Melody Maker

JANUARY 25, 1969 1s weekly

Meet the pop singer who's just landed a £33,000 a year gig ON PAGE 5

BRITISH POP FOR NEWPORT

PETER GREEN: Fleetwood Mac at number two in Pop 30

BRITAIN'S blues-based groups are happening in America! While Peter Green's Fleetwood Mac are still packing them in on their Stateside tour. Ten Years After this week became the first British blues or pop group to be invited to the world's top festival, the Newport Jazz Festival.

SHARE

Fleetwood Mac — currently number two in the Pop 30 with "Albatross" — end their American tour on February 14 and have already recorded their follow-up in New York.

Titled "Man Of The World," it is written and sung by Peter Green and will be released in Britain by Blue Horizon Records on February 21.

They have been asked to share the bill at the Royal Festival Hall on February 24 with Julie Driscol and the Brian Auger Trinity, but this depends on whether they can rearrange prior bookings.

ALVIN LEE
invite to Newport Festival

Ten Years After will appear at the Newport Festival on July 4 and 5.

They are also to play two American concerts with the Woody Herman Orchestra during their fourth Stateside trip in July.

The concerts, arranged by Fillmore promoter Bill Graham, will be in New York and San Francisco and the New York show will probably be at the famed Carnegie Hall.

Added Graham: "If these concerts are successful I will be happy to promote the Herman band and Ten Years After on college dates."

Ten Years After's next American tour starts at the end of February.

Their third album, "Stonehenge," will be released by Deram on February 7.

Carmen out—Ponty in

FRENCH violinist Jean-Luc Ponty, the only non-American to win a Downbeat critics' poll, is to appear at London's Ronnie Scott Club for two weeks from February 3.

Singer Marian Montgomery will share the bill.

American singer Carmen McRae will not be appearing at the club for this two-week period. Pete King told the MM on Monday: "Carmen cannot make the engagement."

JEAN-LUC PONTY
for two weeks

Jean Luc Ponty will be accompanied for his season by the Stan Tracey Trio, and Marian Montgomery will work with the Gordon Beck Quartet.

Stan Getz, currently at the club, will now finish his season one day early — on January 31.

The following day (February 1), Cleo Laine and the Johnny Dankworth Orchestra will appear opposite the Scaffold.

Come swing with us at the Antibes Festival!

FULL DETAILS ON PAGE 10

Melody Maker POP 30

1	(1)	OB-LA-DI OB-LA-DA	Marmalade, CBS
2	(2)	ALBATROSS	Fleetwood Mac, Blue Horizon
3	(7)	FOR ONCE IN MY LIFE	Stevie Wonder, Tamla Motown
4	(6)	SOMETHING'S HAPPENING	Herman's Hermits, Columbia
5	(3)	LILY THE PINK	Scaffold, Parlophone
6	(4)	BUILD ME UP BUTTERCUP	Foundations, Pye
7	(9)	PRIVATE NUMBER	Judy Clay and William Bell, Stax
8	(5)	SABRE DANCE	Love Sculpture, Parlophone
9	(8)	I'M THE URBAN SPACEMAN	Bonzo Dog Doo Dah Band, Liberty
10	(22)	BLACKBERRY WAY	Move, Regal Zonophone
11	(13)	FOX ON THE RUN	Manfred Mann, Fontana
12	(11)	SON OF A PREACHER MAN	Dusty Springfield, Philips
13	(14)	LOVE CHILD	Diana Ross and the Supremes, Tamla Motown
14	(10)	I AIN'T GOT NO — I GOT LIFE	Nina Simone, RCA
15	(19)	STOP HER ON SIGHT (SOS)	Edwin Starr, Polydor
16	(25)	YOU GOT SOUL	Johnny Nash, Major Minor
17	(12)	ONE, TWO, THREE O'LEARY	Des O'Connor, Columbia
18	(15)	A MINUTE OF YOUR TIME	Tom Jones, Decca
19	(23)	PLEASE DON'T GO	Donald Peers, Columbia
20	(17)	I'M A TIGER	Lulu, Columbia
21	(29)	HEY JUDE	Wilson Pickett, Atlantic
22	(18)	GOOD, THE BAD AND THE UGLY	Hugo Montenegro, RCA
23	(16)	RACE WITH THE DEVIL	The Gun, CBS
24	(21)	OB-LA-DI OB-LA-DA	Bedrocks, Columbia
25	(—)	TO LOVE SOMEBODY	Nina Simone, RCA
26	(26)	QUICK JOEY SMALL	Kassenetz Katz Singing Orchestral Circus, Buddah
27	(—)	DANCING IN THE STREET	Martha Reeves and the Vandellas, Tamla Motown
28	(—)	I GUESS I'LL ALWAYS LOVE YOU	Isley Brothers, Tamla Motown
29	(—)	MRS ROBINSON (EP)	Simon and Garfunkel, CBS
30	(—)	GOING UP COUNTRY	Canned Heat, Liberty

POP 30 PUBLISHERS

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

top twenty albums

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

u.s. top ten

1	(1)	I HEARD IT THROUGH THE GRAPEVINE	Marvin Gaye, Tamla
2	(4)	CRIMSON AND CLOVER	Tommy James and the Shondells, Roulette
3	(2)	I'M GONNA MAKE YOU LOVE ME	Diana Ross and Supremes and Temptations, Motown
4	(3)	SOULFUL STRUT	Young-Holt Unlimited, Brunswick
5	(—)	EVERYDAY PEOPLE	Sly and the Family Stone, Epic
6	(5)	HOOKED ON A FEELING	B. J. Thomas, Scepter
7	(8)	TOUCH ME	Doors, Elektra
8	(9)	WORST THAT COULD HAPPEN	Brooklyn Bridge, Buddah
9	(—)	I STARTED A JOKE	Bee Gees, Atco
10	(10)	SON OF A PREACHER MAN	Dusty Springfield, Atlantic

As listed by "Billboard"

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TOP LPs

1 (5) 'NUFF SAID! Nina Simone (S)SF7979 (M)RD7979
2 (4) OLIVER Original Soundtrack recording (S)SB6777 (M)RB6777
3 (1) MONTENEGRO Hugo Montenegro and his Orchestra (S)SF7994 (M)RD7994
4 (2) FELICIANO Jose Feliciano (S)SF7946 (M)RD7946
5 (3) HAIR Original Broadway Cast recording (S)SF7959 (M)RD7959
6 (8) GARY BURTON QUARTET IN CONCERT Gary Burton Quartet (S)SF7980
7 (6) JOHANN HAWKSWORTH BACH Johnny Hawksworth (S)SF7953 (M)RD7953
8 (10) AMAZING ADVENTURES OF The Liverpool Scene (S)SF7995
9 (7) AERIAL BALLET Nilsson (S)SF7973 (M)RD7973
10 (9) HAROLD McNAIR Harold McNair Quartet (S)SF7969

RCA

DYLAN MAY PLAY GUTHRIE FILM ROLE

NEW YORK, Monday—Bob Dylan's next public appearance may be as the star of a film on the life of singer Woody Guthrie.

Shortly before leaving for the West Indies where he is holidaying with his wife and children, Dylan met with impresario Harold Leventhal and actor-director Alan Arkin to discuss the possibility of making the film.

Leventhal is currently planning to co-produce a film on the life of Guthrie, Dylan's first idol, and the title role has not yet been cast although the script has been written.

Asked about Dylan playing the role, Leventhal said: "It's a possibility. We're not looking for an existing movie star for the part. It all depends on the script and whether Dylan likes it."

Leventhal discounted rumours that Dylan was to become one of his artists. Others include Pete Seeger, Judy Collins, Woody Guthrie's son Arlo and Theadore Bikel.

"Bobby has already said he doesn't want to go back on the road. So why does he need a manager? Now he is no longer signed to Albert Grossman, he will probably work with certain people on specific projects. With me, it'll be films."

BOB DYLAN met Leventhal

PRESTON COLOUR TV

BILLY PRESTON, organist who has played for Little Richard and Ray Charles, stars in his own colour show for BBC-2 on January 31 at 8.25 p.m.

Show was recorded at London's Talk Of The Town Restaurant on Sunday. Billy, apart from playing organ, also sings, dances and plays piano. He guests on Lulu's TV show this Saturday.

Vince Hill is recording a Show at the Talk for BBC-2 TV in colour on February 2 for later transmission. Both shows are produced by former "Top Of The Pops" man Johnnie Stewart.

POP JAM SESSIONS

BIG BEAR Ffolly — the Birmingham pop package which includes jam sessions — will make its London debut at the Marquee Club on February 6.

The show features the Locomotive, Bakerloo Line, Tea And Sympathy and Earth, and had its first outing at Birmingham's Opposite Lock Club last week.

Each group has its own spot and then the musicians combine for jam sessions. Negotiations are under way for the show to visit Holland and Germany.

MARY'S ALBUM DATE

MARY HOPKIN'S first album, on the Beatles' Apple label, is released in Britain next month.

The album will be released simultaneously in the States, but the U.S. version will include "Those Were The Days" instead of one of the tracks.

GRACE IN HOSPITAL

GRACE SLICK, the former lead singer with Jefferson Airplane, is in a Berkeley, California, hospital for the removal of a growth on her throat.

The operation is not serious but will keep her out of action until mid February.

JAZZ FESTIVAL

THE DUNKIRK Cultural Centre is organising an International Jazz Festival in the French city from May 1 to 4 and British bands are wanted to take part.

Set for the Festival so far are Phil Woods, Art Farmer, Stephane Grappelly, Bill Coleman, Charles Gruntz, Henri Texier and Daniel Humair.

British groups are wanted to take part in contests under three headings — Traditional, Middle Jazz and Modern. The winners will receive prizes and will play at concerts and jam sessions.

Each band taking part will receive a travel allowance of between around £25 and £40 plus expenses during their stay.

Applications must be in by February 1, and any bands interested should write for full details to Festival International De Jazz, 44 Boulevard Ste-Barbe, F 59 Dunkerque, France.

Riverside label to be revived by Polydor

THE famous Riverside jazz label is to be revived in Britain by Polydor Records.

The label which issued many famous jazz albums ceased to operate a number of years ago. It will be revived next month with nine albums.

The first issues are: "This Is Wes Montgomery;" "Explosion" by Mongo Santamaria; Bill Evans; "Deeds Not Words" by Max Roach; "You're Leavin' Me Baby" by John Lee Hooker; "Byrd At The Gate" by the Charlie Byrd Trio and Friends; Coleman Hawkins' "Swing Masters;" "Mulligan Meets Monk" (Thelonious Monk and Gerry Mulligan) and "Kyoto" by Art Blakey and the Jazz Messengers.

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FIFTH COLUMN PLUS TWO

FONTANA are feeling very pleased with themselves these days after signing KENNY BALL, and very pleased with the first single too, it's a great roaring thing called "1999."

The band consists of JOHN BENNETT trombone, ANDY COOPER clarinet, RON WEATHERBURN piano, PADDY LIGHTFOOT banjo and guitar, VIC PITT bass, RON BOWDEN drums, and of course KENNY on trumpet. The song is from a Nirvana LP but not played in their style, naturally. There's a great trumpet solo by KENNY which will make trumpet players sit up and listen and start practising again. By the way, the record number is TF 992 and the other side is a bit of a sing-up thing called "IVY OSBOURNE," also well worth a listen.

Getting back to LPs — the RONNIE ROSS one called "CLEOPATRA'S NEEDLE" (SFJL 915 stereo) has created a bit of a stir with the critics and the public alike. If you've not yet heard it, do yourself a favour and leap into your record dealer now—whatever you're doing! Featured with RONNIE are ART ELLEFSON tenor, LES CONDON trumpet, BILL LE SAGE piano and vibes, SPIKE HEATLEY bass, TONY CARR and RONNIE STEPHENSON share tracks on drums.

While I'm on about local jazz recordings, don't forget COLLIN BATES "BREW" (SFJL 913 stereo), one of the best piano trio LPs to be released for ages.

COLLIN came over from Australia for holiday some time ago and he did the right thing by not going back. To earn a living COLLIN works in Flanagan's playing Edwardian-type songs, but the LP is a very far cry from that sort of music—and as I would hate to liken him to other piano players, I think your best plan of action would be to listen to "BREW" yourselves. COLLIN is backed by fellow Australian BARRY DILLON bass, and local boy JOHN WEBB on drums.

"AMERICANS IN EUROPE" is another FONTANA LP which has been well received all round — its catalogue number is SFJL 916 (stereo) and with names like EARL HINES, SIR CHARLES THOMPSON, WILD BILL DAVISON, BUD FREEMAN, BEN WEBSTER, JIMMY WITHERSPOON, and EDDIE MILLER, you really can't go wrong by purchasing this splendid record—it's almost worth buying for the two tracks featuring EDDIE MILLER—now there's a gentleman who doesn't get nearly enough jazz recordings. All the material on the LP was recorded in Europe—in fact everything but the SIR CHARLES THOMPSON tracks were recorded in LONDON — the SIR CHARLES THOMPSON track was recorded by those two lovely men from FONTANA in PARIS.

Nugent MacSplurdley has been keeping himself to himself these days, I'm glad to say, but I'm sure if I don't mention "BRIAN GREEN DISPLAY" (SFJL 912 stereo) he'll duff me up—what I would like to mention are the two tracks featuring NEVILLE DICKIE because they are great. One is CAROLINA SHOUT and the other is LOCH LOMOND — NEVILLE must be one of the finest exponents of stride piano around today—and highly underrated.

What about TUBBY'S "MEXICAN GREEN" (SFJL 911 stereo) which, next to his big band LP "100 PROOF" (STL 5410 stereo), is among the best things TUBBY has ever done. On the title track RON MATHEWSON plays one of the most hair-raising bass solos ever put on record. To say that it's an experience is underplaying things— it's brilliant. TUBBY isn't to be neglected either, his playing has matured over the past few years and really shines on some tracks. [illegible] I know I not always saying things like "here's a great record for your collection" — but "here's a great record for your collection."

SWINGING BLUE JEAN REPLACES GRAHAM NASH

REPLACEMENT FOR Graham Nash with the Hollies is 22-year-old singer-guitarist Terry Sylvester from the Swinging Blue Jeans. His first appearance with the Hollies will be at the Top Rank Suite, Cardiff, on February 12.

Before joining the Swinging Blue Jeans three years ago, Terry spent three years with Liverpool's Escorts.

The Hollies are currently lining up a tour of British universities and colleges for February, March and April, and a series of Saturday concerts at major venues.

Also under negotiation are tours of Sweden and Israel, and a series of cabaret dates in the North of England.

The replacement for Terry with the Swinging Blue Jeans is Tommy Murray, from the Merseys.

For the full story of Terry and the Hollies see page 5.

SYLVESTER
singer-guitarist

Move's U.S. tour opens next week

THE MOVE, who this weekend climbed to number 10 in the Pop 30 with "Blackberry Way," fly to America on January 27 and open their three-week tour there on January 31.

They have been set for a series of overseas trips between July and September, including visits to Sweden, Denmark, Norway, Germany and Japan.

Negotiations are also under way for them to spend a month in Australia and New Zealand towards the end of the year.

The group's second album will be released in April.

They guest in Crackerjack and Top Of The Pops today (Thursday). Their final one-nighters before leaving for America are Hereford (tomorrow), Norwich (25) and London's Roundhouse (26).

REPRISE SIGN TULL

JETHRO TULL have signed with Reprise Records in the States for a long-term contract. Reprise is a division of Warner Bros - Seven Arts Records, Inc. In Britain, they are contracted to Island Records.

Reprise are to rush-release the group's album "This Was" in the States and Canada to coincide with their U.S. performing debut tomorrow (Fiday) at New York's Fillmore East.

During their U.S. tour, the group will appear in major cities including Boston, Philadelphia, Detroit, Chicago, Los Angeles, San Francisco, Portland, Seattle and Minneapolis.

MARMALADE TRIP

MARMALADE — still number one this week with "Ob-La-Di, Ob-La-Da" — have been signed for a short trip to Israel in April.

They fly to Tel Aviv on April 20 and appear in Israel until April 23. The following day they fly direct to Ireland for a 10 day tour.

The group's management, Starlite Artists, are negotiating a tour of South America later this year but a spokesman said: "This is only in the talking stage." Their Spring trip to American has not yet been finalised, added the spokesman.

FOUNDATIONS NEXT

THE FOUNDATIONS, who put back their month-long American visit again to join the Stevie Wonder British tour, went into the studio yesterday (Wednesday) to record their new single.

It's titled "In The Bad Old Days (Before You Loved Me)" and is to be rush-released by February 7. The group now leave for the States on April 1. On their return they will be in Britain for six weeks before starting a proposed European tour taking in Spain, Holland, Denmark, Switzerland, France, Germany and Italy.

A return tour of the States has been planned for November but hasn't been finalised yet. The Stevie Wonder tour starts on March 7 for 18 days.

STATUS QUO TOUR

STATUS QUO have signed for a three week tour of the Argentine, doing TV and concerts, from March 17. They will then spend a week of TV, radio and concert dates in Brazil and Mexico.

They are also set for a 16-day concert tour of Hungary from May 12 and, from July 6 will spend three days in each of Roumania and Bulgaria.

Their American trip will now be for two weeks and will probably be set for April. They are also in line for an Australian visit in the Autumn and a Scandinavian tour in the late summer.

The group's new single, "Make Me Stay A Bit Longer," is released on January 31 and they will introduce it on the David Symonds Show (January 27) and Tony Brandon Show (February 3).

The group has already recorded the next two singles after that. One, "Are You Growing Tired Of My Love," will feature Ricky Parfitt, instead of Mike Rossi, as lead singer.

SYMBOLS U.S. TOURS

THE SYMBOLS have set the dates for their three American tours this year.

They will open their first tour on February 3 in Las Vegas. The tour will last six weeks and will include the shooting of an hour-long documentary film to be made, basically, for American cinemas.

They return to America in mid July for three weeks of cabaret and TV in New York. Their third trip, from October 18, will be for five weeks of TV and college dates.

The group is also being set for an 18-day tour of Australia and New Zealand in November.

AMEN FOR STATES

AMEN CORNER fly to America for their first visit on March 27. They will join a package tour for three weeks of one-nighters.

A British ballroom tour for the group is being set up for early May and will last two weeks.

The Corner's new single, "If Paradise Was Half As Nice," was released this week and they appear on Tyne-Tees TV (January 31), Crackerjack (February 6), Harlech TV (8) and the David Symonds Show (26).

NEW BEDROCKS DISC

THE BEDROCKS, who had the second hit version of the Beatles' "Ob-La-Di, Ob-La-Da," recorded their follow-up single last week.

It is titled "The Girls From Lovedene," an old Rugby song with new lyrics. No release date has been fixed for the record.

Last week, they flew to Amsterdam for appearances in the Dutch capital but were not allowed into the country because they were travelling with Jamaican passports.

MORE INCREDIBLES

THE INCREDIBLE String Band are planning to do more television work and concerts in the coming year than they did in 1968.

Dates already fixed for the ISB include concerts at the Fairfield Hall, Croydon (March 2), Leeds (8), Newcastle (16) and Leicester (23).

They have started recording tracks for their fifth album and have finished the soundtrack of a colour television film. This week they recorded songs for the Night Ride anniversary show.

LEAPY GETS GOLD DISC

■ Leapy Lee was presented with a Gold Disc for "Little Arrows" at a special dinner held by MCA Records at the Connaught Hotel last week. Manager Gordon Mills, who produced the record, and Geoffrey Everett of Shaftesbury Music, the publishers, also received Gold Discs. Here Leapy is congratulated by Gordon Mills after the dinner.

BASSIST CHAMBERS DIES IN NEW YORK

PAUL CHAMBERS, who was Miles Davis' bassist from 1955 to 1963, died in New York on January 4 of complications resulting from Hong Kong flu. He was 33.

Chambers had been in poor health recently but had continued to freelance in New York.

Chambers was born in Pittsburgh and raised in Detroit where he was working as a professional musician by the time he was 15. He became one of the major voices on his instrument.

For an appreciation of Chambers see page 8.

TRENT/HATCH TV

THE JACKIE Trent-Tony Hatch hour-long Yorkshire TV spectacular will be networked on March 11 under the title Mr And Mrs Music. Guest stars on the show are Scott Walker and Matt Munro.

Jackie has a new single, a Trent-Hatch composition, "I'll Be There," released on February 21.

The couple have also written "All The Way To Heaven," the follow-up to Sue Nicholls' hit, "Where Will You Be," which is released tomorrow (Friday).

VIKKI TV SERIES

AMERICAN SINGER Vikki Carr arrives in Britain next month for her own TV series for London Weekend TV and concerts in major British cities.

She arrives on February 15 and on March 1 guests in the last of the Corbett Follies series on LWT. The following week (8) she starts her six week series, of half-hour TV shows.

Her concerts with Joe Brown and the Ralph Dollimore Orchestra are at: Birmingham Odeon (February 22); London Palladium (23); Manchester Odeon (March 1) and Newcastle Odeon (2).

Peter Frampton leaves Herd to form own group

PETER FRAMPTON is leaving the Herd to form his own new group.

He will continue with the Herd until the end of February

The Herd will continue as a trio, with Gary Taylor taking over as lead vocalist. The remaining members of the group are Andy Brown and Andrew Steel.

A spokesman for the group told the MM: "Steve Rowland will continue to record the Herd and Peter Frmapton is still under contract to his Double R Productions for recording purposes."

The Herd recently decided to return to recording under Rowland's supervision, after producing their own single, "Sunshine Cottage," which failed to make the chart.

CONNIFF TO TOUR

RAY CONNIFF is to tour Britain in October with an 18-piece Anglo-American orchestra.

John Jones, of the London City Agency, tole the MM: "It will be what we believe is the first stereo tour. Special stereo equipment is being made. Conniff will be bringing his American section leaders to play with British musicians and we don't, as yet, know what the personnel will be.

"The tour will start around October 11 and at the moment we are planning eight concerts, but there may well be more. There will be two in London and others at Chatham, Southampton, Leicester, Manchester and Sunderland."

DANNY GOES SOLO

DANNY MCCULLOCH, ex-Animals guitarist, has been launched as a solo singer in America by Capital Records. His first album has been recorded and is due for release in America on February 3.

No British release date has been set for the album, produced by his old Animals colleague, guitarist Vic Briggs, and called "Wings Of A Man."

Danny makes a special appearance at Los Angeles club The Factory on February 4 and hopes to visit Britain shortly to record his second album here.

NON-STOP POP

AN EIGHT-hour, non-stop pop concert will be included in the Conference Week being held at Reading University this week. The show, on Sunday (26) features the Liverpool Scene, Cannery Row, Modern Art Of Living and Levee Camp Moan.

Tomorrow (Friday) there is another concert featuring Clouds and the Village.

The Conference has Pop Culture as its theme and includes dicsussions, poetry readings, exhibition and films.

NEWS EXTRA

CILLA BLACK'S new single is titled "Surround Yourself With Sorrow" released on February 7 . . . Rog Whittaker starts a 48-city tour of France on February 8 . . . Savoy Brown Blues Band open their first US tour tomorrow (Friday) at New York's Fillmore East . . . John Mayall appears at Birmingham Town Hall on February 8.

Guy Blackmore, a deejay who stayed with Caroline North after the government outlawed the pirate stations, has joined BBC's Radio One . . . two more dates for **Mississippi Fred McDowell** are Southampton University (February 27) and Leicester Blues Society (March 13) . . . **Geno Washington** stars at the University of Aston on February 1 . . . **Mike Patto** and **John Halsall** of **Time Box** have written the theme for a new film "Love From Linda" . . . saxist **Derek "Eggy" Ley** has left Radio Luxembourg to join **John Gale's** Studio G and will be in charge of the Mood Music Library . . . **Simon Dupree and the Big Sound** have a new single "Broken Hearted Pirates" released tomorrow (Friday).

The Liverpool Scene have been signed by Granada TV for four shows in February . . . **Vince Hill** stars in the London Palladium Show on Sunday (26) . . . a new **Honeybus** single "She Sold Blackpool Rock" will be released early in February.

MAYALL
Birmingham date

White Trash have been signed by Apple and have a single "Road To Nowhere" released tomorrow (Friday) . . . Blues group **Free** have their first album "Tons Of Fobs" released on March 10 . . . **Tim Hardin** has cancelled his 1969 tour of Europe because of heavy US commitments . . . guitarist **Gary Alexander** has rejoined **America's Association** after two years. The group is now a seven-piece.

Grapefruit start a three-week South American tour on February 14, to be followed by three weeks recording in Los Angeles . . . **Dave Berry** is to tour North Africa from September 1-17 . . . **New Formula** will spend August in cabaret in Gibraltar and records three **Tony Macauley** songs this week, from which they choose their next single . . . **Danny Diaz and the Checkmates** from Hong Kong are in this country for TV and personal appearances . . . **Duane Eddy** appears on Granada TV's Discotheque on February 6 . . . Scottish group **Writing On The Wall** are the first group to be signed by the new Middle Earth agency . . . the **Iveys'** "Maybe Tomorrow" is receiving massive promotion in America and looks like a US hit for the group . . . the **New Faces** fly to South Africa on January 27 to tour with American singer **Patti Page** . . . **Marbles** fly to France for a club tour between March 21 and 31 . . . **Canned Heat** have signed a long term writing contract with United Artists . . . **Sonny and Cher** back here in March to appear on the **Tom Jones** TV series . . . guitarist **Amancio D'Silva** plays "Integration" a 50-minute suite in four movements at the Gloucester Hotel, Brighton tomorrow (Friday)—the first time it has been performed in a jazz club.

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ENGELBERT'S NEW SINGLE OUT NEXT WEEK

ENGELBERT HUMPERDINCK follows up his "Les Bicyclettes De Belsize" hit with a new single "The Way It Used To Be" released on Friday (January 31).

The song was written by Roger Cook, one half of the former David and Johnathan duo. Engelbert has written the "B" side titled "A Good Thing Going."

Birmingham group, The Locomotives who scored with "Rudi's In Love" have a new single out the same day titled "Mr. Armageddon."

Other singles scheduled for release on Friday include: Joe South's "Games People Play," "Music Mother Played" by Bobbie Bennett, "Turn Her Away" from Mike Curtis, "Visions in a Plaster Sky" from Wild Silk, "Cloudy" by the Wedgewoods, "Teresa" from John Burness, "Sad Old Song" by Mixture, "Easy Street" by Eddie Howell, "Nobody" from Three Dog Night and "Stay, Baby Stay" by Johnny Daye.

MOBY GRAPE DUE

MOBY GRAPE are expected to arrive here on Monday (January 27) for twelve days of personal and telvision appearances. They will be appearing on all their dates with another American underground group, Group Therapy.

The group's first appearance will be at London's Middle Earth on Friday (January 31). They will also be recording for BBC's Colour Me Pop."

They will be joined by Family and Nice for a concert in Newcastle on February 6. Moby Grape and Group Therapy make a return appearance at the Middle Earth (7) and conclude their English visit at Mother's, Birmingham (8). They will then be moving on to Scandinavia. Other dates have yet to be finalised.

Group Therapy, scheduled to arrive today (Thursday), have a record released on January 31. It is titled "Remember What You Said."

WHYTON TO COMPERE

WALLY WHYTON, David Allen and Muuray Cash have been named as comperes for the giant Country Music Convention at the Empire Pool, Wembley, in April.

Other names added to the list of artists appearing include George Hamilton IV, Tammy Wynette, whose latest single, "Stand By Your Man," has been released by CBS, Lorretta Lynne, Buffy St. Marie, Skeeter Davis, Dale Reeves, Bill Anderson and British groups, the Hillsiders and Orange Blossom Sound.

Tickets are now available from the box office at Wembley or from Mervyn Conn, 45-46 Chandos Place, London W.C.2. Prices are 10s 6d, 15s, 20s, 25s, 35s and 42s.

The Chet Atkins tour has now been postponed until May.

KIRK AT BIRMINGHAM

BIRMINGHAM's Opposite Lock Club has signed Roland Kirk for a week from February 24. He will not open at the Ronnie Scott Club in London until March 3.

"We are going to present him for four nights in the Lock, and Friday and Saturday in our Factory extension so that the younger set can see this great jazzman," says the club's Martin Hone.

LULU'S TV GUESTS

GUESTS FIXED for Lulu's BBC-TV show, in the next few weeks include Billy Preston, Gene Pitney and Barry Ryan.

American organist, dancer, singer and pianist Billy guests this Saturday. Traffic are also on the bill.

Gene Pitney guests with Terry Reid on February 1 and Barry Ryan on Februry 15.

After the opening two programmes, which ran for 45 minutes, Lulu's shows have since been trimmed to 35 minutes.

Says agent Dick Katz: "This was to allow Lulu to concentrate on the Eurovision songs included in the shows. The show is getting a terrific reaction."

BARRY FOR STATES

BARRY RYAN, who flew to Geneva for TV on Monday, makes a promotional trip to America in March. At press-time, various important dates were being fixed for him to promote "Eloise," currently racing up the American charts.

The single, now well past the million mark, has won No. 1 awards for Barry from Gemany, Holland, Italy, Sweden, France, Belgium and Spain. Barry has recorded the song in German, Spanish, French and Italian.

STEVE MUST REST

STEVE ELLIS, of the Love Affair, was ordered by his doctor to rest this week after a bout of laryngitis. He hopes to be back with the group tonight (Thursday) at the Emporium Ballroom, Doncaster.

Love Affair appear in a concert in aid of Spastics at London's Lyceum Ballroom, on February 13. Tickets for the show are 15s, but members of the group's fan club can obtain them through the club for 10s.

WOODY TOUR DATES

WOODY HERMAN and his orchestra begin their '69 British tour with a concert at the Pavilion, Hemel Hempstead on April 25. They then play a week, commencing April 27, at the Wakefield Theatre Club.

After that, the band plays on the Continent until May 10, returning to London for a concert at the New Victoria Theatre on May 11. The rest of its dates are Colston Hall, Bristol (13), Town Hall, Birmingham (14), Free Trade Hall, Manchester (16) and Fairfield Hall, Croydon (18).

ALAN PRICE RETURNS TO SINGING IN FEBRUARY

PRICE

ALAN PRICE returns to singing next month with a new band, known as Friends.

It will be the first time he has fronted a band for five months. But his old band, now known as the Paul Williams Set, will continue. This band and Happy Magazine will continue to be managed by Alan.

The new group, Friends, will not have a fixed line-up. Instead it will have a nucleus of between 30 and 40 musicians. Alan told MM: "I want it to be an informal scene. I don't want to be tied to a unit. Some dates I might want to use an eight-piece but on TV I may only play with a trio.

"Besides, it sounds happier when you say 'Alan Price and Friends' are coming to town."

Alan is to record two songs, "Trimdon Grange Explosion," a Geordie song by Tony Armstrong arranged by Alan Price, and "The Last Goodbye," one of Alan's own compositions, with a 40 piece orchestra. This will probably be his next single, although no release date had been fixed at press time.

GRACIOUS SIGN

THE FIRST group to sign a direct recording contract with Norrie Paramor is a six-piece, the Gracious.

The group is currently in Germany and their first single will be released at the end of February when they return to Britain. Titles will be "What A Lovely Rain" and "Hazel In Your Eyes," both written by two members of the group, lead singer Sandy Davis and pianist Martin Kitkat.

STRONG JAZZ DATE

BILL GREENOW and his Strong Jazz will be playing a week's residency in France from Febuary 15 to 22. With Bill (alto, clt) are Cuff Billett (tpt), Mike Sherborne (tmb), Barry Richardson (bass), Dave Evans (drs) and Johnny Parker (pno).

Before the French trip, Greenow's band does three dates in Belgium on January 24 25 and 26.

MIDEM TRIUMPH FOR 5th DIMENSION

DESPITE THE absence of British and international record companies, there is a bigger turn-out at this year's MIDEM, the International Music Market at Cannes, now taking place.

Some publishers are buying and selling every day in the Hotel Martinez, which has been completely taken over for the week long event. And the evening galas at the Palais de Festival are packed out.

The opening gala was a triumph for America's 5th Dimension who looked great and sang beautifully. They completely knocked out the international audience with their vital and punchy vocal arrangements of songs like "What The World Needs Now Is Love" and "If I Had A Hammer."

Britain's representatives, Leapy Lee, John Rowles and Les Reed all got enthusiastic receptions. Lee has a warm stage personality which makes even the trite "Little Arrows" acceptable. Les Reed conducted the excellent orchestra and played piano on a selection of his hits — with "The Last Waltz" and "Delilah" among them.

John Rowles was so powerful he was almost guilty of over-singing but his reception for "If I Only Had Time" and "Say Goodbye" was second only to 5th Dimension.

British performers to come include the Equals and Mary Hopkin. They'll have to go some to beat John Rowles.—**JACK HUTTON.**

Premier Percussion tour opens at Festival Hall

THE COMPLETE list of dates is now available for the Premier Percussion tour which features the Kenny Clarke-Francy Boland Big Band, Roland Kirk Quartet and U.S. drummer Philly Joe Jones.

CLARKE

PHILLY JOE

Opening at London's Royal Festival Hall (6.15 start) on Saturday, February 8, the package show then appears at Croydon's Fairfield Hall (9), Birmingham Town Hall (10), Bristol's Colston Hall (11), Manchester's Free Trade Hall (15) and finally the Sunderland Empire (16).

The Clarke-Boland band then goes into Ronnie Scott's Club for two weeks starting Monday (17), opposite Salena Jones and the Brian Lemon Trio.

Old single puts Martha in chart

MARTHA AND the Vandellas entered the MM Pop 30 this week at 27 with "Dancing In The Street" — a disc first released three years ago.

The record was played for three weeks on Alan Freeman's Radio Luxembourg programme and the demand for the record was so great that SME decided to release it.

Martha and the Vandellas last toured Britain more than two years ago.

JAZZ NEWS — compiled by Bob Dawbarn

OSTERLEY BENEFIT NIGHT

FREDDY RANDALL, Kenny Baker and Alan Wickham (tpts), Wally Fawkes and Dave Jones (clts), Harry Walton (pno), Tony Allen (drs) and the Alan Elsdon Band are among those who will be appearing on January 31 at Osterley Jazz Club at a Benefit Night organised by Charlie Galbraith for fellow - trombonist Jim Shepherd. Jim will be off work for six weeks while undergoing an operation on his leg.

FRED RANDALL

ARCHIE SHEPP

●

Archie Shepp has been named Musical Coordinator, lecturer and Black Studies Director at the New York State University in Buffalo. The job is designed to expand educational chances for minority group students. Shepp has a Bachelor of Arts degree and used to teach in New York schools.

●

The London Youth Jazz Orchestra has a concert at Lewisham Town Hall on February 1 with Sandra King and trumpeter Ian Hamer as guest stars. They will give the first concert performance of Alan Roper's "Wind In The Willows" suite.

●

Strathclyde, Dundee and Edinburgh University are co-operating to take the Don Rendell-Ian Carr Quintet to Scotland. They play Strathclyde (January 28), Dundee (29) and a concert at the George Square Theatre, Edinburgh (30). If the shows are a success further name jazz groups will make the trip.

●

Morgan Records launch a new jazz LP series at the end of this month with the release of the Gordon Beck Trio's "Gyroscope" . . . Chris Haskins (bass) has replaced Jon Stone in the Colin Peters Quintet, the group's first personnel change since it was formed three-and-a-half years ago.

●

Vibist - arranger Johnny White, who worked with Benny Goodman in the late 1940s, has died in El Centro, California, aged 47. He was, for a while, a staff writer for the Glenn Miller band.

●

Jimmy Hamilton, who quit the Duke Ellington band last summer after 26 years, presented his own Jazz Festival at the Ferry Boat Inn, Brielle, New Jersey, last weekend. In addition to Hamilton, artists included ex-Ellington singer Al Hibbler, Richie Kamuca (tnr), Bill Berry (tpt), Wynton Kelly (pno), Buck Clayton (tpt) and Jake Hanna (drs).

●

Tenorist Don Menza has left the Buddy Rich band . . . pianist Lennie Felix, recently back from a cruise to Australia, South Africa and Bermuda, plays every night, except Mondays, at Uncle's, Cambridge Street, Pimlico.

●

Roy Pellett has replaced Forrie Cairns on clarinet with Bob Wallis' Storyville Jazzmen. Rest of the line-up is Avo Avison (tmb), Roy James (gtr, bjo), Cliff Wren (bass) and Laurie Chescoe (drs) . . . Sandy Brown stars at London's Kensington Hotel on Saturday (25).

●

Annie Ross and Jon Hendricks team up again at the Bulls Head, Barnes, on February 4, backed by the Tony Lee Trio . . . Max Collie's Rhythm Aces have signed a recording contract with Decca . . . John Chilton's Swing Kings play the Prince Of Wales, Hammersmith, on Sunday (26).

Louis Armstrong clarinettist Joe Muranyi and trumpeter Johnny Windhurst are leading a band at weekends at the Marine Terrace, Long Beach, Long Island . . . the second annual New Orleans Jazz Festival will be held in the Crescent City from June 1 to 7.

●

Clarinettist Paul Winfield has joined the Dave Brennan New Orleans Jazzband which play the New Broom Hotel on Thursdays and the Cranworth Hotel on Fridays in Rotherham.

●

The Second City Jazzmen are resident at the Crown Jazz Club which has just celebrated its first anniversary at the Crown, Codsall, near Wolverhampton . . . the Modern Jazz Trio play Thursdays at the Phoenix Hotel, Newton Heath, Manchester.

●

The Mike Westbrook Concert Band plays London's 100 Club on January 27 followed by the Dave Kelly Quartet and the Keith Tippett Band on February 3 . . . John Surman has signed an agency contract with NEMS Enterprises.

BOB DAWBARN meets the new Hollie

FILLED— one situation vacant for pop singer. Salary, £33,000 a year

ONLY THE taxman knows how much Terry Sylvester has earned over the past year. But over the next 12 months he stands to make around £33,000.

Terry Sylvester is the replacement for Graham Nash with the Hollies and when I met him this week he seemed delighted, and a little anxious, at having won the job from some 90 applicants.

Terry, a 22-year-old from Liverpool, spent three years with the Escorts followed by three with the Swinging Blue Jeans — his notice with the Blue Jeans expires on January 31.

"I met the Hollies in August, 1965, when I was in Germany with the Escorts," he told me. "I used to have a blow with them. I didn't really expect to get this job but I came down and had a sort of personality interview with Robin Britton, the Hollies' manager.

"Then I did an audition singing with Allan and Tony and then another day in the studio for the benefit of the recording manager."

Terry, who names his favourite singer as Tony Bennett and group as the Association, will be taking over the high-note role with the Hollies.

"I shan't be playing much guitar," he told me. "I shall just stand there with the acoustic guitar and maybe play on a couple of numbers."

He is also a songwriter — news which obviously interests the rest of the group — though he is rather modest about his talents in that direction.

Hollies' drummer Bobby Elliott explained how Terry came to be chosen.

"We had about 90 applicants and, between us, actually saw about 70 of them," he said. "We got it down to three, and then two. No, I won't tell you who the other guy was — it wouldn't be fair to him.

"Anyway, we went into the studio and the other chap had to do a lot of rehearsing to get things right. Terry went in and did it straight off.

"Now we must get down to some good rehearsing and get some stage numbers off. We have also got to finish our new album — it's a tribute to Bob Dylan and they are all Dylan songs. We finished the backing tracks in November and have been waiting to get the three voices on."

Allan Clarke was also delighted with the new Hollie.

"Things should be better now that Graham has left," he said. "If there is one unhappy person in a group it is bound to upset you.

"Stage shows were fine — once we were on stage we were all the Hollies — but I think it showed on records. Graham wanted to do his own stuff whereas we liked to do other people's songs and standards.

"He wanted to progress, but I don't believe you have to think about progressing. It's all there in yourself — if you want to do a new thing you do it without worrying about whether you are progressing or not."

Allan recalled the first time he met Terry: "We were playing at the Top 10 Club in Munich and they were second on the bill. We used to play together after the show and we got on well.

"When the big blow came and Graham left, we had started trying to find a new singer when a slip of paper came through my door saying Terry would like the job.

"I thought 'Why didn't I think of him before.' In Germany we were all Everly Brothers fans and, with the Escorts, he was doing those high Everly harmonics.

"Anyway, he's with us now and I'm looking forward to getting back to work. After six years on the road I get bored sitting at home for three-and-a-half months just twiddling my thumbs."

Robin Britton is also obviously delighted to get the boys back at work.

"We had to cancel three months work when Graham left — including a Palladium date and an American tour," he told me. "I reckon that was over £30,000 worth of work.

"Now we are planning a college tour for February, March and April. We will probably also do some concerts — about six at major venues like the Royal Festival Hall and Manchester's Free Trade Hall, all on Saturdays.

"Then there is a Swedish tour and we also plan to go to Israel. Finally we are going to quite a bit of cabaret in the major clubs up North.

"Still, it was worth making sure we got the right man for the job. A group with 19 consecutive hits can't afford to mess about."

The new-look Hollies with Terry Sylvester.

'. . . these are the sounds to weave your dreams . . .' says **B. S.**

John Dummer Blues Band
Cabal
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'. . . and they lived and heard happily and funkily ever after . . .' says **Jimi Hendrix**

Buddy Miles
Expressway to your skull
20137 SMCL

JUST TAKE A LISTEN!

Mercury RECORDS

Caught in the act

JEFF BECK'S band blew a solid set at London's Marquee Club last week to a packed house and proved why they have been so successful in America.

Jeff himself was in good form, and after a shaky start, when some of the amplification was switched off, Nicky Hopkins' piano came through loud and clear, and gave the band a highly distinctive sound.

Jeff blew some nice blues and shone on his flag waving piece "Beck's Boogie" complete with quotes from Flatt and Scruggs.

Rod Stewart, a most underrated singer, leapt and sang with his usual enthusiasm and high spirits, while Ronnie Wood used his bass intelligently.

Micky Waller is a fine drummer with experience in many different types of groups from Brian Auger's Trinity to Georgie Fame and Scott Walker.

He always brings style and taste to any rhythm section he joins.

The band as a unit are often a little rough, but are happily different and unpretentious and once they get up a head of steam can blow many a group off stage. — CHRIS WELCH.

GEORGIE FAME

GEORGIE FAME was in swinging form at the Royal Albert Hall last week where he topped the bill in a show presented by Brunel College.

High spot of his programme, which included "Point Of No Return," "Yeah Yeah" and "By The Time I Get to Phoenix," was when Harold McNair joined Georgie on alto and flute for "Parchment Farm," "Pink Champagne" and a tribute to Charlie Parker.

Ten Years After played a very good set that opened with a subdued, jazzy "I May Be Wrong" with organist Chic Churchill switching to piano. It contrasted with the heavy, blues-flavoured "I Can't Keep From Crying," dummer Ric Lee taking an impromptu solo when guitarist Alvin Lee broke a string, and a rocking "I'm Going Home," that featured some fine bass guitar from Leo Lyons.— TONY WILSON.

FUNNY GIRL

BARBRA STREISAND IS Funny Girl, now showing in London. She is plain but beautiful. She is an unusual singer, but her songs are wonderful. And, in a re-creation of Fanny Brice's rags to riches story, she is totally convincing. She has a blanketing personality that casts a glow over all the proceedings and leave you with that glow as you emerge into the cold. The music is marvellous — it includes such gems as "My Man," "You Are Woman, I Am Man," and "People."—JOHN CUMMINGS.

HUMBLEBUMS

SCOTTISH duo, the Humblebums, scored well at the

JEFF BECK

JEFF BLOWS IN AT THE MARQUEE

Troubadour last Saturday with their own brand of humour. Much of it being a send up of Glasgow and some of its inhabitants.

Billy Connolly, aided and abetted by Tommy Harvey, showed a great deal of talent in his presentation. They use some good original material, including witty parody and scored heavily with the Troubadour's late night audience.

There was also the usual collection of guest singers, introduced by Martin Winsor and Redd Sullivan, the resident hosts, and among those who added to the evening's entertainment were Hamish Imlach, Paul Bradey and Mick Malony of the Johnstons and Long John Baldry, still one of Britain's best blues singers.—TONY WILSON.

KEITH TIPPETT

THERE'S a revolution going on in British jazz at the moment with more and more fine young musicians forcing their way to the front, brimming with new ideas.

As Christopher Bird gave fullsome praise last week to the Keith Tippett Band, I can only say that he showed remarkable restraint. After hearing them at the 100 Club on Monday I would like to add a few adjectives like "superb," "magnificent" and "wildly exciting."

Individually, pianist Tippett and trombonist Nick Evans are already first-class solists. Mark Charig (cnt) and Elton Dean (alto) are big names of the near future. Alan Jackson (drs) has been justly praised for his work with Mike Westbrook, and bassist Jill Lyons proves she is not just standing there as a gimmick.

But it is the fire of the ensemble which make this the best new band I've heard in years. Charles Mingus and George Russell are obvious influences, but there is so much originality in the group, too. And the size of the audience showed the drawing power they have built up in three weeks at the club.

Sharing the bill was a group led by pianist Martin Joseph, with Harold Beckett (tpt, flugel), Bobby Wellins (tnr), Chris Lawrence (bass) and Brian Spring (drs). Their music was sophisticated and well played, yet after the Tippett band it sounded commonplace and with nothing to say that hadn't been said a thousand times before.—BOB DAWBARN.

UNDERGROUND

THE first of a series of concerts, featuring the Underground movement, presented by Manchester's The Magic Village in the city's Houldsworth Hall last Saturday got off to a rather inauspicious start. There was a lot of activity on the stage with plenty of people busying themselves with mike and amplifiers but nothing really seemed to be happening. However, the audience was reassured by John Peel that things were under control. "To any cynics here," he monotoned, "it might appear that we don't know what we're doing, but that would be a totally erroneous impression."

Then he contradicted himself when, apologising for the concert starting 15 minutes late, he added, "Sorry about the lack of organisation.

Bridgit St. John had the unenviable task of bringing some order to the proceedings after the early shambles; she coped manfully (or womanfully) and sang several of her own songs with her guitar beautifully complementing her rather deep and attractive voice.

Roy Harper followed; his anti-social comment and observations on life were valid enough, but he offered no panacea for the world's troubles. A little excitement, musically and visually, was provided by Family: the bizarre antics of the group's lead singer qualified him for a place in the Adams family. STEVENS.

SCOTT BAND

WILH ITS first LP due out next month, the Ronnie Scott Band seems to have reached the point where it could be on the verge of greater things.

It has almost everything going for it—a fine variety of soloists, vigour, and the opportunity to work together more than most of its kind. But when the Band id a surprise set at the Scott Club on Saturday, its greatest weakness was, for me, finally illuminated.

The Band's library at best is nevt more than competent, relying on the soloist's impetus to carry things through; at worst, some of the arrangements, in the light of its personnel and potential, are downright dull and inept. It's still a wonderful experience on occasion, but I feel that if Ronnie presented his youthful colleagues with greater and greater challenges, then the Band will go from strength to strength. As it is now, there may be the danger of the unit boring itself out of action sometime in the foreseeable future. —BOB HOUSTON.

Even Cliff offers a modest chastisement

CLIFF RICHARD has always avoided knocking fellow artists, especially the Beatles. He suffered enough criticism himself as a young rocker.

But during the current wave of **Beatle** bashing (mainly by financial "experts," it seems), even **Cliff** is offering modest chastisement.

"The Beatles are very successful artists and yet they are not successful in life," Cliff told a congregation of 500 young people in an Edinburgh Church on Sunday. He had been singing pop hymns at a rally of Christian Crusaders.

"The Beatles do nothing but chase around the world after a dream and they must now realise that their Maharishi just doesn't help them at all. I think they are looking for what Christians have found."

selfish

Added Cliff on showbusiness: "I love it, but it will never take the place of Christianity, which is my first love. There is nothing wrong with having money unless you start using it in a selfish way or start wanting more.

"As for myself, I do not particularly want to be a millionaire, and I am convinced I could do without the money tomorrow. I do not desperately want it. Riches can cause unhappiness, tragedy and suicide."

Peter Frampton on his split from the **Herd:** "I wish the Herd luck and the split was completely amicable. I just want to be free to do something on my own. It will be one of two things, but I have not made up my mind yet. In fact, I change my mind every five minutes. So hang about, readers, and watch this space!"

Jack Bruce has four cars—a Ferrari, Lotus, Mini and an Adams Probe 15 which does about 120 mph with a Hillman Imp engine!

Jeff Beck merely has a 1932 Ford—with a top speed of 146 mph. It's got a Corvette Stingray engine under the ancient bonnet. Pity these gossip columns are filled with such trivia — **Peter Clayton** . . . MD **Johnny Harris** will do himself an injury with all that leaping on Lulu's show.

Beatles are all together again, reports Apple. The argument between **George Harrison** and the others has been resolved "They are all friends again, together, strong as an ox as they have to be," said a spokesman, putting in his spoke.

Definition from **Derek Taylor** of Apple: "There are two factions in the world—those who don't know you, and call you 'old man,' and those who don't know you, and call you 'man.' Neither communicate."

abuse

Will **Andy Bown** join **Stevie Winwood?** . . . Page One signed **King Biscuit Blues Band** from Birmingham . . . **Tony Blackburn** making a new single—what about a new joke? . . . Why do some publicists try to sabotage interviews? They're paid to get publicity.

John Baldry forming a Supergroup to include **Beryl Bryden** (washboard), **Tito Burns** (accordion), **Bob Dawbarn** (trombone), **George Webb** (piano), **Jack Barrie** (fiddle), and **Baldry** (contortions, massage and French lessons).

Bakerloo Blues Line in hysterics when a lorry driver who shouted abuse at their long hair, lost control and crashed into a milk truck . . . Most uncool, spiking tea with acid . . . **John Gorman's** act with chocolate eclairs a sensation at Ronnie Scott's.

It's all happening upstairs at Ronnie's — thousands raving nightly! See **Chips** watching the Laurel And Hardy movie. See the mighty pin tables, flashing!

Dusty Springfield flew to Bermuda for dinner with friends—and back the next day . . . **Joe Cocker** booked for **Ed Sullivan** TV show on April 20.

Peter Clayton on Scene And Heard praised **Laurie Henshaw's Tom Jones** feature . . . **Phil Seamen** wailing at the Royal Oak, Tooley Street, London.

Barbara Thompson, tenorist wife of **Jon Hiseman,** often sits in with the **Don Usher** band at Welling's Lord Kitchener.

retire

Jiving K. Boots slammed the **Beatles, Cliff Richard** and **Tony Palmer** in Bebop Times this week: "The Beatles should stop chasing Cliff in their search for a star contest, and Cliff should stop his cavorting every week on 'Oh Boy.' As for Tony Palmer — is he trying to turn classical music into an art form or something?" A statement later issued by the directors of Bebop Times disassociated themselves from Mr Boot's remarks.

Will **Jimi Hendrix** join **Stevie Winwood** and **Hank B. Marvin?** Will **Eric Clapton** and **Edmundo Ros** form a group? Will **Ginger Baker** and **Max Abrams** record a solo album together? Will—oh belt up!

Seriously though — **Phil Seamen** and **Ginger Baker** plan an album.

Fortnightly pop shows for the ICA, London, starting with the **Family** tomorrow (Friday) followed by the **Nice** on February 4 . . . **Roy Harper** to retire, he threatens. And when are Liberty going to release his album?

American group **Pulse** are first to use a real laser beam on stage . . . **Frank Zappa's** Bizarre label concluded a distribution deal with Reprise.

If **Dee Dee Warwick** married **Simon Dee,** she'd become Dee Dee Dee . . . **Janis Joplin** joining Stax label rumour . . . Last **Cream** album, "Goodbye," featuring their three last studio recordings and three live cuts, to be released this month—in the States.

Daughter of **Monkee Mickey Dolenz** and **Samantha Juste,** to be christened **Amy Bluebell** . . . **Peter Barden's Village** signed to Head Records and due for a single release.

ballet

James Brown played **President Nixon's** inaugural ball . . . **Nick Lucas** who made the **Tiny Tim** hit "Tip Toe Through The Tulips" famous in the Thirties, is busy cutting an album. God bless Tiny Tim!

Track to release Tetragrammaton album by underground comedian **Murray Roman** . . . Offending parts of **Lennon-Yoko** album censored with adhesive tape . . . **Pink Floyd** writing a ballet for Ballet Rambert and a film score.

QE3 built last weekend in a Japaneses shipyard to cross the Atlantic daily, with tea lounge music by the Jiving K. Boots Orchestra.

THIS WEEK
TONY HATCH IN BLIND DATE
TURN TO PAGE 12

'PEOPLE'
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SPEAKEASY

NOTICE TO SPEAKEASY MEMBERS

Because we've just reopened after eight months and because so many of you have changed addresses in that time, we don't know where you're at. Anyway, for you in February, this is where WE are at!

Saturday, 1st	Edgar Broughton Band
Monday, 3rd	Caravan
Tuesday, 4th	IDLE RACE
Wednesday, 5th	Van Der Graff Generator
Thursday, 6th	SPOOKY TOOTH
Friday, 7th	EIRE APPARENT
Saturday, 8th	Jody Grind
Monday, 10th	Clouds
Tuesday, 11th	THE TASTE
Wednesday, 12th	Gods
Thursday, 13th	Juniors Eyes
Friday, 14th	Eyes of Blue
Saturday, 15th	Love and Poetry
Monday, 17th	The Village
Tuesday, 18th	JON HISEMAN COLOSSEUM
Wednesday, 19th	McKenna Mendlesson Mainline
Thursday, 20th	NICE
Friday, 21st	The Pendulum
Saturday, 22nd	Sleepy
Monday, 24th	Gods
Tuesday, 25th	MASON, CAPALDI, WOOD & FROGG
Wednesday, 26th	Dr. K's Blues Band
Thursday, 27th	YES
Friday, 28th	Jody Grind

Telephone : 580-8810/7930

The man they all dig doesn't dig himself

RANDY

BEATLE Paul McCartney phoned to say how much he likes his work; Frank Sinatra wants him to write an album but the man himself doesn't like what he's doing.

Randy Newman is an American songwriter who's written hit songs for Gene Pitney, Alan Price and Cilla Black. But he says of his songs: "They embarrass me, they aren't what I thought they might have been. I wasn't satisfied with the way most artistes have recorded my songs, no artist is, It's my own fault, I'm too lazy.

"I think I'm getting old and losing a bit of my enthusiasm for it. I'm getting more cynical about hits which is deadly. I concentrated on myself for a while. It was something I had to do."

Randy visited Britain for the first time last week to "kinda have a look around and to incidentally promote my album."

At London's Mayfair Hotel he talked about his songs which have included "Simon Smith And The Amazing Dancing Bear," Gene Pitney's "Nobody Needs Your Love" and Cilla's "I've Been Wrong Before."

"I don't like what I do in retrospect. I can't retain my pride in anything no matter how many people pat me on the back and say how great one of my songs is. It doesn't do anything for me.

"It's a movement of time rather than progression. 'Don't look back' is excellent advice in this business but that's a lazy man's refuge and I don't give myself that refuge anymore, I don't listen. There are some numbers that I cringe to think I wrote.

"The radio depresses me. I don't listen too much but the Cream's 'Sunshine Of Your Love' was good. It was like I was 14 again. It cheered me up to hear it."

What artists does Randy like and is there anyone he'd really like to record his songs? "Ray Charles did 'I Think It's Gonna Rain.' The Beatles, Jimi Hendrix — they're the people I like. Dylan would be a great honour.

"McCartney called me from LA to say how much he liked my album, which was a kick for me. I might take a shot at the Sinatra album. I think it's impossible, but I'll be proud to do it.

"As a writer of pop songs, I try to produce something that will be commercial. This is the job of the popular songwriter.

"I never forget that song is destined, hopefully, for public consumption, but I never calculatingly set out to write something commercial. I haven't that brand of intelligence."

Randy sings as well as writes. In this country the "Randy Newman" LP and a single from it — "Love Story"—have been released but on the subject of his singing he is equally unassuming. "I don't think I have the personality to be a singer," he says.—ROYSTON ELDRIDGE

For Mac, the West is Best!

GREEN: 'it hasn't really sunk in'

AS WELL as recording their next single in New York, Fleetwood Mac taped a jam session in Chicago with Buddy Guy, Willie Dixon and Shakey Horton, three of the leading bluesmen on the scene there. The result, some 30 numbers, may well appear in album form later this year.

U.S. PROGRESS REPORT ON FLEETWOOD MAC

"We did a lot of numbers,55 reported Danny Kirwan from their San Francisco hotel this week, "enough, apparently for a double LP. We really enjoyed it. We just played straight blues, each of us doing different things with everybody else sitting in It was a mixture of solid blues and we just did the numbers we felt like doing.

ROUGH

"Mike Vernon just let things run on, and we played everything we wanted to Things were roughly set, but it wasn't arranged like a normal session."

Danny went on to say that the Mac took part in another session in New York, this time backing Otis Spann, pianist with the Muddy Waters band, together with drummer S. P. Leary. The group backed Otis on all the tracks for a solo album.

"Otis played with us in Chicago and said he'd like to make an LP with us, so, as we had a bit of time, Mike Vernon suggested we should go to New York and do the session."

Guitarist Danny and the Mac had just completed their first gig at Fillmore West, the main music centre in San Francisco. Danny said that they had enjoyed the date very much and that it had been one of the best so far.

"Now we've got into the tour and on to the West Coast, we're much more at ease," commented Danny. "The East Coast was rough, more tight.

"The West Coast is much better. Probably because on the East Coast we were hanging around a lot. Now everything is all right. But obviously we're looking forward to coming home."

Although it was four in the morning in San Francisco, Danny sounded pretty fresh, more so than Peter Green who was sounding knackered when he spoke to Melody Maker after Danny.

"The tour's generally improved," began Peter, taking over the phone." The main thing is that it's much quieter on the West Coast than in New York or Detroit. I don't feel so boxed in.

RUMOUR

"Actually, Chicago wasn't too rough. The old town in Chicago is their Chelsea. Much better than any place in New York or Detroit."

Asked if there was any truth behind the rumour that Jeremy Spencer wanted to leave the group, Peter replied: "Never any question of it. No one is going to join the group — and no one is going to leave.

"We're five people who get on very well together. We're like five people, not just musicians. If one person leaves, we'll probably just pack up."

Peter sounded very pleased when told that "Albatross" was at number two in the MM Pop 30. "It's really nice," he said. "It's like it's not really happening. We laugh about it, but it hasn't really sunk in because we haven't been there."

In fact, the Mac will be staying in America for another month.

Was Peter worried that he might lose fans because of a new "Pop group" image that may attach itself to the Fleetwood Mac?

"I'm not really worried," he answered. "I think most of our real fans are fans of us as people and of how we go about our music. I think they are broadminded enough to accept what we do.

"If you do something outside of a 12-bar, there are some people who can't understand it, but we got rid of those people, I think, in the early stages."

The month away means that the Mac are at a disadvantage in not being able to help push "Albatross" harder, and they are beginning to miss the British scene.

DREAM

"We've been away so long everything else is a dream," said Peter. "I completely lost touch. This tour feels as though it's been lasting years.

"It'll be very nice to get back home. I really appreciate the difference between the places now. America is not quite so glamorous as it was the first time. This time we've seen all the other side but San Francisco is really good."
—TONY WILSON.

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A victim of jazz fashion

BASSIST Paul Chambers died in New York on January 4 as a result of complications following Hong Kong flu.

It is hard to believe of a man of his musical stature that he was only 33.

In some ways his career highlights the fickleness of jazz fashion. During the eight years he spent with Miles Davis, from 1955, he was an almost automatic choice in the jazz polls, but over the past five years he tended to be pushed into the publicity background by players with more fashionable groups.

When he joined Miles he was only 20 — yet you would never guess it from the maturity of his playing.

Paul Laurence Dunbar Chambers Jnr was born in Pittsburgh on April 22, 1935, and first started on baritone horn and tuba around the Detroit area. He worked with Kenny Burrell, among others, before leaving Detroit with the Paul Quinichette group in 1954.

The following year he went to New York where he was heard with the groups of Benny Green, Joe Roland and the J. J. Johnson-Kai Winding unit before joining Miles Davis at the end of the year.

Possessed of a phenomenal technique, he was one of the few jazz bass players to sound as convincing when playing arco as pizzicato.

In 1963, Chambers left the Davis Quintet and teamed up with two other former Miles sidemen — pianist Wynton Kelly and drummer Jimmy Cobb.

From 1966, after a spell with Tony Scott, Chambers continued to freelance.

Paul Chambers leaves his own memorial—the exciting, constantly changing brilliance of the Miles Davis recordings between 1955 and 1963. Few of his contemporaries could have been so important a part of those creations.—BOB DAWBARN.

jazzscene

Putting the greats on record

MY FIRST experience of Bob Thiele came in 1942, when I wrote to him for permission to re-print material from a magazine, Jazz, of which he was managing editor. He said yes, incidentally.

Thiele also contributed a lead feature, On The Jazz Front by Doctor Jazz, adorned by a photograph of him in which he looked like a well-set-up ex-college boy deejay, which maybe he was.

Today, many years away from Doctor Jazz, he looks pretty much the same in an older format, and he's still up to his teeth in jazz projects.

Since the Forties, Thiele has worked inside the recording studios. In 20 years he has built a big reputation, especially as a man who can make good records that sell.

He started supervising for ABC's Impulse label in the Sixties, and for ABC he's notched up a series of successes, artistic and financial.

"The Duke Meets Coleman Hawkins," Earl Hines' "Once Upon A Time," Otis Spann's "Bottom Of The Blues," T-Bone Walker's "Funky Town," John Coltrane's "Ascension," "A Love Supreme" and several more, Gabor Szabo's "Light My Fire" and LPs by Shepp, Ayler, Sanders and Marion Brown give some idea of his scope.

But his field is wider than that, embracing recording talents as disparate as Frankie Laine, Louis Armstrong, Roswell Rudd, Salvation, Free Spirits and his own band, the New Happy Times Orchestra.

In France recently, Jazz Hot magazine's critics poll voted seven Impulse albums among the ten best jazz sets of the year. All seven were Thiele productions.

Last week Bob came to Britain on his way to Midem, and I met him at a press party staged by EMI.

He said he now owns an independent New York record company named Flying Dutchman.

Though he left ABC a few months ago, he has signed to handle productions for Impulse, BluesWay and the ABC labels. This has already resulted in the signing of Ornette Coleman.

Thiele in the studio with Coltrane

Talking about his various sessions through the years Thiele told me he'd enjoyed making records with most of the great names, and indicated that the best musicians were generally the easiest to work with, although there were odd men out.

"Hawkins, Pee Wee, Duke . . . I loved doing all those things," he reminisced. "Duke is an idol from my old collecting days and we hit it off right away.

"But I've never really recorded the Ellington band. In fact I try to get him out of the band context. That was the reason for the album with Coltrane.

"I loved working with Pee Wee Russell because he's one of my early favourites. You know, my background was New Orleans jazz, Pee Wee in the Village and so on.

"What can I say about Pee Wee? The number one thing about him is his sound — probably the saddest in music — and then he's avant-garde in his own way, too.

"The best thing that happened to me, though, was meeting Coltrane and working with him for four or five years. And there is a lot of his music left unissued . . . maybe ten albums. Then Alice, his wife, still has tapes that represent another five or six."

Did Coltrane's records take a lot of time to make?

"No, based on present-day recording schedules it wasn't a long time. I always spend a long while mastering, mixing and getting a proper product out, but in the actual recording I don't think John was slow.

"Well, he was confident and knew what he was doing, but in the beginning he was extremely cautious, going over and over a tune. It sounds a contradiction, I know, but he would spend time going over and over one performance.

"I remember wondering how it would work out when we recorded him with Duke, who's a one-take man. I got them together and went out of the studio, because I guessed after the first take Duke would say 'That's it!' and Coltrane would want to do it again and again.

"Well, Duke got in first and said, in effect: 'You can't do better than that,' and Coltrane agreed and so it went off all right."

On the subject of the "Ascension" album, on whose initiative was the second version released in the States?

Thiele explained: "We did two takes and after it was released John had a tape copy of the unreleased take.

"Meanwhile, he'd been listening to this tape for weeks at home and felt that it was better.

"I explained about the change of masters, and he didn't want to start anything, but he gave me permission to ascribe the second version as a second edition."

To return to those remaining Coltrane tapes, what kind of stuff was on them?

"When he visited a major city he'd take the musicians out to a local studio and record," he explained. "So it's all fresh material we have, no leftovers.

"I'd say it spans a period from '63 or '64 until he died in '67."

How big a seller was Trane?

"He sold really very well, in Japan, Germany, practically all over. In Japan he was regarded like a living god. And that's fair because he was the first jazz musician since Parker to truly change things around.

"I've been amazed really the way the kids listen to him, you know, guys in today's rock groups dig him and borrow from what he's done.

"I think it's fair to say that Coltrane earned enough from records not to have to work any place he didn't want to.

"We probably paid him more money than we paid any pop artist. We'd have advance orders of 10 to 15 thousand albums, but over a period of years sales would go up to 40, maybe 45,000 which is fantastic by any standards."

Coltrane's death must have come as a shock to Thiele and I asked if they'd been together shortly before he died.

"Yes," said Thiele. "I hadn't seen him for two months, then on the Friday he was in to see me with Alice. We were talking about the possibility of recording her as a soloist.

"He didn't look well — he was on a diet of some kind — and on Monday in the office our attorney said to me how terrible he thought Coltrane had looked.

"I thought, maybe he died or something. You know, you get a premonition at times. And in fact he had died on the Sunday."

At the other extreme of Thiele's activities was the production of Louis Armstrong's hit, "Wonderful World."

"He had the song already, and when I heard it I felt it was perfect for Louis.

"Originally he was to record it with the All-Stars, then it dawned on me this song should be done with strings and everything.

"Louis turned up with his group; didn't know I had a full band in the studio, with strings. I apologised, but Louis said 'great' and went ahead. The band, of 21 pieces or so, blew their tops.

"Well, it came out in the USA and the predictions of the sales and promotion people were right. I was a real bomb, and you know what happened in Britain and all over the world.

"It never moved in the States, England was first with it as a big record, but it sold in such diverse places as Ireland, South Africa and the Scandinavian countries."
— MAX JONES

Chris Welch

ON THE NEW POP SINGLES

DIANA ROSS & THE SUPREMES AND THE TEMPTATIONS: "I'm Gonna Make You Love Me" (Tamla Motown). A unification of talent to delight Tamla fans and gain reasonable hit status.

The lead Temptation takes the first screaming chorus, then Diana does one of her pre-ignition bursts before rocketing into her chorus. Talking follows, in a kind of Hollyweed musical interlude.

AMEN CORNER: "Half As Nice" (Immediate). Andy Fairweather Low is probably biting nails and going grey with worry about this, as they haven't had a release for some time and are due for a hit.

I didn't like this the first few hundred times, but Andy's strange, strained vocal style has appeal of its own, and the song, although sad, is strong enough to ensure them some chart sunlight.

TYRANNOSAURUS REX: "Pewter Suitor" (Regal Zonophone). Here come Marc Bolan and Steve Peregrin Took with another bopping opus, this time distinguished by a rather natty guitar phrase from Marc, which could be a selling point among fans of the jolly duo.

Their rattling pots and tiny voices get quite heated at the end, rather like a couple of rough gnomes bashing each other with toadstools.

Incidentally, in my review of their concert last week, I meant to say their performance was "dazzling" and not "baffling," but the printer's devil was at work and mysterious alterations took place.

GRAHAM BONNEY: "Fly Me High Lorelie" (Columbia). Master Graham has been around for many moons attempting to get hits. I remember drinking several gallons of ale with him in a low tavern once, while he explained that he was "big in Germany."

But, so far, all Britain has remained aloof to his charms and talents, and depressingly I report this respectable ballad with Mexican overtones, is merely pleasant, but nothing more.

Unless, of course, the Germans find it to their taste, in which case a Rhineland package tour may yet be forthcoming.

HEAVY JELLY: "I Keep Singing That Same Old Song" (Island). Some people seem convinced this is Spooky Tooth at work, but I have my own ideas about this eight minute Guy Stevens production and the faces behind the voices.

The leader's voice certainly rings a bell, and the skipping piano-and-drums rhythm that biffs one's consciousness so insistently is highly familiar. This is tremendously dramatic and exciting, with a vicious piano riff and clever guitar phrasing.

The whole group explodes with excitement and can't get out enough emotion to satisfy themselves until the full eight minutes are ridden out.

An absolute gas and I recommend it to heads everywhere, from Walthamstow to Claygate and from Earls Court to Muswell Hill. Go ahead — blow your minds.

BILLIE DAVIS: "Make The Feeling Go Away" (Decca). Remember "Mickey's Monkey," or that peculiar song that went "Tum de lum de lum li-to?" Well dis am dat same beat, and this must be a hit for Billie or there must be something seriously wrong with the nation's toes.

Hearing the exciting big band, Michael Aldred-produced and Mike Vickers-arranged, made me want to tap my toes. "Tap, tap," they went, and so will all other toes, as Billie climbs to the top, unless all other toes are encased in cement.

ABNI ANDERSON: "Happy Again" (Philips). "She's Dutch and well known in America and on the continent" said Philip's new human-dynamo PR Ian Coates this week, as he flew into my office, stopping off briefly on his overnight round the world publicity campaign.

"She's got a beautiful voice, give her a listen," he panted, quickly typing out a few biographies, filing photographs and buying drinks all round. "Than ks . . ." I began, but already he was jetting to Paris, Rome and New York, and wouldn't be back until 5 am the next morning.

And by thunder, the man was right. On hearing the beautiful Anni at work, my instant reaction was — what a foul record. Seconds later, I changed my mind, and thus proclaimed — what a GREAT record!

Listen out for a "la la la" ballad of the type we haven't heard in years.

ASHTON, GARDNER & DYKE: "Maiden Voyage" (Polydor). Can't understand groups who insist on using such dull names. A recent example was Capaldi-Mason-Wood-Frog, the past Traffic group.

Why not call themselves "Wooden Frog" and come on inside a huge wooden frog to emerge on stage playing from the mouth? And why couldn't Vince Melouney think of a better name for his new group than a succession of surnames? How about Asiatic Noodle House, or the Sock Burglars?

This is quite a nice, heavy sound, but not really hit-worthy I'm afraid.

FREDDY KING: "Play It Cool" (Atlantic). With so much imitation about, the original often gets overlooked or even mistaken as corny.

The title for example sounds like it might be a Billy Fury horror of ten years ago. Yet, when you hear Freddy singing, the phrase takes on all its proper meaning, and coupled with some excellent guitar, and sensibly restrained and tasteful accompaniment, makes a fine single for blues fans to sneak on turntables at parties.

BUTTERFIELD BLUES BAND: "Get Yourself Together" (Elektra). A jumping backing beat, babbling minstrel-type vocal introduction, leads into a brass-backed leaper that reminds me of an old Chuck Berry-Rolling Stones scene of yonks ago — can't remember the title, and certainly can't be bothered to look it up.

Excuse the waffling, but I'm trying to write like one of those New York teenybopper gossip columnists. Ever seen the kind of stuff? "Hey, Singer Johnny Thighs held in fuzz narcotics bust, was caught with trousers down in Central Park last week. No facts, but face seen peering out believed to be well known politician, moral welfare worker and groupie, Ben Scwartzenstein. And have you heard — Barbra Gothsvendstrum, our London correspondent, insists that ALL the Royal Family smoke pot . . ."

EDDY ARNOLD: "They Don't Make Love Like They Used To" (RCA Victor). Who doesn't? Why Elsie and Herbert Gritts certainly make love as they used to back in 1943, beneath a tarpaulin inside a semi-flooded Anderson shelter, by the light of a burning Dornier bomber.

VERA LYNN: "Goodnight" (Columbia). An unusual pooling of talents here. Vera sings the Lennon McCartney song, with her timeless charm, and undiminished ability, and I am intrigued to note Zack Lawrence was responsible for the arrangement.

He is a pianist and broadcaster, I first saw several years ago while cruising in the Mediter-

CONTINUED ON PAGE 19

BLUEBEAT HOT 10

1	(1)	BANGARANG	Stranger Cole UNITY—502
2	(2)	FLIGHT TO REGGAY CITY	Stranger Cole UNITY—501
3	(–)	RIVER TO THE BANK	Derick Morgan CRAB—3
4	(7)	RHYTHM HIPS	Ronald Russell NU BEAT—019
5	(–)	REGGAY IN THE WIND	Lester Sterling GAS—103
6	(4)	THE HORSE	Eric Barwen GAS—100
7	(–)	PUSH PUSH	The Termites NU-BEAT—017
8	(3)	CHILDREN GET READY	The Versailles CRAB—1
9	(–)	EVERYBODY NEEDS LOVE	Slim Smith UNITY—504
10	(10)	LET'S HAVE FUN	The Tartans NU BEAT—021

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Why Hank had to step out of the Shadows

HAS HANK Marvin got what it takes to become a solo star?

That was the question I asked the bespectacled ex-Shadow last week over lunch in a West End steak house.

Hank paused from his steak, thought, and replied: "I don't know. Only time can answer that question. But I want to try and become a successful record artist.

"I'm not too interested in personal appearances; basically I want to be able to make and sell records as a singer and musician."

MARVIN: own things

For the past year or so, Shadows fans have been slowly conditioned to accepting the idea that the group would split after 10 years as a leading international attraction.

That split happened a week ago when Hank, Brian Bennett and John Rostill decided to call it a day and branch out into their own things. Their last appearance together as a group was in December at the London Palladium.

"We did that season and at the end, Bruce Welch left the group to concentrate on management and music publishing.

"The last night was terrific; it was a really responsive audience and I think we went out with a bang. At the end of the show, we presented Bruce with a clock as a gift."

Hank, Brian and John intended to work together as the Shadows again in 1969 after a long break. But a new year brought new ideas and they decided to go their own ways immediately.

"Brian and John rather forced it on me. It was their decision in the main," said Hank. "It left me in a slight state of shock at first.

"I'm not interested in the management side, so after the shock wore off, I thought I'd go solo.

"I'd written a couple of things myself and Jerry Lordan brought me a great melody which I wanted to record.

"My heart is in playing; I get satisfaction and fulfilment from actually playing music and I knew that I couldn't really give it up.

"So I went into the studios last weekend with Norrie Paramor and recorded the Jerry Lordan number and one of my own.

"To be honest, I was knocked out with the way they turned out. We used a big string section, some violas, a string bass, a bass guitar, two rhythm guitars, two French horns, a trombone and a rhythm section, with Kenny Clare on drums.

"It was a good session, too, and I think that Jerry's number is good enough to be a hit. It's got a great melody line, as well as a very catchy hook, and you can dance to it."

Hank expects the record to be out as a single on Columbia in the middle of February.

"But at the moment, we haven't even got titles for the two tracks. We've been racking our brains to try and think of titles."

Hank hopes the single is a hit, not strictly for financial reasons—ten years as lead guitarist of the Shadows means he has no financial worries—but he doesn't want to do appearances other than TV unless he has to.

"I've had ten years of being forced to work all the time, even when I didn't want to, because I was only one of a team and couldn't let the others down.

"I suppose if the record was a huge hit, I'd be forced to accept offers of appearances. But the important thing then would be to get a good act together and pick the right engagements — things I wanted to do, rather than had to do.

"I obviously have to wait and see what happens — if anything — but hits or not, I'd like to make albums and things which sell steadily over a long period."

Hank stressed that the split with Brian and John was amicable.

"But now the decision has been taken, the future is a challenge. Brian popped round to see me yesterday and he is as excited as I am about what's coming up.

"We were feeling very stale musically, but now we all feel alive and inventive. And we're looking forward to the future . . . whatever happens."

A.W.

MM EXCLUSIVE — BY LAURIE HENSHAW

Liver and bacon (and just a few chips) with Davy Jones

THEY'RE obviously blase about VIPs at ATV's Elstree Studios.

No screaming girls battered against the plate-glass doors of the vast canteen. No staffmen advanced upon one of the tables with scraps of paper or autograph books at the ready.

Which may have been surprising to an outsider looking in. For there, right in the middle of the lunchtime crowd was diminutive Monkee Davy Jones. Tucking into a plate of canteen nosh just like scores of other studio workers.

PERSONAL

And Davy had calmly taken his place in the queue for a plate of liver and bacon, peas, and "just a few chips, please."

The MM was queuing right beside him. And it was Davy who paid the girl at the till — for both meals. Only suggestion of affluence was that he fished out a fiver.

The fans will be glad to know that, though all has been comparatively quiet on the Monkees scene of late, the group have not split up. Despite the fact that headlines only recently proclaimed that Peter Tork had quit.

"Peter left the group because he wanted to do some personal things and to produce some people—just like the Beatles do, in fact — but we've some shows coming back on the air again in September for two years," said Davy.

"They're re-issues, but as far as the public is concerned, Peter will be there with us.

"When people ask me if he has left the group, I say he has left only because he wants to do production work. But he's still one of the Monkees.

"We're all free now to do other things, but we're still coming together for specialities. We've wanted to do this sort of thing for one-and-a-half years now—ever since the first year of the Monkees. We've really finished with the rock and roll and bubble-gum music scene.

SPECIAL

"We've had three years acting a part as rock and roll singers, but we're still as big as we formerly were. We could tour for the next ten years, but we've not done Europe yet — though we've played England once.

"We'll be doing some special shows on tour. But we wouldn't attempt to replace Peter. We couldn't.

"We'll just go out as three fellows and get some back-up band of coloured musicians behind us—do a Soul revue. Do more of a show than just rock and roll music.

"And you can put on a show if you're not tied down as a group with instruments. You can move around stage more.

"We've finished our movie, of course. It's called Head and is doing quite well in the States. The Monkees fans are all going to see it. But the most important thing is that it's reaching a lot of older people.

"Not quite as many as we'd like, but a lot more than when the Monkees were playing for the teenyboppers—the ten-year-olds.

"The film has got a lot of twists — something different than people would expect from the Monkees.

"I've been working 24 hours a day and 52 weeks — with only a short break — of the year for the past two years.

"Everybody has been getting a bit tired. So I want to relax and just cool it a bit. I've got my own personal things I want to do. Things I haven't had time to do previously, like see my family regularly.

ARTISTS

"Really, there's not much happening on the music scene, is there? The only people really happening are still the Beatles. They're still the greatest artists and songwriters around.

"My future plans? What I'm eventually gunning for is a small farm in Yorkshire. Somewhere I can settle down with a piece of ground, a little stable, maybe, with a couple of horses.

"I think you always come back where your roots are, don't you? I remember when I first came back to England from the States, I bought a ticket and travelled right round the Circle Line to the next station where I had got on. It gave me a big thrill.

"When I'm in the States, and it's around 10 p.m., I think of my mates back in England taking a trip out to the local pub for a drink and a game of darts. Believe me, I've missed these things.

"But we've done a lot and gained some wonderful experience—being entertainers apart from the rock and roll singers.

"The first year we made one million dollars each; the second year another million. Now this year, we're paying the tax man!

"And we've given a lot of money to a lot of people we think helped us on the way up. I don't have as much money as I should have.

"But we've had two years free experience — like improvising in front of the cameras. And I've been on Broadway.

"Because of all this, they seem to think I'm a dancer. I'm doing a dance on the Tom Jones show! Well, it's not really a dance. I just move around to a song I sing. But they've stage some nice choreography for me.

"But this has given me an interest in dancing. When I go back to the States, I'm going to learn to dance real good.

"It's good to be able to do a lot of things. My father always said to me: 'You want a lot of strings to your bow, son.'

"All round, we're tightening things up. We've got maybe fourteen good people around the world to handle our affairs.

"Artists can't run businesses. They always trip up if they try to run a business. Performers have got to have other people to run businesses.

"For instance, I couldn't drive from my flat to the studio here. I'd lose my way. So I have someone to drive for me.

DAVY: 'we're still as big'

TEAM

"You need each person to do his particular job. And I've got a great team. There's David Pearl — he's my personal manager—Don Murfet and Ray Washbourne, and a wonderful agent in Vic Lewis.

"And we've got a single out on January 17—'Man Without A Dream,' and a song we recorded over three years ago.

"It was to have been the follow-up to our first record —'The Last Train To Clarksville,' and it's called 'Teardrop City.'

"There's also a new album. Half the songs were also recorded over the last three years, but there are also about six new ones.

"We're now producing our own records. We don't know how successful it will be, but we think this is a good album.

"Some of the songs didn't sound so good when we first recorded them. That's why we didn't put them out. But now they sound great. For everything else has been going backwards!"

Dave hopes to bring a touch of sanity to the Pop 30

"WHEN they decided to release my new single I looked at the chart and nearly died," said Dave Davies.

He giggled into his pint and went on: "There was the Scaffold at number one, Donald Peers and Des O'Connor. I thought 'How can you follow that.' The whole pop world seems to have gone mad."

SMOKING

Dave refused a cigarette, announcing that he had given up smoking, and talked about the single. "I suppose you'd call it a sort of slow country thing. I've always liked country music — particularly Hank Williams. 'Hold My Hand' seemed the natural next step after 'Lincoln County.'

"I'm also working on an album. I've got to do a few more tracks but it will probably be released in February, depending on how the single goes. I've written seven songs for it and Ray has done a couple he wants me to do and which I like."

"What, I wondered, were the Kinks doing? Dave gave up giving up smoking and took a cigarette. "We are doing some songs for the Eleanor Bron TV shows. I think it's a series of six shows and Ray is writing a song a week which we will be playing."

Brother Ray is busy song writing — he did the theme for the film of 'Till Death Us Do Part and is to do the music for another major movie, The Virgin Soldiers. Dave has his solo singles. I wondered how drummer Mick Avory and bassist Pete Quaife were making out.

DAVE: new single

"They have an interest in our company that has accumulated money over the years," said Dave. "I don't think Mick and Pete mind being in the background. Actually, Pete has started writing now. He's been chatting to a few groups about his songs and, who knows, 1969 might be the Big Year Of Pete Quaife."

I said I thought the Kinks' "Village Green Preservation Society" album was the best thing they had done, and Dave agreed.

"I think the reason it came out so well was that we weren't taking the mickey for once," he said. "It may not sound like it, but we meant all of it and none of it is meant as a send-up.

"Originally we wanted to release a double album for the price of one but they wouldn't let us. We also wanted to release an EP but the company didn't want to know. I don't understand why EPs are not supposed to sell these days. I would have thought they were good value for money. They certainly sell a lot of them on the Continent."

Dave was, surprisingly perhaps, enthusiastic about the Kinks recent cabaret debut at the Fiesta, Stockton.

CONCERTS

"I admit I was apprehensive before we did it," he told me. "But we really enjoyed it. Everybody at the club was great. It took a bit of getting used to but now, if I had to work solo in England, I'd like to do cabaret. There are none of the big hang-ups you get on concerts — bad sound and people rushing about in a panic.

"At the moment, though, I've got TV dates in Germany and Holland I may also do some stage work in Germany. I'm not sure about a backing group yet. I shall have to look around for a trio or something.

Side 1 **THE BEATLES**
Yellow submarine; Only a northern song; All together now; Hey Bulldog; It's all too much; All you need is love
Side 2: **Original film score composed and orchestrated by GEORGE MARTIN**
Pepperland; Sea of time; Sea of holes; Sea of monsters; March of the meanies; Pepperland laid waste; Yellow submarine in Pepperland

HERE IT IS

Yellow Submarine
APPLE PMC 7070 PCS7070

TYRANNOSAURUS REX
Pewter Suitor
REGAL ZONOPHONE RZ3016

BELL RECORDS
featured on their great new LP "Non-Stop"
THE BOX TOPS
SANDMAN BELL BLL1045

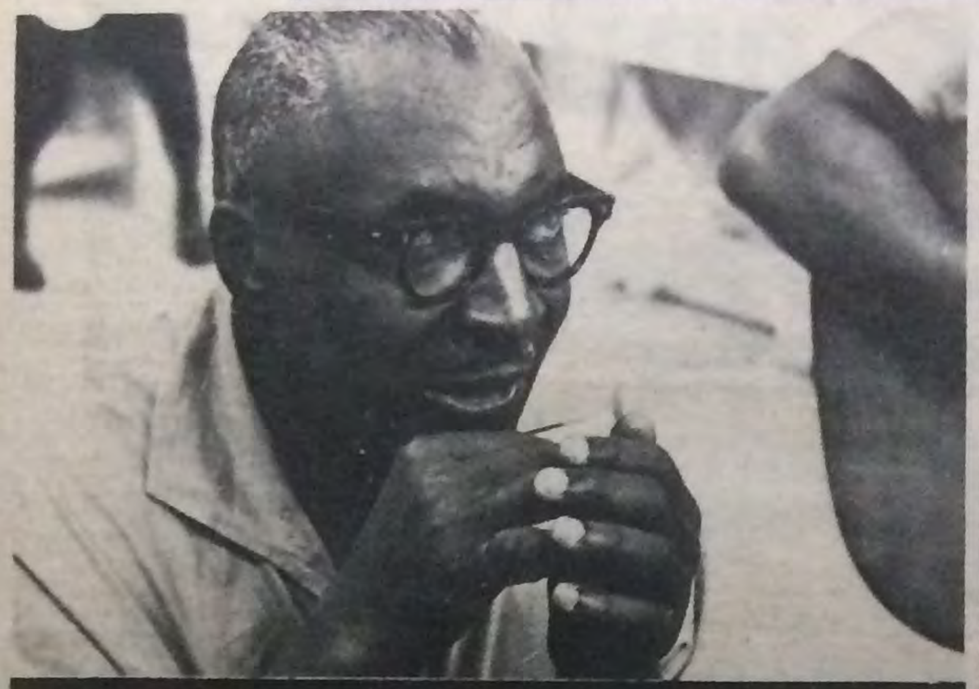
THE CRYSTAL MANSION
The Thought Of Loving You
Capitol CL15577

TODD MILLER
Rainbow City
Columbia DB8309

EMI

THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES



THE MEN WHO MAKE THE BLUES BY MAX JONES

SONNY TERRY is one of the instrumental heroes of the blues game, a harmonica virtuoso of whom Tony Glover wrote in his tutor for the instrument: "Sonny is the boss of country or 'folk' blues harp. His fantastic rhythm patterns, falsetto whoops and beautifully controlled runs put him right at the top of his field." ● In solo outings, as in his renowned "Fox Chase" or "Harmonica Stomp," Terry is something to see and hear as he cups the small Marine Band harmonica in his hands, blowing and sucking, making strange circular motions with one hand as he cuts off the notes to fit his rhythmic ideas. ● But Sonny is more than a thrilling harmonica soloist. He is a prodigious accompanist of other players or singers, and no less adroit at self-accompaniment — which he achieves by alternating instrumental and vocal lines with such dexterity that no unwelcome holes can be noticed. ● As for his singing, it can fairly be described as plain, heavy-toned and country-styled, sometimes brutally rough but starkly expressive and lifted by an elephantine beat. Since about 1940 he has worked regularly, on and off records, with Brownie McGhee and their well-balanced partnership was outlined here last week. They came to Britain for the first time in 1958, when they appeared and recorded with Chris Barber's band, and returned the following year, again in '61 and with the Blues Festivals of '62 and '65. ● But Terry had an eventful career before they teamed up. Born Saunders Teddell (some say Terrell) on a farm outside Durham, North Carolina in October, 1911, Sonny learned to play harmonica from his father, who taught him "Fox Chase" and "Lost John." Sonny lost the sight of one eye when he was 11, and another accident blinded him when he was 16. ● By the time he was 23 he had met Blind Boy Fuller. They worked together and, late in '37, Sonny made his first records on a Fuller session. They cut many titles after that, and some can be heard on "Blind Boy Fuller" (Blues Classics) and a similarly titled LP on Philips. ● In '38, Alan Lomax recorded Terry for the Library Of Congress and helped to get him in the Spirituals To Swing concert in New York (hear "Spirituals To Swing" album, Vol 2, on Fontana). Terry began to record under his own name in 1940 and he has since cut a great number of titles with accompanists who include Woody Guthrie, Baby Dodds, Leadbelly, Jack Dupree and Brownie and Sticks McGhee.

Come swing with us at Antibes!

ANOTHER MM TRIP

A WEEK in the sizzling sun of the French Riviera and exciting jazz and R&B under swaying palms — these are the main ingredients of the Sunshine Superholiday organised by the MM for the third year at the famous Antibes Jazz Festival in July.

INTERNATIONAL jazz and soul stars will be appearing at this year's festival, the 10th to be held at the famous Riviera resort. It lasts from July 26-30 in the swinging resort of Juan-les-Pins.

AND THIS year, Aretha Franklin, who created a storm when she appeared in London last year, will be one of the stars, as well as a host of international jazz names.

AND YOU could be there, enjoying the sun, sand and sea and digging the music at the festival and the jam sessions in the bars and clubs of this tremendously exciting resort.

FOR THE MM's special 10 day holiday costs only 33 gns for travel to the South of France and return, and bed and breakfast at the modern Pacific Hotel, in the centre of Juan-les-Pins.

THE PACIFIC, used last year by MM readers, is just 200 yards from the sea and the site of the festival, and is right in the centre of the town.

THE SUPERHOLIDAY starts on July 23 at London's Victoria Coach Station. You travel to Dover and across the Channel to Ostend where you join a luxury coach for the journey south.

A STOP will be made in Paris for sightseeing and then the coach continues the journey to the Mediterranean, arriving next day.

THE JOURNEY home starts on July 31, arriving back in London on August 1. The Y-form amount for the trip is £13, leaving £37 for spending money, as well as £15 sterling which each person is allowed to take abroad.

SO DON'T miss out — fill in the coupon below NOW and book a place on the jazz and blues holiday of a lifetime.

ARETHA: she'll be there

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An introduction to the blues, Revivalist style

BLUES ON RECORD

■ The parallels between the British Country Blues scene of 1968 and the Trad Scene of a few years back are obvious and most of them are pointed up by "ME AND THE DEVIL" (Liberty LBL 83190E) which features Jo-Ann Kelly, Andy Fernbach, Tony McPhee, Steve Rye, Simon And Steve and Dave Kelly. Like the trad musicians, these singers and instrumentalists are trying to recreate an American Negro music, transplanting the sounds, and often the lyrics, of an oppressed, poor American minority into young, white English mouths. Let me say right away that they all do it remarkably well. They show an academic grasp of the idiom and an ability to phrase like the originals that is remarkable — yet I doubt if anyone would ever mistake the results for anything but the music of Revivalists. Perhaps, like Trad, the best of them will eventually start to stamp their own personalities on their music. At the moment, I find it virtually impossible to assess an album like this. I find the cumulative effect rather like watching Danny La Rue — it's very cleverly observed but I'd rather have the real thing. To take just one example, Steve Rye gets very close to Sonny Terry's harmonica style on "Elevator Woman" — so why not go out and buy a Sonny Terry record. However, as an introduction to the blues for budding enthusiasts it will serve a useful, and enjoyable purpose. — B.D.

■ Memphis Slim sounds in fine form on ALL KINDS OF BLUES (Xtra 5060) — pianistically and vocally and also conversationally, as you might say. This collection of ten songs and solos recorded for Prestige-Bluesville in 1960 begins strongly with Slim introducing himself and the blues ("That's what I like about the blues . . . no discrimination. Everybody has the blues,") over rolling, rippling, walking, chiming piano. "Grinder Man," which follows the opening "Blues Is Troubles," is a sexual boaster with plenty of percussive keyboard work. "Three-In-One Boogie," one of three piano solos, seems to be a composite bow in the direction of Pete Johnson, Albert Ammons and Meade Lewis. "Churnin' Man" has more autobiographical chat, more boasting and more of that emotional piano. "Letter Home" and "Two Of A Kind" are slow complainers while "If You See Kay" (introduced by the Dragnet theme) is a reminiscing song-with-talk, noted for its double-entendre title but satisfying too in the musical sense. On the instrumental, "The Blacks," Slim plays his old-style moody slow blues, and this represents some of his most disciplined piano. Much here, though, will tell you why Otis Spann says: "If it's blues piano, why, I have to take Memphis Slim." — M.J.

■ The latest trend among packagers of records is to make absolutely certain the least amount of information is available for the public to glean from LP covers. It is considered vulgar to print the name of the group on the front, and even their name in unreadable psychedelic type is giving away too much. At least STEVE MILLER BAND is printed legibly on the cover of SAILOR (Capitol ST 2984) and the cover picture with the group standing in the throes of a shipwreck with the earth sailing in the sky above them is cleverly conceived. But why no sleeve note with information on the members of this interesting electric blues and rock band who record in England? Are they all in incognito? Originally called the Steve Miller Blues Band they have progressed in o making use of the studio as an instrument, with the bits of obscure commentaries, remarks and noises that seem to be essential to all modern goup albums. Their vocal harmonies are attractive and thankfully avoid being unbearably coarse — another trend. The guitars

JO-ANN KELLY

are often tasteful as on "Quicksilver Girl" and prove they can play with a backbeat with the best of them on "Lucky Man." A solid album to grace the shelves of the more advanced blues-into-progressive fan. — C.W.

■ Solid good humour abounds on Chicken Shack's O.K. KEN? (Blue Horizon 7-63209) of a British variety which makes it so more bearable and strangely authentic, compared to American efforts like the Buddy Miles Express. In the same way the Chris Barber and Ottilie Patterson sounded better than horrors like the Dukes of Dixieland or the Firehouse Five in the days of transatlantic traditional jazz resuscitation, so the girl and boys of Chicken Shack have a relaxation and homely humanity that eschews self-pitying, self-righteous, bitterness and sex obsession that rots away so many American groups. Not that Stan Webb (vcls, gtr), Christine Perfect (vcls, pno), Andy Silvester (bass) and Dave Bildwell (drums) are fantastic musicians but nor are they attempting to carry the burden of their nation's sins on their shoulders while attempting to carry out the sexual act and play "rock and soul" at one and the same time. But because of their lack of pretension and honest belief in the joys and creative spirit of pure and original American music sounds more convincing than the biggest deal US bands. In fact Stan Webb's jokey little impressions of John Peel, Hughie Green, Max Wall, Kenneth Williams etc, between tracks are spoil by laughter added by the rest of the group. But the important points to note are Stan's fine guitar and Christine's rumbling blues piano. Congratulations too on a shocking cover design. — C.W.

■ The Buddy Miles Express EXPRESSWAY TO YOUR SKULL (Mercury 20137 SMCL) is dramatic, intense music from the ugly hero of the drums, who once powered Electric Flag. His band is more or less a continuation of their style, but v less varied arrangements. This is brass and guitars music in the modern "rock-soul-blues-jazz" manner, with very little convincing soul, but a kind of bitter emotionalism, that draws from the Negro past, but seems drained of real human feeling. The band is highly competent with a line up as follows: Buddy Miles (vocals, drums, guitar, organ, bass), Herbie Rich (organ, tenor sax), Jim McCarty (guitar), Bill Rich (bass), Ron Woods (drums), Terrence Clements (tenor), Marcus Doubleday (trumpet, flugel horn), Virgil Gonsales (baritone, soprano, flute) and Bill McPherson (tenor, soprano, flute). Sounds impressive and indeed they make a solid enough platform for Miles' endless vocals of the "first train outa town" variety. Yet there is little use of their solo ability. The guitars wail a bit on "Wrap It Up" before some freaking out commences, then old Miles is back bawling and yelling. One mood prevails throughout, and that is of frustration and bad temper. C.W.

MEMPHIS SLIM: sounds in fine form

Chicken Shack experiment with the brass and reeds approach

ON their latest album, "O.K.Ken?" Chicken Shack have effectively used brass and reeds to augment their sound and sometime in the near future the addition may become a permanent feature of the band.

"We're going to use them on the Simon Dee show and our Colour Me Pop television show and if all goes well, we'll probably get them into the group" forecast Shack guitarist and "voice of them all," Stan Webb.

"We've been thinking carefully about this over the last six months. We don't want to get the old corny brass sound but the musicians we have in mind really enjoy it, although they don't know anything really about blues artists, they've got it in them to interpret what we play. They can read and write music and they may even have the music stands on stage."

WEBB: impersonations

CHOICE

Stan has been careful about the choice of musicians and says, "We don't want any 'star' instrumentalists. Just three blokes who will get a chance to carve out their own image. Having star individuals doesn't work because people go to see them or they override what the rest of the band is doing."

The Chicken Shack's "O.K. Ken?" is one of the best of the new crop of British blues albums and the use of the brass and reeds shows a nice piece of imagination on the part of the group.

"When we're on stage," says Stan "the audience can see you and it's entertaining. By putting brass on the album this has made more entertaining because there isn't the visual thing. The brass has made the album a million times better and it wouldn't have been so good without it."

The word "entertaining" is significant because Stan's attitude is that the group are there to entertain, to project and to get the audience to enjoy themselves and not take things too seriously. "I think the fault of fans being serious lies with the groups," Stan says. "It's great to make an audience happy and get them going but on stage groups seem to take it very seriously. Every audience is a good audience potentially and it's up to a group to make them into a good audience. If you do get them going they go away happy."

ADVERSE

Did Stan think there may be some adverse fan reaction to the brass-bound Chicken Shack if it happens? "No, they won't object when they hear it," replies Stan "because it means an increase in entertainment. They won't be used in every number but a lot of people who've bought the album have said they would like to hear it."

As well as their albums for Blue Horizon Chicken Shack have made several singles. Did Stan think it would be a good thing for the group to make the chart?

SINGLE

"All the singles we've made so far have never been made for the charts although it would be very nice, ego-wise, to whack one up," he answers. "But we're not that interested and I don't think we'd like to do it without a blues number.

"Our next single is an Etta James number, 'I'd Rather Go Blind.' We might even have violins and the Flirtations on it and make it like a really heavy American blues number. We're going to spend a lot of time on it but we don't want to go overboard and make it a ballad."

The group begin recording their next album in February. "We've already thought about the numbers," says Stan, "but we may cut some out and put others in. We want to give a good overall picture of what we do. We want to make a good all-round blues album, which is why we used brass arrangements on the last one."

Would there be any more Webb impersonations as on "O.K. Ken?"? "Yes but I don't know who they will be. What I'd like to do is a sort of story through album, between each track. I'm a frustrated character actor. I'd like to get a small part in a play.

"The thing with an album is to try and give people twice what the LP cost. It lightens it up a bit and attracts more people to the album."

CROWDS

Outside of recording the Chicken Shack are one of the busiest blues bands on the scene and have a full diary of club and concert dates both at home and overseas.

"We could work every night of the week if we wanted to. The crowds are getting bigger than ever," says Stan. "I think the blues have come into their own and are now on a par with pop music. People keep on coming to see us and a lot of new people too who are going away with a good impression of the music."

SHE SWEPT into her press reception at London's Dorchester Hotel like a queen.

Shares in Kodak rose as Fleet Street's photographers flashed off roll after roll as she walked slowly round the hotel suite.

A chair came forward so that the photographers could catch Miss Barbra Streisand, in her leather boots and wide-brim hat, without having to fight their way over each other.

When the photographers limped away to restore themselves at the bar, it was the reporters turn to press forward to snatch a few words with America's highest-paid woman star.

"What size shoes does your son take, Barbra? How many pairs did you buy for him? Where do you do your shopping? How many times a day do you phone your husband? How did Hollywood society accept you?"

At last through to the front ranks, elbowing smaller reporters out of the way, I find myself face to face with the Funny Girl herself.

When are we going to get a new record from you, Barbra? "As soon as I get the time."

Don't you think you're. . . .

A row breaks out between a photographer and a Streisand aide-de-camp. "Sorry, no photographs while she's talking. Why not? Because it's not fair, it's disturbing for her."

Miss Striesand is dragged away for more photographs and then she's grabbed by a female gossip writer who wants to know what size shoes Jason wears.

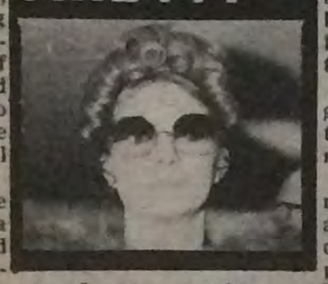
Gossip writers are a subject that Barbra quickly warms to. "None of those faggots ever met me. They just glide about the set trying to make something between me and William Wyler. . . .

"They haven't matured with me . . . they still go on about the Ugly Duckling, which is a bore. Am I a bitch goddess? What is a bitch, what is a goddess? One of my problems is my temperament, I wish I could get angry.

"I love it here in London, I lived here for about four months, you know. I feel very much at home in the East End. I love the courtesy of the people.

"I'd like a new apartment in New York. I'd like my son to go to school in New York. I've never looked at the schooling in England, I hear English schools are very strict. I don't hit him, so no one else is going to."

FACE TO FACE WITH THE FUNNY GIRL . . .



Back through to the front row of the milling crowd.

Don't you think you're neglecting the record market? "As soon as I can get the time I'll make a record, but I've got film obligations."

"Sorry, gentlemen, that's it. She must go now."

That's it. I managed to ask her two questions. Reporters get together to check what the lady said. "Did you get the bit about. . . .

That's the trouble with a super-star. You moan when there isn't one, but when one comes along you never manage to speak to her.—ROYSTON ELDRIDGE.

What are they on about in MAILBAG this week? See page 24

Soul's shock troopers

The Soul Shock Troopers have stormed the charts yet again! Bringing their own brand of Black Power on to the British music scene, Wilson Pickett, Johnny Nash and Stevie Wonder are socking to us with their up-chart singles! Here TONY WILSON fills in on their background.

■ AT THE age of 12, "Little" Stevie Wonder — he stands over six feet tall — was socking it to everyone and has continued to do so ever since through records like "I Was Made To Love Her," "Fingertips," "Uptight" and "For Once In My Life," all recorded for Berry Cordy's Tamla Motown Records label. ■ ALTHOUGH born blind, this has proved no handicap to Stevie's musical success for as well as being a powerful singer, he has mastered the harmonica, which is extensively featured on his recordings, piano, drums and organ. Born in Saginaw, Michigan, the third child in a family of six, Stevie moved with his parents to Detroit. He first attracted attention when he was heard by Ronnie White, of the Miracles, who immediately brought him to the notice of Tamla Records. ■ HIS FIRST single was "Call It Pretty Music" and it heralded a professional singing career for young Stevie. His natural musical talent was soon being put to full use turning out a succession of hit singles ("Workout, Stevie, Workout," "Harmonica Man," "Kiss Me Baby") and albums. ■ HE HAS toured widely in America with such notables as Marvin Gaye and the Four Tops and appeared on major television shows like the Ed Sullivan Show and American Bandstand. He has also toured Britain. Stevie has two film appearances to his credit, Bikini Beach and Muscle Beach.

■ FOLLOWING on the heels of the Beatles' worldwide smash hit, "Hey Jude," comes Wilson Pickett with his own soulful version of the song on Atlantic. This is Wilson's scond big hit in Britain. He scored some years ago with "In The Midnight Hour." ■ BORN IN Pratville, Alabama, Wilson started on his path to soul fame as a spiritual singer, including four years working both as a soloist and a member of various groups in and around Detroit. He began in 1959 as a member of an act called the Falcons, and moved into the R & B and soul fields with them. At this time he also began developing his songwriting talents and among the many titles he wrote for the group was their hit, "I Found A Love." ■ IN 1963 he went solo. Lloyd Price signed Pickett for his Double LL label and Wilson's first release was his own composition, "If You Need Me" which became a hit and eventually an R & B standard. He followed this with another original, "It's Too Late," which proved to be a second hit for him. ■ IN 1964, Wilson switched to the soul specialist label, Atlantic, and continued his run of hits with "For Better Or Worse," "I'm Gonna Cry" and his best known single, "In The Midnight Hour." With the hits came the concert, major club and television bookings which follow. His latest hit, "Hey Jude," which entered the MM Pop 30 last week, is currently high in the American Hot 100.

■ NEGRO artists in Texas have a lot to thank 28-year-old Johnny Nash for. Early in his career, Johnny, now in the chart with the gently rocking "You Got Soul," was the first Negro singer to appear on Houston, Texas, television and break the colour bar. Born in Houston, Johnny first gained real singing experience in a church where he led the choir. ■ A CHANCE meeting with a local Houston businessman while Johnny was working as a golf caddy in his school holidays led him to an audition with the local television station, where he appeared regularly for the next three years. He then won a talent contest and found himself faced with the problem of either joining the Arthur Godfrey TV show or go to university. Johnny decided to go to New York with Godfrey and stayed for five years as a resident on the show. ■ NOW Johnny is an established entertainer, playing top nightspots in the States and guesting on TV shows like the Johnny Carson and Steve Allen shows. He also branched out into films and had roles in Key Witness and Take A Giant Step, a part for which he won a Silver Sail at the Locarno, Switzerland, film festival. ■ NOW married, Johnny lives with his wife, Cissi, in New York and besides pursuing his singing career, has business interests in publishing, recording and public relations enterprises. He had his first British hit with "Hold Me Tight," in September 1968.

Move become 'villains' again for the States

CARL WAYNE: 'we aren't like other groups'

IT is just as well the Move's "Blackberry Way" is doing well in the chart. If it had failed to make it, there might have been no more Move—and I, for one, think that would be a great pity.

"I'm not saying we would have stopped immediately," Carl Wayne explained this week. "Obviously with a few thousand quid knocking about, we would have fulfilled our bookings. But, basically, it would have split the group.

by BOB DAWBARN

"We aren't like a lot of other groups. We are four very different people with our own things going and our own ambitions. On one hand we have got Trevor, who is 19 and wants to play blues and weird 10 or 15-minute things which appeal to only a few of the heads around. Roy is the extreme opposite and wants to do everything for the mass market. Eventually he will concentrate on writing.

"Bev just jogs along and is interested in management. I am emotional and want go into acting. That is my main ambition — to act.

"I'm not saying I could do the serious, emotional stuff, but I think I could do satirical things and I would like to do it seriously in, say, a year's time.

"I did some acting at school — mainly in Shakespeare — and, anyway, you have to be a bit of an actor in this business. Singing is tied up with acting, and if you haven't got a great voice then you have to act to put it over.

"I know I haven't a great voice — like Scott Walker for example. But there are others, like Chris Farlowe, who hasn't got a voice but is an incredible singer all the same, with the emotion there all the time.

"The Move is the sort of group that will one day turn to each other and say: 'We've had a lot of fun, but that's it.' And I'm not really interested in going into another branch of the pop business.

"I planned a recording studio in Birmingham, but my partner pulled out. I don't profess to know a lot about record producing, but I feel I might be of use as an assistant producer.

"I do know basically what sound should come out, and there are a lot of A&R men who haven't gone through the playing side of the business and should find someone who has useful as an assistant."

The Move make their American debut next month and their advance publicity has them as the villains of pop.

"We had to get away from that image in England," says Carl. "The chopping up of TV sets on stage was a good idea at the start, but the Harold Wilson thing went too far. It wasn't our idea and there were a lot of after-effects.

"I think the public was on our side, but people decided they didn't want us in their studios — and I suppose we couldn't blame them.

"Since then we have been trying to prove we are very sane people. What I, personally, want to achieve is the respect of normal people.

"But we will be villains again for the American trip. The American scene is very fickle at the moment — they don't take so much notice of what you play as the way you put it over.

"What you do to shock an audience makes a difference to your wage packet.

"Our villainy will be restricted to the stage but will be 50 per cent more villainous than the old TV smashing.

"We will have four or five TV sets on stage as well as six tailor's dummies dressed as ordinary people. Inside the heads of the dummies will be ketchup and small explosive charges tuned to a frequency on our new light organ — an organ that plays lights instead of music.

"We are going to America for the money and we are not trying to educate anybody.

"To me, Britain's pop scene is saturated and badly needs someone with the impact of the Beatles.

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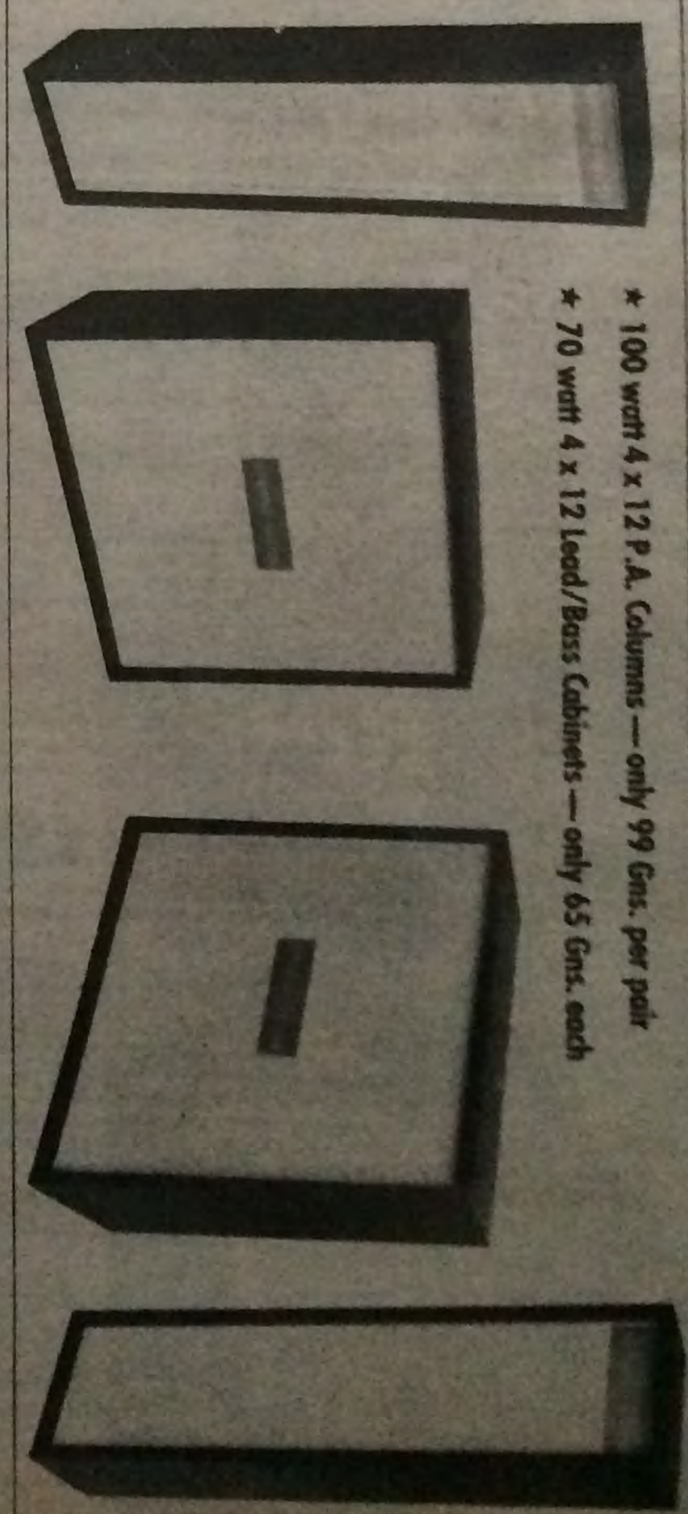

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SEEIN' IS BELIEVIN'
HEARIN' IS BUYIN'!

BLIND DATE

Tony Hatch

MICHEL LEGRAND ORCHESTRA: "Concerto For Lovers" from the album "Lover's Concerto" (Polydor 236553).

I haven't a clue who it is. It could be Roger Williams with four hands, or Ferrante and Teicher. There's enough going on to fill at least two pianos.

Sounds like a film theme, but one I don't know. It's an album track so isn't intended to be a hit. I hope all the tracks on the LP aren't as heavy as this or it'll be heavy-going.

Michel Legrand. It's not the light, French Michel Legrand we know.

FAIRPORT CONVENTION: "Fotheringay" from the album "What We Did On Our Holidays" (Island ILPS 9092).

I don't know who this is—should I? Fairport Convention. Their last single "Meet On The Ledge" was fantastic, but it didn't sell enough to be a hit. All my family, Jackie and everyone, were raving about it.

This isn't anything like the single, but if they keep making records like that single they'll have a good future. This isn't as inspired as that.

AMEN CORNER: "Half As Nice" (Immediate).

I don't know who this is either. I feel there's too much going on; too many gimmicks to allow the strength of the song to come through.

There are so many "La La La's" on songs today (I did one myself with Petula Clark). This is not very original. I don't like the production or construction of the record.

JEANNIE C. RILEY: "The Girl Most Likely" (Polydor).

Definitely Jeannie C. Riley. I don't need to listen to any more to tell all about this record. It's the calculated follow-up to "Harper Valley P.T.A."

It's got references to schools and things but it's lacking the one thing that made "Harper Valley" a hit: complete originality.

I don't think it'll sell here. It may sell in America. Is it in the charts there? It's nowhere near as good as the first. It's so uninteresting compared with that.

LEE KONITZ: "All Of Me" from the album "Inside Hi Fi" (Atlantic 590027).

Lee Konitz? I knew it was Lee Konitz or Stan Getz. It's presumably an original number. "All Of Me"? Really.

That must say something about it, but I don't know what. He's not playing anywhere near the melody. But he's a great player.

I'd enjoy this late at night with a glass of Scotch and soda and ice. This inspires me to invent a new TV parlour game—play the chord sequence and guess what tune it is.

RICHARD HARRIS: "The Hive" (Stateside).

That's a very interesting sound. Richard Harris. It seems that Jim Webb—I presume he wrote and produced this—has forgotten that it was the melody that made "MacArthur Park" such a big hit.

I don't think this comes anywhere near that. It's a shame, because I have the greatest regard for Webb. But he seems to be throwing everything into each new record. He's not sorting the thing out enough.

DONOVAN: "I'll Try For The Sun" from the album "Fairytale" (Marble Arch MAL 867).

Donovan. I think he's great. I think he's very creative. I can sit down and listen to and enjoy everything he does.

He's a great thinker and he puts a lot of effort into his work. This album will be a big seller. I was sorry about "Atlantis." I thought the other side was better.

TYRANNOSAURUS REX: "Pewter Suitor" (Regal - Zonophone).

Tyrannosaurus Rex. I admire his courage. If the Radio One airwaves got swamped with this we'll all go raving mad.

Seriously, I can't find anything constructive about the words although he gets a fantastic rhythm going. I should imagine if you were in a stoned state at a party, you'd think this record was fantastic.

I think Tyrannosaurus Rex are the only thing that keeps John Peel awake on his programmes.

How one-third of Cream is getting it together

CHRIS WELCH hears a supergroup on record . . .

QUIETLY, last summer, a real super group got together in London, each member a musician of considerable stature, without necessarily being a public idol.

And they weren't jamming when they met. They were recording an album, one that showcased the leader's compositions and arrangements, as well as featuring their individual ability.

CLASS

The group had no name, but the album is called "Jack Bruce And His Friends."

While Cream were taking most of 1968 to break up, Jack took the opportunity during a lull in their American superstar activities to gather together men he had worked with many times in the past.

For the first time their collective talents and ideas would have a recording outlet, and the result, achieved with the minimum fuss and the minimum of "takes," is an album of adult music they firmly believe is "world class."

The musicians chosen by Jack were Dick Heckstall-Smith (tenor), John McLaughlin (guitar), and Jon Hiseman (drums) with Jack on double bass.

SLOG

Jack told me about their session, played the tapes and talked about his other plans at his new five storey house north of Regents Park this week.

There he is finding out about family life after years on the road.

His wife is expecting a baby in a few weeks.

Meanwhile there is a kitten and four cars to play with, and household decorations to be done.

The quietly spoken Scot who slogged alongside Ginger Baker in the legendary Graham Bond Organisation before reaping the financial rewards of Cream, has achieved more and progressed in a straighter line than many more spectacular figures on the group scene.

He is proud of the album and seems quite unworried about the future.

"We did it before the Cream's last tour of America. I produced it and wrote all the tracks except two. It was originally going to be a trio album, then Johnny McLaughlin accidentally came into the studio after we had recorded two tracks and it became a quartet.

"I suppose it is 'free music' — purely instrumental, but some of the tracks have a blues framework.

SOLO

"First of all, I'm going to bring out an album of songs. Everybody tells me I've got to do that or the second one won't work. They don't think an instrumental album can be a seller, but it might if I establish my name as a solo artist first."

Why did Jack chose these particular musicians?

"We've all come from the same backgrounds and played together a lot before. Johnny and I were in the original Graham Bond Trio. When he left, Dick joined.

"The other album will be cut at Atlantic in New York, and I'd like to use musicians like Bobby Whomack, the guitarist on Wilson Pickett's 'Hey Jude' and Aretha's records.

"I'd like to get a regular band, but it's a matter of getting it together. I want to go on playing to audiences. That's where it's at, and not the recording studio.

"I wouldn't want to run a band. I'd delegate the organisation. Having my own band would be nice—I think! But the idea of a group being permanent is a bit of a drag. I'd rather form one and write some material for a specific concert, and never play any of the stuff again.

JACK BRUCE: 'I want to go on playing to audiences

TIRED

"You get tired of doing the same old numbers all the time — but you have to, I suppose.

"I was getting tired of doing 'Traintime.' I'd been doing it for years. But it was part of our show. Eric was tired of doing 'Steppin' Out' and he'd say: 'No — I'm not doing it again tonight!

"But if he didn't — what would happen to the show?"

Jack had been the "voice of pop" on Tony Palmer's TV documentary on the Cream. How did he react to the controversial programme?

"I thought it was good, but I go along with the majority view that it was a little bit pretentious.

"I have the feeling it would have been better if they had used a wide angle lens and held the camera steady.

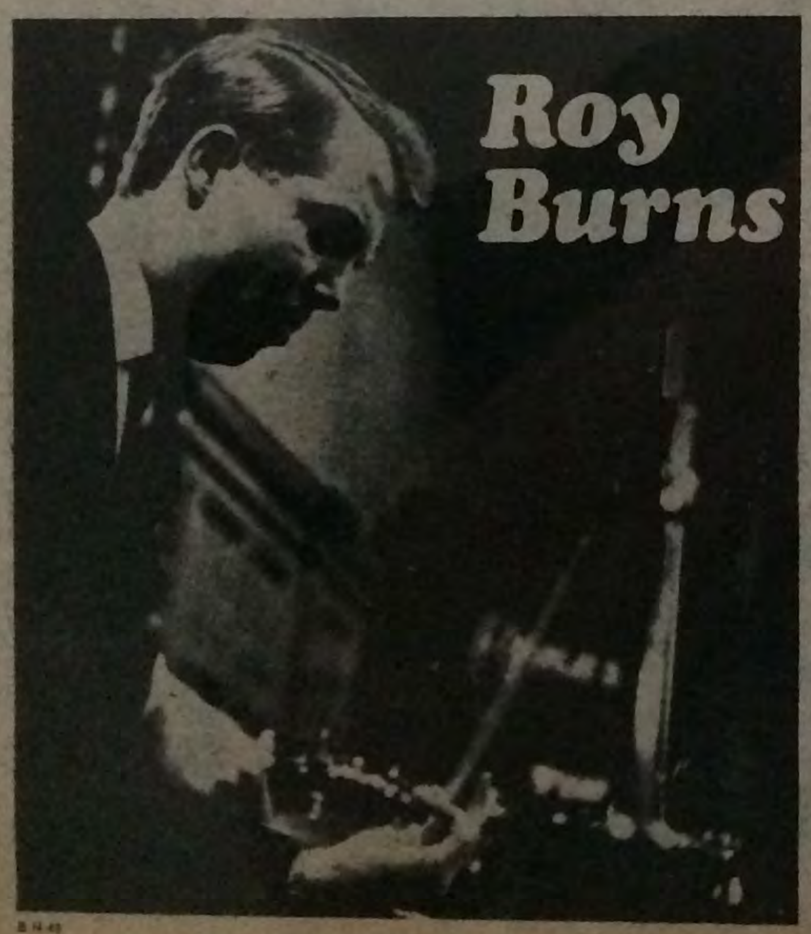
"Tony Palmer is very talented, but he has a slight misconception of what you should do to make a rock and roll film.

JOKE

"He's trying to be the creative one instead of letting the music tell its own story.

"However, I thought the interviews were interesting and I particularly liked Ginger and Eric's bits. I think it can be interesting for the layman to hear the technicalities of how sounds are produced.

"I thought Ginger's bit was really a joke! They asked him to play a rudiment



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The Fancy

WHEN I called at the May Fair Hotel for a preprandial coffee with Nancy Wilson I found the "Fancy Miss Nancy," as somebody once nicknamed her, looking very fancy indeed. In a mini-skirt and check top with matching tammy, she looked better than the girl from Ipanema sounds.

Happy, too, she appeared, as she said everything was going very well. "I've been busy with this Tom Jones television show and enjoyed doing it. Really I think it is very good, and I look forward to seeing it in the States. The direction is marvellous and so I found the work easy. You know, it wasn't a nerve-wracking thing to do.

"Of course, I knew him when I came over. I met him at home when he came to see me at the Copa this past year. I've seen him on TV but I hadn't seen him working before. I missed him in Las Vegas and New York. But I know all his records. Since 'It's Not Unusual,' I think I've got them all — me and Cannonball both."

It's a regrettable fact of musical life here that Miss Wilson makes brief visits almost exclusively, flying in and out to do TV programmes but very seldom appearing in the admirable flesh. This year may bring a change. Nancy sounds uncertain.

"It seems every time I come over it's to do TV. I'd like still to do cabaret here, but there's not enough money. They've been talking about the Savoy, but I couldn't use a decent-size orchestra there, only a few horns and rhythm.

"What can you do with six horns, period. I can't get a sound from that. Besides, it would mean new arrangements — all mine are for 18 pieces at least. So I don't know. I haven't worked with just a rhythm section for years.

"The Talk Of The Town is open to me, I guess, and it's probably the place for me to play. I love the club. The only thing wrong is the money. They have a good orchestra, but I'd need to bring my rhythm section and my conductor, who is the pianist, Donne Trenner.

"Well, I might manage with a British bass and drummer but I'd have to bring Donne. And

IT'S SUPERGROUPS!

...and then indulges in a bit of wishful thinking

IT MIGHT be a bit much to say the MM formed Cream, but we certainly had a lot to do with spreading the idea of a super group back in 1966 — the year Baker, Bruce and Clapton united.

Only then the term was "Group's Group" and in March that year we asked the stars of the day to nominate the musicians they would most like to see working together.

Among those we polled were Mick Jagger, Spencer Davis, Ray Davies, Eric Burdon, Paul Jones, Paul Samwell-Smith, Chris Farlowe, Keith Moon, Tony Hicks, Tony Crane, Georgie Fame, Steve Marriott, and myself.

The results were fascinating.

Steve Marriott voted for Kenny Clare on drums, while Chris Farlowe voted for Carl Palmer, then an unknown teenager, now the drum star with the Crazy World of Arthur Brown.

But the final band agreed upon consisted of Eric Clapton (lead guitar), Bruce Welch (rhythm guitar), John Entwistle (bass guitar), Brian Auger (organ), Ginger Baker (drums) and Stevie Winwood (vocals).

Jack Bruce received several votes but not enough to scrape in.

At the time, he was working with Manfred Mann after a long stint with Ginger Baker in the Graham Bond Organisation.

Eric was still with John Mayall, despite periodic disappearances.

Only a few weeks later Ginger rang me to say: "Me and Jack are forming a group with Eric."

The story was run and there came instant denials from the managers of all three affected groups.

But by July I was watching one of the first rehearsals of the group that was to cause such an international stir — in a London church hall, shared with a pack of Brownies.

And thus the first Supergroup was born.

One of the problems that prevents the formation of these all-star bands, apart from the fact there aren't really so many stars around, is the bogey of recording contracts, which prevent individuals on different labels joining forces.

However, in recent months more and more "friends" have been sitting in on each others sessions.

The Stones and Beatles have shared grooves on at least one occasion.

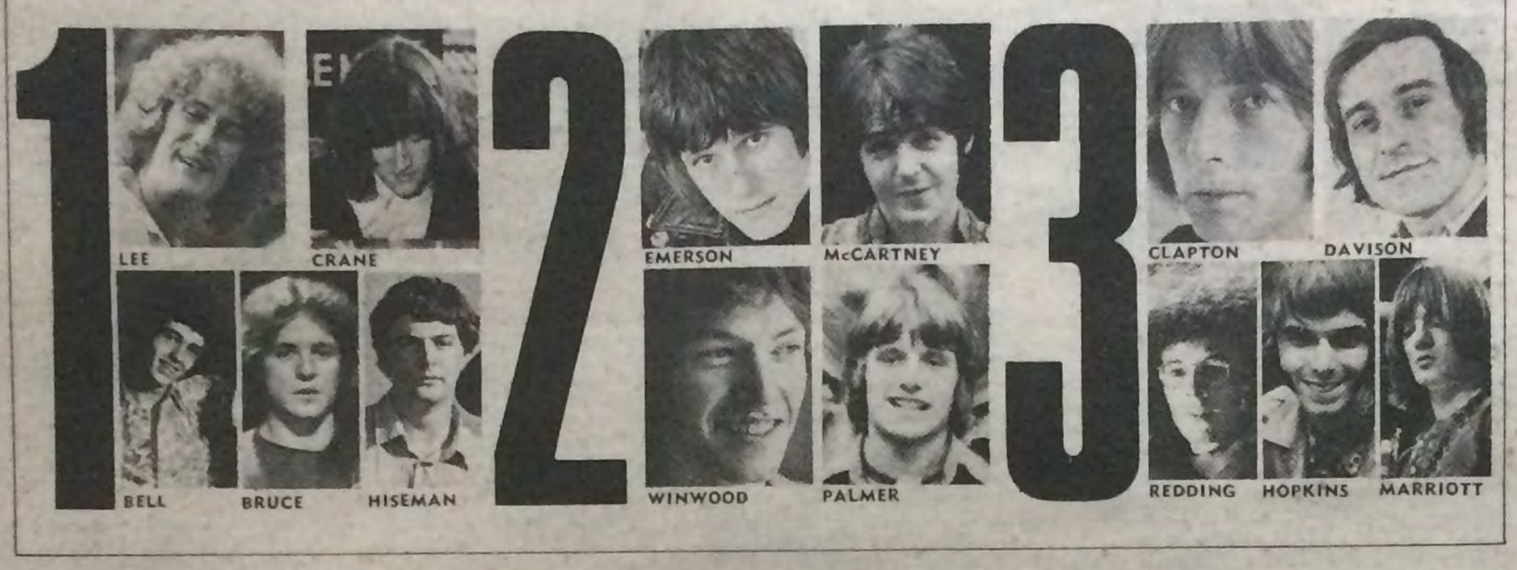
And in America, jamming has almost become a way of life, with permanent groups becoming obsolete.

They're even making a film about it, according to the young lady who asked me where "rock jam" happens in London this week.

As 1969 clatters in, it might prove interesting to once again investigate ideal line-ups from the ranks of Britain's top group musicians.

Here is my choice — and who knows, maybe someone will take the hint — again!

THE WELCH DREAM GROUPS



SUPERGROUP ONE

Alvin Lee (guitar), Vincent Crane (organ), Graham Bell (vocals), Jack Bruce (bass), Jon Hiseman (drums).

SUPERGROUP TWO

Keith Emerson (organ), Paul McCartney (bass), Stevie Winwood (vocals, piano, guitar, organ, etc), Carl Palmer (drums).

SUPERGROUP THREE

Eric Clapton (guitar), Noel Redding (bass), Blinky Davison (drums), Nicky Hopkins (piano), Steve Marriott (vocals).

Miss Nancy

and he did something round the kit that takes about five years of study. We did the interviews ages ago in the States. I remember, we were all very good that day. Bits of the interviews were used in the All My Loving film as well.

The bits where we were laughing at each other were edits. We weren't even at each others interviews.

I used to think it was a good idea to intellectualise pop, or at least get people aware of the good in the music.

But now I beleive it could have the same effect it had on jazz. It could turn it into an "art form" and cut off communication with the people.

"You can't really start getting all high-brow about pop. It's the only simple form of music left to us.

DULL

"That's the great thing about pop. If you start talking about it's technicalities, you turn the people off. It's just the sort of thing that did jazz so much harm.

"People used to dance to jazz once, but ordinary people were turned off it completely. It's like being at school where they make Shakespeare so dull some kids never like him for the rest of their life.

"Pop is the one thing that belongs to the young and it would be a shame to take it away from them."

Jack then played me the tape of his supergroup, and on first hearing it impressed me as one of the best sounds heard in a long while.

Among the tracks was "Over The Cliff" a tribute to the late Cliff Barton, a fine young bass player who worked with Georgie Fame and Alexis Korner.

Particularly rewarding was the work of Dick Heckstall-Smith, who comes into his own on a Mel Torme ballad "I Was Born To Be Blue" — not to mention "Some Enchanted Dick."

VALUE

The music of the Bruce band, when it is released, will reward all those who have insisted that the fine young musicians who emerged on the pop scene a few years ago would one day produce something of lasting value.

then, when you have people working for you they still have to be paid. So I'd end up losing money.

"I mean, my MD earns a thousand dollars a week and that's a lot over here. But I can't afford to pay musicians and lose on it. That would be like a benefit. You do benefits now and again, but not for a month on end."

Nancy, who devotes time to civic affairs, particularly in connection with education ("Helping the black student on the white campus," in her words), was last year appointed to the Youth Opportunity Board.

During previous meetings, Nancy has told me how she supported Johnson against Goldwater, how she is interested in seeing more people getting more, how she believes in justice. I wondered if she was still active politically.

She grimaced a bit and said she would be doing a lot for the next five years.

"But four years from now I'll be working like hell, you know that. For now, we'll all have to pray the old adage holds true this time; that the office makes the man."—MAX JONES.

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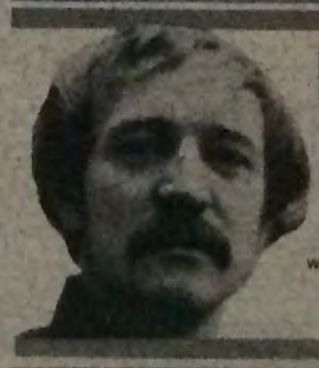

RICHARD HARRIS

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Comfortable positioning—the key to good organ playing

WHAT is the most comfortable way to play the organ?—Bill Morris, Staines.

The proper way is whatever comes easiest to the individual player. I think the comfortable way to play an instrument is usually the best way. The whole business of handling the instrument from pedalling to changing stops is easier in different ways for different people. Choose the technique at which you are most comfortable and don't let anyone tell you that what you're doing is wrong. As long as the final sound is right, how you get it doesn't matter. People try too much to imitate, particularly by watching, and it is very likely that they could play the same thing more comfortably possibly with a different fingering or different pedalling technique. There is no reason to be strictly legit. When you first start playing listen carefully to the sounds you are making. Try and find the most pleasing tones and experiment with the various stops or drawbars. In creating sound, try to be as tactful as possible. Mix your tone colours and remember that it is not always necessary to put down nearly every stop on the organ—**ALAN HAVEN.**

CAN you please tell me the names of all the musicians who have played for John Mayall? — Annie Woodcock, Barnes.

Sorry, lack of space prevents us from obliging, but you can get a list of all his past and present musicians, with a monthly newsletter, if you join the John Mayall Fan Club. The secretary is Miss Doreen Pettifer, 86 Furze Lane, Godalming, Surrey.

WHERE can I obtain oriental woodwind instruments?—Stephen Pheasant, London, N.1.

I have a large collection of rare antique oriental musical instruments, which are illustrated in an excellent publication commissioned by Sotheby's, called Antiques International. It can be ordered at any bookshop or is no doubt available at reference libraries. I also have a Tibetian shawm and a Persian Zamur. I have now retired from the musical profession and run a small antique business in Dorset.—**Multi-instrumentalist E. O. POGSON, Hilltop, Cattistock, Dorchester (Malden Newton 353).**

AS a sax-clarinettist wanting to play trumpet, what are the problems and will my embouchure be affected? — Harold Rayner, Norwich.

To dismiss a popular myth, your embouchure will not be affected. I have no trouble playing sax/clarinet and trumpet in the same evening. When starting trumpet, use a medium mouthpiece and only practice for half-hour periods to give your lip a chance to develop. Play long notes, scales and arpeggios and work up to the high notes gradually. Don't strain to get them. As a competent sax-clarinettist, six months should see you playing good trumpet. — **Saxophone and brass teacher WINSTON INGRAM, 141 Willesden Green, London, NW2.**

I AM an amateur pianist, aged 40, and would like to take up piano tuning. What are the prospects?—G. H. Watts, Wirksworth, Derby.

It is possible to train as an apprentice tuner at a piano factory, despite your age, provided you have the necessary enthusiasm and aptitude. It entails full-time employment at a modest salary, and training takes one to three years, combined with a course at the Institute of Musical Instrument Technology, Shoreditch. If you drop me a line I will arrange an appointment to discuss your prospects and show you round our factory. —**D. E. BRASTED, Director, W. G. Eavestaff & Sons Ltd, Ashfield Road, London, N4.**

WHERE did Alvin Lee get the mocassins he is photographed wearing in the MM dated December 28? (J. P. Gilmour, Ashford, Middlesex). What was the signature tune used by Randoph Sutton? (J. Waterfield, Plymouth). Can you recommend a good basic banjo instruction book? (A. Gerrish, SS Orsova, c/o P. and O. Lines).

Alvin bought his mocassins in Denmark, but can't remember where. Randolph Sutton, who is now 30 and still performing occasionally, didn't have a signature tune, but invariably opened his act with "My Girl's Mother." Fretted - instrument expert Emile Grimshaw wrote a comprehensive tutor titled "The Banjo And How To Play It," which is available from Clifford Essex Ltd, 20 Earlham Street, London, WC2, price 7s 6d plus 8d postage

IS there any age limit for learning to play the piano? — Miss B. Merritt, Balham.

None whatever. I have private pupils whose ages range from 4 to 60, and even at these extremes, they do remarkably well, depending on concentration, agility and determination. With children, of course, the sooner the better, while they are at their most receptive. The piano is a rewarding instrument, which acts as a stepping stone to musical heights, including other instruments, composing, conducting and arranging. But learning to play the piano requires a lot of hard work. At the comprehensive school where I teach music, youngsters often tell me they would like to take up the piano, but when I point out that it involves learning the names of notes, the lines and spaces, horrible crotchets and quavers, and daily practice, they are inclined to think again! The main difficulty is not in teaching melody, but installing a sense of rhythm. It is also important not to sit too close to the instrument. — Multi instrumentalist and teacher **BERT QUARMBY, Greenshaw High School, Sutton, Surrey.**

JOHN MAYALL: a host of musicians

WHAT make of instrument and mouthpiece were favoured by the late Freddy Gardner? (I. McBean, London, S.W.5). Are any of his records still available? (J. Jones, Streatham).

Freddy played a Selmer balanced-action alto saxophone with Selmer C-star and C-double star metal silver - plated mouthpieces. LPs you should be able to obtain are Freddy Gardner Swing Orchestra (Decca ACL 1239) and Sweet Sax, which he shares with American saxist-arranger Alvy West (Brunswick LAT 8527).

WHAT are the songs used as signature tunes for Family Choice and Family Favourites on BBC radio? — Sharon Langley, Beckenham.

When Housewives Choice came to an end in 1967 after 21 years, Brian Fahey wrote a special signature tune for the new Family Choice, called "A Swinging Choice." He also re-arranged "With A Song In My Heart" for the extended Family Favourites. He recorded both with his orchestra on Parlophone R 5639.

IS it difficult to switch from piano to organ? — Cyril Bowling, Grantham.

It requires a different approach. For a start, no matter how hard you hit the keys, the volume stays the same. Most of the expression is controlled by your right foot on the swell pedal. So it is best to play legato (smooth and gentle) at all times. On organs with two manuals the top manual is for the right hand, playing the solo, and the lower manual for the left hand, playing the accompaniment, which is quite different to the piano. It is useless trying to make the left hand work as it does on piano. It is far better to sustain the left hand or to stab a chord between phrases. On organs with a single manual this becomes a problem because the left hand tends to drown the right hand, so you have to rely either on stabs between phrases or play block with both hands. If you can continue to play piano and practise the organ at home for a few months it will help you to master the pedals. Otherwise, if you're working with a bass player all the time, as I am, you will neglect the pedals and suffer for evermore. Don't worry about stops beforehand, because you will soon find a few particular favourite combinations suited to your style of playing. Listen to other players, but don't become a carbon copy. Try for a style and a sound of your own. **TED TAYLOR** (pianist-organist-leader).

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Ken Watkinson of Cheltenham. Shop soiled Gibson E.S.330, bargain, £160.

Pops Music Centre of London. Epiphone Cortez Acoustic Lead guitar, v.g.c., £65. Orpheum banjo mandolin, £45.

Selmers of London. Secondhand 60 watt Lowrey tone cabinet, 95 gns. S/H Vox Continental organ, bargain, 130 gns.

Pan Musical Instruments of London. Unique opportunity. Ampeg Fretless bass, £150. Vox Phantom 12 string, immaculate, £30.

FOR FURTHER INFORMATION ON ABOVE ADVERTISERS PLEASE USE DEALERS' ADS.

TRADE TALK

SOUTHERN MUSIC are now distributing an album containing 34 songs featured by the Incredible String Band, which is produced in the States by Music Sales Corporation. Prepared by Robin Williamson and Michael Heron it contains words, music, chords, guitar tablature, tunings and transcriptions from their recordings by Happy Traum. Price 24s.

●

Tofts and Woolf, who publish the trade magazine, Music Industry, are now handling in this country the American fretted-instrument journal, Guitar Player, which contains specialised articles about top players and popular instruments. It costs 2s 6d from Tofts and Woolf Ltd, 64a Lansdowne Road, London, E18.

●

A pedal unit with a remarkable range of sound is the Solasound, produced by Vox. It features wow fuzz (combining fuzz, wah - wah and growl effects), wow swell (wah-wah and swell pedal), tone peddler (bass and treble boost swivel action), swell pedal (for use with organ, etc) and Tone-Bender Professional Mark III (fuzz unit, plus bass and treble boost).

●

EMI are giving away a BMC Mini Deluxe, complete with radio and tape machine, plus 20 consolation prizes of five Tamla Motown albums, in a British Motown Charthuster competition. Entry forms are inserted in the covers of all Tamla Motown LPs issued in January and February 1969 and the contest closes on February 28.

Although written several years ago, KPM's First Step series of tutors still enjoy tremendous sales all over the world, probably because the authors were experienced instrumentalists. They cost 3s 6d each and include harmonica (T.W. Thurban), guitar (Geoff Sisley), trumpet (Sylvester Ahola), trombone (Lew Davis), drums (Eric Little) and saxophone (Al Starita).

●

Masters of Instrumental Blues Guitar, by Donald Garwood (Oak / Southern 24s) is an analytical instruction method of blues guitar, including blues chord progressions, melodic structure, rhythmic units and instrumental breaks based on the styles of famous country blues players and written in standard musical notation and tablature.

NEW JAZZ RECORDS

MM JAZZ PANEL: BOB DAWBARN, BOB HOUSTON, JACK HUTTON, MAX JONES

Twenties flavour makes this a collector's gem

"THE KANSAS CITY FIVE AND THE STOMPIN' SIX." The Kansas City Five: Get Yourself A Monkey Man, Believe Me, Hot Mama; St Louis Blues, Louisville Blues; Temper'mental Fool, Those Fonane Mamas, Growin' Old Blues, Joke's Weary Blues; Dark Gal Blues, Get It Fixed, The Stompin' Six; Jintown Blues, Roamin' Around, Down And Out Blues, Creole Blues. **(VJM VLP 20.)**

IF YOU go for small-band jazz of the mid-Twenties in general, and cornettist James "Bubber" Miley in particular, this record may be for you; if not, it's a doubtful starter.

Bubber, early expert at mute and plunger vocalised effects, is star man of the Kansas City Five, though it was a close-knit recording quintet with the somewhat unusual rhythm instrumentation of piano and banjo.

He growls and chuckles away hot and strong on the opening track and again on "St Louis" and "Louisville," and furnishes a stout lead much in the manner of early Tommy Ladnier for tone and phrasing.

Jake Frazier's rather lugubrious trombone fills out the ensemble well and is heard in rorty solo on "Jake's Weary Blues," also on "Louisville" and "Dark Gal." It's all quite Orleansy in flavour.

Bob Fuller, who completed the front line, improvises lazily and forcefully on clarinet, showing an almost Dodds-like vibrancy and attack mixed with touches of Larry Shields.

His "Growin' Old" (not a real blues) has many similarities to a Johnny Dodds solo item, in the tune, breaks and low-register chorus with slap-tongue passages. His alto is sadder, though.

Louis Metcalfe comes in for Miley on "Dark Gal" and "Fixed" and plays a not dissimilar Oliver-Ladnier inspired style. It also sounds like him on second cornet on "Mamas."

Some of the KC5 music has pre-echoes of early Duke, especially in the way banjo and muted cornet are employed on "St Louis." And this is not surprising as Elmer Snowden plays banjo and Bubber was then in his band.

No space for more than a friendly nod at the Six, a '25 band playing mildish Dixieland in a breezy, disciplined fashion.

They are adequately sparked by leader Sonny Clay's raggy piano (not too far from Morton), W. B. Woodman's trombone and the neat Crescent City trumpet of Ernest Coycault, brother of one-legged clarinettist Phil Coycault. Good acoustic recording enhances a real collectors' gem. — **M.J.**

■ Though Carmen McRae utilised the style originally evoked by Sarah Vaughan, she has, over the years, developed her own highly personal sound and manner of phrasing within that style. Some of the material on PORTRAIT OF CARMEN (Atlantic Special 590026) is not really worthy of her talents, but she deals with it all with real authority—stamping her own personality all over songs like Bob Lind's pop hit "Elusive Butterfly," Gene Di Novi's rather pretentious "My Very Own Person" and the nice Tommy Wold "I'm Always Drunk In San Francisco." Benny Carter and Shorty Rogers have come up with sympathetic arrangements. Di Novi and Oliver Nelson less so. Perhaps not the best McRae album, but still way ahead of most of her rivals.—B.D.

HANK MOBLEY

HANK MOBLEY: "Reach Out!" Reach Out I'll Be There; Up Over And Out; Lookin' East; Goin' Out Of My Head; Good Pickin's; Beverly. **(Blue Note BST84288.)**

Mobley (ten), **Woody Shaw** (tpt), **Lamont Johnson** (pno), **George Benson** (gtr), **Bob Cranshaw** (bass), **Billy Higgins** (drs).

AFTER dealing rather roughly with the last Mobley album, it's nice to be able to say good things about this one. This is Mobley in full control, making personal statements on a variety of themes that require a different approach each time.

The Tamla Motown hit, "Reach Out," for example, comes out sounding as though Mobley had created it for his own personal pleasure. There are no tricks, just authoritative tenor.

Woody Shaw plays some nice things, too, and George Benson grabs the chance to show we weren't wrong when we enthused about his early albums. He sounds bluesy on "Reach Out" and chords nicely on the first half of his solo on the other pop song, "Going Out."

The Blue Note rhythm team of Cranshaw and Higgins are as rock steady as ever. It adds up to Mobley's most satisfying set in quite a while. — **B.D.**

SUNSET ALL-STARS

SUNSET ALL STARS: "Jammin' At Sunset—Volume 1." Experiment Perilous (a), Skylark (a); Windjammer (a), A Ghost Of A Chance (b); All The Things You Are (c), I Found A New Baby (two takes) (a); I Surrender Dear (a), Tea For Two (b); California Clipper (d); Ventura Jump (b). **(Fontana SFJL918.)**

(a)—**Howard McGhee** (tpt), **Willie Smith** (alto), **Lucky Thompson** (ten), **Arnold Ross** (pno), **Eddie Safranski** (bass), **Lee Young** (drs). 5.11.45.

(b)—**McGhee** (tpt), **Charlie Ventura** (ten), **Ross** (pno), **Dave Barbour** (gtr), **Artie Shapiro** (bass), **Nick Fatool** (drs). 1.3.45.

(c)—**Buddy Childers** (tpt), **Willie Smith** (alto), **Vido Musso** (ten), **Andre Previn** (pno), **Safranski** (bass), **Young** (drs). 12.11.45.

(d)—**Previn** (pno), **Barbour** (gtr), **John Simmons** (bass). 13.10.45.

A SERIES of 1945 jam sessions, neat and full of good things — particularly with the McGhee-Thompson-Smith front line.

McGhee may not have deserved to win the polls he did in the 1840s but he was a fluent, and often exciting player, even if occasionally rather brash — and, on ballads, a little too rich for some tastes. Smith was at his bouncing best and there is much luscious tenor from Thompson who could also swing with the most hardy.

The (b) tracks were originally released under Ventura's name. He, too, was vastly overrated in his heyday but plays pleasantly enough, very much in the Coleman Hawkins school with the odd touch of Illinois Jacquet on the rabble rousers.

Previn, though generally playing in a Swing style, shows more than any of the other musicians an awareness of the bop revolution then taking place — the rhythm sections were all obviously avid listeners to the Basie team of the time.

Childers — the playing, with Musso and Safranski, in the Kenton Orchestra — was merely an average player and Musso doesn't exactly set the wax alight 25 years later.

But this is a thoroughly enjoyable, middle-of-the-road album with Willie Smith and Lucky Thompson outstanding. — **B.D.**

ORNETTE: nice touch of humour

WASHBOARD BANDS

"WASHBOARDS GET TOGETHER." The Washboard Rhythm Band: Midnight Rhythm; A Ghost Of A Chance; Hustlin' And Bustlin' For Baby; Shuffle Off To Buffalo; Swing Gate; The Coming Of Hi-De-Ho; Going, Going, Gone (all a). **The Washboard Serenaders:** The Sheik Of Araby; Lonesome Road; St. Louis Blues; Black Eyes, Dear Old Southland; Nagasaki (all b). **(Regal REG 2055.)**

(a) — Unidentified personnel including **Taft Jordan** (tpt), **Ben Smith** (alto, clt), **Clarence Profit** (pno), **Steve Washington** (bjo, gtr, voc). New York 8/3/33.

(b) — **Harold Randolph** (kazoo, voc), **Derek Neville** (alto, bari), **Arthur Brooks** (pno), **Jerome Darr** (gtr), **Len Harrison** (bass), **Bruce Johnson** (washboard, voc). London 19/7/35.

WASHBOARD music is a term which covers a wide range of jazz, blues or folk-type stuff. So diverse are its elements — to judge by the library of jug and washboard records — that distinguishing features are hard to find.

Perhaps the presence of a washboard is the only reliable one. But in its original forms, this kind of band music usually introduced one or more instruments of the home-made variety (jug, kazoo, tub bass and so on), and was strong on vocals, energy and all-round hokum.

Examples of the country-dance or folk-type washboard music are available on LP, and for the best of what Sam Charters calls "the city jug bands," readers are recommended to study RCA Victor's "Jugs, Washboards And Kazoos" (RD7893) — though study may be the wrong word for such a jovial exercise.

Anyway, what we hear on side one of the present LP is far removed from the rorty sounds of the Dixieland Jug Blowers and Memphis Jug Band.

The Washboard Rhythm Band (or Boys or Kings) made a good many records between '31 and '33, and most that I've heard are pretty well organised. The groups played jazz and popular tunes with a conventional instrumentation varied by washboard in place of drums.

These seven tracks, made specially for British release, are by a fairly large band — ten at least—which boasts three brass and three reeds.

Solo and ensemble playing has a tough, open sound which should appeal to people who like the coloured bands of that period — early to middle thirties.

Taft Jordan, who gets generous space for his Louis-inspired trumpet, and a trombonist with touches of Higginbotham's vigour are among the high-raters on the session.

But pianist and reedmen all solo ably, and there are healthy section and ensemble passages on such as "Midnight" (a version of the "Moten Swing" theme), "Swing Gate" and "Going" which wouldn't disgrace some name bands of the time. Vocals, also Armstrong-influenced, are too numerous perhaps; but this is meant to be good-time jazz.

On the second side, the Anglo-American Serenaders really show the no-holds-barred kazoo and washboard spirit. Every track goes with whopping, driving, thrashing exuberance and though much of it is rough and ready, the guitar chording of Jerome Darr, for examples, is crisp and hot — the baritone, vocalising and thimble-work likewise.

The Washboard Serenaders heard on this LP visited the Holborn Empire and Palladium in the summer of '35. Over here they joined up with Neville and Harrison and made these enjoyable titles. Lovers of the profound in jazz shold avoid them like the plague. — M.J.

● Kenny Burrell is a guitarist of consistently high quality, excellent in big band or small group settings and equally at home with blues, pretty ballads or bossas. What's more, he can handle a solo guitar improvisation with intelligence and restraint, as he proves on "People" on THE TENDER GENDER (Cadet LPS772). On this undemanding LP of relaxed, understated "late night" music, a sort of funky chamber jazz, Burrell weaves soft spells on his own "Hot Bossa," "Isabella" and the title tune, also "Confessin'" and Garner's "Petite Mambo." The atmosphere is quiet and thoughtful, bordering on that of mood music (some would say background music), but everything is done with a smoothness of phrasing and particular harmonic and tonal qualities which place it in the realm of jazz . . . under wraps. Only on "Mother-In-Law," an elegiac original of Burrell's, does the guitarist give his blues expressiveness a chance to stretch. Richard Wyands (pno), who hints at much in his solo spots, and bassist Martin Rivera and drummer Oliver Jackson make up a sensitive quartet.—M.J.

RADIO JAZZ

British Standard Time

FRIDAY (24)

4.0 am J: Big Bands/All That Jazz (Fri, Mon-Thurs). 10.5 J: Jazz Unlimited. 1.50 pm Big Bands (Fri, Mon-Thurs). 7.10 H1: Jazz Rendezvous. 9.0 E: Jazz Workshop, including John Surman. 10.0 V: Sound of the Big Bands. 11.30 T: Ed Ames. 12.0 T: (1) Muddy Waters (2) Jean-Luc Ponty. 12.5 am B1 and 2: Jazz At Night. 12.35 E: (1) Rugolo (2) Sinatra (3) Peterson (4) Greco (5) Hero.

SATURDAY (25)

2.5 am J: Jazz Unlimited. 4.5 J: Finch Bandwagon. 12.0 noon B3: Jazz Record Requests (Steve Race). 2.45 pm H1: Radio Jazz Magazine. 5.5 B: Mixed Music, inc. (2) Jazz. 10.8 A1: Jazz, inc. Nat Mieles, Budd Johnson. 10.30 O: Pop and Jazz. 11.15 A2: Get To Know Jazz. 11.30 T: Wes Montgomery. 12.0 T: Hancock, Shepp, Adderley, Stabo, Lonsdale.

SUNDAY (26)

12.5 pm J: Finch Bandwagon. 7.0 B1: Mike Raven's R. and B. Show. 8.30 B1: Jazz On One (Peter Clayton, Joe Marsala, Derek Jewell). 11.15 J, Jazz.

MONDAY (27)

3.45 pm H1: Dixietime. 10.20 E. Combo Jazz. 11.0 A3: Free Jazz. 11.30 T: Frank Sinatra (Cycles). 11.45 A3: Jazz Panorama (Hagues Panissie). 12.0 T: Piano Jazz. 12.5 am: H: Jazz Corner.

TUESDAY (28)

10.5 am J: Bobby Troup Show. 5.0 pm H1: Big Band Beat. 5.25 H1: Jazz. 5.45 B3: Jazz Today (Stereo) with Charles Fox. 10.30 O: Jazz Journal. 10.30 V: Jazz Corner. 11.0 U: Jazz Concert. 11.30 M2: Jazz. 11.30 T: Pop and Jazz. 12.0 T: Craig Hundley Trio.

WEDNESDAY (29)

8.15 pm B1: Jazz Club (John Surman in Stockholm, introduced by Humph). 10.30 O: Horace Silver. 11.20 H1: Radio Jazz Magazine. 11.30 T: Aretha Franklin. 12.0 T: Earl Hines. 12.35 am E: Blues.

THURSDAY (30)

9.50 am U: Jazz Studio. 10.40 O: Jazz College. 11.30 T: Pop and Jazz. 12.0 T: Benny Goodman Sextet and Ork, 1941-2.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1-1829, 2-168, 3-848. B: BBC 1-247, 2-1500/VHF, 3-464/194/VHF. E: NDR Hamburg 309/189. T: Hilversum 1-402, 2-298. J: AFN 547/344/271. M: Saarbrucken 211. O: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Bremen 536.

'All-star' idea that misfired

ORNETTE COLEMAN: "New York Is Now." The Garden Of Souls; Toy Dance; We Now Interrupt For A Commercial; Broad Way Blues; Round Trip (Blue Note BST84287)

Coleman (alto, vln), **Dewey Redman** (tnr), **Jimmy Garrison** (bass), **Elvin Jones** (drs).

KNOWING Ornette Coleman's determination to work only with musicians of similar inclination, this "all-star" session with the two rhythmic pillars of the great John Coltrane Quartet comes as rather a shock.

Like many a like proposition before it—the teaming of Stan Getz and Dizzy Gillespie, for one — it would be exaggeration to describe it as an unqualified success.

To dispose of the negative aspects first, Garrison seems the main stumbling block. Such a talented and resourceful bassist could never completely mess up an assignment, but apart from spasmodic bursts of liberation his playing is cautious and tentative, especially behind Coleman's solos.

Elvin, on the whole, handles the deal with more aplomb and partially compensates for Garrison's inhibitions. The impression is that the drummer is much more in sympathy with the entire proceedings.

CAPABLE

For a man so sensitive to his musical surroundings, Coleman's work is perhaps better than what might be expected. He slows up occasionally, but his remarkable invention still spills out on most tracks. Redman is an interesting player, capable of good work in the Coleman idiom and also of making a solo composed of sound effects rather than notes (on "Garden") an enjoyable experience.

Of the five new Coleman compositions, "Broad Way Blues" is the most attractive, a jaunty theme which jumps along on its own impetus; "Commercial" has the Coleman violin, still as incomprehensible as ever to my ears, threshing away in the now to be expected manner with a voice breaking in to interrupt for a commercial which is never elaborated — a nice humorous touch which illuminates the crass philistinism from which Ornette, and others, have suffered in New York and elsewhere.

If you expect great things from "all-star" line-ups, this will disapoint you, but fewer men's music is so foreign to this idea than Ornette's.

It would be interesting to know who came up with the idea for this album; perhaps we'll know when volume two is issued (this is labelled as volume one) and the new-look Blue Notes may have returned to their previous policy of providing lucid, informative sleeve notes. There are none at all on this album.—B.H.

ECHOES FROM NEW ORLEANS

VARIOUS ARTISTS: "Echoes From New Orleans." Walk Through The Streets Of The City; The Saints; When The Moon Comes Over The Mountain; Just A Little While To Stay Here; Ice Cream; Gloryland; Up Jumped The Devil; Eh' La Bas; Billie's Blues No 1; Come On Down To New Orleans; Baby Won't You Please Come Home; Basin Street Blues. **(Storyville 670 203.)**

THE various personnel on this record would take nearly all of this page to list in detail. There's Bunk Johnson's Band with George Lewis, Jim Robinson et al. There's Bunk with pianist Don Ewell and drummer Alphonse Steele. There's Bunk's Brass Band (glorious). There's George Lewis' three-piece band. There's Kid Shots Madison taking over Bunk's band. There's trumpeter Wooden Joe Nicholas with Jim Robinson, clarinettist Albert Burbank and the stand-by rhythm section.

There's Billie Pierce singing with De De Pierce on trumpet and a band containing trombonist Harrison Brazely and clarinettist Emile Barnes. There's Kid Thomas' Algier Stompers. There's the Original Creole Stompers featuring Herb Morand on trumpet and there's Louis Delisle's Band.

The sides were all made between 1944 and 1951 and each one contains gems of New Orleans jazz for the true follower.

Forget about the ropey recording (some of it in George Lewis' home), the weird tuning, the thumping and the clinkers.

Some people laugh when you mention the feeling New Orleans jazzmen put into their music. Let them. The feeling here is undisguised, naive, childlike in its honesty. But it's all there.

One minute you're listening to a schmaltzy chorus from a second line trier. Next you're plunged into a vein of thick emotion (from a player like Herb Morand) that catches the throat. There's no substitute for sincerity and you'll find it abounds on this album.

Bunk's Brass Band burst out with gutsy vitality; Lewis is lyrical on all his tracks; Wooden Joe Nicholas plays like a bull; and Herb Morand's trumpet and vocal on "Baby Won't You Please Come Home" is striving, driving and masculine.

Many New Orleans enthusiasts will have many of these tracks so check before you buy. If you don't, listen and lay down your money. — **J.H.**

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JON BETMEAD
joins Saffron

THE E.F.D.S.S.'s Folk Festival '69 takes place at the Royal Albert Hall on February 14 and 15. About 500 dancers, singers and musicians will take part. Among them the Royal Britannia Coco-Nut Dancers from Bacup, Lancashire, The Sword and Shield Dancers from Bursa Kilic-Kalkan Folklor Dernegi, Turkey, the Headington Quarry Morris Men, the Grenoside, Yorkshire, Sword Dancers, Lancashire clog dancer, Norman Robinson, and folksong from Tim Hart and Maddy Prior. All details are available from E.F.D.S.S., Cecil Sharp House, 2 Regent Street, London N.W.1.

John Martyn, Mike Cooper and Beverley, who returns to the scene after a long absence, appear in concert at Borough Road, College, Isleworth, tonight (Thursday.).

Panama Limited Jug band, who cut their first solo album for EMI in February play the Three Horseshoes, Highgate, tomorrow (Friday) and Esher folk club on January 31. The group have missed bookings because of ill health in the group but Tony Ralph says, "Any club that suffered, if they get in touch with us, will be compensated."

Saffron, now being booked by Mike Taylor of the Bilk Agency, may team-up with Jon Betmead for concert and television work although they will still fulfil solo bookings.

Colin Scott guests at the Pedro Club tomorrow (Friday) and the following week is a Mystery Night, then on February 7 Johnny Silvo headlines and he is followed by the Southern Ramblers (14).

FOLK NEWS

Earl Scruggs and Lester Flatt represented Grand Ole Opry, the famous American country music show, at President Nixon's Inaugural Parade. With them were members of the Oxen Hill Cloggers, a Washington-based square dance team. Recently Flatt and Scruggs completed a four-week tour taking in Tokyo, Okinawa, Formosa and the Philippines.

Another Opry regular, Hank Snow, celebrated 20 years with the show recently. He joined the Opry team in January, 1949.

Wally Whyton, David Allen and Murray Kash have been named as comperes for the giant Country and Western Festival at Wembley in April.

Anyone wishing to contact Nigel Denver can do so through Folkfields, the Schoolhouse, Morpeth, Northumberland (tel. Morpeth 3282). On March 12, 13 and 14 Nigel, together with Ewan MacColl, the Tinkers, Dominc Behan, Alex Campbell, Don Partridge and the Humblebums, is in concert at the New Theatre Cardiff.

Dave and Toni Arthur appear in concert at Lewisham Town Hall, Catford, on February 7, and Malcolm Price appears there on March 14. A third concert is planned for April 11. Tickets are 6s and available from Allan Williams, 152 The Woodlands, Lewisham, London S.E.13 and Len Stiles Music Shop, Lewisham High Street.

FOCUS ON FOLK

Jimmy McLean, the Scot who enjoys being offensive

JIMMY: prolific songwriter

IF you were to meet Jimmy McLean in a pub, over a pint, you'd probably come away thinking what a quiet, inoffensive person he is. Which would be true. But, in fact, Jimmy enjoys being offensive.

Not just to anybody but, as he says in the foreword of his newly published book of 25 Scottish Nationalist songs, his intention is to offend "Holly Willies, the Anglo-Scots, the right-wing fascists and left-wing ignoramuses" through the medium of his songs.

Jimmy is often aided in this activity by fellow-Scot, Nigel Denver, who has recorded 14 of the songs on a Major-Minor album, "Scottish Nationalists Songs." Others who have recorded Jimmy's songs include the Dubliners, the Kerries and the Eskimoes, the collective name for a group of Scottish singers who recorded an album some years ago on the Folkways label.

NOTHING

Born in Paisley in 1938, Jimmy ironically shares the same birthdate as the Queen — April 21. Apart from this, as the songs show, they have nothing else whatsoever in common.

A prolific songwriter over the last few years, Jimmy has been a familiar figure on the British folk scene for some time although his work has been more in the "back-room" department recently.

This has included the arrangement of Robert Burns songs for Nigel Denver, resulting in the very good "There Was A Lad . . ." album for Major-Minor and a set of sleeve notes in verse form about the Dubliners. These will appear on their forthcoming album recorded live at the Royal Albert Hall some months ago. Another interesting task undertaken by Jimmy was the editing of readings of Burns and his own writing by well known Scottish poet, Hugh McDiarmid.

BELIEFS

Jimmy is a dedicated Republicanist and firm believer in Scottish Independence. His ideas and beliefs were formed over eight years of travelling the world and visiting countries such as Germany, Denmark, Turkey, Yugoslavia and Egypt.

Unless pressed, he won't enter into long diatribes about his ideals. He lets his songs make his point. Jimmy McLean is an advocate of the pen being mightier than sword — unless it's a claymore whistling over the heads of "Holly Willies" and "Anglo-Scots!"

BY TONY WILSON

ALL THE MONTH'S FOLK LPs REVIEWED IN NEXT WEEK'S MM

FOLK ALBUMS

ON HER latest LP, **MAKEBA! (Reprise RSLP6310).** Miriam Makeba shows that she can still turn out relatively uninhibited versions of South African folk songs. Among the titles, which won't mean much to the average reader, are "Umoya," "Uyadela," "Umquokozo" and "Iphi Ndilela." It isn't worth singling out tracks, since most are well done and none is bad. A. B. Spellman's sleeve note says this is "by far the most African of her recent releases," and that she is "working in a purely African environment." Almost, anyhow. Let's say it is dressed-up folk music performed at a high cabaret level by a real professional. — M.J.

SONGS FROM the industrial communities of Lancashire are presented on the appropriately titled **Deep Lancashire (Topic 12T188)** by a team of revivalist singers from Lancashire, Harry Boardman, Harvey Kershaw (a dialect poet), the Oldham Tinkers, Mike Harding, Pete Smith and Les Nicholson. They faithfully reproduce a wide range of songs and verses dealing with various aspects of Lancashire working life. Natural treatment and good singing make this an interesting and worthy album. — J.W.

SINNERMEN AND Sara come up with a mixed bag of songs on their first album, **Sinnermen And Sara (MGM MGMC8099).** They include "Freight Train," "Don't Think Twice It's All Right," and Hoyt Axton's version of "Green Back Dollar." This is lacklustre performance and comes over as being dull and without much vitality and punch that one normally associates with groups of this type such as the Settlers. It cannot really be recommended as this style has been better presented elsewhere. — T.W.

MUSICAL BARRIERS coming down with increasing rapidity and categorisation is becoming virtually impossible in many cases. So where does one put the Sally Angie? This brother and sister duo debut on **Children Of The Sun (Transatlantic TRAL76)** and provide the problem of slotting their offering conveniently — and it can't be done. Their songs have a poetical quality and are full of influences of the Donovan — Incredible String Band type. Very listenable and a touch of the real underground about this album which features some strong vocal work against pleasant, often pastoral settings. — T.W.

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top-level conversations

with maynard ferguson part one

MAYNARD Ferguson, born in Canada, on May 4, 1928, plays trumpet, trombone, saxes, clarinet, oboe and French horn. But it is as a trumpeter that his fame — and high notes — have echoed around the world. ● Maynard, who started playing trumpet at nine, led his first band at 13. He first joined Boyd Raeburn, and subsequently played with Jimmy Dorsey, Charlie Barnet and Stan Kenton—with whom he won a tremendous following for his fantastic technique. ● Though at one time criticised by the jazz purists for a lack of taste, Maynard has mellowed over the years, and has developed a style and bandleading personality that evoke respect from his fellow musicians. ● Wherever he may be playing he always gives of his utmost, often spurring other sidemen to efforts they believed far beyond their capabilities. ● How does he hit those high notes with such apparent ease? Says Maynard: "So much high-note playing is mental. It's an attitude of mind, an outlook." And when he was once chided for his trumpet pyrotechnics with Kenton, he replied: "I was there to gas the crowd. I was the wonder boy who could play the super-high book without using an oxygen mask." ● Such a comment is typical of the man. Maynard is as full of wisecracks as Bob Hope—and far hipper. His conversation is frank, salty and highly anecdotal. ● In this novel and exclusive series, Maynard, now living in Britain, talks to the MM's Laurie Henshaw about a musical career that already spans well over two decades, and the way he is playing today indicates he could still be hitting those high ones than only dogs can hear 20 years from now.

THE MONTREAL High School Band was called the Victory Serenaders. My brother was leading. And Oscar Peterson was on piano.

It was a big night in the Victory Serenaders' life. They were playing a local gig. And my dad — understandably proud of his sons —was helping to set up the kit.

But my dad, short, fat and jolly, is having trouble with the piano. He huffs and he puffs, but he can't budge it an inch.

Up strolls Oscar Peterson. "I'll be glad to help you, Mr Ferguson," he says. And with that, he picks up that piano like a toy and plants it in place.

At that point, I came in. My dad turned to me and said: "My George, Maynard, that Oscar Peterson is a good boy. I want to tell you — he worked like a nigger!"

I went cold. There was a deathly hush. Then Oscar just went into hysterics!

Of course, my father could have bitten off his tongue as soon as that word slipped out.

Normally, he would never have said such a thing. I guess he was just carried away by Oscar's tremendous strength.

But Oscar didn't mind. He is a pretty groovy guy and appreciated the particular situation. Anyway, he knew my dad pretty well, for Oscar and I went to school together.

But he could get pretty salty, too, at times.

I had Oscar in my band at the beginning — when we were still both at school.

When we left school, I formed a band and Oscar formed his own trio.

In those days, Oscar was a great boogie-woogie player, doing things like "Sheik of Araby" and oldies like that.

But I was only 13 when I turned pro. And I started playing trumpet at nine.

I also played piano and violin. And I danced and sang. Like they say about the Indians: "Lock 'em in a room with a piano and violin and they'll come out singing."

First band I joined was Boyd Raeburn's. He was just one of many famous American bandleaders I met when they were playing one-nighters in Canada.

There is a picture of me taken in 1947 when Stan Kenton was in Canada. There's Pete Rugolo — Stan's arranger — Kenton, and me. I was about 15, at the time. I still have that photograph. It was signed by Stan, who wrote "Some day you'll be king."

I started my own band at Verdun, Quebec. Verdun is a suburb of Montreal, though the locals object if you call it that.

My brother was on alto, and we used to play ballrooms. I was billed as "Canada's Harry James." I was certainly a fan of Harry's, but I didn't want to get hung-up on being a James copyist.

But the truth is, Harry James has been my biggest booster. When we were playing Las Vegas, Harry would always bring people along to see me.

The same when I was with Charlie Barnet at New York's Bop City. Harry would come along with other trumpet players. Incidentally, Charlie Barnet's band was the hottest, swingiest band I ever played with. But more about Barnet later.

That Raeburn band came to prominence just as the big band era was coming to an end, and it never really attained the fame it deserved.

Really, it was what we know as an "inside" band, that is, a band more appreciated by musicians than the public at large.

There was a great line-up. The Candoli brothers were on trumpet — and so was Dizzy Gillespie. As a matter of fact, I played all his old solos — things like "Night In Tunisia." Stan Levey was on drums, and Lou Levy on piano. Johnny Richards did some great writing for the band.

Playing with Boyd was the first job I had in the States, and my mother and father drove me all the way from Montreal to New York to join the outfit. That's about 400 miles.

Then I got on a bus in Times Square to Galveston, Texas. That was 3,000 miles non-stop. We had just one week's engagement there, then we all went back to New York to play the Apollo in Harlem. I was replacement for Al Killian, who had been murdered in Los Angeles.

We never ran into any trouble when we played the Apollo, Harlem. Seventy-five per cent of coloured people really dug white bands going to places like the Apollo.

It could be dangerous for white men or white women to go there alone. But when bands like Raeburn's played there, the Negroes around the stage door would call out: "Hey, Boyd — what's happening, man?" or "You really turn me on, man."

You could see some of the greatest dancers of all time outside the stage door in broad daylight at the Apollo. Charlie Barnet, in fact, carried a couple of coloured dancers with the band — Bunny Briggs and Teddy Hale.

Sometimes we'd sit there for hours playing fours while they went into their routines. There was nothing of the Stepin Fetchit about them. They really enjoyed themselves.

My mother and father used to visit me in New York. They were proud their son was playing with such a famous band. I had entered America from Canada as a musical entertainer — not as a musician.

Although it was usually pretty easy to enter the States from Canada, there was some trouble over musicians getting work permits. Something to do with Guy Lombardo coming over from Canada and copping all the bread. So Petrillo, the American Federation of Musicians' boss, got Roosevelt to slap on some kind of an embargo.

My mother and father drove out to the Apollo and left the car outside. In it were a lot of my clothes. My father asked the manager if the car would be all right. He was told it would be O.K.

But when we returned to the car, we found all the contents had gone. Somebody had used the old brick in a newspaper routine to lean against the window and force it open.

Well, there were dozens of people around. Somebody said: "We all saw it happen. But to you it's just clothes, man; to us — if we tell — it's our own neck!"

My next job was with Jimmy Dorsey. The Raeburn band had three weeks off, and I wanted to earn some money. Joe Graves, who played trumpet with Jimmy, called me and said: "If you come on over, you'll get the gig."

Well, Boyd had lent me some money, but he had wanted me to sign a contract. There was a certain amount of bad feeling when I said I wanted to quit to join Dorsey, but it was Jimmy who helped me out.

He went over to Boyd and, with that famous Irish temper of his, said: "You want the ———money? Then here's the 225 dollars."

So Jimmy in effect, bought me out of the Raeburn band, but I paid him back.

Jimmy made a great feature of a little Dixieland group within the main band, and Charlie Teagerden was on trumpet. Ray Bauduc was on drums. Ray may have had some problems with the band parts, but he was a great Dixieland drummer.

With Jimmy's main band, I played fourth trumpet. But I was also featured soloist, playing about four tunes a night. Things like "Rhapsody In Blue" and "Body And Soul." It was all great experience.

Once, we were playing in the Ionic Room of a very posh club in Columbus, Ohio, and Ray Anthony and his band were playing the theatre next door.

Now, like his brother Tommy, Jimmy always liked to put on a jazz show during the evening, and the people would always crowd around the stand.

We were going into our act one evening when in walks Ray Anthony. Ray could be a pretty bad-tempered guy at times, and he insisted in talking in a loud voice all the time I was playing my solo.

In the end, it got just too much for Jimmy. He stopped playing, and said — right over that mike — "Ray, if you don't shut your ——— mouth, I'll step right over and shut it for you."

I had some great times with Jimmy, but though his was a wonderful band, it was not playing the kind of music I wanted to play. So I decided to leave. Jimmy was great about it. He just said: "Good luck, kid. No hard feelings."

That's how I came to play with Charlie Barnet.

His wealth allowed him to play the sort of music he liked. And hire a great bunch of musicians.

There was Tiny Kahn, a boss drummer and marvellous arranger. And he had Ray Wetzel on lead trumpet — the greatest lead trumpet I ever played with, even though he couldn't play above high F.

But Ray could come in out of the cold and really get up and go. He was a hard, swinging player. Charlie had such a great trumpet line-up at this time he had five leads — all of whom were great jazz players. That band really stayed happy and high all the time.

I was with Charlie Barnet for six months, then Kenton started re-forming his band. It seemed that when either band broke up for a while, the guys just switched jobs. Kenton would incorporate a lot of Barnet's men, and vice versa.

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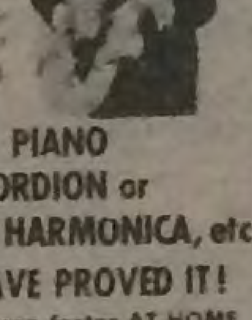

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POP ALBUMS

DIANA ROSS: way ahead as solo voice

DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS (Tamla Motown). In fact, both groups sound better on their own, but the joining of forces is certainly not unpleasant. The Supremes come off best with Diana Ross way ahead as the solo voice. Includes "I Second That Emotion," "This Guy's In Love With You," "The Impossible Dream."

DIANA ROSS AND THE SUPREMES: "Love Child" (Tamla Motown). The title track, the group's latest hit single, is by far the best on the album. But there are many great moments on this new album from the best girl group in the world. There's been a subtle change since Diana stepped forward. When they are all wailing the excitement is high. Includes "Does Your Mama Know About Me," "Chains Of Love," "Can't Shake It Loose."

VINCE HILL: "You Forgot To Remember" (Columbia). Vince is one of Britain's great ballad singers. He gets better with each album. Here he tackles such songs as "My Heart Cries For You," "You Forgot To Remember," and "Hold My Hand."

JIM REEVES: "A Touch Of Sadness" (RCA Victor). Another posthumous album from the secret archives where Reeves songs are stored. It's the Reeves touch that shines out sentimentally on some new material and some re-recorded songs. Definitely one for the Christmas period, though a trifle cloying at times.

ORIGINAL

BARBRA STREISAND: "Funny Girl" (CBS). The original sound track recording with all those delicious songs like "People," "You Are Woman, I Am Man," "Don't Rain On My Parade," "My Man," and "His Love Makes Me Beautiful." A fantastically well produced album with Barbra making every song her own. A triumph of talent. Heavily recommended.

BOBBIE GENTRY AND GLEN CAMPBELL (Capitol). A nice teaming up with both voices complementing each other. Tasteful singing and arranging and well produced music. Includes "Little Green Apples," "Imagination," "Let It Be Me," and "Scarborough Fair."

FOUR TOPS: "Yesterday's Dreams" (Tamla Motown). Tamla's male answer to the Supremes. Bags of excitement and the incessant Tamla sound. Pity about the maudlin words on many of the songs. Everyone seems to be doing "By The Time I Get To Phoenix." Also on the album — "I'm In A Different World," "Sunny," and "The Sweetheart Tree."

SERGIO MENDES AND BRASIL '66: "Fool On The Hill" (A&M Records). A brilliant album, full of musical inventiveness and wonderful musicianship (especially from guitarist John Pisano). The title track is a most sensitive interpretation of a superior Beatles song and has won deserved recognition. "Scarborough Fair" is another beauty. Don't miss this.

SKILFUL

THE BEATLES: "Yellow Submarine" (Apple). Beatles compositions and George Martin's film score from the cartoon. Contains "All You Need Is Love," "Hey Bulldog," "All Together Now" and "It's All Too Much." Great, but if you're short of readies, better to get their new album.

THE ASSOCIATION: "Greatest Hits" (Warner Bros). Great album of songs that say something, mean something. Sympathetic arranging allows the skilful blending of voices to come through. The singing is faultless — the lyrics are audible, the voices vital. The collection of hits include "Windy," "Time For Livin'," "Cherish," "Never My Love."

EVERLY BROTHERS: "Roots" (Warner Brothers). The Everly's going back to their country and western roots and doing it prettily, but fans of their more rocking mood might find this dull. Included are some tracks recorded by the Everly Family in 1952 when Don and Phil were small boys, but even then they were singing well. Some ancient photographs of them in cowboy suits with Maw and Paw will please Everly afficionados—but it will make them feel old! These original recordings were apparently made from a tape recorded in Brownie, Kentucky, their parents home.

MADELINE BELL: "Doin' Things" (Philips). Miss Bell's talent has never been doubted but, in the past, she has been unlucky with some of her material. This is easily her best recording to date with a nice range of material, excellent arrangements by Arthur Greenslade, Keith Mansfield, Ian Green and Derek Wadsworth and vocal backings from Lesley Duncan and Kay Garner. She seems to have developed a much wider emotional range and that high, slow vibrato—so right in her original Gospel setting but disconcerting on straight pop—has been subdued. A very nice album with tracks including: "Step Inside Love," "To Sir, With Love," "Help Yourself" and "Hold It."

SUPERB

AMORY KANE: "Memories Of Time Unwound" (MCA). This can only be described as a fine debut album. It has light and shade in its choice of songs and in its superb arrangements and production (laurels to producer Steve Rowland). Amory Kane is a new talent to watch, a touch of Goldsboro about the delivery, but with a beautiful grasp of a lyric on songs like "New Light." It's a comment on chart stagnation that Amory Kane isn't yet a big name. Can only be a matter of time. Knockout album in every way.

MORGANA KING: "I Know How It Feels To Be Lonely" (Verve). Frank Sinatra is said to be Miss King's chief fan. Not surprising as she has a true and remarkable voice and a unique way of singing every song. This is one of the great new voices in recent times. Definitely hear her. Includes "Tomorrow Never Knows," "Sunshine Superman," "Eleanor Rigby," and "Got To Get You Into My Life."

BOBBY DARIN BORN WALDEN ROBERT CASSOTTO (Bell Records). This is Darin in poetic, Dylanesque mood. He wrote the album, arranged it, produced it, designed it and photographed it. And it's a first class job. Sensitive songs, full of imagery and beautifully sung. One to be sampled often. His songs include "Questions," "Jingle Jangle Jungle," and "Sunday."

LONELY

JACKIE DE SHANNON: "Me About You" (Liberty). Soft, intimate singing with a lot of feeling on songs like "I'm With You," "Music Man," "Nicole."

JACKIE DE SHANNON: "Lonely Girl" (Sunset). Odd to think a girl who looks like Jackie could ever be lonely. Her recreation of "Needles And Pins" is great. So are "I Remember The Boy," "A Proper Girl," and "Time."

DEAN MARTIN: "Gentle On My Mind" (Reprise). Even Dino has a go at "By The Time I Get To Phoenix," and a good job he makes of it. "Honey," the nice song with the schmaltzy words, also gets the lazy voiced treatment. Still one of the most relaxed singers. Other numbers include "Not Enough Indians," "April Again."

SAMMY DAVIS JR.: "I Gotta Be Me" (Reprise). Sammy being himself and singing well on swingers and ballads like "My Personal Property," "I'm Glad There Is You," "She Believes In Me," and "Sweet November."

THE MASON WILLIAMS EAR SHOW (Warner Brothers). Young Mr Williams is a remarkable man who writes books, poetry, songs, scripts and produces TV shows for stars like Andy Williams. Here with the help of some seventy musicians, friends and electric devices he sings his own material very well and sincerely and turns out generally a fantastic kaleidoscope of sounds. It's an album that takes a lot of listening. Includes "Road Song," "Cinderella-Rockafella," and "Love Are Wine."

NANA MOUSKOURI: "Songs Of My Country" (Fontana Stereo). The haunting voice of Nana Mouskouri weaves a spell on the difficult but insistent songs of her homeland Greece. There are love songs, social songs, freedom songs. All beautifully and evocatively sung.

BRUCE CHANNEL: "Keep On" (Bell). Currently enjoying his second slice of pop fame, Bruce Channel has a distinctive vocal style. Not every track is a winner but the familiar ones — "Keep On," "Mr Bus Driver," "My Cup Runneth Over" etc are all worth a listen.

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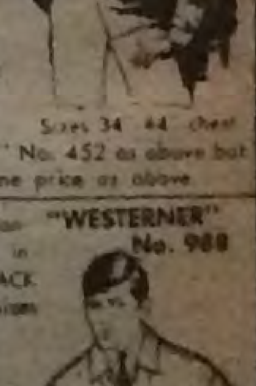

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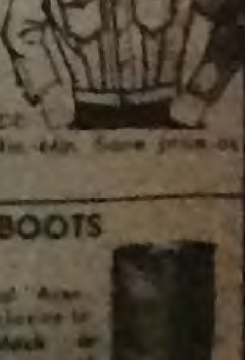

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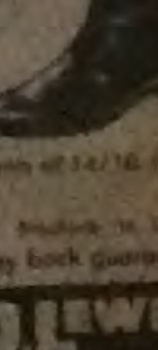

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CLUB NEWS

DEE O'Connor, Anita Harris, the Bachelors, and Max Bygraves are among the stars who will appear at a Grand Order of Water Rats show at La Reserve, Sutton Coldfield, on Sunday February 2.

"This will be our fourth annual star gala party night in aid of charity" says La Reserve host J. Marshall Dent who is himself a Companion Rat. "Admission is by a donation to the Rats, which last year averaged almost 10 guineas per head."

Other stars who are expected to take part in the show include Danny La Rue, Jimmy Clitheroe, Dick Emery, Mike Yarwood, Jack Douglas and the dancing Clark Brothers.

THE Barron Knights have signed for their first season at London's number-one Theatre-Restaurant — the Talk of the Town. They will star at this West End venue for the whole of May.

Currently appearing in the pantomime Goody Two Shoes at the Grand Theatre, Wolverhampton, the "Knights" will then fly to Majorca to appear at Tito's Club from June 15-29.

After the summer season in their own show at the Pier Theatre, Skegness, the Barron Knights expect to visit the U.S. where they will shortly be seen in a colour-TV show which they recorded with Tommy Cooper.

THE Casino Club at Bolton, one of the longest-established Lancashire theatre-clubs, is to hand-out its all-time record fee when on May 11, Roy Orbison opens at the club for five nights. This despite the fact that artists of the calibre of Shirley Bassey and Frankie Vaughan have appeared there!

MANCHESTER nite-spot the Club Del Sol is experimenting with regular Tuesday jazz sessions with the Bruce Rogers Trio, and tenor saxists Jimmy Barnes and Julius Hasford . . . The Settlement Club at nearby Altrincham, run by former Manchester United and Leicester City soccer star John Doherty, has been almost completely destroyed by fire.

THERE will be an air of nostalgia when, on Saturday, February 1, the Moody Blues share the stand at Mothers, Erdington, Birmingham, with dee-jay Pete Drummond.

For it was at this venue (then known as the Carlton Club) that the Moody Blues first got together, at a time when the club was featuring pop, as against its present policy of blues and progressive sounds.

Paying a return visit to Mothers on the previous evening (January 31), will be the Shakey Vick Blues Band who recorded a live LP for Pye at the club, just before Christmas.

ONLY a few weeks after opening, there is a new resident group at Club Poco-a-Poco, at Heaton Moor, near Stockport, where from Sunday last the Dave Browning Quintet has been replaced by the Frankie Shaw Quartet.

The name Frankie Shaw hides the identity of drummer Fred Shawcross who leaves the Geoff Moore Quartet (who are regularly heard on Radios 1 and 2) at Club Empress, Bolton, to become a leader in his own right.

His line-up will include Neville Houghton (pno), Alan Cooper (bass) and Eddie Robinson (ten/flute). Star guests for their opening week at the club are Kenny Ball and his Jazz Band.

At Bolton, the drum chair in the Geoff Moore group has gone to Kenny Bowers from the Phil Foster Band.

THURSDAY night blues sessions at Club Lafayette, Wolverhampton, have proved so successful that manager George Maddocks has lined-up attractions until the end of March.

John Mayall is tonight's (Thursday, 23rd) attraction followed by Bobby Parker (30), Cross Cut Saw (February 6), Circus (13), The Taste (20), and John Lee Hooker (27).

The blues lineup at the club for March is: Fleetwood Mac (6), Junior Eyes (13), Chicken Shack (20), and Mick Abraham's Blues Band, the group led by former Jethro Tull lead guitar, on March 27.

DIARY DATES: Junior Eyes are at the Factory, Birmingham, on Friday, January 31 . . . The Guys Show Band are next week's (January 26) attraction at the Cresta Club, Solihull . . . Singer Toni Dalli is to double the Cavendish Club, Newcastle, and Wetherell's, Sunderland for the week commencing January 26 . . . For that same week (January 26) the Fortunes will appear at the Cavendish Club, Blackburn.

SINGLES

CONTINUED FROM PAGE 8

rancan, and later in a public house in the Old Kent Road, once noted for its glass-littered floors and now demolished under a road-widening scheme.

Glad to see him doing so well, and Miss Lynn will have a hit, I'm sure. Yes, and it's all done without the use of handouts, folks!

BOB MONKHOUSE: "I Remember Natalie" (CBS). Bob, the comedian, compere and compiler of old movies, has a surprisingly good voice. Surprising to me at any rate.

Doubtless he has been prone to give impromptu recitals at private functions and soirees for many years — how else could he have gained such professionalism? Or perhaps he won contests at Golders Green Hippodrome during the thirties, as a boy wonder soprano.

"Natalie" is certainly highly competent, and tuneful.

FIFE REIVERS: "Dry Leaves" (Columbia). An unusual name, and MM folk expert Tony Wilson informs me they are a family of singers, among them an 11-year-old boy, who join vocal chords on this gentle ditty.

Us coarse pop chaps won't "dig it" as we say in the trade, but who knows how the folk world will react?

Perhaps some bearded giant will stir in his caravan parked in isolated fields down in Cornwall, and on hearing this coming through their BBC West of England wireless set, kick over the cider jug, stretch, bellow "Holy Mother of Mead! 'Tis a wondrous tune they're singing right enough!" snatch up a rusty banjo from its resting place on a pile of Cab Calloway and Django LPs, and commence hollering along with them.

DIMITRI DOURAKINE: "Casatschok" (Columbia). A staggeringly complex "new dance sensation" presented complete with photographic and fully coded instructions.

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Now there are eight possible positions and four fundamental figures A B C D and a free improvisation which goes in the following way. A B C (3 times), D (3 times), A B C (3 times) free improvisation C (3 times) D to the end.

In figure A click fingers twice, once to the right (1) and once to the left (2). In figure B shuffle three times forward to position No. (3) clap hands twice; take three steps back and clap three times.

In C and D pivot heel to toe, to the right and jump with your feet together into position three, simultaneously stamping right foot twice and clapping three times, while swinging your hips to the right, left then again to the right.

You will then hear hearty Russian laughter, and the sound of ambulance men, while blood rushes to your head and spots dance before your eyes. Have Columbia gone RAVING mad?

DUSTER BENNETT: "Raining In My Heart" (Blue Horizon). Andy Silvester and Dave 'Bidwell of Chicken Shack help Duster out with the backing on the one-man-blues-band's Fats Domino sounding composition.

With Blue Horizon doing so well with Fleetwood Mac, the deejays may well take more notice of "Duster" Tony Bennett now, and he may even creep into the chart.

RICHARD HARRIS: "The Hive" (Stateside). "Tell me, Mel, you've been in the business for over thirty years now as a bandleader and composer of many a hit. What do YOU think of the current pop scene?"

"Well, John, it's very interesting you should ask me that. No, I don't put down all pop music. Some of the Beadles things are pretty good, and what's his name — Burt Bacharach? He's done some pretty nice things. And these younger guys seem to have finally discovered the diminished seventh! Ha ha ha!

Of course, it would be nicer if they cleaned up a little, y'know like take a bath now and then? Ha, ha, ha! And when I think of our guys fighting out in Vietnam, sometimes it doesn't seem so funny . . . but never mind, I still say pop isn't ALL bad.

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ENGLAND'S FAMOUS DISCOTHEQUE
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Top Guest Groups Every Night

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Admission free except Saturday at

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TED WOOD JAZZBAND
Saturday, 8-11 p.m. (door charge tonight only)
SANDY BROWN
Sunday Lunchtime, 12-2 p.m.
JOE DANIELS with **ALAN WICKHAM (Trumpet)**
Sunday night, 8-10.30 p.m.
FAT JOHN COX BOSSA CALIDA PLUS VOCALISTS
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JOHN WILLIAMS TRIO
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TALLY HO! BIG BAND
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JOHNNIE RICHARDSON DIXIELAND BAND
Tuesday, 8-11 p.m.
DENNY OGDEN'S OCTET
Wednesday, 8-11 p.m.
ALAN LITTLEJOHN/ TONY MILLINER SEPTET

PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET

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Fri., Jan. 24th. From America
BILLY STEWART SHOW

Saturday, Jan. 25th
SOUL COMMITTEE BAND

Sunday, Jan. 26th
COUNT SUCKLE SOUND SYSTEM WITH BAND

Club open 7 nights a week

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8-11 p.m. 10/- only Late Bar applied for

1969 WEST OF ENGLAND BLUES FESTIVAL

featuring

JOHN MAYALL

Gordon Smith — last here with Fleetwood Mac

FOLLOWING THURSDAY — CHICKEN SHACK

THE TOAST

Thurs.	Jan. 23	Cafe des Artistes
Fri.	Jan. 24	King's Hall, Esher
Sat.	Jan. 25	11.10, B.B.C.2 TV "COLOUR ME POP" Also Nags Head Hotel Wallaston
Sun.	Jan. 26	The Feathers, Kensington
Tues.	Jan. 28	Whisky A Go-Go, W.1

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PRESENTS
Thursday, 23rd January
SKATALITES
Saturday, 25th January
ARCADIUM
Sunday, 26th January
JASOM CREST
Tuesday, 28th January
TOAST

33-37 WARDOUR STREET, W.1 01-437 7676

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Holborn ⊖ Temple
SAT., 25th JAN., 8 p.m., 8/6

CHAMPION JACK DUPREE

MIKE COOPER

COUNTRY BLUES GUESTS

EYES OF BLUE

TEN YEARS AFTER
TEN YEARS AFTER

THURSDAY, 23rd JAN., 8.0 - late
BULL'S HEAD, COVENTRY ROAD
YARDLEY, BIRMINGHAM
Thursday, 30th Jan.: SPOOKY TOOTH

CALIFORNIA BALLROOM
Whipsnade Road, Dunstable 62804
SATURDAY, JANUARY 25th

MOODY BLUES

Car Park • Supporting Groups • Bar 8-2 a.m.

AT CHELSEA COLLEGE OF SCIENCE & TECHNOLOGY
Saturday, January 25th 7.30 - 11.30 p.m. Bar
CHELSEA ENTERTAINMENTS PRESENT

SPOOKY TOOTH
GLASS MENAGERIE

Montrose Road, S.W.3 (off King's Road) Tickets 7/- Door 8/6

FISHMONGER'S ARMS, WOOD GREEN
WEDNESDAY, JAN. 29th, at 7.30 p.m.
"MAGGIE'S BIRTHDAY NIGHT"

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YOUR GUEST ADMITTED FREE !! BEFORE 8.15 p.m.

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plus VAN DER GRAAF GENERATOR

ADMISSION 15/-

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SATURDAY, FEBRUARY 1st, 7.30 till late

ANDROMEDA

ADMISSION 6/6

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Jan. 23rd

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Presents at THE LYCEUM, STRAND
FRIDAY, FEBRUARY 7th, 8 p.m.-1 a.m.

SIMON DUPREE

and THE BIG SOUND

ELMER GANTRY'S VELVET OPERA

TRIFLE

Licensed Bar Tickets 12/6 in advance, 15/- at door
Tickets in advance from: West London College S.U., Greyhound Road, W.14, or Box Office, Lyceum, Strand, W.C.2 Send S.A.E.

John Walden's WORKSHOP

A Blues Quintet just back from the Continent
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brunel university students carnival

(proceeds to international red cross)

THIS FRIDAY NIGHT, JANUARY 24/25 (12.30 a.m.-7 a.m.)
LYCEUM, STRAND, W.C.2

midnite rave — part 2

LOVE SCULPTURE ★ GUN
JOE COCKER ★ STATUS QUO

AYNSLEY DUNBAR ★ BAKERLOO BLUES LINE

COMPERE: TONY HALL

Buffet • Licensed Bars till 3 a.m. • Dress anyhow

Tickets 20/- advance from the Lyceum; 25/- after 6 p.m. Friday. At Door (with S.U. or any Club Card) not Guaranteed

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MORE ENTERTAINMENT ADVERTISEMENTS WILL BE FOUND ON PAGE 19

RED LION HOTEL, Leytonstone High Road, E.11

BLUES CLUB

Thursday Jan. 23rd **LOVE SCULPTURE**

Next Thurs., Jan. 30th **THE FAMILY**

Licensed Bar — Buses 235, 262, 10, 236 and on Central Line

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Dances, Folk, Jazz and Blues
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Programme next week
Student cards please

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Top sounds. Mon.-Sat., 9.30 p.m.-4 a.m.
Free Champagne Raffle Sat. Ladies' Free Membership Jan./Feb. Adm. from 5/- to 10/-, Gents. 10/- to 15/-

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24th:	FAIRPORT CONVENTION	Adm. 8/-
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and many other stars during week

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7.30 to 11 p.m.
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BLACK BOTTOM STOMPERS
Friday, January 24th
KEN COLYER'S JAZZMEN
Saturday, January 25th
ALEX WELSH & HIS BAND

Sunday, January 26th
KENNY BALL & HIS JAZZMEN

Monday, January 27th
L.J.C.S. Jazz Prom. with
MIKE WESTBROOK CONCERT BAND
(Marching Song, etc.) Come early

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MR. ACKER BILK & HIS PARAMOUNT JAZZBAND

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10/11 GT. NEWPORT STREET
NEAR LEICESTER SQUARE
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GOTHIC JAZZBAND
Sunday, Jan. 26th, afternoon, 3-6 p.m.
STEVE MILLER'S DELIVERY
and THE GUNHILL
Sunday, Jan. 25th, evening, 8 p.m.
KEN COLYER'S JAZZMEN

THAMES HOTEL
Hampton Court, Middlesex
Friday, January 24th
ERIC SILK & HIS SOUTHERN JAZZBAND
Saturday, January 25th
BRIAN GREEN'S JAZZBAND
Sunday, January 26th
ALAN ELSDON'S JAZZBAND

WOOD GREEN (Fishmonger's Arms)
SUNDAY
TUBBY HAYES!!
featuring Louis Stuart
Tuesday
JON HISEMAN'S COLOSSEUM!!

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SATURDAY, JAN. 25th
SANDY BROWN

T.H.E. CAT ROAD SHOW
featuring U.S. FLATTOP
GO-GO DANCER
IMPERIAL COLLEGE
S.W.7 January 25th
Tickets 6/- in advance
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(opp. Belsize Park Station)
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THIRD EAR BAND
Next Thurs.: PETE BROWN
Sunday, January 26th
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STEAMHAMMER
Next Sun.: FAIRPORT CONVENTION
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SPECIAL ALL-NITERS ON FRIDAYS (8 pm-5 am) and **SATURDAYS** (8-6 am)
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JAZZ AT THE TORRINGTON
High Road, North Finchley
23rd: HAROLD McNAIR
30th: JOHN SURMAN
with the SPIKE HEATLEY TRIO

MUSICA ETERNA
"Roebuck," Tottenham Court Road, W.1.

NEW ORLEANS JAZZ
JOHN KEEN BAND
Railway Hotel, Putney. Free.

SAMMY RIMINGTON
Jazzband at The Olde Gatehouse, Highgate, 8 p.m.

THE GRAPES, HAYES
REGRET DAVE DAVANI IS UNABLE TO APPEAR THIS WEEK
January 23rd — JEFF REED TRIO

THREE TUNS, Beckenham. **MICHAEL GARRICK SEXTET**. Next Thursday: Phil Seaman Quartet.

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CLOCK HOUSE BAR
52a HIGH STREET, WATFORD
FROG ISLAND J.B.

"WHITTINGTON," PINNER
KEN COLYER

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ASGARD. MANDRAKE PADDLE STEAMER, RAILWAY TAVERN, ANGEL LANE, STRATFORD.

BILL STAGG Band with Bill Brunskills on trumpet, Lord Napier, Thornton Heath. Also Sunday lunchtime.

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BLACKBOTTOM STOMPERS. Birbeck College.

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Every Friday and Saturday at
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OSTERLEY JAZZ CLUB
CY LAURIE

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ROYAL OAK, Tooley Street, S.E.1. **M.J.S. CLUB, PHIL SEAMAN, DANNY MOSS, TERRY SHANNON, REG PETTIT.**

WEMBLEY, "NORFOLK ARMS," Llanover Road (North Wembley Station). **SOUTHERN STOMPERS** and **MICHELE, VJM WASHBOARD BAND.**

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Trinity and All Saints College
Horsforth, Leeds

BLUESENE, CROWN, TWICKENHAM
SHAKEY VICK

BLUES SOUND-MIND FUSIONS.
SMOKEY RICE
AT BURNHAM WOODEN HALL, BEACONSFIELD

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THE ORIGINAL EAST SIDE STOMPERS, "Green Man," Blackheath.

SUNDAY
AT THE CLERKENWELL TAVERN, 8 P.M. THE PAUL LYTTON QUARTET.

BLACKBOTTOM STOMPERS, Green Man, Blackheath.

BLACK PRINCE Hotel, Bexley, Kent
AMBOY DUKES

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BLACK CAT BONES
MANOR BALLROOM, IPSWICH

BOTTLENECK BLUES
BATTLE ASH BLUES
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Royal Forest Hotel
ON THE FOREST FRONTIER
MAX COLLIE RHYTHM ACES

CY LAURIE JAZZCLUB
Bedford Corner Hotel
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ELM PARK HOTEL
New Era Jazzband. Lunchtime jam session.

GRAVESEND TERMINUS, Stuart Road.
ART THEMEN/ DAVE GELLY

PALM COURT, Richmond. Lunchtime. **EVANS / KEEN QUINTET**. Evening, **TERRY THOMPSON BEBOPPERS**. Free.

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JOHN CHILTON'S SWING KINGS
12-2 p.m. Dalling Road, next Ravenscourt Park Tube.
Next week **BILL GREENOW**.

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AT PLOUGH, STOCKWELL, S.W.9
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GLORIOUS 39th
PLUS PALE GREEN LYMOSINE
Adm. 4/6. Membership 1/-

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JOE HARRIOTT

BLUE ANCHOR, South End, **CROYDON. CHEZ CHESTERMAN JAZZBAND**. Guest: **CY LAURIE**. Admission free, dancing.

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NEW SEDALIA, Holloway Castle (opposite Holloway Prison).

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Stanley Cowell (Piano)
Jack de Johnette (Drums)
Miroslav Vitous (Bass)
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until February 1st
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February 1st for one night only
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Admission 10/- D.J. Jerry Floyd Licensed Bar
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SATURDAY, 25th JANUARY
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Sat., Jan. 25 Hull University
Tues., Jan. 28 Bag O'Nails
Thurs., Jan. 30 Portals Sports Club, Basingstoke
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PRINCE REGENT, LIVERPOOL ROAD
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TUBBY HAYES QUARTET
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Admission 6/-, Students 4/-
To book a table ring 629 1700

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TONY LEE TERRY JENKINS
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Sat., Jan. 25—Lunchtime
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Evening DANNY MOSS
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HAROLD McNAIR
Mon., Jan. 27
TUBBY HAYES QUARTET
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Wed., Jan. 29 JOE HARRIOTT
Thurs., Jan. 30
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★ TEN YEARS AFTER
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★ THE BEATSTALKERS

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TV PERSONALITY
★ STUART HENRY
Monday, January 27th
CLOSED
Tuesday, January 28th (7.30-11.00)
★ THE NICE
★ THE KILLING FLOOR
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★ CLOUDS
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EVERY SUNDAY THE
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SAT. JAN. 25th
LITTLE JOHN AND THE SHADROCKS
EVERY FRIDAY
STEVE MAXTED SHOW

the KILLING FLOOR
blues
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High St Erdington B'ham..
Saturday, Jan. 25th
EX-TRAFFIC
CAPALDI MASON & WOOD
with
WYNDER K. FROGG
BRITISH DEBUT
COMPERE: PETE DRUMMOND
Tickets available for MOBY GRAPE, Feb. 8th

ANOTHER GREAT WEEKEND
FRIDAY, JAN. 24th
ROY HARPER

Sunday, Jan. 26th
THE
NICE
with
JOHN PEEL

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Open every Fri., Sat., Sun., Mon. and Wed.
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★ LUBBY SOUL ★ BAKERLOO BLUES LINE
Mon., Jan. 27th, 7.30-11.30 Adm. 6/6
★ ALAN BOWN
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Feb. 9: Chicken Shack
Feb. 10: Dream Police
Feb. 16: Ten Years After
Feb. 17: Fleetwood Mac
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RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSTEAD, N.W.6
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LUCAS + MIKE COTTON
Thurs., Jan. 30th: TIMEBOX
TUESDAY, JANUARY 28th
ECLECTION
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There's hope for the old 'uns yet!

PEERS
in the chart

MAX BYGRAVES' television show is already in the Top Ten TV ratings and if his recording company put out a single now, he could join evergreen Donald Peers in the chart.

Donald Peers' entry into the chart gives hope to the established pop singers who have been out of the charts for so long. The record buying public are getting a bit tired of the "new" groups issued each week. —**JOHN WATERFIELD, Plymouth, Devon.**

THE RAVER asks what is the fascination Judy Garland has for show-biz types. The answer in a word is talent.

Judy sings from the heart. That is why she is the great star she is and always will be. **TOM NAUNTON, Parkside, Seaham.**

PETER Saunders of Brunel University missed an important point in the article about university and college booking.

Many universities must be getting heartily sick of the growing tendency among groups and managements to fail to complete contracts. In the last 18 months, 11 groups and one solo artist have failed to turn up in Hull and similar complaints have been made by Durham, Bradford and Newcastle Universities.—**ED BICKNELL, Chairman of Entertainments, Hull University.**

I WOULD like to correct some facts in Alan Walsh's article on universities. I defy him to produce a list of the 75 colleges which "can spend around £20,000 in a session on fees to artistes."

Fifty colleges spending £10,000 might be nearer the truth and to put the taxpayers' minds at rest, certainly not all colleges receive grants merely to propogate entertainments.

Here at Aberystwyth, there is no such grant to finance dances. They are run by a committee with the aim of making normal profits—that is sufficient profit to meet overheads and break even at the end of the session.

One hears of various groups being maltreated on gigs — non-existent dressing room facilities etc.—but isn't it about time you heard from the other side from those of us who are financing them to the tune of £1 million plus, and yet put up with nauseating behaviour from some of even the biggest name groups. —**DAVE R. JOY, Social Secretary, University College of Wales, Aberystwyth.**

WITH DUE respect to the Raver, I would hardly call Tony Palmer's Omnibus Cream programme "well-produced."

It was the usual irritating mixture of close-ups of hands and teeth and drums in quick succession. Not one number was shown in its entirety. The fact that it was an exciting piece of television was due to the Cream rather than Mr Palmer.—**A. SLADE, London, N12.**

TONY Palmer's programme featuring the Cream was brilliant.

Although only short excerpts from the concert were televised it was enough to show us that Jack Bruce, Eric Clapton and Ginger Baker must be three of the most talented musicians of their kind. — **P. SIMPSON, Cropwell Bishop, Notts.**

MOST PEOPLE have the wrong idea about jamming and super-sessions. Surely a jam is spontaneous and happens only occasionally.

To expect artists of such contrasting temperaments as Hendrix, Clapton, Winwood, etc., to produce music of the standard demanded by jamming on a nightly basis is beyond even them.

A general trend towards jamming will ultimately lead to a lowering of our present high standard of group playing today.—**M. R. DANGERFIELD, Willenhall, Staffs.**

IN RECENT issues of Melody Maker I have read about super-groups and super-sessions. How would you describe established groups such as Ten Years After, Fleetwood Mac and the Beatles other than super-groups permanently playing super-sessions. — **STEPHEN BONSOR, London, N16.**

A RECENT item in Melody Maker mentions a Welsh underground club and states that it is the only underground club in Wales.

This club is far from being underground. Once the group has played a spot, the deejay plays soul records. The best club in Wales which features underground and progressive groups is the ICI Fibres Club, Pontypool.—**MARTYN SMITH, Cwmbran, Mon.**

READER T. Neale (Mailbag 11.1.69) is correct in saying Elvis is the best white blues singer of all time. Just listen to his live LP. He really shows how to sing the blues.—**GARY WALLINGTON, London, E6.**

I AGREE that the Kee Club, Bridgend, is probably the best underground club in Wales but not the only one. We have a club here called Blues Plus which presents underground and avant garde concerts and discotheques.

Our success has persuaded the Students Union to book more underground, avant garde and blues entertainers. Most universities and colleges are becoming increasingly selective. Even in Wales, the quality and musicianship is becoming all important.—**CHAS. BALL, Students Union, University College, Cardiff.**

I WOULD like to thank T. Neale (Mailbag 11.1.69) for informing me that Elvis Presley was a blues singer—for years I have been living in ignorance he was a rock and roll singer. — **KENNETH SCANNELL, Letchworth, Herts.**

WHAT makes Chris Welch think that Wilson Pickett is trying to emulate the Beatles? I don't see any attempt to imitate Paul McCartney's singing. And the backing is far superior to the Beatles'. — **MICHAEL W. PEED, Newport, Monmouthshire.**

I HAVE never seen any mention of BBC-2's Colour Me Pop on this page. It is the best popular music programme on any channel, allowing groups to play material they want and without any commentary. — **MADELINE NOBLE, Liversedge, Yorks.**

ELVIS PRESLEY: shows how to sing the blues

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Jazz v pop drummers, the battle rages on

BAKER
influence

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experience

DAVISON
jazz idols

MICHAEL EVAN'S criticism of jazz drumming (Mailbag January 11, 1969) was disappointing. If he listens to Ginger Baker he will find plenty of jazz influence.

It's obvious he is playing a style that has long been perfected by jazzmen, and Jon Hiseman has had plenty of jazz experience, and no doubt Blinky Davison has plenty of jazz idols. — T. HALSTEAD, Blackpool.

● LP WINNER

HAS Michael Evans seen the pop groups on Top Of The Pops recently? I can't agree that's drumming.

Secondly, Mr Evans mentioned three drummers and here I will agree that they are good. But does he know that Ginger Baker was playing modern jazz long before he turned to the "so-called" pop he plays now and that Jon Hiseman is basically a jazz drummer?—CONSELLA PARKINSON, Birmingham.

MICHAEL EVANS, not content with writing what will surely be the most stupid letter of 1969, had to go further and sign himself "Drummer." — WELLINGTON HOLLIDAY, Glasgow S2.

ELVIN JONES, Art Blakey and Max Roach are fine musicians because they fulfil the role of the drummer in all aspects.

Evans was unfortunate enough to hear them occupied with a "communication session," in which drummers, driven by the frustrating range of their instruments, are prone to engage.

It would be sad if the art of jazz drumming was to be judged, as that of pop music would seem to be, solely by the number of times in each chorus the drummer can make contact with his instrument.—P. J. REED, Dagenham, Essex.

FOR Evans to suggest that Ginger Baker, Jon Hiseman and Blinky Davison could wipe the floor with Art Blakey, Max Roach and Elvin Jones is meaningless nonsense. — TONY SWAN, North Harrow, Middx.

IF EVANS thinks that Elvin Jones, Art Blakey and Max Roach are "so-called" great drummers it is obvious that he doesn't know what drumming is all about.

These are drummers he should study. Condemning them shows lack of appreciation for his profession.—GEORGE BENNETT, Solihull, Warwicks.

CAN EVANS be serious? The three beat drummers he mentions, especially Ginger Baker, are good in their world, but it is a comparatively small one. — BILL AMBRO, drummer, Peter Jon Trio, Herne Bay, Kent.

Yehudi did have a number one

YEHUDI
album hit

I WAS amused by Miss Jackie Hayden's letter (Mailbag 19.10.68) asserting that whatever their fame, neither Maria Callas, Yehudi Menuhin, Ravi Shankar etc. had ever had a number one record. Although I cannot vouch for the others on her list, the record "West Meets East," the album recorded by Yehudi Menuhin and Ravi Shankar, was No. 1 in the American Billboard magazine's classical chart and is still in the chart after over 50 weeks. An unimportant fact but one I thought you might like to know. — MRS YEHUDI MENUHIN, London N6.

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