imitated, of all New Orleans clarinetists.

When Russell wished to record Bunk's band for his AM label in '43, he found Johnson had gone to the West Coast. So he used Lewis' name on the date, and those Stompers Climax sides, with Kid Howard on trumpet, made as great an impact as any of the Bunks. Fate was again playing for George.

With so many albums to his credit now, it would be hard to list them all, never mind select best bets. He performs soulfully on blues and slow melodies, or excitingly on the rags and stomps, on a great many recordings.

They are good in a rugged way, the earlier ones such as the Bunks and Climax New Orleans Stompers having more vitality and collective closeness in the main, while the better later ones show a fuller conception of the solo role.

FLUIDITY

Lewis was never the highly imaginative solo creator. He performed the dual task of soloing with personal tone and feeling in the Orleans manner and embellishing the ensemble.

Swing, sensitivity, melody and togetherness were qualities he looked for in jazz, and in these matters he knew what he was doing. If he lacked some technical finesse — as did most of his groups — he had enough technical fluidity for his purposes.

Records which demonstrated his ensemble drive include "Climax Rag" on the Climax set and many of the tracks on the other two Blue Note albums. Also "Say Si Si" and "Hindustan" on Verve's "New Orleans Jazz Of George Lewis," and the "Saints" on a now deleted Tempo LP, TAP13.

I'd advise his many admirers to hear all they can of the four Storyville LPs which include the Johnsons and other things with George, also any American Music albums they can locate. Then add the Saga "Live Concert" LP and Ace of Hearts "New Orleans Memories" for cheapness.

WELCOME

After that, they can search for such as the Vogue and London cut-outs. Also to be considered are the Keith Smith with Lewis Band and Lewis with Barry Martyn LPs on "77" and a load of stuff on GHB.

I've spoken of Lewis' music, and this made him a celebrity who inspired "the most fantastic welcome ever" as the MM described it, when he arrived with his band of veterans at Liverpool and Euston Station in January '59.

This was his second visit. He made several more and became one of the best-loved jazz characters to come over here. Always, George accepted his position with humility and pleasure. He praised his British disciples and was friendly to everyone and slow to criticise.

His simplicity of outlook, his warmth and natural reticence, led to an affection that will now be making his death something of a personal loss to those thousands, from here to Japan and back, who met him and knew his music.

Records for all seasons

JAZZ ON RECORD—A Critical Guide To The First 50 Years, by Albert McCarthy, Alun Morgan, Paul Oliver and Max Harrison (Hanover Books, 42s). IT IS easy to recommend this book as a reference work to all who require factual information and concise opinions about jazz and blues on record.

A great deal of critical guidance and an impressive number of facts and figures are packed in its 400 pages. At two guineas, I'd say it looks like solid, lasting value.

The title may sound familiar to older hands. A first edition of Jazz On Records — written by Charles Fox, Alun Morgan, Peter Gammond and Alexis Korner — came out in 1960.

At that time we hailed it as "A most useful volume for collectors in general and particularly those who are in the early stages of building a representative library of jazz discs."

Much the same can be said of its successor except that this is bigger and better-looking, dearer by far (the original was 5s) and, in my opinion,



SUN RA avant garde covered

more successful in almost every way. It is well up-to-date and as accurate as it is possible to be with so many names, numbers and record titles.

The book sets out to present readers with a little pen portrait of the important jazz and blues men and select recorded examples of their work on microgroove discs — that is, EPs and LPs.

In this it succeeds brilliantly, and the only criticisms I could level would be relatively trivial ones about the odd omissions like Albert King (B.B. is the only King present), Wild Bill Davison, Cutty Cutshall, Eddie Miller, Lou McGarity, Johnny Windhurst, Joe Rushton and other traditional players who receive passing mention at best.

Modern jazzmen, including the avant-gardists, are dealt with generously. Max Harrison, who concerns himself with stylistic extremes from Bunk Johnson to Albert Ayler, writes glowingly on both counts.

McCarthy and Morgan are well-regarded critics who, on a good wicket, can stir up the sort of enthusiasm which has you reaching for the half-forgotten Ladnier or Lester Young item.

Fourth of the editorial chiefs, Paul Oliver, is in charge of blues (though he writes about a few jazzmen, too) and he turns in dozens of wholly admirable critiques-with-recommended records.

Not everything is written by these four. They were helped by a dozen additional contributors, among them Ronald Atkins, Jim Burns, Jack Cooke, Eddie Lambert and Laurie Wright.

It won't be listed with the brightest reading of the year, even among jazz books, but when students and other enthusiasts want to know more about the background of jazz, its principal exponents and its recorded library, they look for rightness rather than brightness. They won't find Jazz On Record wanting — MAX JONES

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Trade Talk

ROGERS drums and percussion equipment, which used to be made at Edgware by Boosey and Hawkes (Sales) Ltd, are now being made entirely in the USA. To promote the new all-American gear, US drum star Roy Burns will give drum clinics on February 2 in London (afternoon) and Birmingham (evening), plus Bristol (3), Manchester (4), Leeds (5) and Edinburgh (6).

eral new Type E Mark 6 1-inch tape recorders.


Orange Musical Industries Ltd have received a £100,000 export order covering 12 months from a big French musical instrument firm with a chain of shops. New clients for Orange at home include John Mayall, Emperor Rosko and Dave Dee and Co.

Joe Wildbore, music industry personality for more than 12 years, has joined the expanding sales staff of Rosetti and Co Ltd as North-West Representative. Rosetti now have six salesmen carrying a catalogue covering a wide range of instruments and accessories, recently enlarged by the introduction of high-quality low-price electric reed and electronic organs.

Levers-Rich Equipment Ltd are negotiating sales to major US studios totaling £375,000, including a £70,000 multi-track installation for the Ross-Ace Recording Studios, which will be equipped with eight 8-track one-inch tape consoles, eight 4-track consoles and sev-

The first Hammond organ, made 34 years ago and originally owned by the Paseo Methodist Church in Kansas City, has been presented to the Smithsonian Institute in Washington, DC. When the first Hammonds were brought into the UK, they were allocated their own serial numbers, so the original should not be confused with Hammond 001, which was bought by Robin Richmond.

Guitar player and teacher Dick Sadleir has arranged a Strum-A-Song book for camp, college or club, which incorporates simple chords for folk or traditional music and chord symbols for guitar, banjo and accordion. It is published by Feldman at 5s.



SOUND SENSE SOUND SCENE

COMPILED BY CHRIS HAYES

Eighty pounds to cut your electric organ in half!

I HAVE owned a Hammond L100 organ for three years and would now like to use it for professional work, but I find it difficult to transport. Is it possible to have it cut in half? — Jimmie Jackson, Peckham.

St Giles Music Centre, 16 St Giles Street, London, WC1 specialise in this conversion and have done it for leading artists and groups, including Stevie Winwood, Amen Corner, John Mayall, Spencer Davis, etc. Modification does not adversely affect the appearance or tonal qualities of the organ. It costs about £80 and takes about two weeks.

CAN you tell me which guitar and strings were being used by the lead-guitarist of the Honeybus when they appeared in "Colour Me Pop"? — A. W. Cotton, Bromsgrove.

Jim Kelley, lead-guitarist with the Honeybus, plays a Fender Sunburst Telecaster, which he bought a few months ago from Tich, of Dave Dee, Dozy, Beaky Mick

and Tich. He uses light-gauge Fender Rock 'n Roll strings and a 100-watt Marshall amplifier.

OUR son, who is eight, appears to have musical talent, but doesn't know which instrument he wishes to take up. — Mr & Mrs H. Hayward, Blackpool.

As soon as I saw a piano, when I was five or six years of age, I knew it was my instrument! Learning piano will give your son an overall knowledge of all the instruments in a group, band or

orchestra. Almost every big-time arranger (beat, jazz, commercial or classical) has a fair knowledge of piano playing. It gives you a tremendous grasp of harmony, which you don't get on one-note-at-a-time instruments like trumpet, violin, saxophone, etc. You quickly learn to write for bass guitar, or double bass, because your left hand piano training will teach you the correct bass notes. You gradually learn how to write for brass, strings and sax sections because you can use both hands on the keyboard to discover those big, beautiful eight-note spread chords used by all the successful arrangers today. There is at present a scarcity of good modern piano players so get the lad cracking right away and good luck to him. — **JOE HENDERSON.**



JIM KELLY: A Fender bought from Dave Dee's Tich.

I'VE just purchased an LP by Chaquito and the Quedo Brass and my son and I, both trumpet players are knocked out by the fantastic trumpet section. Can you give me the line-up and reveal the identity of Chaquito? — Bob Miles, Todmorden.

You're not the only ones who are so impressed! A big American agent, who asked Fontana recording chief Jack Baverstock if he could book the band for personal appearances in the States, thought they came from South America because they sound so authentic. Actually, Chaquito is one-time violinist Johnny Gregory, who is now a top composer, arranger and musical director, noted for his knowledge of Latin American music. The album was recorded in London and it is impossible to supply the personnel, as it consisted of freelance stars who varied from one session to another, but the instrumentation was six trumpets, four trombones and seven rhythm.

WHEN playing solo piano or with a rhythm section I keep repeating the same cliches. How can I become more inventive? — Howard Black, Avonmouth.

Basically there is nothing wrong with cliches, so long as you've got plenty of them and keep trying to find new ones. Here are the best ways to get out of the rut. Improvise on numbers you know well in keys you're not used to. You'll find the cliches that work in one key may not work in others, or are so uncomfortable that it is easier to find new ones. When playing with a rhythm section, play less than you would normally do. Listen more intently to what the others are doing and try to integrate rather than pursue your own ideas. Analyse other players more intelligently. — Pianist and teacher **PETER SANDER.**

WHEN was Paul Anka's hit song "Diana," released in Britain and how long did it remain in the charts? — John Thomas, Roath, Cardiff.

It was released in 1957, came into our chart at No. 12 on August 17, was No 1 from September 7 to October 26 inclusive, and finished at No. 18 on January 18, 1958.

IS it possible to rent a copy of the film, Jazz On A Summer's Day for private use? — Cyril Hodges, Chelsea.

You can hire an 85-minute

16 mm colour version from Hunter Films, 182 Wardour Street, London, W1 for £10 10s, or a 35mm copy from Hillcrest Productions, 8-12 Broadwick Street, London, W1 (437-2357), who will be glad to quote terms and prices.

I HAVE an expensive American guitar and I make a point of using good strings. But I get string rattle on the fingerboard. Why is this? — A. B. Garbett, Colchester.

This can be caused by uneven frets, incorrectly adjusted truss rod in neck, or too light a gauge string set at too low a height over fingerboard. For every guitar there is an optimum gauge of string and any attempt to go to a lighter gauge will invite rattle. Necks should be almost but not quite straight. A slight "dishing" (bow) is often the means of eliminating buzzing. Filing frets is not necessarily the answer, and unless done by a guitar specialist, can result in an expensive refret. The two points of suspension, nut and bridge, must be examined periodically to see that the strings have not cut wider and deeper grooves. If you are in doubt, don't fiddle. Take your guitar to a specialist dealer or repairer. — **PETER DYKE**, Baldwin Burns Ltd, St Giles Street, London, W.C.1.

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I HAVE just seen so-called great drummers Elvin Jones, Art Blakey and Max Roach on BBC-2's Jazz At The Maltings.

If this is what jazz is about it's not surprising that pop is taking over modern musicianship.

I'd like to see those jazz drummers set against pop's Ginger Baker, Jon Hiseman and Blinky Davison. We would really see who can play and those who are conning us. — MICHAEL EVANS (drummer), Rhondda, Glamorgan.

ENGELBERT Humperdinck's decision to tour South Africa, singing to segregated audiences, should receive mass condemnation from all liberal-minded people opposed to apartheid.

It is very sad to read that Engelbert is quite happy to play to all-white and all-black audiences on the grounds that segregation is the law of the country and no entertainer is going to change it.

This is true but his decision to go is nothing but a blatant encouragement of racialism and can only succeed in giving moral support to the people who administer this evil policy. — COLIN BRINTON, Harwich, Essex.

I WAS disgusted to read Herman's rather silly remarks on Buddy Rich (MM 28.12.68). Having promoted Buddy Rich, jointly with Eric Delaney, on all his three visits here, I can assure you that Rich is doing the big band cause a great deal of good.

He is a master musician and a very knowledgeable and intelligent gentleman. He is extremely thoughtful, kind and considerate and above all demands perfection in his work. — DEREK BOULTON, Derek Boulton Management, London SW12.

IT'S a drag the way readers are running down the Beatles. Most of the songs on their new album are brilliant and very interesting without being precocious.

They always manage to say what they feel without any difficulty. It's good to hear something like this instead of the usual boring embarrassment of songs. — PENNY ARTHUR, Five and A Penny, Frankfurt, Germany.

IN HIS article on jamming (MM 14.12.68), Chris Welch indirectly contradicts himself. In reference to a super group of Clapton-Winwood-Hendrix-Baker, he mused mystically "if only the powers that be could allow such an event."

The record companies are there to maximise their profits and the greater the potential demand for a record, the more likely the record company is to issue it. They do not do this at the moment since we are virtually conditioned to static groups and the record companies are afraid of losing an artist if the group splits up and exist as individual musicians.

If jam sessions were the order of the day then the record companies would have to pay more attention to their handling of artists or sets of artists and to the quality of the recording. — NICK MACDONALD, East Anglia University, Norwich.

● LP WINNER

Here's why pop leads jazz...



ELVIN JONES: a great jazz drummer?

SO THE King of the disc business, Bing Crosby, has recorded "Hey Jude." Those most stalwart of fans, the Crosby disc collectors, must have cringed at first on hearing this news, noting that Bing's unparalleled success has been achieved with songs of quality and melody and that the Beatles own recording of the song was a dreadful cacophony of sound.

However it is quite safe to suggest that the "Old Master" will give it his usual treatment in his melodious manner, a fact that we can console ourselves with. — LESLIE GAYLOR, Newport, Isle of Wight.

TINY TIM has given the ukelele more publicity than it's had for a long time. At least people now know what a ukelele is.

This instrument enjoyed a guitar-sized boom in the 1920s when exponents like Johnny Marvin, Cliff ("Ukelele Ike") Edwards, Art Fowler and Wendell Hall enjoyed enormous popularity.

It seems that the ukelele is on the way back and may soon be as popular as the guitar. The ukelele is due for a revival and is certainly more cheerful, tuneful, portable and easier to play than the guitar which many people are now tired of hearing. — GLYN HUGHES, Walton, Liverpool 4.

THE BBC has pleased the pop fans, the sports fans and the jazz fans on radio but the jazz situation on TV is nothing short of disgusting. Apart from a series of short Jazz At The Maltings, we jazz fans get absolutely nothing. — JOHN HONE, London, W3.

WHY does the BBC persist in condensing its entire jazz output into four programmes each week. To survive, the music must reach a wider audience and the BBC could help by playing a few of the more commercial jazz releases on its pop shows.

In recent years many musicians, including Basie, Ellington, and Cannonball Adderley

have been prevented from reaching the vast majority of the record buying public through lack of co-operation from broadcasting authorities. — JAMES McDOWALL, Catherine, Ayrshire.

JAZZ polls for a number of years have shown Jimmy Smith to be undisputed king of the organ. Recently in MM Jimmy once again emphasised that a small crop of organists — always the same crop — were still his disciples.

If Smith wasn't such an egotist, his pedestal might rightly be re-allotted to either Larry Young or Lou Bennett. The pathetic lack of publicity these two receive plus shortage of their albums in Britain, does not detract from their undoubted superiority. — C. D. CUDWICK, Ilford, Essex.

I'M one of the thousands of foreigners that invaded your country looking for peace and freedom of mind. I want to say "thank you" to Ten Years After. They made me understand that blues isn't just music but a feeling, something that reaches the roots of my soul. — SANDRA BACCHI, London, SW1.

WHAT a shame that such fine singers as Stevie Winwood and Jack Bruce don't choose to sing in groups anymore, particularly when some of our finest groups instrumentally

— Nice, Jethro Tull, Ten Years After — are all badly let down by the relatively mediocre standard of singing. — PHILIP G. MITCHELL, Harrogate, Yorks.

RECENT reviews in the Melody Maker have dismissed the two new Vanilla Fudge albums as "only just avoiding being tedious" and "another batch of pretentious rubbish from the States."

Your reviewers would appear to be very harsh on this progressive and inventive American group who produce a sound that no other American or British group can approach. — A. M. HUTTON, Matlock, Derbyshire.

I WAS shocked to see that the latest single from Julie Driscoll, "Road To Cairo," didn't get into the British charts. She is the best English girl singer for years. She has an outstanding voice and it is a great pity and a shame to ignore such a great talent. — NEYTS EDDY, Brugge, Belgium.

AT LAST the Monkees have split up, and not before time. Over the past year they have not produced anything worth listening to. — M. RAMSDEN, Liverpool.

GREAT credit must go to Frank Sinatra for his superb performance on television at Christmas, which proved beyond doubt that he is still the gvnor of showbusiness. To say Elvis is the No 1 singer is absurd and utter rubbish. — JIMMY BORWN, Edinburgh 6.

BLUES is being strangled by trends and purists. White bluesmen are written off by the purists but surely if white men can appreciate the blues there's no reason why they can't play them.

No musician can play well all the time, but Mike Bloomfield, Paul Butterfield, Peter Green and Eric Clapton have all turned in some really good blues. — IAN SWIFT, Leicester.

● LP WINNER

WHY do we have to put up with constant squabbles concerning the so-called "blues boom." Week after week we are faced with letters from enthusiasts condemning this or that about the current pop scene.

OK, there's much to be desired, but why can't everyone enjoy the kind of music they prefer without this persistent dogmatic "dragging." — HEATHER J. COLE, Oxford.

ROY Woods' comments about the current British blues boom (MM 21.12.68) were very true and realistic.

There are a mere handful of original stylists — Alvin Lee, Jimi Hendrix, Mick Taylor. Most others use old Clapton clichés and belt out hackneyed blues numbers without any feeling whatsoever. — A. THOMAS, Petersfield, Hants.

I WANT to correspond with boys and girls in Italian or English. — PAOLA MORISI, Via Murri 78, Lissone, Milan, Italy.

AFTER watching Doors on television, I would like to sympathise with anyone who has missed out on such good music for so long. — RICHARD GRAHAM, Barmouth, Wales.

Was Elvis the best white blues singer?

THE greatest ever white blues group consisted of three unique swingers — Elvis Presley, Scotty Moore and the late Bill Black. They achieved the greatest white blues sound with vocal, electric guitar and string bass. No electronic garbage was needed. — T. NEALE, London, W2.



ELVIS: greatest?

THE policy of record companies regarding B sides of singles is an insult to the intelligence.

I suggest that record companies refuse to release standard B sides, put experimental work or the work of new composers on B sides or use "in concert" recordings which have atmosphere but are not strong enough to be A sides. — JEREMY HAWKINS, Reading, Berks.

I DISAGREE with Richard Austin (Mailbag 28.12.68) when he states that John Mayall "becomes less outstanding... as groups such as Jethro Tull, Taste and Chicken Shack emerge."

These rather poor excuses for real blues groups help to show what a brilliant artist John Mayall really is by their pitiful attempts at playing the blues.

John Mayall's cause is not lost. John is rightly trying to keep the quality of blues. — JONATHAN LEVY, London, N2.

WITH all these groups splitting up — Traffic, Cream and so on — how about a few British "Super Session" albums?

Jimi Hendrix with Keith Emerson, Jack Bruce and Ginger Baker, for example. Or

Stevie Winwood and Eric Clapton with John Mayall or John Lennon joining forces with Mick Jagger and the Mothers of Invention.

The pop scene is dead and stagnant, so come on Hendrix and company — set fire to the album charts! — D. BARRACLOUGH, Wigan, Lancs.

I AM surprised to see that there has been no mention of blues bassists in Mailbag correspondence. Raving guitarists are a regular topic.

With such an excellent standard of blues bassists today led by Leo Lyons (Ten Years After), Alex Dmochovski (Aynsley Dunbar) and John Dover (Rare Amber), it's about time people started realising that there's more to a blues group than a lead guitarist. — CELIA SCHOLFIELD, Reading, Berks.

I DISAGREE with Mr Austin's statement that John Mayall is less outstanding.

John's style is different from that of Tull's or Taste's and he still produces some of the most original material in the current blues boom. — M. R. CHALMERS, Chesterfield, Derbyshire.

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