

AMEN CORNER- STATES TOUR

Single hits No 1

A MEN CORNER, who smashed their way to No. 1 in the MM chart this week, make their first-ever tour of America this spring.

A spokesman for Immediate Records told the MM on Monday: "We have had three tours offered to us. Amen Corner will join other acts in America for a major tour in May-June."

This will be the Amen's first trip to the States, and Immediate's Andrew Oldham was due to fly out to America yesterday (Wednesday) to set up the itinerary.

Meanwhile, Amen Corner's "Hall As Nice" will be issued in the States in a fortnight. Although the single was released only on January 17, it has already hit the 210,000 mark in Britain. "In the past four days it sold 80,000," agent Harold Davison told the MM on Monday.

This week, Amen Corner have been in Germany for TV. Tonight (Thursday), they are on Top Of The Pops, with a date the same evening at Portsmouth Locarno. Tomorrow (Friday) they are at Coventry, and on Saturday at Norwich.

Amen Corner
in Paris —
page 5

PEE WEE DIES



PEE WEE RUSSELL, MM poll-winning clarinetist, died last Saturday at the Alexandria Hospital, Virginia, USA. He had been taken to hospital six days earlier while on a visit to friends in the Washington area.

Pee Wee, born Charles Ellsworth Russell in St. Louis, Missouri on March 27, 1906, used to be known as the Thin Man of the Clarinet. For a time he played around Chicago, having previously worked in his home town and, for a year, in Mexico.

He recorded with dozens of groups, making some of his best-known early titles with Red Nichols. Later, he recorded extensively with Eddie Condon and other Chicago-style groups, but it was 1938 before he cut sides under his own name. By the time LPs arrived, Russell was enjoying a new bout of fame and recorded albums for a variety of labels.

Pee Wee came to Europe with George Wein in '61 and again in '64, when he made his first visit to this country. He suffered a serious illness in the early Fifties, and for some time before his death his health had been causing concern to his friends.

SEE PAGE 21

YOUR PAPER- THE FACTS

In 43 years, the Melody Maker has earned its reputation as Britain's most authoritative music paper.

Pop, jazz, folk, blues, country — all these music styles are mirrored in the journal which was born in 1926 to serve the music industry.

Its fame has spread world-wide for its expert review, analysis and reflection of the music scene.

It is widely quoted throughout the country by newspapers, magazines and the radio and TV services.

In January, Miles Kington, of the Times, writing in Punch, said of the paper: "... the Melody Maker, still despite its creaking name, the most respected pop weekly ..."

And Derek Jewell, jazz and pop critic of the Sunday Times, said on BBC-TV last month that the MM's pop chart was "absolutely honest" and that the MM Pop 50 had been reduced to 30 because the bottom 20 placings were in danger of being manipulated by unscrupulous people.

In fact, the MM's Pop 30 is the most respected pop chart in the country — used weekly by leading newspapers like the Daily Mirror (the highest circulating daily paper), the Daily Telegraph, the People, the News of the World and the Scottish Sunday Mail, and Daily Record as well as many leading provincial daily papers.

The chart is compiled in conditions of secrecy under strict supervision by the MM's expert staff. It is accurate, impartial, honest.

The chart and how it is compiled has been the subject of newspaper articles both here in Britain and by foreign journals. It has been featured on TV programmes in Britain and the Continent.

The Daily Mirror even investigated the complete workings of the chart in December 1964 — in a week when the Beatles went straight to number one with "I Feel Fine." Their finding was — the MM chart is an accurate reflection of record sales.

The Pop 30 is just one of the features of the MM — the music paper that is read and respected by everyone.

In March 1965, the MM said: "Honour The Beatles." Four months later, they were awarded MBEs.

Just one of the contributions of the complete popular music paper.

The MELODY MAKER



ANDY FAIRWEATHER-LOW: first trip to the States.



Hendrix



Kirk



Engelbert

3

GREAT
NEW
SERIES
INSIDE

Melody Maker POP 30

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

POP 30 PUBLISHERS

1. Cyril Shone; 2. United Artists; 3. Motown; 4. Fantasy; 5. Joliba/Carlin; 6. Island; 7. Immediate; 8. Pye; 9. Joliba/Carlin; 10. Decca; 11. Atlantic; 12. Joliba/Carlin; 13. Joliba/Carlin; 14. Chappell; 15. Marmalade; 16. Marmalade; 17. Carlin; 18. Carlin; 19. Carlin; 20. Carlin; 21. Carlin; 22. Carlin; 23. Carlin; 24. Joliba/Carlin; 25. Marmalade; 26. Carlin; 27. Carlin; 28. Carlin; 29. Carlin; 30. Joliba/Carlin.

u.s. top ten

- As listed by "Billboard"
- 1 (1) **EVERYBODY** The Family Stone, Epic
 - 2 (2) **CRIMSON AND CLOVER**
Tammy Jones and the Showells, Roulette
 - 3 (4) **BUILD ME UP, BUTTERCUP**
Foundations, UNI
 - 4 (3) **TOUCH ME** Doors, Elektra
 - 5 (6) **CAN I CHANGE MY MIND**
Tyronne Davis, Diskar
 - 6 (5) **WORST THAT COULD HAPPEN**
Brooklyn Bridge, Buddah
 - 7 (7) **YOU SHOWED ME** Turtles, White Whale
 - 8 (8) **THIS MAGIC MOMENT**
Jay and the Americans, United Artists
 - 9 (—) **PROUD MARY**
The Creedence Clearwater Revival, Fantasy
 - 10 (—) **I'M LIVIN' IN SHAME**
Diana Ross and the Supremes, Motown

top twenty albums

- 1 (3) **DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS** Diana Ross and the Supremes and the Temptations, Tamla Motown
- 2 (1) **THE BEATLES (Double Album)**
Beatles, Apple
- 3 (2) **BEST OF THE BEETLES** Beatles, Apple
- 4 (4) **YELLOW SUBMARINE** Beatles, Apple
- 5 (1) **THE GRADUATE** Soundtrack, CBS
- 6 (5) **THE SOUND OF MUSIC** Soundtrack, RCA
- 7 (6) **THE WORLD OF VAL DOONICAN**
Val Doonican, Polydor
- 8 (9) **HAIR** London Cast, Polydor
- 9 (8) **REGGAE BANQUET**
Ruffing Stones, Decca
- 10 (10) **HELP YOURSELF** Yon Jones, Decca
- 11 (18) **LOVE CHILD**
Diana Ross and the Supremes, Tamla Motown
- 12 (12) **THE WORLD OF MANTOVANI**
Mantovani, Decca
- 13 (13) **FELICIANO** Jose Feliciano, RCA
- 14 (20) **THE GOOD, THE BAD AND THE UGLY**
Soundtrack, United Artists
- 15 (—) **FRESH CREAM** Cream, Reaction
- 16 (19) **HOLLIES GREATEST HITS**
Hollies, Parlophone
- 17 (—) **CHITTY CHITTY BANG BANG**
Soundtrack, United Artists
- 18 (—) **THE WORLD OF FRANK CHACKSFIELD**
Frank Chacksfield, Decca
- 19 (14) **BEST OF THE BEACH BOYS, Vol. 3**
Beach Boys, Capitol
- (—) **HAIR** Broadway Cast, RCA

ADVERTISEMENT

TOPIKS

- 1 (1) **'NUFF SAID!** Nina Simone (S)SF7979 (M)RD7979
- 2 (3) **MONTENEGRO**
Hugo Montenegro and his Orchestra (S)SF7994 (M)RD7994
- 3 (2) **OLIVER** Original Soundtrack recording (S)SB6777 (M)RB6777
- 4 (4) **FELICIANO** Jose Feliciano (S)SF7946 (M)RD7946
- 5 (15) **A TOUCH OF SADNESS** Jim Reeves (S)SF7978 (M)RD7978
- 6 (8) **AMAZING ADVENTURES OF** The Liverpool Scene (S)SF7995
- 7 (7) **JOHANN HAWKSWORTH BACH**
Johnny Hawksworth (S)SF7953 (M)RD7953
- 8 (9) **THE CHESTERFIELD BROADCASTS Vol. 2**
Glenn Miller and his Orchestra (S)SF7982 (M)RD7982
- 9 (5) **HAIR** Original Broadway Cast recording (S)SF7954 (M)RD7954
- 10 (10) **TENNESSEE FIREBIRD** Gary Burton and Friends (S)SF7992



BRITISH GROUPS SET FOR NEWPORT

FOUR BRITISH groups have been signed for the 1969 Newport Jazz Festival—Led Zeppelin, Jethro Tull, Ten Years After and Jeff Beck.

They will all be featured on July 4 at Newport's first Jazz Rock Night, along with Blood, Sweat And Tears, the Steve Marcus Combo and the Roland Kirk Quartet.

Comments Festival organizer George Wein: "The jazz audience today will accept these groups, while the rock audiences will be pleasantly surprised by some of the jazz they hear. I feel that in the present musical climate you simply have to spread things around."

The Newport Festival opens on July 3 with seven hours of jazz from the groups of Freddie Hubbard Yusef Lateef and the 16-pieces Sun Ra band, among others. The afternoon of July 4 will feature a jam session w/ Jimmy Smith acting as host.

The Mothers of Invention will be featured on the afternoon of July 5 along with the Art Blakey, Gary Burton and Miles Davis groups and the Newport All Stars. The evening show will include the Woody Herman Band, O. C. Smith, Sly and the Family Stone and The World's Greatest Jazzband, co-led by Yank Lawson and Bog Haggart.

Sunday has "An Afternoon With James Brown," followed by the final concert starring the Buddy Rich Orchestra, Herbie Hancock's combo and bluesmen B. B. King, Joe Turner and Johnny Winter.

STUART HENRY SHOW
STUART HENRY introduces his own TV series tomorrow (Friday) on Type-Tee TV. Shows will run for seven weeks for half-an-hour from 7 pm.

Stuart will introduce guests each week who will present their own favourite artists.

Guest on the first show is Alan Price, who will introduce the Happy Magazine group.

Other stars lined up for the show are, Una Stubbs ("Alf Garnett's" daughter in the Till Death Do Us Part series); the Scaffold, Donald Peers and Hughie Green, of "Opportunity Knocks" fame.

Stuart will continue with his Tuesday spot on Radio 1 and his personal appearances throughout the country.



JEFF BECK one of four groups

As reported in the MM last week, Stuart's place on Top Of The Pops is being taken over by Tony Blackburn.

MAMA CASS TO GUEST

MAMA CASS flew into London on Sunday to make a

Johnny Cash featured in TV documentary

JOHNNY CASH is to be featured in a TV documentary by Granada TV.

The special will be filmed at America's San Quentin jail, in California while Cash sings for 2,000 inmates. A film unit from Granada in Manchester will film the concert as a pop-documentary, to be screened on the ITV network on March 29.

Cash's last LP "Johnny Cash at Folsom Prison" has become a best-seller.

The documentary will be produced by Michael Darlow and Jo Durden-Smith at America's toughest prison, which contains Death Row. Darlow commented: "Some will see it just as entertainment. Others will see it as a vehicle for setting up an examination of the basic character of Man."

Cash recently finished a tour of Vietnam.

SPINNERS' OWN SHOW

THE SPINNERS have been signed for their own BBC-TV show. The series, titled The

guest appearance in the Tom Jones ATV show on Sunday (23).

She plans to spend two weeks in London. After a week rehearsing the show she will be "just shopping and looking around."

JUDITH DURHAM DATE

JUDITH DURHAM, due to open a three-week season at London's Savoy Hotel on April 28, may follow through with her own six-week TV series in Britain — possibly on the BBC — from early June.

Following the Savoy season, Judith plays a week at the Fiesta, Stockton, from May 25.

Meanwhile, Judith on Monday started an extensive concert tour of Australia, which covers all the major cities and takes her up to April 1.



JOHNNY CASH sings for inmates

Spinners, starts on May 2 for a six week run.

Spinner Tony Davis told MM: "It's initially for six weeks but may be extended. It will last 20 minutes and will feature a girl guest each week."

The group appear at Hull College of Technology tonight (Thursday), Sheffield University Ball tomorrow (Friday) and appear in cabaret all next week at two about then too. Middlethrough.

"LISTEN TO THE BLUES" (FJL 405) features JIMMY RUSHING and a backing group including EMMETT LEON, RUDY POWELL, BUDDY TATE, LAWRENCE BROWN, PATE JOHNSON, FREDDY GREENE, WALTER PAGE and JO JONES—yet another all-star line-up to feast your ears upon.

Another all-star crowd is on "BUCK 'N' THE BLUES" (FJL 407)—the Buck being BUCK CLAYTON and the gentlemen of his orchestra include VIC DICKENSON, EARL WARREN and HANK JONES to name but one. All these lovely albums will cost you 25/- each and well worth every penny, if I might be so bold.

By the way—next month MERCURY will release the first six albums in their new INTERNATIONAL JAZZ SERIES and just to make your mouth water ever so slightly, here's the preview of the artists in the first release and a little bit of information too. First there's a previously unissued ROLAND KIRK—A CLIFFORD BROWN album which will serve as a great sampler for this new series, called "I'VE HAD A BALL" (which includes OSCAR PETERSON, DIZZIE GILLESPIE, ART BLAKEY, MILT JACKSON, CHEF BAKER and QUINCY JONES BIG BAND) also the first time release, so is "PLAIN OLD BLUES" by ART HODEN, a re-issue GERRY MULLIGAN, which collector items "THE ELLINGTONIANS" featuring BARNEY BIGARD and REX STEWART. Not a bad little lot to be getting on with — the next FIFTH COLUMN I'll sell you a bit more about this magnificent six. They are all stereo — the collector's items have been enhanced to simulate the stereo sound — and collectors need not worry — they are not swimming in extra. The cost to you lovely public-type people will be 29/6 — that 6p's hard too much for such good material.

Advertisement FIFTH COLUMN PLUS TWO

Now then, you collectors, get a load of this lot. This is a reminder of some lovely albums we've had in the catalogue for a little while now. First there are two "SPIRITUALS TO SWING" LPs catalogued as "VOL. 1 and 2" (sold separately) FJL 401 and 402. The line-up is—as they say these days—"something else."

THE BENNY GOODMAN SEXTET featuring CHARLIE CHRISTIAN and LIONEL HAMPTON; THE COUNT BASIE BAND with LESTER YOUNG, HARRY EDISON, BUCK CLAYTON, SHAD COLLINS and DICKIE WELLS; then there's the NEW ORLEANS FEETWARMERS with SIDNEY BECHET, TOMMY LADNER and JAMES P. JOHNSON.

SONNY TERRY plays harmonica and sings on the opening tracks on record two. PETER JOHNSON accompanies JOE TURNER and MEADE LUX LEWIS, ALBERT AMMONS and PETER JOHNSON play piano trio, BIG BILL BROONZY is featured on track five. THE GOLDEN GATE QUARTET and IDA COX finish side one. I could go on but I think that'll do for now—best that you get your hands on this lovely set.

"TWO BY TWO" by RUBY BRAFF and ELLIS LARKIN features the music of RODGERS and HART, and is one of the most beautiful piano and trumpet records ever—really, you must do yourself a great favour and get this album—I'm sure you won't regret it—I never have—and it's been well and truly played on my record player.

VIC DICKENSON has two LPs titled "SHOWCASE Vol. 1 & 2" (available separately) FJL 404 and 406. These like the "SPIRITUALS," have a fair old line-up. On the first LP there's EDMOND LAIL, RUBY BRAFF, STEVE JORDAN, WALTER PAGE, SIR CHARLES THOMPSON and LES ERSKINE. On volume two the same personnel leap about except SHAD COLLINS and JO JONES replace BRAFF and ERSKINE. Apart from the line-up, these records are great and so is the jazz; they have been steady sellers since their release. Jazz enthusiasts have raved about them, and so have reviewers—and I know a few dealers who have said a good word or two about them too.

"LISTEN TO THE BLUES" (FJL 405) features JIMMY RUSHING and a backing group including EMMETT LEON, RUDY POWELL, BUDDY TATE, LAWRENCE BROWN, PATE JOHNSON, FREDDY GREENE, WALTER PAGE and JO JONES—yet another all-star line-up to feast your ears upon.

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BLUEBEAT HOT 10

- 1 (1) **EVERYBODY NEEDS LOVE**
Sim Smith UNITY-504
- 2 (3) **REGGAE HIT THE TOWN**
The Cathopans CRAB-4
- 3 (4) **WOPPI KING/MR. SOUL**
Louise Aiken NU BEAT-024
- 4 (10) **REGGAE ON BROADWAY**
Lester Sterling UNITY-505
- 5 (2) **RIVER TO THE BANK**
Derrick Morgan CRAB-3
- 6 (5) **SEVEN LETTERS**
Derrick Morgan CRAB-8
- 7 (7) **BANGARANG**
Stranger Cole UNITY-509
- 8 (5) **FLIGHT TO REGGAE CITY**
Stranger Cole UNITY-501
- 9 (8) **RHYTHM HIPS**
Ronald Russell NU BEAT-019
- 10 (9) **REGGAE IN THE WIND**
Lester Sterling GAS-105

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DERAM

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Released soon on Records

SPROOKY TOWN
2nd ALBUM
Released soon on Records



CHAMPION JACK
attack of bronchitis

Jack fights illness to finish tour

BLUES SINGER-PIANIST Champion Jack Dupree, suffering from a severe attack of bronchitis, finished the MM's Blues Scene '69 tour against doctors orders.

Although he was told not to work, Dupree completed the dates, winding up with the concert at Manchester's Free Trade Hall on Saturday, when he received a terrific reception. Jack then returned home to Halifax and took to his bed. He expects to be well again in time for his engagements at the Club Maryland, Glasgow (21), the Van Dyke Club, Plymouth (22) University of Warwick (23) and Newcastle City Hall (24).

Nice and Bonzos sign for U.S. tours

NEW YORK, Monday. — Nice and the Bonzo Dog Band have been signed by America's Premier Talent agency for tours this spring. Nice fly to America in mid-March and the Bonzos

WHILE 'WHERE DO YOU GO TO' CLIMBS TO No. 3 IN THE CHART

A BIG concert tour, basically in Scotland, is planned for folk singer Peter Sarstedt in the Spring.

His manager, Christopher Peers, told the MM on Monday: "Peter will be playing concert halls and clubs to sit-down audiences. There will be no ballrooms."

Meanwhile, Peter's "Where Do You Go To" — this week at three in the MM chart — is now coming up to the 100,000 mark in British sales. It is also being released in America and on the Continent.

On March 1, United Artists releases a Peter Sarstedt album including this hit single, plus his successful "I Am A Cathedral." There are 14 tracks, all of them Peter's own compositions.

Dates for Peter include: Birmingham University (this Sunday), Lafayette Club, Wolverhampton (25), Ulster TV, Ireland (26), and a taped show for Tyne Tees TV (March 4), Granada's Discotheque TV show (March 11), Newcastle University (14), and Munich TV (19).

HARMONY GRASS

HARMONY GRASS, now in the Pop 33 with "Move In A Little Closer," are to appear in two charity concerts with Gun at Wembley's Empire Pool on March 16.

Dates for the group are: Scene Two, Scarborough on Saturday (22); Britt Club, Trent Bridge (23); Cardiff University (26); St. Mary's College, Twickenham (March 1); Clay Pigeon, Eastcote (2); BBC-2's Colour Me Pop (8) and Club Lafayette, Wolverhampton (11).

are due to start touring in mid-April, reports Ren Gravatt.

Nice are tipped to take over in the States where Cream and Traffic left off. WNEW-FM deejay Jonathan Schwartz is playing the

BIG CONCERT TOUR FOR PETER SARSTEDT



SARSTEDT: playing concert halls and clubs

WHO APPEAR FREE

THE WHO are among pop artists reported to be appearing free at London's Round House on Sunday (23) in aid of students from the London School of Economics.

The concert is being organised by students and lecturers at the LSE. Two of the suspended lectures, Robin Blackburn and Lawrence Harris, with other students, are hoping to raise money for the defence of the 13 students who were served with writs after the recent sit-in.

group's "Arslanga Suite" every day on his show.

Vanilla Fudge are due to start their first British visit in June and Blood, Sweat and Tears will now probably postpone their scheduled June visit to the UK.

The lecturers said: "Our target is to raise £1,000 by the concert but this may well go higher."

The use of the Round House, in Chalk Farm, is also believed to have been given without charge.

Other artists expected to appear are: Cat Stevens, Pete Brown's Battered Ornaments, Circus, the Third Ear Band, Blonde On Blonde, the Occasional Word Ensemble, Mike Hart, Bridget St John, Steamhammer and other star guests.

REX HIT BY BOTTLE

REX BRAYLEY, bass guitarist with the Love Affair, was taken to hospital after being hit by a bottle thrown from the audience at Paisley Ice Rink last Friday (14).

He had five stitches inserted in a cut on his head and was also treated for concussion. He was allowed to leave in time to appear with the group at Huntingdon the following day.

On Tuesday, the group flew to Berlin for a TV show.

MONKEES' DISC DELAY

THE MONKEES' new British single "Teardrop City" has been held up.

The single was due for release on March 7, but master tapes of the recording have not yet arrived at RCA's London Headquarters.

Chris Williams, press officer for RCA, told MM: "The tapes have been delayed and another set are being rushed here. We hope now to have the record out by March 14."

NEW PITNEY SINGLE

GENE PITNEY, currently touring Britain with the Marmalade and Joe Cocker, has a new single released on Stateside on Friday (Feb. 28). It's titled "Maria Elena."

On the same day the Temptations have "Get Ready" released on Tamla Motown and the Beach Boys have "I Can Hear Music" rush-released on Capitol.

GUN TO TOUR SWEDEN

GUN HAVE been set for a tour of Sweden from March 18-23 and have a new single, "Drives You Mad," released on February 28.

They have been set for three Scottish dates: Regal Ballroom, Bonnie Rigg, Edinburgh and the Place, Edinburgh (28); Strathclyde University, Glasgow and Sgt Pepper's Club, Glasgow (March 1) and Giverna Ballroom, Dunfermline (2).



FOUNDATIONS

FOUNDATIONS TO PLAY SONG FESTIVAL IN CZECHOSLOVAKIA

THE FOUNDATIONS make their first visit behind the Iron Curtain when they return from America at the end of May. They will be guesting at the Bratislava Song Festival in Czechoslovakia.

Their new single is released on Friday and is titled "Bad, Bad Old Days." The group appear on BBC's Crackerjack on March 7, the opening night of their tour with Stevie Wonder. They guest on the Tom Jones show on March 9.

After their Iron Curtain visit, the group tour the continent before making a return visit to States, where they tour for a further six weeks.

One nighters for the group include Locarno, Blackburn to-night (Thursday), Durham University (21), California, Dunstable (22), Fiesta, Stockton (24) and North Wales (27).

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MOVE IN CABARET

THE MOVE are to spend two months doing cabaret in the North of England, starting at the end of April. The dates are currently being finalised and they will probably open with a week at a club in Middlesbrough.

The group's manager, Peter Walsh, is currently in South America and is hoping to set up a tour there in June. Roy Wood will be flying to Rio later this month.

Following the success of "Blackberry Way," which dropped from one to two in the Pop 30 this week, the Move hope to have all their future recordings produced by Jimmy Miller.

Today (Tuesday) the group plays a charity concert at London's Royal Albert Hall. Their one-nighters include: Hinkley, tomorrow (Friday); Chester and Nantwich (22); Stockton Fiesta (26); Stevenage (27) and Woolwich Polytechnic.

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TERRY-McGHEE ADDED TO FLEETWOOD MAC-B.B. TOUR



McDOWELL single attraction

McDOWELL DUE IN NEXT WEEK FOR TOUR

MISSISSIPPI BLUESMAN Fred McDowell who visited Britain with the '65 American Folk Blues Festival, arriving here on Tuesday (25) to begin his first tour as a single attraction.

The tour opens at the Bridge House Blues Club, at London's Elephant and Castle, where the bill also includes singer Jo-Ann Kelly, and continues at University of Southampton (27), a concert at the Farnham Country Blues Club (28), a High Wycombe Arts Festival concert (March 1) and a Folk Blues Bristol and West recital at Stokes Croft, Bristol (2).

McDowell then goes on to Peterborough (3), Swansea (5), Brighton (6), University of Essex (7), London Blues Society's Concert, London's Mayfair Theatre (8), Dublin (9), Belfast (10), University of Lancaster (11), University of Leeds (12), Leicester Blues Society (13), South Shields (14), Manchester (15) and finally a Glasgow concert (16) at the McEwan Galleries.

NEW LONDON CLUB

A HEJIE new London club is to open on April 1 to feature "top American stars," designed to be a mixture of the Talk Of The Town and discotheque concepts. The club, La Valbonne, which will be on two floors above Mappin and Webb, jewellers in Regent Street, will be "the biggest in Europe" according to a spokesman for Louis Brown and Lennie Bloom, whose existing clubs include London's Scotch Of St. James.

DES STARS AT PALLADIUM

DES O'CONNOR is to star at the London Palladium from May to December. He will be presented topping the bill in "Here And Now" which opens at the theatre on May 22. He will be featured for the whole of the second half of the show. Des told MM: "1968 was a fantastic year for my career, but it looks as though 1969 could be even better." Before the Palladium season opens, Des starts another TV series, the Des O'Connor Show, in April. Val Donovan heads an all-star cast at the Palladium for two and a half weeks from April 17, to be followed by Mireille Mathieu for two weeks from May 5.

Most of you probably listen to TOP GEAR on Sunday afternoons anyway, but try especially to listen next Sunday 23rd February. A group called YEE will be playing on the programme. We hope you like them.

O'CONNOR

DOONICAN

BLUES DUO Sonny Terry and Brownie McGhee have been added to the Fleetwood Mac-B.B. King tour of Britain which opens on March 22 at London's Royal Albert Hall.

One date on the tour has been changed. Instead of Sheffield on March 24, the tour will now appear in Cambridge.

The full dates are: Royal Albert Hall (22); Newcastle Town Hall (23); Cambridge (24); Portsmouth Guildhall (25); Cardiff Sophia Gardens (26); Luton Hall, Bristol (27); Birmingham Town Hall (28) and Manchester Free Trade Hall (29).

KIRK AT ELEPHANT

AMERICA'S ROLAND Kirk takes his group into the London School of Print, Elephant and Castle, on Saturday (22). He is appearing opposite the Liverpool Scene.

Next week, commencing Monday, Kirk, at the Opposite Lock Club, Birmingham, He then opens, with his own quartet, for a month's Saturday (22). He is appearing with him at the London club for four weeks from March 3 will be Ronnie Scott and the Band.

Currently at Ronnie's for two weeks are the Clarke-Roland Big Band and U.S. singer Salena Jones. A new singer, Jack Shepherd, makes his first public appearance when he debuts upstairs at Ronnie Scott's tonight (Thursday), tomorrow and Saturday.

ALL-STAR EVENING

HUMPHREY LYTTLETON is organising an all-star evening at London's 100 Club on February 25 in aid of the Spastics Society's Oakwood College of Further Education.

Among the musicians who have promised to appear with Humpt are Alan Price and Elkie Brooks (vocal), Kathy Stohart, Jimmy Skidmore, Tony Coe and Bruce Turner (guitar), Wally Fawkes (dr), Keith Christie, Chris Pyne and Malcolm Griffiths (tmb), Mike Pyne and Johnny Parker (pno), Brian Prudence and Eddie Ron Ruben (bass), Eddie Taylor and Tony Taylor (drs).

The proceeds will be used towards the purchase of a special mini bus fitted with a hydraulic lift for use at Oakwood College.

Marian Montgomery and the Humphrey Lyttelton Big Band open a tour for Peter Burman's Jazz Tete A Tete at the Grand Theatre, Wolverhampton, in February 23.

EXTRA DATES FIXED

CHAMBERS SWITCH

AMERICA'S CHAMBERS Brothers will not now appear at London's Round House on March 29. They will probably appear in concert somewhere out of London on that date, said a spokesman for Starlite Artists on Monday.

They are to do two two-hour concerts at the Institute of Contemporary Arts in London's Mall on March 25 with the Joshua Light Show.

JESSE FULLER TOUR

JESSE FULLER, the 72-year-old folk-blues one-man band has signed for a new British tour with the London City Agency.

Fuller will tour from May 25 to June 22.

BRUM GET DYLAN

FOLLOWING THE successful showing of the Bob Dylan film, Don't Look Back, in London and Manchester, Ric Dixon of the Kennedy Street office is to present it at Birmingham Town Hall on March 7.

There will be two shows with tickets costing from 7s. 6d. to 15s.

FARLOWE SPLIT

CHRIS FARLOWE is to split from his backing group, The Thunderbirds, next month. He will play his last date with them on March 9 before leaving for America where he will record a single and an album.

Farlowe said on Monday: "I'm not coming back without a hit record." The 23-year-old singer who had a big hit with the Rolling Stones' song "Out Of Time" has also ended his three year association with Immediate Records. He has signed with Rik Gunnell management and has become the first British artist to join the newly-formed American division of the Polydor recording company.

MATT'S FILM CHANCE

MATT MONRO, has been offered a part in a 20th Century Fox picture currently being shot on location in South Africa.

The invitation came from the producer and star of the film, George Montgomery, who called on Matt during his recent visit to Australia. "I read the script and think the part would suit me," said Matt, who last weekend opened the new Penguin club in Birmingham. "I would play the role of the pilot of a bush aircraft."

Matt may fly to South



Concert dates for Orbison

ROY ORBISON will play five concert dates when he comes to Britain in May. The tour of Rank Theatres will open at London's Odeon Hammersmith on May 18 and continue at the Odeon, Glasgow (19 and 20), then the Odeons at Birmingham (21) and Cardiff (22). Moira Anderson and the An Movement will be heard on the first half of each concert.

Africa for filming next month if he accepts the part. Meanwhile he begins a week at Stockport's Poo-a-Poo on Sunday (23), then records a BBC TV spectacular at the Talk of the Town.

JOOLES IN FESTIVAL

JULIE DRISCOLL and the Brian Auger Trinity; Mason, Capaldi, Wood and Frogge; Fairport Convention and Jon Hiseman's Colosseum play a concert on February 28 as part of the Newcastle Students' Arts Festival. The festival opened yesterday (Wednesday)

PHILIPS SACK 100

PHILIPS RECORDS are to make more than 100 workers redundant next month because of "falling singles sales."

The workers are from the Walthamstow factory and will be redundant on March 7. A spokesman told MM: "This is because of falling sales caused by the crippling 35 per cent purchase tax on records."

JAZZ NEWS

THE BBC is to record a 70-minute programme of the music of trombonist-composer Mike Gibbs at Lancaster University on Saturday (22). It will be transmitted on February 24 on Radio 3 from 1.50 pm.

Mike is choosing the musicians for the session and has so far lined-up Henry Lowther (pnl, vib), Chris Pine (tmb), John Surman (bar), sop) Frank Ricotti (vibes) and Jack Bruce, formerly of the Cream, on bass guitar and cello. Steve Voce will compere the programme.

The National Youth Jazz Association's third Easter Jazz Course will run from April 8 to 12 in London. Applications for the course should be sent to the NYJA, 11 Victor Road, Harrow, Middx. The National Youth

The MM contacted other leading recording companies about the situation.

A CBS spokesman said: "There are no plans for redundancies here, sales have never been better than they are at present."

EMI and Decca both reported no plans at all for redundancies. An EMI spokesman said: "We are doing very well at the moment."

Pye Records said that they were having a good 10th Anniversary Year with ATV and had no plans for redundancies.

SCREAMING JAY OFF

ROCK SINGER Screaming Jay Hawkins' proposed British tour fell through last week when Hawkins failed to arrive from America for promoter Roy Tempest.

Said Tempest on Monday: "I just don't know where he is — you tell me. He was supposed to arrive last week. I can't understand the guy."

Jeff Kruger and Shout magazine, on behalf of London's Pink Flamingo Club, told the MM this week: "We offer sincere apologies to those people advised of Jay Hawkins' scheduled appearance at the club, who arrived to find the performance cancelled."



RE-UNION FOR JOHN AND WIFE CHRISTINE

Reunion for Fleetwood Mac's John McVie and Chicken Shack's Christine Perfect last week when the Mac flew back into London from their successful American tour. Christine and John have been married since last summer but work with separate groups keeps them apart for a lot of the time. Fleetwood Mac return to the States in July for two months. Their return home was not without incident: they were searched by customs officials and two of the group were detained for a time when they were found to be carrying gas guns.

COMPILED BY BOB DAWBARN

BBC to record Mike Gibbs

Jazz Orchestra plays the 100 Club on April 7.

George Wein and "progressive pop" promoter Bill Graham are combining to present jazz at Graham's Fillmore East in New York. The first session, on March 2, will feature Clark Terry's Big Band, Thelonious Monk, the Newport All Stars and Billy Taylor Trio.

As exclusively reported in the MM, guitarist Barney Kessel is to take up residence in Britain. His place with George Wein's Newport All Stars has been taken by Tal Farlow.

Wycombe Arts Festival and the local Jazz Spot club are combining to present the Mike Westbrook band in concert at Townfield House, High Wycombe, on March 6. The club features the London Jazz Four this Sunday (23).

Monthly jazz sessions are being given a trial run at the Falcon Hotel, Settle, Yorkshire, starting with Terry Lightfoot's Jazz Band and the Furness College Jazz Seven on March 4.

More names set for Redhill's Modern Jazz Workshop include the Terry Smith Quartet (March 16), John

Surman (26) and Don Rendell (April 7). John Tubical will star at the Hampstead Country Club on March 3, the day after his concert at Lady Mitchell Hall, Cambridge, with Yoko Ono, Chris McGregor, John Stevens, John McLaughlin and other British stars.

Trombonist John Mortimer stars with the Brian Leake Trio at the Royal Oak, Tooty Street, South London, on February 24. The Manchester Youth Jazz Orchestra plays the United British Club, Oldham, on February 26 and Salford University on March 3.

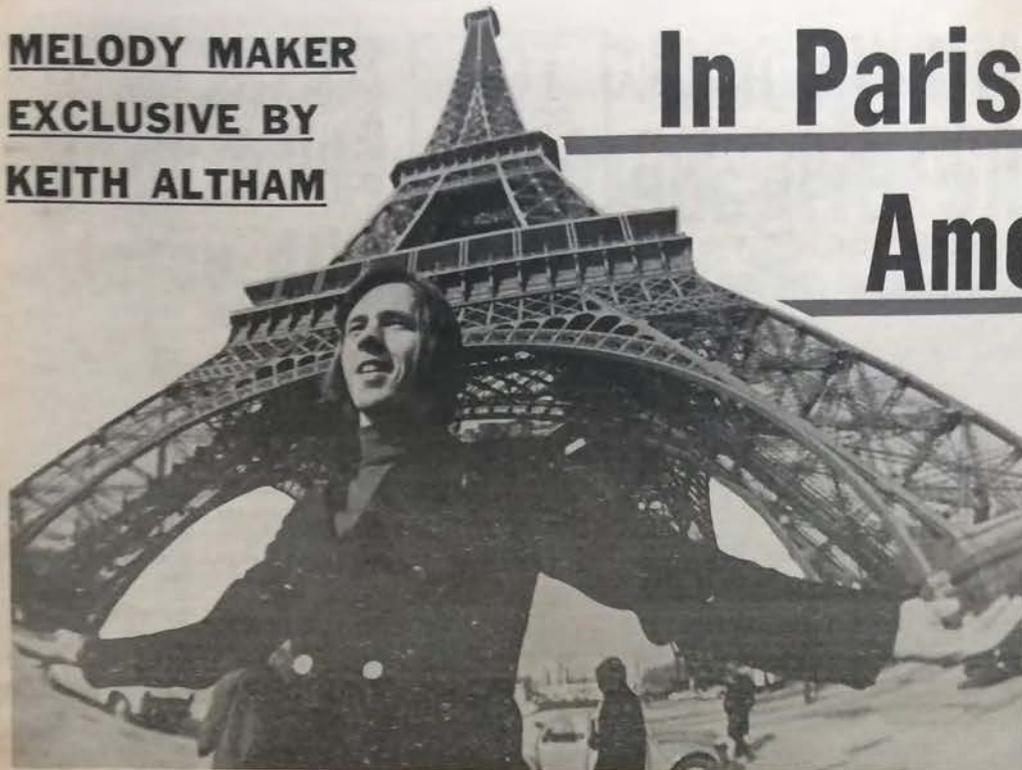
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MELODY MAKER
EXCLUSIVE BY
KEITH ALTHAM

In Paris with the Amen Corner



IT WAS a typical grey, drizzling, wet blanket of a British morning when the Amen Corner arrived at London Airport last week for their first trip to France. A bleary-eyed Clive Taylor related how after turning up at their house that morning from a late night he was met by a delighted road manager who expressed sur-

prise at seeing him up so early. Clive delicately explained he had not yet been to bed. He had had a curry for breakfast!

Manager Terry Slater was tearing around the BEA desks with tickets for his seven man band and the wolf-like figure of Andy Fairweather-Low

was reluctant to leave on hearing that they were number one "Top of the Pops." "We've been waiting for years to hear that music and the guy announce 'It's number one 'Top of the Pops.' Amen — its Amen Corner! And where are we when it happens — great!"

The flight over was unevent-

ful except for the fact that the plane sat at the end of the runway for 40 minutes while last minute checks were made. Andy has most of the conventional neuroses about flying and sat smiling wanly into the drizzle through the porthole.

At Orly Airport we were met by a splendid young lady called Christine from EMI who was to look after the Amen and had thoughtfully provided a mini-bus for the seven man band — in my previous experience it was customary to expect a two seater Fiat and a cry of "Alois" at finding a group of more than four.

Our hotel is near to the Arc de Triomphe which had had a bath since I last saw it and come up very nicely. The area was crawling with Gendarmes posted at every corner carrying walkie-talkie sets bristling with epee-like aerials to foil bomb attempts by a notorious Viet Cong, who lurk hypothetically in every wayside bistrot, to sabotage the Vietnam Peace Talks in the building across the way.

Our hotel is of that age which boasts brass bedsteads and crystal chandeliers, an antique clock in every room and one or two antique Frenchmen in the reception downstairs. The day staff are very pleasant, much younger at heart than the night riders who bark stiffly in fluent English at our halting requests and frown upon our lack of ties and hirsute appearance. We are of course asked to leave the dining room that evening.

"I don't really mind," says Andy graciously, "As long as they ask you politely to leave — but that head waiter wanted to make a drama over it."

The French TV studio outside Paris was of course a revelation. From the outside it looked like a "Wall of Death" or the "Rotor" at Battersea Pleasure Gardens and we almost expected to find ourselves sticking to the sides on entering.

But no — there they all were playing games. Five young Frenchmen dressed as sailors are camping it up about a piano. A self-styled director roars from the circus seats his disapproval as they do a dozen rehearsals of running away from the piano chased by another man. We thought the roaring man to be the producer heavily under the influence of Fellini or vin rose or something but no he proved to be a kindly man who walks about with hands played in a box-like pose working out camera angles.

"I don't believe it," said Andy gazing at the scene in amazement. His requests for the backing track to be turned up resulted in the mikes going up and this game was played for a while as the Amen stood patiently on stage

dislike the French — and why try — even after they inform you that hours "rehearsals" was fine for the six minute spot and would you kindly be present at 4 o'clock tomorrow afternoon until 12 o'clock at night for the real thing! "I don't believe it!" said Andy.

That evening we visited Emperor Rosko's club in the Rue Nessel which is plastered in "Sock It To Me" stickers and well stocked with less well stocked femmes some of whom are also plastered.

We had two rounds of drinks which came to approximately £20 you may hazard a guess as to what Andy Fairweather-Low said to that early drop out were Andy (who has never been the same since a nasty accident he had early in his career with a vodka and lime and a large bucket) Neil and Denis. Stop outs were Alan, Clive, Mike and Blue who grooved on till 5 am.

The early risers next morning being those who opted out the night before, took a walk toward the Eiffel Tower.

Later we dropped in on the Amen at a TV studio elsewhere in Paris. I made him sit next to Mademoiselle Francoise Hardy for a photograph and regretted it almost instantly. Mademoiselle was being ever-so slightly the little Madam!

No, Mademoiselle Francoise was not planning to come to England. No, she was not interested in fashion or ever had been in. No, she was not planning to record in England. Yes, she liked the Rolling Stones new album. No, she had not bought any new discs

by English artists. No, she was not contemplating a new film. Yes, she was doing a TV show. Mercy and I do mean mercy!

The Amen were at least living up to their reputation. We found organist Keith Emmers.

"Our van broke down going round the Arc de Triomphe — the accelerator cable snapped," Keith told us. "We've had to tie a lump of rope to it and pull on it like a horse."

That evening saw the continuation of the TV fiasco in which the Amen flogged about for eight hours in no great effect and Andy and I were defeated 15 games to 1 on a football slot machine by two rotten frogs. They were in retrospect friendly. French artists, but that's the way you feel about them after being beaten 15 games to 1.

The next morning was another TV show, Midi Magazine, but organised on the more professional lines we expect in English studios. Apart from Andy being surprised by the announcement to introduce them and having to swallow his gum, all went well. We arrived at Le Bourget in plenty of time for our flight back to London.

"It really is a beautiful city," enthused Andy. "You feel you have achieved something by just having been there. Apart from Francoise Hardy and the ten hour TV show I enjoyed it. We were looked after really well by Christine and our drivers. I hope they have as luck."

AMEN ANDY: 'I don't believe it.'

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Explosive pop groups beware! Staffordshire Fire Brigade have stopped a Wolverhampton group, the Light Fantastic, from using chemicals which fire officials described as "extremely dangerous."

EXPLOSIVE type pop groups beware! Staffordshire Fire Brigade have stopped a Wolverhampton group, the Light Fantastic, from using chemicals which fire officials described as "extremely dangerous."

The Brigade did tests after an explosion while the group were mixing the chemicals before appearing on a gig. They had been using them to produce fire and smoke during their act. Roy Kent, leader of the group, says: "We are taking their advice and the act will have to go on without the smoke and flames. But we are asking the Fire Brigade if they can recommend any safer chemicals."

Roy Wood is working on songs for the Marmalade and Amen Corner. Tony Hatch has signed Lynn Redgrave to record a single for Pye. We are taking their advice and the act will have to go on without the smoke and flames. But we are asking the Fire Brigade if they can recommend any safer chemicals."

offer to play the Newport Festival because of other commitments. Squires having trouble finding an organist. Web's Kenny Beveridge collapsed on stage at Bournemouth on Saturday. Trouble diagnosed as flu. Sam Gopal signed world-wide management and agency agreement with Robert Stigwood.

Great night at Manchester Sports Guild last Saturday with Roland Kirk, Tubby Hayes all sitting in with the Maynard Ferguson band. Independent promotion man Adrian Ridge says he isn't the Adrian Ridge who keeps writing to Mailbag.

Louis Armstrong looked in great shape when American NBC TV cameras visited his home last week. He expects to be back in action with the All-Stars in March.

Can anybody help Long John Baldry find a recording of "Sinfonia Aina" by Tokyo Symphony Orchestra conducted by Tadashi Amure. Cue for its letters to Mailbag starting "I am a 16-year-old Japanese girl." Buddy Rich got a standing ovation at Chicago's

Kinetic Playground last week when he shared the bill with Buddy Miles Express and the Rotary Connection.

Freedom not exactly charmed when the group they lent their equipment to blew out the bass speakers. Middleweight boxer Sugar Bill Robinson a knock-out on guitar when he sat in with Bob Wallis at Wood Green Jazz Club on Sunday.

Jeremy Boyd, of Olympic Sounds Studios, nominated for an American Grammy award as the world's best engineer for his work on MCA's "Man From La Mancha" LP. Dangerous challenge: Chicken Shack's Stan Webb's says he can drink more lagers than anyone in the business.

Roland Kirk and Jimi Hendrix forming a mutual admiration society. Robert Mitchum seen at Revolution this week. And all in one night at the Speakeasy: Jack Bruce, Long John Baldry, Jim Capaldi, Aynsley Dunbar, Mitch Mitchell, Madeline Bell, Roger Chapman, Keith Moon, John Entwistle and Roger the Roadie.

Christine Perfect finally found a flat for herself and hubby John McVie of Fleetwood Mac. Hong Kong flu victim Jonathan King forced to postpone two recording sessions, a trip to New York and a holiday in Jamaica.

Jivin K Boots is a figment of an over-active publicist and more publicity should be given to Jason Crest. Tom Springfield and Norma Tanega got together to write the new Bernadette single, "Sing Me Sunshine."

Status Quo's van skidded into ditch en route to Durham on Saturday and roadie Bob Young had to be treated for shock and bruising. And on the way home from a gig in Kent on Sunday they went off the road again. Only Mike Rossi's thumb was injured.

Locomotive's current single, "Mr Armageddon" is part of a long work called "Doomsday Suite" by Stan Tracey, Kenny Napper and Ronnie Stephenson playing nice things at Dennis Preston's party to announce deal between Philips and Preston's Record Supervision.



Bonzos threaten that on future Do Not Adjust Your Set TV show they will have 40 live tropical flies from London zoo stomping about in jam on their faces.

Mel Collins unable to accompany Neil MacArthur to France after slipping a disc. Do you understand what Jake Thackeray is all about. Maddening Crowd literally stopped the show when they used fireworks on stage at Acton Town Hall.

George Webb denies rumours that he is dead. Who was that dancing starker at the Speakeasy? Barry Fantoni on about the evils of the pop world in the Sunday Times. He's presumably given up swearing at football referees too.

Paul McCartney stole all the attention at Mary Hopkin's reception at the Top Of The Tower on Friday when he showed up with new girl friend Linda Eastman. Donovan sang, Kenny Everett joked, Mary looked nice.

Any showbiz darts teams interested in joining league including MM, Capricorn Club and the Web please phone Bob Davern at MM. Leapy Lee's "Little Arrows," approaching three million sales, was arranged by session guitarist Joe Moretti.

Jose Feliciano's version of Tom Springfield's "Adios Amor," which did nothing first time round, is to be reissued. Status Quo will be filming in Trafalgar Square next Tuesday (25).

Macabre: Agent and jazz collector Jim Godbolt phones the MM every Monday to see who's dead. Mike Lennox now the genial host upstairs at Ronnie Scott's. Humph and Kathy Stobart blowing a nice set at Osterly Jazz Club. Nice a gas at Bedford College. Bonzo Vb Stanshall once known as the Terror Of Southend. Jimi Hendrix says that when he dies he wants Roland Kirk and Miles Davis playing at his funeral. He adds: "Knowing me I'll get busted at my own funeral."

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 swimming resort of Juan-les-Pins.

AND THIS year, Aetha 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 51 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 25 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 2. 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 aboard.

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 in the act

STUFF YOUR electronics, there is still nothing to compare with a top class big band in full flight. And the place to hear it is a club rather than the cold confines of a concert hall.

That is why any jazz fan who misses the Kenny Clarke-Francy Boland Big Band during their two weeks at Ronnie Scott's club must be a masochist.

Make no mistake, this is one of the great bands - not just in both more exciting and more satisfying than either the Woody Herman or Buddy Rich bands, both of which have reared away in the same setting.

A big band ultimately depends on three things - the arrangements, soloists and rhythm section. The Clarke-Boland band scores in every department. Boland's arrangements manage to be both exhilarating and clever. If Dusko Goykovich's trumpet provided the sole high spots at Monday's opening, another night it could just as easily be Benny Bailey, Idrees Sulaiman, Johnny Griffin, Tony Coe, Ronnie Scott, Ake Persson, or any one of a dozen fine players.

The rhythm section, with Ron Mathewson temporarily stepping for bassist Jimmy Woode who had an Austrian gig, is brilliant and the two drummers, Kenny Clarke and Kenny Clare, are an evening's entertainment in themselves.

Sharing the bill is Salena Jones, backed by the Brian Lamont trio. Many nice things have been written in the MM about Salena and they are all true. She looks good, sounds good, picks nice songs and should give lessons in microphone technique to almost every other singer on the scene. BOB DAWBARN.

that could be filling jazz clubs all over the country with its blend of musicianship, originality, excellent arrangements and sheer breathtaking excitement.

I single out tenorist Alan Skidmore, it is because he is so under-rated and it is not included as a slight to Harold Beckett (tp), Malcolm Griffiths (mp), Mike Osborne (alto), John Surman (bar, sop), John Taylor (pno), Harry Miller (bass) and Bob Dawson (dr). BOB DAWBARN.

SPINNERS

FOR YEARS, the Spinners have been acknowledged as one of the leading folk song-cum-contemporary song groups around the country. Now they are finally established as a leading metropolitan attraction as their latest concert at London's Queen Elizabeth Hall on Saturday showed. The concert's 1,100 seats were sold out long before the event took place.

New there's a whisper that the group may be presented next door, at the 2,000 seater Royal Festival Hall in the future. I have no doubt that the "sold out" signs will go up there, too.

The Spinners are unique in their professionally unprofessional approach. From their vast repertoire of songs, shanties, etc. they selected a concert that started with the more traditional forms of folk music and sea songs and concluded with a more contemporary selection.

It's the group's credit that the entertainment never flagged once in a two-hour plus concert. — ALAN WALSH.

SME

LAST FRIDAY's concert at the Conway Hall was the most progressive of the series. Both the groups appearing are part of the avant garde, generally without a chord-sequence between them, but otherwise they could not be more different. The Spontaneous

Magic Ensemble - on this occasion Trevor Watts (alto saxophone), Kenny Wheeler (baritone), Johnny Gimble (bass), Maggie Nicholls (vocal) and, of course, John Stevens with his unique percussion size.

offered a calm and controlled set. Space and relaxation mean much to them, and the eb and flow of the music is carefully measured.

they have been praised by Victor Schonfield for alleged and an ever-refraining kind of unpretentious showmanship. This was his first concert since parting with the set in September but he is too polished a professional for any rustiness to have set in.

The seven strong backing band, billed as his "Friends," were an assortment of well-rated players, together for the week only, who included "Boots" Slade, his former bass man, and drummer Hughie Flint, lately with Georgie Fame.

Included in the 40-minute spot were his hits "Simon Smith," "Don't Stop the Carnival," and "Hi Lili Mi Lo" - for my money one of the best up-tempo overtures of recent years. — CLIVE CRICKMER.

EFSS FESTIVAL

THE ENGLISH Folk Dance and Song Society's Folk Festival '69, held at the Royal Albert Hall last Saturday, proved to be an impressive production featuring the many facets of traditional folk and ritual dancing.

Among the teams who took part were the famous Headington Quarry Morris Dancers, the Bacup Britannia Coco-Mut Dancers, the Greenisle Sward Team, the Sussex Caledonian Sword Dancers and the Cornish Man's Morris Club plus all the several hundred dancers taking part in the country dancing.

The Bursa Kilic-Kalkan Dergisi from Turkey gave an exciting and humorous display of dancing depicting battles and a duel. They make use of small, circular, metal shields, and curved swords, which are swung about with amazing dexterity. TONY WILSON.

ALAN PRICE

IT WOULD suffice to say that Alan Price, late of the Animals and now minus his Set, appeared last week at Newcastle's La Dolce Vita. For that bald statement speaks volumes in terms of dedication, expertise and an ever-refraining kind of unpretentious showmanship.

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BLODWYN PIG

WITH FLEETWOOD Mac and Jethro Tull already in the States - and Ten Years After set for another American visit - the British fans would seem to be the poor relations at the moment as far as the bigger blues names go.

But this has given a new band a chance to shine. Bloodwyn Pig, formed by former Jethro Tull guitarist Mick Abrabams, made their Marquee debut last week and looked very impressive.

With Mick's guitar and vocals, Bruce's steady drumming, Andy Pyle's bass and the talents of multi-instrumentalist Jack Lancaster (sax, flute and violin) Bloodwyn Pig could well become a major force in the club. — ROYSTON ELDRIDGE.

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NEXT WEEK

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ROYSTON ELDRIDGE talks to the unhappy Bee Gee

A frozen start to '69 brings Robin down



IT was a very unhappy Bee Gee I spoke to at manager Robert Stigwood's Mayfair office for the first months of 1969 have been anything but happy for Gibb brother Robin.

The year started with Robin and his wife Molly stuck high in the Swiss Alps, surrounded by snow, miles from the nearest town on their honeymoon.

"I got stuck in a snow drift which was about 10 feet deep to had to be dragged out by jeep. There was no central heating in the chalet and we had to make home in the kitchen.

TOWN

"A friend of ours came up to us in the end and took us back into town. Molly was ill and I was very sick the following day—New Year's Day. It wasn't a very happy start to the New Year."

And to follow that frozen start to 1969, Robin's now in the middle of a row over their current single. Then there have been the stories that brother Barry is to quit the group within the next two years.

"He's not going at all. We'll stay together because we're not like a pop group, we are writers and we like to perform and record the things we write but we don't do one-night stands or anything like that.

"I hope we all stay together singing. I'd like to direct films, I'd get a lot of enjoyment out of that.

FILMS

"I've got film and video-taping equipment and all the proper sound equipment in my house and I can show my films through my own television.

"This is something I enjoy as an individual but as far as the group is concerned I think we'll stay together for years. We've got a very close bond."

The Bee-Gees have a new album out at the end of the month and the brothers Gibb have written a lot of material for it. Robin enjoys writing very much . . . and not only songs.

"I've written several books and I hope to get them published. One's about early England and one's about how England would have been if Hitler and Germany had won the war.

"I'm planning an overland trip from Tangiers to Timbuktoo which is something I've always wanted to do. It's something I'm to write a book about, too."

Another of the problems that is worrying Robin at the moment is his uncle. "I've got an uncle called

Brian Pass who was 21 when he went missing in Burma in 1952. No one's found out what's happened to him since but I'm sure he's still alive.

"I think he's probably in East Germany or Russia. He was the sort of person who'd answer back. I'm going to the War Office and the Russian Embassy about him to see if I can find him through his regiment or something.

"I'm thinking of getting a private detective to go out to East Germany and Russia to see if I can find Brian that way. I'm damn sure he's still alive."

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'You have to get a song that the milkman can sing'

"You have to get a song that the milkman can sing. When I heard our milkman sing 'Move In A Little Closer, Baby' I thought 'It's made it!'"

Tony Rivers, leader of Harmony Grass, has just finished "a seven-year apprenticeship in pop"; now their record is climbing up the chart and so it was a cheerful Mr. Rivers, who chatted over coffee and cakes last week.

"You know our first radio show was 'Pop Goes The Beatles'—that shows how long we've been around. One of our biggest dates was in Uxbridge about every three weeks. Brian Poole and the Tremeloes, Cliff Bennett and us used to take it in turns but we were very much the junior partners."

That was in the days when it was Tony Rivers and the Castaways who's West Ham won the Cup (when's the next game for MM, then?) and when all eight records from the group only managed to sell a few thousand between them.

"I'm Nabbergas-ine, Harmony Grass is such a ridiculous name, but we've got it over in two months. It took seven years for us to get the last name known."

"My biggest disappointment is that we didn't make it under the old name. I'm a bit disappointed that we've had to change it to get anywhere. We were the first group in the country doing group-type harmony records and that kept us in work for a long time."

"We're all pleased that we've had a lot of experience

because we hope to go to do other things. There are a lot of fields we want to go into. Into big cabaret but not the Jim's working men's club in Sheffield."

"We want to make records that are good and good commercially without being corny. Something that can be sung by everyone; records for the kids and the grown-ups."

"On stage we still do a lot of old songs that we've re-arranged. Things like Gershwin's 'I've Got You Under My Skin' for instance. And we give them a lot of comedy in between, nothing worked out we just got them laughing."

"We're going down a bomb with the general public who



want a good dance and to enjoy themselves. It makes us feel good. We've always been working and in the last two years we've done reasonably well but at one time we didn't have any money. I wasn't able to buy clothes for the baby. A hit record certainly makes a difference."

"You know there are a lot of people we started out with like Unit Four plus Two and Rob Storme—all good groups. Maybe if they changed their name they could make it too?"—R.E.

AFTER FOUR GRAMMY AWARDS IN THE STATES . . .

Glen makes his mark in Britain

It was a foregone conclusion that Glen Campbell, who jumped into the MM Top Thirty last week with "Wichita Lineman" on the Ember label, should become a singer and guitarist.

At the tender age of four his father presented him with a guitar and two years later young Glen was broadcasting from the local stations of his native Arkansas, Texas and Oklahoma.

When he had grown a bit, he joined up with a country and western band headed by his uncle and later formed his own groups. Then Glen decided to try his luck in Hollywood.

SESSION

He found work as a studio musician and played on sessions for many big names including the late Nat King Cole and Frank Sinatra. He was playing on the session from which Sinatra's award winning "Strangers In The Night" was produced.

As well as working on other artists' recording dates, Glen cut some sides himself but it wasn't until he recorded John Hartford's "Gentle On My Mind" that the ball really began to roll for Glen. It became a hit and Glen Campbell's name was noted by the American music business as one to watch.

It was a Jim Webb composition, "By The Time I Get To Phoenix," that gave Glen a smash hit in the US charts. It went

straight up to the coveted No. 1 spot and consequently Glen swept the board with four 1968 Grammy awards — for being the best country and western singer, best pop-song singer, the best solo performance and the best country and western song — totally eclipsing artists like Sinatra and Elvis Presley. Glen was the toast of the American music scene in 1968.

But "Phoenix," though a huge hit in America, failed to provide Glen with his first British hit.

Another Webb composition, "Wichita Lineman" did the trick however, and provided Glen with a Transatlantic hit. At the moment it is high in the US Hot 100 and moving steadily up the British chart.

Besides his single, Glen has four albums in the American best-selling album chart, "Wichita Lineman," "Gentle On My Mind," "By The Time I

Get To Phoenix" and "Hey Little One."

On March 1 his album, "Wichita Lineman" will be released by Ember in Britain.

PICTURE

Glen has extended his activities into the film world and has just completed a picture, True Grip, with John Wayne. Not surprisingly, it is a western and Glen plays the part of a Texas Ranger.

Following the success of "By The Time I Get To Phoenix" last year, Glen Campbell came to Britain for a short visit and made some television appearances. As yet no date is fixed for another visit because Glen has just started his own television series but all being well he will come over in the near future.

— TONY WILSON



GLEN CAMPBELL: a hit in the States

Peter Sarstedt
IN BLIND DATE
SEE PAGE 16

SAPCOR/APCOR 5

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OUT THIS WEEK

MARY HOPKIN

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SPOTLIGHT ON ROLAND KIRK

THERE was a blizzard howling round the Royal Festival Hall. The audience for the Premier Percussion concert were cold, wet and sitting on their emotions through the first part of the show.

Then Roland Kirk walked on and you could feel the warmth rising from the audience. They welcomed him like a favourite son and he, as always, responded, embracing them with one of the strongest personalities in jazz.

Why is it that, when so many musicians seem to regard audiences as merely a necessary evil, that Kirk has no problem in communicating his music. You don't have to be a knowledgeable jazz collector to appreciate the zest and excitement of his music.

ARTICULATE

And it has nothing to do with the playing-three-instruments-at-once bit. Kirk still bitterly resents the critics who, in the early days, described him as a circus act. And he has long ago proved them wrong. If his music had been based on mere gimmickry he would have been forgotten long ago. As it is, he goes from strength to strength with his music evolving with each year. His search for new sounds has proved legitimate—it is what he has to say that makes Kirk important rather than the means he chooses to make his ideas talk.

Kirk is not an instinctive musician. He is a man who thinks hard about his music and displays a thorough knowledge of all forms of jazz as well as much of today's pop and classical music. Mere, he is an extremely articulate man and a lawyer's good-natured enough to enjoy a serious discussion.

LABELS

To him, no question to do with music seems trivial or insignificant. Serious enquiry, he believes, deserves serious answer.

Kirk was born in Columbus, Ohio, on August 7, 1935, and has been blind since the age of two. His first instrument was trumpet which he learned at school. It seems to be the only instrument he doesn't play.

"I never was a good trumpet player although it was my introduction to music," explains Roland. "I moved on to sax. There was no particular reason except that I was inspired by music in general—particularly Fats Waller

and some of the people that played in the Swing bands. I remember hearing Johnny Griffin on records with Joe Morris who was a good trumpet player.

"That is really the thing that hangs me up today. In those days they didn't put labels to music. You couldn't classify those hands and nobody tried. You'd hear Griffin really stepping out from the charts he was playing. He



BOB DAWBARN

meets the most remarkable multi-instrumentalist of them all, in the first of two articles on the man and his music.

I HAD A SERIES OF DREAMS

THAT I WAS PLAYING TWO INSTRUMENTS

wasn't restricted and nobody tried to restrict him."

Kirk recalls that he was "about 11 or 12 years old" when he first played professionally. And that he got ten dollars for his first gig.

"It was a dance band," he told me. "We were just playing nice tunes and, again, people didn't out any labels or restrictions on what we played. And I figure you can dance to any music. It's been

written up that you can't dance to jazz and people have believed it. I don't see why you can't. I don't understand why people have to be beat over the head with three or four amplifiers before they think they can dance."

After the dance band, Roland found himself in Texas working in a rhythm-and-blues combo.

"No, I didn't find it at all restricting," he answered my question. "In fact that was how I built my sound up. I played the man's charts and the beat would be in 4/4, but you could play all kinds of things on it."

DRAG

"Then, of course, I got with Charles Mingus. He was a very open-minded man. Some of the New York big names—had prejudice about me—they thought that being blind I'd not be able to get on and off the bandstand so they didn't want to bother with me. To me, playing with Mingus was a beautiful thing. He gave me my freedom, showed me how to expose myself."

"He writes the music something like Duke Ellington does, with the particular musician in mind. And it's based on the way he feels about you. He writes what he feels you are capable of doing. Yet it is still his music. And if you didn't enjoy working with him you couldn't interpret his music. Personally, I couldn't work with a person just because of the money. I have to have a feeling for the man himself."

Roland has told many times how he came to play more than one instrument at once.

"I had a series of dreams that I was playing two instruments," he says. "I just kept trying out these things I was hearing, searching for this sound I'd heard in my dreams. Then I found the manzello and stretch. I played two horns for quite some time before I added the third."

Roland returned to his tirade against the categorisation of music and the problems of acceptance this can bring.

"It's reached the stage where some black people don't even know about their own music," he fulminated. "That, to me, is a drag. It hurt me that some black people could say that they

don't understand what I am doing."

"Take a man like Wes Montgomery. He should have been able to do what he wanted without lowering his music to any degree. It makes me mad to think this man had to play his music down to another level to be accepted—and he died very unhappy, even though he made money."

"And now they have electronic instruments to do what he had been doing for years—the octave thing and the rest."

"I used to see Wes 15, 20 years ago at least, and this guy was a genius. He was just exciting. But because he wasn't playing melodies everybody knew—'Star Dust' and things like that—they turned their backs on him. In the end they made him play a whole lot of other things instead of doing his own thing."

SAD

"People like Wes worked for years to get their sound and now it's got so you press a button and get the same sound. It's not about electronics, you can use them to get some beautiful sounds, but it seems sad that when people have had to work hard on their own things for years it comes to the point where anybody can do it by pressing a button. When they press that button they should think of the person who created that sound."

"Which, of all the instruments he plays, is Roland's own favourite?"

"I'd pick the tenor," he told me. "Though it seems it's hard for a lot of people to hear what I am doing on tenor. I go this breathing

thing and they call it tricks. Things like that bug me, when people put words like that on things that are bigger than they say it is. To be able to breathe and play a whole line without stopping—that isn't a trick."

"I sacrifice a lot when I do it. I am taking in bad air and everything. Then I read that another person was doing it the same way I am. I went to hear this person with Buddy Rich. He isn't doing it my way. He isn't playing long lines at all. People should listen more before they write these things."

"This is what freedom gives you—the right to say anything. That means people take advantage of freedom. I am free to hate you—but I prefer to think first and realise there is no reason for hate just out of a clear blue sky. I could be like Mingus. He nearly did people in, so they don't say too much about him now. People should think before they criticise and tie labels on people. They think that if you are a jazz musician they can evaluate you any way they like, stick their own little label on you."

Kirk's own tastes range almost the whole musical spectrum. On his current tour he is playing some fine Dixieland charinet, if nothing else. It proves his knowledge of jazz history. I suggested that to play it so convincingly, he must have an affection for the music.

"It's like I've been saying. I refuse to let them put me into any one kind of music," he laughed. "Anything I play I've got to have an affection for."

"Just before I came to England I was on a festival in Boston. There was me, George Wein, Dave Brubeck and the Mothers of Invention.

The Mothers had been mentioning me on their live notes and they said to me 'If the spirit hits you' come on up and play with us. I said 'OK'. The music started and right in the middle, I came out.

"The kids all ran to the bandstand. People were howling and really having a great time. I got a hardline thing going in a fantastic groove. We were playing 'All Night Long', things like that. 'I couldn't understand why people seemed so surprised. This was nothing new to me. People have separated music so much that when they see a thing like that they can't believe it."

HARD

"Afterwards, somebody said to me 'didn't I feel out of place. But it's all music and it's all my music, so why should I feel out of place playing with those guys? After all, I had Sonny Boy Williamson sitting in on the Copenhagen record. And I was listening to John Lee way back. John Lee and I understand each other and dig what we are doing."

"A couple of years ago I interviewed Roland in his hotel room and was fascinated by the way he kept selecting records to play me—and was right each time in finding the record he wanted."

I finally summoned up the courage to ask how a blind man could do it.

Kirk laughed. "I guess I was fooling you," he admitted. "Some albums, like Blue Note records have a certain feeling and a difference in weight. I guess I was playing you Blue Notes."

"I used to be able to tell a Prestige album, too. But now the records are getting sort of alike. A lot of the company's send their records through the same processing companies. That makes it hard for me to tell."



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NEXT WEEK

Second Opinion on Kirk

RADIO ONE MAY BE ONEDERFUL, BUT MOST DEE JAYS FIND WORKING FOR IT CAN BE A LOT LESS WONDERFUL THAN MILLIONS OF LISTENERS THINK

IS EVERYTHING so wonderful at "Wonderful Radio One"?

Not according to several leading radio deejays.

"At the moment, working in radio is like working under the Sword of Damocles," said one leading deejay this week. "You never know whether you'll be working or not at the end of each short-term contract."

Over in Big Brother Television, the news broke last week that Stuart Henry had been sacked from Top Of The Pops in favour of Tony Blackburn. And departures can be equally swift from the Broadcasting House, HQ of Radio One.

SHORT

For the deejays employed by the BBC on contract — and these contracts can be as short as five, six or eight weeks.

Certain personalities, like Tony Blackburn and Jimmy Young, are on longer arrangements, but it's a fact that there is no longer any standard length of contract. Stuart Henry told me: "With regard to Top Of The Pops, it's very nice to be coming off. But initially I didn't go out of my way to get on to the show. I was to be incredibly surprised and delighted when I did."

"This time, after getting the sack, I was incredibly surprised and sad. The sadness lasted about 10 minutes in which I was glad the gas cooker in my flat wasn't connected. "But I'm well aware that I wasn't an important deejay yesterday and that it's quite likely I won't be tomorrow. "Still, it's always nice to make history. I can go down in history as the first person to be sacked from Top Of The Pops."

Stuart felt that he's had a good time months run of the show and wasn't complaining about being dropped. But he does disagree with the radio situation where a deejay on a short contract might not know until the end of his contract that it wasn't being renewed.

"I can see that the BBC perhaps have a case in not wanting to give deejays long term contracts, in cases they plan a change of direction and get lumbered with a man they can't use."

"But if the deejays knew in good time whether their contracts were to be renewed or not, it would at least enable them to look round for something else."

"At the moment, you can be employed today and on the dole tomorrow. "Part of the success of the pirates was due to the fact that everything was free and easy. On the BBC, you mentally hold yourself in check because the feeling is in the mind that 'If I say something wrong, I'm out.'"

WORK

And, pointed out agent Bunny Lewis (he handles a number of deejays including Henry), if you don't work for BBC radio, you don't work.

"Before Swinging Radio One, the BBC deejays used to work on 13 week contracts. We never regarded this as ideal but at least we know where we stand."

The joys of being a Radio One deejay...



TONY BLACKBURN

STUART HENRY

"But in the last two years, even this has gone. Now the contracts can be for five weeks, eight weeks or anything in between."

"Radio One Club can be as low as four weeks. Since BBC is a monopoly and Radio Luxembourg don't use freelance deejays other than Alan Freeman, there is no other work available apart from a tiny amount for the British Forces Network."

"Radio can never be healthy, either from the audience's point of view or for people who work in it, while this sort of situation goes on."

DOWN

Lewis said that radio was the only job where fees have gone down over the past two years. "As they're a monopoly, they can do pretty well as they damn well please."

"What happens is that the best deejays don't work for them any more. Simon Dee isn't on radio at all and Pete Brady, for example, is now only available for weekend work because he's gone over to TV."

He'd like to see the BBC do "a complete re-think on its system of fee payments."

He commented: "At the moment, all deejays are paid roughly the same for the same amount of work. There is no system of paying a deejay according to his worth. They offer the same scale to Simon Dee as they do to someone like Tony Brandon who is just breaking in."

"I believe the labourer is worthy of his hire. In the entertainment world, it's usual for the fee to be arranged according to the popularity and quality of the artist. This doesn't apply at the BBC."

"Even the people doing strips (series of programmes, like Tony Blackburn and Jimmy Young) are poorly paid when you

break down what they get into hourly payment."

Lewis said that he once negotiated a fee for a deejay to do four Radio One Club shows. "They pointed out that all he had to do was go into the studios and do the show, there was no scripts or record selection. Accordingly, the fee was on the low side."

"Later, they booked him again for four more — but this time one was from Birmingham, one from Manchester and one from Glasgow. They paid the same fee even though this time he had to travel for quite a long time and in one case stay overnight. The only compromise was they paid his plane fares."

Mark White, chief assistant at Radio One, said he thought that the criticisms about contracts were exaggerated.

"If this situation has arisen," said White, "it has only been temporary over the last three months or so."

"The situation is that when Robin Scott knew he was going from Radio One to television and that Douglas Muggidge was coming in to replace him, he was loath to extend too many contracts so that the new people had as much flexibility as possible so that they could look at the whole picture of Radio One."

EXTEND

"In fact, what has happened since the change-over is that almost the first thing we have done is to extend most contracts until the end of April."

"And within the next couple of weeks we hope to announce our programme plans right through until the end of the summer."

"I must agree to disagree with Bunny Lewis. I think if you ask people like Jimmy Young or Tony Blackburn, they wouldn't agree with the comments he

makes about short-term contracts."

"In the case of Radio One Club, he's working from a false premise anyway because there is no set deejay or length of contract."

"We try to get the best deejay possible for each show. We want the best man for handling a live audience. Stuart Henry is great at this, and so is Rosko."

"Let me give an example: we may be doing four shows from, say, Glasgow. Because he's Scots, we might try and get Stuart Henry. He may not be available, so we have to get someone else. But we would not necessarily want Stuart for Southampton, even though he may be available."

VALID

"I don't really think the comments about contracts are valid."

White said he could not comment on the fees situation.

It's obvious that there are a number of people who are upset with the way Radio One is operated. Nobody — deejays included — can really work to the best of his ability if there is always anxiety about the future.

Being a deejay, like any branch of the entertainment business, is a chance affair, that is accepted.

But many people feel that a lot of the wonder and speculation could be taken out of the job by the BBC hierarchy. According to Mark White, this may well be happening.

Until it does happen, there'll be disgruntled deejays. The BBC should remember a happy deejay is a good deejay.

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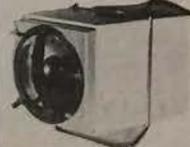
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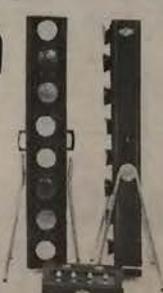
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7. COLOURLITE. Control unit.



9. 'MINOR' SPOTLITE. Note filter holder.



8. DIMALITE. Shown here front on and in profile.



11. UVEELITE Spotlight version.

10. STROBELITE 'Supreme' shown here.

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Four-channel unit gives individual colour light effects on each channel — up to 1,000 watts per channel fed from a high-impedance source. Very versatile! For instance, with drums — bass could be red, mid green, tom-tom blue, cymbals amber — giving fabulous 'coloured fireworks' display. Supplied as extra: contact mikes, slave units.

8. DIMALITE

Complete with control box, two columns (on swivel stands) of eight lights each, plus all necessary wiring. Subtle control over colour fade-in, fade-out effects, or flashing as well as wide applications — it will match the mood of the music, too.

9. 'MINOR' SPOTLITE

Portable, modern design. Supplied as an extra — a colour filter holder and four-colour filters.

10. STROBELITES

Three models — 'Supreme', 'Superior' and 'Mini'. Fantastic Quartz tube gives 500 hours' life at fast speeds and permits 30 minutes' use at a time. Has variable control switch.

11. UVEELITE (Spotlite)

Portable ultra-violet effects. Special carrying case to protect bulbs.

(Not illustrated)

12. 'MAJOR' FLOODLITE

As extra: filter holder and filters. Portable and modern design.

13. 'STAND' FLOODLITE

Heavy duty base with built-in foot switch.

14. 'COMPACT' SPOTLITE

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15. 'PATLITE'

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17. FOOT SWITCH

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THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES

Blues Scene '69 ends on happy note

The Melody Maker Blues Scene '69 package tour presented in conjunction with the Harold Davison Organisation, finished on a happy note at Manchester last Saturday in what was probably the best show of the tour.

Following its slightly shaky start at the Royal Festival Hall and the very good following night at Bristol on February 8 and 9 respectively, the show, featuring John Lee Hooker, Champion Jack Dupree, Aynsley Dunbar Retaliation, Jo-Ann Kelly and the Groundhogs, continued last Tuesday at Birmingham Town Hall.

"It was a case of the Blues (musical variety) versus the Blues (soccer style)," writes Dennis Detheridge. "The concert clashed with the re-arranged FA Cup tie in which Birmingham (the Blues) met European Champions, Manchester United, at St. Andrews.

"And Jim Simpson's Henry's Blueshouse was also in session with Indian Summer, from Coventry, just across the road at the Crown Hotel, Hill Street.

"But the package still had the satisfaction of playing to a near-capacity audience which comprised a lot of students judging by the number of scarves of nearby universities of Birmingham, Aston and Warwick.

"Humphrey Lyttelton and his 13-year-old son, Stephen, were in the audience having made the trip up specially to see the show. I enjoyed it very much," was Humph's verdict.

"The only trouble is that British blues groups play 30 times too loud. It's not the same with the Americans. They've had more time to learn and make much better use of dynamics."

"The concert itself went quite well and John Lee Hooker, particularly, got a great ovation from the Town Hall crowd and was compelled to return for an encore."

From Birmingham the Blues Scene '69 tour went south to Portsmouth, to play the Guildhall.

"Don't Want No Trouble" was one of the numbers wailed by the Aynsley

Verdict on the big blues package

Dunbar Retaliation during their set but it was wishful thinking," Gerry Didyms reports.

"The electronic gear had given trouble throughout the show and in the Retaliation's set, organist Victor Brox had to switch to piano—and then he had to shout appeals to the stage staff to turn up the piano mike."

"Despite some loss of balance and the drowning of much of the vocal work, there was no dilution of impact, which got an enthusiastic reception although the 2,000-seater Guildhall was not full but the show-stopper was undoubtedly Champion Jack Dupree, who preceded them on stage and made the greatest personal impression.

"In the opening half, the highlight was the intricate guitar work of John Lee Hooker in his solo features in which his soulful voice could be heard to the best advantage. When joined by the

Groundhogs, who had earlier given the show a lively send-off, there was plenty of drive, but perhaps a little less spirit. Jo-Ann Kelly was wasted on only two numbers."

On the last lap, the tour called at Croxford's Fairfield Hall and as the concert proceeded—complete with the man who shouts "Rubbish!" in attendance—the National Blues Federation's Ron Watts and Chris Trimming said of the tour: "It's a very sound bill, basically very good with two good American singers but the only thing is that apart from John Lee Hooker, they are all regular club acts booked on to concerts."

Certainly this show made a fine finish to the series of concerts. The only thing that spoils it was when, because Aynsley Dunbar was overrunning slightly due to an almost unavoidable late start, by some ten minutes, because of the preceding Boland-Clark-Kirk concert, the house lights went up and the stage lights came off during the Retaliation's last number.

The Groundhogs opened and the balance was fine and there were no equipment hang-ups. Tony McPhee played a nice solo in "Welfare Blues," the Freddy King number.

Jo-Ann Kelly came out and backed by the Groundhogs was in charge all the way with "Since I First Met You, Baby" and a belting "Rock Me, Baby."

Then came John Lee Hooker, in obvious high spirits, and his warm, intimate style and gently rocking guitar work was put to good effect on "Drifting Blues" and "Serve Me Right To Suffer."

The second half was as equally enjoyable as the first. Champion Jack Dupree, something of a "local" living now in Northern England, received a tremendous ovation for his set, which included his own version of "Wolo."

To close the show, the Aynsley Dunbar Retaliation went headlong into "Run You Off The Hill," slowing the pace down for "Double Laying" and lifting the mood again with exciting "Blood On The Wheels."

MEN WHO MAKE THE BLUES

BY MAX JONES



FRED McDOWELL begins his first tour as a solo attraction in Britain next week. He came to this country with the American Folk Blues Festival in 1965, when his compelling, country-style guitar won a great deal of favourable comment, and he was then already well known to blues artists and keen collectors as a result of old recordings made by Alan Lomax in Mississippi during 1959.

Three samples of his unspooled music-making, traditional but strongly individual are on Lomax's "Roots Of The Blues" LP, and they include a remarkable performance of rural dance music, "Shake 'Em Down," on which McDowell sings and stomps his guitar, accompanied by his sister, Fannie Davis, on comb-and-paper and Miles Pritchard on second guitar.

• Solo versions of "Drop Down Mama" and "Write Me A Few Little Lines" are included on "The Blues Roll On," while his whining, open-tuned guitar underlines two spirituals by other singers

on Lomax's "Negro Church Music" (all on Atlantic label). • McDowell's guitar technique, using a smoothed-down bottle top on the third finger of his left hand, is manifestly grounded in the Delta slide tradition. But he has his own fierce style—full, rhythmically expert, very "vocal"—and it is one of the most impressive that can be enjoyed today. • Oddly, it may seem to those who know his music well, he was born not in Mississippi but in Rossville, Tennessee, east of Memphis. His birth-date is 1904 or '5 ("I couldn't tell you exactly the date"), and he began singing and playing at parties while in his teens. His sister played guitar but didn't teach him, and he says it was 1940 before he got an instrument of his own. McDowell played other people's, though, and picked up tricks from Raymond Payne, Vandy McKenna and other local players. • He left Rossville, where he had worked on his father's 12-acre farm at the age

of 21 or so and found employment in Memphis. Then, shortly before moving to Mississippi, he was given a guitar. • Mr Taylor, a white man from Texas, was the man responsible. • McDowell married Annie Mae Collins, a native of Como, Mississippi, in December of '40 and they have lived there ever since, though he travelled through the Delta region looking for work and playing. • "I wasn't making money from music," he remembers. "Just playing around for dances and like that." No doubt the journeying built up McDowell's stock of songs. He uses many learned from records, others from the traditional store, but everything winds up with his stamp on it—as his several fine LPs confirm. Hear "Mississippi Delta Blues" (Fontana), "My Home Is In The Delta" (Bounty), "Long Way From Home" (Milestone) and one track on "Folk Blues Festival '65" (Fontana). Mrs McDowell helps out on the first two albums.

Mississippi's Big Joe Williams is an intense, passionate and personally original blues performer whose battered vocals and original (almost unique) guitar playing never fail to make an impact. On BIG JOE WILLIAMS AT FOLK CITY (Xira 5055) his country blues are captured live at Folk City in a 1962 recording. Williams sings his own songs, or mixtures of his own and traditional material, on this set although some have pretty familiar verses, and "Bottle Up And Go" is done as a memorial to Joe's friend, Tommy McClennan. Among the other titles are "Mink Coat Blues," with spoken introduction, and strong interpretations of "Burned Child," "I'm Tired Woman," "Trouble Gonna Take Me" and "Just Want To Be Your Man." Williams hits out vigorous rhythms on his amplified nine-stringer and bulies up some interesting vocal-instrumental patterns. He also whoops and plays a deal of kazoo here, and though I am resistant to the kazoo's use, I acknowledge that it has a place in this kind of folk music. While I find this collection lacks attractive than, say, "Piney Wood Blues" or "Blues On Highway 49" it must be said that this distinctive blues artist gives full value once more—especially at Xira's low price. —M.J.

BLUES ON RECORD

Here 'tis—the blues, moultches. "Movin' To Chicago," "Goodmorning Little Schoolgirl" all captured live on "SHAKE VICK 'LITTLE WOMAN YOU'RE SO SWEET" (Pye NPL1223), at Member's Club, Birmingham. Graham Vickery is the vocalist and harp player. Bruce Langman is an end and bottleneck, Nigel Tickler, bass, and Ned Balen drums. They managed to be dull and uninspired fairly consistently. But their sincerity and hard work cannot be doubted. "Come In, My Kitchen" without rhythm section, is a nice and the recording quality is good. (Wear have a few rifts but it's a good one.) Incidentally, the cover picture shows a great sitting, a suitable shabby tenement. —C.W.

The Dirty Blues Band is an American "second line" blues group led by Rod (Gingerman) Piazza, who sings and blows harp. His colleagues on STONE DIRT (Stateside S511026) are Pat Maloney (organ, piano), Rick Lunetta (dr), Dave Mitter (dr), Gregg Anderson (bass), Jimmy Ferris (tr), Willie G. (sax) (look) and Freddie Hill (tp). It bears like a fair band, and on the faster tempos it does produce a bright, lively, cleanly articulated group sound. Such songs as Willie Dixon's "My Babe" (listed as "My Baby" (the sleeve) and "Bring It On Home" are the best-realized performances by this five-man blues team which is here augmented by horns for odd background or solo effects, as on another Dixon item, "I Can't Quit You Baby." There are spots of nice guitar, piano and harmonica throughout, but singer Piazza has too heavy a load to carry and, I regret to say, the slower and deeper blues songs find him wanting. There are a few too many "cries of 'This is the blues' and so forth and not enough real blues singing. Perhaps the real judgement of Chris Ferris, who heard the album from outside the record room he said, after a number or two, "That's a British group. It does sound that way a bit, and (as another reviewer wrote of another record) it's a bit easy to tell Stork from butter. At best I'd say this was innocuous blues background music. At worst, well, it won't really do. —M.J.

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SPANISH pop fans are up in arms over a new decree handed down by the government severely limiting the amount of non-Spanish music that can be aired on the radio and television networks.

The new regulations order the immediate use of 40 per cent of Spanish and Spanish-American music on all radio and TV stations with an increase to 50 per cent by March 1.

In the case of singing, the order reads 65 per cent Spanish now and 75 per cent by July 1.

ORDER

Other provisions of the new ministerial order call for a minimum of 10 per cent of the day's radio broadcasting to be classical music with at least 60 minutes of the time scheduled between 3 p.m. and midnight.

Television must present a minimum of seven hours per week of classical music, although music played with the adjustment signals may be counted. Percentages for all areas will be figured on a monthly basis.

Irate fans ask who Spain has to compare with the Beatles, Tom Jones, the Rolling Stones, Engelbert Humperdinck, etc and classical devotees are wondering what Spanish composers can compete with Beethoven, Mozart, Wagner, etc.

FOREIGN

At the present time, programming is about 25 per cent Spanish music and 75 per cent foreign in the area of popular music, and even higher ratios for classical.

Seven out of ten records now sold in Spain are foreign but there is apparently nothing in the decree that would prevent Spanish singers from turning out

Spanish fans are angry as Govt. clamps down on pop



The ban could hit sales of top groups like the Stones and Beatles.

the latest hits translated into Spanish and having them counted as Spanish music when they are presented on radio and TV.

Spanish versions of such hits as "Release Me," "Puppet On A String," etc have reached some degree

of popularity when done by Spanish singers.

Spanish composers, singers and musicians are jubilant at the opportunity being offered them and look forward to a big boom in their field with a notable increase in quality.

They point to the considerable improvement in Spanish films when the government decreed a few years ago that a set percentage of films shown by each movie house must be Spanish films at a time when no exhibitor wanted a

Spanish film on his bill except for the rare exception.

Until ten years ago a Spanish film on the programme was "poison" and the Spanish themselves referred to the films as "espanoladas" which roughly means "typically Spanish" in an complimentary sense.

FILMS

Films have slowly improved over the years and with the many foreign films made in Spain, techniques have got better and much has been learned by Spanish producers, directors and technicians working on the foreign productions.

The government points out that the use of more Spanish music will mean a considerable saving of money and will help promote the Spanish music profession.

Most fans, however, feel that a slight increase to say 33 per cent Spanish programming would be more than sufficient and would give greater opportunity to Spanish singers and musi-

cians and a chance to see if the programme was worthwhile.

Some Spanish groups and composers have made it big outside of Spain, such as Los Bravos with "Black Is Black," Los Canarios with "Get On Your Knees" and "Oh Lord, Why Lord," Argentine Luis Aguilé, now a resident of Spain, with his "Cuando sali de Cuba," etc.

Whether or not the legislation will be strictly complied with remains to be seen.

Most experts seem to feel that there isn't sufficient production in Spain at present to fill the requirements.

Of course, output can be stepped up, they say, but there is a general feeling that there is going to be a lot of bad and some simply "awful" music turned out.

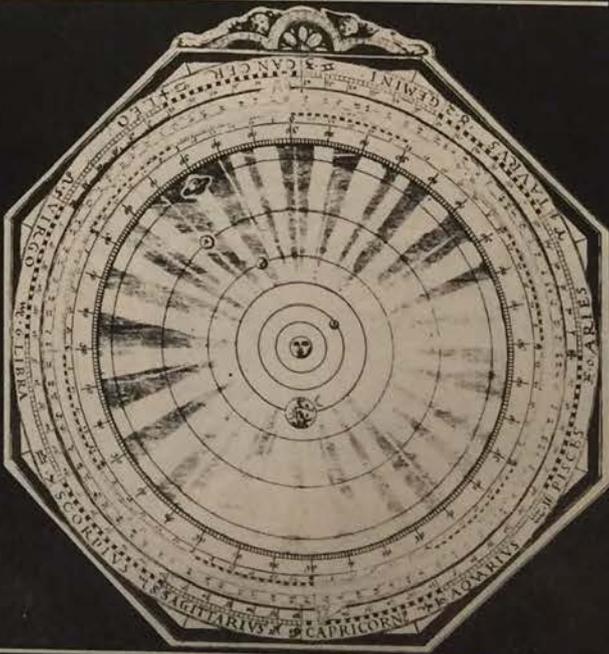
The Hit Parade of top songs in Spain consistently lists at least 75 per cent foreign records and in recent weeks, for example, only one Spanish record made it in the top ten.

As one teenager said: "I guess we'll be listening to our records a lot more and the radio and TV much less."

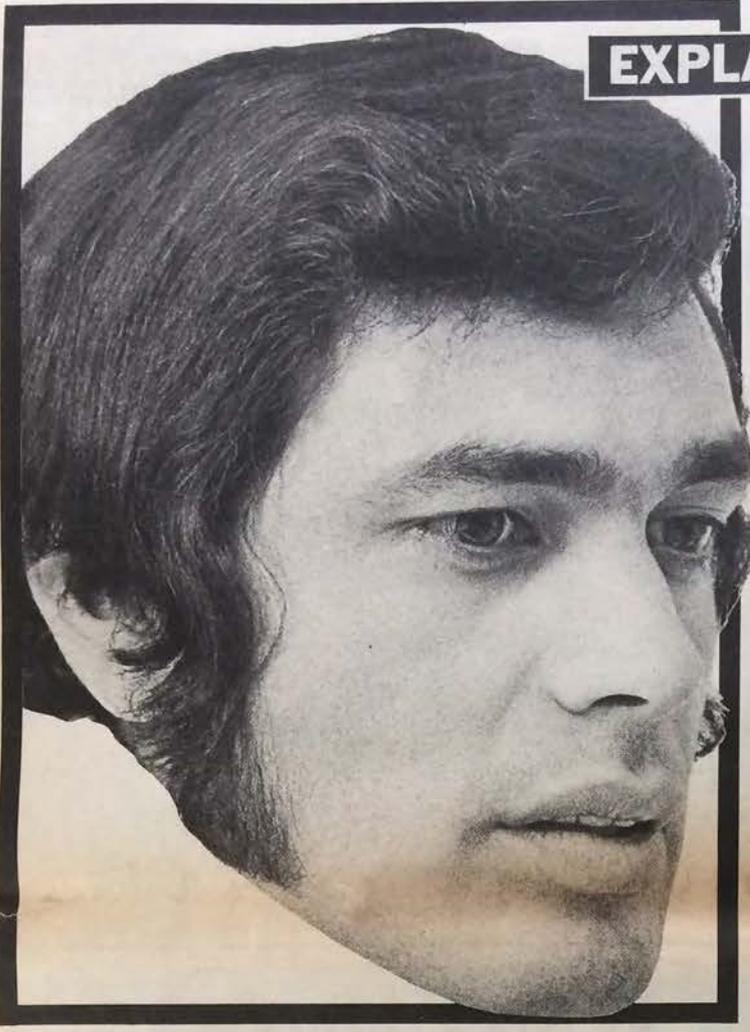
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- ♁ Earth/Mother Earth/Living with the Animals/SMCL 20143



EXPLAINING ENGELBERT ...



IF ENGELBERT HUMPERDINCK ever topped the bill at the Roundhouse, that bastion of progressive underground music, there would be wholesale hari-kari among the hippies and John Peel would hand in his earphones.

But this is as likely to happen as Edward Heath writing an appreciation of Trotsky, and it is the underground element who are Engelbert's biggest detractors. Their vehement dislike of him borders on hatred. Mention his name and the reaction is one of scorn and disdain.

SCHMALTZ

To them, he represents all that is negative and stagnant in pop music. He is one of the Big Bad Ballad Barons filling the charts with commercial schmaltz. "Rubbish," they cry in time-honoured fashion. Rubbish it might be, but Engelbert's record sales cannot be ignored and his string of hits continues to grow. But who buys his records? There is no one simple answer.

Obviously, sex-appeal is involved, but there are also the older generations of record buyers and an army of Mums and Dads who find his records an acceptable and worthy alternative to the electronic music of the long haired, garishly dressed groups.

Whoever buys his records doesn't matter so much. The fact is they are being bought in large enough quantities to ensure that Engelbert Humperdinck has a regular place in the Pop 30.

"There are people who like me and people who don't," says Engelbert. "But that's part of nature. If I let it worry me, I'd go insane."

So while the progressives wail and gnash their teeth over the state of the chart, Engelbert rides over these waves of discontent on the surfboard of success.

Whether you like him or loathe him, Engelbert is there, firmly established and not so much a mere pop singer but part of that wider aggregation termed show business.

In terms of material sung, Engelbert is usually associated with ballads, although he insists that, on stage, his act covers a varied selection of songs.

"I sing beat songs on stage, but people think ballads are the only style of song I perform. But I sing all kinds."

ENJOY

But on record his forte is undoubtedly in the ballad field. He has been credited or blamed, depending on the point of view, for putting ballads back into the chart.

But is he satisfied with his records? "I really enjoy what I record," Engelbert answers. "I've been lucky enough to get some of the best songs in the world, but sometimes it depends on the singer, sometimes the song and you have to get a balance between the two. But if the songs weren't good, I wouldn't record them."

"But I don't wish to be one type of singer. I do sing rock and roll, but on record, I do what suits me best."

However, there is no rocker inside screaming to get out, although in the past Engelbert has sung rock, but he regards it as part of the process through

Singer who splits the pop world



TONY WILSON

examines the phenomenon of Engelbert—the idolised favourite of mums, dads and who else? The scapegoat for the progressive element in the world of pop culture. Why and how did this ballad singer become the cause célèbre that splits pop fans. In this first article, Wilson scrutinises the man and leaves the music till later.

satisfying or was there anything else that Engelbert would have liked to have tried?

"No. I struggled to get where I am in the business. That satisfies me, and I don't think I could have gone into any other business or job."

"People talk about a bandwagon and you can jump on a bandwagon but as soon as you get found out, you're soon taken off it. You've got to have your own talent."

FILMS

"There are many people who have tried to sing like Sinatra, but there's only one Sinatra."

"As to living in Tom Jones' shadow for instance, nobody's ever suggested it to me."

Engelbert feels that as far as he is concerned, he has made it on his own talent. His existence is pretty well worry-free and he accepts the responsibility of his position with ease.

His only worries are last-minute ones before a show. Like any performer, he experiences the last minute butterflies in the stomach before taking the stage.

"I always get them, no matter what. Some people get cold feet. I get cold hands."

"But it's a good thing. It keeps you on your toes. If you go out completely relaxed, you don't perform your best."

"I like plenty of rehearsal and I like to know that the sound balance is right. If the sound is not right it puts me off."

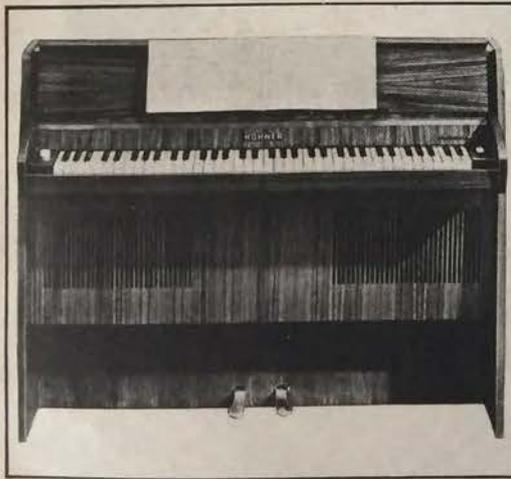
"People spend thousands of pounds on building a club or a theatre and they forget what comes out of the microphone and that's the most important thing."

And what is coming out pleases a lot of people. But where now for Engelbert, having plucked some of the lush fruit off the pop tree?

One possibility is into films. "We're moving into that now, and I may possibly

continued on next page

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TALENT

Apart from the material benefits derived from being in the upper bracket of pop music money earners, had his career to date been stimulating and

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THE ARTIST IN ACTION

go into films at the end of this year."

But what kind of parts would he play? Engelbert doesn't seem quite sure and wouldn't be drawn.

"We haven't found the right kind of role to fit my image," he says. "It starts off with something like that, and then you can really start acting."

"You could play anything but it all depends on the right role."

"I was in the Jerry Lewis show in the States and this just about crowned it. The parts came flowing, but they've gone straight to my management and they come to me after they've considered them."

"The good part of it is that if you are a good entertainer who appeals to all ages, they are the best kind of audience you can have."

"These people are faithful to you," is his response to back up the argument that a change of direction might lose him followers. "If they were just teenagers, they might forget you."

Would Engelbert combine a film career with singing?

"Yes, I'd like to do a little filming, a little cabaret, a little theatre and a little television."

"If you can split up your life into these different sections, there's a lot of life left in you."

If he woke up tomorrow to find his singing career

finished, Engelbert would turn to acting.

"I think a singer has some idea of acting and when you work with a good director, he can bring out everything that's in you. He's just got to bring it out."

Obviously a confident person, but confidence has been built on years of hard work and he admits

to enjoying hard work. "I am very conscientious. I work hard because it is the only way to get results."

The results include a home in the country, good clothes, a Rolls-Royce ("I'm very proud of that") and a Jaguar. The material benefits are now a part of his everyday life.

There's no trace of conceit and the first impression is one of a very natural person with a good sense of humour.

He enjoys the good things in life as would any successful young man in any business.

"I think I am the same person at home as I am when I'm out," he says not immodestly.

Being a public figure can have its strains and the public themselves can be a nuisance, but Engelbert accepts this as part of the business.

"You can't afford to let it get you down. If you do, you shouldn't be in the business."

Keeping up his chosen image presents no problems. "Your life is not your own. You have to consider your public all the time."

Spending so much of his time away from home, he now places great value on home life, and more so "now that I've got a home of my own in the country."

His main link with his public is naturally through his music, and he

doesn't consider his views in religion, politics etc, have anything to do with his position.

Pressed about religion he says: "I can honestly say that I am a believer. I don't practise my religion, but I do believe in it. I believe in God."

His recent South African tour did involve him in politics, however reluctantly.

"I went because people in South Africa wanted to see me. I played to

different kinds of people. The colour of their skin doesn't worry me. You can't change a country's ways

"I don't delve into things like politics. There are people much more capable of handling these things than I am. Naturally, I'm concerned with what goes on in my country—but I don't want to make statements that I cannot follow up."

'If you are a good entertainer who appeals to all ages, they are the best kind of audience you can have. These people are faithful.'



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FIRST DIMENSION JIMI HENDRIX THE MUSICIAN

ONCE UPON a time popular music was just something to do the ironing to.

Three minutes of melodic mooring about a fantasy world where grown men broke down at the sound of a baby's cry or wooed the sentimental woman-to-be with promises of a sexless, undying love where the socks could wash themselves and there were no hot stoves to be slaved over.

TOUGH

Much of it still is, of course. But all popular music is no longer just Cilla Black wishing you a happy birthday.

There is now a branch of pop which does not shrink from tough, unpalatable truths, which can even claim to influence political and social attitudes.

In other words a popular music that can claim to be art and most certainly wishes to be taken seriously. Its practitioners give us themselves in song — not the showbiz sincerity of the throbbing vibrato and strangled sob, but the revealing of the human being behind the voice or guitar because they are singing about themselves.

Such a musician is Jimi Hendrix whose music, at its best, is both powerful and positive in its statements about life as lived by a young, black American in 1969.

His music could make you hate him but it could never bore you or leave you indifferent.

STRONG

To a musician like Hendrix, his background and formative years become relevant to the understanding of what he is saying and not mere publicity tidbits to feed the fans.

Yet it is always dangerous to judge a musician's personality from his music. Meeting Jimi for the first time certainly exploded most of my preconceived ideas.

For a start, he was taller and slimmer than I expected — with the sort of non-existent hips that always start my wife on one of her campaigns to get me on a diet.

I had been prepared for the strong personality, but not for the enormous charm, nor the humour which lightened some of his statements which may seem somewhat harsh in cold print.

Again, I had expected him to be laconic and he turned out to be not only highly articulate but full of

theories about music and the world.

A dedicated man, yet one who obviously enjoys what he is doing. A man who enjoys money and power yet understands that both are not ends in themselves.

Jimi was born in Seattle on November 27, 1945. Neither of his parents were musicians though "my dad used to dance and play the spoons." The first instrument he remembers catching his imagination was a harp.

"I'd be about four, I suppose," he recalls. "Next it was violins. I always dug string instruments and pianos. Then I started digging guitars — it was the instrument that always seemed to be around. Everybody's house you went into seemed to have a guitar lying around.

"I was about 14 or 15 when I started playing guitar and I remember my first gig was at an armoury, a National Guard place, and we earned 35 cents apiece.

STEPS

"In those days I just liked rock-and-roll, I guess. We used to play stuff by people like the Coasters. Anyway, you all had to do the same things before you could join a band — you all even had to do the same steps."

Rather surprisingly Jimi

Pop has never been short of artists guaranteed to make the non-committed suffer something close to epileptic fits and the man-in-the-street delve into his repertoire of abuse. Currently the favourite target for the Daughters Of The American Revolution and our own Alf Garnetts is Jimi Hendrix — the Black Elvis, as he has been dubbed in his native USA.

Somewhat obscured by the abuse is the fact that Hendrix is an incredible musician whose individual music has done much to justify those who argue that pop has left the teenybopper far behind. In this first of a three-part series, BOB DAWBARN talks to Hendrix and discusses the man's music. Next week, two views of Hendrix the Performer.



joined the Army on leaving school.

"I figured I'd have to go sooner or later so I volunteered to get it over with so that I could get my music together later on. And when I joined I figured I might as well go all the way so I joined the airborne. I hated the Army immediately."

After about 18 months he injured his back and ankle after jumping from a plane and was invalided out.

INDULGE

I wondered what made anybody indulge in parachute jumps. "The sergeant," laughed Jimi. "And the fact you got more money. Did I get any pleasure from it? More like a thrill. The pleasure came when you found you had landed safely."

"Anyway, I was lucky to get out when I did. Vietnam was just coming up. But if there was a full scale war I think I would volunteer again even though I hated it."

"I had no music training so I couldn't sign up as a musician. But I did play here and there. Anyway, when I got out I didn't have anything to show for it, so I wasn't going to go back home."

"I just travelled around. I played with different groups from Nashville to Los Angeles, Indianapolis and Florida. I was trying to play my own thing but I was working with people like Little Richard, the Isley Brothers and Wilson Pickett and they didn't like too much of that feedback."

"I was always kept in the background but I was thinking all the time about what I wanted to do."

His early publicity material stated that the Isley Brothers were the first name group to employ Jimi.

"I think that was right, but there were so many groups," Jimi tried to remember. "I used to join a group and quit them so fast. They were mostly what you might call R&B groups — I dig listening to Top 40 R&B, but that doesn't mean I necessarily like to play it every night."

For some time, he was on a package tour backing B. King, Sam Cooke, Solomon Burke, Chuck Jackson and Jackie Wilson. I asked what Jimi felt he had learned from these and the other people — like Ike and Tina Turner, Little Richard, the Isley Brothers and Joey Dee's Starlighters — he had worked for.

TROUBLE

"I learned how not to get an R&B group together," said Jimi a little uncharitably. "The trouble was too many leaders didn't seem to want to pay anybody."

"Guys would get fired in the middle of the highway because they were talking too loud on the bus or the leader owed them too much money — something like that."

"The first real group I got together on my own was back in Greenwich Village. That would be about 1965. I guess I changed my name to Jimi James and called the group

BLIND DATE

PETER SARBSTET

singles out the new singles

CLIFF RICHARD: "Good Times (Better Times)" (Columbia).

(Laughter) Fantastic lyrics. Cliff Richard, is it? I never thought it was at first, I just managed to get a clue from his voice.

I don't like his voice. It seems they have brought him a commercial song to do, and he's said "I'll do it" and it has put Cliff Richard right in the soup. I didn't like the lyrics or the arrangement.

PETER COOK: "The Loneliness Of The Long Playing Record" (Private Eye).

It's Peter Cook, isn't it? He did a very good imitation of John Peel on Cilla's TV show.

I don't mind satire on pop, but I think the Bonzos do it best. They seem very much down on the middle class — the people they call "normals." But I think they tend to go a bit far in putting everybody down.

They're liable to stop a lot of people — like poets — from doing anything. They attack everything very hard. But I like Peter Cook — he's very good.

SIMON DUPREE AND THE BIG SOUND: "Broken Hearted Pirates" (Parlophone).

Well, my first reaction is it's written by someone who must write hundreds of songs like this. It's just so obvious. You know exactly what's coming next.

The whole thing is a cliché — one cliché after another. If that's their idea of the pop business, good luck to them, but it's not my idea of what a pop single should be.

I can imagine them saying: "You've got to have some seagulls in there, boy, and fads in the sea" I find it a little bit fey.

MAX BYGRAVES: "You're My Everything" (Pye).

It's got to be Engelbert. Oh what a... no, this is not Engelbert, it's Max Bygraves.

Could I hear the first couple of bars again? Just what I suspected — they would never allow a drummer to come in early like that on an Engelbert record.

This sounds like a hit to me. It would be beautiful if this was done by the Bonzos — just slightly imperfect. It would be great if they did a big switch and did this kind of stuff seriously.

ANDY FORRAY: "Let The Sun Shine In" (Fontana).

It's from Hair, the American musical. I saw the show three times. I really liked it, but this is a rather watered-down version. It doesn't seem right.

I prefer the English cast version. This doesn't come across to me. The best song from across the show is "Aquarius" by Vince Edwards.

This seems a bit lethargic, and I can't see it as a hit.

MARIANNE FAITHFUL: "Something Better" (Decca).

Sounds like the musiciana are slowly walking out of the studio one by one. The drummer sounds really interested in this piece. Ernie me — thank you very much.

It's going to fade out, isn't it? Well, I've no idea who she is, but she's English — got to be. It's a terrible production for

I'm not crazy about the song, and it won't be a hit in my humble opinion.

PERRY & KINGSLEY: "The Savers" from the LP "Kaleidoscopic Vibrations Electronic Pop Music Of The Future" (Vanguard SVRL 19009).

I knew the Chimpunks would do an instrumental one day. It's definitely Chimpunk music. It's not really music at all and I don't like it too much as I come from the paranoid generation.

As soon as I hear this I think of charge. There is a place for this in classical music, but I'm always suspicious of music without instruments.

This is very funny but it will never take the place of a great album. Supporting the Music Theatre took the place of pop stars and started making personal appearances all over the country and getting in on Blind Date.

This is just an exercise. It can't mean anything at all.

DAVE CLARK FIVE: "The Mulberry Tree" (Columbia).

As first, I thought it was Zoot Money having a laugh. Now I realize it's serious.

Is it Zoot Money? It all sounds a bit like the Low Affair. Dave Clark? Mike Smith singing?

Well, you can't get me in like that. It's so-out my God. I don't like it and it can't be a hit.

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the Blue Flames — not exactly original, was it?"

In the summer of 1966, Jimi was playing in the Village when Chas Chandler, the former bass-guitarist with the Animals heard him and persuaded him to come to Britain where he was to achieve his first real taste of success.

TREASON

"I had no doubts about coming to England," says Jimi. "I'd never been before and thought I'd take a look, and I didn't feel I was ready to play all over the States."

In England, Jimi selected Noel Redding and Mitch Mitchell as the other members of his Experience — a team which has survived three years and extensive touring in both Britain and America.

It's a curious fact that while Jimi has been in the States the MM has received many letters from fans who seemed to regard him as an English institution and felt that his absence almost amounted to treason.

"They must remember we have to play other places," comments Jimi. "I dig England and when we do play here it is a big thing for us. But people would get tired of us if we stayed here too long."

"I'd like to settle someplace eventually, but I like to see as many places as I can and play in as many atmospheres as I can."

The Experience's first major tour in the States was with the Monkees and led to loud protests from the Daughters Of The American Revolution who were offended by what they considered the sexual overtones of Jimi's stage performances.

"The show didn't seem very bad to me — or to the kids who came to hear us," Jimi defended himself. "Anyway we are the American Revolution and we don't have anybody with us who thinks that way."

"Those same people were even trying to stop Joan Baez from singing in some stadiums. In any case, all that complaining they do just makes more publicity for the people they say they are against."

"It's hard to detect influences in Jimi's playing which, to me, sounds totally individual."

COPY

"When I first started I liked anything from B. B. King to Muddy Waters and Bach to Eddie Cochran," he told me. "But I didn't try to copy anybody. Those were just the people that gave me the feeling to get my own thing together."

"Then, just before I came to England I was digging a lot of the things Bob Dylan was doing. When I first heard him I thought 'You must admire that guy for having that much nerve to sing so out of key.' But then I listened to the words."

"My own thing is in my head. I hear sounds and if I don't get them together nobody else will."



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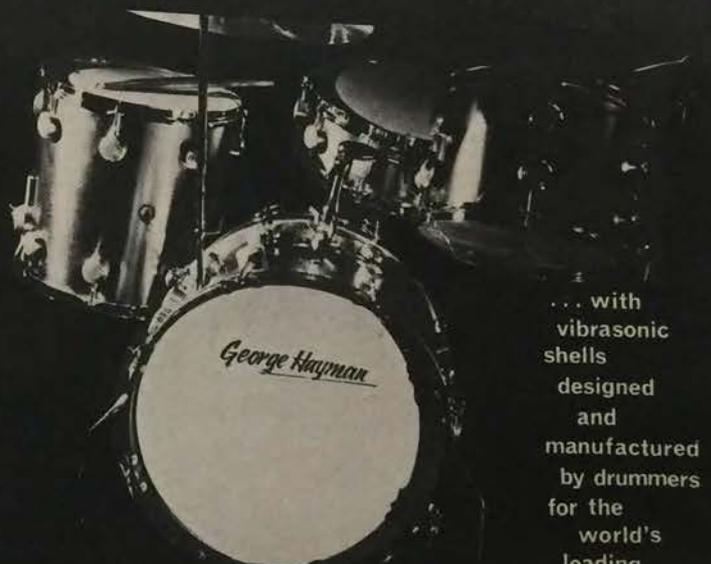
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Moore (pno), Jeff Cline (bass), Chris Karan (dr).

GORDON BECK TRIO. "Gynestep," Gynestep; Clusters; Suite No. 1; AHS 1; Fung; Sincerely; And Still She's With Me; Ours (Morgan MJ).
Beck (pno), Jeff Cline (bass), Tony Oxley (dr).

TWO rewarding albums from British, piano-led trios. The Dudley Moore trio will come as something of a surprise to those, like myself, who have hitherto thought of him as a charming, swinging, adept but hardly very original pianist. Gone are the Garnerisms and Peterson licks and on a set of his own, very interesting, themes, he shows an unexpected originality as an improviser.

It is still highly sophisticated music but it reveals an emotional range I, for one, never suspected he possessed as a jazzman. In Cline and Karan, of course, he has one of the most dependable supporting casts in British jazz and to them without ever hogging the limelight away from Dudley.

Gordon Beck is another pianist who tends to be underrated for quite the opposite reason to Dudley—he and his music are introvert whereas Dud's is extrovert. If there was ever any doubt about Beck's talent as a jazzman it must be dispelled by this set.

Much of the music is extremely complex, yet I never

JAZZ RECORDS

REVIEWERS:
BOB DAWBARN
BOB HOUSTON
JACK HUTTON
MAX JONES



COLEMAN HAWKINS: from start to finish the mood is lush

COLEMAN HAWKINS

COLEMAN HAWKINS: "The Hawk And The Hunter," Easy Walker (a), Troummer; All The Time (a); Lazy Butterfly; Not Quite Right (a); Pebbles (a); I Knew Dore (a); Lullaby-Hawk Talk; Misty Morning; Lonely Tenor; Whispers To Me (a) [Acc. of Hearts ZAHM174]. Hawkins (tr) with orchestra conducted by Frank Hunter and Hank J. Jones (p), George Dewiver (bss), Jimmie Crawford (dr) or (a). (a) — Dick Hyman (pno), Bill Hite (bss), Oie Johnson (dr). Probably 1965.

HAWKINS has performed in all sorts of company on records, almost always

with distinction. An earlier example of Hawk-with-strings was Capitol's "The Gilded Hawk," and people who liked that silken setting for the great tenorman should derive pleasure from this. Hard-and-fast jazz buffs may be advised to pass.

From start to finish the mood is lush, soft and warm as Hawkins states the themes and noodles around them without digging deep.

Everything has been designed to fit the adjective "caressing." Though Hawk is a willing party to the collusion he cannot help producing quality music as he fondles such melodies as "Whisper To Me," his own "Lonely Tenor," "Hawk Talk" and "Lazy Butterfly," and "Not Quite Right"—a particularly luscious track.

It's true that the strings are a dollop too treely for

my palate, and that the combination of woodwind, tremulous fiddles and Brahms' "Lullaby" possesses the emotional kick of *cri de coeur* from Peyton Place.

If only strings had laid out now and again and let the old man generate his natural stomping atmosphere this could have been lightly recommended to jazz lovers.

As things are, the rhythm departments get next to no chance, the spirit is subdued, low-key, and the tempo is held back to slow or slow medium. It doesn't matter which section is on duty.

Even the numbers are short — as though somebody had said: let's not make anything too difficult, Frank—and the whole album lasts only a little over half an hour. But of course Hawk pulls a lot of tone and beauty into the material.—M.J.

WES MONTGOMERY

—A PORTRAIT OF WES MONTGOMERY. A Good Get-Together; A Good Get-Together; Back To Back For Wes, Montgomery (a); Funk; No recording ever quite caught the full in-person impact of his sound, not his breathtaking, if unorthodox, technique.

—THIS IS WES MONTGOMERY. Besome Much; Dearly Beloved; Days Of Wine And Roses; The Trick Bag Condition; Sunset; Fried Pies; The Breche And I; For Heaven's Sake. (Riverside 67300).

IT'S going to be difficult explaining to future generations just why Wes Montgomery was rated so highly. No recording ever quite caught the full in-person impact of his sound, not his breathtaking, if unorthodox, technique. These two albums certainly give some indication of his huge talents, but there was so much more to his music than the pretty patterns he weaves throughout so much of them.

VARIETY

The Liberty set has Wes in a variety of settings with brothers Buddy (pno) and Monk (bass) constant on all but "Get-Together," which features a Jon Hendricks vocal. There are nice string and brass arrangements by Gerald Wilson and the added attraction of the odd solo from such as Harold Land (tr) and Freddie Hubbard (tr).

PLEASANT

It may not reveal the true greatness of Montgomery, but it ranks among the best all-around sets he made. The Riverside was originally released under the title "Boss Guitar" and has much pleasant, reflective guitar in a quartet setting. There is, however, rather too much of Mel Rhyne's rather dull organ for my tastes.—B.D.

—Soul Bute is what is offered as "THE JOB." THOMAS GROUP: COWIN + HOME (Bluebird Records 261 813). Thomas certainly gets a lot of groovy feeling into his flute playing. But the group has an odd sound with organ, baritone, guitar and drums. It's in the occasional bag. Difficult to imagine who'll go for this — certainly not hard soul enthusiasts and we can't see jazz buyers needing a lot of it. That leaves Bute players — perhaps they'll have a ball.—J.H.

MULLIGAN/MONK

THELONIOUS MONK—GERRY MULLIGAN: "Mulligan Meets Monk." Round Midnight; Rhythm-a-ting; Sweet And Lovely; Decadent; Strata; The Chances; Moon Lake. (Riverside 673 012).

Mulligan (bar), Monk (pno), Wilbur Ware (bss), Shedd Wilson (dr). (New York, August 12 and 13, 1957).

A MONG the extravagant claims on the sleeve of this album are "This is one of those once-in-a-lifetime meetings of the giants... a rare meeting of major facets and major figures of jazz... a significant document, a piece of jazz history."

The best thing for the buyer to do is to ignore the note completely. These 12-year-old tracks are neither significant, brilliant, or bad. In fact, after repeated plays, they are guaranteed to relax you before turning in for the night.

Mulligan's playing is straightforward, virile with all the ends neatly tied. He uses the baritone from top to bottom and his lines are always definite and melodic. Monk is tremendous, as usual. Like Ellington, he has an intensely personal style and a "freakish" musical outlook which is always interesting. His feeds behind Mulligan are delightful (especially on "Straight, No Chaser") and his urban solo flights are models of inventiveness.

Drummer Wilson and bassist Ware provide strong, adequate support. A re-issue well worth acquiring if you missed it before.—J.H.

Dedication over the airwaves

"RETROSPECT," Billy Munn & The Jazz Club All Stars; Jazz Club Show; All Stars; Could Shummy Like My Sister Kate; Forewell Blues (a); Johnny Dankworth Seven; Heavy Music; The Slider (b); Alex Welsh Band; Stony Stockings; Alex Welsh-Humphrey Lyttelton; Strutting With Some Barbecue; Wild Man Blues (d); Harry South Big Band; Newtame Waltz; Storm Warning.

(a) — Billy Munn (pno), Tommy McQuater (tr), George Chisholm (tr), Cliff Townshend (tr), Jimmy Skidmore (tr), Joe Muddie (bss), George Fierstone (dr).

(b) — Johnny Dankworth (tr), Eddie Blair (tr), Keith Christie (tr), Don Rendell (tr), Bill Le Sage (bss, pno), Eric Davison (bss), Tony Kinsey (dr).

(c) — Alex Welsh (tr), Roy Williams (tr), John Barnes

(bss, tr), Al Goy (tr), Fred Heat (pno), Jim Douglas (tr), Ron Keel (bss), Leonie Mastings (dr).

(d) — as (c) plus Humphrey Lyttelton (tr).

(e) — Greg Bowen, Derek Watkins, Ian Harmer, Tony Fisher, Hank Shaw (tr), Keith Christie, Brian Perrin, Clarice Barnes, Cliff Hurdle (tr), Alan Branscombe, Tony Cox, Tabby Hayes, Ronnie Scott, Dick Morrissey, Harry Klein (tr), Gordon Beck (pno), Phil Botes (bss), Bill Eyden (dr).

THIS is subtitled "Through 21 Years of BBC Jazz Club," and while it won't be everybody's idea of their favourite broadcast jazz from that time, it does give a pretty good idea of the sort of music booked by dedicated producers over the years—

often in the face of apathy and opposition from their superiors.

Jazz Club has had more than its fair share of criticism over the years from jazz fans whose frustration really stemmed from the way they were ignored outside these specialised programmes. But many producers of the show — notably Terry Henbery and Bryan Marriott in recent times—deserve full praise for encouraging experiments on the show, like the number of big bands aired over the past few years who didn't exist outside the rehearsal rooms and the Jazz Club studio.

These particular performances were presumably re-created for the purpose of this

album. If not, the Munn All Stars have worn remarkably well with their spirited Dixieland. In fact, Chisholm and, particularly, McQuater contribute some of the nicest moments on the record. I'd forgotten just what an exciting traditional trumpeter McQuater could be. And I hope Pete Townshend enjoys hearing his dad back on disc. And ditto Alan Skidmore.

It's surprising how tame the hop arrangements of the Dankworth Seven sound today — it would be hard to imagine this upsetting a meeting of the Leamington Spa Derby And Joan Club. It's smooth, sophisticated jazz with pleasant, rather than inspired, solo work. Only Rendell sounds a little uneasy at having to put the clock back.

"Shiny Stockings" is the Welsh Band on their small-band Basic kick with nice playing all round and some superb Williams trombone. Skidmore takes over from Alex Christie for "Struttin'" and "Wild Man" and sounds as though he was thoroughly enjoying the experience.

The South Big Band shows a nice spirit of aggression, good section playing and excellent solos from such as Branscombe, Hayes, Scott and Beck.—B.D.



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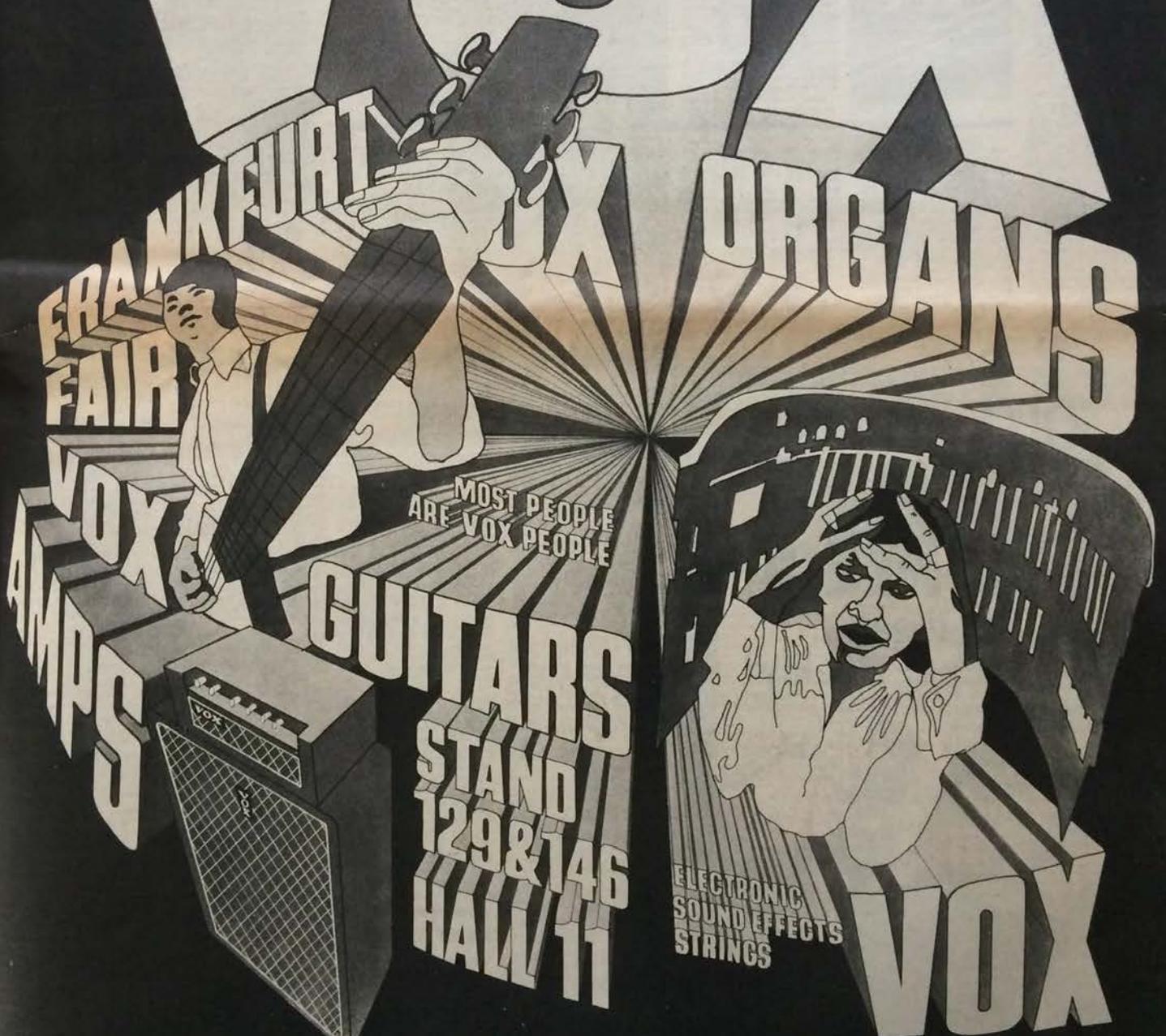
All the excitement of the best of Afro-Cuban jazz is available on **MONGO SANTAMARIA: EXPLOSION** (Riverside 67302). And a lot of the excitement comes from Santamaria himself, a pianist and composer and bongo player. His understanding of the needs of jazz soloists in this idiom creates the drive and pace of the album. Among the excellent soloists are saxists Jimmy Cobb, Hubert Laws, Bobby Capers and cornettist Nat Adderley. Another crackles away beautifully and seems really happy in this idiom. And full marks to Riverside for an oddity these days: an intelligible sleeve note by John F. Szwed.—J.H.

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George Mitchell is alive and well and in Chicago...

I STARTED music real young in Louisville, where I was born. I started with a young fellow next door, his father played clarinet and taught him trumpet. He would get out in the yard blowing his horn and he would let me blow and I started from that.

My mother bought me a horn at a second hand store for about a dollar and a half, and from that I started. I went to the Catholic school, St. Augustine's School there, and they had a band. I got involved in that. I must have been around ten or twelve years old, pretty early I started.

At that time we were playing popular music from the piano scores, we had a lot of those piano scores, you know? And I learned to read that way, over to school.

This boy who had the trumpet, his father started me. That's how I started learning—he gave me lessons. I think it was ten cents, fifteen cents, something like that, and if I didn't have anything, why he'd show me anyway, take me along.

I learned the scale and I started to read and then I started learning those piano scores and the popular songs. I couldn't play along with the piano on that trumpet because it was a tone high and I had to learn transposition.



GEORGE MITCHELL (left) was a shooting star that faded briefly over the world of recorded jazz in the 1920s, recording with Jelly Roll Morton, Johnny Dodds and Kid Dry in Chicago before the Depression deprived him of a livelihood in music. Since then he worked for a local bank as a messenger and he has never picked up his horn, except for a few practice sessions about 15 years ago.

Charles Edward Smith once wrote of him: "He plays in an uncomplicated manner that is simple without monotony. His unusual tone, moulded to a buoyant swing, complement Johnny's wailing clarinet and Orr's graff tailgate."

When I went with Chicago

jazz expert John Steiner to the neat little house where Mitchell lives in retirement with his second wife, watching colour television and occasionally playing over his old records, I found a sprightly little man in the last months of his seventieth year, modest in his own account of his accomplishments, quick to recall the names of forgotten jazzmen, whose only regret is that he didn't have more time to perfect his technique in the days when he was a musician.

He confessed an inability to improvise like his idol, Joe Oliver, and told me that Jelly used to write out the solos for musicians who couldn't improvise. When I asked him if he had played from a written solo,

he laughed and shook his head.

His career is really a miniature history of the jazz of his times—starting in a church school band, playing in a minstrel show whose star at one time was the classic blues singer Ma Rainey, coming to Chicago and playing at one time the Royal Garden and making occasional records for extra dough. His last music was playing in a Government-sponsored "Project" band during the Depression.

Not really a star, certainly not in his own estimate, but no doubt typical of the dozens of other nameless musicians who never even made it on record but who made Chicago the centre of jazz for a few brief years.—KARL DALLAS.



Lew Stone conducts while Nat Gonella solos at Lew's 21st anniversary celebration as a bandleader in 1954.

LEW STONE, one of the most famous bandleaders of the Thirties, died following a heart attack, at Queen Mary's Hospital, Southampton, on Thursday of last week. He was 70.

Later, as head of Lew Stone Enterprises, Lew had been supplying bands and cabaret artists to many big firms, among them BMC and David Brown, but he had also recently broadcast with his own band.

A close friend, Kenith Trodd, TV producer who works with Kestrel Productions, said: "We are planning to present a play in April by Dennis Potter, titled 'Woolight On The Highway' in which quite a lot of Lew Stone's music will be used."

"The play is about a man who is obsessed by Al Bowly."

Al Bowly is, of course, the vocalist who became famous with both Roy Fox and Lew Stone during the era that has become known as the Golden Age of British dance music.

It was this period that was dominated by such leaders as Lew Stone, Ambrose, Roy Fox and Harry Roy.

Their regular weekly broadcasts won an immense audience, which also turned out in thousands when they went on Variety hall and dance hall tours.

Born in London, Lew Stone was intended by his father to be a cabinet maker, but he ran away from home and joined a concert party.

Later, he played piano in a Leicester Square night club, then joined Bert Ralton's band as pianist and arranger.

In the latter capacity, he wrote for many famous bands, including Ambrose.

He next joined Roy Fox, and within two or three months was appointed musical director of the band when Roy Fox became ill.

It was with this band that Lew broadcast regularly from the Montaigne Restaurant in Piccadilly, London, and he later played at the Cafe Angliani, left to go on tour, then returned to the Montaigne in April, 1934.

Many famous musicians passed through the ranks of the Lew Stone Orchestra.

They included lead altoist Joe Crossman, tenorist Don Barrigo, trumpeter-vocalist and

'Golden Age man' Lew dies at 70

later bandleader Nat Gonella, trombonist-vocalist Joe Ferris, trombonist Lew Davis, pianists Stanley Black and Monia Lister, guitarist Albert Harris, bassist Tiny Winters—and Al Bowly, the most famous British "crooner" of the pre-war years.

Though primarily a dance band, Lew Stone did much to popularise big and small-band jazz.

He featured such Casa Loma specialities as "Blue Jazz" and "White Jazz," and also featured Nat Gonella's Georgians as a "band within a band."

Nat Gonella said this week: "Lew was a fine guy to work with. He was very thorough and very exacting as an arranger."

"He knew what he wanted, but I don't think we ever had a row."

Adds Joe Crossman: "I took the whole of Lew's band from the Cafe De Paris into a Jack Hylton show called Youth At The Helm. Lew had put me in charge."

"Only recently up North at a Keighley Festival 900 people turned up to see Lew, Nat Gonella, Tiny Winters and me do some of our old numbers like 'Little Nell'."

"Lew was a fine arranger and a wonderful person to work with."

"He had some tremendous talent in his band, even the Americans talked about his sax section."

Quite apart from his musicianship, the most engaging qualities about Lew Stone were his innate modesty and kindness.

"You can get more out of men by kindness than bullying," he once said.

He will be mourned by many, not least of whom are the men who were so closely and rewardingly linked with him.

Laurie Henshaw

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A MUST FOR EVERY FOOTBALL FAN!

1968

I think it was, I left Louisville and went down south to join a minstrel band.

There was a boy friend of mine, he was a drummer, and he'd been on one of those outfits before. So I joined one of those bands, the first one was Rabbit's Foot, and after I was out there I went to another one called A. G. Allen, both well-known down south.

They played popular music and they had like the black face comedians that they used a lot of. Some of them would use things of the type of Bert Williams, those old songs, you know, like that, and popular music, things that were popular at that time.

They had some good bands. The fellows on those bands were very good. They would give a concert up in the square every evening and they would play some pretty nice music, overtures, that sort of thing. That's where you found the best, at least I thought, the best that there were in those shows, the minstrel and circus bands.

I didn't stay there very long. I was down about a year or more, a little over, it's less than two years. Then I come back to Kentucky and shortly after that I came to Chicago, that was in 1919-1920 and I been here ever since.

Well, Chicago, I never seen anything like it when I come here and heard Joe Oliver and his bunch. I never heard nothing like that. And Johnny Dodds! We'd heard some good play jazz, but this was different.

Oh boy! There was more of it, I don't know how to put it, a rhythm. I don't know what it was, the music was just like it could take you and carry you round the rhythm. And the way those guys could harmonise.

This friend of mine, Bobby Williams, that came to Chicago. He came here with John Wickliff and he wrote to me and mentioned to me about a job, he thought I'd like here. Because it was pretty nice up here and there was something going on up here. He thought I'd be able to get in so I come up.

I finally got going round here. I didn't get the job that he thought I'd get, but I stayed round here for a couple of weeks.

My first job, I believe it was right across from the old Sunset, where Jimmy Noone worked. Well, I was there when it first opened with Arthur Sims, he played violin and he had the band at that time. Snap White came in. It was called the Nest at that time.

I hadn't had much experience working with the different groups, only over to the church, you know. And then when I come here to Chicago this Bobby Williams and several others, why, I got along so well and they picked me into the band, why, I just got along although the playing was a little different.

Boy, was a very good reader and then he could go off. They could just close up the book and they'd get some-

thing together. Some guy'd come in and play something they didn't know and they could play.

But I could never do as well as I'd like to do, you know, but I always tried. I had then too one of my hand-caps was I got started on the instrument, I couldn't handle the instrument like I should, that's one of the things that bothered me.

And I tried to change my style, you know what it was, I had too narrow a range. Middle register I could do fairly well, nice, but I couldn't make C. I could never be depended on on hitting C. If I could have had a range wide enough on the trumpet to be dependable on C, you know, above the staff, why I think I would have done pretty well.

But that Joe, and this other, Freddie Keppard, he was good too, and another boy played with Fletcher Henderson, he was from Louisiana, he was good at that too, Tommy Ladnier. Joe Oliver was my favourite, though.

I can't remember Joe and Ladnier working together. Before Louis came, Joe didn't have a second trumpet, that is when I was in there. I left and went to Milwaukee somewhere and stayed for about a year and when I came back he had Louis. He told me about how he tried to get a hold of me and he got Louis, so Louis came up.

And he and Louis they were the best team of that type of music that I'd say. They were very good. I never did play with Joe. I liked his style. The guy had some ideas. He could do so many funny things.

Louis was good too, but their styles were a little different, I don't know how I would put it. Joe had a style that was something on the best way I can put it is something on the blues style, you understand what I'm trying to say?

He played with a lot of feelings and Louis had a good style but he could move about a little more than Joe. But they were both good. But Joe was my idol. You know it's too bad that guy didn't live long enough to or they didn't have enough equipment to record him. He was good. I really liked him. He was my favourite.

NEXT WEEK Working with Jelly Roll

BE PRECISE!
ASK FOR HAMILTON CAPOS.
by Roberti
HAMILTON CONCESSIONAIRES

GIL EVANS is in the odd position of being praised and damned for the same reason — his orchestration technique.

Those who like him wax lyrical about complexities of voicings, the beauty of his "backdrops" to a soloist, and his contributions to the ill-served art of making the larger jazz group more interesting.

Those who dislike him say that without a soloist of Miles Davis' stature, the music may be pretty but it is not really jazz; that it lacks emotion (a charge often levelled by purists against any larger group); and that the music is far too complex and muddy to allow true jazz.

PRaise

My personal praise of Evans as a magnificent orchestrator has always been tempered with reservations, and it is only recently that I have been forced to a second opinion on Evans, a re-appraisal of his music and a realisation that in his newer work he has become a true master of his technique and is now using it toward different ends.

Some time ago, in an attempt to get to grips with my reservations about Evans' abilities, I listened very quickly to his entire output of compositions.

I realise that this has not been his major concern, as he has always seemed more interested in orchestrating other people's tunes and/or re-shaping them to meet his own ends, than in writing his own material.

But, at the time, it seemed a non-arbitrary way of studying the chronological development of his orchestration in a short period.

This chronological listing led to the curious juxtaposition of two similar pieces — "Sunken Treasure" from "Out of the Cool" (Impulse), recorded late in 1960 and "El Toreador" from "The Individualism of Gil Evans" (Impulse), almost three years later.

Both are short and relatively simple, both feature Johnny Coles on trumpet and both have Spanish overtones. But the three-year gap is of crucial importance in any evaluation of Evans.

In this time he "stayed away from music for two years" and I think became aware of the major fault of his previous work, the fault which—whether his critics realised it or not—was behind the put-downs and which subconsciously, was behind my reservations.

MASTERY

Gil Evans is a self-taught musician, but he has achieved an unequalled mastery of the use of the jazz orchestra. Admittedly he usually uses an orchestra with flutes, horns, etc. but he has always kept himself in the sort of environment where this is feasible — first with Claude Thornhill, later in studio sessions with singers and then the series of studio recordings for Miles and others.

This mastery, however, led to an over-use of the techniques. It was as though he had a big bag of ideas and was dipping in and picking them out too quickly, that he had been carried away by the resources available and was using them without giving them a chance to be developed.

This fault, though understandable, is one that bedevils jazz. Very few of the people who develop technique to the utmost find a satisfactory way of using it.

This extremism can be found in the "Miles Ahead" albums on CBS—superb playing from Davis and magnificent orchestration, but somewhat flashy and kaleidoscopic in retrospect.

second opinion



Gil Evans

GRAHAM COLLIER

the bassist-composer-arranger whose groups were in at the birth of the British jazz renaissance, continues Melody Maker's Second Opinion series with a re-assessment of fellow composer-arranger Gil Evans.

In his work, since 1963—"Individualism" and "Guitar Forms" (Verve)—Evans seems to have gained control of his technique, and by doing so is expressing a much deeper emotion.

Take the three albums that he and Miles did together—"Miles Ahead," "Sketches of Spain," and "Porgy and Bess," all on CBS now.

If one could separate the contributions of Evans and Davis it would seem that without Evans it would still be good jazz, expressed by Miles Davis' emotions.

But without Davis, it would only be good orchestration—that the writing does not contain the emotion inherent in a player of Miles stature.

MAJOR

This, I think, isolates the major problem of the jazz writer (let's except the tune writer and the Third Streamers) and concentrate on those who try to enlarge on the efforts of the soloist, those who try to make the whole greater than the sum of its parts.

Their problem is to add to the soloist's contribution, not merely to "clothe" it or back it, but to make him

play beyond himself, to be inspired to express an emotion of which he is perhaps unaware at that time, but which is written into the composition.

Perhaps some inklings of this were shown by "Sæta" on the "Sketches of Spain" album—prior, of course, to the three-year gap. But it does show it in a somewhat literal way.

WORK

However, it is in his newer work, in particular "El Toreador" and "Lotus Land" (from "Guitar Forms") that it really flourishes.

Paradoxically, perhaps because the soloists concerned are not as personal as Miles, one is enabled to get away from pre-conceived thoughts about a great soloist and his sometimes too personal approach.

"El Toreador" is three-and-a-half minutes of Johnny Coles soloing over a very quiet but strong orchestration.

The mastery of the orchestration is in the control and development of orchestral ideas and the way it enhances a deeper emotion. It

also has a great feeling of fluidity. And even though it must be written, it has an inherent freedom that could lead to change from performance to performance.

This deeper emotion has a similarity with Eastern music—a sense of space, of timelessness as well as emptiness. It has a feeling of the acceptance of things by less-neurotic races than ours, a sense of resignation and no hurry.

CLIMAX

"Lotus Land" is similar, and although it does slowly move to a climax, it is a very controlled one. The orchestrations here have stopped being used merely for their own sake. They are used to make something more, to create an emotion rather than decorate it.

As jazz is a young art, it is perhaps invidious to talk of ages and of old and young musicians, but it is an unfortunate fact that—for whatever reasons—most jazz musicians and writers die young or fade to comparative, sometimes total, obscurity during their thirties and forties.

The number of still creative musicians of 50 and older is very few compared with other arts.

Gil Evans is 56 and has, I believe, entered a new phase of development. He is in the years at which many artists in other fields start doing their best work.

Given the signs of "El Toreador" and the current climate for jazz, Evans may end up justifying his prayers—and up justifying his prayers—although for a different reason—and opening the ears of his denigrators.

Man on a musical tight rope

SCENE

TWO

PEE WEE RUSSELL died on Saturday. He was 62.

This was perhaps a better age than could reasonably have been expected after his near-fatal illness eighteen years and oceans of Scotch ago, but somehow we had come to believe that this fragile man was indestructible.

Only a few weeks ago, his extraordinary clarinet playing was weaving its consistency of balance logic at President Nixon's inauguration.

It's hard to believe that it won't be happening again. Pee Wee had a more formal musical training than his playing would have you believe. Some of it was at a military school, and eventually, the school band must have been something else.

He came from St Louis but made his first recordings in Chicago and continued to play with a number of Chicagoans during the Thirties so that he got tagged with the reputation of being one himself, a label that never failed to make him cross.

I don't blame him: his style was wholly individual, timeless, and separate from any tradition.

It was so completely his own invention that, in a curious way, he was able to avoid clashing in any company.

He was as comfortable playing a serial composition with Marshall Brown as with any of Eddie Condon's Nickerson assemblies.

Apart from the direct appeal of his prodigiously eccentric melodic gifts—and his popularity was increasing towards the end of his career as the jazz polls show—his method had a special attraction for musicians.

JUMBLE

The thing that made it compulsive listening for them was its consummate escapology: the feeling that he couldn't possibly get out of the devious melodic jumbles he got himself into. He always did, of course.

As good an example as any is the 1940 version of "Friars Point Shuffle." The first two bars are, for him, rather conventionally bluesy. By the sixth bar, with seemingly irrelevant notes flying in all directions you know he's not going to make it, and yet suddenly there he is on the platform at the end of the brightropes, bowing in a reserved gentlemanly way as if it were all in the day's work. It was, I suppose, to Pee Wee.

Benny Goodman, who knew a bit about clarinet playing, used to watch to see how it was done. He never found out. Nobody did.

As a person, his oddball, endearing character matched his musical eccentricity, and



PEE WEE RUSSELL hated to be called a Dixieland or Chicagoan clarinetist — even though he was associated with the Dixieland, Teagarden, Condon, man, Wild Bill Davison on Spanier, Miff Mole, Bud Freeman, numerous albums and club dates.

He looked on himself simply as a jazz musician who played unusual clarinet — and those strange, sensitive, brassy sounds that issued forth either left listeners completely indifferent or sent them into ecstasies of delight.

In the ecstasy category are a group of Dundonians including Arsenal's Ian Ure, sports writer Ken Gallacher, drummer Gordon Snodden, MM cartoonist Jimmy Thomson and myself. I got to know Pee Wee fairly well in a short space of time covering musical events at Paris, New York, London and Manchester.

Every time I heard him he was brilliant, different, warm and expressive almost to the point of pain. Once at the Paris Alhambra, on "The Very Thought of You," he had Bruce Turner and me on the brink of tears as he poured himself through the clarinet, sloping his head mad off a face as though he was on a rack.

Off stage Pee Wee was a complex character. Scurrying shyly, he seemed to find release through alcohol while protesting he was on the wagon. Some wagon!

In recent years he acquired considerable fame and some fortune as a painter of abstracts, which he signed simply "Pee Wee." Since his devoted wife Mary died two years ago, Pee Wee had not been in good shape though he worked right up to his death — JACK HUTTON.

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NEW POP LPs

REVIEWS BY MM POP PANEL

More than an album, a rarity

More than an album — an event. Liverpool Scene's "The Amazing Adventures Of" (RCA Victor) is that elusive achievement — an unusual and wholly interesting British group album, something that becomes rarer with the increased output of albums.

Practically every third-rate blues band in the country seems to have the key to the studios to inflict upon us the full scope of their non-creativity. So there is an even greater cause for rejoicing when a hugely varied programme of entirely valid music and poetry is set before us.

As a group probably regarded as "Underground," "Amazing Adventures Of" will ensure their emergence to a wider and appreciative public. John Peel's production is cleverly paced and presented with the minimum of pretension and the maximum of taste. At its most vulnerable point, the occasional interjections between music tracks of a newspaper headlines style store of the imaginary adventures of the real life martyred revolutionary Che Guevara, weakened by studio laughter, on the more jaded sophisticate will cringe. Others will find it amusing and satirical.

The real strength lies in their free attitude to music — they happily encompass rock and roll, folk and jazz categories; their instrumental and vocal ability; their poetry, projection of emotion and sense of humour, and their literacy and coherence in writing and delivery.

The set includes most of the high spots of their



LIVERPOOL SCENE entirely valid music

"live" shows, and starts with Mike Evans' "Tramcar To My Heart," the closest they get to free jazz, with a freaky tenor sax solo and moody bass, guitar and drums behind the story line. Adrian Henri, the giant, bearded poet features his popular "Batpoem" and moving "Love Story." Mike Hart, with his Beatles-strong voice, shows he must be one of our best blues-singers on "Happy Burial Blues," proving along the way that blues can have constructive lyrics.

Andy Roberts is superb and will shatter many illusions about some group guitarists with his tour de force "Burdock River Run" and the gentle "Percy Parshaw's Hamster Farm." Brian Dodson on drums and Percy Jones on bass offer sympathetic and intelligent accompaniment throughout. A group this "heavy" will revise many ideas among musicians and audiences, not to mention producers. Let's hope wider success, when it comes, will not upset their fine balance.

TEN YEARS AFTER:

"Stonedhenge" (Deram). Magnificent! This group's last album, "Undead," was one of the best blues sets to come out of Britain. Now they have taken their music several stages further. There are still traces of blues, but also a lot of jazz and, for want of a better phrase, progressive pop. Alvin Lee, Chic Churchill, Leo Lyons and Ric Lee are all fine musicians and all the material is original. It's most pleasing to note their use of dynamics and the way they hold themselves back so that when all the stops are pulled out it has some meaning and great dramatic effect. The net result is music that is impossible to classify, but, with the aid of Mike Vernon's excellent production, is totally effective. This must be one of the best albums of 1969 and must be thoroughly recommended to the widest possible public. The tracks include: "I Can't Live Without Lydia" — with some great Churchill piano—the superb, lengthy "No Title," the witty blues "Speed Kills" and "Woman Trouble."

Rocking

GENE VINCENT: "The Best Of Gene Vincent Vol. 2" (Capitol). Who needs Frank Zappa's "Reuben And The Jets" parody of early pop when this marvelous album of Vincent classics from 1957 to 1962 is available? Included is the rocking '57 track "Be I Bickey Bi, Bo Bo Go," "Race With The Devil," "G.I. J." and the '62 version of "Be-Bop-A-Lula" probably backed by Sounds Incorporated. The early tracks are the best, with some splendid Cliff Gallup guitar playing that could still blow many of today's groupies off the stand, on numbers like "Yes I Love You Baby." In retrospect, Gene had a consistently good vocal style, and concentrated on much more earthy material than Elvis. His groups always rocked and he could turn in a straight ballad performance

MAGNIFICENT! THE ONLY WORD FOR TEN YEARS AFTER



TEN YEARS AFTER: fine musicians FUGS: ambitious arrangements

like "Over The Rainbow" with ease. C'mon and do the pop with Gene!

"Baby Make Your Own Sweet Music." Johnny Johnson has been promoted to the figure head and gets good, if typical, vocal support from the three other group members. One for their fans.

series this has some lovely ballad moments from Keane's flugelhorn, but on some of the tracks he is ill-served by his material and unsympathetic backings from the Ivor Raymonde Orchestra and Chorus. Tunes include: "Bend Me Shape Me," "By The Time I Get To Phoenix," "Sunny" and "Love Is Blue."

singing. Among the titles are "I Got The Feeling," "Stone Fox," "Just Plain Funk" and "Here I Go."

EYES OF BLUE: "Crossroads Of Time" (Mercury). Several surprises are in store for purchasers of this first album by a fine Welsh group who won an MM group contest a couple of years back. First is their high standard of performance and hip choice of material. Second is the appearance of Graham Bond as sleeve note writer. This Lou Reizner American production shows what a disgrace it is that the Eyes have been so studiously ignored by people in Britain who should have been helping them gain recognition. Listen to their arrangements of Graham Bond compositions like "Crossroads Of Time," a typical piece of Bond moody and violence, and "Love Is The Law." Listen to their attacking treatment of Arthur Lee's "Seven Plus Seven is." Then there is all-Welsh vocal ability on "Largo," rich in harmonies

Oldies

CHAMBERS BROTHERS: "A New Time—A New Day" (Direction). Distinctive snarl, rickety and halts from the Brothers. There are no particularly memorable tracks but they build a nice atmosphere and the faster numbers should get them dancing in the disco. Tracks include: "I Can't Turn You Loose," "Do Your Thing," "You Got The Power" and "I Wish It Would Rain."

MGM GOLDEN HITS (MGM). Deejay Keith Skues introduces a selection of oldies dating from 1958 to 1966, an interesting potted history of pop development in recent times. The clumsy rhythm sections of yesteryear, as on Conway Twitty's "Mona Lisa" and the incredibly banal lyrics of Sheb Wooley's "Purple People Eater," both dating from '58 remind of the vacuum that was filled by Bob Dylan, the Beatles, Tami Motown and all the other influences that gave pop its current status. Students can study the work of such pioneers here as Jimmy Jones with "Handy Man," the Righteous Brothers' "You've Lost That Lovin' Feelin'" and "Lightnin' Strikes" by Lou Christie. An informative commentary is added between tracks by Skues.

Sneer

FUGS: "I Crawled Into My Hand, Honest" (Transatlantic). Surprisingly, or maybe not surprisingly, the musical content of the Fugs work is of a high quality, and regarded purely as modern rock, this makes an entertaining set. It has quite memorable tunes and ambitious arrangements. Then comes the "message." If the Fugs seem a little strong, and if they tend to make Hair sound like The Sound Of Music, it is because they are faced by overwhelming odds in their young musicians' racial campaign at their elders and betters' obsession with racial and sexual prejudice. The threat of mass conformity seems a more dangerous drug in the States than most other places, so the forces fighting it have to overstate their case. Whether they succeed and whether the Fugs have any value is up to the individual to judge. But without wishing to Tony Palmerise them, they strike us as sincere and important.

SAM GOPAL "Escalator" (Stable). Some interesting heavy sounds on this album from the Sam Gopal group which comprises Sam Gopal (tabla, percussion), Lemmy Willis (vcls, gtr), Roger D'Elia (gtr) and Phil Duke (bass). Strong rhythm patterns effectively support good guitar work and strong vocals and everything comes together nicely and is a creditable first album. Tracks include group originals, such as "Cold Embrace," "You're Alone Now" and "Midsummer Night's Dream" plus the Donovan standard, "Season Of The Witch."

Pattern

FAIRPORT CONVENTION "What We Did On Our Holidays" (Island). A very together group, the Fairport are far reaching musically, borrowing from all forms and distilling the best elements into their overall musical pattern. Sandy Denny's vocals are outstanding, and she combines well with Ian Matthews on duets while the musicians in the group, Richard Thompson and Simon Nicol (gtrs), Ashley Hutchings (bass) and Martin Lamble (dms), play good arrangements very well giving the whole LP strong musical, as well as vocal, interest. It's hard to pick outstanding tracks, but Sandy Denny singing her own folk-styled "Fotheringay," the haunting, spiritual piece created by humming voices and guitar, "The Lord Is In This Place," the Bob Dylan song "I'll Keep It With Mine" and their latest single, "Meet On The Ledge" are worth mentioning.

SHAKE KEANE: "Dig It" (Decca). Beautifully recorded for Decca's Phase 4 Stereo

Superb

FRANK SINATRA: "Cycles" (Reprise). This was recorded in July and November 1968 and certainly shows that Sinatra's voice ain't what it used to be. But there are many compensations. He's singing ballads better than ever before and his versions of "Little Green Apples" and "By The Time I Get To Town" are tremendous. Better than the originals, Don Costa's arrangements are very mod and sound great and the orchestra is, as usual, superb. Other titles are "Rains In My Heart," "From Both Sides, Now," "Pretty Colours," "Wandering," "Moody River," "My Way Of Life" and "Gentle On My Mind," besides the title track. Definitely a must for Sinatra collectors.

JOHNNY JOHNSON AND THE BANDWAGON (Direction). Currently working hard with good effect, the Bandwagon's first album holds no surprises for anyone who's heard "Break Down The Walls Of Heartache" which is in fact included. They generate a nice soul vocal sound on numbers like "When Love Has Gone Away," "You," "Girl From Harlem," and



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Chris Welch



POP SINGLES

What! Marbles one hit wonders? Not likely

MARBLES: "The Walls Fell Down." (Polydor). What! A superb sound from Trevor Gordon and the powerful vocal chords of Graham Bennett.

The arrangement pounds along with a deliberate beat (that brooks no argument) behind their shouting, joyful hit hymn.

One-hit wonders? Not likely, if they go on making epics like this Gibb brothers composition and Robert Stigwood production.

AL "TNT" BRAGGS: "I'm A Good Man" (Action). "ere mate, want bover? Get yer knickers off." Thank you, Egbert, my musicologist and adviser on current affairs.

A rough translation of his detailed, and essentially complex report would be: "Good drop of soul to go bottling."

DEEP PURPLE: "Emarettia" (Parlophone). Lurching, Hendrix-style guitar, ordinary gives way to rather ordinary vocals. The drummer has a ball and the guitar is quite good, really.

DAVE KUBINEC: "Schopi" (Parlophone). The gentleman is a ballad singer. I wish he wouldn't.

SMOKEY ROBINSON AND THE MIRACLES: "Baby, Baby Don't Cry" (Tamla Motown). The gentlemen are ballad singers. I'm glad they do.

SIMON DOBREE AND THE BIG SOUND: "Broken Hearted Pirates" (Parlophone). Bags of seagulls and a catchy tune. Keep it up lads, you might get to the top of the chart, or at least the White Cliffs of Dover.

INEZ AND CHARLIE FOX: "Mockingbird" (United Artists). If there were a pop museum, this would undoubtedly be given pride of place in the hall of soul classics.

I hope such a museum, when it is created, receives better treatment than the Transport Museum, Clapham, which vandals in authority are proposing to break up and already do their best to stamp out visitors by closing it early during the evening and on Sundays, the very times when visitors might be expected to call.

MISS WHITE AND MR GREEN: "Do You Know It's Just A Game Love?" (Toast). Joanne White and Robert Green, two young Americans, give a soulful treatment to a song from the film, *The Split*. A good production will ensure it receives airtime and discotheque plays.

MALCOLM ROBERTS: "Stand Beside Me" (Major Miner). A country and western song for good looking, talented Malcolm that might well earn him a place in the good looking, talented country and western chart (writes good looking, talented, Israel Plugger). Not my vat of gin, but a tasteful performance for all that.

Laura Nyro: "Once I Was A Bright Now (Farmer Joe)" (CBS). The lady has an incredible voice "stabbing across the octaves, driving deep into the lyrics with a passion that defies description."

By jove, these PR chaps have a way with them. And they're right — she's a soul rocking 23A.

Dave Dee, Dozy, Beaky, Mick and Tich: "Don Juan" (Fontana). Like the Hollies, Dave Dee and Co seem to have an infallible ability to go on producing his year after year. This is their fifth year since "You Make It Move" entered the chart. My god, it seems like fifty.

Part of their success is undoubtedly due to the team of songwriters behind them — Ken Howard and Alan Blaikely who have come up with another obvious hit.

Not so obvious is the story line, which they always try to make interesting and something of a documentary nature. This time the theme is of a matador hero who is betrayed in love and meets a gory end. And the group give it their whole-hearted enthusiastic musical approval.

HAPPY MAGAZINE: "Who Steals The You (Coby Dooby Doe)" (Polydor). Alan Price's group rock along with spirit and style.

But the lyrics tend to make one clutch one's head and groan, thus: "Aaaaah-sooh." A slight West Indian feel to this, but mostly it jumps with a live beat that will have dentists doing the boogaloo from Grimsby to Chessington Zoo.

A right so I'm floundering a bit. But if you know how boring this record REALLY was, you might freak out, too.

JACKIE TRENT: "I'll Be There" (Pye). Curtain up! Strike up the band! Order the scampi and chips and let the brown ale flow like Napoleon brandy!

Here is an easy-on-the-ear toe-tapper of rocker ballad proportions.

Jackie sings with easy assurance this simple song destined for many a play.

SQUIRES: "Games People Play" (MCA). "Listen Boy-O, Tom has ditched the bloody Squires after all this time, look you to badness. If you ask me, this is a case for blowing up the rest of voirs and putting the Stone of Scone back where it belongs."

That's all very well, old chap, but we all need water, and the Stone of Scone should be in Scotland if anywhere. Stop beating about the Busheloff. Is this a hit or not?



TREVOR GORDON: a superb sound

Well, if there is any justice, this fine, string-backed rocker, lustily sung and performed should be the rage of Tiger Bay before the summer is out, not to mention the rest of the United Kingdom. Glass of water anyone!

DAVID GARRICK: "Maypole Mews" (Pye). Owing to a sudden blizzard I was prevented from meeting David and Barry Gibb at a special conference to discuss this new assault on the chart. Young Barry has written this interesting ditty for old David, and it sounds like a hit. So while apologising for missing the launch party, another apology to Barry for mistaking him for Robin on the new Bee Gees single last week.

FOURMOST: "Rosetta" (CBS). The well-known old Mersey-type group back with a "Thirties" sound — produced by Paul McCartney — that seems liable to induce elderly pop fans, and not a few young mites, to dash out to their local record store — and cancel their orders. Cancel their orders for every other record except this — that is, A hit, or my name's not Cedric Corkwangler.

SILVER: "Things" (Jolly). Bluebeat bands always sound incredibly stoned. But that is doubtless part of

their charm, and these lads sound more competent than most. The beat is very infectious.

SENSATIONAL EPICS: "All My Hard Times" (Capitol). Does the title sound faintly rude to you? Over to Mary Greenhouse for

her verdict: "Well, Mr Welch, I do feel certain parties might infer hidden meanings from those seemingly innocent words. I am quite convinced they refer to the sexual habits of the witobeste, but I am willing to give the group the benefit of the doubt. And it certainly has a rocking beat, and good lead vocal."

MARIANNE FAITHFULL: "Something Better" (Decca). Many moons have passed since young Marianne released a song in the nation. Many moons have passed since her delicate beauty first entranced me as she sang to a small guitar on stage at the Finchley Cosmodrome. Many moons have passed since she whispered in my ear "bloody crap" at an intimate Blind Date session in those far off, dream-like days of 1965.

Mr Jagger has produced this beautiful piece of dream-like musical melancholy, and it sounds like Keith Richard providing the distinctive guitar backing. A fine record, and a chart contender.

EPISODE SIX: "Mozart Versus The Rest" (Chapter One). I don't think the Nice knew what they started when organist Keith Emerson began using well-known classical themes as part of their performances. Since then Love Sculpture took "Sabre Dance" into the chart and now these

lads have a bash at a familiar Mozart theme. Music lovers will cringe in horror, but pop fans might well gleefully shout and holler "Huzzah, it's a hit!" or whatever pop fans are currently hollering. I wish I could be charitable, but it really is a dreadful noise, and Mozart, not content with merely rolling in his grave, will be ringing "the boys" up and asking them to sort the group out.

BARK-KAYS: "Soul Finger" (Atlantic). A sound highly familiar to patrons of low night clubs where young girls wriggle their bodies seductively to the insistent beat, and slaving youths drool into the foaming pints of lager bought for them by hopeful managers, and the only merciful release from cruel boredom in this kind of classic groove material. A re-issue well worth re-collecting. Over to Roland Wenzel of Bad Scene And Mischief: "What's this rubbish in the MM? Ah, yes, I see, they have a printing mistake on page three again this week. Ha, ha, ha, listeners! I also see the record reviewer suggests old records are often better than new."

SQUIBBY AND THE REFLECTIONS: "You Get It" (Direction). A three girl West Indian group based in London, they kick a heavy sound with a bright brass arrangement, and a nice line in soul vocals. There is a nice passage with the girls singing over the drummer heavily punishing his hi-hat.

JERRY VALE: "She Gives Me Love" (CBS). "La la la" isn't a good start vocable, but according to CBS's excellent publicity department (their handouts are readable and informative), "his LPs disappear from the shops as fast as they come in."

From this I deduce either an International Gang of Jerry Vale record thieves are in operation, or he is highly popular.

With a song that won last year's Eurovision song contest presented so warily, I feel convinced the latter is the case with this fine young American singer.

CHUCKLES: "Never" (CBS). A Manchester group with a tasteful range of sound wars to offer, including pleasant vocal harmonies and a good mixture of organ and trumpets.

ZEN: "Hair" (Phillips). A top Dutch beat group with their first British single. They have been at the top of the charts in Holland for five weeks.

Not surprising — it's a gas. As my Dutch adviser Joyce would say, "Geweldig!"

ALAN KLEIN: "Honey Pie" (Page One). Lennon and McCartney's marvellously simple tune from their superb last album given a suitable groovy treatment by the Earl of Cricklewood, as he was known with the New Vaudeville Band. The band sound authentically period.

RICHARD MANDEL: "Loneliness" (London). Strangely underplayed sound and Mr Mandel has an all-American voice of the type that hasn't been heard since Jumpin' L. Torrance was getting his back in 1956.

And if you have never heard of Jumpin' L. Torrance, you are obviously a late convert to pop music who thinks it all began with Tony Palmer and Ormus.

VAL McKENNA: "It's All In My Imagination" (Spark). Well done, Spark records — they have finally lived up to their title by releasing a little spark of originality and excitement. Miss McKenna, from Tynemouth, Northumberland, has an excellent voice, which coupled with a powerful arrangement, looks like getting off the ground.

Released February 28th

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FRANK SINATRA: four golden albums

SOUND SENSE

COMPILED BY CHRIS HAYES

FRANK'S SEVEN GOLD SINGLES

HOW many gold discs have been won by Frank Sinatra? P. Barlow, London, SE1.

His gold singles have been "There Are Such Things" (with the Tommy Dorsey Orchestra), "All Or Nothing At All", "White Christmas", "Young At Heart", "Love And Marriage", "All The Way", and "Something Stupid" (with his daughter, Nancy). His gold LPs have been "A Man And His Music", "September Of My Years", "Sinatra At The Sands", and "Strangers In The Night". It looks as if his most-recent album, "Cycles", will eventually be added to the list. — JIM MAHONEY, Sinatra Enterprises, Beverly Hills, California, USA.

WHICH harmonica and key did Duster Bennett play on his LP, Smiling Like I'm Happy? — R. P. Whelan, Plymouth.

Hohner Echo Super



BENNETT Hohner harmonics

Hohner 64 Super Chromonica in C on My Lucky Day. — DUSTER BENNETT.

WHAT has become of Syd Barrett and is there a fan club for the Pink Floyd? — J. V. Russell, Bridgwater.

Syd is working on an LP of his own composition. Pink Floyd fan club is run by Carol Oliver, 1 Randall Drive, Horechurch, Essex.

ARE there any public jazz record libraries in the St. Pancras area of London? — Neville Dickie, Wallington.

The London Borough of Camden has five record libraries, with over 50,000 EPs and LPs, covering every kind of music, which can be borrowed free if you live or work in the neighbourhood. The libraries are: Holborn Central, 32-38, Theobalds Road, WC1; Camden Town, 12 Camden High Street, NW1; Kentish Town, 262-4 Kentish Town Road, NW5; Hampstead Heath, Keats Grove, NW3; Hampstead Central, Swiss Cottage, NW3. They are open weekdays from 9.30 a.m. to 8 p.m. (5 p.m. on Saturday) and records can be borrowed for a period of two weeks.

WHO played organ on the Jimi Hendrix LP, Electric Lady Land? (K. Holloway, Abingdon). Who is lead guitarist with the Tumbleweeds and was he ever with John Mayall? (Susan Robinson, Lancaster). What was the flute-like instrument played by Viv Stanshall in the opening of Urban Spaceman? (E. H. Hull, Drayton). What was the classical piece played on the radio a few weeks ago by Roy Budd? (Johnny Francis, St Helier, CI).

Winwood was the organist on Electric Lady Land. Lead guitarist with the Tumbleweeds is Roger Dean, who has played for John



BARRETT working on an LP

Mayall, Pepe Arnold and Joe Cocker. Viv Stanshall was playing a recorder at the start of Urban Spaceman. Tune broadcast by Roy Budd was his own composition, "Pavane", which he has recorded for Pye.

I WANT to buy a stereo radiogram, but friends tell me that a factory-produced machine is never as good as hi-fi equipment built by a specialist dealer. Do you agree and wouldn't hi-fi equipment prove considerably more expensive? — Jack Howard, Nottingham.

Obviously it's a matter of personal choice, and you should listen to both before you make up your mind, but the magazine "Which?" conducted a survey of 18 popular makes of stereo radiogram in October 1966 and came to the conclusion that better results are obtainable from separate equipment bought from hi-fi dealers and it cost no more. Which? is available by joining the Consumers Association, 14 Buckingham Street, London, WC2.

WHAT was Tony Mercer doing before he joined the Black and White Minstrel Show and has he made any solo records? — Marilyn Wilson, Tonbridge.

Tony started his career as a singing trumpet-player, was signed by Oscar Rabin, served in the Far East during the war, toured with Hello From SEAC and was featured by Sir John Gielgud, Roy Fox and Eric Winston before he joined the Minstrels 10 years ago. He has a solo LP on Music For Pleasure, called "The Wonderful World of Tony Mercer (MPP 1271)", with accompaniment arranged and conducted by Brian Fahey.

WHAT type of violin, strings and pick-up are

used by Ric Grech, of the Family? — Graham Lilley, Carrville, Durham.

I don't know the name of the violin, but it is one made for use in schools, which I bought at Moore and Stanworth's, in Leicester. I use Pirastro metal strings, which are in Germany, but are obtainable at all music shops in this country, and an RCA pick-up, costing 3 gns. — RIC GRECH.

I DON'T seem able to learn guitar from books, but I can't get personal lessons where I live. Is there any kind of a postal course which would provide a good compromise? — B. Yanks, Whitehaven.

Ivor Mairants runs postal courses for plectrum and finger style guitars, which are available from the Ivor Mairants Music Centre, 56 Rathbone Place, London, W1F 1AB. For jazz, pop or any covered plectrum style, the plectrum course ensures that the player reads music, fully understands the rudiments, is able to adapt most music for playing on the guitar, and achieves correct plectrum technique. The finger style course gives the essentials for the beginner for any style of finger playing from classical to folk or blues and shows the correct method for applying the fingers of the right hand, plus teaching the rudiments of music, such as resting, timing, harmony and chord recognition.

IS it possible to obtain a set of Ernie Ball Super Slinky strings in Britain? — Bertram Highfield, Crickehowood.

No, but an identical set has been produced by an English firm, James How Music Strings, under their trade name of Rockwood. They call it the RS43 Light King. The set gauges are 009, 011, 015, 024, 032 and 042, with a covered 3rd (010) free with the set. The current price is 25s 11d and they are available from all music dealers.

WHAT was the fantastic PA equipment used by John Mayall when he played at Cropton's Fairfield Hall on January 27? — Brooker Meyers, Streatham.

It was an Orange 150-watt PA, comprising six channels, all with echo-send. It has treble bass and switchable mid-treble controls and a built-in Hammond reverb unit. Directional horns are fixed on top of the two speaker cabinets, each containing four 12in 50-watt Goodmans speakers, with cones specially designed by Orange.

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| <p>I. P. CORNELL 31 SPRING BANK, HULL Tel. 215335 The Musician's Shop Selmer DEALER</p> | <p>Premier Drum Co have issued two publications specially for music teachers. New Era Percussion Instruments (No. A560) gives full details of New Era percussion instruments designed for schools. The Simplest Way (No. A551) gives valuable information on the use of percussion instruments, how to hold and play them, etc. Copies are available from music shops or Premier Drum Co Ltd at Regent Street, London, W.1.</p> | <p>WILLIE WILSON, company buyer for Boosey and Hawkes Ltd for 26 years, has retired, aged 65, but hopes to continue work a few days a week helping his successor, Bill Martin. He started his career with Baret Samuels in 1918 and moved to FD and H in 1932, acting chiefly as buyer. He began with B and H as wholesale manager, but with the growth of the sales catalogue, was appointed buyer.</p> | <p>sham Close, Romford, Essex.</p> |
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TWO PAGES OF FOLK BOOKS, RECORDS AND NEWS

THE AMAZING MUSICIANSHIP OF GUITARIST DAVY GRAHAM

ALBUMS

THE AMAZING musicianship of guitarist Davy Graham has long been recognized on the folk scene and his finger-style playing has been a considerable influence. Davy on acoustic is augmented throughout his latest album, "Large As Life And Twice As Natural" (DECCA LU4949) by Harold McNair (bute), Dick Heckstall-Smith (saxes), Jon Hiseman (drums) and Danny Thompson (bass), on a cross-section of material ranging from folk tunes like "Bruton Town" and "Babe It Ain't No Lie," blues "Bad Boy Blues," "Freight Train Blues" and "Good Morning Blues" — and gospel ("Beautiful City") to jazz ("Tristan"), orientals ("Sunshine Raga" and "Jenra") and contemporary song — "Both Sides Now," the Joni Mitchell song which Davy prefaces with an Irish melody, all making interesting and varied listening on this very good album. — TW.

IN THE early twenties and thirties creeping urbanisation began to eat into the life of the American Southern States. Music was the urban and country music scene together. Musicians found themselves being recorded and broadcasted from the radio that dotted the South. Performers like Uncle Dave Macon, Gid Tanner and the Skillet Lickers, the Blue Sky Boys, the Carter Family and Jimmy Rodgers became household names. Another well-known band of the time was J. E. Mainer's Mountaineers who are heard on "J. E. Mainer's Mountaineers Volume 2" (Old Timey OT107) with a selection of material taken from old recordings. The music is an excellent example of the old-timey style of country music. Fiddle, banjo and guitar are featured on such songs as "Drunkard's Hiccoughs," "Blue Ridge Mountain Blues," "Back To Johnson City" and there is a great instrumental duet between fiddle and guitar on "New Lost Train Blues." It is fortunate that these old recordings are now available. This music is the foundation on which the Nashville country music industry was built although it is hard to reconcile some of the so-called country music today with pioneering recordings made by basic like the Mountaineers. — TW.

ONE TIME child wonder of the American folk scene Janis Ian, who wrote and co-arranged the eleven numbers on this album "Secret Life Of J. Eddy Fink" (MGM VERVE) moves into the pop area with this set. However the term "pop" is applied to distinguish this material from the unaccompanied guitar-accompanied songs usually associated with folk. Janis uses a basic backing of organ, guitar, bass and drums. Richie Havens plays conga drums on some cuts — for her songs — for intelligent lyrics enhanced by the tough edge to her voice. — TW.

AFTER DISAPPEARING of the music scene for a while, Marc Brierley has re-emerged with an album of his own compositions, "Welcome To The Citadel" (CBS 63478). It falls somewhere between the folk and pop categories with Marc's guitar accompaniments augmented by a small ensemble featuring Henry Lowther on trumpet and violin, who also contributed largely to the arrangements of Marc's intriguing songs. Although this is not an outstanding album, Marc has the makings of one of our better songwriters in due course and it will be interesting to note where he goes from here. At the moment he is standing at the crossroads. The traces of

his earlier involvement with folk songs are still discernible but at the same time he is feeling his way into a wider field of writing. As a first album it has proved worthwhile and makes interesting listening. — T.W.

PEGGY SEEGER grew up in an atmosphere of folksong and has remained a staunch champion of the American traditional folksong. Her work in this area has gained her an international reputation and "Peggy Seeger" (Argo ZD481) is a timely reminder of her status as a solo performer. Accompanying herself on guitar, banjo, autoharp and dulcimer, Peggy threads a pleasant, meandering path through the highways and byways of the American folk song heritage. Some of the songs, like "Handsome Molly," "Turtle Doves," "Machie Grove" and "Old Joe Clark" will be familiar but Peggy has drawn widely and presents an interesting panorama of song. Argo recordings always have a high standard of production and this enhances a fine set. On "The Female Frolic" (Argo DA82) she joins Critics group members, Sandra Kerr and Frankie Armstrong, on a selection of songs drawn from British and American sources dealing with the female in her various aspects. A well-executed production and another good example of revivalist singing.

THE HUMBLEBUMS are a young Scottish duo who are making an impression on club audiences on the circuits with humorous parody and serious musicianship. Their act has a strong visual element, consequently there is something lost on their debut album "Frog Collector Of Merry Melodies" (Transatlantic TRA 186). However this is not to its discredit. Bill Connolly and Tom Harvey perform a mixture of comedy, contemporary, and American country music, and the end result is an entertaining album that doesn't demand too much of the listener. Tracks include "My Dixie Darling," "Victory Rag," "The End of Glasgow holidaymaking," "Salcoats At The Fair," and a number of original compositions. — T.W.

Chasing funky sounds on a concertina

SINCE he left Britain four months ago Stefan Grossman has been a busy man. "I've been back to the States and handed in two more volumes of my country blues book series and cut an album with Danny Kalb," said Stefan. Stefan is back for a six-week visit which will be crowded with bookings in clubs all over Britain.

The two books are on Mississippi Delta blues and ragtime and both are scheduled for publication later in the year.

The album, which also features drummer Joe Hunt and Art Koenig on bass, as well as guitarist Danny Kalb, was made for Atlantic label.

"It's all original band stuff," explained Stefan. "It's very exciting acoustic guitar work and there is some harmonica on it too."

Another album due for release shortly is Stefan's "Grammercy Park Sheik" album for Fontana which features Stefan on all his own compositions.

BY TONY WILSON

umbrian pipes with the guitar, but getting a funky sound."

Stefan is happy to stick with acoustic guitar and has no plans to do anything with an electric guitar, "I played electric for a year. I've been through that scene and I think it's much better to record with acoustic."

After a four-months absence, did Stefan note any changes on the music scene? "I haven't noticed any big changes," he replied. "There's no excitement. The folk and rock people who were exciting are all too expensive to book outside of London although the universities are great."

FINISH

When he leaves Britain at the end of his six-week stint, Stefan heads for Norway and then onto Rome. "I have to finish two more volumes of the blues back in the summer or fall. I'd like to do more festivals and clubs but I'm going to be here much less now."

"There might be a chance that Danny Kalb and I will work here together in the summer, though." What should, as they say, be a gas.



GROSSMAN after Britain he heads for work in Norway and Rome.

BOOKS

FESTIVAL OF FOOLS 1968 (John Foreman, 2s). Ewan MacColl's Festival of Fools, now annual folk scene event, is based on serious and off beat news items from the past year. It is presented by MacColl and the Critics Group of the Singers Club in London and naturally features a great deal of music and song in this excellent little book, produced by John Foreman with his usual stylish approach, there is contained songs from last year's Festival. There are a number, such as "The Children," "The Dead Men" and "Let's Pretend."

SCOTTISH REBEL SONGS by Jimmy McLean (McLean, 3s 6d). Twenty-five songs

about and supporting Scottish independence and Republicanism written or adapted by Jimmy McLean. The appeal of this will be north of the border. Titles include "The Wallace," "Forget The Old Orange And The Green," "Royal Deployment" and "The English Royal Family." THE INDIAN'S BOOK edited by Natalie Curtis (Constable/Dover, 38s). First published in 1907 and now reproduced in quality paper back form, this book is a comprehensive study of the songs, legends and folklore of the American Indian tribes such as Pueblos, Pawnees, Dakotas, Apaches, Yumas and Navajos. Many of Miss Curtis' original manuscripts of the

songs she collected are reproduced and there are photographs, authentic Indian drawings and paintings throughout the book. SONGS OF SOUTH AFRICA compiled and edited by Adolf Wood and Stanley Glasser (Essex Music). Interesting collection of songs from the coloured communities of South Africa. Wood and Glasser have adapted some of them to conform with European musical construction but have, in the process, tried to retain the essential character of the songs. The hundred songs in this book are divided into sections, eg country songs, city songs, traditional songs, African hymns.

BUCK, A TRUE GIANT IN THE C&W SCENE

THIS year sees a number of top American country music artists blazing a trail to Britain. Among the first is Buck Owens and his Buckaroos, who are scheduled to play the Liverpool and Empire on March 8 and London Palladium the following night, with Phil Brady and the Ranchers, Orange Blossom Sound and Murray Kash.

As one of the country and western field's leading performers, Buck has gathered a lion's share of awards including first places in various sections of American trade magazines top artist and record sales ratings for country music. Last year Buck was placed 16th in Billboard's top singles section with "How Long Will My Baby Be Gone," eighth in the album placings with "It Takes People Like You To Make People Like Me." rated number five country singles artist, and gained straight fours in the top, single vocalist, top album vocalist, top artist sections. His group the Buckaroos made number two in the group album section. Born in Sherman, Texas, in



BUCK OWENS own U.S. TV show

1929, Buck is a six-footer and is not unlike folksinger Tommy Makem, of Clancy Brothers fame, in looks. He was brought up in Mesa, Arizona, and received his first instrument, a mandolin, at the age of thirteen. From mandolin, Buck went on to master steel guitar, six-string guitar, piano, bass guitar and drums. His professional career began in Mesa, where, at the age of 16, he played nightly on the local radio station. Owen's family then moved

to Bakersfield, California, where Buck now lives, raising horses and cattle on a ranch. Buck was playing lead guitar on record sessions and with groups on the club circuits when he was spotted by Pep records and it was with them that he cut his first recording, "Down On The Corner Of Love" in 1957. From there on Buck was on his way and his career was set. In 1964 he netted 23 major awards in the country music area and in 1965 and 66 received 19.

His biggest hits have included "Act Naturally," "I Don't Care," "I've Got A Tiger By The Tail" and "Buckaroo." Included among his best-selling albums are "On The Bandstand," "Roll Out The Red Carpet" and "Carnegie Hall Concert." Buck has also recorded duets with Bonnie Owens, Don Rich and Rose Maddox.

In the States, as well as starring in his own television show, Buck has made appearances on the Dean Martin, Jimmy Dean, Jackie Gleason and Joey Bishop shows and has appeared on TV in France, Germany and Holland, and has one movie, "Country Music On Broadway, to his credit. — T.W.

ELVIS

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FOLK FORUM

Dubliners asked to tour Canada in Spring



DUBLINERS: their third major overseas tour?

THE DUBLINERS have been asked to undertake a four-week tour of Canada in March and April this year. If they decide to go, it will be their third major overseas tour. They visited America and played dates in Australia and New Zealand last year.

Their latest album, "The Dubliners Live At The Royal Albert Hall," was recently issued by Major Minor Records.

RELEASE

Another Major Minor recording, act Jackie and Bridie have just recorded their second album live, under the supervision of Tommy Scott, at the Liverpool Philharmonic Hall. The album is due for release in the near future.

Marc Brierly plays the Les Cousins, Greek Street, London W.1., all-night session on Saturday. His first album, "Welcome To The Citadel," on the CBS label, was recently released in Britain.

The Johnny Young Four, one of the country's best young country and western bands, are heard on Country Meets Folk on Saturday. On February 23 they feature at Piccadilly club Hatchets, where regular country music sessions are being started, and on February 26 they heard on Pete Murray's Pete's People programme.

CONCERTS

Mississippi Fred McDowell plays the Folk Blues Bristol and West club on March 2.

Among the guests lined up for the Black Bull, club run by Dennis O'Brien, are Diz Disley (Tonight), Derek Brimstone (27) and Lisa Turner and John Isherwood later in March.

Noel Murphy and Shaggis guest at the Dartford Folk Club in Kent on February 23. Malcolm Price, who has a new Sava album coming up, follows on March 2, Pete and Marian Grey (9) and Cyril Tawney (18) and the Valley Folk (23) are also set to appear.

The Spinners, guitar builder Stan Francis, Jackie and Bridie and Pete McGovern are among the people who will take part in the workshops and concerts that form the one-day Liverpool Folk Festival at St George's Hall, Liverpool, on Saturday. There will be a licensed bar all day and tickets are 10s for the whole day, 5s for the day-time events and 7s 6d for the evening activities.

FOLK NEWS BY TONY WILSON

Folk Voices fourth Country Music Festival takes place on May 31 at Islington Town Hall, London. As usual there will be a large number of acts and details of just who will be taking part will be available.

DETAILS

The Boys Of Lough, an Irish folk group who were over some months ago, return for a short tour starting tomorrow (Friday) at Cumbernauld. On Saturday they play the Triangle Folk Club, Edinburgh, followed by the Aberdeen folk club on Sunday. They appear at Falkirk on Monday and Shotley Bridge on Tuesday. The group — Tommy Gunn, Robin Morton and Cathal M'Connell — are also hoping to visit the Midlands, when details are finalised, at the end of March.

John Freshwater, for four years a solo singer, has now joined forces with ex-Bluobell, Hull, resident Stella Lindsay. After working in the North, they are moving South starting with a tour of South-East clubs beginning today (Thursday) at Hastings, and going on to Bexhill, Brighton and other venues. They will also tour clubs in Belgium and Germany.



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CLUB NEWS

LEETWOOD MAC make their
first British appearance
since returning from America at
Mother's Club, Erdington, Bir-
mingham, on Sunday (23). It
will also be their first British
appearance since the top of the
chart with "Albatross". John
Peel is due at the club the same
night.

The Groundhogs, just off the
HM's Bluescreen '69 tour, are
at Mother's tomorrow (Friday).
Saturday's stars are Mick Abrah-
am's new blues group *Blowin' Pig*.
Keef Hardley and deejay
Pete Drummond.

David H. Lee is getting top
billing at Manchester's Talk of
the North and a full publicity
push from the club — all on the
strength of a new record. The
Sax's Paulen heard David's
new LP and immediately signed
the 30-year-old country and
western singer to star at the
club from March 2 and
immediately after their last
show in Bermuda to open
for a season.

The Magic Village, Manches-
ter, will feature London's Van
Der Graaf Generators at a 12-
hour all-nighter on Saturday
(22). Similar sessions will fea-
ture Edgar Broughton (March
1) and Blowin' Pig (8).

The Steering Wheel Club,
West Bromwich, is presenting
the 30-year-old country and
western singer to star at the
club from March 2 and
immediately after their last
show in Bermuda to open
for a season.

The Paper Dolls play the
Casino Club, Crompton Way,
Bolton, for the week com-
mencing March 16. Roy Orblum
will be at the Casino for a week
from May 11, followed by the
Troggs.

David Symonds will be the
guest singer in the Radio One
club is broadcast from Club
Lafayette, Wolverhampton, on
Monday (23). The Morgan Club
will be at the Casino for a week
from May 11, followed by the
Troggs.

The Brian Beck Trio, with
singer Colin McGregor, are
resident on Saturdays and
Sundays at the Red Robin Club,
the social club of Altrincham
AFC.

Dusty Springfield starts a
week at the Cavendish Club,
Birmingham, on Sunday (23).
The new Montanas play the
Piazza, Manley, on Saturday
(22). The Edwardian Club,
Bradford, City FC's recently-
opened night spot — will in
future only open on match
nights and for private func-
tions. Pianist Bob Hartley and
his Music Men remain in
residence.

America's Ben E. King visits
Birmingham's Cedar Club on
March 3 and again on March
10. The Montanas play the
Piazza, Manley, on Saturday
(22). The Edwardian Club,
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operation with Philips.

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NEWS EXTRA

THE Bonzo Dog Band have a
new single, "Mr Ap-
pollo", released on March 7.
The B side is "Ready Made".
The new single is available
with the cost of the TV
show *Do Not Adjust Your Set*.

Two members of the Jeff
Beck group, drummer Micky
Waller and bassist Ron Wood,
have left the group prior to
their American tour. They
told MM: "We are forming a
group with Lee Stevens from
Blue Cheer."

An LP by Barry Ryan
featuring Paul Ryan's songs
will be released in
April. — Ben E. King arrives
in Birmingham on March 10
for a seven week tour and has
a new single "Till I Can't
Take Any More" released
next Friday. — Paul Jones is
to play the lead in John
Guare's play *Murder* which
opens as part of a double bill
at London's Open Space
Theatre on February 25.
— Terry Oates, artists'
development manager for
RCA, is to join Records Gen-
eral as a general manager
and trumpet star Maynard
Ferguson guests on Scott
Walker's new BBC-TV series
on April 1. Also on the show
is Esther Ofarim, a bluesman
Freddie King opens his Britain
tour at London's Bluesville '69
club tomorrow (Friday).

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MELODY MAKER

row (Friday). They will be
followed by the Ivy League
(February 23 and March 1),
Caravans (March 2) and the
Californians (21 and 22).

The Scaffold visit Manchester
on Sunday 23 to open for a
week at the Golden Garden. They
will be followed at the club by
David and Marianna Dalmour,
from March 2.

New Liverpool group, the In-
Crowd, played the opening
night of the Woolly Hollow Club
at Anfield in January and were
immediately re-booked for their
first available date — the week
beginning March 16. The group
has signed a recording contract
with Decca and are to appear at
the week beginning March 16.
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The Magic Village, Manches-
ter, will feature London's Van
Der Graaf Generators at a 12-
hour all-nighter on Saturday
(22). Similar sessions will fea-
ture Edgar Broughton (March
1) and Blowin' Pig (8).

The Steering Wheel Club,
West Bromwich, is presenting
the 30-year-old country and
western singer to star at the
club from March 2 and
immediately after their last
show in Bermuda to open
for a season.

The Paper Dolls play the
Casino Club, Crompton Way,
Bolton, for the week com-
mencing March 16. Roy Orblum
will be at the Casino for a week
from May 11, followed by the
Troggs.

David Symonds will be the
guest singer in the Radio One
club is broadcast from Club
Lafayette, Wolverhampton, on
Monday (23). The Morgan Club
will be at the Casino for a week
from May 11, followed by the
Troggs.

The Brian Beck Trio, with
singer Colin McGregor, are
resident on Saturdays and
Sundays at the Red Robin Club,
the social club of Altrincham
AFC.

Dusty Springfield starts a
week at the Cavendish Club,
Birmingham, on Sunday (23).
The new Montanas play the
Piazza, Manley, on Saturday
(22). The Edwardian Club,
Bradford, City FC's recently-
opened night spot — will in
future only open on match
nights and for private func-
tions. Pianist Bob Hartley and
his Music Men remain in
residence.

America's Ben E. King visits
Birmingham's Cedar Club on
March 3 and again on March
10. The Montanas play the
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Sixteen world stars
including Herb Alpert, Ray
Charles, Tom Dowd, Joe
Gees and Frank Sinatra have
donated their services to an
LP for the Office of the
United Nations High Commis-
sioner for Refugees, in co-
operation with Philips.

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from

MIDDLE EARTH

will unfortunately be closed this coming Saturday, but will be open on Saturday week, March 1st, 11 p.m. to Dawn at:

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LANCASTER ROAD,
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when we shall be presenting

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SOFT MACHINE
THE EXPLOSIVE SPECTRUM
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plus full supporting programme

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Buses: 27, 23, 21, 9 (Olympia)

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Friday, 8.11 p.m.
TED WOOD JAZZ BAND

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Monday night, 8.10-10.30 p.m.
FAY JOHN COX BOSSA CALIDA
plus vocalists

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FORTRESS ROAD, FENITISH TOWN
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Buses: 63, 114, 137, 214 at
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Friday/Saturday, 8.11 p.m.
BRIAN LEMON TRIO

Sunday Lunchtime, 12-2 p.m.
and Sunday Night, 8.10-10.30 p.m.
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DIXIELAND BAND

Tuesday, 8.11 p.m.
DENNY OGDEN'S OCTET
Wednesday, 8.11 p.m.
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**TONY McPHEE and
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**MICK ABRAHAM'S NEW LINE-UP
BLOODIN PIG
KEEF HARTLEY**
Introduced by
PETE DRUMMOND

THE MIDLANDS HOME
OF GOOD SOUNDS
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**FLEETWOOD
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**PETE BROWN'S
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AND
THE FORREST
in association with Blacklit Enterprises

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Pay at door
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LUCAS and the MIKE COTTON SOUND

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Fri., Feb. 21 Redbury Park Avenue
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Sun., Feb. 23 Liverpool Empire
Mon., Feb. 24 East Ham Grand
Wed., Feb. 26 Cambridge A.B.C.
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2 performances—8 p.m. & 8.30 p.m.
(200 per house only)

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Saturday, February 22nd RUBY JAMES
Sunday, February 23rd HERBIE GOINS & THE NIGHTMERS
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Rave Dance to Radio and
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4/6 at door

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**THE MOVE
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Tickets 15/- advance, 17/6 at door

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Friday, Feb. 21st 7.30-11.30
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JUNIOR'S EYES ★ GAME**
Admn. 10/-, Ladies 5/- Men need S.U. or any club card
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**SEYMOUR HALL
W.1**
FRIDAY, FEB. 28th

THE PINK FLOYD

UNIVERSITY
COLLEGE, GOWER
ST. W.1
MARCH 1st
10/-

MORE ENTERTAINMENT
ADVERTISEMENTS WILL
BE FOUND ON PAGE 27

100 CLUB

100 OXFORD ST. W.1
7.30 to 11 p.m.
(Sat. 7.30 to 11.30 p.m.)

Thursday, February 20th
BOB KERR'S WHOOPEE BAND

Friday, February 21st
ERIC SILK'S SOUTHERN JAZZ BAND

Saturday, February 22nd
HUMPHREY LYTTLETON & HIS BAND

Sunday, February 23rd
KENNY BALL & HIS JAZZMEN

Monday, February 24th
GRAHAM COLLIER SEPTET

Tuesday, February 25th
HUMPH ALAN PRICE JOHNNY PARKER TONY COE KEITH CHRISTY BRUCE TURNER
and many, many guests
All tickets 10/-

Wednesday, February 26th
BLACK BOTTOM STOMPERS
FULLY LICENSED BAR
WEDDING BAKES FOR STUDENT NUMBERS
1st. 2nd. of the Club from the Secretary
100 Club, 100 Oxford Street, W.1
Club Telephone No. 01-2538 0922

STUDIO 51 KEN COLYER CLUB
10/11 GT. NEWPORT STREET
NEAR LEICESTER SQUARE
Saturday, February 22nd, 7.30 p.m.
GOthic JAZZ BAND
Sunday, Feb. 23rd afternoon, 3-6 p.m.
STUMBLE BLUES GROUP
Sunday, Feb. 23rd evening, 7.30 p.m.
KEN COLYER'S JAZZMEN

THAMES HOTEL
Hampden Court, Middlesex
Friday, February 21st
BOB WALLIS STOREYVILLE JAZZ BAND
Saturday, February 22nd
LEN BALDWIN'S DAUPHIN STREET SIX
Interval Derek Turner
Sunday, February 23rd
ALAN ELSDON'S JAZZ BAND

WOOD GREEN (Fishmonger's Arms)
Sunday
ALEX WELSH & HIS BAND
with Beryl Bryden!!
Tuesday
THE FREE !!

THE KENSINGTON
RUSSELL GARDENS, W.14
Boxes 49, 5, 73
SATURDAY, FEB. 22nd
JOHN CHILTON'S SWING KINGS

COUNTRY CLUB
310A HAVESLOCK HILL, N.W.2
Thursday, February 20th, Adm. 6/-
EDGAR BROUGHTON BAND
THIRD EAR BAND
IT'S LIGHT SHOW
Next Thursday
PETE BROWN
Sunday, February 23rd
Closed in sympathy with L.S.E.
Monday, February 24th, Adm. 10/-
INDO JAZZ FUSIONS
See back page

CLUBS

FLAMINGO
AT 33-37 WARDOUR STREET, W.1

SAT. FEB. 22nd, 8 p.m. - 6 a.m.
FIRST LONDON CONCERT IN PERSON
FREDDIE KING STEAM HAMMER
DON'T MISS THIS FANTASTIC SHOW

PEARL & DEAN AND THE BOOGALOO BAND
TONI ROCKET SOUL SHOW DISCTET

SCREAMING JAY HAWKINS AND THE CLUB'S MANAGEMENT WISH TO APOLOGISE FOR HIS NON-APPEARANCE LAST SATURDAY DUE TO HIS BEING GROUNDED THROUGH BAD WEATHER IN NEW YORK. WE WILL ANNOUNCE HIS NEW DATE AT THE CLUB SHORTLY.

WED., FEB. 26th, 8 p.m. - 1 a.m.
DAVE DAVANI FIVE
ALL GIRLS ADMITTED
FREE SO COME EARLY

THURSDAY
ALBANY JAZZMEN Metropolitan Tavern, Farringdon Road, EC1
ERIC SILK, Whittington Hotel, Pinner.
GUN BAND, Gun Tavern, Craydon
JAZZ AT THE TORRINGTON
HIGH ROAD, NORTH FINCHLEY
FEB. 20: THE MIKE WESTBROOK BAND
FEB. 27: HAROLD MCNAIR
See Sunday
MUSICA ETERNA
Borbus, Tottenham Court Road, W.1
NEW ERA JAZZ BAND
"The Victoria," near Holloway Tube
NEW ORLEANS JAZZ JOHN KEEN BAND
Railway Hotel, Putney, Erec
ST ALBANS, Goat Inn, Sopwell Lane, Traditional jazz. Phone Hithen 4104 for details.
THREE TUNGS, BECKENHAM
DAVE QUINCEY quartet, BOBBY BREEN.

FRIDAY
ASGARD, Railway Tavern, Angel Lane, Stratford
STRANGE DAZE
plus lights, films, records and visitors!!
BEDFORD COLLEGE PRESENTS: ALAN BOWN! BLONDE ON BLONDE
FRIDAY, 28th FEBRUARY, at Mansour Lodge, Quiet Circle, Regent's Park, NW1. Advance tickets from Social Secretary, Bedford College, Union Society, Inner Circle, Regent's Park for 8/6d plus S.A.E.
BILL STAGG Band, Lord Napier, Thornhill Heath, also Sunday lunchtime, Sunday night, Memphis Six. All sessions free.
BLUES LOFT, High Wycombe, ex-Tull, Mick Abraham's **BLODWIN PIG**
Oh, really!!
BREWERY TAP, St James St, E.12
JOE HARRIST CROWELLIAN MADDENING CROWD
CRUMBLEY'S JAZZ, Red Lion, Brixton
ERIC SILK, 100 Club, Oxford Street

FRIDAY cont.
HARROW INN, ABBEY WOOD PATRICK DANE
AND THE **FRONT LINE**
SOUL WITH BRASS
NEW ERA JAZZ BAND
Elm Park Hotel, Hurnchurch.
OSFERLEY JAZZ CLUB, Mike Donini's Delta Jazzmen plus Alexander's Jazzmen
PALM COURT, RICHMOND
JAMIE EVANS, DAVE KEEN QUINTET, FREE.
ROYAL OAK, Toney Street, SE1. M.J.S. CLUB, PHIL SEAMAN, DANNY MOSS, TERRY SHANNON, REG PETTIT.

SATURDAY
BLUESCENE, CROWN, TWICKENHAM, JOHN LEWIS (HONKY-TONK) PLUS BRETT HARVIN'S THUNDERBOLTS.
NEWBURY COLLEGE WORKSHOP DAVE BROCK
PALM COURT, RICHMOND
BROWN, DIXIELANDERS WITH TED WOOD, FREE.
ROYAL OAK, Toney Street, SE1. M.J.S. CLUB, PHIL SEAMAN, DANNY MOSS, TERRY SHANNON, REG PETTIT.

SUNDAY
AT THE CLERKENWELL TAVERN, 2 p.m. RICHARD WRIGHT QUARTET.
BILL BRUNSKILLS Jazzmen, Fighting Cocks Kingston.
BILL GREENOW'S STRONG JAZZ
12-2 p.m., Prince of Wales, Hammersmith, next Ravenscourt Park Tube.
BLACK PRINCE HOTEL, Bexley, Kent, On tour from U.S.A. King of Blues Guitarists.
FREDDY KING and the Steamhammer
BOTTLENECK BLUES CLUB
Railway Tavern, Angel Lane, E.12
PROUDLY PRESENTS MIKE COOPER
Plus KOKOMO PHOENIX and PALE GREEN LIQUINIX
COOKS, CHINGFORD
STOMPING FROM 7 P.M. PROMPT THE BLACK BOTTOM STOMPERS
CY LAURIE JAZZ CLUB
Bedford Corner Hotel, 108 Tottenham Court Rd. J.W.C.1
DAVE JONES JAZZ BAND, Old Ignatius Sports Club, Letchemer Avenue (opp. Lamb's Garage), Woodford.
DENNIS FIELD, lunchtime, Green Man, Plumstead.
ELM PARK HOTEL
NEW ERA JAZZ BAND
Lainholm, Jam. Vossan.
"GEORGE" MORDEN: SPENCER'S WASHBOARD KINGS
GRAVESDAM TERMINUS, Stuart Road
MIKE DANIELS BIG BAND
GUN BAND, Lunchtime, Gun Croydon.

JAZZ AT THE TORRINGTON
HIGH ROAD, NORTH FINCHLEY
FEB. 23: TERRY SMITH WITH THE ED FAULTLESS TRIO
JOHN LEE HOOKER
Crystal Palace Hotel
PALM COURT, RICHMOND
TERRY THOMPSON BEBOPPERS, FREE.
SOUTHERN STOMPERS, O.M.T., Croydon.
ST ALBANS, Goat Inn, Sopwell Lane, 12 noon. Dave Jones Quartet plus guests

COUNTRY CLUB
(OPP. BELLEZZ PARK ODEON)
THURS., 20th FEB., 8 p.m.
FISHMONGER'S ARMS
Wood Green (tube)
Friday, Feb. 21st, 7.30 p.m.
ARCADIUM
D.J.: Jerry Floyd
Music from Musicland, Berwick Street
Licensed Bar Adm. 7/6

FRIDAY cont.
THE ORIGINAL EAST SIDE STOMPERS, Blackpath
TOBY JUG, Tolworth, Surrey
JUNIORS EYES
MONDAY
AT PLOUGH, STOCKWELL, S.W.9
KATHY STOBART
BLACK PRINCE HOTEL, Bexley, Kent. ERIC SILK
DAVE JONES BAND, Tudor House, MAIDSTONE
ERIC SILK, "Black Prince", Bexley
GOthic JAZZ BAND, Earl of Sandwich
HATFIELD, Red Lion, Monty Sunshine
MIKE MESSENGER'S Band, Crown, Borehamwood
THE ORIGINAL EAST SIDE STOMPERS, Green Man, High Road, Laytonstone
THE RESURRECTION
Black Bull, Whetstone, N.20
STEVE MILLER'S DELIVERY
PLUS PALE GREEN LIQUINIX
Admission 4s. 6d. Membership 1s. NEXT WEEK: ROY HARPER.

TUESDAY
BERKHAMSTEAD, King's Hall, KENNY BALL.
BRIGHTON BLUES SCENE present **BLODWIN PIG** featuring **WICK ABRAHAM** at The Richmond Hotel, Richmond Pt. 7.20 p.m. Next week **JOHN LEE HOOKER**. All tickets available at "Sevens" (Middle St)
DENNIS FIELD J.B.
Eggy Lay, Elm Park Hotel.
FRANK BROOKER QUINTET, The Hopbine, East Lane, Wembley.
"GEORGE" MORDEN: SPENCER'S WASHBOARD KINGS.
PEANUTS JAZZ
213 Bishopgate, 2 mins. Liverpool Street Station
KEITH TIPPETT BAND
SLOUGH, "Good Companions", ALEX WELSH.
SURBITON, BOB BARTER Orchestra with Ron Mathewson, Peter King, Laurie Monk and Stars. Assembly Rooms, 8 p.m.

WEDNESDAY
AT THE PIED BULL
NEW JAZZ REUNION
1 Liverpool Road, Angel, Islington
ERIC SILK, Mivralte Club, Beckenham.
GOthic JAZZ BAND, Earl of Sandwich.
HITCHIN, Hermitage Ballroom, Cher Chesterman.
TOBY JUG, Tolworth, Surrey
CHICKEN SHACK

ronnie scott's
present
Until March 1st
THE CLARKE - BOLAND BIG BAND
"One of the world's great Big Bands" plus
SALENA JONES
with BRIAN LEMON TRIO
Commencing March 3rd for Four Weeks
ROLAND KIRK & HIS QUARTET
plus RONNIE SCOTT AND "THE BAND"
UPSTAIRS—featuring nightly **MIKE LENOX**
Thursday, 20th March—Saturday, 22nd March
JACK SHEPHERD
Separate entrance
Memberships not necessary
47 Frith Street, W.1
Gerrard 4752/4239

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COUNTRY CLUB
(OPP. BELLEZZ PARK ODEON)
THURS., 20th FEB., 8 p.m.

L.C.P. Students' Union, in association with Ronnie Scott presents

ROLAND KIRK QUARTET
featuring
JIMMY BURTON
Piano
VERNON MARTIN
Bass
JIMMY HOPPS
Drums

LIVERPOOL SCENE
featuring **ADRIAN HENRI**
SYNANTHESIA
SATURDAY FEB 22
7.30 p.m.
12/6 in advance
15/- at door
LONDON COLLEGE OF PRINTING
Elephant & Castle, S.E.1
01-735 6871

THE CLIMAX CHICAGO BLUES BAND
CHRYSLIS REG 9233

CALIFORNIA BALLROOM
Whipsnade Road, Quainton, MK20 4
SATURDAY, FEB. 22nd
THE FOUNDATIONS
Car Park Supporting Groups Bar extra

ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
Len Hooker Dick Brennan Alan Berry, 01-427 9100
every Wednesday
JAZZ AT THE PHOENIX CAVENDISH SQUARE
Wednesday, February 26th

MICHAEL GARRICK SEXTET
SUPPERS SERVED
CHICKEN IN THE ROUGH
SCAMPI IN THE ROUGH
Admission 6/-, Students 4/-
To book a table ring 639 1700

BULL'S HEAD
BARNES BRIDGE, EPO 5241
Resident Trio
TONY LEE TERRY JENKINS TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section:
BILL LE SARK TRIO
Fri., Sat. & Sun. Lunchtime and Evening
Friday, Feb. 21st
TOMMY WHITTLE
Saturday, Feb. 22nd, Lunchtime
TONY LEE TRIO
WITH GUESTS
LOUIS STEWART
(Tubby's guitarist)
Sunday, Feb. 23rd, Lunchtime & Evening
HAROLD MCNAIR
Monday, Feb. 24th
TONY LEE TRIO
Tuesday, Feb. 25th
TERRY SMITH
Wednesday, Feb. 26th
TOMMY WHITTLE
Thursday, Feb. 27th
BRIAN SMITH

marquee

90 Wardour Street London W.1
Thursday, February 20th (7.30-11.0)
* **AYNSLEY DUNBAR**
* **RETALIATION**
* **EYES OF BLUE**
Friday, February 21st (7.30-11.0)
* **THE TASTE**
* **PEGASUS**
Saturday, February 22nd (8.0-11.30)
* **SPICE**
* **ANDROMEDA**
Sunday, February 23rd (7.30-10.30)
* **THE STUART HENRY SHOW**
with HOUSE OF LORDS

London W.1
Monday, February 24th (8.0-11.0)
* **AUCTION NIGHT**
THE SHOWCASE NIGHT FOR NEW GROUPS
CLOSED TO THE PUBLIC
Tuesday, February 25th (7.30-11.0)
FAREWELL APPEARANCE PRIOR TO U.S. TOUR
TEN YEARS AFTER
THE SPIRIT OF JOHN MORGAN
Wednesday, February 26th (7.30-11.0)
* **YES!** * **CLOUDS**
Thursday, February 27th (7.30-11.0)
* **JUNIORS EYES**
* **RAINBOWS**
4 Track + Stereo + Mono + Recordings
10 Richmond Mews, W.1. 01-437 6791

marquee studios

BLUESVILLE '69 CLUBS
FIRST APPEARANCE OF TOP U.S. BLUES GUITAR MAN
FRIDAY FEB. 21st
FREDDY KING
ALL ENQUIRIES PHONE 01-348 2923

"THE HORSNEY WOOD TAVERN"
376 Seven Sisters Road, N.4
FREDDY KING
ALL ENQUIRIES PHONE 01-348 2923

SAVOY (FORMERLY WITCHDOCTOR) CATFORD
SATURDAY, FEBRUARY 22nd
THE CATS
(SWAN LAKE)
EVERY SUNDAY THE STEVE MAXTED SHOW

BURTON'S UXBRIDGE
SAT. FEB. 22nd
COLOURED RAISINS
SAT. MARCH 1st
AMBOY DUKES

the **KILLING FLOOR** blues
February 21: Silver Blades Ice Rink, February 23: Manor Ballroom, Ipswich
February 25: Klooks KleeK
Sole rep. JOHN EDWARD ENT. AGENCY
01-806 6645/6494

THE INTERSTATE ROAD SHOW
Sole Representation **DUEL ARTISTES AGENCY LTD.**
25 Denmark Street, London, W.C.2 Tel. 01-836 4831

RED LION, LEYTONSTONE THURSDAY, FEB. 20th
JOHN LEE HOOKER
Doors Open 7.30
KING'S HALL, ROMFORD MKT. MONDAY, FEB. 24th
FAMILY
LICENSED BAR

VINCENT-RUDMAN ENTERTAINMENTS AGENCY
SOLELY REPRESENTING
ORANGE BICYCLE (Columbia Records) — FORCE WEST (E.M.I. Recording Artists)
JOHNNY CARR & THE CADILLACS (Philips/Fantona Records)
THE ZOMBIES WEST COAST UNION — THE MIRROR (Philips Records)
JUSTINS TIMEPIECE (Keverb Recording Artists)
THE WORKSHOP ROAD-RUNNERS THE OIPPS DEEP BLUES BAND
CLAUDE BOTTOM & THE LION TAMERS (Polydor Recording Artists)
All enquiries to PAT VINCENT : HOWARD RUDMAN
14th Floor Suite, Tower House, Fairfax House, Bristol, 1. Tel. 292291/2/3/4

KLOOKS KLEEK
RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSHIRE, N.W.4
THURSDAY, FEBRUARY 20th
AMBOY DUKES
Thurs., Feb. 27th
GREATEST SHOW ON EARTH
Tues., March 4th
FAMILY
Plus D.J. PAT B.

BILL Lewington LIMITED

16d Shaftbury Avenue, W.C.2
Tel. 01-246 094

Hours: 9.30-3.30, All day Sat.

ALTO SAXOPHONES

SELMER Mk. V, new £179
SELMER SUPER ACTION, perfect £203
CONN UNDESKED, excellent £25
BUESCHER ARISTOCAT, superb £275
NEW KING, good condition £315

TENOR SAXOPHONES

SELMER Mk. V, immaculate £130
ROHEIT, perfect £180
PENNIVLVA, new £170
CONN LARGE-BORE Baritone, £210

TRUMPETS

HARMONICAD, new, complete £166
DELMARAD, new, complete £107
DELMARAD, low B, excellent £106
GRASS, new £40

FOR THE FIRST TIME IN BRITAIN

REGINALD BELL
"Significant", "Greatest" and "Kaffika" saxophones
Send for free brochure

SPECIAL NOTICES

BANDLEADERS - HOLIDAY CAMPS - HOTELS

YOU DON'T HAVE TO SEARCH ANOTHER STREET FOR YOUR MUSICIANS THIS SUMMER

We can supply complete entertainment staff for any seasonal occasion.

PERSONALITY SERVICE BUREAU
81-53 Leamthorpe Road, West Croydon, Surrey
Tel. 01-884 4204

ACKNOWLEDGED as the best IVOR MAIRANTS' POSTAL COUPONS for PLECTRUM and FINGERSTYLE GUITAR. Largest selection of guitars in stock. Particularly: **IVOR MAIRANTS' MUSICENTRE**, 20 Bathstone Place, London, N1 1JZ.

SPONSOR URGENTLY required for original band, 715-8580.

Classified Advertisement Department
"MELODY MAKER", 161-166 Fleet Street, London, E.C.4
Enquiries: Fleet Street 5011, Tel. 01, 176 & 234

PRESS DATES. Every effort will be made to include classified advertisements received after 10 a.m. on the Friday previous to week of publication.

CLASSIFIED ADVERTISEMENTS BROUGHT INTO THE OFFICE WILL BE ACCEPTED UP TO AND NO LATER THAN 5.00 P.M. ON THE MONDAY PREVIOUS TO DAY OF PUBLICATION

ALL CLASSIFIED ADVERTISING MUST BE PRE-PAY

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ENGAGEMENTS WANTED
(continued)

FEMALE DRUMMER available - Box 8172

GOOD YOUNG drummer wants dance bands - CLJ 0964

GUITAR, rhythm lead needs harmony - RCM 1536

GUITARIST AND BASS GUITARIST - Tel. 01-228 7824

GUITARIST - EXPERIENCED, looking for jazz band - 452 3722

GUITARIST, JAZZ/DANCE - 452 3722

GUITARIST NAME bands, young individual, good pro gigs only - Neil 029 490

GUITARIST REQUIRES late residency, read book, L.A. standards, jazz - 278-8854

GUITARIST RHYTHM, 34 Gresham, seeks individual semipro group, Guildford area - Hascombe 329

GUITARIST SEEKS rehearsing jazz/dance group, also gigs - 540 8029

GUITARIST SEEKS summer work, residency - Dave, 01-997 5440

GUITARIST SEEKS working semi-pro group, or residency - Phoenix 220

GUITARIST/VOCALIST, 24, wide experience, 327 4653

ORGANIST seeks rhythm guitarist - Bing 019 37448

ORGANIST/PIANIST seeks instrumentalists for jazz band, also composer and arranging - Edwin, 834-8258

ORGANIST/PIANIST, 24, seeks guitar player available for gigs and joint work group - 01-228 2207

ORGANIST - AVAILABLE for regular, optional, or occasional work - 01-228 4822

ORGANIST - Bob Burrill, 01-728 4822

ORGANIST, coloured soulman, wishes semi-pro group with good music and future - 208 2487

ORGANIST, 149, Summer Theatre, available - Any area, 817-2

PIANIST/ORGANIST, Accompanist, read & book standards, 278-4642

PIANIST/ORGANIST, part available for gigs, etc., for one week commencing February 24 - 544 7961

PIANIST AND ORG / Vocals First class - 004 4397

PIANIST, pro, available, London - 378 1624

PIANIST - BEG 2048

PIANIST SEEKS gigs - 01-572 3194

PIANIST - SWINGER, just coming to start on band, good gig, anything considered - 144 8033

PIANIST - 202 1128

PIANO ORGAN Gigs - Romford, 01-884 5235

PROFESSIONAL DRUMS, Congas and Bongos - 845 7088

PROFESSIONAL VERSATILE guitarist - 01-678 0707

RHYTHM GUITARIST wants group playing jazz - 01-241 121

SOUL BLUES, tenor sax requires session, Costa Rica, April 1969 - 01-228 4822

TALENT SOUL available in Cambridge - 01-228 4822

TENOR SAX, pro, wishes to join progressive group (pro), Midlands based preferred but not essential - Box 3174

V.O.C.A.L.I.S.T. SINGS English, French, waltz/club/cabaret, London area - 272 8428 (night)

YOUNG professional lead vocal, w/ doubling rhythm guitar. New recording studio, original material. S.E. London area - 778-2296 after 4.30

YOUNG - TENOR available (reader) - Mr Richardson, BAT 9728

CLARINETS

LEBRAN, immaculate £120

YAMAHA, new, complete £140

MOULT, Bar, new £66

LAFURIE Et, new £46

TRUMPETS

OLD SUPER, new £104

KING TEMPO, new £130

R. & H. SESSIONAL £67

CONDORSON FLUKE, new, complete £120

CONN MELOPHONUM, excellent £130

TRUMPET

KING 20, new, complete £143

KING 20 Silver-tone, excellent £160

CONN Double, as new £24

LAMAR, new, complete £25

EMPEROR, immaculate £20

VOCALISTS WANTED

1/- per word

AMATEUR female vocalist required, 19-24 years for Supremes type trio, no experience necessary - Box 8170

ATTRACTIVE MALE vocalist urgently required for power group - 715-5508

DAVE DAVANI requires young vocalist - 01-863 1949

FEMALE VOCALIST REQUIRED FOR LONDON RESIDENCY
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FOLK VOCALIST writers, folk singer/waltresses or folk group and Clancy-type singer (powerful voice), requires 10-15 members. Scottish report. Also accord, banjo, Irish, pipes/violin. Contact: McAvain, 361, Victoria, Oban, Argyll, Tel. Oban 36645

MALE/FEMALE vocalist required for progressive blues group - Details in Box 8182

RECORDING MALE vocalist - 547-2798

VOCALIST FOR SEMI-PRO Blues Band, Walthamstow area - 550 8322, after 8 p.m.

VOCALIST WANTED (male), for progressive group, No. 11ex, 01-706 2100

YOUNG GIG VOCALIST, experienced Pop/Soul etc. Good recording. Contact: 01-228 4822, Top Rank Suite Doncaster.

MUSICIANS WANTED

1/- per word

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ORGANIST required to register for ships - Sydney Lipton, MAY 548

MUSICIANS WANTED to wear individual personally styled and made top-quality clothes. Your style created from your material. Best prices - Phone PRO 1322

ORGANIST AND drummer wanted to form trio with guitarist - Flat 7, 534 6897

ORGANIST/ENTERTAINER, able to sing with own organ required for session south coast - Write Mrs Allen Agency, 25 Ashley Road, Parkstone, Dorset

ORGANIST FOR WEST County, Hampshire provided - Box 8124

ORGANIST REQUIRED for progressive blues band - 01-228 4822

ORGANISTS, PIANISTS, drummers wanted immediately for Residencies - Barker-Jefferson Agency, 01-340 3000

ORGANIST, TENOR and trumpet required to complete top progressive band - Recording Co. X, and recording awaits - Reg Lewis, 889-2834

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15-18 PLUS pianist/organist, tenor sax, jazz, semi-pro, for blues/swing - Box 8142

ENGAGEMENTS WANTED

8d per word

A ABLE accomplished accordionist - 876-4542

A ABLE accomplished pianist - 378-4642

ALTO/TENOR clar. - CLJ 4811

AMATEUR DJ available - BRJ 9728

BASS / BASS GUITAR, pro, 24, wants work in Spain, Road - 01-228 4822

BASS / BASS GUITAR, 17th, 01-866 2578 (meets), Duxbury, 01-276-0100

BASS DOUBBLE, amplified, read, busk - 830 5418

BASS (ELECTRIC), vocals, 01-864 3872

BASS (GUITAR) (double), gigs only, experienced, pop/standards - Tel. 01-390-1044

BASS GUITAR, doubling swing vocals, 29, seeks residency - 01-228 4822

BASS GUITAR - 01-228 4822

BASS GUITAR, 01-448 1231

BASS GUITAR, 160W Marshall Stack, 282, blues group, will exchange Dan Dera uniform for right group - 01-745 5728

BASS GUITARIST (Croppen), seeks semi-pro group, anything considered, 657 1775, evenings

BASS GUITARIST, experienced, young, 282, good group/band - Dave, 327-8121

BASS GUITARIST, pro, experienced, 282, blues group, waltz, vocals, drums - Room 1, 375 4812

BASS GUITARIST, professional, read, busk, John, 01-504 8348

BASS GUITARIST seeks week-end work, no transport - Teuton, 283 Dimkirk Road, Mottingham, 01-228 4822

BASS GUITARIST seeks work/band - 01-274 8550

BUDDY RICH has never heard of you - 01-228 4822

DOUBLE BASS, W25254, 8433

DRUMMER, all types, Gigs, 01-228 4822

DRUMMER AVAILABLE, experienced, all types, own transport - 01-884 5235

DRUMMER AVAILABLE for pub work - group work, experienced - 01-906 1815

DRUMMER AVAILABLE - 530-5249, 29-342

DRUMMER, EXPERIENCED, reliable, gigs, residency - 642 9613

DRUMMER, experienced young pro, image, seeks working group - 01-228 4822

DRUMMER - FIRST CLASS, reader, requires good residency, season, must be able to play quartette, etc. no beat - 01-722 5770

DRUMMER, GIGS/LOUNGE - HENNON 2866

DRUMMER, INVENTIVE, experienced, needs heavy musical pro group - 01-389 8274

DRUMMER, JAZZ, dance, beat, free any night - 642 7917

DRUMMER, PRO, 21, experienced, jazz, dances, latin, cabaret, theatrical - Good reader - 01-992 7478

DRUMMER, READER, requires pro, young image, passport - Forest Row 2444

DRUMMER, semi-pro, would like work with dance band, would like to be a professional - 383 6454

DRUMMER - 01-983 8122

DRUMMER, 282, above average pro, image, good, must rehearse - 01-472 7468

DRUMMER (282), to join band, piano or guitar and guitar jazz standards, some pop, Dave - 01-228 4822

DRUMMER, READ, busk, L.A. standards, pop, jazz, gigs, 01-228 4822

EXP. PIANIST/ORGANIST seeks session, Cornwall/Devon - Phone Faversham 3444, Kent

SITUATIONS WANTED

1/- per word

AWARE YOUNG man, 19, new groups, but actually interested in forms of modern music. Any bookings employment in recording industry or agency - Mid April, anything considered - Box 8188

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required, top salary.

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Lacock Ballroom
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Professional perfectionists to join established funky blues outfit. Good lead and inventive ensemble. Recording Co. X, March, Gigs and touring work. No experience. Do not ring after Sunday. Phone 01-300 3848

BASS GUITAR and organ to rehearse jazz/pop working group - Apply Smith, 119 Fove Street, Kingsbridge, Bristol

BASS GUITARIST needed for progressive party band - Chris, 81V 1794

BASS GUITARIST, organist, both singing harmony, North London - 01-228 4822

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BASS, PRO Underground blues equipment, willing to rehearse - Mr Berlin, 011 7613

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BRIGHT DRUMMER and **LEAD GUITARIST** required for group about to record latest single - 01-427 6391

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ENGAGEMENTS WANTED

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A ABLE accomplished pianist - 378-4642

ALTO/TENOR clar. - CLJ 4811

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EXP. PIANIST/ORGANIST seeks session, Cornwall/Devon - Phone Faversham 3444, Kent

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EXCEPTIONAL vocalist seeks working group or band - Tel. 522 278

FEMALE SINGER / songwriter seeks all gig group - Tel. 859-2672

FEMALE VOCALIST guitarist, seeks all gig group - Tel. "Wendy", Wingham 257

SOUTH LONDON, versatile male singer, 275, wishes to join working band/group for standards - Own p.a. 384-1191 after 9pm

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YOUNG VERSATILE male vocalist, with good voice/books and three years professional experience, seeks interesting offer - Box 8165

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