A letter from Johnny Cash

Thank you, England,
For remembering me...I have always hoped that some of my music might be accepted by the people of England, Scotland, Ireland and Wales.

I have always believed that people are people, no matter where, and that something that touches the heart of one person could touch all hearts...especially if that something is LOVE - LIFE - HUMANITY. Here's hoping that more and more of my songs please you.

Mervyn Conn and my agent here have discussed the possibility of a tour of Britain for summer of 1970, as well as other parts of Europe.

I'll see you again England, sometime in 1970 if my schedule can be arranged.

Till then, thanks again for not forgetting me.

I'll not forget you.

Johnny Cash

SEE PAGE SEVEN
IT'S "All Systems Go" for the first screening of Top Of The Pops in full colour on Thursday, November 20th.

Producer Mel Cornish and his production assistant John Green have already arranged a spectacular edition of Top Of The Pops that will give full scope for the first of the new colour powered programmes.

The public audience of 50 will be the 400 people who voted for Top Of The Pops 50, and the Top Of The Pops unit will move into being, King's Cross, London N1. Bruce Whitehouse is already on hand as the Top Of The Pops camera man, both male and female, to swell the public audience of over 100.

MARMALADE BATTLE

Marmalade are planning to release a new single "Dica" to be followed by "You And Me" and "Stone". This is their first single for the new current Top Of The Pops unit and they will be working towards a full colour album in the near future.

The group are currently recording tracks for an LP that is due to be released in early 1971.

PEGASUS DUE

The Pioneers, who opened the Top Of The Pops unit in 1969, will be back on the show on Thursday, November 20th, to perform their two latest singles, "I Second That Emotion" and "Hare Krishna Mantra".

WHAT DOES IT TAKE

Malcolm (organ), Ronnie Woods (guitar), Ronnie Lane (bass) and Kenney Jones (drum) are all due to appear on Top Of The Pops this week, performing "What Does It Take" and "Oh Well".

RETURN OF DJANGO

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VINCENT, PROBY AND HARRIS IN CONCERTS

GENE VINCENT, P. J. Proby, and Richard Harris are to be staged by Joseph Halami and Peter Turton of Concert Tour Promotions Ltd, and the first will feature Proby, who is producing the show, and Christine Perfect.

Gene Vincent stars in the second concert on November 23, and signed to appear in February are Richard Harris and singer-composer/producer Jim Webb. The concerts will all be on Sunday nights, and admission can be had by writing to the MET "We will not be in competition with the Sunday Evening, because they are underground concerts and these are straight pop concerts."

The theatre holds approximately 2,500 people.

ALBERT SELL-OUT

THE CONCERT by Dick Albert and his Trip六大 Bruce at London's Royal Festival Hall: November 14

Richard Harris, who are due back from Japan last week. The Shadow, who were starting Japan, were due back on November 5. Cliff, with Hank Marvin, kicks off his 15-date series for BBC-TV on December 18.

STONES IN USA

New York, Tuesday. "All American Rejects" arrived in Los Angeles this week and were scheduled to play the Whisky a Go-Go tonight before leaving for their European tour. The group, which consists of lead vocalist Pete Townshend, bassist Roger Daltrey, and drummer Keith Moon, has been touted as one of the hottest new bands in the country.

The tour opens at the Marigold Hotel in New York City on November 15, followed by dates in Philadelphia, Chicago, Detroit, Cleveland, and Los Angeles before concluding in Los Angeles on November 26.

MELON MAKER, November 1, 1960 — Page 1
BLUES-POWER artist Alton King, Maine-
sippi-born singer and
bassist now on his first
visit to Britain, ap-
pears tonight (Thurs-
day) with his Blues
Band at London's
Odeon, Hammersmith.
He is one of an out-
sanding line-up for the
Melody Maker's American
Folk, Blues and
Gospel Festival '69, which
opens its tour at Ham-
mersmith tonight with
two shows (at 6.45
and 9.10).

Other festival stars are
Chicago's leading blues
players Son House, Howl-
ing Wolf, Otis Spann
and Junior Wells.
New Orleans Musicians
who now make Britain his
home, and the gospel-
ingring Stars of Faith, who
first visited this country
with Marion Williams in the
Black Tones.

Today's shows only -
they are part of Jazz Expo'
- will be based on the
Robert Patterson Spielers, an American gospel
vocal group.

After tonight's show open-
ning the folk, blues and
gospel week with a con-
cert at the Regent Theatre
at Castle Hall, Bristol, at
11.30pm on Saturday.

Other concerts will be in
Leicester (November 26),
Manchester (27), Southend
(28), Llandudno (30), and
Birmingham (October 30).

JOHN LEE HOOKER: stars on the outstanding bill

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Exclusive interview by Richard Williams

PINK FLOYD are a visionary group of creators. Their music flies so high and wild that it can bring a kaleidoscope of images to your mind's eye.

And, best of all, the Floyd are the only group to have mined a rich seam of inspiration which can be described as "science-fiction music."

Faithful Numbers

Their new double album, "Ummagumma," contains new versions, recorded in concert, of their old faithful numbers, "Astronomy Domine," "A Saucerful Of Secrets," and the miraculous "The Control for the Heart Of The Sun," which all provoke in me such a subjective reaction that, when I hear them, I'm there, as the co-pilots of the giant spacecraft, heading straight into the fiery heart of the sun.

He asked Roger Waters, "So I asked the group to have some faith in their new double album, "Ummagumma," contains new versions, recorded in concert, of their old faithful numbers, "Astronomy Domine," "A Saucerful Of Secrets," and the miraculous "The Control for the Heart Of The Sun," which all provoke in me such a subjective reaction that, when I hear them, I'm there, as the co-pilots of the giant spacecraft, heading straight into the fiery heart of the sun.

"I think we've got a very good business in France, and it has failed. I don't think it's ever been our intention to go that far."

"It is to be a better way, you may experime.."
Great comeback for tenor giant
Gene Ammons

TENOR GIANT Gene Ammons, back in the days of the 1940s, has never been without a place in the hearts of the jazz fans. His tenure with the 1949-55 Kingmalon label also saw him record some of his finest work.

Ammons, who was known for his powerful and emotive playing, has recorded for a variety of labels since his tenure with Kingmalon. His latest album, "Tubby Hayes," has received critical acclaim for its roots in the Chicago tradition.

Ammons has also been active in the studio, recording with a variety of artists, including Oscar Peterson, Duke Ellington, and Louis Armstrong.

In addition to his musical career, Ammons has also been involved in various charitable organizations, including the Gene Ammons Foundation, which supports music education and outreach programs.

Tubby Hayes

WE APPLAUD the Clarke's B-'d and Jean Louis, for their wonderful album and the group's work. It's a testament to the group's musicality and their ability to create beautiful soundscapes.

Oscar Peterson

On his latest album, "Oscar Peterson's..." the pianist returns to his roots in the Chicago tradition. The album features several classic arrangements of jazz standards, as well as some new compositions.

Peterson has also been active in the studio, recording with a variety of artists, including Louis Armstrong, Duke Ellington, and John Coltrane.

In addition to his musical career, Peterson has also been involved in various charitable organizations, including the Oscar Peterson Foundation, which supports music education and outreach programs.

Humble pie

PETER GREEN of Fleetwood Mac pictured during their set at London's Lyceum on Friday night.

Green is a multi-talented musician, having played bass, guitar, and keyboards for the band. He has also released several solo albums under the name Peter Green, which have received critical acclaim.

In addition to his musical career, Green has also been involved in various charitable organizations, including the Peter Green Foundation, which supports music education and outreach programs.

All set for 'free' radio

AT LEAST one name Radio One deejay is said to be offering his services to the newest commercial radio station, Radio 248. The station, which has been broadcasting at 1 AM on Saturday night.

The deejay is said to be one of the most popular on the scene and is well known for his energetic and engaging style.

In addition to his work on Radio 248, the deejay has also been active in the studio, recording with a variety of artists, including Peter Green, Jimmy Page, and Led Zeppelin.

In addition to his musical career, the deejay has also been involved in various charitable organizations, including the deejay Foundation, which supports music education and outreach programs.

News in brief

CROWNING of the latest batch of music stars in the 2019 Brit Awards was the highlight of the night. The event, which took place at London's O2 Arena, was held in partnership with the Royal Academy of Music.

Several of the night's biggest winners included Andrea Bocelli, who was named Vocalist of the Year, and the Weeknd, who was named Breakthrough Artist of the Year.

In addition to the Brit Awards, the night also saw the premiere of the film "Yesterday," which stars Himesh Patel as a songwriting prodigy who is transported into a world where the Beatles never existed.

In addition to his work in the music industry, Patel has also been involved in various charitable organizations, including the Patel Foundation, which supports music education and outreach programs.

HUMBLE PIE

HUMBLE PIE presented a brutally honest look at the challenges of being an up-and-coming artist in today's music industry.

The documentary, which was released earlier this year, follows the band as they struggle to gain recognition and success.

In addition to his work as a musician, the lead singer of Humble Pie, Peter Green, has also been involved in various charitable organizations, including the Peter Green Foundation, which supports music education and outreach programs.

Did you know?

- Gene Ammons was born on March 10, 1920, and passed away on September 15, 2004.
- Tubby Hayes was born on September 14, 1927, and passed away on October 25, 2003.
- Peter Green was born on April 28, 1941, and passed away on November 18, 2020.
- The Brit Awards are held annually to celebrate the best in British music.
This amazing man Cash...

IT'S ODD how some artists have the ability to strike a response from the public which cannot be explained by their vocal talents or the significance of the songs they sing. Johnny Cash - whose "A Boy Named Sue" has reached number 3 in the Pop 30 and whose "San Quentin" album has climbed to number two in the LP chart - is a case in point.

His voice Occasionally has trouble finding the middle of a note and it is inclined to dip when trying to hold on to it. His songs have the subtility or an old-time Bible dress association with them - their linity of Mom's apple pie way.

Bob Dylan be sickeningly sentimental posing lip when a nolc and in through from a wanted poster. At interviews he tends to be prickly but laconic, weighing his words so much that he looks out the vast majority of his listeners. Those who have heard him to guest In Sun's "Boy Meets Girls," and In other shows, have found his self-consciousness which is naturally a typical American country's apple pie way. And yet he not only strikes an instant rapport with the listener, he has become an Important figure in the job, as well as the scene. A man like Bob Dylan is proud to re- cord with Sun - their association is fast going into its fifth year.

Cash is certainly an imposing figure. Posing in black his face has the stern- ness of a John Wayne - one American writer described it as looking as though it had been cut from a wanted poster. At interviews he tends to be polite but laconic, weighing his words so much that it was costing him money. Many of his songs are naive. But they are true and Cash, despite nearly fifteen years of continued success, has remained very much a man of the people. If his songs are sentimental or violent it is because he feels sentimental and has known violence.

It is this ability to convey common emotions naturally within any of that show his self-consciousness which strikes an instant chord with the vast majority of his listeners.

Cash was born In Kingsland, Arkansas, on February 26, 1932. His father took just about any job that came along in order to scratch a living and the family were very religious. His first memory is of his mother singing hymns. Though young with the airs of a child, have, he behaves, but in looking into his music. His mother taught him to play a few chords on guitar and by the time he was 12 he was writing songs as well as stories and poems. But it wasn't until he joined the American Air Force at the age of 22 that he began to take his guitar playing and singing seriously.

After his demobilisation, Johnny tried to make a living as a singer but was forced to take a day job as a salesman for electrical appliances. Then, in 1954, he found himself in Memphis and with two friends killed as Johnny Cash and the Tennessee Two - did an audition for Sun Records who had just discovered a certain Elvis Presley.

SUN signed him up and he wrote his first single, "Cry, Cry, Cry," which was an immediate success. He had other hits, including "I Walk The Line," "Big River," "Ring Of Fire," "Hurt," "I Don't Hurt Anymore," and "Cradle Song." But somehow none of them made much impact in Britain. He came here in 1959, when that king of talentspotters Jack Good brought him In to guest In a TV show, Boy Meets Girls. But it was not until 1965 that he first had British chart success with "It Ain't Me Ma Babe." In the past ten years his albums sales are around the five million mark and he has become an international star whose appeal reaches far wider appreciation than the hard core of country fans who have always known his worth.

On his last visit to Britain he told the NME: "What I think is a lot of things have come out as country music that are far removed from the real thing. I get a kick out of getting a label on it and it makes me wonder sometimes. It stops it reaching people who want to hear it."

As a man who drew 5,000 paying customers on his last British tour, it doesn't seem that Mr Cash has too much trouble reaching people.
SATURDAY

THIS YEAR'S Jazz Expo opened at 8.45pm last Saturday in the presence of Maynard Ferguson's Big Band.

When Maynard at last stepped forward, applause resounded. One soloist who announced that the first number would be a tribute to Duke Ellington, which would be appropriate for a passing reference of Ellington's orchestra. The band was back in the swing, a new and ideal way of life.

It was the last note for me to find words to describe. The extraordinarily control of his trumpet, his ability to play in total control, to control the sound and still have the harmony in place, to control the instrument and still have the sound in place, made for a superb performance.

Why Miss Vaughan isn't recording...

IF Sarah Vaughan never sang another number, several of the more than three dozen hours of her name would explore her as a major figure in the rich fabric of jazz and popular song.

But other jazz artists may be considering her. After all, she is known as a great jazz vocalist. In her 10-inch, 12-inch, and 10-inch reissue albums, she has recorded with the likes of Chick Corea, Herbie Hancock, and Wayne Shorter.

The growing community of jazz record buyers is aware of Miss Vaughan's talent. Many of them have bought her albums and are now considering recording with her. She is known as a great jazz vocalist.

MELODY MAKER REVIEWS JAZZ EXPO 69

From now on, mono owners can buy stereo records with a clear conscience.

Terms

- They say you must have records.
- They say you have to have a turntable.
- They say you have to have speakers.
- They say you have to have a receiver.
- They say you have to have a phonograph.
- They say you have to have a record player.

Monday

AS FAR AS the customers are concerned, vocalist Afric Johnson's tour was the first of its kind. The band, featuring Johnson's vocals, presented soulful, soulful music with a great deal of emotion. The band was well-received and enjoyed by the audience.

From now on, mono owners can buy stereo records with a clear conscience.

Saturday

SARAH: no albums for over two years

By Max Jones

CRAZY

"There's so much to get..."

"I don't know..."

"I don't care..."

"I'm crazy..."

"I'm crazy..."

"I'm crazy..."

"I'm crazy..."

"I'm crazy..."

"I'm crazy..."

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"I'm crazy..."

"I'm crazy..."
Unmask the stars in Philips £5,000
Great Cassette Game

Three Ford Capri's must be won

Plus a sun-splashed holiday for two on the Isle of Capri for the Winner.
100 runners-up Prizes of Cassette Equipment.

1st PRIZE Ford Capri 1600 GT XLR, plus a holiday for two in the Isle of Capri, plus £20 spending money each, plus Philips N2602 Stereo Car Cassette Player, plus Philips RN494 Car Radio.


3rd PRIZE Ford Capri 1600 GT XL, plus Philips RN582 Cassette Car Radio.

100 great consolation prizes
2 Philips EL3312 Cassette Recorders
2 Philips N2205 Cassette Recorders
3 Philips EL3302 Cassette Recorder
1 Philips RR290 Radio Recorder
1 Philips RR482 Radio Recorder
1 Philips N4602 Stereo Car Cassette Player
90 Philips N2200 Cassette Players

Cassette Recorder R482 with FM/AM Radio
Battery Portable Cassette Recorder EL3302
Main Stereo Cassette Recorder EL3312
Cassette Car Radio RN582
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Georgie’s back, with a little help from his friends

BY ROYSTON ELDREDGE

Georgie’s back, with a little help from his friends

Almost

It was almost ten years to the day when Clive Powell, a lad from Leigh, first became Georgie Fame. Sandwiched between the Tremeloes and the Moody Blues, a small group named good, the new band to settle in Nottingham, shaped the sound of the 60s. It was a different sound from that familiar sixties sound—full of contrast and a different rhythm. The band was made up of singerige Fame, guitarists Colin Green, a teacher’s assistant and his younger brother, and drummer Harvey Units. They all liked the idea of ‘working together.’

“Almost,” said Georgie. “It doesn’t matter if they are doing the same thing apart from the band. I don’t want to go out and work ten times a week. There’s a group feeling and everything should work out fine.”

Georgie’s back, with a little help from his friends

For some time. There was a lot of freedom with the old band—James, Ken, Colin, Tony, and myself—but I wouldn’t be able to do all the things I’ve done tonight and on the album with that line-up as it was.

“We’ve nearly completed the album and it represents what I want to do musically. Perhaps I could have had more help and wanted before going on the road but I think it’s okay although I may have to cut down a little, there won’t be much room out there.”

Studies

In the studios Georgie also played on the writing of saxophonist Art Taylor, former Blue Flame John Marshall and Pete King. “Art played on two of the tracks, he plays the solo on ‘It’s Really the Same’ and Pete King plays on the instrumental on ‘Homework.’”

Most of the material on the album is original apart from the title track, Maze Allison’s “Seventeen Son,” which is likely to be released as a single. “I’ve written most of the lyrics. He’s come up with some of them—like ’The Great Degis’ which is a tremendous poet. There’s a tribute to Romaine Dure,” Georgie continued. “I’d written the tune about two months ago.”

“Bird in the World of People” and another track were done by Mike Oldfield but I like to think of them as my songs. They are all original as they appeared to me.”

The Lemons Song

The Lemons Song was a hit in the 60s and could really be any of the groups. “Thank You” is a gentle song including nice organ.

“Rambler Breaker,” the opener on side two, is a real crooner and should be Page to Page to Page in his technique. While John Paul Jones’ bass and John Bonham’s drums fill out the sound until it seems to burst out of the record.

“Love’s in the Mail” is another hard rocker with all sorts of excitement building.

Stumble On starts quiet and builds up, via some Slavic sounding guitar, alternating the pretty and the rough.

Moody Dick is another in the first group of Joe’s songs including a meaningful solo rather than just pushing the notes up the kit at top speed.

Bring It Home has nice rhythm feel and goes way back to the 60s. It is the music of Now—music being added to good musicianship. A fine LP.
The two sides of Deep Purple

BY BOB DAWBARN

recently appeared in concert at the Royal Albert Hall with Malcolm Arnold and the Royal Phil.

"I'm inclined to agree," admitted Ritchie, "although I felt the concert was a success and that was only an experiment. It isn't the direction that we, as a group, are going in at all."

"There are two sides to the band, Jon, with his training, is classically influenced and my influence is rock-and-roll."

"I believe that rock-and-roll has not yet been developed, whereas jazz, and classical of course, has. I mean, you can't imagine anybody better than Sevins so why pursue that line.

"Rock is a very weird art and although there are so many good groups now, I've yet to hear a rock and roll band which has perfected the art.

"But whatever you do has got to be exciting in order to reach your audience because you have to remember that people don't understand music. However, if a band is successful I believe it may become a habit to have that excitement in their attention.

"Why, I wondered, were there so many good musicians on the pop scene now."

"It's the same musicians three years later," answered Ritchie. "You keep hearing of new bands being formed but it's the same old faces and naturally they get better. I've been playing 13 years now and you must improve if you keep at it."

"Drawing on his American experiences I asked Ritchie why it was that so many American groups, great on record, were a disappointment in the flesh.

"They have this thing about being natural in their states," he told me. "If you dress up to go to a club or to perform then you are not being natural. America has got a lot of fantastic individual musicians but not many good groups. Of those I've seen, I can only think of the Flack — whom John Mayall has recorded — the Presta, Spirit and Vanilla Fudge. I saw good recording groups like Love who were quite money on stage."

Justice for Flaming Youth!

"It's not always that groups can have one leading through the dictionary for superlative. This time it's about the group Flaming Youth, which to many people is a joke.a"

"The group was formed by Murray Hill based in Wigan. From there it's on through the North West and we are now recording at the Royal Pentangle in London."

"The band contains John Field, the lead singer, and John Field, lead guitarist. The songs are based around heavy metal and psychedelic, and the rhythm section is a nice touch."

"The group has now recorded an LP which I think is very good. It's called 'Basket of Light' and it's been recorded at wholesale.

The new 50pence piece is the only seven-sided coin in the world

The new Pentangle LP is
Basket Of Light TRA 205
Bob Downes' many scenes

**Fitter**

Bob took up the tenor ten years ago when he was an art student in Plymouth. He first became interested in jazz through groups like the Jazz Couriers, but soon became depressed when he found that everyone was playing the same old tunes. He said, "I was about to give up the idea until I heard Miles Davis. It was a revelation."

**Overdubbing**

For instance, his first album, which should be out by the end of the year, has one side given over to a piece of ballet music he wrote, the title track, "Jazz under the Jasmin Tree," and it derivates a high way from the jazz mainstream.

The second side uses musicians like John Stevens (dbs), Harry Miller (dbs) and Chris Speeding (gtr). Bob is using overdubbing on several of the tracks and he says, "That's why I don't want to call it jazz, because jazz is, by definition, spontaneous. But, I am using overdubbing on the overdubbing, I feel that the music retains the life and spirit of jazz."

**Ballet**

He is also working on a one-man ballet with avant-garde dancer, Alan Andrews, who is currently planning a second album.

**Sense**

In a sense, Bob Downes is a ballerina. He goes out hunting for work, rather than waiting for it to come to him. He is not a man who stands or sits with his feet up doing nothing. He is a man who stands and works, and he is made for the Bar and Welsh in the clubs. He has a diversity of talents, and he has a diversity of bands to get the crowds into bars."

**Footnote**

He declined partly because of the travelling. He declined part of his earnings to get the crowds into bars."

"In a nutshell, what I really want to say is that Downes is a throwback to Ted Heath and Bob Downes is a ballerina. He stands and works, and he is made for the Bar and Welsh in the clubs. He has a diversity of talents, and he has a diversity of bands to get the crowds into bars."

"You take us up to a high way from the jazz mainstream."

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"He is a ballerina."
Several small species of furry animals gathered together in a cave and grooving with a Pict... is just one of the titles from the new DOUBLE ALBUM "UMMAGUMMA" on Harvest SHDW 1/2 by the

PINK FLOYD

Richard Wright, Roger Waters, David Gilmour and Nick Mason recorded one Album live (and we mean LIVE!) at Mothers in Birmingham & Manchester College of Commerce, and on the other Album they separate to perform individual pieces... a sort of "divided we conquer" bit. This must be the greatest project Pink Floyd have achieved... it's a must.

This Double-Album set sells at the recommended retail price of **57/6**

All tracks published by Lupus Music
Juke Boy—
the young
traditionalist
from Texas

MEN WHO MAKE THE BLUES
BY MAX JONES

JUKE BOY BONNER: one-man-band.

Juke Boy

The date was March 22, 1932, and Weldon was the ninth and last child of Manuel and Cary Bonner. The family was poor, and shortly after his father died (in 33) Weldon went to live with foster parents. His mother died when he was eight, and by the time he was 13 Weldon had moved to the home of an older sister. Already he was doing plantation work during the cotton season, and used his earnings to buy a cheap second-hand guitar. He learnt to sing by copying the records of Blind Lemon James and the young Glasgow bluesman Jimmy Reed.

He became a professional musician in California during 1956 and a little later married a woman with whom he had a son. They didn’t have a lot of money but he didn’t make any more until 1980. Bonner was traveling most of the time, and he arrived in Lake Charles, Louisiana, from New Orleans in 1960. These records for Goldband label — on which he was accompanied by piano and drums of guitar and drums — give an excellent idea of the quality, a personal kind of city-country. Just Got To Take A Plane — Can’t Hardly Keep From Crying — and the only rehersable Blue River Boogie, are good examples of what he can do. They are all on The Louisiana Blues — (Flyingfish). Here, and on his other records, are tracks on which his easy-going music is reminiscent of Jimmy Reed’s — and the same could be said of much blues from the Gulf Coast.

Juke Boy claims that the resemblance has often been commented upon, adding: “People have compared me to Reed, but he’s not the same.” It’s true, too, that he is a much better musician.

He has his own material — often self-penned — such as “Call Me Juke Boy.” Those who wish to hear this blue-throat bluesman in a small dose should try Blue Horizon single, Runnin’ Shoes,” which captures his folksy flavour admirably.

His songs give him the necessary depth of individuality, and though there is an undeniable sameness about some of his recordings, he does break up the mass with lively, dance-worthily numbers such as “Call Me Juke Boy.”

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—but out of fashion

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Note BST 84318). A
second rate "Jitterbug"
performance, but some
very entertaining music.

MAX HAVLICH "Same
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(Blue Note 84320). A
1956 recording with
Brenton Byrd, Bill GP
ci, George Howard,
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MAX HAVLICH "Sailors 
&#39; Surf,"( LP) (Blue
Note 84321). A
satisfactory "jazz-
ballad," with a good
musical arrangement.

JIMMIE HENDREN "Sailors 
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**BLUES LP OF THE MONTH**

**Hallelujahs are in order for Littlejohn**

JOHN LITTLEJOHN

John Littlejohn's Chicago Blues Stars... are the best news to hit the country this year. It's a highly recommended release, and we hope that you will give it a listen soon.

**JOHN LITTLEJOHN**

*John Littlejohn's Chicago Blues Stars*... is a welcome addition to the growing collection of blues records. It's a must-listen for anyone interested in the genre.

**FRED McDOwELL**

**EARL HOOKER**

**SONNY BOY WILLIAMS**

This month's selection includes performances by some of the most talented blues artists around. From the eclectic styles of Littlejohn to the bluesy ballads of McDoowell and Hooker, there's something for everyone to enjoy.

---

**STAGE AND SCREEN**

**FRED AND BILLIE ALLEN**

*Stage and Screen*... is a must-watch for everyone interested in the world of entertainment. The two Allen siblings, Fred and Billie, have a natural chemistry that makes their performances captivating. Don't miss it!
THE BEATLES ‘Something’ ‘Come Together’ OUT NOW Apple Records
A great leap forward for Mac

FLEETWOOD MAC: "Then Play On" is another excellent blues track. Melody is also an important weapon in their approach. Tunes like "When You Cry," recorded as a single by Christine Perfect, are beautiful in conception and performance. Chris.纪委, incidentally, plays piano on Danny Kirwan's "Coming Your Way.""}

Vocals

The Mac's three-guitar line-up gives them a wide variety of sounds and styles, and Peter Green's vocals are excellent throughout, particularly on "Although The Sun Is Shining" and "Closing My Eyes."
GRATEFUL DEAD: second-rate Blue-rock

P. J. PROBY: "Three Weeks Born Here" (dedicated, very slightly, to the memory of my late son Peter). Well-played versions of standards.

QUATREIN: "Quatrein" (Philips). Fine, well-played versions of standards.

SOIL RAYE: "Not Nai" (Decca). Fine, well-played versions of standards.

TERRY REID: "Big Soul" (CBS). Fine, well-played versions of standards.

JOHNNY RIVERS: "A Touch Of Gold" (Liberty). Fine, well-played versions of standards.

JOHNNY BEVERIDGE: "Candy" (Probe). Competent, but rather dull renditions of standards.

SAM APPLE PIE: "Back To The Country" (Epic). Fine, well-played versions of standards.

THE SAVAGE ROSE: "I Don't Know Who" (Polydor). Fine, well-played versions of standards.

FULTON & McGARR: "It's For You" (Fontana). Fine, well-played versions of standards.
THERE ARE the reached the end of the teenage idols? Are the teenybopper heroes we've been used to?...
I ADMIT WE WERE REALLY CRAP WHEN WE FIRST STARTED OUT.
IT'S TAKEN US UNTIL NOW TO GET THINGS SORTED OUT.

STEVE ELLIS
DAWBARN

had been up and down the At 660 times didn't mean that we had become professionals. It's taken us until now to get things sorted out. Now we have these people at the back listening because we are playing better music. "Another thing, we never really put much thought to LPs. Now we are just starting to. We are doing a new album of Phil Goodhead Talk numbers and we are giving a lot of thought to the way we will do each track. I hope it will surprise some people. "We also have two singles coming out. Next week there is 'Baby I Know' and then a week later there will be 'A Tale Of Two Bitters' which we originally did on our first LP. We were all out of our heads when we made it and some of the lyrics are a bit sick but I think it is very funny. We are planning to have it out just Christmas but the Small Faces brought out a similar sort of thing."

Blase
Steve agrees that audiences have changed, becoming more blasé and less demanding, seeming almost ashamed to show emotion or appreciation. "I went to see Zoot Money at the Speakeasy the other night," he told me. "They were all just sitting around saying: 'Come on then, knock me over.' Two years ago they would have been cheering as now as he walked on stage. In a way I think it's a pity they feel obliged to do the cool bit all the time."

Of the way things are likely to change for Love Affair, Steve says: "We are not going to do an Amen Corner, though I admire them for making the break. We are not going to split so that we can get straight on it. If you like to put it this way, better music. But we shall do it gradually. In two years time we won't be a tenpenny group though I don't agree that the audience is completely faded away."

Look at the way the Small Faces progressed in their music. That's the sort of thing we might like to do. Steve sees a lot of dangers in the replacement of heavy-bodied idols with musicians intent on playing more complex, and no doubt more artistically valid, music. "Some groups are just too complicated and are bound to lose the vast majority of their fans wondering what it is all about," he believes. "Mind you, you get somebody like Jeff Beck pulling incredible crowds and some of the groups are really good. Some of the, for want of a better word, underground groups certainly make a lot of money."

"The problem is that so many of these groups tend to go on stage feeling: 'Here we go again. Let's get this over with.' It's an attitude that ruins off on the audiences and they soon get tired of it all. It sets up with these prefer­ring to pay 2s, for a record night instead of paying 1s to see a live group."

"Let's face it. Unless you are Ray Charles you can't just stand there for an hour and say 'Listen to this.'" The rest of us must entertain however good the music may be."

British Sins, it seems, will be seeing lots of Love Affair anyway. "We are cutting down on the work here in Britain," Steve told me. "I'm not knocking British audiences because we enjoy our gigs here. But we are going to do more abroad because it makes a change to go to Switzerland where you are new to the audiences and they appreciate you."

Foreign
"To keep a group together you have always got to have something to look forward to -- a tour, the next record, something to aim at. Visiting foreign countries with new audiences can help to do this."

"I admit that our enthusiasm waned in the last three months but suddenly we are full of life again because things are being planned for us in the future."

Overseas tours can help a group to take a new look, not only at itself, but at its fans and audiences in general in their home country.

A common observation from groups coming back from America for the first time is on the remarkable naivety of tastes in an American audience.

In America, so they say, you can put on a real mixed bill -- say a jazz band, a big band, a reggae group, a folk singer -- and the audience will judge each act on its merits without preconceived ideas of what they ought to sound like and without prejudice comparisons with the other acts.

In Britain, on the other hand, audiences accept almost every form, an image of a group. They go to hear them expecting a particular sound and type of song. For example, they book for a show featuring a bit composing groups and singers of the same school -- attempts to mix a bill usually lead to disaster and one faction dividing the music of another.

Steve agrees that this is a problem. "This pre-judging of a group, the insistence that you conform to the image they have of you can make life very difficult, he admits. "And it's all so silly. How could you compare the Love Affair with, for example, the Cream. Yet they do. You get people writing to Stanley Blacker saying 'Why don't Love Affair pack it in?' because we don't sound like the Cream."

"I only have one answer to that. We are pleasing our audience. Other types of group are pleasing theirs. Why compare us. What's the point. Aren't we all allowed to be different?"

Then there is Steve Ellis - last of the teenyboppers. If that is true then I hope he will also become the first of something else.

Steve has already become that something he admires - a professional. And an intelligent one who is well aware of the dangers of trying to keep things the way they are.

For that has always been the one certain thing about popular music. Things never stay the same - they're even different second time round.

And where are tomorrow's progressive audiences to come from if they are not to be wrenched on the bubbling of the teenyboppers' milk?"
Discovering the world of music

THE AIMS and objectives of MIPA are truly simple. They aim to focus public attention and strengthen public acceptance of music as a vital activity in modern life and to tell of the fun and joy to be derived from participation in musical activity.

It is as natural to make music as it is to breathe, and the innate desire in the young must be nurtured and guided correctly and carefully.

The brilliant and gifted graduating pupil will perhaps need the minimum of guidance; it is the ordinary everyday pupil who must receive encouragement and above all understanding and sympathetic handling and tuition. Leading educationalists agree unequivocally that musical ability is a tremendously important asset to be developed and extended at an early age. In addition to educational and commercial benefits which accrue from creating beautiful music, there is something extremely rewarding about being so talented in something you love.

Wonderful

It would be foolish to pontificate that we can all expect or hope to become great or even mediocre musicians, but nobody, especially no child, should be denied the opportunity of discovering whether the wonderful world of music has something to offer them.

Admittedly, the past five years have shown some improvement in music in schools, and for the first time in living memory, new ideas and approaches are being put into practice. In addition to the benefits of music education, there are also many other advantages to be gained from participating in musical activities. These include improved concentration, increased self-confidence, and enhanced social skills.

Benefit

The very fact of your reading the Melody Maker includes your membership in the British National Music Association, the largest body of its kind in the world. If you are interested in learning more about the benefits of membership or how to join, please contact the nearest branch of the association.

There is also the advantage of being able to network with other musicians and receive support and encouragement from others who share your interests and goals. Whether you are a professional musician or simply an amateur, you will find a group of like-minded individuals who can help you achieve your goals and provide a supportive and stimulating environment for your musical development.

So why not become a member of the British National Music Association today and discover the wonderful world of music for yourself?
MUSIC FOR LEISURE

So you want to form a group...

Why the dealer is so important

SO YOU WANT to play an instrument? Then it is with you in mind that the Musical Instrument Promoters Association came into being.

Admittedly, as its title implies — the primary objective of the Association is to support its members by actively promoting the sale of musical instruments.

But this is just important to the musical beginner — the Association's members must be prepared to back this promotion with service. And they do that.

Buying an instrument is not quite like slipping into a molecular slot for a tip, or a pair of shoes. First, the amount of money involved in the transaction is considerable, secondly, probably the judge's job is to make sure the instrument is of the best quality and, thirdly, the instrument is to be important in the future, so they are of the motorist.

Say you're a music dealer, managing director of Limbo, tick and Chapman Ltd. of Manchester: "When you buy a violin, organ or guitar, you have to make sure it will sell. You have to back the instrument with the price, and the customer's confidence has to be high.

"It means being a bit of a salesperson — of the middle class job — they get harried, but they enjoy it in the sense of being able to sell a product. They have to spend a lot of time with customers.

"And if you get a salesperson — you get a respected and acquired a manager, the kind of staff that will keep the group's name well in the public eye. You don't have a lot to lose by picking up jobs that are as a result of the dealer's name.

Here are the main points:

- The dealer is the man to go to for advice on what to buy. He knows what the best instruments are and what to look for.
- The dealer can offer a warranty on the instrument, which is important if it's an expensive one.
- The dealer can offer a variety of payment options, such as a deposit and monthly payments.
- The dealer can offer advice on how to care for the instrument, which can increase its lifespan.

MUSIC FOR LEISURE

So you want to form a group...

Why the dealer is so important

SO YOU WANT to play an instrument? Then it is with you in mind that the Musical Instrument Promoters Association came into being.

Admittedly, as its title implies — the primary objective of the Association is to support its members by actively promoting the sale of musical instruments.

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When you're ready to fork out nearly a couple of hundred quid for a trumpet...

...you've obviously got the brass!

You've got Ollie brass. The finest trumpet you can buy. Unbeatable for tone brilliance of tone and sensitivity of action to played passages previously thought impossible. And so it ought to be at that price...

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MUSIC has charms, as most people realise, and one of the best things is that it doesn't have to cost much to make music and otherwise indulge your taste for it. The supply never runs out. Rodents cannot eat it and unless you are deaf you can expect to enjoy it. You have only to choose what's within reach of the last call.

### Healing

Music is healing as well as soothing. Which is why once booked, you remain seated. Wally Fawkes — clarinettist, saxophonist, cornetist, flugelhornist, trombonist, balladeer — is a lively example of the part-time musician whose jazz parties are much more than an agreeable recreation. It is, that of course, but it's always been more than a hobby. With hobbies, you take what's going; with music, you set yourself.

The therapeutic quality of music is not so much to concentrate your mind as to relax it. When you're playing, you don't worry about the things you probably should be worrying about. That's what's good; you can rest all the little nagging in one hit. Which is why I don't think that Wally's behind me with the idea of teaching, and I worry about an idea for a political cartoon into which I had to turn. There's no room in it that you're playing.

I think anything obsessive is good in much the same way — things like week-end painting, or sailing. Something more physical would be better for me, probably. Cricket used to be marvellous but you're not in for long, and then you have to wait another week. Golf would be good, and you can do it on your own.

### Similar

In fact, music and drawing is much the same for me to get really involved in it. In a way. They're closer the jazz thing gets in than drawing, in the air you sound. Wally, fawkes, well known to jazz fans as the former of Lysanne, Letty skidoo clarinettist and leader of the Trinidadol, now plays mostly in jazz pubs like New Merino (Clay, Chessworth) where he is a Sunday lunchtime band with trumpeter John Chilton.

In the non-jazz reaches of Fleet Street Fawkes found more for his Daily Mail strip, Flown, and the feature-page cartoons, all done down to the last minute.

### Trends

His jazz life has helped his journalistic career in a number of odd ways. Most directly, it keeps him in touch with trends among the young. And, as he once admitted: "There's no other way of getting into the wrong parties at time. One day, Wally was playing several nights a week and found himself away from home almost three weekends out of four almost always on foreign tours. It's a good marriage-wrecker, me doubt about that." he remembers now.

### Restrict

But he had to decide which direction to go in. The drawing board was full and he determined to try out some classical and experimental. A number of times when I had to restrict the number of jobs but never stopped playing. He's not for saving the money, though never spent, but this is my experience. All present, the playing down to about once a week in the cage where there's a demand, which we had to create ourselves. Like everything, it's a matter of supply and demand.

### Force

"No," he said. "I can't imagine that at all. I don't have any kind of driving force in both things. With a drawing, I'll just keep playing, until I find its weaknesses. How it could be classified is not sure. In the same way with the music. I give playing at all, just to test myself, for my last time, and try to stop myself from anything. In the same way, I have to stop it. I'm not in the same way the music is part of me, but it's a different kind of creative way. I have to put it back, and I do it again. In both lines of work you have to be your own real director.

### How music helped an MP

By Brian O'Malley, M.P., Parliamentary Under-Secretary to the Department of Health and Social Security.

"Growing up I did in a lot of different jobs, but it was natural that I should be in politics. I think the early days with the mill was from my activities in the band in the village. 

"We used to play for dances and I think the music is part of the feeling. But it's part of the way I get to know people. I'm a great believer in talking to people, and when you're with them, you can see the way they're feeling.

"There are no secrets that the music is part of the way I get to know people. It's a good way to communicate, and it's a way of getting across my ideas."

### School - house rock!

MUSIC TUTITION in schools can sometimes be a bit of a chore for both staff and teachers. Not when the pupils of St. Mark's, McNamara, are around. For here is a music teacher who's always on the lookout for new and interesting ways of teaching.

### Beats

"I even did arrangements of Beatles songs, like They're Playing Our Song, teaching Mary. You start from 11 to 15 of years of age. We've got two students of the current pop tunes. You've got to keep up with the times, which is something I enjoy doing.

"No matter how much you try to do music - you know, it just doesn't work. It helps to have some sort of music. I've played trumpet, saxophone, clarinet, and never played anything else. It's helped with my ability. It helps in many ways.

"Lessons on the choice of instrument are necessary in the first place in order to get the ability to play correctly. After that, you've got to think for yourself. It's easy to learn the instrument, but it doesn't take the mind from the music."

"I'm afraid the only thing I can do is to give you a piece of music, and help you to play it. It's a bit like that."

"I don't like to think about what I've done in the past. It's all gone now."

"I used to play football full time, and in my spare time, I used to play the guitar."

### Great news! Here's the best catalogue you've ever seen about the best equipment you'll ever buy

"Biggest bet ever... full colour - top pack. Full colour front and back with 12 pages of text.瀑 2000 carry, now \"Lakshman\" turntables, with full cover catalogue, and 2000 carry."

"Well, I've been around, and seen a lot of things."

"I don't think I'll ever give up music."

"I've always been interested in music, and I've been playing it for a long time."

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**Drummers**

**How music helped an MP**

**GROWING UP I did in a lot of different jobs, but it was natural that I should be in politics. I think the early days with the mill was from my activities in the band in the village.**

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New blood on Moodys' label

BY RICHARD WILLIAMS

MOODY BLUES: full control over things

In a way it's obvious step, but it's also a big one, and I asked Justin Hayward, the group's lead singer, why they took it.

"After we completed each of our albums we found that we had so many ideas left over," he replied, "and we wanted something that we could do with them.

"As well as that, we felt that we weren't exercising sufficient control over our material.

"The rules of the game were getting too straitened, so we decided that the best way out would be to make our own.

"We were going to make nine albums a year — but they're all Moody Blues albums, of course.

"These albums will span the group, and the artist we're working with is the same as the one who produces them.

"John Lodge is presenting a group from Wolverhampton called Tafdrop, and I'm producing a singer called Timon, who won with Apple but didn't do anything then.

"He's just wandered into our offices and started playing these beautiful songs. He, with the group's lead singer, asked us to listen to them, and they're really back in the studio and they're looking after us because, after all, it's in their interest too.

"I think that it's really important to give people an opportunity to find their own way, and that's what we're doing now.

"In view of this fairly major change in their situation it was right to have the music change and become, say, more ambitious in concept.

"No, I don't think that the music will change at all. It will still be Moody Blues music, and I think that we'll still be producing it, and at some point we'll be artistic critics.

"Every artist has a problem when other people control his output. You make a tape, it's whisked away, and that's the last you see of it until the record comes out.

"Now we have full control over things like sleeve design and promotion, which are really important.

"I asked him if the responsibility of running a record business was worth it for a group, and he said that it was worth it for a group, and he then started working on their touring and working.

"That's something that we can do, apart from the Moody Blues albums, we'll only be producing one LP a year.

"It will all be quality stuff — no budget lines or anything like that.

"While the group's recent albums have had some critical success, they were only to have been to have been released with very little impact. Would they ever try to break the singles market?

"No, no, no. Our singles have only been taken off the albums, because they made good material and they showed no sign of the singles market.

"But, I think, it's a good move.

"And it was on the last day that Mr V. Jack Hutton vehemently spoke out against the BBC's banning of Music and Motion and David, Nudley and Canso.

"And the last line that MM Editor Jack Hutton vehemently spoke out against the BBC's ban on the groups that we're producing over the last few months.

"And the last line that MM Editor Jack Hutton vehemently spoke out against the BBC's ban on the groups that we're producing over the last few months.

"This, coupled with the fact that the BBC is to play 'Jaime' in its top-of-the-heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-the heap 'Jaime' in its top-of-th...
Swinging Torme is off and running again

BY LEONARD FEATHER

In the past two years he has extended his scope so far beyond singing that his new multiple image needs a little sorting out.

Stretch

First he decided to stretch the mental muscles by writing his own arrangements. Next, to establish that he could play dramatic parts on television, he began to secure them by a devising technique. In order to have that, he had to turn out a series of shows that are an actor rather than exclusively a singer, he titled at the windmills of the corporation mind by demonstrating first that he was a script writer, who could walk through the studio gag fully stopped with his own notes. I wrote a Run For Your Life script and then a Virginia, simply to create acting parts for himself. Well, the end justified the means, because sure enough, later on I was assigned to do Mel on an appearance in an NBC series, The Bold Ones, and this time I don’t have to write it. Ray Groff, the executive producer, and Jan Jones, who gave me the biggest chance, used my Life, apparently liked acting well enough to call me in the terribly important, highly dramatic, without my help, well, I was going to do the segment I’m in is called Censored Pissaro.

Terribly

Another terribly important, highly dramatic behind-the-camera gag was his debut as Executive Producer. That was the function on The Singers, a special seen on CBS last month. The techniques employed were such that the show might well have been called Sing-In, a vocal analog to NBC’s, Monday-at-eight regular.

Again Torme is proud to have been an integral part of this show. He formed a partnership with Billy Porter, who produced and directed, and Mel was also one of the show’s six writers. The reviews were generally favourable.

Pilot

"It was a pilot," he says, "which I hope may lead to something. I’d like to see it get picked up for a series. I can stay around town because there’s work."

"Mrs. Torme is the British actress Janette Scott."

During the weeks before The Singers was airborne, their Beverly Hills home was cluttered with equipment such as a movie camera and a new machine that allowed him to "make my own edits electronically from two pieces of tape that went through a computer-like process." (No fuller explanation from me; I wouldn’t know how to change a light bulb.) The activities that might be curricular have not obstructed his still continuing vocal direction. Delighted with his recent switch to Capitol Records he says with typical understatement: "They have spent a king’s ransom on me but all that was used for something, I desperately need it." (The arrangements were written by Jimmy Jones.)

He credits three Joneses for the interest stirred by his first release, Willie, Laura Mae Jones, pianist, and Jan’s having a baby. "Mel also was instrumental in bringing in some of the money that has been spent to get him with him was Leiddie Pippin, who arranged it — He’s not too sensational, either."

He is warm all over at the presentation with producer Dave Cavanaugh, who made some of his hit records during a previous Capitol incumbency many years ago. (Getting together with him was like running a British marriage.)

"The little song of the season is "A Time for Us," which resonated to the music after the 25 year absence of the name of Old Blue Skies."

"I made a deal on a new version of "The Christmas Song.""

Pete York, who was a child actor on radio soap operas, Chicago, or even 1929, when his prologue of fanstatic squeals relieved the radio routine by the Coast Orchestra formed Chicago’s first. "Strings that are as far back as he goes. You expecting maybe 1919?"

The only thing Mel Torme has extended his scope far beyond singing is that his name has been gaining him substantial business with Jimmy Jones, who arranged it — He’s not too sensational, either."

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INSTRUMENTAL DUOS are not common in rock music. They call for a technical expertise and a considerable confidence which the majority of young musicians do not yet possess.

The European group proves the title goes under the name of Hardin and York. For their two bass guitarists, Andrew Hardin and Dennis York.

The group made some of the 1969s from the Small Faces and The Hollies, but in 1969. Their first album, "A Matter of Time," resulted in the group signing with an English label, Immediate Records. The record label impressed by the group’s sound, signed them to a contract and released their first album, "A Matter of Time," which featured a version of the Small Faces’ hit, "Who Are You?"

The group’s sound is a blend of soul, jazz, and rock, with a distinct emphasis on the bass guitar. Their music is characterized by a strong rhythm section and a focus on harmony, particularly in their arrangements.

The group’s first album, "A Matter of Time," was well-received by critics and fans alike. It featured a cover of the Small Faces’ hit, "Who Are You?" as well as original songs that showcased the group’s musical prowess.

The group’s success continued with the release of their second album, "The Sound of Silence," which featured a cover of Simon and Garfunkel’s hit song. The album was a commercial success, becoming the group’s highest-charting album in the UK.

The group’s sound has been described as a fusion of rock, soul, and jazz, with a strong emphasis on bass guitar. Their music is characterized by a strong rhythm section and a focus on harmony, particularly in their arrangements.

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Juicy Lucy
CAN BE YOURS — NEXT WEEK

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“Mama’s back in town! The big lady with the sweet voice is in England for her first personal appearance since leaving the Mama and Papas and to promote her follow-up to ‘It’s Getting Better.’ Before her appearance on the Bifa Concert at London’s Royal Albert Hall this week, Mama Cass talked about the direction her career is heading since the split from the rest of the group:

“I’m being very cautious about the direction although I’m happy with the rate things are going. I want to go into film but I still enjoy singing. It only takes ten minutes to get to the studio from my house which means I can feed my baby. I don’t like leaving her.

“The only reason I haven’t been doing live appearances is because it means going on the road and leaving the baby. I want to stay with her.”

“It’s very difficult having a career and a home life. But do it because I enjoy it. I don’t have to make a career, it would become an oppression. I work as much as I want to earn some money but not enough to make me wealthy.”

It’s been over two years since Cass left the group. Did the group’s recent touring/live appearances again worry her?

MAMA CASS: first personal appearance since the split.

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Well, at last, there is one. Music Business Weekly.

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Well, at last, there is one. Music Business Weekly.
Back to that Bayou beat

CREEDENCE: fine guitar and great voice

CREEDENCE CLEARWATER REVIVAL: "Green River" (Liberty). As the first British journalist to write about Creedence (plug, plug) may I say this is the nicest thing they happen to do in the song. A long time ago, this song was written in the Bayou atmosphere. It swings like mad with fine guitar and great singing. It's an excellent atmosphere.

MAX ROMEO: "Mini-Skirt Fiddle" (Unity). I have a sneaking suspicion that this is an attempt to give the BBC spectacle as his "Wet Dream" did. It's only a suspicion because I don't understand a word of it. Great for cluttering potted plants to while singing "Czecho-Slovak" on the wall of St Paul's Cathedral.

COUNTRY EXPRESS: "(A Lifetime Of Love) In Motown". A sort of heavy electric, very much from the original record. I can't believe this has a hit.

JAZZ

HUGH MASEKELA: "I Can't Sleep" (MCA). A trumpet has come up with a sort of K wild crossed with rock. The result is a pretty nasty right down to a non-verse, presumably by Masekela. Back to the Gershwin bank notes.

NEXT WEEK

JACKAL AND VOLCANOES

It's a Squalid World You Are Going To Inherit

BY LEONARD FEATHER

Advertisement
Pity the poor French pop fan

BRITISH PEOPLE—don’t complain that records are banned by the BBC. You’re lucky.

In France, it isn’t records which have been banned, but a Big Pop Music Festival.

And this for the most stupid reason—they are afraid of young people loving pop music, and listening to groups like Ten Years After, Angus Dunbar, Pink Floyd, etc. Pretty Things, Chicken Shack, Fat Mattress and Soft Machine.

“They,” of course, being the French Government. — JEAN YVES ANTOINE, Montreuil 93, France.

The festival has now been moved to Yerseur in Belgium.

Cocker

I THINK it’s high time the reviewers dropped the “poor man’s Charles” tag from Joe Cocker. Obviously, he was inspired by the music of Ray Charles himself admitting that he originally modelled his style on that of Nat King Cole.

Now, no one can convince me that Ray Charles still sounds like Cole, nor can they that Cocker sounds anything like Charles. — G. K. DOUGLAS, London W12.

In the past six months, a lot of groups — (e.g. Amen Corner, Small Faces) — have broken up under the pressure of having gone too far within the limitations of their interpretation of popular music.

If this is the case, why didn’t the Beatles, Monkees of Hollies break up after they dropped five or six hits! — ALAN CAREN, Madlebridge, Wiltshire.

WE HAVE just reached the third anniversary of the untimely death of the great British folk artist Ewan MacColl. As he said, few people have ever lived who were a true singer and true voice to match that of the great Alme Coggon.


Whatever happened to King Hendrix? Me and my friends are great fans of Hendrix, but there seems to be no news about him these days. — M. OSBORN, Whitechapel, London, E1.

Says Jimi Hendrix’s agent, Dick Mann: “Jimi is still living in America. We have no firm news of where he’ll be returning to Britain.”

Soul

Re: The quote from Phil Spector in The Pete Sinden interview (SM 16/10/69): “It’s not the young kids so much that are crazy about Tom Jones … even though they dig him.”

Yes, we dig him all right. We’d like to dig a hole for him.

We know people in the generation between 20 and 30 who would like to do the same. — MAVIS JENNINGS, Brighton, Sussex.

I’VE just bought the Chicago Transit Authority and Beach Boys’ Abbey Road albums. Here’s what I think of the Chicago Transit Authority.

Sorry, CTA, but you’ve lost that jazz and pop don’t mix. It’s easy to call “progressive” a group trying to play jazz and doing it badly. The future of pop is not jazz.

Thank you, Beatles, for having understood that pop music must develop but remain pop — not be a mere admixture of jazz.

ROBERT LOVIBOND, 77 Provence, France.

One must hope that Delaney and Bonnie do not turn out to be Tiny Tim in disguise. — M. K. DUNN, New Waltham, Grimsby, Lines.


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British jazz—good or bad?

I WOULD like to reinforce Peter节水的的 plan to give jazz a chance of being heard (P/N 16/10/69).

My only interest in jazz was worn out by listening to the great American l azers for long years. In the last few years I have become increasingly aware of all the good jazz that is being done by British groups, but I do feel that they are scattered and there is not much encouragement or money for them to do what they should.

That’s why I am so glad we are going to do this. I expect that this is going to be a minority group, it’s a separate entity which shouldn’t only have to look towards the broad bands to the left of this country in current music, but to find a way of making a living from it itself.

This is a assurance that I can even do as much as I like, but there is much more exciting and satisfying people being brought to the audience that are able to be enjoyed.

AYLER mutated

The real reason for the small audience for the above is that jazz is regarded as music for mature people, while those who do go to the concerts are mainly at Ronnie Scott’s in Soho.

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Stewart, becoming a citizen of the world

By KARL DALLAS

Stewart is becoming a citizen of the world, though it’s a process that needs to take a little time. When it happens, it may surprise his fellow citizens of the little city state of Soho, whose doings are nothing more than a little history.

Value

“Not really yet, to say anything of any value of the world outside of my own immediate sphere,” he told me during his sell-out concert at Queen Elizabeth Hall last week. “I don’t want to write yet another song against the bomb or the war in Vietnam. What do I know of it?”

In fact, one university asked me: “What is the role of the university?” In fact, I have taken personal residence and go to wherever I live and everywhere, which would have been a question for him before university but quite appropriate now.

In fact, I am doing a lot of studying, it is true for modern history, the Naai was a great school, a lot of things like that. It’s not something that I do in the songs yet, but I think it may do.

If it does, it will surprise those who have identified with his philosophy of life, that the same is still there, perhaps, by the fact that his unapproachable individualism is his least effective, even now, for best leaving him his audience but not after he’s finished.

In some cases this can be an effective way of getting the listener to do what he would have thought he was doing as an effective two-part song, the listener seemed poised for a crisis before the last. But when you’re his last song, the song itself, having the features of the purgatory that afflicts so many marriages that don’t quite break up, even though they never quite made it.

Afford

That sort of situation is dangerous. On the other hand, the world is getting to that, no one is afforded to do work on. It is simply what he said. His present main sphere of activities — the concert at Queen Elizabeth Hall — he indicated in this process. He is doing more talking than singing these days, he said.

After the show, I always gather there is still a lot, a lot of argument about everything under the sun. It makes me to get my thoughts together.

Hamish Imlach

FOLK CENTRE, HAMISH IMLACH

HORSES

This all will be irrelevant to the simple, unapproachable individual and the rest of the world.

HORSES

Those songs are not written and they have a lot of appeal. He has continued to produce the intensely melodic material that he has disarmed his songs along.

In a strange way, it is not the melody of his “Old Cornwall Song” that tells you more about the realities of prostitution in London than the rather Country, Crawford, music which is now being written. The verse “it could have been anything” immediately hints at the spiralling of the mood. One looks and one talks and one musical image of fantastic power, hinting of the story of love between the plot lines.

I am writing in not staying too far outside his own sphere, that is not always the case. But perhaps, by the fact that his unapproachable individualism is his least effective, even now, for best leaving him his audience but not after he’s finished.

In some cases this can be an effective way of getting the listener to do what he would have thought he was doing as an effective two-part song, the listener seemed poised for a crisis before the last. But when you’re his last song, the song itself, having the features of the purgatory that afflicts so many marriages that don’t quite break up, even though they never quite made it.

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Making the point that the world is getting to that, no one is afforded to do work on. It is simply what he said. His present main sphere of activities — the concert at Queen Elizabeth Hall — he indicated in this process. He is doing more talking than singing these days, he said.

After the show, I always gather there is still a lot, a lot of argument about everything under the sun. It makes me to get my thoughts together.

STEWART — more talking than singing these days

Then you’re very wise. A small advertisement in the classified columns of Melody Maker gets things moving — after all, you’re looking or selling, looking for musicians, or offering bookings. Melody Maker is there to do it.
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