Roberts

Melody Maker

JANUARY 18, 1969 — 1s weekly

He says: investigate pop—P.5

BEATLES FILM

BLUES FANS—HURRY!

TICKETS are selling like wildfire for MM's Blues Scene '69 tour. Already, more than a quarter of the tickets for the opening concert at London's Royal Festival Hall have been snapped up. The show begins at 9 pm on Saturday, February 8.

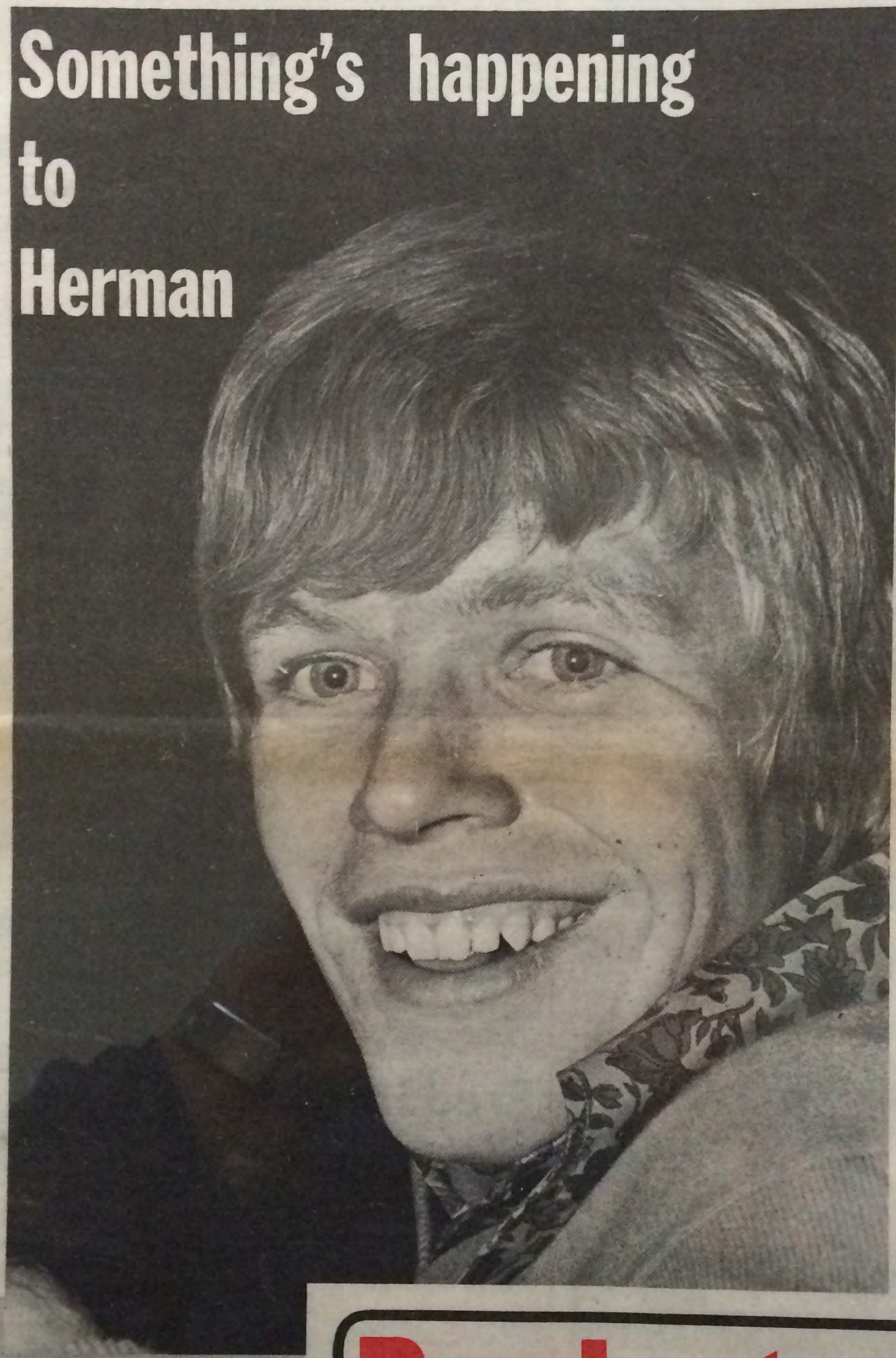
The tour continues at the Colston Hall, Bristol (9), Town Hall, Birmingham (11), Guildhall, Portsmouth (12), Fairfield Hall, Croydon (13) and Free Trade Hall, Manchester (15). There will be one concert each evening.

On the bill are American guitarist-singer John Lee Hooker — who will be backed by Britain's Groundhogs — and New Orleans pianist Champion Jack Dupree.

The British artists, aside from the Groundhogs who also play their own spot, are singer Jo-Ann Kelly and the Aynsley Dunbar Retaliation.

FOR FULL DETAILS SEE PAGE 6

Something's happening to Herman



—it's called a hit!

SOMETHING big's happening for Peter Blair Noone — Herman to you. It's another monster hit with "Something's Happening." And something's happening for him in America too — at Easter he starts a 10 day concert tour Chicago, Boston, Illinois, Fort Worth and Houston among other U.S. cities. In June he's been offered an eight week season at Las Vegas, the gambling mecca in Nevada. Negotiations are well advanced for the season, at one of the city's leading nightspots. Herman has been tipped for number one by his recording manager Mickie Most

SEE PAGE 13

First ever shots of the stars at work

A ONE-HOUR documentary film of the Beatles in the recording studios is currently being shot at London's Twickenham Studios, where the Beatles are rehearsing the songs for their projected live concerts.

LENNON: at work

Dennis O'Dell, former head of Apple Films, is producing the film for Apple. He is shooting film of the Beatles writing songs, rehearsing them, and recording them, as well as casual dialogue and action in the studios.

"It's never been done before," said press officer Derek Taylor. "There's never been a film of the Beatles actually at work. It'll all be there — the work, the breaks, everything. When the shooting is finished and the thing's been edited it will be offered for sale to world TV companies."

The Beatles have completed work on eight new songs for their "TV concert," said Taylor.

Perhaps Abroad

He also said that the concerts would definitely not take place on Saturday (18) as originally planned. "The only thing I can say now is that it will take place, perhaps abroad."

A recent rumour was that the concerts would take place at a Roman amphitheatre in North Africa. This was denied at the time, but this week Taylor said: "There may now be some truth in this. It's an idea around at the moment, to do the shows abroad and take the fans along.

"It would certainly be expensive, but an idea is to run some form of competition and take the winners."

He said that Apple's idea was to create an album, and a documentary film out of the live appearances.

He also said that they had shelved plans to release an EP of the Beatles' Yellow Submarine music.

Be nice to the entertainers, say Marmalade.

CENTRE PAGES

Melody Maker POP 30

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

POP 30 PUBLISHERS

1 Northern Songs; 2 Fleetwood/Immediate; 3 Noel Gay; 4 Immediate/Welbeck/Schroeder; 5 Leeds; 6 Cyril Shane; 7 Jobete/Carlin; 8 J. Bron; 9 East; 10 United Artists; 11 London/Tree; 12 Patricia; 13 Mann Music; 14 Jobete/Carlin; 15 Valley; 16 Keen/Pop-Gun; 17 Valley; 18 United Artists; 19 Essex; 20 Pedro; 21 Northern Songs; 22 Essex; 23 Donna; 24 Shadows; 25 Teepee; 26 Feldman; 27 Screen Gems/Columbia; 28 Keith Prowse; 29 Northern Songs; 30 Jobete/BMI

top twenty albums

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

two titles "tied" for 19th position

u.s. top ten

As listed by "Billboard"

1	(1)	I HEARD IT THROUGH THE GRAPEVINE	Marvin Gaye, Tamla
2	(2)	I'M GONNA MAKE YOU LOVE ME	Diana Ross and the Supremes and Temptations, Motown
3	(4)	SOULFUL STRUT	Young-Holt Unlimited, Brunswick
4	(8)	CRIMSON & CLOVER	Tommy James and the Shondells, Roulette
5	(5)	HOOKED ON A FEELING	B. J. Thomas, Scepter
6	(3)	WICHITA LINEMAN	Glen Campbell, Capitol
7	(7)	FOR ONCE IN MY LIFE	Stevie Wonder, Tamla
8	(—)	TOUCH ME	Doors, Elektra
9	(—)	WORST THAT COULD HAPPEN	Brooklyn Bridge, Buddah
10	(—)	SON OF A PREACHER MAN	Dusty Springfield, Atlantic

ADVERTISEMENT

TOP LPs

1 MONTENEGRO — Hugo Montenegro and His Orchestra (S)SF7994 (M)RD7994
2 FELICIANO — José Feliciano (S)SF7946 (M)RD7946
3 HAIR — Original Broadway Cast recording (S)SF7959 (M)RD7959
4 OLIVER — Original Soundtrack recording (S)SB6777 (M)RB6777
★ 5 'NUFF SAID! — Nina Simone (S)SF7979 (M)RD7979
6 JOHANN HAWKSWORTH BACH — Johnny Hawksworth (S)SF7953 (M)RD7953
7 AERIAL BALLET — Nilsson (S)SF7973 (M)RD7973
8 TENNESSEE FIREBIRD — Gary Burton & Friends (S)SF7992
9 HAROLD McNAIR — Harold McNair Quartet (S)SF7969
10 AMAZING ADVENTURES OF — The Liverpool Scene (S)SF7995

RCA

LEAD GUITARIST HANK MARVIN GOES SOLO

AFTER TEN YEARS SHADOWS TO SPLIT

THE SHADOWS have broken up after 10 years as a top international group. Lead guitarist Hank Marvin is going solo and the two remaining Shadows — drummer Brian Bennett and guitarist John Rostill—are to pursue separate careers.

The decision was announced on Monday. Bruce Welch left the group to concentrate on business interests in the music industry in November.

A spokesman for Hank told MM at presstime: "Hank will pursue a solo career as a guitarist and singer. He has already recorded two tracks which he thinks are potential A side. He will be recording some more tracks in the near future and hopes to make at least three albums this year."

No titles have been decided for the tracks, one of which is a Marvin original and the other a number by Roger Greenaway, Roger Cooke and Jerry Lordan, who wrote "Apache" and "Wonderful World."

Hank will release one of the tracks as an A side in the near future but no definite release date has been decided.

Brian Jones appeal dismissed

ROLLING STONES guitarist Brian Jones' appeal against conviction on a drugs charge was dismissed on Monday.

The three judges in the Appeal Court said there were no grounds for interfering with the verdict.

Jones had been fined £50 for possessing cannabis resin at his flat in the Kings Road, Chelsea last May.

He was described by Lord Chief Justice Parker as a "very intelligent young man."

Counsel for Brian Jones said that the jury might have been prejudiced by Jones's "bizarre appearance."

● Brian Jones and the other four Rolling Stones — Mick Jagger, Keith Richard, Bill Wyman and Charlie Watts—are expected to get together again in London very soon, said press officer Les Perrin at presstime.

They have to see the edited version of their Rock and Roll Circus TV spectacular.

YOUNG IN LONDON

AMERICAN SONGWRITER Kenny Young, who has written a great number of hits including the Drifters "Under The Boardwalk," Herman's "Just A Little Bit Better" and Repatra and the Delrons' "Captain Of Your Ship," is now living in London.

He has signed an exclusive contract with April Music, the CBS subsidiary company. He will be producing material for United Artists, RCA and Atlantic as well as writing a musical comedy.

CBS BARGAIN LPS

BIG BROTHER and the Holding Company, Taj Mahal and Grace Slick are among those featured on a bargain price "Rock Machine" LP released by CBS next month (Feb 21).

This will be the second 15-track LP in the "Rock Machine" series. Other underground rock LP's scheduled for release next month include "The Natural Blues" from Taj Mahal, an Electric Flag LP featuring Buddy Miles and an album of electronic Bach which created a lot of interest in the States.

RAY DAVIES THEMES

RAY DAVIES, of the Kinks, who did the theme music for the film, 'Till Death Us Do Part, has been asked to write the title song for another major movie, The Virgin Soldiers.

Ray is also currently writing songs for an Eleanor Bron TV show and for a Granada-TV spectacular which may involve the Kinks.

Ray's brother Dave Davies has a new single, his own composition "Hold My Hand," released tomorrow (Friday). He goes to Germany at the end of this month for two TV shows and then moves on to Holland for a further show.

AWARD FOR ARETHA

ARETHA FRANKLIN has been awarded the MIDEM trophy for having sold the greatest number of records throughout the world in the last year.

Aretha won't be able to attend but the trophy will be accepted on her behalf by either Neshui Ertegun or Jerry Wexler, Atlantic Records executives.

CHAMPION AT LSE

AMERICAN BLUESMEN Champion Jack Dupree and Bobby Parker head a blues bill at the London School of Economics on January 25.

Booked for this Saturday (11) at the LSE are the Savoy Brown Blues Band, Third Ear Band and Leviathan.

SINATRA TRIP OFF

FRANK SINATRA has cancelled his trip to London to record an album of Tony Hatch-Jackie Trent songs. He was due to start work on Saturday (18).

The reason for the cancellation was "an unavoidable commitment in America."

It is now planned to record the album in the States within the next two months and Tony Hatch and Jackie Trent will fly there to produce it.

Fred McDowell due next month

MISSISSIPPI BLUES singer Fred McDowell, who will tour Britain in February and March, is due to arrive here on February 25 and open the next day at Bridge House Blues Club.

The remainder of his dates are at Farnham (28), High Wycombe (March 1), Bristol (2), Swansea (5), University Of Sussex (6), University of Essex (7), London Concert, Mayfair Theatre (8), Dublin and Belfast (9 and 10), Leeds University (12), South Shields (14), Manchester (15), Glasgow (16). McDowell will leave Britain on March 17.

At the Mayfair Theatre, the only London concert, McDowell will share the bill with Jo-Ann Kelly, Alexis Korner, Mike Raven and Ian Anderson's Country Blues Band. The Anderson group and guitarist John James are also with him for the Farnham concert.

Four other dates remain to be filled for the Mississippi bluesman who visited this country for the first time in 1965 with the American Blues Festival. He is also expected to do radio and TV appearances.

LEAPY FOR U.S.

LEAPY LEE, whose new single "Here Comes The Rain" was released last week, is to record in Nashville, Tennessee.

Agent Colin Berlin has received offers from three sources for the singer to record in the centre of country music when he visits America next month. He will now record his next album and possibly his third single in the city.

He leaves for the States in early February to do coast to coast TV and radio appearances.

Leapy's British single hit "Little Arrows" has made number one in America's Country and Western charts and is in the top 20 in the national charts.

Ike & Tina Turner
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M.U. ban threatens BBC-TV pop shows

APPEARANCES by American and other foreign musicians on BBC TV shows could end following a meeting by the Musicians' Union Executive Committee at the end of next month.

Shows like "Top Of The Pops," and "Jazz At The Maltings" could be threatened.

MU has just forwarded a directive to promoters and agents throughout Britain advising them "not to enter into any further commitments for appearances in the television programmes of the BBC by any foreign musicians you may be bringing into Britain."

It adds, however, "this decision will not effect future TV appearances by foreign musicians for which approval of the MU has already been given."

MM understands that the MU took exception to a "Gala Performance" by BBC-TV on December 23 which included France's Jacques Loussier Trio, and that this sparked off the directive, which reaffirms a long-standing MU position on the employment on TV and radio of foreign musicians.

Harry Francis, assistant secretary of the MU, told the MM on Monday: "If the executive did decide to prevent foreign musicians appearing on the BBC, then only commercial TV would be able to feature them."

BBC would not comment at presstime.

BARBRA IN LONDON

BARBRA STREISAND flew into London this week to attend the premiere of "Funny Girl" at the Leicester Square Odeon tomorrow (Friday).

The "Funny Girl" soundtrack has been released by CBS. It has already been awarded a gold disc for sales in America.

MANFRED RUMOURS

MANFRED MANN'S Mike Hugg denied rumours this week that he and Manfred have formed a group to record a jazz album.

"The only album we're doing is the soundtrack for the film 'Venus In Furs.' Lyn Dobson and Hughie Flint play on it but it's just a little group of musicians we've used for jingles.

"Lyn used to play horn with us and Hughie was with John Mayall. For some scenes we're just blowing as the scenes are shown and that's why we intend to use these guys. We won't be playing any gigs, it's just a group of musicians."

IKE & TINA TOUR

IKE AND Tina Turner may make a March tour of Britain.

Steve O'Rourke, of the Bryan Morrison office, told the MM: "They have signed for Blue Thumb Records, who release Captain Beefheart and Aynsley Dunbar in America, and we have been offered them for a tour."

SCAFFOLD CABARET

SCAFFOLD, currently at Ronnie Scott's Club, have been booked for a series of cabaret appearances.

They double Wakefield Theatre Club and Brighouse Ritz for a week from February 16, followed by a week at Manchester's Golden Garter from February 23. On March 9, they double the Cavendish and Dolce Vita Clubs in Birmingham and for a week from March 16, they are at the Cavendish, Sheffield and Monk Bretton Social Centre, Barnsley.

BIG BALLAD NEXT FOR BARRY

"LOVE IS Love," another big-sounding ballad, will be Barry Ryan's follow-up single to his chart-topping "Eloise."

The new song, also written by Paul Ryan, is released on February 7.

Barry returned on Monday from a successful trip to Germany and Copenhagen. Tomorrow (Friday), he makes his solo one-nighter bow at London's Royal, Tottenham, with the Majority.

Next Monday, he visits Geneva for TV, returning to Britain on Wednesday. Dates for Barry then follow at Locarno, Wakefield (January 26), and the Top Ranks at Hanley (27), Sunderland (28), and Doncaster (29).

Monkee Davy Jones and Nancy Wilson here for Tom Jones show

MONKEE DAVY Jones and American singer Nancy Wilson flew into London this week to guest on Tom Jones' TV series This Is Tom Jones, currently in production at Elstree Studios.

They will appear in the show to be screened in Britain on February 16 with Mireille Mathieu and Herman's Hermits.

The series starts on February 9 and each edition will be seen on American network TV two days earlier.

Other guests fixed for the show are: Mary Hopkin, Peter Sellers and the Moody Blues (February 9); the Bee Gees, Sergio Mendes and Brasil '66, Lyn Redgrave and possibly Tommy Steele (23). Lulu is also on this show but because of contracts with BBC-TV may be seen only in the American show.

Other guests are: Julie Driscoll, Brian Auger and the Trinity (March 2) and Engelbert Humperdinck, Dusty Springfield, the Foundations and Liza Minelli (9).

There has already been tremendous response to the screening last weekend of the first show in America. An audience reaction survey showed that 100 million people tuned into the show. And the critics were also unanimous in their praise for the show.

TEX JOINS CHRIS

JOE TEX will be working with the Chris Shakespeare Globe Show during his three-days of appearances here this weekend.

Work permits were refused for his musicians but he will be appearing with his vocalists and dancers. Additional dates include the Railway Hotel, Wealdstone, and Cue Club, Paddington, on Sunday (19).

ERIC/STEVIE LP?

ERIC CLAPTON and Stevie Winwood may join forces with two members of the late Otis Redding's backing group to record an album.

Spokesman Robin Turner confirmed this week that talks have taken place between Cream star Clapton and former Traffic vocalist/organist Stevie.

"It is true that Eric and Stevie have discussed forming a group together and that Eric while on the Cream's tour of America did discuss it with Otis Redding's drummer and bass player.

"But plans are still very fluid at the moment."

● The Valentine Ball starring the Bonzo Dog Band takes place at London's Seymour Hall on February 14. Tickets are £1 from Ticket Unit, Valentine Ball, 161 Fleet Street, London, EC4.

ODD GUEST AT TONY'S WEDDING

● There was an unusual guest when Tony Comez, organist with the Foundations, married 19-year-old Yvonne Shaw in London on Monday — Tony's pet python Julias. "I always take him with me wherever I go," said Tony after the ceremony at Kensington Registry Office. Tony met Yvonne in Plymouth 15 months ago.

LULU

EUROVISION SONG CHOICE

BRITAIN'S ENTRY for the 1969 Eurovision Song Contest will be chosen from six songs to be sung by Lulu on her weekly TV show.

The songs are: "Are You Ready For Love" (Ray Cameron and Alan Hawkshaw); "Boom Bang-a-Bang" (Peter Warne and Alan Moorhouse); "Come September" (Don Black and Mark London); "March" (Ken Howard and Alan Blaikley); "I Can't Go On Living Without You" (Bernie Taupin and Elton John) and "Bet-Yer" by Joan Shakespeare and Derek Warne.

These six were chosen from a record entry of 206 songs — eight more than last year. Lulu will sing the winning song in Madrid on March 29.

Lulu will sing each song on her TV show (the first was featured last week) and one will be chosen for the contest.

CBS RECORDS
New from CBS

New Singles
3961 Tammy Wynette Stand By Your Man
3931 Barbra Streisand My Man
3956 Grand Union Slowly But Surely
3958 Bob Monkhouse I Remember Natalie
58-3924 Elmer Gantry's Velvet Opera Volcano
55-3957 Sue Wilshaw Empty Sunday
57-3148 Duster Bennett Raining In My Heart
Rush Release — Available Now
55-3965 Clive Sands Lo Mucho Que Te Quiero (The More I Love You)
58-3903 The Tymes People

New Albums

(S)8-63500 Johnny Johnson & The Bandwagon
Johnny Johnson & The Bandwagon — A Tremendous First Album!
(S)63460 Al Stewart Love Chronicles
(S)63478 Grace Slick And The Great Society Conspicuous Only In Its Absence
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MARY RETURNS TO WALES ON ENGELBERT PACKAGE TOUR

MARY HOPKIN

MARY HOPKIN makes her first appearance in Wales since "Those Were The Days" became a hit when she plays the Capitol, Cardiff on March 12. This is one of the dates on the Engelbert Humperdinck-Mary Hopkin package tour.

The tour opens on March 7 at Northampton ABC and dates for the remaining six weeks tour are being finalised. The tour marks Mary's first live appearances since she signed with Apple Records.

A new Engelbert Humperdinck single will be released early next month. Titles and release date were not available at presstime, said press officer Chris Hutchins.

Mary Hopkin is to attend both Midem and the San Remo Song Festival this month.

NO DONOVAN TV

DONOVAN IS to make no British TV appearances for the first three months of 1969.

The only TV show he is to guest on is in California — a spot on the networked Andy Williams Show. Agent Vic Lewis flies out with Donovan to California on February 18 to record the show.

AMEN CORNER NEXT

AMEN CORNER'S new single, "If Paradise Was Half As Nice," is released tomorrow (Friday) on the Immediate label.

The group, whose discs were previously released on Decca's Deram label, have signed a contract with Immediate and an agency deal with the Harold Davidson office.

Amen Corner air in the last Saturday Club on Saturday (18) and the David Symonds Show (26).

They visit Holland for TV and a concert date on January 28 and 29.

MOVE'S U.S. TOUR

THE MOVE, who this week entered the Pop 30 at 22 with "Blackberry Way," open their American tour at Fillmore East, New York, on January 31.

The tour takes them through until February 24 and includes a Chicago date on St Valentine's Day (February 14).

The group guests on Crackerjack (January 23).

Dave Mason song for Joe Cocker?

JOE COCKER'S next single may be a Dave Mason tune he recorded in August in America last year, called "Feeling All Right" with backing by Ray Charles' Raelets and Brenda Holloway.

When Traffic released the tune Cocker decided to record "With A Little Help From My Friends" instead, which became his big hit.

He performed "Feeling" on BBC TV's Lulu show on Saturday, and Island records are now deciding whether it should be the follow-up.

On March 30 he opens in cabaret at Stockton's Fiesta Club and on February 27 he stars in a concert at London's Albert Hall with Spooky Tooth, the Bonzo Dog Doo Dah Band and Free.

Other future dates include Salford University (January 17), Liverpool University (18), Marquee (23), Lyceum, Strand (24), Civic Hall, Nantwich (25), Kings Hotel, Aberystwyth (31), and Manchester University (February 1).

COCKER: Cabaret dates

AMERICAN VISIT FOR MARMALADE

MARMALADE, STILL chart-topping with "Ob-La-Di, Ob-La-Da," may visit the States this spring if their best-seller single takes off here.

It has just been released in America, but faces heavy advance competition from the Arthur Conley version, which has already been riding the U.S. charts for several weeks.

But Marmalade's "Ob-La-Di," though issued only six weeks ago, is already over the 400,000 mark. "We expect it to reach half-a-million," a CBS spokesman told the MM on Monday.

"It is already a best-seller on the Continent."

Marmalade's Pat Fairley said on Monday that the group's next single would probably be out at the beginning of April. "We don't want to be out of the country then," he said, "as you want to be around for TV promotion."

Marmalade's tour with Gene Pitney and Joe Cocker also includes Lucas, the Mike Cotton Sound, the Iveys and compere Mike Quinn.

It opens on Friday, February 7, at the Odeon, Birmingham. Other dates booked at presstime: Odeon, Lewisham (8), Gaumont, Southampton (9), Gaumont, Wolverhampton (11), Fairfield Halls, Croydon (12), ABC, Gloucester (13), Colston Hall, Bristol (14), Capitol, Cardiff (15), Coventry Theatre, Coventry (16), Astoria, Finsbury Park (21), Empire, Liverpool (23), ABC, Cambridge (26), ABC, Lincoln (27) and Gaumont, Hanley (28).

March dates: City Hall, Sheffield (1), De Montfort Hall, Leicester (2), Odeon, Glasgow (4), ABC, Carlisle (5), ABC, Stockton (6), City Hall, Sheffield (7), Odeon, Manchester (8), and ABC, Blackpool (9).

Owing to previous commitments, Joe Cocker will not be playing the Lincoln date on February 27.

MARMALADE: competition from Arthur Conley

HOLLIES' DECISION

THE HOLLIES expect to announce the name of the replacement for Graham Nash today (Thursday).

They were holding final auditions this week and the MM understands they had reduced the number of possibilities to three and at least one would have to sort out contractual problems to join the group.

STONES TV ALBUM

ROLLING STONES rock and roll circus television spectacular may be recorded and an LP featuring the super-group of Mick Jagger, Keith Richard, John Lennon, Eric Clapton and Mitch Mitchell sold for charity.

A spokesman for the Stones at Les Perrin's office said: "It is hoped that an album can be made and sold for charity but nothing has been finalised."

Further discussions are expected to take place when Mick Jagger returns from South Africa.

MELOUNEY'S FIRST

FIRST SINGLE by Ashton, Gardner and Dyke, the new group formed by ex-Bee Gee Vince Melouney, will be released on Polydor on January 24. It's "Maiden Voyage," written by organist Tony Ashton.

The group's B side is "See The Sun In My Eyes" by Vince Melouney, the lead guitarist with group. Completing the line-up are Kim Gardner (bass) and Roy Dyke (drs).

Promotional dates are being set up by agent Colin Berlin and the group's first album is due out in mid-February.

LOVE AFFAIR DISC

THE LOVE Affair's new single, a Philip Goodhand-Tait composition "One Road," is set for release on February 7.

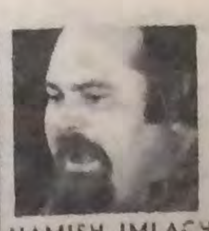
The group this week switched agents, from the Harold Davison Office to Kennedy Street Enterprises where they will be under the personal direction of Danny Betesh.

The group flies to Italy for two days at the Wanted Saloon Club, Milan, on March 8 and 9.

WINWOOD SCORE

STEVIE WINWOOD is to write the full score for a new film "Rainbow." The film will have no dialogue and is to last ninety minutes.

To write the score Winwood will have to temporarily stop work on his first solo album, on which he plans to provide all his own backing including drums. It is still hoped that Winwood and Eric Clapton will get together for an album during the year.



HAMISH IMLACH

Imlach fined—tour doubt

HAMISH IMLACH'S proposed one-month tour of East American venues may be cancelled. Hamish after admitting — — was recently fined £70 after admitting three drug charges in Glasgow. These charges may prevent him from obtaining a visa. Commented the 28-year-old singer about the effect this may have on his future, "I haven't got a reputation as an angel, anyway."

A new single coming up from **Wally Whyton** tomorrow (Friday) is "Leave Them A Flower," on the Fontana label. It's a song written by Wally and has been recorded following Wally's singing of it recently on Country Meets Folk, the radio show which he hosts. Described by Wally as "a heartfelt cry against indiscriminate destruction of Nature in the name of progress." Requests poured in wanting to know if Wally had recorded the song, among them letters from the National Trust, the Royal Society of British Architects and the National Conservation Society. So the single is being released. B-side is "Wichita Line Man," the latest single by **Glen Campbell.**

The **Spinners** are in Hanley tonight (Thursday) and appeared in solo concert tomorrow (Friday) at Newcastle City Hall and begin a week's season doubling at Allinsons' and Tito's clubs in Liverpool on Sunday, kicking off at lunch time, following another solo concert at Harrogate on Saturday night. They play a further solo show at Cambridge Guildhall on January 26. Granada Television are featuring the group in a film about Liverpool.

The **Leesiders** are heard on the radio show, Galaxy, in the near future with four traditional songs. They are the first folk group to be featured on this show.

Birmingham folk singer, **Jasper Carrot** has opened a new club, Contemporary Folk, at Station Road, Adcocks Green, and the first guest was bluesman **Gerry Lockran.** Future guests include **Dave Ward** (20), **Derek Brimstone** and **Johnny Silvo** (27) and **Diz Disley** (February 3).

JAZZ NEWS compiled by Bob Dawbarn

Miles refused entry into Japan

THE Miles Davis Quintet was refused entry into Japan for their scheduled tour last week. Apparently no reasons were given. As a result, drummer Jack DeJohnette was able to fly to Britain to join Stan Getz at the Ronnie Scott Club. Miles recently recorded an album featuring Chick Corea and Herbie Hancock on electric pianos and Joe Zawinul on organ.

Jazz writer Charles Fox will be among the lecturers on a jazz course being run at Wansfell College, Theydon Bois, Epping, Essex, from June 13. The cost is £4 10s for the residential three-day course. Anyone interested should contact the Warden at Wansfell College.

Adolphe "Tats" Alexander, who played clarinet, sax and baritone horn with such New Orleans bands as Sidney Desvigne, Papa Celestin and the Eureka Brass Band, has died in New Orleans, aged 70. At his funeral on January 4, the Olympia Brass Band played "Rock Around The Clock."

Trumpeter Sonny Morris has re-formed the legendary Crane River Jazz Band with himself and Mo Benn (tpts), Ken Blakemore (tmb), Bill Parslow (clt, sax), Syd Bennett (bjo), Big Ron Ward (bass) and Ray Doyle (drs). The band has a Friday residency at the White Bear, Kingsley Road, Hounslow.

Saxist Evan Parker is back in London after two months touring the Continent with the Pierre Favre Quartet, with whom he recorded an album in Germany . . . the Humphrey Lyttelton Band play London's Kensington Hotel on Saturday (18).

After a long stay in Europe, drummer Al Heath is back in New York, working with Herbie Hancock's Sextet, which also includes Johnny Coles (tpt), Garnett Brown (tmb), Joe Henderson (tnr) and Ron Carter (bass).

MILES: new album

Finchley's jazz pub, the Torrington, is adding Sunday sessions to the Thursdays. First Sunday session is on February 2 with the Brian Smith Quartet . . . Birmingham's Alexandra Theatre experiments with jazz for the first time on February 23 when Annie Ross stars with the Tubby Hayes Quartet.

Alan Elsdon depped for Kenny Ball with the Ball Jazzmen to record for the Dave Cash Show last Sunday. Kenny was down with flu. The same evening the Elsdon Band depped at the 100 Club for the Chris Barber Band—also flu victims. Another flu victim this week was Ken Colyer.

Drummer Geoff Downs has left the Monty Sunshine Band after four years, to join Bill Nile's Delta Jazzband and the Eggy Ley group . . . the Martin Joseph group makes its debut opposite the Keith Tippett band at the 100 Club next Monday (20). Pianist Joseph leads Bobby Wellins (tnr), Harold Beckett (tpt), Chris Lawrence (bass) and Brian Spring (drs).

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1	(1)	BANGARANG	Stranger Cole UNITY-502
2	(2)	FLIGHT TO REGGAY CITY	Stranger Cole UNITY-501
3	(9)	CHILDREN GET READY	The Versatiles CRAB-1
4	(4)	THE HORSE	Eric Barnett GAS-100
5	(–)	PEACE ON EARTH	Premo & Joe PAMA-753
6	(6)	LULU RETURNS	Lloyd Terrill TM-752
7	(7)	RHYTHM HIPS	Ronald Russell NU BEAT-019
8	(3)	LA LA MEANS I LOVE YOU	Alton Ellis NU BEAT-014
9	(10)	HEY BOY, HEY GIRL	Patsy and Derek NU BEAT-008
10	(–)	LET'S HAVE FUN	The Torrons NU BEAT-021

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MR. ROBERTS, M.P., WANTS POP INVESTIGATED

GWILYM ROBERTS IS THE 40-YEAR-OLD MP FOR SOUTH BEDFORDSHIRE. WELSH-BORN, HE HAS BEEN IN PARLIAMENT SINCE 1966 AND IS A FORMER LECTURER ON STATISTICS AND MARKET RESEARCH CONSULTANT. HE LIVES IN A SOLIDLY MIDDLE-CLASS HOUSE ON A NEW ESTATE AT LEAGRAVE, BEDS, AND HIS MUSIC TASTES RANGE FROM LIGHT MUSIC TO HYMN SINGING, GRACIE FIELDS AND BING CROSBY.

MR. ROBERTS says—

ALTHOUGH he isn't particularly enamoured of modern pop music, Mr Gwilym Roberts, MP, doesn't want to ban it. The Member for South Bedfordshire was reported last week to have "called for a ban on continuous pop music on the BBC" but when the MM interviewed him at his Luton home, he said he had no intention of trying to impose a ban on the music.

He implied that he had been misquoted by the press and told the MM exactly what he planned to do. "It's in two parts, really, only moderately connected," he said. "I have tabled two questions for the next session of Parliament which starts on January 27. The first deals with the dangers to health of excessively loud music in small rooms.

"I propose to ask the Ministry of Health and Social Security to carry out an investigation into the possible harmful effects, mental or physical, of very loud pop. This follows the reports I read in December of teenagers in Bournemouth suffering certain types of epileptic fits after being subjected to loud pop for a long time. I think this should be investigated by the Ministry on health grounds.

"If there is a health risk, there should either be some sort of legislation to control the volume, and I know this is difficult, or at the least, people should be warned of the danger."

The second question he had tabled was for the Postmaster General. "It concerns the amount of pop on the BBC after midnight — until 2 am in fact. I don't listen to Radio One during the day, but I'm often driving home from Westminster along the M1 between midnight and two o'clock and Radio One is the only service available. I am to ask the Postmaster General if he will look at the question of pop music on Radio One.

"A lot of my constituents round here are car workers on the nightshift. All they can listen to is Radio One. There's no alternative. I would be happy if there was at least an alternative offering other types of programmes, 'Round The Horne,' or repeats, for instance, to cater for the people who don't like pop. With this in mind, I would support a move to 24-hour-a-day radio."

He would not, however, on political grounds, support free commercial radio. He said that of all his mail — amounting to many hundreds of letters — nine to one said there was too much pop on radio. "And it's not a solution to say 'you can always turn off' — after midnight, you can't."

The letters, he said, varied from out and out hatred of pop to requests for more variety in the programmes. The remaining 10 per cent were indignant that their music should be criticised.

He said he had no basic objection to the music, although he didn't particularly like it. "If I have an objection, as a socialist, it's that the reward is disproportionate to the effort. A classical pianist studies for years to perfect his talent, but doesn't earn anywhere near as much as a pop star with very little actual talent. Or a top surgeon . . . he earns a lot less than some of the young people in pop groups.

"I'm not against rewards for effort. But I am against excess rewards for the minimum efforts. It could be said that pop singers are fulfilling a public need. But the need is created in the first place."

THE MELODY MAKER says—

MR ROBERTS, though sincere in what he says, is wrong because he's objecting to pop music when he should be objecting to his own Government's policies.

The Labour Government banned the pirate stations in Britain and replaced their service with a monopolistic programme from the BBC, designed to cater for teenage musical tastes. For the most part it doesn't do this: it caters for a wide selection of popular music taste and there only seems to be a surfeit of pop because of the relatively few programme choices available to the listener.

This is the fault of the BBC and the Government. It is NOT the fault of pop music or the people who make it.

If there was a far wider service offering listening entertainment of all kinds — from talks and current affairs to comedy, classical music, pop, variety, jazz and minority tastes, on a really regional basis (they are moving towards this with local radio but slowly and hesitantly) — there would be the alternatives Mr Roberts wants, 24 hours a day, seven days a week.

Then the perfectly reasonable statement that "you can always switch off" really would be true.

Regarding the complaint about "too much pop after midnight," there is in fact very little pop after midnight. Five days a week, the midnight to 2 am spot consists of Night Ride, a miscellany of middle-of-the-road music, outside news broadcasts, interviews and chats, the occasional pop record and a guess-the-personality telephone quiz. On the two remaining days, John Peel's Night Ride is basically the more esoteric pop, while Humphrey Lyttelton introduces an hour of jazz, followed by an hour of middle-of-the-road sounds.

So check your facts Mr Roberts. Find out what is and what is not pop before you criticise it.

There can be little objection to an investigation into the health risks of excessive noise in clubs. But why aren't motor-cycle tracks and football stands investigated in the same way? This is a problem of modern-day living, not purely of pop music. But if volume does cause illness, we are the first to say: turn it down.

Mr Roberts also objects to pop stars earning large amounts of money for what he presumably considers little talent.

But what about film stars' salaries? What about the immense profit property developers make? What about the stockbroker who can make a fortune in an hour with a few phone calls?

He says, too, that the demand for pop is created. He must also, as a market research expert, be aware that the demand for almost any commercial product is also stimulated by advertising and promotional campaigns. It's not limited to pop. It's called capitalism.

As a Member of Parliament, Mr Roberts is in a powerful position to lobby opinion and pressure those in power.

He could do harm to the acceptance that pop music has achieved since the pirate stations were forced off the air. If you disagree with him and would like to let the Postmaster General know you do, here's his address: The Postmaster-General, GPO, St. Martin-le-Grand, London, EC1.

Remember—Write to the Postmaster-General, GPO, St. Martin-le-Grand, London, E.C.I.

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How's 'that pop group' going down at Scott's?

JAZZ FANS have always pleaded that their hip quotient is the highest in the land, so it's been interesting to see how the regulars at the Ronnie Scott Club have been reacting to the Scaffold's humour in the first week of their month in jazz's holy of holies.

Discount one staunch freethinker whom we know swore never to set foot in the place on principle, **Stan Getz** or not, while "that pop group's on," it seems the Liverpool lads are winning.

Apart from a group of celebrators who gave everybody a hard time on Tuesday night, the response to **Scaffold** has been enthusiastic. Says Ronnie: "Plenty of people have come up and said 'what's all this, etc' before they've heard the Scaffold. Afterwards, they've gone away pleased, often raving."

The RAVER'S weekly tonic

Jeff Ellison, the genial doorman who's usually the recipient of any disenchantment as the faithful wend their way home, reports no moans so far.

Judy Garland got up and gave us a song at the Scott Club this week. She joined Getz's Quartet for "Come Rain Or Come Shine" and "Get Happy."

Pete King reports: "A customer came up to me and said that it was the most moving experience in his life." How hip can you get?

About time **Tetragramaton** found a British outlet for underground comedian's **Murray Roman's** very funny album . . . Atlantia Records have started their own monthly underground publication, Under The Logo, in the States and are aiming at underground and college radio stations, newspapers and magazines.

Lionel Bart proved he was one of the great non-singers on **Lulu's** show on Saturday . . . **Son and Lovers** good on Colour Me Pop . . . New monthly magazine Record Buyer claiming to list 1,000 top singles!

Judy Collins sings two songs on soundtrack of the MGM film, The Subject Was Roses . . . It's reported that Britain has 30,000 less pubs than before the war—there's only 75,000 now, or 1 for every 733 people. We know at least 733 of them . . . Canadian Prime Minister **Pierre Trudeau** and **Judy Garland** among the faces at Revolution . . . Also seen there **Prince Faisal, Jimmy Tarbuck, Lulu** and **Maurice Gibb** . . . **Soundtrekkers** working up a storm in swinging Walthamstow last week.

Ex-Blue Flames trumpeter, **Eddie Thornton, starting his** own band . . . **John Peel** becoming a Speakeasy regular? . . . **Billie Davis** good on Top Of The Pops last week . . . No **Philip Goodhand-Tait** singles sent back—yet.

Which record company PR told MM staffman, "I've got so much rubbish here you wouldn't believe it"?

Billie Davis fell for a sacred baboon at London Zoo — what's wrong with Guy then? . . . Blue Horizon records chuffed with a Number 2 after one year's existence—which they celebrate today (Thursday).

Esther and **Abi Ofarim** received threatening phone calls during their current German tour. Police believe they come from Arab sources. One caller told their German agent's office, "The Ofarims will not leave Cologne alive."

Bandleader **Johnny Gray** insured his face and hands for £100,000 each for a trip to Belfast for television . . . Guitarist **Tiger Taylor** has replaced **Mike Cox** with **Eire Apparent** . . . **Jimi Hendrix** produced **Eire Apparent's** first album, "Sunrise," due for February release.

Peter Green jammed with Negro bluesmen for two hours in Chicago's Pepper Lounge—the first white man to play there . . . No truth in the rumour that **Jeremy Spencer** is leaving the **Mac** . . . **Fleetwood Mac** put down 30 tracks jamming with **Snakey Horton, Willie Dixon** and **Buddy Guy** in Chess Studios, Chicago.

Tetragrammaton Records ran into trouble with the **Lennon-Ono** nude album cover. In Newark, New Jersey, police impounded thousands of copies—but they were all wrapped in plain brown paper. Tetragrammaton still puzzling over what to do next.

Fillmore East presented a real mind-blowing bill last week—**Charlie Mingus**, the Fugs and controversial author and journalist, **Norman Mailer**—not surprisingly the reception was mixed . . . rumours of a rift between **George Harrison** and **Patti Boyd** scotched by Beatles' PR, **Derek Taylor**, who said "We've heard the rumours but everything's OK with George and Patti."

50 years

Congratulations to **Jimmy Phillips**, KPM Music's managing director, who celebrated 50 years in the music publishing business with a luncheon at London's Savoy Hotel last Thursday. Among Jimmy's star-studded guests were **Vera Lynn, Ambrose, Henry Hall, Geraldo, Lew Stone, Joe Loss, Billy Cotton** and **Leslie Macdonnell**, managing director of Moss Empires and a director of KPM Music.

Long John Baldry celebrating his birthday at the Speakeasy last Saturday with manager **Stephen Komlosy, Roy Flynn and Jack Barre.** Remarked Barre: "He's celebrating the seventh anniversary of his 21st birthday." Funny he doesn't look 147.

Envelope addressed to "Malebag" this week — nobody on the staff owned up though . . . the **Scaffold** received a letter from three of fans who are descendents of **Lydia Pinkham** — the original "Lily the Pink."

MM's **Roy Eldridge** crossing Turkish baths off his list of emergency beds after a narrow escape in one recently—could have been the same fellow who wrote to "Malebag" this week . . . **Time Out**, the hip Where To Go In London, started something with their spoof ad for non-existent group, **Heavy Jelly**. Suddenly everybody wanted their album and besieged shops for it. Now, surprise, surprise, Island Records have released a single by a group called **Heavy Jelly**.

Watch out for Mitch Murray and Peter Callendar tap dancing in Cannes streets at the MIDEM Festival . . . wonder where **John Surman** gets his head thatched

'BABBLING BROOK' MAN SCORES 20 YEARS AFTER

DONALD PEERS, pin-up boy of the Mums and Dads back in the Forties and Fifties, has achieved, at 58, the seemingly impossible of competing on level terms with chartriders a third of his age.

And he's done it with a romantic ballad called "Please Don't Go," nearly two decades since he had a "hit" with "Babbling Brook" — though Donald modestly avows it was never a hit record in the accepted sense.

The new chart entry might seem to call for some celebration on Donald's part. "I have had many phone calls of congratulation," he says.

Nevertheless, he is playing it cool. "I'm very cautious about this record," says Donald candidly. "I want to wait and see which way it goes. It may stay around; on the other hand, it may start sliding down again.

"But, of course, I'm very chuffed about having a hit. But I've been in show business so long — I've been recording for 32 years — I've learned to be cautious. We'll just have to see what happens.

"I often think that hit singles are the result of the climate of the moment. If you get the right song at the right moment with the right atmosphere, there's a good chance of having a hit. Provided, of course, you do a good professional job.

"I've always done my best to be a good entertainer. And if you can be that, then I don't think it's necessary to have records in the chart to earn a good living in show business.

"As a matter of fact, I first heard this song before I went to Australia in March of last year. It was written by Jackie Rae and Les Reed.

"I heard this record in Les' office and said it was a great song and that I would like to record it.

"But I was told it was earmarked for another artist.

"I came back from Australia and did my summer season at Great Yarmouth, when I suddenly thought: 'What happened to that song?'

"I was told it was being put out on an LP by Vince Hill. It had been intended as a single for Vince, but he did not like it enough as a single.

"I've never heard Vince's version of it, but I liked the song so much I went ahead and made the record, and it came out at the end of November last year.

"The previous record I had flirting with the chart was 'Games That Lovers Play,' which came out about two years ago.

"Now, this new song has crept into the chart. Reason for its success? I think I sing it very well, and Les Reed took great pains at the recording session. He wrote the orchestration and conducted.

"I suppose, looking back on the '49 to '54 period, you could say I was the leading pop singer of that day.

"But the young kids of today don't want to read about something that happened in 1949. They're not a bit interested in that."

Donald's recording successes include "Far Away Places" and "Powder Your Face With Sunshine."

But it is his "Babbling Brook" signature tune that perhaps brings the biggest glow of nostalgia to the housewives who still demand it on "Family Choice."

And Donald is still getting royalty cheques for Decca for this twenty-year-old hit. — LAURIE HENSHAW.

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TICKETS: 5/-, 7/6, 10/6, 12/6, 15/-
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TICKETS: 5/-, 7/6, 10/6, 12/6, 15/-
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Caught in the act

THE MOST EXCITING SOUND GOING

THE RONNIE Scott Band is, without doubt, the most exciting unit currently playing the London jazz scene.

That was proved by their magnificent performance at the latest "Jazz Is Alive And Well," presented by the London Jazz Centre Society and the Arts Council, at the Conway Hall last Friday night.

With Peter King depping on alto for Ray Warleigh, currently in Australia, the line-up was Kenny Wheeler (tpt, flugelhorn), Chris Pyne (tmb), King (alto), Scott (tnr), John Surman (bari, sop), Gordon Beck (pno), Ron Matthewson (bass) and Tony Oxley (drs).

The solo strength is so uniformly good that it would be invidious to pick out any particular musician and, with Ronnie in charge, nobody is allowed to overrun their inspiration.

The ensembles have tremendous fire and Ronnie has chosen his arrangers carefully — Joe Henderson, Kenny Wheeler, John Cameron and Gordon Beck were among those represented on Friday.

And the musicians actually look as though they are enjoying every moment of it. Even the non jazz fan must derive pleasure from watching John Surman's thatched head bobbing around like a 19th century yokel peering out of a haystack.

The first set, by the Dave Gelly Quartet — Gelly (tnr), Frank Ricotti (vibes), Chris Lawrence (bass) and Mike Travis (drs)—helped to make this one of the most enjoyable concerts I've attended in a long time. I was particularly impressed with the intelligent and driving drumming of Travis.—BOB DAWBARN.

CLANCY BROS

THE CLANCYS and Tommy Makem were the Usher Hall's first-footers and, like good Irishmen, they brought with them a drop of the hard stuff, bottled in Dublin.

It takes guts plus a bottle of Dublin's best to come back in such a hurry (they were there only nine months ago) to a hall which has rental terms that scare most promoters away. But the Clancys virtually packed it again.

Even with Edinburgh Corporation demanding such a king-size share of the takings there's no telling what will happen. All the foursome asked was one spot. And they got it. But Pat Clancy, his patience exhausted, had to plead from the stage for someone to switch off the upper tier lights.

Fortunately the performance didn't suffer. Liam told me: "We try to steer clear of the current political scene in our singing." But "Roddy McCorley" was slung into the programme in view of a recent explosive happening in Ulster.

It earned one of the biggest hands along with "McAlpine's Fusiliers" and "Wild Rover" between bits of poetry and bits of gags. The gags, like the hard stuff, were refined. — JOHN GIBSON.

MORTIMER

AN unscheduled performance by American trio, Mortimer, caused a minor sensation among three a.m. stragglers at London's Speakeasy on Thursday last week. Unknown to most of the late diners, they received applause of a kind unheard in most hard-bitten discotheques, and had to play an encore.

All-acoustic guitars are used and their rhythm section is a pair of enormous conga drums. Yet despite the low key of their performance compared to the average electric demolition band, they generate far more real excitement. Conga drummer Guy Masson feeds the guitars a supple and swinging series of variations on the Bo Diddley beat, using his right fist for a light, but positive, bass sound, while his left hand provides accents and patterns.

Tom Smith and Tony Van Benshoten, on guitars, strum with alternating currents of violence and delicacy, and when all three are singing the favourite adjective is "splendid. — CHRIS WELCH.

CLANCY BROS

KEITH TIPPETT

WATCH out for Keith Tippett's band. Both at 100 Oxford Street and two nights later on BBC Jazz Club this completely unknown unit of young players, performing publicly for the first time, bridged the gap between musician and audience, and rammed home their message with all the special vitality and exuberance of youth.

With Tippett (piano) are Mark Charig (cnt), Elton Dean (alto), Nick Evans (tmb), Jill Lyons (bass) and Alan Jackson (drs) and although there is a lot of the "free" quality in their music, it is Mingus of the boiling turbulent ensembles built on minimal harmonic structures who springs immediately to mind on first listening.

Tippett sounds to me as if he has a lot of music in him, for apart from his piano playing, full of percussive clusters of notes, he has a rich gift for melody, which was nowhere in stronger evidence than in the "First Generation" movement of his "Portis Head Suite." — CHRISTOPHER BIRD.

TYRANNOSAURUS REX

A HANDFUL of musical fairydust was thrown into the air at London's Queen Elizabeth Hall on Monday, which baffled some and choked others.

Tyrannosaurus Rex with John Peel at the wand, conducted us on a tour of a land of rattles, plinks, plonks and poetry, and the applause was rapturous. Some young mods in the audience were not quite sure how to take John reading poetry to prove the existence of the fairies, but remained politely silent.

Marc Bolan squatted on the floor in a black vest and sang with fervour strumming a competent if not exactly advanced guitar. Steve Peregrine-Took juggled with a rare selection of African talking drums, pixie phones and bongos.

There was a touch of Noddy Meets Pete Townshend when Steve stopped rattling pots and began roughly using a Chinese Gong which collapsed. This was during the climax of the evening on "The Wizard"—a freakout designed to make the most miserable Hobgoblin jive in the aisles.

By far the best music of the evening was some fine sitar playing by Vytas Serelis, an Australian oddly enough. American singer Melanie stomped her foot, sang "St Louis Blues" and reminded me of a cross between Mother Courage and Judy Garland. A pretty evening of wafer-thin material presented in such a civilised way it became charming and satisfying. — CHRIS WELCH.

DAVE DEE

MANY pop groups have found that the strange street of pantomime is not all paved with gold, but Dave Dee, Dozy, Beaky, Mick and Tich now in their final week of Dick Whittington at the ABC Theatre Stockton are fully at home in it.

The famous five have adapted their catchy pop comedy routine with ease to traditional panto entertainment. There's never a slack moment with Dave Dee as Idle Jack while Mick (Captain of the Saucy Sal), crewmates Dozy and Beaky and "Tich Ben Ali" as the Sultan of Morocco make the most of their roles.

Of course, the group's seven minute beat spot is the show-stopper, but it won't be their hit records alone that will make them in almost as much demand as Santa Claus when next Christmas comes round—CLIVE ARMITAGE.

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THE REEDS WITH MUSIC IN THE GRAIN

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TOM JONES: 'In America there's a big gap to exploit'

Portrait of a man pondering the prospect of being an international superstar ...

BY LAURIE HENSHAW

IN THE immortal words of the TV taxi driver, it was "chayos and haversack" at Elstrees ATV Studios.

In one corner of the vast lounge, dolly birds in miniskirts jostled with soberly dressed men for drinks at the bar.

Other men sprawled across the cushioned seats against one wall — fast asleep. One even laid flat out with his feet up.

"Looks just like a degenerated airport," he said MM photographer Barrie Wentzell in a flight of poetic fancy.

The somewhat Kafkaesque atmosphere was heightened when a waitress came up to Barry and enquired "Are you Donovan?"

Over in the studio itself, snatches of dialogue wafted over the busy camera crews. "A lamp's gone, John," cried one anxiously. "Freddy, speak to Terry will you?" pleaded another.

Apollo-styled rockets made of Perspex dangled from the ceiling. Someone lit a firework to enhance the space-flight setting and at one point the Moody Blues seemed in danger of going up in flames.

Yvonne Stoll, ATV's attractive blonde PRO, was having an altercation with a photographer. "Darling, it's impossible to take pictures in these conditions," he said.

The only person keeping his cool was the man with a £100,000 price on his head. Tom Jones.

For that's the sum being spent on each one of the new This Is Tom Jones productions. "About ten times the usual amount for a spectacular," said Yvonne.

And, although Yvonne seemed intent on rationing interviews as though Tom was in danger of running out of breath, the biggest song star to hit Britain in a decade seemed only too happy to talk about the series of TV shows that are certain to make him one of the hottest show business properties in the whole world.

"Show usually take two days to produce," said Tom. "But on these, we're spending three or four days on rehearsals and three days on the actual shooting.

"And we're shooting everything twice—one for Britain and one for America. It's because of the different line systems. We do one today and another tomorrow.

"If these shows are a success, it could lead to film work in America. So far, I've been going in and out there on personal appearances. But these shows will do for me in America what I've already done here.

"Recordwise, I've had plenty of success in America. But it's one thing to be a pop singer—and another to be a complete entertainer.

"It's like Andy Williams, Sammy Davis Jnr. and Frank Sinatra. They can have as many hit records as they like. But they still look to TV and films to expand their activities.

"Some people think you can go into films when you've become a success in show business. But a TV series can build you up for films.

"It's like a writer who develops his range. I wanted to do this series before I consider films.

"I think that Frank Sinatra, for instance, has got it all buttoned down. So many singers who have become successful have gone into films. But when you see them, you still think of them as singers who have turned actors.

"But when you see Frank acting, he's so convincing, you forget he's a singer."

Despite the fact that this new series is the biggest and most expensive ever produced in Britain, Tom appeared remarkably relaxed.

Tremendously assured, he stood calmly amid all the studio activity, smoking a cigar whose size might have made Sir Lew Grade think twice.

"I've learned to relax more on TV," said Tom. "Once upon a time, I got all keyed up. I felt I must put on a terrific performance — move around a lot.

"But now I've learned to play it down on TV. It's better not to go mad like in a theatre.

"I went in for all those frilly shirts at first. But then I found later I could cater for the adult audiences as well as the youngsters.

"That the club scene was becoming stronger for me than the ballrooms. I found I could wear a tuxedo, play more theatres and get the family audiences.

"And this is what we're aiming for with these TV shows. In America, particularly, there's a big gap to exploit. Shows there are either terrible teenage ones, or like the Andy Williams Show — aimed at adults.

"But ours will be going out there at 7.30 on a Friday evening — which will catch the youngsters. They'll be shown here the following Sunday."

After the present series has ended shooting, Tom will go to Australia—on April 28—for two-and-a-half weeks.

He then plays the Copocabana, New York, and the Flamingo, Las Vegas. "I should have been there at present—but this series came up," said Tom.

From America, he goes to Canada, then back to Britain. "Where I may have another TV series in the autumn," he says. "But I'll take two weeks out first."

Possibly to spend some time in his new house in the millionaires' belt of Weybridge, Surrey. "We moved in just before Christmas and are just about getting straight," said Tom.

You'd never know Tom's super tax status from his manner. Even a £100,000 TV show hasn't turned his head.

Which is a refreshing fact in these days of outsize hats and freakout behaviour.

Brasil '66 bring a taste of Latin rock

SERGIO MENDES AND BRASIL '66

WE'VE had just about every kind of rock you can imagine — rock and roll, rock-steady, hard-rock . . . but now there's a new one and it's a lot different from those that came before.

It's known as "Latin-rock," a peculiar mixture of bossa nova, jazz, and rock and roll and it comes from a Brazilian gent named Sergio Mendes and Brasil '66.

They arrived in Britain last week for a promotional visit as part of a three-week European tour. During rehearsals for television's Corbett's Follies, Sergio explained what his sound is.

"I think it's a combination of a lot of things. There's a lot of bossa nova and other Latin sounds, rock-and-roll and jazz. It's pop, it's contemporary and it's international.

"They called it Latin-rock during our tour of Japan. I think it's the kind of music that appeals to all sorts of people from the teenagers to the more adult people."

Sergio's sound certainly appeals in America where their very first album won a gold record for over a million dollars of record sales. Their latest LP "Fool On The Hill" is No. 2 in the States.

"Hard-rock is the music of the young people today in America but the musical tastes of young people are changing.

"There are good groups and bad groups doing rock in America but there are so many and they all sound the same. I kind of like Motown. They are trying to say something, but musically I can't see any value.

"The Beatles have the quality to be able to say something. They are creative and then they move onto something else. I think they are unique.

Brasil '66 are three Brazilians — Sabastiao Neto (bass guitar), Dom Um Romao (drums) and Rubens Bassini (percussion) — and two lovely North American ladies, Lani Hall and Karen Philipp.

"We've been together for nearly three years now," said Sergio. "I met Lani in a club in Chicago. When she joined I had to teach Portuguese to her phonetically. Karen came after an audition. The girls add a North American flavour and we add the flavour of our accent to the two girls. It's a good blending."

Sergio and Brasil '66 will be coming back to Britain soon for the Tom Jones spectacular.

"I just hope that our music will get accepted here and we'll get the chance to play for the British public in concert. I hope you people will get to like our sound."—R.E.

WHERE TRENDS BEGIN

A NEW LP FROM BERT JANSCH IS A MAJOR EVENT. EVERY LP BY BERT JANSCH MARKS A STEP FORWARD. THE LEADING NAMES IN THE MUSIC WORLD ARE LISTENING.

TRA 179

Transatlantic

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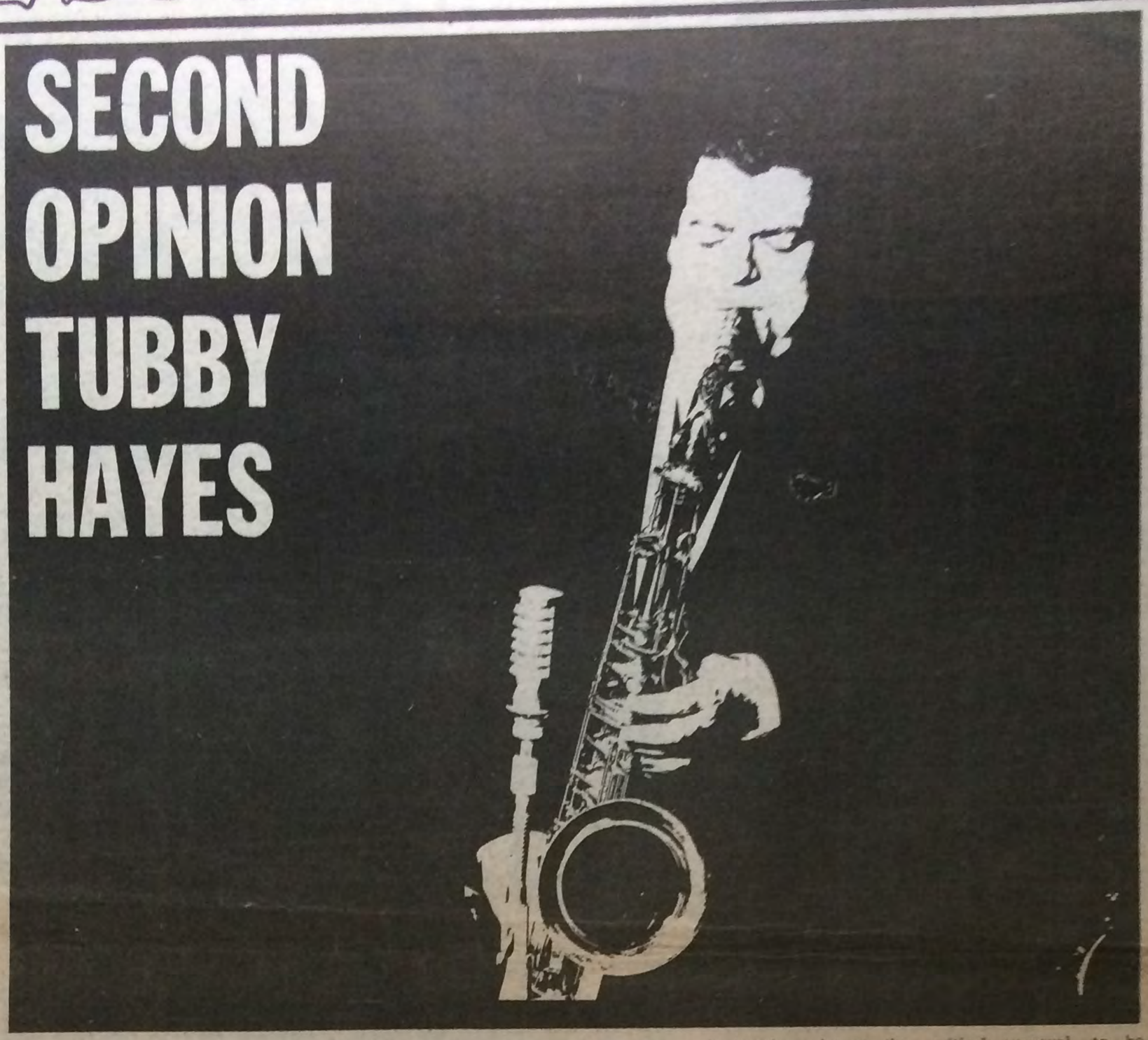
SECOND OPINION TUBBY HAYES



BY CHRISTOPHER BIRD

IN COMING to any kind of Second Opinion on Tubby Hayes it is, I suppose, rather important to define what my idea of everybody's first opinion is. With crucially important musicians like Coltrane, Parker, Armstrong, Ellington, etc., this presents no problem, but in the case of Edward Brian Hayes, and "multi instrumentalist, infant prodigy, son of BBC staff violinst" phrases beloved of both sleeve note writers and journalistic interviewers we are into a different area altogether.

VICTIM

One's immediate thought is that Tubby is the victim of both the "prophets without honour," and "familiarity breeds contempt" cliches. In this of course he is not alone among British jazzmen of his generation, and saxophone players in particular, like Dick Morrissey, Peter King, Bobby Wellins and Stan Robinson, seem, in a way, to have suffered a similar fate.

To be sure this was not the attitude of the public who paid to see the modernists of the Fifties and early Sixties, when, by British standards Tubby was a highly lionised and relatively successful figure. Indeed, he deserved to be for being the first of the locals to capture the imagination with his bursting enthusiasm and professional standards of presentation.

But beneath the public acclaim there always seemed to be an undercurrent of a rather different kind, something to do with the old British thing of really preferring the amateur to the professional. As though there were something intrinsically wrong in being able to play the ass off your instrument and to get in and make things happen with bored and apathetic audiences rather than to succumb to the general ennui.

Thus, from the knowledgeable ones one became aware of a certain muttering about "facile technique," "repetitive eclecticism," etc, etc, all the "when in doubt—knock" phrases which entitle the user to some kind of instant critical one-upness.

That there is substance to these accusations there is no doubt, but how much is our awareness of shortcomings due to the fact that Hayes has been among us, offering his talents, warts and all, for our inspection for over a decade and a half? Not for him the relatively easy step of retiring into the anonymity of studio life. He is far too much of a jazzman to contemplate that for long, although with his abilities as a writer and arranger there is little doubt that there is a place for him there any time he chooses to retire from more active combat.

Nor, unlike many of his predecessors does he warrant a place in the lexicon of jazz icons on the strength of a handful of carefully conceived eight and sixteen bar solos which mask a frugality of invention and technique, yet which are safely embedded on innumerable early jazz "classics" of the late Twenties and early Thirties.

It always did seem puzzling in my early days of jazz apprenticeship to be constantly encountering bated breath references in the monthly magazines to distant mediocrities like Frankie Trumbauer, Frank Teschemacher, Miff Mole, Happy Cauldwell — to name but a few who immediately spring to mind — while all around there seemed to be a dazzling array of talent under our noses in such bands as those of Dankworth, Scott, Jack Parnell, Tommy Sampson and Kenny Baker.

It was in this latter, of course, that I first heard Hayes, who seemed to emerge, the complete jazzman, at the age of, what was it, sixteen?

Not that one is naive enough to think that Tubby would care tuppence for the ideas of the opnion makers at this time. Nevertheless, he and many others of his persuasion, had the double misfortune, in terms of critical approval, to be playing the wrong sort of music, bebop, and to be of the wrong nationality to boot.

But the double irony is this: in the last four or five years a new type of jazz journalism has emerged at the point when the old modernism was on its last legs, and in a curious kind of way the bebop generation has been left out in the cold once again. So mindful have we been to bang our pitiful little drums in an attempt to draw attention in a lunatic musical world to the deserving talents of those such as Mike Westbrook, John Surman, Graham Collier, Chris McGregor & Co, that we hardly noticed that Tubby was still looking for fresh things.

That shattering model cadenza in "100 Proof" should have been a clue. It's as if Hayes had at last become aware of the perils of indulging his incredible harmonic sense in fantastic juggling acts and had decided to prune out some of the excesses in a search for greater musical purity.

Another clue was his choice of companions in his last major group. Both Mike Pyne and Ron Mathewson were musicians of a rather different stance to those with whom he had always previously worked, and these two probably had a sharp effect in helping him along different musical paths from the areas with which he was already familiar.

But even to look at things in this way is partly to shuffle towards a neo-Orwellian "freedom good, changes bad" kind of stance which subtly belittles the man's achievements to date, and ludicrously over-simplifies the jazz language in the process.

It is difficult to acquire any recordings that precede those he made in 1955 and '56 for Tempo, but on re-examining these, and particularly the lengthy and relaxed "Hall Hears The Blues," one is immediately struck by how mature a performer he was even then.

It is possible that Tubby was the first British modernist to play tune in a thoroughly convincing "American" way.

Certainly the Couriers spell with Ronnie Scott which continued this development was a high point of British post war jazz, and to this day their recordings of straight down the line music have not been equalled by anyone on this side of the Atlantic.

By now Tubby could hold his own with any outside the tiny ranks of truly original jazzmen, and the recordings made in New York in 1962 with Roland Kirk and James Moody and the superlative rhythm section of Walter Bishop, Louis Hayes and Sam Jones, show him at his very best.

The discipline of the studio and the sharing out of solo space with other fine musicians were good for him and there is a strange contradiction between re-discovering this album and the memory of his live performances of the next few years, with the ever present danger of the seemingly endless helter skelter trips around the harmonic houses.

I believe that Tubby was never confident as he seemed. Superficially, yes, he was ready to take on any of the American giants, but musically his Achilles heel was his unwillingness to leave things out: it seemed as if he had to state every change directly rather than to concentrate on a melodic line and imply the harmony more often. This is of course, the characteristic of the really confident jazz musician.

There is little doubt now that he is moving in this direction and his last album "Mexican Green," is a brilliant example of how much he was changing, not in response to fashion but to the inner dictates of music.

No space here to dwell on his outstanding versatility or his abilities to write for, direct and present one of the finest big bands of the decade — of how many other major post war soloists, Mulligan apart, could that be written?

It is ironic that the beginning of 1968, which saw Edward Brian Hayes playing better music than ever before, ushered in the year in which he was temporarily overwhelmed by pressures on which it is no business of ours to dwell.

But the really basic pressure, that of the indifference of a fundamentally philistine society to the jazz artists in its midst, in the absence of anything resembling a large jazz public, will continue to weigh as heavily on Tubby Hayes (and others of his generation) as much as on the young experimenters.

I am absolutely convinced that if this major psychological hurdle can be overcome, Tubby, who is after all still a young man, will mature completely and unconditionally into one of the truly great jazz musicians — not just a world class *player*, as has often been stated, but as an artist of the highest class.

THE WINE WILL BE FLOWING AT MIDEM

TO the average reader, the name MIDEM probably doesn't mean very much.

But it should, for MIDEM is the annual get-together of people on all sides of the music business and it could affect your listening for 1969.

This year's MIDEM — the French initials for International Record And Music Publishing Market — takes place from January 18 to 24 in Cannes and music publishers, impresarios, songwriters, record company executives, radio and TV producers, artists and journalists from all over the world will be meeting there to buy and sell, discuss mutual problems and hear new talent.

Last year, for example, there were 3,512 participants representing 34 countries. It was covered by radio stations in 14 countries. Artists who appeared were seen by 150 million TV viewers and reached 130 million radio listeners.

Appearing at the three major gala shows this year are many top names, including Gene Pitney, Mary Hopkin, John Rowles, Fifth Dimension, Sergio Mendes and Brasil 66, Joe

PITNEY

MARY

ROWLES

DIMENSION

Tex and his Orchestra, Aphrodite's Child, Udo Jergens, Gilbert Becaud and Chico Baroque.

In addition there will be a show to present promising and as yet little known artists.

Another major MIDEM event is the trophy awards. These go to the singers, group and orchestras who have sold most records in their own countries.

This year, for the first time, there will also be awards to the composers, lyricists and publishers of the five most internationally broadcast songs of the past year.

Another important aspect of MIDEM is the series of seminars where experts from all fields of popular music will discuss every aspect of their work and attempt to solve common problems.

There will be ten auditoriums equipped with hi-fi equipment where records and tapes can be demonstrated and two projection rooms to view films.

Songs will be sold, record and publishing catalogues will be bought and some unknown artist will get the chance to impress the people who matter in the world of pop promotion.

And the wine will flow like . . . well, wine.

POP THINK-IN WITH AYNSLEY DUNBAR

AYNSLEY DUNBAR, drummer-leader of the Retaliation, is the subject of this week's Pop Think-In. Ex-Mayall sideman Aynsley takes his group-Victor Brox (organ, cnt, vocals), Alex Dmochowski (bass gtr) and John Moorshead (gtr) — on tour as part of the MM Blues Scene '69 package featuring John Lee Hooker, Jo-Ann Kelly, Champion Jack Dupree and the Groundhogs, which opens at the Royal Festival Hall on February 8.

"THE GREATEST CRITIC OF THE AYNSLEY DUNBAR GROUP IS ME"

BLUES BOOM: Yes. Nothing much you can say about it really. It's a boom for people who can't really play blues. It's your new rock and roll scene.

JOHN MAYALL: A friend. He's one of the fathers of the British blues scene but Alexis Korner was before him. Nice guy when you don't have to work for him. He's the boss when you do. He never really goes out of his own scope. He just plays his own way.

ONE NIGHT STANDS. They're your living, your bread and butter. I like doing them. I just enjoy the travelling. You're always playing to new and fresh audiences. I couldn't play to the same audiences night in and night out. That would be a drag.

FEEL

BUDDY RICH: I rate him for what he does. I think he's got more technique than feeling. For drummers with feeling I'd say Max Roach or Elvin Jones for example. Most Negroes play with more feeling than whites. White drummers place more value on technique than feeling I think. It's hard to compare him to somebody else unless they are a Rich copyist.

TEENYBOPPERS: I don't seem to meet them. As far as pop groups go, they are the people who are needed to drown out the noise. I was a teenybopper knocker but I've reformed now. Teenyboppers may make up the blues audiences in the future but not now.

COUNTRY AND WESTERN: Not very keen. I can't stand twangy sound. I don't think it will become all that popular.

VIOLIN: A very soul-tearing thing. I like the instrument, I played it for three years. I still get knocked out by various violin things. One of them was a blues thing by Don and Dewey, I think they were called. They do a lot of funny things but one thing was a blues with electric violin.

BIG BILL BROONZY: I think, he, and quite a few others, have been ignored by blues people. Everybody had an important part and in turn influenced other people. Broonzy, Muddy Waters and Howlin' Wolf were all influenced by other people as well. I like everyone for the different things they do.

GREASE

TRANSPORT CAFES: That's where you get your grease swill. It keeps the spots glowing on your face. I've found good ones and bad ones — mostly bad ones. But when your hungry, any baked sausage, rubber egg and solid chips will do.

RECORDING: Enjoyable if you've got something good coming out. I enjoy recording. If it's interesting it can be great but if it isn't it can be boring. If you've got to do a simple number ten times over it becomes boring. We start a new album soon. That'll be our third album. Brass and reeds? I like to record with anything.

CRITICS: Very nice people. If they like what you do they're all right but if they don't, you have a hard time. The greatest critic of the Aynsley Dunbar group is me!

MARRIAGE: It hasn't affected me as a musician. In fact it has helped me, in the long run. It gives you more time to practice. You're not spending all your time wondering what to do. Like going out to clubs every night you're free or trying to find someone to bring home. It's a good thing.

JOHN PEEL: He's supposed to be a blues follower. He is one of the few making any comment on the pop scene within the whole power of the BBC.

FLEETWOOD MAC—WHY WERE THEY WAITING?

GREEN

IF ever there was an outsider of a hit record it must be Fleetwood Mac's "Albatross." It flew up the chart despite getting the thumbs down from the pop pundits.

It's a breakthrough for the Mac after having two albums hit the charts, but no luck with two previous Blue Horizon singles, "Black Magic Woman" and "Need Your Love So Bad." "Albatross" was recorded as an album track but the group were so knocked out with it they decided to release it as a single.

Now they are beginning to reap the benefits as any group with a chart record does. Radio and television start rolling and every promoter who passed them as another blues group now wants them.

But why has it taken the group who are virtually Britain's top blues-based group so long to get this recognition? Certainly as far as draws go on the club scenes, Fleetwood Mac are one of the biggest.

Currently the Mac are on their second tour of the States where among other things, they have put down thirty tracks, all in one session, jamming with bluesmen Buddy Guy, Willie Dixon and Shakey Horton, and have recorded a possible new single in New York.

Their manager, Cliff Davis, is one person who feels the Mac have had a rough deal in Britain and last week aired his feelings to Melody Maker about this.

"The pop business is a joke," he stated. "At the moment there isn't anything really new yet when something does happen, like 'Albatross' we have difficulty in projecting it to the public.

"I've come up with a group who started pulling big crowds from the beginning yet we couldn't get exposure. Even with two Top Ten albums, people didn't want to know, but now the record's big, everybody wants to know.

"Most big agents have been caught with their trousers down. None of them have got hardly anything like Fleetwood Mac and it's only the small agents like me, and Chris Wright and Terry Ellis, who manage Ten Years After and Jethro Tull, who have been interested."

One of Cliff's complaints is against radio and television. "We've never had one television date until the single entered the charts, which is utterly ridiculous.

"And Radio One isn't much better. All the deejays, with perhaps a few exceptions, aren't interested in what people like. They are pushing themselves. They want to be glorified pop stars, making records.

"Trends have changed so much but people in the business are unaware what's happening. The only ones who know are the kids. I don't think the older generation who control the pop business—really know what is happening.

"Why do we have to wait for a hit record? Abroad, in Scandinavia for instance, the group get big press and television coverage. In England it's very stagnant. The only way is have exposure outside your own country."

The Mac's British following are loyal and they return this by playing as many clubs as possible. "Fleetwood Mac started the blues boom," says Cliff, "and they work all the clubs because they know that these people put them where they are, so they continue to go back and play the clubs."

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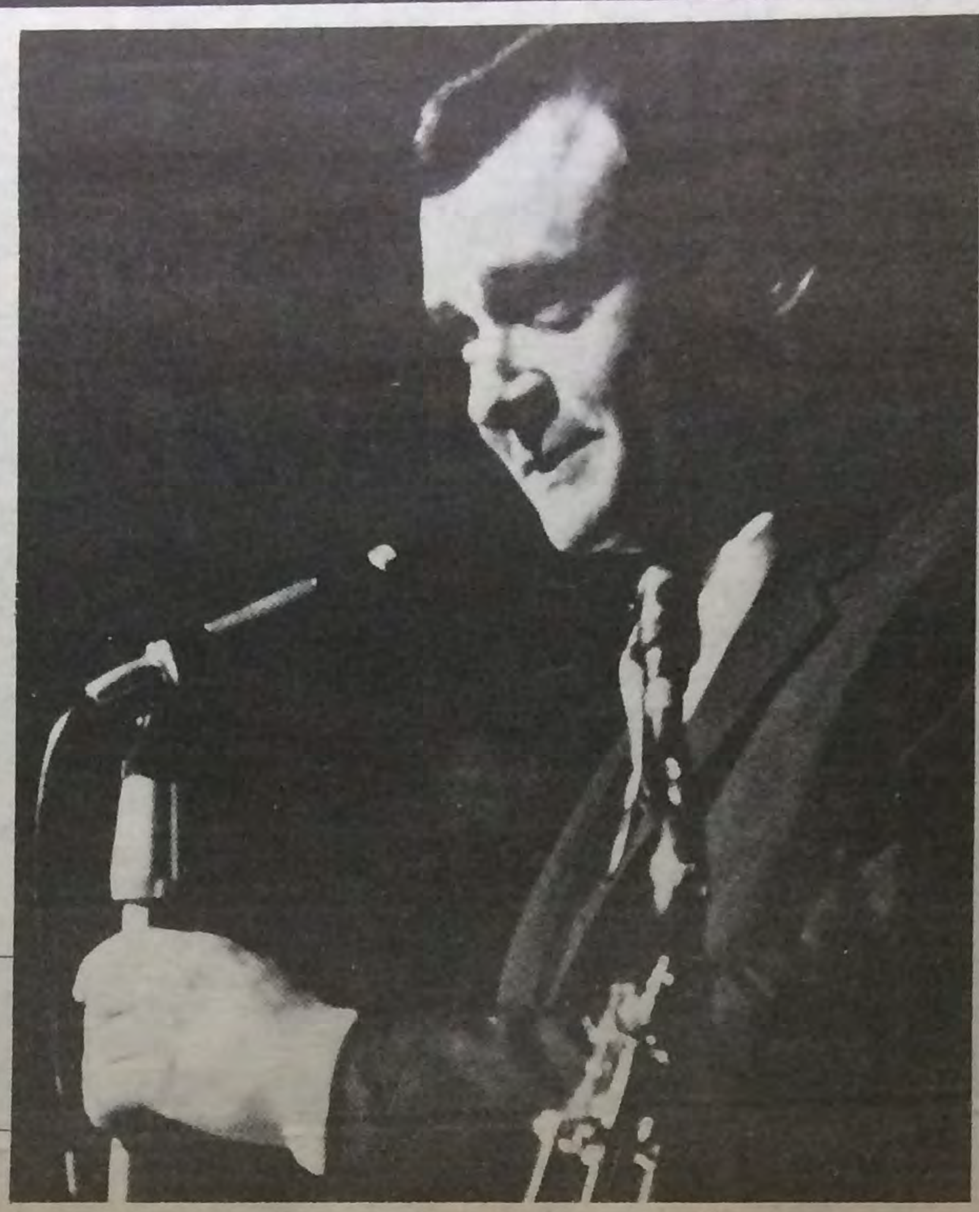
Getz is back, with a new toy

WHENEVER I meet Stan Getz nowadays I notice he looks more prosperous and sun-tanned than jazz players are supposed to — no doubt because he has the time and cash to indulge in what he fancies, which includes vacations.

Last time, in November of '67, he'd picked up a tan in Bangkok. Last week, at a Verve/MGM press shindig at Ronnie Scott's, he told me he'd just come in from Nassau, where his wife, Monica, is still on holiday.

He seemed as sunned and successful as ever but assured me there wasn't much shining in Nassau just now. He hadn't worked there but had played a couple of times — once at a top French hotel and once at a small club, jamming with the local talent.



"Any more films? I needed a medal and a hospital after trying to do Mickey through the music."

There was something a little different about his appearance, though. It turned out to be contact lenses, still giving him a bit of trouble, he explained.

"I've only had them three weeks, but I prefer them to glasses. No, it's not vanity. When you wear glasses your vision is very restricted, don't you think? But with contact lenses you see with your own eyes.

"Of course I'm not quite used to them yet. One night when I was playing, one of them jumped out and fell on the floor. I stopped at once and shouted: 'Nobody move! These things cost me 140 dollars and one's missing.' Eventually I found it."

Another thing is new about Getz. He's joined the ranks of the soprano blowers and, from what I heard one night last week, is producing a softly persuasive tone on it somewhat similar to his tenor sound.

But he is self-denigrating on the subject.

"Playing soprano?" he echoes. "Well, I'm holding it. The saxophone company sent it to me, this little toy. That's a Boston instrument if ever I heard one. A cross between a tin whistle and a flute."

I couldn't help wondering what Sidney Bechet would have made of that description, and I said only that it was none too easy to make a good sound on. Stan agreed that it was "hard to play in each octave."

His quartet, too, is newly organised. It features Miroslav Vitous, a Czechoslovakian bassist who was persuaded by Getz to leave the USA. Stan says that he is a completely studied musician who, at 21, plays the instrument like a master.

The pianist Stanley Cowell, came here with Max Roach. Since then he has worked with Miles Davis, "doing things on two pianos," and has played alongside bassist Dave Holland in Montreal.

SPECIAL

Drummer Alan Schwarzburg, like Cowell, had never before worked with Getz. He was a last-minute replacement for Jack DeJohnette, who had promised to go to Japan with Miles at this period. Now, the Davis visit has misfired. So Jack DeJohnette is behind the drums at Ronnie's.

In the way of special events, Getz said he was working at home on a one-and-a-half hour TV programme in colour. In it he plays two movements of an Alex Wilder four movement work, and is also heard in a short piece by Teo Macero.

"Also I'm attempting to ad-lib over Ravel's String Quartet in F. What could you add to something that perfect? Well, you try to add something, but I ask you . . . Ravel's String Quartet. Since "Focus" people think I can ad-lib to anything."

Did the picture have a documentary content? Getz said it did.

"They introduce the home thing, you know. I'm walking about the estate with one of my daughters and son. It's supposed to draw a tear here and there."

Another event has not yet got beyond the wishing stage. Stan wants to make a record over here during his present stay. He says he would augment up to anything from 15 to 50 musicians because he has a lot of different sorts of music to play.

GUESS

On the matter of records, and what his next release would be, Getz was far from certain.

"Let's see," he said, "the last you had over here was 'What The World Needs Now,' the Burt Bacharach album. Now what's next?

"Well, we have quite a few. There's two with Bill Evans, Elvin Jones and either Ron Carter or Richard Davis on bass, but we haven't yet decided whether to release them. So I guess the next may be the one I'm attempting to make over here."

CONTROL

He agreed that he exercised control over what came out in his name. "Some of these things may be issued after I'm dead, or something like that. Right now they can't do anything at MGM without asking me."

Almost five years have passed since Stan Getz was solo voice on the soundtrack music for the film, Mickey One, which was subsequently shown here but never generally released.

The music was issued in Britain by MGM some three years back but was not available for very long. Stan said he liked one side of it, anyway.

"It didn't sell at all," he added, "so you may not have heard it. This Mickey was a pretty mixed-up character and I was supposed to represent on saxophone how he was feeling."

BLEAK

When I asked if he'd done any film music since "Mickey," the saxophonist shook his head and said No.

"You're kidding, Max. Any more films? I needed a medal and a hospital after trying to do Mickey through the music."

Before I left the club I asked whether Getz would be playing soprano again that night.

"Let's say I'll be experimenting with it," he said with rather a bleak smile.

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KID SHEIK

Sketching the greats of New Orleans

PRESERVATION HALL PORTRAITS — Paintings by Noel Rockmore, text by Larry Borenstein and Bill Russell, Louisiana State University Press, Baton Rouge, USA. $5.95. (Available to order from specialist jazz shops.)

A FRIEND of mine who visited New Orleans a few years back said he was walking through the French Quarter when he heard the unmistakable sounds of jazz, hairy and unadulterated, emerging from an old building on St Peter Street. In he went, irresistably drawn by the old-world strains, and there sat on a wooden bench listening to music played by such as Kid Thomas, or perhaps it was Kid Sheik. A marvellous experience, he said it was, at a cost of whatever he was disposed to put in the kitty. Today, the hall has become a tourist attraction.

And now, the Preservation story has been sketched in print by Borenstein and that veteran New Orleans connoisseur, Bill Russell of American Music fame, and drawn and painted by New York artist Noel Rockmore.

The book is a nicely produced sort of volume, 10 inches by 8 inches, whose 150 or so pages contain portraits of local heroes like George Lewis (given an untypically drawn-down mouth), Danny Barker, Emile Barnes, Pete Bocage, Kid Sheik Cola, Octave Crosby, Creole George Guesnon, Captain John Handy, Kid Howard, Percy Humphrey, Kid Punch, Slow Drag and Kid Thomas Valentine.

Opposite each of the main pictures is a short word-sketch of the man, or woman, who is the subject of Rockmore's art. Among the females are Dolly Adams, Billie Pierce and Emma Barrett.

It's not at all easy to describe paintings even when you're looking at them in colour. These are reproduced in black and white, and a few, like George Lewis, have the appearance of charcoal drawings.

Rockmore uses different approaches, and the introduction says that "within the space of ten months more than three hundred polymers and about a hundred oils were completed."

There are other contributions: A Conversation With Bill Russell (by Rockmore), a words-and-picture piece on the Eureka, and a brief miscellany.

New Orleans fanatics would surely like to have this little luxury on their shelves alongside the treasured albums and well-preserved 78 rpm items.

—MAX JONES

5th Dimension—looking forward to a British tour

"I DON'T know why we haven't done a tour in Britain," said gorgeous Marilyn McCoo of 5th Dimension. "I guess the bookers haven't been able to fix it yet. But we would all like to play some live dates here as soon as it can be arranged."

5th Dimension dropped into London last week on a whirlwind 36-hour visit — long enough only to tape an appearance for a Julie Felix colour TV show. They were headed for TV dates in Germany and then on to MIDEM, the international music industry festival held annually in Cannes, on the French Riviera.

MM caught up with the group at the BBC's Shepherds Bush studios for a brief chat between rehearsals for the show.

5th Dimension are a highly - rated American group who have made a big impression with their stylish and personalised treatment of Jim Webb compositions, like "Up Up And Away," but Marilyn told me the collaboration between Webb and the group had diminished of late.

5th DIMENSION

"There have been contractual difficulties just lately and we haven't been doing as much of Jim's material as we would have liked, although we have had at least one of his songs on each of our albums," she said. "But we think that Jim is one of the greatest ever song writers.

"And we hope that in the future the difficulties will be sorted out and we can start doing more of his material."

It's fair to say that Webb's songs brought the group into prominence, at least in Britain. But they were confident before their first hit that they had the talent to become a major act.

"We had been working the smaller clubs for about a year before "Up Up And Away" and "Go Where You Wanna Go" happened for us in the States and we had a pretty closely worked out act together. We didn't wait until we had a hit. We had the act together and were working, waiting for the hit.

"And it's certainly been hit records that have enabled us to move into the bigger clubs and TV shows."

Back in the States, they are in demand for both the major night club circuit and for colleges and campus appearances. Marilyn's preference is for the college scene.

"Playing a residency is nice, because you are in one place and there's no getting up early and rushing for planes."

But the group also enjoy their extensive cabaret work—like their recent season in Las Vegas with singer Frank Sinatra.

"We appeared for a month at Caesar's Palace in Vegas playing opposite Sinatra. Jose Feliciano was also on the bill and it was a really nice show. From there we went to Miami and over Christmas played the Deauville Hotel."

The group don't play to the teenyboppers in America to any extent, but Marilyn noticed that in Miami, a lot of very young kids came to the shows.

"They came to the first show, which goes on around nine in the evening, with their parents. In fact, that show was almost all young kids—some younger than 13 even. It was nice there because at the later shows we got the older, more mature audiences.—A.W.

SCAFFOLD ARE PREPARED FOR A SPLIT IN THE FUTURE

BY ALAN WALSH

SAYS MIKE McGEAR

SCAFFOLD centre-man Mike McGear looked decidely happy for a man who's just been knocked from the top of the Pop 30. "Marmalade's done it to us — fair enough," he said, sipping a pint of draught Guinness in a pub near the BBC's Golders Green TV theatre.

Proud father (10 days ago and he was present at the birth) of a baby daughter, Mike and John Gorman and Roger McGough are finally starting to feel that their distinctive pot-pourri of music, comedy and poetry is finally starting to break through — not the public, they have been confident of them for some time, but to the manipulators.

These are the faceless people in command of today's mass media who have steadfastly refused for years to lift their heads out of the sand and take a cool, appraising look at what the Scaffold have to offer.

"It's strange that it takes something as simple and ephemeral as a hit pop record, a soft song, before the people who have been turning us down for shows for years to realise that perhaps our thing can be presented on TV and in theatres."

It surprised even me (a staunch Scaffold fan) when Mike said that they have been battering their heads against the doors of the shrinking violets of TV for six years. Apart from a regional series on the now defunct ABC-TV, they had no national exposure until last year when "Thank U Very Much" happened — and incidentally narrowly averted the group's break-up.

Now they are being offered TV series (including one featuring them in purely visual comedy which intrigues Mike) by the very people who, in pre-"Lily" days "couldn't see how we can use you."

Mike feels that although they enjoy their pop work, it's only one level of their capabilities. Their season at London's Ronnie Scott Club which opened last week is another. And so is their late night experimental (as much for them as for the theatre) shows at the Open Space Theatre.

"We found it so difficult that if we did do a series of our own, we'd like to use people we know are good but who, because they haven't got their name in the charts, don't get considered for TV. Like the Fourmost. They are still doing well in cabaret but never get any TV because their records don't happen. But they're great. They **deserve** to be seen."

Mike said the group was very much prepared to roll along with whatever happens in 1969. They have no concrete fixed plans for tours of America, although these have been mooted. "We have big offers before. Let them happen, then we'll believe them."

But they are prepared in the future that their diverse talents could lead them in opposite directions.

"We have to stay with the Scaffold for now, to see how things happen; but we are prepared for a split in the future, we've always said so, although I don't like even talking about the prospect."

What he does like talking about, though, is his new home: a little house in Cheshire, five minutes from his father, Jim McCartney.

Mike showed me a picture of the neat, detached house with wide views across to Wales at the back.

"It's a toy house, really," he said. "A fairy-tale house for Angie and me. . . ."

THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES

Going backwards into blues with the John Dummer Band

"WE think the city blues bands have lost a lot of the rhythmic thing of the early country blues," says John Dummer who has been leading his Blues Band in Britain for the past five years.

JOHN DUMMER: back to the early country things

"We are trying to get back to the real early country things. We want to take the early vocal stuff and retain the rhythmic feel and full melody of it while doing it as a band. Canned Heat have done this to a certain extent, but nobody else seems to try."

In his pre-blues days, John led a Georgie Fame type group in Germany under the unlikely name of Lester Square and GTs.

"I formed the blues band about five years ago," he recalls. "I was singing then, but not playing drums. Our drummer was Dave Bidwell, now with Chicken Shack, and we had Bob Hall on piano. I used to be interested in country blues when I was about 12 or 13, but I was more interested in modern jazz — Gerry Mulligan, Stan Kenton and that sort of thing. It was Bob Hall who really got me interested in the blues and got me going back from Coltrane to country blues.

"The band broke up for a time and then, six months later about two years ago I decided to re-form. I gave Bob Hall a ring and he said Dave Kelly would play guitar and suggested that I might play drums. We had Steve Rye on harp and Tony McPhee eventually joined us so we had two guitars.

"Until recently I had been working in the Press Office at CBS records and I hadn't intended that the band should get as big as it did. I found I didn't have time to do both and decided to go back to being a pro with the band. John O'Leary, who had taken over from Steve on harp, couldn't go full time because he is married with a kid and Tony McPhee wanted to leave to start the Groundhogs up again.

"So now there are only four of us and the band has changed a lot. On guitars we have Dave Kelly and a bloke from Bristol called Putty who is only 19 and the nearest thing to a bluesman in Britain — blues is all he cares or thinks about. On bass guitar is Iain Thomson.

"Dave is writing a lot of stuff for us now and the band is going backwards into the blues instead of forwards. Dave's main influences are probably Charlie Patton, Muddy Waters, early John Lee Hooker and Robert Johnson."

How does blues drumming differ from jazz or pop drumming?

"I suppose there is a difference," agreed John. "I like the sort of blues drumming that you hear from Willie Steel with the Howlin' Wolf band. But then I like Elvin Jones, Dannie Richmond and the guy with the John Handy Quintet. I suppose the essentials of blues drumming are simplicity and a heavy off-beat."

John finds blues appreciation spreading throughout the country and is particularly interested in the Bristol area.

"Bristol is a strange place," he says. "They have had folk blues clubs there for years and there are a lot of great guitarists who have their own thing going — unlike the London guitarist they seem to have thrown off the Eric Clapton influence and really got into the early blues."

John's album, "Cabal," is released by Mercury this month and he told me: "It was made with the old band when we had McPhee and O'Leary. It's not really representative of what we are doing now." — BOB DAWBARN.

THE MEN WHO MAKE THE BLUES

BY MAX JONES

BROWNIE McGHEE must have one of the best-known names in the blues business. He is certainly among the most widely recorded of all blues artists. To fans in Europe he is a familiar figure as half of the Terry-McGhee duo, but he is an agreeable singer and guitarist in his own right who has been making records since 1940. On his earliest Okeh sides he was accompanied by Jordan Webb's harmonica or by washboard or both. Then he teamed up with Sonny Terry and the two of them have worked together on records, in clubs and on concerts in many parts of the world, though from time to time one will record without the other.

Brownie, one of four children, was born Walter Brown McGhee in Knoxville, Tennessee in November, 1914. His father played guitar and sang, and Brownie was brought up close to music although the Eastern Tennessee territory was hardly deep blues country. His father and one of his uncles, John Evans, played all kinds of country dance music, and this type of music-making — referred to by McGhee as Jookin' — has no doubt remained an influence on Brownie's taste and style. His father sang blues, too, and Brownie recalled: "Most of our blues were originals. They came from hollers. I very seldom heard my father sing blues of someone else." At the age of four, Brownie suffered an attack of polio. Though he recovered, it left him with a limping right leg. He first learned to play on a home-made banjo given him by his uncle. When he was eight, he was already picking guitar and learning a little piano in church where he also played organ. As the family travelled he gained varied experience in school choirs, gospel quartets and playing at summer camps. He left school and started wandering with his guitar, working in taverns and at parties and also for minstrel and carnival shows. Some time in the late Thirties he met Sonny Terry and Blind Boy Fuller in North Carolina, also the washboard player, Oh Red, who recorded with him in '41. At first, McGhee was presented on records as "Blind Boy Fuller No 2," and he recorded a tribute to the older singer (after his death in '40) titled "Death Of Blind Boy Fuller." But soon Brownie was away on his own account, though usually in partnership with Terry. He recorded several sessions in Chicago, then a great many more in New York. Some were duets, some trios, some quartets or larger groups with jazz musicians included. Brownie showed considerable adaptability, in working with different accompanists and, for a blues man, a wide range of material, and in reconciling the folk and urban blues approaches. He has relatively sophisticated vocal and guitar techniques, and yet the old traditional styles can be heard in his music. Since he and Terry began touring the international folk circuit they added showmanship to their performance and broadened its appeal. But the musical strength and rapport as well as the bounce, humour and charm of their act, remain impressive. Hear them on "Blues, Vol 2" (Realm), "Brownie McGhee and Sonny Terry" (Topic), "Back Country Blues" (Realm), "Brownie McGhee, Sonny Terry, Lightnin' Hopkins and Big Joe Williams" (Society), "Guitar Highway" (Verve) and "Living With The Blues" (Fontana).

The New RALPH McTELL

Master minstrel Ralph McTell's second LP "Spiral Staircase," enables him to prove his worth as a unique music-maker, reaching out successfully to express his, and our, emotions in a haunting blend of ragtime, smiles and reflections.

TRA 177

The First HUMBLEBUMS

Two brilliant Glasgow musicians, Billy Connolly and Tommy Harvey, are The Humblebums. Their debut LP, "First Collection Of Merry Melodies," goes far beyond Scotland in its warm combination of lovely love songs and hilarious parodies.

TRA 186

Transatlantic

BLUES ON RECORD

Enjoying the hard-swing Hooker blues

■ Anyone who enjoys the harder-swinging post-war blues, lowdown but not folky, will agree that John Lee Hooker seldom fails to satisfy. There have been unsuccessful attempts at vocal group formats, but in the main the Hooker output has been high-grade. On BURNIN' (Joy 124), a set of Vee-Jay releases from 1961, he digs in deep on almost every track. The voice is always right, and his delivery—in spite of the unorthodox timing — is as beaty as his guitar lines and excellent instrumental backing. "Boom Boom" has been heard a lot but this is effective Hooker R&B material on which guitar, piano, drums, bass and saxes keep the pot boiling. "Process" is a splendidly tough little lecture on the subject of processed hair, and its use of riffing reeds is exemplary in this context. "Lost A Good Girl," the Latino "Keep Your Hands" and a couple more tracks swing (as the late George Wettling once put it to me) like a cat in a hammock. "New Leaf" tells about John's resolutions for the year '62; "Blues Before Sunrise" is a variant of Carr's classic, somewhat spoiled by John Lee's inability to count bars. With his tendency to start the next chorus while the band is still on bar ten, he gives his music a free-form pattern. Still, so much is unique, though I tire slightly of the talking style as on "Drug Store Woman."—M.J.

TONY McPHEE

■ One of the many blues bands abounding, the Groundhogs-Tony McPhee (gtr), Steve Rye (harmonica/vcls), Peter Cruickshank (bass) and Ken Pustelnik (drs)—make their debut on "Scratching The Surface" (Liberty LBS83199). This quartet play efficiently reproduced blues sounds on original material mainly, most of them written by Tony McPhee. However, like a number of the albums which are hitting the market during the current blues boom, there is little of lasting interest here because this is derivitive rather than progressive. — T.W.

■ Elsewhere on this page John Dummer says that his new album "Cabal" Mercury SMCL20136) is not representative of what his re-formed group is doing now. It is, however, above the average run of British blues releases. The line-up has Dave Kelly and Tony McPhee (gts, vcls), John O'Leary (harmonica), Thumper Thomson (bass) and Dummer (drs) augmented for some tracks with Steve Miller (pno) and Keith Tillman (bass). Jo-Ann Kelly is also featured on two tracks, "No Chance With You" and "Daddy Please Don't Cry" as well as singing seconds on "Low Down Santa Fe." For me, as with most of the British blues scene, it is the singers who give me doubts. Though they have mastered the idiom, their influences are too obvious and they lack vocal flexibility. Instrumentally, this is a good, hard, driving album with Dave Kelly's bottleneck guitar outstanding. Miller's piano adds some nice touches. On the best tracks "Blue Guitar," "Low Down Santa Fe," "Hound Dog" and "Young Fashioned Ways," the band achieves just the right balance and swing, handling even the difficult slow-medium tempo well.—B.D.

Hits—the Manfreds' only goal?

"IT'S not a group anymore, it's just five people who come together to make hit singles." So says Tom McGuinness, one of the five who form Manfred Mann, a group who have been making hit singles for six years.

The Manfreds' "Fox On The Run" entered the MM chart last week. "That's the only aim of the group at the moment — to make hit singles — it's the only reason the group exists.

"Commercial success is very important to the group. It gives us the financial freedom to do the things we want."

And what are those things? "Well, Michael's in Gulliver at the Mermaid and he's written things with Tony Macauley. Manfred and Mike are just about to finish off the sound track for their second film and they're continually doing jingles and producing various groups.

"I don't know what Klaus is doing. I expect he is just sitting about at home playing his guitar, painting and enjoying himself." (Actually Mr Voorman is working on cartoons and illustrations for a BBC-2 series).

Tom has gone into the film world on the production side. I spoke to him at the British Film Institute in London where he was editing his third film.

TOM McGUINNESS

"I don't miss playing gigs at all, not even remotely. I've got no romantic allusions about that. I might change my mind in a few years time but I can't imagine us ever travelling round together again.

"There are so many possible hang-ups when you're travelling on gigs. When we went to Sweden we spent 10 hours travelling, eight hours sleeping and 40 minutes on stage. The rest of the time is filled with eating and drinking. There are so many possible hang-ups. You have to sacrifice a lot of yourself in a group.

"We are much happier with each other now, we see each other about once in every two weeks or so."

"Fox On The Run" has taken six weeks to get into the charts and Tom admitted that the group were worried about it.

"We had all given it up. Normally our records sell very quickly, this one is very alien to our experience. Everything else has sold very quickly from the date of release."

Whether it's taken a long time or not, "Fox On The Run" has got into the charts which is just as well. We don't see very much of the Manfreds now and as Tom says: "The only reason we exist is to make hit singles." The five Manfreds need to keep getting together.—ROYSTON ELDRIDGE.

ALAN WALSH TALKS TO MICKIE MOST, THE MAN BEHIND THE HIT MAKERS

Making hit records for the Government

"I make hit records for the government. Five hits for them and one for me."

"I make hit records for the government. Five hits for them and one for me."

So says Mr Instant Hit — record producer Mickie Most who has three singles in the MM Pop 30 at the moment and hasn't been out of the world's singles charts since he made the Animals' hit "House Of The Rising Sun" five years ago.

Currently, Mickie is enjoying success with Herman's "Something's Happening" which he's tipping for number one ("The 'Ob-La-Di' thing's finished now"), Lulu's "I'm A Tiger" and Donovan's mysterious and under-promoted "Atlantis."

MAGIC

Mickie's made himself a millionaire with an innate ability to capture a commercial sound — selling warmth and magic, he calls it — but doesn't enjoy the mechanics of recording. Not for him, the eternal knob-fiddling, multi-track obsessions of some of recording's whizzkids.

"I believe that the song is the most important commodity — more important even in the initial reaction stage than the artist," said Mickie in his penthouse office six floors above London's busy Oxford Street. "By that I mean that the public first of all is attracted to a song — secondly to the artist. It's particularly true of new artists. It's only after three or four hits they say 'I must get Lulu's latest.'

"So I start off by finding the right, commercial song. I don't go near a studio unless I have a song which I feel is a potential number one. I'm fortunate because over the past five years I've been lucky enough to have had hit after hit. So the best songwriters and the best publishers send me their material for consideration."

DEMOS

He, like most record producers, receives hundreds of demos. Out of every 1,000, he might get two he can rave over and consider as a potential single for one of his artists. He listens to demos all the time — but in short bursts of six or seven. "If I sat and played demos all day, I'd go mad. After a time, they all sound the same. But I can usually tell in the first 10 seconds if it's for me or not."

One that he flipped over while I was in his office was a song called "Big Ship" written and performed on the demo by Raymond Froggatt, the man who wrote Dave Clark's hit "Red Balloon. The song was catchy, with a slight country feel and very solidly in the Herman mould. "It's a number one record," said Mickie, "Not just here but all over the world. It's strongly in line for a future record by Herman, but I haven't finally decided yet."

Having found what he believes is a hit song, Mickie then takes it into the studio and can tell in a very short time if it will happen. "The spark has to be there in the first hour or so. If it goes wrong or doesn't happen for any reason, at a three hour session, I scrap it." He often means to go back to the song later but rarely does. "You never go back, do you? It's the same with women."

HERMAN/LULU/DONOVAN

"I know the sort of thing I'm looking for in a song. I won't record a song I haven't any faith in. Some producers go in with a poor song and do everything to make it spark — over arrange it, add all kinds of effects. It doesn't work. The song has to be a winner or it's no good."

A song is like a house, said Mickie. "If you build on a good foundation, then there's a good chance you can make a fine house. If you start with a good song, you might just have a hit."

SELL

Mickie freely admits he is in the business to make records which sell. He doesn't get too involved with their musical value, in the case of artists like Lulu and Herman, because he feels that the public have their image of artists like these. He provides what the public wants.

But he has made other albums which have good musical and lyrical content — albums like Donovan's "Sunshine Superman" which have direction and meaning.

Yet he admitted: "I don't know whether I like making records as much as I used to." So, I asked, why go on?

"Well, there's the money. If you earn £100 a week you spend £100. If you earn £1,000, you spend that. You always have to go on earning, especially here with the tax situation. Then there's my responsibility to others: to the artists, for example, and the record companies, and the distributors, retailers and everyone else. If I'm making records, I'm keeping those people in work, and that's important, too.

"In the case of the artists, too, I have a big responsibility. These people eat, sleep, breathe, their career. They may think vaguely 'isn't it a shame about Vietnam' but they don't know the background. They are wrapped up in their own careers and it's up to me to see they don't go down if I can.

"They come up from nowhere, from a factory floor. They mustn't go back. That's the worst thing that can happen.

"So you see, there are reasons why I can't say 'okay, sorry mate, I've made my bit, I'm off to my yacht in Cannes.' I have to keep myself 'hot' so I can go on making records that sell, so I can generate a lot of energy that will get records made for the 116 countries who release our product."

Yet he tries to stay aloof from the business as much as possible. "I make a record for next month not next year. If I know I have to make a single with Lulu, I go out and get the best material I can for her, make the record and then forget until it's time to make the next. Otherwise you get too involved and inevitably stale. This is a changing business and few ideas or records hold over for a long time."

But what happens when he is able to get away from his record-producing industry? Then it's off by jet to Cannes for a few days on his yacht, moored in the French port's harbour. He has had a love affair with boats for five years now and is currently thinking of buying a 79 ft Italian craft capable of sailing 600 miles without refuelling.

That's his relaxation: scrubbing decks, varnishing bulkheads, oiling engines. Without a demo disc in sight.

NEXT WEEK

THE MOVE

First Release : 24th January

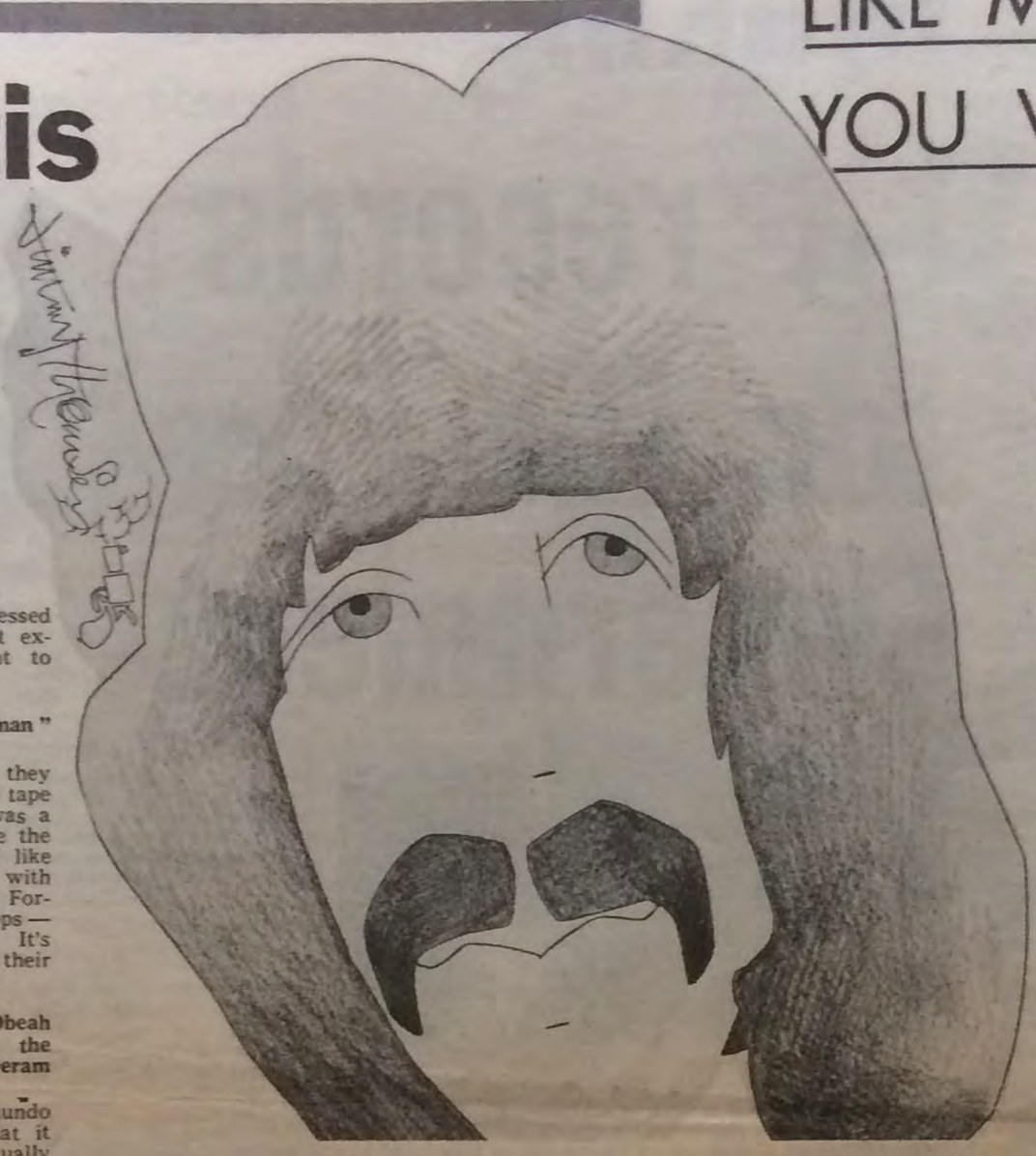
CAN I TAKE IT WITH ME

MARTIN LINFORD

Distribution : B.I.R.D.

the NEW blind date

Paul Curtis of the Gun



JOHN DUMMER BLUES BAND "Hound Dog" from the LP "Cabal" (Mercury SMCL 20136).

Sounds like Mick Jagger in the loo. It could be anybody. It's like a jam session in a club — anyone can play this type of thing, even the Russians.

It's "Hound Dog" of course and at the time nothing could beat the original Elvis Presley version. This is okay for jamming on stage, but it's not really album material.

Just another 12-bar with Elvis Presley lyrics. I like blues, but I'm not that gone on them. There are a couple of English bands that are okay like Aynsley Dunbar and the Fleetwood Mac.

But I don't see much in these blues bands unless they are really good musicians. They can't seem to be able to write any original tunes and they've got nothing like the soul of the originals like Muddy Waters.

VAN DER GRAAF GENERATOR: "People You Were Going To" (Polydor).

I can't think of anything to say about this. They're sort of writing about everyday things — is it a new group? The ending was all right. No, I'm not impressed by the lyrics. Doesn't exactly make you want to jump about, does it?

BOX TOPS: "Sandman" (Bell).

Great sound as if they were slowing down the tape on the guitar. That was a quick fade out. I like the use of strings, and I like hearing a group sound with an orchestra. Is it the Fortunes? Oh, the Box Tops — well it won't be a hit. It's not as strong as their others.

JOHN SURMAN: "Obeah Wedding" from the LP "John Surman" (Deram SML 1030).

Oh yeah! — Edmundo Ros! Well, that's what it sounds like to me. Actually it sounds worse than Edmundo Ros, especially after seeing Stan Getz the other night.

That could be just anyone, couldn't it? This is a dance band, definitely not a jazz group, because you can hear the drummer is too contrived. There's no jazz feeling.

It's like Music While You Work or the sort of music they play when you're waiting for transmission to start on BBC-TV. Who is it? Really?

He's with Ronnie's band — a fantastic player. I think he's absolutely great, and I've seen him thousands of times. Well, I shouldn't have said all that . . . maybe it's just this first track. I prefer him playing some of Gordon Beck's things.

Cor Blimey — Kenny Wheeler's on it as well, and he's from Ronnie's band. No, I just didn't like that track — I like John! Yeah — poor old John.

CHAMBERS BROTHERS: "I Can't Turn You Loose" (Direction).

No — don't play it anymore, not the whole bit, I just can't stand this. I like good soul, Diana Ross or the Impressions. But this sounds like the Brixton Kit Kat tin band. It should never have gone on the record player.

TROGGS: "Evil Woman" (Page One).

Troggs! You can take this off for a start. I just wouldn't listen to it — I know the record too well. Give that song to the Spooky Tooth — they play it on stage. I can't believe this.

TINY TIM: "Great Balls Of Fire" (Reprise).

Tiny Tim! I've played this before — I think he's very funny. Great backing, it's all done very well, but it won't be a hit, not while Jerry Lee Lewis is still around. They should reissue his version. Not a hit — but great.

HEAVY JELLY: "I Keep Singing That Same Old Song" (Ireland).

Spooky Tooth? No? That's funny because the harpsichord is the same, and they sing very much like them. Oh, this is so much Spooky Tooth — the sort of group I like to go and watch.

I don't really like the song, it means nothing, but a good record for John Peel. How long does it last — eight minutes!

JR. WALKER & THE ALL STARS: "Home Cookin'" (Tamla Motown).

I don't know who it is — Sam and Dave? The rhythm section is very together and great for discotheques. There goes the saxophone solo — very good for the Bag O'Nails club. But I don't like this type of music, in fact, I hate it. I suppose it's all right to drink to and end up getting smashed.

SAKER: "Hey Joe" (Parlophone).

Huh? Oh! Sorry! You haven't picked all these records especially for me have you? I thought at first this was going to be a Marianne Faithfull record, because that is a beautiful backing.

But this is an aggressive song, as sung by Jimi Hendrix and Tim Rose — how else can you sing "Where are you going with that gun in your hand"?

This is all right for eight-year-olds who like "Hey Joe" but whose mums won't let them listen to Jimi Hendrix.

EVERLY BROTHERS: "Mama Tried" from the LP "Roots" (Warner Brothers W 1752).

Great, I like their voices very much. I've always been a fan of the Everly Brothers, but you don't hear much of them anymore. Their voices and the backing is great. This should sell quite a lot. The best record you've played today.

'JOHN SURMAN? IT'S LIKE MUSIC WHILE YOU WORK!'

TWO, COUNT 'EM, TWO NEW LPs FROM THE JOHNSTONS

For a group to issue two LPs at once is unusual. But The Johnstons, true to the Irish music that is their first love, are also doing thrilling interpretations of the freshest new music. "The Barley Corn" presents their Irish aspect. "Give A Damn" features their intensely revealing approach to songs by **Joni Mitchell, Jacques Brel, Leonard Cohen, Ewan MacColl** and **The Strawbs.**

TRA 184 TRA 185

Transatlantic

SORRY TONY, WE DO NEED YOU

TONY PALMER, BBC PRODUCER AND THE OBSERVER'S POP REVIEWER, SEEMS TO HAVE BECOME THE WHIPPING BOY OF THE POP WORLD FOR HIS BELIEF THAT TODAY'S POP MUSIC IS ART WITH A CAPITAL A. THE LATEST TO CROSS SWORDS WITH PALMER AFTER HIS MM ARTICLE IS JOHN CAMERON, THE ARRANGER, COMPOSER AND PIANIST WHO HAS BEEN MUSICAL DIRECTOR FOR DONOVAN, LED HIS OWN JAZZ GROUP AND RECORDING ORCHESTRA. CAMERON WRITES:

■ **So now Tony Palmer is trying to promote the work of Eric Clapton, Pete Townshend, Lennon and McCartney and Jimi Hendrix into an art form, purely because it reflects the socio/psychological attitudes of the 1960s.**

Surely the one criterion of musical artistic status is the music's ability to stand up as an aesthetic entity when superficial qualities such as emotion, social forces, etc are ignored.

POLITICAL UNREST

One doesn't have to know how many children Bach had to dig the Organ Preludes, or when Beethoven's mother died to appreciate the beauty of his 4th Piano Concerto, or that Weber was living in a state of political unrest to know that his music is some of the finest written in the 20th century.

Once Mr Palmer's pseudo-intellectual meanderings are stripped away from the rock music of the 1960s we find that musically the whole scene is based upon a harmonic, melodic and rhythmic conception thrown away by classical music in the early 20th century and gradually being discarded by far-seeing jazz musicians.

Why, it's only in the last couple of years that the non-"straight" and non-jazz world has discovered the Major 7th.

Rock music has a lot of new ideas as yet, but half-formed, and may turn from being an intrinsically folk form, reflecting current feelings and emotions, into an accepted art form, but to try and make it run before it can barely stagger to its feet is suicidal to the form itself.

Jazz music, perhaps the fastest developing art form in history, has taken 60 years to leave behind its folk origins and take on an artistic identity divorced from its socio/political/psychological roots. Even now we can hardly judge whether the music of Archie Shepp is valid until all the Black Power motivation has been stripped away and the music can be judged by its own aesthetic merit.

To compare the Who to Stravinsky is being grossly unfair to the Who. Certainly Stravinsky, Schoenberg and Weber did write in ortho-

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Sorry Tony, we — JOHN CAMER Music) Cantab.

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Be nice to the entertainers, say Marmalade.

exclusive by Chris Welch

IT could well have been the funniest and indeed the most hideous sight known to science (without sufficient data it is difficult to prove) the day the Marmalade donned full highland regalia and the Bonzo Dog Doo Dah Band assumed full drag in a BBC Top Of The Pops dressing room.

Passing technicians and tea ladies, stopped, stared, cried out and ran as they saw Bonzo Neil Innes in a crinoline and vast wig.

Others skidded in their tracks at the sight of Dean Ford in a rather chic mini-kilt, while his drummer Alan Whitehead, resplendent and quite normal in a British Redcoat uniform allowed himself a self-satisfied smirk.

It was a shame televiewers couldn't have seen the saucy dance performed by the Marmalade for the Bonzos, demonstrating how they would have liked to end "Ob-La-Di Ob-La-Da" revealing what Scotsmen wear 'neath the tartan, a performance that reduced Viv Stanshall, himself tastefully attired in running shorts, to fits of mirth.

The merry lads of the Marmalade — Dean, Alan, Graham Knight, Pat Fairley and Junior Campbell — were in high Anglo-Scots humour at getting their first number one with the Beatle tune.

"The excitement is only just beginning to hit us," said Junior, the guitar player with a talent for rolling his eyes and pulling fearful faces.

MORTAL DRUNK

"I think it came when we saw a huge blow up picture of us on the set of Top Of The Pops. I'm going to get myself mortal drunk and I'll have to be carried home tonight.

"Getting a number one has always been the ultimate with this group. But I was surprised when I looked in the mirror — there weren't any stars on my teeth.

"We've had about 50 congratulatory telegrams, but nothing from the Beatles, as far as I know. Alan met Paul McCartney in the Revolution and he didn't know we were number one. I don't think he can care much about the pop scene, but he did say he preferred our version.

"There are so many numbers on the Beatles' album that could be hits. 'Bungalow Bill' could be a smash for somebody."

"I sat and listened to the whole LP again last night, and the Beatles are the only group who ever make me feel like packing it all in."

The group's manager Peter Walsh, was in America when they recorded "Ob" without his knowledge.

His congratulatory telegram read: "I still say you shouldn't have done it!"

"The next ultimate will be to get a number one with one of our own songs," said Junior. "Dean and I do a lot of writing and we very much like Bob Dylan. We enjoy everything we do, otherwise we wouldn't be here, but there are a lot more musical things we'd like to do.

"We recorded 'I Shall Be Released' over a year ago and it would have been a single if we hadn't released 'Loving Things' instead. We pushed the Tremeloes into doing it, but it didn't work — sorry lads! We didn't do it ourselves because with a slow number you automatically lose a lot of airplays.

"I think the people who follow pop are slowly becoming more educated in their tastes and certain groups like the Marmalade, Herd and Love Affair will have to do something much more musical.

PROOF

"The proof of this lies in the popularity of groups like the Cream and Jethro Tull. There are a lot of bad groups in both sects and both can make good records in their own way. The 'heavy' groups always say they are disgusted with our sort of group, but you've got to be broadminded.

"We're all friends with the Jethro Tull group, and although Des O'Connor isn't exactly my bag I can appreciate what he's doing and that he's been in the business for years and deserves his success. Good luck to him.

"It would be great to see coming from the Cream, some nice statement about . . . well, Leapy Lee for example. Not that I could imagine Leapy Lee's farewell concert at the Albert Hall!

NICE

"But it would be nice to hear Cream, or a group like them, say to Leapy Lee: 'Fair enough and good luck.' You've got to be broadminded, especially when you've got people like MPs knocking ALL pop music, and not knowing anything about it.

"You get people who say: 'Oh look at those group members with long hair — they're so effeminate.' Yet when we went to buy these kilts for the TV show, we saw some old prints from Culloden times and the Scots then had longer hair than we've got. And nobody would say: 'Ooh ducky' to a 14 stone Highlander, waving a claymore and charging down the glen.'

CHANGE

"Yet when we go in the Blue Boar on the M1 you should hear what we have to go through."

Have Marmalade changed at all during the past successful year?

"I don't think Graham and Pat have changed really. Graham has a flashy car, which is a novelty to him, but Pat is still just a great big hairy boy. He'd never change in a million years.

"Alan is a bit like Graham. He's not star struck, that would be the wrong word. But he's enjoying success.

"Dean has changed a lot. He appreciates very much what's happening to him, and he's trying to get to the public more, get himself across. He worries about his image and I don't think that he should worry.

"The Beatles got their image by being natural. As Mr. Micawber in Dickens said: 'We shall just have to wait and see.'

"I don't think I've changed, although I've got more money in my pocket. We take out £50 a week each and invest the rest in case there is a financial crisis. Let's face it, in six months the Marmalade could be dead and buried. And as we're insured for a quarter of a million pounds I hope I'm the sole survivor. I'm only serious of course."

ROUGH

At this point the group all broke into a wild Highland fling. A rough English roadie groaned: "'Ere what do you want to wear that pouch for?"

Graham explained with a silent gesture. He neatly flicked cigar ash into his sporran.

How does it feel to wear a kilt, I inquired?

"You feel like a blanking blank!" yelled the group. And I for one wouldn't dare call them "ducks".

E DON'T NEED YOU!

dox metre but even then the music had long since abandoned the idea that rhythmic impulse depends on "on beats" and "off beats" (as does the music of every rock band today) and realised that eventually rhythmic feeling depends on certain groupings of notes, harmonic notes, harmonic changes and accents.

Furthermore to make a comparison with a particular work of Stravinsky, culled from his neo-classical, almost retrograde, period of some 30-40 years ago and by inference compare rock music to 20th century composition is pure intellectual dishonesty.

I'm sorry, literary Mr Palmer may be, but his inability to recognise the vast difference between a rock band's simple use of 4/4 and Stravinsky's is plain criminal.

Please Mr Palmer, don't force-feed this favourite child of yours or you may kill it with a plethora of well meaning but misinformed adultation.

The only comment well-constructed, well-played music needs is musical comment; the only way it will communicate with listeners is through its own intrinsic musical value and excitement.

Sorry Tony, we don't need you. — JOHN CAMERON, BA (Hons-Music) Cantab.

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How to make a record, by the experts

Many people have thought about making a record at some time in their lives but to most it remains a dream. If you are determined to commit your playing or your voice to record, take a short cut and study this special supplement. It will help to spare you many of the hang-ups connected with making a record.

FIRST MAKE SURE OF YOUR ENGINEER

SAYS TONY HATCH

TONY HATCH, composer, record producer and arranger, can cast a cool and experienced eye over all aspects of recording. For he, more than so many, truly sees things from "both sides of the mike."

He's recorded — and written smash hits—for Petula Clark and his wife, Jackie Trent. And has now been accorded the honour of having eight of his songs recorded by the great Frank Sinatra.

According to Tony, the main essential in the recording studio is a good recording engineer. "I've been fortunate in that I've been recording in the Pye studios for five or six years. And I've had a fine guy as a recording engineer — Ray Prickett.

"A tremendous amount of team-work goes into the production of a good record, and it helps tremendously to know your studio characteristics and the people you work with. And they, know the type of sounds you want.

"I've made recordings in the States with Pet Clark, but I've never really been as happy as on our own ground with our own engineers. When you've worked with the same people for so long, you build up a tremendous understanding

"When you're working in a strange studio with a strange engineer who doesn't know your sound, you often don't know where you are. Even though the engineer and studio may be very good.

"The sound you get in a control room is usually different from what you hear on the finished record. You may hear a lot of bass, for instance, but the engineer will say 'don't worry — it'll be all right on the finished tape.'

"Maybe it will be — maybe it won't. Unless you're used to working with him, and he knows what you want, you have to take his word for it.

"There's been a lot about our artists going to America to record. But today many of the American artists are coming here. Our studios are so heavily booked, in fact, it's hard to get in there!

ESSENTIAL POINTS TO REMEMBER

WHEN you decide to make a demo disc, make sure that the studio you choose is properly equipped, with technicians who really know their job.

If you are unable to decide whether a studio is satisfactory, select one affiliated to the Association of Professional Recording Studios Ltd, whose members are required to possess a high standard of technical ability.

You can obtain a list of all these studios from the secretary, of the association, John Borwick, 47 Wattendon Road, Kenley, Surrey, if you send him a large stamped-addressed envelope. The studios cover the whole of the British Isles and are conveniently listed in areas, with a code indicating the facilities and accommodation available at each studio.

Offering a few essential tips on making a record, John Borwick, who is a technical journalist and BSc, told the MELODY MAKER:

Time your performance before you arrive at the studio so that you will know the size, speed and playing time of the record required and if both sides will be necessary. This can affect you in several ways, notably the eventual cost.

If you do not have your own accompanist, the studio should be able to hire one for you, but will need to be told well in advance. Make sure you are thoroughly rehearsed, because time is money once the studio clock starts ticking. Any delay due to inadequate preparation can prove very costly

If you're recording a band or a group, let the studio know in plenty of time what the instrumentation and size will be and if you are going to need any special effects, such as echo, or extra instruments, like harpsichord, which the studio might be able to organise.

Although most studios are willing to check on copyright, it is as well for you to get advanced clearance from the Mechanical Copyright Protection Society Ltd, 380 Streatham High Road, London, S.W.16.

If you send them a list of the tunes you propose to record, preferably with the names of the composer and publisher, plus a s.a.e., they will let you know if the numbers require copyright payment and what it will be.

Some music, of course, is non-copyright, and obviously, if you're using your own compositions, you've nothing to worry about, either. If the tune comes from a current show, it is wise to ask the permission of the producers, as these numbers could be protected by an exclusive right of performance. Ensure that your record sounds as professional as possible, even if you are an amateur, because a bad demo disc can ruin the prospects of an artist or a song when submitted to a music publisher, recording company, manager or agent.

A big advantage in going to a professional studio is that the technicians can offer guidance on technique, timing, presentation, effects, and other aspects which can make all the difference to the final result. — CHRIS HAYES

MARVEL OF MULTI-TRACK RECORDING

THE present art of producing a successful studio master tape recording is largely dependent on very sophisticated recording techniques and demands the facilities of multi-track recordings.

Multi-track recording began with the introduction of the three track recorder and during the past few years the industry has advanced to four tracks on ¼inch tape, eight tracks on one inch tape and now 16 tracks on two-inch tape.

These additional tracks allow for each instrument or group of instruments to have their individual performance recorded on one of the many tracks that will make up the finished recording.

This enables the record producer to balance the performance of the artist and musician after the recording session and to produce a result that is both commercially and artistically improved.

To achieve this improvement, a producer may wish, for example, to emphasize a drum passage, in which case the track containing the drum recording may be individually amplified and faded prior to the final production of the mono or stereo master tape recording from which the master disc will be produced.

By using multi-track facilities, it is also possible to build up a recording during a number of sessions. It is not uncommon to record a basic melody and at later stages add further sections of musicians to perfect the balance of an orchestration — and at an even later stage the artist may add the voice track.

Additional flexibility is given in multi-track recording because it allows any error made during a recording session to be corrected solely by the individual who sang or played a faulty passage without involving the other musicians.

JENKINS: special studio

The possibility of extending these facilities are dependent on the number of tracks available, hence the latest move to 16 track recording, which will give even greater facilities and promises even more interesting productions in the years ahead.

The 3M Company is currently fulfilling orders from several major studios for Mincom 16-track recorder-reproducers costing in the region of £15,000 each.

One of the keenest advocates of multi-track recording is famous American composer, arranger and MD, Gordon Jenkins, who has had a special studio attached to his house in Hollywood, where he records with his vocalist wife, Beverly.

Tacked to the rear of the studio is a crowded cell some 6 feet wide and 15 feet long, resembling the back closet of an electronics surplus store. In here Gordon has crammed a custom control board and moulded the 3M professional recorder to his heart's desire.

To Gordon and Beverly the revolutionary equipment provided an opportunity to do something radically and refreshingly different.

It is possible to "multiply" Beverly, who can sing anything, into an eight-girl chorus, and Gordon, who can play practically any instrument into a six- or eight-piece accompanying band. These effects have been used to advantage on some of their albums. — CHRIS HAYES

Supplement edited by Laurie Henshaw

PA

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How to make a record, by the experts

PAUL, MARY HOPKIN: they use Trident studios

BEATLES EVEN TAKE A TOASTER TO THE STUDIO

WHAT do the Beatles, Mary Hopkins, Rory McEwan and that still-secret group, The Moles, have in common?

The answer: They are some of the many artists who use Soho's Trident recording studios, which boast a 16-track mixer, the most advanced of its kind in the world, among its £80,000 worth of equipment.

Managing director Norman Sheffield is one of the few people in the industry who know who the Moles really are . . . but he's not saying. "We were asked not to say who it was. There are between four and nine of them, they're extremely proficient musicians, technically very competent, and they'll be making a lot more recordings."

What are the Beatles like at one of their lengthy and complicated sessions? How do they act when recording a potential No. 1 or best-selling album?

"They make themselves comfortable, bringing with them stacks of amps, guitars, foodstuffs, fruit . . . everything down to an electric toaster.

"Music is their life. In a sense they move the lounge into the studio. Although spontaneous, there's a great deal of thought going on in their minds . . . they're great to work with.

"Nerves don't seem to bother Mary," said Norman, "she was very concerned about what she was trying to do."

Trident have a staff of ten and the studio is bookable right round the clock. "Often the sessions are booked around the session men; a group might want a particular session man and have to fit it in when he's available.

"Normally before a session takes place we know what the line-up is going to be so we can arrange the studio. With the Beatles, as things start to develop, they might want to bring something else in and it's arranged . . . but it's only the very established groups who can work this way."

DON'T GO TO THE STATES—WE HAVE THE GEAR HERE

BRITISH artists always seem to be dashing off to the States in search of those distinctive, hit-making "sounds." Does this, therefore, mean that the American studios still lead the way in recording techniques?

Over to Steve Rowland, now lead singer of the Family Dog, who has produced recordings on both sides of the Atlantic. He did demo discs with the fabulous P. J. Proby in the States, and over here has recorded Dave Dee and Co., the Herd, and is now involved with Cupid's Inspiration.

Match

According to Steve, our musicians and studios are easily a match for those in the States. "Sometimes our studios are better," says Steve.

"If the Americans do score over us, it is in the 'feel' for music. What is so important in the USA is the amount of people able to play instruments.

"For example, practically everybody in the South plays a guitar sometime in their life. And these people have a tremendous feel for blues and country music. It almost becomes second nature to them.

"British musicians are great readers, and we have some fine string, brass and woodwind players. They can read much better than so many musicians in the States. But they don't have the same 'feel' for soul, country music and blues.

ROWLAND: good readers

That indefinable sense of timing one hears on recordings by Tamla Motown, Stax and Atlantic.

"But Britain is improving all the time. And many of our group musicians and session men are developing a real feeling for the blues.

Hired

"The only trouble here is that if you don't happen to like the playing of, say, a guitarist you have hired, you can't — as in the States — say, 'thank you very much — we'll have to get somebody else.' There just aren't that many good men around.

"But as I said, there are some blues groups coming out of Britain that are better than the Americans."

PROBY: demos

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NEXT WEEK

How to make a record, by the experts

THE COST OF MAKING A DEMO DISC

MOST groups start on the path to fame and fortune by persuading record companies that they have something worth recording with the help of a demo disc.

How much does it cost to cut a demo and how does an unknown group go about it? Bill Farley, recording engineer with Regent Sound, explained at their Denmark Street studio:

"The group should be well rehearsed before coming to the studio. Then they can come in for an hour and do two songs. The cost — £6 plus 30 shillings for the demo."

Regent, who have two studios, are bookable 24 hours a day but after midnight the recording charge goes up to £10 per hour. Tapes cost between £5 and £15 depending on the size tape used.

"Many groups recorded here when they were still unknown," said Bill, "including the Stones, the Tremeloes and the Dave Clark Five."

Staff at Regent is three engineers and a disc cutter.

A LOT OF THE TIME YOU JUST HAVE TO SIT IN THE STUDIO AND DO NOTHING

—Tom Springfield

TOM SPRINGFIELD knows what it takes to get that hit-making sound. Moreover, he's delivered the goods, too. He's written *and* produced such Seekers hits as "The Carnival Is Over," "I'll Never Find Another You," and "World Of Our Own."

DAVE CLARK
then 'unknown'

WHEN actor George Pastell and businessman Alexander Dembeniotis took over Recorded Sound Studios Ltd, at London's Marble Arch, in June, 1968, their top priority was to move with the times. The requirements of their clients, who notably include gramophone companies, television networks and pop group managements, were becoming increasingly ambitious.

Most of them wanted stereo recordings, which can either be done as stereo on twin track or reduced to stereo from 4 or 8 track. So it was decided to install the most modern 8-track recording equipment available to provide customers with better facilities and greater permutations, offering them more flexibility in finalising their products

Retained

Ex-musician Leo Pollini, who had been associated with the studio since July, 1960, was retained as Recording Manager and appointed Managing Director.

Sandy Brown, who is best known in the music world as a spare-time jazz clarinettist, but by profession is a qualified chartered architect and acoustic consultant, was called in to completely redesign the studio.

There will be accommodation for up to 30 musicians, with a separate booth for vocal - backing artists, when necessary. The reconstruction is costing £60,000 and the studio will reopen at the end of February in enlarged premises in Bryanston Street.

The 8-track recording machine, using one inch tape, will be the C401, made by the 3M Company and costing nearly £7,500. Advantages of this Mincom equipment are its built-in overdub facilities also the Isoloop tape transport which cuts unsupported tape length by 70 per cent to 3½ inches.

This feature, together with a unique differential capstan drive, providing a perfectly consistent tape speed over heads, reduces wow, flutter and scrape to 0.5 per cent, which is claimed to be the lowest figure ever attained in the audio recording industry.

The 20-channel 8-track mixing console has been supplied by Rupert Neve and Co and will cost £14,000. It features 20 input channels, each with full equalisation, 4 echo send/return groups, 2 foldback groups and 8 output groups.

Push buttons make possible selection of any channel to any group. Planning facilities are provided and provision is made for full matrixing of the outputs and for monitor remix. Comprehensive monitoring is provided through four loudspeakers.

Among the microphones chosen for the new studio will be the AKG C12A, marketed by Polytechna (London) Ltd. It is a miniature condenser microphone using the same large condenser capsule as the old valve-operated C12. The capsule gives an ultra-flat frequency response ideal for high quality vocal and instrumental recordings.

The C12A has a nuvister amplifier (thus the miniaturisation) and a compact mains power unit which incorporates a remote control pattern selector. This means that during programme pick-up the pattern can be changed remotely from cardioid to figure-of-eight, omni-directional, etc. Polytechna are also supplying AKG Type K50 Mono/Stereo Headsets, which of 20-20,000 hZ.

The monitoring loudspeakers used in the studio come from Lockwood, who have perfected a high-quality performance, largely due to the dimension of the enclosure, which in present-day terms would be considered large. The capacity is approximately 10 cu ft and the frontal area presented to the drive unit is 9 sq ft.

The drive unit in the larger models is usually a laboratory tested Tannoy 15 inch Monitor Gold, incorporating a four-step treble Roll Off control and a five-step treble Energy control. Power handling is in the order of 40W to 50W (integrated material).

With co-writer Jim Dale, he also produced the world smash hit, "Georgy Girl."

Recipes for chart toppers? Says Tom with refreshing candour: "A lot of the time you just have to sit in the studio and be prepared to do absolutely nothing. Tempers can get very frayed if you do much more than that at times.

"Frankly, it was not too difficult to produce the Seekers recordings. But, of course, when you are producing on the Beatles' level, it takes much longer to produce an album. It seems to be the thing to take about a year to produce an album," he quips.

"There is a temptation today, with all the advanced technical equipment at your disposal, to use it to the utmost. Sometimes you get things right this way. Sometimes you don't.

"Now that you can record in eight, sixteen — almost up to 95 tracks! — there's a temptation to do just this. And also to take a lot of time over recordings. That this way you can best do a good job. But it's not always necessary. But sometimes we did some B sides in ten minutes. And nobody could tell the difference.

"With folk music, it's best to keep things simple. If you get too technical, you can lose a lot of feeling. And feeling, of course, was such a success factor in the Seekers recordings.

"Ideally, you want to make the artists sound as though they are enjoying themselves. With the Seekers, we did the recordings more or less straight through. The type of recordings they did lent itself to this treatment, and happily it paid off."

So, Tom Springfield's recording credo may be summed up as patience allied to the right approach to the material in hand.

If you want "way out sounds, then by all means use all the means available in today's "space age" studios. But don't ever let technique just be a means to an end. You may obtain an end product that has the studio engineers and musicians slapping each other's backs with appreciation. But it may never find a winning place in the chart. — LAURIE HENSHAW.

SPRINGFIELD: B side is ten minutes

SEEKERS: Springfield produced their hits

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DON ELLIS: "Shock Treatment." New Kind of Country, Night City, Homecoming, Mercy Maybe Mercy; Opus 5; Star Children; Beat Me, Daddy, Seven To The Bar; Milo's Theme; The Tihai Tihai **(CBS 63356).**

Ellis, Glenn Stuart, Alan Weight, Bob Harmon (tpts), **Ron Roccisano** (alto, flt, sop), **Ira Schulman** (tnr, flt, piccolo, clt), **Ron Starr** (tur, flt, clt), **John Magruder** (bari, flt, bass, clt), **Mike Long** (pno, clarinet, Fender pno), **Ray Neapolitan** (bass, sitar), **Frank De La Rosa, Dave Parlato** (basses), **Steve Bohanon** (drs), **Chino Valdes** (conga, bongos), **Mark Stevens,** Alan **Estes** (misc percussion).

THE brief British appearance of the Don Ellis band was certainly one of the talking points of last year, and although I found the band an exciting experience in the flesh, those who would have us believe that Ellis has revolutionised big band jazz by the injection of exotic time signatures and pop influences (what pop influences?) may have trouble finding evidence to back up their arguments.

Certainly this, the band's second CBS album, contains little that will convince anyone who knows that there's more to big band jazz than Ted Heath and the NDO.

Ellis is certainly no innovator, despite his honourable career in the jazz trenches with George Russell's groups and the like, and once the cackle about "rhythmic and harmonic innovation" and "Aural Garden Of Earthly Delights" on the sleeve is dismissed, what is left is an album that's often refreshing in its vigour; interesting but just as often boring when the leader decides to plug his trumpet into the mains, and suffering from the general big band deficiency (unless you're an Ellington) of uninspired and often anonymous arrangements, and willing but mediocre soloists.

When the material's right, as on "Country," "Beat Me" and "The Tihai," the carry-on with time signatures is justified and the band builds up an impetus which is engaging (in the flesh often overwhelming) and the ensemble enthusiasm and dash all but hide the deficiencies.

At other times, the pomposity of tracks like "Star Children" and "Night City" (with a choir) is downright boring. Ellis is the main soloist, of course, and he is undoubtedly a stunning player with an incredibly flexible technique. For those familiar with his small group work, his increasing retrogression to the stage where he has all but adopted the mantle of the swing era "hot" trumpet soloist a la Harry James and updated it to the Sixties, both musically and sociologically, is amazing.

This will be enjoyed by anyone interested in big band music, but the degree of enjoyment will depend on how late in the game you came in, although Ellis' synthesis of many of the good things in the big band tradition (and many of the cornier elements as well) makes for enjoyable music when you forget the ballyhoo.

CBS blundered badly with the sleeve, which lists ten titles (there are only nine tracks and they are in the order listed in the details here) and manages to include "Zim" which isn't on the record at all, and omit "Night City" which is.—**B.H.**

jazz records

REVIEWERS: BOB DAWBARN, BOB HOUSTON, JACK HUTTON, MAX JONES

DON ELLIS: An incredibly flexible technique

JAKI BYARD

JAKI BYARD: "Freedom Together." Freedom Together, Getting To Know You; Ode To Prez; Nocture for Contrabass; Just You, Just Me; Night Leaves; Young At Heart. **(Transatlantic PR7463.)**

Byard (pno, tnr, electric pno, celeste, vibes, drs), **Richard Davis** (bass, cello), **Alan Dawson** (drs, vibes, tympani), **Junior Parker** (vcls, lagerphone).

OK, so it's terribly clever to be able to play various keyboard instruments, tenor, vibes and drums all on one record. But when you happen to be one of the finest contemporary jazz pianists it all seems rather a waste of whatever it is they make records of these days.

Fortunately there is enough of the superb Byard piano, and some fascinating themes, to prevent this being merely a circus. But his few choruses on drums (on "Freedom") are a joke. And if his tenor playing is competent I would still rather hear more of the most versatile piano in the business which can range from the highly original experimental jazz of "Freedom" to the witty imitations of Fats Waller and Erroll Garner on the short "Young At Heart."

There is a further waste of jazz space in the inclusion of Junior Parker as singer on "Getting" and the rather contrived "Night Leaves." He has an average voice in the Billy Eckstine pop genre but adds nothing to Byard's music.

Alan Dawson proves himself a competent vibist — though his instrument sounds rather thin and tinkly — as well as an excellent drummer, while Richard Davis is as brilliantly professional as always on both bass and cello.

While there is much to enjoy in this album, there are too many gimmicks — like Byard playing piano and celeste at one and the same time — which merely detract from the basically serious intent. — B.D.

IRA SULLIVAN

IRA SULLIVAN: Wilbur's Tune; My Old Flame; Blue Stroll; Bluzinbee. **(Delmark DL402.)**

Sullivan (tpt, bari, alto, peckhorn), **Johnny Griffin** (tnr, alto, bari), **Jodie Christian** (pno), **Vic Sproles** (bass), **Wilbur Campbell** (drs).

IT'S odd to think that in 1960, when this record was made, Ira Sullivan was voted New Star in the Down Beat Critics Poll.

As a jazz trumpeter he is competent, though hardly more and he is no worldbeater as a saxophonist — in fact he sounds best here playing Peckhorn which sounds rather similar to a mellophone.

Johnny Griffin has obviously matured over the past eight years and he is now a far more original tenor player than he was when these tracks were recorded. More exciting too!

"Bluzinbee," which takes up the full 17 minutes of Side Two, is designed to give Sullivan and Griffin full reign to their versatility. It is hardly surprising that each sounds better on his major instrument. Griffin's control of baritone and alto are anything but certain and after very few minutes the whole thing becomes rather a bore.

Christian's piano playing was rather derivative, but he has his moments, as on his opening solo of "Bluzinbee." Sproles and Campbell make a reasonable rhythm team.—**B.D.**

■ There are some very strange noises indeed on **RAMSEY LEWIS: MAIDEN VOYAGE** (Chess CRLS 4539). Strings, shuffling rhythms, male and female voices making orgasmic cries, shrieks and snuffles from the jungle and restless native utterances. But it doesn't add up to exciting music. In fact it all sounds contrived and artificial and highlights are hard to find. It would probably be useful as exotic background music in some bizarre coffee bar. — J.H.

■ Al Bowlly was about the best and most popular (they can go together) of the singers working with our big bands in the early Thirties heyday of British dance music. His records—still in demand, 27 years after his death—are not for the young now; nor for the jazz fan in general. But they appeal to many collectors of period popsong and hot dance music, and to such people **BY THE FIRESIDE (Halcyon HAL2)** will be a godsend. Its dozen titles are new to LP. Included are "By The Fireside," "All Of Me," "Was That The Human Thing To Do," "One More Kiss," "My Sweet Virginia," "Can't We Talk It Over" and "Auf Wiedersehn," and though these are some of the best, Bowlly is in winning and relaxed style throughout. The accompanying band was directed by Lew Stone (for whom Al sang with great distinction) and it featured Nat Gonella's trumpet, Paul Fenoulhet's trombone, Bill Harty's drums and other notable talents of the time, 1932. Not much is swing music, or meant to be, but the band sails along in breezy Stone fashion on "Virginia" and shows its paces in a few more places. Bowlly admirers may like to know that half of these songs were never recorded by Al for other labels; also that recording is first rate. As Brian Rust says on the sleeve: "They sound remarkably clear, well-balanced and crisp, with Al Bowlly very much on form."—M.J.

■ Perhaps the issue of the latest Modern Jazz Quartet album, **UNDER THE JASMIN TREE (Apple SAPCOR4)** on the Beatles label will attract the attention of non-jazz fans, but those already aware of the strength of the MJQ will certainly not be disappointed. The four tracts which make up the album include "The Blue Necklace," a kind of John Lewis belly dance tune. "Three Little Feelings," an extended composition in three parts which shows that Lewis has lost none of his skill with this type of material, a more straightforward "Exposure" and another jaunty piece of exotica in the title track. While far short of being one of MJQ's definite releases, the exceptional skill, co-ordination and discipline of one of the great jazz combos are here in plenty. — B.H.

LEWIS

GONELLA

BEST BUDDY BIG BAND LP SO FAR

BUDDY RICH BIG BAND: "Mercy, Mercy." Mercy, Mercy, Mercy; Preach And Teach, Channel 1 Suite; Big Mama Cass, Goodbye Yesterday; Acid Truth; Alfie, Ode To Billie Joe. **(Liberty LBL83168E).**

Rich (drs), **Al Porcino, William Prince, Kenneth Faulk, David Culp** (tpts), **Jim Trimble, Richard Stepton, Peter Graves** (tmbs), **Art Pepper, Charles Owen** (altos), **Don Menza, Pat LaBarbara** (tnrs), **John Laws** (bari), **Joe Azarello** (pno), **Walter Naumuth** (gtr), **Gary Walters** (bass, Fender bass).

I UNHESITATINGLY nominate this as easily the best Rich Big Band album so far. In addition to the expected well-drilled ensembles—all the better for Al Porcino's fine trumpet lead—the band can, for once, boost fine soloists of the calibre of Art Pepper, Don Menza and Walter Namuth.

The set was recorded at Caesars Palace in Las Vegas at the two sessions — one in the early hours of the morning and the other the following afternoon—before invited audiences and the band builds a rare degree of excitement. Their business is swinging and, sparked by Rich's drumming, they certainly do just that.

RICH: excitement

The arrangers include Don Sebesky and Bill Reddie, the latter producing "Channel 1 Suite" as a follow-up to his familiar "West Side Story" medley. The lion's share of the solos go to tenorist Menza, including an unaccompanied virtuoso passage in the middle of the suite. He reminds me a lot of Tubby Hayes.

Pepper is nicely featured on "Alfie" and makes other, shorter, though equally distinctive, entrances. Namuth has an effective, bluesy approach and Rich is as dazzling as ever in his solo spots.

A really magnificent big band album, slightly marred on my Mono copy, by a habit of suddenly fading out of one speaker.—**B.D.**

RADIO JAZZ

FRIDAY (17)

4.0 A.M. J: Big Bands / All That Jazz (Fri, Mon-Thurs). 10.5 J: Jazz Unlimited. 1.50 p.m. Big Bands (Fri, Mon-Thurs). 6.30 T: As for 11.30 Daily, except Sunday. 7.10 H1: Jazz. 8.0 H1: Jazz Concert. 10.0 V: Sound of the Big Bands. 11.30 T: Mable Mercer. 12.0 T: John and Alice Coltrane, Pharoh Sanders. 12.5 A.M. B1 and 2: Jazz At Night.

SATURDAY (18)

2.5 a.m. J: Jazz Unlimited. 4.5 J: Finch Bandwagon. 12.0 noon B3: Jazz Record Requests (Steve Race. 2.45 p.m. H1: Radio Jazz Magazine. 10.8 A1: Red Norvo, Max Roach, Gary Burton. 10.30 Q: (2) Quincy Jones (3) Riverboat Five (5) John Smith and New Sound (6) Miles Davis. 11.15 A2: Get To Know Jazz. 11.30 T: Buddy Rich and his Ork. 12.0 T: Aretha Franklin. 12.10 a.m. E: Original Dixieland JB.

SUNDAY (19)

12.5 p.m. J: Finch Bandwagon. 2.0 H1: Frans Poptie and his Swing Specials. 7.0 B1: Mike Raven's R and B. Show. 8.30 B1: Jazz On One (Peter Clayton, Stanley Dance, Benny Green). 9.0: V. Ornette Coleman, Ravi Shankar. 9.30: E: Nancy Wilson, Stan Kenton. 11.15 J: Jazz. 12.0 T: New York, New York (inc Jazz, Folk and Pop Guests). 12.5 a.m. B1 and 2: Best of Jazz on Records (Humph).

MONDAY (20)

3.45 p.m. H1: Dixietime. 9.20 E: Gary Burton Quartet. 10.55 H1: Jazz. 11.0 A3: Free Jazz. 11.30 T: Sergio Mendes and Brasil '66. 11.45 A3: Jazz Panorama (Hugues Panassie). 12.0 T: New Jazz Records. 12.5 a.m. M: Jazz Corner.

TUESDAY (21)

10.5 a.m. J: Bobby Troup Show. 2.30 p.m. H1: Ancient Jazz. 5.0 H1: Big Band Beat (The Skymasters). 5.25 H1: Jazz. 5.45 B3: Jazz Today (Charles Fox). 7.30 Q: Ted Heath Ork. 10.30 V: Jazz Corner. 10.30 O: Jazz Journal. 11.0 U: Jazz Concert. 11.30 T: Diana Ross and the Supremes combine with the Temptations. 12.0 T: Blue Mitchell.

WEDNESDAY (22)

8.15 p.m. B1: Jazz Club (Phil Seamen Quintet, Lennie Best Quartet, Eric Greengrass Quartet). 10.20 E: (3) Bob Dylan (4) Acker Bilk. 10.30 Q: Metropolitan Opera Hall Jam Session, 1944. 11.30 T: Pop and Jazz. 12.0 T: Ella, Benny Carter, Thad Jones, Mel Lewis, etc. 12.15 a.m. E: Jazz.

THURSDAY (23)

10.40 p.m. O: Jazz College. 11.5 E: Jazz from New York. 11.30 T: Barbra Streisand. 12.0 T: Bill Evans.

Programmes subject to change.

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Chris Welch

POP SINGLES

Long John tear taps his way to a smash hit

LONG JOHN BALDRY: "It's Too Late Now" (Pye). "Cut the comedy" warned LJB on informing me of his latest offering. No problem — there is little to raise a smile here.

Gloom and despondency abound, but with great romantic effect, for Long John pours out his soul on this tip-for-the-top type tear tapping tragedy. "You smile just the same, but you're gone and it's too late now," bemoans he, as strings cascade in a manner that can only be described as lush.

Over to the headquarters of the Ballad Appreciation Society for an up to the minute summary by Lance Boyle, President: "It is my considered opinion that Mr Baldry has moved into the higher bracket of super balladeers and now rates with such giants as Engelbert and Jones. This will undoubtedly become the first smash of '69."

A statement issued by South Mimms Rock And Roll Appreciation League was unprintable.

DAVE DAVIES: "Hold My Hand" (Pye). Every now and then Dave flashes across the pop scene as a solo star outside of the ranks of the Kinks, and when the Kinks aren't getting hits and Pete Quaife isn't telling me about his telescope and plans to destroy all UFOs with home built missiles, it's up to Dave to keep the Davies flag flying.

This is one of his own compositions and groans and strains strangely, a bit like Dave Mason freaking out with Family.

It may well be a hit, but having a stinking cold, both my ears are locked solid into neutral, and everything sounds like a traffic jam in a fish tank, so I can't tell.

But good luck young David.

FREEDOM: "Kandy Kay" (Plexium). A long period of inactivity has been Freedom's lot since their formation in September, 1967, after drummer Bobby Harrison and guitarist Ray Royer quit Procol Harum.

But now they have a driving beat number with brass and flutes added to their exciting group sound.

The long wait has been worthwhile. This could well give them their break.

Other members of the group are Steve Shirley (bass guitar and vocals), and Robin Lumsden (organ, vocals).

SLY AND THE FAMILY STONE: "Everyday People" (Direction). It was a pity their first British visit was such a mess up, for Sly and Co seem like a most unusual and interesting group, combining coloured soul with white group sounds.

The result is highly distinctive and ideal for your listening and dancing pleasure. One can utter "too much" in both a seated and leg-waggling position, depending on one's demands on popular music.

Over to Edward Hornrim, student of biotechsophilately at the University of Uttoxeter: "In my view this is at once masturbatory and toe picking music, somehow proof of a growing resentment against the violence, immorality and naked fascism of 90 per cent of the world's rhythm guitarists."

Said Rog Binns, expert at the Bristol Corn Exchange Twist: "Yer can dance to it 'Ere, who are you looking at? Want bover?"

THELMA JONES: "The House That Jack Built" (Soul City). Here is a sound Soul City are releasing, that will stun even Aretha Franklin fans.

This is the original version recorded by Thelma at the beginning of 1968 before Aretha made her million-seller.

Soul City are rush releasing this and by thunder, it is guaranteed to unravel tights and ravel string vests, as lurching teenagers of the opposite sex lurch sexily in the opposite direction at Stoke Mandeville Jive Palace to its insistent beat.

PAPA LIGHTFOOT: "Wine, Women, Whiskey" (Liberty). Clear yo' throats men, here come some harmonica honking and tea chest bashing blues that will get every blues fan in the country out of bed at three in the afternoon to stagger bleary-eyed to the record player and lower the blunted needle into as yet virgin grooves.

This is a track from a forthcoming album series: "Legendary Masters Of Rural Blues Vol 2 Saturday Night Function" recorded in 1952 and very funky.

Slim Harpo is on the B side singing "Something Inside Me."

BOBBY VEE: ("I'm Into Lookin' For) Someone To Love Me" (Liberty). Amazing — Bobby Vee has been in the biz ten years now and it seems like only yesterday he was going "Devil Or Angel" his 1959 three quarters of a million seller.

This rocks nicely, and has a good flute and guitar sound.

It's a hit, would you believe.

5TH DIMENSION: "California Soul" (Liberty). A group rapidly becoming a legend throughout Britain and America for their high standard performances featuring superb vocal harmonies and choice of material.

This is a beautiful track from their recent LP "Stoned Soul Picnic."

They have a new album due for release soon.

KASENETZ-KATZ SINGING ORCHESTRAL CIRCUS: "We Can Work It Out" (Pye). Freak-out intro and clever production to the old Lennon-McCartney song, which takes the bubble gum out of bubble gum groups.

They are, I believe, the 1910 Fruit Gum Co and Ohio Express combined and the mammoth vocals are quite impressive.

Not a hit, but interesting.

No follow-up to "Quick Joey Small" I fear.

ORANGE MACHINE: "You Can All Join In" (Pye). A fine Dave Mason tune that should have been a hit for Traffic, if the dolts had payed their cards right.

These lads lose the essential hoe down quality of Traffic's LP version, but I still think the tune is strong enough for a single hit.

DONIE COLLINS SHOW BAND FTRG SHAUN: "Get Down With It" (Pye). What is meant by Ftrg Shaun? Is this some Gaelic expression that means "A pox upon all Englishmen"? Has the Pope been informed?

Ah, hah, here comes Pat Donovan my Irish informer: "You great gawk. This is an Irish showband playing a pretty solid soul tune that will have all you English rocking in the aisles, if they have aisles in the Blue Beat Cellar, Dalston.

Ftrg Shaun, really means, "featuring Sean," who is the fine singer to be heard singing here. He is the singer. That is to say, it is he who is singing, and not Elsie Marley as you might imagine."

Oh, I see. Well in that case, I shall countermand my orders to the Secret Police to have Donie Collins purged.

But on second thoughts

LONG JOHN BALDRY: cascading strings

VAN DER GRAAF GENERATOR: "People You Were Going To" (Polydor). Here is the group people say are going to replace the Beatles, Stones, Bee Gees and Donie Collins at the top.

Mind you the person who told me was an idiot, ie Oswald Beria the People's Bureau Of Anti-Western Culture.

Rubbish, aside, this is one of the best records of the week, interesting, intelligent, informative, intuitive, introvert, extrovert, yet strangely moving.

Listen for the Peter Hammill lyrics and vocal charm, not to mention the Don Brewer production for Marquee Artists, via a Tetragrammaton USA Recording.

You see, I have all the facts at my finger-tips.

RHINOCEROS: "Apricot Brandy" (Elektra). Yay, a heavy sound verging on being overweight.

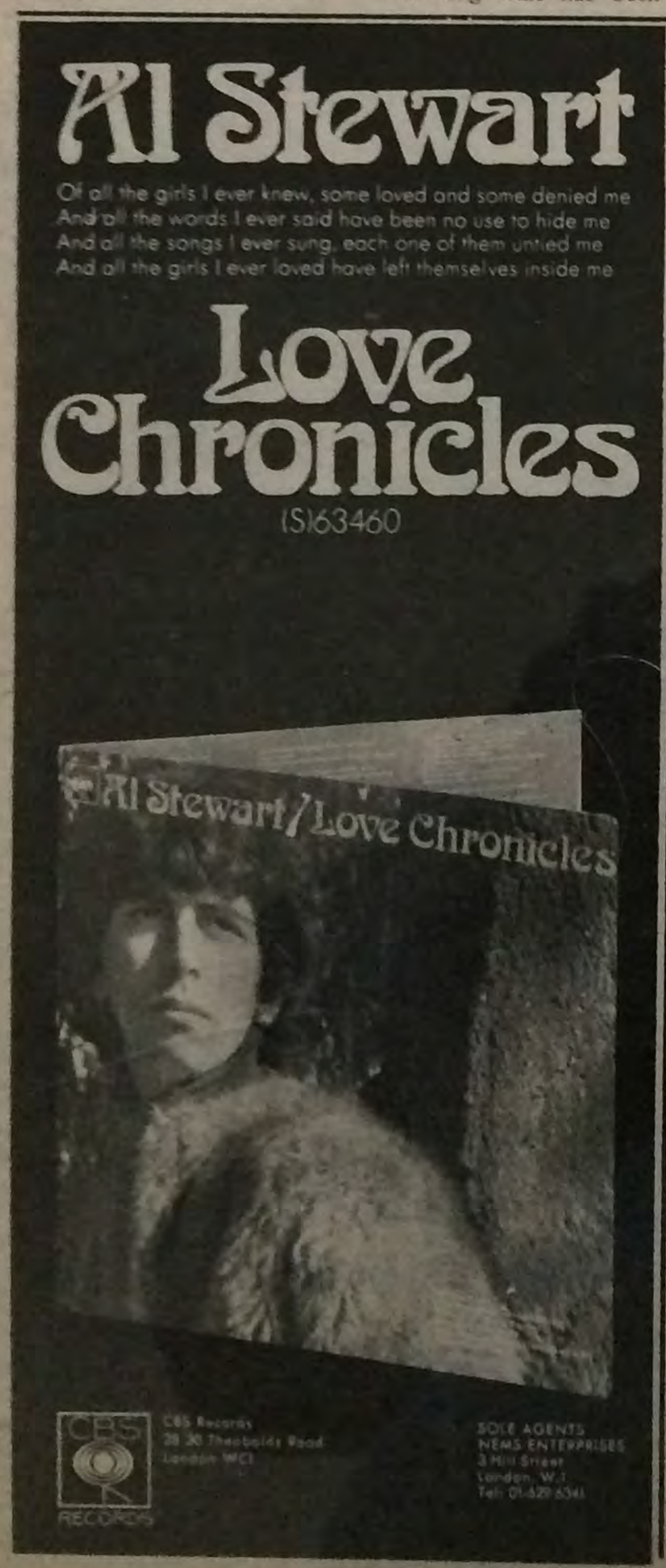
As an organ, guitar instrumental it will unite the world's pop fans into acclaim for its excitement and thrills.

Listen to them roar! "Fab, fab, fab!" Wendy Potts, Woman's World; "A bit of all right" Herbert Thighs, Mods Weekly; "Nice drop of punch up music" Slasher Bates, Rockers Gazette; "Topping rhythm," Hector Gaye, Carnaby Times.

MARVIN GAYE AND TAMMI TERRELL: "You Aint' Livin' Till You're Lovin'" (Tamla Motown). Rockaboogie punch up! This is fine soul music.

I put on my blue mohair suit the other night, and shaved my head to one eight of an inch from the cranium, jumped into my untaxed Ford Zephyr, nearly ran down an old man on the zebra crossing, parked at the Beer & Barrell, drank nine pints of creosote, knocked over a table of drinks, threatened the skinniest bloke I could see, shouted and swore loudly, went to the pictures and coughed continuously in the back row, and laughed at the most moving bits, went home, nearly killing another old man on another crossing, then played this on my 1956 electric record player.

Great.



POP LPS

SOUL CAN'T BE DEAD WITH TINA TURNER SINGING

IKE & TINA TURNER: "So Fine" (London). Don't believe 'em when they say Soul is dead. Not while Tina Turner is singing, it isn't. Aided by Ike, the Ikettes and what sounds like occasionally interpolations from hip chipmunks, she has come up with a great album. And for extra measure that underrated singer Fontella Bass joins in on a wild, rocking ballad "Poor Little Fool." "Bet'cha Can't Kiss Me," "T'Ain't Nobody's Business" and "Poor Sam" are just a few of the other goodies.

SMOKEY ROBINSON & THE MIRACLES: "Special Occasion" (Tamla Motown). Despite attempts to get away from the old Tamla formula there is a slightly old-fashioned air about too much of this to appeal to other than the more dedicated Tamla fans. It's pleasant but seems we've been there before. Tracks include: "Yester Love," "Give Her Up," "Yesterday" and "Much Better Off."

SLY AND THE FAMILY STONE: "M'Lady" (Direction). More of the Stone excitement which should get them whirling round the discotheques. And you must admit they sock it to you better than most. Hardly for those who like their pop subtle or progressive, but if you like balling you won't miss out with this. Tracks include "Dynamite," "Fun," "Plastic Jim" and "Jane Is A Groupee."

RAY CHARLES: "At Newport" (Atlantic). A welcome reissue this was one of the early Charles albums that made his the darling of the jazzers long before his commercial success. Recorded at the 1958 Newport Festival it has superb Charles vocals, piano and alto sax plus Marjie Hendricks with the Raylettes and a really rocking band that included David Newman's tenor. Numbers include "The Right Time," "Blues Waltz," "Talkin' 'Bout You" and "A Fool For You."

THE MAR-KEYS: "Mellow Jelly" (Atlantic). One of those idiotic sleeve designs that try to hide the name of the group and album. But the disc is a set of fine, rocking instrumentals from the group that has backed Otis Redding and Sam and Dave. The line-up includes Steve Cropper on guitar and Booker T. Jones on organ. Tracks range from Paul Anka's "Diana," via Erroll Garner's "Misty" to Cannonball Adderley's "Sack O' Woe."

"SOUL FEVER" (Polydor). A real collector's set of R&B titles going back 20 years, ranging from Freddy King's "Hide Away" and a charming, though ultra-commercial Lonnie Johnson, via "Shout Bamalama" from Otis Redding's first recording session to "Please, Please, Please" by James Brown. Other artists represented include Otis Williams, Bill Doggett, the Platters, Joe Tex and Earl Bostic with his one-time hit, "Flamingo."

MARVIN GAYE: "In The Groove" (Tamla Motown). A rocking set with more vocal attack than one usually associates with the smooth Mr Gaye. No particularly memorable songs, but he makes a good job of items like "You," "Chained," "There Goes My Baby" and "At Last."

MARVELETTES "Sophisticated Soul" (Tamla Motown). Anne Bogan, Wanda Rogers and Katherine Schaffner lay typical Tamla sophistication over a batch of soul songs. Good, jumping party music, with titles like "My Baby Must Be A Magician," "Here I Am Baby," "The Stranger" and "Someway, Somehow."

JAMES CARR: "A Man Needs A Woman" (Bell). Carr's powerful, smokey voice aims one more album at the soul market. A real discotheque album though some of the backing, particularly the tenor sax, sounds a bit dated now. Try the title track, "Stronger Than Love," "A Message To Young Lovers" or "The Dark End Of The Street."

BESSIE GRIFFIN: "Gospel Soul" (Sunset). Though not in the Stars Of Faith class, Bessie Griffin and the Gospel Pearls work up a genuine Gospel fervour on fast tracks like "Love In The New Jerusalem" and "Bye 'N' Bye." The slower, rather sophisticated versions of "I Believe" and "Sometimes I Feel Like A Motherless Child" are less satisfactory. Still, a bargain at 17s 6d.

ROLF HARRIS: "Live At The Talk Of The Town" (Columbia). Watchers of his TV show may not realise what an entertaining cabaret performer Rolf Harris is. This set was recorded live at London's Talk and although some of the act doesn't really come across on record it should please most of the family. Tracks include "Jake The Peg," "If I Were A Rich Man," "Let The Rest Of The World Go By" and "London Town."

MARY WELLS: "Servin' Up Some Soul" (Stateside). Odd how Mary never really followed up her massive hit with "My Guy." She's a talented singer with a distinctive voice. Some of the backings here are a bit rough but she sounds nice as ever on songs like "Stag-O-Lee," "Sunny," "500 Miles" and "Can't Get Away From Your Love."

TINA TURNER/RAY CHARLES/MARY WELLS

"JOANNA" (Stateside). The film got a bit of a rubbishing from the critics but music by Rod McKuen and arrangements by Arthur Greenslade can't be bad. In fact this has a far wider appeal than most soundtrack sets with songs and instrumentals both tuneful and cunning. McKuen sings a couple, there's one from Barbara Kay and even the film's director, Mike Sarne gets in on the act.

THE VENTURES: "The Horse" (Liberty). The Ventures are an American group who've never clicked here. Their brand of old-fashioned guitar - drums-plus-occasional-brass is passed, though they impress with their slick ability. But the excitement never gets under way on their numbers.

"COAST ALONG WITH THE COASTERS" (Atlantic). The Coasters are one of the few soul groups who display a sense of humour on record. They aren't the most sensational of artists but they have turned in a fairly entertaining pop album, with numbers like "Keep On Rollin'," "Wait A Minute," "Wake Me, Shake Me," and "Girls Girls Girls." Unfortunately, it sounds like it's been recorded in a nissen hut.

"STANLEY BROTHERS AND THE CLINCH MOUNTAIN BOYS" (Polydor). "Close To The Land" is a phrase used on the sleeve note of this album by the Stanley Brothers. What that means is they present mountain music in the best tradition, singing, five string banjo and soaring screaming fiddle. Highly entertaining. Specially "She's More To Be Pitied," "Your Selfish Heart" and "How Mountain Girls Can Love."

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ROY AUSTIN

AT THE CITY UNIVERSITY, St John Street, E.C.1 8 p.m.
PETE STANLEY & BRIAN GOLBY
Admission 3s. (students cards please).

BLACK BULL, High Road, N20 THE STRAWBS!!! DENNIS & VANESSA
Dave Cooper & Peter Chopping

COME ALL YE! Selkirk Hotel, Selkirk Road, Tooting Broadway.

FOLK CENTRE, HAMMERSMITH COME ALL YE! DON SHEPHERD, JILL DARBY, THE TIPPINS, JOHNNY JOYCE, PETER PARKHILL
Your Host: ROD HAMILTON
See Monday

WHITE BEAR, Kingsley Road, Hounslow, JOHN FOREMAN, CHAS UPTON.

FRIDAY

ANOTHER BIG NIGHT at the Tinkers Club, BELSIZE COUNTRY CLUB, 210a Haverstock Hill, 150 yards up on right from Belsize Park Tube Station
JIM McCANN
HELEN KENNEDY
ALAN FRANCIS
Music starts at 8 p.m. sharp

AT DOGHOUSE Folk, Greyhound, Fulham Palace Road.
PACKIE BYRNE
with Residents, 8 p.m.

AT COUSINS, 49 Greek Street, 7.30-11.00
HAMISH IMLACH
Admission 5/-.

FIGHTING COCKS, London Road, Kingston.
BOBBY CAMPBELL

SHELTER CONCERT
RICHARD DIGANCE
Murrayfield, West Hill, Putney

SATURDAY

AT COUSINS, 49 Greek Street, 7.30-11.00
JACKSON C FRANK
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FRIENDS OF THE POOR
ALLNIGHT SESSION, 12-7, plus guests.
JOHN MARTYN
BEVERLEY
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TONY FOXWORTHY
7.30 to 11.30 pm
BAR

GREENWICH THEATRE FOLK CLUB
The Gloucester, King William Walk, SE10.
NICK JONES
PETE JOSHUA
7.30. Please come early

THE L.C.S. presents THE SINGERS CLUB, A. L. LLOYD, ALF EDWARDS, MICK GORMAN, and MARGARET BARRY — UNION TAVERN, 52 Lloyd Baker Street, London, W.C.1, 7.45 p.m.

TROUBADOUR, 10.30. 265 Old Brompton Road
SCOTLANDS' DARLINGS
THE HUMBLEBUMS

WHITE HART, Collier Row.
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SUNDAY

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PACKIE BYRNE
JOHN BAILEY and CELIA CONGDON
William Temple Church Coffee Bar, Eynsham Drive, Abbey Wood, SE2.

ALBERT HOTEL, Kingston Hill. JACK SMITH.

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Residents: FRANK McCONNEL & VERITY STEPHENS.

PACKIE BYRNE, Herga Royal Oak, Wealdstone.

SHELAGH McDONALD
At the GUN TAVERN, West Croydon.

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AT THE CITY UNIVERSITY, St John Street, E.C.1. 8 p.m.
JACKIE & BRIDIE
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presents
DAVE SMITH
NIGEL BARKER
at the Dungeon Club, The Copper, Tower Bridge Road, S.E.1.

TROUBADOUR, 9.30 JOE STEAD.

WEDNESDAY

HOLY GROUND, 4a Inverness Place, Bayswater. MIKE ABSALOM, DIZ DIZLEY, PETE DARLING and ANDY DORAN, MORGAN, RONNY. Next: Dave Travis and Diz.

SURBITON. Assembly Rooms, 8 pm. DEREK SARJEANT, GRAHAM BRADSHAW, JOHN FRASER, JON ISHERWOOD.

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FOCUS ON FOLK

THREE 'N' EASY SHOW THE POP-FOLK APPROACH PAYS

THREE 'N' EASY

WHEN Barry Beattie took a nasty fall down an unlighted flight of steps some months ago, he seriously injured an arm and it looked as though his folk singing career, which had been pretty good until then, may have come to an end.

But now he's back singing and playing again but this time as a member of a group—the Three 'N' Easy—with Des and Julie Byrne, two former members of the Cree.

JOIN

They met through agent Sandy Glennon, when Des and Julie contacted him to find out if he knew anybody who would be interested in joining them. Barry, at that time, was recovering and though his arm was still in plaster, started rehearsing and now it seems Three 'N' Easy may well be a group to watch for in the coming year.

So far they have netted a summer season at a large holiday camp, have a record company showing interest in their work and have passed an audition for Hughie Green's Opportunity Knocks—not a bad omen as Mary Hopkin and the Orange Blossom Sound will vouch for.

EASY

Julie says, "What we'll be doing is a sort of pop-folk like the Springfields although in folk clubs we'll be doing more folk stuff. We have to vary the material depending on where we work. This makes it easier to sell ourselves. Just doing contemporary folk songs means we're limited to folk clubs."

Adds Barry "We'll be doing contemporary things by people like Mike Settle and Leonard Cohen. I have been doing a lot of traditional songs but I don't think we'll be doing much of that. What we will be doing will give more chance to play guitar."

Barry admits to having become more pop music conscious over the past year. "As far as the London scene is concerned," he says, "it's got a lot more pop influence but I don't know if this is a good or a bad thing.

"People are looking for something where they can use the guitar a lot more and it's become very much an instrumental scene. There are a lot more good guitarists about."

CABARET

The group will be trying to get a lot more cabaret work which is better for them from a financial point of view. "On the folk scene you've got to specialise too. Jansch, Carthy, Tawney and people like them get a strong following on the folk scene but people who don't specialise will be the ones who will have to popularise themselves more. The music is becoming more difficult to classify. What we do I suppose you could call folk-influenced pop—or pop-influenced folk."

One of the aspects of working cabaret that the group like is the good response they get because audiences are hearing something fresh.

BARRIER

The group are also finding it easier to get through radio and television. Says Barry, "We want to do more television and recording. When you're on your own, unless you are an absolute specialist, you come up against barriers where radio, television and recording are concerned. Also we can get more presentation into our act and do things we couldn't do before."—TONY WILSON.

folk albums by tony wilson

MATT McGINN is one of the most prolific of our folk songwriters. He is heard with some new songs and a few better known ones on **HONESTY IS OUT OF FASHION (Xtra 1071).** As usual humour is well to the fore with Matt taking a look at birth control ("The Pill"), crooked shopkeepers on the title track, and the case of a woman who left her money to "The Pekinese Dog."

Matt takes a slightly more bizarre turn with "Biddy McGrath," a parody on "Mrs McGrath" in which the heroine commits murder with her bra straps and "Two Foot Tall" in which a mother uses a two-foot high man to warn her children about not eating porridge.

All in all, an entertaining album with Matt being backed ably by Brian Golby, Pete Stanley and Alan Taylor.

THE AGE of the protest song in its "We Shall Overcome" form is pretty well over and any protesting done in song is of a more subtle and sophisticated type. But rather than protest, "social comment," a frequently used phrase, is probably more true.

On his last few albums Phil Ochs has carried out his vow of "I Ain't Marching Anymore" but he has not sold out on his causes — anti-war, the under-dog, the faults he finds in society.

On his latest album, **TAPES FROM CALIFORNIA (A&M AML5919),** Phil comes up with another good batch of songs including a tribute to Joe Hill, one of the forefathers of the protest song.

"The War Is Over" and "White Boots Marching In A Yellow Land" are Ochs' more familiar anti-war themes while he becomes more complex in the image-heavy "When In Rome," a 14-minute long track.

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NOTICE

Owing to technical difficulties, some Club and Folk advertisements have been omitted this week.

If you do not see your regular Club ad. here, telephone Melody Maker, and we may be able to tell you who is appearing.

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NEWS EXTRA

Kasenatz-Katz change name, record Lennon-McCartney song

KASENATZ-Katz Singing Orchestral Circus has shortened its name to the Super Circus. Latest release is "We Can Work It Out," the Lennon-McCartney song.

Clancy Brothers and Tommy Makem are to make a new album in London . . . Decca Records are re-releasing 19 old pop singles on January 24 in a series called Demand Performances . . . **Shakey Vick Blues Group** have an album released on January 24. They play London's Marquee tonight (Thursday) . . . **Status Quo's** new single "Make Me Stay A Bit Longer" is out on January 31.

A five-piece Manchester group **Sweet Marriage** makes its record debut on the Rim label in March . . . **Cilla Black** has a new single released at the end of the month . . . **Velvett Fogg** tour Australia for 12 days from August 4 . . . clarinettist **Sammy Rimington** opens a new club tonight (Thursday) at the Olde Gatehouse, Highgate, London with his own band as resident . . . an excerpt from the **Tiny Tim** film You Are What You Eat will be shown at London's Roundhouse on Saturday (18).

The Mixture have a single "Sad Old Song" by **Mike D'Abo** released on January 31 . . . **Billie Davis** appears at the River Room, Reading tonight (Thursday), tomorrow (Friday) and Saturday (18) . . . Songwriter **Les Reed** is to write the score for a new MGM film Bush Babies . . . two members of the **New Faces, Marie Gordon** and **Barry Greenaway** get married on Saturday (18) in Burgess Hill, Sussex.

Sons and Lovers are featured in the **Tony Brandon** Show for a week from February 3 . . . **Jeannie C. Riley** has been awarded a Gold Disc for her album "Harper Valley P.T.A." . . . **Aynsley Dunbar's Retaliation, Terry Lightfoot's Band** and other groups play Borough Road College, Isleworth, on January 25 at their New Year Ball . . . **Judy Collins** sings two songs on the soundtrack of the MGM film The Subject Was Roses . . . **Marv Honkins** has recorded the theme from Run, Rebel, Run starring **Tommy Steele** and **Stanley Baker** . . . **Dusty Springfield** guests in the **Rolf Harris** TV show on February 1 . . . **Jimi Hendrix** has produced the first **Eire Apparent** album "Sunrise" released in February.

The Electric Cinema Club are showing a late night film of **Jimi Hendrix** with the **Buffalo Springfield** at the Imperial Cinema, Portobello Road this weekend . . . **Mike Hart,** lead singer with **the Liverpool Scene,** has left and has signed an agency and management contract with the Dave Robson agency . . . Linda Hoyle, lead singer with **Affinity,** has been ordered to stop singing because of throat trouble. The group are continuing at London's Ronnie Scott Club without her . . . **Tony Hall** has become a director of Artists Musical Production, a new company. He still remains with T.H.E. Enterprises . . . **Geoff Turton,** former lead singer with the **Rockin' Berries,** has joined **Sight And Sound.**

CILLA: new single

Pete York, former drummer with the **Spencer Davies Group,** has joined the **Bakerloo Blues Line,** the Birmingham blues group. He replaces Liverpool drummer **Tony O'Reilly.** Pete is on all the Bakerloo's current gigs and will record with the group.

CLUB NEWS

EAGERLY awaited event at Mothers, Birmingham's "home of good sounds," is the national debut of what promises to be one of the most exciting groups of 1969, Mason, Capaldi, Wood and Frog, on Saturday, January 25.

As if you didn't already know, this is an amalgam of Wynder K. Frogg and three former members of the Traffic now that Stevie Winwood has departed.

On the same night the new boys will have the moral support of dee-jay Pete Drummond, who will speed along the M1 to Mothers after introducing the first of his new Saturday Radio 1 shows.

Other January attractions at Mothers include: The Liverpool Scene (tomorrow, Friday), Savoy Brown Blues Band (Sat.), The Who with John Peel (Sunday), Roy Harper (24th) and the Nice (26th).

●

Bookings are pouring in to the Showboat Theatre Club, Middlesborough, for the visit of Ben E. King on March 23rd.

"We are still baffled," says David McBeth whose agency books the artists for the club. "As the date is so far ahead, it was merely publicised as one of several 'forthcoming attractions' and immediately booking enquiries commenced — including one for a party of 40. It looks like being a bumper week!"

Meanwhile — Bandwagon and young trumpet-star Nigel Hopkins are this current week's attractions and on Sunday (19) Jackie Trent and Tony Hatch open for the week. They will be bringing with them a number of London musicians to augment the resident band.

On January 26, Scott Walker backed by the Ronnie Scott Orchestra will no doubt test the capacity of the new, luxurious north-east nite-spot.

●

Martin Hone is to experiment with a Pop Jam Session tonight (Thursday) at the Factory, the beat section of his Opposite Lock Club in Birmingham.

Tony Hall will compere a session by members of Locomotive, Bakerloo Blues Line, Earth, and Tea and Sympathy after each group has done its solo stint.

Tickets are now available for "ringside tables" at the Factory for the Maynard Ferguson-Annie Ross-Jon Hendricks "do" on February 3.

Alan Eisdon's Jazz Band again looks West in February for a week at Webbington Country Club, near Weston-super-Mare. They will closely be followed by Adge Cutler, and the Rockin' Berries.

●

Club Fiesta at Stockton-on-Tees could well set a new trend for theatre clubs when for the week commencing February 23 they present a different 'name' group each night!

Sunday (23) will feature the Casuals, with the Foundations taking the stand on Monday. Amen Corner (Tuesday), The Marmalade (Wednesday), Love Affair (Thursday), the Herd (Friday), and Simon Dupree and the Big Sound (Saturday, March 1st).

Season tickets will be available to members who wish to see all the groups, at the very attractive price of £2 for gentlemen and 30/- for ladies. This must be an all-time bargain price for top-pop shows.

●

The Third Ear Band will appear for an all-nighter at the Magic Village, Manchester, on Saturday (18th) — immediately following the club's John Peel-The Family-Roy Harper-Bridget St. John concert at the Houldsworth Hall.

Jo Ann Kelly will be the attraction at the club on January 24, followed by The Liverpool Scene (25), the Third Ear Band again on February 1, and Clouds on February 8.

●

DIARY DATES:—The Bandwagon, and Liverpool group the Fourmost are this current week at the Club, Fiesta, Stockton, where Kathy Kirby will appear for the week commencing Jan 26 . . . P. J. Proby is pencilled-in for a week at the Showboat Theatre Club, Middlesbrough, for the week of March 2 . . . Roy Castle opens on Sunday (19) for a week at the Cresta Club, Solihull . . . Joe and Tex visit Birmingham's Cedar Club tomorrow (Friday 17) . . . John Mayall is due at Club Lafayette, Wolverhampton, on Thursday, Jan 23 . . . Stars booked for the Factory, Birmingham, include the John Dummer Blues Band tomorrow (Friday 17), Greatest Show on Earth (Sat), Granny's Intentions (Jan 24) and Amboy Dukes (25).

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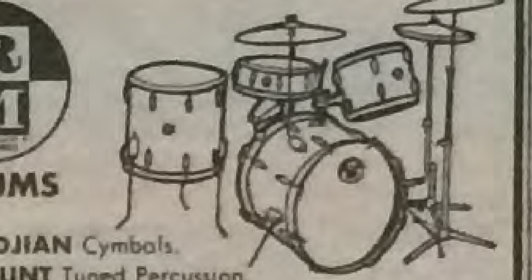

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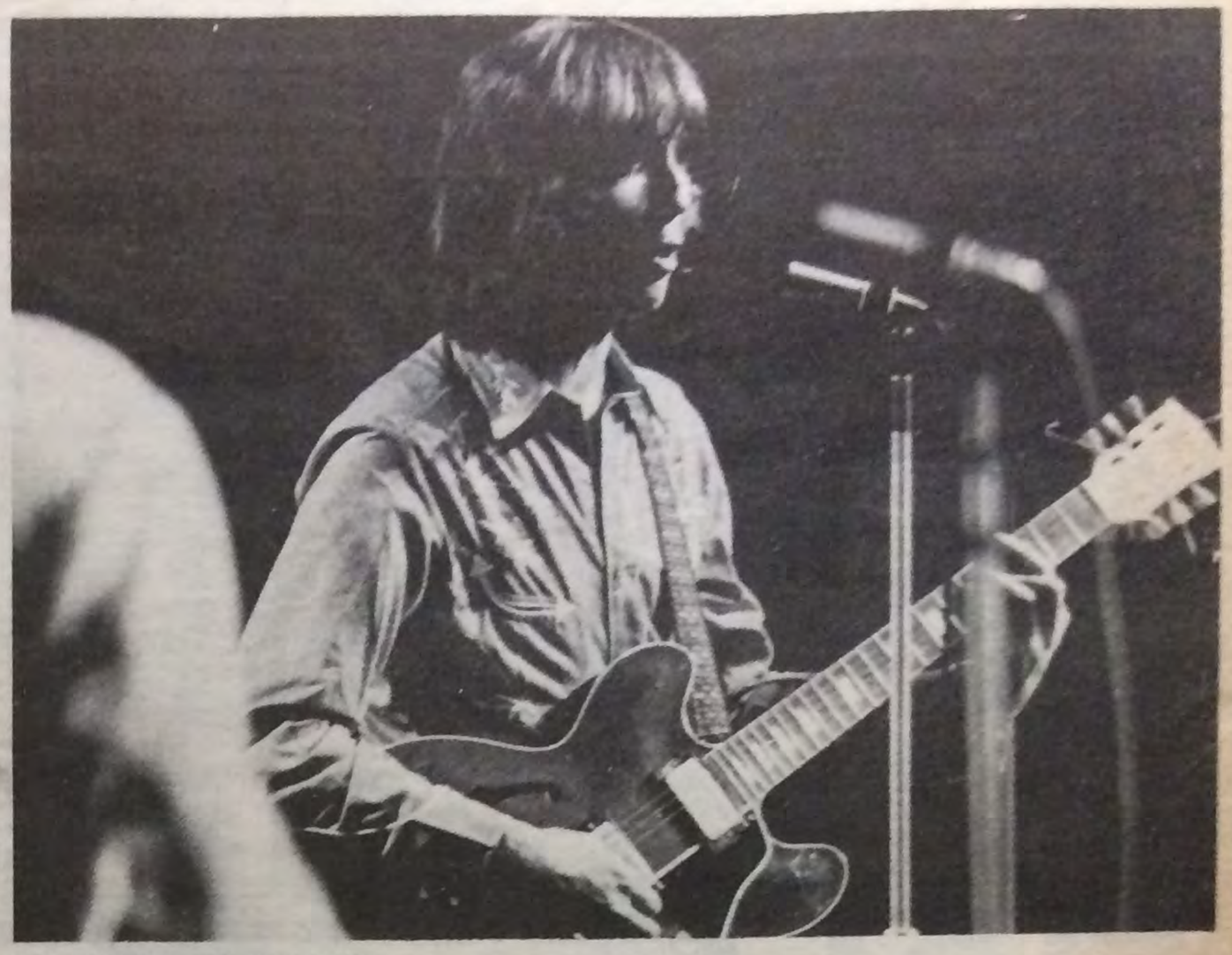

THE CREAM'S ERIC CLAPTON

WE ARE disgusted at an article in "The Musician" November 1968 (Voice of the Musician's Union). This article, written by Howard Rudge, South West District Secretary, asks "Where Have All The Dance Bands Gone?" and infers that all pop musicians, and in particular guitarists, are musically ignorant. I quote:

"For the past ten years or more, nearly all young people who are interested in playing for dancing have been learning to play the guitar with a view to joining a group. They have seen the possibilities of making large sums of money and perhaps even becoming millionaires.

"Why, therefore should anyone bother to learn an instrument properly when the mere strumming of a few chords on a guitar can earn them a fortune, especially (and this is the crunch) when it is accompanied by frenzied contortions and sexually suggestive movements."

How can an article of this nature be published in a magazine that represents the Musicians Union of which a considerable proportion are pop musicians?

The Union takes subscriptions without showing any interest in the musical ability of those applying for membership, yet do not appear to recognise pop as a musical form.

Let us point out that bands such as the NDO, Joe Loss, Johnnie Howard, owe much of their success to pop music. Mr Rudge accuses pop musicians of musical ignorance. Surely his ignorance of the current pop scene is far worse? — **THE WEB.**

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THE BBC managed to ruin our last opportunity of seeing the Cream. As their performance was gimmick-free they were at least entitled to an equally gimmick free TV presentation.

One does not expect to watch a programme of sickening camera-play, inane questions and badly edited pieces from the concert. It was an insult to the intelligence of any serious pop fan and an unfortunate reflection of the BBC's ideas about suitable presentation of pop music. — **NIGEL PIKE, Wallasey, Cheshire.**

THE BBC's presentation of the Cream on Omnibus was excellent but was ruined by the special effects and cameramen. It was injustice to the group. The programme was supposed to be on the music they created, not on their faces. — **MARK ATWOOD, Harrow, Middlesex.**

IT'S INTERESTING to note television companies are jumping on the cultural bandwagon of progressive music and giving it a little of the exposure it deserves.

The latest example was the Cream's final concert and the Doors' Roundhouse shows. But both BBC and ITV managed to destroy what should have been electrical experiences. — **JOHN BOWMAN, Middlesbrough.**

I AM bitterly disappointed by BBC-TV's production of the Cream's last concert. Not by the music, but by the tedious mess made of it by BBC's man of arts, Tony Palmer.

At the end of his attempts I felt I had been watching the radio — for I saw nothing. — **MARTIN BANKS, Hatfield, Herts.**

SINCE Jeff Beck left the Yardbirds, he has repeatedly been called a pop guitarist. Listen to his album "Truth" and hear that he is the best guitarist in the world. — **D. WALTON, Bexley, Kent.**

JONATHAN SWEET (Mailbag 4-1-69) asks why progressive groups don't make worthwhile singles. Partly to blame for the dearth of such singles in today's charts is Mr Sweet's own blinkered attitude furthering the fashionable distinction between "progressive" and "teenybopper" pop. It is plainly inaccurate. I cite the Monkees' Lieber-Stoller "concept" of "D. W. Washburn," which was among the most progressive (my adjective) sounds of 1968. — **THOMAS E. TAW, Ashford, Middx.**

STEVIE WINWOOD'S condemnation of over-loud groups is timely. Amplifier manufacturers have got us all playing at deafening levels and bewildered audiences dwindle.

If we all turn down our amplifiers we may discover who the real musicians are. — **G. F. MATTHEWS, LEAD GUITARIST, Free Expression, Hove, Sussex.**

LULU is the greatest pop female in Britain. I was knocked out by her performance on her BBC-TV spectacular, one of the best the BBC has produced for a long time. — **JAMES MENE, drummer, the Romans, Bournemouth, Hants.**

KEITH TIMMS (Mailbag 4-1-69) waffles on about "soul" music being the music of the American Negro. He compares "superior" Negro talent — Booker T., Junior Walker, Ray Charles — with "inferior" white talent — Andy Bown, Amen Corner, Tom Jones. How does Mr Timms view white guitarist, Steve Cropper, of Booker T. and the M.G.s? — **S.A.C. W. J. AITKEN, RAF Akrotiri, BFPO 53.**

IF PEOPLE like Tom Jones, Chris Farlowe, Dusty Springfield and the Righteous Brothers do not sing soul, then what do they sing? — **A. REYNOLDS, Carshalton, Surrey.**

CHRISTOPHER BIRD may be right about the Mike Westbrook Band understanding "nearly everything that has gone before" (Caught In The Act, MM 21-12-68) but they don't define "where the music is now."

Apart from John Surman, they are brayers rather than players. Compared to the brilliant Chris McGregor Trio, they sound raucous and clumsy. Chris McGregor has brought nearer to perfection than anyone the real art of free improvisation. — **DAVE KENNARD, London W14.**

THE PASSING of George Lewis is a sad blow to followers of new Orleans music. Here was a man who had known hardship all his life yet he brought joy and happiness to thousands all over the world. Not only was he a great clarinet player, he was also a great man. — **TERRY DASH, Cambridge.**

ART NAPOLEON'S article on Red Nichols was excellent. More from Art Napoleon, please. — **BRIAN FISHER HARTNESS, jazz critic, the Journal, Newcastle upon Tyne.**

I WOULD like to correct a statement made by Art Napoleon in his Red Nichols article (MM 4-12-68). Miff Mole did not die in a New York underground station two years ago but suffered a stroke and died at his home on West 88th Street in New York City on April 21, 1961. — **JEFF ATTERTON, New York, USA.**

I AM a 19-year-old Japanese girl who would like to correspond with an English boy. I am a member of the Cliff Richard Fan Club of Japan. — **TOMIKO MIZAKAWA, 13-1 2 Chome Higashiyama, Kanazawa City, Ishikawa, Japan.**

HI! I'M a 16-year-old and I would like a London pen-pal. I collect stamps and records by the Doors, the Beatles, the Small Faces and the Iron Butterfly. I prefer a girl to a boy pen-pal but either will do. — **TOM PALFFY, 2968 S. Moreland Blvd, Cleveland, Ohio 44120, USA.**

LET'S HAVE AN END TO KNOCKING THE TREMELOES

IF JOHN S. Foote's comments concerning the Tremeloes version of Dylan's "I Shall Be Released" (MM 4.1.69) are justified then justice has gone flat!

The Tremeloes have made an admirable recording of this beautiful song, which proves beyond doubt their competence. How does Mr Foote know the Tremeloes don't comprehend what Dylan is trying to put over in the song?

One would have thought the interpretation of the lyrics was reasonably obvious. I am not a Tremeloes fan but would just like to see an end to unfair criticism. — **GRAHAM LAST, Stowmarket, Suffolk.**

● **LP WINNER**

BOB DYLAN: beautiful song

I AGREE with A. Whittaker (Mailbag 4-1-69) about Judy Collins. Her highly emotional way of handling songs must bring her to the notice of more people who appreciate sincerity.

But Judy must thank Leonard Cohen and Joni Mitchell for providing a fertile source of musical poetry as recording material. — **DAVID MALLINDER, Blackpool, Lancs.**

KEEF HARTLEY made my blood boil when he said Wales was behind the times. For the past month we have been having regular blues sessions in my town.

We feature our own blues group, the Stormy Monday Blues, who play all the latest blues songs — "Dust My Blues," etc — in their act. So look out "Swinging London," Pontyclun is on your tail. — **B. MILES, Tredegar, Wales.**

I THINK Melody Maker is Europe's best pop weekly. My wish is that I find a girl from England who wants to be my friend. My hobbies are pop music and travelling. I am 19 years old and I like the Beatles, Rolling Stones, the Nice, Cream, Traffic and Moody Blues. — **BORIS KORENIC, Lusciic 34, Karlovac, Yugoslavia.**

JOHN S. FOOTE (MM 4.1.68) should not discourage the Tremeloes from recording "mind" music. If their record is a success they may continue to realise good material.

If reaction is negative, they may revert to their infant bopper style. This would be disastrous and a poor reflection on Trems fans who would not grow up with their group. — **JOHN COSGRAVE, Limerick City, Ireland.**

I AM an 18-year-old boy and I like the Beatles, Rolling Stones, Monkees and the Beach Boys. I'd like to hear from Melody Maker readers. — **JOSEF BARTOS, Trac Ceche 1798, Frydek-Mistek, Czechoslovakia.**

ON YOUR blues page last week (January 11) Max Jones wrote about the National Blues Federation. I have heard very little about this and so, on behalf of my friends in school, all blues fans, I would be grateful for any information about the Federation as we think it is worth joining. Your articles on Men Who Make The Blues are excellent.—**A. M. SYMES, Cwmbran, Mon.**

● Enquiries should be addressed to NBF, 39 Chepstow Road, London, W2. — **Editor.**

JULIE'S SO WRONG ABOUT THE U.S.

JULIE DRISCOLL'S comment (MM 28.12.68) that America has nothing to offer pop is the understatement of the year. In the last two years America has given us the Doors, Love, Jefferson Airplane, Country Joe and the Fish, the Mothers, Captain Beefheart, Iron Butterfly, Steppenwolf and Canned Heat.

Julie would be better off listening to these groups instead of Shelley Manne. —**JOHN McLAUGHLIN, Liverpool.**

JULIE

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7.45 p.m. Free Trade Hall, Manchester, Tues., 4th Feb.

7.45 p.m. Town Hall, Birmingham, Saturday, 8th Feb.

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