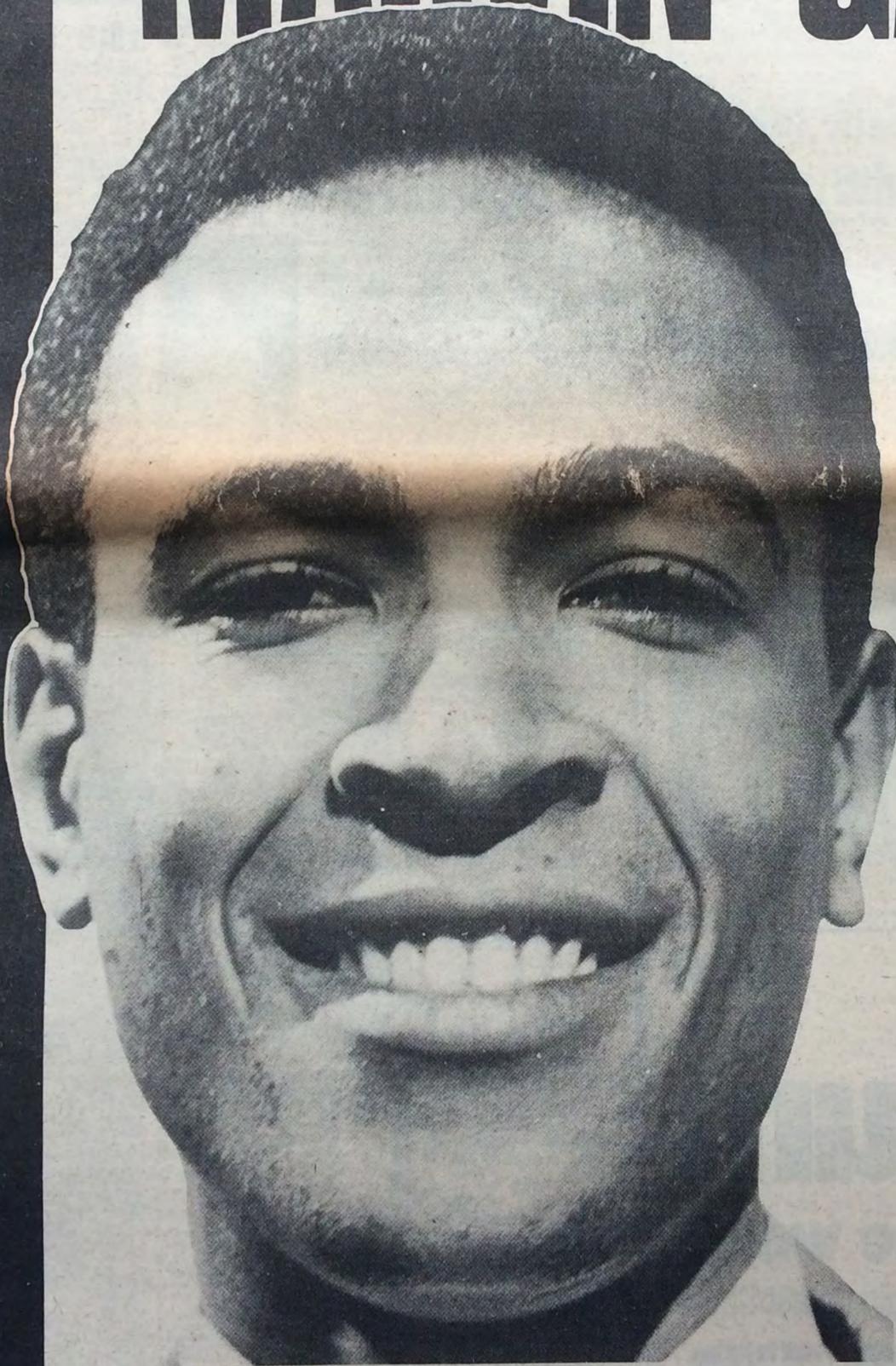




GET  
YOUR  
TICKETS  
FOR THE  
GREAT  
MM POLL  
WINNERS  
CONCERT  
SEE  
PAGE  
FOUR

# MARVIN GAYE TO TOUR



## Spring-summer plan

**M**ARVIN GAYE, whose Tamla Motown single "I Heard It Through The Grapevine" hit the number one spot in the MM Pop 30 this week, is to tour Britain this year.

"There are plans for me to come over in late spring or summer," said the Motown star on the phone from Detroit. "I love the English people very much and I even like your weather. I'm looking forward to coming over again."

The Arthur Howes office is understood to be promoting the tour but a spokesman refused to comment.

Marvin's hit is Tamla-Motown's biggest success in Britain since the Four Tops made number one with "Reach Out I'll Be There" in 1966. The Isley Brothers and Stevie Wonder reached the top five this year.

SEE PAGE 5

## Clapton, Baker Winwood plans

**E**RIC CLAPTON, Stevie Winwood and Ginger Baker — who have formed a group titled simply Clapton Baker Winwood — are to make a tour of Scandinavia in May.

Further details are not known, but the MM understands the group which comprises two thirds of the Cream will be doing concert and TV appearances.

The Supergroup will probably make its British debut at a free open air concert in London's Hyde Park on June 7, and there may also be other British appearances.

A tour of America in June and July is also likely.

In addition, Ginger Baker has been approached to play the role of a gunman in a new Western film titled Zachariah which is to be made this year in the States. Bob Dylan's backing group The Band will also play leading parts.

Clapton Baker Winwood have already recorded enough material for two albums and their first release is expected in June.

Ginger Baker became a father last week when his wife gave birth to a son, to be called Cofi.



STEVIE



ERIC



GINGER

# SCOTT WALKER IN 3-D

CENTRE PAGES

# Melody Maker POP 30

- 1 (2) **I HEARD IT THROUGH THE GRAPEVINE** Marvin Gaye, Tamla Motown
- 2 (4) **GENTLE ON MY MIND** Dean Martin, Reprise
- 3 (7) **SORRY SUZANNE** Hollies, Parlophone
- 4 (1) **WHERE DO YOU GO TO** Peter Sarstedt, United Artists
- 5 (9) **MONSIEUR DUPONT** Sandie Shaw, Pye
- 6 (3) **SURROUND YOURSELF WITH SORROW** Cilla Black, Parlophone
- 7 (12) **GAMES PEOPLE PLAY** Joe South, Capitol
- 8 (19) **BOOM BANG-A-BANG** Lulu, Columbia
- 9 (8) **FIRST OF MAY** Bee Gees, Polydor
- 10 (16) **IN THE BAD OLD DAYS** Foundations, Pye
- 11 (15) **GET READY** The Temptations, Tamla Motown
- 12 (6) **WICHITA LINEMAN** Glen Campbell, Ember
- 13 (5) **THE WAY IT USED TO BE** Engelbert Humperdinck, Decca
- 14 (10) **YOU'VE LOST THAT LOVIN' FEELING** Righteous Brothers, London
- 15 (14) **IF I CAN DREAM** Elvis Presley, RCA
- 16 (11) **GOOD TIMES (BETTER TIMES)** Cliff Richard, Columbia
- 17 (17) **I CAN HEAR MUSIC** Beach Boys, Capitol
- 18 (28) **ISRAELITES** Desmond Dekker, Pyramid
- 19 (20) **ONE ROAD** Love Affair, CBS
- 20 (22) **WINDMILLS OF YOUR MIND** Noel Harrison, Reprise
- 21 (26) **HARLEM SHUFFLE** Bob and Earle, Island
- 22 (13) **PLEASE DON'T GO** Donald Peers, Columbia
- 23 (27) **HELLO WORLD** The Tremeloes, CBS
- 24 (—) **PINBALL WIZARD** Who, Track
- 25 (25) **PASSING STRANGERS** Sarah Vaughan and Billy Eckstine, Mercury
- 26 (23) **DON JUAN** Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 27 (—) **I DON'T KNOW WHY** Stevie Wonder, Tamla Motown
- 28 (18) **I'M GONNA MAKE YOU LOVE ME** Diana Ross & The Supremes & The Temptations, Tamla Motown
- 29 (—) **CUPID** Johnny Nash, Major Minor
- 30 (24) **I'LL PICK A ROSE** Marv Johnson, Tamla Motown

## top twenty albums

- |   |   |
|---|---|
| 1 (1) <b>GOODBYE</b> Cream, Polydor   | 10 (13) <b>WORLD STAR FESTIVAL</b> Various Artists, Philips |
| 2 (2) <b>BEST OF THE SEEKERS</b> Seekers, Columbia  | 11 (9) <b>HAIR</b> London Cast, Polydor                     |
| 3 (4) <b>ENGLEBERT</b> Engelbert Humperdinck, Decca   | 12 (10) <b>THE BEATLES (Double Album)</b> Beatles, Apple    |
| 4 (6) <b>PETER SARSTEDT</b> Peter Sarstedt, United Artists  | 13 (16) <b>FAMILY ENTERTAINMENT</b> Family, Reprise         |
| 5 (3) <b>DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS</b> Diana Ross and the Supremes and the Temptations, Tamla Motown | 14 (12) <b>OLIVER</b> Val Doonican, RCA                     |
| 6 (7) <b>POSTCARD</b> Mary Hopkin, Apple  | 15 (14) <b>THE WORLD OF VAL DOONICAN</b> Val Doonican, RCA  |
| 7 (5) <b>THE SOUND OF MUSIC</b> Soundtrack, RCA   | 16 (19) <b>GUTBUCKET</b> Various Artist, Liberty            |
| 8 (8) <b>ROCK MACHINE, I LOVE YOU</b> Various Artists, CBS  | 17 (15) <b>STONEHENGE</b> Ten Years After, Deram            |
| 9 (11) <b>YOU CAN ALL JOIN IN</b> Various Artists, Island   | 18 (20) <b>GENTLE ON MY MIND</b> Dean Martin, Reprise       |
|   | 19 (17) <b>YELLOW SUBMARINE</b> Beatles, Apple              |
|   | 20 (18) <b>THE GRADUATE</b> Soundtrack, CBS                 |



FOUNDATIONS: up to No. 10

# Album of the week

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# ELVIS FILM ON ITS WAY TO BBC

A COPY of the long-awaited Elvis Presley American TV show was already winging its way across the Atlantic as the MM closed for press on Monday!



PRESLEY two new singles

Destination: Gordon Smith, head of programme purchasing of BBC-TV Enterprises. When Mr. Smith receives the film, a decision will then be given as to whether it will be purchased for screening by the BBC.

BBC-TV confirmed on Monday that the film was on its way, but it had not been received at press time. This is the latest exciting development in the MM's campaign to get Elvis' show on British TV. As front-paged last week, the MM put in a person-to-person call to NBC-TV's Gerald Adler in New York. He revealed that clearance had just been given for the British showing of the programme.

Meanwhile, RCA Victor have already planned the

release of an LP featuring the soundtrack of the Christmas TV show. To be issued on April 11 on RCA Victor, it features the following tracks: "Where Could I Go But To The Lord," "Up Above My Head," "Saved," "Blue Christmas," "One Night," "Memories," "Medley Of Nothingville," "Big Boss Man," "Guitar Man," "Little Egypt," "Trouble," "If I Can Dream," "Lawdy Miss Clawdy," "Baby, What You Want Me To Do," "Heart-break Hotel," "Hound Dog,"

"All Shook Up," "Can't Help Falling In Love," "Jailhouse Rock," and "Love Me Tender."

On January 20, Elvis also recorded 40 tracks from which an LP and two singles will be released at a later date. Possible title of the LP will be "Memphis Session."

## NEW VARIETY SHOW

A SERIES of one-shot BBC-TV variety shows will take the slot vacated by the Rolf Harris Show which ended its series last Saturday. Pop stars will be featured in the new programmes, which will last for about two months.

A show on BBC-2 at Christmas and starring Harry Secombe will be screened this Saturday (April 5).

## LULU TIES

BRITAIN is unlikely to stage next year's Eurovision Song Contest — even though Lulu's "Boom Bang-a-Bang" tied with France, Holland and Spain for first place and the right to stage the competition next year.

Tom Sloan, head of BBC TV light entertainment, said: "We shall not press for the competition to be held in London — although we are prepared to stage it if everyone else agrees."

Lulu described the four-way tie as "a little bit of an anti-climax but still fantastic."

The Eurovision Broadcasting Union is now under pressure from several countries including Britain to alter the contest rules to avoid another tie.

## Led Zeppelin return to US

LED ZEPPELIN fly to America for their second tour on April 18. They open the tour at New York University's Jazz Festival on that day, along with Dave Brubeck and Errol Garner.

Other dates fixed for the tour include Fillmore West, San Francisco; Los Angeles, Seattle, Vancouver, Portland, Detroit, Minneapolis, Baltimore and Fillmore East, New York.

Their first album "Led Zeppelin" is high in the American charts at present.

The group features guitarist Jimmy Page and bassist John Paul Jones.



PAGE

## BLUEBEAT HOT 10

- 1 (1) **SEVEN LETTERS** Derrick Morgan CRAB-8
- 2 (3) **YOU LOST YOUR DATE** The Flames NU BEAT-028
- 3 (2) **I AM A KING** Ethiopians CRAB-7
- 4 (6) **PRIVATE NUMBER** Ernest Wilson CRAB-9
- 5 (5) **SPREAD YOUR BED** The Versatiles CRAB-5
- 6 (4) **EVERYBODY NEEDS LOVE** Slim Smith UNITY-504
- 7 (—) **THE WEIGHT** Stan Hope GAS-111
- 8 (7) **CHOO CHOO TRAIN** The Soulcats GAS-109
- 9 (—) **FIRST TASTE OF LOVE** Derrick Morgan CRAB 11
- 10 (8) **WOPPI KING/MR. SOUL** Laurel Aitken NU BEAT-024

NEW RELEASES  
**WHO YOU GONNA RUN TO** The Techniques CAMEL-10  
**WORK IT** The Viveros CRAB-12  
**1,000 TONS OF MEGATON** Roland Alfonso GAS-112

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CAVALCADE: BLUE MOON, LAURA, THAT OLD FEELING, DEEP PURPLE, ETC.  
SO MOORISH: WITCHCRAFT, TIME AFTER TIME, I'LL WALK ALONG, HELLO DOLLY, ETC.  
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## Advertisement FIFTH COLUMN PLUS TWO

Before I start rambling off this week, I feel I must show off about a few of our home-grown recordings—like, for instance, a young gentleman called **TERRY SMITH**, winner of the "MM's" recent poll, and if you don't know what he plays, it's guitar—and he's pretty tremendous too. Anyway, the title of his album is "FALL OUT" (SBL 7871) and it's on the PHILIPS label. The personnel is a bit good too, including **KENNY WHEELER**, **GREG BOWEN** and **LES CONDON** trumpets, **DON LUSHER** trombone, **RAY WARLEIGH** alto and flute (and, by the way, Ray has his own LP coming out during April), **BOB EFFORD** tenor, **RONNIE ROSS** baritone, **GORDON BECK** piano, **RON MATHEWSON** bass, and **RONNIE STEPHENSON** drums. I'm sure I'll be in trouble for leaving some names out, but if you get the LP it has all the information on the sleeve. One of the nicest things about "FALL OUT"—apart from the music—is that **SCOTT WALKER** produced the album—and he's made a great job of it. By the way, **HARRY SOUTH** has done a great job on the arrangements.

**SANDY BROWN** has a fabulous LP titled "HAIR/AT ITS HAIREST" (FONTANA (SFJL 921)). I was raving on about this the other week and if you've not heard it yet—shame on you because it includes **KENNY WHEELER** trumpet and flugel, **GEORGE CHISHOLM** trombone, **JOHNNY MCLAUGHLIN** guitar, **LENNIE BUSH** bass, and **BOBBY ORR** drums. And another thing—if you're a regular "MM" reader you'll know that **SANDY** won the clarinet section in the poll, and well deserved too. The arrangements are by **BRIAN LEMON**—who should be heard a lot more. I think he's great.

**STEFAN GROSSMAN** is an American gentleman **FONTANA** records over here and his latest album is called "THE GRAMERCY PARK SHEIK" (STL 5485). I was raving about this record the other week—like I do all the time (rave about records, that is). My particular favourite track is **REQUIEM FOR PATRIC KILROY**, but I'm sure you'll love all the tracks, which are all compositions by **STEFAN**.

Another guitarist **FONTANA** have is a chap called **DEREK BRIMSTONE** and his LP is called "FIRE AND BRIMSTONE!" (STL 5478). It's his first for **FONTANA** and it has been received so well that I am sure it won't be his last. It's one of the friendliest albums on the market today—I say friendly because **DEREK'S** voice has a nice intimate sound—he's not all hung-up—he's just lovely and natural—and his guitar playing is beautiful. **DEREK** could easily be one of the hottest things since cut bread.

Now then you Scottish Nationalists, have you got yourselves a copy of "SCOTS WHA HAE NAE" (SFJL 971). If you haven't, shame on you, you're really missing out on a great group called the **DUNDONALD**. Even if you're English I'm sure you will enjoy this record because, like I said, the **DUNDONALD** is a great group.

While on about things being great, "SOLILOQUY" by **CLEO LAINE**, **FONTANA** (STL 5483) is one of the greatest vocal albums ever. **CLEO** has been at the top of my list of singers since I first heard her and this album really shows what she can do. The title comes from one of the tracks and it's a piece she's been performing some time now. **FONTANA** had so many requests to record it they did just that, and **FONTANA** are just as happy about the album as the public who requested it—please do yourself a favour and get yourself a copy.

**THE BARROW POETS** have got an LP called "FOLK RHYMES, TUNES, VERSES" on **FONTANA** (STL 5479) which should be given several plays. It's difficult to describe the material as it is so varied—I know one thing though—it's a complete entertainment, and is, just as the title tells you, "FOLK RHYMES, TUNES, VERSES." I'm sure you won't regret the time spent listening to it.

So much for my rave on for this week—don't forget to read the next instalment of this never ending story of lovely records.



O'CONNOR  
Up tempo number

## SINGLE FOR DES O'CONNOR

DES O'CONNOR has a new single released on April 11 — an up tempo number and not a ballad.

The title is "Dick-A-Dum Dum (Kings Road)," written by comedian/singer Jim Dale. A spokesman for the singer told MM: "This is a complete departure from the ballads he has had hits with in the past. It's a very lively number."

Des starts a new six week series for ATV on April 19 and on May 22 opens for a season at the London Palladium. Prior to this he has two concerts date at the Odeon, Northampton (May 17) and the Coventry Theatre with the full Palladium Orchestra (18).

# Top Gear producer in BBC shake-up

TOP GEAR — Radio One's No. 1 show in the MM's 1968 Pop Poll — has been hit by major changes. Producer Bernie Andrews has been taken off the show and will in future probably handle Radio Two's Roundabout series — the weekly shows he formerly produced.

Bernie is believed to be unhappy about the decision. But he would make no comment when approached on Monday by the MM.

He said: "Staff regulations do not allow me to speak to members of the Press." John Peel commented: "It seems a rotten thing to take Bernie off Top Gear," he said. "After all, it was his programme. He deserves credit for making it such a success."

"Bernie worked very hard on the show. He worked six days a week on it — often through until early in the mornings."

Taking over as producer at the end of April is John Walters, former trumpeter with the Alan Price Set, who is currently producing Radio One's Symonds On Sunday.



JOHN PEEL: 'Bernie deserves credit'

From Sunday, April 27, the Top Gear transmission time will be switched from 3 pm to 7 pm. But it will continue to run for two hours.

At press time, the BBC had given no reasons for the changes in producers and times of transmission. It is understood, however, that a possible reason for Bernie's switch from Top Gear was due to the BBC's not wanting him to devote so much of his

time to the one programme.

Other changes involve programmes by Stuart Henry, Mike Raven and Humphrey Lyttelton. Stuart Henry, who now introduces Radio One Club, will be heard from 9 to 10 on Sundays, when he will include his plea for lost teenagers.

Mike Raven will be heard from 10 to 11 pm—losing half an hour from his present Sunday early evening R 'n' B show—and Humphrey Lyttelton will be moved forward with the Best In Jazz from 12.05 to 1 to 11 to 12 pm.

John Peel, of Radio One's Top Gear fame, has recorded a pilot show for a possible series. Granada TV producer Johnny Hamp told the MM on Monday: "This was really a trial show to see how John shaped up on TV. He was excellent. But it was a very loose format, and might be a quite different show if we were able to do a series."

Featured on the pilot were Tyrannosaurus Rex, Blodwyn Pig, Harvey Matuso's Jews Harp Band, an Indian dancer, plus poetry inserts.

### HENDRIX SINGLE

A NEW Jimi Hendrix Experience single featuring two tracks from the "Electric Ladyland" album are to be released tomorrow (Friday). Titles are "Crosstown Traffic" and "Gypsy Eyes." The group are about to start a major 19 week tour of America, playing cities coast to coast.

### TONY IN GENEVA

SONGWRITER Tony Macauley flew to Geneva this week with Geoff Stevens where they will work on two songs commissioned for the Everly Brothers.

Macauley and co-writer John McLeod have now gone into the management business. Their first signing is Northampton group, The Flying Machine, who have their first single released this month titled "Smile A Little Smile For Me," a Macauley and Stevens composition.

Next month Macauley flies to Detroit to record with the Foundations. While in the States he is to discuss a Hollywood film score.

## Locklin added to Festival

HANK LOCKLIN is expected to be added to the bill for the first-ever International Festival of Country and Western Music at Empire Pool, Wembley, on Saturday.

Promoter Mervynn Conn told the MM at press time that it was almost certain that country star Locklin would be appearing.

Artists appearing at the Festival now include: Conway Twitty, Bill Anderson, Lyn Anderson, Wes Buchanan, Larry Cunningham, John Wesley Ryles, George Hamilton IV, The Hillsideers, Jan Howard, Lonely Blue Boys, Orange Blossom Sound, Charlie Walker and Merrill Moore. Compered by Dave Allan and Murray Kash.



LOCKLIN

## Stones film One Plus One in line for major Brazilian award

THE ROLLING STONES' first feature film "Sympathy For The Devil" (formerly titled "One Plus One") is a strong contender for a major award at the Second Brazilian International Film Festival which is currently running in Rio De Janeiro.

The film was directed by French director Jean-Luc Godard and stars Jain Quarrier and Frankie Dymon, as well as the Stones.

The film is competing with two other British films, Joanna and Wonderwall, for the Golden Gill Grand Prix.

The film shows a Rolling Stones recording session. The Stones are currently working in the studios on a new single and an album.

### SHACK'S NEW DISC

CHICKEN SHACKS's next

single is an Etta James slow ballad, "I'd Rather Go Blind," released by Blue Horizon Records on April 18. On the same night they appear on BBC-1's How Late It Is show. On the same day Blue Horizon release albums by Johnny Shines and Sunnyland Slim. The Shines album is "Last Night's Dream" and Slim's is titled "Midnight Jump." Both were recorded by Mike Vernon in Chicago in May 1968.

In June, there will be two Fleetwood Mac albums recorded by the group in Chess Record's Chicago studio during their last US tour earlier this year. Also due is an Otis Spann album on which he is backed by Fleetwood Mac, recorded at the same time. Span has signed a recording contract with Blue Horizon.

### BOB DYLAN ALBUM

BOB DYLAN's next album, "Nashville Skyline," will be heard by Radio Luxembourg listeners on April 20. This broadcasting scoop will feature on the Kid Jensen Underground show and will be a pre-release exclusive. Advance orders for the album already stand at 100 million in the US and at 100,000 in Britain.

### WOODS AT SCOTT'S

PHIL WOODS, US altman now living in Europe, opened at London's Ronnie Scott Club on Monday for a three-week season opposite singer Elaine Delmar.

Upstairs at the club until Saturday is the Village. They will be followed on Monday (7) by young Dutch singer Shirley Martin, making her first appearance at the club.



ORBISON

## Cabaret and concerts for Roy Orbison

ROY ORBISON arrived in Britain this week for two months of cabaret and concert appearances. He has a new single titled "My Friend" released next week.

Orbison flies to Ireland for nine days of concert appearances on Sunday. He opens his British appearances on April 20 at the Fiesta, Stockton, for seven days.

The American singer then appears in cabaret at Batley Variety Club from April 27 for two weeks, at Bolton Casino from May 11 for seven days and then makes his first concert appearance at Odeon, Hammersmith, on May 18. Other concert appearances set include: Glasgow (19/20), Birmingham (21), Cardiff (22), and ABC Blackpool (24-26) before starting a concert tour of Germany.

# Sax and clarinet players heard about the Maestro?

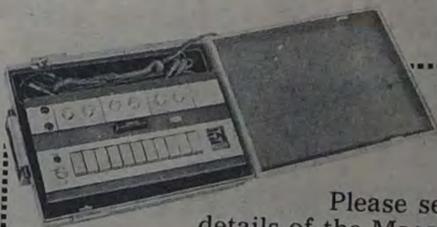
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## Gabor Szabo robbed

GUITARIST Gabor Szabo was injured and robbed when three men accosted him during his San Francisco engagement. He was beaten and stabbed and robbed of 300 dollars. His injuries however were moderate and he returned to work the following evening. At the end of his engagement, he returned to his Los Angeles home to recuperate.



A NEW modern jazz club opens on Tuesday (8) at the Albion, opposite London's

Olympia. The Mike Osborne Quartet play the opening session followed by the Brian Cooper Big Band (15); John Surman (22) and Evan Parker (29).

LATEST news of Louis Armstrong is that he is "improving daily" at New York's Beth Israel hospital.

GEORGE WEIN'S Jazz At The Fillmore at New York's Fillmore East, a series of Sunday evening concerts, have been cancelled because of poor business despite big names like Coleman Hawkins, Lee Morgan and Gary Burton's Quartet. And the famous Basie's Bar, in Harlem, opened by the bandleader in the late Fifties. But a new jazz venue in New York is the Downbeat which has opened featuring the World's Greatest Jazz Band, which features Yank Lawson, Bob Haggart, Billy Butterfield and Lou McGarity.

PIANIST Nat Pierce played an eloquent tribute to Pee Wee Russell—a moving version of "Pee Wee's Blues" at a concert at Carnegie Hall last week.

OSTERLEY Jazz Club features the Mike Messenger Band tomorrow (Friday) followed by Charlie Galbraith's All Stars (April 11); Chris Barber's Jazz Band (18) and Cy Laurie's Jazzmen (25). George Shearing is making guest appearances with symphony orchestras at St Louis, Minneapolis and Amarillo, Texas... the world premiere of the jazz requiem commissioned in memory of Dr Martin Luther King will be presented on Sunday (6) at the Ethical Culture Society in New York. It was composed by British pianist Ronnie Roullier and will be played by the New York Jazz Repertory Orchestra.

WILLIS CONOVER of the Voice of America is to act as co-ordinator and producer for the banquet and concert which President and Mrs Nixon will honour Duke Ellington at the White House on his 70th birthday on April 29. Duke's album "And His Mother Called Him Bill" won the NARAS Grammy award for the best instrumental jazz performance. The best instrumental jazz performance (small group) went to Bill Evans for his LP "At The Montreux Jazz Festival."

THE Oliver Nelson Jazz Septet is to tour many of the newly emerged countries of West Africa in April and May... singer Beryl Bryden left Britain last week to tour Holland, Austria and Germany with the Dutch Swing College Band. She returns at the end of April... British trombonist Pete Myers is to lead the band on a daily television show starring singer Della Reese in Los Angeles. Trumpeter Harry Edison, tenorist Don Menza and trombonist Bob Brookmeyer will be in the orchestra.

An event.....  
from Blue Horizon



Produced By Mike Vernon

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# 'GET BACK' NEXT BEATLES SINGLE

THE BEATLES next British and American single is to be "Get Back," a song which features American organist Billy Preston.

It has been rumoured that this track was to be the group's new single, but an Apple spokesman confirmed this at presstime. No release date has been fixed, but it will be released before June.

"The group want to release it by then as they are planning to release their new album then," said the spokesman.

No firm release date has been decided upon and no B side for the single has been fixed.

At presstime, John Lennon and his wife Yoko Ono were still at the Amsterdam Hilton where they were spending seven days in bed in their luxury suite. They were expected to return to London before the Easter Holiday.

The Beatles are not expected to resume recording sessions on their new album until Ringo Starr finishes filming the Magic Christian with Peter Sellers in about five weeks.



JOHN LENNON: still in Amsterdam

now Mike Rossi has taken the vocal lead.

Written by Anthony King who wrote Amen Corner's "High In The Sky" hit, the record also features a full orchestra. The group hope to release a new LP in May.

## EXTRA BASIE DATE

AN EXTRA date for the Count Basie Orchestra is two performances at Birmingham's Opposite Lock Club on Sunday, May 4, after the band's tour with Tony Bennett.

The concerts will be staged in the Opposite Lock's extension, The Factory, where the Maynard Ferguson Band, with Jon Hendricks and Annie Ross, recently played to a capacity crowd.

The lineup for the band, which opens at the Wakefield Theatre Club on Friday (18) and joins forces with Tony Bennett for the next two days at London's Hammersmith

Odeon will be as follows: Basie (pno) with Al Aarons, Gene Goe, Sonny Cohn and Oscar Brashear (tpts), Frank Hooks, Richard Boone, Grover Mitchell and Bill Hughes (tmps), Marshall Royal, Bobby Plater, Eric Dixon, Locklaw Davis and Charlie Fowlkes (reeds), Freddie Greene (gtr), Harold Jones (drs) and Norman Keenan (bass).

The band plays two dates on its own, the other being Fairfield Hall, Croydon (24). With Tony Bennett, the band goes on to Bristol (22), Leicester (23), London's New Victoria (25 and 29), Manchester (26) and Odeon, Hammersmith (27).

## Quaife to stay with the Kinks

PETER QUAIFE will not be leaving the Kinks in the foreseeable future. The Kinks' guitarist was rumoured to be leaving last week and in fact at one stage gave notice to the other members that he intended to leave.

But, a spokesman said at presstime, he has decided to retract the notice.

"The problems arose out of frustrations over Pete doing work outside the Kinks," said a spokesman for manager Robert Wace. "The group had nine months between records and Pete wanted to do other things — like record a group in Canada."

"But the group is definitely not splitting up. Ray and Dave Davies and Mick Avory have agreed to Quaife doing other things and everything is fine again."

"All four Kinks will be honouring contractual agreements."



QUAIFE frustrations

## STATUS QUO DISC

STATUS QUO have a new single released on April 25 titled "Are You Growing Tired Of My Love" which features Ricky Parfitt on vocals for the first time. Until

## CLUB NEWS

CLUB FIESTA, Stockton, — he was born in the nearby village of Fairfield — has played an important part in the solo career of Alan Price!

It was whilst appearing at the club in August of last year, that Alan dropped a bombshell by announcing his retirement. Four months later he emerged from that retirement when he played a week at — Club Fiesta. Very much back in the business, Alan again returns to the club for a week starting on April 13, leading a 10-piece group under his new title — Alan Price and Friends.

INCIDENTALLY — the two-night appearance at Club Fiesta of Peter Sarstedt announced last week has been cancelled. Said a club spokesman: "A deal was finalised, but now we gather that Peter has had second thoughts about playing a Cabaret venue."

NEW resident group at the Ringside Club, Cardiff, and which blends extremely well into the setting of this small intimate club, is the Mike Thomas Set.

Probably the chummiest set in Cardiff Clubland is Vi, Nan and Tom, who are resident at the Roath Conservative Club, where they are billed as — the Vi-Nan-Tom Trio!!

THE Rockin' Berries lose no time in getting back to the Cabaret scene over here, when on April 11, they complete a month at the Forty Thieves Club, Bermuda. This will be their fourth successive Easter on the holiday Isle. Two days after their return (April 13)

they start a week at the Webington Hotel, Loxton, followed by the Poco-a-Poco Theatre Club, Stockport, from the 20th.

GEORGIE FAME makes his first appearance at the Old Granary, Bristol, on Thursday, April 10.

Kenny Ball and his Jazzmen are the attraction at the Granary this Saturday (April 5), whilst Saturday-Sunday April 12-13 will be a "Weekend with Acker."

EASTER visitors to the Midlands include Ian Anderson Country Blues at Mothers, Birmingham, on Good Friday followed by Spooky Tooth (Saturday) and John Peel with the Fairport Convention on Easter Sunday (April 6).

Due to clock-in at the Factory extension of the Opposite Lock Club are Glass Menagerie on Good Friday, and Mighty Babe on Saturday (5th).

The Liverpool Scene are due at Club Lafayette, Wolverhampton, tonight (Thursday, April 3).

JOHN ROWLES is appearing this current week at Batley Variety Club — fresh from his two weeks of one-nighters in New Zealand, his first trip home since he arrived in Britain more than a year ago.

Next month he is again off on his travels spending two days in Berlin, three days in Rome and two days in Paris, for television appearances during April. In the autumn he will fly to Rio de Janeiro to represent New Zealand in the Brazilian Song Festival.

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MARVIN GAYE PHONES FROM DETROIT AS 'GRAPEVINE' HITS No. 1

# With the solo success comes a little sadness

BY ROYSTON ELDRIDGE

MOTOWN's Marvin Gaye sounded happy at the news that "Grapevine" has gained him solo recognition in Britain. But those duets with Mary Wells, Kim Weston and Tammi Terrell — that first brought him British success — also brought sadness to the American star.

"Tammi is still very ill, she had to have brain surgery," said Marvin on the phone from his home in Detroit. "And both Mary and Kim left the company after we'd done duets together."

"We did duets because we thought they'd be a novelty but after a while they became a necessity. I don't anticipate doing any more in the near future... I don't think I'm very lucky for whoever I'm doing duets with."

It was with Tammi that Marvin got "You Ain't Livin' Until You're Lovin'" into the British chart last month. But now he has won solo success over here for the first time in his career — with a three-year-old song.

"That's marvellous," he said when I told him "I Heard It Through The Grapevine" was at the top of the chart. "I recorded it

strides, the older folk tend to stick to their pop singers and so their kind of music is more successful.

"So I've given up the idea of trying to become two people — a split personality. I love singing ballads and pop stuff but you have to keep the R&B people happy."

"I was schitzophrenic in a sense. I knew what I wanted but I didn't know how to get it. I'm just going to try and give the public what they want now."

"I've been doing some straight acting. I've done a picture and I'm excited at the prospect of becoming a movie star. I'm not studying drama formally — just watching TV a lot and I study human nature. No, I couldn't give up recording for acting. Music is my first love."

Before I said goodbye and left Marvin, his wife Anna and Marvin Jr., their three-year-old son who kept on coming on the phone on the extension, to have their lunch, I asked if we will be seeing Marvin in Britain this year.

"I think there are plans for me to come over in late spring or summer. What's the weather like with you at the moment? I love the English people very much and I even like your weather. I'm looking forward to coming over again."

## J. J.'s Greatest Little Soul Band

RONNIE SCOTT'S Club in the cold light of day is almost a complete contrast to its warmly intimate nocturnal atmosphere. The tables are empty, the lights reveal depths never seen during operational hours, and there is a strange echoing silence about the place.



JACKSON: experience

capacity, both in his vocals and in his control of the band. He is no mean musician and arranger and plays piano, organ and drums, as well as handling the singing. In the States, he has written arrangements for artists like Jack McDuff and Jimmy Witherspoon as well as for his own band.

He has written the arrangements for the new band and knows how to score a medium sized band to sound like a 17-piece orchestra by clever use of brass and woodwind, allied to what he described as "the funkier rhythm section in London."

He arrived here on March 11 with his wife and set up home in London. They plan to be here "more or less permanently" and certainly for at least six months this time.

### STRETCH

J.J. has built a name for himself in soul music and R and B for some years. He has played Britain a number of times. Why did he decide to come here to live?

"Well I'd worked in England a lot and like it here. I thought it would be nice to come here and, of course, there's less competition than in the States."

"I think there's a need here in England for soul music and excitement with a little more zest and showmanship thrown in. And I felt that I'd made it through the American scene, which is a pretty hard scene, you know, and I wanted to stretch out and branch out into something new."

"And I like it fine here; I'm even getting used to the weather, though my wife isn't. She can't get used to the dismal days. It's not the cold, it's the lack of sun."

From April, the Greatest Little Soul Band in The Land will be creating its own heat round the ballrooms.—A.W.

A silence that was well and truly shattered last week by the Greatest Little Soul Band in The Land. The star studded band, put together by American soul star J. J. Jackson, blasted into a sock-it-to-em groove that reverberated round the upstairs room and thundered down the twisted staircase into the cavernous main club.

And what a great band it is... or will be when rehearsals are completed ready for the debut on April 5 at Dunstable's California Ballroom.

Two MM Pollwinners have featured roles: Dick Morrissey, brilliant and happy playing tenor with the band, and dextrous Terry Smith, whose quicksilver guitar style will ripple through the arrangements. (Actually I heard the band without Terry. He had been playing the night before, and tempus had fugitted a little for him. He was still on his way to the club when I left).

The 10-piece band also includes Stu Hammer and Roy Edwards on trumpets; John Marshall (bar); Larry Steele (bass gtr); Ian Hague (drs); Jeff Whittaker (bongos); Brian Anderson (organ, electric piano) and Rico Rodrigues (tmb).

The rhythm section is young and has been recruited from the group scene while the front line are predominantly jazz and session men. The two approaches to the R and B formula blend together well, providing contrast; the rhythm sets up a tight, yet flexible beat on which the frontline men can build exciting ensemble work and nerve-tangling solos.

Jackson himself is a mountainous man (6ft 1in, 20 stone) with an infectious personality and a formidable musical



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# Tories give promise of 100 radio stations

AT LEAST 100 commercial radio stations are promised by the Conservative Party if they are returned to power at the next general election.

Shadow cabinet postmaster-general, Mr Paul Bryan, revealed this at a recent meeting of Tory MPs. Administration of broadcasting comes under his department's authority.

Outlining the plan, Mr Bryan said that the Independent Television Authority, which controls Britain's 14 commercial TV stations, would be renamed the Independent Broadcasting Company and would control the 100 independent radio stations.

He claims that the success the now outlawed "pirate" radio stations enjoyed before hauling down their Jolly Rogers over a year ago, proved the public's desire for commercial radio.

The proposed IBA would select programme contractors with local government bodies and would regulate the type of material that would be broadcast.

Doesn't sound so far removed from the BBC.

Apple's new label, Zapple, will be launched by a new John Lennon-Yoko Ono album titled "Life With The Lions"—wonder what Ben will say about that . . . Modern Jazz Quartet recorded an album in the newly completed Apple studios . . .

Chris Farlowe received a 15-minute standing ovation when he sang at a jam session with New York jazzmen . . . Half a pound of dubious looking liver landed on the Raver's table last week — all part of promotion campaign for a new group, Hard Meat.

Group Therapy, one of the best US groups to visit us for some time, hoping to return to Britain and live on a Thames houseboat . . . Fleur De Lys drummer Keith Guster was badly injured in a road accident recently. May prevent the group's forthcoming US tour from taking place.

Peppermint Circus own an orange-and-white one-and-a-half decker airport bus, complete with beds, desk, telephone and mod cons. Should help the hotel bills . . . Jon Hendricks didn't look too cool holding a drumstick and



JOHN LENNON and Yoko protest against war and violence by staying in bed. Mind you, this form of protest isn't cheap. They chose to air their principles for seven days at the Amsterdam Hilton in a flower-decked £20-a-day suite. Never mind, for those who can't afford that, there's always a sleeping bag in Hyde Park.

## TONY HATCH Producer Of The Month

A young man whose success in the music world has been phenomenal is Pye Recording Manager Tony Hatch. Composer, conductor, arranger and artiste Tony Hatch, who joined Pye Records in 1960, has had a string of hit records that would make many a veteran of the pop music scene envious.

Petula Clark, The Searchers, Jackie Trent, Benny Hill and Lonnie Donegan are but a few of the many star names whom he has successfully recorded.

Tony Hatch was born in Pinner, Middlesex and was educated at The London Choir School, Bexley, Kent. On leaving school he joined a music publishing firm where he worked as a song plugger and began writing songs in his spare time.

In 1959 he joined Top Rank Records as an A & R assistant and at this time wrote his first hit — "Look For A Star". In 1960 he joined Pye Records as a Recording Manager. During the early part of his career with the company he was responsible for hits by Emile Ford, The Brook Brothers, Lonnie Donegan, Petula Clark and The Viscounts. In 1960 he formed the Tony Hatch Orchestra. For three years Tony was a musician with the Coldstream Guards. From the vast amount of Tony's hits two of his own compositions were particularly outstanding — the smash world-wide success of "Downtown" by the lovely Petula Clark which soared high in the British charts and topped the Stateside best-selling lists in 1965, and "Where Are You Now", sung and co-written by Jackie Trent, which hit the Number One spot in England in the spring of that same year.

Jackie Trent and Tony were married in August, 1967. They now have a gorgeous baby daughter, Michelle Yvonne.

### The Tony Hatch Orchestra



### Tony Hatch and Jackie Trent



The Two Of Us  
NPL 18214 (M) NSPL 18214 (S)

Live For Love  
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THE Raver's WEEKLY TONIC

whistling to emulate flute on his BBC-TV show.

Mick Jagger composing score for his film Performance . . . Bob Hite (the Bear) of Canned Heat named in Who's Who of America. He joins Blood Sweat and Tears, the Grateful Dead, Jimi Hendrix and Eric Clapton who were all added this year . . . rumoured Johnny Cash and Bob Dylan tour not going to happen.

The Band will appear in Apple's first feature film, a Western called Zachar-

iah . . . Crosby-Stills-Nash aggregation now can't decide whether to play acoustic or electric instruments. Decisions, always decisions.

Pete Townsend's wife, Karen, gave birth to a baby daughter in London last week . . . It-had-to-happen dept; the Melody Maker finally made Psueds Corner in Private Eye with Keith Altham's Dostoevsky reference to Mick Jag-

er . . . Drummer Peter Banham auditioning for the Herd last week . . . Robert Stigwood raving about Yes . . . hands up all those who haven't jammed with Roland Kirk yet.

Alive and well and living in Hollywood — Eric Burdon, Hilton Valentine, Zoot Money, Graham Nash, Andy Whickham and Jonathan Rowlands . . . Allan McDougall looking tanned and fit after his three-week US visit. Came home very happy — he has been promoted to European general manager of Tetragrammaton which includes European management of Tiny Tim, Bill Cosby and the Turtles. Allan went to the Nash-Crosby-Stills recording

sessions — "Terrifyingly good," was his comment.

Jim Morrison and the MC5 going beyond all believable bounds with their stage acts in America . . . Bob Dylan will help promote girl singer Elyse Weinberg with spots on underground radio.

Capricorn Club triumphed in a darts match against the Melody Maker team — a good time was had by all, though.

Laurie Chescoe and Cliff Wren, Bob Wallis bandmen, managed to get lift with their bass and drums when their car broke down on the M1 last week . . . Four thinnest books in the world M Book of Italian War Heroes, Swedish Virgins Roll Of Honour, Jewish Gift Book and the Irish Book Of Knowledge.

Clarinetist Cy Laurie promises a rave-up at the farewell session of his Bedford Corner Jazz Club (off Tottenham Court Road) this Sunday with bar extension. U.S. alto star Phil Woods will be teaching at the London Youth Jazz Orchestra's Easter Jazz Course which is being filmed in colour for BBC 2's Music Now programme.

# The musical Winston Churchill

VETERAN bandleader Billy Cotton collapsed and died while watching a heavyweight fight at Wembley on Tuesday of last week.

What was the secret of his success in show business? What made him so enduringly popular when most of his competitors sank into oblivion? What was he like as a bandleader and as a man?

On the surface, he appeared to be brusque, dogmatic and unapproachable. Anyone who provoked him felt the lash of his tongue, but when you really came to know him he was friendly, co-operative and good-natured, with a bark far worse than his bite.

He was a strict disciplinarian, but only because he was a perfectionist, who knew what he wanted and how to get it. Now that he has gone and he cannot remonstrate with me for disclosing his personal acts of kindness, I can reveal that he was a most considerate employer, who gave unstinting assistance to several of his musicians and their dependants in time of need.

Questioned about his forthright approach and his last-minute appeal, he told me in an interview a few years ago: "You can only afford to be blunt if you know what you're talking about and can get things done with more speed and efficiency. My bluntness is not a pose. I can't stand incompetence, time-wasting and people who use 60 words when six would do. I'm successful because I entertain people and do not try to educate them."

Bill's cheery features were as familiar as his robust music, rollicking comedy and shattering howl of "Wake! Wake!" Shrewd, tenacious and outspoken, but with a loveable streak, he was a sort of musical Winston Churchill.

Bill started his bandleading career at Brighton's Regent Ballroom in 1925 and went on to Southport, Liverpool, Charing Cross Road Astoria, Streatham Locarno and Ciro's Club in London and Paris. He made his theatrical debut at the old Alhambra in 1930 and gradually achieved international prestige on stage, records, radio and television.

The list of star musicians who passed through his band would look like a dictionary of the musical profession, and when they quit him to join someone else or form their own bands, usually after he had built them up, he simply found others just as good or even better, maintaining his crisp, rousing, happy-go-lucky sound.

Musicians and singers associated with him included Nat Gonella, Sydney Lipton, Joe Ferrie, Cyril Grantham, Vera Lynn, Doreen Stephens and Kathy Kay, pianist-arranger Clem Bernard, who exchanged banter with Bill on the stage.—C.H.



## CAUGHT IN THE ACT

# When the spirit grabs him...

"IT'S like mounting the D-Day invasion," somebody commented at the Ronnie Scott Club as Roland Kirk limbered up for a set. Certainly the barrage of instruments, the huge dinner gong and all that goes to give Kirk a massive excess baggage problem were all there during his memorable month in Britain.

Drawing on memories of several sets, my final impression is that Kirk must be about the most unpredictable musician in jazz. Although it becomes possible to guess at the pattern of his different sets, what happens when the spirit grabs him in the course of any given number is nobody's business. The rock sets were a marvelously amusing diversion, but the man must be judged on his flute and tenor playing, and it is here that Kirk is now far beyond the accusation of being a circus act. His tenor playing draws great strength from his remarkable breath control, allowing him to construct long-distance lines when anybody else would need the kiss of life. The power and ferocity he conveys is almost frightening. The flute playing is unique because he simply refuses to be restricted by the instrument which tamed other wild souls, like Eric Dolphy. By ignoring the rules, Roland has made his flute one of the hottest experiences in jazz.

When Kirk's around, things are always happening. A lot certainly happened to and around him this memorable March and there can be few jazzmen who have made such a strong and indelible impression on the various facets of the British scene in so short a time. —BOB HOUSTON.



KIRK: last night

## VIENNA FESTIVAL

NINETEEN Austrian bands took part in the 8th Austrian Alateur Jazz Festival on March 15 and 16. For the first time this year, there was no jury and no contest. The bands were divided into three different concerts according to the kind of music they played: "Old Timers," "A Swinging Parade," and "From Modern Jazz to Avant Garde."

As often happens with amateur jazz festivals, the quantity of the bands seemed to be of more importance than the quality, but it is certainly impressive to see how many jazz enthusiasts Austria can produce. Besides, some groups in the modern category (for instance the excellent Albert Jazett with the pianist Albert Mair and trombonist Rudolf Josel) reached even more than a very good professional standard.

Each concert was topped by a professional soloist or group. Curtis Jones played his usual set, and Teddy Wilson's trio (currently appearing in Copenhagen with Mogens Jensen, bass, and Stewart Martin, drums) evoked the old charm — even if without a certain brilliance of touch and sound

which, at a concert performance, seemed to have somehow been washed away by long years of nightclub playing.

The highlights of the whole festival was Cannonball Adderley's Quintet with the Viennese "native boy" Joe Zawinul. They offered a well-balanced set from simple soul and rhythm-and-blues numbers to almost free music, all of it performed with a real mastery, perfect collective feeling and a nice sense of humour. —LUBOMIR DOUZKA.

## HUGH RAINEY

WHAT, trad enthusiasts may ask, has happened to Hugh Rainey, ex-Bob Wallis sideman and one of the best banjoists in the style in Britain? Answer — he plays at the Tractor and Plough at Basildon, Essex, every Tuesday evening with Cy Donny Bishop (dr) and Pete Thornett (bass).

They produce a happy, lively brand of jazz (undimmed even by the addition of my cornet) on standards like "Some of These Days," "Royal Garden" and "China Boy" and the healthy sized pub crowd are warm in their appreciation. Cy Laurie played an exciting ver-

sion of "Dear Old Southland" on which Rainey's sure banjo work was superb and satisfying. A great night out. —JACK HUTTON.

## STAN ROBINSON

THERE ARE so many fine tenor players around today that occasionally some of them tend to be overlooked when the accolades are being passed around. Take Stan Robinson, for example. He's not a player who's raved over too often. But he should be.

Last week at the Torrington, Finchley, he took a cool audience and put a bomb under it with some powerful, imaginative jazz. We whipped up some tremendously exciting playing and balanced the mixture neatly with some delicately etched ballads. The reception he got at the end of his second set was Tubby Hayes-like in volume and appreciation.

And there was a bonus. Pentangle bassist Danny Thompson put his jazz hat on and joined drummer Tony Carr and pianist Bill Le Sage to prove he's still one of the most formidable jazz craftsmen on the instrument. All in all, an unusual and entertaining session — ALAN WALSH.



WILL STEVIE WONDER BECOME

# ANOTHER SAMMY DAVIS

"BY THE time he's 21, he will have become Stevie Wonder, the Entertainer, and not just Stevie Wonder, the maker of pop records. He has the potential to be another Sammy Davis."

So says the man who has been grooming the Tamla wonder boy into a mature artist over the last two years — Stevie's musical director Gene Kee.

Kee joined the Motown organisation in February, 1967, after years working with

BY ROYSTON ELDRIDGE

various jazz bands and the Platters.

"Tamla has a complete service for their artists. The artist development people look after everything from buying their clothes to getting them to the job on time.

"You have to select material for the artist, cut the act and sharpen it up depending on where they are playing, check choreography and generally act objectively for the artist.

"I'd seen Stevie two years before and even

then I thought he was good.

It was a casual thing at first, I worked with the Supremes, The Spinners, Jimmy Ruffin and Marvin Gaye as well as Stevie.

"I worked with him first on a theatre tour. It was hectic — a seven day tour doing several shows a day and he had this schooling schedule as well as recording.

"But there were no hang-ups, he came through. I was concerned about how it was going to affect him

but he has the temperament.

"He learnt to play drums in a seedy little bar. He thought he'd like to have a go and then taught himself.

"He has an extremely analytical mind — particularly for music. When he heard Roland Kirk at Ronnie Scott's, he was aware that Roland uses that circular breathing technique after four bars. And that's a very subtle thing.

"Someone we met while we've been on this tour said how tragic it was that Stevie is blind and that it was because of his blindness that he had to go into music.

"I would have felt better if she'd said he had to stand on the corner selling pencils because he was blind.

"Stevie Wonder would have been Stevie Wonder no matter what. He was born to perform.

"He was born to this thing — music is the thing that motivates his whole life.

"Because of his blindness he has been able to completely immerse himself in his music, but this is the problem that the company is having to face — that they don't amplify this pity thing.

"Stevie doesn't need it."

## How they tracked down Bob and Earle

THERE'S quite a tale of mystery behind Bob and Earle's "Harlem Shuffle" which shuffled into the MM Pop 30 last week.

The record is known to almost every soul fan in Britain. It has been a discotheque hit here once before and it has been reported that Bob and Earle are in reality two former session singers from Los Angeles—Bobby Garrett and Jackie Lee, both of whom have had minor single hits in the States but who were in semi-retirement until now.

Indeed, this Bob and Earle are to fly to Britain at the end of next month to start a six week tour for the Len Clayman agency.

But there are also rumours, at presstime unable to be checked that suggest that "Earle" may be in fact one of two other very famous soul singers who have since found solo fame.

The story of "Harlem Shuffle" is, however, strange and confused. It was apparently first recorded in Los Angeles in November 1962 and released here in February 1964 where it roused a lot of attention and was a hit in the discotheques.

Since then the record has been played regularly on the odd radio show and has been part of many soul enthusiasts' collections.

Then a year or so ago, a representative of Island Records, in the States searching for material, bought some tapes and songs from a de-

fect record company and music publishing company.

One of the tapes was "Harlem Shuffle" which the company decided to release a few weeks ago.

But Island knew nothing about the singers either. They merely released tapes which they had purchased and luckily, the record started to sell.

Island spent some time trying to contact the singers in the States. Garrett and Lee had split up and had disappeared.

But agent Ronnie Jones of the Clayman agency was a step ahead. For a year or so he knew about the duo and had tried unsuccessfully to track them down.

"I wanted to get them together to tour, but everywhere I tried, they'd moved away," he told the MM.

"Eventually, I cabled Arnold Shaw, head of Station KGFJ in Los Angeles, and asked if they could help. They broadcast an appeal for the two singers to come forward and luckily they did. The station put me in touch with them, and I managed to speak to both of them on the phone.

"They were highly knocked out when I told them the record had started to move in Britain and I offered them a tour. They accepted and immediately started work on a new act. They have been working on the act for about 10 days now and are also recording again — probably for an album.

"The interest in them as an attraction round the clubs here has been fantastic. They open their tour on May 1, probably at the Revolution, and I have already sold out their six week tour around the clubs."

A full date sheet for the tour is Ronnie's reward for a lot of hard work trying to contact the two singers.

"It cost about £250 in phone calls and cables to finally get them, but I thought it was a Top Ten record and that they would be a major attraction." Looks as though he's right. — ALAN WALSH.

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The Giants are here. Brand new from VOX—a band of eleven super-style guitars sent to surround and enclose music with their incredible galaxy of sound. Acoustic and electric—the Giants are a complete range. From big-beat blues to folk music, C & W to acid rock, these six-string and twelve-string guitars are now taking charge. Big names are already tuned to the Giants. But you don't need a fortune to unleash these expensive sounds. So start stretching your fingers now—and make this 'tame a Giant' week. Just send off the coupon for your copy of Giant Sounds—the story of the complete guitar range from VOX.

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# THE BLUES

## PAGE

### Mayall's letter from America

HAVING been on tour here for just about four weeks, a letter to the homeland seems to be in order. Being in America, so far from home, one tends to become isolated as there is so much to do in this so-called land of the blues. I will tell you first about the tour as far as it has gone before mentioning a few impressions of where the blues stand in the USA.



JOHN MAYALL  
U.S. impressions

Okay, first off it was about February 18 when we took off from London Airport and headed for New York. My musicians were Mick Taylor (guitar), Stephen Thompson (bass guitar) and drummer Colin Allen.

Everything's running smoothly so far. As I said before we went to New York first in order to finalise our travelling plans and programming and also to buy some equipment. As I shall be working as much of my time in the USA as in England from now on it seemed sensible to buy a set of gear here and keep it here thereby eliminating the costly process of flying British equipment across the Atlantic.

Instead of getting a Hammond organ I bought an electric piano — a very new model which is an excellent instrument and extremely portable. So we were ready for our debut in Miami at last — and what a place to kick off the tour. It seemed hardly possible that in mid-February one could be lying out on a beach and swimming with the temperature in the high 70s when we'd left New York in the midst of snow storms and extreme cold.

We played at a club called Thee Image which is the only venue so far for blues, rock, underground music and this place is only open at weekends. It proved to be a great success and everybody was happy.

We went back up to New York the next week and did a concert in a big theatre in Jersey City which was well received although the house was only half full, possibly due to it being a rather out of the way place. Procol Harum were also on the bill.

This was on the Thursday and as far as New York was concerned, Friday and Saturday were the big dates to happen — the Fillmore, famous for its big name programmes was putting on a really heavy show, as far as the public was concerned and it proved to be a smash hit sellout that they are still taking about. Slim Harpo opened, me next and Ten Years After closed.

After a very late finish at the Fillmore on Saturday, we had to get up early to fly to Toronto, Canada. Unfortunately, it was all to no avail because due to snow during the night they had cancelled the planes and we had to go back to the hotel. However we tried again on Monday and played there that night.

The club manager opened up a special night so that the 2,000 fans in Toronto wouldn't be disappointed. We borrowed amps, etc, up there as we'd already sent our stuff on to Winnipeg, our next engagement on Thursday March 6.

Getting in and out of Winnipeg for the one night university engagement was a very tough business due to the difficult customs regulations. Canada seems to be the worst place in the world for red tape and regulations. It felt like trying to get through the Iron Curtain — Friday morning at 7 am after a late gig the night before we were held up for an hour and a half by one lousy customs guy who seemed to have the power of life and death and he at first refused to let us catch the plane and said we couldn't take our equipment back to America unless we proved it was made in the USA.

Because of this hassle we barely made it to Chicago for the evening show at the Kinetic Playground. This engagement was for two nights and there were many people in the audience. I don't feel we went over too good although the playing was fine.

Sunday March 9, we went to St Louis and had the pleasure of working with Buddy Miles Express — a very fine band. Next night, we both went to play in Kansas City. Both these places are new areas as far as "blues" music is concerned and we had a warm reception each time even though the halls were less than half full.

A good start was made though and maybe next time the music will have spread. We said goodbye to Buddy and his band and moved on to Detroit for the next weekend gig at the Grande Ballroom.

I dislike that place a little more each time. It's terribly noisy and wild, the air is full of incense, everybody stoned out of their heads and falling about without knowing what they are listening to.

While in Detroit I learned that while all this so-called blues scene was waiting on at the Grande, Eddie Kirkland was working as a labourer on a construction gang pushing a wheelbarrow full of concrete. Detroit!

Before we left on Sunday morning I detailed a couple of friends to help me locate him with a view to getting him playing and recording once more.

Next stop was Cincinnati and another new area. This was a very good gig and the club wasn't too big — maybe a wee bit smaller than the Marquee, London and it was a very aware and appreciative audience that came along that night.

On Monday, I split from my band. They went to Chicago and I flew down to Champaign, Illinois to find out what I could about J. B. Lenoir. I had the address of his widow and the family and I stayed down there a couple of days gathering information and material I shall be using later on when I start my Crusade record label.

Suffice to say that for someone of J. B. Lenoir's giant musical stature it was a saddening experience to see with one's own eyes the poverty and extreme hardships that he and they live by.

So then I got me the train back to Chicago and as I write this I am due to play here tonight in a Northern suburb called Arlington Heights.

Yesterday I visited Magic Sam (the blues boss of the West Side) and had very enlightening conversations with him on the subject of the best Negro blues talent being suffocated in America today and the need for some kind of revolution.

I will leave you with these words and thoughts and will try and write a further article for you in a couple of weeks. As I can't be in England to play for you I hope you will support Peter Green in my absence and turn out in your thousands to welcome B. B. King to Britain if he is playing there now as was planned. He is a master and belongs in the Blues Hall of Fame. — JOHN MAYALL, Avenue Motel, Chicago.



### THE MEN WHO MAKE THE BLUES

BY MAX JONES

SKIP JAMES is one of many blues musicians from the Delta area. To my mind, he is among the most creative of them all. His music doesn't possess the vitality or vocal weight and harshness of so much Delta blues. It is more deliberate and in a way ornamental, but it carries an emotional charge the equal of anything I know in the whole blues art. What is more, his artistry has not been diminished by age. LPs made after his rediscovery in 1964 are every bit as memorable as his first records: different, of course, because he was about 34 years older, but even more subtly expressive. ● Born in June, 1902, on a plantation outside Bentonia in Yazoo County, he was named Nehemiah after his father, the Reverend Nehemiah James. His preacher father was also a guitar player and organist, and Skip's music was influenced by this and church services he took part in. ● Unlike many of his con-

temporaries in the blues world, James attended school and high school. By the time he finished the latter, he was playing guitar and had received some musical training. He had picked up a little piano and organ and remembers that as a boy he was "crazy about music," always listening and watching others for style and technique. The zeal for learning, coupled with his relatively educated outlook, may have contributed to the ordered, thoughtful, "civilised" nature of his music. ● As a guitarist he is unusually accomplished, with a traditional yet strongly personal method. In *The Bluesmen*, Samuel Charters writes: "Skip's guitar style is a complex and distinctly original three-finger picking technique, but he learned the roots of his music on the plantation where he lived as a boy." Another critic, John Szved, observed that: "He uses a rolling, hopping approach that properly offsets his floating vocal lines. He

inserts shorts bursts and pops of chordal sound that may remind one more of Spanish guitar than blues." ● This is true. The equilibrium achieved between vocal and instrumental parts, and the song's mood and meaning, is such that we don't consider one without the others. It is a co-ordination so harmonious as to suggest weeks of rehearsal, and it had been thought (many of Skip's songs have remained in his repertoire since 1930) that his performances may have become cemented in original form. That this is not so can be shown by a comparison of early recordings with versions made for Melodeon in '64 or Vanguard ('65) or both. ● No doubt because of ill-health suffered since his rediscovery, James is a bit short on new compositions. And those he has created, or converted from traditional material, have sometimes dealt with his hospital experience. But his old songs are gems of musicianly feeling and

sensitive observation, richly worth reviving, and if each performance has basic characteristics in common with preceding ones it is nonetheless remarkable for many little differences of shape, melodic effect or vocal emphasis. Above all, his songs have a composure, plus a haunting, imaginative often chilling quality, which separate him from other almost legendary Delta figures. ● He is, too, one of the few to play piano and guitar, and his keyboard accompaniment, very blue, can be heard on one 1930 track of Xtra's two-LP collection, "The Rural Blues," and two of Vanguard's "Skip James Today." On this latter, and the equally gripping "Greatest Of The Delta Blues Singers" (Storyville) are such classics as "Hard Time Killin' Floor," "All Night Long" and "Cherry Ball." Both albums are full of superlative examples of his high, subdued, poetic singing and discerning guitar work.

### BLUES ON LP

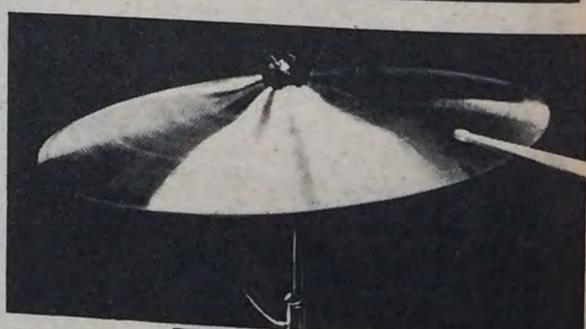
BLIND Boy Fuller recorded some 120 sides in his short recording career of five years, from 1935 to 1940, and was only 37 when he died of a kidney complaint. His contribution to the country blues bag was one of the best, and his style was imitated by a number of other bluesmen. Fuller has been accused, in various ways, of being very earthy in his lyrics and while it is true that a lot of what he sang was bawdy, he could also turn his hand to gentler, lyrical blues and he was a fine exponent of ragtime style. A very good cross section of Fuller's singing and playing is presented on *BLIND BOY FULLER ON DOWN* (Matchbox/Saydisc SDR143), the first of a two-volume set compiled by Get Lucena. With Fuller on some tracks are Sonny Terry, washboard player, Bull City Red (George Washington) and Dipper Boy Council (gtr). The material has been well-chosen and ranges from the rather blatant "What's That Smells Like Fish" and the suggestive "Worn Out Engine Blues," contrasting with the more sensitive "Corine What Makes You Treat Me So" and the plaintive "Weeping Willow," ragtime flavoured "Get Your Yas Yas Out Of Doors" and "Put You Back In Jail." Throughout all 14 tracks Fuller's guitar playing is superb. This album can only be highly recommended as one of the best country blues releases for some time. — T.W.

### Country blues to remember

■ If you're looking for value-for-money blues then *THE WORLD OF BLUES POWER* (Decca SPA-R14) is what you want. Eric Clapton, Peter Green, Paul Butterfield, John Mayall, Ten Years After, Savoy Brown, Champion Jack Dupree, Eddie Boyd and Micky Baker are presented all on one album for a pound. Clapton, opens and closes the album with a solo performance on "All Your Love" and a guitar feature, "Steppin' Out." Peter Green is also heard with a previously unissued guitar solo "Greeny," with the Bluesbreakers and on "Out Of Reach." Mayall and Butterfield join forces on a slightly agonised "All My Life." Ten Years After offer the now familiar arrangement of "Spoonful" and a rocking "Feel It," with some good Alvin Lee guitar, while Savoy Brown, with "Taste And Try Before You Buy" and "Somebody People," play some efficient sounds. Eddie Boyd contributes "Blue Coat Man" and two Jack Dupree tracks with guitarist Baker, "I Feel Like A Millionaire" and "Barrel-house Woman." A spectrum of modern blues sounds that is well worth looking into, particularly in view of the price. — T.W.

■ Two leading British exponents of the country blues, Mike Cooper and Ian Anderson, share a side each on *THE INVERTED WORLD* (Matchbox-Saydisc SDM159). Cooper, whose style strongly reflects Blind Boy Fuller and Blind Blake influences, includes "A Few Short Lines," "The Way I Feel" and "Send Me To The Electric Chair," and is joined by Anderson and Chris Turner (harmonica) on an original instrumental, "Inverted World." Anderson with harmonica player Elliott Jackson on a number of tracks, contributes among others "Big Road Blues," "West Country Blues,"

and "Little Queen Of Spades." Guitarist Al Jones and Noel Sheldon (Jug) team up with Anderson and Jackson for a jug band finish to Ian's side of the album, with the standard "Beedle Um Bum." Some tracks on both sides have been issued before on Saydisc EP's. Cooper and Anderson faithfully interpret the idiom and they are both highly competent guitarists, using picking and bottleneck styles, although Cooper has the edge on the vocals. Not one for the purists obviously, but an interesting mirror of some of the better things happening on the blues scene at the moment. — T.W.



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MIKE COOPER: reflects Blind Boy Fuller

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# THE HEAVY MOB

WHO ARE the Heavy Mob? And just what does "heavy" mean? More and more, "heavy" is used as a favourite adjective to describe certain types of groups. ● Just when the phrase came into use is uncertain — perhaps six months ago, and naturally it came from the States. Most hippies will comprehend instantly if a session or a group is thus described. Knowing nods and winks will be exchanged, and even the odd sigh of ecstasy. "You mean they

were HEAVY — oh REALLY?" one will hear groupies breathe in contentment. ● The phrase does not describe the girth and dimensions of a player, although it can be especially applied to musicians like drummer Buddy Miles with great effect, as he is noted for a certain portliness. But Steve Winwood has been called "heavy" and he barely weighs nine stone in cotton socks. ● What the heavy mob are really on about is their musical approach. It refers to the

way they lay down a beat, deliver lyrics and build up excitement. Fast tempos are out and so are over-complex arrangements. ● Jon Hiseman's Colosseum do not fall into this bag, nor do Blood, Sweat & Tears or the Tremeloes. The Bee Gees rarely rock in the prescribed manner and I don't recall the Beach Boys bopping with a really solid beat. Jon's Band are in a "to-hell-and-back-by-11 pm" bag, BS&T are all things to all men, and the rest are more

simply described as "doing their own thing, baby." ● The heavy mob tend to stun their audiences with volume, violence and mass moodiness. Rummaging through my bag—a sort of clumsily designed, double-locking metallic brief case, I find the biographies and facts on five British groups that fall into the category of "great weight, serious striking or falling with force," as my Collins New Gem Dictionary defines with great perspicuity.

BY  
CHRIS  
WELCH



## WHO

THINKING back, it becomes apparent the Who were years ahead of their time. I can recall when it was the craze for bands like the Spencer Davis Group or Zoot Money's Big Roll Band to devote one number of their act as a kind of friendly send-up of the Who's violence-personified act. Their approach was a revolution that took the competition several moons to catch up and equal. Pete Townshend, Roger Daltrey, John Entwistle and Keith Moon between them set the nation back on its ears with a style that eschewed the normal group methods of creating excitement. Not for them an off-beat and solos in neat and orderly turn. Keith hammered his bass drums non-stop on all beats to the bar, and if occasionally the rest couldn't be heard above the noise, it wasn't for want of trying.

## FREE

ESSENTIALLY a blues band, they are creating a name for themselves on the club scene as a band that plays the blues with all the attack of American "heavy mobs" like Blue Cheer. Their drummer nightly tests the strength of his kit and Simon Kirk (for that is he), attempts to emulate a ton of bricks in a most convincing fashion. Paul Kossoff is the guitarist with much technique and enthusiasm and Andy Fraser on bass makes up a trio heavy enough to sink through the floor of any stage not suitably reinforced. Their first album "Tons Of Sobs" is quite accurately titled and is re-released on the Island label. In the past, bastions of British blues like John Mayall's various bands have never really gone in for this kind of demolition job, but perhaps Free are some indication of the trend this particular group scene will take.



## LED ZEPPELIN

"TURNING down? No we're getting louder. Our drummer is amazingly loud. I come off stage with my ears singing after a set." Thus spake Jimmy Page, Led Zeppelin's quietly spoken leader and guitarist in the MM recently. And he meant what he said. Having heard the band, I can testify they nearly equal in volume the fearsome qualities of Captain Beefheart And His Magic Band, who made me deaf for two days after a session at the Speak-easy. But Led Zeppelin can use their power with discretion and in a few months have quickly become established as a major force, especially in America. With John Paul Jones on bass, organ and piano, Robert Plant (vocals and harmonica), and John Bonham (drums), they qualify for an older jazz term, "solid." There is none of the rattling pots of Tyrannosaurus Rex or gentle rhythms of Fairport Convention when they take the stand intent on stacking up the decibels. It can be safely said Led Zeppelin are in a gas bag — heavier than air gas of course, and shouldn't Led really be Lead?

## SPOOKY TOOTH

NOT MERELY "heavy," the Spookies go so far as to refer to their music as "thick." This in no way reflects on their mental stature. "Thick" is their term to describe the sounds produced by their organ, electric piano and guitar front line. Their work can be studied on their latest Island album release, "Spooky Two," and can also be described as stoned rock. Slow tempos, precise and sometimes even ponderous drumming, produce a kind of 16 rpm orgasm of musical excitement. They recorded a fine version of "The Weight" a tune which sums up the whole field, and originated from The Band, which produced "Music From The Big Pink," a highly influential album from last year. It is interesting to recall that Procol Harum have been described in America as an influence on them. The Tooth are Gary Wright (organ, vocals), Michael Kellie (drums), Mike Harrison (vocals, electric piano), and Luther Grosvenor (guitar).



## NICE

AN EXPERIMENTAL group, much hailed as an Underground group, have outgrown the category as they are very much above ground. They are also exceedingly heavy, although their tempos tend to be faster, especially on features like "Rondo." But even on up-tempos, with drummer Blinky Davison at the controls, they retain singularly stable and solid characteristics. Keith Emerson, their spectacular organist, says the band are planning to settle down to "more basic sounds" after the initial wildness of the original band which came up in the hippy year of '66 with David O'List on guitar. Now they operate as a trio, with Lee Jackson (bass) and Blinky hammering home a solid foundation for Keith's organic eruptions. Their work can be heard on two immediate albums "Thoughts Of Emerlist Davjack" and "Ars Longa Vita Brevis" and they are planning a third which may be recorded "live" during their current American tour.

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# JAZZ SCENE

## 20 years of Merseysippi

LIVERPOOL'S Mersey-sippi Jazz Band, a happy bunch of semi-pro jazz stalwarts, started off as a joke.

"The band was formed as a fill-in group for a promotion I was doing in Wallasey," said manager and former bassist Dick Goodwin. "We never thought it would last."

But that was in 1949 and 20 years later the band is still running merrily; still semi-pro; still playing "tunes we like in the way we like" and still having a lot of laughs doing it.

"The band's become a sort of family for most of us," said Dick. "With the exception of the very new members, we've all grown-up with it as a way of life."

Dick gave up playing in favour of managing the band about four years ago. "Doing both was too much. One had to go and a good bass player became available, so I gave up playing."

There are only two of the original band, formed on St Valentine's Day, 1949. They are banjoist Ken "Knobby" Baldwin and pianist Frank

### BY ALAN WALSH

Robinson, although clarinetist Don Lydiate and the two trumpet line-up of Pete Daniels and John Lawrence joined not too long (a matter of months) after the formation. The line-up is completed by drummer Mike McCombe, bass player Derek Vaux and trombonist John Rubin, brother of pianist Ron Rubin.

The thing I remember most about the band, heard often over a period of years in Liverpool was the tremendous humour which surrounds it. This, allied with some spirited and exciting mainstream jazz, provided an ideal attraction in the emergent jazz clubs of the early and mid-Fifties.

"The band always has a lot of fun," agreed Dick. It's just the same now as it's ever been. We started off playing for social reasons and that's the way it's been all along.

"We've never been in it for the money, although if a promoter was making a bomb, we felt it was fair to ask for our share."

But the band have carved a happy, irreverent path through jazz in the two decades of its life, appearing with stars like Sister Rosetta Tharpe, Lonnie Johnson and Big Bill Broonzy. And a highlight of the lifespan came in 1956 when they appeared on the same bill as Louis Armstrong when he appeared at the Liverpool Stadium as part of his British tour.

The Fifties were the best times for the band. Then they played about three times a week with residences at venues like the Cavern Club and the Mardi Gras Jazz Club (both now exclusively beat venues). They averaged out at around three gigs a week.

They suffered a little from the Merseybeat mania that swept the country in the wake of the Trad "revival" but have bounced back again as strongly as ever.

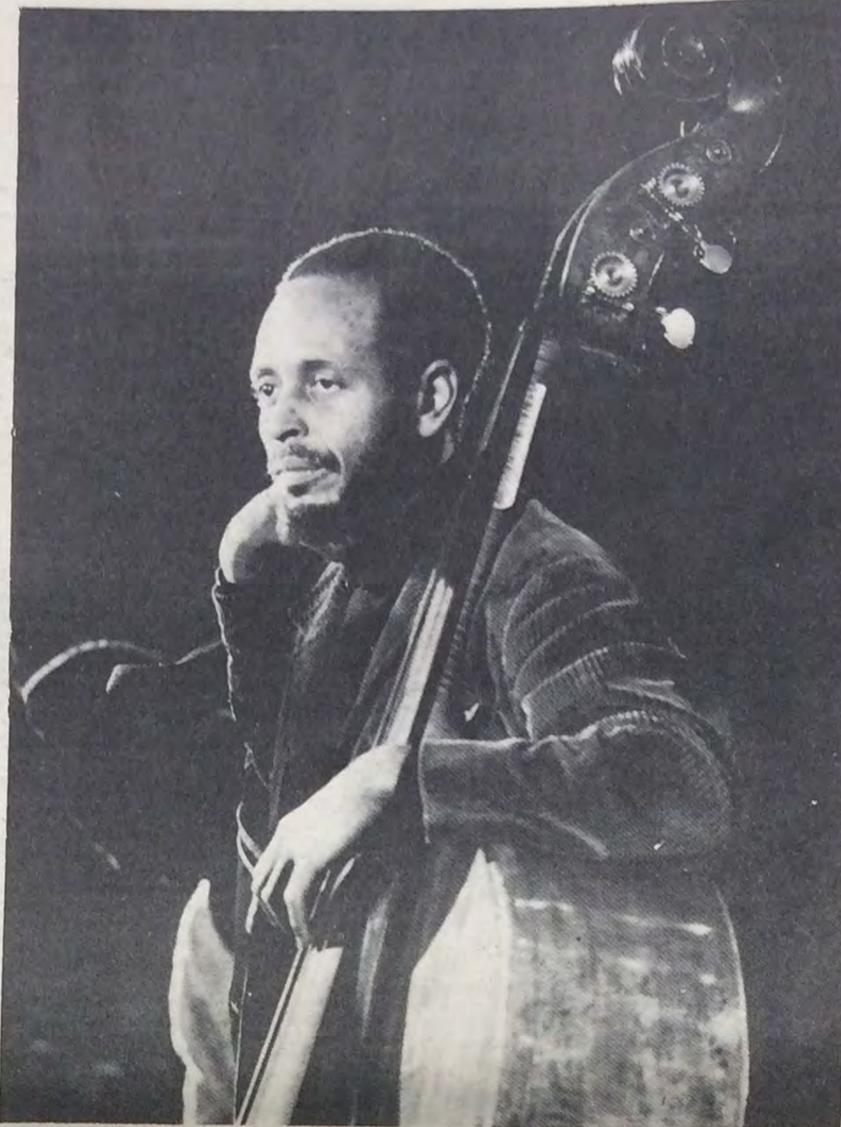
They haven't played in London for over a year, but it isn't because they haven't had offers. "We could have played in town on a number of occasions recently, but frankly the weather hasn't been good enough for out of town gigs," went on Dick.

They are perhaps the most famous non-pro jazz group in the country as well as one of the longest running. "I think the Saints are still running in Manchester, but only just," said Dick.

Despite respectability and security in their daytime work (rotund and witty) trumpeter Pete Daniels, for example is a councillor at Altrincham, Cheshire, and commutes to band gigs from his home 25 miles from Liverpool), the Merseysippi are as lively as ever, both in their music and in their approach to its enjoyment.



The 1956 Merseysippi Band with Louis Armstrong



PERCY HEATH: 'we've worked very hard on getting one sound up there'

IF YOU have seen the Modern Jazz Quartet in concert performance you will not need telling that its music is serious, its presentation dignified, its stage personality grave and aloof.

You may not immediately reconcile the image of Percy Heath, dedicated member of the Quartet, with a picture of the same tall, ascetic, bearded figure accompanying Stevie Wonder in an informal blues set at Ronnie Scott's.

### FISHING

But both are characteristic of the 44-year-old bass player, as is the photograph he showed me of himself fishing back home, rod bending under the strain of some underwater struggle.

"There's old Percy with a good fish on," he explained. "Chasing the striped bass, that's a full day's job. And I do it all summer."

It is one of the consolations no doubt, of a career, with a successful jazz group which keeps the bassist away for lengthy periods from his wife, June, and three sons, Percy, Jason and Stuart.

"The travelling, that part's hard. I miss the family, of course, but we get summers together. Otherwise, everything is pretty good."

### REWARD

"I've been with the Quartet all the way, you know, and I think we now have the reward of a fixed personnel for so long."

I mentioned the Scott Club jam-up, which I'd missed, and Heath said I should have been there.

"Stevie sat in with Roland Kirk and you know I had to get me some of that. Well, we played the blues. Stevie played harmonica and drums, too. It was enjoyable."

He added that such sitting-in was entirely typical. "We used to do it all the time. Connie, Milt and I used to go looking for sessions, you know, with good players. We've often sat in at Ronnie's."

### DISLIKE

"As for the popular music thing, I've no dislike for it when the tunes are good. We do 'Yesterday' and other songs that have nice progres-

# The long distance bassman

BY MAX JONES

sions to play on. The whole pop movement today is based on rhythm and blues and I used to play it.

"To me, the ironic part of it is that since millions of kids are listening to this music—based on rhythm and blues, which was really race music, oh, 20 years ago—I thought they would become interested in what jazz is doing today. I hoped they might catch up."

The musicians, or most of them, will progress. And I expected the public would come along, too; I figured they would come along with the musicians, but amazingly they still want it with all those watts behind it.

"Recently I read they were ruining their ears, so if they expose their hearing for too long I don't know if they'll catch up or not. But I was talking to George Harrison the other day and he has this theory that all these forms of music are coming together."

### SEASON

The fact that Heath and Harrison were chatting is in no way surprising since the MJQ were recording for Apple last week. The sessions went off smoothly, but I gather this is the rule with MJQ sessions.

"Most of the first afternoon was spent getting the microphones right, setting up and so on, then on Tuesday we did practically a whole album. Some of it is music we introduced this season."

"It included 'A Visitor From Mars' and 'A Visitor From Venus.' Then we did 'That Rainy Day,' and 'Dilemma' by Miljenko Prohaska, the Yugoslavian composer, and a few other things. It's going

to be an early release, I understand.

"We don't just go into the studio and play some new music. It's been played before, and by the time we get there it's been refined and says what it's intended to say."

Whenever I've talked to Percy about bass playing he has stressed the fact that he is a member of a group and not a soloist. His opinion hasn't changed much over the years.

### EXPOSED

"With this group you're all so naked," he says. "Nothing covers up anything. It's all exposed, so if you want to listen to the bass for a while, that's all right, too. The bass player doesn't have to step out front."

"Well, no one has to step out front to do his t. We've worked very hard on getting one sound up there, and it isn't easy. You know, it's hard to perfect anything, or even get near to it."

"Being human, it's never going to be perfect. Like life . . . we can't be perfect in life, either, according to the Good Book. But the closer you get to it the better, as I understand things, and that's what is disconcerting when your critics say we sound too perfect."

"It's kind of a drag when you work for years to get things right and someone tells you he's bored with it. Your critic (Bob Dawbarn) admitted that the rest of the audience was delighted with the music. "The fact is, we still play to full houses of attentive lis-

teners who can't all be wrong. I don't get it. But I don't like critics much, and anyway, it's only one man's opinion, isn't it?"

I agreed it was, indeed, and asked Heath if he still derived artistic satisfaction from playing in a group with which he'd worked for 15 years or more.

He said he found the playing continually rewarding because it offered challenge and fresh experiences.

"You see, John Lewis keeps coming up with new music and that keeps us stimulated. We have five or six pieces we've played from the beginning because people ask to hear them. But other than those few, we have new things all the time."

### MATERIAL

"To start with, we have new material for recording about twice a year. We must have made more than 30 albums, and although some things have been duplicated those records contain many hours of music which is in our repertoire."

"For instance, that first record for Apple, the 'Jasmin Tree' album, done in New York's Capitol studios, that included new material. And this one we're making now has more new things."

"And it's not the same kind of material all the time. John really comes up with new compositions, and as long as he does that the job cannot get dull."

"So far as the character of our music is concerned, well, it started in this direction and it's gone on. The quiet thing, it was thoroughly criticised 15 years ago and it survived all that, so it's valid enough to last this long. But, after 15 years, I guess we're in for it again."

### SWING

"Our programme is so diversified it represents all of our styles. When we play Jackson's 'Nirvana' or some of our blues, I believe we swing as hard as any group—if hard swing is what you're looking for."

"But with the Quartet, the audience can't expect to be entertained totally. Not easily, anyway. They have to give a little, too, and involve themselves in the music."

"It's always been that way in the classical field, for instance. You have to join with the musicians in making an effort. It's a reciprocal thing, really, but some people are just too lazy to do that."

"I know with our concerts, when everything's right, something happens on the stage when you know you have everybody in the place listening to you, receiving what you're doing and sending back reciprocal vibrations. That is your reward."



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**NEW POP LPs**

**COLOSSEUM, WAY AHEAD OF ALL COMPETITION**

**COLOSSEUM:** "Morituri Te Salutant" (Fontana). Translated means "Those Who Are About To Die Salute You" and does not really describe the feelings of Jon Hiseman's band before blasting into a performance, because they are too experienced and confident — or should be. Drummer Jon has a fine, advanced and exciting band and their album debut reflects at times violent and neurotic music, steeped deep in blues and jazz. Born out of earlier British bands like the legendary Graham Bond Organisation, Jon and tenorist Dick Heckstall-Smith have had a wide range of playing experience, as has organist Dave Greenslade. James Lithlerland is the newcomer, a guitarist and singer from Manchester who has proved a great "find." On bass is Tony Reeves, one of the brains behind John Mayall's "Bare Wires" venture. The band have already advanced considerably since this was cut, but it includes some notable performances, including "Backwater Blues" which features James and Dick, and the fury of their theme tune "These About To Die." Jon's drumming is exemplary — way ahead of all the competition. The six month old band have so much talent and so many ideas — what the hell are they going to be like in another six months!

**HARVEY MANDEL:** "Cristo Redentor" (Philips). A mysterious unheralded album that might easily escape notice, but contains a considerable amount of interesting progressive rock, and a startling array of sideman including Graham Bond, according to the barely readable sleeve note. Bond, now working in America, is supposed to be playing piano on a track called "If You Could Tell Her" according to the sleeve, yet no such track appears on the album. There is no information on Harvey Mandel, but research reveals he is a 23-year-old guitarist and singer who has worked around the Coast and with Barry Goldberg Blues Band.



**HECKSTALL-SMITH** playing experience

Goldberg is credited here on organ and other guests are Steve Miller, Charlie Musselwhite, Pete Drake (steel) and Ken Buttery (drums).

**EAST OF EDEN:** "Mercator Projected" (Deram). A most interesting first album displaying influences from the East, jazz, Baroque music and hard rock. The strength of the group lies in the versatility of Dave Arbus and Ron Caines who, between them, play flutes, soprano, alto and tenor saxes, electric violin, recorders, organ and bagpipes. Add a bluesy guitarist, Geoff Nicholson, Steve York (bass gtr) and Dave Dufont (drs) and you have a group capable of a pretty wide range of colour and they make full use of it. They also write interesting themes and their moments of freakout are much more effective than most other groups' attempts. Obviously a group to watch. Tracks include "Isadora," "Waterways," "Communion" and "In The Stable Of The Sphinx."

**BOBAK, JONS, MALONE:** "Motherlight" (Morgan Blue Town). Enigmatic lyrics and effective guitar are the main assets of an underground album which shows a fair degree of originality, if occasionally erring on the side of pretentiousness. The line-up seems to include organ, guitar, bass guitar and drums as well as vocals, chants and various freaky noises. Not at all bad.

**Chris Welch**



**POP SINGLES**

**CREAM:** "Badge" (Polydor). One hesitates to use "heavy" as an adjective having uttered it approximately two dozen times in the last fortnight to describe everything from Spooky Tooth to the pressure seemingly exerted on my frontal lobe following excessive addiction to wines and spirits of varying quality.

Yet this Clapton-Harrison composition is singularly weighty, being punched home by the combined forces of Baker and Bruce, the old firm of rhythm incorporated.

A track from their farewell album, one couldn't really judge its hit potential, but if you are an impoverished Cream fan with a tiny income from a paper round and part-time window cleaning, unable to afford LPs, this could be YOUR souvenir.

**TOMMY KORBERG:** "Dear Mr. Jones" (Sonet). Jeepers — French horns. Then Tommy chortles brightly above the cluttered backing. One of those wry, observant type songs David Whisman used to write and sing quite nicely. But he never got hits either.

**PACKERS:** "Hole In The Wall" (Soul City). Soul City specialise in mysterious re-issues that were "covered by the Beatles and Engelbert Humperdinck and made huge hits, while the poor originals never received their rightful recognition."

As far as I can recall this was never a hit for anybody, but as a rocking instrumental for piano and yelling.



**GINGER BAKER:** one of the old firm

Makes a nice sound to baffle friends at your next "weird singles" party.

**BLOSSOM TOES:** "Peace Loving Man" (Marmalade). Ah ha—the romantic mysteries of the East! A sitar wails plaintively in the introduction followed by freaking out of unparalleled proportions, filled with whisperings and growling, rather like Captain Beefheart meets the Mayor of Arkville. It does go on a bit.

**UNAUTHORISED VER-SION:** "Hey Jude" (CBS). I expect the

Beatles will wish they had never written the song on hearing this choral version by seven young men, scholars from Magdalen College, Oxford. I suppose it is really delightfully delicate, with its rich three part harmonies shared between two counter tenors, two tenors, over three basses, and all that sort of rot.

**BILL MEDLEY:** "This Is A Love Song" (MGM). Good grief, one's first reaction was "Lawks, the turntable is revolving at the incorrect speed." Bill's powerful voice

emerges from the depth of his throat to mould into a super ballad of that kind that should be in the chart.

Over to country and western expert Big Jim Owlhoot, who really knows nothing about soul ballads, but happens to be lurching in the vicinity: "Well, sir, my heart is just bursting with pride on this occasion. Fab."

**JIMI HENDRIX EXPERIENCE:** "Cross Town Traffic" (Track). Rocking, rolling pile-up of sounds as Jimi jams into a 90 mph motor car sex syndrome.

Apart from Mitch Mitchell's whacking back beat drums, other goodies include a distinctive guitar and vocal unison riff which will ensure it a place in the chart. Listen for the classic line: "I am not the only soul accused of hit and run. Tyre tracks across your back — obviously you've had your fun, darling, can't you see my signals turn from green to red."

**HERMAN'S HERMITS:** "My Sentimental Friend" (Columbia). Being in a generous mood, Herman requests a song for an old flame he spies in the corner — a girl he once knew, who broke him in two.

Quite an inspired bit of story line, really, and Peter handles the song with such assurance, it seems an obvious smash. I would go so far as to suggest a number one even, but these are early days yet.

At any rate, I suspect it will dominate the chart for several months to come.

**WOODY HERMAN:** "Hush" (Chess). Deep Purple's hit and Woody's band have a ball rocking along at great length with some suitable honking from Woody's alto.

The brass are something else and it will make a useful instrumental for programme compilers. Wouldn't it be strange if this was a hit?

**NIGEL HOPKINS:** "Africana" (Fontana). Young trumpeter Nigel half-valves merrily along on a catchy Herb Alpert type rendition with nice big band backing.

He has a lot of talent — let's hope he gets turned on to jazz, and gets into a somewhat groovier bag.

**It all began with gospel for the Chambers Brothers**

**FOUR** brothers from Mississippi and a Yorkshireman, who played with Manfred Mann, met in New York and combined to form one of the most interesting groups to come out of America.

With a blend of progressive pop and soul, the Chambers Brothers made a name for themselves as an explosive visual act and it was with this reputation that they came to Britain in a 25-strong party for a brief visit last week.

The fifth "brother" is drummer Brian Keenan, born in the Bronx but brought up in Yorkshire. "This is the first time I've been back to England for seven years," said Brian at London's Mayfair hotel, "but it's still much the same."

"I played with Manfred and Mike Hugg for a time but then I went back to the States. I was just gigging around — not with any particular group — until I met the Chambers Brothers in Ondine's — the first discotheque in the States — about three years ago and then I'd found what I was looking for."

What Brian had found was Joe, George, Willie and Lester, who'd begun their career singing in church choirs in Mississippi and later in Los Angeles when they moved home.

"We started the group in 1961 doing gospel and blues numbers. It wasn't until 1965 when we played at the Newport Folk Festival that the group became as it is



**CHAMBERS BROTHERS:** gig at the Fillmore

now," explained guitarist George Chambers.

"A lot of things have combined to give us our particular sound. That's always the hardest question to answer. It seems to be a lot of things combined — it's just Chambers music."

"We each listen to our own influences and then we influence each other," Brian added. "We all live in the same house and you can hear different kinds of music going at the same time. Our own individual influences influence the group."

"The other 19 people with us? Did you hear those people clapping. No, really there's the Joshua Light Show, road managers, our agent... we have about five tons of equipment with us, we aim to put on a really heavy show and if we can't put on a heavy show we just dump it on the people out there."

"We're just using the light

show on this tour. They have a permanent gig at the Fillmore but we thought we'd bring something different over and they're a kind of visual thing to our sound — they're the best light show there is," said Willie.

"They're releasing our latest single, 'Are You Ready' next week. It was just starting to come on in the States as we left," said George.

"Time Has Come Today" made a gold disc and is on its way to a second and we have an LP out titled "A New Time—A New Day."

What else can we expect besides the light show in the act? "Well, I come on with this big stick," said Lester, vocalist and harmonica player, "and we make a sign like a Churchill V-sign but don't get the wrong impression. In the States it means peace and love not what it means here!"



TRA 187



TRA 188

TWO OF TODAY'S MOST EXCITINGLY PERSONAL ARTISTS, **RICHEL HAVENS** AND **MUDDY WATERS**, OFFER REVEALING SIDES OF THEIR TALENTS ON THESE NEW TRANSATLANTIC LPs. ON "ELECTRIC HAVENS" THE INCOMPARABLE RICHEL EXPLORES SOME OF THE SONGS HE HAS MADE SO MUCH HIS VERY OWN. AND THE MUDDY WATERS BLUES BAND BACKS THE THRILLING SOUND OF **LUTHER GEORGIA BOY SNAKE JOHNSON**, A NAME WHICH THOUGH LONG, WILL NOT LONG REMAIN UNKNOWN.

**Transatlantic**  
WHERE TRENDS BEGIN

# ARTIE SHAW



**ARTIE SHAW:** "Free For All," "All Alone," "Night and Day," "I Surrender, Dear," "Blue Skies," "Somewhere," "Sweet Adeline," "Fee Fi Fo Fum," "The Chant," "The Blues March," "Parts and 2," "Nightmare," "Free For All," "I'm Yours," "Free For All," "Non-Stop Flight" (CBS Realm 52636).  
Shaw (clt) with Malcolm Crain, John Best, Tom DiCarlo (tpts), Harry Rodgers, George Arus (tmb), Les Robinson, Art Masters, Tony Pastor, Fred Petry (reeds), Les Burness (pno), Al Avolo (gtr), Ben Ginsberg (bass), Cliff Leeman (drs). New York, May 13 to December 30, 1937. Hank Freeman (alto) replaces Masters after the first track, and Jules Rubin (trn) replaces Petry in August '37.

SOMETIMES we need to be reminded of the past, not only for reasons of nostalgia but to help give us a sense of tradition and artistic continuity. "Free For All" does everything needed to bring back a certain type of popular big-band music.

Artie Shaw's band, as represented on this carefully compiled album (produced by Frank Driggs), was in some kind of half-way house between orchestrated Dixieland a la Bob Crosby and fully fledged swing music.

The factors which raised it above the average for that period of efficient bands were Shaw's fluent and admirably controlled clarinet playing and his personal conception of orchestral jazz.

Which is not to say that he fronted a group of duds, of course. In Cliff Leeman he had a drummer who pushed the band along with a stomping beat at times reminiscent of Chicago style.

Trombonist George Arus, who blew quite fiercely and with economy of means, was a featured soloist. Others were pianist Les Burness, tenorist Tony Pastor and trumpeter Johnny Best. Pastor sings on "Adeline," which gives Shaw the chance to blow a fine obligato, and the splendidly original Leo Watson seats only too briefly on "Free Wheeling."

The programme here played with a deal of bite by Shaw's New Music (which he formed after giving up his band-with-strings in favour of a "big down-the-middle thing with brass and reeds"), includes original instrumental ("Nightmare," "Non-Stop Flight," "Fee-Fi-Fo" and "Free For All"), up-tempo versions of standards like "Just You" and "Blue Skies," and a few ballads interpreted by Shaw with real lyrical feeling.

His solos on such as "All Alone" and especially "I'm Yours" have a shapely and logical development which suggests an early-Thirties Armstrong influence. He was at all times a melodic player, though twitery at times.

In general terms, Shaw was a little more sentimental than Benny Goodman, more relaxed and less driving. He was particularly skilled in very high playing (note the squeezed-out top notes on "Skies," for example) and favoured a penetrating high-register entry to his solos which we hear in his final eight bars on "Free For All" and in several other places.

A short while after these

# JAZZ

REVIEWERS:  
Bob Dawbarn, Bob Houston, Jack Hutton, Max Jones



THAD JONES

were made, Shaw built a band which more exactly achieved what he wanted to do musically. It was more subtle and flowing than this, but these '37 titles nevertheless contain many ingenious points of arranging and also a handful of my favourite Shaw choruses. — M.J.

## THAD JONES MEL LEWIS

**THAD JONES AND MEL LEWIS:** "Live At The Village Vanguard," "Little Pixie," "A," "Thad's Freedom," "Bach's Feeling," "Don't Get Sassy," "Willow Tree Samba Can Getchu." (Solid State USS 7008).  
Thad Jones (flugelhorn), Mel Lewis (drs), Snooky Young, Jimmy Nottingham, Marvin Stamm, Richard Williams, Bill Berry (tpts), Bob Brookmeyer, Garnett Brown, Tom McIntosh, Cliff Heather (tmb), Jerome Richardson, Jerry Dodgion, Joe Farrell, Eddie Daniels, Pepper Adams (saxes), Roland Hanna (pno), Richard Davis (bass), Sam Herman (gtr and shaker). Village Vanguard, New York, April, 1967.

**B**IG band enthusiasts, reeling from the delicious ear-bashing handed out by the Clarke-Boland aggregation at the Ronnie Scott Club, must have wondered if there was another such band in the world of jazz. There is, and this is it.

The Jones-Lewis band hasn't been heard live in this country though this album,

recorded at the Village Vanguard is the next best thing. It is a complete musical triumph.

Look through the personnel and you'll know what to expect. Solid, swinging section work, blasting brass and precise saxes. The soloists, urged on by fellow band members and the paying customers, reach heights of excitement that only live sessions like this bring forth.

Nearly everyone in the band has a go at some point, but special mention must be made of Thad, Jimmy Nottingham, Snooky Young, Joe Farrell, Jerry Dodgion, Garnett Brown, Pepper Adams, Roland Hanna and Richard Davis. And, of course, Mel Lewis drives the band along like a demon.

The Jones-Lewis band's great strength is in its material. The original compositions by Thad, Bob Brookmeyer and Garnett Brown are tailor-made for their powerhouse organisation and the arrangements — especially Thad's — slip over the players like a snug glove. Much of the band's depth of character is gleaned from this electrifying contemporary feel of the writing.

Finally, an anonymous but knowledgeable note writer (musical director Manny Albam) has kept the gush to the minimum and, mercifully in its place, given us a detailed breakdown of each track with soloists and informed comment. Of course, on an album like this, nothing could go wrong. — J.H.

In Horace Parlan he had a powerful colleague capable of holding his solo end up, and the rhythm section, though not a great one, is never less than adequate. — B.D.

## MILES DAVIS

**MILES DAVIS:** "Early Miles," "For Adults Only" (b), "Morpheus" (a), "Down" (a), "Blue Room" (a), "Whispering" (a), "Tasty Pudding" (b), "Floppy" (b), "Willie The Weeper" (b). (Xtra 5018).  
(a) — Davis (tpt), Sonny Rollins (trn), Bennie Green (tmb), John Lewis (pno), Percy Heath (bass), Roy Haynes (drs). 17.1.51.  
(b) — Davis (tpt), Al Cohn, Zoot Sims (trns), Sonny Trullitt (tmb), Lewis (pno), Leonard Gaskin (bass), Kenny Clarke (drs). 19.2.53.

**M**ILES DAVIS is the most constantly changing musician in jazz. Once he has perfected a Davis style he moves ahead on some new development.

This makes him one of the most fascinating subjects for reissue sets. These tracks, recorded in 1951 and 1953 when he was very much out of the limelight, show him in the transition stage from the extreme coolness of the experimental 1949 Capitol sessions to the revolutionary approach of the "Milestones" group.

The arrangements have a very 1950s air about them although they are not without charm and Miles plays lyrical solos of great character — he had long since lost the Dizzy Gillespie traits which showed in his earliest work.

Lewis, Rollins, Green, Cohn and Sims all solo pleasantly and it's nice to remember what a good ensemble pianist Lewis was in this type of group.

The music is generally relaxed and though hardly Miles' most memorable period, this is a most welcome album. — B.D.

**N**ONE of these tracks have been released in Britain before, though they were recorded a couple of years back when this was Kirk's regular line-up.

Perhaps not quite as good as Kirk's last couple of albums there is a lot of wonderful music with Kirk running through the roll call of his instruments with his expected mastery. It's extraordinary that however much he whips up the excitement that he never falls into bad taste — the trap which ensnares all his imitators. And however familiar you become with his highly individual sounds, he never bores.

Most of these are original tunes, but he can stamp his own personality on even a tune like "Petite Fleur" — it certainly doesn't sound like the Bechet or Monty Sunshine versions.

## ROLAND KIRK

**ROLAND KIRK:** "Gifts and Messages," "The Things I Love," "Petite Fleur," "Hip Chops," "Gifts and Messages," "Vertigo," "Ro," "March On," "Swan Lake," "Tears Sent By You," "Where Does The Blame Lie," "Blues For C & T." (Mercury SMWL21020).  
Kirk (manzello, strich, trn, flute, siren); Horace Parlan (pno), Michael Fleming (bass), Steve Ellington (drs).

# Drifting or dreaming?

"JAZZ meets pop — oh yeah?" trumpeted Bob Houston two weeks ago. His diagnosis was that talk of a "drift towards a jazz-pop entente" is premature if not totally unfounded.

That "entente" phrase he quoted (three times in all) was taken from a piece I'd written four days earlier in the Sunday Times — which is why these comments are appearing now.

Not that I disagree totally with him. He's a difficult man to grapple with. He writes good sense one minute, boloney the next, and throws in a good deal of highly selective evidence that suits his case into the bargain.

For example, he freely changes the meaning of words. "Entente" means "an understanding, an agreement or relationship" between people or things. It is not the same as "merger" (a combine, absorption or mixture).

Yet within a few lines, Mr Houston happily substitutes "merger" for "entente" and proceeds to argue his case from there.

I'm astonished that he should appear at first to imagine that there ever was NOT in our century a "relationship" between jazz and pop. It then turns out that he doesn't imagine any such thing. Halfway through his piece he is stressing how pop has always borrowed from jazz, and elsewhere. He's 100 per cent right.

He also appears to find the "entente" theory of very recent origin. Well, he may not have read what I've been writing for years in the mass media (latest example, a 1,200-word piece last August in Sunday Times) — but what else does he think is the message of all those articles and arguments down the decades about whether Mr X is a jazz or a popular artist?

They're as plain a sign as anyone could need that there IS a relationship between jazz and pop, and a close one. People often find it hard to distinguish between the two.

And Mr Houston's selective evidence? Look at what he says about Don Ellis: "His penchant for amplified trumpet and unusual time signatures are mistakenly seized upon as pop 'feeding back' inspiration into jazz. When did you last hear a group playing in 3 1/4 time at the Speakeasy or even Middle Earth?"

I don't know who did the mistaken seizing (not me) but that's not ALL there is to Don Ellis. If his massive use of electronic effects and instruments, rock 'n' roll rhythms, pounding 2-drummer beat, sitar passages and the rest aren't plain signs of pop influence, I give up.

To answer Mr Houston in his own coin: "When did you last see a bass player in a big jazz band sitting cross-legged and picking up a sitar to play a long solo?" Yes I DO know about Indo-Jazz Fusions — but they're rather a special case.

Don't take my word for it, anyway. What does Don Ellis (have you put in any real listening time to him, Mr Houston?) have to say? "I think this is the first big jazz band that appeals to pop people," Ellis said last year. "We play in a lot of psychedelic ballrooms along with groups like the Electric Flag... I learn things from pop groups. They learn from us."

Why disbelieve him, Mr Houston? The fact is that labels like "jazz" and "pop" (convenient but vague) are at best rough map-markers in the world of twentieth century popular music. They are NOT clear-cut definitions.

When Ella sings a scat version of "Lady Be Good"



## DEREK JEWELL

the jazz and pop columnist of the Sunday Times, replies to Bob Houston's article on the relationship between jazz and pop, and puts the case for the "drift towards a jazz-pop entente."

is it jazz, as contrasted with the straighter version she recorded for her Gershwin Songbook LP?

Being over-dogmatic about jazz and pop is silly. Like Ellington, I'm suspicious of categories in music which are too rigid — and the whole history of twentieth century popular music shows the dangers of slicing the field up into "camps" (another word revealingly tossed around by Mr Houston) labelled Jazz and Pop.

I know that no one is likely to confuse Billie Holiday with Sandie Shaw, or Miles Davis with Eddie Calvert, but these are the extremes of the argument.

There has always been a massive middle ground where "jazz" and "pop" meet, touch, have a relationship and occasionally (only occasionally) merge. At certain times the "entente" which is the usual situation — or the much rarer merger — is more obvious than at others, that's all.

In 1909, when Irving Berlin wrote "Alexander's Ragtime Band" and began the whole process of this century's pop borrowing from the jazz idiom, the entente stood out a mile.

Paul Whiteman (pop masquerading as jazz) kept it going. Many of the white swing bands of the Thirties moved in similar middle ground. In the late Forties the entente was cooler: pop and the trad revival didn't touch the tired sounds of the Glenn Miller imitators or the slushmush of the balladeers.

In the 1950s, pop again had to turn to a jazz-associated form (blues, whence R and B, whence rock) for inspiration.

And, to come to the nub of the argument, in the 1960s the entente is even more obvious. It's NOT, as Mr Houston mistakenly imagines, that "jazz and pop are about to merge into one glorious music." They are still, in most ways, easy enough to tell apart.

But their links are stronger. It's clearer than ever before that 20th century popular music must properly be viewed as a series of associated, not separate, streams — maybe even as ONE mainstream, with jazz as one current and pop as another, often touching, sometimes intermingling.

Musicians who have grown up scornful of categories and of label-pushers like Mr Houston signal such truths daily in their work.

Mr Houston appears to sneer at the idea of the Blood, Sweat and Tears album indicating this, but produces no evidence to refute the claim. If he does not think that several tracks on the album show musicians playing in the rock AND jazz idioms then I despair for him, however many months he spends in "real listening time."

People like Don Ellis, or Jon Hiseman, or Dick Heckstall-Smith or Jack Bruce, or George Fame, or a hundred others, who move easily from jazz to pop and back (and often stand somewhere between) show that the mood of entente is strong. And, yes, you pick up the same message via the Electric Flag and the rest.

I don't want to overdo the argument. Nor to over-intellectualise pop. I'll agree, of course, that pop is borrowing from the handful from more sources than ever before. It's a magpie kind of music. Always has been.

And I've said over and over in print that jazz remains the most recognisable art form of the twentieth century popular music stream, retaining the highest standards of musicianship and, at its finest, demanding the most creative and original spirits.

But there has been an undeniable change in its relationship to other forms of popular music. From being the undisputed pace-setter, with pop taking up and vulgarising its innovations, its position has now been challenged. Jazz musicians are now nicking up tricks from pop or folk. Go and hear the rock beat used behind jazz solos by Ronnie Scott's band as a further example.

This cross-fertilisation is fact not fiction. The new generation of musicians is more catholic — and even if Mr Houston doesn't like it, ought to have the honesty to recognise it.

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MM5/4

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This will be the third year that the MM has organised a holiday for its readers at the festival. In the previous two years, almost 200 music enthusiasts have enjoyed a swinging holiday in Juan-les-Pins, part of Antibes where the festival is held.

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## APRIL 12TH ISSUE

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THURSDAY, APRIL 3

# Tremeloes are on top of the world

"CHUFFED" is how Tremeloe Alan Blakley greeted the news that the group's new single, "Hello World", had hit the MM Pop 30.

"But it's not the sort of sound we're associated with", said Alan with the gay abandon of a man who is ever willing to try something new.

### DIFFERENT

Neither, it must be said, was their previous single, "I Shall Be Released" — a Dylan speciality. "That just got in the charts then went out again," admitted Alan, adding cheerfully, however, that it sold 95,000. So it wasn't exactly a hit in chart terms.

"But it did us a lot of good. We get asked a lot for it in ballrooms. I think people appreciate the fact that we were willing to try something new. Probably it didn't do so well because it was issued at the wrong time of the year—at Christmas. It didn't get the number of plays it would have done normally.

"Anyway, we wanted to try something different. Groups should not just be satisfied to turn out the same sounds just because they have had a string of hits in the same idiom.

"I think the days have gone when people will buy a record just on the name value of the group. Of course, a "name" helps you get TV and air-plays, but a record by Sid Merks could get in the chart if it's good enough.

### HAPPY

"We wanted to do 'Hello World' because it's a song by Tony Hazzard He wrote the Hollies' 'Listen To Me,' Manfred's 'Fox On The Run' and 'Ha Ha Said The Clown' and Lulu's 'Me The Peaceful Heart.' We didn't want to do sing-along stuff all the time." Alan affirmed that the world of the Tremeloes is a happy scene. "There are no problems," he said. "We get along well together." They have, in fact, remained together as a team ever since that much-publicised split

### THIS WEEK

WHAT'S IN FOCUS ON FOLK?

TURN TO PAGE 22



TREMELOES: "There are no problems. We get along well together"

## BY LAURIE HENSHAW

with Brian Poole some years ago.

Their records are big sellers all over the world. Their "My Little Lady," for instance, sold the fantastic total of 500,000 in Germany alone. And it did 120,000 in Britain. Recordwise, they've stormed the American market, too. Their

"Silence Is Golden" was a big hit in America—and No. 1 here.

### MONEY

But Alan is not bothered that they haven't matched their in-person appearances in South America with similar successes in the States.

"They seem to go for groups who are more on the psychedelic scene in the States—more so than those who are in the charts," says Alan.

"We could do the same sort of thing, but it would take a lot of money and mean putting on a totally different type of act. We prefer to concentrate on work where we are already a success."

Next "world" the Trems plan to conquer is Japan.

"Our manager, Peter Walsh, is flying out there and we hope to follow in about two months' time," adds Alan.

### GREAT

"We fancy going to Japan. We hear there's a great record market out there, but we want to go over quite apart from this aspect. It sounds an exciting place."

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**BLIND DATE**

# ROLAND KIRK

## THE STARS SINGLE OUT THE NEW RECORDS

**C**ECIL TAYLOR: "Pots" (from "Into The Hot," World Record Club T748).

That was Cecil Taylor. No, I hadn't heard it before, but I could tell that it was early Cecil with Archie Shepp on tenor and Cecil's regular man, Jimmy Lyons, on alto.

That had more feel because it's more tonal than what he plays now. He's a brilliant pianist, but it's not like Art Tatum. For me, he's still well in advance of most pianists. I enjoyed that.

**M**ARTHA AND THE VANDELLAS: "Nowhere To Run" (Tamla Motown).

That's got a nice beat, a nice party thing. I enjoyed it.

Was that another British pressing? Again, I can't hear the natural person coming through, they've taken so much away from the voice.

I like Motown stuff and I like that record.

**B. B. KING:** "Don't Waste My Time" (Stateside).

That was beautiful. Unfortunately, I got into this music much earlier than most and I've been hip to B.B. ever since he was playing down in Texas, before most white people wanted to hear what he was saying.

Was that an English pressing? Yeah, I could tell it was pressed here because they've cut down on the sharpness of the guitar tone.

He usually has much more presence than comes across on that — he has much more impact. I know they've done the same thing on some of my records. They want to cut down the natural edge, and that's taking away something that God gave.

**JERRY REED:** "Alabama Wild Man" (from "Alabama Wild Man," RCA Victor SF8006).

It's a nice record, what we call "hillbilly." Guitar player sounded like a coun-

try and western player used to this kind of thing.

It sounded nice, but I didn't feel he's lived this kind of living... the way he uses that phrase "sock it to me." Now if a black person really socked it to a woman it wouldn't be no joke. She wouldn't be able to say much till the next day!

The song would have been better if he hadn't been using a so-called boogaloo or rock beat. It would have sounded more like he'd been living it.



**C**REAM: "Badge" (Polydor).

That was one of those white rock groups. Must have been the Cream or something.

I dig some of the rhythms, but when groups like this play five (5/4), sometimes they play it too stiff. It's good to play stuff like this, but it's got to be like playing four—natural. But, as I say, it's good to see groups getting into this area.

But again, I feel this is something you have to live, this music. I don't feel any qualms about white groups playing this kind of music, just so long as they give credit to the people who have lived it—that's why I enjoyed that B. B. King record.

**ORNETTE COLEMAN:** "Broad Way Blues" (from "New York Is Now," Blue Note BST84287).

That was Ornette. Of course, everybody that really knows knows that he's a beautiful alto player, he has a lot of imagination.

Sometimes there the rhythm drifted away. As a

musician, I can take it and I think the way the arrangement was set up was to have the rhythm drift off at times.

I would like to elaborate on what I said about that Cream record, because when they played with us for that TV show they were very beautiful. We should all play together more, and if we did these rhythms like five would not sound so stiff—and it's not just a matter of white or black musicians.

**BLOOD, SWEAT AND TEARS:** "Variations On A Theme By Eric Satie" and "Blues Part II" (From "Blood, Sweat And Tears" CBS 63504).

That was Blood, Sweat and Tears, and it's beautiful to hear people playing music.

The only criticism I can say is against the record company and most radio stations in the States. I have heard this album played on rock stations, and they flatter rock by doing that.

They won't let me make a record like that because it would be too way out for the stations and because I'm a jazz musician. People like Jimmy Smith are also tied like this—not allowed to express themselves because it would be too way out for the stations.

We can do the same things, but with my name on it the rock stations wouldn't play it. I've gone into record stores and heard this being played. People listen to this because it's Blood, Sweat and Tears, but it isn't rock.

**JOHN SURMAN:** "Dance" (From "John Surman," Deram SML1030).

That was John Surman. I like the way he's reaching out for the harmonics on the baritone, but on this I didn't like the recording.

I like what he's doing, but there are other people who have been getting into these things on the baritone—Charles Davis, Pepper Adams, people like that.

He must be shy, because he never spoke to me all the time we were opposite each other in Ronnie's Club.

**I**N the beginning Scott Engel was an aspiring art student learning double bass—"and they picked me, too!"—a full-time beatnik (Liz Taylor screwed that up)—a child star in a Rogers and Hammerstein Musical ("I just happened to go along with a Puerto Rican kid who was a friend and wanted a job—a part-time 'bum'—a bass player in a rock and roll joint called Gazzarri's, on the Strip (with drummer Gary Leeds)—an amateur neurotic—a Walker Brother—and finally Scott Walker the whole man!

"When I was a teenager I once sang at a luncheon in Palm Springs and Eddie Fisher was there," says Scott. "He thought I had promise and took me on a few TV shows. Unfortunately when he got snarled up with Liz Taylor I got screwed up right along him. It's put me off a solo singing career for ever!"

### Idealism

That was Scott Walker talking to me in 1966 but events have a way of proving us wrong and Scott is now the number one solo vocalist in Britain according to a recent MM poll. But there was a time when Scott was the original number one American drop-out.

"When I was seventeen-eighteen I went through that whole phase of hitch-hiking and political poetic idealism. In those days we were beatnik — now they are hippies or flower children. In those days I dug jazz and knew about it. I wasn't one of those people who dug it to dig it. I read all the Jack Kerouac books and was the most idealistic youngster you ever saw.

"I worked as a bass player on the Strip for a big Italian called Ben Gazzarri who 'loved me lika son!' He used to get me fat on spaghetti — if it's possible to get me fat on anything. By about 2 a.m. I used to look dreary, my jaws ached from chewing gum and I was a picture of misery. He used to come up to me and cut my tie in half with a pair of scissors. It used to kill me — I'd collapse every time."

### Unbearable

For a young man who has always been of a retiring nature and placed so much importance upon personal privacy, the glare of blinding popularity and publicity which surrounded the Walker Brothers was almost unbearable. He hid his mind in his Jean Paul Sartre novels — his face in the dimly lit Jazz Clubs like Ronnie Scott's and his head in his hands. Scotch was the great solace and admits he took too much too often. But surprisingly enough there was a brief period when he enjoyed that fan fervour.

"It was about the time we did our first 'Thank Your Lucky Stars' up in Birmingham," recalled Scott.

### Tore

"We had never played before a live audience before and we never knew we had any fans. We got out of the car to walk into the ABC studios, and noticed there were a few girls hanging about but took no notice.



KE starts ning.s about

"Suddenly they hit us and damn near tore us apart. I got inside and I was bleeding and shocked I looked at John and John looked at Gary. 'Jesus Christ!' was all I could say. "We'd seen it happen to the Beatles but never dreamed it was going to happen to us. Back at the hotel the same thing happened again and they tore my coat right down

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SEE PAGE 21

# SCOTT WALKER IN 3-D

## FIRST DIMENSION: THE PAST



“ You have to realise there is unhappiness, misery and heartbreak and the meek will never inherit the earth ”



JOHN: not talking



GARY: good cheer

the Walkers knowing that sooner or later he must make the break and feeling for his own benefit it had better be sooner. On the last booking of their last tour at a Streatham theatre I got the story and wrote an “Is this their last appearance together” bit knowing full well it was.

The scene in the dressing room was familiar. Gary trying to be of good cheer and vainly attempting to lift the oppressive atmosphere.

### Break

John and Scott not talking to each other as had been the case for some weeks. Scott hugging himself as though cold and staring into the dressing room mirror as though trying to discover the hell that was looking back. “It’s over” he said. “Thank God it’s over,” as if he were talking about a marriage that had gone wrong. In retrospect he now says that he only wishes he had made the break earlier but for a while “solo” became an additional neurosis.

### Fight

“Having two guys with me on stage was a help because throwing me out there on my own to begin with was like putting a man who had lived all his life as a recluse into the middle of Trafalgar Square. Previously we had been playing to ‘screamagers’ who not only could not hear what we were doing but didn’t seem to care too much. Now I had an attentive audience with all their interest focused on me. When people saw me out there shaking it was because I was frightened — I couldn’t fight it because it was right there inside of me. But you only have to face fear to beat it back a little.”

For Scott Walker moments of real happiness

and satisfaction are fleeting things but he catches them when he can.

“I think one of the most happy moments was when I got my first English translations of Brel’s songs and recorded ‘Mathilde’” and another one was getting through my first two

BBC shows without dying or fading or doing a Greta Garbo thing.”

For those who like to look for messages in an artist’s work you may find only one in Scott’s — it is the Truth as he sees it.

“I want people to face life and not run away from it into flower

power or hippiedom because some aspects of it are unpleasant. You have to realise that there is unhappiness, there is misery, there is heartbreak and the meek will never inherit the earth.

“You may try and change the world if you wish but in the end the world will change you.”

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## KEITH ALTHAM

starts a probing new series on the MM Pollwinning singer. Here’s the Scott you’ve never read about before — Scott in 3-D.

the back. It was never considered we needed protection in those days.

### Waste

“I walked straight into the hotel bar like it happened every day, in my ripped shirt and torn coat with blood all over. Said to the barman — ‘They’re still out there y’know’ — ‘Tried to get

through the door lately?’ It was incredible.”

When did disenchantment set in?

“When I felt that I was wasting my time. If you ask most people and think about it they will tell you the most unhappy time is when they feel they are wasting their time. For me it was about the time of the second tour. I used to sit around in hotels wait-

ing to go on stage. I was away from my music and that made me disagreeable and miserable. I am what I am.”

As the three-headed monster which was the Walker Brothers began to grow and inflate so Scott withdrew and deflated. He moved from house to house as the fans discovered where he lived. He immersed himself in his books by Hemingway, Dickens and Dylan Thomas and did a little independent record production. His only close friend during the bad times was Jonathan King.

“We’re not really friends — we just tolerate one another,” Scott once said. “I used to go out in the streets and be frightened of people staring out me — now I go out without Jonathan and they all look at him.” At that time King’s sartorial splendour stretched to ankle length Indian one piece and a Chinese jacket embroidered with multi-coloured dragons. Today Scott says of Jonathan —

### Struggle

“The only person whom I know in the pop business as a personality and respect for his intelligence is Jonathan. Most of what he says on the BBC is outrageous but 90 per cent is true. He delivers cruelly but that is sometimes the only way to deliver.”

For some months Scott struggled on with

# COUNTRY STYLE

UNTIL recently, country music has been one of the real underground music followings.

In the last few months, however, it has been "discovered" and now there is a big movement to establish it as firmly in Britain as it has been for many years in America.

Radio has two popular shows, Country Style and Country Meets Folk, records are flooding on to the market and this weekend sees the first-ever International Country Music Festival at the Empire Pool, Wembley.

## Signs

Taking part are such famous country artists as George Jones, Tammy Wynette, George Hamilton IV, Jan Howard and Bill Anderson, plus British country groups, the Hill-siders, Phil Bradley and the Ranchers, and the Orange Blossom Sound.

All the signs point to a boom in country music in Britain.

Where interest was centred around the amateur enthusiasts who made up the record and magazine buying public in the country music market, the commercial interests have moved in.

Their financial resources, coupled with the existing following, should help set country music firmly on its feet.

Promoter Mervyn Conn, man behind the Country Music Festival at Wembley and responsible for recent tours by Johnny Cash and Buck Owens, thinks that the Festival has helped break down the isolation barrier that existed before with American performers.

## Market

"They all want to become international artists and now that we have Americans coming over here, we hope that many more will also want to come over," he says.

Already on the Continent and in Japan, for example, a country music market is flourishing; now Britain is being looked to as the big new market.

"I'd like to see the Wembley Festival become an annual event, and extended to three days," continues Conn, who is already planning tours for people like Johnny Cash, Marty Robbins, Glen Campbell and Chet Atkins.

"This is the promotion year, 1970 will see it break big," he forecasts.

"I'm going to promote some British groups. The Orange Blossom Sound are going to America to record for Epic with Bob Johnston, who produces Dylan, Cash, Marty Robbins, and Scruggs and Flatt.

## Wake

"What we do need now is television. Cash and Owens are great entertainment. Television has every part of the industry covered except country music, which has been sadly neglected.

"I think the television people will wake up eventually."

If television seems to have ignored country music, radio hasn't.

On Monday nights, David Allan introduces Country Style, with a listening figure of about a million, while on Saturday, Wally Whyton pre-

## Building up to the boom?

sents country music and folk in Country Meets Folk, with live and recorded sounds. This programme has an estimated two million listenership.

Ian Grant produces both shows. "We get a lot of people discovering the programmes by accident," says Grant, "but once they do, many stay with us. The listening figures are pretty consistent and we always get a lot of reaction."

As to a boom in country music, Ian Grant thinks: "We have only record sales to go on at the moment. It depends on what artists come over—it might take a couple of years.

"I don't know if there is going to be a boom. If there is it had better hurry up."

Certainly record sales are increasing. Companies like RCA-Victor and MCA are very strong in the field.

RCA has probably the biggest country music catalogue of all, including Chet Atkins, Hank Locklin, Jim Reeves, Don Gibson, Floyd Kramer and Eddy Arnold.

## Centres

A spokesman for RCA Records says: "We are very much involved in the promotion of country music and a vital part of that is to make sure the British public see top exponents play in Britain."

Like most types of music, there are specialist centres catering for the particular market. The World of Country Music record shop in Leytonstone, East London, is one of a number of country music specialist outlets.

Liz Daniels, who works there, says that there has always been a following and demand for country records.

"We sell mainly imported albums and, strangely, the enthusiasts prefer the American albums even though the British releases may be coming out soon after we get the American copies in.

"But sales are definitely on the up. In about six months it will be big. The boom is likely to happen, but it will die off and the same people will be back buying it."

## Happy

Another place where fans can hear country music regularly is the Nashville Room, in West Kensington, London, an addition to the provincial country music and Irish dance clubs already featuring the music.

Charles Williams Jnr, of Griffin Catering, the company that established the Nashville Room, is very happy about the recently opened venue, in a converted pub.

"It takes a while to get a true idea, but so far we've had a good standard of entertainment and good crowds.

"A boom? It's a very tricky thing, but I think country music will eventually be as established as pop."

Griffin Catering, a subsidiary of Fuller's Brewery, have already helped promote interest in country music by making seven pubs around London into country music venues, all operating throughout the week.

Another side to the specialist interest is magazines. One, Opro, has recently gone on to national distribution.



## JOHNNY CASH

his recent tours have gone a long way to building up interest in country music. Further tours for Cash, Marty Robbins, Chet Atkins and Glen Campbell are being lined up.

Opro director, Larry Adams, thinks the country boom could happen, and is part of the growing interest in recent years. "People are getting more chance to hear it. It's an escalating thing."

There is a general feeling that country music is going to happen one way or another in Britain in the coming months.

There may not be a boom, but certainly the following for the music seems to be expanding beyond the hitherto limited interest of the initiated.

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AMERICAN country music has its roots in folk music. The first Europeans to emigrate to America took their music with them, and up until the early part of this century there were still rural communities in the hill country of the Southern states where the ballads, songs and music had changed very little from the British variants. English folk-song collector Cecil Sharp noted many examples of British traditional song in practically unchanged form in the Appalachian Mountains.

Musicians, particularly fiddle players, were able to trace their styles back to the Scottish and Irish traditions. Successive generations of singers and musicians gradually "Americanised" the music. Banjos and guitars became the thing in country dance bands.

As the frontiers were pushed further west, and new industries became established, so new songs were absorbed into the American heritage. The cowboys, farmers, railroad workers and miners added their songs, many of which still survive today.

In the Twenties and Thirties as industrialisation increased in the south, the rural dwellers moved into the towns seeking work in the factories and mills, bringing their music with them, which in time was affected by urban influences.

This period is known as the Golden Age of Country Music. Radio stations were springing up rapidly and the American record industry was getting on its feet.

It was at this time that people like the Carter Family, Jimmie Rodgers, J. E. Mainer's Mountaineers, Riley Puckett, Gid Tanner, Charlie Poole, Uncle Dave Macon and many others began building their reputations, moving away from the tent and medicine shows and finding a fairly lucrative living on record and on the air.

Later Bill Monroe, whose band has been a great breeding ground for bluegrass musicians, and Earl



FLATT AND SCRUGGS

BY  
TONY WILSON

Scruggs and Lester Flatt carried on the more folk-oriented styles of the country music field.

The country music industry grew bigger, centred itself around Nashville and modern innovations—electric instruments, up-to-date recording techniques and the accoutrements of an important music business—were added and developed.

The American folk revival helped country music, too.

Doc Watson, Bill Monroe, and Scruggs and Flatt were just some of the artists who became better known through their involvement with the folk scene.

Old Timey and bluegrass was played by city musicians, resulting in excellent aggregations such as the New Lost City Ramblers and the Greenbriar Boys.

Today's country music covers a broad front—electric bands, acoustic groups, and even country swing bands. They form part of the amalgam.

The music combines the heritage of American history, modern ideas of the songwriters on the pop fringe and from all points between.

# Digging down to the roots



COUNTRY Music, particularly the Golden Years of the Twenties and the Thirties, has not been chronicled widely, and until now there has not been a really definitive book on the subject available in Britain.

Country Music USA by Bill C. Malone (published by the American Folklore Society at 71s 6d) will remedy this deficiency more than adequately when it reaches the bookshops at the end of April. Author Malone covers the 50 year history of country music, tracing its

origins, influences, artists and developments up to the present time. There are also eight pages of interesting and historical photographs of such people as Grand Ole Opry founder, George D. Hay, Charlie Poole, Carson Robinson, the Carter Family, Jimmie Rodgers,

Carl T. Sprague, Roy Acuff and Bill Monroe. The picture above shows Al Hopkins, John Hopkins, Elvis Alderman, John Rector, Uncle Arn Stuart and Fiddlin' John Carson at an old-time fiddlers' convention in Mountain City, Tennessee, in 1925.

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# COUNTRY ARTISTS

# MAGNIFICENT SEVEN



## ALVIN CARTER

ALTHOUGH the Carter Family never quite surpassed the popularity of the late Jimmie Rodgers, they did become one of the most important country music groups, contributing some 250 songs to the already rich repertoire of American rural music. The group, from Maces Springs, Virginia, comprised A. P. Carter, who sang bass, Sara, his wife, featured on part lead guitar and auto-harp and Maybelle Adgington, Sara's cousin, who provided the distinctive Carter Family "sound" with her guitar style which employed the use of the bass strings for melody, as opposed to the treble strings. The Carter's first auditioned for Ralph Peer, at Bristol, Tennessee, and it seems highly probable that this was the session which saw the beginnings of the Rodgers' career, although, apparently neither Rodgers nor the Carter Family actually met until several years later when they recorded "Jimmie Rodgers Visits the Carter Family," b/w "The Carter Family and Jimmie Rodgers in Texas," (issued in the UK on Regal Zonophone 78 fpm—Me34). In 1928, the Carter Family made their first professional recordings for the Victor company. From these early sessions at Camden, New Jersey, came such classics as "Meet Me By Moonlight Alone," "Little Darlin'," "Pal Of Mine," "Keep On The Sunny Side," "Anchored In Love," "John Hardy Was A Desperate Little Man," "I Ain't Gonna Work Tomorrow," "Wildwood Flower" and "Chewin' Gum." Following the retirement of A.P., Maybelle, who married Ezra Carter, (A.P.'s brother) carried on the Carter Family tradition, performing with her three daughters, June (now married to Johnny Cash), Helen and Anita. In 1950, they joined the cast of the Grand Ole Opry, where they have remained firm favorites, both as a group performing under the collective billing of "The Carter Sisters" (and later the Carter Family) and as soloists. A.P. Carter died on November 7, 1960 and is buried at Maces Springs, Virginia. Other ballads: SONGS OF THE FAMOUS CARTER FAMILY, Flatt & Scruggs Brunswick LAT 8579.

## BILL MONROE

BLUEGRASS, in its basic workings, can be compared to Dixieland jazz, in that both are assembly forms; each instrument, whether it be fiddle, clarinet, mandolin or trombone, has a specific role to fulfill within the band and one that is strictly adhered to. Bill Monroe has been acknowledged as fathering the Bluegrass sound known today, but perhaps it would be truer to say that he led a group whose members, by constant innovation and experiment, ultimately developed the now familiar five string banjo and fiddle sounds. Monroe began playing mandolin professionally in 1930, when he performed with his two brothers, Birch and Charlie Monroe. In 1938, Bill formed his own band, the Bluegrass Boys (Flatt, Scruggs, Wise and Rainwater) and by October, 1939, they had secured a place on the Grand Ole Opry. The first recordings made by Bill Monroe bore little resemblance to the sounds of present day Bluegrass bands. However, in 1945, Earl Scruggs introduced his revolutionary three finger style banjo technique into the band, thus giving Bluegrass its identifying sound. The Monroe band has changed repeatedly through the years and its many members have included Clyde Moody, Mac Wiseman, Jimmy Martin, Dave "Stringbean" Akeman, Pete Pyle, Howdy Forrester, Don Reno, Carter Stanley, Sonny Osborne, Gordon Terry and Cousin Wilbur. Unlike most other Bluegrass bands, Monroe's has remained faithful to the trait of Bluegrass — unamplified instruments. Bill Monroe and his original band recorded for several years before achieving "hit" status but, in 1945, two songs, "Kentucky Waltz" and "Footprints In The Snow," established him as a star. He is a legendary figure in country music, possessed of an outstanding high tenor voice and an incredible command of the mandolin. Even prior to the formation of his Bluegrass Boys, Monroe, together with his brother Charlie, had evoked a tremendous impact on the country music scene. Listen to COUNTRY GUITAR Vol 13. The Monroe Brothers RCA RCX 7103. BLUEGRASS SPECIAL. Bill Monroe and The Bluegrass Boys. Brunswick LAT 8579.



## VERNON DALHART

FROM 1925, until 1931, Vernon (Marion Try Slaughter) Dalhart was one of the most successful hillbilly recording stars. His recording of "The Wreck Of The Southern Old 97" on the RCA Victor label, assisted in the commercial acceptance of hillbilly music. Dalhart's career began in light opera (he was a member of the New York Light Opera Company) and he first recorded for the Blue Amberole and Edison labels. After a while his fortunes waned and at the suggestion, allegedly, of Charles Edison, the son of the famous phonograph pioneer, Dalhart chose to record a number of hillbilly items, among them being the classic "Wreck Of The Southern Old 97" Dalhart's recording of "Old 97" was based on an earlier version by Henry Whitter, who recorded for the Okeh label. In an attempt to recreate authenticity, Dalhart even copied Whitter's nasal vocal style. The reverse side, "The Prisoner's Song," supposedly written by Guy Massey, a condemned prisoner awaiting execution, became the biggest selling RCA Victor disc prior to electric recording. This historic coupling, catalogue number Victor 19427 (35) is reputed to have sold 30 million. Dalhart's success has been attributed to his partnership with guitarist-composer, Carson J. Robinson. It has even been suggested that Robinson's increasing popularity led to the eventual downfall of Dalhart, whose jealousy resulted in the break-up of the highly successful partnership in 1928. Vernon Dalhart recorded over a thousand songs for such labels as Victor, Crown, Bluebird, Velvetone and Perfect and among the more successful were "Death Of Floyd Collins," "Down In The Little Green Valley," "A Boy's Best Friend Is His Mother," "The Letter Edged In Black," "The Runaway Train," "The Boston Burglar" and "There's A New Star," his most successful (with the exception of "Old 97") being from the pen of Carson Robinson. Dalhart died in obscurity, in 1948, his contributions to the field of American country music forgotten. — Listen to: THE RAILROAD IN FOLD SONG, RCA RD 7870.

## JIMMIE RODGERS

A FORMER detective, brakeman, janitor and furnaceman, Jimmie Rodgers drew his musical inspiration from the railroad, from traditional sources and from the work songs and spirituals of the American Negro. His style successfully bridged the gulf between hillbilly, blues and folk music. Evidence of the heavy blues influence appears in Rodgers' Blue Yodels, numbers One to Thirteen, and a host of similar material. Rodgers' entertainment career began in 1925, when he joined a travelling tent show (often called a Medicine Show) as a black faced banjo player. Later, in 1927, Rodgers gathered together a group of musicians — Jack Price, guitar and Claude and Jack Grant, on tenor banjo and mandolin, respectively and formed the Jimmie Rodgers' Entertainers. The band, however, enjoyed only moderate success and, when in May (?), 1927, they lost their radio WUNC, Asheville, sponsor, Rodgers and the group resorted to one night stands, until they, too, ceased to provide a source of revenue. On August 4, 1927, Rodgers and his "Hillbilly orchestra" as he called it, auditioned for Ralph Peer, of Victor but Peer was apparently dissatisfied with Rodgers' backing group and advised them to audition as separate units. As the result of that audition (held at RCA Victor's makeshift studio on State Street, Bristol, Tennessee), Rodgers recorded his first songs, "Sleep, Baby, Sleep" and "Soldier's Sweetheart," for which he was paid twenty seven dollars. Within one year Jimmie Rodgers became the biggest selling artist on the Victor label and between August 4, 1927 and May 26, 1933, he recorded 111 titles for Victor. It is estimated that total sales of Rodgers' recordings exceeded 25 million. On May 26, 1933, Rodgers died of tuberculosis, in New York. His contributions to the structure of modern country music were inestimable. His success was due largely to his ability to communicate with the ordinary people. To paraphrase Carrie Rodgers from her book Jimmie Rodgers' Life Story — family groups delighted in his sentimental ballads. The poverty stricken, plagued by tuberculosis, knew that Rodgers had suffered as they had suffered. MY ROUGH AND ROWDY WAYS RCA RD 27203.



## HANK WILLIAMS

ON JANUARY 1, 1953, Hank Williams, possibly the greatest of all white blues singers, died. His death, according to Robert Shelton of the New York Times, was due to "too much living, too much sorrow, too much love, too much alcohol and drugs." By the time he was 33, Hank Williams had organized his first country band, Hank and Henry's Drifting Cowboys and for a while they played at schools, auditoriums and medicine shows around Montgomery, Alabama. Williams learned much of his musicianship from a Negro named Tee-Tot and it was only logical that much of the Negro blues structure should reveal itself on many of his compositions. Williams was able to break through the barriers that separated rural music from popular music. Many of his songs now rank as "standards" and have been recorded by such notable popular artists as Joni James, Ray Charles, Tony Bennett, Jo Stafford and Frankie Laine. The biggest influence on Williams' career was Fred Rose, of Acuff-Rose, who, in 1948 signed him to a contract with his publishing company and also assisted him to secure a contract with MGM records. For a time Williams recorded for the small Sterling label but it was with Metro Goldwyn Mayer, that he achieved his most notable successes, commencing with "Move It On Over," followed by a formidable list that included: "Lovesick Blues," "Wedding Bells," "Mansion On The Hill," "Cold, Cold Heart," "Hey Good Looking," "Jambalaya," "Window Shopping," "Kaw-Liga," and "Settin' The Woods On Fire." In 1949, Williams joined the Louisiana Hayride but was replaced by Hank Snow and Hank Thompson when on June 11 of the same year, he was invited to join the cast of the Grand Ole Opry. (It is a little known fact that at one period during his professional career, Williams had been refused a place on the Opry because of his unstable temperament and excessive drinking.) Hank Williams was, and still is, the epitome of country music and, to quote Minnie Pearl: "Hank was as authentic as rain." Listen to: WAIT FOR THE LIGHT TO SHINE (MGM 834).

## GENE AUTRY

THE THIRTIES saw the emergence of The Singing Cowboy and created, almost overnight, such stars as Roy Rogers, the Sons of the Pioneers, Tex Ritter and Gene Autry — the latter being the undisputed leader in the field. Autry's Texas heritage and early days spent herding cattle from Texas to Oklahoma, bore him in good stead when Hollywood set out to mould him into an "actor", in 1934. During the Cowboy era, Autry recorded for many Victor labels, including Gennette, and used such pseudonyms as Sam Hill and John Hardy. His first recordings bore a marked similarity to the Jimmie Rodgers style but he was later to develop an easy crooning style which appealed to a wider public. A recent album, "Gene Autry Sings," released on Hallmark HM 584, while not vintage Autry, serves as a fair example of the artist's work during the 1940s. It contains several Autry compositions (he was a prolific composer) such as "Cowboy Blues" and "Have I Told You Lately That I Love You." Inevitably, Autry gained much of his entertainment experience playing with medicine shows. However, lack of success forced him to take employment as a telegrapher with the San Francisco Railroad Company and it was there that he formed a valuable friendship with Jimmie Long, with whom he was to record a number of excellent songs in 1931. Before his entry into film making, Autry became a highly successful radio performer, singing under the title of "Oklahoma's Yodelling Cowboy." Among the stations he worked for were: KVOO, Tulsa, WLS National Barn Dance and CBS Radio. In 1937, Autry was voted the top cowboy star and he became the first motion picture star to have a town named after him — Gene Autry, Oklahoma. Among the many songs recorded by Autry during his heyday, were — "I'll Wait For You," "Be Honest With Me," "Ole Peaceful River," "God Must Love America," "Mississippi Valley Blues" (with Jimmy Long).



## JOHNNY CASH

FROM RELATIVELY humble beginnings as an electrical appliance salesman and trainee disc jockey, Johnny Cash has risen to become the giant of modern country music; although, to paraphrase the Everly Brothers, he is a hybrid, belonging not to one field of music but to many. His distinctive vocal stylings and unique musical sound, coupled with his songwriting and narrative abilities have earned him the respect of audiences as diverse as the London Palladium and the Coffee houses of Greenwich Village. The late Peter La Farge writing on Cash in the folk magazine Sing Out, said, "The secret is simple: Johnny has the heart of a folk singer in the purest sense, and he has a very lovely soul. He is capable of anything he puts his soul and band-aid heart to, and he is capable of being a folk singer in the very essence of folk truth." Cash is not a singer in the true sense of the word; he has seldom just sung — he is a narrator, and to narrate he requires a strong story line. When he is unable to find existing story ballads, he writes his own: "Folsom Prison Blues," "Big River," "I Still Miss Someone," "Hardin Wolden's Run," "Give My Love to Rose," "You Wild Cat," "Apache Tears" and "Cisco Clifton's Filling Station." The first songs recorded by Cash, "Hey, Porter" and "Cry, Cry, Cry," were released on Sam Phillips' Sun label on June 26, 1955. Cash has continued where Hank Williams and Woody Guthrie left off — he is a voice of America. In less than a decade, Johnny Cash, with his renowned backing group, the Tennessee Three and the Carter Family, with whom he works so closely, has become a legend, sharing equal status with Jimmie Rodgers and Bob Dylan. In the words of his late friend, Peter La Farge: "He hasn't sung just trash and he hasn't written just trash. He cares too damn much. Listen to: BITTER TEARS (CBS 62463)



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# Twenty of the best

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## BLUEGRASS

\*\*\*\*THE STANLEY BROTHERS & THE CLINCH MOUNTAIN BOYS (Polydor 623 024). Heaven seemed so near/Train 45/Memory of your Smile/Your Selfish Heart/Masterstone March/etc.

\*\*\*\*FOGGY MOUNTAIN BREAKDOWN: Flatt & Scruggs (Mercury SMWL 21008). Cora is Gone/Pike County Breakdown/Foggy Mountain Breakdown/My Little Girl in Tennessee/Doin' My Time/etc.

\*\*\*\*BLUEGRASS SPECIAL: Bill Monroe (Brunswick LAT 8579). Blue Ridge Mountain Blues/Big Sandy River/When the bees are in the hive/Baker's Breakdown/ Cheap Love Affair/etc.

\*\*\*\*THE DILLARDS' LIVE! ALMOST (Elektra EKS 7265). Black Eyed Susie/Never See My Home Again/Pretty Polly/etc.

## MODERN

\*\*\*\*THE BEST OF COUNTRY & WEST Vol. Two (RCA RD 7991). Waylon Jennings/Bobby Bare/Carl Belew/Dottie West/Jim Ed Brown/Connie Smith/ Archie Campbell / Charlie Pride/etc.

\*\*\*\*JOHNNY CASH AT FOLSOM PRISON (CBS 63308). Folsom Prison Blues/Flushed from the Bathroom/Jackson/Green Green Grass of Home/Grey Stone Chapel/etc.

\*\*\*\*I'VE GOT A TIGER BY THE TAIL: Buck Owens (Capitol T 2283). Streets of Laredo / Maiden's Prayer / Memphis/Gonna let the good times roll/Cryin' Time/Fallin' For You/Wham, Bam/etc.

\*\*\*\*LORETTA LYNN (MCA MUPS 338). Jackson Ain't A Very Big Town/Satisfied Mind / I Don't Wanna Play House / etc.

\*\*\*\*STARS OF THE GRAND OLE OPRY Vols. 1 & 2 (RCA RD 7921/7922). Hank Snow / Skeeter Davis/Chet Atkins / Wade Ray/Bradley Kincaid— 1934/Carter Family—1927/Don Bowman/Bobby Bare/Minnie Pearl/Porter Wagoner/Ernest Stoneman — 1926 / Pee Wee King/etc.

## FOLK

\*\*\*\*PEGGY 'N' MIKE SEEGER SING (Argo ZDA 80). Streets of Laredo / Arizona / Worried Man Blues/John Riley / Soldier's Farewell/etc.

## TRADITIONAL COUNTRY

\*\*\*\*THE RAILROAD IN FOLK SONG: Various artists (RCA RD 7870). Recordings made between 1926 and 1940. Rouse Brothers/Carolina Tar Heels/Carter Family/Harry Mac McClinton/Tennaya Rambler/ Blind Alfred Reed / Monroe Brothers/Mainer's Mountaineers/Byron Parker and his Mountaineers/etc.

\*\*\*\*THE BLUE SKY BOYS: Bill & Earl Bolick (RCA Camden CDN 5116). The Butcher's Boy/Mary on the Wild Moor/ In the hills of Roan County/ Are You From Dixie/Katie Dear/etc.

\*\*\*\*THE CARTER FAMILY (Acc of Hearts AH 58). Hello Stranger/Little Joe/Stern Old Bachelor.

\*\*\*\*HILLBILLY JAMBOREE Vol. One (Polydor 236 214).

Mainer's Mountaineers/Wayne Raney/Curlly Fox/Reno & Smiley / Grandpa Jones / T. Texas Tyler/Hawkshaw Hawkins / Cowboy Copas / Webb Pierce/etc.

## WESTERN

\*\*\*\*GENE AUTRY SINGS (Hallmark HM 584). Cowboy Blues/ Rolling Along/Back in the Saddle Again/Home on the Range/etc.

\*\*\*\*AUTHENTIC COWBOYS AND THEIR WESTERN BALLADS (RCA ULE WR). Powder River Jack/ Jules Allen/Carl T. Sprague / Billy Maxwell / Mac McClintock / Cartwright Brothers/Mildred and Dorothy Good/Eck Robertson/etc.

## AUTHENTIC

\*\*\*\*THE SHORT BUT BRILLIANT LIFE OF JIMMIE RODGERS (RCA RD 7562). Take me back again / Blue Yodel Number 10/Rock all the babies to sleep/Moonlight and Skies/Blue Yodel Number 11/Hobo's Meditation/etc.

\*\*\*\*HANK WILLIAMS (Music for Pleasure). Alone and Forsaken/Tennessee Border / Wedding Bells/Rockin' Chair Money/Lonesome Whistle/etc.

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# COUNTRY-STYLE

## What makes Nashville so great

NASHVILLE has for many years been the centre for recording the many artists of the big country music industry in America.

The recording side of the business is such that it commands its own album and singles charts and often a number of these singles and albums make the wider, national pop charts.

But more recently the Nashville studios have been invaded by artists from outside the country field — Bob Dylan and Leonard Cohen among them.

Dylan finished an album there recently and laid down tracks with Johnny Cash.

CBS producer Bob Johnston came to London some weeks ago to record Georgie Fame. He produced the Dylan album, and records Johnny Cash (he was instrumental in getting the monumental "Folsom Prison" album together), Marty Robbins and Scruggs and Flatt.

### Pride

"The basic thing about the Nashville studios being so great," says Johnston "lies in two factors — the studios themselves, and the engineers and musicians.

"Not only are the musicians good but they take a pride in their work. There is no such thing as watching the clock down there. "In other cities, when it's time to stop, they do. The Nashville musicians have got so much pride in their work, that's what makes it."

Continued Johnston: "I think it's so easy recording there. Sometimes you can do sessions in three hours. Another of the reasons is that the groups, like Flatt and Scruggs, have been playing together for years.

"Nashville has become the second largest recording centre in the world — that speaks for itself."

## Chance of a lifetime

CHANCE of a lifetime for C&W music enthusiasts is a trip through the heart of the Blue Grass belt organised by Goff Greenwood, secretary of the British Country Music Association.

Although founded only last year, the Association was quick to appreciate that there would be a tremendous response to the enterprising project of taking its members to the true home of C&W music.

Says a spokesman for Lunn-Poly, the Leeds travel agency through which the trip is being organised: "The average enthusiasts



BOB JOHNSTON: no clock-watching in Nashville

That's the producer's side. Joe Butler, bass guitarist and singer with the Hillsiders, the Liverpool country band which has the distinction of being the first British country music to record in Nashville — in August, 1967 — puts the musicians' side.

"One big difference we noticed was that when we record in England, the backing tracks are put down first, then the vocal tracks are added. Then the final reduction is done a few days later.

"In Nashville, they do it all at once and the reduction is done at the same time so you can hear how it's going and then the best 'take' is chosen."

### Closer

In Nashville the Hillsiders recorded for RCA Victor under the supervision of Chet Atkins, guitarist extraordinary and one of the company's chief producers.

"Over there the engineers work much closer with the producer. We had Chet Atkins produce us and the engineer was Jim Malloy. He and Atkins worked as a team. They talked about the arrangements and listened

to them, but over here recording seems very mechanical.

"There it was like doing a performance. When you played everyone was involved and there was a very relaxed atmosphere. Basically they have the same equipment as British studios — but a lot more of it."

### Secret

The engineers themselves reveal the Nashville secret. Selby Coffen, who has taken hundreds of sessions for Columbia, says: "It's a little like baking a cake. Not too much flour, not too much sugar — just the right ingredients to come out with a tasteful product."

Jim Malloy, who produced the Hillsiders' sessions adds: "There is no difference in the Nashville balance, just in the sound. On the West Coast, everything is pre-planned. In Nashville, it's nearly all head arrangements or improvising on pre-arrangements."

The unique Nashville Sound is making itself heard more in the American music industry — and not just in the Country Music World.

couldn't afford to visit Nashville for a trip through the areas which is the heritage of country music. But they are now able to do so for a quarter of the cost of a scheduled flight."

### Meals

The all-in trip costs £115 — excluding meals. Flight leaves London for New York on Sunday, October 12. After a night in New York, the party then travels in three Greyhound buses to Winchester, Virginia. On

Tuesday, it travels on to the Shenandoah Valley, stopping off at Bristol, Virginia, where the famous Carter Family first recorded.

On Wednesday, the party arrives in Nashville, to remain there until the Sunday, when it next visits the Smokey Mountains, spending the night in Asheville, North Carolina.

Tuesday, October 21, will be spent in Washington, D.C., followed by the return to New York on Wednesday. The 101 enthusiasts then return to London on Friday, arriving on Saturday morning.

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# COUNTRY STYLE

THE FIRST-EVER International Country Music Festival takes place at the Empire Pool, Wembley, this weekend. A large contingent of American country music artists, together with some of the best of the British talent, will take part in this Country Music Bonanza. Melody Maker this week presents the facts about the faces taking part.



**NO STRANGER** to the British chart, George Hamilton IV scored with "Why Don't They Understand," written by British pianist, Joe "Mr Piano" Henderson, back in 1958. George switched from pop to country. His first big hit, for ABC-Paramount, was "A Rose And A Baby Ruth," a pop number. Born in Winston Salem, North Carolina, he was brought up in an atmosphere of country music and one of his earliest ambitions, long since fulfilled, was to appear on the world-famous Grand Ole Opry show. George's musical career began while he was at college, first at the University of North Carolina and then at American University, Washington. It was while still a student that he experienced his first pop hit.



**DURING** the rock and roll boom, Conway Twitty had two big hits with "Mona Lisa" and "It's Only Make Believe." Today, Twitty has outlasted many of his contemporaries of those days and is firmly established as one of country music's big names. Born Harold Jenkins in the little town of Friarspoint, Mississippi, his family moved to Arkansas when he was seven. At one time he looked set to make baseball his career but he preferred swinging a guitar to a baseball bat. While in the Army he won a talent contest in Japan and was encouraged by his friend, Elvis Presley, to follow this up and make singing his profession. Success in the rock field followed and he sold an estimated 16 million records.



**FROM** playing hits to making them—that's the success story of Bill Anderson. Bill was a deejay on a local radio station in his native Georgia, but now he is one of country music's top-line performers and songwriters. The songwriting side of his work has won him over 30 BMI awards. Among the C and W hits that have flowed from Bill's pen are "City Lights," "Mama Sang A Song," "Once A Day" and "Cold Hard Facts Of Life." As well as writing and recording his own material, Bill has had hits with other people's songs—"No One's Gonna Hurt You Anymore," "Golden Guitar" and "For Loving You." Bill racked up four singles and three albums in the charts in 1968 including "Wild Weekend."



**BEFORE** he turned to singing as a profession, Irishman Larry Cunningham was a building contractor and includes his own bungalow and supermarket among his building activities. But now 29-year-old Larry is building on different lines, as an interpreter of country material. He achieved success with his "Tribute To JRM Reeves" which topped the Irish charts, and followed with "I Guess I'm Crazy," another smash in Ireland, and scored a hat-trick with his third record—"Lovely Leitrim." Larry really established himself and is now one of Ireland's most sought-after performers. He now has singles and two albums to his credit. His latest, on the Big T label, is "The Great El Tigre."



**GEORGE JONES**, ex-housepainter from Saratoga, Texas, who, a long time ago, laid aside the brushes and paint cans for a highly successful career as a country music singer. He has notched up an impressive list of hits including "Why Baby Why" and "You Gotta Be My Baby," both on the Starday label, "White Lightning," "Who Shot Sam" and "Family Bible" for Mercury and "She Still Thinks I Care," "The Race Is On" and "Just A Girl I Used To Know" under the United Artists banner. More recently George has switched to the Musicor label and his hits for this company include "Love Bug," "Take Me" and "Walk Through This World Without Me."



**JOHN WESLEY RYLES** is a comparative newcomer to the country and western field. From Bastrop, Louisiana, John Wesley performed his first professional gig on a local radio at the age of seven, having a year before learned to play guitar. When his family moved to Texas, John Wesley joined a show called the Cowtown Hoedown, based on Fort Worth. He stayed for a year then moved on to the Big D Jamboree, in Dallas, where he stayed for five years. He also guested on local radio and television shows and in local clubs. For three years, until 1963, John worked as a writer and staff musician for Moss Rose Publications, as well as playing frequently in Nashville clubs.



**1968** was Fanny Wynette's year. Placed No. 1 as Country Music's Top Singles Girl Vocalist, she had four singles in the C and W Chart, including "D-I-V-O-R-C-E" and "Take Me To Your World," both of which helped her into the No 2 spot in the Top Country Singles Artist section. She was the fourth top selling female album artist



**BORN** in Valliant, Oklahoma, Wes Buchanan spent his formative years in Dallas, Texas, and considers himself a Texan. His professional entertaining career started when he was 15. His big break came when he was invited to join the Red Barry unit and, for two years, Wes toured with Barry throughout America, Europe and the Orient.



**MERRILL MOORE** is rated as being the leading exponent of country-rock and has something of an underground following in Britain. Born in Algona, Iowa, in 1923, Merrill made his debut at the tender age of eight on the WHO Radio Station in Des Moines, Iowa, playing the piano and singing. By the age of eighteen he was already famous.



**LIVERPOOL** turns out groups of all kinds, and has particular facilities for coming up with country music bands. Phil Brady and the Ranchers are one of the best. Just recently Phil and the Ranchers completed dates in Liverpool and London with top country music performer, Buck Owens, at the London Palladium.



**IN 1960**, the jukebox operators of America voted Jan Howard "Most Promising C and W Female Vocalist." They weren't bad judges. Eight years later Jan grabbed more honours in the C and W stakes, including being placed in the No 3 position in the Top Country Singles Female Vocalist section, making the Top 50 singles artists placings.



**KENTUCKY - BORN** Loretta Lynn was ranked No 1 Female Country Album Vocalist in 1968, just one of the honours she picked up. Her singles "First City" and "You've Just Stepped In," on the Decca label, were placed high in the Top Country Singles, and her "Fist City" and "Swingin' With Feelin'" albums made the Top 50 Country Albums.



**THE HILLSIDERS** have the distinction of being the first British country group to record in Nashville. They did this when they visited the world's country music centre in 1967. They completed a joint album with singer Bobby Bare and the result was the "English Country Side," released last year by RCA Victor. They are one of the most popular of the British country acts.



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**ALREADY** well established in the folk clubs, the Orange Blossom Sound will be known to television viewers from their appearances on the Hughie Green talent show Opportunity Knocks. They first gained prominence at the 1968 Cambridge Folk Festival and shortly afterwards made their first recordings for the Allegro label on the company's Third Country Music Festival album. They have since cut their own complete album for Allegro.

## And introducing the stars at Wembley . . .

**BORN** in Toronto, Canada, Murray Kash is acknowledged as being one of Britain's leading country music experts and has hosted many country music radio shows. A graduate from Toronto University, Murray also studied at the Academy of Radio and TV Arts and has put the knowledge he gained there to good use in films and television.



**A GRADUATE** from Exeter University, Stephen West joined the pirate radio station, Radio 390, in June 1965. He was appointed D.J., Head of Programme Planning and introduced country music seven nights a week, including a Jim Reeves show. He was later joined by David Allan. Stephen went on to become chief announcer on Radios 355 and 227.

**WELL KNOWN** to listeners of BBC Radio's Country Style and Country Meets Folk programme, David Allan, a 26-year-old Mancunian, went into the theatre on leaving school, becoming assistant stage manager at Manchester Library Theatre, where he did everything, including acting. David gravitated, via provincial theatres, to London's West End.



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# Trade talk

**G**UITAR player and teacher Harry Muddell who lives at 57 Ellen Street, Hove, Sussex, has invented a new-style pedal steel guitar with a system of playing which gives any inversion of all known chords over a compass of two octaves. The guitar, which has 39 tunings and 16 duplicates, uses one neck consisting of 10 strings, with four pedals. It enables the player to produce rapid changes or chromatic runs. Harry has made a rough prototype and is hoping to find a sponsor.

accessories, components, hi-fi equipment, etc, for the amateur, service engineer and hi-fi enthusiast. It is obtainable for 1s to cover postage and registration from Lasky's Radio Ltd, 3-15 Cavell Street, Tower Hamlets, London, E.1.

The new 272 C-90 cassette from the 3M company provides 45 minutes play each side on Scotch Dynarange low-noise magnetic tape and is suitable for all recorders operating on the Philips compatible system. It is highfidelity tape with exceptional frequency response at low tape speeds and has Superlife coating to reduce rub-off to the minimum. It costs 25s 1d.

Jennings Electronic Developments are now marketing a novel application of the remote foot control, featuring a rotary motivated platform, instead of the old-style pedal control. They have also produced a series of electronic percussion units which provide sounds ranging from bongo to tom-tom, tympano and bass drum.

Recorded Sound Studios Ltd have now launched their completely re-designed and re-equipped recording studios at 27-31 Bryanston Street, Marble Arch, London, W1H 7AB (499-4634). They can handle mono and stereo four and eight track recording and full details can be obtained in a brochure listing their terms and facilities.

Lasky's have produced a 16-page catalogue entitled "Audiotronics Pictorial," illustrating their considerable range of electronic



# SOUND SENSE SOUND SCENE

COMPILED BY CHRIS HAYES

## A 'secret' guitar for Brian Golbey

**W**HICH instruments are played by country artists Pete Stanley and Brian Golbey? — W. Evans, Hove.

Pete plays a Clifford Essex banjo with a plastic skin. It has several personal modifications. The 1st and 4th pegs are Ode Planet, the 2nd and 3rd are pegs specially developed by famous American bluegrass players Bill Keith and Earl Scruggs and the 5th is a

Kroll geared peg. Pete doesn't use Scruggs pegs for bending the strings — he gets the effect with his left hand. He uses a 5th string capo designed by Les Weston, who makes capos and harmonica harnesses. He uses J & Alvey Turner plectrum banjo strings with an unwound 3rd. Brian's guitar was specially made for him by Keith Johns, who doesn't wish to reveal the details, but can be con-

tacted at 24 Bristol Road, Brighton BN2 1AP.

**W**HAT instrument does Donovan play in "Peregrine" on his LP, "Hurdy Gurdy Man?" (D. J. Farthing, Woolwich). I've seen conflicting birthdates for Jimi Hendrix. Which is right? (Fay Sims, Aberdarrie). Who wrote "Dock Of The Bay" (N. Stephens, Harringay). Is the brook of poetry written by Marc Bolan, of Tyrannosaurus Rex, available yet? (R. Banks, Stoke on Trent).

Donovan plays guitar and penny whistle on "Peregrine." Jimi Hendrix was born on November 27, 1945. "Dock Of The Bay" was written by Steve Cropper and Otis Redding. Marc Bolan's poetic masterpiece, The Warlock Of Love, will be published on April 1 by Lupus Publishing Co, 14-16 Bruton Street, London, W.1. price 12s 6d, plus 2s packing and postage.



DONOVAN: penny whistle and guitar

Britain, which is a shame, because it is definitely the answer for saxophone players trying to compete with guitars and the volume of sound. It enables the player to blow his own instrument and obtain all the other members of the saxophone family separately or together at his finger-tips. The equipment is stereo, includes a reverb unit and even has a tuning signal to a pitch. After a lot of experimenting, organist Dave Gill, who plays my Hammond 102, is now getting the right sound from the drawbars to blend with the Ampliphonic and fill everything out. My sax is a Selmer Mark VI with an Otto Link Tone-Edge 7-Star mouthpiece and Rico 2 1/2 reeds. — RONNIE KEENE.

the ohms rating checked on each to make sure they match up. A hole must be drilled in the accordion for the wire to pass through to a co-axial socket. Don't make the hole too big or you will get an air loss from the bellows. Nowadays there are some excellent ready-made systems available, including the Hohner accordion mike D3 (£9 12s 3d), which fits on the reed block, or the A2 (£15 14s 6d), which fits on the outside of the treble grill and is fine because it has three inbuilt mikes for complete frequency coverage, plus volume and tone control knobs. — DAVE DAVANI.

### SNATCH

**W**HEN the Beverley Sisters, televise they only sing a snatch of their special song, "Sisters." Have they ever recorded it in full and was it written for them? — Winifred Jackson, Brixton.

"Sisters" is one of their old favourites, including "Triplets," "Naughty Lady Of Shady Lane," "Somebody Bad Stole De Wedding Bell" and "Mama Doll Song," on Wing WL 1106. "Sisters" was written by Irving Berlin and featured by Rosemary Clooney and Vera Ellen in the movie "White Christmas" in 1954. The Bevs did a cover version and quite understandably it became closely associated with them.

**W**HAT is the estimated life of a modern LP and does it deteriorate over a period of time, depending on treatment, especially if it is a re-issue? — Philip Cordey, Mill Hill.

The playing life of a modern long playing record depends on the care with which it is handled and stored and the quality of the playing equipment used. Under the best conditions, it can be played hundreds of times without appreciable deterioration. The playback sylvus must be in good condition, the tracking weight and compliance acceptable and the record kept clean. There seems no reason why a re-issue record should deteriorate any faster than an up-to-date recording. In fact, the reverse might be true, since very old recordings, with their more-limited frequency response, etc, could theoretically be less prone to wear. The word "re-issue" implies that a new cutting has been made on modern equipment, in which case it would have an equal chance of resisting wear when compared to a modern issue. The recorded quality, of course, is not comparable. — R. CRIBB, Quality Control Dept, Philips Records Ltd.

### SHAME

**W**HAT amplifier is used by bandleader Ronnie Keene at the Top Rank Suite, Cardiff? When he plays, one gets the impression of a complete saxophone section. — C. Willis, Cardiff.

The big sound comes from a Thomas Ampliphonic Unit, with a booster Vox AC 30 and 4 x 10 speakers. Unfortunately, it is an American product not at present available in

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COME all ye! Selkirk Hotel, Selkirk Road, Tooting Broadway.

FOLK CENTRE, HAMMERSMITH **MIKE ABSALOM** with **DODD, JILL, DARBY, DON SHEPHERD & MIKE STIMPSON**, Prince of Wales, Dalling Road, 2 mins. Ravenscourt Park Tube.

THE SPINNERS—Easter Monday at Queen Elizabeth Hall, April 7th at 7.45 p.m. Tickets 15/-, 12/6, 10/-, 7/6. From Royal Festival Hall Box Office.

WHITE BEAR, Kingsley Road, Hounslow **JOHN PEARCE, CHAS UPTON AND RESIDENTS.**

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AT COUNTRY CLUB, 210A Havering Hill, 100 yards North Belsize Tube. **MURRAY KASH** introduces

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WALKING TENDERFOOT **DAVE PLANE** Springfield, Brighton.

## SATURDAY

ANGLERS, TEDDINGTON. Country meets the blues — The Owlhoots and Skypori Ade's Bluesband versus The Rest.

AT COUSINS, 49 Greek St., 7.30-11.

**MARTIN CARTHY** **DAVE SWARBRICK** guests.

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## SATURDAY cont.

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THE GREENWICH THEATRE **FOLK CLUB** The Gloucester, King William Walk SE10.

April 5: Club closed, re-opens April 12 with **THE RIGGERS CRAYFOLK** 7.30 p.m.

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THROUBADOUR, 10.30. 265 Old Brompton Road.

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SAVE THE Last Gherkin for Me!

THE ENTERPRISE, Hampstead. Closed this week. Next week The Jug Trust

THE SPINNERS. Easter Monday at Queen Elizabeth Hall, April 7 at 7.45 p.m. Tickets 15s., 12s. 6d., 10s., 7s. 6d. From Royal Festival Hall, Box Office.

TOWER HOTEL, closed N/W Shirley Collins.

THROUBADOUR, 9.30 **VERA JOHNSON**

## MONDAY

AT CATFORD RISING SUN **MALCOLM PRICE** **BOB AXFORD**

## MONDAY cont.

AT COUSINS 49 Greek Street, 7.30-11 p.m.

**JOHN MARTYN** Adm 5s.

ENFIELD FOLK CLUB — CLOSED.

APRIL 14 **GERRY LOCKRAN**

FOLK CENTRE, HAMMERSMITH Closed for Easter.

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HAMPSTEAD, Rugby Club, Redhill Street, off Albany Street, N.W.1

**IAN RUSSELL** Jim O'Neil and Kevin Shiels

HANGING LAMP, St. Elizabeth's Crypt, The Vineyard, Richmond, Ragtime

**JOHN JAMES** Recently on "My Kind of Folk."

THE SPINNERS tonight at Queen Elizabeth Hall at 7.45 p.m. Tickets 15s., 12s. 6d., 10s., 7s. 6d. from Royal Festival Hall Box Office.

## TUESDAY

COVENFOLK (OXFAM), Ram. Wandsworth

**PETER PARKHILL**

THREE HORSESHOES FOLK CLUB will be closed on Easter Tuesday April 8. Open again April 15.—**JEREMY TAYLOR** and **THE EXILES.**

## WEDNESDAY

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## Flatt and Scruggs split up

**BLUEGRASS** duo Earl Scruggs and Lester Flatt have split up, ending twenty years as being one of the country music's most famous partnerships.

According to reports, Lester Flatt has hired a new banjo player and mandolin player and will continue with the Foggy Mountain Boys. Scruggs's plans are not yet known. There has been dissonance between the two for some time and has come to a head with breaking up of this famous team.

Sponsored by the Martha White Flour Mills for over 16 years, Flatt and Scruggs built up their reputation on shows like Grand Ole Opry and with many personal appearances. The American folk revival further enhanced their reputation and they had a big following in Northern states of America.

Both former members of Bill Monroe's band, they teamed up in 1948. Flatt joined the Opry show in 1944 as featured vocalist and guitarist. Scruggs joined the show a year later having worked with bands in South Carolina. Although they have never been seen in Britain, they played the theme music and appeared in one episode of the Beverley Hillsbillies television show.

## FOCUS ON FOLK

# It's a man's world in folk, well almost

IT'S a man's world in the folk scene — almost. Certainly the male dominated professional ranks reveal a noticeable deficiency in pulchritude — well there's Noel Murphy I suppose.

But it's not an easy life, all one-nighters up and down the country. It takes a bit of courage to go out on a cold, rain-washed night to gig many miles away and then travel home again only to repeat it the next day.

Not a profession likely to attract any faint-hearted maiden. But Saffron is hardly that. In fact she even drives herself to engagements, which shows a definite single-mindedness. Saffron has been a professional for a year now, "but it's only been in the last six months that I've achieved something satisfying," she says.

"Being a girl on the folk scene is extremely hard. They just look at you. Even now I go to clubs and the audiences seem to think I'm some typical London dolly bird, but by the end of the evening, I manage to bring them round to accept me, or at least I attempt to."

A girl getting up to sing in a club is likely to have the males in the audience on her side and Saffron thinks they're "usually pretty good. I'm able to talk to them on the same level technically about guitars, because I've had some jazz tuition and I've had dealings with guitar makers."

And what about the girls in the audience? "Well, you get girls coming up and asking how long I've played the guitar." But some resent the presence of a girl singer. Saffron quoted an instance in a Northern club where four girls, in the front row, got up and walked out each time she began a set. But these instances aren't frequent.

"I like playing anywhere out of London, in clubs, but for doing concerts, I think the London audiences are more progressive. I don't alter my



SAFFRON: 'I've achieved something'

programme, although some people say I should, but I don't see why. Audiences aren't that thick!" Saffron leans towards the contemporary field with her own material and songs by writers such as Ewan MacColl, Ralph McTell, Donovan and Tom Paxton.

"I'm one of those people who doesn't like labelling music," she says. "It seems that people who play acoustic guitar are automatically labelled folk. I wonder what would happen if I took an electric guitar into a folk club." Shocks probably from some quarters.

Saffron would like to work with other musicians and make albums with "something like a flute and bass, I'd definitely like to work with a flute player. But if I'm going to work with other musicians, I don't think the folk clubs could afford at the moment. But I think if the people who are running folk clubs keep their heads screwed on right in the next couple of years, they could be into something really good. As long as they keep the same intimacy, but run them in a more professional way."

TONY WILSON

## FOLK NEWS

BBC Enterprises have produced an album, title "Duncheon Folk," and recorded at the Duncheon Folk Club near London's Tower Bridge. Produced by Country Meets Folk producer Ian Grant, artists heard on the record are the Orange Blossom Sounds, Shelagh McDonald, the Crown Folk, the Big Timers, Cliff Augier and Dana Strik. Release is set this month.

The English Folk Dance and Song Society's annual Keele Folk Festival takes place between July 11 and 13. Workshops, concerts, ceilidhs, exhibitions and traditional dancing will be featured. As usual there are residency facilities offered at £7 and details are available from the Society at 2 Regents Park Road, London NW1.

Shirley Collins guests at the Dartford folk club on Sunday and the Yetties (13), Tim Hart and Maddy Prior (20) and Dave and Toni Arthur (27) complete the April bill. The club meets at the Railway Hotel and the residents are the Crayfolk.

Blues lady Jo-Ann Kelly plays the Freewheelin Folk Club, Bay Horse Hotel, Bentley, Doncaster, on Saturday. Martin Carthy and Dave Swarbrick appear at the club on April 26.

## FOLK ALBUMS

STEFAN GROSSMAN'S initial acknowledgement in Britain stemmed from his interpretation of the blues styles of people like Gary Davis and Skip James. On his second album for Fontana "The Gramercy Park Sheik" (STL5485), he is heard with a set of original material. Some of it reflects Stefan's early country blues influences — "Yola Blues," a heavy, bottleneck style number, "Cross Eyed Blues," reminiscent of "Fishing Blues" and "Little Rock Blues No 2." Other tracks, like "You Best Be Gentle" and "Lena Anne" are oriented to a modern approach. As always, the guitar playing is brilliant and Stefan's vocals are pleasant. There are two instrumental tracks that really stand out though. "Mississippi Blues No 2," which starts off as a lazy-tempoed finger-style against which, in a middle passage, Stefan plays some exciting modern, plectrum-technique blues. The other is the lyrical, classically flavoured, "Requiem For Pat Kilroy," which makes a fine ending for a very good album.

INTEREST in traditional music is still strongly maintained in Ireland and will continue to do so as long as there are groups like the Chieftains about. They are heard on "The Chieftains" (Claddagh Records CC2). This is an import album at the moment, but is available through any dealer from EMI Records' Import Dept., Hayes, Middlesex. Certainly it is one of the best traditional music albums about. The Chieftains comprise Paddy Moloney (pipes, whistle), Richard Turbridge (flute, concertina), Sean Potts (whistle), Martin Fay (fiddle) and David Fallon (bodhran — a traditional drum). They are featured in solo roles and in various combinations, presenting some superbly played airs, jigs, reels and hornpipes. For anyone interested in traditional music played with finesse and polish, yet retaining a tremendous excitement and feeling, this album is a must and well worth the trouble obtaining.

IT seems surprising that in the ten years Archie Fisher has been active on the Folk scene, he has only just recently had his first solo album released. "Archie Fisher" (Xtra 1070) proves Archie to be a fine singer and one who is not afraid to innovate. His playing of sitar on "Reynardine" is an ex-

ample, and one that works. His singing has an ease and warmth and Archie comes over well on songs such as "The Three Gypsies," Bogie's "Bonny Belle," "Farewell She" and "The Trooper And The Maid." He is joined by John Doonan, an excellent piccolo and whistle player, and John McKinnon (violin, mandolin). Archie, as well as sitar, uses guitar, dulcimer and concertina.

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# APRIL 12th ISSUE

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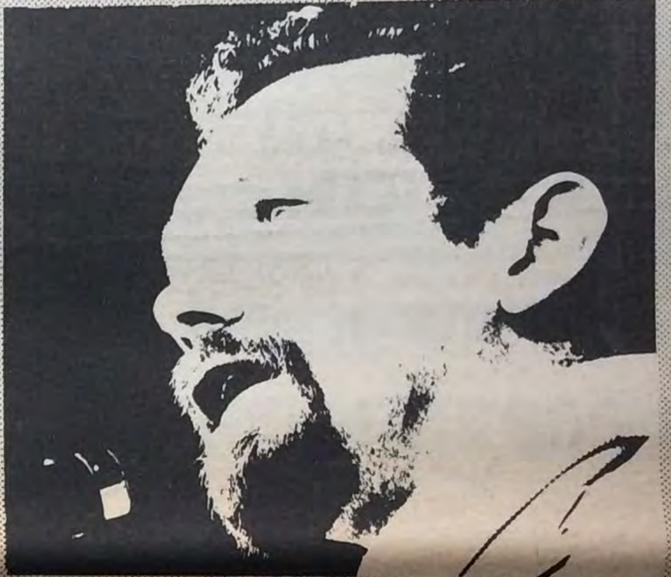
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in brief . . .

THE Barron Knights have been signed to appear at London's Talk Of The Town from May 5-31.

The Casuals spend Easter weekend at the Star Club, Hamburg, and then fly to Madrid for a TV appearance.

New singer Jimmy Campbell has his first single, "On A Monday" released today (Thursday) and has been booked for BBC-2's Colour Me Pop at the end of April.

The Box appear on Radio One Club on April 10. New Formula open in cabaret at the Paris Lido on April 28 for two weeks. . . . New Faces open for a week's cabaret at Hull Country Club on Saturday (5).

Fleetwood Mac re-open the West Of England Blues Club at the Locarno, Swindon, on April 10. Other bookings include Chicken Shack (17).

Bakerloo and fellow Birmingham group Earth appear in an open air concert in Brussels on April 12 and 13. . . . Locomotive fly to Germany on April 10 for six days to take part in a documentary on pop music.

Folk singers Mike Absalom and Saffron, the Martin Joseph Quintet and the London Jazz Four are among the

stars appearing in Festival '69 at London's Royal Albert Hall on April 11.

Al Podesta and His Band play their 12th season at Warner's St Claire Holiday Camp, Ryde, Isle of Wight, from May 17 to September 24. . . . Peter Lee Stirling has recorded one of his own compositions "That's Bad" for release on April 18 on Fontana. . . . Midlands group Toyshop make their disc debut with "Goodbye Yesterday" on April 18.

The Move appear at the Guildhall, Southampton, tonight (Thursday), the Spa Hall, Bridlington, on Saturday (5) and the Pavilion, Newtown, on Easter Monday. Tim Buckley's next album on Elektra will be "Happy Sad" and will feature songs like "Buzzin' Fly" and "Love From Room 10". . . . Elektra group Leviathan will have two singles released at the same time in the near future. The titles are "Remember The Times," "War Machine," "Second Production" and "Time."

Emperor Rosko has his first single "Opposite Lock" released by Polydor on April 18. . . . Bernadette starts a series of 13 shows for Yorkshire Television on April 7

RADIO JAZZ

British Standard Time

FRIDAY (4) 4.10 am J: All That Jazz (Fri, Mon-Thurs). 10.5 J: Jazz Unlimited. 6.30 pm T: As for 11.30 daily, except Sunday. 7.10 H1: Jazz. 8.25 A3: R and B (Nightly, except Sunday). 9.55 V: Sound of the Big Bands. 11.0 U: Spirituals and Gospels. 11.5 M: Blues and Ballads. 11.30 T: Pop and Jazz. 12.0 T: Jam Sessions. 12.5 am B1 and 2: Jazz At Night (John Dunn).

SATURDAY (5) 2.5 am J: Jazz Unlimited. 4.5 J: Finch Bandwagon. 12.0 noon B3: Jazz Record Requests (Steve Race). 2.45 pm H1: Radio Jazz Magazine. 9.30 O: Happy Jazz For Easter. 10.8 A1: Jazz. 11.15 A2: Get To Know Jazz. 11.30 T: Cannonball Alderley. 12.0 T: Hampton, Charles, Duke, Ervin, Byards, etc.

SUNDAY (6) 12.5 pm J: Finch Bandwagon.

7.0 B1: Mike Raven's R and B Show. 8.30 B1: Jazz On One. 8.45 O: Nat King Cole Song Book. 11.15 J: Jazz. 12.5 am B1 and 2: Jazz On Record (Humph).

MONDAY (7) 2.45 pm H1: Ted Heath Band, Tom Jones. 6.0 B3: Jazz In Perspective (Charles Fox). 9.30 H1: Loevendie Consort. 11.0 A3: Free Jazz. 11.30 T: Carmen McRae. 11.45 A3: Jazz Panorama (Hughes Panassie). 12.0 T: New Jazz Records.

TUESDAY (8) 10.5 am J: Bobby Troup Show. 5.0 pm H1: Big Band Beat. 5.25 H1: Jazz. 5.45 B3: Jazz Today in Stereo (Charles Fox). 10.30 O: Jazz Journal. 10.30 V: Jazz Corner. 11.0 U: Jazz Concert (Revival Club Prague). 11.30 T: Pop and Jazz. 11.30 H2: Jazz. 12.0 T: Roland Kirk.

WEDNESDAY (9) 3.25 pm H2: Irving Berlin.

FOLK BOOKS

Just another collection of songs

SOMETHING TO SING ABOUT

Personal Choice of America's Folk-singers collected and arranged by Milton Okum (Collier — Macmillan, 50s). A number of top American folk artists and groups, including Gary Davis, Jack Elliott, the Staple Singers, the Smothers Brothers, Carolyn Hester, Dave Van Ronk, Muddy Waters and Jean Ritchie were asked to name their favourite folksong. These have been reproduced opposite a picture and biographical comment of the artists. Some have chosen songs that they as artists, have been associated with. Mike Seeger picks "Lady Of Carlisle," Doc Watson plumps for "Tom Dooley" while Gary Davis names "Twelve Gates To The City," all having been recorded by the singer concerned. But some of the choices are a little surprising. Tom Paxton and Phil Ochs, both top contemporary song writers, pick two traditional British songs, "Off To Sea

Once More" and "Lang A-Growing" respectively. The book is really just a new angle on putting together a miscellaneous collection of songs. Bob Dylan chose "John Hardy," by the way, while Pete Seeger chose "Careless Love." Perhaps the weakest thing about the whole idea is that often there is no reason given why an artist chose a song. This would have made the exercise more feasible and interesting. Presentation is good but in the end it is just another collection of songs.

Fringe

SONGS OF SYDNEY CARTER — In The Present Tense (Galliard, 7s 6d). A collection of songs from one of the better and more off-beat songwriters on the folk fringe. Sydney's songs always have point and often have humour. He is also one of the most interesting commentators in song on religion. Included in the 18 songs in this book are "Standing In The Rain," "The Vicar Is A Beatnik," "Judas And Mary" and "Like The Snow."

THE SITAR BOOK by Allen Keesee (Oak Publications, 25s). It took Ravi Shankar 30 years to reach his present standard of virtuosity. This book compresses into sixty-odd pages the years of patient study and fortitude needed to master the complexities of the sitar and of Indian music. This book may encourage someone to start or reveal errors to those already started, but the one thing it cannot teach is the dedication and application that Indian musicians have had to acquire in order to reach the standard of a Shankar or an Usted Villiat Khan. Obviously, Mr

Keesee has taken trouble to present in a simplified and understandable way, the intricate structure of Indian music and its relationship to the sitar. Just how strong the interest in the sitar still is now can only be guessed. The market for such a book would seem to be limited. But if you want to learn to play the sitar, this manual is as good a start as any.

Complex

THE RAGAS OF NORTH-EAST INDIAN MUSIC by Alain Daniélon (Barrie and Rockliff Cresset Press, 70s). This book is something of a definitive statement on the complex musical form of the Raga. Mr Daniélon covers history of the music, melodic structure, rhythm, melodic development and an analysis of the raga. He gives 50 examples of ragas of various types in notation form. Much of the understanding of this book will depend on the reader's knowledge of music and, with this in mind, it can only really be recommended for the serious student.

Caller

FOLK DIRECTORY (English Folk Dance and Song Society, 7s 6d). Need a square dance caller? Want to hire a folksinger? Where can you get a custom built guitar? The answers to all these questions are contained in the Folk Directory for 1969, compiled by the EFSSS. Packed with all kinds of information — folk club listings, folk artists and groups, film and tape services etc — this inexpensive publication is a useful addition to any musical trade reference library.

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SPECIAL GOOD FRIDAY ALL-NIGHT SESSION - THIS WILL BE PARTY NIGHT FEATURING

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MON., APRIL 7th, 8 p.m. - 2 a.m.  
EXTRA EASTER MONDAY LATE NIGHT SESSION WITH AN EXCITING SHOW FROM THE

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WED., APRIL 9th, 8 p.m. - 1 a.m.

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MEN! THERE ARE GIRLS GALORE EVERY WEEK BECAUSE ALL GIRLS ARE ADMITTED FREE AND THIS IS DATE-MAKING NIGHT SO COME EARLY AND ENJOY YOURSELVES.  
\*\*\*\*\*

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HIGH ROAD, NORTH FINCHLEY  
**MICHAEL GARRICK SEXTET**  
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NEW ORLEANS JAZZBAND  
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FREE

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**TONY COE**  
With the ED FAULTLESS TRIO

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**DICK MORRISSEY**  
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# Bee Gees—we're fed up with your squabbles

SO THIS time it is Robin Gibb who wishes to leave the Bee Gees! What with this and the refusal of Barry Gibb to appear in the group's projected film, both occurring in the same week, there must be many readers heartily fed up with hearing about the childish squabbles of this over-rated and over-publicised group.

The headline I am waiting to read is as follows: "Robin, Barry and Maurice Gibb and Colin Petersen quit Bee-Gees" — then perhaps we can all get some peace. — J. BOOKES, Leicester.

IT IS obvious that during the crisis which hit the Hollies, they kept their heads cool and their mouths shut and got on with the job.

Conversely it seems that Messrs. Gibb were bent on having their respective complaints publicised. Doubtless

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this only served to aggravate the tension within the group. It would probably benefit certain other groups to take the hint and concentrate on producing consistently good singles, leaving personality problems to be discussed in the board room. — STEPHEN ROONEY, Dagenham, Essex.

JIMMY PAGE is very much more versatile a guitarist than either Clapton or Hendrix—just listen to the Led Zeppelin LP for proof. Turn on to Page, he makes Clapton look like a learner. — A. THOMAS, Petersfield, Hampshire.

BOB HOUSTON is right, but if anything he errs on the side of generosity. In all this chat about jazz-pop ententes let us not forget that most pop is not Blood, Sweat And Tears, The Family, etc. but Sandie Shaw, Tony Blackburn, Tremeloes, Dave Dee etc. In short, musical drivel, as it always was. The only thing that jazzmen could learn with

profit from the pop scene is how to present their music. Musically there is nothing going on whatsoever. — ARCHIE McDUFF, London, N.W.11.

THE BBC flattened their knockers with their new How Late It Is series. The musical content was first class, multi-instrumentalist Roland Kirk was superb and Led Zeppelin showed they are going to be a top attraction.

What a marvellous change from the incessant commerciality of Top Of The Pops. — MARK ROBERTSON, Rhu, Dunbartonshire.

I WAS dismayed to hear that money has to be raised in Britain, and no doubt in the USA, to pay the hospital fees of Skip James.

It is ironic and disheartening that a British blues band, probably performing one of Skip's numbers, is getting enough money each week to pay his bill. — MICHAEL CHALMERS, Chesterfield, Derbyshire.

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ROBIN GIBB: wants to leave the Bee Gees

re-entry. Your music of three years ago was jazz-based along with Graham Bond, Chris Farlowe and Georgie Fame who has done much to bring pop closer to jazz.

Come home Zoot before Uncle Sam's army claims you. — PAUL HARVEY, Shipley, Yorks.

WHEN ARE we Otis Redding fans going to see the Stax-Volt revue in which

Otis appeared with Sam Dave, Arthur Conley, Carla Thomas etc. on our screens?

Otis was a giant in his field as the 1967 Melody Maker Poll proves. Wouldn't the screening of the revue be a fitting farewell to the late singer? The Cream and the Seekers both had farewell concerts.—DERMOT CASSIDY, Raheny, Dublin.

HOW on earth can the "Sound of Music" LP stay in the charts for nearly four years? No other LP can maintain a Top Ten position for six months — let alone four years! — PHILIP COLLINSON, Hastings, Sussex.

● The continuing success of the film ensures the popularity and high chart placings of the album.—ED.

RATHER SICK wasn't it MM?—It's a well-known fact that Stevie Wonder cannot see but the heading in issue March 22 could have been headed something different than "Blind Date." — JEFF AND ROOK, Launceston, Cornwall.

● Surely, sickness is in the mind?—ED.

AFTER YOUR series of articles on insipid men like Humperdinck, Hendrix and Jagger, why not write about somebody like Johnny Cash.

He has a better voice than Humperdinck, his stage performances are far superior to Hendrix and he has more character, understanding and insight of his fellow men than all three put together. — A. HUGHES, Swansea, Glamorgan.

BACK in the Twenties, Thirties, Forties and even the Fifties, one could have the radio on all day and listen to light music. Today you have to listen to the endless interwauling of the latest "idols." I wouldn't go so far as to say all pop music is trash, however. Four or five per cent of it is quite good, but the rest is sheer, unadulterated trash. — BARBARA K. POYNTER, Isle of Wight.

THE tremendous number of budget LPs on the market could be the beginning of the end of full price albums. The best examples are Island Records' "You Can All Join In" and the CBS "Rock Machine" albums, and as 45 per cent of all singles currently being released are revivals, we are getting the best of the new songs plus the best of the last decade. Can't be bad! — DAVE BRISBANE, Belvedere, Kent.

# A man to stand against Bob Dylan

AT LONG last Britain has produced a songwriter and singer who can stand against America's Bob Dylan.

Al Stewart's second LP "Love Chronicles" reflects the man's blatant honesty, perception and humour. If this LP gets the recognition it deserves Britain will discover an immense talent which could carry pop through its present period of commercial clap-trap. — COLIN BRINTON, Harwich, Essex.

IT IS a mistake to be pedantic when one examines the words of chart songs. The lyrics of Peter Sarstedt's "Where Do You Go To" may be well above average, but I dispute Mr Carstairs' claims that they are "enchanting."

Only a few have bridged the gap between what will pass as a lyric to a popular song and what could be published, without music, as poetry. In this respect Sarstedt has a long way to go. — TIM WALLACE, Bromley, Kent.

I HOPE we are not going to be subjected to an endless string of follow-ups to Peter Sarstedt's "Where Do You Go To." Protest is one thing in the hands of Dylan, etc, but if this is an example of Sarstedt's "original, enlightened" lyrics, it will end up as pre-tentious.—CAROL RUSSEN, Ipswich.



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## Was this blow a flash in the pan?

HAVING JUST seen Roland Kirk blowing with Eric Clapton, Jon Hiseman and others of equal renown for a TV recording, I wish I could say it was the beginning of the end for people who like to categorise music and put it in labelled little boxes.

Unfortunately it's probably just a flash in the pan and unlikely to reverse the present sorry state of affairs where jazz fans shout abuse at blues fans, who in turn despise pop fans, who degrade jazz fans etc. — DAVID COHEN, London NW4.



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