

Melody Maker

DECEMBER 28, 1968

1s weekly

All-star line-up for 1969

NINA SIMONE,

DOORS TOURS

Plus many more

NINA Simone, the Doors, the Incredible String Band, Joni Mitchell, Leonard Cohen, Donovan, Buffy St. Marie, Tyrannosaurus Rex, the Byrds, and possibly Joan Baez, are scheduled for concert, television and radio dates in Britain in the New Year under deals negotiated by NEMS promoter, Roy Guest.

Nine Simone, currently high in the chart with "I Ain't Got No—I Got Life" from the musical Hair!, will be in the country between March 16 and 22. Her visit will culminate in a solo concert at the Royal Festival Hall on March 22.

Elektra recording group, the Doors, will play three concerts, in London, Glasgow and Manchester, although at press time no dates had been fixed.

The Incredible String Band play a five-concert tour in March, opening in Bristol on March 1. They then play the Fairfield Hall, Croydon, on March 2, Leeds (8), Newcastle (16) and Leicester (23).

Leonard Cohen and Joni Mitchell, two of the most prominent American contemporary songwriters and singers, appear in a joint concert at London's Royal Albert Hall on June 1st.

Donovan plays two concerts early in the New Year, one at London's Festival Hall, on January 31, and the other at the Manchester Free Trade Hall on February 1.

American folksinger and songwriter, Buffy St. Marie, is scheduled for at least one concert at the Royal Festival Hall on May 24, and the Byrds, recently reformed by Jim McGuinn, play club, concert, radio and television dates between February 15 and 23.

Tyrannosaurus Rex, with John Peel and a group of Indian musicians, appear in concert at the Queen Elizabeth Hall, London, on January 13 and later in



DOORS' JIM MORRISON

Liverpool on March 1 and Brighton on March 8.

Joan Baez may play concerts in Britain but this depends on the outcome of her husband's trial. He was arrested for burning his draft card. Said Roy Guest, recently returned from America: "If he goes to jail, Joan will play concerts in Britain; if he doesn't, then she won't."



NINA: concert at London's Festival Hall on March 22.

Ella / Woody Herman visits

WOODY HERMAN and his orchestra are due for an extensive European tour early next year.

Britain is included in the itinerary, and the Herman band will open here at the Pavilion, Hemel Hempsted on April 25. Other dates are now being set.

Ella Fitzgerald will be back for concert appearances in May.

The Davison Agency said this week that Ella would definitely be at London's Royal Festival Hall on Saturday, May 17.

She will be accompanied by her trio in An Evening With Ella.

The Herman band were in Britain last January. Ella came in for only one concert date early this year.



HERMAN



TOP



ALBUMS



OF THE



YEAR



INSIDE

TOP CHART STARS OF '68

Most popular artists in the Melody Maker charts from January to December 1968. This table is based on awarding points for artists' entry and duration of stay in the Pop Thirty from January to December. Points were awarded on the basis of 30 for number 1, 29 for number 2, 28 for number 3 and so on.

1	BEATLES	757
2	TOM JONES	728
3	ENGELBERT HUMPERDINCK	648
4	LOVE AFFAIR	549
5	DLS O'CONNOR	538
6	UNION GAP	521
7	BEE GEES	477
8	BEACH BOYS	443
9	TREMELOES	439
10	LOUIS ARMSTRONG	417
11	HERMAN'S HERMITS	408
12	DAVE DEE, DOZY, BEAKY, MICK AND TICH	393
13	SMALL FACES	388
14	AMEN CORNER	374
15	DON PARTRIDGE	370



Louis Armstrong



Engelbert

16	MARY HOPKIN	366
17	MANFRED MANN	364
18	CLIFF RICHARD	353
19	ESTHER AND ABI OFARIM	342
20	JOHN WOLLES	327
21	MONKEES	308
22	DONOVAN	303
23	1910 FRUITGUM CO.	286
24	SOLOMON KING	286
25	OTIS REDDING	284
26	HERB ALPERT	284
27	TOMMY JAMES AND THE SHONDELLS	283
28	HUGO MONTENEGRO	280
29	EQUALS	276
30	BOBBY GOLDSBORO	273

two artists 'tied' for 23rd and 25th positions



Mary Hopkin



Donovan

ADVERTISEMENT

REAL TOPLIPS REAL

- 1 OLIVER Original Soundtrack recording (S)SB6777 (M)RB6777
- 2 HAIR Original Broadway Cast recording (S)SF7959 (M)RB7959
- 3 FELICIANO José Feliciano (S)SF7946 (M)RD7946
- 4 AERIAL BALLET Nilsson (S)SF7973 (M)RD7973
- 5 HAROLD McNAIR Harold McNair Quartet (S)SF7969
- 6 CROWN OF CREATION Jefferson Airplane (S)SF7976 (M)RD7976
- 7 LOFTY FAKE ANAGRAM Gary Burton Quartet (S)SF7923 (M)RD7923
- 8 GLENN MILLER STORY Glenn Miller and His Orchestra (M)RD27068
- 9 THE ORIGINAL DIXIELAND JAZZ BAND The Original Dixieland Jazz Band (M)RD7919
- 10 THE POPULAR DUKE ELLINGTON Duke Ellington and His Orchestra (S)SF7835 (M)RD7835



CONCERT DATES SET FOR APRIL

BENNETT-BASIE BACK IN SPRING

TONY BENNETT will tour Britain with the Count Basie Orchestra again next year.

They will play a series of concert dates in April, and Jack Higgins of the Harold Davison Agency says the opening date may be Saturday, April 19.

Bennett was here in March, working with the Buddy Rich band. The previous May he appeared here with Basie's band.



TONY BENNETT: has worked with Rich Band

P.P. FOR STATES

PAT ARNOLD will be going to the States in February for a promotional tour and to record for her new label, Mercury.

Although Pat will record all her future material in America, she will still make her home in England. Her American visit is expected to last at least three months.

BOBBIE AT WEMBLEY

BOBBIE GENTRY has been added to the list of country stars appearing at the International Country Music Festival at Wembley Pool on April 5 next year.

Names already fixed include Loretta Lynn, Skeeter Davies, Conway Twitty and the Lonely Blue Boys, but many other names are expected to be added.

There will be a country music exhibition as well as the concert in the evening and the promoter, Mervyn Conn, is hoping the response to the event will lead to a second concert being arranged for the following day (April 6).

FRANK MOVES

SINGER FRANK IFIELD, currently appearing at London's Talk of the Town, has left the Grade Organisation. He has signed a new agency agreement with Felix De Wolfe who represents TV stars like Hattie Jacques and Thora

Hird and a number of writers and directors.

Ifield will be under the personal management of independent film producer and financier John Marshall, co-owner of Felix de Wolfe Associates.

Ifield has also terminated his contract with EMI Records and is expected to sign a new contract with Decca almost immediately.

Mr Marshall said he had major plans for Ifield in 1969. "I shall also see to it that he gets his crack at the big American cabaret field in Las Vegas, Lake Tahoe, New York and other places," he said.

MENDES TV STAR

SERGIO MENDES and Brasil '66, Billy Eckstine, Engelbert Humperdinck, Leapy Lee, Fifth Dimension, Bobby Goldsboro and Nina and Frederick are among the star names lined up for appearances on London Weekend TV programmes in the New Year.

David Frost's Frost on Sunday features Kathy Kirby and the King Brothers this Sunday (29) and Nina and Frederick, Billy Eckstine and Topol in the last show of the series on January 5.

Two new comedy shows start on January 11 — Corbett's Follies, starring Ronnie Corbett and the Saturday Crowd, starring Leslie Crowther.

Guests for Corbett's Follies include: Sergio Mendes and Brasil '66 (18); Roy Castle, Nana Mouskouri (25), Engelbert Humperdinck, the Kaye

Sisters and Vikki Carr will also guest.

Saturday Crowd's guests include Leapy Lee (11); Timi Yuro (18); Fifth Dimension (25); Dickie Valentine (February 1); Bobby Goldsboro (8) and Frankie Avalon (15).

HOLLIES WILL WAIT

THE HOLLIES "would rather go out in a blaze of glory and never record again" if they could not find a suitable replacement for Graham Nash, according to spokesman Robin Britten.

At presstime, the group had still not found anyone to take over from Graham, despite the fact that nearly 70 people had been interviewed since the announcement of Graham's leaving.

"I have seen an average of four people a day," Robin told the MM. "If necessary, we are prepared to wait six months rather than make do with someone in any shape, size or form."

Meanwhile, the Hollies are still heavily in demand for dates. Their immediate commitments extend well into the New Year.

POP RADIO SERIES

A POP radio series is to be recorded in Britain in January for coast-to-coast broadcast in America. Scottish DJ Jock Dennis will host the programme.

The pilot programme is being made and features Pat Arnold, Clyde McPhatter, Vanity Fair, Tony Macauley and the World of Oz.

TWO CHARITY SHOWS

BRUNEL UNIVERSITY, London, present two shows for charity in January. On January 17, they present a "live Top Gear" at the Royal Albert Hall, starring Georgie Fame, Ten Years After, Family and Principal Edwards Magic Theatre. Deejay John Peel will host the show.

On January 24, the university presents an all nighter at the Lyceum, Strand, featuring Love Sculpture, Joe Cocker, the Gun, Spencer Davies Group and the Bakerloo Blues Line.

Mason forms new group from Traffic



MASON

TRAFFIC, WHICH broke up a fortnight ago after Stevie Windwood split the group, is to be replaced by a new group formed by guitarist Dave Mason called Mason, Capaldi, Wood and Frog.

"Frog" is organist Mick Weaver who has broken up his own group Wynder K. Frogg to join them. The remaining members of Wynder K. Frogg may become Joe Cocker's backing group.

The new group will tour America for eight weeks from the end of March next year.

LANTERNS U.S. TOUR

THE MAGIC LANTERNS, currently in the American Top 20, with "Shame Shame," start a six-week American tour in January.

Before leaving, they will spend two weeks rehearsing with a choreographer and lighting expert.

"Shame Shame" did little when first released in Britain but was re-released, following its American success, two weeks ago.

TINY TIM ON ALBUM

TINY TIM and many top West Coast groups are featured on a CBS album released in January. It is the soundtrack from an American underground film titled "You Are What You Eat." Other January releases from CBS include the soundtrack from "Furzy Girl" featuring Barbara Streisand; a Chambers Brothers version of Otis Redding's "I Can't Turn You Loose" and a new Sly and The Family Stone single "Everyday People."

Advertisement FIFTH COLUMN PLUS TWO

Here's a few albums that would make any New Year's party go a bit—starting with the raving NOEL MURPHY and his monster FONTANA LP titled "NYA-A-A-AH" (TL 5450). I think it's the first party record you can actually smell the liquor on! Stuart Henry has been playing a lot of tracks from the album, and that shows what good taste he's got. The last track is something unbelievable it's WHISKEY YOU'RE THE DEVIL and it starts off in chaos and ends in even more, it really is something you've got to hear. Apart from the mad tracks there's a beautiful version of EWAN McCOLL's — I'M A FREEBORN MAN—and a song called NUAIR. A BHEIDH ME SEASCA-CEAT. HAIR—yes that's right—there's nothing wrong with your eyes—it's really WHEN I'M 64.

The CORRIES are one of Scotland's most popular folk duos, and their "KISHMUL'S GALLEY" LP (STL 5465) shows them at their best. RONNIE BROWNE and ROY WILLIAMSON are the CORRIES and between them they play an amazing array of instruments including 28-string guitar, flute, pipes, an assortment of whistles, violin, etc., etc.—and by the way, they also sing—and very well too. They have another LP called "BONNET, BELT AND SWORD" (STL 5401) which has been out for some time now and is proving to be a very big seller. I hear they are starting another BBC TV series in the new year so why not get their LP's now and hear in advance what you have to look forward to. They recently completed a nationwide tour so their popularity is spreading judging by how successful the tour was.


Now for the last leap over the Irish Sea to Dublin and THE WOLFETONES and their LP "THE RIGHTS OF MAN" (STL 5462). THE WOLFETONES are one of Ireland's most popular groups and by the amount of work they do in the U.S.A. I should think they are building a very big following there too—they have yet to make it in England, but I'm sure they will in the very near future, especially when they have instrumental versions of old folk tunes like LAGAN LOVE. THE WOLFETONES sing a tremendous range of songs from FOUR STRONG WINDS TO WRAP THE GREEN FLAG ROUND ME and BANKS OF THE SWEET SMIRLA SIDE. They have two other LP's "THE FOGGY DEW" (TL 5338) and a smashing anti-English EP "THE TEDDY BEARS HEAD" (TE 17491).

While we are on Irish material let's nip over the border to McPEAKE-LAND and their "PLEASANT AND DELIGHTFUL" LP (STL 5433). This album has proved to be the McPEAKE's most successful record to date, it got rave reviews in the pop music papers and the folk magazines went overboard for it. Families like the McPEAKES only happen now and again—a complete family group who can sing, play and entertain, and enjoy themselves at the same time—they have never had the recognition they deserve—they ought to be one of the biggest things since cut-bread, but there you are, some people take a long time to make it—but if there's any justice the McPEAKES will be big.

Now let's roar down to Spain and get to grips with PACO PENA, FONTANA'S sensational Flamenco guitarist. His album is titled "THE INCREDIBLE PACO PENA" (STL 5474). If you want to hear real Flamenco guitar, PACO is the boy for you. The album title isn't boasting either, this man really is incredible and if you get a chance to watch BBC TV he's on in the ERIC ROBINSON SHOW.

Now what about a spot of jazz at your New Year party? I think the "VIC DICKENSON SHOWCASE, VOL. 1 & 2" are just the LP's for you—they can be bought separately and their catalogue numbers are FJL 484 and FJL 405. These two albums contain the now historic VANGUARD recordings by the VIC DICKENSON group—the line up is something of a dream. It includes RUBY BRAFF, SIR CHARLES THOMPSON, EDMUND HALL, and WALTER PAGE.

So there you are, that's a pretty good selection of stuff for any party—or come to that—anytime of the year. Nuff said, is towering over me at the time of writing and wants me to say that he hopes you had a crummy Christmas and wishes you a happy Hogmanay!



Gerard Hoffnung

HOFFNUNG AT THE OXFORD UNION

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THREATS of the Bonzo Dog Doo Dah Band splitting up just as they hit high in the chart were averted last week.
Bonzo Viv Stanshall stated there was a danger of the group breaking up due to management problems.
On Thursday last week Bron Artists Management Ltd. recently acquired the Jim Godbolt Agency and along with expanding publishing interests this has left too little time to effectively continue personal management of the Bonzo Dog Band.
"After long discussions with the band it has been decided to appoint Tony Stratton-Smith to become the group's personal manager and Brian Somerville to continue being responsible for promotion and publicity. The Band will of course continue to be represented by Bron Artists for agency and Bron Music to act as publisher.

BONZO DOG BAND WILL NOT SPLIT



BONZO DOG BAND: will be represented by Bron Artists

Bob Dylan film gets Manchester showing

THE BOB DYLAN film, Don't Look Back, is to have its first out-of-London showing at the New Century Hall, Manchester, on January 29.

There will be two shows and the admission price will be 10s. Tickets are obtainable from two Manchester agencies, Hyman Addison's and Lewis' Travel Bureau.

Rick Dixon, of Kennedy Street, Entorriors, who is presenting the shows told the MM: "If this is a success we are hoping to do other things along similar lines."

POP FESTIVAL

A ONE-DAY pop festival is planned by Talus Productions of London for Wembley's Empire Pool on March 16.

Among the artists invited to appear at the festival, titled Pop World '69, are Gene Pitney, Dave Dee, Dozy, Beaky, Mick and Tich, the Swinging Blue Jeans, the Casuals, Madeline Bell, the Bonzo Dog Doo Dah Band, the Flirtations and Vanity Fare.

Deejays Alan Freeman and Simon Dee have been invited to emcee the show.

LIBERACE SERIES

LIBERACE WILL film a series for ATV in February for showing later both in Britain and America. The British shows may follow the Tom Jones spectaculars — around April or May.

Peter Cook and Dudley Moore are starring in an ATV spectacular at the end of March. This follows their previous three shows titled Goodbye Again, which have been bought for transmission by NBC in the States.

MORE MAGPIE

THAMES TV's Magpie series, starring deejay Pete Brady, is to go twice-weekly in the New Year.

From February 18, the show will be seen on Tuesdays and Thursdays at 5.20 pm and will increase its coverage of pop, featuring regular guest appearances.

On New Year's Eve (31), the programme features Yes. SCAFFOLD

SPOOKY TOOTH SET

SPOOKY TOOTH, the Ivies and deejay Mike Quinn have been added to the bill of the giant pop party at Alexandra Palace, London, on New Year's Eve.

The show, staged by promoter Arthur Howes, features the Small Faces, Amen Corner, John Mayall, Joe Cocker, the Bonzos, the Gun, the Flirtations, the Gods, the Free, Big Movement, Kippington Lodge, Mike Raven, Ed Stewart and Johnny Walker.

AMEN CORNER FOR US

AMEN CORNER will fly to America on March 2 for a two-week college tour and to promote a new single.

They will have a new British single released early in February.

LABEL LAUNCHING

AMERICAN RECORD label Tetragrammaton, formed six months ago, are to launch into the British market in January. Their European representative Allan McDougal told the MM this week: "The label is part owned by Bill Cosby and will be distributed here through Polydor."

The company's first British release will be by a new group Van der Graaf Generator, a group managed by Tony Stratton-Smith who also manages the Nice and Bonzo Dog Doo Dah Band.

Van der Graaf will release "People You Were Going To" on January 17.

Tetragrammaton will also release albums by Biff Rose, Rhetta Hughes and British group Sweet Thursday with pianist Nicky Hopkins, plus all British Lion film sound track albums including music from Les Bicyclettes de Belsize, Till Death Us Do Part and Twisted Nerve.

MIKE IS HOST

A HOST of top deejays and pop attractions appear at London's Marquee on Monday (30) in a charity show in aid of the National Advertising Benevolent Society.

Deejay Mike Quinn is host to Chris Denning, Ed Stewart, Dave Cash, John Peel, Paul Hollingdale, Simon Dee, Murray Kash, Phil Jay, Don Wardell, Frazer Hines, Jackie

PRESLEY MAY VISIT BRITAIN



HOPES THAT Elvis Presley would return to personal stage appearances—exclusively forecast by MM two weeks ago—were strengthened this week by reports from America.

The reports suggest that Elvis might go on the road again and England was suggested as a possible country that Presley might visit at last.

Tom Diskin, personal assistant to Presley's manager Colonel Tom Parker, was reported as saying: "We are very conscious of the fact that Elvis has never appeared before his thousands of fans in Britain."

The appearances, if they took place, would be at the end of Elvis's film commitments which last until the end of 1969.

The last time he appeared in public was in 1961 at a benefit concert at Pearl Harbour.

CLUB SCENE

SAVOY Brown Blues Band have been added to a New Year's Eve bill at Mothers, Erdington, Birmingham, that already features John Peel, Jethro Tull, and the Bakerloo Blues Line.

It will be John Peel's fourth appearance at Mothers in a space of nine days for he was there on December 22 (with Ten Years After), on Christmas Eve (with Family & Action), and on Boxing Night (with Chicken Shack).

Jon Hiseman's Colosseum are at Mothers tonight (Friday 27) followed by Free (Tomorrow, Saturday), and Jeff Beck (29).

The Scaffold are due to hit the North-Eastern club scene this week-end when on Sunday (29) they open for the week, topping the bill at the lush Club Fiesta at Stockton-on-Tees.

Also swinging in the New Year in club Cabaret will be the Peddlars who open on Sunday (29) at the Cavendish Club, Blackburn, appearing in both the Cabaret Room and in the more intimate Latino Lounge.

Appearing for New Year week at the same (Bailey Circuit) company's Tito's Club at Stockton, will be the Jimmy Crawford Four; and Wee Willie Harris, one of clubland's favourites still, will appear at the Cavendish Club, Birmingham. BLOB

Edwards, Mitch Murray, Grazina Frame, Heath Hampstead, Ken Howard and Alan Blakey, Geno Washington, Freddy Mack, the Casuals, Oliver Tobias and others from Hair!, the Moving Finger, Tangerine Peel, Tuesday's Children, Shoestring Band, and the Jug.

SINATRA ALBUM

FRANK SINATRA is to record eight Les Reed compositions for a future album.

Sinatra is due in London on January 12 to record an LP with Tony Hatch and the Les Reed numbers will be recorded at a later date back in America.

Continental singer Caterina Valente has requested four numbers from Reed who has also written the theme song for the new Roger Moore film Crossplot. The song will be recorded by French singer Mireille Mathieu.

Les Reed is also to write the following four A sides for the French singer.

JUNIOR EYES DISC

JUNIORS EYES are to release their first single on January 17, probably "White Light" a group composition.

They are currently recording a Regal Zonophone album with producer Denny Cordell and they go to America in March to promote the album and for club appearances.

TIM'S NEW SINGLE

TINY TIM'S next single will be a version of "Great Balls of Fire" being described as "sensational." The old Jerry Lee Lewis hit is backed with the standard "As Time Goes By" and is released on Reprise on January 10.

His next LP called "Tiny Tim's Second Album" is due for release the same day.

Tim is to return to Britain for concerts and a possible TV spectacular in April.

SCAFFOLD'S SHOW

THE SCAFFOLD'S late night season at the Open Space Theatre in London's Tottenham Court Road in January will be titled Said The Vicar Spreading Marmalade Down The Left Inside Leg Of His Trousers, described as a farrago of music, verse, comedy and items of doubtful taste.

The shows will be staged at the theatre while the group are appearing at London's Ronnie Scott Club. Their month-long season at the club opens on January 6.

The Open Space shows will be on January 9, 10, 11, 16, 17, 18, 23 and 25.

JUDY FOR TALK

JUDY GARLAND is due to arrive in London on Friday (27) in readiness for a five-week cabaret season at London's Talk Of The Town restaurant.

Judy will make her bow at the Talk on Monday (30).

PARK'S TOUR DATES

SPRINGFIELD PARK start their first Continental trip on January 11, spending two

days in each of Brussels, Amsterdam and Bremen.

From February 5 to 8 they guest at the Winter Festival in Grenoble and then, on February 17, start four days at a similar festival in Geneva. Negotiations are also under way for the group to make a three-week tour of Canada, starting around June 3.

Springfield Park's new single, a Philip Goodhand-Tait composition, will be released by Conway on January 24.

TWITTY DUE HERE

CONWAY TWITTY, the American star who last visited Britain in 1963, returns in March for club and television appearances.

Dates set for the country-rock singer who had a number one on both sides of the Atlantic with "It's Only Make Believe" in the late '50s are: Hatchetts (March 26),

Eamonn Andrews Show (27), USAF bases (28 and 29), Wallsend (30), Nashville Room (London) (31), Ranchouse, London, (April 1), Manchester (4), Wembley (5), Dublin (6), Belfast (7) and Germany (8-19).

CHASMARK SINGLES

THE NEW Chas Mills-Mark Wirtz production company, Chasmark, has three singles released next month.

Their first production is "I Remember Natalie" by comedian Bob Monkhouse which will be released by CBS on January 17. The song was written by Michael Anthony who, under the name Mikki, will have his own single, "Dear Auntie Mary" on RCA, released the same day.

The third release, also on January 17, will be another Michael Anthony song, "A Little Bit", sung by Richard from ATV's Dave Allen Show.

BOWN AT MARGATE

THE ALAN Bown plays New Year's Eve at the Dreamland Ballroom, Margate.

Other one-nighters for the group include: Hanley, tonight (Boxing Day), Devizes (27), Weston-super-Mare (28), Redcar (29) and Folkestone (January 4).

They record a spot for the Stuart Henry Show on January 6.

BLOSSOM TOES DISC

BLOSSOM TOES have a new single out on Marmalade titled "Peace Loving Man". Tomorrow (Friday) the group leave for a week in Montreux. They appear on Swiss and Dutch TV and will be touring Belgium.



LEWIS: open in London

MJQ to tour here in March

PIANIST-LEADER John Lewis brings the Modern Jazz Quartet back to Britain next March for a concert tour. The Quartet will open at London's Royal Festival Hall on Saturday, March 8.

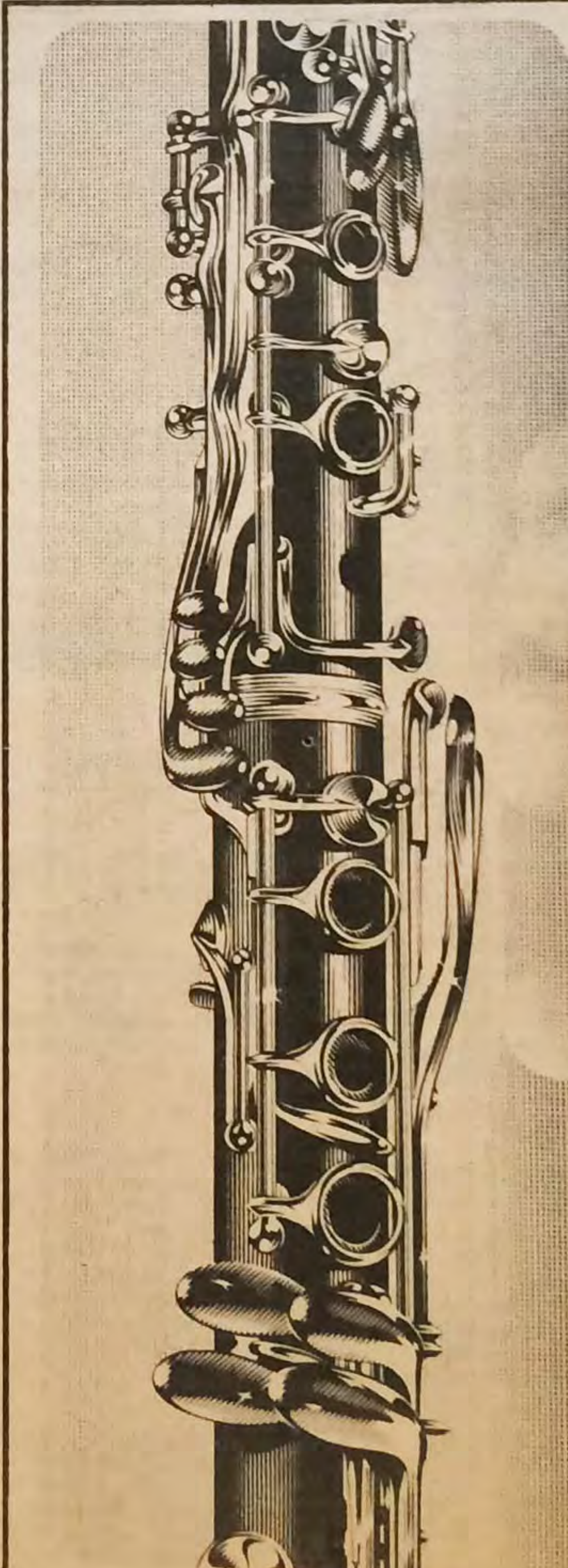
The rest of the dates so far set are Sunderland Empire (9), Birmingham Town Hall (10), Basilidon Arts Centre (11), Keele University (12), Fairfield Hall, Croydon (13), Southampton University (14), Free Trade Hall, Manchester (15), Colston Hall, Bristol (16). Other dates are being negotiated.

The MJQ, completed by Milt Jackson (vibes), Percy Heath (bass) and Connie Kay (drum), toured Britain last December.

PARKER RECORDS

AMERICAN BLUESMAN Bobby Parker recorded his first single for the Blue Horizon label last week. Titled "It's Hard But It's Fair", an original Parker composition, he is backed on it by a nine-piece band. Release is expected to be in early February.

Another February release from Blue Horizon is an album recorded at the 1968 Memphis Country Blues Festival by Mike Vernon, Bukka White, Joe Callicott, Nathan Beauregard, Furry Lewis, and the Rev Robert Wilkins.



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GETZ: Ronnie's date

LONDON CONCERTS FOR STAN GETZ FOUR

THE Stan Getz Quartet will give two concerts in London during their season at Ronnie Scott's in January. The two concerts, on the same day, take place at the Queen Elizabeth Hall on Saturday, January 28. They are the only dates the tenorman will play outside his Scott Club engagement. Getz and his group, including pianist Chick Corea and drummer Jack DeJohnette, begin a month's stay at Ronnie's on January 6.

SALENA BUSY

1969 LOOKS like being a busy year for Salena Jones, American singer resident in Britain. Already she has seventeen weeks of solid bookings, culminating in a three-week engagement at London's Savoy Hotel commencing May 19.

On Wednesday, January 1, she records a programme for BBC's Pete's Saturday People. On Sunday (5) she begins a week in cabaret at the Empress Club, Bolton, then goes on cabaret dates at Newport, Altrincham, Wakefield and Hull.

Salena goes into London's Ronnie Scott Club on February 17 for a two-week engagement with the Brian Lemon Trio. She will be playing opposite the Kenny Clarke-Francy Boland Big Band. After that, she goes to Australia for a seven-week tour.

DEE TIME MOVE

SIMON DEE's Dee Time TV show moves from Saturdays to Mondays from December 30. Time is also increased to 45 minutes. Show will be nationally networked at 6.25 p.m. for at least three months.

BLUEBEAT HOT 10

- 1 (2) CHILDREN GET READY
The Versatiles CRAB-1
- 2 (-) FLIGHT TO REGGAY CITY
Stranger Cole UNITY-501
- 3 (1) THE HORSE
Eric Barnell GAS-100
- 4 (3) BANGARANG
Stranger Cole UNITY-502
- 5 (4) LA LA MEANS I LOVE YOU
Alton Ellis NU BEAT-014
- 6 (6) LULU RETURNS
Lloyd Terrill TM-752
- 7 (9) RHYTHM & SOUL
Bobby Katphor N1 BEAT-007
- 8 (7) FIRE A MUSS MUSS TAIL
The Ethiopians CRAB-2
- 9 (-) RHYTHM HIT
Ronald Russell NU BEAT-019
- 10 (10) BANG BANG LULU
Lloyd Terrill PAMA-710

PAMA RECORDS

78 Crown Park Rd.
London, N.W.10
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NEW DAVE DEE, LEAPY SINGLES

DAVE DEE, Dozy, Beaky, Mick and Tich and Leapy Lee both have new singles released on January 10.

Dave Dee's release is another Ken Howard and Alan Blaikley composition called "Run Colorado" coupled with a song by the group called "Margaretta Lidman."

They will have extensive radio and TV promotion arranged including the Simon Dee Show and Top Of The Pops.

They open in pantomime at the ABC Stockton this week and they tour Japan in February.

Leapy Lee's follow-up to his hit "Little Arrows" will be a ballad written by Barry Mason.

Title is "Here Comes The Rain" and the record is released on the MCA label on January 10. No B side had been decided at presstime.

MCA are also rush-releasing Betty Everett's American hit "There'll Come A Time" on January 3.

ALEXANDER THEME

GEORGE ALEXANDER, of Grapefruit, has been approached to write the theme song for a major feature film which goes into production early next year.

If the deal goes through then Grapefruit will probably perform the song over the opening credits.

The group's album, released on January 24, will be titled "A Round Grapefruit."

HENDRIX CONCERT

JIMI HENDRIX Experience, due back from America today (Thursday), may play a big concert at London's Royal Albert Hall at the end of January. Supporting group may be the Eire Apparent.

Meanwhile, Jimi visits Holland this Saturday, is on Lulu's BBC-TV show on January 4, followed by Stockholm (9) and Copenhagen (10). From January 11 to 23 he plays dates in Germany.

SUPREMES GUEST

DIANA ROSS and the Supremes are guesting with Bing Crosby and Tarzan!

The song stars are seen with Bing and Bob Hope in a special 50-minute show set in and around the Paramount Studios in Hollywood where many of the comedy duo's "Road" films were made. Show goes out on BBC-1 TV on New Year's Eve. In the closing medley, Bing, guest Jose Feliciano and Diana Ross and the Supremes sing a medley including "Little Green Apples," "By The Time I Get To Phoenix" and the



DAVE DEE

Beatles' "Eleanor Rigby" and "Hey Jude."

Diana and the Supremes also play the part of three nuns in a Tarzan episode at 5 p.m. on January 5.

ABBE LANE ON TV

ABBE LANE, former band singer with Xavier Cugat who guested in a recent David Frost TV show, returns for BBC-TV specials in February.

Abbe is among several star American artists being brought over by Dick Katz, of the Harold Davison Agency.

5th Dimension are coming here for a Julie Felix BBC-TV show on January 7 for transmission on January 25. They are also doing a Leslie Crowther TV show on January 25.

Jack Jones, as previously announced, guests with Lulu on her BBC-TV show on January 18. Jack also stars in a Rolf Harris Show on January 25, followed by a BBC-TV special the next day.

O.C. Smith guests with Rolf Harris on February 1, followed by spots on the Julie Felix and Lulu TV shows on February 4 and 8 respectively.

O.C. has a new single out on January 29 titled "Isn't It Lonely Together."

SAVOY BROWN TOUR

SAVOY BROWN Blues Band begin their first U.S. tour in January. Lasting 10 weeks, they begin on January 24.

To coincide with their visit, the group have cut a special album for the U.S. market, one side of which is live, recorded on a date at Leicester College. Guitarist Dave Peverett is featured extensively on this part of the album as the group's regular vocalist, Chris Youlden, was ill at the time of recording. When the group return to Britain in March they will record another album.

LOVE AFFAIR'S NEXT

THE LOVE AFFAIR's next single released on January 17, will be another composition by Philip Goodhand-Tait who wrote "A Day Without Love." The A side will be either

"One Road" or "Time Hasn't Changed Us."

On March 8, the Love Affair open a week's cabaret in Milan, Italy.

Philip Goodhand-Tait has a single of his own, one of his compositions entitled "Love's Got A Hole On Me," released by Decca in January.

ART MOVEMENT DISC

ART MOVEMENT, whose current single is "Loving Touch," are planning their next Decca single.

On Tuesday (17) the group played at London's Holloway Prison for women.

Their one-nighters include: Bryant And May Club, Bow, tomorrow (Friday), Cheshunt (22), Preston (24), Penzance (27), Newquay (28) and Leeds (31).

NEW FARLOWE SINGLE

CHRIS FARLOWE is recording his latest single, "Dawn," in Italian this week and it will be released in Italy to coincide with his appearance at Milan's Wanted Saloon from December 24 to January 12.

He is also recording tracks for an album scheduled for release in March. On December 22 Chris plays the Birdcage, Harlow.

DAVE BERRY TV

DAVE BERRY flies to the Continent for three weeks from February 10.

He starts in Rotterdam with four days of rehearsal followed by his own live TV show with the Richard Kent Style and full orchestra. He then goes to Bruges for cabaret from February 17 to 23.

He winds up the tour with a week of cabaret in Amsterdam, returning to Britain on March 5.



SIMON'S FIRST SINGLE

DeeJay Simon Dee has made his first single. He recorded Les Reed's "Julia," from the film Les Bicyclettes De Belsize in London last week—and Les produced the session. The record will be released on the Chapter One label early next year. Simon and Les discuss a point about the song during the session. Incidentally, Simon has powerful competition with the song in America—Frank Sinatra has recorded it for a single.

BEATLES HAVE BIGGEST SELLING SINGLE AND ALBUM



BEATLES: concerts



MARY: five million

THE BEATLES have the biggest selling single and album in the world at present, claimed Apple this week.

Press officer Derek Taylor told MM: "They have the number one single and album all over the world. In America, too, they have the number one movie, Yellow Submarine, and their biography by Hunter Davies is second best-selling book in that country."

The Beatles concerts will take place on January 18, said a spokesman, but the venue still has not been de-

cid.

Apple said this week that Mary Hopkin's single "Those Were The Days" had sold five million copies round the world. But they denied a re-

port (not in MM) that her follow-up would be a revival of "Love Is The Sweetest Thing." "It's on the album," said the spokesman, "but it's definitely not a single."

JAZZ NEWS

BRITISH bassist Dave Holland is off to Japan with the Miles Davis Quintet on January 6.

The bands of Duke Ellington, Lionel Hampton, Les Brown and Doc Severinsen have so far been booked for President Nixon's Inaugural Ball in Washington, D.C., on January 20.

Franz Jackson's Chicagoans made their New York debut at the Top Of The Gate last week with Jackson (clt) leading Bob Shoffner (cnt), Preston Jackson (tmb), Lil Armstrong (pno), Ikey Robinson (bjo), Bill Oldham (tuba) and Tommy Benford (drs).

Terry Thompson has rejoined Eric Silk's Southern Jazzband on clarinet. The band plays the Black Prince, Bexley, on December 30,

Bassist Dave off to Japan with Miles Davis

and the Thames Hotel, Hampton Court (New Year's Eve)... the Kathie Stobart-have so far been booked for President Nixon's Inaugural Ball in Washington, D.C., on December 28.

Henry's Bootblacks make their professional debut at Acker Bilk's Bristol club, the Old Granary on January 5. Alan Elsdon plays the club on January 4.

The New Iberia Stompers make their second visit to Belgium in two months when they play three dates in Brussels from December 27. They return to play RAF Lyneham on New Year's Eve and the Whyte Hart, Drury Lane, London, on January 3.

Hall, who recorded with Red Allen and, recently, with Jonah Jones, died in New York on December 6. He was 49.

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Zoot Sims was the featured soloist at the world

premiere of Alec Wilder's Concerto for Tenor Sax and Chamber Orchestra at Miami University... Buddy Lewis, composer of "How High The Moon," died last week in New York, aged 63.

Acker Bilk and his band will star in Variety in East Berlin from January 12 to 18... trumpeter Roy Eldridge is currently fronting a quintet, featuring tenorist Richie Kamuca, at the Half Note in Greenwich Village.

An overflow crowd of 800 attended the Tony Pastor Day testimonial dinner in Meriden, Connecticut, Pastor, convalescing from a heart attack, received standing ovations and taped greetings were sent by Louis

CHAMBERS BROTHERS

THE CHAMBERS Brothers, who have two albums high in the U.S. charts, are being brought to Britain by Peter Walsh, manager of the Tremeloes, Marmalade and Spencer Davis.

They are scheduled to arrive in March and will probably play concerts and television dates following a two-week tour of the continent.

FOUNDATIONS ALBUM

FOUNDATIONS GO into the studios in January to record an LP which will be released in February while the group are touring the States. They will also be recording the follow-up to "Build Me Up Buttercup."

Class International are to spend £25,000 on making the group into a world name. They are to be promoted round the world.

SCOTT REJOINS TV

CHANGES IN the hierarchy of Radio One and Two bring in Douglas T. Muggerridge as the new controller in place of Robin Scott, who is returning to the TV service as controller of BBC-2.

Mr. Muggerridge, a 40-year-old Yorkshireman and nephew of Malcolm Muggerridge, is at present head of the External Services at London's Bush House.

OTIS REDDING FILM

A FILM of Otis Redding, originally made for television, is being shown publicly at Kensington Town Hall on January 2 at 7.30 and 9.15 pm. Tickets cost 5s. The film, made by Richard Mordaunt of Lusia Films for Atlantic Records, also features Sam and Dave, Arthur Conley and Eddie Floyd.

Old Dawbarn's Almanack



JANUARY

THE MM'S BOB DAWBARN MAKES WILD GUESSES AT WHAT 1969'S MUSIC SCENE HAS IN STORE FOR US

JIM MORRISON replaces Peter Tork with the Monkees.

Following new Government squeeze nobody under 40 is buying records. Mrs Mills zooms to number one with "The Vienna Waltz Cha Cha."

Pink Floyd invent system of tapes and lights—computerised so that groups don't actually have to show up on gigs at all.

MM "uns feature" Donovan Owns Up" in which he admits he hates all animals, flowers and poetry.

Estimated there are now 83,246 guitarists sounding like Eric Clapton in Britain.

FEBRUARY

MAX BYGRAVES tops the chart with "You've Got To Have Nostrils."

The National Jazz and Blues Festival announces its bill will include the Love Affair, the Tremeloes and Dave Dee, Dozy, Beaky, Mick and Tich.

John Peel awarded the MBE for his services to Tyrannosaurus Rex.

Tom Jones buys a new house — Buckingham Palace.

Eric Winstone launches his new blues band.

MARCH

FOUNDATIONS booked for tour of South Africa.

Frank Ifield hits number one with a yodelling version of Beethoven's Fifth.

Tiny Tim joins the Hollies as replacement for Graham Nash.

Jimmi Hendrix admits he is bald.

New Beatles album. The critics say it is not as good



LOVE AFFAIR'S STEVE ELLIS

as the last. There are 781 cover versions as singles.

Norrie Paramor forms the Big Band Banjo Blues Band.

APRIL

THE Dubliners admit they are really English Old Etonians.

Rudy Vallee number one with "Why Can't Tiny Tim Keep His Mouth Shut About Me Blues."

Cliff Richard voted Britain's top blues singer in MM Poll.

EMI released a new album of Jack Higgins announcements.

John Peel currently plugging Malcolm Roberts.



ESTHER OFARIM

In an attempt to win back some of the record sales from all those comedians, Engelbert Humperdinck, Tom Jones and Dusty Springfield form a slapstick comedy act.

MAY

TINY TIM announces his engagement to Mrs Miller.

100 old-age pensioners picket Top Of The Pops claiming there is a bias against Jimmy Young's new single "Too Old."

Archie Shepp elected Governor of Alabama.

Egypt bombs the Ronnie Scott Club.

Tommy Steele to play

the title role in the musical version of The Life Of Keir Hardie.

JUNE

POLICE strip off at a John Lennon - Yoko Ono concert.

Sandy Powell number one with "Teenager In Love."

Paul McCartney signs everybody who has ever appeared on Opportunity Knocks.

Gracie Fields comes out of retirement to do an album of Bob Dylan songs.

John Mayall gives up blues and forms a West Indian Steel Band.

JULY

RUBY MURRAY number one with "How Much Is That Doggie In The Window."

Black & White Minstrel Show booked for tour of Kenya.

Michael Garrick appointed resident organist at St Paul's Cathedral.

Scott Walker to tour with the Sun Ra Arkestra.

Frankie Vaughan taken to hospital after kicking himself in the face.

The Rolling Stones do a Benefit Concert for the News Of The World.

Buddy Rich taking drum lessons from Ringo.

AUGUST

MANITAS DE PLATA admits he has been miming to Lonnie Donegan records.

Low Grade elected President by the new Coalition Government.

The People discovers Arthur Brown is really Screaming Lord Sutch.

Will Fyffe a posthumous number one in the chart with "I Belong To Glasgow."

Danny La Rue and Frank Zappa team up as a double act.

Tony Palmer publishes paperback titled "The Art Of Tiny Tim."

SEPTEMBER

TONY WILSON discovers a good-looking girl folk singer.

Judy Garland number one with "Over The Rainbow."

Eric Clapton goes into a monastery. There are now 346 monks in Britain sounding like Eric Clapton.

The Modern Jazz Quartet go on stage wearing jeans and beads.



TOM JONES

Roland Kirk blows his head off trying to play a vacuum cleaner.

At the request of President Nixon, Red Norvo changes his name to True Blue Norvo.

OCTOBER

ELVIS PRESLEY says Eddie Rogers uses a false head on public appearances.

An album of Harold Wilson's speeches makes the top of the chart.

Jonathon King doing commercials for beer.

A publicist phoned the MM to say his latest client has made the worst record he has ever heard.

Somebody makes a pop



DONOVAN

documentary film without using pictures of American police thumping students.

NOVEMBER

ESTHER & ABI OFARIM number one with "Knees Up Mother Brown."

EMI take over Aston Villa, London Transport and Decca.

The Government cancels Christmas.

BBC-TV announces a new conception on pop entertainment. The idea is you have a panel discussing the latest record releases.

Tony Blackburn reaches the end of Joe Miller's Gag Book.



JOHN PEEL

There are now so many nudes in straight plays that London's strip clubs are all closed.

DECEMBER

ENOCH POWELL number one with "I'm Dreaming Of A White Christmas."

Ronan O'Rahilly opens a commercial radio station on the moon.

All ballrooms and clubs are now closed as there are no groups willing to do one-nighters at all.

Mick Mulligan returns to the trad scene after ten years' meditations in the Himalayas.

Chris Welch admits he is really teetotal.

GUN MOVE WITH MUM



BROTHERS Adrian and Paul Curtis, two-thirds of the Gun's armoury, want to move home . . . and they'll be taking with them a pregnant boxer, a Labrador and Mum.

"Of course we'll be taking Mum with us," said Adrian. "Who would cook? I can't live on hamburgers for the rest of my life."

The dogs belong to the two boys and to make sure that Adrian's boxer puppies have room to run around when they arrive, they're moving from their Ilford, Essex, home to Chigwell.

With "Race With The Devil" moving up the chart, everything's going well for The Gun except for drummer Louie Farrell, affectionately referred to as "the stump" by Paul and Adrian.

"He's in bed," said bass guitarist Paul. "We went on stage at Birmingham with a doctor standing by, Paul had a temperature of 102."

"We were trying to cover up for him in one of the numbers where he has a drum solo but he wouldn't let us. He kept hitting me on the arm with his stick so that he could have his go."

The number that Louie insisted on playing is one on the LP that the Gun bring out in February, yet untitled. (What about "Gun

With The Wind" or "Here Today, Gun Tomorrow" suggested Paul.)

"It's called Take Off and it's nearly 13 minutes long," said Adrian, who has written all but two tracks on the LP. "If that record doesn't blow your mind, then nothing will. It's ridiculous, it will brainwash you."

"There'll be some ballads and some completely mind-blowing stuff but it's all Gun music."

"We'll be using a 40-piece orchestra with strings on one track," said Paul. "There's some good work on the album."

I asked the brothers Curtis if they thought "Race With The Devil" would get as high in the charts as it has?

"We thought it would make a show," said Paul, "but we were very surprised when it made those two massive jumps."

1969 sees The Gun visit America's West Coast but they won't consider making their home in the States even though they can earn more money there.

"You can get a record in the chart in England and it may not mean much here," said Paul, "but it means everything in any other country."

"We just don't want to be another group, we want to make something more stable and keep our name right there."



TINY TIM

Merry Christmas from FOLKLORE PRODUCTIONS

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- Joan Baez
- Chambers Brothers
- Charles River Valley Boys
- Rev. Gary Davis
- Flatt & Scruggs & THE FOGGY MOUNTAIN BOYS
- Jesse Fuller
- Johnny Hammond
- Louis Killen
- 'Spider' J. Koerner
- The New Lost City Ramblers
- The Pennywhistlers
- Tony Saletan
- Mike Seeger
- Pete Seeger (NEW ENGLAND AREA)
- The Staple Singers
- Jackie Washington
- Muddy Waters Blues Band
- Doc Watson

MR. NINE PER CENT *the loser agent*



GREAT heavens, Ringo Starr is selling his house on the exclusive St George's Hill Estate near Weybridge in Surrey and has instructed Knight, Frank & Rutley to find a buyer. A simply enormous amount of money has been spent on the house which is beautifully fitted out and appointed and occupies a secluded position adjoining and overlooking the St. George's Hill Golf Course.

Accommodation includes a fine 31 by 23 foot drawing room, dining room, bar, a den, large games room (for playing large games), a Master Suite, with bedroom, dressing room and bathroom, guest suite and four further bedrooms. The house is fitted with a comprehensive system of gas fired central heating and a burglar alarm system.

Offers

Outside there is garage space for four cars and the house stands in grounds of three acres. Offers should be in the region of £50,000. Oh, and John Lennon's house is up for sale — a mere £40,000 for this property also on the St. George's Hill Estate. Don't all rush.

Jiving K. Boots is selling his hovel on the exclusive Bert Spriggs Estate, Canning Town, and has instructed Robb, Rent and Rakman to find a buyer. Practically nothing has been spent in 84 years on the tottering ruin, overlooking the canal and knackers yard.

There is one room with a hole in the roof, decorated with mould-coloured wallpaper worth all of three pence per yard. It is water-logged, rat infested and stinks. Y-i-i-h-a-h!

It's Chrissy present time folks! EMI brought music into our lives — Leslie

Why not buy a Beatles' house next year?

Perrin showed us the way and CBS helped us not to forget.

Singer Mike Cooper says the MM's Bumper Fun Section dislocated four vertebrae... Keith Goodwin reports that Rick Kenton of Woody Kern group was "born in October 1968." A six-week old multi-instrumentalist yet.

Shame — free bags of roast chestnuts promised for the Who's Marquee Christmas party never materialised. Feeble excuse from Kit Lambert — "the rain put all the chestnut men's fires out." Actually that sounds like a good song title for Donovan. "Oh, the rain put all the chestnut men's fires out — wow-a-wooh!"

Viv Prince threatens a trio with Alan Price and in the meantime has been seen cavorting with Hell's Angels... Stevie Winwood dug up Chien Andalou, the Salvador Dalli 1929 freak-out.

Tony Stratton-Smith expanding. Apart from his waist line, the expansion includes the Bonzo Dog Band, Vander Graaf Generator as well as the Nice.

Lee Jackson is not too pleased with Nice LP cover... Stevie Marriott is alive and well and living in Essex... New Mill Hill group Funky Bottom Congregation.

Skip Bifferty boys now alive and well and living in

Isle of Wight... Chris Wood, Carl Palmer, and Paul Hancocks all ex-members of Locomotive.

"Top Groups Travel By Rail" Locomotive's slogan for £10,000 British Rail ad campaign covering London Midland Region. Ah, they wouldn't have done it in Sir Nigel Gresley's day.

Shame

MM's Chris Welch and Stevie Winwood forming a group called Chaos. Says Steve: "We won't be like doing any gigs, but we might do a double album. We're going to live in a tent on Dartmoor." Eric Clapton will not be allowed in.

Publicist Ann Ivil mistaken for Julie Driscoll in the States. Also two Americans addressed them thus: "Hi fellows."... Telegram from Spencer Davis Group: "Do your thing at Christmas but don't get stuck up the flu. Love Santa Claus. He really means well. "We can't think WHAT they mean.

Biff Rose sounds interesting... Election advertising typewriters. But who is the chick?... Architects Association party was a lunatic rave with the groovy Liverpool Scene... Sorry we called you "cute" lads. Watch out for the Scene, they are a gas.

Brian Somerville wins ten

Caught in the act

IF PANTOMIME and/or traditional Christmas shows are not your cup of tea — if your brand of escapism is the brightest of bright lights, pretty girls, brilliant specialities, laughs galore, and a star singer who knows what entertainment is all about — then the Frankie Vaughan Show which opened last week at the Opera House, Manchester is tailor-made for you! Dick Murrain introduces all the producers' arts into this summer show type of spectacular and that Frankie is able to "top" what goes before is tribute enough to his ability.

Suddenly, he has blossomed from pop singer to entertainer, though all the hits are there, from "Green Door" to "There Must Be A Way" via "Cabaret," "Mama," "Hello Dolly" and at least a dozen others, packed by his seven-piece V-Men, led extremely capably by pianist Tommy Harrison. This is a brash, happy-go-lucky couple of hours of the

points for mistaking MM's Tony Wilson for a waiter at the new Speak-easy... Mike a 17-year-old described as a "male Lulu" is to be "launched" soon. Into outer space?

Jim Morrison came out badly on that terrible cliché-ridden Doors TV film. What a load of rubbish was the general view in these parts. "Bilge — he was fab" shrieks Wendy Potts... David O'List, former Nice guitarist has joined Jethro Tull.



The RAVER'S weekly tonic

PANTOMIMES

LONDON PALLADIUM: Jack And The Beanstalk: Ivor Emmanuel, Audrey Jeans, Jimmy Tarbuck, Arthur Askey. Opens December 17.

PALACE, Manchester: Robinson Crusoe: Ken Dodd. Opens December 21.

EMPIRE, Liverpool: Aladdin: Charlie Drake. Opens December 24.

THEATRE ROYAL, Nottingham: The Pied Piper: Freddie Davies with Mark Wynter. Opens December 24.

BIRMINGHAM THEATRE, Birmingham: Cinderella: Des O'Connor, with Dennis Lotis. Opens December 24.

HIPPODROME, Bristol: Cinderella: Mike and Bernie Winters. Opens December 24.

COVENTRY THEATRE, Coventry: Humpty Dumpty: Jimmy Clitheroe, with Mike Yarwood. Opens December 20.

ALHAMBRA, Bradford: Merry King Cole: Harry Worth with Robert Earl. Opens December 24.

NEW THEATRE, Oxford: Babes In The Wood: Bruce Forsyth. Opens December 26.

WIMBLEDON THEATRE, Wimbledon: Robin Hood: Dickie Henderson with Terry Scott and Hugh Lloyd. Opens December 21.

SAVILLE THEATRE, London: Queen Passionella And The Sleeping Beauty: Danny La Rue. Opens December 21.

LYCEUM, Sheffield: Dick Whittington: Vince Hill. Opens December 24.

ALEXANDRA, Birmingham: Dick Whittington: Ted Rogers, Dallas Boys, Cy Grant. Opens December 24.

KING'S THEATRE, Edinburgh: Black and White Minstrel Show. Opens December 24 (for 12 weeks).

GRAND, Leeds: The Bachelors Show (starring the Bachelors). Opens December 20.

OPERA HOUSE, Manchester: The Frankie Vaughan Show. Opens December 13.

GRAND, Wolverhampton: Goody Two Shoes: The Barron Knights. Opens December 21.

ODEON, Golders Green: Babes In The Wood: Jimmy Young and Susan Maughan. Opens December 23.

ODEON, Streatham: Cinderella: Joe Brown and Dick Emery. Opens December 24.

DAVENPORT, Stockport: Babes In The Wood: Donald Peers. Opens December 21.

GAUMONT, Southampton: Cinderella: Joe Jenderson. Opens December 26.

ABC, Stockton: Dick Whittington: Dave Dee, Dozy, Beaky, Mick and Tich. Opens December 26.

ABC, Peterborough: Sleeping Beauty: Mrs Lush. Opens December 26.

PIER PAVILION, Southport: Mother Goose with Tommy Bruce. Opens December 26.



JOHN LENNON: £40,000 house

POP SINGLES

reviewed by Chris Welch

No hit here for the Cream

CREAM: "White Room" (Polydor). A fine heavy track with Jack Bruce singing lead, and some wah wah guitar from Eric Clapton, backed by Ginger Baker bashing his drums into the ground.

As an album track it doesn't sound like a hit because most Cream fans will own it already.

BLUE RIVERS AND HIS MAROONS: "Take It Or Leave It" (Spectrum). Not sure if this is ska or berkebeat.

But it's a good production, well sung with those strange West Indian Sonny Rollins type saxes jiving lightly in the background.



JACK: singing lead

CLYDE McPHATTER: "Baby You've Got It" (Deram). That's the trouble with Clyde — he's getting McPhatter all the time. He'll have to lay off the cream cakes, Guinness and custard.

This is a synthetic meringue of a flop. Just a bit of old rock and soul without much soul or rock.

Now he sounds like a fish shop! Sorry Clyde.

P.S. There's even a bit of "Classical Gas" in the string backing. Is nothing sacred?

TOBY TWIRL: "Movin' In" (Decca). Mason Williams and the Beatles appear to be a great inspiration to young Toby and his cohorts.

The intro with powerful strings and brass reminds faintly of "Classical Gas" (again) while the main theme is reminiscent of "With A Little Help From My Friends," and there is a Sgt. Pepperish whining guitar break. Apart from that it's highly original.

And do you know what? — I find it rather groovy.

GOOD RATS: "The Hobo" (London). Steam organ, geezers yelling and a bit of drum violence. Reminds me a bit of the Blue Cheer.

So be of good cheer lads and enjoy the bashing. But what a ghastly name for a group.

Why don't they call themselves the Black and White Minstrels or the Chocolate Stomach?

This is mere theme music, ideal for humming and whistling in the fish markets, especially if you are a fish porter. But have you noticed the art of tuneless whistling is dying out? Once the common navy and costermonger used to shrill merrily as they went about their tasks. Even city gents in their baggy shoes and well-polished suits would often hum or la la as emerging from the Central Line at Bank station.

But pop has got so far out there are few tunes for the working class to

whistle away their cares. I can't really imagine the men o'Billingsgate pursing their lips to "Voodoo Chile" or "Revolution 9."

TOM DOOLEY: "My Groovy Baby" (London). Banzai! This is a hum-dinger of a hit! Fantastic sound, reproduction and the label is a beautiful shade of yellow.

The single comes in a neat white envelope with a cunning hole cut-out so you can read the label, printed incidentally, in the most legible type available.

The singer has obviously recently been on a visit to the West Country. This I deduce by the portion of clotted cream on his left boot. Elementary my dear Hitler.

WAYNE FARO'S SCHMALTZ BAND: "There's Still Time" (Deram). Well, the name says it baby.

THE LIONS: "Twisted Nerve" (Polydor). A recording by that unspellable US label, Tetragrammaton, which threatens to become a new force in 1969, so we are all being informed.

Actually they are quite far out and heavy. A blues riff and soul voice, nice. But watch out chaps, quiet groups are in. Away with amplification and its all down to an acoustic and at the most a portable amp. you carry in one hand.

Plug in, blow and the people will listen.

DINKEES: "The Ballad Of Father Griffin" (King). A pretty ballad beautifully sung about a man who lived for peace and freedom.

A bit late for Christmas now, but if we can invent a new feast day, perhaps for mid-January, this could well sell in sensational numbers.

How about the Day Of The Goat? Perhaps on January 13 we could dance naked in the streets and worship Blagwort, the god of filth and gorge ourselves on jellies and rhubarb-Whoopee.

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ENGELBERT: six-week tour with a guest star

ENGELBERT HUMPERDINCK broke off from telling the one about the American lady heart transplant patient who received the heart of a New Orleans traffic cop, puffed a cigar and said: "Yes, you could say I'm more composed than last year. That's because of more success, more confidence and more to talk about."

1967 was Engel's big year. But 1968 hasn't been too bad for him either: a starring role at the Palladium, a recording-breaking season at Blackpool, a number of pop hits, etc., etc., has created a more assured, more bouyant person than ever. He seems less prone to depression, more aware and happy — probably borne of the realization that his first year at the top wasn't a fluke and he has the ability to sustain success.

"Last year was the big year, but there has been a lot happening for me this year, too," he told me. "One of the highlights was the Royal Variety Show and another were the successful trips to America, like the one I've just returned from."

APPEAR

Engel flew over to the States primarily to appear on the world-famous Ed Sullivan TV show — and scored a big success. Sullivan himself said he got the most applause of any guest artist, and the appearance produced a wide variety of exciting offers for the singer. He sang "Les Bicyclettes De Belsize"

by ALAN WALSH

and a new Les Reed-Barry Mason song "Marry Me," which I have a sneaking suspicion may be his next hit single.

Among them were offers from both Paramount and Columbia for film roles in 1969 and seasons at the Sands, Las Vegas, and the Copacabana and other night-spots in New York City.

"I'm interested in the film roles," said Engel, "but at this stage I don't know anything about them. I haven't seen any scripts or story-lines although I'd really like to make a film next year. Where? Here or in Hollywood, I don't mind."

Engelbert is spending Christmas at home at his new house in Weybridge's millionaire's square mile. "That's the way I originally planned it, and I'm pleased that's how it turned out," said Engel. But he's off soon for a month's concert

tour of South Africa. "Gordon Mills and myself originally intended to combine the trip with a holiday, but that's been cancelled. Now we just go out there, work and come home."

There was a hint about a new TV series for

Engel in the New Year. He said he didn't know of any concrete plans for a series, but he wouldn't be adverse to doing something along the lines of the spectaculars that Tom Jones is making.

"Some people may think I've done all I can do

in Britain, but I don't feel that. I think TV's a tremendous entertainment medium of the future. America is far ahead of us at the moment. And they place a lot of faith in big colour TV spectaculars and that's one thing I'd like to do next year."

Also in the offing around March is another tour. "I'll last about six weeks and I hope to have a big guest artist with me. This time, too, I'll have a larger orchestra — probably about 18 or 20 musicians backing me."

It will also be the unveiling of a new act. "You have to change your act. I think it's important to do a new act every year. I know artists who have been doing the same act for

years and they go steadily down each year."

What he intends to do is pick the best of his hits and present these along with a new repertoire of songs. "I can do it here now, because I'm established. I don't have to sing my own songs. People will accept something new from me."

"I felt this recently when I played the Talk of the Town. It's said that London audiences are blasé, but I found them at that venue to be warm and receptive — and prepared to listen to new things."

Engelbert puffed the cigar, grinned and returned to the joke. And incidentally, it was clean. And funny.

IN THE CHART



BROKE BEDROCKS SLEPT ON FLOOR

THE BEDROCKS, the six-piece group from Leeds who have snatched the second hit with the Beatles' "Ob-La-Di, Ob-La-Da," got their success the hard way.

The band consists of six West Indians now residing in the Leeds area who have been playing together for just a year.

"We have all played with other groups before, but never had any success," said drummer Reg Challenger. "We met up and formed the band last December and turned professional around April."

The rest of the group are: Trevor Wisdom (organ, vcis), his brother Owen (bass, vcis), William Hixon (lead gtr, vcis), Leroy Mills (tp) and Paul Douglas (tr).

"Ob-La-Di, Ob-La-Da" is their first release—and nearly never happened. "We have been playing round the country for a year but people who hadn't seen us didn't want to know. But when we did get a booking, the audience liked our music—we play soul, ska and blue beat, that's what

we like—and we always got booked," said Reg.

"We'd played in London a couple of times and on one of our gigs, Norman Smith of EMI heard us and liked the band. A few weeks ago, he asked us to come to London and record a song he'd heard."

The song was "Ob-La-Di" but the Bedrocks had a problem: they were skint.

"We had spent all our money the last time we'd been in London, and our ambulance, which we use to get around in, had broken down." But they managed to borrow £25, hired a van and got down to London—penniless.

"We had no money at all. We didn't eat for the two days we were in London. We used a club called the London Cavern to rehearse the Beatles number in and they let us kip down on the floor."

But said Reg, they got the number recorded and it was subsequently released. And a lot of radio plays started it moving, even though the more established Marmalade's version entered the Pop 30 first.

"Everyone likes the record. The song's good and it's a good number for a West Indian band to do. I think we got a lot of atmosphere onto the record, which a lot of people like."

The Bedrocks were slightly disappointed that the Marmalade's version beat them into the charts. "But we believe in live and let live," said Reg. "Whatever happens, our record is getting our name known round the country and we are getting TV and radio dates and that's very important."

It means of course that the group have started to get some publicity and that people will be aware of them when their next record comes out—although they are still hoping that their version of the Beatles-hit will climb a lot higher in the chart.

"It's nice to have a hit with your first record," said Reg. "We're hoping that this is the start for us. And that we can go on from here and make a lot more records."

If the exuberance of "Ob-La-Di" is anything to go by, they will.

THIS WEEK

BLIND DATE REVISITED
SEE PAGE 10

Jazzscene

RECENTLY, in a Melody Maker survey, some of the finest session trumpeters were asked to name their favourite jazz trumpeter. Not one of them chose Miles Davis.

If, however, the favourites they did name were asked the same question, most of them would certainly have mentioned Miles. And this pinpoints the central paradox about Miles Davis; there are dozens, of technically better instrumentalists in the world today — and many of them are in England — but there are no greater artists than he.

Chico Hamilton got near to defining the problem when he said: "Miles Davis isn't an entertainer, isn't a trumpeter; he's a sound — the whole earth singing."

CONTEXT

Almost any other trumpeter can be thought of as an isolated instrumentalist, whereas Miles is always a trumpeter in a context.

With him, it is the total music that counts, and he has always chosen his contexts and his musical associates, with great brilliance.

Yet, even as a trumpeter pure and simple, there have been many misconceptions and misjudgements about him. In his early days, during the late 1940s, people often compared him — to his disadvantage — with the technically brilliant Dizzy Gillespie and Fats Navarro, just as, a decade earlier, musicians had reproved Lester Young for not sounding like Coleman Hawkins.

It took a long time for musicians, critics and fans to realise that Miles Davis was different in kind — not degree.

But even so, was he really so very inferior technically? Most of us judge his ability from the studio recordings he made with Charlie Parker and on them he often faltered and rarely sounded inspired.

Yet a few years ago some airshots he did with the Parker Quintet in 1948 became available on record, and they showed that Davis, spurred along by the magnificent Max Roach, could match Parker's performance for sheer power and internal combustion.

I think it's pretty obvious that the young Miles felt overawed and ill at ease in the clinical atmosphere of a recording studio — particularly when his solos had to be tailored to fit the three or four minute tracks which were the standard length in the late 1940s.

PUBLIC

And it's also obvious now in retrospect, that from the very first there have been two strong facets of Miles Davis' temperament: there's the private, lyrical and brooding self, and there's a more public, more swash-buckling and aggressive self.

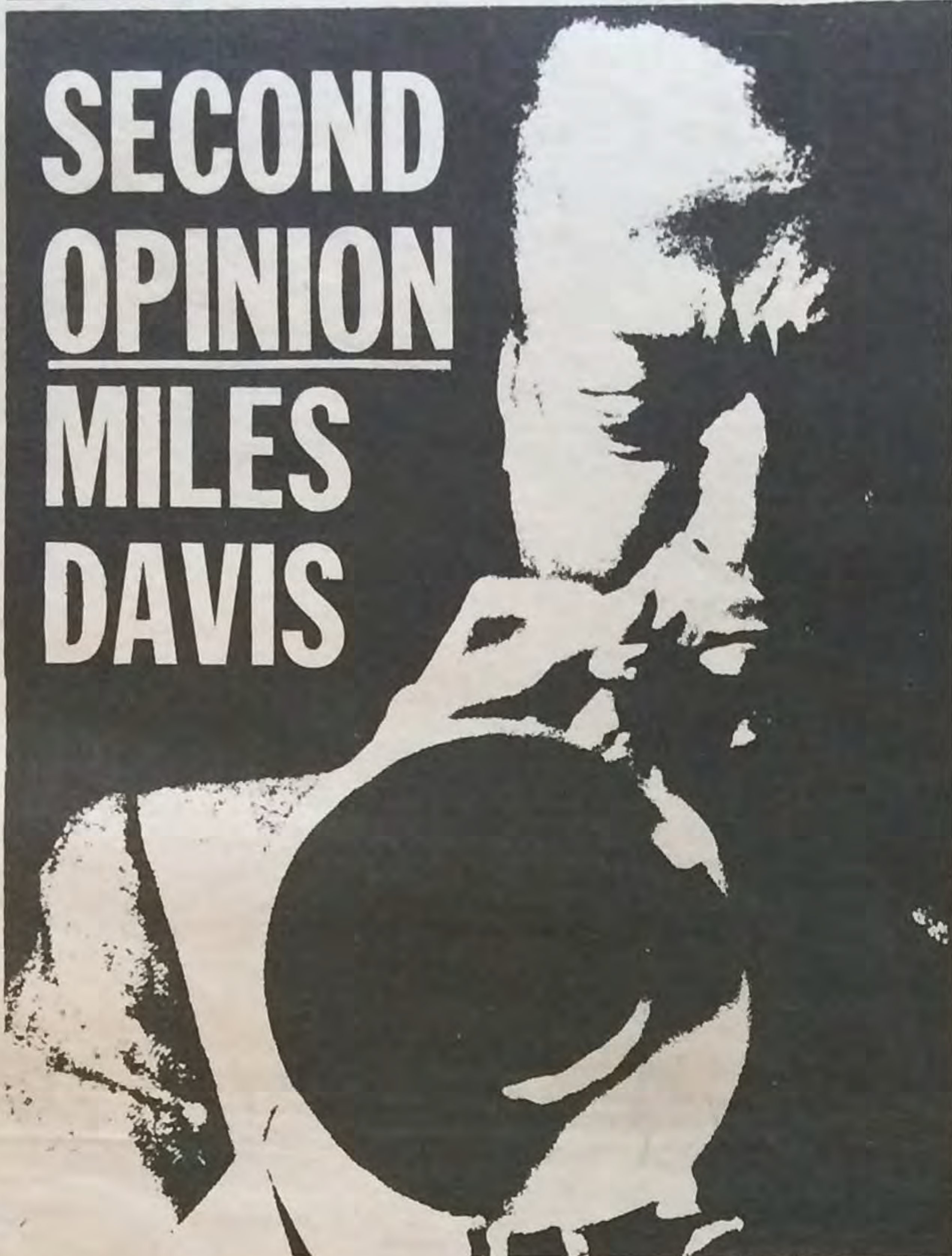
This to some extent explains the difference between the early studio recordings and those 1948 airshots — which were broadcast in front of a lively audience.

His professional career,



IAN CARR

British poll-winning trumpeter continues the Melody Maker series of reassessments of the jazz greats with a look at Miles Davis



SECOND OPINION MILES DAVIS

which spans twenty-three years — from 1945 to the present — is unlike that of any other jazz soloist.

All other major jazz trumpeters, for example, sprang on to the scene more or less fully developed in their early twenties. As soon as we heard them we could guess fairly accurately what their full scope was... the kind of things they could do.

MATURITY

By the time they were 25 or 26, they had usually recorded some of their most important solos. This was true of Louis Armstrong, Roy Eldridge, Bix, Fats Navarro, Clifford Brown.

But Miles Davis' whole career has been a process of gradual development unparalleled in jazz. He has slowly revealed more and more facets, and his first real maturity was slow in coming.

I believe that the first complete expression of his private and brooding self didn't come until 1954 when he was 28. In that year he recorded his first extended solos. In the Spring, his sextet recorded "Walkin'" and "Blue and Boogie," and in December, his quintet with Monk and Milt Jackson did the famous Christmas Eve session which resulted in "Bag's Groove," "Swingspring," "The Man I Love."

Like all the subsequent recordings he's done, these came as a tremendous shock to us, the recording-buying public. We'd never heard anything quite like them before, and our whole idea of the scope of jazz

was subtly and suddenly changed.

This type of revelatory shock has persisted throughout his career, shaking up, at irregular intervals, the whole jazz world.

The very first shock we experienced was, of course, his nine-piece band which was recorded in the late 1940s, and launched what became known as the "Cool School" of jazz.

It also laid the foundations for his collaborations with Gil Evans in the middle Fifties, which resulted in the perfect fusion of soloist and orchestra on the LP "Miles Ahead" (1957), and the brilliant interpretation of Gershwin's opera "Porgy And Bess" (1958).

It slowly dawned on us at this time that when Miles Davis played something, he made a very definitive version of it, so that when another musician heard that version it lingered on in his mind colouring his whole attitude to the tune. This was particularly true of the Davis versions of tunes like "Summertime," "It Ain't Necessarily So," "Green Dolphin Street," "Funny Valentine," and many others.

And there were a whole series of other shocks in the middle 1950s. For the first time Miles' public, more swashbuckling self began to invade the recording studio when he made a batch of quintet recordings with John Coltrane on tenor.

The four LPs — "Cookin'," "Workin'," "Relaxin'," and "Steamin'" — were recorded as if the quintet was actually playing sets in a club. Almost all of the tracks

were first takes, because minor fluffs and mistakes were simply overlooked.

As a result, these LPs are now classics of small group jazz — full of risks that often come off, and blazing with ideas.

Shortly after this, Miles brought his private, brooding self to its perfect expression. Several steps led up to this, but I think the most important are the recording of the background music for Louis Malle's film "Lift To The Scaffold," (1957), and the LP "Milestones" (1958).

LOGIC

The following year, 1959, he astonished the jazz world with his masterpiece — "Kind Of Blue." Yet again, everything was changed, and whole new areas of exploration were opened up.

Apart from its historical importance, this is also one of the most enjoyable and satisfying LPs ever made.

Miles' whole artistic development seems to have been governed by some powerful inner logic which dictates his directions, and at the same time never lets him embark on anything cheap or shallow.

After "Kind Of Blue" — the pinnacle of his brooding, melancholy self — this logic brought about one of the most dramatic developments of all — the revelation in a series of magnificent "live" recordings of Miles the swash-buckling figure.

If we'd been astonished, delighted and humbled before, we were now absolutely stunned when the first of these, "Friday And Saturday Nights At The

Blackhawk (1959), became available in England.

Even musicians who professed to despise the melancholy and brooding Miles, and even musicians who only liked glandular excitement and pyrotechnics, were heard to refer to these new LPs in awed tones.

AWED

A sort of summary of the whole of his development in the 1950s can be heard on the LP "Miles Davis At Carnegie Hall" (1961). This concert featured him with his Quintet and with the Gil Evans Orchestra and all his many facets are perfectly expressed. He is one of the very greatest ballad-players in jazz, he's a master of middle-tempo strolling, of brilliant attack at fast tempos, and a master soloist in the context of a large orchestra.

This was made possible because after "Kind Of Blue" and the "Blackhawk" LPs, the two selves — ego and alter ego (to use the current jargon) — were able to be fully expressed.

But the surprises haven't stopped there. The famous quintet broke up in the early 1960s, and Miles reformed with the young drummer Tony Williams, bassist Ron Carter, and pianist Herbie Hancock. George Coleman was on tenor with the quintet for a while, until he was replaced by Wayne Shorter.

At first, the new quintet played the old tunes but explored them in different ways. Miles seemed to be pushing to its limit the use of space, and the boundaries of freedom — making a very fluid music in which tempos, rhythms, and moods changed perpetually.

SCRAMBLE

This resulted in yet another masterpiece "My Funny Valentine" (1964), again a "live" recording. But the companion volume, "Four And More" is a bit of a scramble because most of the tunes are taken too fast for comfort, and it seems that at this point in his career, the inner logic is not quite so certain of its direction.

Now, probably in search of another blueprint for his development, Miles Davis is producing a new series of studio recordings which feature, for the most part, compositions by his sidemen.

The first LP in this series, "ESP," is a remarkably fine work, with Davis playing inspired solos on every track, and the second, "Miles Smiles," is also extremely good.

But the subsequent LPs — "The Sorcerer," "Nefertiti," — though never less than excellent, introduce a subtle change. Though the Davis stamp is on every track, he doesn't seem to dominate in his old way. It is almost as if he's allowing his sidemen to make the running for the time being.

I'm not going to attempt to guess what will happen next. No doubt he'll recover his vision and surprise and shock us all over again with a new and unexpected direction.

Whatever does happen, he's already a kind of aesthetic saint, and his recordings are a wonderfully coherent chart of his progress.

To jazz he's brought an honesty, a sense of high seriousness — an adult-

Reminiscing with Big Ben

"DID YOU ever hear about my film? It's a half-hour thing made by Johan van der Keuken for Dutch TV last year. It would be nice to see it on TV here."

The speaker, Ben Webster, was referring to Big Ben, a documentary about Webster's life in Europe, and in particular Holland, where he now lives.

Johan van der Keuken made it, in black and white, during the spring and summer of 1967 in Amsterdam and this country.

According to the man who made it, the film doesn't have a beginning or an end, strictly speaking, but is "simply continuous motion (which) swerves from legend to reality." Later he speaks of "confused pictures, interrupted and disorderly, unfinished sentences."

"Well, you see me practising, and playing with Don Byas, and there's something on me over here in London," said Webster when I drank a couple of beers with him in a Shaftesbury Avenue pub last week. (Beers? "Yes, well I'm getting old, you know, watching my cues nowadays.")

I haven't seen the film, which has never been publicly shown in Britain, but John Kendall of Dobell's Jazz Shop has. He says it is a bit rugged in places but pretty good, especially when Ben reminisces.

Stills of jazz pioneers, bands like Ellington and Henderson, are introduced over appropriate soundtrack music. And in one scene Webster plays a Fats Waller record, "Baby Brown," then blows tenor along with it.

Another time, a club session is filmed. This, says Kendall, is recognisably Ben at Klooks Kleek in West Hampstead.

Some of the shots show the tenorman at home in Amsterdam, where he is cooked for and cosseted by Mrs Hartlooper, a paragon of landlady-like virtues.

"Sure, Mrs Hartlooper takes care of me," Webster said. "Two oranges every morning, and can she cook? Did you know the word Hartlooper means fast runner? She's an elderly lady, 77 years old, and can outwalk you yet."

Certainly Ben is looking fit on the treatment.

The description of Mrs Hartlooper reminded him of an old friend, Hilton Jefferson, whose death was recently reported from the States.

"Jeff was a quick walker, always took these fast steps." Ben demonstrated the walk on top of the bar with his fingers. "Yes, I always remember that walk."

The news had been something of a shock to Ben because he hadn't heard that the altoman was even ill.

"It was very sad news. He was a fine man and a great player, really one of my favourites on saxophone."

"He was in the Henderson band when I joined it in 1934. We made quite a few records at that time. Jeff played first alto and he was a good lead, one of the best. And that was a reading band, you know. Those cats read everything."

"And the tone Jeff had! Sometimes on tour with the band he'd play tunes for us, just pretty melodies on alto saxophone. I'd say he had the prettiest tone on alto I ever heard."

Ben and Jefferson didn't work together in a regular band after the mid-Thirties, though they were occasional



BEN WEBSTER would like to see some old friends

friends. He was living in New York up near Amsterdam Avenue, on 153rd Street, where Coleman Hawkins lived. So we kept in touch."

In the Big Ben film, as it happened, Webster talks about Jefferson, recalling that he was always a gentleman and properly behaved, as you might expect of someone from Connecticut.

Before Jefferson visited his home, Ben told his family: "You speak of a gentleman? One comes today."

Jeff duly turned up at the Webster home in Kansas City. "And sure enough," says Ben, "I could look at my mother and look at my grandmother, and they smile when they see the way Jeff take the knife and the fork and fix. A beautiful fellow."

Another thing about this documentary, Ben told me, is that it includes shots of him using his movie camera, also some of the pictures he shot.

"The producer borrowed a couple of things I took myself and spliced them into the film. Unhappily, that particular camera was stolen when my hotel room was robbed here."

Ben's room, and those of two or three other American musicians, were "done" during a late '47 visit. Ben has a replacement camera but isn't too happy about the outcome of his insurance claim.

In spite of such odd setbacks — he lost his spectacles in Denmark and has just had a new pair made in the Charing Cross Road — Big Ben is reasonably satisfied with his new life in the old world.

He's been in Europe four years now and is well settled in. When I asked if he had any plan to return home he looked thoughtful but shook his head. "To go back now?" he queried.

"No, not soon." But he would like to see some of his old friends, he said — as he always says when I ask these kind of questions.

Had he met Mary Lou Williams, Lucky Thompson or other jazz players from the USA who'd come over to the Continent this year?

"No, I missed Mary Lou in Denmark and narrowly missed Lucky in Holland. He was in Amsterdam and saw Don Byas. He telephoned me but I was in bed with a touch of flu, and he was only there for the day. He lives in Lausanne."

"I did see Buddy Tate in Antwerp, with Joe Turner the pianist and Wallace Bishop. And of course I've seen Bill Coleman and Jimmy Woode, and I caught an old friend, Willie the Lion Smith, over in Rotterdam."

"The Duke's band I've met three times since I've been in Europe, but you know what? I've never really met him. I'd say you miss some of the old faces."

As he said, it would be nice to see the film about him on TV. The BBC found room for a Sorny Rollins short of the same duration, and it would be nice if they would do the same for me.

"But we remained



HARMONY GRASS

GRASS ROOTS ARE IN RIVERS!

A CHANGE of name in the pop world, has been known to lead to a change of luck — Engelbert Humperdinck is perhaps the best example — and Harmony Grass are hoping this will be the case with them.

The Grass have their roots in Tony Rivers and the Castaways, a group that has worked the club and ballroom circuits for the last five years with a good measure of success but without managing to break into the charts in a big way.

Now they've changed the group's name to Harmony Grass and, as the name suggests, are hoping to get a hit with "Move In A Little Closer, Baby" which features the group's harmony singing.

Tony Rivers still leads the group and the other blades of Harmony Grass are Ray Brown (bass gtr), Bill Castle (drs vcls), Tony Ferguson (gtr organ, flute and vcls), Kenny Rowe (bass gtr and vcls) and Tony Marshall (gtr and vcls).

"The money we'd been earning on bookings was as good as anybody was getting," says Tony, "but one night a couple of girls came up and said that they liked the group but didn't like the name. So as we had a recording coming up we decided to change the name."

CHANGING

"But the whole battle of changing your name is to get someone to notice."

As Tony Rivers and the Castaways, they found that promoters were billing them as "Britain's Answer To The Beach Boys," which Tony found a bit of a lumber.

"I heard the Beach Boys four years ago and started doing some of their numbers in the act, then posters started calling us the British Beach Boys after Brian Matthew had called us that on Saturday Club," states Tony.

"We still keep in four or five of their numbers because we like them, although I don't go for their music now. The whole point is we sing harmonies arranged by the group — not just Beach Boy style."

"To little teeny birds, harmonies don't mean anything but the important thing is getting other people interested. And the date sheet is proof of our formula working. We've got so many bookings."

Tony thinks that one of the best markets for his group's sound is the college circuit.

"The colleges are good audiences. They listen to you," says Tony. "It gets like the States. They look after you, like dressing rooms for instance. In ballrooms often there is nowhere to change."

"We've been pro for seven years now and we were only doing ballrooms when we started but we are doing more colleges now. We've got to have audiences that will listen."

One of the biggest problems Tony has found is selling to the music business itself the idea of harmony group sound. "It's popular when you play it," he says, "but you try selling it. I think there is a big scene for harmony groups but it's getting into the charts that's hardest."

But Tony and Harmony Grass needn't feel too discouraged because Vanity Fare, another harmony group, recently scored with "I Live For The Sun" and if this is any indication then we may yet see Harmony Grass springing up in the chart in the New Year.

MARY HOPKIN GETS A LITTLE HELP FROM HER FRIENDS (PAUL AND DONOVAN)

by LAURIE HENSHAW

INSTANT fame has certainly not corroded the sweetly demure little Miss Muffett image of Miss Mary Hopkin. Pressed for details about her New Year plans, she replies with the diffident hesitation of a girl who has not yet assimilated the brash, extrovert attitude of so many of her contemporaries. Yet even the placid Mary was fired with something akin to enthusiasm when she spoke about the Donovan songs on her first LP. And also about guitar playing.

ARRIVED BACK

"The three songs by Donovan are among the favourites on the LP," said Mary, who had just arrived back in her London flat after a visit to the hairdresser.

"I like Donovan's songs very much. One is 'Happiness Runs.' It's just about happiness — a lighthearted song with orchestral accompaniment. But I also play guitar all the way through."

"'Voyage Of The Moon' is a typical lovely Donovan song. This features two guitars behind the vocal. They're played by Paul McCartney and Donovan. I don't play here. I just sing."

"Donovan does a bit of singing from time to time. If you listen hard you can hear him. And Paul also plays a little bit on other tracks."

"The third Donovan song is called 'Lord Of The Reedy River,' again accompanied by Donovan and Paul. This is a very soft and dreamy thing."

HARPS

"I also do a Welsh song which is sung a lot at eisteddfods. I wouldn't say it's a traditional Welsh song, but I heard it a lot when I was at school. On this, I 'duet' with myself and there are two harps in the accompaniment."

"The song is called 'Y Blodyn Gwyn.' Which means 'The White Flower' — or snow-drop."

"Then there are two oldish songs. Tab Hunter's 'Young Love' and Mikis

Theodorakis' 'The Honey-moon Song.' These are accompanied by the Mike Cotton group and are given the sort of pop sound of about ten years ago."

Also included are two standards — Gershwin's "Someone To Watch Over Me" and a ballad from the early Thirties called "Lullaby Of The Leaves."

Mary did not seem aware of the ancestry of these "evergreens," but she said she had heard at least one of them previously.

"The treatment of these songs has been kept simple," she says. "I prefer a simple treatment if it's a nice tune and sounds pretty."



MARY: vague about the sales of her hit.

A change of mood is provided by Nilsson's "The Puppy Song." "But again this is an older type of pop treatment where the mood is concerned," says Mary.

"I prefer the melodic stuff," she adds.

She is equally candid about the possibility of cabaret appearances. "I haven't done cabaret yet," she says. "I don't think I'm the cabaret type."

Not that Mary's afraid of facing a cabaret audience. When the question was put to her, she didn't seem in the least intimidated at the prospect.

RIGHT

"It's really a matter of getting the right sort of act together," she said. "I can't really be sure which direction I'm going in at the moment. I just want to try as many different types of things as possible — then I'll decide."

"But I don't think I'd like to sing the more way out type of modern pop."

Mary is also not tempted at this early stage by the thought of film work — an occupational hazard for young, attractive people who sweep to fame on the pop scene.

"I'll stick to singing," she said simply.

She'll also stick to her guitar playing. "The guitar is a beautiful instrument," she says. "I'm not very good on it, but I want to improve. I practise and play when I feel like it."

"George Harrison bought me a beautiful Spanish guitar, but I'm not good enough to play it yet. The neck is much wider than on the one I use. But when I get better I shall play it."

"I like listening to Joan Baez, Segovia, Julian Bream and Manitas de Plata. I haven't been to any concerts by Segovia, but if someone asked me to go, I would."

"I love Django Reinhardt's playing, but I wouldn't go out and buy this type of record. I'm not mad about jazz guitar playing. I prefer the classical finger style. I do like Bert Jansch, who's with the Pentangle. I used to listen to him before he joined the Pentangle — when he was a solo singer."

Mary is not concerned about the release of a follow-up single to "Those Were The Days." "I've just been concentrating on the LP," she said.

And where most pop stars could rattle off the cur-

rent sales total of their singles, Mary is refreshingly vague about the world sales of her overnight hit.

Told the French version had sold tremendously well in France, Mary merely added: "I also did it in German, Spanish and Italian."

SPEAK

"I don't speak any of these languages, but I learned enough about them to know what I was singing about. I wanted to know

what the English meant, because you don't really keep to the same story."

And when is Mary's album being released? "In January I think," she said.

Meanwhile, like everyone else at this time, she's been preparing for Christmas. "I've been out shopping," she said. "But I haven't bought anything. I shall be going home for Christmas to spend it with the family."

To a homeloving girl like Mary, an event like that even takes precedence over thoughts of what the New Year will bring.

BE PRECISE!

ASK FOR HAMILTON CAPOS.

by Rosetti
HAMILTON CONCESSIONAIRES



IN THIS WEEK'S MELODY MAKER

SOUND SENSE

TURN TO PAGE 15

BLIND DATE REVISITED

Every week throughout 1968, guest celebrities sit in the MM's Hot Seat and pronounce judgement on the records of the day in Blind Date. Sometimes they are right about a record, sometimes not. But their remarks veer from the banal to the wittily percep-

tive. Here is a look at just a few of the comments made in this famous pop feature this year — along with the name of the person who made the remarks.

BEACH BOYS: "Darlin'" (Capitol).
It's the Beach Boys pretending to be a Dutch Chris Montez. It's Carl Wilson. I love it and it's the best thing they've done in ages but it won't be a very big hit. The Beach Boys are finished — certainly personal appearance-wise. (Jonathan King)

A MEN CORNER: "Bend Me, Shape Me" (Deram).

That 1-2-3-4... is that for our sakes so we know when to start getting excited? I don't like the backing. The drummer sounds as if he's got his foot stuck in a guitar and can't get it out. Nice to dance to. Pulsating. Erratic — the sort of record to go wild to, like I love to do at a party until I'm asked to leave. It won't get any awards for advancing culture in 1968. It sounds like a hot version of the Salvation Army on a Sunday. It doesn't feel like a hit — or smell like one either, but you can never tell these days. (John Gorman, Scaffold)

DON PARTRIDGE: "Rosie" (Columbia).

Is it an English recording? I don't know who it is. Do I know the singer? What do you think? A one-man band? It sounds like a one-man-band actually. It's all right — should get him a lot of work. Should do well. (Engelbert Humperdinck)

THE MOVE: "Fire Brigade" (Regal Zonophone).

At first, I thought it was going to be a touch of the Bonnie and Clydes — all those fire engines and things. I liked the whole format of the record but it's a strange subject matter for a song. When it started, I thought there was a shade of the old Beatles in there, but it changed a lot as it went along. I don't know the group, but it'll be a very successful record. (Matt Monro)

LONG JOHN BALDRY: "Hold Back The Daybreak" (Pye).

Ken Dodd? Is it Long John Baldry? Doesn't do anything. Just sounds like a follow-up to "Let The Heartaches Begin," and



LULU

that's as far as it goes. I'm sure it'll be a big hit. It was hard for him to make it, which was a big drag. He sounds a bit like Nat King Cole on this. Yeah. Long John's all right. (Stevie Winwood)

LULU: "Me, The Peaceful Heart" (Columbia).

Donovan? Lulu! I thought it was Donovan from that flute and guitar intro. Very ticky-ticky hi-hat. I like to hear a swishing cymbal sound. Yeah — I love bongos. It's a hit, she always makes good singles. I think she's changing her style a bit. (Andy Fairweather Low)

THE HONEYBUS: "I Can't Let Maggie Go" (Deram).

Very pleasant melody line. Bound to get somewhere. Very nice arrangement. It titillates the musical fancy. They've got a nice sound. It's got a bit of folk influence. (Don Partridge)

SIMON AND GARFUNKEL: "Scarborough Fair/Canticle" (CBS).

Esther: Simon and Garfunkel! It's an old song. I love this one. It's from their LP. Abi: It's a beautiful song. But I don't think it will be a hit. Esther: No, not a hit but it's the most beautiful song I've heard for ages. Abi: They do write beautiful songs. (Esther and Abi Ofarim)



BEACH BOYS

BEATLES: "Lady Madonna" (Parlophone).

Oh God! You would ask me about this. I think the moment you know you are hearing the Beatles you listen more intently than to any other records. After "Sergeant Pepper" I don't feel they could have progressed any further and still made contact with their fans and I do believe that above all else, keeping contact with the fans is what they want to do. I don't hear this as rock and roll at all, just up-tempo Beatles and anything of theirs is surrounded by an aura of magic. (Alan Freeman)

THE HOLLIES: "Jennifer Eccles" (Parlophone).

British singer. The Hollies. I think it's beautiful. Very good. Top five. I think they are an amazing group — musically intelligent and trying to advance musical styles but their singles are instantly commercial. They have a compact, simple sound. They can sing about schools and satchels without being at all coy or precocious. (Stuart Henry)

ESTHER AND ABI OFARIM: "Cinderella Rockefeller" (Philips).

This is a great record — absolutely fabulous. It's so different and such a quaint record. And Esther has such



DON PARTRIDGE

a wonderful voice. Bet they had fun making this. (George Best of Manchester United)

COWSILLS: "In Need Of A Friend" (MGM).

He's got a nice voice but it's a drag record. (Kenny Everett)

SOLOMON KING: "When We Were Young" (Columbia).

Written by Barry Mason! Lovely words but I can't stand Solomon King. He can sing but his voice doesn't appeal to me. It's going to be a big hit—with mums and grans. With me — definitely not a hit. (Sue "Tiger" Mathis)

BRUCE CHANNEL: "Keep On" (Bell).

Nice record — I like this. Ha, Ha! I don't recognise him but I'd say that was a number one hit record. He really put some character into that, and his own personality. Definitely a hit. (Johnny Cash)

BEACON STREET UNION: "Blue Suede Shoes" (MGM).

Oh no. Listen. I mean, own up. If we must have a rock revival why stick to old tunes? Why do Blue Suede Bleeding Shoes? This is a nothing, nowhere, bring-down. (Julie Driscoll)

1910 FRUITGUM CO: "May I Take A Giant Step" (Pye).

Isn't this an old number? It sounds about three years old. It's the 1910 Fruitgum Co. This is the same sort of thing as their last one and I don't think it will do half as well. I don't like it personally. But then I didn't like the other one at all at first and it grew on me. But this sounds so old. (Steve Ellis, of Love Affair)

JOHN ROWLES: "Hush... Not A Word To Mary" (MCA).

It's Tom Jones? I hate this chest beating sort of singing. The other one was actually a very good tune — that was called "If I Only Had Time." Sounds manufactured. They use some very good boys on these sessions. Is it a British session? (Marty Feldman)



BEATLES

RICHARD HARRIS: "Macarthur Park"

A lovely sound, with a thousand piece orchestra. I think it's very, very professional, very cleverly arranged and a lot of time has been spent, but I just don't like it. It's not the sort of thing that knocks me out. It goes on for eight minutes and I really don't want to hear any more. (Manfred Mann)

NICE: "America" (Immediate).

It's "America" from "West Side Story." Obviously Chuck Berry and the Glasgow Orpheus Choir. Yes, it's good, man. Of course, I'm prejudiced, I've got relations in Scotland. I thought it was The Crazy World Of Arthur Brown at first but it's probably the Nice. Not sure if that will be a hit. It isn't really commercial but it's nice... (Brian Auger)

STATUS QUO: "Ice In The Sun" (Pye).

This is definitely a sunshine record to be consumed with margarine. Good discotheque music. I like the descending vocals but I don't think it has anything distinctive. The harmonies aren't exactly outstanding. (Arthur Brown)

THE LOCOMOTIVE: "Rudi's In Love" (Parlophone).

To me this will be a hit record if it gets the right exposure but if it doesn't it will be nothing. I like the feel. (Bruce Channel)

DAVE DEE, DOZY, BEAKY, MICK AND TICH: "The Wreck Of The Antoinette" (Fontana).

No, I don't like that. I'm a very bad person to have pick out rock and roll singles. I guess that it will be a hit. It's a good commercial record. (Bob "The Bear" Hite, of Canned Heat)

BONZO DOG DOO DAH BAND: "I'm The Urban Spaceman" (Liberty).

It's sort of bad taste. It's a good mix and the engineering sounds quite competent and it's the true test of a record if it sounds okay on a crappy record player. I've heard about the Bonzo Dog Doo Dah Band



RICHARD HARRIS

but I think this is rather opportunist. Every speed freak in the country will want to identify with this. I like the ending. I never was gone on old time music. (Frank Zappa)

THE WHO: "Magic Bus" (Track).

I haven't heard that clicking sound since the Kalin Twins years ago. This has a marvellous sound. It's a Bo Diddley beat isn't it. It's good. It's well made with a good different sound. I don't know who it is. It'll be a hit. (Leapy Lee)

VANITY FARE: "(I Remember) Summer Morning" (Page One).

This is a bit teenage, isn't it? It sounds very, very British. The trouble is there are about 80 of these out every week. It doesn't really sound very commercial to me and I don't think it will be a hit. I don't like it myself. (Joe Cocker)

MEET THE DATE

INTO the MM chart last week came Danny La Rue with his own version of the old music hall favourite, "On Mother Kelly's Doorstep." This has added another achievement to the highly successful entertaining and business career of Irish-born Danny.

As a female impersonator — Danny sees himself as an actor sending up the opposite sex — he has built up a fantastic following as his London Weekend Television spectacular, *A Night Out With Danny La Rue*, proved.

First shown on December 7, it will be seen again on December 27 by public demand. His own club, *Danny La Rue's*, in London's Hanover Square, has become an extremely popular late evening venue for Royalty, show business people and family outings.

Danny took a break from rehearsing *Queen Passionella and the Sleeping Beauty*, a pantomime specially written for him which opens at the Saville Theatre, London, this week, to take part in *Pop Think In*.

HOME: Where the heart is, I suppose. It's the basis of my life. Although work is the main level, the home is very important, a very solid thing. Coming from a large family, I find that home to me is an important



HOLLIES



LONG JOHN



WHO



HERMAN: no fireside slippers

THE MANY FACES OF

NINYLALARRUE

POP THINK-IN

by TONY WILSON



DANNY as he really is.

thing. Actually, people seem to expect me to have a rather chi-chi home but, in fact, it's very solid, a very nice home with nice bits. I have some antiques and I hope to collect some more. But it's still very much a home.

RELAX

CARS: I love driving that's why I don't have a chauffeur anymore. For some strange reason I find driving relaxes me. I like driving very much. I have two cars — a Bentley Continental and a Mercedes, although I drive the Mercedes more. I love the Bentley but in town it's like trying to park the Queen Mary. I have a boat as well but I haven't had much time to get on it this year. I have a house in Shoreham, Sussex, where I keep the boat, a cabin cruiser. It's amazing what two or three hours on the sea can do. I want to eventually live by the sea because I was brought up by the sea, in fact.

FEMALE IMPERSONATION: The main success of my work must be due to my never being conscious of impersonating a bird. I appear as various types of birds. I am really sending up various types of birds. In the show I'm doing Lulu and Sandie Shaw. Eve Taylor, Sandie's manager said she was thrilled with the way I presented her. I also do Shirley Bassey and Dusty. But Lulu will be the first time in the show. She's delighted and told me "I've

arrived." And Julie Felix and Vicki Carr will be in the act too.

PANTOMIME: This is my 13th. My lucky number is 13. If the advance booking is anything to go by I can bless 13. They say it's the biggest advance in the history of the Saville Theatre. It's a great medium to work in. I really put pantomime and summer season in the same bracket as they are both family shows. And I work in my club as well so it all helps to keep me fresh with two different types of medium. I work hard. I like hard work and I never get bored with my work, I never get tired. I've only missed one night in 18 years and that was because I was ill.

Pantomime is the knowledge of a complete roundness from kids to the fathers and mums. It's a matter of balance performance — proportioning it for each member of the family. I love working with kids. I bring them out of the audience and for the first time I've got twelve kids working the show.

FUTURE

AMBITIONS: Ambitions change with years, but because of acting all my life, I've wanted to play "Charlie's Aunt" — but my way — and that will follow the pantomime. I produce my own shows and production naturally follows on from working all the time building up a fund of knowledge for the future. Films? Well, I've been

offered five major films but it's the time element. I'm booked up into the '70's. I like challenging things. That's why I'm pleased about the record. It's a different image from the one the public usually expect. I'd like to play serious parts because I believe that if you're a professional you ought to be able to play anything. I've been working a long time now so I ought to be allowed to have a crack at anything. I am an actor, I always stand outside myself and look at myself as a performer. When I finish my act I hang it up.

ADMIRE

POP MUSIC: I would never look at myself as a pop singer. I listen to every kind of music — the Beatles or the Walkers for instance — and I can go to a jazz club and enjoy myself. I think you ought to be able to listen to every kind of music. I admire originality. The Procol Harum came out with that and I liked that. It was different. I love competent performances. When I see some of the younger groups I am amazed at their development, it's so rapid. But some groups will never be there — you can tell it immediately.

MUSICALS: I've done musicals. I like doing them. Come Spy With Me was something different. It was written for me. I was a spy and it gave me reason to dress up as a tart. But that's why I turned down

Mame on Broadway because it meant playing a legitimate female part. I was pleased about being offered the part, of course. I've been discussing a musical with Tony Hatch and Jackie Trent.

I admire Tony's work and I'm flattered that they should think of me.

SINGING: The trouble with me and singing is that on one evening my voice can change many times and being basically a baritone, it makes it difficult. I'm more excited by live performances than recorded ones. I was impressed by Humperdinck's performance at the Talk Of The Town and Shirley Bassey excites me. And Sandie Shaw amazed me, truthfully. I went and thought to myself "I wonder what it's going to be like." But there was so much work in it. It would be easy to say "I'm a pop star with hit records" but the further development of the act was admirable.

WARMTH

AUDIENCES: It's very difficult for me to say. I'll have to say the only proof of my reply is that I play to capacity audiences in my club or theatre. So they must want to see and hear me. If every artist could realise that what is important is to enjoy what they are doing. There is a contact, a warmth across the footlights. My psychology of a show is that I am the star but I hope that I never have, or ever will

HERMAN: America is in a rut

BEARING in mind his five-year-old success formula at making a succession of hit records, we thought it might be a good idea to get Herman — again riding the chart — to gaze into the crystal ball to have a stab at predicting the 1969 pop scene. Would Britain or America lead the way with a "new sound"? Would 1969 see the re-emergence of big bands — as some old stagers are always forecasting. Doubtless with a nostalgic glance back at their fading press cuttings. One thing Herman is pretty adamant about: America is unlikely to produce anything very revolutionary. For in Herman's view, the USA has pretty well hit a dead end on the recording scene.

Dent

"American records I listen to these days are absolutely diabolical," says Herman firmly. "They're really got in a rut. They don't seem to be able to hit back with anything to match the dent we've made on their market. They seem to have lost any sense of direction."

"The New York stations are playing all that psychedelic scene stuff, while the mid-west stations are playing

"Yummy Yummy" type records. It's like having Des O'Connor and Nina Simone at No 1 at the same time. But they are really a thousand miles apart.

"Of course, what everyone needs is a new Beatles. "I saw Buddy Rich on the television recently and he said big bands were coming back. I'd like to see big bands come back."

"But while Buddy Rich is so nasty, he can't possibly win the respect of young people — the very people who listen to Dusty Springfield. "Buddy is a tremendous drummer and musician, but by his attitude, he's done a lot of harm to big bands."

Easier

"It's no good telling young people that Buddy has a great band and that he's a fine musician. They're more influenced by his attitude and personality. And a personality

is so important. The Beatles have a lot of talent, but their personalities helped them along tremendously."

Now that Herman is a happily married man (to Mireille), would he be taking it a little easier in the New Year?

"I won't be doing any more of those 50-day tours," he said. "You do one of those, and it takes you two years to get over it."

"But this doesn't mean I shall be putting my feet up. I don't like sitting down. I don't believe in slippers by the fire, reading the 'Evening News' and all that gear. That's all right when you're eighty — not when you're twenty-one."

"I am looking for a house in London, though. We live in a flat now. I'd like some place that isn't too far out."

And it's unlikely to be even as far out as the Dave Clark territory of Hadley Wood. For when this place was mentioned to Herman, he said:

"Hadley Wood? Where's that?"

Herman is not planning any radical changes in his recording policy. "Mickie Most picks all our material," he says. "He knows what's commercial."

"We are recording other things. But they don't always work out. Look what happened to 'Museum.' That did only about 20,000. All our other singles have sold about 200,000."

Straight

"Something's Happening' is really a Christmas record. We thought we'd just release one for Christmas."

Herman still has a yen for acting. "I flew to New York yesterday," he said. "It was to talk about several films."

Herman may do some on his own — without the Hermits. "I'd like to do a straight acting role he says."





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THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES

The emergence of a white blues sound

"I THINK it's a bit of a myth, the blues boom," says Mike Cooper, one of the leading country blues performers in Britain. "It's just that suddenly there is a public awareness. The young kids' interest in the blues has been built up through the electric scene."



MIKE COOPER: building a reputation

Mike Cooper's reputation as a country blues interpreter has been building up over the past few years since he started working full time, mainly in folk clubs. He started at his own club at the Crown, in his home town of Reading, and later moved to Bristol and was resident at Folk Blues Bristol and West along with Ian Anderson, Al Jones, Elliott Jackson and a jug band. This club was the first to really feature country blues music as a policy.

SOUND

"The Blues boom business doesn't affect us from a working point of view. Jo-Ann Kelly and myself, for instance, are getting what is virtually our due," says Mike. "We still are working mainly folk clubs."

A number of young country blues stylists have been cropping up recently and one of the most noticeable faults is their tendency to try and recreate the sound of the old singers. Did Mike think that this was because they were listening too closely to the old singers without trying to take the idiom and develop it their own way?

"I think it's the other way round. They don't listen closely enough. They cut

a couple of LP's and think they know what it's all about. I've been listening and playing country blues for about eight years but it's only in the last year that I've really been able to understand what it's all about. You can't express yourself until you know all the techniques.

AVOID

"It all depends on listening. Singers should realise that they are not imitating, or trying to imitate, but are white singers singing blues, in fact."

Mike, who plays a steel bodied National, gets an authentic guitar sound and successfully avoids sounding absolutely derivative as his recordings show. He can be heard on a Saydisc limited edition EP, "Up The Country Blues", and on the Matchbox label's "Blues Like A Shower Of Rain," which features a number of Britain's country blues specialists. He has just signed a contract with Pye and his Saydisc EP is being enlarged and will be issued as an LP.

"My main influence was Blind Boy Fuller. I knew all his songs note for note but now I only do one. It's not wrong to start off with something like this because you've got to learn techniques."

With regard to the current popularity of blues in general, 26-year-old Mike comments, "I don't think

it's reached its height yet. It's all down to white singers though, and something is coming out that's white. Not necessarily down to writing your own things but down to something coming out as a white blues sound. I think it's happening."

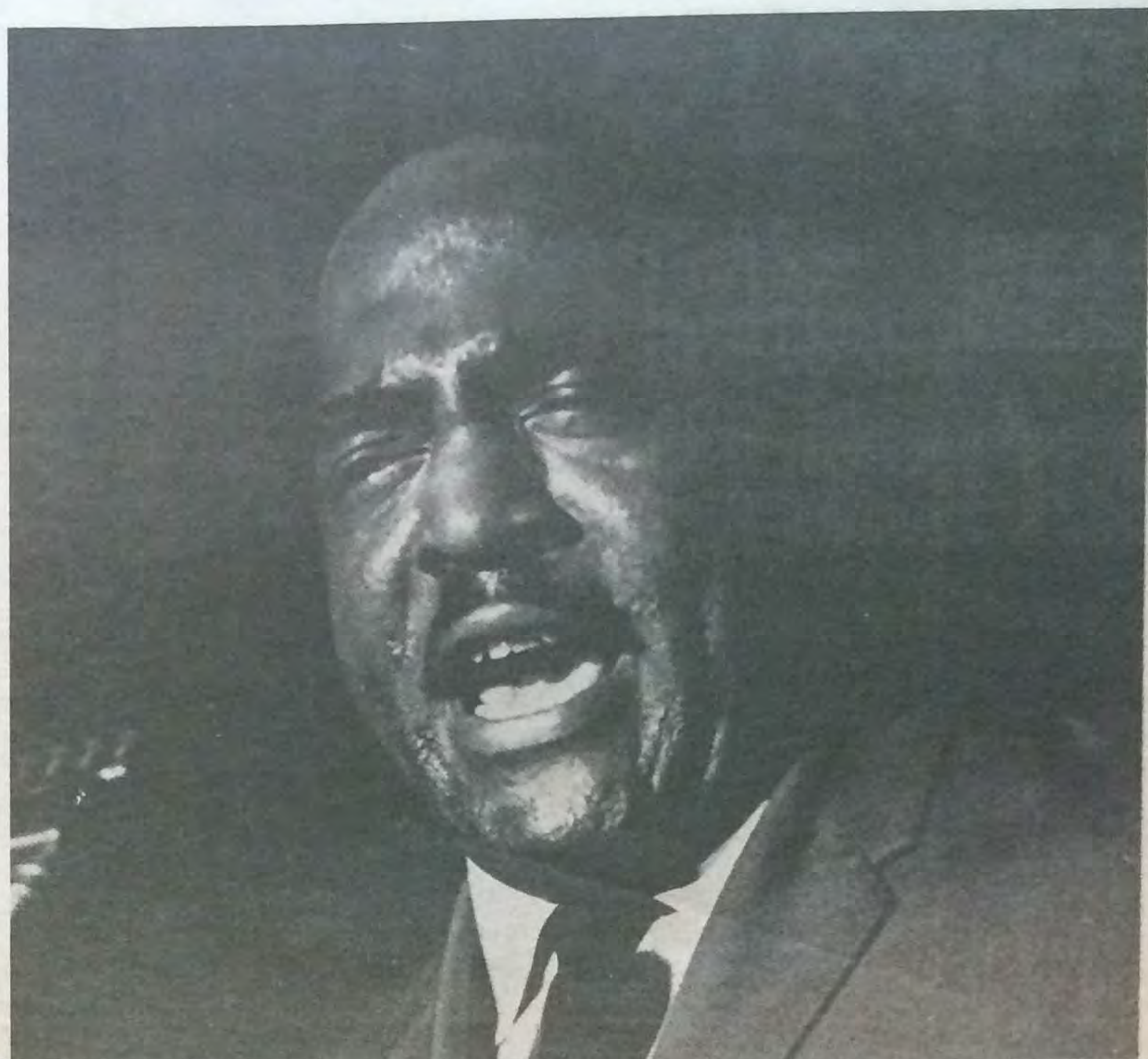
One of the interesting aspects of the blues is the relationship between the country and urban stylists. "The country blues singers will sing country blues and city blues," says Mike, "and the amplified people can sit down and play acoustic—and they should do this more often, and other kinds too, because it will still come out blues."

RAGTIME

Another side of the the country blues that gets overlooked is the ragtime style and there are several very good musicians in this quarter — Ralph McTell, Gary Peterson and John James for instance. Says Mike, "People who play ragtime tend to get ignored — it is a very technical music."

The actual singing of blues is a point that Mike is emphatic about. "Blues singing is important although people tend to forget it because they are too concerned with concentrating on the guitar. I always tried to concentrate on the singing up until recently because it is so important.

"I've also started to do some original stuff now but only recently. Now I hope 'me' is going to come out". — TONY WILSON



THE MEN WHO MAKE THE BLUES BY MAX JONES

JIMMY WITHERSPOON is today's blues singer, a band-blues artist, really, more at home with a jazz group than a backwoods guitar. Unlike the country-born bluesmen already presented in this series, his was no farm and field-song childhood environment. And unlike them again, he performs no self-accompaniment. He is a shouter in the grand tradition of Joe Turner, Jimmy Rushing and Walter Brown, specialising in blues songs but interpreting them always in a jazz context. Today, he ranks without question among the most accomplished and expressive of the "heavy" jazz singers. Spoon, as he is known for short, was born in August 1923 at Curdon, Arkansas. He had no formal training in music, but learned to sing in the local

church as a boy. His mother played piano for his choir. His interest in blues was awakened when he listened to singers who visited the area with South-Western bands. By the time he was 18, Spoon was in the merchant navy. During the early Forties he made frequent visits to Calcutta, and there began singing with Teddy Weatherford's band. Out of the merchant navy and on the loose in California, Jimmy got the break which set him up in music. He auditioned for Jay McShann, a noted Kansas City band-leader who had just lost his vocalist, Walter Brown, and got the job. It was '44, and Spoon remained with the band for several years, learning the band-blues trade thoroughly. We can hear how well he and the McShann band suited each other on "Spoon Calls

Hootie" (Polydor), a set recorded in Los Angeles during 1947-8. When he left McShann to work as a single, Witherspoon notched up a number of big-sellers in the R&B market. Most collectors in this country first got to know his powerful, masculine singing from a coupling, "Big Fine Girl" and "No Rollin' Blues," released here early in '52. These tracks, accompanied boisterously by a quartet featuring Don Hill's alto, were reissued on EP five years later and have now reappeared, with other songs from this Hollywood concert, on "A Spoonful Of Blues" Ember LP. After the successful years, Jimmy experienced a thin time until the late Fifties. Then, he attracted attention with a triumphant performance at the '59 Monterey Festival (two

EPs were issued on Vogue which spot him in the robust company of Roy Eldridge, Coleman Hawkins and Ben Webster) and a series of excellent albums. Spoon came to Europe with Buck Clayton's band in '61 — hear them together on "In Person" (Vogue) — and paid Britain a visit, though he didn't work here. But he sang at Ronnie Scott's in June, 1964 and has since returned on quite a few occasions. On his recent tour, with the Mad Dog blues group, he played to younger audiences than before and he told me he found it an interesting change. In addition to records already cited, Spoon is well represented on "At The Renaissance" (Vogue), "Singin' The Blues" (Vogue), "Sings The Blues" (Society) and "Back Door Blues" (Polydor).

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BLUES ON RECORD

JOHN LEE HOOKER, who has made so many recordings since he first began cutting discs in 1948, is mostly up to standard on his new Stateside release, URBAN BLUES (SSL10246), one of the Blues-Way series. On it he works with Phil Upchurch, Eddie Taylor and drummer Al Duncan on all tracks, plus an uncredited harmonica player on the two-part "Hot Spring Water," "Standing In Line," a mean "Back Biters And Syndicators," "Mr Lucky," "My Own Blues," and "Can't Stand To Leave You Baby." The harping is keen enough, but the tracks with harmonica have a curious overall sound as though something had been built onto the original band tape. "Cry Before I Go" and Hooker's old standby, "Boon Boon," work up a good group swing, while on St Louis Jimmy's "Hot Spring Water," John tries the older type of slow, sad blues. His habit of jumping in early on the latter is disconcerting, to say the least, though "country timing" is a habit of his, and the other players cover up well. A brighter, more modern R&B beat underlines "Motor City Is Burning," a contemporary song credited to Al Smith (who produced the album) which speaks of the recent Detroit rioting. The lead guitar, not John Lee, is presumably by Upchurch although the sleeve states simply "Phil, bass



JOHN LEE HOOKER

guitar." What with this, and the omission of the harp, the sleeve information leaves something to be desired. So does the recording at times. I wouldn't rave about the set, for what I look for in Hooker, but the man has an unmistakable sound. Hooker hawks should hear it at least. — MAX JONES.

The excellent piano and pleasantly traditional-style singing of Otis Spann are well displayed on THE BOTTOM OF THE BLUES (Stateside SSL10255), a nicely produced blues set which packs a good deal of power and variety into its nine tracks. Muddy Waters' partner is working with the boss here, and in fact the band is the same as the one that recently toured Britain, except that George Mojo Buford is behind the harmonica. In addi-

tion to typical Spann vocals, soulful in a straightforward way, on "Nobody Knows," "Heart Loaded With Trouble" (Written by Walter Davis and St Louis Jimmy Oden respectively), "Diving Duck" and "Looks Like Twins," the album offers some thumping stuff on "Doctor Blues," "Shimmy Baby" and "I'm A Fool." The surprise on these last two is Mrs Lucille Spann. Otis and wife share the vocal space on "Shimmy," and Lucille can sock it out with the best of them. On "Fool" she encourages him with assorted tough cries and comments; then, on "My Man," comes into her own with a vibrant, penetrating solo blues, full of the old church feeling. This is her debut on record, somewhat delayed (Otis told me) because she didn't want to be on his album. "But she agreed finally," he said, "so I guess I'll have to be on hers next time. Yes, she has a tremendous voice." For the rest, Muddy plays some bottleneck and he and Johnson and Lawhorn make up a robust guitar team. And Spann's piano, much amplified, is in sound order throughout. Otis says, by the way, that his own piano favourites are Memphis Slim, for blues, and for jazz, Junior Mance. Well, this is definitely a solid buy. — MAX JONES.

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JAZZ RE - ISSUE



COUNT BASIE
Dance Sessions
Verve VSP 13/14

BLUES



SKIP JAMES
'Skip James Today'
Vanguard SVRL19001

FOLK



EWAN MacCOLL AND PEGGY SEEGER
'The Wanton Muse'
Argo DA85

MELODY MAKER EXPERTS PICK THE TOP RECORDS OF 1968

ZAPPA VERSUS THE STATES



LIFE IS never dull when the Mothers of Invention are around, and although their Royal Festival Hall appearance in October was a bit of a let-down, in "We're Only In It For the Money" they produced their finest album to date, a Frank Zappa equivalent of "Sergeant Pepper."

While the majority of groups flit around the "problems of society" and take up political stances which have no firmer foundation than an endearing naivety, Zappa knows where it's at as far as America is concerned, and knows how to use his music as propaganda.

Few albums this year aspire to the sustained quality of this LP. The send-ups of the sacred cows of yesterday—the pop philosophy hippies, Haight-Ashbury, acid—are hilarious. On this level, Zappa and the Mothers have produced the funniest record of the year.

Instrumentally, the Mothers leave most of their contemporaries way behind. The arrangements, done by Zappa, show an acute musical intelligence which draws on a variety of sources with confidence and style.

And welding it all together is Zappa's disgust for the emptiness of the American way of life.

Zappa has chosen the medium of pop to point out the error of their ways. Other groups have also elected to tread the same path, but none have done it quite so brilliantly as the Mothers of Invention—BOB HOUSTON.

MUSIC TO SHAKE YOU



THE UNITED States has a long and inglorious history of neglecting its indigenous art forms and although there are signs that the situation may be improving (the award of a grant to arranger Gil Evans for example) it's still the

musician who contributes to the library of Western art music in general, rather than a Duke Ellington or a John Coltrane, who can take advantage of what help and subsidy is going.

Jazz has lived with this situation all its short, explosive life, but even by the low expectations of the genuinely talented jazzman, the treatment of pianist Cecil Taylor is disgraceful.

Seldom has a really major jazz figure—and there are many who will argue that Taylor is among the elite handful of the truly great jazzmen—been so deprived of opportunities to present his music, both in public and on record.

However, Blue Note have compensated, even if belatedly, for the sins and omissions of their industry by recording Taylor in the most amicable and amenable context so far. "Unit Structures" (Blue Note BLP4237) was one of the outstanding issues of 1967 and in that "Conquistador" allows us another example of the power, energy and excitement of the music of one of the greatest jazz virtuosos, it is a worthy selection as Record Of The Year for 1968.

The music simmers, boils and erupts through the two long tracks which make up the album, with trumpeter Bill Dixon's steady, measured lines and altoist Jimmy Lyons' more savage approach as the other voices.

As American critic Nat Hentoff observed about "Unit Structures," "Those who do not want music to shake them and to open new ways of feeling... will avoid Mr Taylor, but the adventurous have a startling surprising ahead."

"Conquistador" comes into the same category. Controversial, certainly; but if more people had had more opportunity to hear Taylor then his rightful due as a prodigiously talented innovator might be a matter of fact, not of controversy.—BOB HOUSTON

BASIE AT HIS BEST



IN 1952, after a period without a big band, Count Basie put together a 16-piece band against much good advice.

The book for this new band was mainly contributed by Ernie Wilkins and Neil Hefti, with additional arrangements by Frank Wess and Johnny Mandel, and the superb writing and scoring of these men made this one of the finest ensemble periods in the Count's long career.

All 20 tracks of this re-issue (at the exceptionally low price of around 38s after the new purchase tax) date from

the 1952-54 period and illustrate superbly the wonderful precision and drive of the band around this time.

The ensemble work is splendid and the albums are rich in solo excitement—from trombonist Henry Coker, and Thad Jones and Joe Newman on trumpet, while Frank Wess and Frank Foster are featured on tenor, and Basie himself on piano.

The tracks were originally released as two separate albums a year apart—first was "Basie Dance Session," released at the end of 1955 which featured the 10 tracks, including "Plymouth Rock" and "Basie Goes Wess" and form the first album in this re-issue. The second album, released in late 1956 featured the remaining 10 tracks ("Stereophonic" and "Two For The Blues" are two fine tracks), was originally titled "Dance Session (No 2)."

The recording of the soloists is not perfect at all times, but the magnificent tonal quality of men like Wess, Foster, Newman, etc is obvious despite the shortcomings of the technicians.

It can't be said that this was the greatest Basie band for soloists—remembering men like Buck Clayton, Lester Young and Harry Edison in previous bands—but the work of the arrangers make it one of the tightest, most exhilarating outfits as a whole.

There were many fine jazz re-issues this year and the choice of this double set is made because it represents some of the best and most exciting big band sounds on record—ALAN WALSH.

POTENT CHARGE OF BLUES



SKIP JAMES is a blues original, one of the incomparables in the parent country style. Until a few years ago he was a name on some rare records made in '30 or '31. Or—if you owned any of his Paramounts—an unbelievably fine singer and guitar player who could also accompany himself with knocked-out piano.

Then, in '64, he was located by three blues enthusiasts in hospital and encouraged to perform again. He appeared at Newport that year and recorded his first LP, a beautiful selection of his own songs, old and new, which appeared here on Storyville 670185. That album, too, belongs in every collection of Delta blues.

The following year or so, James recorded in New York City for Vanguard and on this second LP two examples of his unusual piano accompaniment were included.

Perhaps the most impressive of James' several quali-

ties is his composing ability. His best songs—and many on his LPs (the programmes overlap to some extent) date back to the Paramount sessions—have a weird sound of their own, as indeed does his high-crying voice.

Skip's artistic purity, his skill, and belief in his own music ensure that something of lasting value happens on every track. His use of a lonesome, almost disembodied falsetto can become tiresome—or nearly so, as on "Crow Jane" or "Special Rider"—but then there's the merit of the imagery and the playing to enjoy. The three-finger picking is always dexterous.

Where much Delta blues shakes you by the throat with its raw strength and urgency, James' creeps up on you because of its softer, subtle approach and its insinuating melodic and emotional flavour.

Skip James is an artist who carries a potent charge for people who like their music relaxed, imaginative, mournful and full of magic. Those who demand loud volume, electronics, surging drive and wailing force are advised to pass him by.—MAX JONES.

THE RANDY SIDE OF FOLK



THE AREA of folksong that can be defined as erotic is one that has been, until recently, rather repressed. Early collectors were, because of the attendant moral values of the times, apt to be liberal with the blue pencil, censoring those part of songs which they considered indecent or unseemly.

As Ewan MacColl points out in his sleeve notes to "The Wanton Muse" "... most of the pieces here remained unpublished until comparatively recently, or were printed in versions from which erotic detail was almost entirely expurgated."

The selection of songs presented by MacColl on this album are from English and Scottish sources. One of the most noticeable aspects of the songs selected is the element of light-heartedness running through many of them.

The deal with sex for enjoyment, the fulfilment of natural desires and the completion of momentary mutual desires.

They are not blatant or deviant, as, for example, "The Four And Twenty Virgins" or "The Good Ship Venus," which fall into the rugby club or stag party category, neither are they mildly suggestive or heavily veiled as in some pop lyrics—although the favouritism argument about pop lyrics is that the listener places his own interpretation upon them, as with songs that dealt, or were alleged to deal, with drugs.

Some songs present a woman's view—"Andrew And His Cutty Gun," "The Furze Field" or "The Coachman And His Whip"—while others the man's view or are impartial—"The Ballad Of The Trades," "The Trashing Machine" or "The Maid Of Australia."

The degree of reference varies, perhaps the baldest being the Scottish "The Cuckoo's Nest."

"The Vintner" is an analogy drawn with a man wishing to "rent" a young woman's "cellar" and her taking him to court for not paying despite his protestations of depositing only "one poor pint of wine."

The judge awards her the verdict, and she gets her money, and then she replies that he left "two hogheads at the door."

This album is important and valuable in that it is honest and dignified in its treatment of the erotic folksong.

So often albums of this kind end up being a negative statement, but here Ewan MacColl has definitely, and thankfully, been very positive.—TONY WILSON.

the best in blues

VANGUARD



SKIP JAMES TODAY!
SVRL 19001
(Voted No. 1 Blues Album of the Year)



BUDDY GUY
A MAN AND THE BLUES
SVRL 19002



THE IMMORTAL
MISSISSIPPI JOHN HURT
SVRL 19005

Trade Talk

ORANGE Musical Industries, who opened their first shop in New Compton Street, Soho, three months ago, have now acquired the more-spacious next-door premises for expansion. They are opening a recording studio in the basement and will offer a free master record to anyone spending £200 with them. All their salesmen are ex-group musicians under the age of 25.

DESIGN

Beverly Musical Instruments Ltd are enjoying big sales of their all metal shell snare drum, the Beverly 21, which results from painstaking research and development into the intricate problems of sound projection, design and quality. Three more world drum stars have gone over to Beverly. They are Martti Vasella (Finland), Tony Cahill (Easybeats) and Andrew Steele (Herd).

STEREO

To meet the current demand for an all-purpose stereo radio tuner using trend-setting integrated circuits, field-effect transistors and many other advanced technical features, Trovox Ltd, of Hythe, have

produced the Truvox Series 200 IC. Unlike its predecessor, which was a mono tuner with provision for a plug-in stereo decoder, the IC stereo unit was designed from the outset for stereo reception, but mono is automatic when stereo is not being received.

KITS

Henry's Radio Ltd, 303 Edgware Road, London, W2, specialise in electronic do-it-yourself kits, particularly portable electronic organs. They also sell ready-made models and an illustrated catalogue showing all their products is available on request.

TENORS

Stentor Ltd, of Woodmanstone, Surrey, are now handling Rampone and Cazzani's Fism alto and tenor saxophones, Boehm system flutes, piccolos and clarinets. These instruments are noted for the accuracy of their mechanism and their excellent sonority, intonation and resonance.

TESTS

Cleartone Musical Instruments Ltd, makers of Park amplifiers and accessories, are now marketing a complete range of musical instrument strings, which have been subjected to rigorous tests and

praised by leading players. Cleartone are also importing from Germany a full range of instrumental "ironmongery" including drum, guitar, saxophone, music, mike-boom and trombone stands, drum stools and harmonica harnesses.

NEXT WEEK

ED STEWART
on the
new pop
singles in
BLIND DATE

SOUND SENSE SOUND SCENE

COMPILED BY CHRIS HAYES

A THREE TON AMPLIFICATION SET-UP FOR FLEETWOOD MAC

WHAT make is the amplification used by Peter Green and the Fleetwood Mac? — B. W. Harry, Reigate.
Peter borrowed a 40-watt guitar amplifier from Orange Musical Industries for a CBS recording session and was delighted with it. He asked them to make him one of the same quality, but 200-watts. It proved so satisfactory that he ordered a complete set-up for the Fleetwood Mac. Weighing three tons and comprising seven amplifiers and 14 speaker cabinets, plus reverb units, the equipment was flown straight to America for their

current tour and cost £1,500 in freight charges!

WHEN I was a Billy Cotton fan before the war, he had a young coloured singer named Cab Quaye, who eventually became a bandleader, rechristened Cab Kaye. Do you know what has happened to him? — H. W. Harris, Truro.

Cab went out to Ghana about eight years ago to work on a musical and educational project for the Ghanaese Government, but is now something to do with politics in Lagos, Nigeria. His son, Caleb Quaye, is a recording manager, associated with Page One Records.

ARE groups still miming to their hit records on television? It seems to me that their playing is not synchronised with the music. — James B. Ray, Arnos Grove.

Our policy is no miming to commercial records, but when presenting a big production number, especially if a lot of movement is necessary, we do sometimes pre-record material in our own studios to which artists subsequently mime. — BBC-TV, Shepherds Bush, W12.

HOW can I decide which organ to buy when starting? — Arnold James, Cardiff.

If you are going to play in a band, which has some front-line instruments such as brass and saxes, buy a smallish single-manual organ and spend the rest of your money on a high-quality amplification system, because there will be plenty of orchestral tone-colour coming from the other instruments. But if you are going to play with a small group, you need an organ with a lot more to it, preferably a two-manual, because you will have to get a lot more out of the instrument tonally and will have to be a pretty good player, as you will be covering for the missing instruments. The organ is the most expressive musical instrument next to the human voice and should be used to the fullest extent in this direction. Study the lyrics of numbers you play, imagine how a singer would phrase them and try to recreate the same effect on the organ. — Organist and MD JACKIE BROWN, Musical Adviser to Rank Audio Visual.

WHERE can I get chromatic harmonicas serviced? — R. W. Spiers, Wolverton, Bucks.

Send or take them to the Service Dept. of M. Hohner Ltd, 11-13 Farringdon Road, London, EC1, who will examine them, send you an estimate, and if you accept, carry on with the work, but if not, return the instruments.



PETER GREEN: a borrowed amp

IS clarinetist-leader Nat Temple likely to record again? I enjoy his early morning broadcasts. — H. Mason, Quinton, Birmingham.
I have been approached to make an LP with an all-star line-up, based on the style of my "Breakfast Special" broadcasts. Negotiations are proceeding favourably and I hope the album will be issued in the New Year. — NAT TEMPLE.

WHERE is the Mike Carr-Tony Crombie Duo currently appearing? — (D. J. Green, Harlow). On the LP bearing their name, a picture of Ten Years After shows a fifth person. Who is it? — (D. Emberson, Loughton). What has happened to the Temperance Seven? — (Mrs C. Kesley, St Leonards).
The Mike Carr-Tony Crombie Duo has broken up. Mike is now in Portugal and Tony is freelancing in London. The LP cover gives a psychedelic effect creating several images. There was no one else present. The Temperance Seven disbanded in May 1968 because they preferred not to tour for family reasons.

I OFTEN listen to broadcasts by Harry Leader and his band and would like to

know which saxophone and clarinet he plays. — Albert Randall, Bayswater.

My alto is a Selmer New Mark VI, with a bottom A, which has a beautiful middle register. When I first saw and heard one, played by the altoist with the Maynard Ferguson Band in Canada, I thought it was a C Melody. My saxophone mouthpiece is a Brihart and I like a reed with medium soft tip, preferably a Rico 2 or 2½. I play a Buffet clarinet with a Selmer D mouthpiece, on which, strangely enough, I can only use a Vandoren medium-soft reed. It just shows that you must find the most suitable reed for your instrument. — HARRY LEADER.

WE found your list of guitar tutors very useful, but we couldn't get some of them at local shops. — Bernie Rodgers and six other guitar enthusiasts, aged 12-18, Rotherham.

As we always give the names of the publishers when we print a list of tutors, dealers who do not have the books in stock should be able to order them. But if in difficulty, contact G. Scarth Ltd, 55 Charing Cross Road, London, WC2 or Bron's Orchestral Service, 29 Newman Street, London, W1.

For expert advice on purchasing and playing—see your local dealer

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<p>ALFRED MOORE LTD. BRADFORD Specialist in Dance Band Instruments</p> <p>Selmer DEALER</p>	<p>HARDY SMITH 40-40a STOCKWELL GATE MANSFIELD 21103, NOTTS</p> <p>Authorised Premier Agent</p>	<p>LYON & HALL LTD. 92 WESTERN ROAD BRIGHTON, SUSSEX Tel. Brighton 27991 Write, Phone or Call</p>	<p>FRIDAY (27) 4.0 a.m. J: Big Bands (Fri, Mon, Tues, Thurs), 4.10 J: All That Jazz (Fri, Mon, Tues, Thurs), 10.5 J: Jazz Unlimited, 1.50 p.m. J: Big Bands (Fri, Mon, Tues, Thurs), 4.5 J: C and W (Fri, Mon, Tues, Thurs), 6.30 T: As for 11.30 p.m. daily except Sunday, 7.10 H2: Jazz Rendezvous, 7.15 V: C and W, 7.30 E: Herb Geller Combo, 9.40 U: Pop and Jazz, 10.0 V: Sound of the Big Bands, 11.15 E: Jazz from New York, 11.30 T: Tim Hardin, 12.0 T: Ornette Coleman, 12.5 a.m. B1 and 2: Jazz At Night, 12.15 E: (1) Miriam Makeba (2) MJO.</p>
<p>FORSYTH BROS. LTD 126 Deansgate, Manchester Tel. 841-514 3281 MAIN DEALERS FOR ALL MUSICAL INSTRUMENTS</p>	<p>SUNDAY (28) 2.5 a.m. J: Jazz Unlimited, 4.5 J: Finch Bandwagon, 6.5 J: C and W, 12 noon B3: Jazz Record Requests (Steve Race), 2.45 p.m. H2: Radio Jazz Magazine, 10.8 A1: Paris JF (Art Blakey, Horace Silver), 10.30 Q: Pop and Jazz, inc. (2) Bobby Hackett (5) Joan Baez, 11.15 A2: Eric Dolphy, 11.30 T: Pearl Bailey, 12.0 T: Milt Jackson.</p>	<p>FOR FURTHER PARTICULARS OF ABOVE ADVERTISERS PLEASE SEE DEALERS' ADS</p>	<p>TUESDAY (31) 10.5 a.m. J: Bobby Troup Show, 4.2 p.m. H2: Jazz, 4.0 E: All Star Pop and Jazz (9.30-10 and 10.30 to 11.30), 9.5 J: Parade of Hits, 1968 (Also at 10.5), 10.0 E: Big Beat Ball, 10.0-10.30 and 12.30-1.0, 11.30 T: Ella Fitzgerald, 12.0 T: Woody Herman and his Ork, 12.0 E: All Star Pop and Jazz (12.0-12.30 and 1.15-3.0).</p>
<p>WEDNESDAY (1) Radio Eireann 530</p>	<p>THURSDAY (2) 7.30 p.m. E: Kurt Edelhagen Ork, Toots Thielemans, Borokovic Trio, Raymond Droz Dixielanders, 10.40 O: Jazz 11.30 T: Pop and Jazz, 12.0 T: Sonny Criss and his Ork. Programmes subject to change</p>	<p>KEY TO STATIONS AND WAVELENGTHS IN METRES A: RTF France 1-1829, 2-348, 3-280, 214, B: BBC 1-247, 2-1500/VHF, 464/194/VHF, E: NDR Hamburg 309/189, N: Hilversum 1-402, 2-248, J: AFN 547/344/271, M: Saarbrücken 221, O: BR Munich 375/187, Q: HR Frankfurt 508, T: VOA 251, U: Radio Bremen 221, V:</p>	<p>FRIDAY (27) 7.0 p.m. E: Jazz from Prague, 8.15 B1: Jazz Club (Don Rendell-Ian Carr Quintet, Amencia D'Silva, Johnny Patrick Big Band, Chris Pyne, Mel Thorpe Quartet, Bill Evans Trio), 9.5 M: Lee Konitz, Peter Nero, Don Ellis, Stan Kenton, etc. 10.5 O: Ida Cox, Jimmy Archey, Jan Johansson, Wes Montgomery, George Wettling, 11.20 H1: Radio Jazz Magazine, 11.30 T: Ella Fitzgerald, 12.0 T: Jimmy Rushing, 12.30 M: Jazz Corner.</p>

FOLK FORUM

THURSDAY

FOLK CENTRE, HAMMERSMITH
THE FIVE REIVERS
 DON SHEPHERD, JILL DARBY,
 THE TIPPENS
 Your host: **ROD HAMILTON**
 Prince of Wales, Dalling Road
 12 mins. Ravenscourt Park Tube)

BLACK BULL, No session Re-opens next week with **JOHNNY SILVO**. Happy Christmas, Prosperous New Year from **DENNIS & VANESSA**, and **HAZEL**.

FRIDAY

AT COUSINS, 49 Greek Street
 730-1100

JOHN MARTYN
 Fine Contemporary Artist.
 Admission 5/-

AT LA FIESTA
 168 Fulham Road

SPECIAL SHOW
 10.00 - 2.00
 Compered by **NIGEL BARKER**

POLES APART
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 9.00 a.m. - 12.00

REDD SULLIVAN
MARTIN WINSOR

SATURDAY

ANGLERS TEDDINGTON
HONEST JOHN 3

AT LA FIESTA
 168 Fulham Road

SPECIAL SHOW
 10.00 - 2.00
 With many guests

AT LES COUSINS, 49 Greek Street
 GER 5413 730-1100

MARTIN CARTHY
DAVE SWARBRICK
 All night session 12-7 plus guests

GERRY LOCKRAN
MIKE COOPER

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 Merlin's Cave, Margery Street,
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 1-12 7.45 a.m. Members 5s.
 Guests 7s. 6d. Tickets from S.
 O'Connor, 75 Chandos Avenue,
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A HAPPY NEW YEAR

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SATURDAY cont.

AT THE CELLAR, Cecil Sharp
 House, Camden Town, 8 p.m.
ALL RESIDENTS NIGHT! Tony
 Rose, Tony Deane, Dave Waits
 and others

GREENWICH THEATRE
FOLK CLUB
 "The Gloucester,"
 King William Walk, S.E.10
JOHN FOREMAN
 7.30. Please come early

PEANUTS, KINGS ARMS, 213
 Bishopsgate. **JILL AND COLIN**
SMITH.

TROUBADOUR CLOSED

WHITE HART, Collier Row
THE FIFE REIVERS

SUNDAY

AL STEWART
 re-opens the Garter Club, Brom-ley. We wish all our members a belated Merry Christmas and Happy New Year.

HAMPSTEAD ENTERPRISE
 Opp. Chalk Farm Stn. 7.30

MAUREEN
PETER & DON
TERRY GOULD
DON BONITO
MARIAN MCKENZIE
 Come early!

NAGS HEAD
 205 York Road, Battersea

XMAS & NEW YEAR
CELEBRATIONS
 Singers welcome
 (44 bus from London Bridge Stn.)

RAILWAY HOTEL, DARTFORD
VERA JOHNSON
 Residents **CRAYFOLK**

TOWER HOTEL, opposite Wal-
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DYMPNA and SHEILA MESSEN-
GER, PAUL WRIGHT, PAUL HAV-
ELL, NICK HAVELL.

TROUBADOUR, CLOSED

MONDAY

ENFIELD FOLK CLUB
 Hop-poles, Baker Street, Enfield
NEW YEAR RAVE
COLIN SCOTT
JOHN BETMEAD
SHELAGH
MCDONALD
 AND OTHERS

FOLK CENTRE, HAMMERSMITH
NOEL MURPHY
PETER PARKHILL, DODD,
ROD HAMILTON,
THE CANDLELIGHT
 See Thursday

HANGING LAMP Closed this
 week for Christmas holiday. Open
 as usual next week, 6 January,
 1969.

TUESDAY

AT LA FIESTA
 London's top late night
 Folk and Blues Club
 168 Fulham Road, Chelsea
NEW YEAR'S PARTY
THE TINKERS
 10.00 - 2.00
 With many guests. Adm. 7/6.

CEILIDH, ROBIN DRANSFIELD,
RAKES, WOODSIDE MORRIS
MEN, Oxley Pavilion, Green Lane,
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GRAND NEW YEAR'S EVE
CEILIDH at Cecil Sharp House, 2
 Regent's Park Road, NW1. With
DEREK SARJEANT as Guest
 Singer, the **THAMESIDERS** Dance
 Band, and **DAVE CALDERHEAD**
 as Chairman. Adm 7s 6d. 8 pm-1

TROUBADOUR, CLOSED

WEDNESDAY

AT COUSINS, 49 Greek St.
PAUL WHEELER
GORDON GILTRAP
 Admission 5/-. Merry Xmas and
 thanks to Ernie.

KING'S HEAD, Upper Street,
 Islington New Year's Day. **SCAN**
TESTER and Residents. Week-
 ends: **THE SHAMROCKS** Music
 and Song.

SURBITON, Assembly Rooms, 8
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HAM BRADSHAW, JOHN FRASER,
STEVE BENBOW

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Air on a G string

Traditional, arranged Benbow



Folksinger **STEVE BENBOW** on the joys of working in 'cabaret'

THE peaceful cigarette smoke-laden atmosphere of my sitting-room was shattered by the telephone's strident clanging. I dropped the Burl Ives song book (which I had been busy coPywriting), fell over the ashtray, said something about small, round globular objects and picked it up. "Dear boy," said an Agent, "how would you and your incredibly juvenile-looking partner Allan Starke like a residency in a strip club?"

What a diabolical liberty, I thought, to ask two artistes of our skill, talent, ability and modesty to work in a strip club.

I mean, all those terrible naked women flying about. Oh! I don't know though, we could always say we were skint at the time.

My artistic self came to the fore. "How much?" I asked. He told me and I gave the matter deep thought for about three seconds and accepted. I rang my "incredibly juvenile-looking partner"

Allan, who despite the hour of 5.30 in the afternoon, was still heavily engaged in the gentle art of kipology, and told him the dread news. His reaction was much the same as mine had been,

and coming to the same conclusion, he asked when we started. "Monday," I said. We duly arrived at the club on Monday and plugged in the amp.

The room was long and dark with tables and chairs set at each end with a small square dance floor in the centre where we played, and which was also used by the cabaret.

The theory was we would play for half an hour, then the cabaret came on for half an hour, then us for half an hour, and so on and so on, and so on, until three in the morning.

The cabaret consisted of a disastrous tape-recorder, operated by a Greek, who despite the fact that he spoke no English, would make announcements through an even more disastrous microphone.

FOCUS ON FOLK

The Gallowgate tenement symphony



MATT MCGINN chanks and ditties

TO MOST people on the folk scene, Matt McGinn is best known as a singer and songwriter. But Matt has other strings to his bow.

Acting, for example. Currently Matt is appearing in Scottish television series, High Living, playing the part of a bus driver. "It's a kind of Clydeside Coronation Street," says Matt.

This side of Matt's career has been going on for nearly four years and he has appeared in Macbeth at the Edinburgh Festival ("I was typecast as the drunken porter"). Other parts Matt has had include playing a minstrel in Border Television colour series and "a wee bit in the Revenue Men."

As well as writing songs and having them published in book form, Matt has had "short stories published here and there in magazines." Now he has been approached to write a novel. "It's about Glasgow, mainly the Gallowgate where I was brought up."

About a year ago Matt undertook an eight week tour of the States. "I was there five years ago, though, with Pete Seeger and Bob Dylan. I was

hospitality, but you still feel that tension."

Matt is one of the most prolific songwriters on the folk scene.

Transatlantic have just released a new album, "Matt McGinn And His Friends," and are preparing to record another one.

"I should be doing that in the New Year," says Matt. "I've been reading a lot of Shakespeare recently and I've written a song called 'The Watcher's Song' which was inspired by the footnotes in the book."

"There are about 18 songs I want to record, but I may change my mind between now and then if I write a good song."

Matt's songwriting is a patchwork of various styles and methods. He will borrow from calypso, British traditional music, or will paraphrase, as in his parody of the Beatles' "Yellow Submarine."

Says Matt: "I can scarcely claim to be tied to the tradition of the Gallowgate. I am influenced by any kind of song."

"I was born in the Gallowgate in 1928. In that area there were very few radios but there was a veritable symphony in the tenements. There are hundreds of chants and ditties that were used."

"There was the occasional record, but it was mainly Irish songs you heard there. My father would sing old Cockney music hall songs. My mother would sing occasionally. Things like 'I Love A Lassie,' and the popular stuff of the time."

"When I was about 15 or 16, I was interested in jazz and other kinds of music. I used to listen to people like Jack Teagarden, Frank Sinatra, Al Jolson, Paul Robeson. This was all my background."

"I like most of the traditional songs I've heard but it's not a religion with me. I'm a total atheist in every way including song. I don't believe in gods." — TONY WILSON.

The first girl would then make her appearance, walking all round the room flinging off her clothes with gay abandon, until she got down to her G-String, which she would remove with a flourish and the lights would go out.

This appeared to cause much excitement among our clientele (affectionately known as "punters") and they would shriek for more.

The High Spot of the cabaret was one girl, who, having removed all her clothes, would then roll about all over the floor, then finish her act by rubbing ice-cubes all over her very ample proportions and dropping them into a punter's glass.

This would bring the cabaret to a shuddering halt, causing heavy breathing, shouts and whistles and suggestions of all sorts, but very little clapping, as for some reason they found this very difficult.

The punters came in many nationalities, and ranging in age from about 40 to 90.

There were bankers, shopkeepers, managing directors.

One of our clients was even rumoured to be a bishop; whether he was or not I don't know, but he was certainly a basher.

He would flit around the club, interfering very heavily with any female who came within range, filling everyone's glass (irrespective of what they were drinking) from a magnum of shampas.

One night he topped my lager-glass up with Scotch and shampas, and an otherwise very beautiful and moving rendition of "O'Rafferty's Pig" was completely ruined when I fell off my stool, bumped into Allan, who was smilingly gazing round the room through an alcoholic mist, knocked him off his stool and we both ended up on the flat of our backs. But, by God, still playing.

FOLK NEWS

THE Clancy Brothers and Tommy Makem have a 17-day tour of Britain starting on January 2. There will be three concerts in the London area and for the first time in two years they include Dublin in their itinerary and play Glasgow for the first time. They were last in Dublin in 1966 for the Easter Rising's 50th anniversary.

They open at the Adelphi, Dublin, on January 2, then play Belfast's Ulster Hall (3 and 4) Liverpool Empire (5), Glasgow Odeon (6), Edinburgh Usher Hall (7), Dundee Caird Hall (8), Aberdeen Music Hall (9), Odeon Newcastle-upon-Tyne (10), Fairfield Hall, Croydon (12), Glasgow Odeon (13), Gaumont State Kilburn (14), Manchester Odeon (15), Birmingham Odeon (16), Colston Hall, Bristol (17), Stockton-on-Tees ABC (19) and the Royal Albert Hall (20).

Rosemary Hardman has produced a second Manchester Folk Directory and this is now available, price 6s, from Rosemary at 27 Glenhaven Avenue, Urmston, Manchester. She is also singing professionally now and is available for bookings from the same address. Among her future dates are Manchester Sports Guild (December 31) and Colne (29). She has an album, "Queen Of Hearts" out in the New Year.

Manchester folk fans can add a new club to their diaries, this being the one at Broughton Park R.U.F.C. Chelsfield Grove, off Mauldeth

Road West, Manchester, on Wednesday nights.

At the Calton club, Gregson's Well, Liverpool, Nick Strutt and Roger Knowles are the guests on January 10, with Stephen Sobell and Packie Byrne following in subsequent weeks.

Among the singers lined up for Southport folk club in the New Year are Nigel Denver, whose album, "There Was A Lad," has just been released by Major Minor, Bruce Scott, the Taverners and Ewan MacColl and Peggy Seeger.

Tim Hart and Maddy Prior tour the West Country from January 3 and then go to the North to the Manchester area. They then return south towards the end of the month and guest at Guildford on January 24, Brighton (26) and Brentwood (31).

The Southern Ramblers, who have their first LP just completed on Philips' "Living Presence Stereo" series, appear at the Daily Mail New Year Exhibition on January 2. On January 4 they guest on Country Meets Folk. On January 8 they are at Surbiton then Bristol Troubadour (11), Bromley (12), Walthamstow (19), La Fiesta (24) and Greenwich (25).

The Ian Campbell group have recently returned from a Scandinavian tour and on New Years Eve are joined by Martin Carthy and Dave Swarbrick to play out the old and swing in the new. On Saturday (28) they play Birkenhead Technical college.

ROY FLYNN suggests you look at Thames Television's programme "MAGPIE" on New Year's Eve between 5.10 and 5.50 p.m., especially the end bit. You might like it.

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BOXING NIGHT THURS., DEC. 26th **CHICKEN SHACK TEA & SYMPHONY and JOHN PEEL**
8 p.m.-2.30 a.m.

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SATURDAY, DEC. 28th, 8-Late **FREE**
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NEW YEAR'S EVE TUES., DEC. 31st, 8 p.m.-2.30 a.m. **JETHRO TULL SAVOY BROWN BLUES BAKERLOO BLUES**
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Enquiries: FLEET STREET 5011, Ext. 171, 176 & 234

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CLASSIFIED ADVERTISEMENTS BROUGHT INTO THE OFFICE WILL BE ACCEPTED UP TO AND NO LATER THAN 5 p.m. ON THE MONDAY PREVIOUS TO DAY OF PUBLICATION

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Intend to apply to the Westminster City Council for a Licence to carry on an Employment Agency for persons in the entertainment industry at No. 12 Archer Street, London, W.1, such agency to be known as **CARRINGTON-SHARP ASSOCIATES LTD.**
The directors of the company are: **RICHARD JOHN CARRINGTON** known as **RICHARD JOHN CARRINGTON**, **MICHAEL ALAN SHARP** known as **MICHAEL ALAN SHARP**.
ALL OBJECTIONS and the grounds therefor, must be submitted in writing to the Town Clerk, Westminster City Hall, Victoria Street, S.W.1, within 14 days from the date of the publication of this advertisement.

TRACK INTERNATIONAL Artists Management Ltd intend to apply to the Westminster City Council for a licence to carry on an Employment Agency for persons in the entertainment industry at 58 Old Compton Street, London, W.1. The directors of the company are Christopher Sebastian Lambert and David Harold Thornton-Pickering. All objections and the grounds therefor, must be submitted in writing to the Town Clerk, Westminster City Hall, Victoria Street, London, S.W.1, within 14 days from the date of the publication of this advertisement.

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The full name and address of the Advertiser, not necessarily for publication, must accompany every advertisement. Replies to a Box Number must be addressed to the "Melody Maker" offices.
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Guild Starfire	£89		Fender Tremolux	£88
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Professional Bass	£28		Verithin Bass	£45
Burns Sonic	£18		Harmony with De Armonde P/up	£40
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Committee Bass	£45		Burns Orbit II	£25
Gibson J160E	110 gns.		Burns Orbit III	£65
Gretsch Country Gent	£176		Speaker Cabinets, from	£4
Verithin Stereo, new	£55		Selmer Thunderbird 50	£85
Gretsch Duo Jet	130 gns.		Hofner President, Elec., 2 P/up	38 gns.
Gibson Stereo	250 gns.		Gretsch Bass Guitar	£90
Rivoli Bass	£130		Vox A/C 30, with treble boost	75 gns.
Epiphone Casino	£150		Epiphone Riviera Guitar	185 gns.
Danelectro Longhorn Guitar, 2 p/u	45 gns.		Violin Bass Guitar	45 gns.
Hofner Super 3	£29		Diplomat Reverb Amp	£40
Colorama with Trem.	£30		Thunderbird Twin 30	70 gns.
Guild Starfire	£95		Vox A.C.30	63 gns.
Gibson E.B.2	£160		Dallas 50w. Bass Amp.	£70

'LA? It's just like a film set'

"HERE today, gone tomorrow" just about sums up Julie Driscoll's first impression of the inselled world of Los Angeles, where Jool's set her dainty feet on her first-ever trip to the States.

"We flew over the Pole," said Julie. "It took twelve hours. It was a monstrous trip. I'd taken a lot of cases and had to sit with them under my feet. We got there O.K., but I was completely shattered."

TEMPORARY

First impressions? "Los Angeles was just like a film set. It all has a very temporary look. As though things had been built only to be taken down tomorrow. It looked like if the places were rained on they would turn to papier-mache and fall down. There just didn't seem to be anything really made of concrete in Hollywood. It all looked so phoney."

"We rehearsed three days up to midnight for our Jack Good TV show with the Monkees. They're really great guys. So many people have put them down because of the big build-up, but they're really talented. Anyone would have a job living up to the image created about them."

BEAUTIFUL

"But Mike Nesmith, for instance, writes some nice Country and Western songs. I met Samantha—Mickey's Dolenz's wife—and we had a long chat. She was an old friend of a friend of mine. Sounds like a line in a song, doesn't it?"

"Samantha seems quite happy there."

"I didn't go looning around in the evenings much. No, I don't go looking at the film stars' homes. That's not my scene. It's mostly a drag. In fact, I spent a lot of time practising my guitar. I started lessons at eleven, then gave it up for years."

"Now I'm starting again. I'm learning to read music slowly. I'm hoping to do some things on an LP eventually."

"I also visited a number of friends who live in Los Angeles. And I went to the opening night there of Hair. I had seen it in London. The production was very much the same. The nude scene wasn't quite so dimly lit over there. But that nude scene is only incidental. Just a draw really. The production has so much more of importance to say. It's really beautiful."

"We held a press reception at the Whiskey A Gogo. We managed to play there. We didn't lay on any booze. We just stocked the place up with health foods, real fruit juices and salads from the local health shops."

"I think the journalists and other people present really dug it. But we'd rather they came to talk to us and hear us play than get stoned out of their brains as they do at most receptions in this country. There, they seem to want to know what's going on instead of just going for the booze."

FASHIONS

"I managed to do some shopping and bought some moccasin boots—the sort of things you see the Indians wearing. But when I came back to Britain I slipped over in all that rain. They're not really made for the sort of weather we get."

"Generally, the fashions there seem to be a bit behind the times. Apart from the people who dress like freaks—the way I do!—most people you see on the streets dress in a conformist sort of way. The young people don't seem to have our individual approach."

"And as far as pop is concerned, America has nothing to offer. The only thing happening in America is on the jazz scene. I can understand why English groups are going down so well. There's so much more in them."

"We did go to see Shelly



BY LAURIE HENSHAW

Manne at his club.

"He has such a great band. They play so beautifully together. Instead of the soloists playing on their own, they seem to be listening to what each one is doing, and fit together accordingly. Listening to them, I nearly blew my mind!"

SMOG

"The food there is fabulous, but I fasted for about four days. I bought a book on health foods which just knocked me out. The right diet under supervision can cure nephritis—which I had as a kid—and asthma. I know it's not nonsense; I've been studying this health food subject for three-and-a-half years. I know they're talking sense."

"I had a lot of time to sit down and think—to get my thoughts together and make certain decisions."

One of these decisions involves playing a part in a TV play which really "says something" in the New Year. But Julie firmly denies she has any aspirations to turn to film acting.

"If something came along that was really groovy or that offered marvellous bread, then I'd probably accept," she says. "But I'm in no hurry. I could afford to wait five years if necessary."

One decision our Jools won't be making is to move to Los Angeles. "I couldn't see myself living in America," she says.

"And Los Angeles is really a smog pit. You go up on the hills, look down and everything is covered in smog. I'd want to get away from that."

"And there's such a feeling of violence. But more in New York than in Los Angeles. I think things will either build up and the bubble will completely burst, or things will have to cool down. Something will have to be sorted out soon."

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BEE GEES SPECIAL

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Support your groups and buy British

THERE ARE some funny things I have noticed about the British record buying public. Everybody seems to be complaining about the singles chart — and rightly so. But fantastic groups like the Nice get hardly anywhere yet Lulu and Leapy Lee are right up there.

People complain that groups like Ten Years After, Procol Harum and Cream spend too much time in America. They will continue to do so while people are buying all the American trash they can get hold of — they even import it!

People should realise how fantastic the British scene is and should support the groups that make it that way.

When there are a lot of American groups in the chart it becomes lousy. Support British groups, keep the chart British and another Beatles may emerge — **HUGH JARAMILLO**, Baltimore, USA.

ARTISTS AND groups such as Canned Heat, John Lee Hooker, Muddy Waters, etc. come to Britain and say how great the audiences are yet British groups who have an LP in the chart depart to America for half a year or so.

Of course groups can earn more money there but they should remember that it was British fans who first made them. They should show their thanks by giving more time to their home fans. — **JEFF BAKER**, Smethwick, Wores.

WHAT have we done! The cat's out of the bag. How the hell did John Cameron spot those eight quavers and sixteen semi-quavers cunningly concealed in each bar of four beats in "Magic Bus"?

And I thought I could get away with it! Never mind, he won't find any in our next one, we'll make sure of that. — **PETE TOWNSEND**, the Who, London, NW1.

POP MUSIC is the greatest misnomer ever created. How can anyone group the Pink Floyd, the Mothers, the Cream, Hugo Montenegro, the Foundations and Tom Jones, for example, under one name?

It is this very title that has caused much of the wrangling over Tony Palmer's TV film, All My Loving and "pop music" philosophy, neither of which are concerned with Top Ten pop. — **K. G. ESSON**, Slough, Bucks.

BOB DYLAN wrote "When there's too much of nothing, no one has control" — a line very pertinent to the present pop scene.

On one side we are threatened with the return of big bands and told "pop is a

joke," while the other side degenerates into frustrated guitar hysterics with which Jimi Hendrix desecrates "All Along The Watchtower" and the in-crowd violence advocated by Mick Jagger with "Street Fighting Man."

Is it too much to ask musicians and writers to get some control over their outbursts and try to put up something positive instead of this endless destruction and distortion? Or would that be square and un-hip? — **T. A. MOULTON**, London SE24.

EVERYBODY HAS missed the most important point about the new Beatles album—that is the progress and evolution of George Harrison's songwriting.

"Piggies" puts him on a par with the ultra-cynical Lennon, "Long Long Long" is equal to McCartney at his lyrical best and "While My Guitar Gently Weeps" is one of the best tracks on the album. — **V. ANDERSON** (Miss), Staines, Middlesex.

ASSORTED GOVERNMENTS of this country have shared at least one policy—that of forcing up record

prices. These increases are especially savage in a market that is becoming more and more oriented towards the LP.

This contrasts curiously with the praise lavished by the same politicians on the efforts of British musicians abroad (ex-PM Sir Alec Douglas-Home to name one).

This is autocratic extortion indulged in by irresponsible politicians. — **ALAN REES**, Bristol.

I AM a 16-year-old Japanese girl. I would like to have pen pals in England. My favourite singer is Scott Walker. — **NORIKO YOSHIKAWA**, 10-2 Aza Hashioriyama, Obu, Yamada-cho, Hyogo-ku-Kobe-shi, Japan.

DO RECORD COMPANIES really think that the standard of living is so high that we can afford all the double LPs now being released? I cannot buy the current LPs of the Beatles, the Incredible String Band, Pentangle or Jimi Hendrix because of my low socio-economical status. — **JOLYON TIGERSTEDT**, Nupuri, Finland.



ALVIN LEE OF TEN YEARS AFTER

Eddie Lang—a genius who brought the plectrum guitar to the masses

BARNEY KESSEL and Laurie Henshaw are both correct in their assessment of Eddie Lang's influence on guitarists.

To those like myself, who, around 1929 had never before heard a plectrum guitar played as Lang played it, he was a major influence. Had it not been for Lang and the Gibson Mandolin Company the plectrum guitar may not have developed to hold the immensely important position it occupies today.

For guitarists who took up the instrument after the 1930's, Barney Kessel included, it was no longer of importance that Eddie Lang had been the pioneer of plectrum guitar. The major voices were then George Van Eps, who was musically the most



BARNEY KESSELL/REINHARDT/CHRISTIAN

advanced, Django Reinhardt as his original self, and Charlie Christian as the pioneer of modern jazz on electric guitar.

Apart from Lang's solo, "April Kisses," no plectrum guitarist today would be able to recall his style as they would the other guitarist mentioned. — **IVOR MAIRANTS**, London, N.6.

CONGRATULATIONS on your timely and excellent article on Eddie Lang. It was time someone put his unique position in jazz into perspective. — **PETER TANNER**, Chiswick, London W4.

AS a regular reader of Melody Maker for ten years, I have seen it evolve from a jazz and big band oriented paper to a primarily pop paper. It is now better than ever before.

Whist still catering for

jazz, pop, blues and folk fans there is no regular country music column. With over five million country music lovers in Great Britain, surely it's not asking too much for the MM to set aside space for the country scene. — **OSCAR WOODCOCK**, Gillingham, Kent.

AS AN unbiased observer of the Brighton Jazz scene, I would like to correct your inaccurate report on the alleged Brighton "jazz war" (MM 7.12.68).

There is no war. — **C. M. DUFF**, Hove, Sussex.

THE MM Pop Panel should listen to the Stones' records before knocking them. Why don't they admit they have something against the Stones and that they're determined to say every record they release is bad or mediocre.

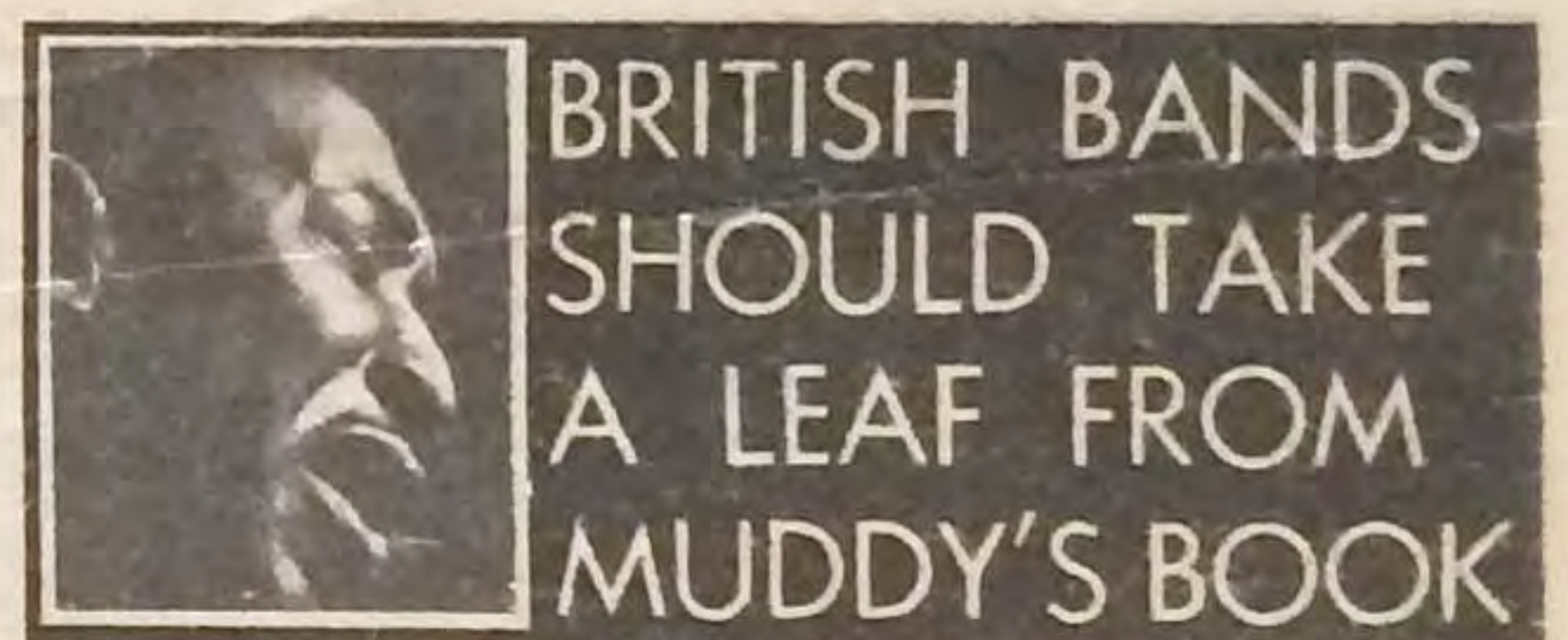
They said it about "Their Satanic Majesties Request" and said it again for "Beggar's Banquet," which is probably the best LP of the year and the best the Stones have ever made. — **JEAN SAN-PHANOR**, Paris, France.

THE NARROW-MINDEDNESS of underground music disciples in their attitude of undisguised snobbery concerning record sales is disturbing.

In protesting against the factions who judge ability by chart successes, they go to the opposite extreme, condemning other more commercial forms of music purely because these records have achieved success, thereby proving themselves as narrow-minded and prejudiced as their opponents. — **ADRIAN TINDALL**, London W3.

I WOULD like a pen pal in Britain. I am 20 and would like a pen pal of my age because next year I plan to visit Britain. I would correspond in English or French. — **BRANKO RIZMAN**, Ljubljanska 2, Slov. Bistrica, Yugoslavia.

IT APPEARS neither BBC nor ITV is interested in presenting Johnny Cash on television. What a contrast he would make to the normal pop show that we get rammed down our throats every week. — **BRIAN MOONEY**, London N19.



BRITISH BANDS SHOULD TAKE A LEAF FROM MUDDY'S BOOK

I WAS impressed by the wonderful performance of the Muddy Waters Blues Band at the Mothers Club, Birmingham, recently.

Good though the majority of our blues bands are, it would benefit every one if they were to take a leaf out of Muddy's book. His band didn't have to blast out everybody's ear drums to prove their excellence. — **J. E. ROGERS**, Wombourne, Staffs.

JOHN MAYALL expresses dislike of the low quality that the current blues boom produces but I doubt that is the genuine reason for his disapproval.

John becomes less outstanding as groups such as Jethro Tull, Chicken Shack and Taste begin to share the popularity that he once owned. John convinced me with his "Crusade" but now I wonder if the cause was lost. — **RICHARD AUSTIN**, London, N.W.4.

ACCORDING TO Chris Welch, British Blues has come to a halt and "is rapidly becoming one of the biggest bores of the day." I think Chris is forgetting that British Blues is an annexe of American blues which has got on well in its basic form for the last seventy years or so.

I fail to see why when British groups get a slice of the cake, the blues should in these remarkably productive years, suddenly change its form. Does Chris think that when blues progresses it stops becoming blues? — **J. D. PICKETT**, Hemel Hempstead, Herts.

CAN'T PEOPLE accept that the blues scene is currently very broad and that John Mayall, The Taste, Jethro Tull, etc., are each playing their particular style of modern blues? — **PAUL HYND**, Strathclyde University, Glasgow, C.2.

WHILE IT'S great to see the tremendous interest in blues, I cannot see it ever making the hit parade. The following for blues and progressive groups is rather similar to the modern jazz fraternity.

They will have their occasional excursions into the Top Ten just as the modernists did with Dave Brubeck's "Take Five" but it will remain basically music for the specialist. — **BARMY BARRY**, deejay, Lafayette Club, Wolverhampton.

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