

# Melody Maker

FEBRUARY 15, 1969

1s weekly

TOP OF THE POPS

## STUART OUT TONY IN

**TONY BLACKBURN** — pin-up boy of Radio One — is to take over Stuart Henry's compering spot on BBC-TV's top pop show, Top Of The Pops.

And Tony is also set for his own BBC-TV series at a later date.

Stuart's bow-out show before the eleven-and-a-half-million Top Of The Pops viewers will be on March 27. If Tony Blackburn actually takes over Stuart's rota on the show, he should make his regular debut on the programme on April 24.

### FLUID

Stuart Henry has been a regular on Top of the Pops since June 20 of last year — a total of eight months.

A BBC-TV spokesman told the MM on Monday: "For a long time, this fourth deejay spot has been quite fluid. The idea was to introduce new faces into the show and Stuart came into this category."

Tony Blackburn takes a holiday from his early-morning show on Radio One from February 24 to 28. David Symonds will deputise.

Stuart Henry told the MM on Tuesday: "The BBC hasn't bothered to notify either my agent, Bunny Lewis, or me about the change. Obviously the BBC has its reasons. The one that springs to mind is that Tony is much prettier than me. That's indisputable. Of course, I'm sorry to be leaving Top Of The Pops, but I do have my own eight week series coming up on Tyne Tees TV from February 21."

# ENGELBERT OFF TO LAS VEGAS

## New album in two weeks

**ENGELBERT HUMPERDINCK** has been signed for a major two-week cabaret season at a leading Las Vegas nightspot. And he is to appear in a major summer show this year.

He opens at the plush Riviera Hotel—currently presenting Dean Martin—on April 17. The singer has signed a deal to appear for a total of 12 weeks at the hotel, one of the major venues in the Nevada gambling town, over the next three years.

He will fly to Las Vegas at the end of his new British tour which closes at Golders Green Odeon, London on April 13.

While in America, he will also appear in cabaret in Chicago in a venue still to be named and do a week's season at the O'Keefe Centre in Toronto, Canada.

### SUPPORTING

His bill-topping summer season will be at the ABC Theatre, Great Yarmouth. He opens on June 6 for a 13-week season of twice nightly shows. Leslie Grade presents the show in conjunction with ABC. Supporting names for the season have still to be announced.

Last summer, Engelbert broke all box-office records at the ABC, Blackpool where he starred for the summer.

The singer's fourth album will be released in two weeks time. Titled simply "Engelbert," it has 12 tracks including "Les Bicyclettes De Belsize," "Marry Me," "You're Easy To Love," "Love Can Fly" and "A Good Thing Going."



## Clarke-Boland record here



CLARKE: live album

**THE** Kenny Clarke-Francy Boland Big Band, now making its first appearance in Britain, will record an album for MPS-Polydor during its stay at London's Ronnie Scott Club. Ronnie's are presenting the band for two weeks from Monday (17), and the live recordings will be made on the evenings of February 25, 26 and 27. Working opposite the band will be singer Salena Jones with the Brian Lemon Trio.

Meanwhile, the Clarke-Boland orchestra tours with the Premier Percussion package, completed by the Roland Kirk Quartet and drum star Philly Joe Jones. Remaining dates are Manchester Free Trade Hall (15) and Sunderland Empire (16).

This week, Polydor Records rush-release two albums by the Clarke-Boland Big Band. The titles are "Latin Kaleidoscope" and "All Smiles."

# GUITARS



SPECIAL SUPPLEMENT INSIDE



# Melody Maker POP 30

- 1 (2) **BLACKBERRY WAY** ..... Move, Regal Zonophone
  - 2 (1) **ALBATROSS** ..... Fleetwood Mac, Blue Horizon
  - 3 (12) **I'M GONNA MAKE YOU LOVE ME**  
Diana Ross and the Supremes and the Temptations, Tamla Motown
  - 4 (3) **FOR ONCE IN MY LIFE** ..... Stevie Wonder, Tamla Motown
  - 5 (7) **DANCING IN THE STREET**  
Martha Reeves and the Vandellas, Tamla Motown
  - 6 (5) **YOU GOT SOUL** ..... Johnny Nash, Major Minor
  - 7 (17) **HALF AS NICE** ..... Amen Corner, Immediate
  - 8 (10) **PLEASE DON'T GO** ..... Donald Peers, Columbia
  - 9 (4) **OB-LA-DI OB-LA-DA** ..... Marmalade, CBS
  - 10 (6) **FOX ON THE RUN** ..... Manfred Mann, Fontana
  - 11 (11) **TO LOVE SOMEBODY** ..... Nina Simone, RCA
  - 12 (8) **PRIVATE NUMBER** ..... Judy Clay and William Bell, Stax
  - 13 (16) **I GUESS I'LL ALWAYS LOVE YOU**  
Isley Brothers, Tamla Motown
  - 15 (8) **WHERE DO YOU GO TO** ..... Peter Sarstedt, United Artists
  - 16 (23) **SOMETHING'S HAPPENING** ..... Herman's Hermits, Columbia
  - 17 (19) **PEOPLE** ..... Tymes, CBS
  - 18 (15) **I'LL PICK A ROSE FOR MY ROSE** Marv Johnson, Tamla Motown
  - 19 (13) **STOP HER ON SIGHT (SOS)** ..... Edwin Starr, Polydor
  - 20 (—) **LILY THE PINK** ..... Scaffold, Parlophone
  - 21 (14) **THE WAY IT USED TO BE** ... Engelbert Humperdinck, Decca
  - 22 (—) **BUILD ME UP BUTTERCUP** ..... Foundations, Pye
  - 23 (—) **WICHITA LINEMAN** ..... Glen Campbell, Ember
  - 24 (27) **SOUL SISTER BROWN SUGAR** ..... Sam and Dave, Atlantic
  - 25 (28) **MRS ROBINSON (EP)** ..... Simon and Garfunkel, CBS
  - 26 (20) **YOU AIN'T LIVIN'**  
Marvin Gaye and Tammi Terrell, Tamla Motown
  - 27 (24) **LOVE CHILD** ... Diana Ross and the Supremes, Tamla Motown
  - 28 (—) **HEY JUDE** ..... Wilson Pickett, Atlantic
  - 29 (—) **MOVE IN A LITTLE CLOSER** ..... Harmony Grass, RCA
  - 30 (18) **GOING UP COUNTRY** ..... Canned Heat, Liberty
  - 31 (18) **SABRE DANCE** ..... Love Sculpture, Parlophone
- Two titles "tied" for 13th position.

## POP 30 PUBLISHERS

- 1 United Artists, 2 Fleetwood/Immediate, 3 Jobete/Carlin; 4 Jobete/Carlin; 5 Jobete/Carlin; 6 Teepee, 7 Cyril Shane; 8 Donna; 9 Northern Songs; 10 Mann Music; 11 Abigail, 12 East; 13 Jobete/Carlin, Maritimer; 15 Cyril Shane; 16 Chappell; 17 Jobete/Carlin; 18 Essex; 19 Noel Gay; 20 Manibus; 21 Immediate/Welbeck/Schroeder; 22 Carlin; 23 Carlin; 24 Patern; 25 Jobete/Carlin; 26 Jobete/Carlin; 27 Northern Songs; 28 Cyril Shane; 29 Metric; 30 Leeds.
- Two publishers "tied" for 13th position.

## u.s. top ten

- As listed by "Billboard"
- 1 (2) **EVERYDAY PEOPLE** Sly and the Family Stone, Epic
  - 2 (1) **CRIMSON AND CLOVER** Tommy Jones and the Shandells, Roulette
  - 3 (5) **TOUCH ME** Doors, Elektra
  - 4 (15) **BUILD ME UP BUTTERCUP** Foundations, UNI
  - 5 (3) **WORST THAT COULD HAPPEN** Brooklyn Bridge, Buddah
  - 6 (10) **CAN I CHANGE MY MIND** Tyrone Davis, Dakar
  - 7 (—) **YOU SHOWED ME** Turtles, White Whale
  - 8 (7) **I HEARD IT THROUGH THE GRAPEVINE** Marvin Gaye, Tamla
  - 9 (9) **HANG 'EM HIGH** Booker T. and M.G.'s, Stax
  - 10 (8) **I'M GONNA MAKE YOU LOVE ME** Diana Ross and the Supremes and the Temptations, Motown

## top twenty albums

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

## ADVERTISEMENT

# TOPLPS

- 1 (1) **'NUFF SAID!** Nina Simone (S)SF7979 (M)RD7979
- 2 (2) **OLIVER** Original Soundtrack recording (S)SB6777 (M)RB6777
- 3 (4) **FELICIANO** Jose Feliciano (S)SF7946 (M)RD7946
- 4 (8) **AMAZING ADVENTURES OF** The Liverpool Scene (S)SF7995
- 5 (3) **MONTENEGRO** Hugo Montenegro and his Orchestra (S)SF7994 (M)RD7994
- 6 (15) **A TOUCH OF SADNESS** Jim Reeves (S)SF7978 (M)RD7978
- 7 (7) **JOHANN HAWKSWORTH BACH** Johnny Hawksworth (S)SF7953 (M)RD7953
- 8 (5) **HAIR** Original Broadway Cast recording (S)SF7959 (M)RD7959
- 9 (9) **THE CHESTERFIELD BROADCASTS Vol. 2** Glenn Miller and his Orchestra (S)SF 7982 (M)RD7982
- 10 (10) **TENNESSEE FIREBIRD** Gary Burton and Friends (S)SF 7992



## PITNEY AND DAVE CLARK MISS APPEARANCES AS

# SNOW BLIZZARDS HIT SHOW BUSINESS HARD

BLIZZARDS hit show business hard last weekend. The blizzards and icy weather prevented many artists getting to engagements up and down the country.

Gene Pitney missed the first house of his tour with Marmalade and Joe Cocker at Birmingham Odeon on Friday. He left London by car but after travelling for eight hours, he finally had to abandon the car and catch a train. He arrived at the theatre in time for the second performance.

The Liverpool Scene, due to appear in London on Friday night, travelled for 12 hours in the group's van but failed to make London in time. "We tried hard, but just couldn't get through," said guitarist Andy Roberts.

Dave Clarke was due to appear in ATV's Golden Shot from Birmingham studios but never made it. Coronation Street actor/singer Bill Kenwright deputised at the last minute.

Trumpeter Alan Elsdon, his wife June, and pianist Bert Murray set out on Friday to drive to Leeds for the wedding of clarinettist Ron Drake. They were forced to leave their van in Derby after eight hours driving and catch a train to Leeds. They arrived at 3 am after 12 hours travelling.

The Web, due to appear in Sunderland on Friday, spent the night sitting in their snowbound van on the M1. "It was a nightmare," said the group's Lenny Wright.

Status Quo's van skidded into a ditch near Norwich in the blizzard on Friday. They were pulled out by Nems group the Kids, who later skidded into a ditch themselves. Idle Race were booked for Brunel University but got stuck on a bus near Uxbridge which froze up. They had taken the bus because all taxis had stopped running.

## DAVE'S NEW SINGLE

A NEW single by the Dave Clark Five is released tomorrow (Friday). The A side is "Mulberry Tree" written by Peter Lee Stirling and Phil Smith and the B side is "Small Talk" by Dave Clark and Mike Smith.

Dave Clark has also written the screenplay for a new film The Instructor in which he will star. Shooting is scheduled to start this summer. He has also written the script into a novel which will be published shortly before the film is released.



PITNEY abandoned car

## LEAPY'S TEN DAY TOUR

LEAPY LEE starts a 10 day Scandinavian tour in Helsinki, Finland, on March 3. He will do concerts and radio and TV appearances in Sweden, Denmark and Norway, as well as Finland.

He appears on ATV's Golden Show on Sunday (16).

## TCHICAI CONCERT

AMERICAN ALTOIST John Tchicai and Yoko Ono are to take part in International Avant Garde Workshop under the title Natural Music at Lady Mitchell Hall, Cambridge, on March 2.

The concert is being produced by Nothing Doing in London in association with Cambridge University New Music Society.

## BLUEBEAT HOT 10

- 1 (1) **EVERYBODY NEEDS LOVE** Slim Smith UNITY-504
- 2 (2) **RIVER TO THE BANK** Uerrick Morgan CRAB-3
- 3 (5) **REGGAY HIT THE TOWN** The Eathopians CRAB-4
- 4 (9) **WOPPI KING/MR. SOUL** Laurel Aitken NU BEAT-024
- 5 (3) **FLIGHT TO REGGAY CITY** Stranger Cole UNITY-501
- 6 (6) **SEVEN LETTERS** Uerrick Morgan CRAB-8
- 7 (4) **BANGARANG** Stranger Cole UNITY-502
- 8 (8) **RHYTHM HIPS** Ronald Russell NU BEAT-019
- 9 (7) **REGGAY IN THE WIND** Lester Sterling GAS 103
- 10 (11) **REGGAY ON BROADWAY** Lester Sterling UNITY-505

## NEW RELEASES

- BLOWIN' IN THE WIND** Mae Romeo Max NU BEAT-022
- REGGAY CITY** Val Bennett CRAB-6

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## MELODY MAKER YEAR BOOK

SEE PAGE 22 FOR DETAILS



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## O.C. SMITH DUE HERE NEXT MONTH

O. C. SMITH, the American who had a big hit here with "Son Of Hickory Holler's Tramp," arrives in Britain next Friday (Feb 21) for TV and radio appearances.

He appears on the Rolf Harris show on Saturday (Feb 22), Pete's People (23), tapes the Julie Felix Show (25) and appears on the Lulu show (March 1). His current single is titled "Isn't It Lonely Together."



O. C. SMITH TV and radio



## CILLA SIGNS FOR SUMMER SEASON IN BLACKPOOL



CILLA

CILLA BLACK has been signed for a starring summer season at the Blackpool ABC.

She opens at the theatre in mid-June for 16 weeks. No supporting artists have yet been announced.

It is her second season at the Blackpool ABC. In 1966, she appeared with the Bachelors.

Cilla also stars for an eight week season in her own show at the Coventry Theatre, starting on March 20.

Her BBC-TV series ends on February 19. Guests on the final show are Cliff Richard and Dickie Henderson and the following day (20) she appears on BBC-TV's Top Of The Pops.

### NEW GUN SINGLE

THE GUN, whose last single "Race With The Devil" got high in the MM chart, have a new single released on February 28. It's titled "Drives You Mad," written by lead guitarist Adrian Curtis.

The group's American trip, scheduled for this month, has now been put back till April. Liverpool group The Four most release "Rosetta" next Friday (Feb. 21). The record has been produced by Paul McCartney.

American underground group Taj Mahal have a new British single out next Friday titled "Eezee Baby."

### GARNER DUE IN APRIL

U.S. PIANO star Erroll Garner returns to Britain in April for a concert tour. Garner, and his trio of accompanying musicians, will open at London's Royal Festival Hall on Saturday (12). Other dates are now being negotiated.

### 'BOOTS' FOR BRITAIN

"BOOTS" RANDOLPH, the American sax player, arrives in Britain on Monday (Feb 17) for four days of TV and radio appearances.

He has a single and an LP out at the moment and three more LP's — "Saxational," "The Fantastic Boots" and "Hip Boots" — will be released this month.

His current single, released last week, is titled "Games People Play."

# MIKE D'ABO GRANTED RECORD INJUNCTION

MANFRED MANN singer Michael D'Abbo was granted an injunction in London last week to prevent Immediate Records releasing recorded material from Gulliver's Travels, the show at London's Mermaid Theatre in which D'Abbo stars.

The injunction was granted on Thursday by Judge Justice Cusack and prevents the release of both a single by D'Abbo and an album of music from the show until this Friday when the case will go to court.

Manfred Mann manager Gerry Bron told MM: "We took every possible step to avoid going to court and did so only when there was no alternative. We tried to make Immediate realise that they could not release this material."

The material was recorded for the stage performance of the show, said Bron. It was never intended for release as a record.

Immediate Records director Tony Calder refused to comment on the injunction at press time. "Our lawyers have told us not to say anything," he said.

## Luxembourg to start 'hard rock' programmes

RADIO LUXEMBOURG are to start presenting "hard progressive rock" programmes from next month. The shows, said programme chief Tony MacArthur, will be hosted by deejay Dave "Kid" Jensen and will feature the music of groups like the

Doors, Captain Beefheart and Tyrannosaurus Rex.

One programme will start at midnight on Sunday and go on until 3 a.m. and the other will start at 1 a.m. on Friday morning until 3 a.m. "We hope to increase the time later," said MacArthur.



DOORS could be featured

### DEEP PURPLE'S NEXT

DEEP PURPLE'S new British single will be "Emmaretta," written by the group, and not their current American hit, "River Deep Mountain High." "Emmaretta" will be released on February 21.

The group guests in Top Gear on February 17 and the following day starts a week of guest spots in the Tony Brandon Show.

Tomorrow (Friday) they play Leeds Marquee Club followed by London University on Saturday.

Their second album, "The Book of Taleisin," will be released at the beginning of April.

### FLOYD PLAY CONCERT

THE PINK Floyd, the leading British underground group, play a solo concert at the Royal Festival Hall on April 14 and will be introducing their long-awaited Azimuth Co-ordinator which is a piece of apparatus that projects sound from any and every part of the venue.

On February 21 they fly to Bordeaux, France, to take part in a concert with Roland Kirk.

### NEW EQUALS DISC

THE EQUALS are rush-

releasing a new single. Title is "Michael And The Slipper Tree," written by guitarist Eddie Grant.

A budget LP by the group will be released on President Records' Joy label, titled "Best Of The Equals." It is rush-released this weekend.

Singer Barbara Ruskin has a new single "Time Gentlemen Please" released this week and she and the Equals are on BBC-2's Colour Me Pop on Saturday (15).

### LULU DATE SET

SINGER LULU and fiancée Maurice Gibb of the Bee Gees are due to be married on Tuesday (18) in Buckinghamshire.

Their wedding has been fixed for St James' Church, Gerrards Cross.

Lulu said this week: "We've been to see the vicar and everything is arranged."

### THE NEW MONKEES?

A NEW GROUP, Tomorrow, has been formed by Don Kirshner, the man who created the Monkees, and film producer Harry Saltzman. The group consists of singer Olivia Newton-John, drummer Karl Chambers, organist Vic Cooper and guitarist/singer Ben Thomas.

Saltzman and Kirshner an-

nounced plans for a series of new-style musical adventure films starring the group. The first, titled Tomorrow, goes into production on April 8 at Pinewood Studios. The films will be aimed primarily at the 14-30 age group.

Tomorrow have been signed to a recording contract by RCA and will be released on the Calendar label.

### TOP PLACINGS

BRITAIN SNATCHED top placings in the International Pops voting by the European Pop Jury, broadcast on Radio One last Saturday. Programme is repeated on Radio One and Two this Saturday.

Barry Ryan came top with "Eloise," the entry from West Germany, with 362 points.

Runners-up were Marmalade with "Ob-li-di, Ob-la-da," Northern Europe entry, with 352 points.

Turtles came third with "Elenore," from Italy, with 335 points.

Other placings: Stevie Wonder, with "For Once In My Life" (4th); Wilson Pickett, with "Hey Jude" (5th); Move, with "Blackberry Way" (6th); and Scaffold, with "Lily The Pink" (7th).

Eight countries took part in the contest to decide the most popular tune in Europe. Sixteen hundred voters — 200 in each country — took part.



MARRIOTT: he might leave

## NO STEVIE MERGER SAY IMMEDIATE

A MERGER between Steve Marriott of the Small Faces, and Peter Frampton who recently quit the Herd was denied by Immediate Records this week.

Said a spokesman for the Faces label: "We have heard these rumours as well."

When Frampton left the Herd he had plans to form his own group. It has been widely speculated that he would join the Small Faces, and it is known they have rehearsed in secret.

Alternatively, Marriott might leave the group and if so, it is likely they would continue with Ronnie Lane (bass) as leader.

The Small Faces' last had a hit with "Lazy Sunday" and their last single was "The Universal."

The last hit by the Herd with Peter Frampton was "Don't Want Our Loving To Die," and their last single was "Sunshine Cottage."

### NASH HITS ON LP

JOHNNY NASH'S last two hits singles, "Hold Me Tight" and "You Got Soul," are included on a new Major Minor Album released on February 28.

The album includes eight other tracks and was recorded in Jamaica with a steel band included in the backing with a string section.

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## 'Don Juan' is next Dave Dee single

NEW DAVE Dee, Dozy, Beaky, Mick and Tich single is "Don Juan," written by manager Ken Howard and Alan Blaikley released on February 21.

The B side is "Margaretta Lidman." The A side is a tribute to what Dave calls "the greatest raver of all time."

The group are currently on their first tour of Japan.



DAVE DEE

## NEWS EXTRA

AN additional date has been added to Woody Herman band's Spring tour of Britain which starts at Hemel Hempstead on April 25. The date is the Oaken Gates, Shropshire on May 17.

The Raisins have been added to the Stevie Wonder, Foundations package tour which starts on March 7.

Malcolm Roberts' follow-up single with be "Stand Beside Me" released by Major Minor on February 28.

Jon Hiseman's Coliseum, the Liverpool Scene and Al Stewart appear at Enfield College, Middlesex on February 21.

Bill Kenwright has been booked for Golden Shot on February 23.

Three major blues artists open their tours at London's Flamingo, starting with Screamin' Jay Hawkins tomorrow (Friday), Freddie King (21)



WONDER

and Lightnin' Hopkins (March 14). Status Quo are to make their own 24 minute colour TV film this month. It will be shot during a cabaret act.

Martha and the Vandellas were not able to fly to London last week as planned and an appearance on Top Of The Pops was cancelled. It is hoped they will come to Britain on a few weeks time.

Moody Blues, Alan Bown, Elmer Gantry's Velvet Opera, the Deviants and Good Earth play an all-night session at

London's Goldsmith College tomorrow (Friday). Dudley Moore's Trio and Salena Jones are guests on the first of Scott Walker's new TV series for BBC-TV which starts on March 10.

A new blues club is to open at the Northcote Arms, Southall on March 2 when the guests will be Junior's Eyes and the Gods. Blues singer Spider John Koerner has resigned his recording contract with Elektra.

Raymond Froggatt appears at the Belfry Hotel, near Birmingham on February 22. Polydor are re-releasing Sam and Dave's Atlantic hits "Hold on, I'm Coming" and "You Don't Know Like I Know."

American group the G-Clefs open a British tour on March 7 at the Rock Steady Club, Islington and the Cue Club, Paddington. Idle Race lead guitarist Jeff Lynne has been signed as a producer by Liberty Record and will record the group's next single.

World of Oz have been approached by a French film company to play on a film soundtrack. Lead singer Christopher Robin may have a part in the film.

drummer Viv Prince is to join the reformed Kate group. The Cowsills fly to Britain in mid-March to promote their new single "Hair" to be released on February 28.

Lee Vanderbilt, who used to record as Ebony Keyes, has a new single "Some Girls Do" on release. Pentangle fly to Holland on March 5 to appear on Grand Gala Due Disc from Amsterdam.

Joanne White and Robert Green, from Hair, have a single "Don't You Know It's Just A Game, Love" released on February 21. Hair star Peter Nicholas has recorded "The Sad Saga Of Sally" as his first single.

The Peddlers are to visit America to promote their album "Three In A Cell".

Aretha Franklin has won her 11th Gold Disc for her hit single "See Saw".

The Crazy World of Arthur Brown, Joe Cocker and John Peel star in a concert at London's Royal Albert Hall on February 27 in aid of unmarried mothers.

## THE CLARKE-BOLAND BAND

In the SELMER advertisement on page 3 of Melody Maker dated February 8th, the dates for the appearance of the CLARKE-BOLAND BAND at RONNIE SCOTT'S CLUB were incorrectly given.

The correct dates are:

**FEBRUARY 17th to MARCH 1st**

We apologise for this error and any inconvenience that may have been caused.

FIRST SOLO SEEKER KEITH POTGER "THE WORLD WOULD NEVER TURN AGAIN" Mercury MF 1073



# ROW BLOWS UP OVER BEE GEES NEW SINGLE

A MAJOR row blew up this week between Bee Gee Robin Gibb and the group's manager, Robert Stigwood, over his decision to put out "First Of May" coupled with "Lamplight" as the group's new single to be released tomorrow (Friday).

Robin told MM: "Lamp-light" is the strongest thing we've ever written and should have been the single. If "First Of May" goes out it should have a different B-side.

"I feel very strongly about the whole thing. 'Lamp-light' should come off the album and not be the B-side. I will go even further and take my songs off the album if Mr Stigwood doesn't want to see eye to eye."

"I think 'Lamp-light' would be number one for weeks. 'First of May' might make a number ten, I've never been wrong on singles. I felt dubious about 'Love Somebody' and 'Jumbo.' (Both chosen by Robert Stigwood.)"

Robert Stigwood told the MM on Monday: "We've never had a Bee Gee single that every member of the group has been happy about. It's very difficult for a group for every member to share the same opinion. It's always left to me to make the final decision. We believe in putting out the strongest possible single."



ROBIN GIBB: row with manager Stigwood

Dusty will record her spot on the show of February 19 in London. She also has two guest appearances on the Tom Jones Show, on March 2 and April 6.

On February 23, she opens for a week in cabaret at the Cavendish Club, Birmingham. From March 12 to 14 she will be in Berlin for the Festival Du Disque and then flies to Los Angeles where she will rehearse and record an hour-long TV special with the Temptations.

Dusty's appearance with her brother, Tom Springfield on the Julie Felix Show has been switched from March 8 to March 22.

## BEN E. KING FOR DEE

BEN E. KING makes a guest appearance on Dee Time on February 24.

He opens his tour at London's Bag O'Nails on February 21.

He then goes to the Dreamland Ballroom, Margate, and Rocksteady Club, Islington (22), Broken Wheel, Retford, and Princes and Domino Clubs, Manchester (23), Orchid Ballroom, Purley, and the Scotch Of St James (24), Blight Hotel, Sevenoaks,

and London's Samantha's (26), Worthing Assembly Hall (27), Leicester University and Baths Hall, Sutton-in-Ashfield (28).

The tour continues until March 31.

## MARBLES FIRST LP

THE MARBLES, now finishing their first album and with a new single "The Walls Fell Down" out at the end of the month, have decided to do only radio and television dates for the next two months as part of their build-up as cabaret artists.

Television and radio dates are fully booked both here and on the Continent for the next two and a half months.

## AMSON WEEKS DIES

AMSON WEEKS, the American big band leader, died at Sacramento, California, on Friday aged 72. He was still leading his band up to the time of his death.

Among those who played in his band before making a solo career for themselves are Liberace, Xavier Cugat, Bob Crosby and Tony Martin.

## BONZOS HEAD BALL

THE BONZO Dog Band, the Casuals, Loot and Strawberry Jam are the stars of the Valentine Ball to be held on February 14 at the Seymour Hall, Seymour Place, London, W.1. A host of personalities will be there and deejay Johnnie Walker will compere. Tickets are £1 and can be obtained at the door.

## TYA'S THIRD US TOUR

TEN YEARS After open their third US tour at the Fillmore East, New York, on February 28. The tour will last at least six weeks and the group are expected to return in April. They go back to America in



HENDRIX 'encore' concert

in New York and then fly to Hollywood for TV discussions on a film offer.

A spokesman for Don told MM: "Columbia have offered Don a starring role in a new film, tentatively titled King Busker. It's a rags to riches story of a busker — almost Don's life story really."

Don and his manager are to talk about the film offer with executives of Columbia.

## OSCAR/CHARLES TOUR

AUTUMN TOURS of Britain are now being set up by the Harold Davison Organisation for the Oscar Peterson Trio and Ray Charles. Peterson will open in Worthing on September 19 and tour until October 5.

Ray Charles, his Orchestra and the Raelets will open in Bristol on September 24 and work here for nine days. The Davison Agency is also presenting the American Folk, Blues and Gospel Caravan here from October 30 to November 11.

It is even possible they may play a few concerts, but there are no plans to perform as a permanent group. Eric and Steve have played together many times in the past, in the days of the original Spencer Davis Group at London's Marquee Club.

LOUIS ARMSTRONG plans to resume work in March and is fit and well after his recent hospitalisation. Bassist John Hart was killed in a motor accident in France last week.

THE Bass Choir Of New York, featuring Richard

July for the Newport Jazz Festival and for two concerts with the Woody Herman Band in New York and San Francisco.

They return from a Scandinavian tour on February 17 and complete a week of dates before beginning their State-side bookings. They play Manchester University on February 18 then the Toby Jug, Tolworth (19), Locarno, Swindon (20), Reading University (21), Starlight, Boston (22), Nottingham Boat Club (23), Newcastle City Hall (24) and London's Marquee club (25).

## COLLIER FOR N.O.

THE GRAHAM Collier Sextet has been invited to play at the New Orleans Jazz Festival in June.

The invitation came from Willis Conover.

The Sextet has concert dates at the Durham 20th Century Music Festival (March 7), Keele University, with the Modern Jazz Quartet (12) and London's Conway Hall (14).

They have a BBC Jazz Club airing on March 19 and their one-nighters include London's 100 Club (February 24), New Orleans Club, Newcastle (March 1 and 8), Phoenix Jazz Club, Carlisle (2), and the Bull's Head, Barnes (24).



## RICHARD TO VISIT LONDON

Richard Harris flies in to London this weekend from Hollywood to promote his latest single, "The Hive."

On America's West Coast, the actor/singer has been recording a new single, "One Of The Nicer Things" written by composer Jim Webb. This will probably be his next British single.

Richard has been awarded Gold Discs in America for his hit single "Macarthur Park" and for his album "A Tramp Shining." He was also voted top new male vocalist of 1968 by the American trade magazine Cash Box and placed in the top 25 male singers by Playboy.

# Move snatch number one spot — change management

THE MOVE snatched number one place in the MM Pop 30 this week with "Blackberry Way" — and announced a change in management, agency and image.

After three years with Don Arden's Galaxy Entertainment, they have signed with Peter Walsh's Starlite Artists for agency and management. The agency handles artists like the Tremeloes, Marmalade, Fleetwood Mac, Troggs, Easybeats and Spencer Davis group. All three No. 1's this year have now come from Starlite artists.

Tonight (Thursday) the Move play Top Of The World ballroom, Stafford, and have dates at Cambridge on Saturday (15), Bishop's Stortford (16), Tunstall (18) and London's Royal Albert Hall (20).



MOVE/TREMELOES/FLEETWOOD MAC

## NEW CLIFF SINGLE

CLIFF RICHARD has a new single released on Columbia next Friday (Feb 21). Titled "Good Times," it is a follow-

up to his "Don't Forget To Catch Me" hit.

## TYMES DUE FOR TOUR

AMERICA'S Tymes, currently

in the MM Pop 30 with "People," arrive in Britain on March 6 for their first tour for Starlite Artists.

They open the tour on March 7 at the Mardi Gras and Victoriana Clubs, Liverpool and the rest of the dates are: Civic Hall, Nantwich (8), Surrey Rooms, Oval, London (9); Orchid Ballroom, Purley and Scotch of St James (10); Federation Club, Norwich (12); Stevenage Locarno (13); Tottenham Royal Ballroom (14); Lulu TV Show, Bishop's Stortford and Cambridge (15); Crystal Palace (16); Golden Torch, Tunstall (17); Golden Sevenoaks (19); Worthing (20); Dreamland, Margate (22) and Huddersfield and Doncaster (23).

## JAZZ NEWS COMPILED BY BOB DAWBARN

# Norma joins Garrick's Sextet

SINGER Norma Winstone is to join Michael Garrick's Sextet for the next performance of his "Jazz Praises" at the New Congregational Church, Guildford, on March 8. This will be part of the Guildford Festival Of The Arts.

A live album of the "Jazz Praises" performance at St Pauls Cathedral, is to be released on March 1 on the Airborn label. It can be obtained from Airborn at 4 Lambourne Gardens, Enfield, Middlesex, price 30s plus 2s 6d postage.

The Garrick Sextet plays Bangor University on February 23 and Portsmouth College of Technology on March 4.

THE Spontaneous Music Ensemble has signed with the Paragon Agency and this week started recording an album for the Marmalade label. Kenny Wheeler (tp), Derek Bailey (gtr) and Peter Leemer (pno) are featured on the album in addition to SME regulars John Stevens (drs), Trevor Watts (alto, sop), Johnny Dyan (bass) and Carolann and Maggie (vcls). The group is to appear at the Budapest Festival in May and shares the bill with Chris McGregor at the Conway Hall tomorrow (Friday).

LOUIS ARMSTRONG plans to resume work in March and is fit and well after his recent hospitalisation. Bassist John Hart was killed in a motor accident in France last week.

THE Bass Choir Of New York, featuring Richard



GARRICK: live album of 'Jazz Praises'

Davis, Ron Carter, Bill Lee, Reggie Workman and Gene Taylor, performed a tribute to the late Paul Chambers at Brooklyn's C.O.C.P. Club last week, the proceeds going to Chambers' family.

SAXIST Marion Brown has composed and recorded the soundtrack music for the new Marcel Camus film, Le Temps Fou. Bassist Barre Phillips has an acting part in the film.

VETERAN drummer Cozy Cole has joined the Jonah Jones Quintet at Chicago's London House. Rest of the line-up is Andre Presnany (pno), Jerome Darr (gtr) and John Brown (bass).

ORNETTE COLEMAN has recorded his first album for ABC-Impulse with Dewey Redman (tr), Charles Haden (bass) and 12-year-old Denardo Coleman (drs). Roy Eldridge currently at New York's Half-Note leading Richie Kamuca (tr), Roland Hanna

ham, tonight (Thursday) followed by the Dave Quincey Quartet (20) . . . the Kathy Stobart-John Picard Quintet are featured at London's Kensington Hotel on Saturday (15).

DUKE ELLINGTON has presented a cheque for 30,000 dollars to the Billy Strayhorn Memorial Scholarship established at the Juilliard School Of Music in New York . . . Elvin Jones arrived for a season at Shelly's Manne Hole in Los Angeles with no sidemen. The club manager rounded up Sonny Criss (alto) and Hampton Hawes (pno) for the opening night.

BBC Radio 3 starts a study series, "Jazz In Perspective" on March 27. This will be followed by a Jazz In Perspective course at Wansfell College For Residential Adult Education, from June 13 to 15. BBC producer Peter Dood will act as tutor at the weekend and the lecturers will include Charles Fox. Full details can be obtained from the warden of the college at Theydon Bois, Epping, Essex.

THE Southern California Hot Jazz Society are presenting a Tribute to bassist Ed Garland on February 23. Garland celebrated his 74th birthday on January 9. Taking part in the tribute will be the Teddy Buckner group, Firehouse Five, Turk Murphy, Pop Foster, Alton Radd's group, Barney Bigard's Sextet, Maceo Matlock, Rosy McLaughlin's Ragtimers and Nappy Lamer.

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**DOUGLAS MUGGERIDGE**  
a sense of humour

THE HEAD of Overseas Talks and Features might not seem — to some people — the most immediate choice to take over as Controller of BBC Radio One and Two.

But Douglas Muggeridge, who took up this post on Monday as successor to Robin Scott, revealed a dry sense of humour by citing a headline in one paper that he was no "pop expert."

"Maybe I'm not," he smiled, "but that doesn't mean I am not interested in pop. I am, I listen to pop and enjoy it. Though I may not personally go for the sharp end of the chart."

"I'm glad to see, though, that the Move's 'Blackberry Way' has come off for them. This is a first-class group. I also find Herman's 'Something's Happening' a delightful tune."

"So you can see I go for the middle-of-the-road type of pop."

A new appointment sometimes presupposes that radical changes may be afoot. But if any changes in the format of Radio One are made by Mr Muggeridge, it will be to exploit new talent.

"I must say that the present formula has been very successful," he says. "It has added millions of listeners to the BBC audience. And it has done so by incorporating the type of deejay from Sam Costa on the one side to Emperor Rosko on the other."

Mr Muggeridge tends to dismiss criticism that some of the deejay offerings are "inane," though he admits that he would like to develop an essentially "British" type of deejay as against those who lean heavily on mid-Atlantic accents and pseudo-American presentation.

**INTELLIGENT**

"I have met many of the present line-up of deejays, and I regard them as very intelligent and highly professional people," he says firmly.

"I look upon them in the same way as journalists or public relations men who are very much in the public eye."

"Obviously, the approach of some is taken from the American networks via the pirates. Therefore it would be nice in the fullness of time if we could encourage and fashion a typically British style of deejay — though I am not saying that some at the moment are not."

"As an example, I would cite John Peel. He has his own style, which is very interesting, and there are a lot of other people whose style I like very much."

"But we shall spend a lot of time looking for new talent and new approaches, which will reflect the pop scene as it continues to change."

"One of my main concerns will be to look for new talent in this field. This is essential if we are to keep a network like Radio One fully vital and interesting."

Mr Muggeridge revealed that his musical tastes cover a broad spectrum. It also embraces musical comedy and bossa nova.

Mr Muggeridge feels that he will be able to look at Radio One and Two "with fresh eyes." He added: "I welcome this job as a challenge."

# DONOVAN

DONOVAN'S soft, vibrant voice filled the vast emptiness of the Royal Festival Hall. The rippling notes of his guitar mingled with the deeper sounds from Danny Thompson's bass as they tested the microphones in readiness for the rare solo concert Don was to give in a couple of hours.

A few of his friends sat in the front row. The Festival Hall technicians stood by waiting for any changes that needed to be made. NEMS promoter, Roy Guest, tried to appear nonchalant but chain-smoked. Don's father, Donald Leitch ("People say to me 'are you his manager.' I tell them I gave up trying to manage him years ago"), kept a patriarchal eye on things.

**CALMLY**

Adjustments had to be made to the amplification. "The guitar is the orchestra," said Don to one of the technicians. "It's got to fill the hall."

But there were no prima donna outbursts. Don explained calmly and carefully what he wanted.

The young denim-jeaned and jacketed folknik who burst on to the music scene with a sensational appearance on Ready, Steady, Go after singing in hot, smokey folk clubs has been replaced by a confident, concerned, very professional performer with an international reputation as both a singer and songwriter of poetic lyrics and gentle tunes.

He is the Twentieth Century Troubadour. He is seemingly untouched by the success and glamour that surrounds the top names in the music business. Like his music, his dress has a pleasant simplicity. For the concert he wore a plain,

loose-fitting blue shirt, and blue corduroy trousers. The minutes ticked by and the on-stage rehearsals and runthroughs were completed. Donovan's friends went off to the artists' bar backstage and he went into his dressing-room and there continued trying numbers with Danny Thompson.

With 20 minutes to go, Donovan put his guitar aside and, in between seeing to last minute details, he chatted about the future, "although I'm sorry I can't give you more than butterfly answers," he warned me.

This year will see a good proportion of his time in the States. "I usually work the end of the year in America so that's all set, although I'd like to work in Czechoslovakia, behind the aluminium curtain, in the autumn next year to play some things."

**I'D LIKE TO OPEN  
A TAVERN WHERE  
I COULD SING  
AND PEOPLE COULD  
HAVE A BOWL OF  
SOUP OR A DRINK**

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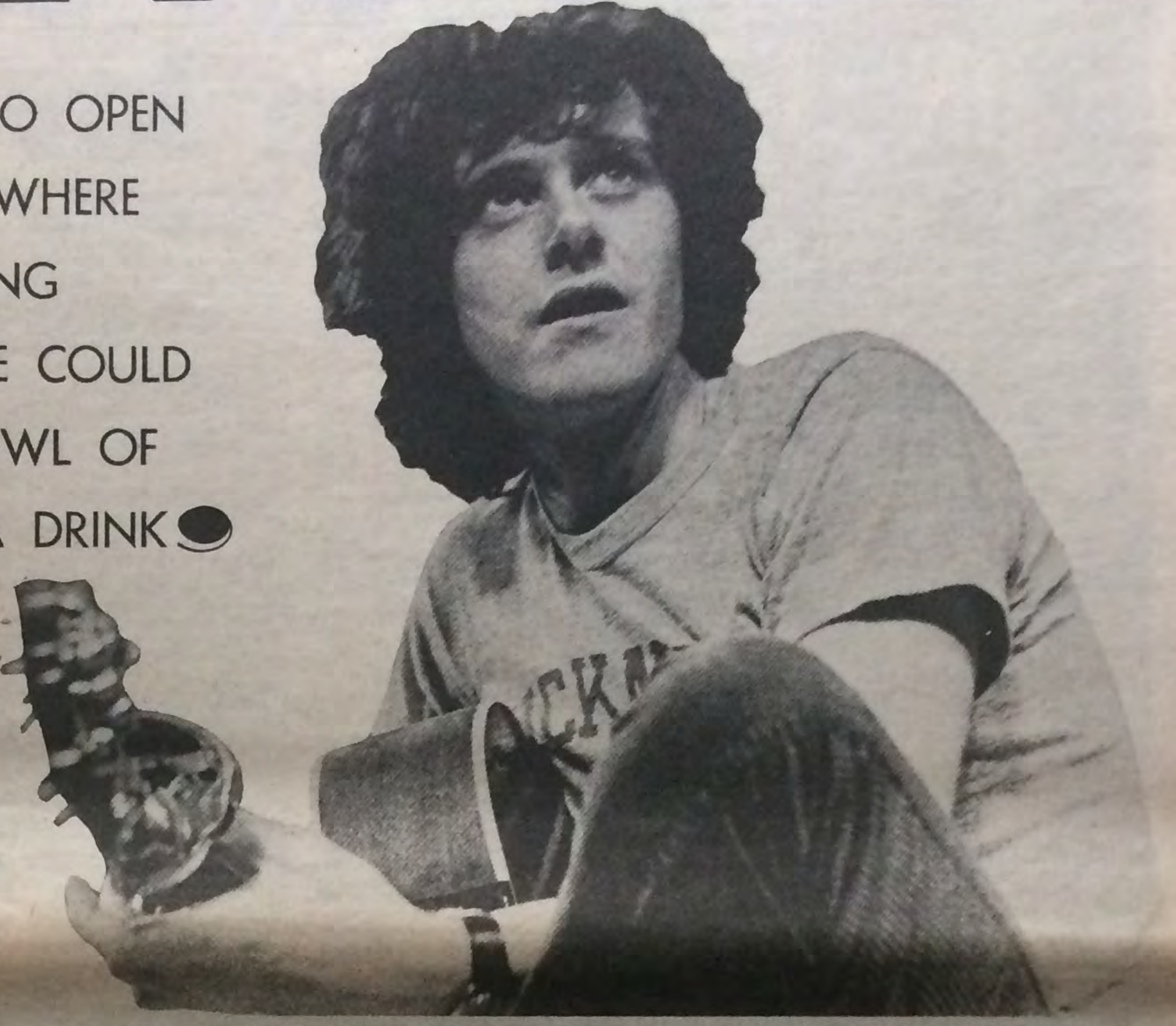
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**STRINGS**

"I've also got to fatten up my catalogue of recording material. There'll be some with just the guitar and voice and I would like to get some children to record with me as well. There'll be some things with a band if I can get a band together and I'd like to record some things like Paul McCartney, with strings."

Don also mentioned that he would be appearing on the Andy Williams and



**MELODY MAKER EXCLUSIVE BY TONY WILSON**

Smothers Brothers' shows in the States "in a couple of weeks."

Was Don still interested in making singles or did he consider himself much more an album artist now?

"I'd like to get a hit single. It's nice to have one and get it played a bit. I'd like to play for people to dance."

"Maybe I haven't had the right line up. I haven't got an instant bass player and an instant drummer, like the Stax things. The record depends very much on the guys who play with you."

Another Donovan plan that may be set in action later in the year is a solo television special in colour.

"I want to do a TV special, with maybe a guest or two. I'm doing one in the States after the Andy Williams show, and that, hopefully, may be for Britain too."

"I'd like to do a series of six fairytales, with children, for America, and possibly for here too."

"I'd use the same actors in different parts. I'd like it to be a series for schools."

"Another thing I'd like to do — and don't make too much of it yet — is to open a little tavern, a sort of folk club or singing club, of

reasonable capacity, so I can go down and sing. It would be the sort of place that people could have a bowl of soup or a drink and where artists could congregate and where there would be audience participation. There are a number of lead singers who can stand on their own feet and sing with a guitar."

**SYSTEM**

Starting in London, Don said he would like to develop a system of such

places throughout the country. His idea for these intimate entertainment venues was sparked off by the taverns in Greece.

"They enjoy a nice medium of entertainment with these places where people can meet. They have young singers who take the words of the old poets and put them into song."

"Singers and audiences have been distant. The singer and his audience never got together except over a pint. It's about time they really got together."



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**NEXT WEEK**

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## ENGELBERT

**AND FOR JAZZ FANS, THE UNIQUE ROLAND KIRK SPELLS OUT HIS MUSICAL CREDO**

**DON'T MISS NEXT WEEK'S 32-PAGE MELODY MAKER!**

# New Apple needs more than love

**ALLEN KLEIN** the 34 year-old American tycoon appointed by the Beatles to look into their financial affairs, is apparently refusing to speak to reporters.

"Mr Klein does not want to speak to the press," his secretary told the MM on Friday when we phoned his New York office.

Although Klein, the Stones business manager, was in the office he refused to come to the phone. All calls from British newspapers are being referred to publicist Les Perrin's office.

## image

The late Brian Epstein successfully resisted previous Klein efforts to become involved with the Beatles, and the new super-efficiency drive looks like killing off Apple's "all you need is love" image.

Vincent Crane, Arthur Brown's organist, married secretary Patricia Neggs (20), at Kensington Registry Office this week. There is actually a singer called Archie Andrews in America's Archies group. Fans of Peter Brough, the only ventriloquist on radio, will rejoice.

The Web have a record at ten in Belgian and French charts. Neil MacArthur happy with old Zombies number "Time Of The Season". Ashley Kozak proclaims new act "Earth, Fire And Water" will be "the most sensational ever seen."

Hold-the-front-page-dept: Jonny Ross chopped "Cliff" image in favour of a "soul" image.

Alan Klunk, Russian super-tycoon who has been asked by the Broad Of Trade to take over the financial affairs of Jiving K. Boots refused to speak to the press this week. But from his New York office said: "I'm going to be a kopeck millionaire,

even if I have to bleed Jiving K. white in the process."

Flop Records Inc signed several totally unknown groups to fifteen year contracts this week, after only one hearing. Said A&R man Rod Blunder: "This psychedelic music is really coming in. I think it will be big in '69."

London's famous Bell Tent club are busy organising jam sessions. Said manager Jon Zed: "Big bands are coming back. I'm trying to book Paul Whiteman for Sunday night dance sessions." Isn't bassist Phil Ward a star?

Georgie Fame and Wigan rugby star Billy Boston will present a cup each season to the winners of the Leigh and Wigan schoolboy championships. MM's Roy Eldridge trying to get Georgie to play for the Hillingdon side with Clem Curtis.

Roy Flynn has quit as manager of London's star discotheque the Speakeasy. Says Roy, a popular man in clubland: "After two years, I have just run out of sleep." He will concentrate on managing his group, Yes.

Jack Bruce's wife Janet gave birth to an eight pound boy on Monday. Their son will be named Joey. Janet and Joey are "doing well" at the Queen Mary Hospital, Hampstead Heath.

Fantastic jam session at Ronnie Scott's on Saturday with Roland Kirk, Johnny Griffin, Idrees Sulleman Dusko Goykovic, Kenny Clarke and violinist Jean-Luc Ponty, with Dave Green and Stan Tracey.

## humour

Marquee's John Gee has an evil sense of humour. As they were setting up a pop drum battle at the club he played a Buddy Rich drum solo over the PA.

Ralph J. Gleason writing in the New York Post says "Fleetwood Mac are the most over-rated British group to come here. They are not as interesting as Canned Heat, Grateful Dead or Jefferson Airplane."

Vanilla Fudge manager Bruce Wayne, a former

Yardbirds roadie, in town to discuss a possible British Fudge outing. . . . Head Records releasing a set by Harvey Matusow's Jews Harp Band, featuring 78-year-old Claud Lintott. Vocals are by Leslie Kenton, daughter of American bandleader Stan Kenton. . . . Latest signing to Head—Mighty Baby, once the Action.

## system

Jethro Tull and Savoy Brown getting good reviews in the States. . . . Jethro's "This Was" LP reviewed under Smokestack Lightning's album cover in Billboard. . . . Brenda Lee a mum for the second time.

The Move have Rick Price to replace Trevor Burton. But Mike Carroll manager of Sight And Sound is fuming, because the Move lured Rick away after he had built up the group. "Why not adopt the same system for groups as football teams?" says Carroll. "Any group who wants a member from another should have to pay transfer fees. And it should be unethical to approach a member not on the transfer list, so no one could be unsettled by a tempting offer."

## electric

Mike Quinn used up every joke in his book playing for time at Birmingham Odeon waiting for Gene Pitney to get through the snow. Trapped in the blizzards, Mason-Capaldi-Wood and Joe Cocker.

Heavy Jelly, featuring Graham Bell, getting it together with David Arden. . . . Congratulations Tony Rivers on making the chart with Harmony Grass.

Tyranno Sore Anus Erect are described as "an electric pastoral collage". . . . Spooky Tooth are billed in at Kensington Registry Office Czechoslovakia as Sterasil-dely Zub.

Lionel Conway, ex-Dick James Music is to join Island Publishing. . . . Muff Winwood, ex-Spencer Davis



**THE Taver's WEEKLY TONIC**

will Jeff Beck go to the States? . . . Guitarist David O'List getting his group organised. . . . Roland Kirk burned incense and hashed songs at Croydon concert. . . . With all these mystery groups would own up. . . . Blue Horizon boss Mike Vernon sings and plays his own tunes on "Afro Blues" with Neil Slaven on guitar.

## member

Ed Stewart has become a founder member of the Action for Crippled Children Supporters Club, with Dame Sybil Thorndike, Shirley Summerskill MP, Spike Milligan, and Leslie Phillips.

The Nazis sent Tony Palmer a bunch of white lilacs after he slammed their LP track in Blind Date.

Aynsley Dunbar organist Victor Brox features collapsible Tibetan dung. Yes, it's a real instrument, not what you're thinking, you filthy lot.

Pete Townshend called a "Youth Revolt Balladeer" in American newspaper. Well, that's a newie.

THOUGHT FOR THE WEEK: John "Hoppy" Hopkins is organising an International Freaks Carnival in Italy. Just play around with that one for a bit.

# 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.



**ARETHA: she'll be there**

## Caught

### CLARKE-BOLAND

**WITH A NAME** like Premier Percussion, the show which opened at London's Festival Hall on Saturday may be thought to be a drummers' outing. Nothing of the sort. Fine drummers are on display, but only in Philly Joe Jones' short set was the accent on percussion in round terms, the concert is meaty and often adventurous jazz.

Roland Kirk's music is dominated by Kirk (who else?) and the Kenny Clarke-Francy Boland Big Band is a well-integrated ensemble featuring an international lineup of potent soloists among whom the drummers are no more important than anyone else.

Two drummers there are—usually a disturbing sight for sensitive listeners—but the way in which Kenny Clarke and Francy Boland work together is, for the most part, successful enough to allay any fears. Seldom too busy, they impart tremendous drive at the right time without obliterating their fellow players; and some of their lighter drumming on ballads is exceptionally skilful.

Since this is a good original-sounding band, powerful but not over-assertive, with thoughtful arrangements, a clean, dynamic ensemble sound and some thrilling sections, it would be tragic if the double percussion bottled out any subtleties. But it doesn't, and the understanding quality of this band, it seems to me, is the enthusiasm of its interpretations—keenness allied to intelligence as though everyone underrated and enjoyed the scores.

The band kicked off with "Box 783," a fast blues featuring Kenny Clarke's baritone, followed with a medium blues, "Griff's Groove," on which

Johnny Griffin and Benny Bailey were spotted and muted trumpets blended in a Basie-type groove.

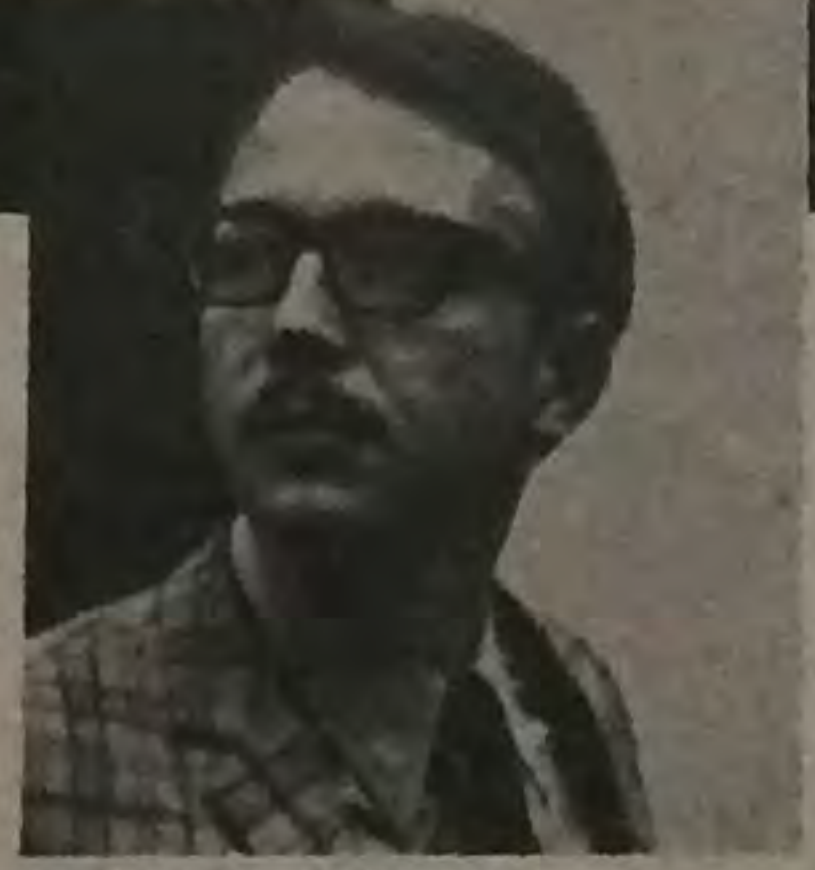
Next came Clarke's "Volcano"—with soloists jumping up and down for short breaks in the best swing band tradition, and both drummers going strongly in the climax—and a really luxurious improvisation by Tony Coe on "Gloria," which used to be a showpiece for tenorist Carl Drevo six years ago.

For the rest: "You Stepped Out Of A Dream" (lovely reads), "D Minor Blues" (Shihab on soprano, Coe on clarinet and Ronnie Scott, tenor), "I Don't Want Nothing" (Idrees Sulleman and Ake Persson among the soloists), Jimmy Woode's funky "Now Hear My Meaning," then all the tenors and sax section on "Sax No End" and "Mauve," with Nat Peck's smooth trombone.

A stimulating performance was ended by excerpts from the "Middle East-East" and "Faces" suites of Boland's, the finale spotlighting the percussion on "Kenny And Kenny." Philly Joe was to have joined in the final drum improvising, but on Saturday this didn't happen.

I have concentrated on this band because it is new to Britain after eight years of life. Roland Kirk's extraordinary mixture of old and new, showmanship and inventive jazz, hard swing and outlandish humour and sheer versatility and force is already well known here and respected. Rearing, whistling, harmonising, chanting, punching hard on tenor, puffing on flute, hand-clapping or beating a large gong, he triumphed in a breath-taking programme which included "Fly By Night," "Fingers In The Wind," "Say A Little Prayer" and "The Inflated Tear."

Tenor is his most redoubtable talent and though I've heard



**FRANCY BOLAND** thoughtful arrangements

him play more imaginative stuff, this was sufficiently driving and spell-binding to magnetise an audience in the staid Festival Hall. Kirk is truly a man of mystery, never transparent, never dull, and considering the problems on hand his support (Mike Payne, Ron Mathewson and Spike Wells) deserve a large bouquet.

The opening 15 minutes was entertainingly taken up by Philly Joe Jones (drs), Benny Bailey (tpt) and Jimmy Woode (bass) delivering informal versions of "Now Is The Time" and two parts of "The Theme." They played many fast technical things and will undoubtedly be giving a better account of themselves now they've been longer together.—MAX JONES.

### PETER SARSTEDT

**DESPITE** the occasional rattle of the pin ball machines and noise from the bar, Peter Sarstedt successfully held his own and impressed the late-night audience at the Upstairs room of the Ronnie Scott Club on Saturday.

Peter is one of the increasing number of young performers who feature their own material which falls somewhere between the poles of pop and folk. Accompanying himself on six-string acoustic guitar, he deliv-

## in the act

ered his songs easily and pleasingly bringing a touch of sophistication and contrast to the Upstairs activities hosted by deejay Mike Lennox and Peter Chipperfield.

Lyrical good and melodically sound, Sarstedt's songs are varied in mood and his selection included "I Am A Cathedral," which was his first single "The House Of A Lady Friend Of Mine," the humorous "My Daddy's A Millionaire" and his hit single, the excellent "Where Do You Go To."—TONY WILSON.

### SANDIE SHAW

**SANDIE SHAW** who opened at London's Talk of the Town last Monday, tried very hard. She had a troupe of boy dancers. She had a vocal group. She was dressed in a filmy, sparkling tulle suit with handy attachments such as skirt and voluminous cloak. She had a string-augmented orchestra under Kenny Woodman. She even threw in the odd impression.

And because of the packaging it came off. Sandie's vocal deficiencies were apparent at her times—particularly on her closing "Once In My Life"—but by taking care and time and spending a lot of money in dressing up her list of hits she has fashioned a presentable cabaret act.—JACK HUTTON.

### POP JAM SESSION

**BIRMINGHAM'S** Big Bear Ffolly package brought pop jam sessions to London's Marquee on Thursday and roused sufficient interest to rate an immediate re-booking next month.

Locomotive, Bakerloo Line, Tea And Symphony and Earth each played their own spot—Bakerloo Line being the most impressive and featuring their line new drummer, Polly

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# MUNCH, MUNCH, MUNCH

**HMM, DELICIOUS.** I am just enjoying a fine meal—eating my own words. And what flavours the dish is that I know I was wrong to say "Tamla Motown is dead."

One glance at the Pop 30 will show there is an amazing revival of the fortunes of artists in the Motown stable. And not merely new products are fighting off competition for the public ear from albatrosses, blackberries, foxes, lillies and buttercups. Even ancient sounds like the perennial "Dancing In The Street" are heading the Tamla Lives movement.

**CHRIS WELCH** discovers what it's like to eat his own words . . .



Diana Ross, Isley Brothers, Martha, Temptations, Stevie Wonder, Marvin Gaye all with current Pop 30 hits for Tamla.

Just look . . . Martha Reeves and the Vandellas, Stevie Wonder with "For Once In My Life" jousting with Fleetwood Mac and the Move, Diana Ross and the Supremes and the Temptations with "I'm Gonna Make You Love Me," the Isley Brothers with "I Guess I'll Always Love You," Marv Johnson with "I'll Pick A Rose For My Rose," Diana Ross and the Supremes with "Love Child" and Marvin Gaye

and Tammi Terrell with "You Ain't Livin'" all taking the Pop 30 by storm. And this after predictions that Tamla was a dead chicken. Some chicken! Some neck! It was only last August that

I was burbling in the public press: IS TAMLA MOTOWN DEAD? Dashing headlong into a path of folly and tittle tattle I raved: "The Motown sound, which has been such a power for good music in four years,

seems to be dying the death—chartwise . . . the magic seems to be wearing out. They will have to cast off the four years old formula that is wearing decidedly thin. Some things you DO get used to."

Perhaps these strong words were bounced by satellite across the Atlantic to Detroit City, wherein worried executives held immediate conferences.

One can imagine opulent finger-poppers meeting in a sumptuous board room, beneath huge portraits of Berry Gordy and Diana Ross.

"Okay you guys. See what this Limey punk is mousing about our products? Let's see some action. We'll show that Banzai Dog Bebop Band what finger poppin's all about. Get Tamla back in the chart—or else."

Well, whatever happened, it seems to have worked. To have seven records in the Pop 30 at the same time must be the most in soul history.

And they are all quality songs, performances and productions, including the revivals by the Isley Brothers and Martha and the Vandellas, which date back to the days of Ready, Steady, Go!

However, I wasn't alone in my presumptuous barrage.

Dave Godin, founder of the Tamla Motown Appreciation Society also said back in August: "Personally I don't think Motown is what it used to be. They have tended to stick too much to a set formula."

And looking back, I rounded off my blast with these wise sayings: "Perhaps the sound that rocked the Sixties will have a revival of fortune soon."

HOW TRUE.



THE NEW MOVE: no more aggressive image

## More smiles than scowls from new Move

THE MOVE picked Rick Price to take Trevor Burton's place because he's a nice bloke as well as being suitable for the job musically. He's a softly-spoken, easy-going individual likely to get along very well with the rest of the lads.

Which fits in nicely with Carl Wayne's aim to shake off that aggressive image. There are likely to be more smiles than scowls from the Move from now on.

"I've known Charlie (Carl), Roy and Bev for a long time and never regarded them as aggressive characters," said Rick. "It's just something that was blown up out of all proportion by the press."

Twenty-one-year-old Rick first got to know the others when they were with Birmingham groups with names like the Climmarons, Vikings, Avengers and Diplomats.

"Brum groups have changed since those days," observed Rick. "There's more class now. The local professional groups seem to work to get a tight sound. Presentation has improved in some cases and got a million times worse in others."

Rick joined the Move after two years with Sight and Sound, Birmingham's busiest broadcasting group, whose radio work has included the Jimmy Young, Dave Cash and David Symonds shows.

"Sight and Sound are one of the few Birmingham groups I can see getting anywhere," said Rick. "There's a relationship between them and their manager, Mike

Carroll, that's lacking with most other groups in the city.

Moving in with the Move means quite a change for Rick because, not only will he be playing bass instead of lead, but he is switching from a smart, clean-cut cabaret-style group to a more extrovert bunch.

Roy Wood is the major writing force.

"As far as I'm concerned," he explained, "Roy is the most commercial young writer in the world. My songwriting isn't in the same style and to try to change it to suit the Move's delivery would be forced and false."

"So I'll continue writing and if the Move should be interested in anything I write, all well and good, otherwise I'll be glad for other groups to record it."

"My own musical influences have always been vocal like the 5th Dimension and the Four Freshmen. The Move's style obviously isn't as vocal as my old group but they make up for this with the attack with which they treat everything."

After having helped Sight and Sound to build up a big following in cabaret—he used to put on a wig and moustache to "take off" Roy Wood in their impersonation of the Move—Rick said he would miss this work.

"There would have to be a lot of changes if the Move had a go at cabaret," he said, "but they could carry it off without comedy on the strength of Charlie's voice." — DENNIS DETHERIDGE

### STYLE

"It will be a bit awkward getting used to playing bass all the time," he commented, "but I think I'll settle into the group quite easily. After all, the Move's style is pleasant enough, not like a blues group."

Did it follow that Rick Price does not dig the blues scene?

"I dislike it," he admitted. "Underground groups take blues music to an extent that it just becomes a nuisance. It's too freaky, way out and completely foreign to my intelligence. I can't twig it."

Rick revealed he would be continuing his songwriting — he co-wrote Sight and Sound's two singles, "Alley Alley" and "Ebenezer," with Mike Sheridan — despite joining a group in which

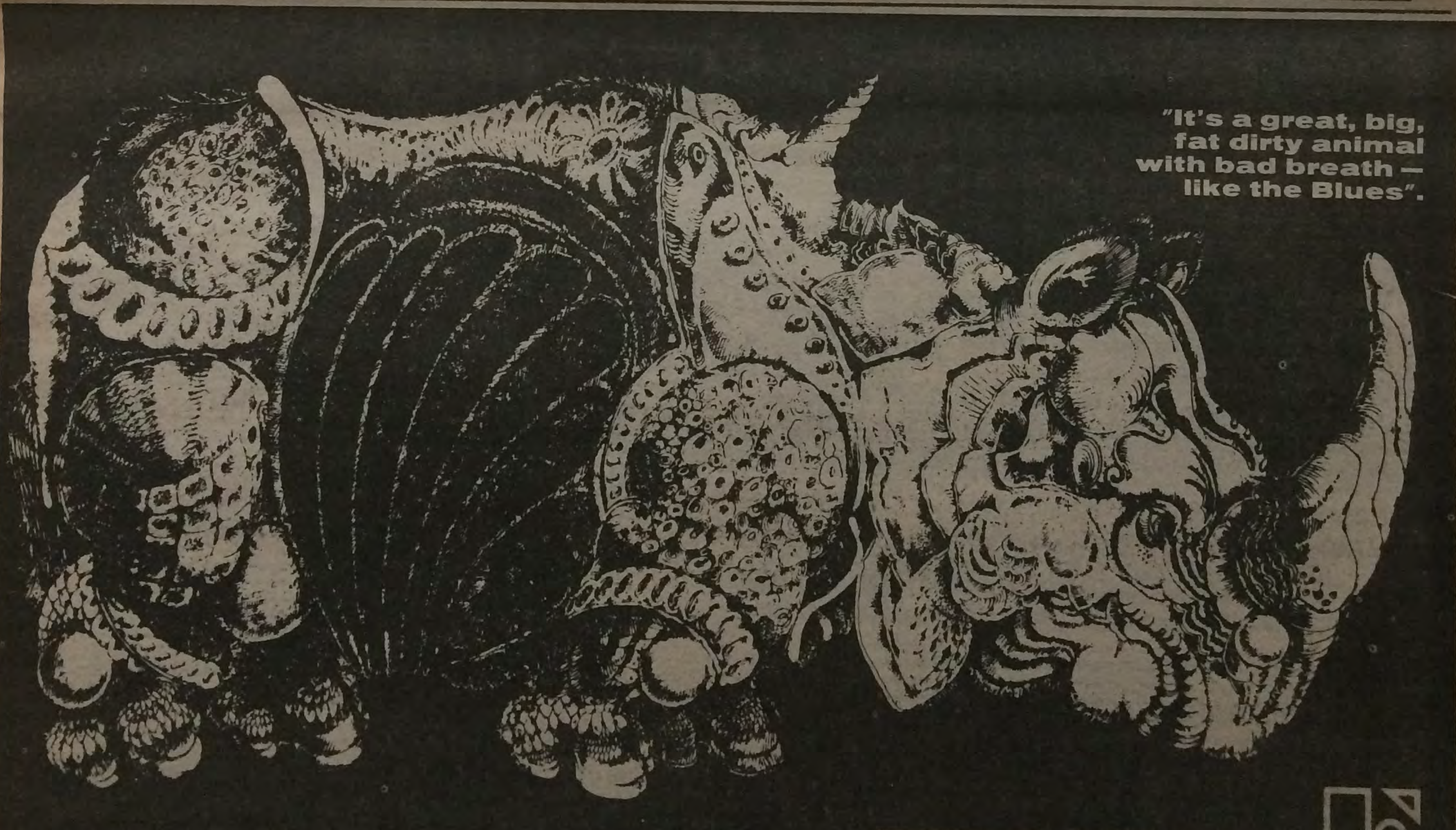
## NO MO' MOTOWN?

CHRIS WELCH records the demise of a chart influence

MOTOWN DEAD? It was hailed as the most exciting recording and release since Tamla Motown, which was the sound of the world's young people. Now the music seems to be dying the death—chartwise . . . the magic seems to be wearing out. They will have to cast off the four years old formula that is wearing decidedly thin. Some things you DO get used to."



CHRIS WELCH'S PIECE OF MURKY CRYSTAL BALL GAZING IN MELODY MAKER LAST AUGUST



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# JAZZ

SCENE ONE



**PONTY: 'The violin is my instrument. To take it in my hands and play is as natural to me as to walk'**

FRENCH violinist Jean-Luc Ponty came off the Scott Club stand after an hour-plus of intense, energetic fiddling, sat down in the dressing room with a long drink and expressed qualified approval of the session.

He thought it had gone quite well and he'd enjoyed playing. "But not as much as the night before," he told me. "Then the audience was better."

## FIRST

It had been an exciting and polished musical performance. Ponty's technique is such that no sort of obstacle seems to come between mind and "machine."

He has, too, the jazz feeling and drive that should make his sets rewarding to any broad-minded jazz lover. But this evening the customers had been less than clamorous in their response and Ronnie Scott had asked: "What have you been drinking, cement?"

If this worried Ponty at all, he didn't show it. Smiling, he said it was his first job in Britain and he hoped to come back again often. When he finishes at Ronnie's on Saturday he goes to San Francisco to play some club dates and record for World Pacific.

"I have recorded once before for World Pacific, but it wasn't really my record. Now I've signed exclusively with Dick Bock, and my first album will be as violin soloist with Gerald Wilson's big band. Wilson

is arranging the tunes, of course. "I think it will be exciting to record with a big band. I made a radio concert in Germany a few years ago with Kurt Edelhagen. That was a live recording, but it's not the

same at all."

The violinist, who was born in Avranches, Normandy in 1942, lives today in Paris. He'll return there when the U.S. stint is over, but says he has no special preference for the city.

"I don't think I really prefer to live in Paris. It is a hard life in big towns, you know. But in France it is the only town where you have a chance to work all the year — in clubs, radio, films or anything.

"Once before I went to the USA, in '67 for the Monterey Festival. This time I will stay a month at least: one week in this club, another there, and a week for recording.

"Then I'll see what happens, how it goes. But I have to come back home because I have contracts for some concerts in France. So I have no plans yet, though I would like to return to the States quite soon."

Listening to Ponty's forceful and strong-toned playing I had heard an odd phrase or two which recalled Stephane Grappelly, even Stuff Smith now and again, but the overall impression was of an original stylist scarcely influenced by any one violinist.

Ponty confirmed that he had not been influenced stylistically by fiddle players, though hearing Grappelly had inspired him to become a jazz violinist.

"I mean, the men I listened to most were Stephane and Stuff Smith in the beginning. They both had that influence on me when I started out. To hear them made me decide to play jazz.

## CAREER

"But I don't think violinists really affected my jazz thinking. I listened more to men like Charlie Parker, and after that Miles Davis and Coltrane.

"Not Monk or Bud Powell, although of course I listened to them and jammed with Powell at the Blue Note in Paris. Bud liked violin himself, you know, but I don't think he had an influence on my playing."

When Ponty was in the Conservatory in Paris — he won a first prize for violin at the age of 17—he began playing jazz on clarinet and

after that took up the tenor sax.

"But finally I gave up because I had so much studying to do for the violin. It is too difficult to practise on all of them, and the violin is a demanding instrument. Sometimes, though, I play some tenor saxophone for fun.

"When I won the prize I left the Conservatoire and played for a few years with the Concerts Lamoureux orchestra, in the violin section, you know. This was from about 1960, and during the same time I started to play jazz a little in the Paris clubs.

"My first professional job was with Jaques Dieval. Then I met Jef Gilson, who was avante-garde at that time in Paris, and played with his group and a big band too.

I had my military service also in Paris and when that was finished in 1964 I left Gilson and played freelance, leading my own quartet. I worked places like the Bluenote, also concerts, and the important manifestation for me was the Antibes Jazz Festival of 1964.

"It was my first presentation to an international audience, and many critics and writers and agents and radio managers were there. My career really started from that festival in July, '64."

Some people are unkind enough to say that violin is not a jazz instrument and will never create good jazz. I wondered how Ponty reacted to such opinion. He remained amiable but shook his head.

"For me there is no special instrument for jazz. The important thing is the musician. No, it isn't a matter of technique. That is—how should I say it?—material with which to play. The imagination is the thing.

"I feel the violin is my instrument, the one to express my thoughts because I know it so well since I was a child. To take it in my hands and play is as natural to me as to walk."

MAX JONES

## Taylor—mystery man of British jazz

MIKE TAYLOR, whose death was announced in last week's MM, was something of a mystery man in British jazz.

He was found drowned in the sea at Brighton some two weeks ago and had obviously been in the water for some time. It took the police more than a week to identify him. He was buried at Leigh-on-Sea on Friday.

I first heard of Taylor some six years ago when he sent me a tape. I dismissed it as a rather poor copy of Dave Brubeck. Then, in 1967, he recorded "Trio" for Denis Preston's Record Supervision and the album was released by Columbia. I named it as one of the best jazz albums of the year.

"Trio" was actually by a quartet as Taylor featured two bassists, the Cream's Jack Bruce and Ron Rubin, as well as his own piano and Jon Hiseman's drums.

Repeated playing of the album has convinced me that Taylor was one of the most original talents to arrive on the British scene in the last decade.

It included four of his own fascinating compositions — he also wrote some things for the last Cream album—but it was the way he could turn a song like "All The Things You Are" or "Stella By Starlight" into something utterly new and original that impressed me most.

His approach to jazz piano playing by then seemed to owe nothing to any other pianist. It was completely personal and there are no discernible clichés—his own or anyone else's.

Mike Taylor the man remains a mystery. He had many acquaintances and admirers among musicians, but few, it seems, who could claim to know him well.

He seemed too sensitive and strange to belong in the rough, tough world of the jazzman. He refused to give interviews and even the writer of his album notes was forced to concentrate on his three sidemen when it came to biographical data.

At one period he gave up speaking because, he said, one should be able to communicate through the emotions alone. An original viewpoint which didn't make it easier to organise his life in terms of work. He looked like a bank clerk and acted like a mystic.

Denis Preston admired his talent and was discussing another album with him.

"When I asked how he was earning a living, he said 'Working,'" recalls Preston. "I asked what sort of work and he said: 'Just work — washing up and things.'"

It's a pity that, at 30 years of age, Mike Taylor will not have the chance to develop what could have become an important contribution to jazz. But he leaves a lasting memorial in the "Trio" album.

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# Twenty years of Shearing's sound

# JAZZ

SCENE TWO

STABILITY is not now, and never has been, the watchword of jazz or popular music.

Personality clashes, the rigours of the road, family or financial pressures limit the life span of almost every alliance of performers.

In this shaky world, then, it was an attainment almost without precedent recently when the George Shearing Quintet became 20 years old. The sidemen have changed only occasionally, the instrumentation and sound of the imperishable pentarchy have remained just what they were in the beginning.

Shearing clings to the quintet as if it were a teddy bear. He has tinkered with other toys (a few years back he rehearsed a new quintet using horns), but has always returned to his central philosophy: "People expect that certain sound."

The birth of the group was due not to any master plan but to a sheer accident.

In 1949, the bebop gyrations of Dizzy Gillespie and Charlie Parker enjoyed the adulation of young Americans; the dominant jazz combo was that of Charlie Ventura, with his slogan "Bop For The People." Shearing, who had immigrated late in '47, naturally gravitated to the prevailing idiom, but out of the bop clichés had forged his own thing.

The fact that he had reached the top echelon at home, winning polls and playing the best clubs, meant nothing in New York. For months after his arrival he was almost totally unemployed. The ice was broken by a gig playing solo at the Three Deuces on W 52nd Street.

The outlook brightened when he led a quartet (with Buddy De Franco on clarinet) at the Clique, a cellar club on Broadway. (This was soon to become the site of Birdland, for which George would compose one of history's most lucrative lullabies.)

Albert Marx, millionaire jazz fan who heard potential in the frustrated 29-year-old Londoner, consented to let me produce a session with the quartet for his Discovery label.

One morning my phone rang. "Leonard? George. We're in trouble. Buddy De Franco is under contract to Capitol and they won't give him a release."

"How about substituting vibraphone and guitar?" I suggested. "We could get Chuck Wayne on guitar and Margie Hyams on vibes — they both used to work with Woody Herman and they'd fit your style."

"If you can get 'em," said George, "that sounds great to me."

So, on January 31, 1949, the George Shearing Quintet was born. The drummer was Denzil Best, a pioneer bopper, who died in 1965. The bassist, John Levy, later became Shearing's manager and partner in a personal management office.

"George was nagged by self-doubt at that time," says Levy, "and I don't think he's entirely lost it to this day." Even when he began to catch on, his wife and daughter went back to England and he planned to give up and follow them.

"The Discovery session found George in a laissez-faire mood (he left it to me to write most of the original music for the date). Three weeks later, on February 18, 1949, he cut his initial session under a



1949 — and the original Quintet with Shearing (pno), John Levy (bass), Margie Hyams (vbs), Chuck Wayne (gtr), Denzil Best (drs).



1954 at a Gene Norman Just Jazz concert in Portland, Oregon, and it's now George with Cal Tjader (vbs), Al McKibbon (bass), Toots Thielemans (gtr), and Bill Clark (drs).

## by LEONARD FEATHER

who had a hand in setting up the first Shearing 5 record session, evaluates one of the most successful sounds in the history of jazz.

contract with MGM. By now he had evolved a personal way of voicing the vibes and guitar with his piano and applied it to several of his own arrangements.

Of these, "September In The Rain" caught the public ear and became an economic turning point. It was at once easy listening and, by the standards of the day, thoroughly modern jazz.

Nevertheless, it was not until late April that his agent was able to set a job for the Quintet, at Cafe Society in the Village. Soon the rocky road turned to alabaster; by the end of 1949 Shearing had ousted Ventura as the No. 1 combo in the Down Beat poll.

During the 1950s the Quintet followed a familiar pattern, gaining broader general acceptance while slowly losing the jazz audience that had been the first to embrace it. Its familiarity bred the contempt, or at best the indifference, of many critics, even though George's original objective was pure.

"The Quintet sound," he said the other day, "was strictly a musical idea. If you devise something with commercialism in mind, it will always sound contrived."

"The group has not moved forward to the degree that might have satisfied some jazz fans' ears, people have gotten used to the sound; but that doesn't invalidate it. Besides my LPs have varied the concept by using brass, strings, woodwinds or Latin instruments to surround the Quintet nucleus."

Shearing has managed to write many of his own arrangements, by dictating them from the piano into a tape recorder. Nor has his blindness prevented him from playing a tough game of Braille-card poker.

He keeps a Braille stencil pad in his pocket and constantly punches out memos to himself. Compensating in every way possible for his handicap, he has visited zoos to feel the animals, stopped off at the Grand Canyon to hear his sidemen describe it, and treasures his collection of Steuben glass.

His chief defensive weapon is a delight in kidding about his blindness. "Once we were trapped in a theatre after

hours with all the lights turned out," recalls vibraphonist Emil Richards, "and I had no idea which way to turn. George said, 'All right, you blind bastard, now let me lead you around!' He took my arm and had me out of there in seconds."

His antennae are always out. "I wish I could judge character as well from looking at people," says one old friend, "as George can just from their vocal inflections."

The Shearings moved in 1961 to the house they now occupy in Toluca Lake, North Hollywood. The California life was particularly attractive to his wife Trixie, who had spent long periods on the road as band manager, and to their pretty daughter Wendy, who was then 19.

Shearing's success-and-prestige drive alternates with an urge to relax. The drive has expressed itself in guest appearances with symphonies (he is an accomplished Bach and Mozart interpreter) in the disc jockey show and TV series he conducted in Hollywood, in his partnership fling with John Levy, and in several music publishing companies, presently operated by Trixie.

"George has a very shrewd business mind," says Levy, "but he has to deal with a lot of things that require sight. He has the vision but not the sight; if it weren't for that, he would have branched out into a lot more areas."

The periods of relaxation are partially triggered by his health.

After an ulcer attack he disbanded the quintet in 1964 and spent almost a year in retirement, studying classical piano with Jakob Gimpel.

Austerity governs Shearing's private life. He has never smoked. For 40 years he never took a drink; now he sips an occasional glass of wine and considers himself a gay blade for such outrageous indulgences.

This spartanism matches his conservative musical credo. "At the outset," he says, "we were recognised for innovating. Later, I purposely decided not to fool around constantly looking for something new. It's better to retain one's original identity; there's no sense in newness for its own sake."

George underestimates himself. The ensemble blend may be a trifle long in the tooth, but at piano solo time it becomes abundantly clear that he has kept up with the developments of the '60s.

"People expect that certain sound." True, and they will continue to hear what they expect until such time as it becomes intolerably burdensome for its inventor to play it.

Hearing him the other evening at the Hong Kong Bar, watching his body sway back and forth, the fingers snapping cues to his men, seeing the great smile that lit his face during a rousing out-chorus, I sensed then, as I knew in 1949, that for George Albert Shearing that moment of disenchantment will never arrive.



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# BLUES SCENE '69 SPECIAL

# John Lee Hooker just keeps rolling along

BY TONY WILSON



THE BLUES SCENE '69 package, featuring John Lee Hooker, Aynsley Dunbar Retaliation, Champion Jack Dupree, the Ground Hogs and Jo-Ann Kelly kicked off at the Royal Festival Hall on Saturday on the first leg of a six-concert tour presented by Melody Maker and the Harold Davison Organisation.

Sadly, this won't go down as being the best concert of the tour. Earlier in the evening Roland Kirk and the Clarke-Boland Big Band appeared in concert at the Festival Hall and over-ran, consequently

the electric bands on the blues bill had very little time to set up and find a good balance.

### LOUD

This was noticeable with the Groundhogs, who opened the show. Tony McPhee's guitar was over-loud and his vocals were well-nigh inaudible on the group's version of Sleepy John Estes' "Express Man" and the Freddy King number, "Welfare Blues."

Steve Rye's harmonica was also a bit lost in the overall sound. However, bass guitarist Pete Cruickshank and drummer Ken Pustelnik fared

somewhat better. The Groundhogs were then augmented by pianist Bob Hall and the belle of the British blues scene, Jo-Ann Kelly. Powerful singer though she is, Jo-Ann had to pull out all the stops to make it on "Let Me Love You" and the old evergreen, "Rock Me Baby." But why no solo spot for Jo-Ann?

### WELCOME

Her two-number set was all too short and could have been bolstered by the inclusion of some of her country blues singing with her very good bottleneck guitar playing. Following the Groundhogs and Jo-Ann came John

Lee Hooker to a warm welcome from the enthusiastic audience. Seated on a piano stool, John's mellow, haunting voice, backed by his distinctive amplified, semi-acoustic guitar filled the Festival Hall with "Serve You Right to Suffer" and "One Room Country Shack," excellent examples of his style that embodies country-rooted blues with urban influences.

Violent feedback marred the start of his set, but this was corrected and he continued unhindered.

The Groundhogs returned to back John on "Going Back To Chicago" which he prefaced with "Different strokes for different

folks. Different people, different bag." Then he called Jo-Ann back to the stage and things began to get together on John's well-known "Boom Boom."

### LIGHT

There was a moment of indecision when nobody seemed to know if the first half had finished but Tony McPhee quickly took the initiative and announced an interval. The second half began with the ever-bullient Champion Jack Dupree who provided the lighter side of the show and proved that blues can be fun. His clowning went down well with the audience as

did his barrel house piano playing and New Orleans-style approach on "Blues Before Sunrise." Jack finished with his famous "Mother-In-Law Blues," a fine piece of bawdy humour. Prior to the final set from the Aynsley Dunbar Retaliation, compere Jack Higgins praised Melody Maker and said that he hoped the Blues Scene packages would become an annual event. Applause greeted his comment that "Melody Maker was right up to their necks in it."

### MEATY

Led in by drummer Aynsley, the Retaliation - Victor Brox (organ, vcls), John Moorshead (gtr) and Alex Domochoowski (bass gtr) barreled into a meaty "Everyday I Have The Blues" and then went straight on with "Blood On The Wheels." Once again it was evident that lack of time beforehand had spoilt an otherwise good set, because Brox's organ and vocals were not coming through too well. The Retaliation slowed down the pace for "Down Hearted Blues" with some nice, moody guitar from Moorshead and moved into the mid-tempo "Now That You've Lost Me" featuring John on vocals.

They ended with Howlin' Wolf's "Killing Floor" which belted along and gave Alex and Aynsley solo spots. Victor Brox ducked down behind the organ and came up blowing what looked like a large telescope but, in fact, it is a collapsible Tibetan "dung"—well, that's what he called it.

Then Victor did a Roland Kirk and simultaneously blew two brass instruments later identified as a melody horn and a corneopane. And so the first night of the Blues Scene '69 tour came to an end. A little disappointing, but not the fault of the musicians.

### WRINKLES

The next day, Sunday, they packed their suitcases and moved on down the line to Bristol. Two thousand blues-hungry Bristolians packed the Colston Hall and gave a wonderful West Country welcome to them all.

The previous night's wrinkles were ironed out and the evening swung along in great style and Don Finlayson, the tour manager, making his debut as compere, did, as they say, a grand job. Everybody seemed much happier with more time to get it together, and the second night of the Blues Scene '69 was a great success.

Big Boy Crudup was a well-known name in the Forties and early Fifties, and he is frequently referred to as a major influence on Elvis Presley though the similarity seems to be minimal. He stopped recording around '54 and, except for one LP in '55 or '60, cut no more until he was rediscovered back in Mississippi early in '67 by Delmark. What the sleeve of LOOK ON YONDER'S WALL (Delmark DS614) describes as the "new, revitalised, rejuvenated and more-likely-to-be-appreciated Arthur Crudup" can be heard to moderating effect here, playing guitar and singing in his own easy fashion. He is backed by Ransom Knowling's sporty bass on six tracks (among the last he made) and on the remaining four, including the well-tried "Dust My Broom," by Edward El's lead guitar (not really a backing, then) plus Fender bass and drums. Everything jogs along quite pleasantly, but there is to my ears a lack of excitement about almost all the music, and Big Boy's highish delivery is not nearly as convincing as it sounded, for example, on the '41 "If I Get Lucky" on Vol 3 of RCA's "Kings Of The Blues" EP series. Some of the lyrics have interest, and such old friends as "That's All Right," "Coal Black Mare" and "Katie May" are nice traditional stuff. But I don't find much of it memorable. — MAX JONES.

There's plenty of T-Bone Walker's easy-swinging, unpretentious music to be enjoyed on FUNKY TOWN (Stateside SSL10265), a new set from BluesWay on which he works in a contemporary setting with organ, sometimes harmonica, good piano and a rocking band. "Goin' To Funky Town" is an instrumental with mean beat and cunning guitar; "Party Girl," "Going To Build Me A Playhouse," "Jealous Woman,"

### BLUES ON RECORD

"Long Skirt Baby," "Struggling" and "Wish My Baby" are among the best songs. For the most part this is slick, light-hearted blues, conventional in shape but danceworthy at all times and distinguished by T-Bone's jazz-streaked guitar and voice and the humorous slant of his lyrics. Everything here is written or part-composed by Walker, the band arrangements are appropriate and the album would make a satisfactory introduction to the urbane city blues of the ever-green T-Bone. Anybody should dig the guitar on the title tune.—M.J.

Record companies try many tacks in their efforts to get an artist in among the big sellers. Chess gited up Muddy Waters with a rhythm-and-blues band of session men, psychedelically inclined, and turned them all loose on "I Just Want To Make Love," "Hoochie Coochie Man," "I'm A Man" and others including a Mick Jagger song. The result is out as ELECTRIC MUD (Chess CRL54542), and most of Muddy's old admirers will view it with alarm. Certainly it sounds loud, distorted, none too well organised and very big beat and electric. I don't feel it does much for Muddy's distinctive voice and subtly rhythmic delivery. But nothing throws the old master, and on a familiar theme, "She's All Right" for instance, he projects his vocal lines with relaxed confidence over the mysterious hotch-potch of modern sounds which seem to include flute, harp, piano and organ as well as bass, drums, and much droning, surging, wailing, eastern-infected guitar noise. Myself, I think it could have been worst — it's a deal less boring than say, the new Dirty Blues Band album—but there's no denying that Muddy's regular group gives him 100 per cent better support. Guesses about this studio band have been several: one reviewer saying it consisted of "white Chicago session musicians." I now read in the American Railing Stone that Howlin' Wolf has been recorded by Chess with the same line-up as "Electric Mud." No names are given but the photographs show some fairly young Negro musicians. According to the report, Wolf was thoroughly unhappy about the music and told a Chess official afterwards: "Man, that stuff's dog meat." Muddy said different to me, though. — M.J.

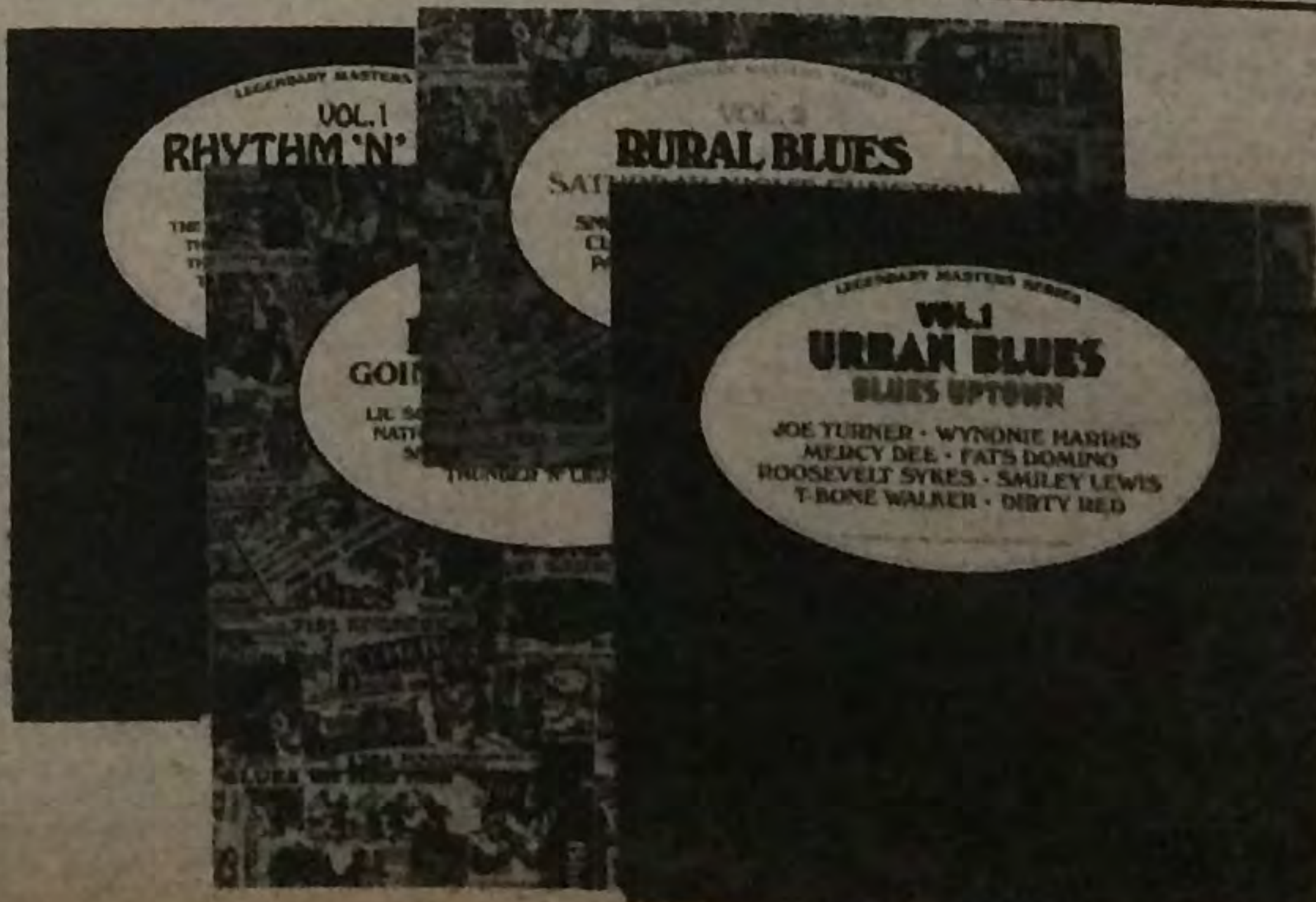
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ALAN WALSH MEETS THE POP STAR TURNED ACTOR AND THE SOUL SINGER IN A HURRY



MIKE D'ABO: polite product of Harrow

THE times they are a'changin' in the British Theatre. Who would have thought a few years ago that a pop star would be starring in a production at London's Mermaid Theatre? The popper is Michael D'Abbo, gentle and polite product of Harrow who, for the last three years has fronted the Manfred Mann group and provides the vocal refrain on their latest hit single "Fox On The Run."

I met Mike for a pre-performance lunchtime pint at the Mermaid, in picturesquely named Puddle Dock, a pleasant stroll from Fleet Street, near the Thames at Blackfriars.

We leaned on, of all things, a steel safe in the theatre foyer for a conversation punctuated by autograph signing for schoolchildren going into the theatre for the production of Gulliver's Travels in which Mike plays Gulliver.

"At one time, the British theatre meant Dulcie Grey and Michael Denison and Kenneth More, but all these people started before the war. As they get older, the newer people are getting a chance," said Mike.

"I think the reason for my starring in this production is simply that Sean Kenny, who staged it, loves breaking down barriers.

"There has been a barrier between theatre people and pop people. Sean picked me to star in this performance after I'd done a couple of songs for the show. Several people had been auditioned for the part without success, and eventually he asked me to do it.

"The established theatre actors objected at first, but after we started they realised

## Will Manfred Mike be lost to theatre?

how things were going and accepted them."

This is Mike's first venture into legitimate theatre and it's taught him a lot.

"Basically, whether you're singing with a group or appearing in a presentation like this, what you're trying to do is project yourself.

"With a record, all you have to do is smile for three minutes and look good on Top of the Pops.

"With a production, it's different. You have to learn to sustain the projection throughout the performance. And if you haven't succeeded you know from the audience at the end.

"It's harder, but more rewarding in the long run."

Michael would like to do more theatre work. Gulliver's Travels has already been extended into afternoon performances at the Mermaid and there is a possibility that it may go into the West End. If it doesn't Mike would like a part in a straight play.

"I have had a few tentative offers, but nothing is definitely fixed," he said. "I may also do

a film, but again there's nothing fixed for that either."

Acting is one of the things that forms part of Michael's life outside the Manfred Mann pop group segment of his existence — an increasingly reducing part, as the group play no gigs these days.

They have been criticised for merely making records and TV appearances and abandoning live performances — but Mike doesn't accept the criticism as valid.

"I think it's legitimate for us just to make records, for various reasons. For one thing, there's never been an identifiable Manfred Mann sound since the days of 'Doo Wah Diddy Diddy' or 'Five-Four-Three-Two-One.' The Nice or Jon Hiseman have a sound but not the Manfred Mann group. We've never, even amongst ourselves, been able to decide just what the Manfred's sound is.

"And anyway, I don't think people particularly want to see Manfred Mann these days."

"What we have got is the ability to make a record which follows the musical sound of the

## Why Wilson dropped the 'la-la-la' bit

WHEN Wilson Pickett landed at London's Heath Row airport two hours late last Thursday after flying from Rome, all he wanted to do was sleep.

But he was due to appear on Top of The Pops that evening. "TV?" he told executives of Atlantic Records, "Tell 'em I'll tape it tomorrow."

What could the Atlantic

execs do? Wilson was obviously exhausted after two weeks jetting round Europe. And a hassle at customs didn't help. But he was expected at BBC's Lime Grove Studios.

The problem was solved by a simple ploy. They drove him straight to the studios instead of a hotel. Presented with a fait accompli as he was hustled into the studios, Wilson just laughed — and got on with rehearsals.

"Am I tired?" he told me later. "You wouldn't believe it. We've been travelling for two weeks — since the San Remo festival — and I've still got to go back and play in Stockholm, Paris and a place called Lyons (he pronounced it Lions) in France."

At least, he added with a wide grin as he sipped a coffee with a gin in it, "I'm going if they come up with the cash. Otherwise, forget it. I'm off back to the States."

His only British concert date — originally set for London's Alexandra Palace on February 14 — had to be cancelled, but not because of cash problems.

"Your Union's rules meant that I couldn't bring my own band in. They're still sat back there in Rome, doing nothing. I could maybe do a couple of numbers with British guys behind me, but not my whole repertoire. I do an hour's act. There just wasn't time to rehearse that with a British band. So we called the show off.

"But I'd like to come back later this year and do some concerts here if everything can be fixed."

Wilson's version of the Beatles' "Hey Jude" gave him a hit in Britain — and a surprise.

"They sabotaged me on that. It was originally done as an album cut, but they released it here as a single. I

was surprised that it happened because the Beatles sold millions of that number. I couldn't see there was anyone left to buy my record, but it's selling, so I must have been wrong.

"It's the first time I've done a Beatles tune. I don't think my next one will be by them, it'll probably be one of my own compositions. But I'd sure like it if they wrote something specially for me.

"Do I like the Beatles? Who wouldn't? They're giants in this business I've never met them, but I sure admire their music. It's funny in show business you usually get the

chance to meet most people, make friends with them, but I've never managed to catch up with the Beatles."

I asked Wilson why he had omitted the catchy la-la-la chorus line from "Hey Jude."

"I didn't like that bit at all. I just did my own soul version. I don't think I took anything away from the song the way I did it. I just gave it the soul and R&B treatment."

Wilson's stay in Britain was scheduled to last just a few days before he flew back to Europe and then home to the States where he has a major college tour lined up.



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MARY HOPKIN



## NEW POP LPs

# The Mothers take an hilarious look at the heyday of rock and roll



FRANK ZAPPA

REVIEWS BY MM POP PANEL

**MOTHERS OF INVENTION:** "Ruben & The Jets" (Verve); "CARAVAN" (Verve Forecast); **RICHIE HAVENS:** "Mixed Bag" (Verve Forecast); **TIM HARDIN 3:** "Live In Concert" (Verve Forecast). These four albums have been released by MGM-Verve as the "Plastic Dream Package" as a grand launch into the Underground album field. Those who are uncertain as to precisely what the Underground scene may be, will doubtless be doubly confused as the four albums have little in common.

Anyone old enough to recall the heyday of rock-and-roll should find the Mothers' album hilarious. Most of the tracks are extremely subtle send-ups relying on slight touches of overemphasis rather than outright lampoon. In fact, the Mothers play this music so well it is obvious they hold it in great affection. Younger listeners will probably accept it as serious, if slightly dated.

Caravan are a new British group comprising David Sinclair (organ, vcl), Richard Sinclair (bass, gtr, gtr, vcls), Pye Hastings (gtr, bass, gtr, vcls) and Richard Coughlan (drs), with Jimmy Hastings added on flute for one track.

All the material is their own and they come somewhere between Donovan and Tyrannosaurus Rex in the moods they set. It's a most promising album debut with original music well performed. Richie Havens' "Mixed Bag" is just that. His rusty voice sounds best on the more blues-orientated songs and less convincing on the more lyrical things. The tracks include a pleasant version of "Eleanor Rigby."

Most consistent of the four sets is the Tim Hardin, recorded live at a concert in New York's Town Hall. This is a much more jazz-

influenced performance than one usually associates with Hardin — his backing here includes the brilliant bass player Eddie Gomez, and Mike Mainieri on vibes.

The tracks are all Hardin compositions and include "If I Was A Carpenter" and "Red Balloon." It adds up to possibly his best album to date.

**ISLEY BROTHERS:** "Take Some Time Out" (Marble Arch). The Brothers whip up the excitement on material that can be dated by the number of times the word "twist" appears on titles and lyrics. Their fervour doesn't date, though, and there are some nice, jumping band backings. Tracks include: "Twist And Shout," "Rubberleg Twist," "Spanish Twist" and "Hold On Baby."

**PLASTIC PENNY:** "Currency" (Page One). Plastic Penny are too good a group to vanish without trace after their one hit. On this, their first album since Brian Keith left, they show they are talented songwriters as well as good performers. Apart from a rather dreary 7 1/2 minute version of "MacArthur Park," they come through well on tracks like "Currency," "Turn To Me," "Give Me Money" and an eight-minute "Sour Suite" which includes a well-executed drum solo.

**MARTY ROBBINS:** "A Portrait of Marty" (CBS). One of the finest performers of the country music art, Marty Robbins' work is amply illustrated in this new double album from CBS retailing at the extremely reasonable price of £2 3s 9d. There are 24 fine tracks of Marty's hits stretching back a decade to "A White Sport Coat (And A Pink Carnation)" which was a hit here for Terry Dene in the Fifties. Ballads, blues and out and out country songs are

**EDDIE FLOYD:** "I've Never Found A Girl" (Stax). Great singer, a tight soul sound behind him and some juicy girlie shouts coming through — nice. Tracks include "Bring It On Home To Me," "Girl I Love You," "Slip Away," and "Sweet Things You Do."

**THE IMPRESSIONS** (Buddah Records). Soul ravers will get a lot of pleasure from this — impressive arrangements and a lot of wailing from the Impressions. Includes "Fool For You," "This Is My Country," "You Want Somebody Else," "My Woman Love."

**THE BEST OF DEAN MARTIN** (Capitol). The title sums it all up. Sixteen top tracks from Dino including "Volare," "Memories Are Made Of This," "That's Amore," "Come Back To Sorrento," "Just In Time," "Dream A Little Dream Of Me," and "Return To Me."

**CHER'S GOLDEN HITS** (Liberty). Some fine arrangements of great songs here including "You Better Sit Down Kids," "Sunny," "Allie," "All I Really Want To Do," "Bang Bang," "Needles And Pins," and "Elusive Butterfly." Cher has a worldly wise voice and a confident way of putting over a song which cloaks her technical deficiencies. An attractive album.

**TEN YEARS OF GOLDEN HITS** (Marble Arch). Good value at 28s 2d for a double album of Pye top sellers. Among the artists are Lonnie Donegan, Chris Barber, Kenny Ball, The Searchers, Sandie Shaw, Donovan, Val Doonican and Long John Baldry.

**REVELATION: "Man"** (Pye). One of a series of Pye productions to ensure they have something going in the blues and psychedelic field. Relatively unknown groups have been chosen for the great experiment to compete with all those American imports that proudly wink and beckon from the windows of hip record stores. The bands chosen are all competent enough and a great deal of work has obviously gone into the arrangements (this does not apply to the blues group of course, who are reviewed elsewhere).

**LAVERN BAKER:** "See See Rider" (Atlantic). LaVern swings a bit with her powerful, strong voice and the instrumental backings are funky. Best tracks are the title number, "He's A Real Gone Guy," "I'm Leavin' You," "Endless Love," and "All The Time."



## ON THE NEW POP SINGLES

# What's this billabonging about trees?



BEE GEES confusion



FELICIANO normal ballad

**BEE GEES: "First Of May" (Polydor).** Oh dear, confusion in the Bee Gees camp.

Much as one respects the group and their song-writing ability, it has to be reported that a goof of some catastrophic proportions has been perpetrated with the release of two songs that barely rate as C or D sides. "First Of May" is allegedly the A side with Robin billabonging about Christmas trees, and the other side, "Limelight," is too dreadful for words, my dears.

Still, one hears, they have a fine new album out soon, which will please all their fans. Who says I have no tact?

**MELANIE: "Bo Ro's Party" (Buddah).** A young American lady with a singularly powerful voice recently deafened — I mean enchanted — me at the Queen Elizabeth Hall. She pours out her soul on her own composition, reminding me of a sprightly June Carter. Lotsoluck, Mel.

**JAMO THOMAS AND HIS PARTY BROTHERS ORCHESTRA: "I Spy For The FBI" (Polydor).** Ah ha — rhythm! Ideal if you want to do the Truck or kwango dance in your local discotheque. Plenty of screaming, stomping and a good hook.

**WILLIAM BELL: "I Forgot To Be Your Lover" (Stax).** A slow, moody ballad, sung with taste and feeling, but unlikely to be a hit. Why? asks Irving Peasbody, of The Buildings, Peckham. Cos it's no bleeding good.

**TURTLES: "You Showed Me" (London).** A track off their "Battle Of The Bands" album, which I loathed, but

others whose judgement I respect raved over heartily. So, easily assuming the mantle of the hypocrite, rave, rave. This is a fine song as weak, sniveling ballads go, and one destined to hit the chart or flop miserably — and that won't be anything new. A heavy riff on the B side is much better.

**THREE DOG NIGHT: "Nobody" (Dunhill).** My God — a good record. A heavy rock number, judging by the stone somebody just chucked through my window. Over to Basher Smith for his verdict: "Next time, it'll be a Mod."

**FREDDY CANNON: "Beautiful Downtown Burbank" (London).** Catchphrase from the Rowan and Martin Laugh-In TV series, regarded in some quarters as high humour indeed. As my set only picks up Picture Page, Leslie Mitchell and Cafe Continental, I have never seen this show, but if this musical twaddle is anything to go by I'm looking forward to next Sunday's edition of Muffin the Mule.

**JOHNNIE RAY: "Wise To The Ways Of The World" (Pye).** Ah, 'tis a cruel world, and remembering that Johnnie was a fine singer, despite all the "cry" hysteria, it would be nice to report he has a hit on his hands. But this British composition doesn't quite deliver the goods.

**THOUGHTS AND WORDS: "Morning Sky" (Liberty).** Two young singers and songwriters who folk about the club scene, and have emerged on record with an attractive song and production featured on their forthcoming album. Recommended listening.

**JOSE FELICIANO: "Adios Amour" (RCA Victor).** There is no indication which is the A or B side of this record, but according to the matrix number I deduce this is the main title. If not — tough. Anyroad, this Tom Springfield production is written by Tom and Norman Newell, a fairly normal ballad that makes him sound like Robin Gibb. He needs more fiery material.

**SIR DOUGLAS QUINTET: "Mendocino" (Mercury).** Only the other week, I was muttering "Whatever happened to the Sir Douglas Quintet?" I need mutter no longer — they return with two extra members, a danceable beat, with their original organ sound, underplayed vocals and a possible hit. Unfortunately, reminiscent of too many other tunes.

**ARCHIES: "Feeling So Good" (S.K.O.O.B.Y. - D.O.O.) (RCA Victor).** R.U.B.-B.I.S.H.? Sorry, couldn't resist that. According to my Biggles books, Archie was the First World War term for Flak, and this should be shot down in flames over No Man's Land, as a load of Boche.

**DUDLEY MOORE TRIO: "Keep It Up" (Decca).** What Devil's work is this? Dudley ventures into the world of soul music, and rolling his R's on a self-penned rocker ballad, sounds surprisingly funky. The rhythm section jive heavily while his piano hammers a solid riff. But the most startling revelation is Dudley's adoption of a Negro — sorry, I mean a Negroid, rhythmic-style. Is it a satirical poke? Answer came there none.

**SPIRIT: "I Got A Line On You" (CBS).** According to John Peel on my wireless set, Spirit's last album was one of the best sounds of '68. Hoping for a name check — I entirely agree. The group have a solid jazz-blues musical background. Drummer Ed Cassidy has played with Cannonball Adderley, Thelonious Monk, Gerry Mulligan and Zoot Sims. Sadly, this is not a particularly good example of their work. Too much bubble gum. "Let's hear some more jazz, fellas," says a cynical colleague breathing heavily over my tripewriter.

**MIKE WESTBROOK CONCERT BAND: "A Life Of Its Own" (Deram).** One of the more pleasing developments on the British modern jazz scene is the emergence so many exciting young musicians who have confidence and pride in their own abilities as well as talent.

A riotous track from their new "Release" album, this tends to sound rather pointless as a single, because the casual listener will merely be assaulted by the montage of styles and become baffled. The main theme is yet another variation on the "Show Me The Way To Go Home" — "Things Are Getting Better" sequence. Buy the album, folks!

**DAVE CLARK FIVE: "The Mulberry Tree" (Columbia).** Regular readers will be familiar with the barrage of abuse directed towards the hit-making quintet. They have the talent to spot commercial sounds, so good luck to them and their vast profits. Musically, they leave a lot to be desired.

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A NEMS ENTERPRISE



# STRONGARM MEN MOVE IN ON POP

THERE'S a pop underground that has nothing to do with music. It has far more sinister connotations. It involves shady deals, confidence-tricks stratagems, unscrupulous buck-passing and threats of violence.

Strong words? Certainly. But every one of them true. And, moreover, backed up by information collected by none other than Harry Francis, assistant secretary of the 33,000-member Musicians' Union.

This week, in the sedate, document-piled HQ of the MU near London's Victoria Station, Harry Francis—an avuncular figure not given to alarmist statements—spoke quietly but firmly about the strong-arm boys who are moving in on the pop scene.

And he levelled three main charges at "those less reputable agents and promoters" who are indulging in shady activities behind the music scene.

MM EXCLUSIVE BY LAURIE HENSHAW



HARRY FRANCIS three main charges

"They will make a contract, say, at a salary of £2,000 with such an artist to fulfil a tour of possibly two or three weeks. But the contract stipulates that the engagement is null and void if the MU's approval is not forthcoming.

"They then proceed to try to sell the artist or group around the country. Then, after some weeks, they find that they have only been able to book the act for £1,000-worth of work. Or even less.

"The outcome is that, instead of telling the manager of the group that they have been unable to sell it as planned, they say that the Musicians' Union will not permit it to appear.

"The truth is that, in

many cases, the MU has not even been made aware of the intended deal. The Union is thus made to appear the scapegoat to those fans—and the group itself—who have been looking forward to the projected tour.

"This has happened on several occasions, and the MU is watching this practice very closely. It will not hesitate to expose these people when concrete evidence is put into its hands."

● CHARGE No. 2. "Another racket that concerns the Union is when an agent or promoter takes a group under his wing and promises a re-recording contract.

"A tape is obtained of the group and taken along to one of the major recording companies. On the strength of future prospects, the group is persuaded to sign a contract, which very often doesn't include the payment of the basic recording fees—only the payment of royalties.

"But if the recording is not a success, these are minimal. This is certainly a practice frowned upon by the Union. We feel that the group should have some money in its pocket for work

done in the recording studio. Their reward should not depend solely on the gamble that the record might be a success.

"The Union has had instances brought to its notice where such recordings have been successful and brought in anything from £500 to £1,000. This money should have been paid to the group. But once the agents or promoters get their hands on it, very often there isn't much left, after studio and various expenses' have been deducted.

"The MU feels that the group should have the first call on any money earned as the result of its recording. For without the group, there could have been no recording in the first place.

"But when you try to get musicians to produce evidence against these agents, they are either afraid of being victimised where future work is concerned, or afraid of being knocked about by strong-arm men.

"This hasn't happened only to unknown groups, who understandably overlook the finer points of a contract in their anxiety to get ahead; it has also happened to well-known groups.

"I had one group leader in this office. They

had had hits in Britain and America. He was owed money by his agent from royalties paid by a reputable recording company, but was afraid to enlist the help of the MU to apply pressure to get his money.

"As I've said, it is not easy to obtain concrete evidence because of the atmosphere of intimidation. But if any is supplied to the Union, it will not hesitate to put such promoters or agents on the black list.

"Our advice to any group—experienced or otherwise—is always to seek the advice of their local MU branch secretary before they sign any contract."

● CHARGE No. 3 involves phoney "exchange" deals.

Says Harry: "We even know of cases where groups have been 'contracted' for tours of America as a device whereby American groups can be induced to come here on an 'exchange' basis which is in fact non-existent.

"This trick enables an agent or promoter to put out feelers for bookings of the American group. But if—as I have indicated—the bookings don't come up to expectations, the 'exchange' cannot take place.

"The payoff is that the British group didn't even know it was being used as a pawn in the first place."



BARRY RYAN: tour with the Beach Boys

"EVERYTHING except the kitchen sink" goes up the cry as Barry Ryan launches into his follow-up to the chart busting "Eloise" with "Love Is Love," another monster production.

But as it seems likely to set the chart on fire again, Barry isn't in the least worried by that kind of criticism.

Instead, he is fired with enthusiasm for the sudden blossoming of his brother Paul's songwriting talents, which will be more fully showcased in a forthcoming album "Barry Ryan Sings Paul Ryan."

This week Barry played the MM his new album in an exclusive preview and talked about his early days with a "Ryan Twin" image.

Their flat in London's West End is a mixture of comfort, taste and, in some rooms, freak-out design.



PAUL writing talents

## How the Ryan twins got their new image

In Paul's bedroom is a multi-coloured piano in a setting that resembles an altar, while intriguing modern paintings gaze balefully from the walls.

In the living room cushions are scattered round the floor and tip over unsuspecting guests, by some internal spring mechanism. "I try not to notice them falling over to save their embarrassment," explained Barry.

Unfortunately, despite every modern convenience, in their otherwise idyllic dwelling, they have two record-playing machines that find it practically impossible to perform their task of playing records.

While MM's Barrie "Happy Snaps" Wentzell, spent some minutes setting up a towering tripod and miles of cable to photograph the star in action, Barry "twiddle fingers" Ryan spent some minutes cursing over a clanking turntable.

To calm his nerves he sat in an armchair and put in a spot of twiddling. "Yeah, it's a new drug," said Barry. "Paul and I are really hooked. But you have to lick your finger before doing it."

Meanwhile, my mind was racing in all directions, trying to cope with the scene. Not surprisingly, the mind boggled. Then Barry revealed all, and removing a piece of chewing gum from his mouth, having first made sure his forefinger was wet, stretched it, twirled it and wrapped it deftly round the digit.

How confident did Barry feel about the success of "Love Is Love?"

"It's much stronger than 'Eloise,' more commercial. Obviously this is very important to me as the second record.

"Sure, it's a very busy arrangement. We couldn't put out a lush ballad after a thing like 'Eloise' and it is really nothing like 'Eloise.'

"When I did the song, I told everybody to go out of the studio and turn the lights out, so I could concentrate. It was the only way I could do it. It took about three weeks to write, and the music was recorded in about four takes.

### RAMBLE

"The first version had to be scrapped because it rambled on too much. I don't mind people saying it's got everything except the kitchen sink. I'd rather that than have them say: 'What a tinny sound.'

"And I wish people wouldn't keep talking about Jim Webb and Richard Harris. I suppose Paul has been influenced a bit by Jim Webb, but not anymore."

How busy is Barry?

"This is my first day off in five weeks, and today I have been doing interviews. I've been to Europe and I've been busy recording.

"'Eloise' was a number one in eleven countries—from South Africa to Australia. But funnily enough, it didn't make it in America. They seem to be going for under-produced sounds at the moment.

"I did that tour with the Beach Boys, but it was a disaster for me. I got used to it after a while, but we had a 12-piece orchestra and every night the balance was up the spout.

"We had twenty minutes before the show to set up, which is ridiculous.

"It would be nice to do a proper production with props, etc., instead of a string of groups. I remember the first tour I did with Giorgio Gomelski and the Yardbirds. Giorgio tried some very effective props, but stupid, out-of-date laws and theatre managers stopped his ideas.

"I think pop tours are finished in England. The kids can't afford to go to three tours in one week, which happens sometimes. It's bad

organisation."

Barry finally managed to get the record player to work and began playing some of the acetates of tracks on his album. Some of the rough copies were backing tracks, without vocals, which Barry provided by singing along.

With the player full up on my right ear and Barry singing full blast in my left, it produced the finest stereo effect I have ever heard.

"We're going to have a lot of promotion on the album and it's going to have a special fold-out cover. We've had two albums out before, which didn't happen. This one will be all songs by Paul. One of them has already been covered by Jack Jones.

"The first part is an overture by the orchestra with Latin chant and Roger McGough has written some poetry. Paul calls it Viking music and it sounds very much like a film score theme.

"Then we do a track which is a tribute to the Beach Boys and has all their bits in it, and another one, 'Love Is On The Way,' with an early Beatles sound.

"This one, 'My Mama,' is dedicated to our mother, and this one 'You've Got It Do It My Way' is a sexy song with rather strong words!"

The roaring arrangements and unusual compositions, not to mention Barry's forceful vocal style, will ensure them a top selling, worthwhile album, which will make a change from the usual ballad alternatives to hard group pop.

"I'd like it known that Paul is becoming a very talented songwriter," emphasised Barry. "A lot of people think 'Eloise' was a flash in the pan. But we're getting away from the old Ryan image.

"When we started out we had it made, and now we are out for genuine acceptance and I think with Paul's songs we've got something to knock people out."

CHRIS WELCH

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SEE PAGE 22 FOR DETAILS

**MATT HELM GETS IT IN DENMARK!**

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# BLIND DATE

# ROY WOOD of the Move

**BOB AND EARL:** "Harlem Shuffle" (Island).

I can't see why they are re-releasing these old soul records. I suppose they are for people who go to night clubs and are discovering the soul scene five years too late. I don't think kids go for them except people who are still Mods.

I don't think this will be a hit because it isn't as strong as "Dancing In The Street" which always was a ridiculously good number. I like the brass sound, but nothing is particularly outstanding.

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

Pretty boring, isn't it really? I can't say much except it's a load of crap. Is it someone trying to sound like the Bonzo Dog Band?

No idea — who is it? "Rosie" was tremendous — really good. This hasn't got a catch phrase. He had a great image but this is really getting on my nerves — skiffle.

Have you got any Underground records — anything by the Concrete Wellington or the Marvellous Pig?

**PROCOL HARUM:** "Quite Rightly So" from the LP "Shine On Brightly" (Regal Zonophone).

Matthew Fisher? Yeah — I like that. I love Procol Harum's stuff. I can't really believe they could be so big then drop out of favour.

What they really need is a fantastically commercial single. I heard something they have in the can in a studio with all the lights out



**WATCHING** him peering out through a mass of hair and a great black cloak with a menacing gaze on Top Of The Pops, the casual viewer might be forgiven for imagining Roy Wood has a heavy involvement with sorcery or some form-a devily. In truth, he is a mild mannered superman of the guitar, with the polite bluntness of a Man O'Birmingham. He gives his record verdicts with perspicacity and an ear for commercial appeal.

and it was fantastic. I think they deserve a lot more commercial success.

I like their leaning towards the classics. All their stuff is well arranged and the lyrics are poetry. I'm not being very good, am I?

**ILLUSIVE DREAM:** "The Electric Garden" (RCA Victor).

I like the intro. Is it Episode Six or Nirvana?

Chorus is very disappointing. They started off well then dropped into a hole somewhere. I like the voices and the harmonies are well worked out. But this part in 3/4 is out of context and doesn't quite come off. The words are very corny.

Quite an interesting record, but not strong enough.

**LOCOMOTIVE:** "Mr Armageddon" (Parlophone).

I've heard it before. Oh that's nice — I like the riff. A very good brass sound, nice and high and dry. I'm afraid you'll have to tell me who it is.

It sounds like that fellow who used to sing with the Nice — David O'List. Did Norman Haines write it? I don't think it'll be a hit.

Locomotive have a thing going in Birmingham called the Big Bear Ffoly. I don't think any of the original group are left.

**LIVERPOOL SCENE:** "Burdock River Run" and "Percy Parslow's Hamster Farm" from the LP "The Amazing Adventures of" (RGA Victor).

This sounds a bit like the Incredible String Band. Yeah, that's a nice guitarist. He has a lot of nice, percussive ideas. There's a touch of Davy Graham's style in there.

I like this very much. The songs are obviously not meant to be commercial, and you really have to be in the right frame of mind to appreciate this properly. Oh, it's the Liverpool Scene. They did that kid's questions thing.

This is the kind of album John Peel will play every week on his show. Nice to see a group project their own form of music without attempting to be commercial.

**GENE VINCENT:** "B-1 Bickey Bl, Bo Bo Boo" from the LP "The Best Of Gene Vincent Vol 2" (Capitol).

(Laughs). Sounds like Tommy Steel. Ha, ha! Great Scotty Moore-type guitar sound. It's not a track from "Doughnut In Granny's Greenhouse," is it? Or have you brought this out of your old record collection to fool me?

It could be anyone of 25 rock singers Ah! — Gene Vincent and the Blue Caps. The rockers of the '69 Club, Birmingham, will buy it.

**JUNIOR WALKER AND THE ALL STARS:** "Come See About Me" from the LP "Home Cookin'" (Tama Motown).

It's Jnr Walker? It's okay if you like that sort of thing. Personally, I don't. Booker T and the MGs are much better at this because they really rock.

Okay for discotheques, but I can't really say much about this. Are you allowed to print the word—in the paper yet? You seem to be getting a bit more adventurous.

**MISUNDERSTOOD:** "Children Of The Sun" (Fontana).

Sounds quite a wild guitarist. That drumming was a waste of time. They seem to be trying to do an underground "In" record using a corny, crap song with "blow your mind" words. I thought it was the Pretty Things at first, but they are better than this.

Well, I can't see Engelbert fans buying this. Terrible. Even the guitar was crap now I've listened to it all. I don't know why they bothered.

I don't think even John Peel would play this. Oh yeah, I like his show. It's quite interesting, but he does play some weird stuff at times.

**1910 FRUIT GUM CO:** "Goody Goody Gum Drops" from the LP "Goody Goody Gum Drops" (Buddah).

It's Leslie Crowther and the Black and White Minstrels. What's that line? "Goody Goody Gum Drops" — How ridiculous.

Who is it? Well, that explains it. This is for six-year-old American kids, I suppose. You can't really expect mature people to listen to this.

The only thing I can say about that is "Natrabs." Which means it sounds rotten.

# SINATRA



## PETER LEVINSON

a lifelong admirer of Frank Sinatra, reports from Las Vegas on how, at the age of 53, the Man is measuring up to the Myth

DIRECTLY opposite the Flamingo Hotel on the glittering Las Vegas Strip, at the end of a seventy yard long driveway bordered by cascading fountains, lies Caesar's Palace.

Once inside the casino, one is immediately aware of the "authentic" Roman theme prevalent throughout the vast room and its appendages.

The slot machines are inscribed "Vini, Vidi, Vici," the lavatories are marked "Caesars" and "Cleopatras," there are Ionic columns supporting the Temple, and the cocktail waitresses burst forth from their abbreviated tunics.

This imposing Temple of Mammon, in little more than a year, has fast begun taking the place of the Sands as the haven for highrollers, and perhaps the greatest musical variety show in Las Vegas history, comprising the Fifth Dimension, Jose Feliciano, Pat Henry, the Harry James Band, and Frank Sinatra promised more action at the tables, in the lounge ("Nero's Nook") and certainly in the show room ("The Circus Maximus") than any show in the hotel's brief history.

Opening night the press came in swarms from Hollywood. The usual Sinatra entourage was on hand with a coterie of Hollywood celebrities including Herb Alpert, Nancy Sinatra Jr & Sr (per usual), David Jansen, Trini Lopez, Sammy Cahn and Jimmy Van Heusen, Pamela Mason and Raquel Welch, plus the executives of Warner Brothers-Seven Arts, whose Reprise Records profits

greatly from his recordings. These various segments of show business clientele helped fill the cavernous reaches of the 1,100-seat room to full capacity.

The show schedule was a highly unusual one, supposedly catering to Sinatra's wishes. It called for him to perform one show at midnight Tuesdays, Wednesdays, Thursdays and Sundays and two shows at 8.15 and midnight on Fridays and Saturdays with Mondays off.

### HIGHEST

He was being paid \$100,000 for only performing eight shows a week, the highest wage in the history of the desert resort.

Being a student of the phenomenon that is Frank Sinatra for almost twenty-five years, or since the days when Thursday nights on CBS

radio meant "Songs by Sinatra," I drew out some hard earned cash and flew to Vegas to attend the entertainment festivities.

I wanted to see for myself whether this was to be another excursion into the Sinatra personality cult or maybe something far better — penetrating balladry and solid musicianship with style as only it can be when it is right.

At precisely 10.30 pm there was a sudden dousing of the lights in the huge room with the shattering sound of the proverbial kettle. The sound of the show business call to arms.

The pompous sounding announcer, whose distinctive voice I recalled from Sinatra's album recorded live at the Sands Hotel, and as the narrator of The Fugitive on television, recorded the act with proper fanfare ending his proclamation with the height of subtle flattery. "and

the noblest all, Nancy's

Following vocation, the shrill-voiced, "Ciribiribin," old Neopolis which 29 years ago had been adapted by a 23-year-old Texas, trump James who had theme ever broad should was entirely now.

I was in water, wearing depositing this in front of the \$ There is never nightclubs during an of an Sinatra's status The music s

## AMEN CORNER'S 'UNUSUAL SOUND' ROARS ITS WAY UP THE TOP 30



ANDY FAIRWEATHER-LOW

"WE had to do something different—we were getting stale," said Andy Fairweather-Low of Amen Corner, alluding to their new single "If Paradise Was Half As Nice."

"We needed something unusual for our ballroom gigs—not that we were going down badly, we weren't. But we needed something to lean on ourselves.

"We'd leaned on 'High In The Sky' for six months and we leaned on 'Bend Me, Shape Me' for five months before that. "We needed a different sound for our ego and for fan appeal."

### HIT

Andy thinks—contrary to the opinion of songwriter/producer Tony Hatch in a recent Blind Date—that the song is commercial enough to give them their fourth big single hit.

"I shouldn't say so," said Andy on a trip to the MM's office, "but I think it's a hit song whoever recorded it. I didn't feel that about 'High In The Sky.' I felt it was our name that made that a hit and not the value of the song itself."

"If Paradise Was Half As Nice" is an Italian song which the group had translated into English. "We originally intended to do a full Italian street scene hit on it — barrel organ, the lot—but when we got into the studio, we

found it sounded all right after just two takes. So we added only the vocal and brass and left it like that."

Amen Corner have spent the last couple of years proving themselves one of the biggest names on the ballroom scene. But this year, they'd like to cut down on the travelling.

"It's all right in summer. But in winter—you wouldn't believe what we have to go through. Fog and ice on the M1, traffic delays—and if you arrive a few minutes late for a gig, you get a slugging from the promoter."

"No, this year we'd like to do a lot of different things. We'd like to establish ourselves in Europe for a start—do there what we've done here at home. And in March, our agent Harold Davison has lined up a trip to America for us."

### IDEAS

"And we've a few ideas for different things. I'm producing my own solo album in August."

"It probably won't be an 'Andy Fairweather-Low sings' sort of thing. I'm financing it myself and it's designed to show musical ideas rather than just be a solo album. I'll probably not even have my name on it — I may have to invent some weird name. If it goes out

with my name on, people won't take any notice... not in the way I want them to."

Andy is financing the album himself and has the material prepared. But first he has to budget the whole project very carefully. "That's what I'm up to now," he said.

At the end of March, too, the Amen Corner release a new album, which will follow the progress they have made with the single and be predominantly material musically advanced on their "Bend Me" / "High In The Sky" hits.

### OLD

"It'll have four or five numbers in the old style and the rest will be more adventurous. We've already started recording and we're going to cut 20 tracks in choose the album from. We should also get a single from the sessions too, but I definitely won't do something the same as 'Paradise.' It'll have to be different again."

As the victim of one of the most idiotic controversies ever to hit pop—the "why doesn't Andy open his mouth when he sings" syndrome—Andy is expecting more trouble with the new single. "I can sing the whole thing with my mouth closed," he told me. "And that'll really get up a few people's noses." —A.W.

## THE OLD AMEN CORNER IS CERTAINLY COMING THROUGH WITH PETER SARSON

THE old stage, "If at first you don't succeed, try, try, try again" may be true, but it's certainly true in the case of Peter Sarson.

Sarson, who on the strength of his latest single, has emerged as an impressive folk singer and composer.

Peter has been around quite a while, but it is the gentle, lyrical "Where Do You Go To (My Lovely)" that is getting him the TV exposure vital to any artist, however talented.

For years, Peter battered his handsome head against the doors of music publishing. But he finally broke through when he walked down Denmark Street, he says wryly.

"But though I got a lot of encouragement from publishers, sign anything with me, they just said: 'Leave the tapes with us — and keep us waiting.' So I left them all over the place."

"But I wasn't getting any more either. So at last, this time I went off about the Continent. One of many hitch-hiking trips when I just strolled around in front of the French cafes."

It took weeks to Peter's disadvantage and advantage — the emphasis on the "old" as it turned out — that Peter's eldest brother is John Kane.

He worked as a member of Eden's accompanying group after the inevitable skills phase at school. Peter was glad to work



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from behind the curtains came Pat Henry, Sinatra's current favourite travelling jester. He welcomed everyone to "Frank Sinatra's Jack Daniels Festival."

Henry's twelve minutes directly preceding the star attraction ended as the curtains opened wide; there was Harry James poised with baton in hand. Caesar's Caesar, Frank Sinatra strolled on stage, a thin smile starting to build from the corners of his mouth.

Just then a carelessly painted blonde leaned over to exclaim, "What a dynamite body!" which somehow summed up the sentiments of ladies of all descriptions in the room.

This was the attraction people from all over the country had come to see. One Vegas newspaper contained the photograph of an anxious fan who had soberly offered the maitre d' \$1,000 for a table for two only to be turned away.

One of his perennials "I've Got The World On A String," complete with a statement of his personal credo, "Life's A Mother-grabbin' Thing" opened his portion of the programme. It seemed apparent he had been in training for this engagement, his first Vegas appearance since more than a slight altercation with the new Howard Hughes management had caused him to abruptly depart from the Sands fourteen months before.

The famous voice, that had deepened and thinned over the years, exhibited more fibre and breath control. Four rehearsals with the James band in Hollywood on a Warner Brothers Sound stage and in "The Circus Maximus" had removed the rust from his pipes.

He was wearing his customary immaculately fitted dinner suit and pumps with

bows ("Mary Janes" as he refers to them). But a Cosack-type formal shirt was somehow distracting.

He immediately snapped into "You Made Me Feel So Young" backed up skillfully by his accompanist Bill Miller, also known as "Sunshine Charlie." I suddenly sensed the feeling that despite his singing, "And when I'm old and grey, I'll feel the way I do today," he knew he wasn't young any more. He seemed to be slackening his characteristically zesty pace which should and does happen to a man nearing 53.

The hedonistic years had caused obvious changes — his face looked older and a bit jowly and his receding touped hair was flecked with grey.

And now it was time for the autobiographical portion of every Sinatra nightclub performance.

He began with Gordon Jenkins' "This Is All I Ask," punctuating such phrases as "As I approach the prime of my life, I find I have the time of my life" with subtle, swooping, perfectly timed gestures with his outstretched left arm.

### HAUNTING

Then came the highpoint of the entire songfest, his haunting reading of Gale Caldwell's poetic lyric contained in his current record, "My gal just up and left last week . . . Friday I got fired . . . you know it's almost funny but things can't get worse than now, I'll keep tryin' to sing, but please don't ask me now" . . . which was so much more poignant in person.

Standing in a stark spotlight, at once, this sad faced, lonely man with his deeply lined and scarred face identified with the beaten little man in our society, a role he knows first hand.

Shifting moods abruptly, he an dthe James band charged into "Please Be Kind" as Harry played a crackling solo, his one-time band singer jauntily snapping his fingers, a broad grin expressing his exhilarated feeling on hearing the James ensemble behind him for the first time since a War Bond benefit back in 1943.

He pulled out a stool to sit down and drink a glass of red wine which served as a prop to toast "Salud" and to enable him to get a quick breather. He noted, "I've been playing a cop for so long (his last three films) I feel like one." He isn't as discriminating in his choice of film projects as he is in his music.

Sinatra nightclub appearances always capture the essence of the man. He is never as freewheeling, comfortable, or captivating as he is within the confines of a Vegas nightclub because this is his kind of town.

### NOSTALGIA

His programme of songs is well conceived and paced, with always a moment of decided nostalgia. He introduced "All Or Nothing At All" as "the song brought to me by this wonderful man when I was a little boy back when I was his band singer."

"I Have Dreamed," projected all the idyllic imagery of Oscar Hammerstein II, and was made even more vivid by Sinatra's sense of pathos. This was one rendition that didn't need any improvement from the moment I had seen him record it years before on the Goldwyn sound stage in Hollywood backed by a seventy piece orchestra.

The opening bars of "I've Got You Under My Skin" brought a knowing hand, since for many years it has been highly familiar as one of his very biggest numbers. The deep-rooted sensuality of Sinatra the Man was brought to the fore as he squeezed every erotic nuance out of the Cole Porter tune.

"The Two O'Clock Jump" was used as a chaser as he strode to the wings and then leapt across the stage assum-



"Songs by Sinatra flew out some hard and flew to Vegas the entertainment

to see for myself this was to be a excursion into the personality cult or something far better than anything else. The fanfare ending his act with the height of flattery. . . . and

the noblest Roman of them all, Nancy's father."

Following this ominous invocation, there came the shrill-voiced trumpet sound of "Ciribiribin," a bastardised old Neopolitan love song which 29 years before had been adapted and re-arranged by a 23-year-old Beaumont, Texas, trumpeter named Harry James who had used it as his theme ever since. The tall, broad shouldered bandleader was entirely white haired now.

### STATURE

I was interrupted by the waiter, wearing a blue tunic, depositing three Screwdrivers in front of me which took care of the \$12.50 minimum. There is never any service in nightclubs during the performance of an attraction of Sinatra's stature.

The music stopped and out

## THE OLD ADAGE IS CERTAINLY COMING TRUE FOR PETER SARSTEDT



THE old adage, "if at first you don't succeed, try, try, try again" may be trite. But it's certainly true in the case of Peter Sarstedt, who, on the strength of his latest single, has emerged as an impressive folk singer and composing talent.

Peter has been around quite a while, but it is the gently satirical "Where Do You Go To (My Lovely)" that is getting him the TV exposure vital to any artist, however talented.

For years, Peter battered his handsome head against the doors of music publishers. But to no avail. "I walked up and down Denmark Street," he says wryly, "but though I got a lot of encouragement from publishers, none of them wanted to sign anything with me. They just said: 'Leave the tapes with us — and keep on writing.' So I left tapes all over the place."

But I wasn't getting any money, and I was about this time I went off to the Continent. One of my many hitch-hiking trips out — just booked around in front of the French cafes."

It both worked to Peter's disadvantage and advantage — with the emphasis on the latter as it turned out — that Peter's eldest brother is Edouard Kane.

He worked as a member of Edouard's accompanying group after the inevitable skills group show at school.

Peter was glad to work

for such a famous brother, but he understandably did not want to capitalise on his brother's name.

So, after working for Eden first as road manager and later bass guitarist for two years, he left the country. "I felt it was important for me to get away from playing with a group if I wanted to be serious in making a career as a singer of my own songs," he says.

"I felt I could write better songs than those on the worst pop records around at that time. Now I have changed my attitude. I feel I can write a little better than some of the best."

### HELP

"My brother is such a generous guy, he always offered help when I run out of cash — as I did in Italy. And I felt I was a bit evil to him at times. But it got to the stage when I felt I couldn't take it any more. So I made about five trips to the Continent in various ways — on trains, by bicycle or just walking."

"By this time, I had been able to build up quite a stack of songs. So when Edouard came back from a big Australian tour, he said: 'You've got to do a deal right now and get yourself sorted out.'"

"I went to Paris and met a guy in a bar who said he could record my songs."

But I didn't have enough money to stay on to see what happened.

Then, three months later, I had a frantic telegram from France. It had taken them this long to track me down. I phoned reverse charges to a number in Paris, where I was told they wanted to do an LP straight away.

"We did three or four tracks of the LP — in London — and they spent about £2,000 on the session. But it was the same old tale — nobody wanted to know."

The break — through came when Peter was introduced to record producer Ray Singer, who was interested in new material and new talent. Within a week Peter had made an LP for Island records. The album was not released, but a single from it was put out.

But three months later he learned he had been sold to United Artists so he came back to explore his new company.

"I did another five new tracks with Ray Singer, and one of these was 'I Am A Cathedral,' which got a lot of airplays."

The follow-up, which has now broken in a big way, is of course, "Where Do You Go To (My Lovely)," a charming melodic song about a girl from the backstreets of Naples who becomes an adored member of the millionaire jet set.

This one song could do the same for Peter Sarstedt. — L.M.

ing his best ballet dancer stance. He thanked the crowd for their kind reception, told a bad joke about Albert Einstein, and waxed enthusiastically about the other worthwhile entertainment on the Strip.

He talked about his son, appearing in the lounge of the Frontier Hotel, who made jokes in his act at the expense of his famous father. "I'll take away his pabulum or his broods," was his summation.

For the first time that he could remember he chose a medley of his biggest song hits that consisted of "Strangers In The Night," "Young At Heart," "Nancy," "It Was A Very Good Year," "All The Way," once again making use of his most communicative gesture — his outstretched arm to underline the phrase "Who Knows Where the road will lead us, only a fool could say."

As almost an anti-climax he offered "Little Green Apples," calling it "the most beautiful love song I've heard in 25 years." He sang the pretty melody, his hands deep in the pockets of his trousers, shoulders hunched, and all heart with a soft rhythmic Brazilian undercurrent supplied by the complete orchestra.

But for only a moment his face assumed the appearance of a very young man while singing of unrequited love with tenderness and compassion.

The film Pat Joey provided audiences with one of his most electrifying numbers, displaying his inimitable brand of hip sounding humour. Rodgers and Hart's "The Lady Is A Tramp."

And what a simultaneous show stopper and show closer it was. Bill Miller's bluesy tinkling piano set up his vibrant delivery which climaxed with "Detest California, it's Reagan and damp." It was Sinatra at his ebullient best and merited the standing ovation it received from much of the crowd.

He returned and bowed slightly, giving that somehow astonished, completely over-awed look he displays at such a reception. He acknowledged the orchestra, and Harry James bowed deferentially in return.

Throwing a kiss to his audience, he swaggered off ending a one hour and forty-eight minute excursion into 30 years of popular music from swing to soul.

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**JOHN COLTRANE:** "My Favourite Things," "My Favourite Things, Every Time We Say Goodbye," "Summertime," "But Not For Me" (Atlantic 588 146).

Coltrane (tr, sop), McCoy Tyner (pno), Steve Davis (bass), Elvin Jones (dr), Oct 21-24, 1960, New York.

**ERIC DOLPHY:** "The Eric Dolphy Memorial Album," "Litterbug Waltz" (a), "Music Matador" (b), "Alone Together" (c), "Love Me" (d) (Jay 116).

(a) Dolphy (fl), Woody Shaw (tp), Bobby Hutcherson (vbs), Eddie Khan (bass), J. Moffett (drs).

(b) Dolphy (bass clar), Clifford Jordan (sop), Sonny Simmons (alto), Prince Lasha (fl), Richard Davis (bass), Charles Mc He H (drs).

(c) Dolphy (bass clar), Davis, (d) Dolphy (alto). All recorded May-June, 1963, New York City.

**CHARLES MINGUS:** "Mingus Ah-Um," "Better Git It In Your Soul" (a), "Goodbye Pork Pie Hat" (b), "Boogie Stop Shuffle" (b), "Self-Portrait In Three Colours" (b), "Open Letter To Duke" (b), "Bird Calls" (a), "Fables Of Faubus" (a), "Pussy Cat Dues" (a), "Jelly Rolls" (b) (CBS Realm Jazz 52346).

(a) Mingus (bass), Jimmy Knepper (trb), John Handy (clt, alto), Shafi Hadi (alto, tr), Booker Ervin (tr), Horace Parlan (pno), Downy Richmond (drs). May 5, 1959, New York City.

(b) As (a) except Willie Dennis (trb) replaces Knepper, May 12, 1959, New York City.

## NEW JAZZ RECORDS

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# Lewis at his singing, soaring best

## NEGRO GOSPEL

**NEGRO RELIGIOUS MUSIC, Vol 1:** "The Sanctified Singers - Part 1," Blind Joe and Emma Taggart: I Wish My Mother Was On That Train; Gonna Separate The Wheat From The Tares; Blind Willie Johnson: God Moves On The Water; Rev Edward Clayborn: Then We'll Need That True Religion; Two Gospel Keys: I Don't Feel At Home In This World; Elder Wilson: Stand By Me; Lil McClintock: Mother Called Her Child To Her Dying Bed; Blind Roosevelt Graves: Take Your Burden To The Lord; I'll Be Rested; Luther Magby: Blessed Are The Poor; Blind Gussie Nesbit: Pure Religion; Conaon Land; Lil McClintock: Sow Good Seeds; Arizona Drones: I'll Go Where You Want Me; (America's Music Series BC 17).

**NEGRO RELIGIOUS MUSIC, Vol 2:** "The Sanctified Singers - Part 2," Blind Willie Johnson: Take Your Burden To The Lord; Blind Mammie Forehand: Wouldn't Mind Dying; Washington Phillips: Denomination Train, Parts 1 and 2; Arizona Drones: Just Look Brother George (Blind Boy Fuller); I See The Sign Of The Judgement; Willie Mae Williams: Where The Sun Never Goes Down; Don't Want To Go There; Andrew Smokey Hogg: He Knows How Much We Can Bear; Sam Lightning Hopkins: Needed Time; Two Gospel keys: You've Got To Move; Sister O. M. Terrell: The Gambling Man; Rev Utah Smith: Take A Trip; Two Wings; (America's Music Series BC 18).

**NEGRO RELIGIOUS MUSIC, Vol 3:** "Singing Preachers And Their Congregations," Rev D. C. Rice: Testify; Rev F. McGhee: Nothing To Do In Hell; Elder Otis Jones: Oh, Lord I'm Your Child; Rev Kelsey: Where Is The Lion; Heaven Is Mine; Little Boy; Tell Me How Long; Elder Lightfoot Solomon: I'm So Happy; Rev Rimson: Living Water; Believe On Me; Deacon L. Shinault: Lord, I Come To Thee; I Cannot Live In Sin; Rev C. C. Chapman: On My Way; Parts 1 and 2; (America's Music Series BC 19).

**GEORGE LEWIS:** "Burgundy Street Blues," "Salutation March, Solly Dog, Winnin' Boy Blues, Pork Chops, Down By The Riverside, Linger Awhile, In The Sweet By And By, Burgundy Street Blues, Indian Sogun, Careless Love, Listen To The Mockingbird, St Louis Blues" (Atlantic Special 590030).

THESE band, quartet and trio performances — which will be familiar to many Lewis admirers from previous Atlantic releases in the Jazz At Preservation Hall series — came out at the right time to make a memorial album to the New Orleans clarinetist.

And they are a good enough tribute, capturing Lewis' band clarinet at, or near, its singing, soaring best on several high-level tracks. I'm told, the musical atmosphere of an evening in Preservation Hall where the band played regularly.

On "Salty Dog," the Lewis, Howard Robinson front line create relaxed, nicely dovetailed ensemble patterns on this rollicking old favourite, and the clarinet solo is pretty in a frolicsome way. The rhythm trio works well too.

"Salutation" reminds us of the music's march and street-parade associations, and here Lewis' solo part floats sweetly but swingingly over the "marching" brass.

"Pork Chops" is another example of integrated band playing, with fine Howard lead, sprightly clarinet and very exuberant tailgate from Jim Robinson, while "Linger" illustrates how the New Orleans men stomp an old pop song.

"By And By, a converted hymn, features good pumping bass from Slow Drag to inspire the ensemble. "St Louis" holds some of Georges most flowing stuff in the polyphonic passages, and "Careless" and "Sagua" both have satisfying moments.

The rest are clarinet improvisations by Lewis—working with Drag, Emanuel Sayles (bj), and Joe Watkins on his blues speciality, "Burgundy Street," with Papa John Joseph (bass) and Watkins on a wistful trio version of "Winnin' Boy" and the same plus pianist Snookum Russell on "Riverside" and "Mockingbird." —M.J.

Right To Sing," and "Moon Song," Oscar's piano on "One Of Those Things" (also Louis and the rest) and the entire vocal and accompaniment conception on "Let's Do It" and "Makin' Whoopee," two of the most swingingly successful Armstrong items on the "Ella And Louis Again" albums. Peterson, Herb Ellis, Ray Brown and Louis Bellson turn out some high-level stuff here (and elsewhere), though Louis sounds less than comfortable at times. Readers who already own a supply of Granz-made Louis LPs should note that the titles here with Peterson have been issued on an Armstrong Meets Peterson set and the Ella And Louis LPs. The others first appeared on "I've Got The World On A String" and "Under The Stars."—M.J.

A most enjoyable album that doesn't try to prove a thing—except that swings the thing. That's a fair summing up of CHARLES BARNET: CHEROKEE (SUNSET SLS 50037E). Many of the tracks are delightful old warhorses like "One O'Clock Jump," "I Can't Get Started," "Flying Home," and "Star-jersey." Then there are some very well-known and welcome sounds from men like Charlie Shavers, Clark Terry, Al Stewart, Billy Byers, Pete Mandello, Hubby Jackson and Terry Inyder. The album is crammed with exciting solos, some dated action playing and a lot of wild whaling. At 17/6d a sound buy.—J.H.

It was probably inevitable that the Mills Brothers would record an album with Count Basie—they have tried the Count with most other combinations. The sounds on THE BOARD OF DIRECTORS ANNUAL REPORT (DOT SLPD 522) are good enough but distinctly dated. The band plays well with outstanding solos from Eddie Davis and Al Aarons but when the Mills Brothers are singing it's like watching All Star Yesterdays. Their sound goes with Glenn Miller, the Stage Door Canteen and earlier. If you want a visit from old man Nostalgia clothed in fairly up-to-date apparel, you'll go for The Mills Brothers and Count Basie. Best tracks are "Glow Worm," "Sent For You Yesterday And Here You Come Today," "Sunny" and "Blue And Sentimental."—J.H.

Unless you're old enough to remember the emergence of an amazingly mature brand of modern jazzman in Sweden in the Fifties, Bengt Hallberg might well be the name of a new lager or a Scandinavian car ferry. He is, however, one of the finest jazz musicians that Europe has produced and it's a great pleasure to find his work available again in Britain. Transatlantic are releasing material from the Sonet label, and seven examples of Hallberg's pianistic and sophisticated piano are one CON-TRASTS (Sonet SNTF40). The only catch is that he shares the LP with a Norwegian classical pianist, Kjell Baekkelund, who fills six tracks, while both pianos combine, not too successfully, on Hallberg's original "Theme." However, lovers of mature and adult piano jazz will find immense enjoyment from Hallberg's versions of "That Old Feeling," "Girl Next Door," "Love Is Here To Stay," "Anthology" and some originals.—B.H.

There's a curious mixture of schmaltz and jazz on DJANGO (Polydor Special 236 S10) which features the jazz guitar genius with elephantine bands recorded in Brussels in 1942. The orchestras are loaded with trumpets, trombones, saxes and, in some cases, strings. They sound dull but in that bleak war year of 1942 musicians must have been hard to come by. Fortunately Django was at the peak of his powers. He comes bursting out with finger-knotting runs just like Bix did in the Whiteman orchestra. And there are some nice numbers—"Vous Et Moi," "Seul Ce Soir," "Nuages," "Djangology" and "Chez Moi A Six Heures." Three of the tracks are supposed to feature Django on guitar with solo piano, but are violin solos and, as a guitar can't be heard, it's logical to assume the violinist could be Django who played the instrument at that time. Not Reinhardt's best album by any means because of the accompaniments, but Django is brilliant throughout and for his followers, this means sixteen tracks of sheer delight.—J.H.

THE NAME GUARANTEES SATISFACTION

**JAMES ASMAN'S RECORD CENTRES**

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IF you enjoy the work of the more "progressive" groups, both European and American, the re-issue of these three albums provides an opportunity to catch up on the work of some of men who broke the ground for today's scene.

The turbulent Mingus and his musical chain gangs came up with some of the most exciting jazz of the late Fifties, establishing a form that can be traced through to combos like Archie Shepp's and the new British band led by pianist Keith Tippett.

"Mingus Ah-Um," for me, is one of the great jazz records; its nine tracks encompass all the great bassist's virtues as performer, arranger and composer. His special talent of manipulating a small number of horns to create a rich variety of texture and dynamics while demanding strong, individual contribu-

# Catching up with the modern pioneers

tions from every man was probably never bettered than on this set.

The soloists — everybody gets in on the act with Mingus himself taking only two solos — rise to their leader's musical bullying, and Knepper, Hadi, Handy and Parlan play out of their skins. "Soul," "Boogie," "Fables," "Pork Pie Hat" Mingus's poignant tribute to Lester Young, and the loving care in the bow to Jelly Roll Morton are magnificent.

Certain songs become associated with particular jazzmen by the sheer strength of their interpretation, and although the late John Coltrane and Rodgers and Hammerstein

would seem unlikely association, "My Favourite Things" kept cropping up in the great tenorist's repertoire. Atlantic have now re-issued his original version which had the effect of resurrecting the soprano saxophone from the world's pawnshops when it was released in 1960.

The hypnotic power of Trane's treatment, aided immensely by McCoy's Tyner's "vamping," is still there at this distance in time.

Soprano is also featured on "Every Time," but the tenor on "Summertime" (another distinctive and memorable interpretation) and "But Not For Me" were more in line with what people then ex-

pected from the man who had been a vital part of the great Miles Davis combo of the Fifties. Not the most vital Coltrane, but well worth study by those who want to get to this great musician's work and influence in perspective.

The enigmatic Dolphy, who played with Mingus and Coltrane (he came to Britain with the latter), was never as vital to the scheme of things, but he was a good man to have on your side and, at his best, could be a soloist with an intense, shattering, emotional impact that could render listeners limp.

Consistency was never his forte, and although the Joy album is very cheap, most of it could have been left in the vaults instead of being issued for the second time. Fontana released these tracks originally on 688 5212L and Leonard Feather's sleeve note from it has been butchered down to a few paragraphs which convey nothing.

But for the gripping duet with bassist Richard Davis on "Alone Together" and the academic interest of the unaccompanied alto exercise on "Love Me," Dolphy's memory would have been better served by forgetting what's on here. "Alone" is quite remarkable though, as Dolphy and Davis established a perfect partnership on the few occasions they recorded together.

His bass clarinet here, and some lugubrious croaking on the otherwise dreadful "Music Matador" indicate his skill on this neglected instrument, a skill which was close to virtuosic standard by the time Dolphy died in Berlin in 1964. —B.H.

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**1/6**

**A MUST FOR EVERY FOOTBALL FAN!**

NICE to see the Riversides back on the British market. And with a revamped label and sleeves.

This reissue was recorded live at New York's Village Gate in May, 1963, and contains a lot of fairly typical Byrd guitar. It's curious that if you play one or two tracks you feel "That's very nice," yet his guitar fails to sustain the interest throughout a whole album.

Nevertheless, he plays pleasantly throughout the album and it's nice to hear the tasteful tenor of Seldon Powell again. But what lifts this way out of the average rut are the three tracks featuring the superb Clark Terry.

Worth adding to your collection for Terry alone. —B.D.

## CHARLIE BYRD

**CHARLIE BYRD:** "Byrd At The Gate," "Shiny Stockings" (a); More (b); Blues For Night People (a); Butter And Egg Man (c); Ela Me Deixou (b); Broadway (d); I Left My Heart In San Francisco (a); Some Other Spring (c); Where Are The Hebrew Children? (a). (Riverside 673010).

(a)—Byrd (gtr), Kester Betts (bass), Bill Reichenbach (drs). (b)—as (a) plus Seldon Powell (tr). (c)—as (a) plus Clark Terry (tp). (d)—as (a) plus Powell and Terry.

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**BLIND Willie Johnson,** the impassioned singer of hymns and spirituals, and Blind Joe Taggart, the Rev Edward Clayborn (billed as the Guitar Evangelist), Blind Roosevelt Graves, and others here are names to conjure with in the library of recorded Negro sacred music.

But they, and the other musicians heard in this really illuminating set, are of interest above and beyond their quality as religious singers. Much of the basic stuff of jazz and blues is in these grooves, and every jazz student should find the albums informative and, at times, exciting.

Blind Joe and Emma Taggart, who open the collection, recorded their track in New York in November, '26. It's not a gem, but illustrates admirably the technique of unaccompanied vocal duetting by such country evangelists. The rhythmic, bluesy guitar backs up Joe Taggart's singing on "Wheat."

The great Willie Johnson, recorded in New Orleans in '29, is one of the fantastic Negro folk singers and guitarists, a man whose expressive vocals and slide guitar left, in Sam Charters' words, "a deep imprint" on both sacred and secular singers all through the South.

This first part moves between '26 and '49 or thereabouts, and the second volume offers a similar survey of pre-war and post-war sacred styles (solo and group) from Mrs Blind Mammie Forehand's song from '27 to Rev Utah Smith's eager congregational music of mid-Fifties vintage.

Fascinating are the two-part Washington Phillips item, Lightning's "Needed Time," made in Texas around the late Forties, and Willie Mae Williams' efforts. Another bluesman, Smokey Hogg, refashions a spiritual but is not too impressive. Sister Terrell comes on like Rosetta Tharpe. Enthusiasts who've digested one or both of these excellent LPs without trouble can then move on to "Singing Preachers," with its super-swinging, polyrhythmic performances from congregations led by preachers who "believe in full physical expression to show their communication with and praise of God."

Recording, presentation and liner notes are up to the standard we expect from Blues Classics, and the entire set is recommended. It is distributed by Continental Record Distributors, 119 New Bond Street, London, W1. —M.J.

The Howard Riley Trio is yet another fine British group which has found its way on to record, although the technical imperfections on their first album, DISCUSSIONS (Opportunity CP2499), which was produced by London record dealer Chris Wellard, may be a shade too daunting for listeners used to the highest of fi. Riley's main influence, judging by the evidence he lays before us on this selection of standards and originals, seems to be Bill Evans; the trio, made up of the excellent Barry Guy (bass) and Jon Hiseman (drs), sound like a noisier and less sophisticated version of Evans' various combos. Despite the virtual do-it-yourself aura of the entire production right down to a typed, stuck-on sleeve note and cover illustration, Riley's trio contains enough talent to warrant the outlay. They have since recorded for CBS, but as no definite release date has been set, the trio's admirers may be prepared to overlook the imperfections here.—B.H.

For those who respond to Louis' latter-day vocal treatments of show tunes and popular standards, THE SINGING STYLE OF LOUIS ARMSTRONG (Verve VSP 7/B) should represent solid value at 36s 6d. This two-record set presents 22 tracks from 1957 sessions on which Satch, singing on every number with chit, wobbling good humour, was backed either by orchestra arranged and conducted by Russ Garcia or by Oscar Peterson's Quartet. Though neither setting, to my mind, produced the most buoyant Armstrong, the performances with Peterson (spelled "Peterson" on the sleeve) hold a great many felicitous things. Among highspots are Pops singing and playing on "Blues In The Night," "When Your Lover," "Fall In Love," "Gotta



# Barney Kessel under fire . . .

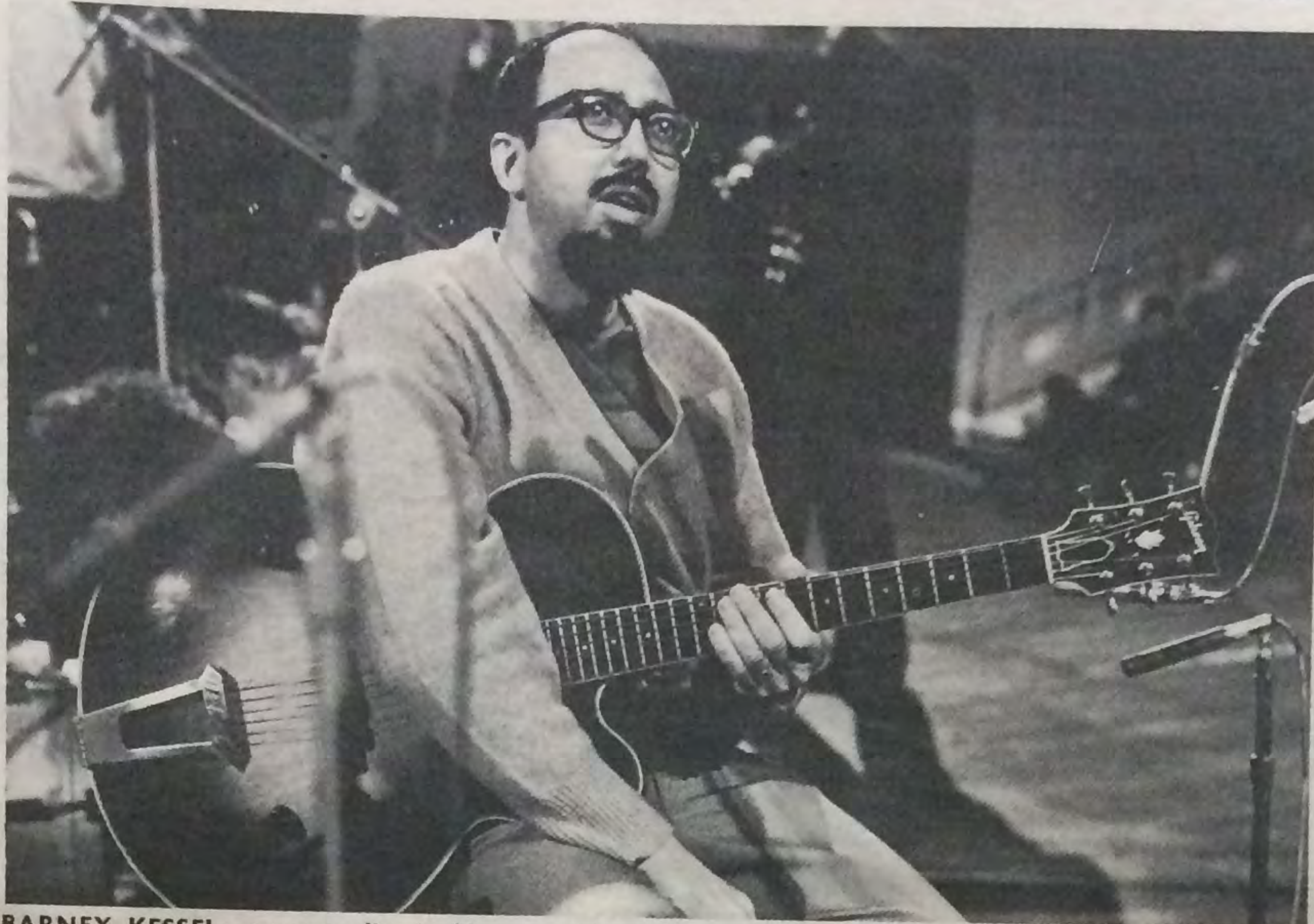
# GUITARS

MM 4 PAGE SPECIAL



## IVOR MAIRANTS

famous British guitar expert and teacher, recalls the night that the great American guitarist met face to face with his British counterparts.



BARNEY KESSEL: a personality in his own right.

THERE are some musicians who have something to impart but are not able to do so, some who have little to give of themselves and some special people who have something to impart, are willing and able to do so and from who other musicians are glad to learn.

Barney Kessel is of this special category. He is, in every sense, a great guitarist and a personality in his own right. I had not met him prior to his London visit.

Since that time I have had many opportunities of both listening to his playing and hearing him talk about his work as a guitarist and when

I say he is one of the giants of the plectrum guitar, it is because of his continued creative record. His playing today is at its best. He considers the guitar the perfect instrument.

### AUDIENCE

Before returning to England in 1968, Barney expressed the wish to meet British guitarists and answer any questions they might like to put to him. So I set up the lower showroom of my Musiccentre and invited as many enthusiasts as I could pack in and they came from near and far.

Barney came long after a four hour recording session, having walked from his hotel because of the unavailability of transport at the time (and it is quite a walk from the Strand to Oxford Street) but the audience patiently waited.

He plays a Gibson guitar with a Charlie Christian or bar pick-up and special fingerboard which he had made from a very good piece of ebony. His solos included "Carnival" and his special arrangement of "Danny Boy."

The audience saw at close range what the British viewing public had the pleasure of later hearing on the BBC 2 TV programme Jazz At The Maltings, in which Barney proved he could hold an audience by sheer good guitar playing.

When the "Evening with Barney Kessel" was thrown open to questions, the first question was asked by Barney which was "How do I get a cab?" The questions generally were extremely intelligent and the answers were detailed, thorough and given with enthusiasm, interlaced with excellent musical examples.

To the question asked by one of the audience, "Guitar players tend to look at the

fingerboard and I have been very conscious of this. My wife thinks I'm crazy but sometimes I sit up in the bedroom when it's dark. Do you think this is a good method of practice?"

### DIRECTLY

Barney answered directly and with clarity. "You are crazy. I have had occasion to play guitar in the dark and I don't pride myself on being able to do it well. There is a kind of peripheral vision where you can see the fingerboard out of the corner of your eye — even though you are gazing elsewhere, at the music or at the conductor. But you must not become dependent on looking at the fingerboard. When you have to watch a conductor — especially when it's a very rubato passage — you will not have the convenience of

looking at the fingerboard."

Many guitarists are familiar with Kessel's book *The Guitar*, which contains his whole philosophy regarding guitar playing; literally, from choosing a pick to the fine art of phrasing.

One of the first questions

asked by a member of the audience was, "You mentioned in your book it's better to play a passage on just two adjacent strings if possible. Why is this better than covering six strings?"

And here, Barney proved, with practical examples, what he said in as many words that "You can play faster on two strings than you can on three. The fewer the strings the greater the technical possibilities. The greatest hazards to master on the guitar are to play without looking at the fingerboard and to master playing up and down picking, on strings that are not adjacent.

Incidentally, in his book he takes quite a few pages to explain this point with musical examples.

Concerning sight reading, the question was on reading other peoples music which one does not particularly care for.

The answer was: "Most professionals who have been playing a long time can reach a standard of performance where, even if they were told their home was on fire, they could still play well."

### NEGATIVE

Q. "Do you advocate the use of the thumb?"

A. "Frankly, if I had to, I would use my nose, because I'm interested in the chords. The thumb has been a great help; it's given me, many times, the use of four fingers. I think it can be a negative factor for developing with the classical guitar."

Another question was asked on practicing. Kessel's answer was: "When you practise, the things to practise are those things that will take you where you want to go. If you aspire to be a professional, I

think the most important thing to do is to spend your time developing to be a good reader."

Q. "How do you account for players who have equal technical ability yet one is more outstanding in his performance?"

### CAPACITY

A. "Beauty is in the eye of the beholder. If it awakens something in you, something is there."

It is not possible to relate every detail of the worthwhile and helpful answers Barney Kessel delivered, but I am sure some of these quotes are worth remembering.

● "Music is an emotional experience. If it is not an emotional experience, it is nothing."

● "There are far more people who are skilled in their crafts than there are artists."

● "Everybody has the capacity to be creative. Be aware of what people have to offer, you but do not copy them."

● "Have the courage to express yourself. Try to find your own thing, so to speak."

● "The things I know, I know so well, that I don't even have to think about knowing them. The only consideration is, what do I want to play?"

● "Variety and change of tone colour holds the interest of the listener, but do not change for changing's sake. Start simply and build."

About veteran guitarist George Van Eps Kessel said: "I find, in a non-jazz way, George Van Eps is a giant. A tremendous guitar player. An overall musical experience where you walk out and say 'too much.' His harmonic sense is second to none."

## After, Wes what?



SZABO natural talent



CORYELL using feedback



CLAPTON blues-tinted

WITH the death of Wes Montgomery in 1968, the world of jazz guitar was confronted with a situation where its dominant figure had gone and none of the aspirants to the position quite measured up to Montgomery in stature.

Montgomery's omnipotence in the field depended on the introduction of technical rather than musical innovations and their absorption into a muscular, entirely unique style which was also strengthened by being well endowed with all the traditional jazz virtues.

But his death focused attention, inevitably, on the others, and although there are some exciting talents about, none can really summon up enough evidence to pick up the crown. But by the far the most significant happening to the guitar in the last half dozen or so years has been the discovery of the joys of improvisation by rock musicians. And as the rock groups improve, spasmodic bursts of inspirational feedback burst through to the sound-proofed world of jazz.

### OPINION

Expressing this opinion in entrenched jazz circles is liable to make you feel like a Roman Catholic at an Ian Paisley meeting. Although pop influence are rare and in the main unimpressive in jazz, nevertheless they are there.

When Larry Coryell came to Britain as part of the Gary Burton Quartet in 1967, the impact he made was quite extraordinary. But once the novelty of seeing (and the visual was very important for that group at that time) and hearing a guitarist use feedback and other devices hitherto ignored by jazz groups, most of

us recovered enough to form the opinion that, judged by the strict letter of the law, Coryell was sadly deficient as a jazzman. Perhaps we weren't meant to assess him by these standards; who knows?

### CONTENT

But guitarists of the calibre of Jimi Hendrix and Eric Clapton, while drawing heavily on blues, seem reasonably content to continue work in a blues-tinted pop idiom where, not so many years ago, they could have been expected to "grow out" of the music and into the university of jazz. This indicates the existence of a substance in certain fields of pop that jazzmen should be aware of, whether or not they can draw some benefit from it.

The most striking and individual of current jazz guitarists is possibly Hungarian Gabor Szabo. His European background and natural talents have resulted in a style which is instantly recognisable, though he still leaves many people unconvinced by his jazz qualifications.

Like Wes Montgomery in his latter years, Szabo has found himself in slightly ludicrous surroundings on record. While Wes, at worst, was still a powerful, swinging jazz voice, Szabo's use of pop material and the increasing Indian influence on his playing has only tended to gift ammunition to his detractors.

However, his earlier records with Chico Hamilton show him to be an unusual, refreshing, and often exotic stylist. Men like Joe Pass, now with the George Shearing Quintet, keep alive the Tal Farlow-Jimmy Raney-Barney Kessel school. Consummate musi-

cianship, a fertile imagination and a light yet unflinching mark his work. Similar characteristics abound in the style of Kenny Burrell, a highly respected guitarist in the New York session world who is finally receiving the praise and adulation that was his due a long time ago. Burrell's album with Gil Evans is a minor masterpiece, Gil's superb and apt arrangements emphasising the scope and variety of the guitarist's skills.

Britain has always produced fine jazz guitarists, and our current hopes lie with people like Johnny McLaughlin, Terry Smith, Ray Russell and Derek Bailey.

On form, McLaughlin seems to have the most potential — an exciting, inspiring player no matter what the company; Russell and Bailey grapple with the problems of establishing the guitar as a voice in a "free context" — Russell with his own group and Bailey with John Stevens' SME. Smith's no-nonsense "blowing" approach may be less radical than the others, but he is nevertheless a very satisfying experience.

### IGNITED

Apart from Sonny Sharrock on Pharoah Sanders Impulse LP "Tahid" there are few signs that guitarists are holding their own in the movement which Ornette Coleman ignited a decade ago. At present, the instrument's jazz future would seem to be outside the passionate dialogues and musical crowd scenes.

Details of records referred to and other LPs of interest to guitarists — pop, folk, blues and jazz — are on page 21.

BOB HOUSTON

## Barney's Guitar

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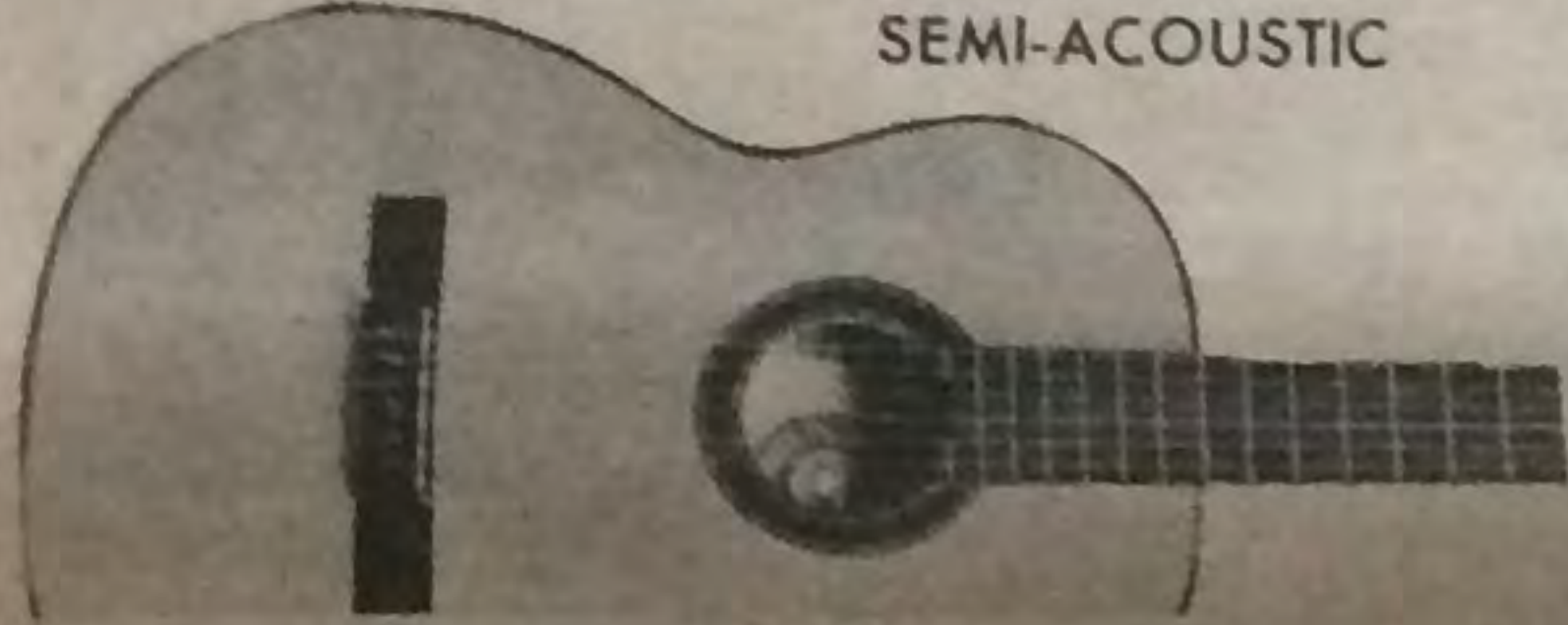
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# GUITARS

MM 4 PAGE SPECIAL



## Big Jim points the way ahead for pop guitar

AT 28, Big Jim Sullivan is one of Britain's leading session guitarists who can be heard on most pop records feeding singers with all the contemporary guitar sounds to order.

As a skilled technician much in demand for his reliability and talent, he is not a man to scorn the young group guitarists as readily as those who make disparaging remarks about cliché-stringing bluesboys, or three-chord bashers.

He respects and, in some cases, very much enjoys the work of many of the guitar heroes of the day.

"I can't say I know of many new young guitar players coming up as I don't see them — I don't move on that scene. But I am sure they must be there and I wish all of them well, because standards have risen tremendously in recent years.

"Obviously Eric Clapton and Peter Green are the most influential players at the moment on the blues scene, while Hendrix has



DAVY GRAHAM: hasn't copied anybody

more pop appeal. In the recording studios you get asked to play like everybody, and very rarely like yourself!



PETER GREEN: influential player

## Folk has come out of hiding

ALMOST overnight, the folk guitar seems to have become respectable. For years the folk guitarist was somebody at whom more orthodox guitarists would look at rather askance.

"Very charming" would say the classical musician, "but no right-hand technique." The jazz guitarists would comment, "All right I suppose, but they use only three chords."

Thus beset, the "folkies" would hunch down inside their Carthy-style leather jackets and go away to their West Kensington pads to hide their complexes under a bushel of practice.



### JOHN PEARSE

television guitar teacher on the Hold Down A Chord series.

This has paid off immensely. The folk scene is bristling now with exciting new guitar styles and styl-ists.



### BIG JIM SULLIVAN,

the man-in-demand for pop session work.

are the pop and folk guitarists that I really like, and classical players like Segovia, Julian Bream and John Williams.

"Most of the jazz guitarists are giants in their own right, like Jim Hall and Tal Farlow. But there is a guitar player in this country who is going to be world class if he isn't already — Johnny McLaughlin. When he plays in America he'll blow them out!

"He's a complete musician. If I have a criticism of the pop guitarists it is that they have less musical knowledge than they should have. John isn't just a guitarist — he's a musician. Some of them are more soul artists who use the guitar as a means for getting something out of themselves.

"If they improved their technical knowledge they would find a thousand more things to play, especially the blues guitarists.

"Charlie Parker could play some marvellous progressions in a 12-bar blues. The trouble is all the young guys hear Clapton and Green and it seems to me they don't know how much further you can get beyond them."

How does Jim feel about the Pete Townshend type of showmanship of breaking up guitars?

"No — that's not for me, I'm afraid. The guitar is an instrument meant to be played, not broken. If he's got the money to spend on guitars that's fair enough, but it has nothing to do with music.

"If you've got to smash the bloody thing instead of playing it, then that's sheer frustration."

Jim has been in the studios for seven years now and says he is beginning to feel stale and would like to record an album on his own.

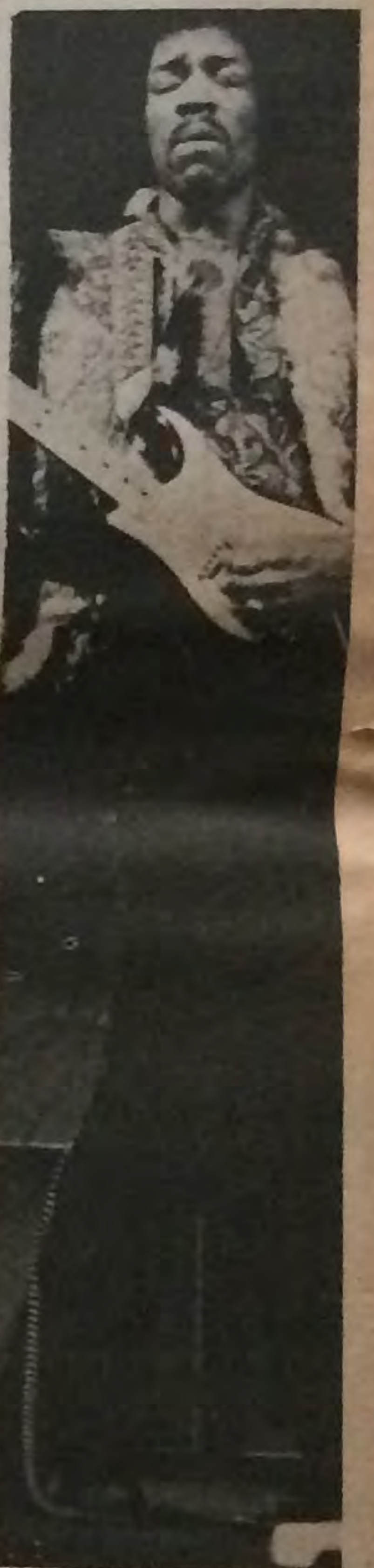
"I've got lots of ideas and I want to do more playing. A lot of my work is arranging or just strumming a heavy beat. I'd like to get some friends together . . ."

And that would probably result in a real super session!

## Secret of the unique sound of Jimi Hendrix

HOW does Jimi Hendrix get his unique guitar sound?

Gerry Stickells, Jimi's personal manager, tells us that the Hendrix guitar-amplifier set-up consists of a Fender Stratocaster guitar.



JIMI HENDRIX left-handed player

Jimi, being left-handed, plays the other way round.

This is coupled to a Wah-Wah pedal unit, a Fuzz Face fuzz box, two Marshall 100 watt amplifiers and four 100 watt Marshall cabinet speakers.

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DUANE EDDY have good equipment

## ACOUSTIC IS THE FIRST STEP

WHO better to ask for advice on learning to play the guitar than "Mr. Guitar Man" himself, Duane Eddy, who has sold over 36 million singles with the famous "twangy" sound.

"Buy a good secondhand guitar first rather than a cheaper new one. You can always take it in to a shop and have it worked on."

"I don't think you should go for extremely expensive equipment, you should wait and see what you are going to do. You can get good inexpensive equipment that will do nicely for some time."

"Learn on an acoustic guitar, you can work on it as much as you like without disturbing anyone too much and an acoustic guitar can be taken anywhere easily. After you've learnt on the acoustic, and you think it's worth it, then get yourself an electric guitar."

"Always have good equipment to start with. You should save a little bit longer and get a good medium price guitar if you're thinking of playing seriously."

"What about using the pick-up? It depends on what feels most natural to you. Some people use the pick-up straight away and if that seems to be the best way for you, then carry on."

"I never used a pick-up until I was about 17 or 18. Amplifiers too are very important. Little amplifiers are worthless."

"I use a custom-made amplifier the size of a suitcase. I like an amplifier that has a clear sound. They're building them with distortion built in now but it's better to have a clear sound, you can always add the distortion. Strings are important too, I'd advise people not to use flat-wound strings and to experiment with their tone."

"Duane started playing around with a guitar soon after he was five years old. What's the best age to start playing the instrument?"

"There's no special age. Anyone from 5 to 65 can learn. It depends on what age people begin to communicate more."

"Finally we asked Duane what the future was for the guitar as a popular instrument? I predict it will be around for the next 100 years or so. It's been around for a long time now in pop and country sounds. It's suitable for every kind of music... folk, jazz, pop and blues."

# From brass basses and banjos to feedback

MM 4 PAGE SPECIAL

THE origin of the guitar goes back to at least the 13th century, but a history of the instrument in relation to popular music of the present generation starts in the 1920's.

At that time, the only guitars available in this country were small gut-strung models designed for solo finger-style playing and completely useless for band work. They were chiefly made by Louis Panormo in London and René-François Lacote in Paris.

The recording session technique before the advent of the microphone necessitated playing in front of long conical horns protruding from the wall between the recording room and the studio. A considerable volume was required to produce a satisfactory result.

Brass basses and banjos were able to cope easily, but string basses and guitars were not even considered. The introduction of electrical recordings about 1925 changed everything and the guitar was no longer a relic of the Victorian drawing room.

Eddie Lang was perhaps the pioneer in showing the possibilities of rhythm playing on the plectrum guitar. Two of his recordings with Red Nichols, "Heebie Jeebies" and "Goin' My Way," contained single-string solos. They were probably the first to be issued in Britain.

Carson Robinson brought over a Western Group playing banjos, rhythm and Hawaiian guitars, which I heard in a small room at the Savoy Hotel, but it was obvious that the rhythm guitar, playing a bass note and chord style, would have been lost in a group with piano and drums.

Nevertheless, our session banjo players began to show interest, resulting in the production of more suitable instruments. About 1926, two makers, J. G. Abbott and La Foley, were producing large flat-top wire-strung guitars.

Although these were capable of much more volume, the mellow tone had little carrying power. The effort involved in even a short "chord bashing session" was unrewarding. It was all so much easier on a banjo.

About this time, Eddie Lang came to the Piccadilly Hotel cabaret with the Mound City Blue Blowers, playing a curved-top guitar with "f" holes, which had a crisp and penetrating tone.

It was interesting, however, to find him using a six-string banjo tuned as a guitar, on which he played "The World Is Waiting For The Sunrise" as his solo contribution to the act.

Chapple D'Amato obtained a similar guitar and I was not impressed by the limited range on the first string — one octave. The body joined the neck at the 12th fret, whereas my banjo had 20 easily accessible frets.

I suggested to Ralph Boosey



## EMILE GRIMSHAW

famous guitar teacher, player and maker

that J. G. Abbott should make a prototype guitar to my design, which resulted in Messrs. Boosey (now Boosey and Hawkes) being the first to sell cut-away guitars in this country.

The instrument, which was known as the "E. G. Jr.", had a double cutaway body and could be fingered easily to the 15th fret.

National Silver and Dobro all-metal guitars were imported from the States about 1925-6. The bridge was built in to a resonating diaphragm and the volume was considerably louder but the quality of tone was completely without character. Some were used for single string playing as steel guitars.

When HMV and Columbia introduced electrical recording, guitars, string basses and vocal trios became the vogue almost overnight.

The few players with any extensive experience of the guitar used capo d'astros and played by ear. But with the bigger bands playing orchestration on their recordings, and the newly introduced "talkies" the demand rapidly grew for guitarists who could read.

Some tenor banjoists bought four-string guitars and tuned them the same (ADGC) but the volume was anaemic and lacking in depth.

Eddie Freeman, who was playing at the Berkeley Hotel in a five-piece band, had an ingenious idea. He used a four-string guitar tuned ADGC, but with the top two strings tuned an octave lower. The results were good for rhythm playing, but single string playing was hazardous because the second string was lower in pitch than the third.

Another way of tuning guitars was used by players of the long-neck or G banjo, the tuning of which is similar to guitar. In fact, only the first string is different, D instead of E.

So there were some guitarists who tuned as banjos, and if they possessed six string instruments, carefully avoided

touching the fifth and sixth strings. They could fool some of the people some of the time, but never the band-leaders.

When playing the guitar publicly, the absence of volume was the main stumbling block. The competent player was only slightly more audible than the inexperienced one.

About 1934, I introduced the Revelation guitar, with a curved top body built in to a shallow body or resonator. A circular hole in the back of the guitar under the bridge allowed some of the sound to be deflected by the resonator.

These instruments, with their increased acoustic volume, helped hundreds of guitarists to retain their jobs and encouraged them to improve their playing. Star musicians who bought these guitars before the war and used them until recently included Ronnie Genarder, with Jack Payne and with the Witwits, and Bill Herbert, with Billy Cotton. They are still used extensively in folk groups.

On his records and concerts, Django Reinhardt used a Macaferri guitar. It was a cutaway flat top instrument and the extremely novel internal construction of the body, with its double soundboard and "scoop" in the "D" soundhole, produced a considerable increase in volume. It had a crisp and clear tone particularly suitable for single string technique.

About 1937 a small black bakelite guitar with neck, frets and violin-shaped body moulded in one piece arrived on the scene. Large nickel-plated U-shaped magnets were mounted on top of the body at each end of a substantial coil enclosing six fixed pole pieces. This instrument really started something.

Used, of course, with an amplifier, it placed unlimited power in the hands of the guitarist, although some were afraid to play it!

Other makers produced similar instruments and one was supplied with an amplifier built in its case and a speaker mounted in the lid. An excellent idea for gigsters and others with transport problems.

The need for specially designed instruments to produce certain tonal effects and facilitate technique is shown in the currently popular four main types of guitar:

● The full acoustic 'cello guitar with one pick-up is probably basic equipment with most sessioners. It must have good acoustic tone and a good pick-up which produces even response over the six strings. It is prone to feedback at a high level of volume, but sessions do not usually require much volume.

● The thinner body semi-acoustic guitar is more comfortable to play standing, and two pick-ups, one near the

bridge and the other at the end of the fingerboard, enable a wide range of tone colour to be obtained. A much higher level of volume is frequently necessary and the internal construction of the body is designed primarily to reduce the feedback potential. Acoustic tone is of secondary importance, but sufficient to enable the guitar to be used for practising without an amplifier.

● Wherever there is need for practising without an amplifier, solid guitars are essential. The current demand for ultra light-gauge strings which can be "bent" easily necessitate ultra sensitive pick-ups. Long-lasting sound is also required so that by "hammering" the strings one is able to play fast runs without the need for picking each note. The string setting is, of course, of paramount importance on all guitars, but where the instrument is used solely for amplified playing, the strings require much less space to vibrate and the setting should be really low.

● The fourth currently popular type of guitar is the one I first mentioned — the nylon (instead of gut) strung, flat-top glued-down-bridge fingerstyle guitar. Greatly improved in internal construction and slightly bigger, the model is however virtually the same.

A much larger version is preferred for vocal accompaniment and this is suitably constructed to take wire strings for plectrum playing. Purists maintain that the fourth guitar described is the only true guitar. They consider the other types are merely electrical monstrosities whose only resemblance is the tuning of the strings.



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## Now, Japanese guitars

THE Japanese are not only carving a big slice of the British market with motor-bikes, cameras and radios; they're also moving in a big way on the music scene with guitars. And in America, too.

On his recent visit to Britain, singer Billy Eckstine — now using a guitar in his act — was raving about Japanese guitars.

"A lot of the guys back in the States are using them," he said. "Some guys buy them in Japan, bring them back home, then take off the Jap neck and fit an American one. This way, they get a top-grade guitar for about 200 dollars."

But it isn't necessary to go in for such transplant operations. Guitar expert Ivor Mairants rates one Japanese guitar as "one of the best guitar makers in the world."

His name? Masaru Kono. "He won an international



TONY HICKS very good indeed

award as the best guitar maker at a guitar convention in Brussels about a year ago," recalls Ivor.

But he adds a warning word about making blanket generalisations about Japanese guitars. "I'll never generalise," he says. "Some, of course, are very good, and some are very bad."

"It's a question of knowing what to choose. One can pick the best, or one can pick the worst. But I have some Japanese guitars which are among the best in their place range. And they are made specially for us."

A spokesman for Rose, Morris, which have been marketing Japanese guitars for about a year, says they are doing big business in a Japanese line called the "Shaftesbury." "They are extremely well made," he says.

"The six-string acoustic is £89 19s; while the six-string, four-string bass, and 12-string thin-line models are respectively £59 15s, £60 19s and £61 15s."

John H. Skewes, managing director of John Hornby Skewes and Co Ltd, says: "We have had a terrific demand from dealers for our Japanese Terada guitars — over 1,000 since Christmas."

Vox Sound Equipment are also marketing a new line in Japanese guitars. They are the Vox VG4 four-string (£60 5s), the VG6 six-string (£57 10s) and the VG12 12-string (£63). All are electric/acoustic models and the prices include cases.

Says Reg Clark, sales director of Vox: "At one time there were some poor quality Japanese guitars put on the market, but the Japanese have learned their trade the hard way, and are now really in business with top-quality instruments at very competitive prices."

"The Hollies, in fact, have used our models on their new disc released at the end of this month."

Footnotes Hollie Tony Hicks: "The Japanese are marketing some excellent, well-made guitars. The action is very good indeed."



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### RECORDS

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**JIMMY RANEY:** "Two Jims And Zoot" (Fontana TL5292). Raney and Jim Hall working beautifully together. There's so little of Jimmy Raney on record this is well worth getting.

**HANK GARLAND:** "Three-Four, The Blues." (CBS Realm Jazz). A quite remarkable example of Garland's jazz style, which borders on Wes Montgomery. A wonderful player.

**JULIE LONDON:** "Julie Is Her Name" (London HAU2005). A fine example of vocal accompaniment by Barney Kessel.

**STAN GETZ and LUIZ BONFA:** "Jazz Samba Encore" (Verve SVIP9038). It's very necessary today for the jazz player to understand the samba, and this also provides an excellent example of Luiz Bonfa's styles.

**SONNY ROLLINS:** "The Bridge" (RCA Victor RD-7504). Jim Hall doing some wonderful things with Sonny Rollins. Wonderful Jazz solos as well as providing a fine accompaniment.

**CAN** you relate the origin of the Dobro guitar, which is being used increasingly by beat groups these days? — Jack Williams, Skegness.

Five men joined the National Guitar Company in America in 1927 and produced a steel guitar that incorporated a new method of sound amplification. Rather than depending upon the sound box to amplify the tone, they used three resonating chambers set in the body of the all-metal guitar. These resonators, made of thin metal, amplified the sound in the same manner as the paper in a radio speaker. In 1928 a disagreement caused a split in the National Company and three brothers (Ed, Ruby and John Dopera) left to form their own venture. With their new guitar came a new development. Instead of the bridge being mounted directly on the resonator, it was suspended above it and held by a cast aluminium construction resembling a spider's web. Instead of three small resonators, there was one large resonator in the centre of the lower portion of the body. The new guitar was named the Dobro, which means "Good" in 14 languages. — Excerpt from Dobro, by Duncan G. Robertson, in the October 1968 issue of the American fretted-instrument magazine, *Guitar Player*, price 6s from Tofts and Woolf Ltd, 64a Lansdowne Road, London, E18.

**WHICH** bass guitar, strings and amplifier does Jack Bruce use? — Peter Hayward, Bolton.



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### ... AND MORE RECORDS

**KENNY BURRELL:** "The Tender Gender" (Cadet LPS772). A good typical set of chamber jazz performances featuring Burrell's tasteful and melodic playing. Good tone throughout.

**KENNY BURRELL:** "Guitar Forms" (Verve VLP9099). Burrell's most impressive album; poised, polished solos surrounded by magnificent Gil Evans scores.

**MIKE BLOOMFIELD:** "Super Session" (CBS 63396). Current "in" album. Impressive Bloomfield guitar, but

highly derivative. Superior example of how rock musicians absorb and use jazz and blues

**BUFFALO SPRINGFIELD:** "Buffalo Springfield Again" (Atlantic 588 091). Excellent US group with very high standard of guitar work, especially by Steve Stills.

**CHARLIE CHRISTIAN:** "Solo Flight" — with the Benny Goodman Sextet, Septet and Orchestra, Vol 2" (CBS BPG 62581). Historic examples of the fluent work by the American Negro guitarist who put the electric plectrum guitar on the world

map and who proved a major influence on jazz guitarists.

**REVEREND GARY DAVIS:** "Bring Your Money, Honey" (Fontana SFJL914). Davis, a folk musician of remarkable ability, plays excellent guitar (including the 12-string instrument) on this live recording made at Harvard University.

**DAVY GRAHAM:** "Folk Roots, New Routes" (Decca LK4652). Davy Graham uses his sophisticated guitar style to accompany traditional songs and also has some nice solo tracks.

**JIMI HENDRIX EXPERIENCE:** "Electric Ladyland" (Track 613 008/9). Several "unnamed" guitarists sit in with Jimi on extended jam sessions like "Voodoo Chile," but Hendrix is the star.

**WES MONTGOMERY:** "This Is Wes Montgomery" (Riverside 673001). "Down Here On The Ground" (A&M AMLS 3006). First album is a reissue of Riverside's "Boss Guitar." Second album features Wes with rhythm, woodwind and strings. Both are fine examples of the late Wes' formidable technique and innate jazz sense.

**JOE PASS:** "For Django." "Catch Me" (Fontana). Fluent, imaginative modern jazz on both LPs by a musician who manages to be refreshing without being revolutionary.

**DJANGO REINHARDT:** "With Stephane Grappelly and the Quintet of the Hot Club of France" (Ace of Clubs ACL1156). Unforgettable examples by the great gypsy guitarist who truly warrants the overworked word genius. These tracks, which include one post-war session, prove there will never be another Django.

**GABOR SZABO:** "Man From Two Worlds" (HMV CLP1807). "The New Amazing Chico Hamilton Quintet" (HMV CLP 1652). "The Best Of Gabor Szabo" (Impulse SJPL514). Distinctive Hungarian guitarist with an unusual style. Both HMV LPs have been deleted but worth looking out for. New Impulse set shows heavy Indian influence Szabo has been cultivating.

### TUTORS

**ELECTRIC BASS GUITAR METHOD.** Illustrated system showing how to play in the modern pop style. Dallas Arbiter, 1s 9d.

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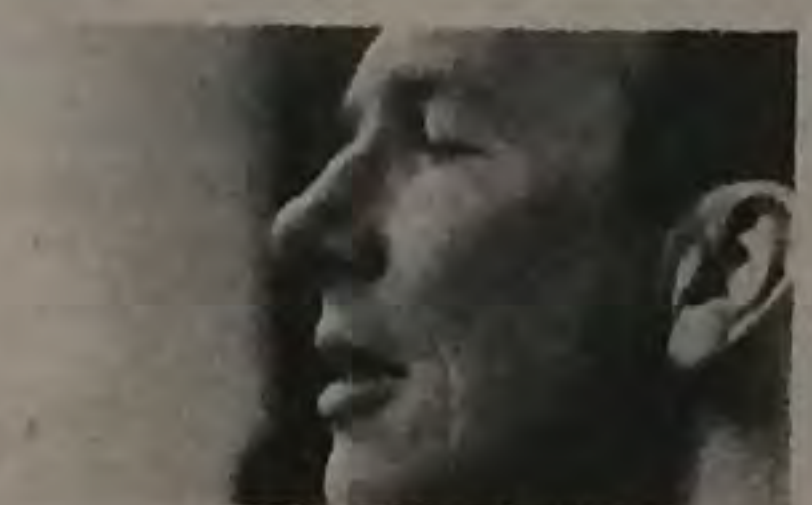
**MODERN ELECTRIC GUITAR METHOD** by the Shadows. Revealing book based on their successful formula. Carlin, 12 6d.

**HOW TO ARRANGE FOR SOLO GUITAR** by George Barnes. Only book of its kind in the world, written by top-class player and teacher. Southern, 7s 6d.

**GUITAR METHOD** by Josh White and Ivor Mairants. Rudiments, basic rhythms and chords, music, words and guitar accompaniment. B and H, 15s.

**DICTIONARY OF GUITAR CHORDS** by Roy Smeck. Chord exercises in all keys for accompanying folk and other singing. Chappell, 10s.

**THE ART OF JAZZ GUITAR** by Charlie Christian. Many pieces associated with him, accurately transcribed by New York guitarist-teacher Don Fox Ivor Mairants Music Centre, 14s 8d.



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**PLECTRUM GUITAR METHOD** by Emil Grimshaw. Thorough work by famous player, teacher and maker of fretted instruments. Lawrence Wright, 7s 6d.

**FIVE - MINUTE GUITAR COURSE.** Simple little method for those who are not too ambitious. Campbell, Connelly, 3s.

**GUITAR GUIDE FOR FOLK SINGERS** by Pete Seeger. Expert tuition by recognised authority on the subject. Tutor and Topic LP T30, Dobell's Folk Record Shop, 23s 6d.

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## SATURDAY cont.

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**AT LES COUSINS, 49 Greek St., 7.30-11.**

**MISTAKE**  
This week's bookings were put in last week. Sorry for any inconvenience.

**MARTIN CARTHY DAVE SWARBRICK**  
All-night session, 12-7.

**MIKE CHAPMAN SAM MITCHELL**  
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**TROUBADOUR, 10.30. 285 Old Broad Street SOUTHERN RAMBLERS**

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**AT THE STAR AND GARTER, Bromley. FAMOUS JUG BAND**

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**DAVE & Dave Berga, Royal Oak, Wealdstone. FOLK CENTRE, HAMMERSMITH YOUNG TRADITION**  
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**GEORGE ROBEY, Seven Sisters Road, Finsbury Park Station. THE FITZPATRICK!! DENNIS O'BRIEN**

## MONDAY cont.

**HANGING LAMP, St Elizabeth's Crypt, The Vineyard, Richmond, 8 pm. AL STEWART**  
Plus residents

**MINATAUR Nags Head, North Street, Clapham. COME ALL YE**  
Resident Sue Taylor.

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DAVE PLANE RAMBLIN' SID

## TUESDAY

**CLIFF AUNGIER presents THE FAMOUS JUG BAND**  
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## FOCUS ON FOLK



JOHNSTONS

## FOLK ALBUMS

### BOTH SIDES OF THE JOHNSTONS

TRANSATLANTIC Records afforded the Johnstons a rare honour recently when they simultaneously released two albums by the group — but not without reason. "Give A Damn" (Transatlantic TRA185) features the Johnstons as interpreters of contemporary song with material by writers such as Joni Mitchell, Jacques Brel, Ewan MacColl and Leonard Cohen. "The Barley Corn" (TRA184) is the group in their role of traditional revival singers. Both records reveal that the group — Adrienne and Lucy Johnstone, Paul Brady and Mick Moloney — are highly competent and capable of both excellent group harmony and solo efforts in the two areas of folk song. On "Give A Damn," backed by various instrumental combinations, they cover a fair amount of territory with Brel's "Port Of Amsterdam," Joni Mitchell's "Both Sides Now" and Cohen's "Hey That's No Way To Say Goodbye" but the outstanding tracks are "Julia" by Jon Ledingham, Ewan MacColl's "Sweet Thames Flow Softly," Shay Healy's "Funny In A Sad, Sad Way" and "I Don't Mind The Rain On Monday" written by Pat Carroll. If anything, this album is a little over-produced because the Johnstons have performed these songs equally effectively with just their own guitar accompaniment. Nevertheless it is quality listening and very creditable album, as is "The Barley Corn," on which the Johnstons apply their distinctive singing to traditional material. For all but one track Mick Moloney and Paul Brady accompany the singing on 12 and six-string guitars and mandolin, with either Brian Brocklehurst or Darrell Brunswick on bass. Unfortunately there is only one unaccompanied track — "Who Put The Blood," a version of the incestuous murder ballad "Edward" — to allow the group to show off their brilliant harmony singing. Both albums show why the Johnstons are going to be one of the leading groups on the British folk scene in the coming year. So you pays your money and takes your choice. Or you could do yourself a favour and buy both. — TW.

## STANDARDS

One of the most prominent traditional singers of the revival, Cyril is now expanding his songwriting, a side his folk work that has produced songs have become folk repertoire standards like "The Oggy Man" and "Sally Free And Easy." Many of Cyril's songs date from his Royal Navy days "but after ten years of civilian life I'm getting in tune with other things. But I do want to write for other people.

"Some of the songs are experimental. What I would like to write is a full-length ballad opera. I get ideas — I've got three or four now — but until I make up my mind I don't think I'll have a go at it."

Cyril has just been heard on Radio One's Night Ride

# THE MISSING DIMENSION IN THE FOLK REVIVAL



TAWNEY: 'started with Burl Ives'

"THE Revival should have had three dimensions but it has only gone in two," says Cyril Tawney. "Geographically it has spread and it's got the class of people like apprentices and secretaries. These two dimensions are all right but the third-age groups — it doesn't seem to have spread to.

"The average age of people I'm singing to in clubs is still the same age group as I was singing to ten years ago."

Cyril thinks that clubs themselves may have something to do with it. "The way the clubs are run is deliberately for the young people. They are hot and overcrowded and older people don't like being crowded. There aren't that many comfortable clubs."

But Cyril is happy with the way the revival has gone generally, however. He sees a lot more individual performers who are not straight carbon copies of other folk artists. "Of course we all started off by copying somebody," he adds. "I started with Burl Ives. Then I put all his records away and didn't listen to them for a year."

series and he was allowed to feature some unaccompanied songs. "Since the advent of Radio One there has been more good folk in programmes than there ever was. The way it was first described, I thought folk would have no chance of getting on." — TONY WILSON.

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## FOLK NEWS

BY TONY WILSON

POP singer and musician Tim and Maddy Prior provide the folksong at the English Folk Dance and Song Society's Folk Festival at the Royal Albert Hall tomorrow (Friday) and Saturday. Also taking part are the Bursa Kille-Kalkan Folklor Teregi troupe from Turkey, the Britannia Coco-Nut Dancers, Headington Quarry Morris team, the Grenside Sword Dancers and Tony O'Sullivan's Irish Dancers.

The Tinkers re-open their Three Horseshoes, Hampstead folk club tomorrow (Friday) with Helen Kennedy, Alan Francis and the Folk Couriers who, with Alan, will be resident at the club. Alan, with Mike Milner and Clare Hart, go into a recording studio shortly to lay down tracks for a possible album.

An injury to his eye has meant Diz Dizley will not be completing dates for a while. He was reading in bed and the cover of the paper-back he was reading somehow flicked his eye cutting the corner.

Wally Whyton will not be competing the Country Music Festival at Wembley in April owing to pressure of work. Over the Easter weekend he has to complete nine television spots in five days including his Tyne Tees TV show, Walk Right In. He also has to record his BFN programme and host Country Meets Folk.

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## ROLLING STONE

ROLLING STONE MAGAZINE is the most authoritative pop music publication in the United States. Every other week it publishes the most widely respected reviews of new albums (singles are not reviewed), the Rolling Stone interview with a major musical personality (these have already included Bob Dylan, Donovan, Jimi Hendrix, Mick Bloomfield, Eric Clapton, Booker T & Steve Cropper, B.B. King, Otis Redding and many others, each at least 6,000 words long), and the most accurate and well-written news available anywhere.

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# London's underground mecca is temporarily homeless

LONDON'S underground Mecca Middle Earth, is temporarily homeless. The club has had to stop using the Roundhouse, Chalk Farm, until their late-night music licence has been reviewed.

A spokesman advises club members to watch their Melody Maker advertisements. Meanwhile, Middle Earth are moving into the agency, management and recording fields and plan to operate their own label, Granada-TV are also discussing possible TV shows from Middle Earth.

Wolverhampton's Club Lafayette will be the first club from which the two-hour Radio One Club will be aired. The broadcast will be on March 6 when Fleetwood Mac and the Montanas are the club's evening attractions. Says manager George Maddocks; "Producer Dick Maddock is hoping to use them on the show."

Mason, Capaldi, Wood and Frogg's group which arose from the ashes of Traffic, play London's Speakeasy on February 25. Other groups lined up for the club include Jon Hiseman's Coliseum (18), the Nice (20), Dr K's Bluesband (26) and Yes (27).

Acker Bilk's new luxury club, the Old Granary, at Bristol, now presents progressive pop and blues on Monday nights. It is using such local groups as Grightlight Thynn and Barnaby Goode and the first London group to play a Monday session at the club will be the Third



FLEETWOOD MAC: at Club Lafayette

Ear Band on February 17. John Dummer's Blues Band and Steamhammer are being lined up for March.

Sheila Southern returns to her home-town on February 16 to start a week at Wakefield Theatre Club, sharing the bill with the Scaffold. Al Read and the Jones Boys follow on February 23 with Val Doonican and the Fourmost opening on March 2. Other Wakefield bookings include Dickie Valentine (March 9) and the Count Basie Band on April 18.

Roy Harper, Juniors Eyes,

and the Edgar Broughton Blues Band are all set for Eel Pie Island, Twickenham, tomorrow (Friday). — Time Box are to record a live LP during April at the Club Norak, Tottenham.

Currently starring at the Garrick Club, Leigh Lances, Steve Montgomery makes his disc debut with a Decca single, "Hammer And Nails," tomorrow (Friday). He opens next Sunday (16) for a week at La Reserve, Sutton Coldfield.

Matt Monro opens the new Penguin Club at Aston Birming-

ham — adjacent to Villa Park football ground, on Sunday (16). He will have opposition from Herman's Hermits who open on the same day at the Cavendish Club, Yardley, doubling another Birmingham night-spot, the Dolce Vita.

Alan Price, Humphrey Lyttelton and Acker Bilk have all promised to appear at a Charity Evening in aid of the Spastic Society's Oakwood Further Education Centre, at London's 100 Club on February 25. Bob Kerr's Whoopee Band make their debut at the club tonight (Thursday).

Birmingham's Cavendish Club have signed Dusty Springfield for the week commencing February 23, followed by Alan Price (March 2), Scaffold (March 2) and Dave Allen (April 13).

Acker Bilk's Paramount Jazz Band opens for a week at the Excel Cabaret Club, Middlesbrough, on Sunday (16), followed by the Spinners (23), Paul Williams Set (March 2), Derrick Dene (9) and the Peddlers (16).

Blodwyn Pig, the group recently formed by ex-Jethro Tull guitarist Mick Abrahams, has two bookings at Mother's, Birmingham, on February 22, with Keef Hartley and deejay Pete Drummond, and again on March 22. Other Mother's bookings include Jo-Ann Kelly and John Dummer's Blues Band, tomorrow (Friday) Family (16), Tony McPhee and the Groundhogs (21), Fleetwood Mac and John Peel (23) and the Liverpool Scene (28).

Club Fiesta, Stockton, are presenting a Top Of The Pops Spectacular with a different star act for each day of the week starting on February 23. The line up is: the Casuals (13), Foundations (24), Amen Corner (25), Move (26), Love Affair (27), Herd (28) and Simon Dupree and the Big Sound (29). The club is issuing special season tickets for all seven shows at 40s for men and 30s for ladies.

Edmund Hockridge stars at the Cresta Club, Solihull from February 16. The Joe Harriott Quintet visits the Opposite Lock Club, Birmingham, on March 20. — Singer David H. Lee opens at Manchester's Talk Of The North on February 23.

Impromptu jam sessions at Birmingham's Cedar Club last week when Deep Purple and the Move's Carl Wayne dropped in to hear Jigsaw.

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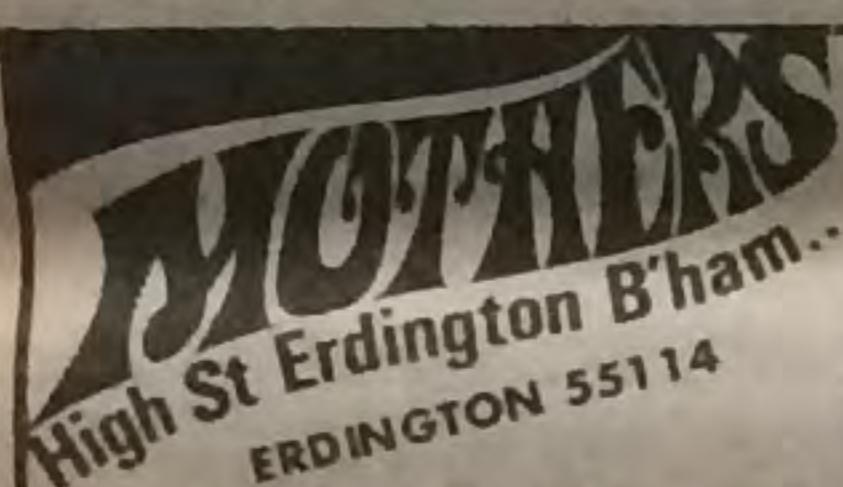
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Wed., Feb. 19 Ipswich Gaiety

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**BOB KERR'S WHOPEE BAND**  
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**MR. ACKER BILK AND THE PARAMOUNT JAZZ BAND**  
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Saturday, February 15th  
**ALEX WELSH**  
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Sunday, February 16th  
**BLUES SINGER: GEORGE MELLY**  
with **BRIAN GREEN'S JAZZ BAND**  
\*\*\*\*\*

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A London Jazz Centre Evening  
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West End Debut  
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Sunday, Feb. 16th, afternoon, 3-6 p.m.  
**JELLY ROLL ELECTRIC BLUES GROUP**  
Sunday, Feb. 16th, evening, 7.30 p.m.  
**KEN COLYER'S JAZZMEN**

**THAMES HOTEL**  
Hampton Court, Middlesex  
Friday, February 14th  
**CY LAURIE'S JAZZ BAND**  
Interval: Blues John Lewis  
Saturday, February 15th  
**ERIC SILK AND HIS SOUTHERN JAZZ BAND**  
Interval: Derek Turner  
Sunday, February 16th  
**ALEX WELSH AND HIS BAND**

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plus **CHARGE**  
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**JAZZ AT THE TORRINGTON**  
HIGH ROAD, NORTH FINCHLEY, FEB. 13 - BRIAN SMITH QUARTET  
A BBC JAZZ CLUB BROADCAST, FEB. 20 - THE MIKE WESTBROOK BIG BAND. See Sunday.

**KING'S HEAD JAZZ CLUB**, Upper Street, Islington Green. Opening night free! Featuring the John Parry All-Stars, 8.30-11 p.m.

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Railway Hotel, Putney Free

**SAM APPLE PIE**  
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**SHAKY VICK**  
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**JEROME ARNOLD AND HIS BAND**  
Admission 7/6 D.J. Jerry Floyd Licensed Bar  
Music from Musicland, Berwick Street

## FRIDAY cont.

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**SAM APPLE PIE**  
THURROCK TECH

**SATURDAY**  
**ALPERTON PARK HOTEL (Alpertons Tube)**  
**ORANGE BLOSSOM SOUND**  
8.30 p.m.  
**BLUES SCENE**, Crown, Twickenham. **STEVEN MILLER DELIVERY.**

**DAVE JONES BAND**, George & Dragon, Mill Street, BEDFORD.  
**DAVE MORGAN'S Jazz band**, Yattendon, near Reading  
**ERIC SILK**, Thames Hotel, Hampton Court.

**GEOFF BROWN DIXIELANDERS** with Ted Wood Palm Court, Richmond, Free.  
**MISTRAL CLUB, BECKENHAM, MADDENING CROWD**  
**OWEN BRYCE**, The History of Jazz 15th Feb, 7.30, at the W.M.A., 236 Westbourne Road, W.2.

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**SUNDAY**  
**AT THE CLERKENWELL TAVERN, 8 PM. KEN GIBSON BIG BAND.**  
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12-2 p.m. Prince of Wales, Hammersmith, next Ravenscourt Park Tube.

**BLACKBOTTOM STOMPERS** Green Man, Blackheath.  
**BLACK PRINCE Hotel**, Bexley, Kent.  
**TIMEBOX**  
**BOTTLENECK BLUES CLUB**, Railway Tavern, Angel Lane, E.15.  
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PLUS PALE GREEN LIMOUSINE  
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New Era Jazzband, Lunchtime jam session.  
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**RAY WARLEIGH**  
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## SUNDAY cont.

**JAZZ DISCIPLES**, Grove Park Tavern Opposite Grove Park station.  
**PALM COURT, RICHMOND**, Lunchtime, Evans-Keen Jazzers, Evening, Terry Thompson Be-boppers, Free.

**REDHILL MODERN JAZZ**, The Greyhound, Brighton Road, Redhill.  
**THE ROGER KERR GROUP** 8 p.m. Admission 2/6d.

**SID HALLIDAY TRIO**, Old Ignatius Sports Club, Lechmere Avenue (opp. Lamb's Garage), Woodford.  
**ST ALBANS**, Goat Inn, Sopwell Lane 12 noon. Dave Jones Quartet plus guests.

**TOBY JUG**, Tolworth, Surrey. Van de Graff Generator.

**MONDAY**  
**AT PLOUGH, STOCKWELL, S.W.9. DUNCAN CAMPBELL**  
**BIRD CURTIS** Quintet, Green Man, Blackheath Hill. Free.

**BLACK PRINCE Hotel**, Bexley, Kent. Terry Lightfoot.  
**DAVID JONES Jazzmen**, Crown, Borehamwood.  
**GOTHIC JAZZ BAND**, Earl of Sandwich, W.C.2.

**HATFIELD**, Red Lion, Alex Welsh.  
**JAZZ DISCIPLES**, Bickley Arms, Chislehurst.  
**SAM APPLE PIE**  
FISH CLUB, SCARBOROUGH  
THE ORIGINAL EAST SIDE STOMPERS, Green Man, High Rd., Leytonstone.

**THE RESURRECTION**  
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**CHEZ CHESTERMAN JAZZ-BAND**, Blue Anchor, South End, CROYDON. Free admission, dancing.

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Eggy Ley, Elm Park Hotel, Hornchurch.  
**ERIC SILK**, "Good Companions," Slough.

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## WEDNESDAY

**BIRD CURTIS** Quintet, Brockley Jack Free  
**BLACKBOTTOM STOMPERS** Green Man, Blackheath

**GOTHIC JAZZ BAND**, Earl of Sandwich, WC2  
**HITCHIN**, Hermitage Ballroom, Bob Wallis.  
**NEW SEDALIA**, Holloway Castle (opp. Holloway Prison).

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**HAROLD McNAIR**  
Monday, February 17, by request, just the  
**TONY LEE TRIO**  
Tuesday, February 18  
**DICK MORRISSEY**  
Wednesday, Feb. 19 **JIM PHILLIPS QUARTET**  
Thursday, Feb. 20 **DANNY MOSS**

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**TEN YEARS AFTER**  
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LICENSED BAR

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THURSDAY, FEBRUARY 13th  
**CLIFF BENNETT AND HIS BAND**  
Thurs., Feb. 20th: AMBOY DUKES  
TUESDAY, FEBRUARY 18th  
**THE TASTE**  
plus **JODY GRINDO**  
Thurs., Feb. 20th: AMBOY DUKES  
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AS A disc-jockey, I agree that most of the re-issue records were, and still are, great for discotheques but Royston Eldridge missed the point in his article that some record companies are re-releasing these records because there is not enough current material around.

Eldridge says that these records are being re-released by public demand. If this is true then it seems that we have no worthwhile groups in this country.

Of course we have, if only the BBC would let us hear them instead of constantly shoving the same records at us all the time—the one great exception being John Peel. — JOHNNY SENTOR, Guildford, Surrey.

DECCA has just issued about 20 "oldies" for the delight

of today's intellectual, "progressively" minded fans. It's a pretty terrible state of affairs when these records start getting radio plugs and reviews, with all the new talent struggling to gain recognition. — PAUL GRIMWOOD-TAYLOR, Rugby, Warwicks.

● LP WINNER

EVEN THE record companies realise that 99 per cent of what present groups churn out is utter rubbish—hence the trend for re-issue after re-issue of old hits, some of which gain the charts.

With a few exceptions—Fleetwood Mac, Love Sculpture, Canned Heat—the top 30 seems to be at its lowest ebb since 1956. — PETER SMART, Banstead, Surrey.

SUPERGROUP sessions can only produce new, progressive sounds because of the conflicting tastes and personalities of the artists, instead of eventual group stagnation.

If Eric Clapton wishes to play with Stevie Winwood, who are we to object? Just because he is one of the finest guitarists in the country, does that stop him from doing what he wants to because of the exposure he receives? — N. R. LESS, Fleetwood, Lancs.

WHAT'S THE point of supergroups? They are just brilliant musicians who won't or can't unite their ideas and music. — EGIN MURPHY, Tramore, Co Waterford, Ireland.

BLUES, jazz, soul, ska and much of folk and pop descend from the same Afro-American culture and it is very petty and narrow-minded to squabble over which is best.

If the fans and musicians, especially on the English blues scene, could broaden their musical horizons even just a bit, the music world would progress much more. — RICHARD JENKINS, Lame, Co Antrim, Ireland.

● LP WINNER

VIEWING figures for the last Cilla Black TV series were among the highest ever recorded by the BBC for a mid-week variety spot—not bad for a "pathetic" show. It seems that a substantial percentage of the public still retain a certain enthusiasm for the qualities which Mr Armstrong (Mailbag recently) claims Cilla has lost through television. — MALCOLM FAWCETT, Derby.

## THE CRY GOES UP—BRING BACK SLEEVENOTES!

I WAS pleased to see your article on sleeve notes lashing the rubbish on the backs of many LP covers.

I am an ardent Stan Kenton fan and have collected 24 of his LPs but the three recent LPs I have bought—"Plays For Today," "The World We Know," and "Finian's Rainbow"—have no mention of personnel or other notes on the back.

Jazz fans want to know the personnel, soloists and about the music. So record companies, bring back sleeve notes! — ADRIAN SLANEY, London N6.

RECENTLY MANY U.S. LP's have been issued here minus the increasingly common double openout sleeve—often an important part of the pack-

aging—thus ruining the overall design.

But the quota of tracks on LP's, particularly soul material, is being increased. To all record companies concerned, in view of the exorbitant prices we pay, kindly remedy the former and continue the latter. — PETE WINGFIELD, Brighton, Sussex.

WOULD JOHN WATERFIELD (Mailbag 25.1.69) like pop music to be government approved groups singing sweet songs heavily rigged with propaganda? — THE BREEZE, Berkhamstead, Herts.

POP MUSIC means whatever individual listeners interpret it as, and I feel sorry for Mr Waterfield in his narrow-minded attitude and sweeping generalisations of the music of my generation. — DENISE TURNER, London SE10.

I AM sick of Top Of The Pops, which presents nothing but groups like Herman's Hermits and the Tremeloes every week. It is time they televised something similar to Top Gear for those who appreciate groups like the Doors, Canned Heat and Chicken Shack. — PETER SIMON, Newcastle-upon-Tyne 7.

IT'S ABOUT time dance band musicians realised what pop music is all about. They are ready to criticise but never ready to accept it.

These are the people who started it with their own arrangements on programmes like Oh Boy and 8.5 Special. — RAY KING, the Inner Circle, Chatham, Kent.

I AM delighted that Donald Peers has a hit with "Please Don't Go" but I am puzzled because this song is excellently sung by Vince Hill on his latest LP, "You Forgot To Remember."

Vince, who could do with a Top Ten disc, gives a polished performance yet it wasn't released as a single. Perhaps he decided that it was purely an LP track. If so, it proves how difficult it is to spot a hit when it is placed under your nose. — P. J. BARLOW (Miss), Birmingham 26.

● LP WINNER

RONNIE SCOTT'S Blind Date comments (MM 25.1.69) on Jack Loussier's Bach record were a bit harsh. Of all the recordings of jazzed-up Bach, Loussier's rendering is by far the finest in the world. — STUART MARTIN, London NW7.

# At last—justice for Martha!



DIANA is Martha better?

IT'S ENOUGH to restore your faith in human nature—what a glorious sight to see one of the greatest pop records, Martha and the Vandellas' "Dancing In The Street," in the MM's Pop 30—even if it has taken years too long to get there.

I've admired all the great Tamla Motown artists for a long time but I feel that Martha has never had the credit she deserves. In my book, she's better than Diana Ross and certainly the greatest female star that Tamla has ever produced.

Better late than never, I suppose, but why wasn't everyone digging her first time round? — BOB ROBERTSON, Wood Green, London.

ON A recent Scene and Heard programme, Johnny Moran invited us to send letters voicing our criticisms of Radio One. It seemed as if someone was prepared to accept that all was not quite so wonderful.

But what happened? One letter claimed that Radio One would be even more enjoyable with a little more folk music, and a couple of other equally mild letters were read out, then, incredibly, the subject was closed.

I find it hard to believe that Moran's invitation did not invoke a more spirited response. By ducking this opportunity for an honest discussion, the BBC has once again demonstrated the weakness of its case. — A. M. BLACK, London SW20.

MR HAMERSTON should sit down and listen to the talents of Buddy Rich and Ginger Baker properly. To try and compare the two is impractical (Mailbag 1.2.69).

Ginger is jazz influenced while Rich is a big band drummer, the two types being completely different.

Although he is a good drummer, Ginger Baker has a long way to go before he can catch up with Buddy Rich, bearing in mind the difference in length of their respective careers. — RON NEWLOVE, drummer—the Combine, Hull, Yorks.

BARMY BARRY (Mailbag 28.12.68) says that blues records will never make the chart. He's been proved wrong by Fleetwood Mac's "Albatross."

Blues groups don't just make records so they can get into the charts. They record the music they like. They believe in their own music and blues will become more popular without the aid of commercialisation. — M. HADDOCK (Miss), Wednesbury, Staffs.

THE BRITISH bluesmen interviewed in Melody Maker seem to show a disregard, or ignorance of their forerunners of the early Sixties.

"No good bass guitarists two years ago," says Steamhammer. What about Jack Bruce, Cliff Barton, Paul Samwell-Smith? "John Mayall was the only other practising bluesband," says Savoy Brown.

What about the Rolling Stones, Yardbirds, T-Bones, Alexis Korner, Long John Baldry's Hoochie Coochie Men? — GILES KEYSTONE-SMITH, Basingstoke, Hants.

MARTHA: Tamla's greatest female singer

ing Union's jazz concert on Jazz Club recently, I'm surprised that we have not heard more of these new and exciting musicians in this country.

They proved that European jazz is not solely dependent on the USA for inspiration and that European musicians are capable of playing their own jazz. — DAVID E. REID, Liverpool 11.

● LP WINNER

## This grudge has gone far enough

THE WEB's web woven around the Musician's Rudge grudge (Mailbag 18.1.69) has gone far enough. The Rudge requiem has been groaned at by all those who have time to groan.

The answer to this rhetorical question "Where have all the dance men gone" is well known—they've gone nowhere! They're still sitting there, wearing their arses shiny, hopefully churning out the standards and sometimes the more adventurous and avant garde ones slip in a Pop 30 number a little self-consciously and, what more, musically incongruously.

The new boys are opting for guitars and organs (nothing wrong with that, look at the money they save on reeds) and to quote Rudge, "seeing possibilities of making large sums of money" (nothing wrong with that either).

Rudge's article was reactionary, clumsy, patronising, ill-judged, ill-timed, ill-informed, unrealistic, unaware and potentially, even though unwittingly, against the interest of the Musicians' Union, repelling, rather than attracting, new recruits.

To Adrian Rudge (Mailbag 1.2.69) I say join the M.U. and help revitalise the musical thinking from within, don't grumble ineffectively outside.

To the Union critics, remember the same edition of the Musician also published an article by the Cheltenham M.U. branch secretary supporting the contemporary pop scene in direct contrast to the Rudge line.

Don't be put off by the reactionaries—join the MU yourself and help bring it up to date. — ERIC BING, Chairman, Thanet Branch, Musicians Union.

THE "MELODY MAKER" in association with HAROLD DAVISON present "BLUES SCENE 69" FEATURING JOHN LEE HOOKER CHAMPION JACK DUPREE AYNSLEY DUNBAR RETALIATION JO-ANN KELLY THE GROUNDHOGS THURSDAY, 13th FEBRUARY, at 8 p.m. CROYDON • FAIRFIELD HALL TICKETS: 5/-, 7/6, 10/6, 12/6, 15/- SATURDAY, 15th FEBRUARY, at 9 p.m. MANCHESTER • FREE TRADE HALL TICKETS: 5/-, 7/6, 10/6, 12/6, 15/-

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