Melody Maker

FEBRUARY 8, 1969 1s weekly

PICKETT DATE CANCELLED!

PICKETT: TV dates in Britain

Union rule stops band

SOUL star Wilson Pickett, whose version of the Beatles' "Hey Jude" is climbing the MM's Pop 30, will not now appear in person for his British fans.

He had been fixed for a concert at London's Alexandra Palace on February 14 by the Sellers-O'Donovan agency. But this has now been cancelled.

The reason, said Henry Sellers, is that his own musicians would not be allowed to accompany him. And he has refused to work with British musicians.

"Because the British Musicians' Union requires eight weeks notice before allowing musicians to work here, we were going to present Wilson Pickett with British sessionmen backing him. But he refused. He said he would only work with other musicians on a TV show. So we have had to cancel the concert.

"In view of the Union's eight-week ruling there was no point in contacting them at all."

Harry Francis, Assistant General Secretary of the MU, told the MM: "We have not been approached about this engagement for Wilson Pickett. Eight weeks notice must be given to the MU about plans involving reciprocal exchanges.

"If Pickett wanted to bring in an American band, there would have to be an exchange. Otherwise the concert cannot, of course, take place."

Pickett is due to fly in to Britain today (Thursday) to star on tonight's Top Of The Pops BBC-TV programme and to guest on the Lulu BBC-TV show on Saturday (8). He then continues his European tour with appearances in Stockholm (10), Paris (15) and Lyons, France (16).

BLUES SCENE 69

TICKETS for the MM's Blues Scene '69 concert tour are going like Cup Final seats. The only ones left, on press day, for the tour's opening date at London's Royal Festival Hall on Saturday (8), were priced at 16s 6d and 21s. They won't last long, so blues fans are advised to hurry.

● HOOKER

● DUNBAR

The rest of the dates for this exciting package are: Colston Hall, Bristol (9), Birmingham Town Hall (11), Guildhall, Portsmouth (12), Fairfield Hall, Croydon (13) and Manchester's Free Trade Hall (15).

Britain's Groundhogs will open the Blues Scene concert, and they will be joined by Jo-Ann Kelly, then by American bluesman John Lee Hooker who will close the first half. After the interval, the bill will be shared by Champion Jack Dupree and the Aynsley Dunbar Retaliation.

Readers should buy their tickets now for this MM presentation, produced in conjunction with the Harold Davison Organisation, which promises to be the blues event of '69.

SEE PAGE TEN

HURRY! HURRY!

Martha in for TV

MARTHA and the Vandellas — whose hit of some years back, "Dancing In The Street," is currently rising in the Pop 30—were due to make a flying trip to Britain yesterday (Wednesday) for tonight's Top Of The Pops.

Impresario Arthur Howes on Monday was on the transatlantic phone to the States finalising details of the trip, which lasts only for three days.

Howes previously presented the group in his Motown Revue some years ago, when Stevie Wonder, Smokey Robinson and the Miracles, and the Supremes were all on the same bill.

MARTHA: quick trip

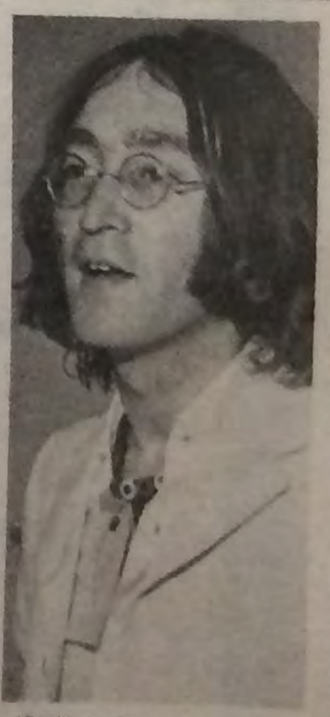
STONES' MAN FOR BEATLES

ROLLING STONES business manager Allen Klein is to take over the business affairs of Apple, the Beatles' company. In a statement to MM on Monday, a spokesman said: "The Beatles have asked Mr Allen Klein of New York to look into their affairs and Mr Klein has accepted."

This means that Klein, the man who has steered the Rolling Stones to international success, is the secret businessman that the Beatles want to streamline their organisation and put it on an economic footing.

Two weeks ago, John Lennon said that unless they stopped losing money, Apple would go out of business.

Apple press officer Derek Taylor told MM on Monday that the Beatles had recorded 160 hours of film and sound. "This will be edited down to several items, which will include a documentary and their next album releases," he said. They still have more recording to do, he added, describing the music they have written as "very tight, together and fantastic—even better than their last double LP."



JOHN: losing money

Melody Maker POP 30

1	(1)	**ALBATROSS**	Fleetwood Mac, Blue Horizon
2	(4)	**BLACKBERRY WAY**	Move, Regal Zonophone
3	(3)	**FOR ONCE IN MY LIFE**	Stevie Wonder, Tamla Motown
4	(2)	**OB-LI-DI OB-LA-DA**	Marmalade, CBS
5	(9)	**YOU GOT SOUL**	Johnny Nash, Major Minor
6	(7)	**FOX ON THE RUN**	Manfred Mann, Fontana
7	(15)	**DANCING IN THE STREET**	Martha Reeves and the Vandellas, Tamla Motown
8	(5)	**SOMETHING'S HAPPENING**	Herman's Hermits, Columbia
	(6)	**PRIVATE NUMBER**	July Clay & William Bell, Stax
10	(17)	**PLEASE DON'T GO**	Donald Peers, Columbia
11	(16)	**TO LOVE SOMEBODY**	Nina Simone, RCA
12	(—)	**I'M GONNA MAKE YOU LOVE ME**	Diana Ross and The Supremes and The Temptations, Tamla Motown
13	(8)	**LILY THE PINK**	Scaffold, Parlophone
14	(10)	**BUILD ME UP BUTTERCUP**	Foundations, Pye
15	(12)	**STOP HER ON SIGHT (SOS)**	Edwin Starr, Polydor
16	(21)	**I GUESS I'LL ALWAYS LOVE YOU**	Isley Brothers, Tamla Motown
17	(—)	**HALF AS NICE**	Amen Corner, Immediate
18	(11)	**SABRE DANCE**	Love Sculpture, Parlophone
19	(—)	**I'LL PICK A ROSE FOR MY ROSE**	Mary Johnson, Tamla Motown
20	(14)	**LOVE CHILD**	Diana Ross and The Supremes, Tamla Motown
21	(23)	**QUICK JOEY SMALL**	Kassenetz Katz Singing Orchestral Circus, Buddah
22	(13)	**I'M THE URBAN SPACEMAN**	Bonzo Dog Doo Dah Band, Liberty
23	(27)	**PEOPLE**	Tymes, CBS
24	(24)	**HEY JUDE**	Wilson Pickett, Atlantic
25	(26)	**GOING UP COUNTRY**	Canned Heat, Liberty
26	(—)	**WHERE DO YOU GO TO**	Peter Sarstedt, United Artists
27	(29)	**MRS ROBINSON (EP)**	Simon and Garfunkel, CBS
28	(—)	**YOU AIN'T LIVIN'**	Marvin Gaye and Tammi Terrell, Tamla Motown
29	(19)	**I AIN'T GOT NO — I GOT LIFE**	Nina Simone, RCA
30	(18)	**SON OF A PREACHER MAN**	Dusty Springfield, Philips
	(—)	**SOUL SISTER BROWN SUGAR**	Sam and Dave, Atlantic

Two titles tied for 8th and 30th positions

STONES: at No. 7 in album chart

BEATLES: heading the albums

1	(1)	**THE BEATLES (Double Album**	Beatles, Apple
2	(2)	**BEST OF THE SEEKERS**	Seekers, Columbia
3	(6)	**THE SOUND OF MUSIC**	Soundtrack, RCA
4	(5)	**THE WORLD OF VAL DOONICAN**	Val Doonican, Decca
5	(14)	**YELLOW SUBMARINE**	Beatles, Apple
6	(4)	**THE GRADUATE**	Soundtrack, CBS
7	(3)	**BEGGARS BANQUET**	Rolling Stones, Decca
8	(15)	**DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS**	Diana Ross and the Supremes & Temptations, Tamla Motown
9	(8)	**HELP YOURSELF**	Tom Jones, Decca
10	(12)	**THE WORLD OF MANTOVANI**	Mantovani, Decca
11	(7)	**HAIR**	London Cast, Polydor
12	(11)	**BEST OF THE BEACH BOYS Vol. 3**	Beach Boys, Capitol
13	(19)	**BEST OF NAT KING COLE**	Nat King Cole, Capitol
14	(10)	**FELICIANO**	Jose Feliciano, RCA
15	(9)	**HOLLIES GREATEST HITS**	Hollies, Parlophone
16	(—)	**TOM JONES LIVE AT THE TALK OF THE TOWN**	Tom Jones, Decca
17	(13)	**VAL**	Val Doonican, Pye
18	(—)	**THE WORLD OF THE BACHELORS**	Bachelors, Decca
19	(16)	**THE GOOD, THE BAD AND THE UGLY**	Soundtrack, United Artists
20	(—)	**LOVE CHILD**	Diana Ross and the Supremes, Tamla Motown

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TOP LPs

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

RCA

APRIL TOUR FOR B.B. AND FLEETWOOD MAC

AMERICAN BLUES star B.B. King flies to Britain in April for an eight-day British tour with chart-topping blues group Fleetwood Mac. It will be his first British tour and he will probably be accompanied by his own six-piece band.

The tour opens at London's Royal Albert Hall on April 22 and will also feature solo blues star Duster Bennett.

Dates fixed for the tour so far are: Royal Albert Hall (22); Newcastle Town Hall (23); Portsmouth City Hall (25); Coston Hall Bristol (27); Birmingham Town Hall (28) and Manchester Free Trade Hall (29). Two further concerts, on April 24 and 26, are still to be finalised by the tour promoters, Starlite Artists.

Fleetwood Mac are due back from their current American tour on February 16. During their tour, they recorded with producer Mike Vernon in Chicago and New York and Vernon told MM this week that their follow-up single to "Albatross" would probably be "Man Of The World," written by Peter Green.

No release date has been set for the single, said Vernon.

B. B. KING: due in April

MJQ TOUR IN MARCH

THE MODERN Jazz Quartet will commence their 1969 tour of Britain at Coventry Cathedral on March 7, and continue at London's Royal Festival Hall next day.

Other dates so far fixed for the tour are: Sunderland Empire (9), Birmingham Town Hall (10), Basildon Arts Centre (11), Keele University (12), Fairfield Hall, Croydon (13), Southampton University (14), Free Trade Hall, Manchester (15), Colston Hall, Bristol (16), York University (17) and Bradford University (20).

LULU
night spot offer

AUSSIES WANT LULU

THE AUSSIES want Lulu! The MM's poll-winning TV artist has received a big offer to play a season at Sydney's Chequers night spot.

"We are considering the offer," agent Dick Katz told the MM on Monday, "If Lulu accepts, she would probably go there in the autumn. This will be her first trip to Australia."

American song star O. C. Smith plus the Sandpipers guest with Lulu on her TV show on March 1. Following her series, which ends on March 22, Lulu stars in the Eurovision Song Contest from Madrid on March 29, then starts work on her next major film.

Another concert for Jimi after London sell-out

THERE WAS such a storming demand for tickets for Jimi Hendrix's concert at London's Royal Albert Hall on February 18, the MM understands that another London concert may be planned. But no details were available at press-time.

The 4,500-odd tickets for the February 18 concert were sold out in one day.

Supporting attractions to the Hendrix Experience are Soft Machine and the new Wood - Capaldi - Mason - Frogg group.

Meanwhile, Jimi Hendrix last week flew back to America to resume recording prior to the Albert Hall show.

LIVERPOOL SCENE

THE LIVERPOOL Scene, whose new album "Amazing Adventures Of" has just been released, have been booked for four days at London's Ronnie Scott's Club.

They appear at the club on March 3, 4, 5 and 6. The Liverpool Scene features poet/painter Adrian Henri and guitarist Andy Roberts.

The group play a concert with multi-instrumentalist Roland Kirk at the London School of Printing on February 22.

REED DISC PUT BACK

COMPOSER/MD Les Reed's first vocal single, "Baby Shoot Me Down" — recorded as a joke at the end of another session — has been put back until February 21 release on his own Chapter One label.

Les is currently discussing the possibility of writing the scores for five films this year. He was offered 13 film score commissions at the Midem festival last month and is seriously interested in five of them.

WOODY DUE IN SPRING

WOODY HERMAN brings his Swinging Herd to Europe for a wide-ranging tour during April and May this year. Dates already arranged include:

Hemel Hempstead (April 25), Chatham (26), Wakefield Theatre Club (week of April 27), Paris (May 4), Milan (5), Rome (6), Brussels (7), Cologne (8), Vienna (9), Munich (10), London's New Victoria (11), Bristol (13), Birmingham (14), Manchester (16) and Croydon (18).

BLUEBEAT HOT 10

1	(2)	**EVERYBODY NEEDS LOVE**	Slim Smith UNITY—504
2	(4)	**RIVER TO THE BANK**	Derrick Morgan CRAB—3
3	(1)	**FLIGHT TO REGGAY CITY**	Stranger Cole UNITY—501
4	(3)	**BANGARANG**	Stranger Cole UNITY—502
5	(8)	**REGGAY HIT THE TOWN**	The Ethiopians CRAB—4
6	(–)	**SEVEN LETTERS**	Derrick Morgan CRAB—8
7	(5)	**REGGAY IN THE WIND**	Lester Sterling GAS 103
8	(6)	**RHYTHM HIPS**	Ronald Russell NU BEAT—019
9	(–)	**WOPPI KING/ MR. SOUL**	Laurel Aitken NU BEAT—024
10	(7)	**PUSH PUSH**	The Termites NU BEAT—017

NEW RELEASES

I AM A KING/ BIG SURPRISE — The Ethiopians CRAB—7

MR. RYHA — Lloyd Terrell NU BEAT—023

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FIFTH COLUMN PLUS TWO

If you want to learn something about what kind of music was going on in Kansas City around 1947, order a copy of **FONTANA'S "KANSAS CITY JUMP"** (SFJL 917). It features known and unknown musicians, and as much as we investigated we still could not find the personnel for **EARL JACKSON'S BAND** or **PETE PETERSON'S BAND**, but the information on the other groups is highly abundant and they include musicians like **JIMMY WITHERSPOON, EMMETT BERRY, BUDDY TATE, CHICO HAMILTON,** and **JAY McSHANN.** The **PETE PETERSON** mentioned earlier is a tenor player who sounds remarkably like **BUDDY TATE** and many collectors have suggested that the name is a pseudonym for **BUDDY**—ah well—it's all good stuff for a talking point. The music on the album is more from the swing era, despite the odd bebop and R and B sounds, and it will fill a gap in your historic jazz files.

Another great LP out this month is **"THIS IS BUDDY GUY"** (SVRL 19008). Since the release of his LP **"A MAN AND THE BLUES"** (SVRL 19002) six months ago, **BUDDY GUY** has become a major concert artist throughout the States and there are plans for a European tour in the near future. This new LP gives you some idea of his live performance—it was recorded at **NEW ORLEANS HOUSE, BERKELEY, CALIFORNIA** and has so much atmosphere it's frightening. **VANGUARD'S SAM CHARTERS** must be very pleased with the result of this album. Buddy is backed by three saxes, two trumpets, and three rhythm, plus of course **BUDDY'S** own tremendous guitar — the arrangements are by a gentleman called **ED BOGAS.** There are 8 exciting tracks including **KNOCK ON WOOD,** and an electrifying version of the **PEGGY LEE** classic **FEVER.** It's such a good album I know it's going to sell and sell—so get in now and order it.

The other week I wrote about **DEREK BRIMSTONE** and his lovely new LP on **FONTANA** called **"FIRE AND BRIMSTONE"** (STL 5478) — well, since its release it has caused quite a stir and rightly so because it's complete entertainment on record. If you were listening to **COUNTRY MEETS FOLK** the other week you would have heard him singing some of the songs from his LP. **DEREK** was kind of discovered at a **CAMBRIDGE FOLK FESTIVAL** when he won the instrumental and came second in the vocal sections of a competition—at that time he only knew three songs — to prove how much his repertoire has enlarged there are something like 18 tracks on this LP and they were selected from 36 titles put down during two recording sessions, so I think we've got an artist on our hands—who is—like I said before, a complete entertainer.

THE REVEREND GARY DAVIS is another complete entertainer and on **"BRING YOUR MONEY, HONEY"** (SFJL 914) you can hear for yourself—this is another album that's caused a stir, mainly for his harmonica playing—which, up until now, has not been very well represented on record and his preaching is well worth hearing too.

A jazz LP doing very nicely at the moment is **"JAMMIN' AT SUNSET, VOL. 1"** (SFJL 918) by the **SUNSET ALL STARS.** These are recordings from the old Sunset label of the '40's when a lot of new things were happening on the West Coast. The personnel is enough to make anyone buy the record without even a listen. **HOWARD McGHEE** and **BUDDY CHILDERS** trumpet, **WILLIE SMITH** alto, **LUCKY THOMPSON, CHARLIE VENTURO** and **VIDO MUSSO** tenor, **ARNOLD ROSS** and **ANDRE PREVIN** piano, **DAVE BARBOUR** guitar, **EDDIE SAFRANSKI, ARTIE SHAPIRO** and **JOHN SIMMONS** bass, **LEE YOUNG** and **NICK FATOOL** drums—and with that little lot to boggle your mind with I'll say ta ta 'till next time.

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TOM JONES SPLITS WITH THE SQUIRES

TOM JONES has split with his backing group the Squires.

A spokesman for the singer told MM: "The Squires have been with Tom right from the start but there were two reasons why they have now amicably parted. First, Tom will be spending most of this year making his TV series. And any tours he does now are with the Ted Heath Orchestra. So the group aren't going to be working with him for a long time. Secondly, for some time now the group have wanted to try and make it on their own."

The Squires include drummer Chris Slade, who has been with Tom for eight years and Vernon Mills, who has been Tom's bass guitarist for about seven years.

They are making a bid for the Pop 30 themselves — with a record produced by Tom Jones' manager Gordon Mills. It is a cover of the American hit "Games People Play" rush-released on MCA tomorrow (Friday). The B side is "Funky Bayswater" by Slade and Mills.

The number was recorded at a session last weekend.

BACKING GROUP TRY FOR CHART

JOHN CURTIS DEAD

JOHN CURTIS, singer with Bob Miller and the Millermen, was found dead lying near his moped in Queenstown Road, Battersea, South London, in the early hours of Saturday (1).

Police have appealed for witnesses in an effort to discover whether or not he was involved in an accident with a hit-and-run driver.

Curtis, whose real name was Robert Kerr, was 21 and came from Glasgow. He had only owned the moped for three weeks.

STATUS QUO TV

STATUS QUO are to make a 30-minute TV show, described as "a rock musical" for American producer Nat Subritsky.

The group's Mike Rossi and Rick Parfitt will write the music and the film will be shot in the States in April. Singer Ayshea will play the female lead in the programme.

Status Quo's Scandinavian tour has been set from April 6 to 14 and they will visit Stockholm, Gothenberg, Malmo, Oslo and Copenhagen. They will do TV and radio dates in each city.

Rossi and Parfitt are currently writing six songs for the first LP of a group called the Mooch and also their first single for release by Pye in March.

MARBLES FOLLOW-UP

THE LONG awaited follow up to the Marbles hit "Only One Woman" will be a Gibb Brothers composition "The Walls Fell Down" due for release on February 28.

It will be coupled with another Gibbs song "Love You." Graham Bonnet and Trevor Gordon are now working on their first LP with 22 year old musical director Jim Horowitz. The album will include four Gibb brothers songs, four standards and four Marbles songs.

BENNETT JOINS COUNT

TONY BENNETT joins forces with the Count Basie Orchestra once again during April and May for a tour which begins at London's Hammersmith Odeon on April 19.

The rest of the Bennett-Basie days are: Odeon, Hammersmith (20), Colston Hall, Bristol (22), De Montford Hall, Leicester (23), London's New Victoria Theatre (25), Free Trade Hall, Manchester (26), Odeon, Hammersmith (27), New Victoria Theatre (29).

In addition to these dates, the Basie band without Bennett will play at the Wakefield Theatre Club (April 18) and Fairfield Hall, Croydon (24).

CLAPTON DELAY

PLANS by Eric Clapton and Stevie Winwood to record (exclusively predicted in MELODY MAKER on December 7), were delayed this week by lack of studio time.

The ex-Cream and Traffic stars need to use an eight track studio and none were available in London this week and a session due for next Saturday has been cancelled.

Ginger Baker may join the group when a date has been set, but no other musicians have been chosen.

MOVE SIGN GUITARIST PRICE TO REPLACE BURTON

TREVOR BURTON'S replacement with the Move is 21-year-old Rick Price, lead guitarist with another Birmingham group, Sight And Sound. He will be playing bass guitar with the Move.

Rick has been with Sight And Sound for two years, and was co-composer of their two singles, "Alley Alley" and "Ebenezer." He makes his debut with the Move tomorrow (Friday) in Belfast at the start of the group's Irish tour.

Commented Move's Carl Wayne: "We chose Rick because we know he is a nice fellow as well as a good musician and singer. We don't think our taking Rick will affect Sight And Sound too much because they have only just added Geoff Turton, from the Rockin' Berries, to their line-up."

Said Rick: "The chance was just too good to miss, even though I was very happy with Sight And Sound."

Meanwhile, Trevor Burton has formed his own group, Balls. The personnel, all from Birmingham, has Trevor (lead gtr), Steven Gibbons (vcls), Richard Tandy (pno), Dave Morgan (bass) and Keith Smart (drs).

BURTON
formed new group

Burton told the MM: "We are planning to spend six weeks recording a double album and, in the meantime, we will live in a cottage in Hampshire while we rehearse."

Asked about the title of the group, he said: "It sums up the music we want to play. But we may change it to Great Balls of Fire or something."

ESTHER & ABI GUEST

ESTHER AND Abi Ofarim have been booked to guest on the new Scott Walker series, which makes its long-awaited BBC-TV bow next month. First show should be screened early in March, and includes the Dudley Moore Trio and Salena Jones as guests.

Second show stars guests Jackie Trent and Tony Hatch, while Esther and Abi record their spot on March 18 for later transmission.

PROBY
to S. Africa

NINA
March visit

DUPREE
club dates

Nina's European concert dates open in Ireland

NINA SIMONE'S March visit to Europe has now been finalised. She starts her European series of two-hour concerts in Dublin on March 12, followed by Whitla Hall, Belfast (13).

From March 14-16, she is in Holland then flies back to Edinburgh (19). She then appears in Wolverhampton (21), Royal Festival Hall, London (22) and Manchester Odeon (23).

Her Continental dates are: Paris (24), Zurich (25), Paris again (26), Austria and Germany (27-30), Copenhagen (April 1) and Stockholm (2). She may then return to Britain, possibly for a Royal Albert Hall concert.

CHAMPION JACK Dupree will be returning to the States for a visit in July — his first journey home since he left America in 1959. He has been invited to appear at the Newport Folk Festival, and will also play club dates.

On Monday and Tuesday this week, Dupree recorded a new single and album for Blue Horizon Records. Some of the numbers are done solo, some with a band and some with the Flirtations group.

Tonight (Thursday), the bluesman plays at Prescott, Liverpool. Tomorrow he is at the Top Rank, Bristol, and on Saturday (8) he takes part in the first of the Melody Maker Blues Scene '69 concerts.

P. J. PROBY is off to Africa! The trouble shooting Texan singer is set to tour South Africa for a month from April 4, and he will play to segregated audiences.

He will be taking a British backing group with him, which is still being set up, and they will play universities at first, followed by theatres.

Jim is expected to be guest of honour at a University rag ball and will be invited to visit a game reserve.

After his visit to South Africa, negotiations will be made for him to visit Israel for concerts.

JON HISEMAN'S Colosseum have their first album released on Fontana the second week in March. It will be called "Morituri Te Salutante."

"We call it that because it was the Gladiatorial salute prior to combat in the arena, before the Roman Emperors," says Jon, "and it is our salute to the record buying audience."

A deal is being negotiated with Atlantic Records for release of the album in America and Canada and the group go to the States in May. In April they tour Sweden and Denmark.

CORRIES
two-week booking

CORRIES TURN DOWN BOOKING IN S. AFRICA

THE CORRIES have turned down a lucrative two-week booking to sing at the Rand industrial exhibition in Johannesburg in March because of apartheid.

Roy Williamson and Ronnie Browne would have appeared daily in the British pavilion which this year has an exclusively Scottish theme. But they told the agent involved that they were not interested when they learned that they were to perform before segregated audiences.

Said Ronnie at his Edinburgh home: "We can't fathom how, at an international exhibition of this kind, they can have a black day and a white day. We are definitely against apartheid."

TONY MACAULAY COMPOSITION CHOSEN FOR NEW RELEASE

'SORRY SUZANNE' NEXT HOLLIES SINGLE

THE HOLLIES' first single with new member Terry Sylvester will be released on February 28. Titled "Sorry Suzanne," it is a Tony Macaulay composition.

Terry makes his first appearance with the group at the Top Rank Suite, Cardiff, on February 13. They follow with dates at Swansea (14) and Sheffield (21).

Between February 17 and 20, and 22 and 24, they will finish recording their new album of Bob Dylan songs.

HOLLIES: album of Bob Dylan songs

DUSTY'S MEMPHIS LP

THE ALBUM Dusty Springfield recorded in Memphis, Tennessee, is being issued by Philips on May 1.

Titled "Dusty In Memphis," it includes songs by the famous Goffin-King, and Baccharach-David song teams, plus originals by Randy Newman. Also included is Dusty's current chart-riding single, "Son Of A Preacher Man."

Titles are: "So Much In Love," "I Don't Want To Hear It Anymore," "Don't Forget About Me," "Breakfast In Bed," "Just One Smile," "The Windmills Of Your Mind," "In The Land Of Make-Believe," "No Easy Way Down," "I Can't Make-It Alone," and "Just Little Lovin'"—flip side of Dusty's current hit.

LOVE AFFAIR TV FILM

LOVE AFFAIR, in conjunction with Eyemark Films, are to make and finance their own 40-minute TV spectacular. They will start work on it at the end of March and it will involve both studio and location work.

Various celebrities are being approached to appear in the show.

The group, whose new single, "One Road," is released tomorrow (Friday), give a concert with Springfield Park at London's Strand Lyceum on February 13, in aid of spastics.

MAYALL IN U.S.

JOHN MAYALL will be working three months in America with his band from February 16, visiting Miami, New York, Chicago and many other major cities.

Mayall and his bass player are currently holidaying in Spain, recovering from pneumonia and overwork. They play a concert at the Dome, Brighton on February 14 and appear at Brunel University, Middlesex (15) before flying to New York.

FOUNDATIONS DATE

THE FOUNDATIONS follow-up "Build Me Up, Buttercup" with another Macaulay-Macleod composition. "In The Bad Old Days Before You Loved Me." It will be released by Pye Records on February 28. This will be their first single to feature an orchestra. The group tour the States in April and May and will return to promote what will then be their current single. They are also planning to tour Britain for the second time and this is being lined up for September.

TAYLOR INQUEST

AN INQUEST is being held today (Thursday) on jazz pianist Mike Taylor whose body was found in the sea at Southend.

The funeral is scheduled to take place at Leigh Hill, Leigh-on-Sea, tomorrow.

Taylor was 30 and received high praise for his Columbia album—picked as one of the MM's jazz discs of 1967—which he made with bassists Jack Bruce and Ron Rubin and drummer Jon Hiseman.

Comments MM's Bob Dawbarn: "He was one of the most original talents to appear on the British jazz scene in the last decade."

ELLINGTON TOUR ON

THE 1969 tour by Duke Ellington and his Orchestra is definitely on for later this year. So says impresario Robert Paterson, who returned from talks in the States with Ellington on Saturday.

On Monday he told the MM that the April-May date, suggested earlier, was now out of the question as the Ellington band had accepted bookings during the period.

"But the tour is definite for later this year," he said, "and I will be able to give full details in a few weeks time. I am booking venues now, and readers interested in early particulars can write to us direct at International Light Entertainment Ltd, at 11 St George Street, Hanover Square, London, W.1."

American pianist Teddy Wilson, seen above with tenorist Dexter Gordon, has just finished a successful season at Copenhagen's new jazz club Timmes. While in Copenhagen Teddy recorded an album for Metronome Records with Nils Henning Orsted Pedersen (bass) and Bjarne Rostvold (drums) and has also recorded a programme for Danish television featuring Dexter.

Hooker tours with Groundhogs

US BLUESMAN John Lee Hooker, due in Britain today (Thursday) to star in the Melody Maker's Blues Scene '69 concert tour, opening at London's Royal Festival Hall on Saturday (8), will make a 23-date tour with the Groundhogs.

Complete dates for the tour are Pontypool (14), Bath (17), Blackpool (18), Grimsby (19), Leytonstone (20), Leicester (21), Colchester (22), London's Crystal Palace Hotel (23), Newcastle (24), London's Klooks Kleek (25), Portsmouth (26), Southampton (27), Streatham (28), Bournemouth (March 1), Nottingham (2), Bishop's Stortford (3), Brighton (4), Tolworth (5), Welsh College of Technology (6), Plymouth (7), London School of Economics (8), Tunstall (9) and London's Royal Albert Hall (10).

GROUNDHOGS

GEORGIE
Dylan producer

New single and album for Georgie

GEORGIE FAME is to record a new single and start work on a new LP this week with Bob Dylan producer Bob Johnson.

Billy Boston, Rugby League winger, whose life story is being serialised in a Sunday newspaper, presented Georgie with a set of bowls and gave an award to his manager Rik Gunnell this week for the charity performances Fame has given on behalf of Wigan Rugby League Club.

Fame is currently at the Talk Of The North, Manchester, and the Garrick Club, Leigh, Lancashire.

McLAUGHLIN FLIES TO STATES TO RECORD LP

GUITARIST Johnny McLaughlin flew to America on Saturday to record an album with Miles Davis' drummer Tony Williams—following in the footsteps of bassist Dave Holland who is currently with the Davis Quintet. According to drummer Jon Hiseman — with whom McLauglin is featured on a new album with Jack Bruce and Dick Heckstall-Smith — Williams asked McLaughlin to go to the States after receiving rave reports from American musicians who heard him in Germany recently.

●

Premier Percussion, the star jazz package presented by the Premier Drum Co and Harold Davison, kicks off its tour at the Royal Festival Hall on Saturday (8). The line-up has the Roland Kirk Quartet, Kenny Clarke-Francy Boland Big Band and Philly Joe Jones Group. Other dates are: Croydon (9), Birmingham (10), Bristol (11), Manchester (15) and Sunderland (16).

●

The Graham Collier Sextet presents the first northern performance of Graham's "Contrapuntal Forms" on Saturday (8) at Salford University Jazz Club.

The Ray Russell Sextet and Musica Eterna make their debuts at the London Jazz Centre Society's 100 Club sessions next Monday (10). Guitarist Russell leads Alan Skidmore (tnr), Malcolm Griffith (tmb), Roy Fry (pno), Ron Matthewson (bass) and Alan Rushton (drs).

●

Birmingham's Salutation Stomp Club celebrates its fifth anniversary on February 14 with a session at the Birmingham Arms featuring the Preston Silver Bell New Orleans Band.

●

Seventeen-year-old Jeff Daly (bari, alto, flute) follows Tubby Hayes, the Rendell-Carr Quintet and Joe Harriott, as the star attraction at the Gloucester Hotel, Brighton, tomorrow (Friday). Jeannie Lambe and Danny Moss follow on February 14.

●

The Colin Symons Jazzband shares the stand with Acker Bilk at Osterley Jazz Club tomorrow (Friday) and then plays the Old Harry, Warsach, near Southampton (8) and the Sir Robert Peel, Kingston-on-Thames (10)

●

The Brian Leake Trio is resident at a new series of Monday sessions at the Royal Oak, Tooley Street, Southwark. Gerry Higgins (bass) and Tony Marsh (drs) complete the trio. Johnny Mortimer (tmb) and Bruce Turner (alto) guest with the trio next Monday (10).

●

Drummer Tony Oxley represents Britain in the next TV Jazz Workshop in Hamburg on February 10 to 14. He will team up with a group led by bassist Chuck Israels and also featuring Herb Geller (saxes, flute, clt) and George Gruntz (pno).

APPLE RECORD BANNED BY BBC

APPLE ALLEGED this week that a record by one of their groups had been banned by the BBC. The record is "The Road To Nowhere" by White Trash.

WHITE TRASH

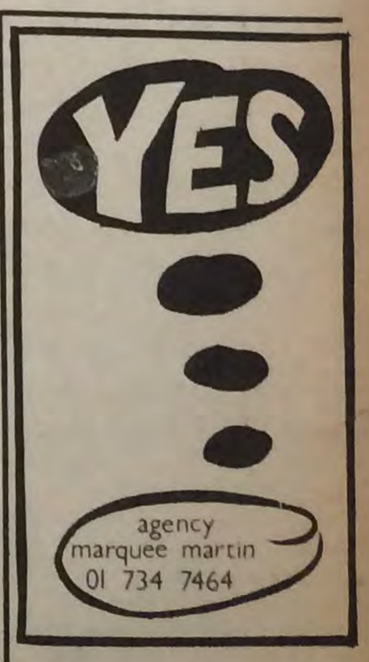
Press officer Derek Taylor told MM: "They are refusing to play the record because the name of the group is presumed to be offensive by the BBC. They apparently think the name is racist in some way.

"We cannot get the record played anywhere on radio or TV. Even Kenny Everitt can't play it.

"You can't fight the BBC. So the group will have to change their name to just Trash."

The group's manager Tony Meehan said: "I'm amazed that people still think like this. After all the group are calling themselves White Trash — nobody else. There seems to be certain pressure within the BBC to stop the record being played." The MM understands that Radio Luxembourg are playing the record.

A spokesman for the BBC said: "There's been no ban on this record by the radio service. The record was in fact played at least three times last week — by Tony Blackburn, Keith Skues and Dave Lee Travis. We have heard of no adverse reaction from the public."



THE 14th OF FEBRUARY IS THE FIRST OF MAY

1969 IS THE YEAR OF OUR IMAGE, SAY STATUS QUO

"WE'VE had a couple of hits, but people still don't know who we are. But '69 should be the year we get an image." Status Quo talking — and drinking — this week.

"But if we have a hit with 'Make Me Stay A Bit Longer' we'll be all right. We can't afford another flop. It would make things awkward."

Rick Parfitt, pushed his blond hair into place and ordered yet more glasses of Scotch and brandy for himself and song-writing buddy Mike Rossi.

They were due at a recording session but the lads had hurtled into the pub for a high speed interview on the way, startled City drinkers with their gaily striped blazers, and hearty guffaws.

The group are currently working extremely hard with much work lined up abroad.

"We're doing very well abroad, including the States, and we may be able to go there soon. We had a number one in Germany with 'Matchstick Men' and when we toured there with the Small Faces, it was fantastic," said Mike.

STATUS QUO: 'can't afford another flop'

TERRIBLE

"We're mainly a teenybopper group," offered good-looking Rick, quite shamelessly. "It's a good scene and we're happy. Most groups start out like that — the Small Faces for example. You can go on to heavier music later."

"We played at the Lyceum in London recently with all the trendy and blues groups. We were scared stiff. We thought we would get booed off. But we went down well.

"We concentrate a lot on stage movement, and generally work in clubs up North or abroad, where they are not so blasé as Londoners.

"We wrote our latest record about four months ago. It was originally going to be an LP track, but the final production we thought was good enough for a single. It was terrible trying to write it at first — the words just wouldn't come."

Honest lads the Status Quo. They didn't mind admitting a recent radio show they did had been less than faultless.

Said Mike: "We did Radio One Club 'live' and when we heard a tape of it afterwards — our two voices sounded terrible. We couldn't believe we could be so bad!

"The thing was, we couldn't hear ourselves singing, and although it seemed all right at the time, it actually came out very badly. We couldn't believe it man!"

"People often think you must be the lowest of the low to be in a group," said Rick, looking worried. "But people in groups are often more sensible than most kids, because you've got to grow up quicker with all the responsibilities.

"Two old geezers were taking the mickey out of us in a pub the other day because of the way we dress. But we started talking to them — about the war, all sorts of things, and in the end they were so knocked out, they didn't want us to go, and we all shook hands.

Agreed Mike: "People say because you're in a group you don't know what hard work is. But we get up at five am to go to a gig and work hard in our way.

"We look forward to our world and have a good laugh as well as working. None of us have got any trades, and we couldn't do anything else, except deliver bread or mow lawns. If the group flopped tomorrow we'd all be lost.

SORRY

"All this stuff about — 'I'm a working man' you don't deserve what you get.' All they mean is: 'I'm a lazy ——' and they're feeling sorry for themselves."

"Well, I'm getting Mozart and Lizst," said Rick, adding something else in rhyming slang too obvious for printing in a popular rhythm journal.

But I must say, their current release is my Tom Tit for the top.—CHRIS WELCH.

PETER GREEN: backed Otis Spann

Top of the chart Fleetwood Mac act as a backing group!

by ALAN WALSH

WHICH top British group acted as a backing group for another artist while their own record was number one?

Answer: Fleetwood Mac. With "Albatross" at number one in the Pop 30, Peter Green's highly successful bluesband were in New York cutting an album with Otis Spann, singer and pianist with the Muddy Waters Blues Band.

"There aren't many groups who would do this," said Mike Vernon, the Mac's recording manager and chairman of Blue Horizon Records, the independent blues label that has had phenomenal success in its first year of operations. "I wanted to cut an album for Blue Horizon with Otis and Fleetwood Mac wanted him to record, so rather than use sessionmen, Peter Green offered to do the backing and we cut the album in America."

Vernon spent four weeks in America, recording in Chicago and New York and completing deals for album material for world-wide release on the BH mark. Among the deals he tied up were one for the American Cobra label, featuring material by Magic Sam and Otis Rush and also fixed a six-piece Chicago blues band to tour British blues clubs in the summer.

This band will include Willie Dixon (bass), Otis Spann on piano, Shakey Horton (harp), Jimmy Dawkins (gtr), with vocals by Johnny Shones (with whom Vernon also recorded an album) and a new name, Little Monroe, a 19-year-old blues singer from the Chicago area.

"I managed to close a few other deals with artists but I can't say too much about them," said Mike, "because some of the artists involved haven't completed their contracts with other labels yet."

Mike — who also records John Mayall, the Savoy Blues Band and others for Decca as well as running Blue Horizon with his brother Richard — also completed some highly successful sessions with the Fleetwood Mac.

"We recorded enough material for at least a double album. We are hoping to release the material as a double in about four or five months. If not, it'll go out as volume one and two."

They also recorded a blues which will probably be the group's follow-up to "Albatross" — titled "Man Of The World" which has a vocal by Peter. "It's not a traditional blues number — but Peter says 'that's how I feel and that's the blues for me.' It hasn't finally been decided, but it looks at the moment as though this is the one we'll go for as a follow-up."

Mike's Blue Horizon label — pressed and distributed throughout the world by CBS records — has been in operation for just over a year.

Mike has been a producer for Decca for six years. Three years ago he started two tiny re-issue labels, Purdah and Blue Horizon, which were purely part-time projects issuing very small quantities of selected blues material. There was an immediate demand for the material and Mike and Richard decided to expand the Blue Horizon label.

With an incredibly small capital — £250 to be exact — they completed a pressing and distribution deal with CBS and issued their first release.

In a year, they have soared to amazing success. They have issued a total of 10 albums and combined sales are around 130,000. Their singles have crashed the market too and with the massive sales of "Albatross" these now total around 500,000. Mike estimates that their first year's turnover must be in excess of £250,000, which represents a thousandfold increase on their initial working capital.

The Blue Horizon label is now issued by CBS in 16 countries and next month, the label, formerly issued as Epic in America, becomes a label in its own right with five albums being released in "Blue Horizon Month."

But it's not just commercial success. People are starting to turn on to Mike as a producer. On his recent American trip, he had a number of offers from major production companies and record labels, including overtures from Tamla Motown that could have resulted in him taking over the recording of the Supremes, Stevie Wonder and the Temptations.

But Mike is staying with Blue Horizon and the blues. All the money the label makes is ploughed back and Mike doesn't even take a salary from the company.

"I make my living from the producing I do for Decca. Everything from Blue Horizon goes back. I'd sooner use the money to get the label really established rather than milk it for money for cars or a big house."

He also wants to concentrate on getting the sort of success Fleetwood Mac have had on record with his other artists like Chicken Shack, Duster Bennett and Gordon Smith.

But he is allowing one moment of ego to creep in: he is busy recording an album as a singer himself.

"I don't care if it never sells," he said. "It's something I've always wanted to do and it's a way of crystallising a lot of ideas I've got."

And he promised me that even if it was a smash, he wouldn't be seen on a future edition of Top of the Pops.

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'We can't get on Midland TV' claim Move

THE MOVE claim that they are being boycotted by Independent Television in the Midlands.

The four Birmingham boys have sent a telegram to **Bill Ward,** ATV's Director of Programmes, pointing out that they have never appeared in a show from the ATV Studios in their home town.

The telegram said: "Birmingham's only hit parade group, currently in the top five for the fifth time, we wonder if you are aware that in three years together we have never appeared on ATV from Birmingham, even in an interview."

Move singer Carl Wayne says: "It's a ridiculous situation. We appear on BBC shows like Top Of The Pops and Colour Me Pop but never on our local independent channel.

"A copy of every record we have ever made has been sent before release to the five-nights-a-week ATV Today programme. But they have never invited us to appear in the show.

"It would be understandable if they did not feature groups in the programme as a matter of policy. But they use groups far less successful than us—sometimes even from outside the Midlands."

Idle Race lead guitarist **Jeff Lyn** turned down an offer to join the Move . . . Command performance for **Mary Hopkin** at a Paris party after her success at the San Remo Festival — the **Duchess of Windsor** stayed on after and asked Mary to sing "Those Were The Days" just for her.

Donovan reported to have arrived for his Royal Festival Hall concert by tube . . . **Country Joe and the Fish** to return? . . . **Fleetwood Mac** have won a gold disc for "Albatross" world wide sales . . . **Mac's** guitarists, **Peter Green** and **Danny Kirwan,** have been approached to write scores for three films.

Tremeloes' drummer **Dave Munden** got engaged to Bunny Girl **Andree Wittenburg** this week . . . a sick **Les Perrin** received a get-well present of a dead tulip and a grape from **Roy Budd . . . Melody Maker** football team victorious against **Coda** team by 2-1 at Regent's Park on Sunday.

Osterley Jazz Club's benefit night for trombonist **Jim Shepherd** raised £75. Jim, a member of **Brian Jones' Jazz Band** is awaiting an operation on his hip.

At **Ronnie Scott's Club** last week it was birthday night for **Ronnie,** bassist **Jeff Clyne,** club's designer **Sean Murphy, Jeff Ellison, Adams the Barman** and **Sandie the Waitress** . . . **Cher** signed with Atlantic . . . **Led Zepplin** received two standing ovations at their first US concert.

Ray Charles honoured with gold plaque from the St Augustine, Florida, School for Deaf and Blind Children which he once attended . . . ex-**Them** lead singer **Van Morrison** following successful solo career in US.

Edinburgh-based group **Just Us** ordered by Tangier police to play at a party for a pasha's daughter in his desert palace or get out of the country. They played the party, having been driven there in a black maria, and shared the bill with 40 belly dancers, a dozen snake charmers and a wall of death motorcyclist.

Mike McGear believes in preternatural things . . . **Larry Adler** digging the **Scaffold** at London's Open Space Theatre . . . deejay **Ed Stewart** played bass and did a **Louis Armstrong** impersonation with **Eggy Ley's Jazzmen** at the Tatty Bogle club, London, last week . . . **Ronnie Scott** to a dull audience at his club, "What have you been drinking — cement? It's the first time I've seen dead people smoking!"

Janis Joplin still having group troubles and didn't fare too well on a recent Stax show in Memphis.

Composer **Burt Bacharach** being honoured with an hour-long TV special in the States. **Marlene Dietrich, Herb Alpert** and **Jack Lemmon** are among those who will take part . . . **Vernon Duke,** composer of "April In Paris," "Taking A Chance On Love" and "I Can't Get Started," died in a California hospital recently. He was 65 . . . US record label planning to release "Donovan's Greatest Hits." The album will have an eight-page colour insert of **Donovan** photographs from early childhood on.

Elvis Presley recorded a 16-tune session in the Memphis studio where he recorded his first sides for Sun in 1954. Says El: "This is where it all started for me. It feels good to be back in Memphis recording." The studio, American Record Studios, is the same one used by **Dusty Springfield** to record "Son Of A Preacher Man." Former **Paul Butterfield** bassist **Jerome Arnold,** now resident in London, has formed his own band . . . Bassist **Greg Ridley** has left **Spooky Tooth.**

Time Box's singer **Mike Patto** raised the alarm when he spotted a fire in a flat opposite Klooks Kleek, Hampstead, while taking a breather between sets . . . **Doors** played to 23,000 people at Madison Square Garden, New York, last week . . . **Fleetwood Mac's** "Albatross" used as link music on Thames Television programme.

Radio Luxembourg's boss **Geoffrey Everitt** treated the whole of 208's staff to dinner at the Talk Of The Town last week . . . Even **Pete Brown's** booker, **Linda,** finds him offensive.

Geno Washington going into management with Welsh group **Plum Crazy** . . . Yet another nudie LP cover—this time for **New Jazz Orchestra** . . . **Tom Jones, Engelbert Humperdinck** and their manager **Gordon Mills** all sporting Rolls-Royces.

Noel Murphy has harem in his Shepherd's Bush Penthouse . . . **Web** reported to have fan club in Russia.

An unexpected addition to the Stan Getz Quartet in its last week at the Ronnie Scott Club was Brazilian singer Flora Purin (above with Getz). Flora is set for a 21-day tour in the States with Getz soon.

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THE 14th OF FEBRUARY IS THE FIRST OF MAY

caught in the act

DONOVAN

IT WASN'T so much a concert; more as if Donovan had decided to entertain his friends, all 3,000 of them, in the Festival Hall on Friday. His relaxed, light mood dispelled formality and created a pleasant, intimate atmosphere which made it all the more enjoyable.

Seated cross-legged on a low dais covered with a white fur, he sang his way through two hours accompanied by his own guitar, and, for part of the evening, by bassist Danny Thompson. His choice was wide. "Sunny Goodge Street," "On The Island," "Lord Of The Reedy River," "Jennifer Juniper," "Isle Of Islay," "I Love My Shirt," "Josie," "Guinevere" and "Happiness Runs" were just some of the titles.

The accent was on simplicity, communication and involving the audience. What might have been a somewhat pretentious evening was not because of Donovan's easy going, yet professional, handling. — TONY WILSON.

MOBY GRAPE

AMERICAN groups Moby Grape and Group Therapy made their British debuts at London's Middle Earth club at the Roundhouse on Saturday. Group Therapy, who feature two lead singers, Ray Kennedy and Tommy Burns backed by Art Delgudico (gtr), Gerry Guida (organ) and Michael Lamont (drs), are very visual. They feature original material including "I Got To Live," "Remember What You Said," and an instrumental, "It's A Very Happy Day." Group Therapy are one of the most entertaining American acts to visit Britain.

They are not an easy act to follow, and Moby Grape were an anti-climax with an ordinary set that was mainly blues and country influenced. Vocals were lost too often against the backing and the impression was that they were going through the motions, producing a mechanical, uninspired and disappointing set. — TONY WILSON.

YOU ARE WHAT YOU EAT

YOU ARE What You Eat, premiered in London last week, turned out to be over-long and boring. It wavered between the self-consciousness of one of those group record promotion films and some middle-aged producer's idea of presenting the bizarre and exhibitionist side of American youth to Joe Public.

Apart from some all too short interview bits with old and young drop-outs, the rest was rather gimmicky. People smoking pot, painting their bodies, dancing wildly and just laying about, in the end make uninspired watching. The sequences with the Farce of '68, Tiny Tim, proved to be the best parts in the film.

Verdict. You Are What You Eat gives a case of bad indigestion. — TONY WILSON.

HARMONY GRASS

HARMONY Grass are a fine band — they always were as Tony Rivers and the Castaways Although Tony has castaway the surfing image, they still maintain their high standard of five-part harmonisation, and at London's Speakeasy last week they had the crowd shouting and yelling for more.

The fans were out in force and the group responded by playing several encores after their crowd-slaying rock and roll medley. Although they have been familiar figures on the scene for some years, it is to be hoped '69 will see them make a larger impact on a national scale. — CHRIS WELCH.

MAYNARD FERGUSON

PETER Burman's latest Jazz Tete-a-Tete presentation, featuring the Maynard Ferguson Band, Jon Hendricks and Annie Ross deserved to play to a bigger crowd when it began a six-day tour at the Grand Theatre, Wolverhampton, on Sunday.

The strength of the new Ferguson band — Maynard's trumpet apart — lies in its sax section. They really came into their own in Slide Hampton's "Got The Spirit," which ended with Pete King, Alan Skidmore, Danny Moss and John Surman blowing out front together.

Due to over-zealous backing, Annie Ross came across best with just rhythm accompaniments on "Li'l Darlin'" and "Saturday Night Fish Fry," than with the whole band. Jon Hendricks continued the lesson in vocalese after the interval with his immaculate treatment of "Shiney Stockings," "Ev'ry Day," "Roll 'Em Pete," and "I Remember Clifford." — DENIS DETHERIDGE.

JEAN-LUC PONTY

THE VIOLIN'S neglect in jazz is not surprising when one considers the quite incredible degree of technique which is required to adapt the instrument to the music's peculiarities. That it can be done, and done brilliantly, is demonstrated by the young French violinist Jean-Luc Ponty, who opened his two-week season at the Ronnie Scott Club on Monday.

His command of the instrument is breathtaking, but Ponty is no mere virtuoso. He has worked out an individual and very modern language for the instrument which relies heavily on an immense harmonic knowledge and its daring use. He swings, and swings and swings, drawing a wide variety of tonal colours from the violin and deploying them cleverly to suit the mood of the material.

He can be a wild player, and once Stan Tracey (pno), Dave Green (bass) and Brian Spring (drs) get more in step with the phenomenal Frenchman, it should be a memorable fortnight. — BOB HOUSTON.

Come swing with us at Antibes!

ANOTHER MM TRIP

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

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

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

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

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

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

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

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

THE JOURNEY home starts on July 31, arriving back in London on August 1. The 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.

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GENE:

LIFE, for Gene Pitney, moves at a frantic pace. His days are timetabled to the minute and each of those minutes is important to the very professional Mr. Pitney.

One of Britain's favourite balladeers, he is over here for a month-long concert tour with the Marmalade and Joe Cocker. This is his seventh tour of Britain—the first one was in support of Billy J. Kramer in the Mersey beat days.

But it was a very different singer that was on show at London's Revolution last week where he was making a promotional film — with the help of three dolly dancers and Manfred Tom McGuinness — for the American TV networks.

Studio

Gone was the Pitney emotional ballad. In its place an up-tempo R&B influenced number.

"It's my next American single called 'Baby, You're My Kind Of Woman" I've recorded it as a result of 'She's A Heartbreaker' which was the same type of number and did well in the States.

"I'm going into the studio on Sunday to record my next British single which we hope to have out in about three weeks' time.

"There are two songs in mind at the moment — 'Lights Of Night,' an American number from Bob Crew and 'Maria Elena,' which is a Tony Hazard song. They are Phil Spector-type ballads, I'd suppose you'd call them up-tempo ballads."

Friend

A chauffeur-driven Rolls Royce was waiting outside to take Gene back to his hotel. He stopped to talk to some fans before we continued the conversation driving through the rush-hour traffic.

"I get a tremendous amount of satisfaction from doing the tour. It's worth

'Touring? It's worth beating your brains out'

beating your brains out because when you fall down in the evenings as you get off the stage you know you've done something."

Up in Gene's hotel room where his wife, son Todd and Mrs. Jones were waiting. Mrs. Jones? "That lady is fantastic. I met her about four or five years ago as she was getting off the hovercraft at Portsmouth. It was the first time I've headlined on a tour over here. Len Barry was on the tour at the time of his '1-2-3' hit.

"She writes to me all the time. She sends toys to the kids, she remembers every birthday, every anniversary. There's always something from her. She comes up all the way from Southampton by bus, she knows where I am. She's like a friend of the family."

Problems

Teeth brushed, hair combed, a kiss for Todd ("I was up with him from 11 till six this morning as he had stomach ache") a kiss for Lynne and one for Lily Jones and we're off again.

"I like working here. The people sort out 95 per cent of the problems before they start. The theatre circuit is good, you don't get it in the States."

The lift door opens and Gene departs for the television studios. His day started at eight in the recording studios after a sleepless night but Mr. Pitney still looked impeccable. Very professional. — ROYSTON ELDRIDGE.

CILLA:

'Marriage would come first'

"PATHETIC" is a strong word to aim at a top-rating TV show — but Mrs Priscilla Willis didn't blanch when I showed her the letter in last week's MM. The letter said her show was "pathetic" and Lulu's was "abysmal."

Mrs Willis? Oh, sorry, she's better known as Cilla Black of course.

"I think that's a constructive letter," said Cilla sipping lemonade in her publicists' office. "I don't resent people making this sort of comment and I hope my fans don't either.

"But whether the show is pathetic or not is a matter of opinion. All I know is that it's easier to do guest spots on other people's shows than do a series yourself. Frankie Howerd said to me: 'If I'm bad on your show, it's you who'll ge the blame.' I think he's right.

Offer

"And don't forget, the BBC wouldn't put a show on if they didn't think that the viewers would like it.

"I'm sorry this person feels like this, but he's entitled to his opinion. Perhaps he feels I should just make records. I love being a pop star and making pop records but I also enjoy doing the TV show. And I do try hard to include something for everyone."

I talked to Cilla just a few days after her sudden marriage to her manager Bobby Willis. 'I don't feel any different," she said. "Bobby and I always planned to get married. But we kept putting it off every time an exciting work offer came up. We really needed to have someone else set it up for us and that's what happened.

"Bobby and I were having dinner with a few friends after the show last week and Peter Brown, who works at Nems, said: 'Why don't you get married?' I said to Bobby 'Why don't we?' and the next day he and Peter went and fixed it up for the Saturday.

"We wanted it as small as possible, just for ourselves, because we'd already decided to get married this way and have a big church wedding in Liverpool later on. So that's what we did.

"Bobby and I have to wait for my dispensation from the Catholic church to come through before we can get married — Bobby is a Protestant — but we are aiming at March 1, if we can."

They are living in Cilla's flat at the moment and when things sort themselves out, they hope to buy a house.

"I like the St. John's Wood, Regents Park area and that's where we'll probably get a house. When we can find the time."

As Cilla told me, she and Bobby "have got a few bob now" but they didn't feel that this would affect their marriage.

Choice

"After all, we've known each other for a long time. It's not a five-minute show-business marriage, so I've no fears about it not lasting. And I don't think that the fact that we are starting married life with money — not having to struggle like most people — will have any effect."

But what about her future in show business? Can she successfully blend a career and marriage "A year ago I thought that I'd slow up when I got married. But this year, I think different. I suppose you mean about babies and things. Well, if that happens, marvellous — but we don't plan any children for a year or two.

"But I'm sure of one thing: if I have to choose between my marriage and my career, my marriage would come first."

Cilla also has a new single, "Surround Yourself With Sorrow" released tomorrow (Friday) but the title is no portent of her future. "I recorded it a month ago and it had nothing to do with getting married," she smiled.

"It's a raver — almost the first one I've done as a single. I just felt I'd like to do an up-tempo song for a change from the ballads. They are easier to sing, for a start.

"Although, I don't know about this one. It's got a big range.

"I start off sounding like Paul Robeson and end up like Tiny Tim." — ALAN WALSH

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top-level conversations

with maynard ferguson

'There are jazzmen in Britain who are a match for any in the world'

I HAD been on tour with Stan Kenton for nearly four years before I took the step most musicians take when they hit California: settle there in the land of sunshine.

I had already built up quite a reputation as a bandleader on my own account back in Montreal, and met many of the visiting American bands there. Now, I had gained invaluable playing experience as a jazz soloist and lead man with one of the greatest bandleaders of the day. So it wasn't too surprising that I landed a fine contract with the studio orchestra at the Paramount Picture Corporation in Hollywood.

In any case, Stan Kenton would take maybe a year out before forming a new orchestra for a new tour with a different orchestra and new sounds. So it suited so many of the musicians who played with him to seek other work during these breaks.

The work for Paramount suited me ideally. I had plenty of opportunity to play some jazz solos on the movie scores. But, although we were on call at 24 hours' notice, I also had plenty of free time.

Sometimes I would go four weeks without a call. But that salary cheque still came regularly through the mail. In fact, I worked it out: during the two-and-a-half years I was with Paramount, I was doing only about three-and-a-half hours a week!

This enabled me to play gigs like the Lighthouse at Hermosa Beach with Shelly Manne and Shorty Rogers. I did a "Shorty Courts The Count" album with Shorty, also a thing called "Short Stop."

I also had plenty of free time to play golf and games like that.

Talking of golf, reminds me of Bing Crosby, who is, of course, a tremendous golf addict. I did a film with him and Bop Hope—The Road to Bali.

Bing would do some songs for the film on Paramount's mammoth sound stage. Everybody would listen to the playback, and say: "That's great—but let's do another one to be on the safe side."

Then they'd look around for Bing—only to find he'd disappeared. He'd driven off to the nearest golf course!

I also did all the Dean Martin and Jerry Lewis films. Jerry was a great jazz enthusiast, and was always playing my records.

Dean's personality off screen was exactly the same as when you saw him in a movie. He drank — and most people I know drink—but that business about him always being high was mostly good publicity.

In the Martin-Lewis films, Jerry always had most of the comedy lines, while Dean played the straight guy. But off screen he could be every bit as funny as Jerry.

When they split, people said Dean would be all washed up, or that Dean would make it and Jerry wouldn't. But it's worked out well for both of them.

And I guess the same has happened since Dave Brubeck and Paul Desmond split. There comes a time when you have to go your own way.

Working on a film with Cecil B. DeMille was quite an experience. I did one of those big Biblical epics—I think it was The Ten Commandments—with him.

DeMille was a stickler for authenticity. It would be fascinating to see hundreds of goatskins filled with water hanging from all sorts of pegs and nails all over the set so that they could be used daily by the extras and thus get the necessary "worn" look.

DeMille employed a Captain in the Egyptian Army—Captain Fuad Arif—as technical adviser during location work in Egypt. Thousands of bows had been specially manufactured for use by thousands of extras. The cameras were all ready to roll, when over walked Captain Arif to DeMille.

"Excuse me, Mr. DeMille," he said "Those bows the soldiers are carrying just don't belong to this era. They weren't used until some 300 years later."

What did DeMille do? He just cancelled the whole day's work! Camera crews, actors and actresses, thousands of extras and technicians, all the make-up people were all packed off. It must have cost a fortune.

The next milestone in my career was the formation of my own band—in the States this time.

I had formed quite a friendship with a drummer called Sid Bulkin. He was both a good jazz and show drummer, and did a lot of work in places like Vegas with Dick Haymes, Billy Eckstine and Vic Damone.

Sid was in New York and had got to know the owner of Birdland, who had decided to form a band called The Birdland Dream Band. It was a kinda wild name, but that's the way it was.

Now, they had the idea for this band, but they came up with the problem of wanting a leader with some experience, but one who was also known.

Sid thought of me, and put through a call to California.

The idea appealed to me; I formed a band, rehearsed for two weeks for what was a comparatively short engagement. But we blew up such a storm, we were kept on for an extended season at Birdland.

I had a great line-up. It included Herb Geller, Al Cohn, Bob Johnson and Ernie Wilkins on reeds; Jimmy Cleveland and Sonny Russo on trombones; Nick Travis and Ernie Royal on trumpets; Hank Jones (piano) and Milt Hilton (bass).

And I had a wonderful team of writers. They included Al Cohn, Ernie Wilkins, Willie Maiden, Manny Albam, Johnny Mandel — who wrote "The Shadow Of Your Smile" and won an Academy Award—plus Bob Brookmeyer, Bill Holman and Jimmy Giuffre.

As part of my contract, I was able to keep the great book these boys wrote for me.

This gig really set me up for the subsequent band tours I made for Joe Glaser, who has some 500 people on his roster — among them Louis Armstrong and Duke Ellington.

I kept my band together for about eleven years. But by now, I had married. I had enjoyed tremendously all the things I had done in America, but I felt it was now time to expand in a new direction. I've always been one to seek out new experiences.

So I came to Britain. I also went to India where I studied their music, and where two of my five children still go to school, incidentally. I played with the musical faculty at the school, playing early morning ragas and evening ragas.

European music may be more advanced harmonically, but rhythmically, the Indians are still way ahead.

Here, in England, I'm a director with Jack Bell of Ferguson - Bell Ltd., which makes the Liberator, a horn of my own design. And right now I've formed a great band of British musicians which is now on tour.

Incidentally, there's only one thing wrong with British musicians — and that applies to European musicians in general.

They have an inferiority complex. Probably through being told—and wrongly believing—for so long that the Americans are superior.

Let me say this right now. There are many great jazzmen in Britain. Players who are a match for any in the world.

If anything is lacking, it's the bandleaders. But this is only because there is less opportunity in Britain for musicians to gain the all-round experience that makes "personality" leaders as there are in the States.

When you think of bands like Count Basie, Ellington or Kenton—you visualise a real personality out front.

Apart from this factor—and Tubby Hayes had a great bandleading personality, by the way — British musicians have nothing to fear.

ON SUNDAY, the Maynard Ferguson Big Band opened a tour with Joe Hendricks and Annie Ross at Wolverhampton — the first major tour Maynard has made as a bandleader in this country since he settled here just over a year ago. "I intended coming to Britain for a short visit only," he says. "But I liked the place so much I decided to stay on." Concluding his Top Level Conversations with the MM's Laurie Henshaw, Maynard this week tells how he left the Stan Kenton Orchestra; how he came to play for Bing Crosby and Dean Martin films at the Holywood Paramount Studios; how he formed his own American band to tour the States; and how he finally arrived in Britain — where he now lives with his wife and family.

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POP ON THE AIR

Facelift for the station of the stars

THE MELODIC magnificence of Tchaikovsky filters along the corridor outside the studio and mixes grotesquely with the blues of Howlin' Wolf.

Behind the sound-proof glass, sealed against the creeping culture emanating from the floor below, a diminutive jockey-like figure with a shaggy haircut crashes backwards from a tubular chair onto the thinly carpeted floor.

The ultimate in musical paradox is briefly and brilliantly illustrated by a visit to Radio Luxembourg's studios, in the heart of wooded parkland in the tiny Grand Duchy.

For Radio Luxembourg is a complete radio and TV broadcasting unit, beaming programmes in three languages across Europe. And the famous English service, the "Station Of The Stars" is the colourful and extrovert tip of a broadcasting iceberg.

Radio Luxembourg, transmitting pop music to Britain (and its Continental neighbours) for over seven hours a night, now has a listening audience of over five million in Britain.

And its brash, American-inspired, quick-fire programming, stands as a complete opposite to the staid, stiffly conservative approach of the French and German services.

ALAN WALSH

REPORTS FROM RADIO LUXEMBOURG

The Radio Luxembourg team of deejays (left to right) Noel Edmonds, David Christian, David Jensen (standing), Tony Prince, Paul Burnett.

CHALLENGE

To observe the first commercial radio station to serve Britain mounting a determined challenge to the BBC's monopolistic Radio One service, I took a Luxair Viscount to the Grand Duchy last week with former deejay Don Wardell, now head of press for the station, and Australian ex-deejay Tony Macarthur, a man steeped in commercial radio and TV who has thrown the old 208 format out of the window and grabbed a 50 per cent increase in listeners in six months.

Many people still believe that Radio Luxembourg is broadcast from London. It is, in fact, all broadcast from the Grand Duchy, a small country fast rivalling Switzerland as a currency centre.

And under the new format, only five hours a week — Alan Freeman's shows — are pre-recorded in the station's London studios. The rest of the programmes are done by the five staff deejays at the studios.

Everything in the Duchy is pocket sized. The population is under half a million, the city is small, compact and expensive, the airport is a mere four kilometres from the studios, and the whole of the broadcasting complex is housed in one white, Germanic building with a square tower which gives good views, on a clear day, into Belgium, France and Germany.

There's a relaxed, free and easy atmosphere. Everyone — whatever their nationality — is on first-name terms. There is no BBC-type guard at the entrance, and children wander into the building for the TV service freely.

There is an impressive main entrance with a curved staircase rising on either side of the foyer past a bust of the country's Duchess. It's an atmosphere more redolent of an embassy rather than a pop station.

Upstairs, through a door marked "Emissions Anglaises," there is a dramatic change of mood.

Two small intercommunicating offices house the whole of the 208 English team — five deejays, a station controller, and two English-speaking and pretty Luxembourg secretaries.

The room looks lived in and knocked about; graffiti adorns the wall, ranging from the inevitable pin-ups to plaintive jottings of the deejays and even more pleading requests for record requests.

This really is the heart of Radio Luxembourg as we know it. This is the deejays' base.

And when we arrived, they were lounging about waiting — tiny Tony Prince, whose adoration of Jimmy Savile shows in his extrovert personality, shy Canadian David Jenson, who sparks into life before the microphone and lives in a minor key the rest of the time; Paul Burnett, the most experienced broadcaster who could bring his solidly professional approach and good looks to TV in the future; "new-boy" David Christian, tall and enjoying the rapid transition from electronics to deejay work; and Noel Edmonds, who does the late show and has a big broadcasting future ahead of him.

The broadcasting studios are in the basement. Germany has the studio and the airwaves until 7.30 in the evening when Tony Prince — self-styled "Royal Ruler" — bursts on to the air to get the English programme off to a lively start.

Dave Jensen takes over followed by Paul Burnett. The taped Alan Freeman show occupies the midnight to one a.m. spot followed by the graveyard shift from one a.m. until three, hosted by Noel Edmonds.

"It really is the graveyard scene," Noel told me. "By the time I get on the air, there's only the caretaker, the engineer and me in the building."

Over a beer and a meal, programmes manager Tony Macarthur told me that the station took a big chance when it abandoned its traditional format of sponsored time on the air, in half-hour and hour-long doses, in favour of spot-ads only.

RETAINED

"We retained control of what was played and advertising time is bought on the same basis as it is on ITV — so much per second, etc.

"The programmes are sorted out in London by myself; I decide which records to play and when, and the playing order is sent to the station and presented by the deejays. They also do spot ads, play jingles and things like that."

In fact, Tony made a major breakthrough for the station when he managed to persuade the Luxemburger engineers to agree to the deejays playing their own jingles on special cassette machines.

"This has helped in tightening up the delivery and presentation; we are frankly aiming at a very slick, American style programme and I think, with the deejays we've got, we've managed to do this.

"And it's having repercussions — the German deejays for example, are starting to use our ideas a little and tighten their shows up."

MAINTAIN

One problem the deejays have to overcome — and they do it brilliantly — is the isolation from the British music scene that residency in the Grand Duchy entails.

They are linked with the scene only through the people like Don and Tony in the London offices, and through papers like Melody Maker.

The pop scene is almost non-existent in Luxembourg and it's remarkable that they are able to maintain enthusiasm and expertise when they exist in a sort of vacuum 400 miles away from the scene they serve.

This isolation has created a happy team. The deejays are young, enthusiastic and work together well; there is a lot of friendly banter between them, and their social life is usually spent together in either the city's only discotheque (the 31 Club) or a rather tatty nightclub (the Chez Nous) where Tony tears out rock numbers with a pedestrian band, with Paul, Noel and Dave Christian providing the chorus — a performance punctuated by some of the worst strippers in captivity.

Luxembourg deejays aren't in the super-finance class of the Jimmy Youngs and Tony Blackburns. But they do get an adequate wage, plus bonuses held for them in London.

And Tony Macarthur is working on plans to bring them to Britain in rotation for promotional work on the ballroom scene which could add to their total earnings, as well as enhancing their reputations with the fans.

JINGLES

Until this happens, they present their programmes with as much verve and life as they can; with minor "happenings" in the studios — like Tony Prince's incredible gymnastics between records, or flames licking round the script as Dave Christian reads the news — while presenting the records, playing the jingles and doing promotional ads, such as references to "tea" or "coffee" so many times an hour.

Radio Luxembourg's general manager, Geoffrey Everitt — who started as a deejay with the station in 1945 — took a bold step when he threw the old format out of the window and brought in a live-deejay policy.

But with 10 million listeners a week and an income of over £500,000 a year, it was a gamble that paid off.

DETACHED

After 36 hours in the Grand Duchy, after talking to the deejays and watching them at work, after visiting the mini-scene in the city, and sampling the superb food and tasty beer, I decided that the "station of the stars" is not a bad place to be — if you like the life of an expatriate popster, hosting excitement from an unusual detached point in limbo.

RADIO JAZZ

FRIDAY (7)

4.0 a.m. J: Big Bands/All That Jazz (Fri, Mon-Thurs). 10.5 J: Jazz Unlimited. 1.50 p.m. J: Big Bands. 6.30 T: As for 11.30 daily, except Sunday. 7.10 H1: Jazz. 9.35 H2: Oscar Peterson. 10.0 V: Sound of the Big Bands. 11.5 E: Jazz Records. 11.30 T: Sammy Davis Jnr. 12.0 T: Otis Redding, Booker T. 12.5 a.m. B1 and 2: Jazz at Night. 12.15 E: (2) Bob Dylan (3) Thad Jones-Mel Lewis BB (4) Judy Garland.

SATURDAY (8)

2.5 a.m. J: Jazz Unlimited. 4.5 J: Finch Bandwagon. 12.0 noon B3: Jazz Record Requests (Steve Race). 2.45 p.m. H1: Radio Jazz Magazine. 9.45 E: Conny-Jackel Combo. 10.8 A1: Jazz Concerts (Brussels 1967, Stockholm 1968). 10.30 Q: Pop and Jazz. 11.5 E: Gary Burton Quartet. 11.15 A2: Get To Know Jazz. 11.30 T: Pete Jolly. 12.0 T: Jazz In the Troc.

SUNDAY (9)

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, Red Allen, Derek Jewell). 11.15 J: Jazz. 12.5 a.m. B1 and 2: Best of Jazz (Humph).

MONDAY (10)

3.45 p.m. H1: Dixietime. 9.30 H1: Phil Woods, Rob Pronk. 10.0 H2: Floyd Cramer. 10.20 E: Bill Ramsey, Kurt Edelhagen Ork. 11.0 A3: Free Jazz. 11.30 T: Pop and Jazz. 11.45 A3: Homesick James (Hughes Panassie). 12.0 T: New Jazz Records. 12.5 a.m. M: Jazz Corner.

TUESDAY (11)

10.5 a.m. J: Bobby Troup Show. 5.0 p.m. H1: Big Band Set. 5.25 H1: Jazz. 5.45 B3: Jazz Today (Charles Fox). 10.30 O: Jazz Journal. 10.30 V: Jazz Corner. 11.0 U: Jazz Concert. 11.30 T: Pop and Jazz. 11.30 H2: Jazz. 12.0 T: Chick Corea.

WEDNESDAY (12)

8.15 p.m. B1: Jazz Club (Ken Colyer's JB, Eric Silk's Southern JB, Kenny Ball's Jazzmen). 9.20 E: Beat Wave, Heat Wave. 10.30 Q: Jazz Club. 11.20 H1: Radio Jazz Magazine. 11.30 T: Carmen McRae. 12.0 T: Tenor Saxes in the 1950's. 12.15 a.m. E: Jazz Discussion.

THURSDAY (13)

7.30 p.m. E: Blue Mitchell, Nina Simone, Juke Boy Bonner, Earl Hines. 10.40 O: Jazz Combo. 11.30 T: Buddy de Franco-Tommy Gumina Quartet. 12.0 T: Teddy Edwards Sextet. 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: Saarbrucken 211. O: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

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POST CARD

MEN WHO MAKE THE BLUES

BY MAX JONES

CHAMPION JACK DUPREE is unusual in that he comes from New Orleans, and New Orleans bluesmen are hardly thick on the ground. He is unusual, too, in being an American resident of Halifax, Yorkshire where, he says, "everybody knows me." ● Dupree left the USA in 1959 and, on his first visit, decided to remain in Europe. For several years he lived in Switzerland or Denmark, but in '66 settled in England with his British wife, Shirley Ann, and two daughters. Since he first came here, Jack has built a good reputation as an entertainer. He has found steady employment in clubs, ballrooms and concerts and has appeared solo, with jazz bands or blues groups according to demand.

● Dupree recordings made in this country include "Champion Jack's Natural And Soulful Blues" (London Atlantic), "From New Orleans To Chicago" (Decca), "Champion Jack Dupree And His Blues Band" (Decca), "When You Feel The Feeling You Was Feeling" (Blue Horizon) and the Blue Horizon single, "I Haven't Done No-one No Harm." ● Telling his life story in his own words, Jack says: "I was born in New Orleans on July 4, 1910 in the ward they call the Irish Channel, because of the people who lived there. If you messed around there, you got killed. I was left an orphan when I was a kid, and raised in an orphanage. So I was on my own till I was 14 . . . out on the streets a lot of the time being raised by hoboes, sporting women and old-time gamblers. And I made it all right. ● "I started fooling with piano at the age of 10 and did good for myself. I used to go around with a piano player named Drive 'Em Down, who played in the rougher clubs. I used to watch the notes he played, and that way taught myself to play through him. He was the only teacher I had. When he died, I took to playing piano. With me it's a gift . . . I don't know one note from the other. I took up boxing during the Depression years, fighting at 135 lbs. That's how I got my nickname. Columbia Records called me Champion for my first records, made in Chicago during 1940." ● Dupree made about two dozen titles for Okeh in '40 and '41 and since then has recorded extensively for Folkways, Joe Davis, Apollo, King, Atlantic and other labels. Some of his King material from '55 can be heard on "Two Shades Of Blue" (Ember), and this includes typical Champion Jack humour on "Harelip Blues" and "Overhead Blues." ● Excellent examples of his "strolling" piano style and his songwriting ability are to be found on "Blues From The Gutter" (London-Atlantic), and his knocked-out old-time music is further illustrated on "The Blues Of Champion Jack" (Storyville).

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BLUES SCENE '69 SPECIAL

COUNTRY ROOTS AND A CITY STYLE

IN John Lee Hooker, born and raised in Clarksdale, Mississippi, there is found a true example of a blues artist with country roots adapting the electric sophistication of the urban bluesmen and creating an amalgam that is distinctive and yet still valid, even more so than some of his urban counterparts.

On the Blues Scene '69 tour, he will work with the Groundhogs who he has worked with before, and will head the package.

No stranger to Britain, John has made the Transatlantic crossing several times before, and appeared on the television pop show Ready, Steady, Go when his single "Dimples" made the chart.

A prolific recording artist, it has been estimated that he has cut over 200 blues sides, including some for the American King label under the name of Texas Slim.

John was raised on the Mississippi Delta farm of his step-father, William Moore, who taught him the rudiments of playing when he was 13, and at 14 he hit the road.

For the next 16 years he wandered around the States learning blues songs as he went, and then, when he was 30, he settled in Detroit working in the city's steel and motor-car plants.

In 1949 his recording career started with the Modern label although the Sensation label releases some tracks of his put down in 1948.

From then on John Lee became fully professional and played clubs, concerts, festivals and tours gradually building up his reputation and following.

A number of his albums have been released in Britain including "Drifting Blues" on Atlantic, "It Serves You Right To Suffer" (HMV) and "Burnin'" on Joy Records, which includes one of his best known numbers, "Boom Boom."

But perhaps among the most interesting is "How Long Blues" (Fontana/Riverside) on which he uses acoustic guitar for the first time.

On the others he uses the electric instrument, but on this particular album John goes back to his roots, the folk blues of the Mississippi Delta.

JOHN LEE HOOKER AND THE GROUNDHOGS

LOOKING FORWARD TO JOINING JOHN AGAIN

NEITHER Tony McPhee nor the Groundhogs are strangers to the art of John Lee Hooker, and they look forward to a return engagement with the American guitarist-singer who is due in Britain today (Thursday).

"We are at the Marquee in London tomorrow," says McPhee, "so we hope to get in a little rehearsal in the afternoon. But Hooker doesn't bother too much about that.

"If he has a new number he wants to do, he usually runs through it in the dressing room to give us some idea, then we take it from there. Of course, I worked with him in '64-'65, and basically he's the same as he was then.

"It's a matter of listening to what he does, and it means everyone has got to be on the ball. It's all in the same key, anyway, but he's so free that a song's never done the same way twice. I've always enjoyed working with him, and I look forward to the reunion this week-end."

The new Groundhogs did a short tour with Hooker when he stayed on in Britain last year after the Folk Blues Festival visit, and Tony reckons it was very useful training.

"At the end of that week with him the group sounded really tight, so after a month of solid work this time we should be really together. I'm sure it will be a good thing for us. It gives the club audiences a chance to hear us, too, and we hope that bookings will improve afterwards as a result."

When the Groundhogs have played the last MM Blues Scene concert with Hooker, Jack Dupree and the rest at Manchester on February 15, they'll be launched on a series of club, concert and college dates with the Mississippi bluesman.

These include engagements at Bath, Blackpool, Bournemouth, Nottingham, Brighton, the London School of Economics and a concert at London's Royal Albert Hall.

After that, John Lee Hooker returns home and the group plays a number of dates up and down the country before embarking on April 12 on a nine-day tour of Sweden and Denmark.

With a reasonably good response to their first Liberty single and album, "Scratching The Surface," the Groundhogs feel that the future is bright. But, like most of our groups, they'd like a crack at the USA as soon as possible.

JO-ANN, MOTHER FIGURE OF BLUES

IT WAS Mike Raven who christened Jo-Ann Kelly "The mother figure of British Blues."

It was meant as a tribute to the influence that the 24-year-old singer exerts on her British blues contemporaries. Interview anbody about the current popularity of blues here and sooner or later her name will come up in the conversation.

She is admired not only for her prowess as an artist but for her remarkable grasp of the idiom and knowledge of the subject in general. American bluesman Stefan Grossman praised the British blues scene "because it has great people like Mike Cooper and Jo-Ann Kelly in it." Chris Youlden of the Savoy Brown Band believes: "If the blues boom ends there will still be plenty of work around for people like Jo-Ann Kelly."

Blues Bandleader John Dummer has said: "She is probably the best female blues singer in this country. Her style is somewhat reminiscent of Memphis Minnie and has made a big impression on many visiting American musicians including Canned Heat who asked her to join them."

Jo-Ann was born in Streatham, South London, and started playing guitar when she was 13, doing skiffle and the fashionable rock tunes. Her brother, Dave — himself a leading light on the British blues scene — took her round the trad clubs and she started sitting in with bands at Croydon Jazz Club.

The club started R&B sessions and she continued to sit in with the visiting groups, including the Yardbirds. She finally turned full professional four years ago, getting most of her work in the folk clubs.

Jo-Ann lives, sleeps and eats blues but reveals a surprising diffidence about her singing and playing. She has consistently turned down recording offers — though she now has her own Liberty album and has made guest appearances on several recent LPs — because she feels she is not ready. Few of the blues greats, she points out, recorded before they were 30.

"I don't mean," she explains, "that you have to be a certain age or all that codswallop about 'You've got to experience life before you can sing the blues.' But you do need experience to get into the idiom."

To her, there is no anachronism in a 24-year-old white girl from Streatham singing the folk music of the poor Southern Negro.

"I think most blues are concerned with the man-woman relationship and that is probably the most important thing to most people," she says.

ONE OF BRITAIN'S BLUES ALL-STARS

IF SOMEONE was to form one of those all-star dream blues bands there can be little doubt that Aynsley Dunbar would be the drummer.

Aynsley has had a pretty wide musical background, from jazz via what he calls "pop type soul stuff" to the blues. His first real interest in the blues in fact only started when he joined John Mayall in 1965.

"I had been listening to records and always wanted to play it," he admits. "I had been playing jazz and the trouble with that is it just doesn't get the audience reaction. I like people to react and you get that on the pop scene — and if you play something between pop and jazz."

Aynsley has had his own group for around 18 months. The line-up has Victor Bronx (organ, 12-string gtr, cornet and vcls), John Moorshead (lead gtr) and Alex Dmochowski (bass gtr). They add up to one of the most together and exciting sounds on the British electric blues scene and caused quite a stir when they made their debut at the National Blues and Jazz Festival at Windsor in 1967.

BLUES ON RECORD PAGE 23

KENNY CLARKE DRUM CLINICS
Kenny 'Klook' Clarke shows you how

BRISTOL
Wed., February 12—7.30
The Exchange,
Corn Street,
tickets from
Browns of Bristol Ltd.,
35 St. Stephen's Street.

MIDDLESBROUGH
Sunday, February 16—2.30
Little Theatre,
The Avenue,
tickets from
Hamilton Music Store,
45 Corporation Road.

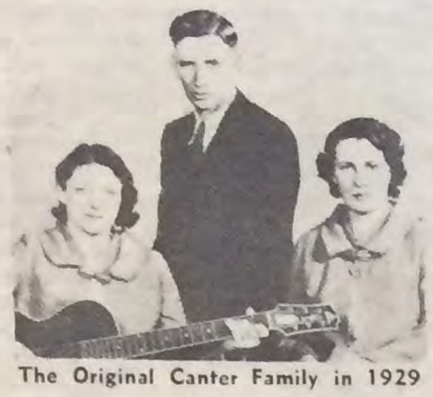
LEEDS
Sunday, February 23—2.30
Great Northern Hotel,
Wellington Street,
tickets from
R. S. Kitchen Ltd.,
29-31 Queen Victoria St.

LONDON
Monday, February 24—5.30
Ronnie Scott's Jazz Club,
47 Frith Street,
tickets from
any London Premier dealer
or

Premier 87 Regent St., London, W1R 7HF.

MM country music special

COUNTRY music's already wide following looks like being increased this year. An international country music festival is being staged at Wembley in April, and top country stars are being lined up for British tours. Singers like Johnny Cash command a big following on both sides of the Atlantic and have the backing of a large country and western music business behind them. This side of the music industry has been building up over the last 40 years and country music expert BRIAN CHALKER traces its growth in this special country music feature.



The Original Canter Family in 1929

Walt Liggett, Dr Humhprey Bates, Buster Bates, Charlie Walker. Standing — Oscar Store, Oscar Albright.

Fiddlin' Arthur Smith

Uncle Dave Macon (left), one of Grand Ole Opry's first singing stars, was known as the Dixie Dewdrop. Born on a Tennessee farm, he died in 1952.

Make mine country style

COUNTRY music didn't always have the "Nashville Sound."

In the 1920's, when the phonograph was still regarded as a novelty and records or discs were made from shellac, burnt sienna, cotton flock and gum arabic, hillbilly artists played mostly fiddles and their singing, to quote Victor talent scout, Ralph Peer, was "pluperfect awful."

The very first "hillbilly" recording goes back to the 1900's, when Fiddlin' Bob Haines recorded "The Arkansas Traveller" on an Edison cylinder. However, it wasn't until 1923, when another fiddler, John Carson, recorded "The Old Hen Cackled," that hillbilly music began to enjoy widespread popularity.

First hit

The birth of radio in 1920 helped to establish the white rural musician; among the first material to be broadcast in the southern states was hillbilly. The year 1923 saw the first hillbilly hit recording "It Ain't Gonna Rain No Mo," by Wendall Hall — it was reputed to have sold over two million copies.

Many of the early string bands boasted quaint rural names that suggested self-burlesque; Gid Tanner and the Skillett Lickers, the Hoss Hair Pullers, Al Hopkins and his Buckle Busters, the Bogtrotters Band, the Piedmont Log Rollers and the Cumberland Ridgerunners.

Others were a little more straightlaced in their approach to titles and went under such names as Dandurand's Fiddle Band, the Leake County Revellers, Dykes Magic City Trio, Crockett Mountaineers and the legendary Charlie Poole and his North Carolina Ramblers.

Although unlikely to mean very much to the average pop fan of today, these old string bands did for country music what men like Bunk Johnson did for New Orleans Jazz during the same era.

The early 1920's, often called the Golden Age of Country Music, saw little infiltration of Tin Pan Alley influences into its structure — they came a little later when the big recording companies like Victor and Columbia realised the vast potential awaiting them in this "southern white folk music."

As time went on and radio and recording techniques became more advanced, country music began to show sings of sophistication.

Until 1924, the hillbilly performers had managed to get along pretty smoothly with rough-cut, spontaneous recording sessions but, in 1924, a new type of singer made his debut.

In that year an opera singer who recorded for the Victor Company, realised that his popularity was on the wane and he asked if he could possibly try a hillbilly ballad. The company agreed and the ex-opera star, Vernon Dalhart, (whose real name was Marion T. Slaughter), recorded "The Wreck Of The Southern Old 97"—this was based on an earlier version by Henry Whittaker.

The song became a massive hit and Dalhart was launched as a hillbily artist — he led the field until 1931.

Dalhart was by no means the first singer of this type but he was the first successful "outsider" to earn a fortune through the medium of country music.

For some years Vernon Dalhart was associated with Carson Robinson, the immensely popular hillbilly composer who was responsible for such hits as "Life Gits Teejus, Don't It," Naomi Wise," "The Wreck Of The Shenendoah" and "The Miami Storm."

Barn dance

The 1920's saw the emergence of a multitude of big names in the field of rural music; Riley Puckett, Uncle Eck and his Hillbillies, Bradley Kincaid, Fiddlin' Arthur Smith, the Fruit Jar Drinkers, Uncle Dave Macon, Jimmie Rodgers, the Carter Family, Mainer's Mountaineers, Tom Darby and Jimmy Tarleton, Sam McGee and Dr Humphrey Bates.

But numerous lesser artists added their contributions to the structure of American country music — names like Cliff Carlisle, Frank Ferara (who claimed to have introduced the Haiwaiian guitar to the United States), the Delmore Brothers, the Callahan and the Morris Brothers.

Also emerging during the early 1920's were the barn-dance radio shows in the style of the Grand Ole Opry.

The Opry is often credited with being the leading country music stage and radio show, but during the formative years other "barn-dance" presentations thrived and contributed to the final acceptance of this music.

Rural

Among the better known were: WSB, Atlanta, WLS, Chicago and WRVK, Kentucky. These radio stations featured respectively, general country music, the National Barn Dance and the Renfro Valley Barn Dance. The performers included, Gid Tanner and The Skillett Lickers, Chubby Parker, Dandurand's Fiddle Band, the Arkansas Woodchopper and Bradley Kincaid, who was billed as "The Kentucky Mountain Boy with the Houn' Dog Guitar."

Although ridiculed by city audiences, these radio barn-dances enjoyed a mammoth following throughout the rural states.

As the years progressed the fiddle, the first instrument to become virtually synonymous with hillbilly music, began to take a more subordinate role as other instruments grew more popular. Musicians gradually began to rely more upon the guitar and banjo for their accompaniment but, although displaced, the fiddle was and still is regarded as an integral part of any string band.

While the majority of early bands were content to perform well tried traditional material to conventional hillbilly backings, others experimented; some leaned towards dixieland jazz, resulting eventually in a style that became known as "Western Swing;" new techniques of guitar and banjo picking were devised and by the 1940's another "new" (but basically old) sound was introduced — Bluegrass.

The Bluegrass music of today as performed by Bill Monroe, Reno and Smiley and Jimmy Martin, is merely an extension of the sounds produced by Charlie Poole and the North Carolina Ramblers and other such like groups from that era.

History

Fortunately, enthusiasts and historians like realised the importance of the earlier bands and the old hilbilly sounds that are as old as American history, survive to this day on recordings and on the stage of the Grand Ole Opry.

The most active exponents of this particular facet of the country music structure include Sam & Kirk McGee, the Stoneman Family, Stringbean, the New Lost City Ramblers and J. E. Mainer's Mountaineers

Most musical styles move with the times and encounter fads and crazes that subject them to extreme exposure and phenomenal, if brief, success — but not so country music.

The term "country music" encompasses a vast pot-pourri of sounds and song material which can be classified into the following groups: Bluegrass, Old Time, Gospel, Folk, Western, Country and Modern.

The modern facet is merely a collection of bits and pieces from the entire field of country music, plus the one ingredient that all but divorces it from tradition — commercialism.

While segments of country music have retained the rural flavour of yesteryear, the remainder has, in most cases, been exploited to such an extent that any identifying sounds have long since vanished into the vast jungle of pop music.

The transistion period came with the inception of "Western Swing," which remained in vogue for almost a decade, bringing to the fore such names as Leon McAuliffe, Pee Wee King and Bob Wills.

The guitars and fiddle had their place in "Swing" but theirs was a secondary role to that of electric steel guitars, drums and bass.

Heritage

The first string bands adhered to up-tempo country items but in later years even jazz melodies were featured and the great flexibility of hillbilly music became recognised. Here then was a musical idiom capable of blending successfully with any other, be it pop, jazz, or the classics. Don Gibson incorporated a classical theme into his ballad "It's Too Soon To Know."

Since its recorded beginnings during the 1900's, country music has fought desperately for recognition and acceptance.

It is possibly the most maligned of all musical forms and yet, at its roots lies the very heritage of the American nation.

The ballads and breakdowns performed by the early string-bands were off-shoots of earlier material brought from England by the first settlers, the Pilgrim Fathers.

The Grand Ole Opry, America's longest running country radio show (in fact, the longest running show of any kind), successfully features the old alongside the new — but it is the Old Time and Bluegrass outfits who win the accolades.

The International Festival of Country Music, to be held at Wembley Pool on April 15 is billed as "The Biggest Ever Country Music Show to be held outside of the United States" — but the featured performers, who include Sonny James, Del Reeves, Buffy St. Marie, George Jones, Tammy Wynette, Jan Howard and David Houson, bear little resemblance to the genuine artists from the mountain communities and rural areas of America.

All of which tends to suggest that the term "country music" is being used a little erroneously today.

ANOTHER NUMBER 1 FOR LORD GNOME
see
PRIVATE EYE
FEB 14

Salvation Army to the Collier Band

THE SALVATION ARMY may seem an unlikely place to start a jazz career, but that is where Harold Beckett first learned to play in Barbados.

Beckett is, perhaps best known for his work with the Graham Collier group, but he is increasingly in demand for all types of jazz work. He is, for example, a regular with the New Jazz Orchestra and a familiar face to many of the rehearsal bands.

"I started on cornet and went through all the brass band instruments," recalls Harold. "The Salvation Army was a good grounding. I joined their band while I was still at school and they taught me to read as well as the basics on several instruments.

"While I was playing in the Salvation Army I started listening to records and got interested in jazz, playing my first professional jobs when I was about 16. The trumpeters who first got me interested were Louis Armstrong, Miles Davis and Roy Eldridge—Eldridge is still a great favourite of mine.

"I came to Britain in 1954 and gigged with different people as well as doing night club work—but I still kept my interest in jazz. Then I joined Graham around four or five years ago when he came back from the States and started to form the band."

Harold's musical tastes are very wide and he enjoys much classical music as well as a very wide range of jazz. His wide jazz appreciation has, he says, been particularly helpful with Collier's actvities in schools.

"We play quite a lot of these things for school kids," says Harold. "One of the things we do is a potted history of jazz and I don't find any difficulty in doing the different styles because there is very little in jazz that I really dislike.

BECKETT
night club work

"We get some intelligent questions from the kids and, of course, the hope is that it will lead them into a real interest in jazz. They certainly all seem to enjoy the sessions."

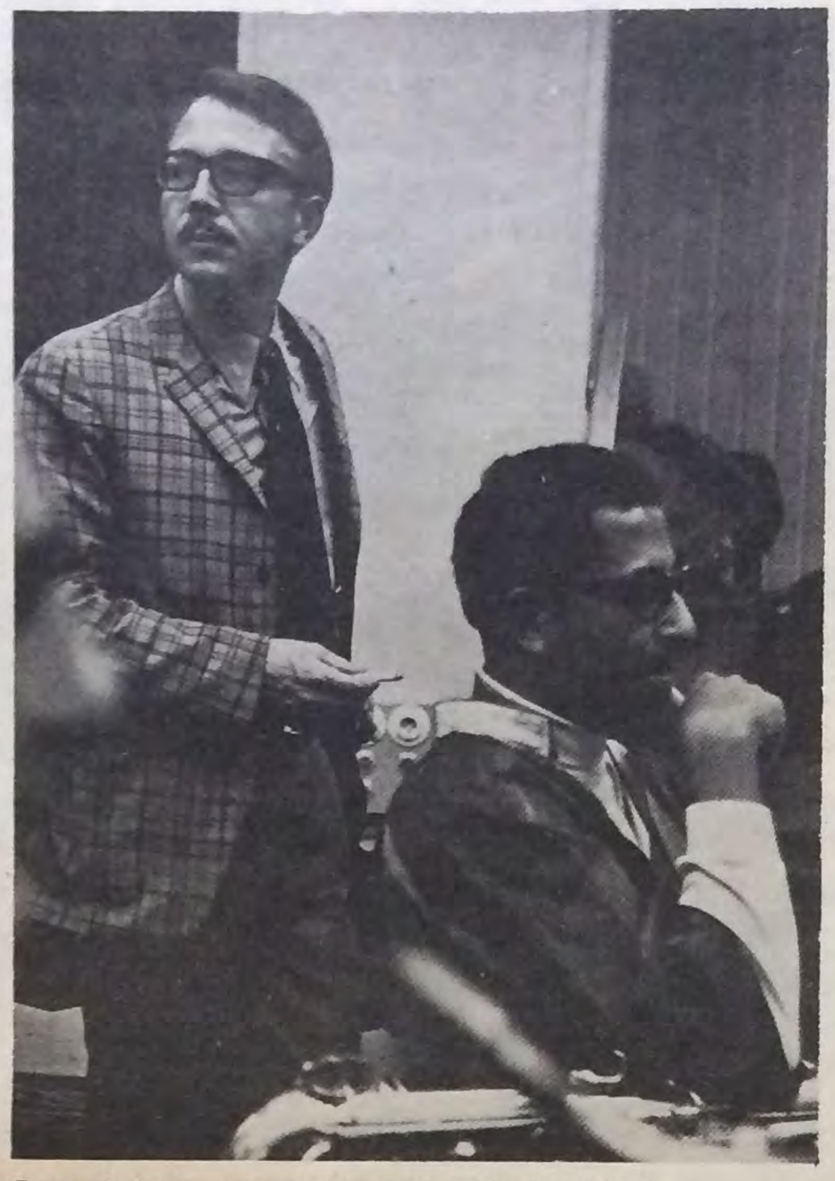
There are no obvious influences in Harold's work, but he admits: "I have certainly been influenced by Miles. I listen a lot to Miles and Dizzy Gillespie. At one time I used to listen to Lee Morgan but then I caught on to Freddie Hubbard. I think Hubbard has everything as a jazz trumpeter, wonderful control and so many ideas.

Like many of today's trumpeters, Harold also plays flugelhorn. I asked if this raised problems.

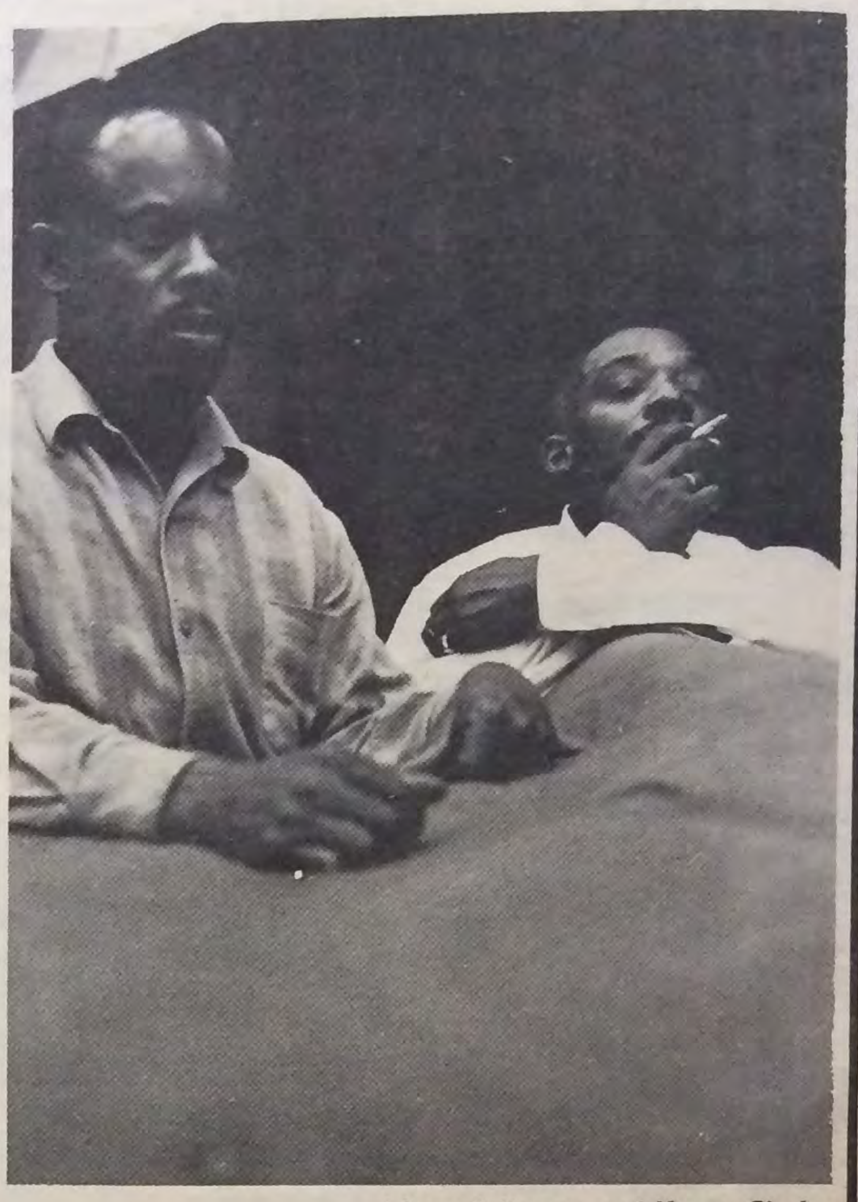
"Not as far as choice is concerned," he said. "I see tunes as either for trumpet or flugel. But it can raise problems over mouthpieces. Every trumpeter has mouthpiece problems and if you are playing two instruments it doubles them."

BOB DAWBARN

jazzscene



Francy Boland . . . ' substance, strength, simplicity '



Idrees Sulieman and Kenny Clarke

Refresher course for big band fans

OVER the last few years, travellers have been returning to Britain full of the wonders of the Kenny Clarke-Francy Boland Big Band.

The reaction to these wondrous tales has often been similar to the way medieval Venetians were a bit leery of Marco Polo. But now the doubters have the opportunity to judge the evidence for themselves.

The Clarke-Boland Big Band starts its first British tour, along with the Roland Kirk Quartet and the Philly Joe Jones group as the Premier Percussion package, at London's Royal Festival Hall on Saturday.

This aggregation of 17 musicians drawn from six countries has existed through incredible feats of organisation and enthusiasm for several years now.

Based in Cologne where its organiser Gigi Campi lives, it has, until recently, had no link with radio or TV stations which often supply the steady work and finance that enables several good big bands to survive on the Continent. As one German admirer puts it: "It exists in Europe along American lines."

But this, and many other obstacles have been overcome —often by the simple expedient of ignoring them—and in the last two years especially the Big Band has been steadily gaining more exposure. And with this band, exposure means more and more admirers.

But all the enthusiasm and organisational ingenuity which has kept Gigi Campi's obsession alive would be in vain if the music didn't justify it. If this were merely an "international all-star" band getting together to make records a couple of times a year, one could be sceptical about all the fuss. But it is far, far more than that.

Because of the music they play in the Clarke - Boland Band, the cream of expatriate American and European jazzmen—several earning substantial incomes in studios—are prepared to drop everything else when the fiery cross goes out from Cologne.

The British contingent provides several examples. Ronnie Scott, a man admired only by bookmakers for his stamina where activities away from his own Club are concerned, has been a zealous member of the band since 1963.

Drummer Kenny Clare, who teamed up in 1967 with Kenny Clarke for the spectacular and exhilarating two - drummer rhythm section that the band features, is in such demand for session work here that he can't have seen daylight much since the introduction of BST. But he still gets himself to Cologne, or wherever, when the occasion arises.

As with all great big bands in jazz, scratch it and you'll find an exceptional arranger lurking in its bloodstream. And this is the case with co-leader, Belgian pianist - composer Francy Boland.

Boland, like the inexhaustible Campi, believes that the jazz big band tradition is far from played out. Campi backs his belief up by putting so much energy into finding work for the band that he lost over two stone in a year. Boland does it every time he writes an arrangement for the band.

When I heard the band in Cologne last year, the first impression that occurred to me was that the great Dizzy Gillespie band of the late Forties must have sounded something like this.

The fantastic bite of the trumpet section, led by the marvellous Benny Bailey, was there; and the old maestro himself, Klook, was driving it along as only he can.

Those seeking the revolutionary, the outlandish, the trendy in big bands won't find it. Boland, a firm pianist behind the quiet, donnish exterior, obviously views the tradition of writing music that swings and excites as far from worked out.

Though not strikingly original, his work has substance, strength and the simplicity that only comes when a man has truly mastered his craft. He certainly does know the prowess of his musicians and while he may not yet sketch their musical characters in the firm, definitive lines of an Ellington, he does draw on their individual abilities to a remarkable extent.

The line-up of the band which will tour Britain for ten days and spend two weeks at the Ronnie Scott Club, beginning February 17, shows one change from its normal personnel. Trumpeter Jimmy Deuchar will be replaced by Tony Fisher and Derek Watkins for the British dates.

The personnel, otherwise, is at full strength — Benny Bailey, Dusko Goykovich, Idrees Sulieman (tpts), Ake Persson, Nat Peck, Eric Van Lier (tmbs), Derek Humble (alto), Johnny Griffin, Ronnie Scott, Tony Coe (tnrs), Sahib Shihab (bari, flt), Boland (pno), Jimmy Woode (bass), Kenny Clare, Kenny Clarke (drs).

Drummers will need no convincing of the attractions on this tour, nor will fans of the unique Roland Kirk. But if you've forgotten that a big band can be the most exciting sound in jazz, there will be ample opportunity for a refresher course in the next month.

BOB HOUSTON

ROLAND KIRK: also on the tour

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KENNY CLARKE
PHILLY JOE JONES

Two of the world's greatest drummers–playing Premier–will be showing their fabulous techniques on the 'PREMIER PERCUSSION' Tour commencing at the Festival Hall 8th February. Also in the Clarke/Boland Band –the fantastic KENNY CLARE.

February 8	Festival Hall 6.15
February 9	Croydon, Fairfield Hall 7.45
February 10	Birmingham, Town Hall 8.00
February 11	Bristol, Colston Hall 7.30
February 15	Manchester, Free Trade Hall 6.30
February 16	Sunderland Empire 7.30

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CHRIS WELCH ON THE NEW POP SINGLES

A touch of the Leningrad Symphony, Jim Webb, the TT races—and a hit for Barry

BARRY RYAN: "Love Is Love" (MGM). Here it is, the long awaited Journey Into Space epic follow-up by Barry to his mammoth hit "Eloise".

This reminds me of a cross between "2001," "Spartacus," Jim Webb and Richard Harris, the Four Tops, the Leningrad Symphony, the Isle of Man T.T. races, Titov's sensational space voyage in the Russian spacecraft Vodka III and the conquest of the Old West.

A beautiful Paul Ryan song, given a brilliant arrangement and performed by Barry with skill and feeling. Another deserved hit.

CILLA BLACK: "Surround Yourself With Sorrow" (Parlophone). Mrs Bobby Willis in fine form with a backbeat groover.

She starts off at low pitch, then builds up to a point where it begins to remind me of Dusty's "Preacher Man."

Not a hit, according to the tea leaves in my cup.

DENZIL DENNIS: "Oh Carol" (Jolly). Even more rock steady to keep the Mods happy.

Unfortunately, they all sound the same to me, but it has to be admitted there is a certain charm and rhythmic appeal to this kind of see-saw beat.

MARVIN GAYE: "I Heard It Through The Grapevine" (Tamla Motown). Over to Roger Camp for his verdict: "Hello, trendynicks — well in MY view this is superb. Marvin's always merry and bright, and cheers up this drab old world. And a hit in MY book. Oops, must go. I'm burning down the boutique today for the insurance."

LOCOMOTIVE: "Mr Armageddon" (Parlophone). A much rated Birmingham group who have been around for years, but are gaining more recognition for their heavy sounds and deservedly so, for this is an excellent production, in which sparing use of brass adds to the moody atmosphere.

DAVID McWILLIAMS: "Follow Me" (Major Minor). Wasn't David the folk singer who had all those advertisements on the buses? Hmm, yes, thought as much.

Well, this is quite a serious effort to project his musical thoughts, and although it doesn't appeal to me it may well cause a stir among folk music circles or the advertising department of London Transport.

JIM MORRISON: pop and boogie soul rave-up

IMPRESSIONS: "Can't Satisfy" (Stateside). A great record of course, but unfortunately it sounds ridiculously like "This Old Heart Of Mine" by the Isley Brothers, which is being a bit naughty.

Why do they do it? What kind of soul fans do they think we are?

DOORS: "Touch Me" (Elektra). Thunder, the moody Doors have gone all rock and rhythm!

Old fatty Morrison, the man who wears leather trousers to keep his stomach in shape, dashes in with a kind of commercial pop and boogie soul rave-up that I thought only jive and rock steady skiffle jitterbuggers would sock to us.

I like it VERY much, and it will be a hit.

BUDDY HOLLY: "Love Is Strange" (MCA). Hurling this on the molten record-player in a mad haste to beat the deadline before the pubs open, I thought this was yet another ska record by Aggie Tornfrock on the Ooh Man label.

And, said my Mod expert John Bouer: "Is this a new release?"

In fact, it is a fine old Holly release that proves that in many ways pop production has not improved so much over the years. Unless, of course, this is another old vocal tape that has been mixed with a new backing.

DON PARTRIDGE: "Breakfast On Pluto" (Columbia). A hit if ever I heard one, and the kind of thing Jimmy Young will be babbling about on his incredible radio show.

Driving to work listening to his programme is to risk skidding off the road into the Thames at Blackfriars Bridge. He sounds like a member of the British Legion trying to chat up the new girl reporter on the local paper, who has been sent by a heartless editor to cover their unspeakably boring annual general meeting.

From all this you can deduce there is not much one can say about Don's record except to say it goes: "La, la, la, la."

"Enough of this self-indulgance. Give us the facts." Angry Reader J. Spriggs, Morden, Surrey.

MAMAS AND PAPAS: "You Baby" (Stateside). Part written by P. F. Sloan who came to Britain a few years ago and caused minor excitement then faded out as a singer in his own write (apologies to J. Lennon).

I thought this group had broken up, but the whole scene is in such a state of confusion, one has lost track.

In a nightmare the other night I saw Peter Frampton, Steve Winwood, Ginger Baker and Judy Garland in a supergroup at the Fiesta Club, Stockton, being booed off by a man threatening them with bowls of Mrs Mackintosh's treacle pudding.

Over to garage attendant, Nick Caps, for his verdict: "Quite a nice record sir, but not one to hit the chart. By the way sir, did you know your petrol cap is missing. That's because I have just stolen it. But for a mere half-crown you can buy this old rusty cap, I stole from the last motorist who came in."

GENE CHANDLER: "Duke Of Earl" (President). A plague on Tony Palmer! How dare he knock this old classic! Why, we ancient pop fans shed real tears on hearing this superb re-issue of the old "boop boop" song that had us bopping back in the early Sixties.

A friend of mine claims he walked around the streets of Stratford, East London, singing this at the top of his voice for weeks during the dinner break, before going back to school to be beaten up by the teachers and schoolmates for digging pop instead of raving about P.T. and stamp collecting.

A gas—and a hit again, if there is any justice.

BEDROCKS: "The Lovedene Girls" (Columbia). A cleaned-up version of the filthy old Rugby song about Whoredean school and the erotic inmates.

Quite amusing, and with its harmless lyrics and semi-blue beat, could easily take jukeboxes by storm.

CINNAMON QUILL: "Girl On A Swing" (Morgan). These lads have a following in the Midlands where they are resident group at Birmingham's top discotheque, the Rum Runner.

This is a gentle ballad in waltz time with good vocal harmonies.

Good for the Locarno on a Wednesday night. Says my Mod acquaintance. "That's the over 21's night."

JOYA LANDIS: "Moonlight Lover" (Trojan). Ooh, man, some more of that blue beat distinguished by the soft vocal harmonies over the complex shuffle beat that inspires the inhabitants of Brixton and surrounding areas to a veritable orgy of knee dancing and rock steady.

CARLA THOMAS: "I Like What You're Doing To Me" (Stax). Usual high standard production without being particularly unusual.

Carla is a fine singer with a lot of soul and taste, but it tends to sound a bit conveyor belt.

NATURAL BRIDGE BUNCH: "Pig Snoots (Part 1)" (Atlantic). A novelty soul song with superb rhythmic section, ideal for debs and dark grey-suited fops with vacuous expressions, excessive salaries and mammoth arrogance, to dance to badly in their local discotheque.

MOBY GRAPE: "Trucking Man" (CBS). According to Head Comics of New York, there is an extraordinary dance craze sweeping America, called the Truck.

From the illustrations I have seen, it would require a broken spine to be able to dance it properly.

This is ideal Truck music for those with a low centre of gravity.

DAVE ALLEN: "The Good Earth" (Philips). A tasteful little monologue, first performed by Dave on his TV show, and now recorded in response to thousands of requests from viewers.

It was written by Ben Nesbitt after watching the return of the astronauts on their trip round the moon at Christmas.

JOHN FITCH & ASSOCIATES: "Romantic Attitude" (Beacon). Mr Fitch is a 22-year-old American with a powerful voice and nice line in guitar playing.

Quite Underground in its approach and might escalate to the top of the—well, chart I suppose.

PROOF TO SILENCE THE CYNICS

NINA SIMONE

NINA SIMONE: "'Nuff Said" (RCA Victor). If cynics ever need proof that pop music is a world away from the mindless three-chord trick of the late Fifties, tell them to listen to Miss Nina Simone.

"He was not a violent man," she sings of the martyred Martin Luther King — but she is a violent woman. Violent in her opposition to injustice and prejudice; violent in her fight for the American Negro; violent in her plea for love and equality.

It shows in her music on this brilliant album recorded live at the Westbury Music Fair the day after Dr King was murdered. It shows in her handling of the lyric of "Why? (The King Of Love Is Dead)" where her anger has transmuted to wry sorrow; the tears are spent, now comes the questioning.

The main point about Nina's music is its uncompromising stance. She will not sing or play anything that falls below her own high standards. She has steadfastly refused to compromise to commerciality and therefore international acclaim has eluded her until now when a more musically enlightened atmosphere is finally recognising her unique talent, both as a musician and as a force for Black Power in its non-militant sense.

Nina is not a jazz singer, or a blues singer, or a folk singer, or any one kind of singer. She's a mutant of all these pigeon-holed art forms. She is truly into her own thing, combining fiercely partisan views with an innate musical talent.

And she swings, particularly on her hit "I Ain't Got No . . . I Got Life" and "Gin House Blues;" arouses our shame on the tribute to Dr King; touches our emotions with a beautiful "Take My Hand Precious Lord" and makes us question our own attitudes when she questions social injustice on "Backlash Blues."

It's a supremely emotional live performance from Nina — a musical lesson in life. And incidentally, it's not mentioned on the sleeve but there's a bonus number: a routine soul ballad "Do What You Gotta Do" tacked on to pad out the time which succeeds only in ruining the mood.

NINA SIMONE (Marble Arch). Knock out old jazzy tracks from Nina which would never have got into the chart. Tracks like "Exactly Like You," "Fine And Mellow," and "I Love To Love." We dig the piano playing, the singing and the price. If you haven't got these already, fork out.

STEVIE WONDER: "For Once In My Life" (Tamla Motown). Great to hear Stevie with a big hit and justifying all the early promise. This is a happy, jolly old album with Stevie's "bubbling-over" feeling for music spilling out of every track. If you bought his hit single (included here) you'll also dig such hit numbers as "You Met Your Match," "I Wanna Make Her Love Me," "I Don't Know Why," "Sunny," and "The House On The Hill."

THE WORLD OF LULU (Decca). This is what's called a "sampler" and at 19s 11d is excellent value if you haven't already got the wee Scots lass on numbers like "Leave A Little Love," "Shout," "Call Me," and "I'll Come Running Over." Some of the tracks are nearly four years old, but they wear well.

DIANA ROSS AND THE SUPREMES: "Funny Girl" (Tamla Motown). Supremes fans have been digging deep in the pocket these days to cope with the stream of albums they are producing. Here's another and one of their recent best, thanks to the fine Jule Styne music. Diana Ross is great on quality songs like "I Am Woman," "Don't Rain On My Parade," "People," and "His Love Makes Me Beautiful." Dig a little deeper and get this.

THE SOUND OF NANCY WILSON (Capitol). Nancy combines with some of the best musicians in Hollywood — Bob Bryant, Harry Edison, Pete Candoli, Benny Carter, Shelly Manne and Vic Feldman — to produce one of her best ever albums. Songs include the beautiful "This Bitter Earth," "Out Of This World," "By Myself," "It Only Takes A Moment," and "Black Is Beautiful." Don't miss this.

"KOOBAS" (Columbia). Koobas are one of those exceedingly competent groups who failed to make a splashdown in the chart and spun off into limbo. This is a varied, often melodic album rather spoiled by over-arrangement; enjoyable but striving too hard to be "original!" The whole thing feels tense and purposeful. They should have relaxed more and just made music. But there are some nice things on the tracks—like "Royston Rose," and "Gold Leaf Tree."

CONWAY TWITTY: "The Rock and Roll Story" (MGM). Despite his Twitty name, Conway has endured for a long time in the pop music biz. He's had a lot of hits of his own but here he roars through the rock classics from the Fifties — "Great Balls Of Fire," "Reelin' And Rocking'," "Jailhouse Rock," "Blue Suede Shoes" etc. The rock revival was a damp squib here, but Conway brings a breath of nostalgia and a tear to the eye on the older MM staffers. Jimi Hendrix is nothing on this, sob, sob . . .

VOGUES: "Turn Around Look At Me" (Reprise). A "clean-cut" young class vocal group who concentrate on romantic harmonising and lush arrangement. The orchestra is conducted by Ernie Freeman who scores their American hits like "Turn Around Look At Me," "Five O'Clock World," "Magic Town" and "Lovers Of The World Unite." Rather too much echo prevents much character coming through, but it's attractive stuff.

Moby Grape still love the music

MOBY GRAPE, perhaps the top underground group to be spawned in San Francisco, came to London last week at the start of their first European tour.

Over tea in their London hotel they talked of the "hyping" — the buying of unqualified success — they demanded at the start of their career.

Producer Dave Rubinson put the cat among the pigeons with the notes he wrote on the group's latest LP. He said "They could never live up to their notices. . . .they had to substitute notoriety. . . .they were greedy." Rubinson told how they became disillusioned and stopped loving their music.

"We saw the album for the first time last night," said lead guitarist Jerry Miller, "I don't really know what I think about it yet but it's close to the truth."

Added guitarist Peter Lewis: "In the beginning we demanded the hype. We wanted to be super-stars. Two months after we got together, the record companies offered us everything."

"But we didn't stop loving the music," said Jerry. "I've always had great faith in it. The music I believe in wholeheartedly. We had a few ego and financial problems."

"The music business is a depressing scene," said Peter. "If you want to conform with the scene it's not depressing at all but if you care about the music then it's depressing.

MOBY GRAPE
"like it here"

"I don't regret anything. In the beginning we were an underground group in the true aspect — for the hippies. Then after the hyping other people were digging us but as soon as we bombed out of that old people were there."

"Commercial success isn't really important to us — it's a key to a lot of doors but they can be opened in other ways," Jerry added. — ROYSTON ELDRIDGE

"For the lion and the unicorn in the oak forests of faun"

in concert

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VYTAS SERELIS *(SITAR)*
JOHN PEEL *(CATALYST)*

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BLIND DATE

TONY PALMER

IN 12 months, Tony Palmer has become the enfcnt terrible of British pop. Hardly a week goes by without somebody either praising or attacking him in Mailbag. He produced the famous BBC-TV documentary on the Cream, writes on popular music for the Observer, has produced records and is now to produce a film. His reactions to the records in Blind Date will no doubt start the letters rolling in to Mailbag yet again.

BARRY RYAN: "Love Is Love" (MGM).

Sounds like Barry Ryan out of Norrie Paramor. When do the performing seals come on?

It reminds me of those moments of quickly disposing of the last remnants of your ice cream as the cinema organ rose up as you waited for MGM's 12-hour epic, We Give You Love, or Will She Ever Marry Me? It's very long, isn't it?

MOTHERS OF INVENTION: "Cheap Thrills" (From the Verve LP "Ruben & The Jets," VLP9237).

Whatever it is, it's a send-up. I think I heard this months ago in America—I'm pretty sure it's Frank Zappa heavily disguised as Ruben & The Jets.

Will the real Frank Zappa please stand up. We may need you—but it's hard to know because you wear so many disguises.

I can't imagine who would buy this, although it is very funny. I suppose Zappa fans will buy it. What bothers me about Zappa is that he is a very clever man and I sometimes wish the cleverness would stop long enough for the musician to get out.

I once interviewed him for TV and he was very insistent that the words of the songs were just an excuse for the music — which is odd, because this record depends as much on the words as the music.

CREAM: "Pressed Rat And Warthog" (from the Polydor LP "Wheels Of Fire," 58031).

You are preaching to the converted. I am sure they will eventually re-emerge as a group called the New Cream. I can remember Jack Bruce saying on at least four occasions that he would never again appear on the same stage as Ginger Baker, yet he always did appear.

They are such good musicians that it's a matter of who else they can play with. There are very, very few people in the same class. Take Eric Clapton. Who, apart from Jack and Ginger, can keep up with him? It's not a question of them finding new fields and scenes, it's a question of finding somebody capable of playing with them.

Perhaps I overpraised them in my film, but that is not their fault. What the pop world lacks is great composers. You have this curious set-up where you have superb musicians like Clapton, Bruce and Baker and no great composers to weld it all together.

Jimi Hendrix has the same problem. Like the Cream, he is an instrumentalist—as opposed to songwriters like the Beatles. Clapton, Hendrix and the rest desperately need someone to shape their talent into something more than just playing blues phrases over and over again.

MOBY GRAPE: "Trucking Man" (CBS).

It's so awful it must be Des O'Connor going rock. One does get very bored with that fashionable guitar break in the middle — go up and down between the tonic and dominant and play three quick notes and think they have seen the light.

This is factory music.

1910 FRUITGUM CO: "Goody Goody Gumdrops" (From the Buddah LP 203014).

Is it the Fruitgum Co? I'm a sort of a fan of theirs. I think the essential difference between American and English records is that the American ones are magnificently recorded. This is so crisp. Nothing recorded here can match the recording of "Book Ends," for example. This record is absolutely crystal clear.

The trouble is you completely forget to listen to the music because you are absorbed by the virtuosity of the recording.

I doubt if there was anything of great musical value in there. But an American recording can give you a good thumpy beat that isn't just a heavy plonk in the background, like the Stones' records.

EARTH OPERA: "American Eagle Tragedy" (Elektra).

I don't like that obscure reference to "Queens" in the middle, it quite unnerved me. I've no idea who this is and it sounds as though the singer has got hiccups, he keeps going "hup hup hup" — a sort of latterday cowboy sound.

Perhaps this is the pop world's answer to Jonathan Miller. Simple-minded words result in simple-minded song.

DON PARTRIDGE: "Breakfast On Pluto" (Columbia).

It's harmless, fortunately. A song just like 80 million others.

Is it Don Partridge? It doesn't have the kiddies' novelty value of the other songs he had. There's nothing there at all.

Musicians of the world unite and cut out the buskers.

NAZZ: "See What You Can Be" (from the SGC LP "Nazz" 221001).

I've heard this. It's a horrible group called the Nazz. It's pointless, witless, gutless, tasteless and valueless.

What is the Nazz? Is it a kind of pop Mafia? Will the Nazz be round to rough me up?

Here comes de Nazz—and I hope it goes away again very quickly.

GENE CHANDLER: "Duke Of Earl" (President).

(Breaks into hysterical laughter during intro). It must be a reissue of the very first 78 he ever made, in 1811. It's by Sir Henry Schickelgruber and the Coverlets. It owes a great deal to 14th Century church music, and they have overdubbed a few extra oo-aaahs.

NINA SIMONE: "Why? (The King Of Love Is Dead" (from the RCA LP "Songstress Of The Times" RD7979).

A great lady, a very great lady. I know this well. I heard a record in America called "Nina Simone At Town Hall" on which she just played piano and I realised what a fantastic pianist she is. I pray someone will bring out a record here of her just playing piano.

I also wish someone would do a good TV show with her —that Weekend TV thing was terrible, with the director more interested in seeing who was in the audience than in what Nina Simone was doing.

She is the only lady singer I can think of who combines great emotion with great dignity — one gets very bored with people being overemotional and becoming undignified.

She has a great tragic nobility about her that has nothing to do with the high camping some singers would get themselves involved in on a song like this.

ANNABEL LEVENTON, LINDA KENDRICK & THE COMPANY: "Good Morning Starshine" (Polydor).

Ah, the much-maligned musical Hair, and I think it's Annabel Leventon singing. She is no great singer, but this is a fine song.

I got very bored with Hair being attacked—particularly as I was the first person to write about the show in this country after I saw it in America. I get bored with people like Andre Previn attacking it for having "laundry list songs." He may be right, but then the "Hallelujah Chorus" is a laundry list song with Halleluja repeated a million times.

I think the one thing Hair lacked was really first class orchestrations. There is something very second-rate about this orchestration which needs the real, spectacular Bernstein touch.

The best of the three Hair albums was the off-Broadway cast. The Broadway cast album was not as good, and the British cast one is not as good as that.

The night the

ROBERT GLENTON: 'I'm a bit nervous the first time I've played inside'

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RELEASED FEBRUARY 7th

Paul Ryan's

new song for

BARRY RYAN

Love Is Love

MGM 1464

MGM RECORDS

NOW IT'S A MOD, MOD, MOD MOD WORLD

CHRIS WELCH discerns a new threat to our Society

WHAT IS A MOD? A Mod has no roots, tradition, or culture, unlike the other major tribesmen loose in the jungle of British teenage society — the Rockers.

The Mods are not interested in preserving rock and roll, worshipping idols or riding, doctoring, feeding and loving motor cycles.

Mods are apathetic, to the point of total ignorance, of rock and roll. They idolise nobody, and if they want to travel anywhere they go by bus, scooter or early models of the Ford Zephyr.

They have no burning idealism like the hippies, rockers or fribblers. The hippies yearn for the future, rockers for the past, while the fribblers merely seek a jolly time in the present.

Mods are divided into two camps — if you'll pardon the expression — the aggressive and non-aggressive.

The former take the lead in committing acts of unwarranted violence, while the latter are merely those youths who approve of their dress fashion and taste in music and drugs.

It is a curious thing that whenever a judge, newspaper leader writer, headmaster or other pillar of our Bewildered Society wants to cast stones in an attempt to keep seething, frightening and mysterious youth at bay, they instantly start burbling about LONG HAIRED louts/yobs/delinquents/hippies / students etc.

Yet anybody who has to venture on the streets outside the safety of a Rolls Royce, will instinctively know they have nothing to fear from the long haired youth, who merely wants to turn on in peace to his favourite band and chick.

The sight of cropped heads and the sound of heavy boots entering the midnight Wimpy bar or dance hall is the real cause for sinking feelings in the pit of the stomach.

The harsh clamour of clipped, oath-ridden speech, the maniacal, humourless laughter, the black, staring eyes seeking a victim, should be worrying our Lord Protectors more than the harmless hippy or earthy rocker.

But the Lord Protectors, with the strength of Fleet Street, the House of Commons and Law Courts around them, are aware only of the activities of the literate and eloquent members of teenage society.

The sullen grey hordes of Mods are outside their consciousness, despite the war clouds that loom over the Mods' lebenstraum in south and east London.

Not all Mods are necessarily violent in word and deed, but the uniform gives many youngsters an opportunity to channel their aggressions and frustrations and obtain the ever elusive personal identity.

You have to be a Grammar school chuck-out and have the ability to read heavy paperbacks to be a hippy.

You have to like cider, trad, Marty Feldman and candy-striped jackets to be a fribbler.

You only need a pair of big boots to be a Mod.

How else does one recognise these Mods? Wail seriously worried judges and leader writers.

The instantly recognisable uniform of the Mod is bleached jeans with red braces, and heavy red boots with steel toecaps. Other mod-wear includes jungle green denims or brown Levi corduroys. The scooter-powered Mod wears a "Parker" with "Dave — Dagenham" on the back.

Older mods prefer blue mohair suits, and are often referred to as "Suits." They are usually the more dangerous breed. Particularly frightening are Suits who sport horn-rimmed spectacles because these give a curiously false impression of intelligence.

Close cropped hair is obligatory. This gives the wearer clearer vision for "nutting" people — the art of hitting others with one's cranium.

This baldness is a sign of virility, because as everybody knows, anybody who wears hair in its natural state, is "different" and suspect.

Language is highly restricted. Although cartoon beatniks are supposed to utter "man" and little else, real life Mods utter "f——k" and little else.

Favourite drugs are pills and brown ale. Suits drink excessive quantities of vodka or whisky. Cannabis is notorious for its pacific effects — how can one go around being violent feeling groovy?

Musical tastes are strictly ska and soul. Even soul is regarded as a little passé now, and blue beat, reggay, rock steady and ska are the kind of beats best to be seen clomping boots to.

The Mods are "doing their thing" in a kind of helpless lurch towards finding an identity in a society where the approved alternatives are marrying a Hire Purchase agreement and settling down to a life of paralysis in front of television sets.

Yet strangely the Mods are more likely to settle down than any other tribe, because they don't really believe in anything, including being a Mod. Perhaps that's why Society prefers them to the long-haired thinkers.

Ob-la-di, ob-la-da — life goes on!

ght the buskers came in from the cold . . .

he first time I've played inside '

HAPPY WANDERERS: " It doesn't make a hell of a lot of difference to us "

. . . or why there was no music on the London streets on the night of the 29th

REPORT: TONY WILSON
PICTURES: BARRIE WENTZELL

MEG AIKMAN: ' I'll only lose about 30s tonight '

THEY were all there. Paris Nat, Jumping Jack, the Road Stars, the Happy Wanderers, Meg Aikman, Banjo and Spoons, Tony Turco, Alan Young, Scotty, Scouse, Ike and Mickie, Leo and Leroy. They'd come together for a historical occasion. After the call had gone out far and wide — to Leicester Square, Charing Cross Road, Soho, Oxford Street.

Now they were gathered in the Hall of Halls. It was the first ever buskers' concert and the thirty-odd singers and musicians from London's streets were to play before a seated audience at the Royal Albert Hall.

For most it was the first time they'd ever played there and last Wednesday buskers of all ages arrived to rehearse their spots in this highly unusual show. For once there would be no music in the streets.

During the afternoon, under Don Paul, record producer and "discoverer" of Don Partridge, they went through their paces.

Like any big show there were nerves and friction but everything was sorted out and everyone placated.

The buskers concert was brought about by Don Partridge, the busker who hit the big time, and as the show was being rehearsed I talked to Don backstage.

"We were going to put it on at the Royal Festival Hall," said Don, who financed the concert. "We couldn't get it, so we got the Albert Hall instead. I didn't realise it would be so big."

I asked Don if anyone had refused to appear. "Everybody accepted. There won't be any working tonight, although I expect they'll be out doing the queues outside here before they go in."

I wandered back into the hall. The first person I met was 62-year-old George Franks, trumpeter-leader of the Happy Wanderers, one of the most familiar groups of itinerant musicians in London. They are no strangers to the Royal Albert Hall having played there four times before and at the Gerard Hoffnung concert some years ago at the Festival Hall. They also cut five LPs for Esquire.

"Half these people here aren't buskers in the real sense of the word," said George, who has been with the Happy Wanderers for 14 years. "Still, now we're here, we'll do it. We do our work in the mornings so it doesn't make a hell of a lot of difference to us."

George, one of the half a dozen or so buskers on the bill who were working before the war, recalled former MM editor Ray Sonin had once written about the band in verse in Melody Maker.

Another veteran busker, accordionist Tony Turco, who has over thirty years' experience, also knew the Melody Maker.

DON PARTRIDGE it was his idea

"When I used to buy, it was called Rhythm," he said. Tony started out on alto sax working with an accordionist, "But I eventually decided the only way was to become an accordion player."

Meanwhile the acts, rounded up by Don Paul and compere Paris Nat Schaffer, were taking their turns. The dress ranged from well-weathered overcoats and raincoats, leather jackets and jeans to brocade coats, caps of various styles, suits and a joker's cap and bells. Guitars and accordions littered the stage, and to one side stood a Punch and Judy booth.

"We discussed this concert three years ago," said Paris Nat, taking a break from his compering duties. "It was conceived as a dream and it's become a reality." Nat is one of the best known buskers. Once a regular Speakers' Corner orator, he now employs his ability as public talker in his busking show in which he plays accordion.

Nat gets his nickname "Paris," from having spent 12 years busking in Paris, which was where he first met Don Partridge some six years ago.

Nat's services once more being required, I found myself chatting to one of the West End's famous faces, Meg Aikman. She has appeared at the Albert Hall before, being a friend of Paul Simon and Art Garfunkel, who always ask her to join them on stage when they play there. She has sung in folk clubs, CND rallies, on radio, television and has appeared in the films Darling and Poor Cow. She has 29 years street singing behind her, starting off in Soho. "I'll only lose about 30s tonight," she reckoned. "I think this concert's a very good idea."

Sitting behind Meg was Liverpudlian, John "Scouse" McCartney — "no relation" — one of the younger buskers. He and Don hadn't been on good terms at one time, "but now we see eye to eye." "The only thing that worries me about tonight is that I might lose my voice," said John. "It's whether people are going to like it, that's the main thing. It's good of Don to do it."

Another performer who admitted to being a bit nervous was Robert Menton, now 55, who started busking when he was 12. "I've worked in every town and village you'd care to mention," he stated quite modestly. "I'm a bit nervous now, but it will be all right tonight. It's the first time I've played inside."

Don Partridge made an announcement that there should be no worries over money as everyone would be paid equally, and with only an hour to go the buskers wandered off to find refreshment.

In the bar behind the dressing rooms, tea, sandwiches and beer were the order of the day and the time approached for the concert. Dead on 7.30, Paris Nat walked on stage to start the show before the 3,000 strong audience.

It turned out to be a memorable evening. Don Partridge has been called the busker who came in from the cold, but this was the night that all the buskers came in from the cold.

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MM SPECIAL: EDITED BY LAURIE HENSHAW 1

WEIRD BUT WONDERFUL THAT'S AMPLIFIED SAX

CHRIS WOOD, former member of the Traffic, believes that sax men and flautists have yet to exploit fully the variety of tone colours obtainable from "built - in" amplifiers.

"They still lag behind the guitar players in this respect," says Chris. "But you can get some wonderful and varied effects from the new equipment available."

Chris, who plays flute, tenor and soprano saxes, is now a member of the new group formed by Jim Capaldi, Dave Mason (also ex-Traffic men) and Wynder K. Frogg.

Effective

But he has also been doing session work for Island Records, and can be heard on the Flat Mattress album with the Noel Redding group which has just completed an LP. He has also recorded with Mick Jagger and Spooky Tooth.

Chris has tried out various amplifying systems over the last three years, but is currently using a new Gibson Maestro system he first heard during a trip with Traffic to the States.

"The mike, which is like an earpiece, screws into the mouthpiece of the sax," he says. "But there is another very effective system — the Selmer Varitone — which incorporates the mike in the crook of the neck of the sax.

"On my Gibson Maestro set-up, the mike is connected to a stereo pre-amp with two channels.

"There are seven stops on the bass channel, whereby you can obtain the tonal effects of bassoon, bass sax, tuba, 'cello, and also a 'fuzz' tone. There's also an octave switch which either plays one or even two octaves below.

"The other channel has four stops, which give a natural sax sound, or the effects of muted trumpet, oboe and English horn.

"All this may be used with any amplifying system.

Variety

"I can get a tremendous variety of tone colours, and the stereo system also gives a section sound if I wish.

"Using amplification in this way means a certain amount of adaptation in your technical approach to playing. For instance, you can be under the impression at times that you are playing sharp — when you're not.

"But once you're used to 'built-in' amplification, you find it gives you tremendous flexibility and much more range.

"It's not merely that you can play louder — though you can if you want to; it's just that you have so many more exciting effects to call upon.

"I think that the Americans have realised the potentialities of this type of amplification more than we have in Britain at present. Clark Terry and Sonny Stitt have used it. And so did the Mothers Of Invention sax player at a Festival Hall concert.

"And there are some good albums issued on Atlantic by Eddie Harris, who did an LP called 'The Electrifying Eddie Harris.'

"Now, I'm waiting until I can try out this amplifying system on flute. You could get some really weird sounds from it.

CHRIS WOOD: tried various amplifying systems

Opposed

"There are times, of course, when you just want to get the more straightforward effect of playing a sax into a mike. In the same way that you play an acoustic guitar into a mike, as opposed to playing an electric guitar with built-in pick-ups.

"You can get a more 'natural' tone this way, of course. But you can never obtain the same range of tone colours and dynamics as with the 'built-in' amplifying system.

"And the greater variety of sounds at your disposal, the more ambitious experiments you can carry out."

THE FANTASY WORLD OF DOCTOR WHO

TO the layman, getting involved in a discussion about amplification is like finding yourself in the fantasy world of Dr Who. Yet is it such an important part of today's music making that every group needs at least one electronic wizard among its members.

A man to whom the innards of a PA system seem as simple as an Enid Blyton story to you and me is Charlie ("please don't call me Charles") Watkins of Watkins' Electric Music.

What changes, as an amplification expert, does he see coming in the pop world?

Power

"I think stage power — the power through the musicians' instruments and amps — is going to drop from 200, 300 or 400 watts down to 50 watts or so," he said. "But it will be put through a big bank of PA columns with the sound mixed properly. What you will get will be a solid block of sound rather than the individual sounds from each amplifier.

"At present there is a constant fight between the guitars and the singer. It's no good just adding another 100 watt PA to cure it, because the proportion of guitar to singing is going to stay the same. The way to do it is to drop the stage volume and mix the sound. The Doors do this to a certain extent. People are going to get more interested in speaker systems — and remember it's better to use one speaker properly loaded than half a dozen just thrown into a cabinet. It's like having a beautiful car and not tuning the carburettor properly.

"Another thing that is going to happen soon, is the use of exponential horns. These are about 2 feet long and the mouth is two feet wide, flared like a trumpet, but square.

"These horns don't have a cone like an ordinary speaker. They have a driving magnet and a diaphragm. The idea is that the longer the horn, the more the soundwaves will develop along its length. A conventional loudspeaker only works at 5 per cent efficiency. The horn can give up to 60 per cent. They are already fairly popular in America at the moment and we are going down with the Who to try them out in the next few days."

Charlie puts groups into two categories — those who play too loud for their own PA systems and those who don't.

"Now the Move, for example, know exactly what they want," he says. "Carl Wayne has got such an ear he can say 'There's too much upper middle or too much lower bass' and he is right. You know where you are going and it's easy to help get the sound he wants. The point is that a group like the Move want an entirely different sound from Tyrannosaurus Rex. You have to use your loaf and go along with them to get that sound."

Trouble

He admits: "I like sound. A thousand watts of sound does something to me — like listening to all that power at the annual jazz festival. At around 500 or 600 watts something happens and over that mark you can only really use it in the open air because of physical dangers. With our first 1,000 watt set we tried it out in the building and it nearly brought the place down — I could see the wall moving. About 500 or 600 watts is the threshold over which you can be in trouble.

"When I am listening to music these days I find I am only listening to the quality of the sound — and thinking of the way to get a group out of trouble. There is so much trouble caused by bad arrangements of speakers and amps. I can't stand hearing a bad balance. It disgusts me when I hear a bass or lead guitar drowning the others. It means they haven't taken the trouble to get somebody out front to listen."

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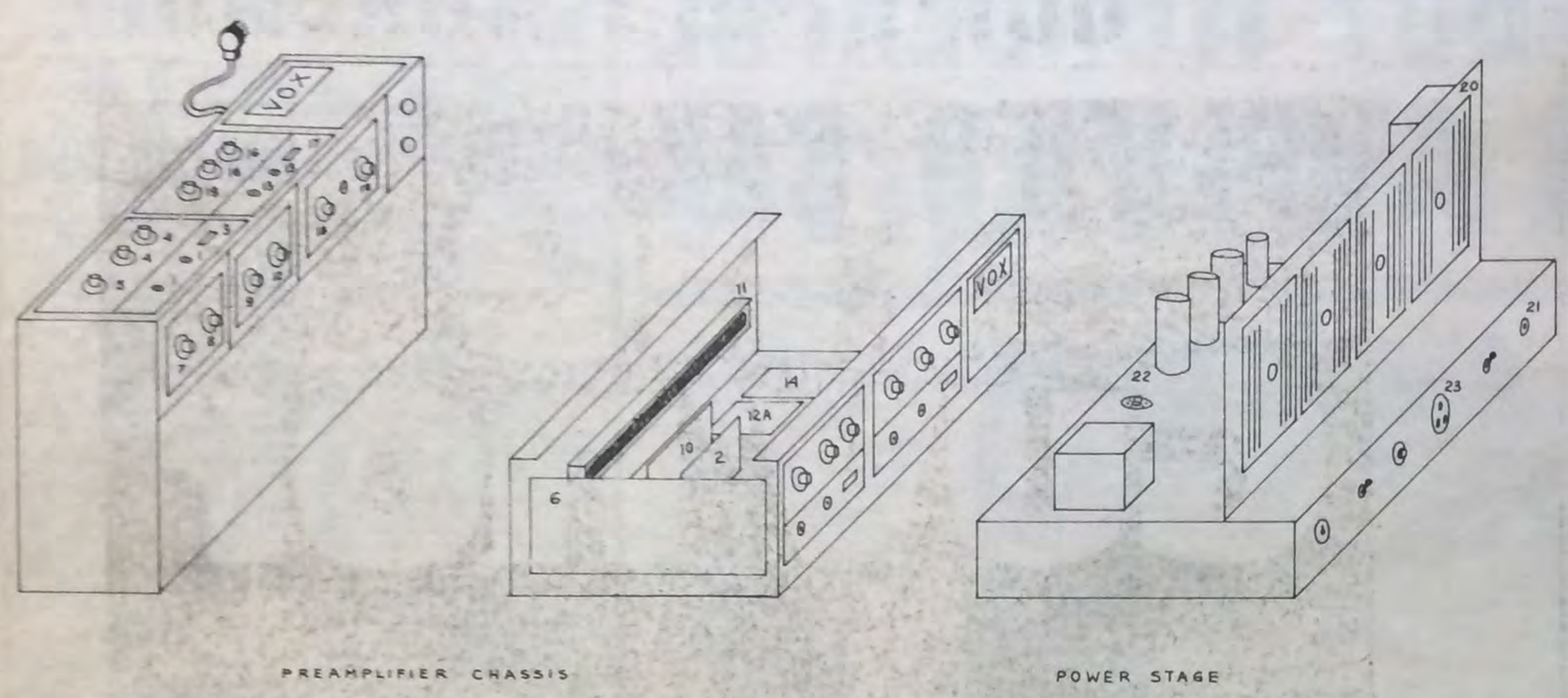
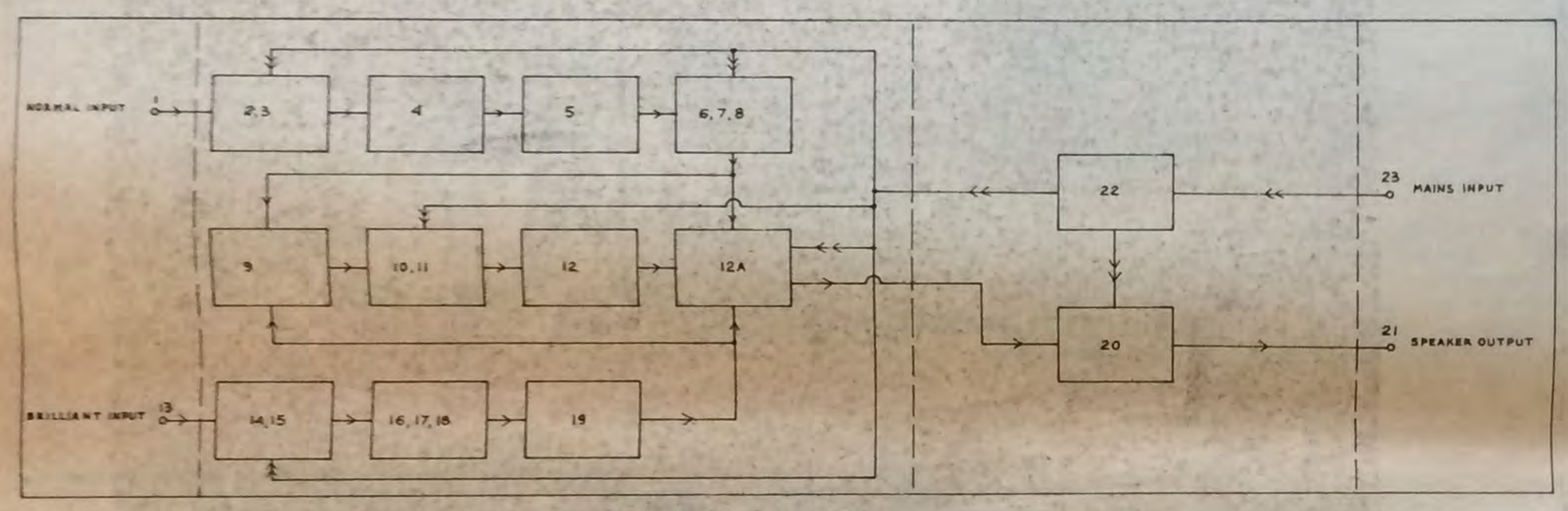
FOCUS ON AMPLIFICATION 2

THE WHAT, WHY AND HOW OF AN AMPLIFIER





Drawing by Vox Sound Equipment

IF you've ever wondered how an amplifier works here's the answer and a basic description of a treble lead transistor amplifier.

Normal Channel: The normal channel is supplied with two inputs (1). One input has twice the gain of the other, so that high level signal is then passed to the pre-amplifier board (2). Here the signal level is increased by approximately eight times. When the top boost switch (3) is operated, the gain is increased some more on the high frequencies only, so giving top boost.

From the pre-amplifier (2), the signal then passes to the tone controls, bass and treble (4). With these controls bass and treble can be selected and mixed together as required. Following the tone controls (4), we have the volume control (5). With this control the required volume of the output is set.

After this the signal now passes through the vibrate modulator board (6). On this board the low frequency (2-20 HZ) vibrato signal is produced. If required, it can be made to modulate the incoming signal. (This modulation gives the effect of rapidly turning up and down the volume control). The speed and depth of modulation can be set by controls (7 and 8).

The signal can now pass two ways. The first is via the mixer board (12A). (The mixer board (12A) is required to mix all the channels together without affecting each other and to increase the signal level). The second is via the reverb channel. If required the reverb (echo) can be added to the normal channel by selecting it by switch (9). The signal will then be amplified by the reverb pre-amplifier board (10) and passed to the input transducer and then on to the reverb springs (11). (Transducers convert electrical signals to mechanical signals or mechanical signals to electrical signals). A signal delay (echo) is now obtained due to the slowing down of the electrical signal by converting it to a mechanical one and then re-converting it back to an electrical one. The signal delay is now fed via the reverb blend control (12) back to the mixer board (12A) and mixed with the normal signal giving reverb (echo).

The signals from the mixer board (12A) are then passed to the main power amplifier chassis (20 and 22) via a connecting lead. The power amplifier, in the case of a VOX 100 watt, has a voltage gain of approximately thirty times. The output 100 watts RMS is then passed to the speaker system via the output socket (21).

Also on the power chassis (20 and 22) we have the mains power supply unit (22). this unit takes the mains input voltage (23), 110v-245v A/C, and converts it to a low D.C. voltage (i.e. 35 volts and 70 volts), which is used to drive the pre-amplifier chassis and power chassis.

Brilliant Channel: The inputs (13) are arranged the same as the normal channel inputs (1). The brilliant channel pre-amplifier board (14) has a voltage gain of approximately six times when used without distortion. If the effect of distortion is required, the gain is increased by an enormous amount (i.e. 1,000 times) and at the same time the output is cut down by a diode clamp to create the required distortion and also to equalise the signal levels. Amount of distortion (of fuzz) is set by control (15).

The signal is then passed to the bass and treble controls (16). Also on this channel we have extra tone controls. These are selected by the mid boost switch (17). This gives three ranges of middle frequency boost by the use of M.R.B. switch (18). After this the signal passes to channel volume control (19) then to the mixer board (12A) or, as on normal channel, on to the reverb channel if required via switch (9), after which the signals follow the same routes as on the normal channel.

SEDUCED BY POWER

But now top pop groups are calming down

"POP music is too loud," is often the cry of its enemies. Which makes life difficult for its defenders, who are often inclined to agree.

But in recent months a sigh of relief has been audible on the pop scene at statements by pace-making stalwarts like Steve Winwood, Jeff Beck and Eric Clapton that "Freaking out with volume is over."

The enormously powerful amplification systems developed in recent years gave groups seemingly limitless power to play with.

They hid behind mountains of speakers that sometimes take literally hours to transport and erect by teams of sweating road managers.

Groups like Jefferson Airplane came to Britsin with 32 tons of equipment and needed a barge to ferry it across to the Isle of Wight when they played there last summer.

Many stalwart fans recall being unbearably pained by the sheer volume of the Who, Vanilla Fudge, Capt Beefheart, the Cream and a group who claimed to be the loudest in the world — Blue Cheer.

How do the musicians themselves feel about the use of sheer volume? Jack Bruce, bassist with the now defunct Cream said this week "The tremendous volume groups used was very necessary to make the public sit up and take notice, to shock them and force them to listen to what was happening in groups all over the world.

"Now the tendency is to turn down which is not a bad thing for everybody's ears. Not that I really think people's ears have been permanently damaged. I did notice a tendency to miss out high frequencies, but after a period of not playing, this wore off."

"I suppose it could damage your ears to hear intense volume for long periods, but only a scientist could tell us about that. The biggest danger would probably be to the audience and not the musicians, but it's not so bad anyway in a huge auditorium where there is more room for the sound to be absorbed.

"I think Cream were reasonably dynamic — we played quietly on occasions. But it's all relative — our quiet was still loud compared to a jazz group for example.

"When you play quietly it's obvious you can hear what the other musicians are playing and you get a proper internal balance."

Will amplification systems tend to get smaller?

"I think they will remain the same size. The bigger the system the better the sound. It's not good using a small amplifier turned up to full volume all the time. It's better to use a large one — turned half down.

"Volume should still be used — it can be very exciting — but with discretion."

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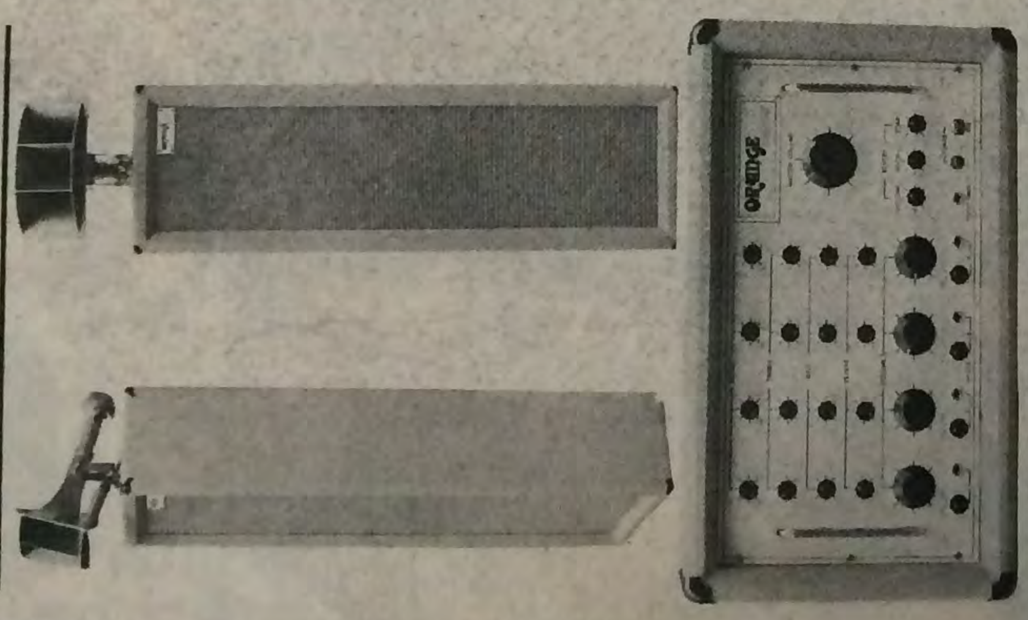

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RENBOURN
50 watt amplifier

HOW TO PLUG IN AN ACOUSTIC GUITAR

Pentangle guitarists John Renbourn and Bert Jansch use amplified acoustic guitars in the group. Here John Renbourn talks about using amplified acoustic guitar.

I USE a De Armond pick-up which manages to get a good balance. You have to watch out for sets of strings because some strings sound good on acoustic but don't come across when used with a pick-up. You have to make sure, too, that you get matching strings.

The pick-up I use is detachable and clips on to the sound hole of the guitar but for nylon strung guitars you can get a contact mike that fits on the table of the guitar and picks up the vibrations through the body of the instrument. Nylon strings don't pick up at all with other kinds of pick-ups.

You should get a pick-up that amplifies all the strings and get strings that are responsive. You may have to experiment a bit at first to find what is suitable.

We use 50 watt amplifiers to get just above the acoustic sound, and volume and tone control has to come from the amplifiers.

Bert sets his amplifier to get a hard, "toppy" tone, while I set mine to get a sweeter sort of tone.

We've found that a 50 watt amplifier is ample and we never use them at full volume even in concert halls.

We try and work out an internal balance with the group because you don't have to be loud, just balanced properly.

● An Ivor Mairants spokesman reports that contact mikes for nylon strung guitars start at about 4 guineas and pick-ups for acoustic round-hole instruments range from four guineas to about £22 (including lead and volume control).

THE BIG BOOM—AT HOME AND ABROAD

AMPLIFICATION is a "booming" business for many British firms who are finding an expanding market for their equipment both at home and abroad.

"We're having to turn down orders," said Mr. Cliff Cooper whose Orange Music company has export orders for over £150,000. "We just can't meet many of the orders that are coming in by the sackful."

Several highly successful groups use Orange equipment including Fleetwood Mac, who are right at the top of the Pop 30. Alan Bown, John Mayall, Julie Driscoll, Geno Washington and Dave Dee and the rest of the group.

"I think there's been a lull in the business. There hasn't really been a group since the Beatles but there's a boom on now.

Busy

"The reason we are so busy is that we don't mass-produce. Our equipment is hand-made, we won't have mass-production.

"We produce about 30 amplifiers a week but it's not really enough."

Orange amplifiers are capable of giving out 300 watts but are tapered down to give a clearer sound. The amplifiers were originally designed for studio use and this gives them a very high level of freedom from distortion.

Matched

Guitars are matched to the amplifiers used at Orange. They are able to match the input circuit on the guitar with the amp itself.

Michael Cowan of Rosetti said that he thought the "sale of electric guitars is not a minute part of what it was a few years ago but amplification sales have gone up although I wouldn't describe it as a boom.

"One of the reasons for the increase in the sale is that the small organ market has grown. You need an additional amp to boost them.

Fashion

"The export market is good for amplifiers. The demand for popular makes changes from year to year. It's been the fashion for some time for the rest of the world to have British amplifiers."

Hohner spokesman Ralph Haller said: "There's not what anyone could call a boom but it's a steady market."

Exporting

Matt Charlton at Dallas Arbiter said "Business is booming at the moment. It's been gradually increasing over the last year. We are exporting at the moment and we've got a new type of amplification which we will be showing at the Frankfurt Fair shortly."

FLEETWOOD MAC: use Orange equipment

The Guv'nor

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TRADE TALK

A COMPLETE guide to the use of strings, showing which ones produce the best sound for various styles of music, can now be obtained from music dealers or direct from James How Industries Ltd, 495 Blackfen Road, Sidcup, Kent, makers of Rotosound strings. It covers folk, blues, beat, and C and W, played on plectrum, acoustic, electric, 12-string and Hawaiian pedal guitars, mandolin, banjo and tenor banjo.

•

3M's Cantata 700 type - writer-size playback unit, which retails at £273, can now be purchased by instalments, or rented at an average cost of 39s 6d a week. It comes complete with a 700-tune cartridge which plays for 25 hours without repeating a tune, plus paid-up performing rights for three years. Details from 3M, Wigmore Street, London, W1, or their countrywide dealers.

•

FARFISA were official suppliers of many of the instruments played by the Festival orchestra appearing on stage at the recent San Remo Song Festival in Italy. These comprised one 8050 and two Professional model electronic organs, plus three Twin 80, three BR 80 and two ABL 73 amplifiers.

•

MUSIC For Pleasure's Tony Mercer LP has reached sales of over 40,000, which is a remarkable figure for an album by a soloist on this cheap-price label. It has remained constantly in the MFP Top Ten and is now being released in Australia, where Tony will appear next Autumn.

•

SONET have arranged to release the U.S. folk and blues label Takoma in Britain. It features John Fahey, Bukka White and Robbie Basho. They have also negotiated for the first recordings made by Albert Ayler and have signed European composer Udo Jurgens, John Mayer's Indo Jazz Fusions and

SOUND SENSE SOUND SCENE

COMPILED BY **CHRIS HAYES**

French composer Francis Lai's score for the film Challenge In The Snow.

NEXT WEEK IN BLIND DATE THE MOVE'S ROY WOOD

What amplification for a dance band?

I HAVE a dance band comprising organ, bass guitar, drums and vocals playing at a local hotel. Can you please advise on suitable amplification? — Duncan Ainslie, West Lothian.

For the organ for your type of work, you need a really goood amplifier with a "straight line" response. An orthodox guitar amplifier, although functional, is not ideal. Tone controls are not essential and if provided, should preferably be set in the half-way position, as all tone changes are affected by the tabs on the organ, and altering the tonal range of the amplifier will naturally affect the balance of the tabs. Output for normal use, 25-30 watts. I favour a Reflex cabinet with a good two unit set up, such as one Audiom 61 (Goodmans) 12in and one Audiom 81 (15in) or 91 (18in). For the bass guitar, bearing in mind that (1) the group is a trio plus vocal, doing hotel work, and (2) the organ amplifier maximum is 30 watts, a suitable amplifier would be one with a good tone control system and an output of 20-30 watts. The speaker system can be either a single 18in heavy-duty unit or a pair of heavy-duty 12in. In either case, units must be fitted in a sealed enclosure of correct dimensions. The vocalist requires a really good microphone with pronounced uni-directional characteristics to minimise feed back and a well-designed 30-watt amplifier with independent volume, bass and treble controls for each channel, so that if additional mikes are needed at any time, the responses can be balanced. Speakers depend on the layout of the hall and it may be necessary to have a number of them placed in strategic places. Alternatively, two good columns of 4 x 10in units would be a satisfactory compromise. Get professional advice regarding their connection to the amplifier, both as regards phasing and impedance. — **Teddy Wallace, Wallace Amplifiers, 4 Soho Street, London, W.1.**

WHEN I saw a performance by the Status Quo a few weeks ago, they had some interesting effects from what appeared to be two columns of lights. They seemed to be controlled off stage and brought in any light required — dim or bright — to match the group's performance. What was the system used? — Harold Garrard, Leeds.

It was the Rotosound Dim-A-Lite, which was originally made specially for the Status Quo, but is now on sale to everyone. It consists of two five-foot columns on metal swivel stands, each column fitted with eight Par 38 spot lamps, giving four colours per column. Total loading capacity is 500 watts per colour and there is Thyristor Dimmer control circuit for each colour. You can see the Dim-A-Lite demonstrated in the James How showroom at 22 Denmark Street, London, W.C.2 or you can write there for details of it.

WHAT is the best way to amplify string bass? I have tried several methods, but the best I have found, an earphone behind the tailpiece, is not giving a good tone. My amplification is Selmer Treble and Bass 50-watt amp with Goodmans 18in 50 watt bass speaker. The amplification of recording and broadcasting bassists is very good. How is it done? — B. H. Jackson, Dewsbury.

I have played amplified bass since 1946 and after trying all kinds of pick-ups, I settled for an ex-services moving-coil earphone, with a built-in "ear muff." After removing the polythene waterproofing disc, I cut a one-inch diameter hole above the cone to allow for easy passage of sound and put it, as you did, under the tailpiece, sandwiched between half-inch foam rubber. I got ample volume with a 15-watt amplifier, so your 50-watt should give you plenty. Experiment to find the right place and pressure. On broadcasts and recordings, string basses are not amplified. The studio mikes, which cost anything from £100 to £250, act as "ears" and their quality reproduces exactly what they hear, with bass or treble accentuated, as the engineer desires. By adjusting the volume of each, he balances the instruments against each other to produce the overall sound. A studio mike is usually put close to the f-hole, or sometimes wrapped in a duster and put under the tailpiece in the method already described. — **Freelance bassist and bass guitarist Ronnie Stone.**

STATUS QUO'S MIKE ROSSI

BOOKS TO READ

TECHNICAL BOOKS ON AMPLIFIERS

TECHNIQUE of Sound Reproduction; Amplifiers by H. Lewis York, Loudspeakers by E. J. Jordan. Both 42s, Focal Press.

How to build speaker enclosures, by Alexis Badmaieff and Don Davies, 27s 6d, Foulsham.

Audio Amplifier Design, by F. J. Waters, 25s, Foulsham.

Acoustics, by G. W. McKenzie, 42s, Focal Press.

Amplifier Circuits, by Thomas M. Adams, 24s, Foulsham.

Microphone Guide, by John Borwick, 7s 6d, Focal Press.

Hi-Fi Year Book by Miles Henslow. Contains trade name, model, specification, price, name and address of makers of pick-ups, motors, tuners, amplifiers, speakers, enclosures, tape recorders, microphones, etc. Miles Henslow Year books, 15s.

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THIS WEEK'S BARGAINS

Ken Watkinson of Cheltenham. Premier Kit, mahogany, Zyn Cymbals, very good condition. Bargain of the month. £75. Hawaiian Electric Lead Guitar, bargain. 29 gns.

Pops Music Centre of London. Lyrist bass saxophone. 95 gns. Gibson S.G. (fine guitar) £90. Tubular Bells (rare instrument). £15.

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Westbrook (pno), **John Surman** (bari), **Mike Osborne, Bernie Living** (altos), **Nisar Ahmed Khan** (tnr), **Dave Holdsworth** (tpt, flugel), **Malcolm Griffiths, Paul Rutherford** (tmbs), **Harry Miller** (bass), **Alan Jackson** (drs). August 7 and 9, London.

JOHN SURMAN. Obeah Wedding; My Pussin; Good Times Will Come Again; Carnival (a); Incantation; Episode; Dance (b) (**Deram SML1030.**)

(a) **Surman** (bari), **Mike Osborne** (alto), **Russ Henderson** (pno), **Harry Miller** (bass), **Stirling Betancourt** (drs), **Errol Philip** (congo).

(b) **Surman, Kenny Wheeler, Harry Beckett** (tpts, flugel), **Malcolm Griffiths, Paul Rutherford** (tmbs), **Tom Bennellick** (french horn), **Dave Holland** (bass), **Alan Jackson** (drs), **Russ Henderson** (pno, box bass), **Stirling Betancourt** (timbales), **Errol Philip** (congo). August 12 and 14, London.

THOSE who have followed the progress of the cadre of musicians who emerged from the West Country several years ago, with Mike Westbrook at their head, have had the satisfaction of seeing this band of young, enthusiastic crusaders overcome numerous setbacks and hardships to reach the point where their contribution to the amazingly robust artistic health of current British jazz is beyond argument.

Recording opportunities have been as difficult to find as good draught cider in London, however. The Westbrook band did record their "Celebration" suite for Deram, but the band's extraordinary vigour and power weren't captured. These two albums compensate, for both the Westbrook band and the singular John Surman have done themselves full justice.

Deram's Peter Eden produced both these albums in one week last August, and although the advisability of filling one side of Surman's recording debut with his calypso-jazz collaboration with Russ Henderson could be argued, admirers of Westbrook and Surman should be more than satisfied.

Personally, I've overcome any misgivings about the four (a) tracks on the Surman LP being a waste. The idea that this remarkable musician is something of an aesthete who shouldn't condescend to the light-hearted jollity and cheerful blowing that goes on here, is sheer rubbish.

It has been Surman's ability to retain his individuality no matter what the musical surroundings, be it Humph, Ronnie Scott's band, or Westbrook's, that make him the remarkable figure he is. Everybody's having a ball on these tracks, and both Surman and Osborne are in there high-kicking with the best of them.

The (b) tracks merely present a different aspect of the man's music. There are moments, as on "Episode," when the group develops a magnificent roaring sound akin to Archie Shepp's group (and the similarity is highlighted by Griffiths' admiration for Roswell Rudd) but Surman has finally laid down recorded evidence that should convince anyone that those of us who regard him as the best current exponent on his instrument have not been "smoking that stuff," as Ronnie Scott would say.

Surman's command of his instrument and of the entire musical situation here are stunning. Unlike many players of the same school, he can control the ebb and flow of tension in long solos and the manner in which he builds to tingling climaxes is something he has acquired from one of his great heroes, the late John Coltrane.

The contributions of the others, especially Holland and Jackson, are equally as satisfying if slightly less impressive; but it is Surman's commanding talent, even though the impact of his live performances has not really been captured, that lifts the music to exceptional heights. From both albums, it is evident that this generation of British jazzmen have a confidence — or even arrogance — that was rare before. The Westbrook band, with Surman once again outstanding, blows with bravado and gusto. Its main strength, paradoxically, comes from the variety and energy of its soloists.

Westbrook is an astute arranger — and together with Alan Jackson and Harry Miller makes up a tremendous rhythm section — but he obviously sees his band's function as a launching pad for the solo voices, with little orchestrated winks, nudges and cues which link the whole album quite ingeniously.

His awareness of that vital ingredient, excitement, runs through the music and the use of big band perennials such as "Flying Home" (with Surman's clever cadenza leading into the theme,) "Opus One" and "Sugar" emphasises that far from having fresh tricks up his sleeve, his great skill lies in the use and deployment of traditional resources.

Those who haven't heard the band do "Release" in concert will find this wonderfully refreshing big band music; the others won't need convincing.

Together, these albums encompass a wealth of jazz talent we could never have dramed of only a few years ago. Our thanks to Deram for having the perspicacity to record them. — **B.H.**

CHARLES MINGUS

CHARLES MINGUS TRIO: "**The Wild Bass.**" Yesterdays; Back Home Blues; I Can't Get Started; Hamp's New Blues; Summertime; Dizzy Moods; Laura. (**Disques Vogue LD65630 —available from EMI Import shops.**)

Mingus (bass), **Hampton Hawes** (pno), **Danny Richmond** (drs).

RECORDED, I would guess, around 1958, this is straightforward trio jazz — but trio jazz of a very high order.

Hawes was always an exciting pianist and, as such, makes an excellent partner for Mingus. Though ten years ago, Hawes was still largely Bop-inspired, he could outswing almost every contemporary, had a personal way of inserting the unexpected turn of phrase, and he believed the piano required two hands.

Mingus here displays the digital virtuosity and tone as big as a barn door that would have earned him a place in the jazz hierachy even if he had never become one of its most important composer-arrangers and bandleaders.

Richmond was, and still is, the most sympathetic drummer to partner Mingus and he does much to keep things cooking on this set.

Well worth putting in an order at your specialist jazz shop. — **B.D.**

FLETCHER HENDERSON

THE IMMORTAL FLETCHER HENDERSON: Chimes Blues; Down Hearted Blues; Gulf Coast Blues; When You Walked Out; My Sweetie Went Away; Mandy, Make Up Your Mind; I'll See You In My Dreams; Why Couldn't It Be Poor Little Me; Alabamy Bound; Swamp Blues; Off To Buffalo; Hop Off; Rough House Blues; Star Dust. (**Milestone MLP 2005.**)

APART from the initial "Chimes Blues" piano solo, all these tracks are by various Henderson aggregations assembled between 1923 and 1931.

Much has been written about Henderson's bands and the foretaste they gave to the big bands of the swing era. Certainly Don Redman's arrangements pointed the way and many of his artifices were employed by generations of arrangers after him.

But the strength of this and any collection of Henderson tracks is in the soloists. The giants strode through his ranks — men of the calibre of Armstrong, Hawkins, Joe Smith, Tommy Ladnier, Charlie Green, Jimmy Harrison, John Kirby and Benny Morton.

And, although the arrangements were clever and although they showcased the soloists skilfully, it was when the great men stood up and took their own characteristic choruses that Henderson's music took on a sense of majesty.

Armstrong and Hawkins here are immense spilling forth great bursts of orginality. Likewise the great Joe Smith so tight and intense.

These towering musicians of the era made the Henderson bands memorable to this very day, their sparkling contributions are the parts of these old tracks that stay vitally alive. This album is a must for those who take a deep interest in the history of jazz. — **J.H.**

COLEMAN HAWKINS

COLEMAN HAWKINS: "**Swing Masters.**" Chant; Juicy Fruit; Think Deep; Laura; Blue Lights; Sanctificity. (**Riverside 673 011**).

Hawkins (tnr), **Idrees Sulieman** (tpt), **J. J. Johnson** (tmb), **Hank Jones** (pno), **Barry Galbraith** (gtr), **Oscar Pettiford** (bass), **Jo Jones** (drs). New York, March, 1957.

THESE twelve-year-old sides have certainly dated stylistically, but they are still full of wonderful jazz. Hawk was, as usual, in magnificent form and seemingly quite clear at the time about what he wanted to do. That was — play the backside out of every number

His work throughout the album is fierce, virile and powerfully poetic. But his performance of "Laura" is the kind of tour de force that only he comes up with from time to time. This is a Hawk performance rather than just a solo.

Idrees Sulieman's trumpet is immensely satisfying. His tone and technique are sound and his ideas are entertaining if not always inspiring.

JJ. Johnson was blowing in a very gutsy manner around this time — or perhaps it was the aura cast by Hawk over the entire session. His work here is straight from the belly — rammed home with conviction and precision.

The rhythm section is always secure and pianist Jones takes some delightful solos. It's an entertaining album with some great moments from Hawkins. — **J.H.**

What's new to say about the great Tatum?

ART TATUM: "**Piano Starts Here.**" Tea For Two; St Louis Blues; Tiger Rag; Sophisticated Lady (all a); How High The Moon; Humoresque; Someone To Watch Over Me; Yesterdays; I Know That You Know; Willow Weep For Me; Tatum Pole Boogie; The Kerry Dance; The Man I Love. (**CBS Realm 52601**).

Tatum (solo pno) — (a) — 21/3/33. New York. — (b) — Recorded live at the Shrine Auditorium, Los Angeles. May, 1949.

WHAT'S new to say about Tatum? He was the most fully-equipped pianist jazz has known, and one of the most remarkably talented of all jazzmen. Every one of his recordings that I've heard repays close listening, and this set of fairly familiar items is thoroughly recommended to newer collectors who don't already have them.

Tracks 1 to 4 are Tatum's first solo recordings. They show various aspects of his virtuosity which, unebelievable to the enthusiasts of the earlier Thirties, still sounds extraordinary today.

"Tiger Rag" is a tour-de-force by any standards, a sort of super-stride demonstration calculated to bust any pianist's fingers

"Lady" is very together, harmonically as well as rhythmically, while "St Louis" hints at the debt Tatum owed to Fats Waller, James P. and the Harlem piano school. "Tea For Two," another Fats-inspired performance, is perhaps the most brilliantly inventive of the early tracks.

All the rest are from a Gene Norman concert of 1949.

"Someone To Watch" is the last word in ballad improvisation, a dazzling display of Tatum's two-handed artistry. "How High," "I Know" and "Yesterdays" are flyers; "Willow Weep," one of the greatest jazz performances here, gives proof of the blues qualities in his work.

Tatum's "ridiculous" technique, let loose on the boogie, was often a stumbling block in the way of jazz fans' appreciation of his talent. I can see why, but I cannot say that the usual objections ("flashy," "cocktail pianisms" and so on) are justified.

The only thing to do with Tatum records, if you're a reluctant admirer, is let them wash over you at odd times until you feel you've got the secrets of his method. Then you'll find him as rhythmically rewarding and melodically nourishing as any pianist in the history. And that's saying a great deal.—**M.J.**

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FRIDAY

A BIG Apology, but the Country Club Tinker's Friday night has closed. We will re-open next week with **THE TINKERS** at the **THREE HORSESHOES**, Hampstead, next Friday

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THE 14th OF FEBRUARY IS THE FIRST OF MAY

BROADCASTER KASH STARTS SERIES AT COUNTRY CLUB

COUNTRY music broadcaster and journalist Murray Kash begins a series of Friday night folk and country music sessions at the Country Club, Belsize Park, London (near Belsize Park tube station) tomorrow (Friday). His first guests are the Ian Campbell group followed by Johnny Silvo (14) and the Strawbs and the Southern Ramblers (21). Among other headliners being lined up by Murray are Noel Murphy and Dave Johnston, Robin Hall and Jimmy McGregor, the Orange Blossom Sound and Steve Benbow.

FOLK NEWS BY TONY WILSON

GUESTS

The **Ian Campbell Group** guest on Country Meets Folk this Saturday and on My Kind of Folk, with **Wally Whyton** on February 18. Other dates in their very busy schedule of clubs and concerts include Calder College, Liverpool (February 12), Aldridge Community Centre (17), Swansea College of Technology (20) Little Theatre, Workington (21), and the Vine Hotel, Wolverhampton (23). They are also due to record together another spot for Wally Whyton's Tyne Tees Television show, Walk Right In.

My Kind Of Folk, produced by **Francis Line**, celebrates its first year on the air with **Alex Campbell** and guests on March 5. Alex was the programme's first guest and Francis Line says "We hope to make it sound like a bit of a party!"

They're putting the boots in at Highcliffe Folk and Blues club-football boots, that is. The club's team travelled to Leicester — with the **Humblebums** and **Whizz Jones** in support — and beat the Couriers Club team 8-1. Highcliffe are challenging other folk club teams now and anybody interested can contact the club at the Highcliffe Hotel, Greystones Road, Sheffield 11.

Congratulations to **Mr and Mrs John Bryan** who run the Fox, Islington, club, on the birth of a son, Alexis Duncan, recently.

MYSTIC

The **Taverners** play the Sing Out club, Crewe, on February 9 and the following sees the **Critics Group** and **Peggy Seeger** at the club. Other guests include **Tom** and **Smiley** (March 2), **Ralph McTell** (9) and **Martin Carthy** and **Dave Swarbrick** (23).

Noel Murphy and **Shaggis** perform mystic rites and ritual dances at the Holy Ground, 4a Inverness Place, Bayswater, on February 12. **Alex Campbell** sings there on February 19 and **Derek Brimstone** (26) follows.

CONCERT

Country music fans might like to note the address of the Country Music Association in America which is 700-16th Avenue, South, Nashville Tennessee. Organiser is **Dick Broderick.**

The **Tinkers, Nigel Denver** and the **Grehan Sisters** appear in concert at Corby Civic Hall on February 9. This is the second concert being promoted by **Roger Rushton** on behalf of the Northamptonshire County Council.

IAN CAMPBELL'S busy schedule

FOCUS ON FOLK

Time the South had a taste of Hamish humour

IT'S a pity Scottish folk scene pays so well otherwise we might see Hamish Imlach down south a bit more often.

IMLACH: change of plans

"The Scottish scene just pays better although I do a lot of work in Lancashire and Yorkshire," says Hamish. "London is entirely different, but when you get 20 miles outside London it's different from London."

Hamish is one of the best of the Scottish entertainers and one of the funniest, but he has found that his best market is in the north. "London audiences are saturated with so many professional singers, although I have done some fantastic gigs in colleges on the edge of London."

Born in India of Scottish parents, Hamish, whose grandfather wrote "Gin I Were Where The Gaudie Runs," got interested in folk music through traditional jazz and blues. He was at school in Glasgow with Ray and Archie Fisher and Bobby Campbell and "Josh Macrae lived just down the road," so it's not surprising that Hamish found himself getting involved with folk music.

Hamish doesn't limit himself in repertoire and includes blues, humorous songs and some traditional material in his act. "I do the same basic programme which seems to go down well in most folk clubs," he says, "but I change a bit if doing a cabaret."

Hamish's act has tendency to be earthy and sometimes the prudes take offence and object, but Hamish is philosophical about this.

"The objections are a help. If people object, the next time I go to a club the place is mobbed with new faces. There's nothing like a bit of scandal for packing a place. Some people who come to hear the filth might even enjoy the songs."

Recording-wise Hamish has four albums to his credit with Transatlantic and another one to be recorded soon. "It'll be in a studio. Instead of being live, I thought I have just a few friends in. It'll be mainly music hall songs. Recording is the only way I learn new songs. I learn them a couple of weeks before the recording sessions."

A recent drugs charge has meant a change of plans for he was due to tour venues in the States, but now he has had to cancel the trip.

"Now I'm trying to hustle work during the next few weeks," he says.

And that shouldn't prove too hard for Hamish. Still if he does get stuck for bookings, he may decide to head South and inject a bit of life into the scene South of the Border. — TONY WILSON.

FOLK ALBUMS

THE CLANCY Brothers and Tommy Makem have made a big name for themselves on both sides of the Atlantic with their stylish, robust approach to folk material and this has made them popular both in and out of the folk field. On **"The Girls Won't Leave The Boys Alone" (Emerald SLD31)** they perform a set of Irish songs, many of them familiar to folk club audiences. They include "Jug Of Punch," "The Beggarman," "Paddy Doyle's Boots" and "Whiskey You're The Devil." Not one for the purists but it makes easy entertaining listening. They lend their robust style and harmony singing to a selection of shanties and sea songs on "Sing Of The Sea (CBS 63393) and come over well with songs like "Congo River," "Santy Anno," "Paddy West, "Blood Red Roses" and "Three Score And Ten. — **T.W.**

LITTLE KNOWN South of the Border, Watt Nicol, who impressed with his first album, should do something about this with his second album. **"Watt Is A Four Letter Word" (Extra 10737).** Reminiscent of fellow Scots songwriter Matt McGinn, Watt does very well with humorous material such as "We'll Eat Again," "The Little Rustic Hut," "Lisensing Song" and "Recipe For Life," but can be patriotic as with "Quizling History Of Scotland" and romantic — "The Hour Glass Song." A very good album, on the light side, and entertaining. — **T.W.**

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I **HENRY HADAWI**, trading as Satril Management intend to apply to Westminster City Council for a licence to carry on an employment agency for all persons in the entertainment industry including musicians, at 28 Sackville Street, London, W.1. All objections and the grounds therefore must be submitted in writing to Town Clerk, Westminster City Hall, Victoria Street, S.W.1., within 14 days from the date of publication of this advertisement.

EMPLOYMENT AGENCY LICENCE. I, John George Boddy, intend to apply to the Richmond upon Thames Council for a licence to carry on an employment agency for theatrical and variety artistes and musicians in dance bands at 10 Southfields Gardens, Twickenham, Middx., such agency to be known as John Boddy Agency. **ALL OBJECTIONS** and the grounds therefore must be submitted in writing to the Chief Inspector, Joint Weights and Measures Office, Hounslow Borough Offices, Great West Road, Brentford, Middx., within seven days from the date of publication of this advertisement.

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BLUES ON RECORD

■ John Lee Hooker will be back in our midst by the time this appears in print, and concertgoers looking for a record of his emotional music-making could do worse than consider **YOU'RE LEAVIN' ME, BABY** (Riverside 673005), one of the first batch of Riversides just released by Polydor Records. On it he plays acoustic guitar, sings three titles solo (they include a good "Democrat Man" and "That's My Story") and the rest with accompaniment from Sam Jones (bass) and Louis Hayes (drs). Among the trio performances are "No More Doggin'," "I Need Some Money," the title song and a talking blues, "Gonna Use My Rod." The music is averagely good Hooker, compelling in its highly personalised way, but less effective to my mind than the rocking, R&B tracks on the recent Joy albums. One small weakness of this reissue on Riverside is that the sleeve gives no useful information about recording dates or accompanists. In fact the recordings were made in February of 1960, and the entire set appeared here last time as "Blue" on Fontana FJL119. — M.J.

■ Once you attune your ears to the strong hollering quality of Lemon Jefferson's voice, to the flexibility of his singing and his stomping guitar parts, and of course the lo-fi nature of his recordings, you should find him one of the most satisfying of all rural blues men. He was, to begin with, an important innovator, a song-maker whose lyrics say something revealing about life in the Black Belt during the Twenties and before. He sang real songs, most of which had a special and memorable character of their own, and when he tackled a theme known to us from other versions, such as "Backwater Blues," he still made it over into a personal and usually intensively moving plaint. We can hear Jefferson's flood blues, done as "Rising High Water Blues," on **BLIND LEMON JEFFERSON,** Vol 2 (Milestone MLP2007), and it is one of the few recordings on which his voice and guitar are accompanied by piano, in this case played by George Perkins. One other track on the album, "Teddy Bear Blues," has Perkins piano; and a second guitar, possibly Leadbelly, is present on "Lonesome House Blues." All the recordings on this second Milestone collection were made between 1926 and '28 for Paramount in Chicago, and every one has marvellous passages of singing or guitar playing on it. The way Lemon roars out "Shuckin' Sugar" on the blues of that name is a spine-curler. But the wonders are many, including his slide guitar on "Jack O'Diamonds" and his colossal singing on "Balky Mule," "Change My Luck" and "Sunshine Special." Good re-processing enables us to judge how impressive this master bluesman must have been. A gem of an album. — M.J.

■ There's a marvellous intimate feeling about **LIGHTNING HOPKINS, THE TEXAS BLUESMAN** (Arhoolie F 1034) which was recorded by Chris Strachwitz on portable equipment in Houston on December 18, 1967. One can sense Lightning's relaxed feeling by his easy playing and singing and his quiet little asides. His playing is beautiful — simple but with a solid feeling of swing on up tempo numbers. His guitar technique is clean and has a full sound. All the songs are by Hopkins. They include "Watch My Fingers," "Love Is Like A Hydrant," "Cut Me Out Baby" and "Slavery." Lightning sings them with conviction, a wry sense of humour and a fine virile voice. A first-class album, beautifully recorded and featuring a striking cover photo of Lightning also taken by Chris Strachwitz. — J.H.

CLUB NEWS

AFTER a period of quiet, Batley Variety club throws off the aftermath of the Christmas and early New Year festivities, to announce a further series of star names due to appear at the club.

Engelbert Humperdinck has signed for the week of February 16, followed by Liberace (March 2), Gene Pitney (March 23) and Roy Orbison, who opens at Batley on April 27 for a two-week season.

THERE are times when there are more famous faces in the audience than on-stage at The Place, Hanley!

Among those who have unexpectedly dropped in over recent weeks, are Freddie and the Dreamers, England and Stoke City goalkeeper Gordon Banks, Georgie Fame, Alan Bown, and the Peddlers.

But the Peddlers will be on the other side of the footlights on their next visit to the club. They have been booked as the one-night attraction on Thursday of next week (13).

Other Place bookings include the Californians (tomorrow, Friday), Jigsaw (Saturday 8), America's Carla Thomas (Sunday 9), Swinging Blue Jeans (20), and the Montanas (22).

FIERY Freddie Trueman who this week is making his cabaret debut at the Fiesta Club, Stockton-on-Tees, is to cross the Pennines to beard his old Lancashire enemies in their own den. He has signed for a further week in Cabaret at Paddy McKiernan's Mr. Smith's Club in Manchester where he opens on March 3.

On the previous night (Sunday, March 2) he will take the top-of-the-bill spot for one night at Glazebrook Country Club near Warrington.

ON Sunday week (Feb 16) Matt Monro, as already announced, is to star at the opening of the new Penguin Club in Birmingham, and will follow this with a week (starting 23) at Club Poco-a-Poco, Stockport, operated by former Manchester City football star Keith Marsden.

After which Matt is determined to take a holiday — somewhere in the general direction of South America, where he opens in April for three weeks.

JOE GORDON, whose Folk Four is a thing of the past, is now on the club scene in a double act with Sally Logan. The duo will spend most of February playing bases and clubs in Germany and Italy. In March they move off for two months in the US and Canada, and have signed for the summer in the "Andy Stewart Show" at the Central Pier, Blackpool.

THE Southern Hotel, Manchester, presents the Gordon Robinson Quartet each Thursday, and the Mike Meadows Trio with vibist Alan Butler on Sundays . . . The Johnny Johnstone All-Stars, resident at the Milton's Head, Nottingham, for more than a year, are now lining-up guest soloists for near-future appearances, including George Chisholm, Alan Elsdon and Roy Williams . . . The Fylde Coast Jazzmen, whose weekly sessions are held on Thursdays at the Victoria Hotel, Cleveleys, have taken up Saturday residence in the fabulous Dixieland Bar on Blackpool's Central Pier.

SIGHT and Sound are now getting down to the business of establishing themselves on the Cabaret scene since adding former Rockin' Berries star Geof Turton to their line-up.

Club appearances already finalised for the group include a week at venues in the Cardiff and South Wales area from February 16-22, and three "home" dates at Birmingham's Cedar Club on February 12, 23 and 26.

DIARY Dates — Manchester Sports Guild present Los Paraquayos in a concert at the Free Trade Hall on Friday, February 21 . . . Ben E. King stars at the Cedar Club, Birmingham, on March 3 and 4.

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Feb. 10th **CARAVAN**
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BRIAN LEMON TRIO
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Sun.,	Feb. 9	Southampton Gaumont
Tues.,	Feb. 11	Wolverhampton Gaumont
Wed.,	Feb. 12	Croydon Fairfield Hall
Thurs.,	Feb. 13	Gloucester A.B.C.

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JOHN SURMAN QRT

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GOTHIC JAZZBAND, Earl of Sandwich, WC2.

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★ BAKERLOO
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★ THE GROUNDHOGS

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★ SPICE
★ THE PROCESSION

Sunday, February 9th (7.30-10.30)
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★ STARR & THE MOPEDS

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THE SHOWCASE NIGHT FOR NEW GROUPS

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FOLLOWING THURSDAY, TEN YEARS AFTER, etc.

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Thurs., Feb. 13th: CLIFF BENNETT
Tues., Feb. 18th: THE TASTE

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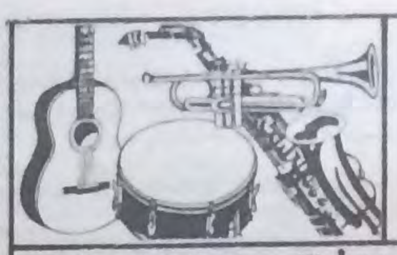

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TOP OF THE POPS NEEDS A CHANGE

WHAT ON earth is the chart coming to? Donald Peers gets in and now John Waterfield (Mailbag 25.1.69) sickeningly suggests a chart entry from Max Bygraves!

Can people wonder at the rise of the underground and the biased tastes of such institutions as Top Of The Pops giving way to such a situation.

We can't change the pop scene but the Top Of The Pops system demands a shake-up. — JOHN DUNNE, Ripon, Yorks.

I AGREE with Pete Murray when he described Fleetwood Mac's "Albatross" as a "beautifully descriptive piece" on Top Of The Pops recently. It makes a change from the so-called music we often hear. Peter Green's tone couldn't be better and a welcome change from ludicrous fuzz sound so often employed.—D. L. SHELTON, Nottingham.

PEERS

Let's have the real giants of pop again

SO THE big record companies are reissuing old singles classics (MM February 1). Great! But why play "safe" and dig up comparatively recent sounds like the Amen Corner? Even "River Deep Mountain High" by Ike And Tina Turner is a "newie" as far as long-time pop fans are concerned.

Why don't they cater for us 25 year olds who would like to hear our teenaged hits again? During the so-called "rock revival" last year a lot of stuff by Buddy Holly and Bill Haley was re-issued, but the real giants of pop were totally ignored

I refer to, of course, the Everley Brothers. If their hits like "Bye Bye Love" and "Wake Up Little Suzie" were brought out again, it would open today's teenybopper ears to really good commercial pop. — **EDWARD WARD, Hackney, London.**

EVERLEY BROTHERS: 'really good commercial pop'

IT IS ridiculous that an LP consisting of about twelve tracks can cost as little as ten shillings while a single of two tracks sells at 8s 6d.

Why does a single record have to consist of two tracks? It could be released as an EP with four tracks but with one main track which is given promotion. In this way the buyer would get value for money and not be robbed as is the case now. — **ANTHONY KOWALOZUK, Manchester 21.**

● **LP WINNER**

THE RECORD buying public are a backward, ignorant lot. Apart from such drivel as Engelbert Humperdinck and Des O'Connor, I now see that records issued three or four years ago, and which gained no initial success, are hits upon being re-released.

At this rate, if they re-release records by the Nice, Jeff Beck and others in 1973, they may finally get the recognition they deserve. — **B. SWALWELL, Sunderland, Co. Durham.**

APPARENTLY CBS Records have deleted the new Al Stewart album "Love Chronicles" because it is obscene. I have been informed of this by record shops in North and Central London. — **MIKE WHALLEY, London, E18.**

● **A spokesman for CBS Records says, "The record has most certainly not been deleted and is selling extremely well in London and throughout the country."**

MR ROBERTS MP's statement (MM 18.1.69) is rubbish. "Pop up to 2 am" is hardly the case. We just about get pop up to 7.30 pm. It is time Radio One became a 24-hour current popular music station. Then all music would get a reasonable amount of air time. — **GIDEON WAGNER, London, NW2.**

IF IT wasn't for Tony Palmer the Cream's Royal Albert Hall concert would probably not have been televised at all.

He is doing a lot of good for pop by trying to show the budding generation that pop has something good to offer at the same time giving fair criticism of the current scene. — **K. ULYATT, Poole, Dorset.**

What are Apple up to?

MANY BEATLES fans have already bought the "Yellow Submarine" album although it only features four previously unissued tracks by the group.

Now comes the announcement that an EP is to be released with the same four tracks plus "Across The Universe," which means that those who bought the LP for just four tracks must now buy the EP in order to get one new track.

To the person responsible for the situation, I say "Congratulations on an ingenious piece of profiteering."—**JOHN COSGROVE, Limerick City, Ireland.**

● **A Beatles spokesman says, "The point of the 'Yellow Submarine' album is that it's the complete soundtrack from the film, featuring the score by George Martin. The EP is just the Beatles music for fans who didn't want the soundtrack music."**

MELODY MAKER says the Beatles are to make their first live album but this isn't true. Here in Holland we can buy a live album, "Beatles In Italy," which includes tracks such as "She's A Woman."—**INEKE RITHA TEITES DIEKSTRA, Leeuwarden, Holland.**

● **A BEATLES' spokesman says: "It's true that this album does exist but it is only available in Holland. The projected live album by the Beatles will be the first to be released on a worldwide distribution basis."**

THE ONLY reason Bach and Beethoven survive is that they hung on to the aristocracy and church, the powers who lay down what everyone else is supposed to think, believe and do.

It's naive to believe that what the power elite has laid down as great is necessarily so. Now the teeniest musician can blow and record and be heard. None of that academic crap need apply. The only criterion is how many people do you turn on.

Cameron and Palmer are part of the same mob, the artistic elite who want to lay down tastes for us and be considered authorities. Power maniacs, like the others who foul up easy, natural, happy life everywhere. — **PAUL DE MILLIE, London N9.**

WHY IS the North East always being left out of tours? Blues packages only go as far as Manchester and no further so when American blues stars come over we never get a chance to see them. MM's Bluescene '69 has left us out again. — **RONNIE FRENCH, Durham.**

A SPOKESMAN for Harold Davidson Organisation, who are presenting the Blues Scene '69 in conjunction with Melody Maker, says, "We always try to book halls relatively well spread out over the country but unfortunately, in this instance there was no hall available at the time we wanted it."

B. MILES (Mailbag 18.1.69) seems to think that because Welsh blues bands are currently playing "all the latest blues songs — 'Dust My Blues'" etc. they are not behind the times.

Elmore James was playing this 20 years ago and recorded it in 1962. Robert Johnson recorded it even earlier than that. — **J. J. STOBBS, Wimbledon.**

I THINK the priase for MM's Chris Welch should be extended to the whole of your paper. You treat pop with respect but you don't go overboard and turn it into ersatz philosophy.

Pop is for enjoyment and that is the feeling shared by most of the pop fraternity. — **T. HOSKINS, Nottingham.**

THE WEBS' Letter (Mailbag 18.1.69) moves me to defend Howard Rudge's comments. He merely states that what now passes for dancing requires the minimum of talents from those supplying the music.

Banal Tamla and soul rubbish can hardly compare with the dance bands of the 30's.—**T. R. BRIGGS, Sunbury-On-Thames, Middx.**

BEATLES: 'only one new track'

WILL FLEETWOOD MAC BECOME A POP GROUP

WITH THEIR current single, "Albatross," at the top of the charts, will the Fleetwood Mac become a pop group? There are very few good blues bands about and the loss of Fleetwood Mac would be a real blow. The tide of the "blues boom" may wash this band into the murky waters of pop — C. LONERGEN, London, W12.

PETER GREEN

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