

# Melody Maker

FEBRUARY 1, 1969

1s weekly

Meet the man who almost stole the show from Lulu

ON PAGE 9



# MOVE SPLIT, NO U.S. TOUR

**DO YOU WONDER ABOUT STEVIE?**

STEVIE WONDER, the boy wonder of the Tamla stable has grown into a fully matured artist. His current single, "For Once In My Life," is still climbing the Pop 30. Find out what makes Stevie so wonderful on page 5.



**EX-SHADOW HANK TURNS DOWN OFFER AS BURTON QUILTS**



MARVIN

THE MOVE shocked fans on Monday by announcing that Trevor Burton had quit the group—on the day "Blackberry Way" climbed to number four in the MM's Pop 30.

## POLICY

And as a result, their American trip, due to start today (Thursday), has been cancelled at the last minute. Musical policy is the reason for the split. Burton wants to play blues and is to join another Birmingham group, the Uglys. The rest of the group prefer to concentrate on more commercial pop music.

A spokesman for the group told the MM: "Trevor decided he was leaving a few days ago and, as they have not been able to find a replacement in time the American tour has had to be cancelled although it involved a great deal of money."

"Instead, the Move will now be sorting out people to find a replacement for Trevor."

## SOLO

"As soon as they knew Trevor was leaving, Bev and Carl approached Hank Marvin to see if he would join the Move, but he turned down the offer as he wants to concentrate on a solo career now the Shadows have finished."

Trevor is the second member to leave the Move in a year. Ace Kefford quit last April to lead his own group.

GROWING OLD WITH ALAN PRICE: PAGE 5

# HURRY! HURRY! HURRY!

TICKETS for the MM's Blues Scene '69 tour head-lining John Lee Hooker, are going fast.

Only the more expensive seats are left for the tour's opening date at London's Royal Festival Hall on Saturday (February 8). Tickets are available at 13s 6d, 16s. 6d and 21s, but they won't last long—so hurry.

The rest of the dates for this exciting blues bash are: Colston Hall, Bristol (9), Town Hall, Birmingham (11), Guildhall, Portsmouth (12), Fairfield Hall,

**Few tickets left for Blues Scene '68**

Croydon (13) and Free Trade Hall, Manchester (15). There will be one concert each evening.

Guitarist-singer John Lee Hooker flies in from Detroit on Friday 7 for the opening show on Saturday at 9pm. Hooker will be supported by Britain's

Groundhogs, who also have their own spot on the bill.

The other American artist on Blues Scene '69 is New Orleans singing pianist Champion Jack Dupree, now resident in this country. Completing the bill are singer Jo-Ann Kelly and the Aynsley Dunbar Retaliation.

This will be the blues event of the year. Don't miss it. Get your tickets before the House Full notices go up.

● FULL DETAILS — PAGE 6.



JOHN LEE HOOKER

RONNIE SCOTT'S BLIND DATE: PAGE 12

**Behind locked doors with the Stones . . .**

SEE PAGE 13

**ELLINGTON TOUR DECISION SOON**



DUKE

THERE WILL be a definite decision on Duke Ellington's on-off 1969 tour of Britain within the next few days. Impresario Robert Paterson, who hopes to arrange the Ellington visit for later this year, is in the States until today (Thursday). He has been talking to Duke and his management, and promises a hard-and-fast decision by next week.

THE MONTH'S TOP ALBUMS: PAGES 14, 15, 16

# Melody Maker POP 30

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

## POP 30 PUBLISHERS

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

## 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 (6) THE GRADUATE Soundtrack, CBS
- 5 (4) THE WORLD OF VAL DOONICAN Val Doonican, Decca
- 6 (5) THE SOUND OF MUSIC Soundtrack, RCA
- 7 (15) HAIR London Cast, Polydor
- 8 (7) HELP YOURSELF Tom Jones, Decca
- 9 (11) HOLLIES GREATEST HITS Hollies, Parlophone
- 10 (16) FELICIANO Jose Feliciano, RCA
- 11 (9) BEST OF THE BEACH BOYS Vol 3 Beach Boys, Capitol
- 12 (8) THE WORLD OF MANTOVANI Mantovani, Decca
- 13 (10) VAL Val Doonican, Pye
- 14 (—) YELLOW SUBMARINE Beatles, Apple
- 15 (—) DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS Diana Ross and the Supremes and Temptations, Tamla Motown
- 16 (12) THE GOOD, THE BAD AND THE UGLY Soundtrack, United Artists
- 17 (14) I PRETEND Des O'Connor, Columbia
- 18 (18) LIVE AT THE TALK OF THE TOWN Seekers, Columbia
- 19 (12) BEST OF NAT KING COLE Nat King Cole, Capitol
- 20 (—) BLUES FROM LAUREL CANYON John Mayall, Decca

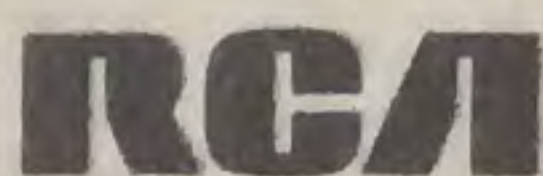
## u.s. top ten

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

## ADVERTISEMENT

# TOPLIPS

- 1 (1) 'NUFF SAID! Nina Simone (S)SF7979 (M)RD7979
- 2 (2) OLIVER Original Soundtrack recording (S)SB6777 (M)RB6777
- 3 (8) AMAZING ADVENTURES OF The Liverpool Scene (S)SF7995
- 4 (3) MONTENEGRO Hugo Montenegro and his Orchestra (S)SF7994 (M)RD7994
- 5 (4) FELICIANO Jose Feliciano (S)SF7946 (M)RD7946
- 6 (7) JOHANN HAWKSWORTH BACH Johnny Hawksworth (S)SF7953 (M)RD7953
- 7 (5) HAIR Original Broadway Cast recording (S)SF7959 (M)RD7959
- 8 (6) GARY BURTON QUARTET IN CONCERT Gary Burton Quartet (S)SF7980
- 9 (9) AERIAL BALLETT Nilsson (S)SF7973 (M)RD7973
- 10 (15) A TOUCH OF SADNESS Jim Reeves (S)SF7978 (M)RD7978



BEATLES  
No NEMS move

## NEMS takeover rumours denied

REPORTS THAT the Beatles' enterprise, Apple, might be taking over NEMS, the agency, management and recording organisation, were denied by NEMS managing director Vic Lewis on Monday.

Vic said: "There is no truth whatsoever in suggestions that Apple might take over NEMS as reported in the Press.

"No proposal has been made for the Beatles to take a larger financial share in the company, and in any case we would never agree to them gaining a majority shareholding."

It was added that, as the Beatles' agents, NEMS would continue to maintain a close business association with the group, and that no shift of ownership in this or any other direction was contemplated.

At presstime, no comment was available from Apple.

# WHO HAVE NEW SINGLE RELEASED

THE WHO have a new single released within the next four weeks. The release date has not been fixed but the A side is "Pinball Wizard," written by Peter Townshend. The B side is a Keith Moon song, "The Dark Side Of."

The group's next American tour has now been finalised. They leave on May 8 for an eight-week coast-to-coast trip kicking off with an appearance on the Ed Sullivan TV show from New York. The group will play all the major U.S. cities during their two-month tour.

Their next album, titled "Deaf, Dumb and Blind," is now to be a double album, to be released in a few weeks time.

A spokesman for the group told MM at presstime: "They have recorded so much good material that it has been decided to release a double album under the same title."



WHO: single written by Pete Townshend

## BONZO TV FLIM

THE BONZO Dog Band spent four days this week filming a 15-minute TV film in Aston Somerville, Worcestershire. The group have also started work on their next single.

Reports that they were to tour with the Scaffold were denied at presstime by a spokesman for the group. "They made do a few concerts together, but it won't be a tour," said the spokesman.

"It's just that they have worked hard on material for their concert in Liverpool with the Scaffold and they thought it would be a pity to waste the material."

## JIMMY JAMES SPLIT

JIMMY JAMES and the Vagabonds have parted company with their recording manager, John Schroeder, and will in future use independent producers on all their recordings. Their contract with Pye Records is not affected.

Jimmy said the split with Schroeder was "amicable and for purely artistic reasons."

The group's next single will be a Peter Lee Stirling song, "Close The Door On My World" which will be produced by Peter Gage.

## NEW WEB ALBUM

MIKE VERNON will be producing a new album for the Web in February, in addition to a single follow-up to "Baby Won't You Leave Me Alone."

The group will visit Spain, Germany and France during March for radio and TV dates and have been offered an American trip later in the year.

Their one-nighters include: Loughborough University (February 1), Bournemouth (2), Henley (6), Sunderland (7), Leicester University (8), Silver End Hotel, Essex (9), and City of London College (13).

## MFP-SEEKERS HIT

A MUSIC for Pleasure album of early recordings by the now-disbanded Seekers chalked up 110,000 in advance orders before it was issued last Friday.

Says Terry Bartram, of Music for Pleasure: "This is a fantastic total, and by far the largest pre-release order for any one of our records. It is about double what is normally considered very good for an advance order."

Titled: "The Four and Only Seekers," the album was recorded in 1964 and retails at 14s. 6d. Titles are "Morningtown Ride," "Blowing in the Wind," "What Have They Done to the Rain," "Lady Mary," "This Little Light of Mine," "The Water Is Wide," "Well, Well, Well," "We Are Moving On," "Ox Driving Song," "Kumbaya," "The Eriskany Love Lilt," and "Chilly Winds."

As exclusively reported in the MM, Judith Durham opens a season at London's Savoy Hotel on April 28. She arrives in Britain on April 12. On February 17, she starts a five-and-a-half-week tour of Australia.

## NEWCASTLE CONCERT

TEN YEARS After, John Lee Hooker, Champion Jack Dupree and Keef Hartley have a concert at Newcastle City Hall on February 24. Mike Raven will comper.

The promoters, Jojon Productions, present the Chicken Shack and Duster Bennett at the same venue on March 13.



ELVIS  
14 year gap

## PRESLEY RECORDS IN MEMPHIS

MEMPHIS, TUESDAY. — Elvis Presley has completed his first recording session in Memphis in 14 years.

After finishing a new 16-track album at a session that lasted from dusk last Tuesday (21) and dawn the next day, he commented: "As far as I'm concerned this is the place to record. And the musicians here are fantastic."

Presley left for Hollywood on Saturday to start work on his next film.

## GRAPEFRUIT TOUR

GRAPEFRUIT ARE to start a three-week South American tour on February 14 and, as a result, the release of their album has been put back to March 24 when they will be back in Britain.

The American trip will be followed by three weeks in Los Angeles where they will record under the direction of Terry Melcher.

The group's next single will be released in June. A Japanese tour is currently being negotiated.

## DAVE DEE FOR JAPAN

DAVE DEE, Dozy, Benky, Mick and Tich, who leave for a three-week tour of Japan on Tuesday (February 4), have almost completed work on their new single.

The song — title and release date have not yet been finalised — will probably be released at the end of February on their return from Japan.

The group fly to Tokyo to start the tour and play leading Japanese cities.

## SANDIE AT TALK

SANDIE SHAW plays a four-week season at London's Talk of the Town Restaurant from February 10. "Sandie was a tremendous hit when she appeared here just over a year ago," impresario Michael Grade told the MM on Monday.

At presstime, Judy Garland — taken ill last week during her Talk of the Town season — was still under doctor's orders. Lonnie Donegan has been starring in her place.

Lonnie will continue for another week at the Talk prior to Sandie's opening.

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# Engelbert joins Lena Horne at Palladium



ENGELBERT

ENGELBERT Humperdinck appears on the Palladium Show with Lena Horne on Sunday (2), the day after he returns from a successful month-long tour of South America.

Next week, he records a spot in Tom Jones' TV series "This Is... Tom Jones" to be screened on March 9.

Next week, he records a spot on Tom Jones' TV series "This Is... Tom Jones" to be screened on March 9.

The full itinerary of Engelbert's British tour with Mary Hopkin has now been finalised. Dates are: Northampton ABC (March 7); Hanley Gaumont (8); Liverpool Empire (9); Gloucester ABC (11); Cardiff Capitol (12); Plymouth ABC (13); Exeter ABC (14); Bournemouth Winter Gardens (15); Leicester De Montfort Hall (16); Peterborough ABC (18); Hull ABC (19); Lincoln ABC (20); Worcester Gaumont (21); Birmingham Odeon (22); Hammersmith Odeon (23); Chester ABC (25); Stockton ABC (26); Carlisle ABC (27); Glasgow Odeon (28); Newcastle Odeon (29); Coventry Theatre (30); Ipswich Gaumont (April 1); Portsmouth Guildhall (2); Cambridge Regal (3); Blackpool ABC (5, 6 and 7); Belfast ABC (9); Dublin Adelphi (10); Cork Savoy (11); Manchester Odeon (12) and London Golders Green Odeon (13).

## CHAMBERS VISIT

THE CHAMBERS Brothers arrive in Britain for their first visit on March 21 after spending 10 days touring European capitals. With them will be the Joshua Light Show.

They are to play two concerts at London's Roundhouse on March 29 and appear on the Lulu Show (22) and Colour Me Pop (29).

To coincide with the trip a new LP "A New Time, A New Day" will be released.

## WITH A NEW SINGLE ON THE WAY...

THE TREMELOES have been guaranteed a six-figure sum over the next five years against world sales of their records under a new five year contract with CBS Records signed last week.

The contract was negotiated by the group's manager Peter Walsh.

The Tremeloes are to record a new single on February 8 and 9. They have three songs as possible A sides including a song they found during their tour of Israel last year for which they have written English lyrics. A spokesman said: "They are returning to their up-tempo happy sound on the next single."

They fly to Madrid, Spain, on Sunday for two days of TV and return to South America for a new tour between February 15-28, playing at a major carnival in Argentina. A single in Spanish will be released to co-incide with the visit. In March they record a new LP and visit Israel and Germany for tours in April.

# Tremeloes get six-figure sales guarantee



TREMELOES: new single to be recorded

## DUSTY LP RELEASE

PHILIPS ARE to release "Dusty In Memphis," the album Dusty Springfield recorded for Atlantic Records in the States, in May.

Radio and TV dates for Dusty include the Rolf Harris Show (February 1), Tom Jones Show (9), Cilla Black Show (12) and Julie Felix Show (March 8).

She flies to Germany for TV in Bremen on February 21 and opens a week's cabaret at the Cavendish Club, Birmingham, on February 21. From March 16 to 22 she will be at the annual Gala Du Disque in Berlin.

On March 16 Dusty flies to the States where she will do a TV show with the Temptations in Los Angeles.

She opens for three weeks cabaret in Sydney, Australia, on March 25, returning to Britain via concerts in Honolulu on April 24 and 27.

## HOLLY SINGLE

MCA ARE rush-releasing an album and a single to commemorate the tenth anniversary of the death of Buddy Holly on February 3.

The album consists of tapes which have been in the possession of Norman Petty, Holly's manager, but which have not been previously released because of legal as well as technical problems.

Several of them were recorded in Holly's home and guitar, bass guitar and drum backings have been added. Some of the songs have been featured on previous Holly discs, but these are all new versions.

The single will be "Love Is Strange." This was originally released as a one-minute track but was later re-recorded by Holly into a three-minute version.

## STATUS QUO BUSY

STATUS QUO will spend a large percentage of their time out of Britain this year.

From February 6 to 9 they go to Berlin for four days of cabaret and then fly to the Argentine on February 13 for the first of two South American tours. They play 11 dates in Argentina and then three days in Mexico and Brazil. While in South America they will film a TV commercial for Coca Cola.

From March 20 to April 2 they tour the Continent, visiting Holland, France, Germany, Belgium, Switzerland and Austria, for TV, radio and concerts.

Then, on May 14, they start a 16-day tour taking them to Hungary, Yugoslavia and Poland. They return to Argentina on August 6 for a 24-day tour which will again include visits to Brazil and Mexico.

On September 26 they start a two-week tour of Scandinavia which will include the filming of six TV shows in Sweden.

The group's new single, "Make Me Stay A Little Longer," is released tomorrow (Friday). They guest in Radio One's Tony Brandon Show on February 3.

## BUCK OWENS TO VISIT

AMERICAN COUNTRY star Buck Owens is coming to Britain next month for two concert appearances.

He will be presented by Mervyn Conn at the Liverpool London Palladium (9). This Empire (March 8) and the will be his first-ever UK appearance.

Guitarist Chet Atkins returns to Britain in May for a 10-day tour. He will be here briefly in March, but not to perform.



FLATT-SCRUGGS Wembley date

# Flatt and Scruggs lead Music Festival

FLATT AND Scruggs, George Hamilton IV, Conway Twitty, Loretta Lynn and George Jones are among the star American country artists expected to appear at the International Country Music Festival at Wembley's Empire Pool on April 5.

Other US guests may include Del Reeves, Tammy Wynette, David Houston and Bill Anderson. From Britain, there will be the Hillsiders, Dave Travis, the Orange Blossom Sound and possibly Leapy Lee.

Promoter Mervyn Conn told MM this week that half the seats had been applied for even though the box office has not yet opened.

Conn and Murray Kash present the first of a series of country nights at Hatchetts, Piccadilly on February 23, starring the Hillsiders, Jonny Young Four and Orange Blossom Sound.

## NEW FORMULA DATE

NEW FORMULA will spend August in cabaret doubling the Hotel Avarids and Tangier Club in Gibraltar.

This week the group records three Tony McAulay songs from which to choose their next single.

Di, Ob-La-Da." They are to record four songs and choose two as the A and B sides of the new release.

No release date has been set for the follow-up.

The group have signed for a week in cabaret, doubling the Starlite Ballroom, Blackburn, and the Cabaret Club, Burnley, from March 16. From March 27-30, they visit Germany for concerts and TV and fly to Finland on April 12 for three days of promotional appearances.

They make their second visit to Israel from April 15-18 and tour Ireland for 10 days from April 24.

## PETER MUST LEAVE

PETER SWETTENHAM, lead guitarist with the Grapefruit, has been told by his doctor that he must leave the group. He recently underwent an operation on his chest.

Peter plans to leave the group on February 15 although he may also do their South American tour if they have not found a replacement in time.

Grapefruit have switched agency, from NEMS to Colin Berlin's AMA.

## REX IN WALES

TYRANNOSAURUS Rex travel to Wales to star at the Kee Club, Bridgend, on February 8.

Other bookings at the club include Russian Forrest (February 15), Blond On Blond (22), and Deep Purple (March 1).

## GROUP IN SCUFFLE

GRANNY'S INTENTIONS, the London-based Irish group, were involved in a scuffle during the Civil Rights riots in Northern Ireland last week.

As a result of injuries sustained by bass guitarist Jack Costelloe, the group's tour was cut short.

Said drummer Greg Donaghy: "We were on our way to Belfast when we were forced to stop by rioters at Newry. Fights broke out when they tried to overturn our van."

The group returned to London this week to start recording their first Deram album and a new single.

## MARMALADE'S NEXT

MARMALADE HAVE started work on their follow-up single to their chart-topping "Ob-La-

# New from CBS

## New Singles

- 3968 Camaleonti Applause
- 3878 Johnny Cash Daddy Sang Bass
- 58-3970 The Spellbinders Help Me
- 55-3971 Jon Plum Alice
- 56-3972 Roger James Faces & Places
- 3945 Moby Grape Trucking Man

## New Albums

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DAVIS hernia operation

# Spencer rushed to hospital

SPENCER DAVIS was rushed to hospital last week and operated on for a hernia.

He was taken ill shortly after appearing on Dee Time and was taken from his home to Potters Bar General Hospital. A spokesman for Spencer told the MM: "The operation was a success and Spencer hopes to be out of hospital by this weekend."

One of his group Ray Fenwick was slightly injured last week when he was involved in a car accident in Romford. He received cuts and bruises and his new Mini was badly damaged.

The group return to America for another extensive eight week tour on February 28 and Spencer said this week that he may settle in America.

# BLUES GIANTS SET FOR BRITISH TOURS

**BLUES GUITARIST** Freddy King, rock and roller Screaming Jay Hawkins and blues giant Lightning Hopkins and Chuck Berry are all set for Britain tours organised by London promoter Roy Tempest.

King, who has a single released on Atlantic "Play It Cool" is due here on February 21 opening at the Bluesville Club, Manor House, followed by dates at the London School Of Economics and London Polytechnic (Feb 22), Klooks Kleek, West Hampstead (25), Hatchetts, Piccadilly (27), Annabelles, Sunderland (March 1), Peter Lee Jazz Club (2), Marquee and Bag O'Nails, London (4), Blues Loft, High Wycombe (5), Speakeasy, London (6), Folk

## Freddy King due this month

Club, Nottingham (9), and Broadway Club, Sheffield; Fishmongers Arms, Wood Green (11) and the Toby Jug, Tolworth (12). King will be accompanied by the Steamhammer group.

Screaming Jay Hawkins is due in on February 13 when he opens at the Locomotive, Bristol, followed by Folk Club, Nottingham (15) and Shipley Gate, Nottingham (17).

Lightning Hopkins opens at the Bluesville Club, Manor House, London on March 14, followed by a date at Sheffield (18), Toby Jug, Tolworth (19), Marquee, London (20), Fishmongers Arms, Wood Green (25), Blues Left, High Wycombe (26), and the Beat Club, Nottingham (30).

Chuck Berry comes in on May 23 and opens at the Royal Tottenham, followed by the New Century Hall and Princess and Domino Clubs, (24), Annabelles, Sunderland, and City Hall, Newcastle (30 and 31), Imperial Ballroom, Nelson (June 1), and the Princess and Domini Clubs, Manchester.

## MAYNARD TOUR

THE MAYNARD Ferguson Big Band, Jon Hendricks and Annie Ross start a tour for Peter Burman's Jazz Tete A Tete at the Grand Theatre, Wolverhampton, on February 2.

Other dates are Opposite Lock Club, Birmingham (3), Guildhall, Portsmouth (5), Central Hall, Chatham (6), Colston Hall, Bristol (7), and Winter Gardens, Bournemouth (8).

For the tour, the Ferguson Band will feature an all-star sax section with Peter King (alto), Alan Skidmore and Danny Moss (trns) and John Surman (bari).

## MAMA'S PAPA'S DISC

THE MAMA'S and Papa's have a new single released here this month. They hope to follow up their "California Dreaming" and "Monday, Monday" hits with "You, Baby" released on Stateside-Dunhill.

Solomon Burke releases "Up Tight Good Woman" on Bell who also have their first single from a British group released this month. It's from The Legend and titled "National Gas."

Other singles released this month include Brian Hyland on Dot with "Tragedy," American busker, Susan Keeley with "Mulberry Down," "Cherie Alamayonaika" from Disciple, "Broken Heart Brigade" by Hammond Hazelwood, The Julian Kirsch with "Clever Little Man" and Sonny James with "Only The Lonely."

## MAYALL TO REST

JOHN MAYALL has been confined to bed after collapsing last week with what his doctor has described as a combination of physical exhaustion and influenza.

He has been advised to stop work for another fortnight. Concert dates for the Civic Hall, Guildford, Guild Hall, Southampton (Feb 3), Free Trade Hall, Manchester (4) and Town Hall, Birmingham (8) have been re-arranged. Several club dates have been cancelled as has a two-day German trip.

## EDDIE BOYD DATE

AMERICAN BLUES star Eddie Boyd is in line for a British tour with the John Dummer Blues Band.

The tour is provisionally set from March 14 to 28 and is being lined up by George Webb.

A Swiss tour is also being negotiated for the Dummer Band whose one-nighters include Bristol, tomorrow (Friday), Southampton University (1) and Manchester Sports Guild (2).

# 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.

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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 V-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

## U.S. GROUP ATTACKED

GROUP THERAPY, the American group in Britain to tour with Moby Grape, were attacked by thugs outside London's Roundhouse on Sunday night.

They had gone to the Roundhouse to hear the Move and on leaving were attacked by 20 men. Lead singer Tommy Burns was taken to hospital to have stitches inserted in his face after being hit with a bottle. Another group member, Roy Kennedy, was taken to hospital with broken ribs. Ian Tilbury, of the Galaxy agency, was also taken to hospital to have cuts stitched. He was released from hospital but was readmitted after collapsing the next day.

It is hoped that Burns and Kennedy will be fit to open the tour at the Roundhouse tomorrow (Friday) and their manager, Michael Gruber, is insisting that they have police protection if they are to appear there.

Other dates lined up for them include BBC-2 Colour Me Pop (February 1), Pavilion, Bath (3), Top Gear (4), Newcastle (6), Middle Earth (7) and Birmingham (8).



## JAZZ NEWS

AN unusual meeting for jazz musicians was organised in Harlem last week by pianist Billy Taylor. The purpose was to give musicians information "so they could protect themselves against fraud, present their music effectively and become aware of all possibilities of employment open to them." Herbie Hancock addressed the 150 musicians present who included Milt Jackson, Grant Green, Walter Bishop Jr, Gene Taylor and Percy Heath.

A bass choir, including Richard Davis, Ron Carter, Reggie Workman, Gene Taylor and Bill Lee, played at the funeral service for Paul Chambers at the Unity Funeral Home on New York's Eighth Avenue. A benefit concert for Chamber's family is also planned.

Eric Silk's Southern Jazz-band returns to BBC Jazz Club on February 12. The band plays London's 100 Club the previous night and guests at the Thames Hotel, Hampton Court, on February 15.

Altoist Art Pepper, who has recently worked with the Buddy Rich Band, is seriously



MILT JACKSON: at the Harlem meeting

ill in a Los Angeles hospital. Maxine Sullivan is currently appearing with Bobby Hackett's quintet at New York's Riverboat.

Vernon Duke, composer of such standards as "April in Paris" and "Autumn in New York," died of lung cancer in Santa Monica, California. He was 65. . . . Bandleader - trumpeter Lou Breese collapsed and died last week on the bandstand at Chicago's Conrad Hilton Hotel.

The Bird Curtis Quintet have recorded an album. They play Mondays at the Green Man, Blackheath; Wednesdays at the Brockley Jack, Brockley; the first Friday in the month at the Combination, Brighton; and, from this week,

Thursdays at the Club Cubana, Ilford.

Bruce Turner guests with the resident Jack Duff Quartet at Jersey Jazz Club on February 5. Other guests bookings include Peter King (18), Harold McNair (26) and Joe Harriott (March 5) . . . George Melly guests with the Bill Greenow group at London's Kensington Hotel this Saturday (1).

The Blue Magnolia Jazz Club has started Sunday lunch-time sessions at the Grand Hotel, New Brighton. Line-up is Ken Sims and Jon Critchley (cnts), Trevor Stent (clt), Alan Miller (tmb), Jeff Walker (bjo), Geoff Samuels (saxophone), Bob Hayward (pno) and John Cochran (drs).



## BACK TO WORK FOR CILLA

After the honeymoon — back to work for Cilla. Proud new bride she may be, but she's a working girl, too. Here Cilla takes a break in rehearsals for her BBC-TV show for a drink with (left to right): comedian Tim Brooke-Taylor, comedienne Sheila Hancock, and husband and manager Bobby Willis. Cilla and Bobby were married at Marylebone Registry office last Saturday.



WONDER phoned for news

## More dates for Stevie's British concert tour

STEVIE WONDER, changing planes on Monday at London Airport en route for San Remo, took time out to phone through for news of his "For Once In My Life" hit — this week at No 3 in the MM chart.

Told he was heading for a possible No 1, he said: "Great!" — then dashed off to catch his plane to Italy.

But Stevie will be back soon to start his first concert tour since last year's ballroom tour. He starts with Foundations, and Flirtations, Emperor Rosko is comper.

Three additional dates have been fixed this week to the itinerary, which opens at London's Hammersmith Odeon on March 7.

The new dates are: Granada, East Ham, London (March 11), City Hall, Sheffield (14) and ABC, Stockton (16).

Rest of the dates: Odeon, Birmingham (March 8), Fairfield Halls, Croydon (9), Colston Hall, Bristol (12), Gaumont, Wolverhampton (13), Gaumont, Hanley (15), Odeon, Glasgow (18), Odeon, Manchester (19), Capitol, Cardiff (20), Gaumont, Southampton (21), Finsbury Park Astoria, London (22), and Coventry Theatre, Coventry (23).

## AL'S LP TO BE ISSUED

AL STEWART'S album "Love Chronicles," will continue to be issued despite the controversy that surrounded it on

its initial release because of a certain four-letter word contained in the lyrics of the title track.

Last week CBS records denied any rumour that it would not be released because of the word. Mr Derek Everett, CBS executive, has been reported as saying, "I think this word is used very much in context with the lyrics. If it was used in a sensational way I would have said no."

## NEWS EXTRA

MICK ABRAHAMS, former Jethro Tull guitarist, has formed Blodwin Pig, featuring original material by Mick and saxist John Lancaster. The group is completed by Andy Pyle (bass gtr) and Ron Berg (drs).

Singer Ross McManus is leaving Joe Loss' Orchestra after 14 years. He will be freelancing as a singer and actor and will record a new single for March release . . . Roland Kirk, jazz multi-instrumentalist, plays Hampstead Country Club on February 17 . . . Episode Six's new single "Mozart Versus The Rest" is released on February 7 . . . Illusive Dream debut with a single "Electric Garden" released on February 7 . . . Election appear at Klook's Kleek, Hampstead, tonight (Thursday).

Leapy Lee is to make two visits to Germany this month to promote "Little Arrows" . . . Acker Bilk makes his singing debut with a large orchestra on "When I'm Away" released tomorrow (Friday) . . . Tom Springfield will be re-united with sister Dusty for a Julie Felix BBC-2 show to be recorded on March 4. They will do their own spots and join with Julie for a trio number

The Jazz Caverners have moved from the Regent Hotel, St Leonards, to the Rising Sun in Hastings . . . Acker Bilk's band plays Osterley Jazz Club on February 7, followed by Humphrey Lyttleton (14), Mike Daniels Delta Jazzmen and Alexander's Jazzmen (21) and Terry Lightfoot (21).

George Wein has signed Nina Simone for the Boston Globe Jazz Festival in Boston this weekend. Also appearing are Dave Brubeck, Gerry Mulligan, B. B. King, Roland Kirk, Hugh Maskela, Sun Ra, the Mother's Of Invention and Wein's Newport All Stars.

Organist Jack McDuff has signed for Cadet Records . . . Sarah Vaughan is currently playing a season at San Francisco's Fairmont Hotel . . . Gertrude Blanton, mother of the late Jimmy Blanton and a bandleader for many years, has died in Detroit, aged 80.

## NEW POLICY

A NEW policy is to be introduced to the Upstairs Room, at London's Ronnie Scott Club. Previously admission has included access to all parts of the club.

Said spokesman Peter Chipperfield on Monday: "The Upstairs room has not been working out, and from Monday we are going to charge a separate admission of 12s 6d for the Upstairs which will be open from 8 pm to 3 am, with no membership being required."

Deejay Mike Lennox will host and singer Peter Sarsted has been booked to appear and negotiations are going ahead to book the Liverpool Scene, Village and Affinity.

"We're going to have a broad musical policy," said Peter, "and admission to the main club will still include Upstairs."

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# What makes Stevie so wonderful

**ROYSTON ELDRIDGE** looks at the rise of the Tamla Wonder boy

STEVIE Wonder has had a lot to live up to. The name, for a start, leaves him wide open to criticism.

And then there are the tags he was given by the record company men. Things like "Twelve Year Old Genius" and "another Ray Charles."

Enough, one would think, to ruin whatever talent an unknown blind boy had.

But Stevie's talent has won through the ballyhoo that has surrounded him since he was signed to America's Motown Record Corporation at the age of nine.

It was a publicity man's blessing when Stevie arrived on the scene. They could hardly have gone wrong even if he hadn't been able to sing a note. It was the sort of story that couldn't miss.

His first disc, "I Call It Pretty Music," was a huge success in the States.

Audiences loved him as soon as he walked into the spotlight. The boy was on his way to joining that tiny group of artists — the blind entertainers — that included Ray Charles.

And here again came the comparisons.

But his next record was a hit, too. And all his singles ever since have proved to be chart successes.

It was his third record that introduced him to Britain.

At the age of 12 he recorded "Fingertips" and that number made the top spot in the States. The hits kept on coming — "Workout," "Stevie Workout," "Kiss Me Baby."

Three years ago he recorded the song that made him this side of the Atlantic.

It was a number that the clubs fastened on to like manna from heaven. "Uptight" was a piece of sock-it-to-me soul that had everybody raving from Walsall to Weymouth.

Stevie came over here at the time and appeared on Ready, Steady, Go.

"Uptight" was the first number of Stevie's that didn't highlight his harmonica playing. Instead, there was the distinctive Motown sound with Stevie's vocals.

"I'm Wondering," "High Heel Sneakers" and "I was Made To Love Her" follow-



ed, and all did well both in the States and here.

He writes a lot of his own material, plays a superb harmonica and features piano, organ and drums on his records.

And now Stevie's doing it all over again with another tremendous Tamla number "For Once In My Life." It came into the charts at 28, jumped to 13 and has been moving up ever since.

In the seven years since the "twelve year old genius" first came on the scene, he has matured from a young music phenomenon into a true talent.

The name fits after all.

ALAN PRICE is back in action after a six-month lay-off.

He will start cabaret and one-nighters in March; he is recording a new single, "Trimdon Grange Explosion" which started life as a Geordie song written by the miners' poet, Tommy Armstrong; and he has almost completed an album for release in February or March.

In his sumptuous Belgravia flat, he played me the tapes of the album and I pronounced it first class — with hilarious linking tracks of what sounds like a drunken choir trying to make it on "When The Saints Go Marching In."

In future, Alan won't be using a regular group.

## WILLING

He explained: "I want to be able to draw on 20 or 30 guys, all good players who are willing to play for kicks. It will be billed as Alan Price And Friends, and I can use the right guys for the right job."

"That way the band won't be a tremendous burden — no pun intended. I won't have to go out to work to keep the band together."

I asked how he had enjoyed his brief retirement.

"I'm starting to fall apart at the seams," he said. "It's like a car — you are tuned to a high pitch and if you don't take on an occasional

## It's now eleven years since Alan Price met Eric Burdon. People born that night are sitting their Eleven Plus—and that makes Alan feel old . . .

long run it keeps stalling. I keep stalling.

"I went down to sit in with Humphrey Lyttelton the other week and I had a white fit of panic when I couldn't think of the words to 'Roll 'Em Pete.'"

"I had to have a drink before I could think of each line so I was pretty stoned by the time I got on stage."

"When I was doing regular gigs I was so

together. I read all the newspapers and knew what was happening. Not now. I switched on the telly recently and found there were two Russian spaceships up there. It was the first I'd heard of it."

"To have something to do I decided I would tune my piano. It nearly destroyed my mind. The piano tuner comes round tomorrow."

"Then I travelled up to

Birmingham to see Georgie Fame in cabaret. We discovered instruments in the ballroom at his hotel and sat up playing until 10 am — all sorts of things like Jerry Lee Lewis tunes, and Buddy Holly and the Crickets. I was playing bass and had blisters on my fingers for three weeks."

"Of course, it is hard to get off the treadmill, but one has to work. You always

need bread, and when you've got bread you need more."

I wondered what Alan missed most over the six months holiday.

"When you come off a gig you are flushed out like taking a whole tin of Andrews' Liver Salts," he explained. "It's like after playing football, however badly you've played, there is a certain satisfaction if you ache all over."

"Mind you, I've had quite a few ideas lately. I had this ridiculous idea of going on stage with an eight-man rhythm section — clinks, clonks, shakers, clinkers, rattlers, the lot. But I realised it wouldn't work. If the people don't see a guitar and long hair, it bothers them."

## PUZZLE

"When I started the last band I didn't have a lead guitar and I could see the audiences trying to puzzle it out. People used to point at the baritone and say 'Who is that playing trombone' — that even happened in a TV studio once."

"Georgie Fame really fought a battle—when they saw the line-up of his band they thought it was old men's music."

"And talking of age, I feel old. Do you know it's 11 years since I met Eric Burdon? People who were born that night are now sitting their eleven plus"—and that makes Alan feel old . . .



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NEXT WEEK

**AMPLIFICATION SUPPLEMENT**

IT'S time it was said: the standard of British album sleeves is getting lower and lower.

OK, so Britain's art schools are turning out hundreds of graduates every year, but do they have to be turned loose on sleeve design? The type on one recent LP was so funny it took the MM reviewer two weeks to work out he was listening to the Markeys.

Is it too much to ask for covers that tell you the name of the artist and the title of the record in readable type? And on the other side can we have more information than the tune titles? And even then, they seldom tally up with the actual playing order. The Don Ellis "Shock Treatment" LP on CBS for example.

It's even hit the jazz album business. Ornette Coleman's "New York Is Now" album has no notes at all. A recent Stan

# Time we told the truth about our sleeve notes

Kenton set of movie tunes gave no indication of personnel, recording dates or anything that the jazz buyer would want to know.

Then there is the butchering of the original Impulse sleeve notes, written for double spreads, to compress them down to the single British sleeve. Surely everybody would be happier with either the whole note or a new one. It's hard to believe that those responsible for releasing jazz records can know so little about jazz fans that they don't cater for them.

Finally, what about the

note on the Beatles' "Yellow Submarine" album? It has a long piece from Tony Palmer — talking about their double album set.

Tony McAuley nominated for an Ivor Novello Award for "Build Me Up Buttercup" . . . Page One releasing a single by a new Bubblegum group — called Wrigley.

A burglar stole £4 from Alan Brown's baby's money box. Rich, these pop kids . . . Changes coming in Elmer Gantry's Velvet Opera? . . . Fiery Fred Trueman signed a recording contract with Marathon Productions.

Monty Sunshine asked for a pint of plasma in a bar at Haverfordwest and was told by the barman: "We only serve halves in here." The same Welsh barman told drummer Lennie Hastings: "We sell draught beer, but only in bottles."

Jack Higgins has bought a double bore shotgun — it would be a double bore! . . . Nasty turn at MIDEM for Stable Records producer Trevor Walters. The girl he was chatting turned out to be a feller. Tell that to the People.

New experience for Maynard Ferguson — a banjoist, Dave Potts of the

Red River Jazzmen, sat in with him at Stockport last weekend . . . Tom Jones has sold 200,000 copies of "Delilah" in Yugoslavia yet! Clem Curtis played Rugby League with MM's Roy Eldridge for Hillingdon last Sunday. They lost 20-19 to Portsmouth . . . Bob Dylan reported wintering in the West Indies. A Calypso song brewing?

Eric Clapton nominated for Honorary President of University College of London Union, a post previously held by Martin Luther King, King Gustav of Sweden and Lord Soper . . . Alex Welsh Band this



## SEAT MIX-UP AT MIDEM

THERE were incredible scenes before the start of the final gala evening at MIDEM — the international music market — last Friday at Cannes, on the French Riviera. Dozens of exhibitors, including Britain's Dick James and Larry Page, who had paid around £400 to exhibit their wares for the week, couldn't get into the Palais du Festivals to see performances by Mary Hopkin, Gilbert Becaud, Paul Mauriat, Massiel and other artists.

Yet, inside the hall where people in evening dress were literally standing in the aisles, were dozens of fans of Becaud, who seemed to have got past the security somehow, and many representatives of the French record industry who had almost totally boycotted MIDEM by not buying exhibit space. The people outside the hall all had tickets but, for some inexplicable reason, the organisers had printed many more tickets than the number of seats.



MARY sincerity

Dick James collected his party's tickets, handed them to the French onlookers and left. Others voiced their resentment vociferously and then worked off their anger with an evening stroll along Cannes' glittering seafont.

The gala was worth catching even from a standing position for two-and-a-half hours. Mary Hopkin's simple sincerity went down well with the international audience who warmly applauded her "Plaisir d'Amour" sung absolutely straight. Gilbert Becaud, the star of the night, was a tower of strength on his home ground. He strutted about the stage, leaned heavily on dramatic gimmicks and shouted rather than sang his own "What Now My Love" at the audience who screamed for more.

Best spot for me featured Joe Tex with his nine-piece soul band laying down hard line riffs and showing the people what soul is all about.

Tex is a fairly good singer but his gyrations and incredible spinning tricks with the mike make him a showman of some stature. And his milking of the audience for the final handclap of applause was in the grand master class.

Also memorable on this bill was Czechoslovakia's Pilarova who, because of the political events in her homeland, scrubbed her two songs and sang a requiem. It was a moving and sombre performance.

Two of the best acts at the week-long Midem were seen on the Monday evening gala — Gene Pitney and Sergio Mendes Brasil 66.

Pitney's experienced stagecraft captivated the audience and left hardly a dry eye on his build-up ballads. Sergio Mendes presented a musically exciting performance with singer Lani Hall outstanding. His rhythm section is simply beautiful.

It was a good MIDEM despite the closing hang-up. And the organisers have already started on a brand new super palace to house the next one set for January 17-23, 1970. — JACK HUTTON.

## Caught in the act

### Few surprises from Messrs Mason, Capaldi, Wood & Frog

THERE was a near-capacity crowd on Saturday night at Mother's, Birmingham, to witness the first-ever performance of Mason, Capaldi, Wood & Frog.

It was not a night for surprises — the absence of Winwood and the presence of Wynder K. Frog didn't make a tremendous difference. The policy of the band hasn't radically changed, although Steve's vocals were certainly missed.

There was a strong accent on riffs, instrumentals, with Capaldi playing nice shifting rhythms and Chris often blowing amazingly on amplified tenor sax.

The opener was an instrumental featuring Chris on flute — Albert King's "Born Under A Bad Sign." The band immediately settled into a mid-tempo, hard-driving groove that they rarely left during the 50-minute show.

Jim Capaldi was a rock, fiercely driving, relentless, while Chris Wood, resplendent in multi-coloured boots, wailed magnificently on tenor, notably on "Feelin' Alright." A country-style intro led into "Long Black Veil," but it soon settled into the by now familiar groove, with Capaldi and Mason doing the vocal honours.

It was a pity they had to fill in time by just busking a blues, but by the time they reached the finisher, "World In Change!" another Mason composition, there was no holding them — that was until Capaldi demolished both a bottle of ale and a bass drum skin — neither deliberately, especially the former!

The band was distinctly under-rehearsed, but that will soon be put to rights with a few more gigs under their belt. Regardless of that, the kids made up their own minds about MCWF, and gave them a tremendous reception. And that's what really matters — isn't it? — JIM SIMPSON.



Left to right: Jim Capaldi, Dave Mason and Chris Wood

It was a romp all right — with the audience lapping it up, and loth to part with band as the act closed inevitably on "When The Saints Go Marching In." — GERRY DAWSON.

## PRETTY THINGS

THE Pretty Things presented their mime-theatre production of S. F. Sorrow Is Born at the Roundhouse last Saturday. Based on their song-cycle album, "S. F. Sorrow," tracks from the album are interpreted in mime against a imaginative and interesting background of slides and each sequence is linked by a narrative spoken by Phil May.

It proved to be interesting and entertaining and gives the Pretty Things another dimension to their act. Not too ambitious, it came over very well and was received enthusiastically by the audience.

Young American singer Melanie did particularly well in view of the Roundhouse not being an ideal venue for solo, acoustic-guitar accompanied singers. Despite microphone problems, her earthy, powerful voice made a strong impression with a selection of her own songs. — TONY WILSON.

## POETDOOS

ONE of the more interesting entertainments to be found on the fringe of the London jazz scene is provided every Wednesday evening at the Freemasons' Arms in Hampstead. Under the rather obvious title of Pentameters', groups of musicians and poets (changing weekly) are performing with the two media in a way that could not have been imagined several years ago. Last week it was the turn of Poetdoos Group.

Whereas early experiments in the form were merely a mixture of rather incoherent poetry shouted against a background of competent but unimaginative jazz, Poetdoos have amassed a repertoire in which melody, rhythm and word generate a balanced whole.

Now that Ronnie Scott's club has established a precedent by booking the Scaffold, one hopes there will soon be more places prepared to feature groups using this sort of material. — ROBERT LOWE.

## CY LAURIE

AN evening of traditional jazz suitably lubricated with mugs of cider, laced with Scotch, is one of the few civilised pleasures remaining to us in Creaking Britain '69.

At Osterley Jazz Club on Friday, when the Cy Laurie

band held sway, a jovial crowd rubbed neighbourly shoulders, indulged in conversation at the tops of their voices, and cast the odd appreciative ear and eye at musicians enjoying themselves as much as the audience.

A far cry from the sweating hell holes I am used to where other with mischief, and slouch in sullen, god silence while paranoid groups flagellate themselves and everybody else with meaningless uproar.

With Mr Laurie wailing at the clarinet and Mr Phil Franklin at the rhythm drum kit, a warm glow of well being filled the soul.

The atmosphere was free without being foul. The gentlemen could wear long hair without anybody making it a big deal — and the ladies could flit hither and thither without fear of ruffians pouncing. It was all very instructive and the band swung like kwango, on "Ace In The Hole," "Sunset Cafe Stomp" and Phil's drum feature "King Of The Zulus." — CHRIS WELCH.

## WESTBROOK

THE "heavy" team were out again on Monday evening, this time at the 100 when the Westbrook Concert Band put on a repeat performance of their December triumph at the Conway Hall in front of yet another packed and wildly enthusiastic crowd.

I'm not sure now whether the music was called "Release," "An evening with You" or whatever. But it hardly matters, as essentially it is simply a device on which to hang a developing sequence of jazz standards, ballads, free jazz, be-bop and swing riffs with some rock and Latin American rhythmic patterns thrown in for good measure.

The result, as before, was like taking a giant two and three-quarter-hour gulp at the elixir of life — a fresh, raucous, moving and even joyful experience — a triumph in the art of communication. Kenny Wheeler (tpt-flgl), depping for Dave Holdsworth, was stunningly beautiful in Westbrook's ballad "Rosie," the Malcolm Griffith/Paul Rutherford trombone duet was a marvel of emphatic understanding, and I don't think that the melodic content of Griffith's work had ever been higher.

But one could go right through the band without finding the weak spot, except possibly Bernie Livings' flutings which to my ears hardly seem together as yet but if anyone should really be singled out it must surely be that Miller/Jackson/Westbrook rhythm section which on its night, and this was such a night, can rank with almost any — CHRISTOPHER BIRD.

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Available from Forsyth Bros. Ltd. 126-128 Deansgate, Manchester 3, also from Hime & Addison and Lewis's.

# Why Joe swapped soil for soul

IT WAS third time lucky for Joe Tex, one of America's top soul singers, when he arrived in London last week on a flying visit en route to the MIDEM Festival in the South of France.

"I was supposed to come twice before," explained the genial Texas-born Joe.

"The first time there was a hang-up about the band and the second time, the plane got stuck. But I'm glad I finally got the chance to make it."

But this visit was not without problems because Musician's Union regulations prevented him from working with his band and he completed a couple of engagements with Chris Shakespeare's Globe.

"I would love to have had my band work with me," said Joe, "but I can understand what happened and why. Anyway, they have assured me that next time I'll be able to have my own band."

"With the two incidents happening before, it means I've got to work harder to let people know there really is a Joe Tex."

At 33, Joe is now established well in the soul field but it has taken him ten years of hard work to arrive where he is.

Born into a Texas farming family, Joe is the first to follow a musical career. He preferred to swap soil for soul.

He began his singing in school, as lead singer with a choir and then tried to get his own group together. "But they never got to come to rehearsals," recalled Joe, "so I decided to go it alone."

Joe's mother wanted him to become a minister in the church but was quite happy for him to go his own way. "She didn't try to discourage me. She just let me do what I wanted."



JOE TEX  
'I don't need it'

In the ten years that followed his leaving school and moving into the music business, Joe has seen the popularity of soul music increasing.

"Soul is becoming more popular definitely," he said. "I can remember a time when only real singers, like Sinatra, were making it. Now people are looking for singers with huskier voices."

"But you can't sing soul just by belonging to a certain race of people. Everybody's got soul. We got some black boys who can't sing a note."

Although most pop music of any type tends to steer clear of politics, soul music, wittingly or unwittingly, has become tied in to some extent, with the Black Power movement in the USA.

"They think they're right in what they're doing," said Joe, "but I don't agree with Rap Brown, for instance. He wants to burn down things. He thinks he's right. This is how he is protesting."

"But there are different ways of doing things. We've got a number of different groups and as long as they think differently they ain't never going to get an answer. "Until you get all the brothers thinking in the same direction, they will always go different ways."

Joe said that he had been pressured by various groups. "The Black Panthers come along and say 'We're going to give our brother protection' but I don't want it. I don't need it. I stand on my own two feet."

"They ask me 'Where do you live?' and I say 'Baton Rouge, Louisiana,' and they say, 'Man, what do you want to live there for? Why don't you live in the North.'"

"I don't want to. I'm happy. I'm getting the money. "But they think their way is right, but at the moment it ain't working." — TONY WILSON

## MM investigation

### Do you remember...



'You've Lost That Lovin' Feelin'' by the Righteous Brothers



'Da Doo Ron Ron' by the Crystals



'Diamonds' by Jet Harris and Tony Meehan



'Be My Baby' by the Ronettes



'River Deep Mountain High' by Ike and Tina Turner

POP HAS come of age. Record companies are blowing the dust off old singles and re-releasing them to a pop public who would have scorned such action in the past.

Re-releases before were mainly confined to the jazz market, but now the companies are finding a huge market for the golden oldies. And the best part about it is that it's not a manufactured revival—not another feeble attempt to bring rock or trad back into the charts.

The companies have been forced to re-issue the singles by public demand. Phone calls and letters from a new generation of record buyers have meant a new lease of life for the singles and could bring a breath of fresh air to the Pop 30.

Singles from American artists form the vast majority of the re-releases but the idea behind them is solely British.

They aren't being re-released in the States.

"It's very much a British thing," said Polydor and Atlantic spokesman Mike Hales.

"There were a few inquiries at first, but the demand got so heavy in the end.

#### DEMAND

"The demand stems from the discotheques and ballrooms—they're nearly all dance records—and they've been played over the years."

Edwin Starr's 'Stop Her On Sight,' which is three years old, is our top seller, along with Wilson Pickett.

"This is a real demand from the public."

"The rock and roll revival was more manufactured. This is a spontaneous thing—the public are demanding these old records."

The pop re-releases really came to light at the end of 1968 when Tamla-Motown's Isley Brothers re-released "This Old Heart Of Mine."

#### STRONG

It jumped into the Pop 30 at 18 and reached No. 3. And this was a record first released in 1966.

"There are some records that sell steadily over the years," said Tamla Motown distributors EMI spokesman Pat Pretty.

"We thought it was a record that could be a hit."

Another Isley Brothers re-release is now in the Pop 30 and the company are releasing the Impressions 1966 hit "Can't Satisfy" this month, but there are no plans for any more at the moment.

Decca have revived 20 re-

records — 40 sides — in their "Demand Performance" series.

Announcing the series this week Decca say:

"There is a slight lull in the creation of original sounds in the pop music industry at the moment, and records made years ago are becoming strong chart contenders."

"There are, at Decca,

many discs in our archives. We receive letters by the hundred asking for certain tunes and songs—some giant hits, others years ahead of their time.

"From their suggestions and our memories we have revived in the Demand Performance series, beautiful sounds the majority did not

appreciate at the time but, we feel, may well do so now."

#### RELICS

Although I can't agree that all these re-releases are "beautiful sounds" there are some pop "classics" being re-released.

### P.S. FROM SINGLES REVIEWER CHRIS WELCH



## And most of these oldies are very definitely goldies

DECCA'S "Demand Performance" series is treasure trove indeed, but how well do these revived singles really wear?

Have production techniques and ideas raced ahead to such an extent that they sound old-fashioned by today's standards?

The answer is no, and, in fact, the reverse is true in several instances.

Yet tastes change and younger ears may not be always attuned to different sounds.

I was surprised when a mod acquaintance said he preferred some dreadful ska record to Willie Mitchell's "Mercy" and "Everything Is Gonna Be Alright" now reissued on London.

Yet oldies like these, and the Crystals "Da Doo Ron Ron," the Phil Spector classic of 1963, have far more originality, production, sound and beatwise than many of today's sloppy singles.

And we are missing some great riffs like the simple, but catchy

"She's About A Mover," by the long forgotten Sir Douglas Quintet, another London release from 1965 which was also the year of "You've Lost That Lovin' Feelin'," the epic moody by the Righteous Brothers.

It doesn't seem as long ago as 1966 that "River Deep Mountain High" hit the nation with Ike and Tina Turner shouting from the rooftops, but that is once again available.

Going further back to 1963 are yet more London giants "Be My Baby," by the Ronettes, and Bob B. Soxx "Zip-A-Dee-Doo-Dah," another of those doomy, echoing soul pieces, filled with clicking claves and droning pianos, that are such an influence on Andrew Oldham and the Rolling Stones, at one time.

"Gloria" and "Here Comes The Night" brings back personal memories of the hardest group to talk to in pop history — Them.

They epitomised every

music hall comedian's idea of a pop group, but they made fine records for Decca.

It was a tragedy the Denny Laine group never got off the ground, but as a souvenir, the ex-Moody Blues singer has released solo performances "Ask The People" and "Say You Don't Mind" on Deram. I thought Jet Harris and Tony Meehan's "Diamonds" and "Scarlett O'Hara" were earlier than 1963, but they DON'T wear very well on Decca, unlike "Wait 'Til My Bobby Gets Home" by Darlene Love, another Spector London opus.

Other artists represented in this fascinating series are the Vogues with "You're The One," Dale and Grace "Love Is Strange," Fortunes "Here It Comes Again," Nino Tempo & April Stevens "All Strung Out" and, oddly, Noel Harrison with "She's A Woman" and Amen Corner's "Gin House Blues" the most recent, dating from 1967.

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# top-level conversations

## jazzscene

with maynard ferguson

### the Kenton days

I WAS back home in Canada, and caught in a terrible blizzard — the temperature was 30 below zero — when the call came through for me to join Stan Kenton.

Once again my dad helped out. He drove me to Buffalo, New York, where I planned to go by train to the El Capitan Theatre, on the corner of Hollywood and Vine. Kenton had been rehearsing there for two days, but was one trumpet short. Hence the call to me.

So I set out on my way. I was dressed up like an Eskimo, it was so darned cold. Well, because of the weather, it took me days longer than I planned to get to Hollywood.

And all the time I was sitting worrying, thinking: "I've got the most important gig of my life, man—and here I am late. I've just got to make it!"

I guess I just wasn't sophisticated enough to think of sending a telegram, saying I'd been delayed. Eventually, I staggered into the El Capitan and Hollywood—where the temperature was so high they were practically stripping in the streets.

When the band saw me dressed like Eskimo Nell, they just collapsed. Kenton looked at me in astonishment. "Where the hell have you been?" was all he could say.

I joined the Kenton band at the very beginning of 1950. The band had just re-formed after a year for an Innovations in Modern Music tour.

And I can tell you, this was a tremendously exciting experience for a youngster of 22 — which I was at the time.

The Stan Kenton Orchestra was a tremendous organization of some 40 people. There were at least 80 band uniforms, and everything from an aluminium foldaway bandstand to two massive coaches to transport all the equipment — and the musicians — on the series of concerts and one-night-stands, some of them 1,000 miles apart. There were also three or four band boys.

#### BLUEBEAT HOT 10

- 1 (2) **FLIGHT TO REGGAY CITY**  
Stranger Cole UNITY—501
- 2 (9) **EVERYBODY NEEDS LOVE**  
Slim Smith UNITY—504
- 3 (1) **BANGARANG**  
Stranger Cole UNITY—502
- 4 (3) **RIVER TO THE BANK**  
Derick Morgan CRAB—3
- 5 (5) **REGGAY IN THE WIND**  
Lester Stirling GAS—103
- 6 (4) **RHYTHM HIPS**  
Ronald Russell NU-BEAT—019
- 7 (7) **PUSH PUSH**  
The Termites NU-BEAT—017
- 8 (—) **REGGAY HIT THE TOWN**  
The Ethiopians CRAB—4
- 9 (6) **THE HORSE**  
Eric Barnett GAS—100
- 10 (8) **CHILDREN GET READY**  
The Versatiles CRAB—1

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## Stan had the integrity of his own musical beliefs

I walked. One solitary figure on stage in front of an audience of maybe thousands.

I had this entrance all worked out. Holding my horn, I started to step carefully from one tier to the other. Until finally I got to my appointed place.

And, right at that moment, the collapsible chair I sat on did just that thing.

Down I tumbled from the very top tier to the floor. My one thought was to protect my horn from getting broken. Somehow I managed to hold it up in the air all the while I was crashing down. It must have looked like a scene from Mack Sennet.

I picked myself up, horn still in hand, and fortunately undamaged. I felt the biggest ass in the world. But the audience broke the tension by bursting into the biggest roar of applause you could imagine.

So much for my great stage debut with the Stan Kenton Orchestra. I'd worked it out carefully beforehand, then I had to go and blow the whole thing!

There was, however, an even bigger drama involved in my joining Kenton. Previously, I had been with Charlie Barnett's Band, and I had recorded a solo speciality of Jerome Kern's standard, "All The Things You Are."

A great arrangement had been written by Denny Farnon, brother of Bob Farnon—the Canadian arranger and composer who has made such a big name for himself here in England.

Now, Stan Kenton thought this arrangement would be great for his concert tour. It was a very original treatment

of a fine standard ballad—and it allowed me plenty of scope to display my high-note trumpet styles.

We were performing this on the first week of the tour, when all of a sudden we got a cable from Capitol Records. It said: "For God's sake, don't play that version of 'All The Things You Are' — Mrs Jerome Kern is threatening to sue us for half-a-million dollars."

Apparently, Mrs Kern — Jerome's widow — had either heard, or heard about, my treatment with Charlie Barnett's band of her late husband's song, and she had really blown her top.

Apparently, because of her threat, Capitol had recalled all the Charlie Barnett recordings. Actually, our version of "All The Things You Are" wasn't that wild. It only took off after the first 16 bars of the melody — which was treated quite legitimately.

But I suppose, after that, the treatment was pretty far out to anybody accustomed to

hearing it played or sung pretty straight.

Of course, after that cable from Capitol, Stan couldn't afford to take any chances. So, between dates at Salt Lake City, Utah, one night and Kansas City another, Stan, Shorty Rogers and I sat up all night writing a new thing for me.

It was called simply "Maynard Ferguson," and became a regular feature of Stan's shows. We even recorded it.

Frankly, we all found Stan a pretty easy guy to work for. He was thoroughly dedicated, and so were his musicians. Though I guess if you put the question to them: "Are you dedicated, man?" they'd come back with some reply like: "Sure — dedicated as soon as we get the cheque."

There was never any question of paid rehearsals. You never quit early for a date with a girl, for instance. Working with Kenton was a full-time job. He ran a pretty difficult book, and it took you

HIGH-NOTE trumpet star Maynard Ferguson this week tells of his days with Stan Kenton—controversial bandleader of the Forties and Fifties who blazed a new era in the field of contemporary jazz. ● Maynard was only 22 when he joined Kenton. "I was the high-note specialist, playing part of the lead book and solo book," he recalls. He was with Kenton for nearly four years, touring with the "Innovations In Modern Music" orchestra that represented Kenton's incursions into an experimental sphere that still has jazz students debating the merits and influence of one of the most arresting bandleaders ever in jazz. ● Maynard regards his years with Kenton as a highlight of his career. Despite his formidable ability on trumpet, Maynard says that there was absolutely no jealousy from his team-mates. "I was welcomed from the start — from the very moment when, as a complete stranger, I joined the orchestra for rehearsals at the El Capitan, in Hollywood, in January, 1950." ● He recalls that all the musicians worked hard — "but none harder than Stan Kenton, who really drove himself to the limits." ● This is the second instalment of the MM's new and stimulating "Top Level Conversations" between Laurie Henshaw and Maynard Ferguson.

all your time to master it.

Stan was a great talker, and a great diplomat. He knew how to handle interviewers. Yet, if one was particularly rude, I have known him to be thrown out of a hotel room.

But Stan had such charm, he could even win over those people who were antipathetic to what he was setting out to do musically.

I recall how he had been approached for a snap interview on the radio in a town we were playing.

The announcer got off to a really great start by saying: "Well, Mr Kenton, I've never been a fan of yours and never played any of your records over this station. But in spite of this we'd like to welcome you."

That could have put anybody's back up. But Stan made such a diplomatic reply, explaining what he was trying to do musically, that that critic became one of his biggest admirers.

Of course, there were always those people who, on ball room dates, said: "Hell, man, we can't dance to this stuff — what's this guy trying to prove?"

They'd even come back the next night—when we would be playing the date for the whole week—and argue with me about Kenton's music. I would ask them what made them come back.

And this really proved the testing point of Kenton's music. He was always experimenting. He never stood still. Maybe he didn't always go in the direction people wanted—but at least he set out to do what he wanted to do. He had the integrity of his own musical beliefs.

Sometimes, even at that period, the musicians would fall about laughing when they re-listened to their own recordings of things like "The Spider And The Fly" or "And Her Tears Flowed Like Wine."

But at least they swung. But Stan was never one to rest on his laurels. He was always forging ahead.

## From Bechet



to



## Cecil Taylor

BLUE NOTE Records are 30 years old this month — and that makes them the longest running jazz label in the world.

Its story is as romantic as any in jazz and has just the touch of amateurish enthusiasm to appeal to jazz record collectors—a breed ever suspicious of straightforward business acumen or straightforward commercial aspirations.

It all started in 1925 when a 16-year-old German, Alfred Lion, visited a Berlin ice rink and heard the Sam Wooding Orchestra.

Finding hot jazz discs in the Berlin of those days wasn't too easy and nor was it in New York, as Lion discovered when he went there on business some years later.

Until, that is, he found his way to Harlem and the so-called "Race" catalogues full of names like Duke Ellington, Jelly Roll Morton and Mary Lou Williams.

He returned to Berlin in 1930, but was back in New York in 1938 when he went to a John Hammond concert in Carnegie Hall and heard the boogie woogie pianists Albert Ammons, Meade Lux Lewis and Pete Johnson.

Lion became friendly with Lewis and Ammons and they agreed to make some private recordings with him. These were 12-inch discs and when Lion wondered about trying to sell the results, he was told that 12-inch discs were strictly for classical records.

Undeterred, he sent out review copies and these were generally received with praise. The first orders came in and Blue Note was in business.

Lion was now joined by a boyhood friend from Berlin, Francis Wolff, and, though Wolff was working as a photographer and Lion in an export firm, they managed to record and sell their discs as well as doing most of the distribution to the record shops themselves.

In September, 1947, they moved into the modern jazz field with a session led by Tadd Dameron. Lion later explained: "All the old stuff had been done and new Dixieland groups didn't appeal to me. They seemed very mechanical."

Perhaps the most impressive achievement since then, has been the number of great musicians who had their first recordings as leaders for Blue Note. The list reads like a Who's Who of jazz and includes Thelonius Monk, Bud Powell, Clifford Brown, Art Blakey, Horace Silver, Jimmy Smith, Herbie Hancock, Bobby Hutcherson and many more.

And it all represents the personal tastes of Lion and Wolff.

In 1966, Messrs Lion and Wolff sold Blue Note to Liberty who were in turn bought by the Transamerica Corporation. Lion now lives in Mexico, but Wolff continues to act as the label's A&R Director in New York.

Their past record is a proud one and if you don't have a Blue Note album, then you can't be a serious jazz collector. — BOB DAWBARN.

### NEXT WEEK

## How I formed my own band and the reasons for settling in Britain



# The man who stole the show from Lulu

YOU'RE forgiven if you thought Saturday nights on BBC-1 started with the Johnny Harris Show, with special guest Lulu.

It doesn't, although Johnny, the man in charge of the orchestra, gets almost as much screen time as the diminutive little star from Glasgow.

Johnny, the capering, leaping former trumpet player, is musical director for the show — one of the highly skilled musicians who take over the headaches of a musical production.

He's also the most extrovert of this band of consultant music makers who are one of the most important links in the chain of recorded and televised entertainment.

Until Johnny's ebullient antics were spotted on the box, the MD and the arranger were the poor relations, in praise if not in terms of finance.

Johnny Harris leaps around because he "can't keep still when the music's going."

But there's another reason: "I'm trying to get the orchestra accepted more as an integral part of any show. It's a new recipe for orchestras, really. If I'm in shot on the box, the orchestra is too. And if the viewers see something dynamic going on, it helps the show. And it helps the band to groove along too."

"I've never been keen on the orchestra being hidden behind a screen in shirt sleeves."

Johnny is keen to elevate the status of the musician from faceless automaton to personalities in their own right.

Johnny Harris has carved a name for himself in four years as an arranger/MD, mainly in the TV field but also running orchestras in top-line cabaret spots.

He's a member of a select band of men who can handle any musical problem at the drop of a quaver, who can arrange, contribute ideas, create a working rapport with artists and also be able to command the respect of musicians (no easy task) and coax the maximum genius from talented men.

He must also be a wizard at administration and a work-horse — for like journalism, an MD's work is always wanted "yesterday, if not sooner."

Johnny started as a professional musician at 21, after graduating from London's Guildhall. He worked with bands like Cyril Stapleton and Vic Lewis — "who hasn't worked with Vic?" — and four years ago, when he was 32, he was given a chance to do some arranging for Tony Hatch.

Since then he has worked at the Talk of the Town with Tom Jones ("he liked the way I leaped about; that's why I kept doing it") and has acted as MD for many stars, as well as having his own show on BBC-2.

These days he divides his time between TV work and recording sessions. He gets his work through his agent, Harold Davison, although he says that not every MD has an agent.

His earnings are much higher now than when he was a musician — probably in excess of what even a top session man earns, which is around £7-£9,000 a year.

He recently completed a six week TV series for Thames Television with Mike and Bernie Winters before starting on the Lulu series.

Johnny does not book the men for the orchestra — that is handled by a "fixer", a musical contractor, who is a specialised sort of agent in touch with the best musicians. But he does request the particular men he requires in any particular section.

At the studios, Johnny runs through the show with the producer, takes the band calls and rehearsals, and iron out the snags and technical problems, like sound balance.

All that's left for him then is the show and his performance in the second starring role.

There are many other MDs in the music business — some concentrate on recording work

**ALAN WALSH**  
investigates  
the world  
of the MD

and others on TV work while others, like Johnny mix the two.

There are men like Tony Hatch, well-known for his hit songs and records with Pet Clark; Alyn Ainsworth, who handles the music for BBC-2's International Cabaret and other shows; Ron Goodwin; Mike Leander, the young MD/producer who has had a lot of record success; Mike Vickers, ex-Manfred now a successful MD; Johnny Pearson who is the baton man for Top Of The Pops; Norrie Paramor; Ken Thorne (now doing films, too); Bob Sharples, who MDs Opportunity Knocks and many others; all skilful craftsmen and fine musicians.

One of the successful men on the record side is Johnny Arthey, who did Barry Ryan's successful "Eloise."

Pianist Johnny — he still runs his own group every week on Jimmy Young's morning show — used to do a lot of TV work with stars like Cliff Richard, but prefers to concentrate on records and jingles.

"I used to do a lot of TV work, but I found it terribly time consuming," he said. "I used to hang around a studio all day, get a routine at night, work on the arrangement all night and find next morning they'd changed it."

In the recording studios, he prefers to wait until he fixes an orchestra before writing an arrangement.

His first job is a conference and routine session with the artist and the record producer.

"That's when we sort out things, like keys, and where the producer or the writer of the song tells me exactly what he wants — what gimmicks he wants and so on."

With the basic routine over, he contacts a fixer to get his orchestra together.

"While I routine the songs, I'm building up a picture in my mind of the sort of band I want and the men I want; I then tell this to the musical contractor who finds out if the men are available."

"For example, if I want a Herb Alpert trumpet effect, I'll ask for so-and-so; or I decide if I want someone like Big Jim Sullivan on guitar. The contractor then comes back on and says who's available and who isn't, and we sort out the orchestra from there."

Johnny then writes the arrangement the musicians gather at the appointed time, the record is made. And, he hopes, a hit appears.

Britain's MDs are the cream of their profession. Like session work, it's hard to create a public image but the rewards are there if a man is prepared to work very hard and keep abreast of all musical trends.

They are mostly freelance workers, retaining an independence and flexibility that you find in few professions.

They may not get the publicity of the producer or the artist, but without a good MD, few shows would get off the ground.

And few hits would slide hopefully into the Pop 30.

# WHEN JEFF WAS SCARED TO GO ON STAGE

**JEFF BECK is a complicated person. He can appear lazy, sullen and difficult. He has an expressive face that appears to give away his every mood and thought.**

Yet, expressions, as well as appearances, can be deceptive. And behind the moody image there is a guitarist often scared to go on stage, and happiest fifty miles away from the city and rock and roll, where he can be free to potter about with his car and cats.

## DISARMING HONESTY

He is proud of his group and wants recognition for them and their achievements in America. Yet he has a disarming honesty about the realities of a pop group's musical status.

Owing to a mini-cab driver who had never heard of Cranks restaurant, or even the whereabouts of neighbouring Carnaby Street, and drove as if Benz had only just perfected his gas engine, I managed to arrive an hour late for a sprig of lettuce, and all the other loathsome food vegetarians eat, with Mr Beck.

Jeff was sitting mournfully contemplating the remains of his nameless meal amid the trendy, unhealthy looking patrons, as I dashed in streaming rainwater and waving a notebook.

"I drove fifty miles into town to see you," said Jeff, trying not to sound reproachful.

Shamefaced, I studied the menu. Discovering sausage, egg and chips absent from the bill of fare and only a mess of potage that we dedicated meat eaters regard with cold contempt, was available, I settled for a coffee.

"My girl friend has been a vegetarian for seven years, so I always try to eat here when I'm in town," explained Jeff. "I feel guilty if I eat a bacon sandwich."

Pushing aside the dead bodies of a few white-faced, bespectacled, emaciated customers, who appeared to have been eating a mixture of egg, grass and dehydrated carrot, I leaned nearer to hear Jeff talk about the States and his attitude to playing pop guitar.

"Our first tour of the States back in June was like the making or breaking of the Jeff Beck group."

"Our manager stood in the wings to watch us on our opening night, and he weighed 26 stone. By the time we went on, he was down to 20 stone with worry. But he was delighted by the reception we got and so was everybody else."

"Rod Stewart, our

singer, was in despair. I was the only one who had been to the States before and the boys were all scared stiff."

"Rod hid behind the amplifiers when he was singing. The audience were amazed, they thought I was a ventriloquist. The tour proved consistently good, only moneywise it wasn't too hot the first time."

"The second tour was a sensation. We outdrew the Doors and 7,000 came to see us at the Shrine in Los Angeles. I think we even outdrew Jimi Hendrix."

"The Underground scene was very big. Here the term only means Mile End tube station."

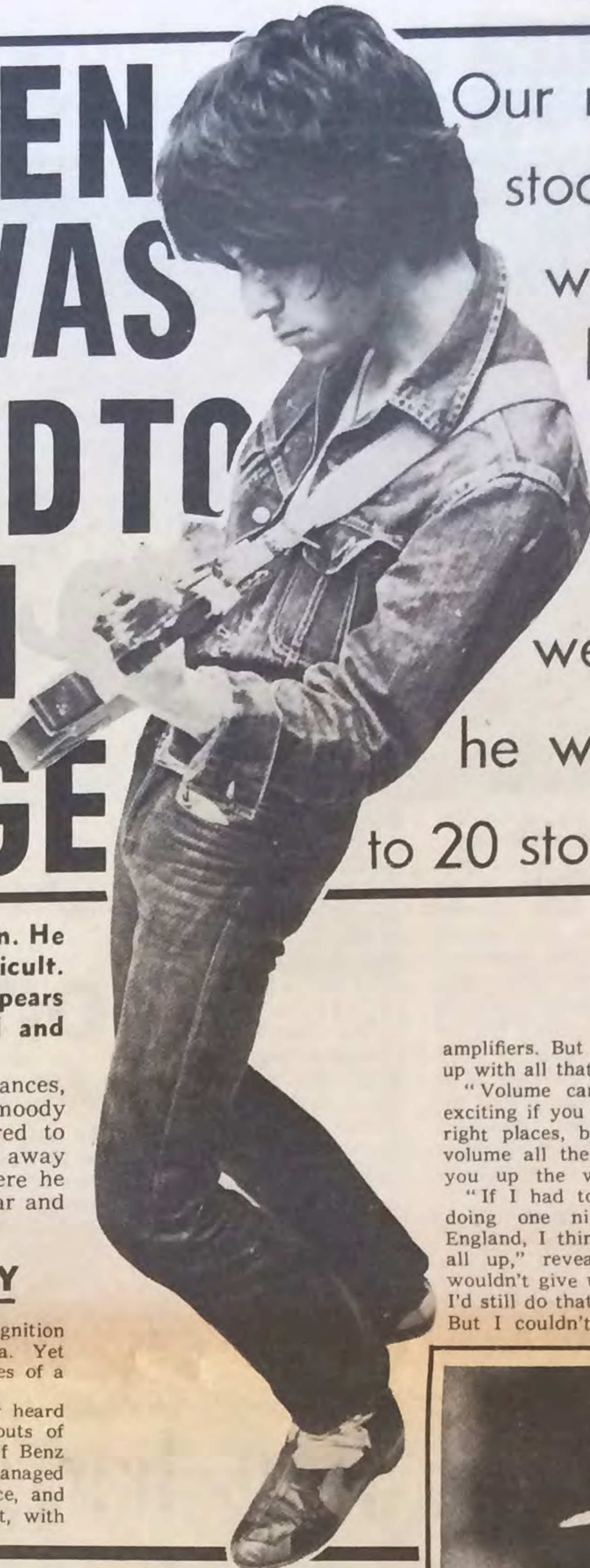
"And the hippies really dug us. I don't know why. Maybe their standards are lower than ours."

"However, just being British has worn off a bit. Now they say: 'Okay, you're British. Let's see how good you are.'"

"A lot of groups, who shall be nameless, have gone over there and acted very big time because of their success."

"There is a movement in the States — a sort of clique called the Yippies — not hippies, yippies. They gather at all sorts of functions and shout 'rub-bish!'"

"Do you remember that article you wrote about the man who shouts rubbish? Well, they are just like that. They are very much against British groups, so it could all get a bit dodgy



Our manager stood in the wings—and he weighed 26 stone. By the time we went on, he was down to 20 stone—with worry

**BY CHRIS WELCH**

amplifiers. But I'm just fed up with all that noise.

"Volume can be bloody exciting if you use it in the right places, but the same volume all the time drives you up the wall."

"If I had to just go on doing one night gigs in England, I think I'd give it all up," revealed Jeff. "I wouldn't give up playing — I'd still do that for pleasure. But I couldn't stand doing

all the same places I did for years — from London to Liverpool.

"I go to a gig thinking: 'This one will be all right.' But once I get on stage, I'm still dead scared. I've played some real trash when I've been worried."

"After all — I'm only here because I played 'Old Smokey' in the front room one night, and me mum thought it sounded good!"

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# THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES

## MEN WHO MAKE THE BLUES

BY MAX JONES

MEMPHIS SLIM is at best a lowdown singer and first-rate blues pianist, one of the few left who plays pure, vigorous, rolling, violent-sounding blues in the old manner. He can play boogie woogie, solo or as accompanying style, with the required strength and jaunty drive; but he is more than a boogie pianist, and at one time led a band with which he featured bluesy songs of a restrained and commercial nature.

● On a good day — and he has had off ones when his playing is marred by passages of hit and miss—Slim can deliver a slow, decorative blues improvisation with considerable delicacy. ● He has several times turned his hand to the celeste (sample on "Barrelhouse Blues And Boogie Woogie," Vols 1 and 2, on Storyville) and has also recorded on organ. ● In addition he has written large numbers of songs and instrumentals, beginning with his well-known "Beer - Drinking Woman," recorded late in 1940 at his first solo session. Undoubtedly his nonpariel is "Every Day I Have The Blues," which other artists made into a national hit. ● Slim, a very tall, nonchalant and dignified-looking man, was born Peter Chatman on September 3, 1915 in Memphis, Tennessee. His father an amateur musician, encouraged his piano playing, and in Memphis "Ella Chatman's baby boy" heard music ringing out from all

sides — including the barrelhouse next door. ● Slim was working in dives himself by the time he was 16. He heard all the noted players in the area and was inspired principally by Arkansas-born Roosevelt Sykes of whom he says: "He was my influence in the development of my piano style." ● Slim left his home town in 1937 or thereabouts with the determination to "be somebody." And in Chicago he met many famous bluesmen, among them Big Bill Broonzy who gave him regular work. Slim accompanied Big Bill in clubs and on records, following Josh Altheimer in the piano spot. He learned something from Altheimer, but always credits Broonzy with helping him more than any other man.

● Once recording under his own name — Memphis Slim, which was given him in Chicago — he soon gained status as player and composer. In 1960 he recorded some 100 titles for different labels, many cut in London or Copenhagen. ● Since then, Slim has become a world citizen, as much at home in Paris or Israel as Chicago, Illinois. If he has adapted his approach to suit new audiences, that would be nothing new. ● And it hasn't stifled the springing force of his rent-party piano as he reminisces on "Travelling With The Blues" (Storyville) or sings and plays on "Alone With My Friends" (Fontana), "All Kinds Of Blues" (Xtra) and "Memphis Slim" (Collector).

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TURN TO PAGE 6 FOR DETAILS

# Savoy Brown take on a new identity

WHEN the Savoy Brown first started the only other band on the British blues scene was John Mayall . . . but that was four years ago before the current blues boom.

"We formed the band to play Chicago 50's style blues which we succeeded to do," said Kim Simmonds, the Savoy Brown's guitar and harmonica player. "John Mayall had the only other blues band playing around the country but there may have been other bands getting together."

### STAMP

Eighteen months ago Kim formed a partnership with vocalist Chris Youlden and now they are writing a lot of original material for the band which also includes Roger Earl (drums), Lonesome Dave on guitar and vocals and Tony Stevens on bass.

"During the last six months our material has taken on our own identity — before we were interpreting the Chicago blues of the 50's. Bobbie Bland and Junior Parker are still an



MAYALL: 'only other blues band around'

influence on us, they always have been.

"Other bands start out in pop or rock, move onto blues, Like Love Sculpture, and then do their own thing. But they turn out to be something completely away from the blues. We

have gone into our own thing but it's still blues even though Chris and I are putting our own stamp on it.

"In a way the blues boom is good. A lot of good things are coming out of it but the majority of

audiences need to wiseup on what's good because the way it's going the blues scene here is going to die shortly.

"There's a lot of backbiting and stupid criticism over here. I'm not putting all audiences down, it's just a fringe of people who have this attitude."

I spoke to Kim just before the band left for the States. "We're going for 10 weeks but it may be extended as we've four concerts with Canned Heat lined up.

### SMALL

"Our album sold 40,000 over there which is far more than it sold here. American bands seem to dig us a lot. Steve Miller's band sat in with us when they came over and Canned Heat were knocked out with the band. This leads us to expect good things when we're there because we do play American music.

"There's room for everybody in the States, this place is so small. Our policy of practising and keeping at it is paying off. It's been a complete breakthrough. Either we're nearer each other and playing far better or the audience is maturing.

"We'll be coming back in April to record an LP for the British market and a single probably. It will be all our own material."

### COVER

One thing about America has disappointed the Savoy Brown. Kim is shown on the LP cover looking through glasses which have coloured faces painted on them.

"Like the Chicken Shack LP with the skeleton and the little coloured boy shows that we are all the same underneath, our cover tried to show that although we are white we see things the same ways as a Negro but for some reason it was changed." — ROYSTON ELDRIDGE

# The boom's better side

THE usual way to a blues fan's heart is through his club. Top blues bands like Chicken Shack, Savoy Brown and Fleetwood Mac have made it this way, by playing in large and small blues clubs up and down the country.

Steamhammer, one of the newer groups on the scene, are trying to break ground in a different way by playing in places like London's Revolution discotheque, hardly a haunt for the blues fan. But they do realise the value of the blues scene itself and are hoping to move further into that soon.

The group are finding a market for their music in colleges and clubs like Middle Earth and indeed being a group who are playing their own, original material mainly, which is based on the blues form, they have a fairly wide appeal.

The group comprise Kieran White (vels), Martin Pugh (gtr), Martin Quintenton (gtr), Steve Davy (bass) and Mike Rushton (drs).

"We get quite a kick out of playing places like Revolution," said Kieran, when he and Steve visited the MM



STEAMHAMMER: changed dramatically

offices recently. "And that sort of place is a challenge."

Added Steve, "Although a large percentage of the audience are there for the dancing, we do get quite a few who listen."

The group feature a lot of material that has been written by Kieran and guitarist Martin Quintenton. "Everything we do has a large blues feeling," said Steve, "whether it's blues or a classical chord sequence. And there's a lot of improvisation."

"Some of the numbers we do started off being more or less copies of what they were originally but they have been re-arranged so you can hardly recognise them," continued Kieran.

"If you play well, though,

you can get a definite impact. But we have had some calls of 'Rubbish.' People get so het up over blues."

As far as the blues boom goes, the boys aren't worried if it starts falling off. "It won't last," stated Steve. "The more original bands will become a part of the music scene the same as any other band. The original bands will carry on but the others will get left behind."

"I think the blues boom has brought out a lot of good musicians who were hidden. Especially bass players. Two years ago I couldn't see one good bass player. I think standards are generally high. Most of the well-known bands are very good. I haven't seen any groups who have just

jumped on the bandwagon. I think most of the groups have been playing a long time."

Said Kieran, "It's brought out a high standard of improvisation more often found in straight jazz. It means you can change a number almost overnight. We've got several numbers that have changed drastically over the last few months."

The next step in the group's career is the issue of their first album. Would they like to make the chart with a single. "Not really," said Kieran. "We are concentrating on the album. If they decide to take anything off the album, that would be all right but I don't think blues singles help. Canned Heat are the only group who have done anything with a single really." — TONY WILSON.

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# Chris Welch



## POP SINGLES

### GETTING INTO A JAM WITH WOODY



RIC LEE

THERE will no doubt be cries of "Sacrilege!", upthrown hands and heads shaken in despair from some sections of the jazz fraternity at the news of Ten Years After's invitation to play at the renowned Newport Jazz Festival in America this year. And they probably reacted in the same way when Chuck Berry and Muddy Waters were invited in previous years.

But it proves that the Newport Jazz Festival organisers are aware and open-minded enough to accept that a certain area of the group scene is reflecting a jazz influence more strongly than it has ever done and that Ten Years After, who have made a huge impression in the States, are a good example.

What could be an awe-inspiring occasion for some groups, doesn't appear so judging by the confidence of drummer Ric Lee and bass guitarist Leo Lyons.

"We're not really worried," said Leo, when I met him and Ric last week. "It's a challenge if nothing else. When I heard about it, I said 'Oh really, how much are we getting?'" he added with mock nonchalance.

"We weren't surprised when we heard about it. We knew there were whispers that it might happen and the next thing we knew, we were reading about it on the front page of Melody Maker," said Ric. "It'll give us a chance to see all those jazz blokes."

Would the group be preparing anything special for their Newport appearance in July? "No, we'll be doing the same sort of thing we're doing already," replied Leo.

"But we are rehearsing a new act before we go to the States," said Ric.

"It'll be more interesting to see what they say after we've done

it," reckoned Leo. "I think one of the main reasons we're going is because of the gigs we've done in New York and the help we've had from Billboard magazine."

Another significant factor concerning Ten Years After's moving into the jazz field is that Woody Herman has agreed to play two dates in concert with the group.

They will be in New York and San Francisco. The Herman Band and Ten Years After will each play a set and then both will get together for a jam session. "Woody's a progressive musician, even though he's been around a long time," said Leo, "but he always has good musicians. We'll probably play 'Woodchopper's Ball' and few other standards."

Said Ric, "I just hope his blokes can play as fast as we do. I'm only joking, I don't think that will be any problem. We'll just play our own versions and jam away."

Ten Years After aren't the first group to play a jazz festival. Brian Auger, Julie Driscoll and the Trinity appeared at the Berlin Jazz Festival last year but Ten Years After have made the big breakthrough with the Newport invite and the Herman band dates.

"Pop and jazz are getting much closer together now," opined Ric. "The jamming scene is like the earlier jazz days."

"It's becoming respectable," said Leo. "People like Leonard Bernstein talk about the Cream and when people like him talk about it, it does mean it's being taken more seriously."

"Newport will open up the way for other groups. I quite enjoy it if you get yourself a more ambitious task. It makes playing more interesting." — TONY WILSON.

### STATUS QUO: "Make Me Stay A Bit Longer" (Pye). HOLE!

Put on a psyched-out pair of Madrid style dancing boots and onion-a-go-go to the top of the chart!

Here is a good hit for the lads, with a driving, Spanish flavoured production and unpretentious vocal and guitar sound. Reminds me a bit of the Move, but we'll be seeing them watching the monitor screens and smiling three seconds late on Top Of The Pops before the month is out.

No, don't go away — here comes a knock at the door. Why it's Jose Tip-cona, waiter and my adviser on Spanish affairs. "Hah — fool! It is you — making the wrong speeches again, huh? Sure, sure, Status Quo she will have a big hit."

"But you say Ole, not Hole! Anymore out of you and I charge you eight pounds for a round of drinks, next time you come to my club — hey?"

### LITTLE RICHARD: "Baby What You Want Me To Do (Pt. 1)" (Action).

A lot of Little Richard fans were put off by his odd behaviour on recent visits, and the standards of his performances has been pretty awful, or one should say his material has been awful.

This presents him in serious mood, singing the blues properly and will delight those who know Richard is a good artist beneath the unnecessary showmanship.

### WHITE TRASH: "Road To Nowhere" (Apple). Any record from Apple is to be interesting.

Even if the financial experts are telling them they don't know what's happening baby, debit and credit accountwise, the men and women at the core of the matter are winning soundwise.

I don't like the title of the group at all, the noise they make is enormously powerful. Produced by Tony Meehan, it features a strong lead singer and moody arrangement.

### BOBBY GOLDSBORO: "Love Arrestor" (United Artists). Hmm — Love Arrestor, that sounds interesting. I wonder if it refers to a patrol of policemen designed to stamp out conduct of an unseemly nature in parked cars?

Sirens wail and lights flash as the Filth Squad swoop on a large car discreetly parked in the middle of Piccadilly Circus at 5.30 pm. Inside are naked men and women smoking pot and reading poetry aloud.

"Caught yer, blue handed!" yells a triumphant Detective Constable Albert Bodkin, poking his head through the windscreen in a shower of glass.

"But officer, this is merely a meeting of the Rupert Bear Appreciation Society, protesting at the portrayal of Rosie the Pig as uncouth and ill-tempered, which in our considered opinion, is a slight against British



LITTLE RICHARD: in serious mood

sows," explains dark-haired Maude Tripper, 18-year-old self-employed nude protester of Camden Town.

"Oh, fair do's," says a crestfallen Bodkin, picking up his crest and cruising off in his chi-chi patrol car in search of real lovers to arrest.

Excuse me, the phone's ringing. "Hello? United Artists here. Look, this is all very well, but what about our blasted record?" Thunder! I'd almost forgotten!

Listen, chaps, forget prep for a minute and put down your conkers. This is a jolly fab gear record.

I caught Ol Stinks in the chem lab playing this on the school radio station, instead of tuning into our twin station at Omsk, USSR.

Bobby sings, with his usual charm, a song with catchy lyrics that strikes one instantly as a medium sized hit.

### GROUP THERAPY: "Remember What You Said" (Phillips). A heavy guitar sound from New York.

There is an insistent riff and a good drop of drumming. Actually, it drives me round the twist, but don't let that worry you.

Over to Fred Thighs, Mod of this Parish: "Yeah? Well I like blue beat meself. You know, like? Only we call it ska. Got any leapers?"

### KEITH POTGER: "The World Would Never Turn Again" (Mercury). Talented Keith, the ex-Seeker, has turned solo artist, and to good effect with this pleasant, understated ballad.

He could gain a hit here. The sound is much in the Seekers vein, backing-wise, and will appeal to their many fans.

### MARC ELLINGTON: "Did You Give The World Some Love Today Babe" (Phillips).

American born Marc, now operating in Britain, is a leaping ballad singer, rather like a cross between Mike Raven, P. J. Proby and Donald Peers.

That is to say, he has a forceful personality, dark, hairy looks, and a respectable ballad type voice.

The backing here can't quite make up its mind whether to be a Jimmy Smith organ wailer or an Engelbert strings scene.

Nice try — better luck next time.

### TROY DANTE: "These Are Not My People" (MCA). Shades of Harper Valley PTA. This is a country shucks - and - gosh - by - golly - type rhythm.

When I was fifteen, I would probably have broken this record in half and written a strong letter to the Melody Maker.

Mellowed by time and alcohol, I merely report — not bad, and good luck Troy.

### MIXED BAG WITH RAMASES III ORCHESTRA: "Potphar" (Decca). Unqualified muck.

That there are no public regulations to control the traffic in this kind of ear-befouling tomfoolery is a crying scandal that Members of Parliament of all shades of political persuasion should be doing their best to expose and stamp out with firm legislation.

At least, that is what I thought, before playing the record. On playing the record, my opinions were proved wholly founded.

And what's more I have actually had to suffer this leg-crossing, eye-shutting, stomach-clutching, head-bowing rubbish twice in one week. It sounds horribly like a ghastly LP I had to review called "Joseph And His Technicolour Dream Coat."

Amazingly, a columnist in a national daily newspaper, believed to be Miss Virginia Ironside, was reported to have written laudatory articles on said rubbish.

If the American or Russians are considering launching a space probe into the cosmic radiation belt that surrounds the earth, I sincerely trust they will fire the entire consignment of Decca pressings of this coy infant

school pantomime into the most severe areas of radiation, where it may be mercifully atomised.

Over to the Krotons for their verdict: "IT HAS NO VALUE, IT WILL BE DISPERSED"

O. C. SMITH: "Isn't It Lonely Together" (CBS). One of those few singers who can take any song and interpret it so completely it sounds as though it was tailored At least, that is the view of especially for him.

A CBS spokesman, and I am inclined to agree.

This new song, like "Hickory Holler," has a subtle message embedded in the lyrics, telling of a young couple forced into marriage and embarking on their life together. Oh gawd. Well, that'll put several million off for a start.

Even so, he sings very well, and if you are happily married you can groove blissfully to this, chuckling contentedly into your pipe, watching the wife water the baby and feed the rubber plant. Other families will send the baby down the pub and throw the rubber plant at each other.

DUANE EDDY: "Break My Mind" (CBS). Duane sings and guitars in his inimitable fashion on a track by John D. Loudermilk he recorded in London this month.

He returns to England for live appearances in February, so I had better watch what I say about it all. Well — jolly good show, and a nice record.

"Liar!" W. Potts, Beccles, Suffolk.

ENGELBERT HUMPERDINCK: "The Way It Used To Be" (Decca). No less than five composers — Cassane, Conti, Cook, Greenaway and Argenio, plus MD Mike Vickers and producer Peter Sullivan have banded together to get Engelbert another blockbuster.

From the unusual collaboration I deduce Greenaway and Cook have written English lyrics for an Italian ballad, and highly romantic it is too.

As a bit of extra excitement Engelbert utters a strange gasping sound half way through, a sort of snort of despair or "pah," indicating that he is not surprised at the conduct of others involved in his romantic entanglements.

Another hit for the ballad wizard.

SANDIE SHAW: "Monsieur Dupont" (Pye). A novelty song, with heavy French overtones. Sandie even adopts a sort of Francois Hardy huskiness in a light hearted way, and the arrangement is full of "stagey" effects.

Whether the French will be amused or entertained I have no idea, but an English girl I canvassed by the name of Maureen Sprotes opined: "Oo-er, I like that."

So we can expect Miss Shaw to return to the chart soon, without gaining a massive hit—merely a comfortable one.

## MARTIN



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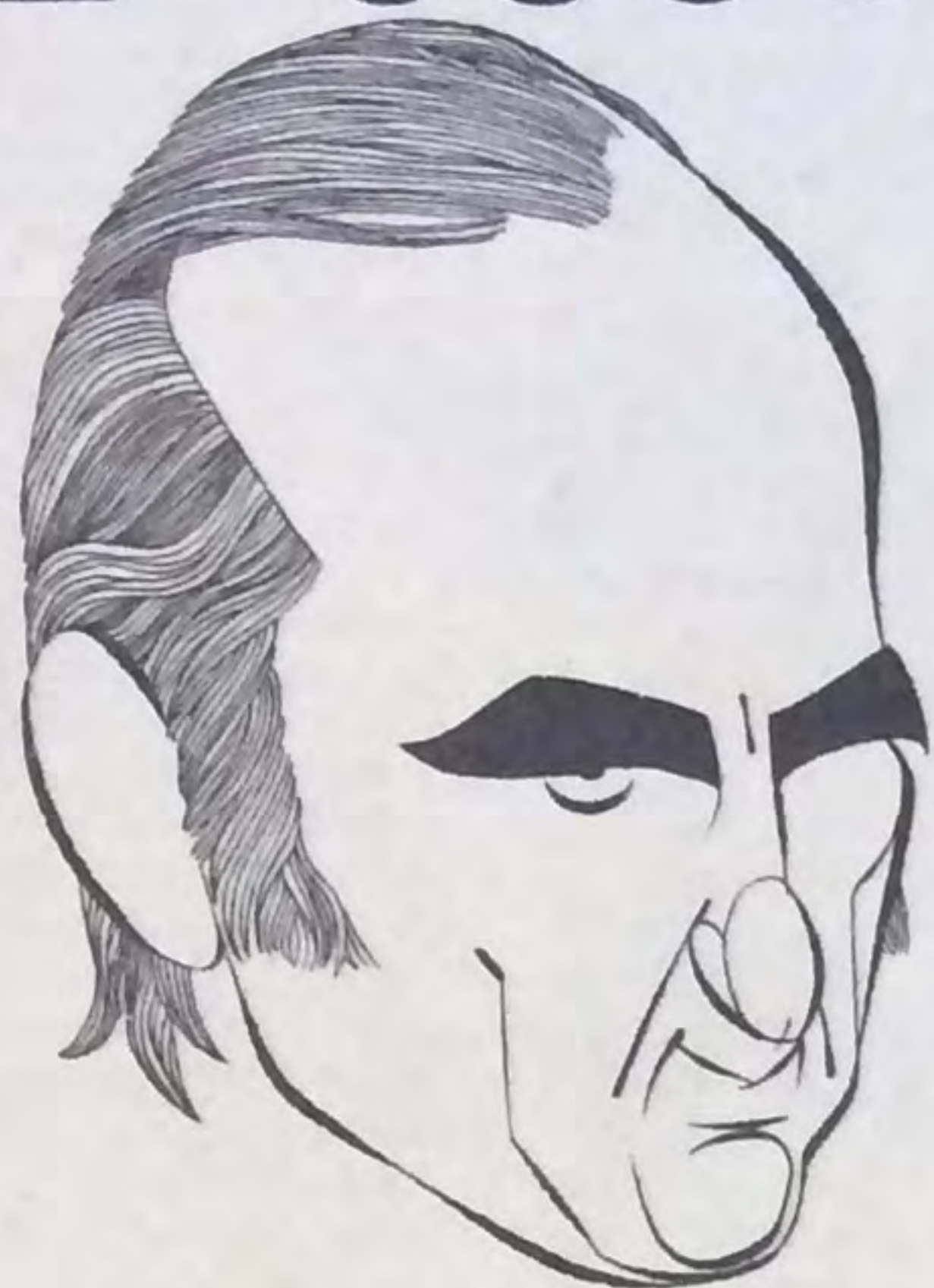
**CANNONBALL ADDERLEY:** "Up And At It." From the Capital LP "Accent On Africa"; Adderley (alto), Nat Adderley (flugel).

The Adderleys. For a split second I thought it was Ray Warleigh. That was one of those very efficient studio bands with them, and it was a very danceable kind of thing—just as danceable as most of the things they play in discotheques, and very much more musical.

Cannonball always has an eye in the commercial side of things, and he has managed to do it very well as his group is one of the most successful in the States.

I think he's concerned with pleasing the people, but he still does his own thing, but in a very commercial way. He's a great player.

Would I like him in the Club? Yeah, but we could only do it if he has a tour or something fixed up in Europe and we could persuade him to come in for a bit.



Dean." Sounds like an American Engelbert. It's him? Well, there's a more pronounced American accent on this one.

It's OK, it's all right, but this is the kind of pop music that does nothing for me. It has no real content.

**JOHN HANDY CONCERT ENSEMBLE:** "Three In One." From the CBS LP "Projections"; Handy (alto), Mike White (vln).

John Handy. I liked that very much. They're one of those groups who always sound as if they enjoy what they're doing.

Handy himself is brilliant, and they're very adventurous without developing into chaos. That was very controlled. I would have liked to have heard guitarist Jerry Hahn, who came here with Gary Burton, when he was with Handy. I liked their first album, with Hahn, very much.

I liked the violin player, but I'm not mad about this kind of thing. That's why I'm looking forward to hear Jean-Luc Ponty in the Club. As far as jazz violin playing is concerned, I'm still a sucker for Ray Nance.

**CRYSTALS:** "Da Doo Ron Ron" (London Demand Performance).

That's a record for 13-year-old kids. Pop for schoolchildren. I heard the Paper Dolls do this twice nightly while I was on the Scott Walker tour. Enough.

**JACQUES LOUSSIER PLAY BACH TRIO** "Air On A G String" (Decca Demand Performance).

Enough. It's a modern pub song, a present day "Nellie

That's sad. I have no idea who it is, but it sounds like the sort of music you might hear in an out-of-town hotel where some people might fondly imagine that they're hearing jazz.

I don't like it. Why do it? If he wants to play jazz there are so many better vehicles. The only reason I can think of for doing it is that it's commercially successful.

**SANDIE SHAW:** "Voice In The Crowd" (Pye).

Same as the last one — kiddypop. Sounds like it was written by the guy who does Sandie Shaw's things. That'll do.

**THE DOORS:** "Touch Me" (Elektra).

Don't know who it is, don't care who it is.

I'm disappointed you haven't played me anything by the more forward looking groups. I'd like to have heard something by groups like Family, Soft Machine, Pink Floyd, Cream — the kind of groups who're playing good things and getting something down.

**LEE KONITZ:** "Tickle Toe." From the Milestone LP "The Lee Konitz Duets"; Konitz, Richie Kamuca (trns).

I'm puzzled about that. At first I thought it was Al Cohn and Zoot Sims, and if it is it's certainly not the best example of their work. But it doesn't sound like them.

Very good saxophone playing, but not particularly inspired. Was it two tenors? I recognised them doing the original Lester Young chorus in unison. It's quite pleasant, but nothing much seems to happen.

**MM EXCLUSIVE! HOW**

At last — the inside story of how the Rolling Stones and Jimmy Miller (right), the American who produced them...



**MM EXCLUSIVE BY RICHARD GILBERT**

'I got a call from Mick one night. He said let's have a chat about the next album'

**Kick up the backside**

WHAT NOW for the Herd? Despite all the denials and cries of "we are all equal" whenever the subject of Peter Frampton's popularity was raised in the past, it was obvious Peter's talent and looks constituted a large part of the group's appeal.

And now Peter has quit, can the Herd survive?

A year ago, they were being hailed as the biggest teenybopper group in Britain, with hit records and screaming concert tours at their command.

Peter was called "The Face of '68" (sorry!) and he was pictured in every magazine from every conceivable angle.

The strain of constant publicity began to tell. Some claimed to detect a note of jealousy, in the Herd, while it was obvious Peter was both tired, bored and embarrassed by the constant attention after the initial excitement of becoming an overnight star.

Some months ago Peter told me he was considering leaving to be free to play his own music in a more compatible group.

**PROBLEMS**

But the strange turn of events is that the Herd have changed as well.

They have been racked by internal problems — splitting with their managers Ken Howard and Alan Blaikley, who had written their hits.

Yet Andy Bown, their leader and organist, is surviving and is cheerful about their future, and is writing much "heavier" material than the early Bown-Frampton compositions.

Mr Bown, enigmatic as usual, was found to be rising for breakfast at 4 pm when I called this week.

It wasn't until cornflakes and coffee had been con-



**ANDY BOWN** 'No, not annoyed or surprised'

soxed that Andy could be coaxed into talking about his difficulties.

"We're going to continue as a trio," he explained, leading the way into his musical basement, where a Hammond organ lay in pieces and a clutch of expensive guitars littered the floor.

**REHEARSE**

"But Peter has not left yet, remember. We played a job at Beckenham recently

— our home town. And they just stood and gawped at us. "When he leaves we're going to rehearse and get things together, and we'll get a record out."

"We've got some great ideas for a three-piece. We'll have to change around a lot on instruments which will make us work harder, and we'll be able to get some great combinations especially with all of us singing."

How did Andy feel about Peter quitting? Was he annoyed?

"No, not annoyed or

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# HOW THE STONES MADE THE 'BEGGAR'S BANQUET' ALBUM

The Rolling Stones recorded 'Beggars Banquet', the controversial LP that almost never found its way into the shops because of arguments over its cover. Jimmy Miller, who produced the album for the Stones, tells how he became involved with the Stones and the methods they used in the recording studio.



## 'We'd spend 7 or 8 hours recording, get a rough copy, then go back and do it again next day'

"VERY EASY, very smooth and lots of fun." That's how Jimmy Miller the genial young American who produced the "Beggars Banquet" LP, describes working with the Rolling Stones.

Jimmy came to London from New York two and a half years ago for what was intended to be a six week stay. Now he is based here, and his work with the Stones, Spencer Davis, Traffic and Spooky Tooth marks him out as a record producer of great versatility and drive.

He is represented in the charts at the moment with the Move's new single "Blackberry Way."

Fighting off a miniature dog that was all of six inches long, Jimmy Miller told me in his Earls Court flat how he got involved with the Stones.

"I got a call from Mick one night. He said let's have a chat and he explained to me how he had felt uneasy while producing the 'Satanic Majesties' album.

"It's not only physically impossible, but mentally a strain to have to be on two sides of the glass at once.

"Mick said he liked what I had done with Traffic and asked me to produce the Stones' next album. I've always been a Stones' fan, so, of course, I agreed."

The first reaction people have to "Beggars Banquet" is that this

is the old Stones sound at its best. Jimmy Miller accepts this.

"The record is an internal advancement—not an external one. It shows progression on what you do and trying to do it well, rather than stepping outside into something that is foreign.

"For that reason, I'm happy with the album. It is an honest record, not an attempt to contrive sounds."

Jimmy shrank when I asked him what tracks did him and the Stones most justice.

"I'm really into the album now. I have what is perhaps a bad habit of dwelling on things, but I do have the album here at home and I listen to it and tear it apart — for constructive reasons. "It's hard to call any track com-

plete, but there are two or three that come very close.

"I've always been fond of 'Symphony For The Devil' and 'Jigsaw Puzzle' — they are both epic moments in the album which I remember because they happened so spontaneously in the studio.

"'Salt Of The Earth' in the end turned out to be a fantastic track. We came to a stumbling-block on that one, so we left it and finished all the other tracks and returned to it at the very end.

"When the engineer played it back, it revitalised us and got our minds working again. We saw how the end could build up into a marvellous gospel feel and that it would be the perfect track with which to end the album." Jimmy Miller is a perfectionist, but

he sees the job of record production in more negative terms than some of his rivals.

"I'm not trying to get my sound or my aura into the record. I'm trying to get the artists to reach their sound.

"The best way is to know the artists well enough and to be with them during the development of ideas so I know exactly what they want to get out of a song soundwise.

"It happens that most of the groups I work with find the atmosphere of the studio very compelling. They can rarely make their material come to life until they are in the studio.

"The studio recordings with the Stones were a combination of rehearsals and on the spot arrange-

ments. This can be a lengthy process.

"Quite often, we would spend seven or eight hours a day recording one track, get a rough copy, listen to it again the next day, and then go back to the studios, to redo it completely after discovering what would, or wouldn't work."

With more and more English groups going over to America to record I asked Jimmy why he preferred to record in England.

"You are not so box-office dominated here. "It's a great place to get your work together.

"I've been back to New York a few times since I came here, but it leaves a bad taste.

"I remember the days when I was pounding the streets of New York trying to peddle an independent disc I had cut and trying to get maybe 50¢ dollars advance so I could survive for a month.

"In New York, the people say before they have even heard the record 'Well, what have you done?' And I'd say 'Here's what I've done. It's a record and I hope you like it.' 'Yeah. But what kind of hits have you had?' 'Well, I haven't had any.' 'Then I'd know they wouldn't like the record even if they heard it.

"And some big-name producer would walk in and say 'Hey, Harry, I've got a record that would be fantastic for your label.' The same man would love it even before hearing it.

"That is the economics of New York—companies want to see a profit at the end of every fiscal year, and company men want to see the books balanced and ensure the safety of the seat they are sitting in.

"In Britain — whether in films or music—people are more conscious of creativity than box-office. Then they discover that there is also a market for good work."

After the success of "Beggars Banquet," Jimmy Miller has already started recording again with the Stones.

He is very enthusiastic about one six-minute track which might be for the next album or could be what he calls "an adventurous single."

## for Herd

surprised. I could see it coming three months ago. I thought he had given up the idea, then he took it up again.

"It's very difficult to say how I feel. You see, now we've got to play something good. Not really musically great — but somewhere middle of the road.

### SHOCK

"At one time with the group, I was standing on the organ more than playing it."

Why did Peter want to leave?

"He wants to play more guitar. I don't think it was because he got fed up with being a pop star.

"I think we've got a very good chance of surviving. I hope people will be saying: 'Oh, that's a bit of a shock — Peter Frampton has left the Herd. I wonder what they will be like now — let's go and listen.'

"As the Herd with Peter we are still very popular. As a trio — I really don't know. . . ."

What mistakes had the Herd made during the year?

### EVASIVE

"'Sunshine Cottage' was obviously a mistake. When people release 45 rpm singles, the idea is to get them into the chart, and as we didn't, it was obviously a mistake."

But Mr Bown wasn't going to own up to much more, and remained intractably evasive.

On happier subjects he

talked about his song-writing and played me some demo tapes. They sounded very good, ranging from folk-influenced tunes to sounds verging on Traffic.

"By the way, who put in the Raver that I was joining Stevie Winwood? Very strange — because I had a blow with him at the cottage recently. But that was all. News travels fast.

"The point about writing commercial songs is to be objective. You mustn't get too involved. I was talking to organist Don Shinn who is writing with Denny Laine, and he told me that the more musical knowledge you have the more difficult it is to write successful songs.

### HAPPY

"If you can harness your musical knowledge and think simply at the same time, you can write commercial songs.

"I know it sounds rather hackneyed, but the group just want to sell records and get people to come and see us. If our next single gets into the top five, we'd be very happy."

"Really, we're not going to be any different from before we made it and had hit records. We always used to play lots of different things.

"We're just going to be heavier, and Peter leaving is, musically, a kick up the backside."

Chris Welch



● JACK JONES

## YOU KNOW THE VOICE—NOW MEET THE FACE

"I CAME over on this trip because a lot of people here know what my voice sounds like but don't know what I look like."

Not knowing what he looks like hasn't stopped the phone ringing at MM to find out exactly when and where the voice of Jack Jones can be heard in this country. The Jones boy came to Britain last week to let us see what he looks like. We already know the voice after Grammy Award-winning songs like "Lollipops And Roses" and "Wives And Lovers." Jack has a new single on release here, "Love Story." He guested in the Rolf Harris Show and is taping a TV spectacular of his own which the BBC will show in the near future.

The voice, if you haven't heard it, is very polished. Similar to those of his major influences—Sinatra, Tony Bennett and Andy Williams. Jack also likes Aretha, Jose Feliciano, Peggy Lee and Ray Charles. At London's Westminster Hotel, he talked about the people that have influenced him during his twelve years of professional ballad singing.

### CHARACTER

"Sinatra, in the beginning. He was a great teacher but I didn't want to be like anyone else. I think he has a marvellous sound—the years have given him character." On the subject of vocal style Jack says: "You have to close your ears to other singers. You listen to Sinatra for his breathing and his phrasing, but then you've got to forget it or you wind up sounding like him. For Tony Bennett, establishing a style was easy—he doesn't even talk like most people. I think I talk fairly normally and sing fairly normally, so the style takes longer to become distinctive."

"Love Story" is a Randy Newman number and Jack names Randy alongside Jim Webb and Lennon and McCartney as his favourite songwriters. "The Beatles have brought rock music to a higher plateau. They are far more creative than American rock groups who are emulating the Beatles now and starting to think. The trouble at home at the moment is that youngsters are only experiencing one kind of music, which is a shame. Classical appreciation is dying out. They're only getting one sound, one type of music."

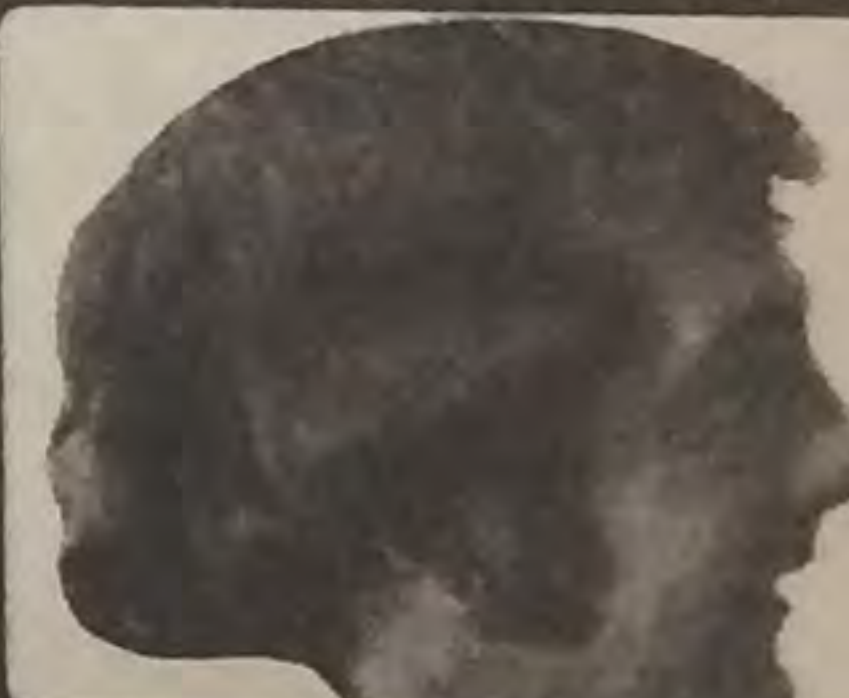
What about big bands? "I work with Buddy Rich. He's got a fresher sound than the others. As far as a dynamic hand is concerned, he's the best so far."

I asked Jack if having a famous father in Allan "Donkey Serenade" Jones had been a handicap or a help in his career? "I don't think it really helped that much. In the beginning, it meant that people didn't take me seriously but I didn't have the rough road that Frank Sinatra Jr had."—ROYSTON ELDRIDGE

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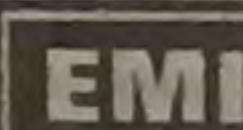
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# melody maker lp supplement

pop

## POP LP OF THE MONTH

### THE MANY SHADES OF AMORY KANE



**AMORY KANE** is a young West Coast American singer/composer who has been living in Britain for a couple of years now and singing in clubs and coffee houses like Bunjies near Leicester Square.

Odd words of praise have trickled through about him in that time and his first album confirms the rumours that he's a clever new talent being unwrapped for a wider public. Amory is impressive on these widely varying songs (all but one written by himself), but the album is a triumph as much for the production (by Steve Rowland) and the arrangements (by Reg Tilsey, Jim Sullivan, John Paul Jones, Jimmy Horowitz).

Amory's lyrics build superb drifting moods and the brilliant use of guitar and orchestral strings creates a highly charged atmosphere on the ballads while the lighter, bluesy things skip neatly along.

The album has light and shade, both in the selectivity of the songs and in the arrangements (from four heads rather than one) and Steve Rowland's production shows an appreciation of what's wanted to augment rather than swamp Amory's voice.

A very good first album and one that must lead to bigger things for Amory Kane.—ALAN WALSH

Sam Gopal group. Some obvious Clapton-Hendrix influence in the approach. Good vocal work from Lemmy Willis. If you like heavy music, you'll like Sam Gopal.

**BESSIE GRIFFIN:** "Gospel Soul" (Sunset). Bessie and the Gospel Pearls work up an authentic fervour on the fast tracks. The slower ones are just a little too sophisticated.

**ROLF HARRIS:** "Live At The Talk Of The Town" (Columbia). Some of the act doesn't come across on record but it's good, all round family entertainment.

**VINCE HILL:** "You Forgot To Remember" (Columber). Vince gets better with each album and he proves on this one that he is one of Britain's great ballad singers.

**"HIT HITS"** (Music For Pleasure). If you've been in deep freeze for the past six months, you won't have the original hit versions of these songs ("Lily The Pink," "I'm A Tiger," etc). Buy them here in imitation. Not bad if you're not fiercely partisan towards hit-makers.

**JANIS IAN:** "The Secret Life Of J. Eddy Fink" (MGM-Verve SVLP6009). Very good album of original material from this young American singer/songwriter. Hard to categorise. The music has roots in contemporary folk but the treatment is pop oriented.

**BURL IVES:** "Ring Of Fire" (MCA). A very odd choice of songs for Ives, these are mainly pop hits of some years back.

**AL JOLSON:** "Toot Toot Tootsie" (MCA). A whiff of the thirties as Jolson sings

again on record — and you can see why he managed to touch the heartstrings of a generation with his own brand of high camp.

**GEORGE JONES:** "If My Heart Had Windows" (State-side). A good mixed-tempo selection from George Jones, singing his own and other country artists' hits, like the title track, "Am I That Easy To Forget," and "Almost Persuaded."

**MORGANA KING:** "I Know How It Feels To Be Lonely" (Verve). One of the great new voices of recent times. Definitely hear her.

**"KOOBAS"** (Columbia). Nice, but rather tense, album by a group that just failed to make a splash in the Pop 30.

**JERRY LEE LEWIS:** "Another Place Another Time" (Mercury). The arch rocker returns to his country and western roots and this selection includes the title track and his last American hit "What's Made Milwaukee Famous (Has Made A Loser Out Of Me)."

**MAD RIVER:** (Capitol). Weird cover design that gives no information but the group music is first class.

**MAFFI / DAVIES:** "The Rise And Fall Of Honesty" (Capitol). Folksy duo with acoustic guitar and strings backing. Pleasant, soporific, rather ordinary.

**DEAN MARTIN:** "Gentle On My Mind" (Reprise). Still one of the most relaxed singers, he tackles a nice set of songs including "By The Time I Get To Phoenix" and "Honey."

**MARVELETTES:** "Sophisticated Soul" (Tama Motown). Typical Tama sophistication over a batch of soul songs. Good, jumping party music.

**JOHNNY MATHIS:** "Those Were The Days" (CBS). Nice selection of contemporary ballads sung with the usual Mathis smooth artistry.

**RABBIT MACKAY & THE SOMIS RHYTHM BAND:** "Bug Cloth" (MCA). American band featuring everything from guitars to trumpets and kazoo and achieving a relaxed down-home sound. Thoughtful lyrics lift it out of the rut.

**CLYDE McPHATTER AND THE DRIFTERS:** "Good Gravy" (Atlantic). Some great early music from a singer currently trying to make it again in England. Hope he loses.

**SERGIO MENDES AND BRASIL 66:** "Fool On The Hill" (A&M). Brilliant, inventive album, full of wonderful musicianship. Don't miss it.

**NED MILLER:** "In The Name Of Love" (Capitol). Another great album from one of the stylish country performers. Always liked him since "From A Jack To A King"

and you can see why he managed to touch the heartstrings of a generation with his own brand of high camp.

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**GEORGE MORGAN:** "Barbara" (London). Sentimental country ballads sung in a pleasant baritone. Only for the most ardent Nashville fans.

**"NEW CHARTBUSTERS"** (Marble Arch). The faithful recreations of the top 20 hits by anonymous but highly competent "ghost" singers. Well worth the very low price.

**WAYNE NEWTON:** "Songs Of Faith" (MGM). A combination of Wayne Newton and songs like "Life's Railway To Heaven" and "Sweet Hour Of Prayer" will be a bit strong for all but the most devoted Newton fans.

**THE O'JAYS:** "Full Of Soul" (Sunset). Light, jazzy soul from a group so far unknown but with a lot of verve.

**LUIS ALBERTO DEL PARNA LOS PARAGUAYOS:** "Siempre El Mapor" (Philips). Beautiful singing and playing to warm you up for that sunshine holiday. The happy sound encompasses "La Felicidad," "A Banda," and "La, La, La."

**SMOKEY ROBINSON & THE MIRACLES:** "Special Occasion" (Tama Motown). Despite attempts to get away from the old formula this has a faintly old-fashioned air. Pleasant, but we've been there before.

**DIANA ROSS & THE SUPREMES:** "Love Child" (Tama Motown). The title track is the best on the album, but there are many great moments.

**"DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS"** (Tama Motown). Both groups sound better on their own, though this is by no means an unpleasant album.

**THE SEEKERS:** "The Four And Only Seekers" (Music For Pleasure). A bargain for Seekers fans with a low-price set that includes "Morning Town Ride," "This Little Light Of Mine" and "Blowin' In The Wind."

**FRANK SINATRA** "Cycles" (Reprise). Updated Sinatra, thanks largely to modish arrangements by Don Costa. Frank's voice sounds great on this November 1968 session. Best tracks include "Rain In My Heart," "Little Green Apples," "By The Time I Get To Phoenix," and "Gentle On My Mind."

**GRACE SLICK WITH THE GREAT SOCIETY:** "Conspicuous Only In Its Absence" (CBS). Original 1966 recordings by Grace Slick's first group before Jefferson Airplane took off.

**SLY & THE FAMILY STONE:** "M'Lady" (Direction). More of the Stone excitement and you must admit they sock it to you better than most.

## INSTRUMENTAL

**HERB ALPERT:** "Early Alpert" (Marble Arch). As the label says, reissues of early Tijuana Brass tracks.

**CHET ATKINS:** "Hometown Guitar" (RCA Victor). The Big Daddy of the country guitar flexes his artistry on a stupendous album of country pleasures.

**BILL BLACK'S COMBO:** "Turn On Your Lovelight" (London). Funky is the descriptive word in the sleeve note and, in a sense, it is. An artificial sound in a way, but good for creating a certain kind of swinging atmosphere that allows you to rabbit and snap your fingers at the same time. Includes "Simon Says," "King Of The Road," and "In The Midnight Hour."

**DON COSTA:** "Instrumental Versions Of Simon & Garfunkel" (Mercury). Title is self-explanatory and titles include "Mrs. Robinson," "Scarborough Fair," "Sound Of Silence." Competent, but nothing extraordinary.

**ROBERT FARNON ORCHESTRA:** "The Hits Of Sinatra" (Fontana Stereo). Bob Farnon had plenty of material to choose from when he decided to do an orchestral album of Sinatra's hits. He includes "Nancy," of course, and some other greats like "Come Fly With Me," "Young At Heart" and "My Kind Of Town." Nice and relaxing.

**FOLKLORE—BOSSA NOVA DO BRASIL** (Polydor). Sounds like the real stuff. Very shuffling and very exciting. Lovely assorted sounds from drums, bass, piano, flute, guitar, paus, atabaque and what have you. It goes.

**"MUSIC FOR BLUE LOVERS"** (Polydor Special). No, not music to show stag films by — just some well known melodies played by a variety of German orchestras, such as Berl Kaempfer's. Titles include "Midnight"

and you can see why he managed to touch the heartstrings of a generation with his own brand of high camp.

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**"SOUL FEVER"** (Polydor). A real collector's set of R&B tracks going back 20 years. Artists include Freddie King, Lonnie Johnson, Otis Redding, James Brown, Joe Tex and Earl Bostic.

**"SOUL SELLER"** (Polydor). James Brown, Vickie Anderson, Marva Whitney and Bobby Byrd give the best value on this collection for soul brothers and sisters.

**SOUNDS OF MODIFICATION:** (Stateside). A New York group who utilise strings as well as the usual guitar and drums sound in their tasteful productions. But nothing world shattering develops.

**NINA SIMONE:** "Nuff Said" (RCA-Victor). Nina Simone's artistry is often questioned, but there's no doubting the haunting quality in her voice — or her sincerity on songs like "Why? (The King Of Love Is Dead)". Great demonstration of talent from a foremost artist.

**SRC** (Capitol). Another group taking two sides of an LP to display talent that is hard pushed to maintain interest after four bars.

**STANLEY BROTHERS AND THE CLINCH MOUNTAIN BOYS** (Polydor). Great five string banjo, mandolin and fiddle from the Boys and some fine hillbilly singing from the brothers.

**RAY STEVENS:** "Even Stevens" (Monument). Songwriter turns singer and the result is pleasant, though nothing more than that.

**T.L.M.E.** "Trust In Men Everywhere" (Liberty). A play on words in the title does not indicate particularly philosophical musical content. Pleasant American group music, a trifle non-descript.

**IKE AND TINA TURNER:** "So Fine" (London). A great album which proves that soul is far from dead. Fontella Bass joins in for one, wild rocking ballad.

**CONWAY TWITTY:** "The Rock And Roll Story" (MGM). Conway belts out the rock greats — from "Heartbreak Hotel" to "Great Balls Of Fire." Nostalgic.

**"DINO VALENTE"** (CBS). One of America's newest urban poet/songwriters in an album of his own weaving storytelling. Light on melody; heavy on lyrics.

**FRANKIE VALLI:** "Timeless" (Philips Stereo). Frankie, the highnote specialist, steps away from the Four Seasons for a solo stint — and turns in some great ballad performances.

**TIMI YURO:** "The Talented Timi Yuro" (Mercury International). The powerful voice of Miss Yuro, helped by Bobby Scott arrangements, tackles a programme of standards rather monotonously.

**ISLANDERS:** "Golden Hawaiian Hits" (Ace Of Hearts). The music of Hawaii could probably be termed romantic under palm trees on warm beaches. In London in Winter it's just a bore.

**MICHEL LEGRAND, HIS ORCHESTRA AND VOICES:** "Lovers Concerto" (Polydor). We could listen to Legrand all night. Beautiful orchestrations and supremely well played versions of "Concerto For Lovers," "A Young Girl In Love," and "Lovers' Song" among others, from Les Demoiselles de Rochefort.

**THE MAR-KEYS:** "Mellow Jelly" (Atlantic). Excellent set of rocking instrumentals.

**PAUL MAURIAT AND HIS ORCHESTRA:** "Lady Madonna" (Philips). Superbly orchestrated and played versions of hits like "Honey," "This Guy's In Love With You," "Mrs. Robinson," "Eleanor Rigby," and "Rain And Tears."

**GLENN MILLER AND HIS ORCHESTRA:** "The Chesterfield Broadcasts, Volume 2" (RCA Victor). Historic recordings dating from the 1939-42 period when the Miller band broadcast their peerly music throughout America, courtesy Chesterfield cigarettes. This is Volume 2 and includes gems like "Jingle, Jangle, Jingle," "Moonlight Serenade," "Amapola" and "Bugle Woogie."

**"MUSIC FOR BLUE LOVERS"** (Polydor Special). No, not music to show stag films by — just some well known melodies played by a variety of German orchestras, such as Berl Kaempfer's. Titles include "Midnight"

## HUMOUR

**THE PETER THOMAS SOUND ORCHESTRA:** "Organic" (Polydor). Organ, guitar, piano and assorted sounds turn out weird versions of songs like "This Guy's In Love With You," "Jumpin' Jack Flash," and "Honey" Dance music.

**THE VENTURES:** "The Horse" (Liberty). The Ventures conventional sounds are rather passe in these days of experimental pop but you have to admire their technique.

**ROGER WEBB:** "Till The End Of Time" (RCA). Romantic piano, lush strings and gentle ballads for those who want cooling down.

**THE HORST WENDE ORCHESTRA:** "Accordion a La Carte" (Liberty). Exquisite mood music featuring Zacharias' sophisticated violin. Good tunes imaginatively arranged, beautifully played.

**HELMUT ZACHARIAS:** "For Lovers With Love" (Studio 2 Stereo). Exquisite mood music featuring Zacharias' sophisticated violin. Good tunes imaginatively arranged, beautifully played.

**VOGUES:** "Turn Around Look At Me" (Reprise). A clean-cut vocal group concentrating on romantic harmonising to lush arrangements.

**VARIOUS ARTISTS:** "Rhythm & Blues Classics: Vol. 2." (Minit). More venerable re-issues in a handy package, with Fats Domino's "Blue Monday," T-Bone Walker's "Cold, Cold Feeling," and Irma Thomas's "It's Raining" outstanding. But beware if you think R&B is just strictly "sock-it-to-me."

**DINAH WASHINGTON:** "What A Difference A Day Makes" (Mercury). Glorious Dinah, with that "lived-in" voice, on nice songs like "I Remember You," "Cry Mr A River," "Manhattan," "It's Magic," and "A Sunday Kind Of Love." If you haven't got Dinah singing these sides, don't miss this.

**MARY WELLS:** "Servin' Up Some Soul" (Stateside). A talented singer who sounds nice on every track although some of the backings are a bit rough.

**MASON WILLIAMS:** "The Mason Williams Ear Show" (Warner Bros). Aided by 70 musicians he sings his own material well and turns out a fantastic kaleidoscope of sounds.

Supplement continued on page 19

**ROY ACUFF:** "A Living Legend" (London). Roy Acuff has been a star of America's Grand Ole Opry for a long time — since 1938 in fact. But 30 years later he's still a fine country entertainer as this album illustrates.

**AFTER MIDNIGHT** (Mercury). A collection of old tracks by Dinah Washington, Brook Benton, Sarah Vaughan, Damita Jo, Billy Eckstine, and The Platters. Dinah and Sarah are marvellous and Mr B isn't far behind. Worth a listen to find out if you have all the tracks.

**THE ASSOCIATION:** "Greatest Hits" (Warner Bros). Great album of songs that say something, mean something. Sympathetic arrangements that allow the skillful blending of voices to come through.

**FRED ASTAIRE:** "Now" (Ace Of Hearts). Astaire as a singer is an acquired taste — a taste that hasn't been acquired by us. But he has his followers including jazz impresario Norman Granz. If you agree with him, dig Fred singing such songs as "Change Partners," "Isn't This A Lovely Day," "A Foggy Day," and "They All Laughed."

**THE BEATLES:** "Yellow Submarine" (Apple). Beatles compositions and George Martin's score from the cartoon film. Great, but if you can't afford both then go for their double album instead.

**MADELINE BELL:** "Doin' Things" (Philips). Easily her best to date with nice range of songs well sung, and good arrangements.

**BROOK BENTON:** "Send For Me" (Fontana). Brook is one of the great singers on the international scene. He always sings well. A full voice and a lot of feeling. Songs include "Chains Of Love," "Send For Me," "Call Me," and "I Got What I Wanted."

**JOSEPH & THE AMAZING TECHNICOLOR DREAMCOAT** (Decca). Producer Norrie Paramor freaking out with a sort of Old Testament a go go Biblical rock epic. It had to happen.

**JAMES CARR:** "A Man Needs A Woman" (Bell). Some of the backing sounds a bit dated, but Carr has a nice powerful, smoky voice.

**RAY CHARLES:** "At Newport" (Atlantic). Great reissue from the 1958 Newport Festival. Superb Charles plus the Raellets (including Marjorie Hendricks) and tenorist David Newman.

**PATSY CLINE:** "Always..." (MCA). More memories of the late, great country star who had that indefinable quality: soul.

**"COAST ALONG WITH THE COASTERS"** (Atlantic). The Coasters offer a mixture of soul and comedy. But why does this sound as if it's recorded in a draughty barn?

**HANK COCHRAN:** "The Heart Of Hank" (Monument). A songwriter weaves a lyrical spell on some of his own star songs.

**BOBBY DARIN:** "Born Walden Robert Cassotto" (Bell). Darin in poetic Dylanesque mood. Sensitive songs full of imagery, beautifully sung.

**SAMMY DAVIS JR.:** "I Gotta Be Me" (Reprise).

Sammy being himself and singing well on swingers and ballads.

**MARTIN DENNY:** "Paradise Moods" (Sunset). A thriving combination of L-A rhythm and voices conjuring up visions of sun drenched islands on songs like "Temptation," "Jungle Madness," and "Sibony."

**JACKIE DE SHANNON:** "Me About You" (Liberty). "Lonely Girl" (Sunset). Soft, intimate singing with lots of feeling on the Liberty LP. The Sunset is a nice reissue set.

**EILEEN DONAGHY:** "Ireland's Eileen" (Fontana). Top Irish singer with a selection of songs likely to do well in Irish communities but not a wide appeal. Mixture of tear-jerkers and self-praising material about the Emerald Isle.

**DONOVAN:** "Fairytale" (Marble Arch). Welcome reissue of such Donovan pieces as "Sunny Goodbye Street," "Circus Of Sour," "Jersey Thursday" and "Ballad Of A Crystal Man."

**EKNATH EASWARAN:** "Meditation" (Arhoolie). Meditation explained and instructed by an expert although it seems to be hitting the market a bit late.

**EVERLY BROTHERS:** "Roots" (Warner Bros.). The Everlys going back to their C&W roots and doing it prettily. Fans of their more rocking moods may find it dull.

**FAIRPORT CONVENTION:** "What We Did On Our Holidays" (Island). Fine second album from the Fairport. Lots of contrast. The music ranges from hard rock to gentle folk music. Sandy Denny's vocals are outstanding and the group provide excellent backings throughout.

**FOUR TOPS:** "Yesterday's Dreams" (Tama Motown). Bags of excitement and the incessant Tama sound. Pity about the maudlin words of many of the songs.

**GRANT FRAZER:** "Dear Scotland, My Homeland" (Clan Special 233002). "Destined to be the voice of Scotland," say the sleeve notes. Maybe, but nowhere else. Strictly Scottish market and aimed at the older buyer. Plenty of tartan coloured patriotism.

**FUGS:** "It Crawled Into My Hand, Honest" (Transatlantic). Mild obscenity rock, that shows just what a rotten, stinking society we live in, man. Arrangements are workmanlike, and the music is quite sophisticated.

**JUDY GARLAND:** "Over The Rainbow With Judy Garland" (Music For Pleasure). To use a trendy word, Garland's charisma has never made much impression on us. Over-emoting like mad, she will undoubtedly clock up enormous sales of this cheap issue. But its commercial potential doesn't stop its nauseous quality.

**MARVIN GAYE:** "In The Groove" (Tama Motown). A rocking set with more attack than one usually associates with Mr Gaye.

**BOBBIE GENTRY & GLEN CAMPBELL** (Capitol). Nice teaming, with both voices complimentary. Tasteful singing and arranging.

**SAM GOPAL:** "Escalator"



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# melody maker lp supplement

**THE BABY SITTERS:** "Folk songs For Babies, Small Children, Baby Sitters and Parents" (Fontana FJL410). As the title suggests, American group the Baby Sitters — Lee Hays Doris Kaplan, Alan and Jeremy Arkin — come up with some inspiration for those with children to keep occupied.

**DEREK BRIMSTONE:** "Fire And Brimstone" (Fontana STL 5478). One of the most popular singers on the folk scene makes his debut with a very good album reflecting the variety and entertainment in his stage act. Derek, accompanying himself excellently on guitar, includes "Fairy Tale Lullaby", "Candy Man Blues", "Back In Tobago" and "She Loved A Portuguese".

**MATYI CZANYI GYPSY BAND:** "Gypsy Vol. 2" (Polydor 184117). Selection of Eastern European gypsy style tunes. Heavy going in places. Tends to sound a bit the same throughout.

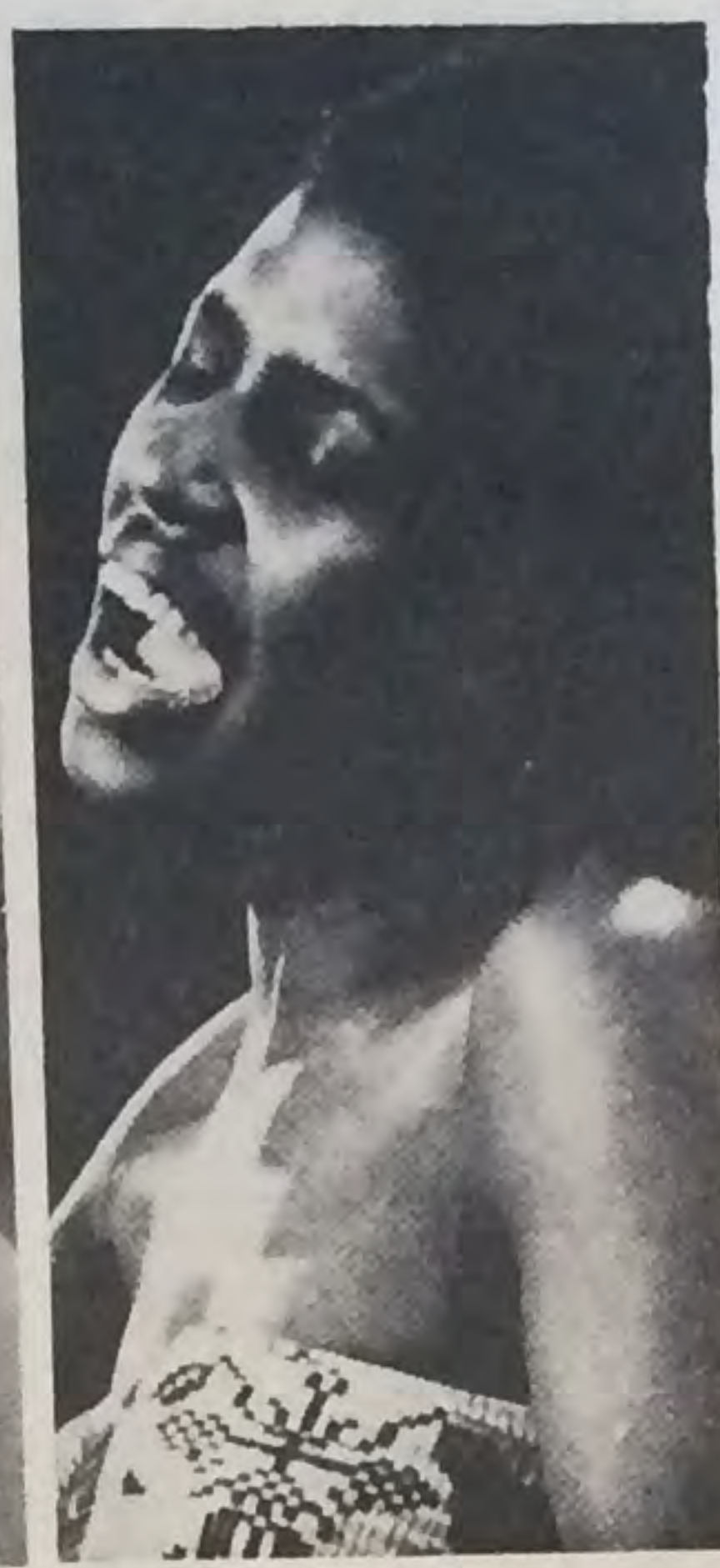
**THE DUNDONALD:** "Scots Whae Hae Nae" (Fontana SFJL971). Collection of patriotic Scottish folksongs by a relatively unknown group who perform passably on such songs as "Ye Jacobites By Name", "Bonny Wee Prince Charlie" and "Killiecrankie".

**DAVY GRAHAM:** "Large As Life And Twice As Natural" (Decca SKL4969). Great guitar work from Davy on a wide range of material including "Both Sides Now", "Freight Train Blues", "Blue Raga". Strongly jazz oriented. Davy is given appropriate augmentation by Danny Thompson (bass), Jon Hise-man (drums), Harold McNair (flute) and Dick Heckstall-Smith (saxes). Very good album and well worth listening to.

**THE HUMBLEBUMS:** "First Collection Of Merry Melodies" (Transatlantic TRA186). This Scottish duo-Bill Connolly and Tommy Harvey — are impressing folk club audiences with their very funny act and the material they use is reproduced well, retaining the essential humour of their songs, on this debut



**GRAHAM**  
great guitar



**MIRIAM**  
uninhibited



**PEGGY**  
solo album

album. Songs range from the comic "Saltcoats At The Fair" and "Little Blue Lady" to "My Dixie Darling" and "Will You Follow Me", one of a number of Connolly originals included.

**THE IRISH ROVERS:** "Liverpool Lou" (MCA MUPS353). A group of Irish exiles who have made a name for themselves, the Rovers come up a selection of well performed songs a la the Clancys and Tommy Makem. Titles include "Goodnight Irene", "Whiskey On A Sunday" and "Liverpool Lou".

**THE JOHNSTONS:** "Give A Damn" (Transatlantic TRA184). The Johnstons have proved on stage that they can handle good contemporary material better than most groups of their type and further

album. Tracks include their two singles which have done well recently, "Give A Damn" and "Both Sides Now", "Julia", a very good John Ledingham song, Brel's "Port Of Amsterdam" and Leonard Cohen's "Hey, That's No Way To Say Goodbye".

**THE JOHNSTONS:** "The Barley Corn" (Transatlantic TRA185). One of the most promising groups on the folk scene, the Johnstons turn their fine harmony and solo singing talents to a set of Irish traditional songs. A quality performance.

**PHILIP JOHN LEE:** "Flamenco Guitar" (Music For Pleasure MFPL291). Flamenco music played well by English guitarist Lee and good value for on this budget album.

**RALPH McTELL:** "Spiral Staircase" (Transatlantic TRA177). Second fine album

from Ralph McTell. There are nine new McTell originals included, among them the title track "Streets Of London", "Fairground" and "England '914", which indicate McTell may well become very big on the British contemporary scene in the very near future.

**J. E. MAINER'S MOUNTAINEERS:** "Volume Two" (Old Timey OT107). Excellent country music from one of the best of the pre-war old-timey band. This album is interesting both musically and historically. Tracks include "Country Blues", "Blue Ridge Mountain Blues" and "Back To Johnson City".

**MIRIAM MAKEBA:** "Makeba" (Reprise RSLP6310). Makeba returns to an African environment on this set, turning out relatively uninhibited versions of South

African folk songs.

**SANYA POUSTYJNI OFF ORCH:** "Russian Balalaika" (Polydor 184146). Mood music featuring the Russian traditional instrument, the balalaika. No sleeve notes to indicate whether this is the real McCoy or not.

**JIMMY POWER:** "Irish Dances" (Clan Special 233003). Re-issue of an Elektra-Bounty album featuring a very fine fiddler in the Irish traditional style. Power is heard with a selection of jigs, reels and hornpipes accompanied by members of the Four Courts ceilidh band.

**LINDSAY ROSS AND HIS SCOTTISH COUNTRY DANCE BAND:** (Clan Special 233001). Kilt-swinging music for lovers of Scottish dancing but no good for frugging. North of the border appeal.

**PEGGY SEEGER:** "Peggy Alone" (Argo DA81). Solo album from one of the leading American folksong revivalists. Accompanying herself on banjo, guitar and dulcimer, Peggy puts a polish on such songs as "Turtle Dove", "Handsome Molly" and "Old Joe Clark".

**PEGGY SEEGER, FRANKIE ARMSTRONG AND SANDRA KERR:** "The Female Frolic" (Argo DA82). Songs dealing directly and indirectly with members of the fairer sex in their many aspects. Good example of revivalist singing from three established girl singers in that field.

**LES TROUBADOURS DU ROI BAUDOUIN:** "Missa Luba" (Phillips 7592). Miss Luba is a Christian mass performed in native Congolese style by a choir of young boys formed by a Belgian priest in the Congo. The use of the traditional idiom makes this an absorbing and interesting album.

**VARIOUS SINGERS:** "Australian Folk" (Columbia SX6307). Frank Ifield, Rolf Harris and Slim Dusty turn up among the singers here. In fact most of this album has more to do with country and western and hardly credits being referred to as folk. Uninspiring listening.

## FOLK LP OF THE MONTH

### A POTTED HISTORY OF LOVE-LIFE



**AL STEWART:** "Love Chronicles" — In Brooklyn: Old Compton Street Blues; Ballad Of Mary Foster; Life And Life Only; You Should Have Listened To Al; Love Chronicles. (CBS 63460).

AL STEWART'S "Love Chronicles" album, and the song itself, an honest, potted history of his love-life up to today, has caused some controversy. Towards the end of the song, Al uses a four-letter word more commonly used as an expletive rather than for its real meaning—sexual intercourse. Al, however uses it completely in context.

The BBC has been reported as saying that they are not sure whether it will be played or not on the air. It won't. Not because of the word involved, but because the track is 18 minutes long — a very listenable 18 minutes. In fact most of the tracks are lengthy and apart from Al's excursion into hard pop with "You Should Have Listened To Al," it is doubtful if any BBC radio producer, however liberal, will consider many of them for inclusion in a programme.

Al's "Love Chronicles" album is far better than "Bedstiter Images," his first, which, though good, was, on reflection, cluttered by a full orchestra. The songs on this album are given far more freedom.

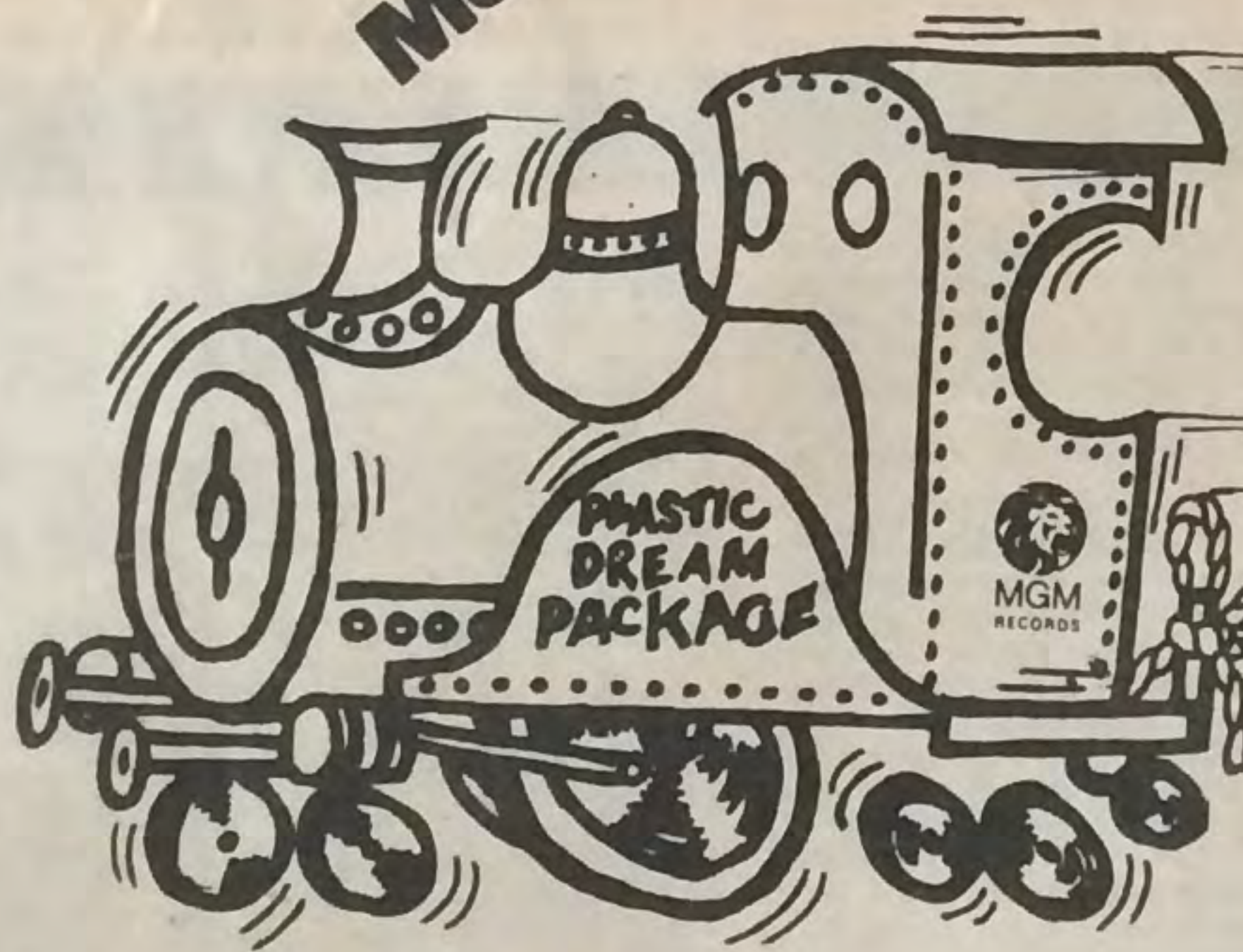
In Brooklyn, in which Al relates experiences in America, "Old Compton Street," a very sympathetic song about a prostitute, "The Ballad Of Mary Foster," a two-part saga of suburban marriage, "Life And Life Only," another scrutiny of types and "You Should Have Listened To Al," a light-hearted pop-oriented song of lost love, are all very good. They have tremendous perception and depth without being too tricky and image-laden. Al opts for simplicity and immediate communication rather than obscurity and veiled reference, a formula that works well.

The song "Love Chronicles" is simply presented, in all its four parts, with Jimmy Page's guitar adding highlights as Al traces relationships from childhood through to now. There is an amazing frankness about the song, with a touch of humour in places preventing it from being too heavy.

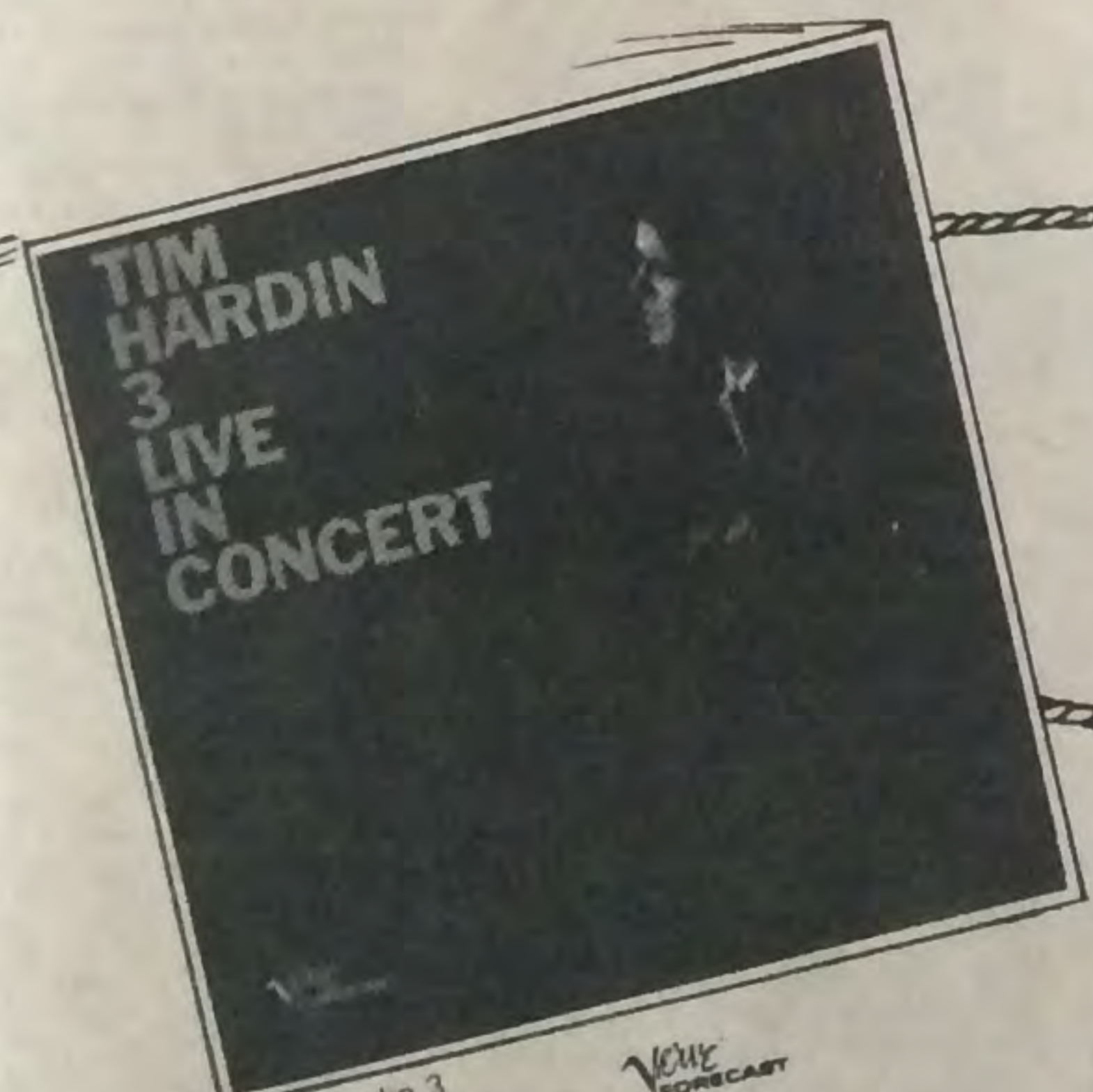
It's been described as a "sexual odyssey" but really it's an epic love song, and a highly personal one, concerned as much with emotion as with sex. Whether Al should have used "the word" or not is something which the individual must decide. That apart, it is a great song.

Al Stewart has, with this LP, really arrived and as far as the folk scene is concerned, he has gone as far as he can. This album is his passport to bigger things. — TONY WILSON.

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S/VLP 6010



Caravan  
S/VLP 6011



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Mixed Bag  
S/VLP 6038

# melody maker lp supplement

**CANNONBALL ADDERLEY:** "Accent On Africa" (Capitol ST2987). Cannonball turns to the soprano and the Varitone for most of a set of tunes with an African flavour — what that means here is a battery of various percussion thumpers. A big band — not the Quintet as the sleeve says — and brother Nat does the rest. Not for those who don't like feeling hungry again an hour after they've eaten, but Aderley fans may find it appealing.

**DAVE BAILEY SEXTET:** "Modern Mainstream" (Fontana SFJL919). Pleasant, if not very memorable, blowing on a 1961 session led by ex-Gerry Mulligan drummer Bailey. Kenny Dorham (tpt), Curtis Fuller (tmb), the late Frank Hayes (trn), Tommy Hanagan (pno) and Ben Tucker (bass) are the sidemen.

**CHARLIE BARNET:** "Cherokee" (Sunset SLS50037E). An enjoyable album that doesn't try to prove a thing, except that swing's the thing. The themes may be old warbursts but there are exciting solos from such as Charlie Shavers, Clark Terry and Billy Byers.

**COUNT BASIE-MILLS BROTHERS:** "The Board Of Directors Annual Report" (Dot SLPD522). The band plays well with outstanding solos from Eddie Davis and Al Aarons, but when the Brothers are singing its like watching All Our Yesterdays.

**ODELL BROWN:** "The Organ-izers" (Cadet LPS 800). Organist Odell sounds a bit mechanical though saxists Artee Payne and Tommy Purvis get something going here and there. Includes "No More Water In The Well," "She's Coming My Way," "Ain't No Mountain High Enough" and "Ducky."

**KENNY BURRELL:** "The Tender Gender" (Cadet LPS772). Guitarist Burrell leads a smooth, tasteful quartet in a programme of relaxed but funky chamber jazz. Among the titles are "La Petite Mambo," "Confessin'" and a solo guitar version of "People."

**ERIC DOLPHY:** "Eric Dolphy Memorial Album" (Joy 116). Good opportunity to acquire some mixed Dolphy cheaply. All four tracks have been issued here before, but the attractive "Jitterbug Waltz" and the stunning duet with bassist Richard Davis on "Alone Together" are worth



**BARNET**  
exciting



**DOLPHY**  
stunning



**KENTON**  
ordinary

the price alone. Recommended.

**"ECHOES FROM NEW ORLEANS"** (Storyville 670203). Recorded between 1944 and 1951, every track contains gems of New Orleans jazz from assorted Bunk Johnson groups, Kid Shots Madison, Wooden Joe Nicholas, George Lewis, Billie and De De Pierce and many more.

**JOHN HANDY CONCERT ENSEMBLE:** "Projections" (CBS 63387). The ex-Mingus altoist with his latest quintet, despite the title's aspersions. As usual, it's exciting, well thought out, verging on just the non-controversial side of the fence. Welcome return of the eccentric, but stimulating, violin of Mike White makes this a worthwhile proposition.

**COLEMAN HAWKINS:** "The Hawk And The Hunter" (Ace Of Hearts ZAHM 174). Hawkins is captured in lyrical mood on an LP which features him with jazz rhythm section and string-filled orchestra conducted by Frank Hunter. The mood is quiet and

reflective, and the tenor playing is masterly.

**FLETCHER HENDERSON:** "The Immortal Fletcher Henderson" (Milestone MLP2005). Apart from a piano solo, "Chimes Blues," all the tracks are by the Henderson bands of 1923-1931. The strength is in the soloists with men of the calibre of Louis Armstrong, Coleman Hawkins, Joe Smith, Tommy Ladnier, Charlie Green and Jimmy Harrison. A must for those interested in the history of jazz.

**PHILLY JOE JONES:** "P.J.'s Beat" (Atlantic Special 590 028). Pleasant and competent hard bop session by the great drummer's early Sixties quintet. Rather ordinary at this distance, but Philly and the late Paul Chambers on bass provide an object lesson for rhythm sections in this style.

**STAN KENTON:** "Finian's Rainbow" (Capitol ST2971). No sustenance here for starving Kentonites. Very ordinary, often non-jazzy, arrange-

ments of songs from the film, Finian's Rainbow and others. So it's back to those worn albums from a decade ago for the faithful.

**LEE KONITZ "Inside Hi-Fi"** (Atlantic 590 027). Ten year old tracks from one of the few real original altoists, this offers a nice chance to compare Konitz then with the 1967 version which is LP Of The Month. Beautiful alto (and tenor) in company with fellow Tristano disciples Billy Bauer (trn), Sal Mosca (pno) and Peter Ind (bass).

**GEORGE LEWIS:** "Burgundy Street Blues" (Atlantic Special 590030). Lewis' solo clarinet pipes sweetly on "Whinin' Boy," "Riverside," "Listen To The Mockingbird" and his own "Burgundy Street." On the remaining tracks he darts about the ensemble with commendable agility. Kid Howard and Jim Robinson complete the front line.

**JEAN-CHRISTIAN MICHEL:** "Requiem" (Major Minor SMLP39). French clarinetist Michel is "very big in France" with his jazz clarinet plus Procol Harum-type accompaniment, playing various doomy tunes in churches only. Strictly limited curiosity value rather like Acker Bilk in a cask.

**CHARLES MINGUS:** "The Wild Bass" (Disques Vogue LD63650). Ten years old trio music of a very high order with Mingus' superb bass matched by Hawes' exciting piano. Danny Richmond's fine drumming completes the lineup.

**HANK MOBLEY:** "Reach Out!" (Blue Note BST84288). Mobley at his original best and come nice things, too, from Woody Shaw (tpt) and George Benson (gtr).

**BUDDY MONTGOMERY:** "The Two-Sided Album" (Milestone MSP9015). Some nice things on side one from a loosely organised sextet that includes (Montgomery (vibes), Joe Farrell (trn) and Harold Mabern (pno). Side two, slightly less enjoyable, includes a "Camelot" medley and has Montgomery (vibes and piano) with just Monk Montgomery (bass, percussion) and Billy Hart (drs).

**DJANGO REINHARDT:** "Django" (Polydor 236510). Tracks made by Django in Nazi-occupied Brussels in 1942 with strange, elephantine or-

chestras and, on others, solo piano. Not his best conferees, but Django plays like a dream all through. Includes "Distraction," "Nuages," "Django Rag," "Begin The Beguine."

**BUDDY RICH BIG BAND:** "Mercy, Mercy, Mercy" (Liberty LBL83168E). The best Rich big band album to date with excellent solos from Art Pepper, Don Menza and Walter Namuth, in addition to Rich himself. Really magnificent big band jazz.

**JOHN SURMAN** (Deram SML1030). At last, an opportunity to study at length the work of one of the most incredible jazz musicians Britain has produced. Doubts about the wisdom of filling one side with Surman's calypso-jazz capers with Russ Henderson, but the other side with Kenny Wheeler, Hal Beckett, Dave Holland, Malcolm Griffiths, Paul Rutherford, etc — more than compensates with remarkable performances from a very remarkable musician.

**JOHNNY SMITH:** "Johnny Smith's Kaleidoscope" (Verve SVLP9205). Brilliant technician though he is, Smith's guitar remains somewhat unconvincing as a vehicle for jazz. But everything is played with impeccable taste and touch and some of his chord work is dazzling. Easy-on-the-ear jazz or vastly superior mood music — take your pick.

**SUNSET ALL STARS:** "Jammin' At Sunset — Volume 1" (Fontana SFJL918). A thoroughly enjoyable set of 1945 jam sessions with Willie Smith and Lucky Thompson outstanding and nice things from such as Howard McGhee, Andre Previn and Charlie Ventura.

**JIMMY SMITH:** "Recorded Live in Hamburg" (Music For Pleasure MFPI292). Recent concert recording catches jazz's premier organist in fine form — less verbose than he normally is in the flesh. A much stronger proposition for jazz buyers than most of his recent work, and cheap, too.

**ART TATUM:** "Piano Starts Here" (CBS Realm 52601). Tatum the Great in 13 performances which include his first solo recordings: "Tea For Two," "Tiger Rag," "St. Louis Blues" and "Sophisticated Lady." The other nine tracks are "live" ones from a Los Angeles concert of May, '49. Highly recommended.

## JAZZ LP OF THE MONTH

# LEE KONITZ IS ALIVE AND WELL..



**LEE KONITZ:** "The Lee Konitz Duets." Struttin' With Some Barbecue (a), You Don't Know What Love Is (b); Variations On Alone Together (c); Checkerboard (d); Erb (e); Tickle Toe (f); Duplexity (g); Alphanumeric (h); Milestone MSP9013. (a) Konitz (alto, bar), Marshall Brown (vibes, tmb, euphonium); (b) Konitz (alto), Joe Henderson (trn); (c) Konitz (amplified alto, trn), Karl Berger (vbs), Eddie Gomez (bass), Elvin Jones (drs); (d) Konitz (alto), Dick Katz (pno); (e) Konitz (alto), Jim Hall (gtr); (f) Konitz, Richie Kamuca (trns); (g) Konitz (trn), Roy Nance (vib); (h) Konitz (amplified alto), Brown, Henderson, Berger, Katz, Hall, Gomez, Jones (Sept. 25, 1967, New York City).

**LEE KONITZ' position** as a great jazz musician has been dependent on his work with Lennie Tristano and the outstanding recordings he made subsequent to his association with the blind pianist-teacher.

As he rarely seemed to enter a recording studio, it's been difficult to re-assess Konitz in the light of jazz developments of the Sixties

(except for his brief appearance at the Ronnie Scott Club which was such a stark, unnerving experience that most people were prepared to write him off there and then). This superb album rectifies matters, and it is good to report that not only is Lee Konitz alive and well and recording again, but also that this remarkably dedicated jazzman's powers have suffered no dilution. Konitz '67 vintage, when these duets were recorded in New York is as striking and individual as ever.

It was the altoist's own idea to record a series of duets, and his choice of partners and material certainly results in a variety that is almost unique on a jazz LP. The territory covered ranges from delightful pieces of musical archaeology — "Barbecue" with Marshall Brown and "Tickle Toe" with Richie Kamuca, including unison re-creations of the original Armstrong and Lester Young solos — to several very successful "free" tracks.

There are several outstanding moments: his duet with Elvin Jones on the first of five variations on "Alone Together," Eddie Gomez' singing tone and wonderful arco work on the fourth variation, and the remarkable success of the Konitz-Berger-Gomez-Jones unit on the last "free" variation. Hear how Konitz keeps shaving notes off the melody on these tracks until he's pared the melody down to its bare essentials.

The duet with tenorist Joe Henderson has some glorious alto, a reminder of how, like Charlie Parker, Konitz can evoke the essence of a song, lyrics and all. The other ensemble track, "Alphanumeric," surges along with Gomez and Jones proving what a magnificent rhythm team we all knew they must make. The cohesion for what's no more than a pick-up group for a recording session is incredible, and Konitz' intelligent use of the amplified alto, the first musician I've heard not to make it sound like a pointless gimmick, comes through well on an overdubbed part.

Those of us who had, however reluctantly, decided that Lee Konitz belonged to jazz past and not present will rejoice at this album. Those who may find the current Konitz a shade too neat for their tastes would be advised to stick to the excellent Atlantic reissue this month.—BOB HOUSTON

## VOCAL JAZZ

**LOUIS ARMSTRONG:** "The Singing Style Of Louis Armstrong." (Verve VSP 7/8). Louis sings with accompaniment from the Oscar Peterson Quartet or Russ Garcia Orchestra on these two LPs, dating from '57. Spots of high-calibre trumpet add interest to a mixed-quality set.

**CLEO LAINE:** "Soliloquy" (Fontana STL5483). The phenomenal Miss Laine goes from pinnacle to pinnacle. Her most ambitious project so far

with musical settings for T. S. Eliot, W. H. Auden, Thomas Hardy and others by husband John Dankworth mainly. The results are unique — a jazz singer performing on a rarified level few would have ever thought possible.

**CARMEN McRAE:** "Portrait Of Carmen" (Atlantic 590026). Some of the material is not really worthy of her, but Carmen deals with it all with real authority. Not her best album, but still superior to most of her rivals.

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## BLUES

**CHICKEN SHACK:** "O.K. Ken?" (Blue Horizon 7-63209). Solid good humour abounds. Points to note are Stan Webb's fine guitar, Christine Perfect's blues piano. A good album from the Shack.

**REVEREND GARY DAVIS:** "Bring Your Money, Honey" (Fontana SFJL914). Gary Davis plays splendid 12-string guitar (and six), blows country-style harmonica and sings with husky conviction on this LP, recorded live at Harvard. Such classics as his "Twelve Gates To The City" and "Samson And Delilah" are included.

**JOHN DUMMER BLUES BAND:** "Cabal" (Mercury). Not the current Dummer lineup this has some nice driving blues, instrumentally, but some of the vocals are rather inflexible and obviously derivative. Jo-Ann Kelly joins in for two tracks.

**LIGHTNING HOPKINS:** "Texas Blues Man" (Arhoolie F1034). Hopkins sings his songs with a strong and virile voice. He has a surprising range and a subtle delivery. This is beautifully recorded and his guitar work is clear, always interesting and groovy. Songs include "Tom Moore Blues," "Watch My Fingers," "Slavery," "At Home Blues."

**HOWLIN' WOLF:** "More Real Folk Blues" (Chess LPS1512). This special import album contains a dozen Wolf titles from the Fifties, including "Work For Your Money," "I'm The Wolf" and "You Gonna Wreck My Life." Not the best of Burnett, but good blues all the same.

**JOHN JACKSON:** "Volume 2" (Arhoolie F1035). Jackson is a songwriter from Virginia who plays fine guitar on a wide variety of songs and country dance tunes. He reminds you of Big Bill Broonzy on one song, Jimmie Rodgers on another, and also plays banjo and admirable slide guitar.

**BLIND LEMON JEFFERSON:** "Volume 2" (Milestone MLP 2007). This second volume of Lemon Jefferson offers 12 more marvellous '26-'28 performances, among them "Jack O' Diamonds," "Balky Mule," "Change My Luck" and the incredible "Shuckin' Sugar." Lemon's guitar is on every track, plus piano on one and second guitar on another.

**BLIND WILLIE McTELL:** "Blind Willie McTell, 1940" (Storyville 670186). These are the Library of Congress titles recorded in Atlanta and reissued now "in response to heavy demand." Good enough; this contains a wide range of songs and monologues, and plenty of McTell's powerful 12-string guitar, and should be considered by those who missed it last time.

**BUDDY MILES EXPRESS:** "Expressway To Your Skull" (Mercury). Dramatic, intense music from the drummer who once powered Electric Flag. A mood of frustration and bad temper prevails throughout.

**STEVE MILLER BAND:** "Sailor" (Capitol ST2984). A solid album to grace the shelves of the more advanced blues-into-progressive fan.

**"NEGRO RELIGIOUS MUSIC, VOLS 1-3"** (America's Music Series BC 17, 18 and 19). An impressive three-LP anthology of American Negro sacred folksong over four decades of recording, this set is important to students of jazz and blues as well as gospel song. Among the 42 tracks are items by Blind Willie Johnson, Washington Phillips, Blind Boy Fuller, Sam Hopkins, the Two Gospel Keys and a variety of singing preachers and congregations.

**T-BONE WALKER:** "Funky Town" (Stateside SSL10265). Supported by organ and a jumping band, T-Bone attacks nine songs of his own, including an excellent "Goin' To Funky Town" and a "Long Skirt Baby" which protests against the movement

away from mini-skirts. He also indulges in fine guitar.

**MUDDY WATERS:** "Electric Mud" (Chess CRLS4542). This is very odd Muddy — singing some of his old songs, like "I'm A Man" and "Hoochie Coochie," plus a Rolling Stones number and a few more things with electric blues backing provided by Chicago session men. An attempt at psychedelic pop which could have been worse.

**JUNIOR WELLS:** "You're Tuff Enough" (Mercury 20130). On this Mercury Blue Rock recording, Junior goes for the popular market with a vocal style which combines a lot of soul à la James Brown. A band augments the harp and guitar; the better tracks have that true discotheque rock.

**SONNY BOY WILLIAMSON:** "Don't Send Me No Flowers" (Marmalade 607004). When he was in Britain in '65-'66 Sonny Boy Williamson (No. 2) interested himself in many styles outside purist blues. This record, on which he works with Brian Auger, Joe Harriot and Alan Skidmore as well as guitar, bass and drums, shows what he could do in British jazz company.

**SONNY BOY WILLIAMSON:** "Volume 2" (Blues Classics 20). John Lee Williamson, usually known as Sonny Boy No. 1, was one of the great singers and harmonica players, perhaps the most influential of all "harpists." On this set, dating from 1937 to '46, he sings and swings hard, accompanied by such as Blind John Davis (pno) and Big Bill (gtr).

**JOHNNY YOUNG - BIG WALTER HORTON:** "Chicago Blues" (Arhoolie F1037). Convincing Chicago blues, traditional in flavour but with hard-hitting contemporary delivery, is sung by guitarist Young, accompanied by Horton's mouth harp, plus piano, guitar, bass and drums. First-rate harmonica.



jazzscene

# Here comes Mr Jordan, who never went away

WHEN you get right down to the nub (that's a pre-historic term for nitty gritty), teeny pop came from rock which came from rhythm and blues which came from Louis Jordan.

If you haven't heard a Louis Jordan record, ask the man who owns one. Let the good times roll, backward to "Choo Choo Ch'Boogie," "Beware," "Caldonia," "Saturday Night Fish Fry" and "Is You Is Or Is You Ain't My Baby." Each of these sold well over a million on Decca 78s in 1945-7, the golden years of Jordan's Tympany Five.

"The reason you haven't heard much about me lately," says Jordan, "is that although I work eight months out of the year, I hardly ever play New York or Los Angeles."

"We have an almost identical schedule annually: two four-week stands in Dallas, two three-weekers in Oklahoma City, 12 weeks a year at Lake Tahoe, and various places in Las Vegas."

Jordan, a saxophonist and occasional singer with Chick Webb from 1936-8 (the band's teenaged girl vocalist was Ella Fitzgerald), left Webb and formed his own group, with emphasis on his ebullient vocal and instrumental personality.

He began to strike it rich in 1941 with "Knock Me A Kiss" and "I'm Gonna Move To The Outskirts Of Town," and during the next decade became one of the greatest show business names ever to emerge from jazz.

## SHUFFLE

He recorded duets with Ella, with Bing Crosby and with Louis Armstrong. His singing style, and the special rhythmic character of his combo, had a potent influence on the course of popular music.

The Tympany Five played with a shuffle rhythm or some other forceful beat. Jordan says: "The only difference between what we did



LOUIS JORDAN: million seller on 78s

originally and what became rock 'n' roll was that the beat grew; essentially the music didn't change.

"First the drums were brought up, next the bass became more prominent, then the guitar, and more noise and more amplification — they just put more juice behind it."

"Some of the records in the early stages of rock, you could hardly hear the melody or the singer or anything but the racket. Noise can hide a gang of faults."

Jordan still calls his group the Tympany Five, though now he sometimes uses up to eight men. His bassist, Dallas Bartley, played with him in the early hit days; the other originals are all dead.

Jordan is under no pressure to work; he was too wise to fritter away the vast revenue from those million-sellers.

Trim and healthy ("I went from 196 to 158 lb. ten years ago and I've felt

great ever since"), he radiates relaxation and contentment. It is hard to believe the 1908 birthdate listed in the reference books.

He tried a big band toward the tail of the swing era; it lasted a year or so before he resumed the quintet format.

With the advent of LPs, Jordan was caught short. "The company had been so busy making money with me on singles that they never got around to dreaming up an album idea." His 15 year tie with Decca ended in 1953.

## FABULOUS

For 22 years Jordan's home base was Phoenix, Arizona. He bought a handsome estate there in 1942. After the hit record days he stayed home voluntarily for long stretches during the 1950s.

"I saw that town grow from 70,000 to half a million. I like it better than any other city in America; but there's no night life there. Recently I played a room there, Caesar's Forum; a fabulous place, but they still don't do any business."

Four years ago he went to live in Los Angeles. (The purchaser of his Phoenix home was the aging, ailing Elijah Muhammad, who moved to Arizona for his health.)

One of Louis' few frustrations is that he has never toured Europe. "I got to London six years ago, but it was the week of the 'killer fog,' the worst in history. We were only able to play eight concerts out of 16 booked. Chris Barber's British band backed me. I never got to the Continent. Sure would like to go, with or without my band."

Jordan has made several returns to records, including a brief fling with Tangerine, the company owned by Ray Charles.

## EXCITED

"I think he signed me up as a tax deduction. There were three tunes on the album that could have been hits, but you couldn't find the records in the stores, so the jockeys stopped playing them."

"A lot of other companies wanted to record me, but they wanted to put me strictly into rock, and I wasn't about to give up my style."

He is excited about his association with Pzazz Records, a firm launched by his old friend Paul Gayten,



# Bottling the local brew

TONY OXLEY explains a point in an arrangement to Evan Parker (alto) and Kenny Wheeler (tp) during his first recording session as a bandleader at the CBS London studios this week.

Oxley, resident drummer at the Ronnie Scott Club, completed his line-up with Derek Bailey (gtr) and Jeff Clyne (bass). He also wrote all the material for the album.

He told the MM: "I'm delighted with the opportunity. I was given a completely free hand to do what I wanted for the LP."

The album is one of a number of British modern jazz LPs being recorded by David Howells for the bargain price (25s. 11d.) CBS Realm label. The London Jazz Four will have one released in February, the Ronnie Scott Band and Maynard Ferguson will have albums released in March, and there is a further set by pianist Howard Riley for which a release date is being finalised.

the former R & B bandleader.

"Santa Santa," a blues sung in the infectious, insouciant style that Jordan should have been allowed to patent, got up to No. 30 on a leading trade chart just before Christmas.

## COINCIDE

His initial Pzazz album will be issued to coincide with his first New York booking in years, in February at the Plaza 9.

The follow-up will be a blues set — ironically, his first ever. "Here I've been associated with the blues all my life, and nobody ever put together a blues album for me."

For all his reservations about hard rock, he is willing to meet it a few bars this side of halfway.

"I haven't changed my singing, but I like a lot of today's music; if there's a tune that suits me, I'll do it. In fact, I may do things a bit differently on the blues album — I might even sing something the way the kids do today."

It shouldn't be too tough an assignment. The kids would not be doing most of what they're doing today if there hadn't been a Louis Jordan. — LEONARD FEATHER

# OUT TODAY GOAL!

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- \* Read Bobby Charlton's diary each week
- \* Team colour picture of Dundee United
- \* More colour with Jim McCalliog



A MUST FOR EVERY FOOTBALL FAN!

1/6

## RADIO JAZZ

### FRIDAY (31)

4.0 a.m. J: Big Bands/All That Jazz (Fri, Mon-Thurs). 10.5 J: Jazz Unlimited. 1.50 p.m. Big Bands (Fri, Mon-Thurs). 6.30 T: As for 11.30 p.m. daily, except Sunday. 7.10 H1: Jazz. 11.30 T: Julie Andrews (Star). 12.0 T: Cedar Walton (pno). 12.5 a.m. B1 and 2: Jazz At Night.

### SATURDAY (1)

2.5 a.m. J: Jazz Unlimited. 4.5 J: Finch Bandwagon. 12.0 noon B3: Jazz Record Requests (Steve Race). 2.0 p.m. E: Red Nichols and Jack Purvis, 1927-30. 2.45 H1: Radio Jazz Magazine. 10.8 A1: Hal Singer, Franck Porter, Jimmy Heat, Ted Curzon. 10.30 Q: (2) Xavier Cugat (3) Jerry Butler (4) Jimmy Rushing. 11.15 A2: Get To Know Jazz. 11.30 T: Frank Sinatra (Cycles). 12.0 T: Ron Collier Ork, Duke Ellington.

### SUNDAY (2)

12.5 p.m. J: Finch Bandwagon. 7.0 B1: Mike Raven's R and B Show. 8.30 B1: Jazz On One (Peter Clayton, Carmell

Jones, Benny Green). 11.15 J: Jazz. 12.0 T: New York, New York (Jazz, Folk and Pop Guests).

### MONDAY (3)

3.45 p.m. H1: Dixietime. 9.50 E: Fatty George Combo. 10.55 H1: Jazz. 11.0 A3: Free Jazz. 11.30 T: Pop and Jazz. 11.45 A3: Johnny Hodges (Hugues Panassie). 12.0 T: New Jazz Records. 12.5 a.m. M: Jazz Corner.

### TUESDAY (4)

10.5 a.m. J: Bobby Troup Show. 2.40 p.m. H1: Jazz History. 5.0 H1: The Skymansters. 5.25 H1: Jazz. 5.45 B3: Jazz Today (Charles Fox). 7.30 E: Herb Geller. 10.30 V: Jazz Corner. 10.30 O: Jazz Journal. 11.0 U: Jazz Concert. 11.30 T: Jackie Cain and Roy Kral. 11.30 H2: Nightwatch (Jazz). 12.0 T: Blues of 1940's and 1950's.

### WEDNESDAY (5)

8.15 p.m. B1: Jazz Club (John Dankworth Ork, New Jazz Ork,

Dave Goldberg Quartet, Jazz From Europe). 9.10 E: Swing War. 10.0 H1: Jazz (Theo Loevendie Ensemble). 10.20 E: (1) Jonah Jones, (2) Gorme and Lawrence, (3) Herbie Mann, (4) Ki-Los, (5) Earl Hines. 10.30 Q: Jazz Club. 11.30 T: Oliver (Soundtrack). 12.0 T: Last Journey of a Jazzman (Lester Santiago). 12.20 a.m. E: Jazz and Near Jazz.

### THURSDAY (6)

7.30 p.m. E: Herb Geller. 11.30 T: Pop and Jazz. 12.0 T: Funeral of Lester Santiago.

Programmes subject to change. KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1-1829, 2-348, 3-848, B: BBC 1-247, 2-1500/VHF, 3-464/194/VHF. E: NDR Hamburg 309/189, H: Hilversum 1-402, 2-298, J: AFN 547/344/271, M: Saarbrücken 211, O: BR Munich 375/187, Q: HR Frankfurt 506, T: VOA 251, U: Radio Bremen 221, V: Radio Eireann 530.



JOHNNY HODGES

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DENNIS & VENESSA  
TERRY KIDD

FOLK CENTRE, HAMMERSMITH  
JOHNNY SILVO  
YOUR HOST: ROD HAMILTON  
with DODO, JILL DARBY, THE  
TIPPENS AND PETE PARKHILL  
"Prince of Wales," Dalling Road,  
12 mins. Ravenscourt Park Tube

RE-OPENING Grove Tavern,  
Battersea Park Road, S.W.11  
THE TRAVELLERS are host to  
DIZ DISLEY

THE FO'C'S'LE  
Selkirk Hotel, Selkirk Road, Toot-  
ing Broadway

WHITE BEAR, Kingsley Road,  
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CYRIL TAWNEY  
STRAWBS CHAS UPTON

## FRIDAY

AT BELSIZE PARK COUNTRY  
CLUB, 219a, Haverstock Hill 150  
yards up on the right hand side.  
Music starts 8 pm sharp

THE TINKERS  
HELEN KENNEDY  
THE FOLK COURIERS  
ALAN FRANCIS

AT COUSINS, 49 Greek Street,  
7.30-11  
STEFAN GROSSMAN

AT DOGHOUSE, Greyhound,  
Fulham Palace Road  
CYRIL TAWNEY  
with Residents, 8 pm

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THE GOLIARD

SALLY ANGIE  
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Minories, E.C.3. 3s 6d Bar 8 p.m.  
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## SATURDAY

ANGLERS, TEDDINGTON  
Professor  
JOHN LEWIS  
Honkytonk Blues

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AT COUSINS, 49 Greek Street,  
7.30-11

DAVY GRAHAM  
All night session 12-7  
JACKSON FRANK  
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many more 7.30 p.m. to 11 p.m.

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TROUBADOUR, 10.30, 265 Old  
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JEANNIE REDPATH  
WHITE HART, COLLIER ROW  
GERRY LOCKRAN  
JIM McCANN

## SUNDAY

AT BROMLEY Star and Garter  
WILLIAM S. HART  
NEW BOOZE BAND

BOUNDS GREEN FOLK CLUB,  
Springfield Park Tavern, Bounds  
Green Road, N.11.

THE EXILES  
JON BETHEAD, FOLK COURIERS

HAMSTEAD ENTERPRISE  
Opp. Chalk Farm Station, 7.30.  
TOP GUEST, PLUS TERRY  
GOULD, MARIAN MCKENZIE,  
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STRING BAND  
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Hill. Come all ye.

TOWER HOTEL, opposite Wal-  
thamstow Central Station, Hoe  
Street.  
JEANNIE REDPATH

TROUBADOUR, 9.30. JIM  
McCANN.

## MONDAY

AT CATFORD RISING SUN.  
CYRIL TAWNEY

ENFIELD FOLK CLUB  
The Hop-poles, Baker St., Enfield  
JEAN REDPATH  
THE BALL O'YARN

FOLK CENTRE, HAMMERSMITH  
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DAVE, TONI ARTHUR  
See Thursday

GEORGE ROBEY, Seven Sisters  
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NORTH SEA GAS BAND!!  
(Groups wanted)

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NAG'S HEAD, corner North St. &  
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Resident: SUE TAYLOR

## TUESDAY

AT COVENFOLK, Ram, Wand-  
sworth, PLASTIC DRUID RESU-  
RECTION.

CLIFF AUNGIER  
presents  
NOEL MURPHY  
SHAGGIS  
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OPENING TUESDAY, Feb. 4th:  
The Friday Folk, Mitcham Youth  
Centre, Acacia Road, Eastfield  
Road, 8.0-10.30 p.m.

THREE HORSE SHOES  
FOLK CLUB

presents  
JOHN MARTYN  
your residents THE EXILES  
TROUBADOUR, 9.30, ALAN  
FRANCIS.

## WEDNESDAY

FRIENDS of the Poor, West-  
minster. Hospital.

HOLY GROUND, 4a Inverness  
Place, Bayswater WILD GEESE,  
DIZ DISLEY, JIM McCANN, MIKE  
ABSALOM, RONNY. Next: Noel  
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KING'S HEAD, Upper Street,  
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MEN. Dance, song and merriment.

SURBITON, Assembly Rooms, 8  
pm. DEREK SARJEANT, JOHN  
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## FOCUS ON FOLK



AL STEWART: sings that four-letter word

# THE SONG AL HOPES EVERYONE WILL UNDERSTAND

A PART from a re-  
cording of the jazz  
song "Old Man  
Mose" made in the  
Forties and subse-  
quently banned, Al  
Stewart is probably  
the only singer to  
have sung that four-  
letter word that  
caused uproar when  
drama critic Kenneth  
Tynan said it on te-  
levision and actress  
Mia Farrow said it  
in court recently.

The word appears in the  
title track of Al's new  
album "Love Chroni-  
cles" and, as CBS  
Records' Derek Everett  
pointed out in a national  
Sunday newspaper, "...  
this word is very much in  
the context with the  
lyrics. If it was used in a  
sensational way I would  
have said no," when  
asked about his decision  
to let the record be  
released.

## LOVE

The track itself will  
never be played on the  
radio. Not because of the  
four-letter word, but be-  
cause it lasts 18 minutes.  
The song was first heard  
when Al appeared in a  
concert at the Royal  
Festival Hall last year. "I  
wrote most of it about a  
week before the concert,"  
says Al, "and I gave  
myself a deadline but by  
the day before the con-  
cert I'd still only got it  
half written.

"The whole thing is built  
around the last section. It  
was going to be just  
about how good it was  
when you get a good  
thing going but then I  
added more and more  
and finally went back to  
my kindergarten days.  
"I think most people will

find some thing in it that  
has happened to them at  
some time. And I used up  
most of my tunes on it.  
It's a love song."

Guitarist Jimmy Page, now  
leading the Led Zeppelin,  
is featured throughout  
and the rest of the back-  
ings on the album are  
provided by a well known  
group who must remain  
anonymous, and musi-  
cians like Brian Brockle-  
hurst, the resident bass  
player on Country Meets  
Folk.

## DRIFT

"It's folk-rock, which I  
suppose is an outdated  
phrase. It's progressive."  
Al says he thinks that  
"Love Chronicles," as an  
album, is much better  
than his first, "Bedsitter  
Images." "On 'Bedsitter'  
the orchestra drowned  
everything out. On this  
one the group just drift  
in and out. The group are  
so good and the backing  
is so much better."

Was Al considering using  
a backing group in  
future? "For special oc-  
casions, like Top Gear for  
instance, and for selected  
concerts, radio and  
recordings. It would have  
to work in slowly but  
mostly I will play by  
myself because it suits  
what I sing."

## FEELING

The college circuits are  
proving to be profitable  
for Al and he is finding  
increasing amounts of  
work in this sphere  
coming his way.

"The university scene is  
one I'm getting more and  
more into," he says.  
"The university circuit is  
the only place you can  
get any artistic feeling  
and it's happening to a  
lot of singers like me."

# Al Stewart

Of all the girls I ever knew, some loved and some denied me  
And all the words I ever said have been no use to hide me  
And all the songs I ever sung, each one of them united me  
And all the girls I ever loved have left themselves inside me

# Love Chronicles

(S)63460



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FOLK NEWS ON PAGE 19



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Fri., Jan. 31 **Abbotsfield College**  
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**CHRIS SHAKESPEARE GLOBE SHOW**  
JOE TEX & BEN E. KING'S BACKING BAND

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Tues., Feb. 4 **Bag o' Nails**  
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The Clouds  
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ROBERTS  
free radio

I WOULD like to point out an omission in the article by Mr Roberts (MM 18.1.69). It was the opinion of local experts that excessive heating in the room in which we played was responsible for several teenagers fainting and as they were mostly girls, autosuggestion cannot be ruled out as a contributing factor.

As a result of this unfortunate incident, the natural concern by local youth organisations for the well being of the teenagers has already affected our bookings.

Mr Roberts should do his research locally or leave it to our own local MPs to make national comment instead of basing his ideas on the exaggerated reports in the national Press. — MARK AUSTIN, Mystic Tangle, Bournemouth.

● The Mystic Tangle are the group who, while playing at a youth club in Bournemouth, were reported to have caused a number of young people to faint because of the strobe lights used in the last two numbers of their act.

THERE IS big support for Mr Roberts' views. I shall be writing to him in general support because his campaign will help pop music to become popular again.

Pop music means, rightly or wrongly, drugs, long hair, noisy music and over-plugged records to many people. Noisy juke boxes have also made many enemies of pop music. Mr Roberts could have a "hit" on his hands. People are tired of "Swinging London." — JOHN WATERFIELD, Plymouth, Devon.

**Has television spoiled Cilla and Lulu?**

HOW MANY people have noticed that long television series spell death for pop artists?

Watching the recent abysmal Lulu shows and the pathetic Cilla Black shows on BBC TV was enough to convince me that once stars like these girls try to become the dreaded "all-round entertainer" for the mass television audience, they immediately lose all the qualities which made them popular enough to win a TV series in the first place.

Please don't get me wrong. I'm a fan of both girls on record. But watching their attempts at humour and hosting a television show almost put me off for life. — CHRIS ARMSTRONG, Harrogate Yorks.

FOR GOODNESS sake get Lulu off television! I watched all the programmes hoping they would improve. However, I was sadly mistaken. The sooner the programme is wound up the better. — DENYSE WHITTAL, Leominster, Hertfordshire.

THE PRESENT system under which groups are contracted to colleges is a farce. Contracts are not worth the paper they are written on and group managers rely on the knowledge that any recourse to the law courts will be such a lengthy and costly business that it's just not on.

Students have only themselves to blame for being taken along on this ride. There is certainly not enough liaison between colleges in the same areas, who invariably put on the same groups at the same inflated prices. But until the students unions have put their own house in order, it will be impossible to realise the full potential of "student power" and influence on the entertainments business. — TERRY BILLING, Social Secretary, Bristol University.

I AM fed up with critics praising Buddy Rich as the world's greatest drummer. Rubbish! Don't they realise that Ginger Baker is the greatest? He can do more on his two bass drums than Rich can do with his hands. Buddy Rich does no know where to start. — MALCOLM HAMERSTON, Thatcham, Berks.

I'M FED UP with promoters telling groups to turn down the volume. When a promoter books a group, they should be allowed to go on stage and do their thing, whether loud or otherwise.

Promoters should find out more about groups before booking them, and the group, would be happy because the promoter would then get just what he booked. — PETER FISHER, Drummer, Cambridge.

BBC-TV's Cream show was well presented and informative. Objection seems largely based on the commentaries and interviews. All very well, but what chance has the average person of talking to Cream's ex-personnel? The interviewer asked salient and worthwhile questions.

The majority of the show's audience was probably composed of people like my father. The more we, the supposed rising generation, can have our views expressed by such evidently literate and intelligent people like Tony Palmer, the better. My father's views on my music tastes have altered considerably since the show. — DAVID SPICER, London N6.

I AGREE with the Web concerning the Musicians Union (Mailbag 18.1.69) I have avoided becoming a member for years, not because I'm anti-union, but because of the attitude of those who control it.

Their attitude to present day popular music is astonish-



CILLA  
pathetic show

ing, considering that at some time they must have been practising musicians themselves. Perhaps they were members of the now legendary Dance Bands, grinding out an ever decreasing number of tired standards until they finally disappeared up their own ombutias. — ADRIAN CHARMAN, Guildford, Surrey.

SURELY EMOTION isn't a superficial quality, as Mr Cameron states (MM 18.1.69)? The very basis of music is emotion transmitted to the audience by composer and performer. — G. WHANNEL, London SW15.

THE MUSICIAN was right when describing pop group guitarists as strummers. Obviously our friends the Web have not heard real guitarists like Django Reinhardt, Charlie Christian, George Van Eps and Barney Kessel. Otherwise they would not make such silly comments. — J. K. RITCHARD, Uplminster, Essex.

HOWARD RUDGE'S comments in The Musician smack of the old argument that pop musicians cannot play their instruments, often the only line some older musicians can find to attack their younger fellow-musicians.

Ten years ago this may have been true but the standard of musicianship among group members is probably higher now than it has ever been. This goes for song writing and arranging too. — EDDIE CLAYTON, London W1.

MR RUDGE'S article in The Musician has stung the Web into hasty reply. Mr Rudge is not so much hitting out at the musicians themselves but rather our society which allows this state of affairs.

If a person is going to be

**Spike's not available**



MILLIGAN

RECENTLY you said I was to appear and comper a concert at the Royal Albert Hall on February 18. In fact, I am not appearing on this programme.

At that time, I will be making my own plastic guru in the Willesden Men's Institute for Deaf Violinists.—SPIKE MILLIGAN, London W2.



Have Lulu's attempts to become an 'all-rounder' killed her pop potential!

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**ROLAND KIRK QUARTET**  
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- ARE YOU YOUNG?
- ARE YOU BEAUTIFUL?
- CAN YOU SING?
- CAN YOU PLAY?
- ARE YOU GOING TO BE A STAR?

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