

Melody Maker

JANUARY 4, 1969

1s weekly

MM SPONSORS NATION-WIDE TOUR

BLUES BLAST

OFF '69



JOHN LEE: leads MM blues package

Hooker/Dunbar/Dupree
Jo-Ann/Groundhogs

THE Blues Blast-Off of 1969—that's what the Melody Maker is bringing to its readers.

Following the phenomenally successful MM Blues Scene '68 at London's Royal Festival Hall in November, we now present the MM Blues Scene '69—a tour of top British and American blues artists in major British cities.

Thousands of blues fans were disappointed when the tickets for the Blues Scene '68 concert sold out like wildfire; now they, and readers all over the country, have the chance of seeing top blues talent in their own area.

IMPRESSIVE

The list of international names is impressive: from America, JOHN LEE HOOKER, the Mississippi singer and guitarist now living in Detroit, and CHAMPION JACK DUPREE, the New Orleans pianist-singer now residing in this country; from Britain, we present the AYNLEY DUNBAR RETALIATION, singer JO-ANN KELLY and the GROUNDHOGS, who will accompany John Lee Hooker.



DUPREE



DUNBAR



JO-ANN

This bonanza blues tour opens on February 8 at London's Royal Festival Hall. It will also visit Bristol's Colston Hall (9); Birmingham Town Hall (11); Plymouth Guildhall (12); Croydon's Fairfield Halls (13) and Manchester Free Trade Hall (15).

Tickets for these great blues concerts, presented by the Melody Maker in conjunction with the Harold Davison Organisation, will be in great demand — just like the tickets for the first Blues Scene presentation — so don't delay.

Apply for YOUR tickets today.

HURRY

Seat prices are 8s, 10s 6d, 13s 6d, 16s 6d, and 21s and applications for tickets should be sent to Ticket Department, the Harold Davison Organisation, Regent House, 235 Regent Street, London, W.1.

But please, hurry, hurry, hurry — or you may miss the best blues concerts to be seen in Britain in 1969.

BEATLES PLAN FIRST LIVE ALBUM FROM

NEXT TV SHOW



JOHN: has songs ready

THE Beatles are to record their first-ever "live" album. Just a few weeks after the release of their phenomenally successful double LP "The Beatles," Apple Records announce that the next Beatles LP will be recorded in front of an audience.

The album will be taped at the special live TV show, before an invited audience, which has been planned for some time.

Apple press officer Derek Taylor told MM at press-time: "The group start writing and rehearsing a number of songs this weekend."

RIGHT MATERIAL

"There is no shortage of material — Paul has eight or nine songs finished, John has a few and George also has some material. They are writing all the time. It's a question of selecting the right material for the show."

The Beatles' first live appearance for over two years was scheduled to take place on January 18. The plan was to have a run-through, a rehearsal and then a complete show — each with a different audience so as many people as possible could see the group in action again.

But, said Taylor, this date was now doubtful. And the venue has still to be fixed. Places mentioned have included the Roundhouse in London and Liverpool's Cavern, but Derek Taylor stressed this week that the venue still had not been selected.

"The date that we originally stated for the spectacular, which was to be recorded for television, was our own date," said Taylor. "Because of that, we are not fixed by it. If we can't do it then, it doesn't matter. The best thing I can say at this moment, is that we hope the shows will happen before the end of the winter."

The Beatles will do at least 12 songs for the album, and it will probably be 14.

It will be the first live album to be released, although one of their concerts in America — at the Hollywood Bowl — was recorded but never released. The only other live recordings they have made were with singer Tony Sheridan in their early days in Hamburg.

MELODY MAKER POP 30

- 1 (1) LILY THE PINK Scaffold, Parlophone
 - 2 (5) BUILD ME UP BUTTERCUP Foundations, Pye
 - 3 (3) ONE, TWO, THREE O'LEARY Des O'Connor, Columbia
 - 4 (2) I AIN'T GOT NO — I GOT LIFE Nina Simone, RCA
 - 5 (7) I'M THE URBAN SPACEMAN Bonzo Dog Doo Dah Band, Liberty
 - (15) OB-LA-DI OB-LA-DA Marmalade, CBS
 - 7 (8) SABRE DANCE Love Sculpture, Parlophone
 - 8 (19) ALBATROSS Fleetwood Mac, Blue Horizon
 - 9 (12) RACE WITH THE DEVIL The Gun, CBS
 - 10 (6) MAY I HAVE THE NEXT DREAM WITH YOU
Malcolm Roberts, Major Minor
 - 11 (4) GOOD, THE BAD AND THE UGLY ... Hugo Montenegro, RCA
 - 12 (9) I'M A TIGER Lulu, Columbia
 - 13 (13) A MINUTE OF YOUR TIME Tom Jones, Decca
 - 14 (19) SON OF A PREACHER MAN Dusty Springfield, Philips
 - 15 (22) PRIVATE NUMBER Judy Clay and William Bell, Stax
 - 16 (16) LOVE CHILD ... Diana Ross and the Supremes, Tamla Motown
 - 17 (10) BREAKIN' DOWN THE WALLS OF HEARTACHE
Bandwagon, Direction
 - 18 (27) SOMETHING'S HAPPENING ... Herman's Hermits, Columbia
 - 19 (11) THIS OLD HEART OF MINE ... Isley Brothers, Tamla Motown
 - 20 (17) HARPER VALLEY P.T.A. Jeannie C. Riley, Polydor
 - 21 (18) ELENORE Turtles, London
 - 22 (21) IF I KNEW THEN WHAT I KNOW NOW Val Doonican, Pye
 - 23 (29) OB-LA-DI OB-LA-DA Bedrocks, Columbia
 - 24 (14) ELOISE Barry Ryan, MGM
 - 25 (28) STOP HER ON SIGHT (SOS) Edwin Starr, Polydor
 - 26 (24) QUICK JOEY SMALL
Kassenetz Katz Singing Orchestral Circus, Buddah
 - 27 (23) THOSE WERE THE DAYS Mary Hopkin, Apple
 - 28 (—) FOR ONCE IN MY LIFE Stevie Wonder, Tamla Motown
 - 29 (26) DON'T FORGET TO CATCH ME Cliff Richard, Columbia
 - 30 (—) ATLANTIS Donovan, Pye
- (Two titles 'tied' for 5th position)



LULU AND MAURICE

Lulu to cut engagements after marriage to Bee Gee Maurice

LULU WILL cut down on her working engagements when she weds Bee Gee Maurice Gibb, according to Lulu's personal manager Marian Massey.

The couple announced their engagement on the first of Lulu's new "Happening For Lulu" programmes on BBC-TV last Saturday. They also sang "What A Beautiful Creature You Are," a song written by Donovan.

"Lulu and Maurice may get married soon,"

added Marian on Monday. "But they will probably wait until her present series is over, and also the Eurovision Song Contest." Lulu represents Britain in this event in March.

"Lulu and Maurice want to see as much of each other as possible, so Lulu will certainly cut down on her commitments after they marry. She also wants a family—but not right away," says Marian.

Lulu was 20 in November, and Maurice is just 19.

NO REPLACEMENT SO HOLLIES' DATES OFF

HOLLIES have cancelled all dates this month (January) pending a replacement for Graham Nash, who left the group on December 8.

At presstime, no replacement has yet been signed for Graham, though the Hollies have already auditioned dozens of applicants—"many of them from famous groups," according to spokesman Robin Britten.

"We are down to a short list, but we would have to hear these boys on tape in a studio before making any decision," adds Robin Britten.

Meanwhile, the Hollies have completed the instrumental tracks of their forthcoming album of Bob Dylan songs. Voices will be added when the new man joins.



HOLLIES: 'We are down to a short list'

director of Pye) and Peter Elderfield (marketing co-ordinator, in addition to existing responsibilities as international manager).

RACE AT LE METRO

THE IDLE Race visit Birmingham's Le Metro tonight (Thursday).

Other bookings for the club include the Wellington Kitch Jump Band (tomorrow), Billie Davis (11), Immediate Pleasure (12), Duster Bennett (16), Ellison Hog Line (19), Jigsaw (26) and Keg Hartley (30).

RECORD SALES UP

ATCO American company released here on Atlantic by Polydor, has reported an 85 per cent increase in sales in 1968.

The company earned 23 Gold Records for singles and albums and Ahmet Ertegun, president of the company, said: "The unparalleled sales increase achieved by Atlantic-Atco during 1968 points up Atlantic's success in presenting the most exciting artists and music in the fields of pop, rock, R&B and jazz."

British producers who have product released on the label include Robert Stigwood, Georgio Gomelsky, Steve

MOODIES MISS MIDEM

MOODY BLUES have cancelled an appearance at this year's MIDEM festival in Cannes, France at the end of January to concentrate on finalising their new album.

The appearance at MIDEM, the international record world convention, was arranged after the group successfully appeared at last year's festival.

A spokesman told MM: "The Moodies spent the whole of January in the studios to make sure the album is finished."

In April, the group start another American tour, scheduled to last six weeks.

They will present their new album in a special London concert before leaving for America, but the venue and date have not yet been finalised.

GIBSON TRIO BOOKED

THE LORNE Gibson Trio have been booked for the 12-week Cairngorm Ski Night series on Grampian TV.

The first show goes out on January 7. The trio have changed labels and are making an LP and single for RCA, due out early in '69.

CHICKEN SHACK

CHICKEN SHACK headline a four-hour blues concert at St Pancras Town Hall, Euston Road, London, NW1, on Saturday. The concert, starting at 7 pm also features Black Cat Bones, Dave Kelly, Jo-Ann Kelly, Bob Hall, Mike Cooper, the Ian Anderson Country Blues with Bob Rowe (bass) and Paul Rowan (hca), and compere Mike Raven.

Tickets for the concert, presented jointly by Blue Horizon Records and the London Blues Society, are 12s 6d and 17s 6d and are available at the hall on the night.

Chicken Shack's second album, "OK, Ken?" will be released by Blue Horizon on January 10.

Blue Horizon producer, Mike Vernon, returns from the US next week where he has been recording an album and single with the Fleetwood Mac, currently in the MM Top Thirty with their instrumental "Albatross."

PYE SIGN MIKE

BLUESMAN MIKE Cooper has signed a recording contract with Pye and started recording an album this week.

Mike has concert dates at St Pancras Town Hall (January 4) and High Wycombe (8).

Other dates include: Farnborough, tonight (Thursday); Enfield (6); Halifax (9) and South Shields (10).

top twenty albums

- | | |
|--|---|
| 1 (1) THE BEATLES (Double Album)
Beatles, Apple | 11 (12) VAL
Val Doonican, Pye |
| 2 (6) BEGGARS BANQUET Rolling Stones,
Decca | 12 (17) I PRETEND
Des O'Connor, Columbia |
| 3 (2) BEST OF THE SEEKERS Seekers, Columbia | 13 (10) BEST OF THE BEACH BOYS Vol 3
Beach Boys, Capitol |
| 4 (4) THE WORLD OF VAL DOONICAN
Val Doonican, Decca | 14 (16) THE WORLD OF THE BACHELORS
Bachelors, Decca |
| 5 (9) THE SOUND OF MUSIC Soundtrack, RCA | 15 (8) ELECTRIC LADYLAND (Double Album)
Jimi Hendrix Experience, Trock |
| 6 (3) HOLLIES GREATEST HITS
Hollies, Parlophone | 16 (13) FELICIANO
Jose Feliciano, RCA |
| 7 (7) THE GRADUATE
Soundtrack, CBS | 17 (14) LIVE AT THE TALK OF THE TOWN
Seekers, Columbia |
| 8 (5) THE GOOD, THE BAD AND THE UGLY
Soundtrack, United Artists | 18 (—) BEST OF CILLA BLACK
Cilla Black, Parlophone |
| 9 (11) THE WORLD OF MANTOVANI
Mantovani, Decca | 19 (15) BOOKENDS Simon and Garfunkel, CBS |
| 10 (—) HELP YOURSELF
Tom Jones, Decca | 20 (20) TOM JONES LIVE AT THE TALK OF THE TOWN
Tom Jones, Decca |

POP 30 PUBLISHERS

- 1 Noel Gay; 2 Immediate/Welbeck/Schroeder; 3 Patricia; 4 United Artists; 5 Bron; Northern Songs; 7 Leeds; 8 Fleetwood/Immediate; 9 Keen/Pop-Gun; 10 Pedro; 11 United Artists; 12 Valley; 13 Valley; 14 London/Tree; 15 East; 16 Jobete/Carlin; 17 Screen Gems/Columbia; 18 Cyril Shane; 19 Jobete/BMT; 20 Keith Prowse; 21 Carlin; 22 Cinephonic; 23 Northern Songs; 24 Carlin; 25 Essex; 26 Feldman; 27 Essex; 28 Jobete/Carlin; 29 Shadows; 30 Donovan.

ADVERTISEMENT

REAL TOP LPs REAL

- 1 THE GOOD, THE BAD AND THE UGLY
Hugo Montenegro (S)SF7994 (M)RD7994
- 2 SILK AND SOUL.....Nina Simone (S)SF7907 (M)RD7907
- 3 OLIVER.....Original Soundtrack recording (S)SB6777 (M)RB6777
- 4 HAIR.....Original Broadway Cast recording (S)SF7959 (M)RD7959
- 5 FELICIANO.....Jose Feliciano (S)SF7946 (M)RD7946
- 6 AERIAL BALLET.....Nilsson (S)SF7973 (M)RD7973
- 7 HAROLD McNAIR.....Harold McNair Quartet (S)SF7969
- 8 CROWN OF CREATION.....Jefferson Airplane (S)SF7976 (M)RD7976
- 9 LOFTY FAKE ANAGRAM.....Gary Burton Quartet
(S)SF7923 (M)RD7923
- 10 GLENN MILLER STORY.....Glenn Miller and His Orchestra
(M)RD27068
- 11 THE ORIGINAL DIXIELAND JAZZ BAND
The Original Dixieland Jazz Band (M)RD7919
- 12 THE POPULAR DUKE ELLINGTON
Duke Ellington and His Orchestra (S)SF7835 (M)RD7835

JOE TEX TOUR

JOE TEX and his full American Orchestra open their British tour on January 17 at the University of Warwick, Coventry.

Negotiations are under way for them to make a guest appearance in Lulu's BBC-TV series.

Other dates set are the Imperial Ballroom, Nelson and Binlid Club, Desbury (18) and Attic Club, Doncaster (19).

They then go to the Continent for the Midem and San Remo festivals returning to Britain on February 3 for a further five dates.

BOWN MISS FESTIVAL

ALAN BOWN, Tyrannosaurus Rex, the Pretty Things and Hair Apparent waited 5½ hours at Gatwick Airport on Saturday for a plane to take them to the Utrecht Pop Festival. The plane never showed up.

Bad weather also prevented Alan Bown from reaching a date at Redcar the following day.

The group is guesting on the Jimmy Young Show this week.

ROCK EXHIBITION

AN EXHIBITION of rock and roll, featuring records, posters, programmes, magazines, etc. will take place on January 10 and 11 at St John's Hall, 330 Clapham Road, London, SW9.

The exhibition is arranged by Earl Sheridan and Anton Promotions and many rare old rock discs will be on sale, as well as displays devoted to artists like Elvis Presley, Carl Perkins, Jerry Lee Lewis, Bill Haley, Eddie Cochran and Gene Vincent.

Exhibition will be open on Friday (10) from 7 pm to 11 pm and on Saturday (11) from 10 am to 11 pm.

PYE APPOINTMENTS

TO PROGRESS the expansion of the record division, Geoffrey Bridge has been appointed general manager of Pye Records Ltd, while retaining complete responsibility for the international division of the record company.

Derek Honey succeeds Nicholas Hampton as financial controller and William Taylor takes over from Basil Margrave as administrative manager of Pye Records.

Other appointments include: Tom Grantham (marketing

Cream's farewell concert to be shown on BBC's Omnibus

FINAL LOOK at the Cream for British fans will be on Sunday (5) on BBC-1, when Omnibus presents a 50-minute film of the group.

The film was recorded at the group's farewell concert at London's Royal Albert Hall in November. Producer Tony Palmer recorded the concerts and edited excerpts will be presented in the programme.

BONZOS AT NO 5

ROCKETING up the chart with "I'm The Urban Space-man," in the week of Man's first orbit of the moon, the Bonzo Dog Doo Dah Band hit number five in the MM Pop 30 this week.

The group have several British dates lined up before their American tour due in March.

On Saturday they will be at the Winter Gardens, Weston Super Mare, followed by dates at Mother's Club, Erdington, Birmingham (January 11), Rhodes Centre, Bishops Cleeve (January 13), Pavilion, Hemel Hempstead (15), Surrey University, London (17), Philharmonic Hall, Liverpool (24), Nottingham University (25), Birmingham University (31).

TGS TV DATES

THE GREATEST Show On Earth have club and TV appearances in Germany this month and then go to Brussels on February 1 for a TV and club date.

They then open an 18-day season at the Blow Up Club, Munich, before visiting Scandinavia. They return to Britain to play Klook Kleeek on February 27.

JOHN SURMAN

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Dynamic debut album from Melody Maker Poll-winner

DERAM

Deram Records a product of The Decca Record Company Limited, Decca House, Albert Embankment, London SE1

ROLLING STONES TO START WORK ON NEW LP



JAGGER

ROLLING STONES Mick Jagger and Keith Richard will start work soon on their next LP, as yet untitled. They start recording when they return from South America to join Charlie Watts, Bill Wyman and Brian Jones in Britain. All the numbers for the LP have been written but there is no date for release yet.

PENTANGLE TOUR

THE PENTANGLE open their first tour of America on February 7 at New York's Fillmore East. The group fly to the States on February 1 and spend several days doing TV and promotional appearances before starting the tour, which also takes in Fillmore West, San Francisco and dates in Boston, Chicago and other major cities.

Manager Joe Lustig flew to America last week to finalise details of the trip.

On January 11, the group appear on the Julie Felix Show on BBC-2.

BLOSSOM TOES DUE

BLOSSOM TOES return to Britain from their continental tour on January 10. They are currently in Switzerland and are set for club appearances in Munich (Jan 7 and 8) and Belgium (10). The group are set for television appearances in Holland (14) and Belgium (16).

MAC JOIN B.B. KING

PETER GREEN'S Fleetwood Mac share top billing with American blues singer and guitarist, B. B. King, at the Royal Albert Hall, London, on April 27.

They will also play Bristol (28) and Manchester Free Trade Hall (29) with the supporting bill which has still to be finalised.

The Fleetwood Mac start

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their 10-week US tour in February and begin recording tracks for their next album. Between February 28 and March 2 they tour Holland and from March 22 to April 5 they tour Scandinavia. They will play a number of British dates in between these tours.

JIMI HENDRIX sustained a fall in New York on Boxing Day and tore the ligaments in a leg. He was rushed to hospital for an X-ray and had to postpone his projected visit to Holland last Saturday (28).

But he hopes to fly in to Britain in time to guest on Lulu's BBC-TV show this Saturday.

In London — also on Boxing Day — the van used by Hendrix men Mitch Mitchell and Noel Redding was broken into while it was standing in London's Great Portland Street. Stolen were two guitars belonging to Jimi and Noel, half of Mitch's drum set, three amplifiers and a public address column speaker.

So that the fans in Holland would not be disappointed last Saturday, Noel and Mitch, plus ex-Traffic men Dave Mason, Jim Capaldi and Chris Wood all planned to fly to Utrecht, Holland, to perform for Jimi. But, though they stood at Gatwick Airport for five hours, the bad weather prevented them from flying out.

Jimi Hendrix has been voted "Artist of the Year" by American trade magazine, Billboard.

Billboard has Aretha Franklin, still recovering from a broken leg, as the top female singing artist and the top-selling R and B artist.

Aretha has a new British single released on Friday on Atlantic titled "Don't Let Me Lose This Dream." She is scheduled to arrive in Britain in February for London and provincial concert and TV dates.

CASUALS IN ITALY

THE CASUALS will be taking part in the San Remo Song Festival in Italy during the last week of January and the first week of February.

They will be singing an Italian song titled "Alla Fine Della Strada" which translates as "At The End Of The Road." It has been written by Pace and Panzari who have written hits for the Tremeloes and Engelbert Humperdinck.

The song has been offered to Tom Jones to record. The Casuals will not record it but they will be publishing it through their own company,

Hendrix injures leg ligaments in New York fall



JIMI HENDRIX: Holland visit postponed

Casual Music

Shirley Bassey and American group, the Fifth Dimension, are also taking part in the contest. If the Casuals reach the finals of the contest they will consider staying in Italy for a further month for personal appearances.

FOUNDATIONS HIT

THE FOUNDATIONS are insisting on a minimum of six stewards at clubs where they appear following another £500 worth of damage to their equipment over Christmas.

The group are also asking for crash barriers if the stage is low. Said lead singer Colin Young: "We realise that it is over enthusiastic fans but unfortunately it does cost a lot of money to replace this equipment."

A new Foundations LP "Escalator," is scheduled for release in the spring. Seven tracks have been written by the group, the others include numbers from Tony Macauley.

The group have written one number which they cannot use on the LP as it is 25 minutes long. They hope to use it on a future LP.

JUNIORS' TOUR DATES

THE FULL tour dates have now been set for Junior Walker and the All Stars who arrive in Britain on January 10.

They open with a double date at Warwick University, Coventry, and Aston University, Birmingham, on January 10.

They then go to Dunstable and Nottingham (11), Retford and Wakefield (12), Tunstall and Birmingham (13), High Wycombe and London's Revolution (14), Bristol and Cardiff (16), Warrington and Wigan (17), Manchester (18), South-



LEE: pulled off stage

LEAPY LEE FRACTURE

LEAPY LEE had a fractured elbow and minor cuts when fans pulled him off stage at Dublin's Arcadia Ballroom on Sunday. He was treated in hospital.

He was dragged off stage onto the floor by excited fans. At least two Northern club appearances had to be cancelled after the incident and he spent this week resting at his London home.

Leapy's follow-up single to "Little Arrows" is "Here Comes The Rain," a Barry Mason song, released on January 10.



BELL: visits alone

William Bell visit is on

WILLIAM BELL, who with Judy Clay, is currently at No. 15 in the Melody Maker Top Thirty with a Stax single, "Private Number," will visit Britain after all.

Last week it was announced that his projected tour with Judy Clay was cancelled because of confusion with another singer working British club circuits as William Bell.

Bell will arrive on January 22 for club, radio and TV dates.

BASIE'S SOLO DATES

WHEN Tony Bennett and the Count Basie Band make their April tour of Britain, the Basie orchestra will play two extra dates without the singer. These are at the Wakefield Theatre Club on Friday (18) and at Croydon's Fairfield Hall on April 24, and they are the band's only dates on its own.

The Bennett-Basie package opens at London's Hammer-smith Odeon on Saturday (19), and this will be the first of five London concerts. Their only engagements outside the metropolis have already been fixed.

Venues and dates are Colston Hall, Bristol (22), De Montfort Hall, Leicester (23), and Free Trade Hall, Manchester (26).

ance in Brussels and a concert in Amsterdam.

On their return to England, they will be recording their next single. Brian and the Trinity release an album without Julie in February titled "Definitely What?"

Brian, Julie and the Trinity will release a new album in the spring.

MAYALL AT POLY

JOHN MAYALL, the Who and the Crazy World of Arthur Brown are some of the star names being presented by London's Polytechnic Students Union early in 1969.

The college presents their dances in the main extension building and booked are: John Mayall and the Earth (January 11); Pretty Things and Terry Reid Fantasia (25); the Who (February 8); Chicken Shack and Bobby Parker Blues Band (22); Crazy World of Arthur Brown and the Village (March 8).

The college also presents a concert with Roy Harper, Jo Ann Kelly and Roy Cameron on February 1.

SCULPTURE'S US VISIT

LOVE SCULPTURE'S "Sabre Dance" is being promoted heavily in America by London Records, who recently signed the group to an American contract. And if the single is a hit, the group will probably fly out early this year for a two-week promotional visit.

The group have recorded a stereo version of the single for release in the States.

They have also had offers for a major three week Continental tour which are being considered by agent Colin Berlin.

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LULU'S



LULU has gone slightly potty.

Don't worry fans. Our "Tiger" girl is not about to be carted off to a home. It's just that Lulu is raving about a new group that made its TV debut on her own BBC-TV show last Saturday.

The group is called Cartoone, and comes from Lulu's home territory of Glasgow. They're four Scots boys who write their own material and they've just been signed to a long-term, exclusive recording contract with Atlantic Records.

Group consists of Derek Creigan, lead singer and bass guitar; Mike Allison, lead guitar; Charles Mo Trowers, rhythm guitar; and Chick E. Coffils, drums.

"I'd heard of them when I was in Scotland," enthused Lulu, "but it was when Mark London (composer of Lulu's million-plus seller, "To Sir With Love") played me a demo of theirs that I really went potty about them.

"Mark has now done an album with them, and they're so fantastic I really believe they could be another Beatles.

"They're not only good songwriters; they sing so well together. Their harmonies are really beautiful. And lead

RAVING

singer Derek has such a great voice. He sounds like Bob Dylan with a bit more soul. There's a fascinating, almost weird quality about his voice.

"He sings with so much feeling. He's a very compassionate person; I think he must have gone through some hard times to get that feeling in his singing.

"Now, everything seems to be happening for them. And what I admire most of all they're so humble; they're really knocked out at all the interest that's being taken in them. And, of course, I am additionally thrilled that they come from Glasgow."

Mark London and Lulu's personal manager, Marian Massey, are equally enthusiastic. Says Mark: "I first listened to their stuff about a year ago. I said when they had more songs written, they should get in touch with me.

"Eleven of the twelve numbers on their album were written by Derek Creigan, and he shows tremendous talent. Now, this deal has been concluded with Atlantic, who are releasing a single followed by the album both here and in the States in January."

Says Marian Massey: "Lulu insisted she should be the

ABOUT

first to introduce the group on TV, and so they did the very first programme in her new series."

Meanwhile, Lulu is also excited about her big new venture in the New Year—a dramatic role in a musical film for which Mark London has written the songs. It's tentatively titled "On The Subject Of Jenny."

"Shooting starts in April," said Lulu. "The story is about a young girl who's just come out of an orphanage and is really learning about life—the hard way.

"Things are very difficult for her. She has no parents—only a grandfather who drinks a bit. He was formerly a prize-fighter, and I have to slog myself out to keep things together. We're always having fights, and we have to do a moonlight flit to Blackpool because we can't pay the rent.

"Shooting will be done in London and Blackpool.

"This will be my first big dramatic role, and I'm really excited about it. "There's a great script, which beautifully captures the way a young girl would react to various problems. I think it perfectly captures a real-life situation." — LAURIE HENSHAW.

THEM



SAN FRANCISCO is fast becoming the mecca for America's creative musicians, and for some British musicians too. It has been noticeable over the past year that the old idea of a group identity is being replaced gradually by a desire among musicians to play and work together without being tied down by the responsibilities and pressures of being part of a group.

More and more American musicians are making their base in San Francisco and joining up with West Coast musicians. One of the best known and longest established of the San Francisco groups is the Grateful Dead. Their co-managers, Danny Rifkin and Rock Sculley were in London recently, along with an escort from the West Coast's famous Hell's Angels motorcycle gang.

OFFICE

Sculley was using Beatles' headquarters, Apple, as a temporary office during his stay. "We're really seven partners in Grateful Dead, he said when I met him there last week." There are five members and Danny and myself as managers. We started four years ago around San Francisco and then we went to Los Angeles. That was before the Fillmore and the Avalon dance halls started.

"We went to Los Angeles to practise and cut a record and we stayed there for about two months.

"But the scene started in San Francisco and we worked out of San Francisco. But there was nothing else happening in the States. San Francisco had the best musicians—and that's still the case."

Rock continued: "A lot of the focus went off the music and onto the spectacular LSD stuff. But everybody just went on making music.

SCENE

"San Francisco, because of the dance halls, attracted musicians and became a good scene for musicians. They came from Los Angeles, people like Mike Bloomfield came from Chicago and a lot of bands moved to the West Coast. Bands like Butterfield with Elvin Bishop, and Buffalo Springfield started in Los Angeles.

"The Byrds were also closely connected with musicians in San Francisco. Quicksilver, Grateful Dead, Airplane and Big Brother—those were the San Francisco bands. There were others from outside. It is

IN THIS WEEK'S
BLIND DATE
ED
STEWART

TURN TO
PAGE 10



GRATEFUL DEAD: now nationally known.

Dedicated followers of pop music should keep their eyes on San Francisco, says Tony Wilson

around these bands the scene still centres, and even though Big Brother are breaking up, they are still the focus of the scene.

"We were expressing

something of the area and this is what attracted the musicians. There's a good environment for musicians to have total creative freedom and good money. Now we

have this thing going on in America which has been inspired by British bands—the freedom of movement caused by the splitting up of groups."

Rock thought that the

seeking of freedom from freedom could be traced back to the split between Spencer Davis and Stevie Winwood. "Musicians saw this, that Stevie didn't want to be bound by the traditional thing of a band and that he wanted to feel free to do creative things wherever he wants to.

"It's like the 'Super Session' album. The musicians, Kooper, Steven Stills and Bloomfield, were not interested in being a great band like the Beatles. 'Super Session' represents a new thing in the States. Bloomfield can get together with Kooper or Stills to record, not as a band, but as musicians who are established and have seen fit to get themselves together.

MUSIC

"It means that great musicians can make great music," said Rock. "They are inspired by the San Francisco scene and by British musicians."

Another aspect of the West Coast that has affected the musical scene is the FM or underground radio station. There are 75 in America and two of them are in the San Francisco area. They are more concerned with the quality of music rather than advertising. "They are there to fulfil the need for good music," explained Rock, "while you have John Peel with two hours a week. We have two stations in San Francisco that operate 24 hours a day, all week.

RADIO

"The influence of these radio stations is spreading, like the dance halls and the clubs. It is all coming from San Francisco, with San Francisco musicians being employed everywhere. The Grateful Dead are now a top band with national standing.

"There is a whole new movement of freedom with the driving force of the desire to create good new music. That's why the Stones and Beatles keep going back. They are discovering the roots of what made their music great and they are re-using them."

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The RAVER'S weekly tonic

SPLAT! WENT CUSTARD PIES AND BEETROOT!

SPLAT! — went the custard pies, and SPLASH! — went the beetroot at the wildest pop party of the old year, at Christmas. It was asking for trouble to invite the Small Faces, Who and certain gentlemen of the press to an afternoon rave up at the offices of Track

At wildest pop party



MOON: custard pies

Records in London's Soho. And even more dangerous to lay on a spread of cakes and ale.

All was peaceful during a splendid drag show with genteel piano accompaniment. But as the champagne took effect, a sausage roll was somehow flicked between rival pop writers, and within seconds a maelstrom of food blitzed the office, leaving the floor, ceiling, walls and guests coated in inches of sausage, pastry, and cake.

One pop man received a custard tart full in the face, directed by Keith Moon. Seconds later Steve Marriott finished the job by emptying a bowl of beetroot over his head.

Another reporter was hit on the head by the piano, and Townshend and Moon danced a dervish between letting off exploding "whoopie bombs." Posters were ripped from the walls and drinks went flying. "It was all great fun," said a Track spokesman later.

Lulu and husband to be Bee Gee Maurice spent Christmas on a health farm where turkey and Christmas pud were banned. . . . The Sinatra-Martin TV show was a trifle coy, what? Peggy Lee to have a one-woman exhibition of her paintings in Los Angeles.

Publicist Richard Eedy engaged to Manchester air hostess Bea Yates. . . . Brian Somerville's American car stuck in snowdrift at Stockton. Had to be rescued by Dave Dee & Co. . . . Peter Bardens grooving hotly on

organ with Village.

Jimmi Hendrix is offering £50 reward for the recovery of his group's stolen gear. It is all brand new, custom built and "unsaleable," including two 200 watt Marshall amplifiers, one 100 watt amp, a Marshall PA column speaker, a 12-string Fender guitar, six-string Fender Stratocaster and half of Mitch Mitchell's drums. They include a special "throne" containing all his accessories, specially made cymbals and a silver Ludwig snare drum, unique in Britain. Say the group: "We must have this equipment back, especially the drums. We'll pay £75 if we get them back in seven days, and no action will be taken."

Yes and Amen Corner were also robbed over Christmas holidays. . . . John Peel raving about Van Der



American singer and actress, Judy Garland, pictured here with her fiance, discotheque manager Mickie Deans, flew into London and trouble last weekend. Judy, booked for a four-week season at London's Talk Of The Town, is being threatened with a legal tangle over contractual obligations. Despite this Judy opened her show on Monday, at a reported £10,000 a week, following secret rehearsals. The 46-year-old star has made no comment about the claims by two American businessmen to her exclusive services until next June.

guitarist Alan Warner is still recovering from a sprained ankle, road manager Carl Miller had his glasses broken and their bank balance is recovering from the £500 worth of damage to a new PA system. Roy Hudd, correcting his Family Choice statement that the Beatles had penned Mary Hopkin's "Those Were The Days" on Monday, said: "I thought they had written everything — including Magna Carta" . . . Paul Williams Set do a great version of "Eleanor

Rigby." Why don't they get it on record? Love Sculpture's "Sabre Dance" called "a successful adaptation in pop terms" by Scottish classical music critic Neville Garden Bachelor Con Clusky went to Tremeloes opening night at Batley Variety Club. Comedian Ray Martine served pre-mixed vodka and tonic to Tremelo Ric West, publicist Brian Longley, and MM's Tony Wilson from a plastic wardrobe in the back of a car speeding through Northern wastelands.

TRUTH Enthusiasm For Beck Justified

By MICHAEL ETCHISON Herald-Examiner Staff Writer

The Jeff Beck Group showed up late for both Friday and Saturday nights at the Shrine Exposition Hall, but few customers gave up their choice seats on the concrete to leave before the group finally arrived. Saturday night they were received with wild enthusiasm, and justifiably. Playing the usual blues-oriented rock, Beck is as good as almost anyone, as searing solos in "Let Me Love You Baby" and "Rock My Plimsoll" showed. Outside that style, there is no one who can touch him. In his showpiece, "Beck's Boogie," he played not only straight rock and 1940s-style boogie but also some Les Paul and Earl Scruggs. Rod Stewart's voice is as good as ever. He has a trick of hitting a note, holding it, starting to rasp, shaking a little and finally releasing it. Any one of these is a great accomplishment for most rock singers. A surprise addition to the group is the legendary English blues pianist Nicky Hopkins. Hopkins' barrel-house playing has been heard on albums of nearly all the major British groups, from the Who's "My Generation" (on "The Ox") to the Rolling Stones' "Beggars Banquet." Now that he has decided to travel, non-musicians will come to know his name. The Moody Blues, who shared the bill, showed that they could not only recreate the sound of their hit albums ("Days of Future Passed" and "In Search of the Lost Chord") but also lay down a churning rock beat. On stage, the orchestral sonorities were accomplished, as in most of "Search" and all of "Chord," with a modified Mellotron. That instrument, which looks like an organ, is generally anathema to American musicians unions because it so well reproduces other instruments' sounds. The group told me that they had received special permission to use theirs. Although the Mellotron was used, and for such songs as "Nights in White Satin" and "Beautiful Dream" it was indispensable, it was the relative prominence of the guitar that propelled the group beyond the frequently cloying sweetness of their recordings. Special black marks go to the promoters, Scenic Sounds, for giving the Moody Blues amplification which was at best mediocre and part of which finally failed. Ten Years After, the third British group of the evening, stars guitarist Alvin Lee. (If the other members' skills are no higher than the drummer's, whose first-set solo was endless, Lee shows as much sense as vanity.) Lee is capable of greatly exciting playing, conveying much of the urgency his singing lacks. A slow "I Can't Keep From Crying" exhibited both. He is often trapped, however, by his trademark, the repetition of simple patterns played at blinding speed. The Outlaw Blues Band, a local jazz-rock group, completed the bill. The lights, by Picadilly Ltd., belong at high school dances.

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Caught in the act

TREMS PAST TEST



THE acid test of any act is audience reaction and there is no better testing ground than the huge Northern night spot, the Bailey Variety Club. The Tremeloes appeared there last week in the top-of-the-bill spot and were very well received by the opening night audience. As well as their hits, "Silence Is Golden," "My Little Lady," "Even The Good Times Are Bad," "Helule Helule" and "Here Comes My Baby," which were all greeted with applause, their spot included "Angel Of The Morning," a country instrumental, "Mountain Dew," and the Easybeats' "Good Times," which was used to open and close their programme.

The Tremeloes recreate their recording sound with remarkable accuracy and their light approach, combined with a well-paced presentation, quickly won over what can be one of the toughest audiences in the country. This was a very musical and totally enjoyable performance from one of the country's top pop groups — TONY WILSON.

McGREGOR TRIO

ONE hearing of the new Chris McGregor Trio at the London Jazz Centre club is probably not the best way to come to any hard and fast conclusions about the music. Nor did the under-mixing of Barre Phillips' bass help

KEN DODD

NOT many folk are aware that Robinson Crusoe had a brother "Billy" — but they will appreciate the point very strongly once they have seen this silly-Billy as portrayed by Ken Dodd at the Palace Theatre, Manchester, for a Christmas season that is already booked well into March. Obviously the accent is strongly on comedy in which field Diddy is a jaw unto himself, but gets lots of assistance in this department from Hope and Keen (as Bosun and Mate) and the tumbling Volants.

He sings a number of his recording hits too — but the big vocal scene is that with the Diddymen who are in fact a delightful troop of children. No one but Diddy could live with such a team of showstealers. — JERRY DAWSON.

VILLAGE

A FINE band quickly gaining recognition on the club circuit are Village, featuring the driving, jazz based organ playing of Peter Bardens. Peter is something of a young veteran of the group scene and spent some time powering the rhythm sections of many top groups before branching out and forming his own band. With Bill Porter on drums and Bruce Thomas on bass guitar, they swing violently on material like "Day In The Life," "Jive Samba" and "One Shake O'Life." They are not a deafening shambles of the type which can so often bore even the most mindless discotheque goer. They are a musically sparkling plug for both dancing and listening pleasure. We can expect to hear more from the Village in '69. — CHRIS WELCH.

LADYBIRDS

IT doesn't matter if you're tone deaf when you are watching Denmark's Topless Ladybirds. As long as your eyesight is good, you'll possibly feel you're getting your money's worth. The trouble with the four Copenhagen girls, booked into Edinburgh's Casablanca Club for eight nights at £1,000, was that they chose Christmas Eve and this city of all places to make their debut. Only 50 or so people were in the psychedelic-type cellar for the first of the two topless sessions and half of them seemed to be Pressmen or chaps with cameras slung round their necks. But the club anticipated roaring trade once their members had feasted their eyes on the other goodies that Christmas brings. The Ladybirds' first set was only five numbers long. They climbed onto the stand in

sparkling red bikinis and after one over-amplified number the lights dimmed allowing them to jettison their tops without undue embarrassment. Then lead guitar Michelle (23), bass guitar Sussy (20), organist Brigitte (18), and drummer Bonni (19), who was the only Ladybird who refused to go topless at the Press conference, plunged enthusiastically into the Tremeloes' "Happy Song" and something I'd almost forgotten, "Sweets For My Sweet."

Musically and visually the Ladybirds have nothing spectacular to offer. I think they need a ninth gimmick. — JOHN GIBSON.

EWAN MCCOLL

EWAN MACCOLL goes pop! The headline I always wanted to write becomes almost justifiable, for in his latest and best satirical Festival of Fools, MacColl displays a better knowledge of pop media than his followers might suspect. Not merely pop music — although a complete section of this panty for Maocists is devoted to a lampoon about yours truly, who is displayed as a middle-aged phony with a compulsion towards trendiness — but also TV commercials, Goonshow mixed-up tapes, and John Lennon-type gobbledegook keep breaking through. In fact, the pop music section is the weakest point in the show, not merely because it misses what I feel is the main point about the pop revolution — its broad, popular base — but because the music is so bad. In getting his folkies to try so unsuccessfully to send up pop music MacColl unwittingly confirms my basic thesis, that folk revivalists are in danger of vanishing rapidly up their own mardants if they try to ignore the media implosion that is going on all around them. But right in the middle of these musical irrelevancies are two of the most powerful pieces in the show. The first, a savage ballad about a middle-aged suicide, is brilliantly sung by John Faulkner and deserves to go right to the head of the list of great MacColl ballads. The second, again by Faulkner, is a viciously witty micky-take of a whole range of stage Irishman.

The words and manner belong to Dominic Behan, but the voice is more like Luke Kelly. This whole show is MacColl at his best: brilliantly witty, moving, callously unfair, tough, with sudden surprising streaks of sentiment. And he demands that the audience do something about the subjects of his protest. — KARL DALLAS

JON HENDRICKS

FOR sheer jazz entertainment, Jon Hendricks must be somewhere close to the top of the heap, and the combination of him and The Band, now coming to the end of a short season at Ronnie Scott's is well nigh irresistible. True, on opening night it might have been possible to sniff that the repertoire — "Going Home," "No More," "Woodside," "Clifford," etc. — was perhaps becoming a trifle too familiar but the added dimension of the beautifully voiced riffs and counterpoint solo contributions ensured that the whole thing sounded beautifully fresh and vitally alive. Hendricks' time is, of course, impeccable and that of a Tony Oxley, Ron Matthews, Larry Bucovic rhythm section that was really digging in meant that there was not a draggy moment all evening. — CHRISTOPHER BIRD.

JUDY GARLAND

JUDY GARLAND certainly pulled the stars when she opened at London's Talk of the Town last Monday. Among them were Zsa Zsa Gabor, Ginger Rogers, and Johnny Ray. She also pulled Danny La Rue — on stage — and made him sing "Mother Kelly's Doorstep," which he carried off manfully. It was a shambles of an opening with Judy mucking up her running order, forgetting words and not making sense of her notes. Many of her announcements were incomprehensible. But it must be reported she got a standing ovation from her devotees, largely a show-biz crowd, whose love and devotion know no bounds — pity she didn't stand there and belt out bouncy songs, which she can still do. — JACK HUTTON.

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jazzscene

THE GODDESS retrospect is a whore. Her easy virtue encourages her wooers to abandon perspective, judging all history only by its meaning to the present. Applied to the arts, the principle is at its worst, making of any artist's work a kind of dime-thriller serial—each new chapter presumably eclipsing the one it replaces.

Jazz seems especially prone to such concubinage. Coleman Hawkins remains an important figure over four decades because he stands at the centre of the main highway and is therefore made manifest in the work of countless others travelling the same road.

But what of Frankie Trumbauer, a man of enormous standing in his day, who now lives on through his association with Bix Beiderbecke and through his attributed early influence on Lester Young?

VICTIM

Tram belongs to a stream of jazz thought not absorbed in the main line of development, a stream which dried up at the end of the 1920s never to be revived.

Perhaps an even more representative victim of the serial process is the cornetist Ernest Lording "Red" Nichols, who died in 1965.

Current historical evaluation of Nichols and the groups he led is not kind. Musically, technically adept, but essentially shallow music, it says: Inter-

SECOND OPINION



RED NICHOLS

BY ART NAPOLEON

esting for curiosity value but gutless, full of rhythmic and harmonic tricks but short on swing. No depth. Emotionally vapid. Facile. Effete. Nichols himself fares little better. Technically good (watch that word "technically" — its over-

use as a pejorative is revealing) but unoriginal. Bix copyist. Ideas from the head, not the heart. The evaluation is unfair because it proceeds from inflexible standards. The virulence with which it is often delivered is in some measure Nichols' own fault.

A bit older and worldly-wiser than most of the do-or-die emigrés from Chicago, Red was a thoroughly schooled musician who realised the necessity of making a living out of what he played.

In this regard he differed little from Benny Goodman, whose "defection" to the radio studios when the depression hit caused lasting estrangement with more than one idealistic but technically limited Chicagoan.

The commercial hoopla surrounding Nichols' "Five Pennies" recording groups (even the name itself, for that matter), his pit bands for Broadway shows, his flirtations on record with over-orchestrated, Whitemanesque "symphonic" jazz, prejudiced many latter-day listeners before they ever got around to really hearing him.

The ill feeling toward Nichols which still survives with surprising virulence in members of the Condon fraternity did years' worth of harm. Especially enlightening is the scene described by Mezz Mezzrow in *Really The Blues* of a band of Chicago-types behaving themselves until Red was offstage, then cutting loose like liberated schoolboys, with Max Kaminsky on trumpet, on "music that mattered." The fact that Kaminsky is a brassman of some-

what lesser accomplishment than Nichols and that the "music that mattered" — presumably jamming on "China Boy" or "Jazz Me Blues" — has shown its limitation through the years, didn't seem to concern the author.

Fortunately, we have a surprisingly large number of good recordings by which to judge Nichols the cornetist and Nichols the musical field captain.

First, the "musically adept" tag. It meant that the men involved had learned their instruments and knew how to use them. No glaring fluffs, wildly wrong changes, punk intonation. Schooling in music theory assured them of being able to find their way around advanced harmonics and unusual melodic lines. They were able, as in "That's No Bargain" and "Bone-yard Shuffle," to get away from the tyranny of four and eight-bar structures.

BASIC

It took four decades for jazz to come around to demanding such qualities as basic prerequisites.

Emotionally shallow? It depends upon what a man has within him to express. Nichols, Miff Mole, Fud Livingston, Adrian Rollini and the rest did not have much to sing or play the blues about — except perhaps the woes of boot-leg booze. Their musicianship was urbane, life had treated them well. Their music was bound to reflect traditional, European-based artistic balances, in which overt emotionalism was subordinate to form, structure,

execution.

An interesting counterpart among Negro musicians is seen in the peculiar fate suffered by the masterful Benny Carter, seemingly doomed for all eternity simply to be taken for granted in his excellence.

Swing? A matter of priorities. It took a generation of ballad players, plus a Billie-Lester tie-up, to put across the idea that it doesn't always have to swing to be right.

To be sure, recordings such as the Molers' "The New Twister" (Parlophone R-3441) have a rhythmic momentum which is quite engaging. It is not the relentless drive of the Luis Russell band or the floating, lilting beat found on the Fletcher Henderson Dixie Stompers recordings of the period. It doesn't have to be. It moves right along its own way, thanks largely to Rollini's incomparable understanding of accent placement.

Some of the Rollinless recordings do tend to lumber a bit or, like the earlier Memphis Fives, are lacking somewhat in bottom. But this, it seems, is what influences are all about. The New Yorkers learned valuable lessons about rhythm from their Chicagoan brethren. That can be granted. But it is certainly nothing on which to base a blanket condemnation.

SOUND

Nichols himself is not always easy to put into focus. Benny Green, the eternally reluctant artist, referred to him recently as "that notorious two-dimensional character."

Rather than ask Mr Green which two dimensions he meant, one may at least conclude that Nichols' playing was a model of excellence within the demands of its style. It is always the sure lead, predictable but instrumentally flawless, with a well-developed sense of what belonged where. His originals, "Five Pennies" and "Imagination," are always intriguing, musically sound thinking.

It is perhaps sufficient to say that Nichols fits into an overall stylistic framework much in the way many Ellingtonians became component parts over the years of an enormous musical crazy-quit.

For them, there was always an Ellington band. Cootie Williams could come home after an absence of two decades and still belong. Rex Stewart, once out, would never fit properly anywhere else. Hodges, Carney, Lawrence Brown, Ray Nance — they are all important parts of an identifiable, stylistic matrix.

So it was with Red, Miff, Fud, Rollini, Schutt, Venuti, Trumbauer, Don Murray and a good many others. The jazz they played, the framework which allowed them to grow and thrive, ceased to exist around the time Bix died, in 1931.

Each man suffered his own extinction, physical (Murray), musical (Trumbauer), or both (Bobby Davis). Rollini changed instruments. Nichols settled back into a straw-hat caricature of the early days, bass sax and all. Mole, after years as a periphery member of Condon's Rough Riders, died penniless and unhappy a couple of years ago in a New York underground station.

Love's not time's fool — perhaps not. But art, reluctant or not, regrettably often tends to be,

JAZZ MEN MOURNED IN '68

IT IS in the way of things that any year will see a crop of jazz deaths to rob the music of some of its fancy names. 1968 saw a number of star names leave the scene — notable among them being George Wettling, that superior drummer; guitar virtuoso Wes Montgomery; swing-age trumpet-leader Ziggy Elman; trombonist Cutty Cutshall, for long associated with Eddie Condon; and an outstanding lead alto player, Hilton Jefferson.

But to put the year's losses in perspective, our first MM obituary of '68 was for the so-called King Of Jazz, Paul Whiteman. He died in a Pennsylvania hospital on December 29, 1967 — too late to be included in the roll call for that year.

Next to go, according to MM reports, was saxist-clarinetist Claude "Fats" Greene, a relatively little-known musician who recorded with Willie Bryant and Mary Lou Williams. One of the great, semi-legendary stride pianists, Luckey Roberts, died in February, aged 80. Roberts, real name Luckeyeth, was an important early jazzman and ragtime player and composer.

At this time, blues harmonica player Little Walter was reported to have died in Chicago, though details were not forthcoming. Subsequently the news was confirmed.

Walter Jacobs was undoubtedly the king of blues harp, the pace-setter since the days of John Lee (Sonny Boy) Williamson, and his premature departure, before he was 40, was widely deplored by the world of blues players and followers.

Jazz trumpet player Leo McConville, a veteran of Golden Age jazz, was next to hear the bell. He died in Baltimore on February 18, aged 67.

Tenor player Bumps Myers, a good musician who was not as well known as he should have been, died early in April. He was 55. Myers had worked with Teddy Weatherford, Lionel Hampton, Lester Young and Jimmie Lunceford, and was often in the Benny Carter band after '43.

The same month saw the demise of a real Dixieland figure, New Orleans drummer and melophone player Arthur Monk Hazel. He died in his home town at 64.

After that, another New Orleans drummer went. He was Christopher "Happy" Goldston, who worked with the Magnolia, Onward, Eureka and Tux-

edo marching bands, also with Papa Celestin and Octave Crosby. He was 73.

And before April ended, blues singer Rosa Henderson (71), who recorded in the Twenties with Fletcher Henderson, died in a New York hospital. Trombonist Chuck Evans (61), who played with Joe Venuti and Gene Krupa, also died in April.

Dick Ruedebusch, who toured this country with Woody Herman in '67, died from a heart attack in Milwaukee, Wisconsin, on May 5.

Bad news for lovers of intelligent, wristy drumming arrived in June when it was announced that Chicagoan George Wettling had died of lung cancer in New York. He was only 60, not an advanced age for a man of George's vitality, and his departure to the Hall of Fame was a considerable blow to me and all who knew him.

June, in fact, was a wicked month. Right afterwards came word that Wes Montgomery had gone from a heart attack. And, at 43, practically a youngster to have become a major influence on his instrument.

And that wasn't all. British bassist Pete McGurk, known for his work with Dudley Moore, (Continued on page 16)

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YES TO YES

THIS is the time of year when pop journalists start surveying the scene for groups or singles likely to make an impression in the coming year. One such group who are shaping up to do just this are Yes, a fairly new five-piece group. Although the group itself is new the members are experienced group musicians.

John Anderson, lead singer, was with the Gun and a group called the Sleep-In. Chris Squire was formerly bassist with the Syn. Drummer Bill Broomfield worked with Savoy Brown. Guitarist Peter Banks is also an ex-Syn-ner and Tony Kay, organ, a former Winston's Fumbs sideman.

Yes are already getting good exposure including appearances at the Royal Albert Hall, a charity concert and the recent Cream farewell show — and dates at major London venues such as the Marquee and Blaises.

One of their first breaks was at Blaises, the London discotheque. They were dragged out of their beds just round the corner from the club in South Kensington to deputise for Sly and the Family Stone.

POPPY

"We did an hour's spot at Blaises," recalls John Anderson. "There were a lot of people waiting to hear us. We played and got a good reception." Among the people they impressed was the club's major-domo, Roy Flynn, who has since become their manager.

The group first got together in July and began by playing mainly pop numbers in out-of-London gigs to see the reaction to the group.

"Chris and I decided that we would be poppy but not doing Top Ten stuff. Although we were playing pop-type numbers we tried to do them differently," says John.

"We started off on a Fifth Dimension kick," adds Chris. Although they were pop-oriented the group became involved in arrangements, with particular reference to vocal work.

"Now we are writing our own material and playing it rather than other peoples," explains John. "We'll do other people's numbers but using our approach."

"We've been watching people like the Nice. They do that kind of thing well. Now the group is together again after the changes we've started doing new things and we can get down to doing them better."

Says Chris about the group's harmony-style vocals, "This was the original conception of the group. You get groups with powerful backing and bad vocal or good vocals and faulty backing. We wanted something between the two — good vocals well backed."

ENTERTAINING

As yet Yes have no recording plans and are more interested in establishing themselves as a good performing group. "We don't want any aggravation with that kind of thing yet. Roy Flynn is doing a good job looking after that side of things," says John. "It's nice to know people are thinking about you. John Gee and Jack Barrie (host at pop scene drinking club, La Chasse) have also helped us a lot. John Gee has been kind enough to give us a residency at the Marquee. "But a hell of a lot relies on being in the right place at the right time. And having the right people in the group. We are all friends and we are concerned with creating on a friendly basis. You can have a group of good musicians but if they don't get on you can't create anything. "But the main thing is to think on the lines of entertaining the public."

FACE TO FACE WITH BARRY GIBB ON THE DAY HIS ROLLS BROKE DOWN, THE COLOUR TV FUSED AND THE CENTRAL HEATING WAS 3° UNDER

IT was a day of tragedies for Barry Gibb. First his Rolls-Royce broke down in Carnaby Street, in the pouring rain.

When he got home by cab to his millionaire's penthouse, overlooking St Paul's Cathedral, he found the colour TV had fused all the lights and the central heating was three degrees under.

On top of that, the film he had booked for his private cinema "The Best of Enemies" starring David Niven, was showing on TV that night.

Grim problems indeed, but Barry bore it all with restraint and his easy charm remained unruffled. The tall, good looking Bee Gee with only the trace of an Australian accent, is a busy young man with many grandiose schemes for the future.

And as the possessor of a kind of built-in star quality that few pop artists have today, it seems likely that a solo Barry Gibb working in Hollywood movies will be a big success.

Fuses may blow, but Mr Gibb has a winning streak.

He invited me up to the St Paul's pad, where tycoon Bernard Sunley used to live.

On the ceiling is a model of New York's skyline, suitably illuminated, while a fountain plays beneath, when it's switched on.

"My dog Barnaby jumps in if it's full and spashes all over the place," said Barry, explaining the absence of water.

What's it like living in a 100 guineas a week apartment in the City?

"There are offices all around and after 5 p.m. there is no traffic and everything is completely silent. After the gun affair the newspapers printed my address in full and during the school holidays I get about twenty to thirty kids coming up the backstairs. "They're all nice kids and I try to talk to them, but when there are so many it's impossible. They just keep ringing on the intercom. I'm moving from here soon anyway. I'm buying a new house near Woburn."

"Right now I'm going on holiday to Los Angeles, Australia and Egypt. I'm taking Linda with me and we should be away for a month. "I'll be combining business with pleasure. I'm

Chris Welch ventures into deepest Bee Geeland

going talent digging in Australia and I'm also buying a motel on the north coast of Queensland. Land is very cheap there and the coast is a developing area. Everybody goes there to get away from the heat of the interior.

"I shall be looking for male singers rather than groups. There are a lot of talented groups in Australia like the La De Dah's but I don't want anybody already tied up with contracts.

"I shan't be managing them myself, although I have been studying my manager Robert Stigwood's methods, watching him handle business conferences etc. Everything we have done in the past two years has been because of Robert.

"Robert makes the choice about which songs to release as singles. We didn't want to record 'Massachusetts' but he insisted and it was our biggest seller. He's a very honest manager which is a very rare thing."

Is Barry busy writing? "Constantly. We've just finished 'Odessa' which is a double album. We planned this six months ago, then the Beatles did their one, so we're not copying.

"Our next single was going to be eight minutes long but we cut that out because it would really have started a scene after 'Hey Jude.' It was to be 'Odessa' a track off the album.

"Most of the songs are sad. We deal in sad songs and we love writing ballads. So before anybody starts saying later on that it's a drag, please listen to the words and story. 'Odessa' is about a man on an iceberg after a shipwreck and his wife has run away with a vicar."

I laughed heartily at this situation, but Barry looked a bit glum and I realised mirth was inappropriate.

"Yes, it is very weird. It takes eight minutes to listen to, but kids won't have time to listen if it's put out on a single. 'Hey Jude' was a different matter because it was repetitive.

"The songs are varied however and there is a hill-billy song we did in America. There are a

couple of songs even I don't understand. The lyrics don't mean anything, so don't start looking for meanings.

"They are just words we like the sound of... I can't even remember the titles, there are so many tracks. Oh, one called 'Edison' is a comedy song all about the inventor of light bulbs.

"There are two concertos in the album with a 60-piece orchestra. The Seven Seas Symphony in F Major has Maurice playing piano. He was extremely nervous with all the musicians watching him. And there is a British opera. 'With All Nations,' which is like an international anthem, for the whole world."

The album will have a gold-titled scrap-book style cover with a picture inside of a shipwreck with a man handing a baby to a woman in a lifeboat and is due out in January.

While Barry was talking, smoking incessantly, crossing his legs, and marshalling his thoughts, the 'phone rang every few minutes with strange messages relayed by Linda ranging from the case of the missing personal assistant to the delivery of a Mercedes as a temporary replacement for the Rolls.

"It's been a day of disasters," smiled Gibb lighting his sixth cigarette with a glass lighter and trying to relax.

"Teenagers are so blasé today there isn't the old idolisation and hero worship scene. The reason is that pop people have made everybody realise they are normal.

"Even the Beatles with all their success have made us realise they are only human beings. The public know this and don't put people on pedestals anymore.

"Mick Jagger was in Carnaby Street the other day and nobody took any notice."

What is the Bee Gees future? "Film-wise all is going well. 'Lord Kitchen' had to be postponed until February because Vince left the group and his part had to be cut out.

"I didn't want Vince to leave in the first place, but he wanted to play his own music and I hope he gets his group together, because he deserves success."

When are the Bee Gees breaking up?

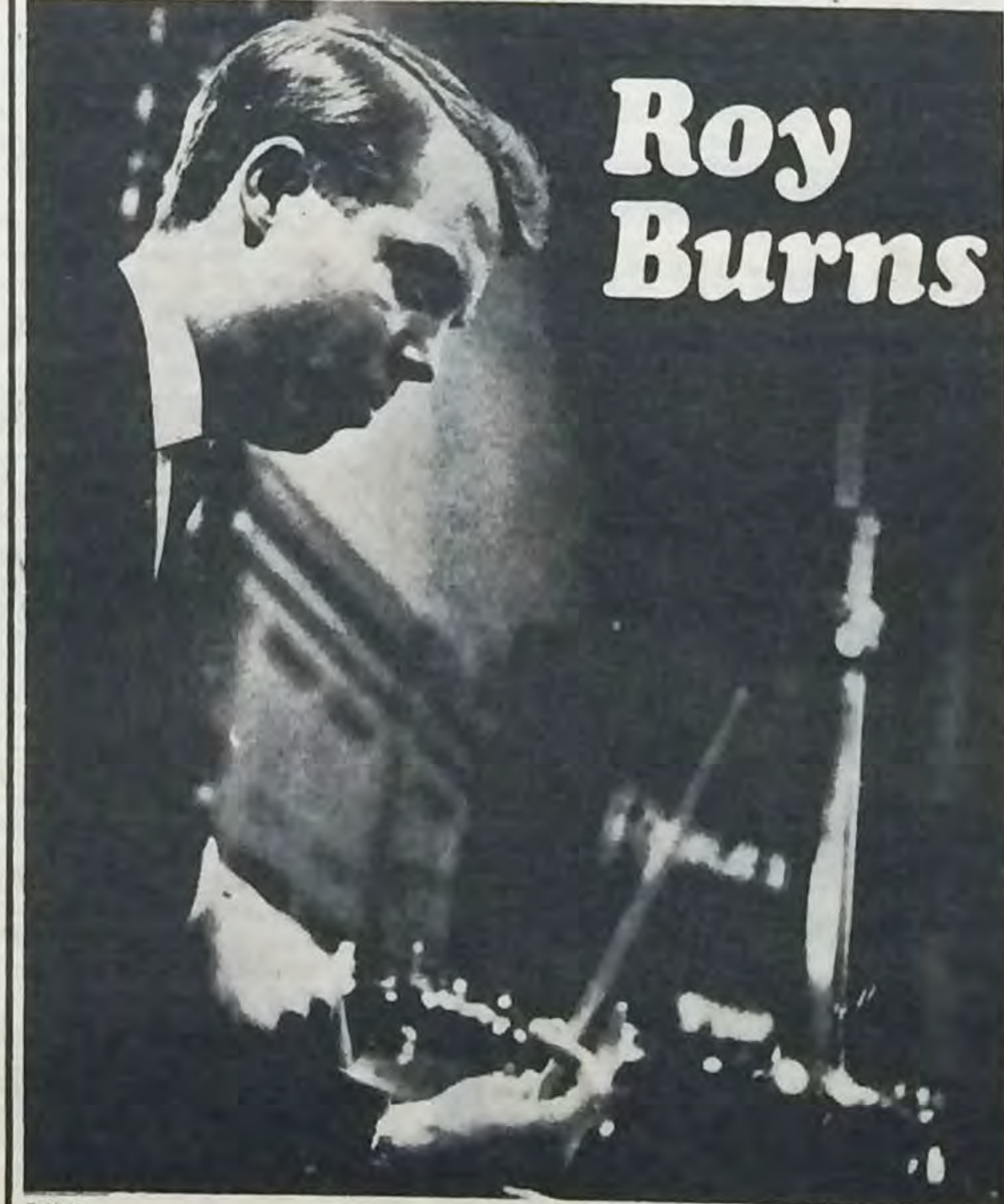
"We plan to carry on until the end of our contract. I'm making a film either in Spain or Hollywood. It'll be a western but I can't tell you much more at the moment. Robin, Maurice and Colin are all making films. We won't stop recording and we'll go on as long as the kids want us.

"In a year or so I might go and live in Beverly Hills. I'm having a look at Mike Love's place in Coldwater Canyon. Mind you, he's steep on his prices! Something like 250,000..."

I drew my tattered Anorak closer round my undernourished body and I pleaded for another free cigarette. Barry had to rush off to Egypt and I had to lurch back to Fleet Street. Mr. Gibb escorted me though the gold-leaf decorated rooms, to the lift. "But who wants gold-leaf in the bathroom?" asked Barry pressing a finger laden with a £600 diamond ring, on the elevator button.

"God knows," I muttered shaking his hand with fingers bespattered with ink from a 1s 6d. ballpoint.

"But I got the ring in Woolworths!" laughed Barry as the lift began its descent to the rain swept streets below.



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JOHN LENNON AND YOKO ONO: "Two Virgins No. 1" (from the Apple album "Two Virgins").

It's Lennon and Yoko. It's the first time I've heard it although I had a copy of the album. I gave it away as a prize at a BBC publicity party. I expect they had fun making it, but why don't you take it off now? Now tell me it was Mary Hopkin!

CREAM: "White Room" (Polydor).

Is it a man or a woman? William Bell and Judy Clay? No it's not a woman, it's a man! The guy's got a mixture of O. C. Smith and Billy Eckstine in his voice. Don't know who it is, but I'm not giving up yet — not till the end of the record.

I've heard the song before — it's not Brian Auger is it? Obviously, I haven't been listening to my new singles lately. It's a good sound. I love it. But I wish I knew who the hell it was. The Cream? I only see John Peel these days when we play football together.

TURTLES: "Battle Of The Bands" (From the London album "Turtles Present The Battle Of The Bands").

How long do you play these for? Sounds like a guy singing over a big band — no, it's a group. It's the sort of thing Cliff Bennett does. No, I give up. It wouldn't be Paul Williams or Charles Davies would it? The Turtles... that was a stinker. It's terrific — a good, fairly hard sound. I liked this. It was happy, infectious.

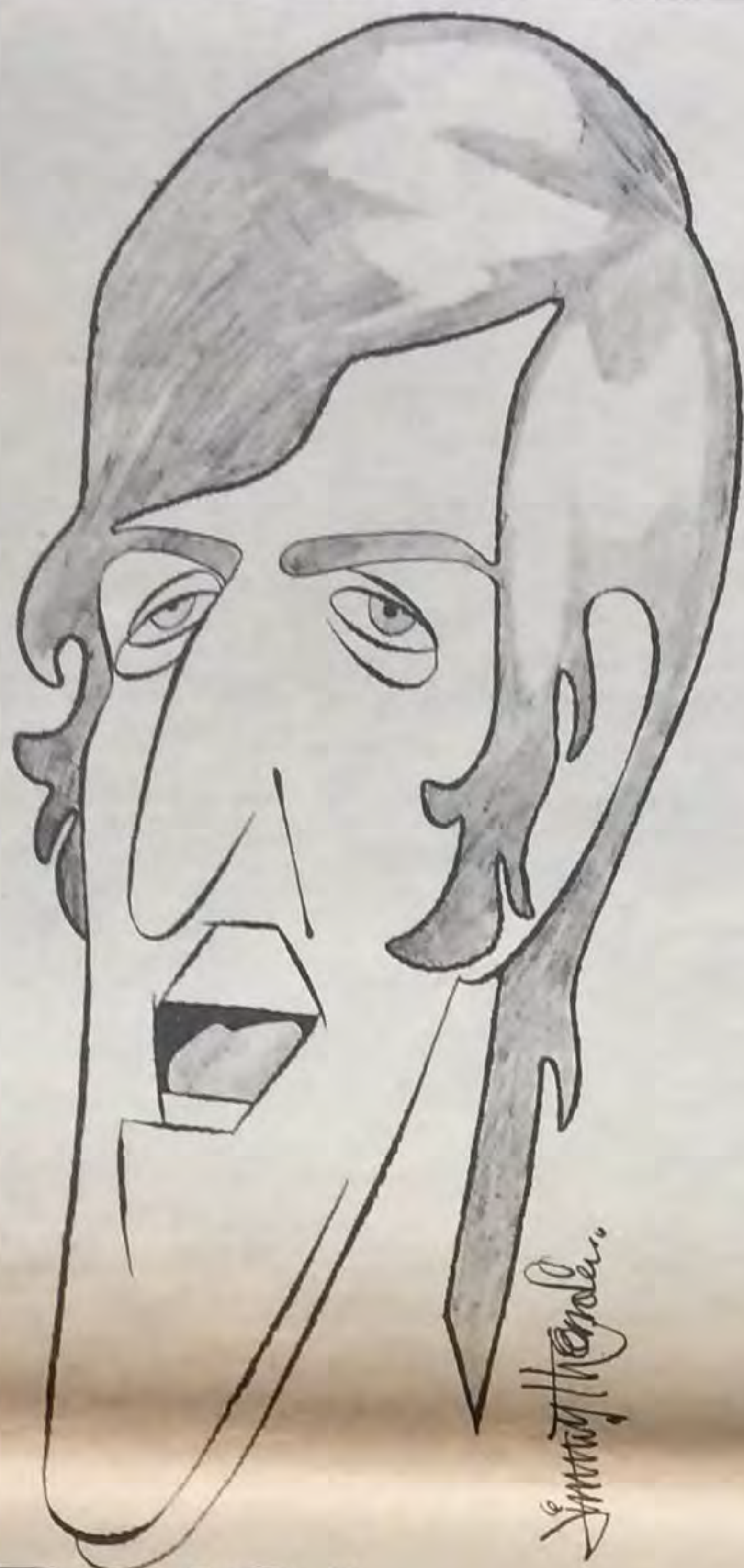
FIVE STAIRSTEPS AND CUBIE: "Stay Close To Me" (Buddah).

Sounds like the group that did "Girls Are Out To Get You." No idea who they are. It sounds more like Martha and the Vandellas than anything but I know it's not. What's their name?

That's not fair. Not even Mike Raven or Tony Blackburn could have guessed that. This sounds like a poor man's Tamla sound. The girls' voices are not controlled enough. Not for me.

GROUNDHOGS: "Rocking Chair" (From the Liberty album "Scratching The Surface").

It is Canned Heat? I'm a jazz fan basically. This sort of blues sound — the instrumental sound of modern blues, I mean — I find slightly grating. The early blues — from the old



ED (Stewpot) STEWART

jazz days — pleased me more. Some of the guitar effects here are cacophonous. The guy singing is great but I don't like the guitar sound much.

THE LIONS: "Twisted Nerve" (Polydor).

Here we go again! Is it an instrumental? No idea who it is. Nice tissue paper music, nothing else. It's the sort of thing that, on Radio London, we'd have done a commercial over the top of.

TOBY TWIRL: "Movin' In" (Decca).

Like it... yeah. It's the sort of rhythm and sound that I like. Oh, oh... there goes

the electric guitar. It was going great until then. Infectious stuff, this, and I like that string sound, too. Sounds like a solo singer, with a girlie group rather than a group.

The voice is familiar. He's got something in his phrasing that reminds me of Lee Dorsey. It's good. But not hit material; it could be a turntable hit and get played a lot by the jocks, but not sell.

TOM DOOLEY: "My Groovy Baby" (London).

Good soul sound for the discotheque. Not a programme record at the moment—not my programme anyway. I like it more now. I like this sound, but there are so many records like this. Different labels but they

sound the same. I do like it. If I had my own choice programme—when I could play what I liked—I might play this. It'd probably sound better on the BBC speakers. Not a hit, but I like it.

THE GOOD RATS: "The Hobo" (London).

Nice harmonies. Yes, my interest is aroused by the intro. Yes, this will definitely be a big hit. A great sound. Distinctive. Reminds me of something — ah yes, Snoopy versus the Red Baron. That sort of sound. But great. A hit as I said.

WAYNE FARO'S SCHMALTZ BAND: "There's Still Time" (Deram).

Not one I'd listen to at home—or hear in the rave trendy in clubs around town. It's a mixture of Elvis, P. J. Proby and Jimi Hendrix. I'll use my favourite word for this: cacophonous. It's not for my Junior Choice audience. In fact, I wouldn't wish it on anyone.

CLYDE McPHATTER: "Baby, You've Got It" (Deram).

A voice similar to one of the others you've already played. I know who this guy is... my mate—McPhatter. I admire this man so much. I first met him 18 months ago when he'd come over to settle here and get his career going again.

I remember he played football in Cricklewood with me and after the game I was introducing the star team in the pavilion to the team we'd played. I got to Clyde and asked him to give a song.

He sang four and knocked everyone out—even though he was just working with an accordion, piano and drums. It reminded me how good he is. His last single was a beauty though it didn't make it. This'll sell more but I prefer the last one. Very very good. I hope he does succeed — he's a terribly professional Negro pop singer.

STEVE WINWOOD SAYS...

"FREAKING out with volume is over. Everybody seemed to think volume was the revolution of the music. That's okay theatrically, but not musically."

These are the surprising and heartening words of Steve Winwood, singer, guitarist, organist, composer and free man.

Steve surprised everybody when he walked out of Traffic, the group that formed after the demise of the original Spencer Davis Group.

But Steve is a strange guy. He keeps quiet, thinks, then makes the minimum number of decisions. And they are usually the right decisions. He is not so much strange, as logical.

When the wheels of Traffic started to jam, he decided to go, as he told me over salads in a Carnaby Street restaurant this week.

He was wearing a red suede jacket and a huge floppy hat. Shoppers called out: "It's Stevie" and the manageress rushed into action for an autograph.

DUG IT

Steve spent some time writing a long message to her little girl in hospital. "I hope she gets well for Christmas," he told the woman.

"It's strange," he said slowly after some minutes silence. "I was in Boosey and Hawkes the other day buying an organ. I played a few things and a little cleaning woman said: 'That sounds nice.' She really dug it. It means a lot to get to different sorts of people."

"I still want to play everywhere, town halls in the country where people want to dig some music. I'm going to make music with multi-level appeal."

Why did Steve leave Traffic, what does he plan for the future and how have his attitudes changed?

"I haven't come to any decisions yet. I'm still living in the cottage in Berkshire — on my own, writing songs. All of a sudden it felt like there was

Groups must play much much softer

nothing anybody could say. I was going to Amsterdam anyway, to see some friends, so I just walked out.

"I don't think Jim Capaldi expected the group to break up, although Chris Wood did. I was just a bit tired of all the time having to be doing something. It was all too complicated, and when you are trying to write you should be doing nothing else."

"Traffic wasn't going wrong except it was always producing internal problems. There were always these silly little things and in the end they seemed to be part of the character of the group."

"The break-up wasn't to do with the music — yet, in a way it was. There were three instrumentalists and it became frustrating for either one of them over a long period of time."

"I feel very free now. I had ideas and flashes in my mind of playing with different musicians, but before I could go ahead and do it, I had to be free, and I am now. I've not come to any decisions, but Eric (Clapton) has just finished with Cream."

"He wants to take it easy so I'm just going to hang about and see what happens. Lots of things might come along, and I want to take a trip to the States."

In the States Eric and

Steve might record an album together.

"Super sessions are great ideas. Actually, I've never thought whether they are good or not — I've just accepted the idea. You've still got to have groups, but too much importance is put on groups breaking up."

"I suppose the public think you are obliged to stay together out of loyalty, but that is a one-sided point of view. I'm sure the public don't realise musicians are only human. Sure, I feel regrets about Traffic — it was such a nice band. But nice things don't usually go on forever."

STRANGE

During his last trip to the States, Steve blew with lots of people, and can be heard on the Jimi Hendrix "Electric Ladyland" album.

"There were a lot of people on 'Voodoo Chile.' There was Jimi, Mitch, Jack Cassidy from the Airplane, Larry Coryell and me on organ. It was in a very strange studio called the Record Plant in New York."

"There are a few tapes left over from Traffic. I'm dying to hear them. They must have been pretty freaky because we did them live at Winterland in San Francisco."

"That's another thing. Traffic wasn't a 'live' group. It wasn't very

PERSONAL OPINION: TONY PALMER

Pop must stand

WE HAVE the misfortune to live at a time when the idea of an ordered society has been thrown topsy-turvy by violent and often bloody revolution. As whole continents awaken to a new political consciousness, the old accepted traditions of good government are seen to be totally inadequate.

As psychological investigations get into their proper stride, morality is now correctly understood as an unhealthy compound of old-wives' tales and monolithic, property-infested, superstitions.

As world communications, and in particular television, remove ignorance and thereby fear by making the truth readily accessible to all and not just the prerogative of those in power, so peoples are brought closer to peoples, and the need for prejudice and snobbery and intellectual arrogance has less and less justification.

Ironically, the one realm of human activity where such barricades are most tenaciously upheld, is not political, nor social, nor psychological, but cultural. We cling, ever more desperately, to sterile and tragically destructive notions of what Culture and Art is or could be.

And if you step only the hair's-breadth of a heartbeat outside of accepted cultural values, doing no more than suggest — as I have done — that perhaps there is some pop music that is worth our hearing, that perhaps there is some of it that can be favourably compared with the highest achievements of classical music, that perhaps the best of pop music has shown for the first time that the rigid, authoritarian categorisation of music into "classical" and "popular" — with the implication that the latter is somehow inferior — is just no

TONY PALMER, BBC PRODUCER AND CRITIC, SET THE CULTURAL CAT AMONG POP PIGEONS WHEN HE WROTE IN THE SERVER: "IF THERE IS STILL ANY DOUBT LENNON AND McCARTNEY ARE THE GREAT SONGWRITERS SINCE SCHUBERT, THEN PUBLICATION OF THE NEW BEATLES' DOUBLE LP SHOULD SURELY SEE THE LAST VESTIGE OF CULTURAL SNOBBERY AND BOURGEOIS

longer good enough; that if you want to observe how the outrage and self-pity and bitterness and anger and love of an entire generation is seeking a new language and a new hope, you look not to painting nor to sculpture, nor theatre, nor even cinema, but to a musical discipline laughingly and derisively called "pop" music.

But if such a proposition is to gain any credence, let alone acceptance, then those who have the extra misfortune of having to write critically about the music, are forever treading on perilously shifting sands.

Pop music, if it is to achieve any respect at all (and without such respect, it may as well just cease to be), has to be made to stand on its own feet alongside the best that other forms of artistic achievement can offer.

It cannot be evaluated in terms of a teeny-bopper ravability quotient, nor in terms of its placing in the charts, nor in terms of pop stars' diet, clothing, sex-life or hair-dos.

It can only be from an aesthetic standpoint that a worthwhile estimation can be made, and if pop music is not prepared to be

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Exclusive interview
by CHRIS WELCH

honest on stage because we made a different sound on our records. We did things like double tracking. This goes on practically every record made, but I still think the group should play live as it sounds on the record."

Were there any rows between Steve and Dave Mason? Why did he keep quitting?

"Oh no man — no rows. I get on well with Dave... I've known him ages. But he developed in a different way from me. He expressed himself in the whole creation and writing of a track. I expressed myself in the playing. He wanted to stick to the actual structure of a number, which caused a lot of hang-ups."

"I won't be doing anything live until I've got things together. I'll just be on holiday. I'm teaching myself drums — I've always thought of myself as a frustrated drummer. I'll still concentrate on organ, but I want to play some more guitar. But I've really got to find something to play! There's nothing sadder than a singer with no song to sing."

How is Stevie's vocal style changing, if at all?

"The last thing was 'Medicated Goo' and that's basically the way I'm singing now. It was written a month ago with Jim's lyrics. It's nice. It doesn't make any difference to worry if it's a hit or not." Coffee was served by the

autograph hunting waitress, and Steve inquired. "Have you seen any quiet groups recently?" I told him the last group I had seen were the Who. "It seems too many groups play too loud and try to be over enthusiastic.

I've been through that myself. Like going on stage, over blowing and ending up a mess. AS FAR AS VOLUME IS CONCERNED I DON'T WANT TO KNOW I JUST CAN'T PLAY LIKE THAT ANYMORE.

PRETTY THINGS
KICK OFF THEIR
OLD IMAGE

ONE of Britain's oldest and most hallowed group relics are the Pretty Things, who must go down in the pageant of pop history as men of the Early Rhythm and Blues Revival Period, which now seems as long ago as the early Pleistocene age.

But it is unfair and inaccurate to bracket the Pretty Things with the past.

Because the Pretties are not the same group that smashed out R&B alongside the Stones in £10 a night days.

As 1969 swings in, it is obvious that the Things have become one of the most important creative, playing groups on the club scene. The Underground recognises them as vital and exciting and a force to be reckoned with, on a par with the Nice and Jethro Tull.

While a lot of groups spend a lot of time talking about obtaining a visual aspect to their music, then ditched all their expensive light show gear, the Pretties, with one strobe light and a lot of energy have evolved a stage act full of emotional motion.

The late lamented Tomorrow group were developing mime and ballet style movements before they broke up, and with the transference of drummer Twink from Tomorrow to the Pretty Things, this development was carried on.

Singer Phil May and Twink joined the MM for drinks and chat this week and talked about their resurgence and their latest album on Columbia "S.F. Sorrow."

"The album is basically a life history which I wrote as a short story," explained Phil. "EMI had asked us to do an album and rather than just do the usual 12 tracks we decided it would be more interesting to the story and we were given complete freedom."

"Sebastian Sorrow is a timeless sad story but it's not about anybody in particular. There are bits of all of us in it. Each track is about a phase in his life, ending up as the loneliest person in the world."

Said Twink: "We're very pleased with the album. We've already started doing a mime play to the story of the album. It's very expensive to put on, but when we did it at the Roundhouse it went down



PHIL: life history

very well. We have screens and people working lights, while I play S. F. Sorrow, wearing black leotards and a white face."

"We've never enjoyed ourselves so much as we are now," said Phil. "I feel we have got something to say and something to offer. We do all our own material."

"We kicked off our old image at last about four months ago and I think people are really impressed by us now. We all believe in what we are doing—we're all tuned in."

Twink is a strange and violent drummer, noted for his anarchistic solos, often consisting of simply bashing the snare drum as loudly as possible without any particular rhythmic pattern.

"I do that because I can't play drum solos," grins Twink. He is more interested in mime play than drum play and says: "I'm studying ballet with my girl friend. We're using mime and movement in a pop concept. I remember we played at a rugby club do in Glasgow and the blokes just didn't know what to make of us."

One of the biggest breaks for the group is their appearance in a forthcoming Norman Wisdom comedy film called "What's Good For The Goose."

"We looked like the five Marx brothers," said Phil. "They wanted us for a hippy party scene and it worked out so funny we got speaking parts as well. Norman Wisdom was great—he really was so helpful."

A trip to the States is on the cards for the group and their fan following here is growing all the time.—C.W.

and on its own feet

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DICE SWEEP AWAY IN A DELUGE OF JOYFUL MUSIC MAKING, WHICH ONLY THE IGNORANT WILL NOT HEAR AND ONLY THE DEAF WILL NOT ACKNOWLEDGE." AMONG THE "IGNORANT" AND "DEAF" WAS MICHAEL SMITH WHO LAMBASTED PALMER IN THE MM. SINCE THEN MM READERS HAVE JOINED IN THE FRAY IN MAILBAG. NOW TONY PALMER EXPLAINS JUST WHAT THE ROW IS ALL ABOUT.

newspapers such as the Melody Maker to insist on a higher standard of pop music appreciation.

And if you consider the real intellectual response as epitomised in the New Statesman to be laughable, then don't forget how 80 per cent of Great British public still think of pop music.

"Do you really think those ghastly young vomit-fart-and-piss kids whispering into the microphone (almost swallowing it in fact) are a good new group? Either you are mentally deficient or else a living lie. Only completely mixed up kids could be seen applauding the art of Julius Katchen (one of the world's greatest pianists) one minute, and screaming themselves silly over the Beatles, the Rolling Stones or something even more primitive the next."

That is from a gentleman who wrote to me from Holcroft Lodge, Highcliff in Hants. It is just one of 50 or so such letters I get each week. And for why?

Because I dared to say that some pop music is good music — by any standards; because I dared to suggest that Art is not the privilege of a social and intellectual minority; because I believe that if treated with a little intelligence and some respect, the best of it will survive all the bitchery and unthinking sarcasm of its witless and gutless attackers, and be seen in years to come as the true voice of a generation whose eloquence could find no other satisfactory outlet.

To have such a belief and be prepared to go on defending it, is the alternative choice; and it seems to me that without such a belief, pop music may as well be left to the clutches of those who would debase it anyway.

complained of the "bogus intellectualisation" which often detracts from the sense of pure enjoyment that permeates much of pop music (as it did much of Schubert) he accuses me of iconoclasm — by which, I take it, he means that I pull down hero-worship.

He then proceeds to re-write my review of Jimi Hendrix and Track Records in self-indulgent terms that are totally iconoclastic.

We have a simple choice. We can either just go on considering pop music at its lowest possible level, without critical evaluation or intelligent response — like Michael Smith; in which case we deserve remarks like those of Corinna Adam in the London Diary of the New Statesman:

"Anyway, being within a few yards of a pop group was a new experience for me, and an absolutely exhilarating one. I see now why teenagers scream; the noise is quite extraordinary, it really does make one's bones shake. It was nice to be on the right side of the generation gap, in spirit at least, for once."

The naivety and ignorance of these remarks are a direct result of the refusal of

reckoned in these terms, then it deserves its worst criticisms — of crass banality, music illiteracy and moral debauchery.

My comparison with Schubert was a direct illustration of this refusal to acknowledge that the barriers are being flattened — I hope for good. Schubert? people cried. What blasphemy! What about Mahler and Wolf?

Yes — what about Mahler and Wolf? How many of those who attacked me in the popular press, could name me a single song by Schubert? John Cameron of the "Own Up" brigade, attacks me for admiring the rhythmic complexities of "Magie Bus" — forgetting to mention that it was not a "simple rhythm" that I had praised, but its usage and emphasis which I described as "cunning and devious."

And when dismissing my comparison with Stravinsky, he conveniently forgets to notice that Stravinsky's Symphony is also in 4/4 time, with exactly the same emphasis.

Mou foolish of all, is a recent piece by Tim Souster in the Listener. Because I have actually heard of Schubert and Stravinsky, he accuses me of snobbery; because I had

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THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES

"THERE'S a lot of talk about blues all of a sudden but there has been blues since the slaves and a blues scene here for 60 years." So says Paul Tiller, singer with the Black Cat Bones.

"There is more interest now, but I think this is largely because the MM has covered the scene and said there is a blues boom."

The group's bass guitarist, Stuart Brookes chimed in: "Audiences are no different. All the blues boom means is that you get a chance to play to more people. And when the blues boom is over they will move on to the next thing. But the blues will still go on."

LUCKY

The Black Cat Bones — "We called ourselves after a Negro lucky charm" — have been going for three years and have had the current line-up for nine months. Apart from Paul and Stuart, they are: Bob Weston (lead gtr), Derek Brookes (gtr) and Terry Simms (drs).

"We started out doing a Stones type of R&B," recalls Paul. "We were never a pop band. And we have been playing blues for the last two years. We are writing more of our own things now, but basically we do our own arrangements of old material."

TASTES

"We all have different tastes, though generally we go for guitarists like B. B. King and Buddy Guy and singers like Muddy Waters or Junior Wells."

"It's just as well for everybody to be influenced by different people," agreed Stuart. "If you all like the same person the band tends to sound too much the same all the time."

Do they find sticking to blues at all limiting?

"Not at all," says Paul.

'There's been a British blues scene for sixty years'



BLACK CAT BONES: 'never a pop band'

BY BOB DAWBARN

"Being in the blues field doesn't mean you can't change and progress."

"There are so many things that can be done within the blues framework," added Stuart. "Look at the number of ways of playing the blues there are already."

"We try to cover different types of things," agreed Paul. "We even do

country things occasionally — though spontaneously and without any planning. We'd like to get a sort of Nina Simone thing where the blues have such a tremendous meaning."

Both agree that the college scene is growing for blues fans, but have reservations about the college circuit.

"When we first did college dates there was a minority group of mad blues fans and the rest either just accepted it or hated it," explained Paul.

"If you play at a college Students Union the crowd can be a bit funny," said Stuart. "But if you go to a club, a Blues Society or something like that, organised by the students, it is very good indeed."

Currently in the pipeline for the group is an album, a tour of Scandinavia, two further possible Continental tours and concerts for the Blues Convention.

"And we may be doing a souvenir album for people on the maiden voyage of the Queen Elizabeth II," added Paul. "If it comes off, though, we may do it under an assumed name."



THE MEN WHO MAKE THE BLUES BY MAX JONES

B. B. KING is among the most popular of the newer-generation bluesmen; and he has certainly been the most influential. Charles Keil, who devotes a chapter of his Urban Blues book to King, calls him "possibly the best of the big name blues singers." Sheldon Harris wrote: "B. B. King is an authentic, the kind that so many Johnny-come-lately one-hitters are trying to be. King is really where it's from."

U.S. reviewer John Szwed says he has "quietly emerged these last few years as the giant of urban blues." And Alexis Korner wrote in the MM Guide To Blues Guitar: "His controlled ferocity and brilliant sense of time have been a focal point of development for virtually all the subsequent R&B players, in particular Freddie King (no relation) and Buddy Guy. The notable exception is Chuck Berry." King, who is a younger cousin

of Mississippi blues ace Bukka White, was born Riley B. King on a farm near Indianola, Mississippi on September 16, 1925. Raised in the Delta cotton-land, he had a typical country blues background. His mother taught him gospel music before he was six years old. "She was very interested in church. All of her people were," says B.B. "Every Wednesday night they would have sing-ins... Everybody actually belonged to the church." So King was one of many blues artists who gained vocal experience in the gospel field. But he heard other music too, and remembers that "it wasn't anything extraordinary to find a person singing." Among those he heard were Robert Lockwood Jr and Sonny Boy Williamson No. 2. Later, he got himself a guitar but says he didn't play blues at first. That happened when he was in the

army, and after the war he moved to Memphis, Tennessee and started singing and playing professionally. He earned extra money from a ten-minute spot for a patent medicine firm on WDIA, the Negro radio station in Memphis. Soon he was doing a daily deejay programme as well, a series which lasted three years and taught him much about blues styles and fashions. At this time he was known as the Beale Street Blues Boy, and it's from Blues Boy that his initials were taken. Late in '49 B.B. began recording. He had a hit, "Three O'Clock Blues," on the RPM label in 1950 and subsequent successes included "Every Day I Have The Blues," "You Know I Love You," "Please Love Me" and "Rock Me Baby." Although he is an example of artistic continuity in blues, King is no Mississippi stylist. His vocal approach shows the influence of the swinging, jazz singers, as well as church and blues inspiration, and his guitar, too, is jazz tinged. He plays no bottleneck stuff, but cites T-Bone Walker, Elmore James, Django Reinhardt and Charlie Christian among his earlier influences.

'BRITISH PEOPLE GREAT'

"THE most out-of-sight thing about Britain is the people. They are so warm, they get right down in with you."

That's the Bandwagon's reaction to these fair isles where their "Breakin' Down the Walls of Heartache" is high in the chart and getting a great reception in the clubs.

"I haven't really had time to dig England," lead singer Johnny Johnson explained, "but the warmth of the people is greater. Back home they are a little bit more stand-offish."

Johnny talked about the reaction the group have been getting during their first tour of Britain between cups of tea in their London hotel last week.

FEEL

"When everyone's into the feel of the music and enjoying it together, it's a big happy feeling. We project ourselves to the audience and if this is done properly the reaction is great."

Some places they've played, said Johnny, haven't been big enough for the band to really perform as well as they can because the small stage has limited their dancing.

"But everyone appreciated our show, they always want more."

The Bandwagon have a new single released here today (Friday). It's called 'You' and it's more of a happy thing, it's different from



JIMMY JOHNSON

'Breakin' Down the Walls.'

"We've already recorded an LP and it's going to be a surprise. We like to feel that we have different sounds and bags to go in."

"The future could see the Bandwagon branch out into other phases of the business," said Johnny. "We consider ourselves entertainers and would like to try acting, writing and record and film production."

A film has been made for release in the States with the Bandwagon taking the main parts. "It's the first film we've done and tells the story of the next record."

SUITS

During their appearances around the country, people have asked what their distinctive stage suits are.

"They're Dashikis with bell-bottom trousers which we designed ourselves, everyone put their ideas together. We think they're good and distinctive to us, hope no one else copies them."

Before the four of them — Terry Lewis, Arthur Fullilove, Billy Bradley and Johnny — left for a gig in the wilds of High Wycombe, they promised "We'll be back... the people here are great." — R.E.

BLUES ON RECORD

Spoon is in beefy voice on JIMMY WITHERSPOON (Polydor 623256), a good-listening LP which has him shouting more-or-less in Joe Turner vein supported by solid bands ranging from six to ten-piecers. This is the Spoon of 1952-3, less adventurous than now but virile and relaxed over a series of swing-type or R&B bands which include such musicians as Jewel Grant (alto), Buster Harding (pno), Maxwell Davis and Jimmy Allen (tnrs), Streamline Ewing (lmb), Snake Sims (drs) and even Red Callender (bass) on four tracks. Among the titles are good versions of "One Fine Girl," "Two Little Girls," "Blues In Trouble," "Lucille," "Jay's Blues" and "Corn Whiskey." Some of the accompaniment is a bit stiff, in the way of R&B tenors and the like, but there are spots of keen saxophone and effective brass, and the overall picture is of swinging, big-voiced band blues. Only four tracks were made in '53, and on these Spoon sounds a little more flexible and is more clearly recorded. But again the total quality is affected by dull or repetitious backgrounds to the powerful



JIMMY WITHERSPOON

singing. It is pleasant to have the earlier Witherspoon available and, at the same time, a pity that arrangements and soloists were not more stimulating. — MAX JONES.

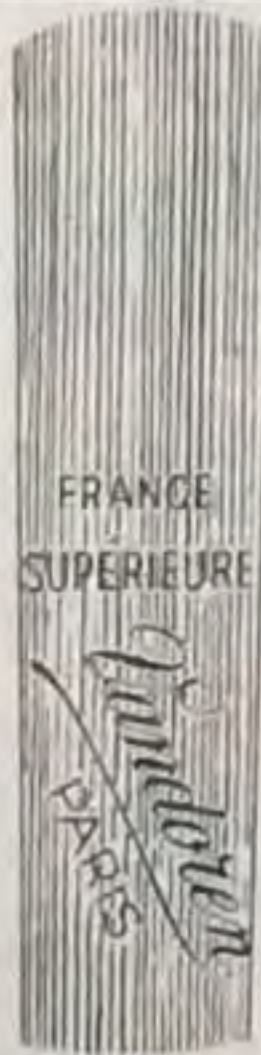
Born in Jamaica in 1939 pianist-singer Errol Dixon (real name Errol Barnes) is a blues performer who has been on the British club and record scene for some ten years. His first LP for Decca, BLUES IN THE PLOT (SKL4962), shows that he speaks the blues lan-

guage eloquently enough. He plays conventional, fairly modern blues here—all but "Dixon Bounce" his own numbers—with his boogie-ish piano and rhythm helped out here and there by Terry Noonan (tp) and Tom Harris and Don Fay (saxes). The singing, husky and disciplined, is quite engaging and free from eccentricity. On slower, more feelingful songs such as "There's Nothing I Can Do About It," which benefits from Lennie Wright's vibes and nice Stan Webb guitar, Errol creates a good "light soul" atmosphere. He has four instrumentals—"The Pot" (a kind of Yancey variant); "Hot Summer," a bouncy thing which brings in sustained chords under the piano and percussion; a slower "Midnight Stroll," again with bongos, more band figures this time and solo tenor; and "Hot Sausage," a piano-and-band affair with fashionable appeal. Not a bad album although would-be commercial rockers like "Dixon Bounce" and "Chicken Shack" are rather too ordinary to score. — MAX JONES

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Stevie Marriott is alive and well and living in Essex

"COR — we haven't even been in the Raver for weeks!" exclaimed Stevie Marriott on the subject of their mystery disappearance from the affairs of pop.

Where and why have the Small Faces been lying low for so many months?

They have been minus records, publicity and even management for months. Since the success of their last album "Ogden's Nut Gone Flake" — in the revolutionary round cover — and single "Lazy Sunday" they had one flop "Universal" and then . . . SILENCE.

And silence is the last thing one would expect from the still exuberant Steve, Ronnie Lane, Ian Maclagan and Kenny Jones.

Since their days as tiny Carnaby Street mods, rivalling the Who with hits like "Whatcha Gonna Do About It" the Faces have retained their energy and appeal while making solid musical advancement.

BUSINESS HASSLES

They have had a rough time over the last four years with business hassles and publicity upsets, and as the boys would say: "There's still a lot of it about."

They have retired to the peace of the Essex countryside to write songs and hope the business hang-ups will blow away.

"There's a bit of a minor disaster going and nothing has really been happening for us," said Steve mysteriously this week. "But we've got a new album together in our heads. It's down on tape but we haven't been able to record in the studios. It's been very frustrating, but we've got to get our business scene sorted out."

"After our last album, the next one had got to be better. The last one was a rather contrived, metallic thing born out of living in the city. Living out here we are writing more country music with bottle neck and lots of acoustic guitar."

"The last album was nice and if people got fed up with the gimmicky side they could hear the other side. Lots of the tracks could have been singles. But the next one will be completely different."

"No, I don't think people will forget us. People keep saying to us: 'But what about your image!' which must be the joke of the year. People are more interested in music now than images which is great and all we want to do is get better musically and stay together. We'd have broken up a long while ago if we didn't want to work as mates and improve."

"But all the hang-ups we have is like Nature's test for the Small Faces — and I never did pass my 11-plus!"

"I just hide away in a little room with a tape recorder and it's a substitute for going into the studios."

At this point Steve had to deal with a dog fight. "My dog's just had 13 pups — chaos!" said a panting Marriott on his return.

"Where were we? Yes — I don't believe in images anymore. When we came up it was all down to image and little to do with music — plastic people who couldn't find themselves. We want to be ourselves and let people dig our music. And a little praise for our work means a lot to us."

"There's probably millions who can't stand what we do, but if there are a few who like our records that's enough for us."

Steve asked for regards to be sent to his old friend Steve Winwood. With one in Berkshire and the other in Essex they don't meet much.

"Traffic breaking up was really sad but when you hear 'Medicated Goo' you realise Steve is doing everything except play the drums. Pete Townshend played it to me the other



'The last album was nice and if people got fed up with gimmicky side they could hear the other side.'

LOVE SCULPTURE WRITE TO THE RUSSIAN EMBASSY

THE comrades at the Russian Embassy could help three boys from Cardiff follow up one of the most unusual hits of 1968.



LOVE SCULPTURE: varied

Love Sculpture, currently riding high in the MM chart with "Sabre Dance," have written to the embassy to ask if they've got any more potential hits hidden away.

Dave Edmunds, the group's lead guitarist, talked this week about the amazing success with the Russian melody.

We knew there was a certain market created for "Sabre Dance" because of Top Gear," said Dave, "but it's ridiculous. EMI have told us that it's the fastest selling record from an unknown group."

PUBLIC

Will the follow-up be another classical number? "I don't really know. If we hear another classical number that we think will work, we'll do it but we won't do it just because it's classical."

I asked Dave if he thought that the gap between pop and classical was closing with the public now buying classical numbers served up by Love Sculpture and Nice?

"It depends on how it's done. There are a lot of things we can learn from the classics but people bought 'Sabre Dance' because it's just exciting, not because it

was a classical tune." Love Sculpture, explained Dave, don't want to get too involved with the classical scene. "Our material is quite varied. We aim to play something straight down the middle."

"Sabre Dance" has brought problems along with success to the group. "We just haven't been able to rehearse for about three months and we haven't had much time to look round for a flat."

But the group's first hit has brought them praise from an unexpected quarter. One Scottish classical music critic described "Sabre Dance" as "always alive and always exciting."

APPROVE

He went on: "The standard of instrument playing is of an unusually high order. I feel sure the composer would approve the realisation."

With an instrumental achieving great things in the chart, 1968 finished on a high note for the Love Sculpture, 1969 could see them established at the top.—R.E.

BY CHRIS WELCH

night, and I could hear that Steve is still full of soul. I don't mean ras soul but his own soul. He's in such a different bag from Dave Mason. He'll do something great and the others will get a great group together as well."

Let's hope Steve M and the Faces get together soon and present us with another hit.

Musically speaking the Faces have one of the most individual group sounds in

the country. Ian MacLagan's organ and Kenny Jones' solid drumming combine to make a heavier sound than many rated Underground and blues groups. Because the group have been bracketed and labelled with the pop image for a long time, many tend to dismiss their work.

But Steve Marriott still has one of the best group voices around, filled with bite and conviction and Marriott and Lane com-

positions can always be relied to be hits or at least very interesting, and valid.

"Lazy Sunday" was one of the best sounds of the year, as was most of "Ogden's Nut Gone."

This sounds like a plug. This is a plug, because in times of groups breaking up and disappearing down the plughole it would be a shame to see yet another of our finest bands ignored and broken on the wheel of blundering.

The crafty way of teaching kids something about music

JOHN LENNON has one. The Herd are experimenting with four. And other groups are fooling around with them—the amazing new instruments called the Stylophone, just nominated Adult Toy of the year by the Daily Mail. It sounds like an electric organ. It's the size of a half-pound box of chocolates and its 20-key (one-and-a-half octave) keyboard is the same as that of the piano—except for one important difference. You don't press down the notes. They are marked out on a strip of copper and you "write" them with a metal tipped stylus which looks like a pen.

This means you can run the pen from top to bottom on the keyboard and play glissandos effortlessly. And the notes are held as long as you hold the stylus on the copper keyboard. The organ note can be switched from plain to vibrato and the whole range can be tuned by a control on the back. The instrument has a built-in amplifier and by muting the speaker with the hand you can



get various volume effects. The possibilities which intrigue the groups is what happens when you plug into a separate amplifier via the built-in output socket. Then the sound can fill a large hall. There are two Stylophones—a bass and a treble—and with several of each plugged into powerful amps you could have a vast electronic orchestra. The Stylophone is powered by the

standard 9-volt battery used in transistor radios and lasts 30 hours.

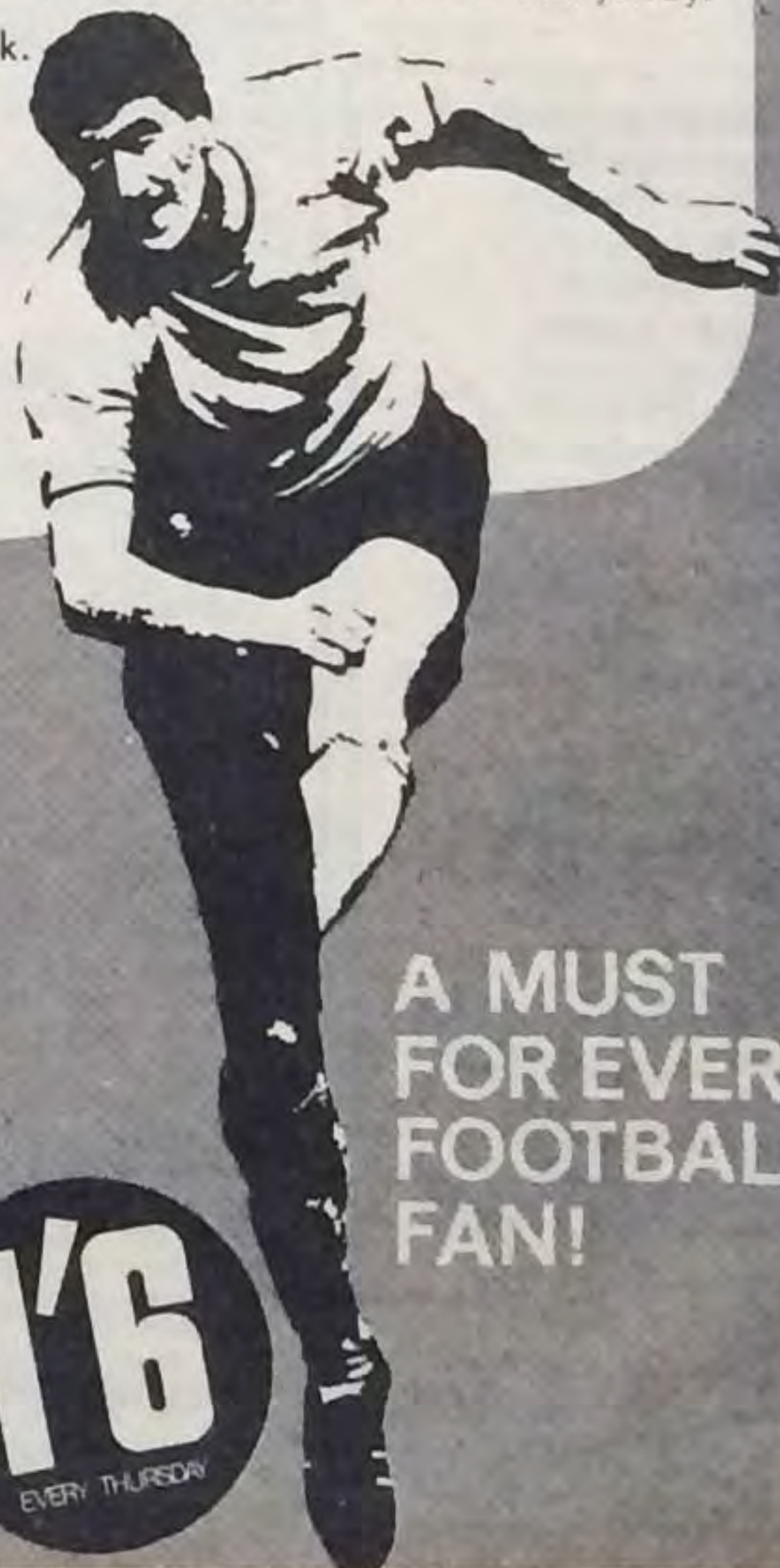
This 6 1/2 in long miniature organ, which was cleverly used by Rolf Harris on his TV show, will undoubtedly be heard on many pop records in the near future. It's also fun to fool around with and offers a crafty way of teaching children something about music. Cost £8.18.6d.—J.H.

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FOCUS ON FOLK

Hedy West
—no slave
to that
sturdy
traditional
background



THE World of Hedy West is the world we live in
today. The old frontiers and categories are
becoming meaningless as the world become a
global village.

Last week she appeared at the Purcell Room of
the Queen Elizabeth Hall on three consecutive nights.
Night one, she sang contemporary lyrics from England,
Germany and America, sharing the bill with Jeremy Taylor.
Night two, she explored the creative sounds of the
revival with two of Britain's most creative revivalists, Martin
Carthy and Dave Swarbrick. Night three, she swapped
traditional American ballads for Cyril Tawney's West
Country songs.

In between rehearsals, she talked to me about her latest
project, recording an album with the Band, of "Big Pink"
fame.

This slender girl with the keen, soaring voice, was once
described by folklorist A. L. Lloyd as "by far the best"
of the American girl folk singers. The fact that she doesn't
shrink from recording with a rock-and-roll backing group
puts her firmly in today's time.

There are few singers who illustrate what is happening
to folk music better than Hedy West.
Her background is sturdily traditional. Her people are
North Georgia hill farmers. Her father was a poet and
union organiser who passed on to her his feeling for the
tradition as something that continues, something alive
outside the dusty covers of library collections and
manuscripts.

Some people like to think of traditional folk singers as
silly country cousins whose way of life has nothing to offer
clever city folks like them, except as a way of escape
from reality. Hedy West's family gives the lie to this
stereotype: her people are tough, articulate, conscious of
their own worth, aware of what is happening around them.

So when Hedy sings an old ballad like "Matty Groves,"
a ballad being sung in England in the early 1600s, it's
no museum piece. The story of a woman caught sleeping
with her husband's servant, and his terrible revenge, becomes
something as chilling and real as last Sunday's News of the
World — but without any licking of the lips over the
gory detail which is stated boldly, almost understated.

Or if she sings one of the popular American songs of
the 1920s, about mild-hand grievances or farm relief, it's
not because it's quaint or amusing in a superior way. She
sings them because the songs still mean something, and not
merely because most of the grievances they sing about are
still somewhere unresolved.

And when she sings a contemporary song by Wolf
Bierman, the East German poet at present in disgrace for
his opposition to the occupation of Czechoslovakia, or
Phil Ochs' "I Ain't Marching Any More," it's not a
self-conscious desire to keep up-to-date that motivates her.

These new songs are not replacing the old ones; they are
additions, not substitutions from her repertoire.

So her confrontation with today's pop scene was bound
to come about one day. And it is on her own terms: this
isn't the sorry spectacle of a folk singer "going electric,"
or trying by the use of string orchestra augmentations to
make the charts. Nor is it the sort of artistic slumming that
some singers have practised, condescending to come down
into the marketplace as long as they can keep their
hands clean.

Hedy's enthusiasm for the work the Band are doing
spills over whenever she talks about them, although she
wouldn't claim to be a pop pundit. In fact, this collaboration
came about partly by the accident that she and the Band
share the same American agent, Albert Grossman, who also
acts for Bob Dylan.

The collaboration was his idea, so she travelled to
Woodstock on her last trip home to America for a short stay
to hear if they could find any musical language common to
both. They will resume the work when the Band comes
to Britain in February to record a film sound-track.

"They are really fine musicians," she says. "They don't
enjoy appearing in public too much, but they spend a lot
of time together, just playing."

One of the songs Hedy will do with them is a complex
thing of shifting time signatures, with bars in five, nine
and ten beats, a ballad about a girl who dresses up as the
devil to persuade her faithless lover to come back to her.

I asked Hedy if the Band had problems following its
complex rhythm. "They've already been doing numbers in
similar tempos," she said. "That's one of the great things
about them, they don't tie me down to a four-four beat."

"I think there were a lot more songs out of common
time in the old days. But that's not why I sing the versions
with complex time signatures. I do it because I like it,
that's all. It's interesting to talk about whether these songs
are more traditional than the four-four songs, but that's no
reason for singing them, unless you love them and they
mean something to you."

The late, great Frank Proffitt once said that there was
a big difference between respecting your traditions and being
enslaved by them. It might have been Hedy West he
was talking about.

BY KARL DALLAS

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Chris Welch



POP SINGLES

ERIC BURDON AND THE ANIMALS: "Ring Of Fire" (MGM). Hi there young sophisticates! Welcome back to popsville — '69! Have you all had a disgraceful Christmas? Plenty of gorging, drinking, puking, shoplifting and burglary I trust?

But now to business. Here to start the New Year rolling is that errant son of Newcastle, Eric the Bold, the tough hippy who tried to share his learning about life with us and was rejected, or worse, ignored.

This is a mysterious, evil and burning version of the old Johnny Cash, Duane Eddy favourite, sung by Eric with violence and menace. The accompaniment is of the sound of medieval monks chanting and rocking and the production is superb.

Even though the group may not be around to promote their product, this could and should be a hit.

NINA SIMONE: "I Put A Spell On You" (Philips). Our Nina always sounds as if she is in a vile temper about something, and in fact tends to scare me stiff, especially when she is heard announcing her magical activities.

On hearing Arthur Brown singing this tune, the general reaction is to cheer and laugh heartily. "Look, there's good old Arthur putting a spell on us. Perhaps we'll all turn into voles for half an hour. What fun!" But hearing Nina is to hear

Violence and menace, and a hit for Eric the Bold

an impassioned threat, and one expects fire and brimstone at any instant. There's no messing with Miss Simone. She means every word.

WOODY KERN: "Biography" (Pye). A new group intent on heavily featuring their instrumental ability, but they could benefit from more ambitious arrangements and material.

The vocals sound a bit helpless and the production is a bit demo disc.

A group with potential who will doubtless learn from this dry run.

WILSON PICKETT: "Hey Jude" (Atlantic). Atlantic rhythm sections are always a source of amazement. So relaxed, so meaningful, and so unlike feeble British attempts to emulate that beat.

However (ld Wilson's attempts to emulate the Beatles is equally feeble. His throaty interpretation of the Paul McCartney wonder tune is at once coarse and unpleasant.

If he could have been sent out of the studio and King Curtis had been allowed to blow some choruses of steaming tenor saxophone instead, the world would have been a happier place.

MASON WILLIAMS: "Saturday Night At The World" (Warner Bros). Multi-talented Mason reveals his vocal ability to singles buyers and all who haven't heard his attractive "Mason



ERIC BURDON: that errant son of Newcastle

Williams Phonograph Record" album.

This continues the Jim Webb-Richard Harris scene I was burbling about elsewhere in these columns, and doubtless Jonathan King will be raving about it all on the public airwaves, and blond ladies who smoke too much will be cheering him on from the sidelines.

Wot I says of this gentle ballad with its summery strings and showery trum-

pets is... jolly good show.

CARTOONE: "Knick Knack Man" (Atlantic). I thought the worst group I had heard in a long while were that amazingly awful team with Lulu on the telly the other night. But this is especially vile and deserves an award as the worse record of 1969.

Actually, it's not that bad, as they "aah aah" and "na nah nah," with boyish sincerity.

Doubtless they have their fans. Here comes one now, Liza Conn, with heavy eye make-up, an expression in which cunning, contempt and stupidity are inextricably mixed.

"Oh hello. What are you doing? Hey, listen, can you lend me a pound? Oh this group? Yeah, they're all right. I know the bass player. Oh, Cartoone — I thought you said Khartoum. No, I've never heard of them. Hey, listen, can you lend me a pound?"

VELVET FOGG: "Telstar '69" (Pye). Well done the brave cosmonauts! So at last man has encircled the Woolwich ferry. This is hilariously bad, staggeringly dreadful, unbelievably unplayable. Come home Cartoone, all is forgiven.

More important is the news that the British spacecraft "Blenkinsop III" was launched into the Ionosphere yesterday from Cape Khabarovsk, with Capt. N. H. Dekanozov at the controls.

A spokesman for the British Mercury Space Establishment said today: "This is the last territorial claim I have to make in Europe," which has been interpreted by some experts to mean:

"The words of Mercury are harsh after the songs of Apollo," a Shakespearean turn of phrase, interpreted by even more experts to mean the British Space Establishment could well bear investigation.

CLUB NEWS

OPPOSITE LOCK HOPE TO BOOK KIRK FOR WEEK

MARTIN HONE is endeavouring to book the Roland Kirk Quartet for an entire week at his Opposite Lock Club, in Birmingham, at the end of February.

"It will be one of the biggest gambles I have ever taken with a jazz attraction," admits Martin. "But I'm sure that the group would prove a very big crowd-puller."

Meanwhile — Opposite Lock members are looking forward to the appearance of the Maynard Ferguson Big Band with Annie Ross and Jon Hendricks on February 6.



ROLAND KIRK

MATT MONRO is to be the first star attraction, when the Penguin Club, Aston, Birmingham, opens on February 16. Top Hat gambling club-owner Jon Kirk-bright has spent £50,000 on converting what was a bowling alley, to a lush theatre club — and this is the first of five clubs that he plans to open in the Midlands.

Following Matt will be Malcolm Roberts (February 23), Dickie Valentine (March 2), Winifred Atwell (March 9), Tessie O'Shea (16) and Ray Ellington (23).

MANCHESTER discotheque the Magic Village is to spread its activities outside the club premises. On January 18 manager Roger Eagle is to present a "live" concert at the Houldsworth Hall in which deejay John Peel will introduce The Family, Roy Harper, and Bridget St. John. There will be two shows — at 6.15 and 8.30 pm.

GEORGIE FAME will be back on familiar territory when on January 26, he returns to his home town to play a week at the Garrick Club, Leigh, Lancs. Club boss Roy Garrick Jackson has further top stars lined-up for the club in 1969, including Solomon King (February 28) and the Rockin' Berries (March 16).

THE Fiesta Club, Stockton-on-Tees is already lining-up its star names for 1969, and although the list is far from complete for the early weeks, already signed to appear at the club are Dave Dee, Dozy,

Beaky, Mick and Tich, for the week of March 23.

Roy Orbison will be returning to Britain in April and will appear at the Fiesta for the week of the 20th. Comedy stars Mike and Bernie Winters are scheduled for a two-week stint from May 4.

BRISTOL'S Talk of the West is to change its entertainment policy in the New Year. Self-contained "package" variety shows are to be presented, in preference to booking single acts.

Salena Jones is to appear at the Cleopatra Club, Bristol, on January 12, followed by Dickie Valentine, later in the same month.

SHIRLEY BASSEY, Liberace, Georgie Fame, the Bachelors and Roy Orbison, are a few of the stars with whom James Corrigan is negotiating for New Year appearances at Batley Variety Club.

Dates are not yet finalised for any of these as yet — but definitely signed are Al Read (who starts a week at the club on Sunday, January 5), Winifred Atwell and Marty Wilde (12), Freddie and the Dreamers (26).

JUNIOR WALKER headlines at London's plush night spot, Revolution, on January 14 together with the Steamhammer. Other groups lined up for the coming weeks include Fearnas Brass Foundry (January 9), the Flames (10), Majority (11), Idle Race (13), Harmony Grass (15), Ferris Wheel (21), Yes (23), and the Groundhogs (25).

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Jazzmen mourn

from page 8

was found dead in his Putney flat at the age of 40. R&B singer Little Willie John (30) died in a Washington penitentiary, and that accomplished British trumpeter Bobby Pratt, died in mid-June. Bobby, for long a Ted Heath sideman, was a world-class team leader.

The same month saw the death, too, of pianists Henry Hank Duncan (70) and Harvey Brooks (69); then, on June 26, after a long illness, of Ziggy Elman, real name Henry Finkelman (54).

Willard Robison—band leader, singer-composer—was another piano player who died that month. So did road manager Doug Tobutt, not a player but a man of the jazz world who was missed by half the jazzmen who've ever visited Britain.

Next, I must make brief reference to pianist Cy Water (53), ex-Bob Crosby and Glenn Miller reedman Bill Stegmeyer (51), who

recorded on clarinet with the Lawson-Haggart band and the above-mentioned Cutty Cutshall, all of whom died in August.

The September toll was light but included an old friend, guitarist-singer-bassist-raconteur Bill Bramwell, and that New Orleans jazz-playing historian Doc Edmond Souchon.

To conclude the death roll, the following jazz singers and musicians died during October, November and December: Teacho Wiltshire, pianist-arranger (59), who died in October; Sidney "Jim Little" Brown (80), New Orleans bassist, veteran alto saxist Hilton Jefferson (65), who died on November 14; trombonist Floyd O'Brien (64), who died in New York on November 27; American singer-in-Britain Joy Marshall (32), found dead in her flat on November 21; trombonist Nat Story (63); and finally drummer Solomon Hall (49), who died in New York on December 6.

FOLK NEWS

THE Festival Of Fools, a regular event in the London folk scene diary, is taking place once again this year at the New Merlin's Cave, Marjory Street, London W.C1. Written and produced by Ewan MacColl, and featuring Ewan, Peggy Seeger and the Critics group, it is a rundown of the year's political events mainly, presented in satire, music and drama.

This year's Festival Of Fools will run until January 12. Tickets are 5s for members of the Singers Club, who are sponsoring the production, and 7s 6d for non-members. Enquiries regarding tickets should be made to Mrs O'Connor at 560-4350. Group rates are available.

The Broadsheet King, alias John Foreman, has once again produced his Folk Almanack, which has become another looked-forward-to institution on the folk scene, and this interesting 32-page booklet, containing lots of dates and places connected with the folk calendar, is available from John at 15 Mortimer Terrace, London, NW5, at the very reasonable price of 1s 6d.

The Fife Reivers are one of the more interesting groups on the scene at the moment. A family trio, they are led by Jim Laing, the father, who is a singer and songwriter, Maureen (mum), who sings, and their 12-year-old son, Russell, who plays six and twelve-string guitars, mandolin and tenor banjo. They impressed London club audiences in August and are back down in London tonight (Thursday) at Hammersmith Folk Centre tomorrow (Friday) at the Doghouse Club, Birmingham's Holy Ground on Saturday and Middlebrough on Sunday.

Yesterday (Wednesday) they recorded a spot for Johnny Silvo's My Kind Of Folk programme on Radio One. They recently appeared with Eleanor Leith on a Grampian TV show and have a record scheduled for release by EMI this month. It was produced by Don Paul, who produces Don Partridge.

Derek Brimstone appears at the Newark, Notts, folk club on January 7, and is followed by John Mumby (14), Dave Turner (21) and Nigel Denver (28).

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ALBANY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1.
BLACKBOTTOM STOMPERS, 100 Club.
BLUES at Cross Keys, Lower Edmonton Green, N.9.
OSCAR MADISON
JANUARY 2, 8-11.30
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TYRANNOSAURUS REX
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Tickets: 6.15 show 12/6, 10/-, 7/6
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"WHITTINGTON," PINNER: CY LAURIE

FRIDAY
ALBANY JAZZMEN, Tom Allen Club, E.15.
BLUES at Cross Keys, Lower Edmonton Green, N.9.
OSCAR MADISON

BLUES LOFT, High Wycombe
BLACK CAT BONES

"BREWERY TAP" St James St, E17
Tony Lee Trio, Bobby Breen

OSTERLEY JAZZ CLUB, The Gothics and New Society Dance Orchestra.
PALM COURT, Richmond, Jamie Evans, Dave Keen Band, Free.

ROYAL OAK, Tooley Street, S.E.1. M.J.S. Club. **PHIL SEAMAN**, **ART ELLEFSON**, **COLIN PURBROOK** QUARTET, REG PETTIT.

SATURDAY
BLACKBOTTOM STOMPERS, Concorde, Soton.
BLUES at Cross Keys, Lower Edmonton Green, N.9.
OSCAR MADISON
BLUES CONCERT!!! starring CHICKEN SHACK, BLACK CAT BONES, JO-ANN KELLY, MIKE COOPER, IAN ANDERSON COUNTRY BLUES BAND, BOB HALL, MIKE RAVEN. Tickets 17/6 and 12/6. Programmes free. TICKETS ON THE NIGHT, 7pm-11pm at ST PANCRAS TOWN HALL, EUSTON ROAD, NW1. Presented by the London Blues Society and Blue Horizon Records.

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RONNIE ROSS
TONY LEE TRIO

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AT THE CLERKENWELL TAVERN 8pm **THE ELASTIC BAND**.

BILL BRUNSKILLS Jazzmen, Fighting Cocks, Kingston.

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BLACK PRINCE Hotel, Bexley, Kent.
PAUL WILLIAMS SET

BLUES at Cross Keys, Lower Edmonton Green, N.9.
OSCAR MADISON

BOTTLE NECK 7.30.
SAM APPLE PIE
SAM'S LEAVING HOME!
RAILWAY TAVERN
ANGEL LANE, E15

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BLACK BOTTOM STOMPERS
CY LAURIE JAZZ CLUB
Bedford Corner Hotel
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THE GUN
(Race with the Devil)

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Tuesday, January 7th
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TERRY SMITH
Thursday, January 9th
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MAILBAG

Time we woke up to the talent of Judy Collins

JOE MORRISON (Mailbag December 21) mentions Judy Collins in passing while praising Dusty Springfield. In fact, Judy Collins commands more emotion and feeling in her singing than any of her white contemporaries or rivals.

Unfortunately, Judy Collins is vastly underrated in this country and as has been pointed out in the past in Melody Maker, she should be far more appreciated for her great singing than at present.

Perhaps we can look forward to a good '69 for Judy. — Alan Whittaker, Stevenage, Herts.

WHAT DOES Norris Maxwell think he is talking about when he refers to white soul?

Soul music is the music of the American Negro. It's the difference between the way the organ is played by Booker T Jones and Andy Bown of the Herd, it's the difference between the saxophone of Junior Walker and the two fellows in the Amen Corner.

It's the difference between Ray Charles singing and the groans of Tom Jones.

Leave soul music to those who sing from their soul and not what is written in front of them. — KEITH TIMMS, Watford, Herts.

I AM sick and tired of these infantile teenyboppers who knock John Peel. He is one on the most wondrous and magical people ever and the sensible MM Poll shows that he isn't underrated.

One day the gates of the Perfumed Garden will open wide again and exhale a breath of peace and beauty for the world.—TONY SULLIVAN, Sutton, Surrey.

I AM a 15-year-old Italian girl. I am writing to you because I would like to trace a marvellous English boy who I met at Josolo in 1967 at the Adriatico camping site.

I don't know much about him but his name is John. I am hopelessly in love with him and I cannot resign myself to the fact that I will never see him again. I won't give my real name because he might laugh at me but he can write to me at—"INGRID," Ciaio Big, Via Cerva 4, Milan, Italy.

CONTINUALLY patronising reviews of work by great jazz musicians in the MM, one hopes, are the result of journalistic pressures rather than musical conviction.

A recent example is Jack Hutton's comment on the Oscar Peterson Trio in his

review of the double LP "Jazz At The Opera House" (MM Dec 21). Hutton's only positive statement is that Peterson's "thing" is to dazzle the layman technically. Wrong!

Peterson's thing is to play the piano as well as anyone since Art Tatum, who, it should be remembered with shame, was also accused of unnecessary display. Peterson's effortless swing (one facet of his fine piano technique), great harmonic sense, time and invention are superlative, and perhaps above all, his knowledge of, and respect for jazz history are plainly described both in solo work, and in his accompaniments—in some of their finest moments—of Webster, Hawkins, Stitt, Terry, Getz and Fitzgerald. — Brian Lemon, Sandy Brown, Colin Purbrook, Alan Clare, Kenny Napper, Pat Smythe.

IN THE interview with Tony Wilson, I answered the criticism levelled at me, as producer of Country Meets Folk, that names like the Pentangle, the Hillsiders, the Johnstons, Noel Murphy and the Johnny Young Four appeared approximately every seven or eight weeks as top of the bill.

They do so because artists of their calibre draw listeners and make it a bigger shop window for new talent to complete the programme.

This seven- or eight-week "circle" is open-ended and if new artists become popular with listeners, then they too will join it. At present the cycle is now nine to ten weeks



JUDY COLLINS: vastly underrated in this country

for "top-of-the-bill" artists.

A number of artists have made their first broadcast on the show—Ralph McTell, Vera Johnson and Tex Withers for example—and are joining the list of programme regulars.

I have as many as 15 applications a week for broadcasts on Country Meets Folk so there will constantly be new names added to the lineup of artists whose music is within the format of the pro-

gramme.—IAN GRANT, BBC, London W1.

REGARDING MAX JONES' review of the album, "Americans In Europe," I must say that Eddie Miller's "Diane" is a nice subtle performance and one of the finest solos heard from a master of the tenor.

He has a unique style, a beautiful tone and masterly phrasing. — WILLIAM HIGHT, Bellfield, Kilmarnock, Scotland.

IF NANCY WILSON lands the part of the late Billie Holiday in the projected film of Billie's life, it will be a wonderful choice.

Nancy has the same warmth and feeling in her voice which made Billie Holiday unequalled in the jazz world.—TOM NAUNTON, Seaham, Co Durham.

COUNTRY MUSIC will be well to the fore in 1969. So when are the television people going to wake up? There is enough talent in this country now to put on weekly shows without using the same group or artists more than once.—JACK WARNER, Clacton, Essex.

THE TREMELOS would do better sticking to their usual puerile, meaningless material and leave "mind" music to "mind" people. They should use material they understand not Dylan's who is facing the right way and has been walking alone for a long time.—JOHN S. FOOTE, Ware, Herts.

I AM a Portuguese boy and I'm writing to you to ask for some girls to correspond with me. I am 16 years old and I prefer some groups like Beatles, Cream, Bee Gees and Ohio Express.—JORGE VALSASSINA GALVEIAS RODRIGUES, Rua Jose Ferrao C. Branco —51, Páco D'Arcos, Portugal.

MAILBAG SHOULD be renamed Knockers Page. Every week half the letters have to bring down someone else's favourite artist. Music is just something in life—like eating breakfast.

I wouldn't eat porridge, as a Scotsman may do, or frogs' legs as a Frenchman may, but I certainly wouldn't knock them for their choice.—BRENDA HAYWARD, Munchen, Germany.

THANKS FOR ALL THE KIND WORDS. BEST WISHES FOR A HAPPY AND PROSPEROUS NEW YEAR. SINCERELY — BUDDY RICH Houston, Texas.

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