

Melody Maker

FEBRUARY 15, 1969

1s weekly

TOP OF THE POPS

STUART OUT TONY IN

TONY BLACKBURN — pin-up boy of Radio One — is to take over Stuart Henry's compere spot on BBC-TV's top pop show, Top Of The Pops.

And Tony is also set for his own BBC-TV series at a later date.

Stuart's bow-out show before the eleven-and-a-half-million Top Of The Pops viewers will be on March 27. If Tony Blackburn actually takes over Stuart's rota on the show, he should make his regular debut on the programme on April 24.

FLUID

Stuart Henry has been a regular on Top of the Pops since June 20 of last year — a total of eight months.

A BBC-TV spokesman told the MM on Monday: "For a long time, this fourth deejay spot has been quite fluid. The idea was to introduce new faces into the show and Stuart came into this category."

Tony Blackburn takes a holiday from his early-morning show on Radio One from February 24 to 28. David Symonds will deputise.

Stuart Henry told the MM on Tuesday: "The BBC hasn't bothered to notify either my agent, Bunny Lewis, or me about the change. Obviously the BBC has its reasons. The one that springs to mind is that Tony is much prettier than me. That's indisputable. Of course, I'm sorry to be leaving Top Of The Pops, but I do have my own eight-week series coming up on Tyne Tees TV from February 21."

ENGELBERT OFF TO LAS VEGAS

New album in two weeks

ENGELBERT HUMPERDINCK has been signed for a major two-week cabaret season at a leading Las Vegas nightspot. And he is to appear in a major summer show this year.

He opens at the plush Riviera Hotel—currently presenting Dean Martin—on April 17. The singer has signed a deal to appear for a total of 12 weeks at the hotel, one of the major venues in the Nevada gambling town, over the next three years.

He will fly to Las Vegas at the end of his new British tour which closes at Golders Green Odeon, London on April 13.

While in America, he will also appear in cabaret in Chicago in a venue still to be named and do a week's season at the O'Keefe Centre in Toronto, Canada.

SUPPORTING

His bill-topping summer season will be at the ABC Theatre, Great Yarmouth. He opens on June 6 for a 13-week season of twice nightly shows. Leslie Grade presents the show in conjunction with ABC. Supporting names for the season have still to be announced.

Last summer, Engelbert broke all box-office records at the ABC, Blackpool where he starred for the summer.

The singer's fourth album will be released in two weeks time. Titled simply "Engelbert," it has 12 tracks including "Les Bicyclettes De Belsize," "Marry Me," "You're Easy To Love," "Love Can Fly" and "A Good Thing Going."



Clarke-Boland record here



CLARKE: live album

THE Kenny Clarke-Francy Boland Big Band, now making its first appearance in Britain, will record an album for MPS-Polydor during its stay at London's Ronnie Scott Club. Ronnie's are presenting the band for two weeks from Monday (17), and the live recordings will be made on the evenings of February 25, 26 and 27. Working opposite the band will be singer Salena Jones with the Brian Lemon Trio.

Meanwhile, the Clarke-Boland orchestra tours with the Premier Percussion package, completed by the Roland Kirk Quartet and drum star Philly Joe Jones. Remaining dates are Manchester Free Trade Hall (15) and Sunderland Empire (16).

This week, Polydor Records rush-release two albums by the Clarke-Boland Big Band. The titles are "Latin Kaleidoscope" and "All Smiles."

GUITARS



SPECIAL SUPPLEMENT INSIDE

SHOW BLIZZARDS HIT SHOW BUSINESS HARD

Melody Maker POP 30

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

POP 30 PUBLISHERS

- 1 United Artists, 2 Fleetwood/Immediate, 3 Jobete/Carlin, 4 Jobete/Carlin, 5 Jobete/Carlin, 6 Teeple, 7 Cyril Shone, 8 Domino, 9 Northern Songs, 10 Mann Music, 11 Abigal, 12 East, 13 Jobete/Carlin/Motown, 14 Cyril Shone, 15 Chappell, 17 Jobete/Carlin, 18 Essex, 19 Real Gone, 20 Marbut, 21 Immediate/Welbeck/Schwartz, 22 Carlin, 23 Carlin, 24 Paterson, 25 Jobete/Carlin, 26 Jobete/Carlin, 27 Northern Songs, 28 Cyril Shone, 29 Motown, 30 Leeds. Two publishers tied * for 13th position.

u.s. top ten

- As listed by "Billboard"
- 1 (2) EVERYDAY PEOPLE
Sly and the Family Stone, Epic
 - 2 (11) CRIMSON AND CLOVER
Tammy Jones and the Shondells, Roulette
 - 3 (3) TOUCH ME
Doris, Elektra
 - 4 (5) BUILD ME UP BUTTERCUP
Foundations, UNI
 - 5 (19) WORST THAT COULD HAPPEN
Brooklyn Bridge, Buddah
 - 6 (10) CAN I CHANGE MY MIND
Tyrene Davis, Dokar
 - 7 (—) YOU SHOWED ME TURTLES, WHITE WHOLE
(7) I HEARD IT THROUGH THE GRAPEVINE
Morcin Gove, Tamla
 - 9 (9) HANG 'EM HIGH
Bosker T. and M.G.'s, Stok
 - 10 (8) I'M GONNA MAKE YOU LOVE ME
Diana Ross and the Supremes, Motown

top twenty albums

- 1 (11) THE BEATLES (Double Album)
Beatles, Apple
- 2 (2) BEST OF THE SEEKERS
Seekers, Columbia
- 3 (18) DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS
Diana Ross and the Supremes and the Temptations, Tamla Motown
- 4 (5) YELLOW SUBMARINE
Beatles, Apple
- 5 (3) THE SOUND OF MUSIC
Soundtrack, RCA
- 6 (4) THE WORLD OF VAL DOONICAN
Val Doonican, Decca
- 7 (8) THE GRADUATE
Soundtrack, CBS
- 8 (11) BIGGARS BANQUET
Rolling Stones, Decca
- 9 (11) HAIR
London Cast, Polydor
- 10 (9) HELP YOURSELF
Tom Jones, Decca
- 11 (13) BEST OF NAT KING COLE
Nat King Cole, Capitol
- 12 (10) THE WORLD OF MANTOVANI
Mantovani, Decca
- 13 (14) FELICIANO
Jose Feliciano, RCA
- 14 (12) BEST OF THE BEACH BOYS Vol. 3
Beach Boys, Capitol
- 15 (16) TOM JONES LIVE AT TALK OF THE TOWN
Tom Jones, Decca
- 16 (—) BRITISH MOTOWN CHARTBUSTERS
Various Artists, Tamla Motown
- 17 (18) THE WORLD OF THE BACHMANS
Bachelors, Decca
- 18 (20) LOVE CHILD
Diana Ross and the Supremes, Tamla Motown
- 19 (15) HOLLIES GREATEST HITS
Hollies, Parlophone
- 20 (19) THE GOOD, THE BAD AND THE UGLY
Soundtrack, United Artists

ADVERTISEMENT

TOP PLAYS

- 1 (1) 'NUFF SAID! Nina Simone (S)SF7979 (M)RD7979
- 2 (2) OLIVER Original Soundtrack recording (S)586777 (M)RB6777
- 3 (4) FELICIANO Jose Feliciano (S)SF7946 (M)RD7946
- 4 (8) AMAZING ADVENTURES OF The Liverpool Scene (S)SF7995
- 5 (3) MONTENEGRO
Hugo Montenegro and his Orchestra (S)SF7994 (M)RD7994
- 6 (5) A TOUCH OF SADNESS Jim Reeves (S)SF7978 (M)RD7978
- 7 (7) JOHANN HANCKSWORTH BACH
Johnny Hawkworth (S)SF7953 (M)RD7953
- 8 (13) HAIR Original Broadway Cast recording (S)SF7959 (M)RD7959
- 9 (9) THE CHESTERFIELD BROADCASTS Vol. 2
Glenn Miller and his Orchestra (S)SF7982 (M)RD7982
- 10 (10) TENNESSEE FIREBIRD Gary Burton and Friends (S)SF7992



BLIZZARDS hit show business hard last weekend. The blizzards and icy weather prevented many artists getting to engagements up and down the country.

Gene Pitney missed the first house of his tour with Marmalade and Joe Cocker at Birmingham Odeon on Friday. He left London by car but after travelling for eight hours, he finally had to abandon the car and catch a train. He arrived at the theatre in time for the second performance.

The Liverpool Scene, due to appear in London on Friday night, travelled for 12 hours in the group's van but failed to make London in time. "We tried hard, but just couldn't get through," said guitarist Andy Roberts.

Dave Clark was due to appear in ATV's Golden Shot from Birmingham studios but never made it. Coronation Street actor/singer Bill Kenwright deputised at the last minute.

Trumpeter Alan Elston, his wife June, and pianist Bert Murray set out on Friday to drive to Leeds for the wedding of clarinettist Ron Drake. They were forced to leave their van in Derby after eight hours driving and catch a train to Leeds. They arrived at 3 am after 12 hours travelling.

The Web, due to appear in Sunderland on Friday, spent the night sitting in their snowbound van on the M1. "It was a nightmare," said the group's Lenny Wright. Status Quo's van skidded into a ditch near Norwich in the blizzard on Friday. They were pulled out by Nems group the Kids, who later skidded into a ditch themselves. Idle Race were booked for Brunel University but got stuck on a bus near Uxbridge which froze up. They had taken the bus because all taxis had stopped running.

DAVE'S NEW SINGLE

A NEW SINGLE by the Dave Clark Five is released tomorrow (Friday). The A side is "Mulberry Tree" written by Peter Lee, Stirling and Phil Smith and the B side is "Small Talk" by Dave Clark and Mike Smith.

Dave Clark has also written the screenplay for a new film The Instructor in which he will star. Shooting is scheduled to start this summer. He has also written the script into a novel which will be published shortly before the film is released.

O.C. SMITH DUE HERE NEXT MONTH

O. C. SMITH, the American who had a big hit here with "Son Of Hickory Holler's Tramp," arrives in Britain next Friday (Feb 21) for TV and radio appearances.

He appears on the Rolf Harris show on Saturday (Feb 22), Pete's People (23), tapes the Julie Felix Show (25) and appears on the Lulu show (March 1). His current single is titled "Isn't It Lonely Together."



O. C. SMITH
TV and radio



PITNEY abandoned car

LEAPY'S TEN DAY TOUR

LEAPY LEE starts a 10 day Scandinavian tour in Helsinki, Finland, on March 3. He will do concerts and radio and TV appearances in Sweden, Denmark and Norway, as well as Finland.

He appears on ATV's Golden Show on Sunday (16).

TCHICAI CONCERT

AMERICAN ALTOIST John Tchicai and Yoko Ono are to take part in International Avant Garde Workshop under the title Natural Music at Lady Mitchell Hall, Cambridge, on March 2.

The concert is being produced by Nothing Doing in London in association with Cambridge University New Music Society.

BLUEBEAT HOT 10

- 1 (1) EVERYBODY NEEDS LOVE
Sly Smith, UNCT-304
- 2 (2) RIVER TO THE BANK
Merric Morgan, CRAB-2
- 3 (3) REGGAY HIT THE TOWN
The Toppicks, CRAB-4
- 4 (9) WOPPI KING/MR. SOUL
Lester Johnson, NU BEAT-024
- 5 (3) FLIGHT TO REGGAY CITY
Stanger Cole, UNCT-501
- 6 (6) SEVEN LETTERS
Derrick Morgan, CRAB-8
- 7 (4) BANGARANG
Stanger Cole, UNCT-302
- 8 (8) RHYTHM HIPS
Ronald Russell, NU BEAT-019
- 9 (7) REGGAY IN THE WIND
Lester Sterling, GAS 103
- 10 (11) REGGAY ON BROADWAY
Lester Sterling, UNCT-305

NEW RELEASES BLOWN IN THE WIND
Mike Romeo Mgr
NU BEAT-022
REGGAY CITY
Vol Bennett, CRAB-6

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MELODY MAKER YEAR BOOK

SEE PAGE 22 FOR DETAILS



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"LATIN KALEIDOSCOPE" and "CUBAN FEVER" are published by KPM MUSIC LIMITED

CILLA SIGNS FOR SUMMER SEASON IN BLACKPOOL



CILLA

CILLA BLACK has been signed for a starring summer season at the Blackpool ARC.

She opens at the theatre in mid-June for 16 weeks. No supporting artists have yet been announced.

It is her second season at the Blackpool ARC. In 1966, she appeared with the Bachelors.

Cilla also stars for an eight week season in her own show at the Coventry Theatre, starting on March 20.

Her BBC TV series ends on February 16. Guests on the final show are Cliff Richard and Dickie Henderson and the following day (20) she appears on BBC-TV's Top Of The Pops.

NEW GUN SINGLE

THE GLN, whose last single "Race With The Devil" hit high in the MM chart, have a new single released on February 28. It's titled "Drive In You Mad," written by lead guitarist Adrian Curtis.

The group's American trip, scheduled for this month, has now been postponed back till April.

Liverpool group The Light most release "Rosetta" next Friday (Feb. 21). The record has been produced by Paul McCartney.

America's underground group Taj Mahal have a new British single out next Friday titled "Ezrae Baby."

GARNER DUE IN APRIL

U.S. PIANO star Erroll Garner returns to Britain in April for a concert tour. Garner, and his trio of accompanying musicians, will appear at London's Royal Festival Hall on Saturday (12). Other dates are now being negotiated.

'BOOTS' FOR BRITAIN

'BOOTS' RANDOLPH, the American sax player, arrives in Britain on Monday (Feb. 17) for four days of TV and radio appearances.

He has a single and an LP out in the month and three more LPs — "Saxational!", "The Fantastic Boots" and "Hip Boots" will be released this month.

His current single, released last week, is titled "Games People Play."

NEWS EXTRA

AN additional date has been added to Woody Herman band's Spring tour of Britain which starts at Hemel Hempstead on April 25. The date is the Oaken Gates, Shropshire on May 17.

The Ratina have been added to the Stevie Wonder Foundations package tour which starts on March 7.

Malcolm Roberts' follow-up single will be "Stand Beside Me" released by Major Minor on February 28.

Jon Hiemann's Coliseum, the Liverpool Scene and Al Stewart appear at Enfield College, Middlesex on February 21.

Bill Kenwright, who has been booked for Golden Shot on February 23.

Three major blues artists open their tours at London's Pinstripes, starting with Scrammin' Jay Hawkins tomorrow (Friday), Freddie King (27)

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MIKE D'ABO GRANTED RECORD INJUNCTION

MANFRED MANN singer Michael D'Abó was granted an injunction in London last week to prevent Immediate Records releasing recorded material from Gulliver's Travels, the show at London's Mermaid Theatre in which D'Abó stars.

The injunction was granted on Thursday by Judge Justice Cusack and prevents the release of both a single by D'Abó and an album of music from the show until this Friday when the case will go to court.

Manfred Mann manager Gerry Bron told MM: "We took every possible step to avoid going to court and did so only when there was no alternative. We tried to make immediate realisation that they could not release this material."

The material was recorded for the stage performance of the show, said Bron. "It was never intended for release as a record."

Immediate Records director Tony Calder refused to comment on the injunction at press time. "Our lawyers have told us not to say anything," he said.

Luxembourg to start 'hard rock' programmes

RADIO LUXEMBOURG are to start presenting "hard progressive rock" programmes from next month.

The shows, said programme chief Tony MacArthur, will be hosted by deejay Dave "Kid" Jensen and will feature the music of groups like the

Doors, Captain Beefheart and Tyrannosaurus Rex.

One programme will start at midnight on Sunday and go on until 3 a.m. and the other will start at 1 a.m. on Friday morning until 3 a.m.

"We hope to increase the time later," said MacArthur.



DOORS could be featured

DEEP PURPLE'S NEXT

DEEP PURPLE'S new British single will be "Emmaretta," written by the group, and not their current American hit, "River Deep Mountain High."

"Emmaretta" will be released on February 21.

The group guests in Top Gear on February 17 and the following day starts a week of guest spots in the Tony Brandon Show.

Tomorrow (Friday) they play Leeds Marquee Club followed by London University on Saturday.

Their second album, "The Book of Taliesyn," will be released at the beginning of April.

FLOYD PLAY CONCERT

THE PINK Floyd, the leading British underground group, play a solo concert at the Royal Festival Hall on April 17 and will be introducing their long-awaited Azimuth Co-ordinator which is a piece of apparatus that projects sound from any and every part of the venue.

On February 21 they fly to Bordeaux, France, to take part in a concert with Roland Kirk.

NEW EQUALS DISC

THE EQUALS are rush-

releasing a new single. Title is "Michael And The Slipper Tree," written by guitarist Eddie Grant.

A budget LP by the group will be released on President Records' Joy label, titled "Best Of The Equals." It is rush-released this weekend.

Singer Barbara Ruskin has a new single "Time Gentlemen Please" released this week and she and the Equals are on BBC-2's Colour Me Pop on Saturday (15).

LULU DATE SET

SINGER LULU and fiancée Maurice Gibb of the Bee Gees are due to be married on Tuesday (18) in Buckinghamshire.

Their wedding has been fixed for St James' Church, Gerrards Cross.

Lulu said "I wish everything is arranged."

THE NEW MONKEES?

A NEW GROUP, Tomorrow, has been formed by Don Kirshner, the man who created the Monkees, and film producer Harry Saltzman. The group consists of singer Olivia Newton-John, drummer Karl Chambers, organist Vic Coper and guitarist/singer Ben Thomas.

Saltzman and Kirshner an-

nounced plans for a series of new-style musical adventure films starring the group. The first, titled Tomorrow, goes into production on April 8 at Pinewood Studios. The films will be aimed primarily at the 14-30 age group.

Tomorrow have been signed to a recording contract by RCA and will be released on the Calendar label.

TOP PLACINGS

BRITAIN SNATCHED top placings in the International Pop Jury, broadcast on Radio One last Saturday. Programme is repeated on Radio One and Two this Saturday.

Harry Ryan came top with "Eloise," the entry from West Germany, with 362 points.

Runners-up were Marianne with "Ob-la-di, Ob-la-da," Northern Europe entry, with 352 points.

Turtles came third with "Elenore," from Italy, with 335 points.

Other placings: Stevie Wonder, with "For Once In My Life" (4th), Willy Pickitt, with "Hey Jude" (5th), Move, with "Blackberry Way" (6th), and Scaffold, with "Lily The Pink" (7th).

Eight countries took part in the contest to decide the most popular tune in Europe. Sixteen hundred voters — 200 in each country — took part.



MARRIOTT: he might leave

NO STEVIE MERGER SAY IMMEDIATE

A MERGER between Steve Marriott of the Small Faces, and Peter Frampton who recently quit the Herd was denied by Immediate Records this week.

Said a spokesman for the Faces label: "We have heard these rumours as well."

When Frampton left the Herd he had plans to form his own group. It has been widely speculated that he would join the Small Faces, and it is known they have released in secret.

Alternatively, Marriott might leave the group and it is likely they would continue with Ronnie Lane (bass) as leader.

The Small Faces' last had a hit with "Lazy Sunday" and their last single was "The Universal."

The last hit by the Herd with Peter Frampton was "Don't Want Our Loving To Die," and their last single was "Sunshine Cottage."

NASH HITS ON LP

JOHNNY NASH'S last two hits singles — "Hold Me Tight" and "You Got Soul" — are included on a new Major Minor Album released on February 28.

The album includes eight other tracks and was recorded in Jamaica with a steel band included in the backing with a string section.

'Don Juan' is next Dave Dee single

NEW DAVE Dee, Dozy, Beaky, Mick and Tich single is "Don Juan," written by manager Ken Howard and Alan Blaikley released on February 21.

The B-side is "Margaretta Lidman," the A side is a tribute to what Dave calls "the greatest raver of all time."

The group are currently on their first tour of Japan.



DAVE DEE



WONDER

and Lightnin' Hopkins (March 14).

Status Quo are to make their own 24 minute colour TV film this month. It will be shot during a cabaret act.

Martha and the Vandellas were not able to fly to London last week as planned and an appearance on Top Of The Pops was cancelled. It is hoped they will come to Britain on a few weeks time.

Moody Blues, Alan Bown, Elmer Gantry's Velvet Opera, the Deviants and Good Earth play an all-night session at

London's Goldsmith College tomorrow (Friday). Dudley Moore's Trio and Salena Jones are guests on the first of Scott Walker's new TV series for BBC-TV which starts on March 10.

A new blues club is to open at the Northcote Arms, Southall on March 2 when the guests will be Junior's Eyes and the Gods, blues singer Spider John Koerner has signed his recording contract with Elektra.

Raymond Froggatt appears at the Belfry Hotel, near Birmingham on February 22. Polydor are re-releasing Sam and Dave's Atlantic hits "Hold on, I'm Coming" and "You Don't Know Like I Know."

American group the G-Clefs open a British tour on March 7 at the Rock Steady Club, Kingston and the Cue Club, Paddington.

Idle Race lead guitarist Jeff Lynne has been signed as a producer by Liberty Record and will record the group's next single.

World of Oz have been approached by a French film company to play on a film soundtrack.

Lead singer Christopher Robin may have a part in the film.

Drummer Vic Prince is to join the re-formed Katie group.

The Cowells fly to Britain in mid-March to promote their new single "Hair" to be released on February 28.

Lee Vandenberg, who used to record as Ebony Keys, has a new single "Some Girls Do" on release.

Pentangle fly to Holland on March 5 to appear on Grand Gala Due Disc from Amsterdam.

Joanne White and Robert Green, from Hair, have a single "Don't You Know It's Just A Game, Love" released on February 21.

Hair star Peter Nicholas has recorded "The Sad Saga Of Sally," his first single.

De Peddlers are to visit Australia to promote their album.

There is a call.

Aretha Franklin has won her 11th Gold Disc for her hit single "Stay" — the Crazy Works of Arthur Brown, Joe Cocker and John Peel star in a concert at London's Royal Albert Hall on February 27 in aid of unstarred members.



FIRST SOLO SEEKER

KEITH POTGER

THE NEW WORLD WOULD NEVER TURN AGAIN

Mercury

MF 1073

THE CLARKE-BOLAND BAND

In the SELMER advertisement on page 3 of Melody Maker dated February 8th, the dates for the appearance of the CLARKE-BOLAND BAND at RONNIE SCOTT'S CLUB were incorrectly given.

The correct dates are:
FEBRUARY 17th to MARCH 1st

We apologise for this error and any inconvenience that may have been caused.

ROW BLOWS UP OVER BEE GEE'S NEW SINGLE

A MAJOR row blew up this week between Bee Gee Robin Gibb and the group's manager, Robert Stigwood, over his decision to put out "First Of May" coupled with "Lamplight" as the group's new single to be released tomorrow (Friday).



ROBIN GIBB: row with manager Stigwood

Robin told MM: "Lamp-light" is the strongest thing we've ever written and should have been the single. If "First Of May" goes out it should have a different B-side.

"I feel very strongly about the whole thing. 'Lamp-light' should come off the album and not be the B-side. I will go even further and take my own side of the album if Mr Stigwood doesn't want to see eye to eye.

"I think 'Lamp-light' would be number one for weeks. 'First of May' might make a number five. I've never been in the singles chart but I've always about 'Love Somebody' and 'Jumbo'. (Both chosen by Robert Stigwood.)

Robert Stigwood told the MM on Monday: "We've never had a Bee-Gee single that every member of the group has been happy about. It's very difficult for a group for every member to share the same opinion. It's always left to me to make the final decision. We believe in putting out the strongest possible single."

DUSTY'S GUEST SPOTS

DUSTY SPRINGFIELD is the first guest star to be signed for the Liberace TV series which will take over from the Tom Jones show on Sunday evenings in the summer.

Dusty will record her spot on the show of February 19 in London. She also has two guest appearances on the Tom Jones Show, on March 2 and April 6.

On February 23, she opens for a week in cabaret at the Cavendish Club, Birmingham. From March 12 to 14 she will be in Berlin for the Festival Du Disque and then flies to Los Angeles where she will rehearse and record an hour-long TV special with the Temptations.

Dusty's appearance with her brother, Tom Springfield on the Julie Felix Show has been switched from March 8 to March 22.

BEN E. KING FOR DEE

BEN E. KING makes a guest appearance on Dee Time on February 24.

He opens his tour at Sacramento, California, on Friday aged 72. He was still leading his band up to the time of his death.

Among those who played in his band before making a solo career for themselves are Liberace, Xavier Cugat, Bob Crosby and Tony Martin.

and London's Samanika's (26), Worthing Assembly Hall (27), Leicester University and Baths Hall, Sutton-in-Ashfield (28).

The tour continues until March 31.

MARBLES FIRST LP

THE MARBLES, now finishing their first album and with a new single "The Walls Fell Down" out at the end of the month, have decided to do only radio and television dates for the next two months as part of their build-up as cabaret artists.

Television and radio dates are fully booked both here and on the Continent for the next two and a half months.

AMSON WEEKS DIES

AMSON WEEKS, the American big band leader, died at Sacramento, California, on Friday aged 72. He was still leading his band up to the time of his death.

Among those who played in his band before making a solo career for themselves are Liberace, Xavier Cugat, Bob Crosby and Tony Martin.

BONZOS HEAD BALL

THE BONZO Dog Band, the Casuals, Loot and Strawberry Jam are the stars of the Valentine Ball to be held on February 14 at the Seymour Hall, Seymour Place, London, W.1.

A host of personalities will be there and deejay Johnnie Walker will comper. Tickets are £1 and can be obtained at the door.

TYA'S THIRD US TOUR

TEN YEARS After open their third US tour at the Fillmore East, New York, on February 28. The tour will last at least six weeks and the group are expected to return in April.

They go back to America in

July for the Newport Jazz Festival and for two concerts with the Woody Herman Band in New York and San Francisco.

They return from a Scandinavian tour on February 17 and complete a week of dates before beginning their State-side bookings. They play Manchester University on February 18 then the Toby Jug, Tolworth (19), Locarno, Swindon (20), Reading University (21), Starlight, Boston (22), Nottingham Boat Club (23), Newcastle City Hall (24) and London's Marquee club (25).

COLLIER FOR N.O.

THE GRAHAM Collier Sextet has been invited to play at the New Orleans Jazz Festival in June.

The invitation came from Willis Conover.

The Sextet has concert dates at the Durham 20th Century 71, Music Festival (March 7), Keele University, with the Modern Jazz Quartet (12) and London's Conway Hall (14).

They have a BBC Jazz Club airing on March 19 and their one-nighters include London's 100 Club (February 24), New Orleans Club, Newcastle (March 1 and 8), Phoenix Jazz Club, Carlisle (2), and the Bull's Head, Barnes (24).



RICHARD TO VISIT LONDON

Richard Harris flies in to London this weekend from Hollywood to promote his latest single, "The Hive."

On America's West Coast, the actor/singer has been recording a new single, "One Of The Nicer Things" written by composer Jim Webb. This will probably be his next British single.

Richard has been awarded Gold Discs in America for his hit single "MacArthur Park" and for his album "A Tramp Shining." He was voted top new male vocalist of 1968 by the American trade magazine Cash Box and placed in the top 35 male singers by Playboy.

Move snatch number one spot — change management

THE MOVE snatched number one place in the MM Pop 30 this week with "Blackberry Way" — and announced a change in management, agency and image.

After three years with Don Arden's Galaxy Entertainment, they have signed with Peter Walsh's Starlite Artists for agency and management. The agency handles artists like the Tremeloes, Marmalade, Fleetwood Mac, Troggs, Easybeats and Spencer Davis group. All three No. 1's this year have now come from Starlite artists.

Tonight (Thursday) the Move play Top Of The World ballroom, Stafford, and have dates at Cambridge on Saturday (15), Bishop's Stortford (16), Tunstall (18) and London's Royal Albert Hall (20).



MOVE/TREMELONES/FLEETWOOD MAC

NEW CLIFF SINGLE

CLIFF RICHARD has a new single released on Columbia next Friday (Feb 21) titled "Good Times." It is a follow-

up to his "Don't Forget To Catch Me" hit.

TYMES DUE FOR TOUR

AMERICA'S Tymex, currently

is the MM Pop 30 with "People" arrive in Britain on March 6 for their first tour for Starlite Artists.

They open the tour on March 7 at the Mardi Gras and Victrola Clubs, Liverpool and the rest of the dates are: Civic Hall, Nantwich (8), Surrey Rooms, Oval, London (9), Orchid Ballroom, Farnley and Scotch of St James (10), Federation Club, Norwich (12), Stevenage Locarno (12), Tottenham Royal Ballroom (14), Lulu TV Show, Bishop's Stortford and Cambridge (15), Crystal Palace (16), Golden Torch, Tunstall (17), Sevenoaks (19), Worthing (20), Dremland, Margate (22) and Huddersfield and Doncaster (23).

February 24 fixed for next Jimi Hendrix concert

DATE FOR the follow-up concert at London's Royal Albert Hall by the Jimi Hendrix Experience — reported in last week's MM — has now been set for February 24 at 7.30 p.m.

This "encore" concert takes place because of the sell-out success of the concert already booked on February 18.

Jimi is fixing supporting guests for his second concert, but none had been settled at press time.



HENDRIX "encore" concert

FOUNDATIONS LP

THE FOUNDATIONS are planning a double album which would feature an orchestra and a three girl group. The invitations.

The group who start the Steve Wonder tour on March 7 will go into the studio on their days off from the tour. Pye producer Tony Macaulay will produce the album.

One album will feature the Foundations who have written a lot of material. It was originally planned just to release an album of Foundations songs. The other album will feature the Foundations with the Invitations along similar lines to the recent Diana Ross and the Supremes from the Temptations album.

DON TO SEE PREMIERE

DON PARTRIDGE and manager Don Paul fly to New York tonight (Thursday) for the premiere of the new Columbia film, "Clay", for which Don wrote the theme. He will do TV and radio promotion on the film scene.



CLAPTON No definite plans

Clapton ends group rumours

SUGGESTIONS made last week that the recording plans of Eric Clapton and Stevie Winwood amounted to the reformation of the Cream were denied by Clapton this week.

Eric told the MM: "As far as Stevie Winwood, Ginger Baker and myself are concerned, we are just jamming and we have no definite plans for the future."

The group are planning to record together, but have been delayed by lack of studio time.

It is even possible they may play a few concerts, but there are no plans to perform as a permanent group. Eric and Stevie have played together many times in the past, in the days of the original Spencer Davis Group at London's Marquee Club.

JAZZ NEWS

Norma joins Garrick's Sextet

SINGER Norma Winstone is to join Michael Garrick's Sextet for the next performance of his "Jazz Praises" at the New Congregational Church, Guildford, on March 8. This will be part of the Guildford Festival Of The Arts.

A live album of the "Jazz Praises" performance at St Paul's Cathedral, is to be released on March 1 on the Airborn label. It can be obtained from Airborn at 4 Lambourne Gardens, Enfield, Middlesex, price 30s plus 2s 6d postage.

The Garrick Sextet plays Bangor University on February 23 and Portsmouth College of Technology on March 4.

THE Spontaneous Music Ensemble has signed with the Paragon Agency and this week started recording an album for the Marmalade label. Kenny Wheeler (tp), Derek Bailey (gtr) and Peter Leemer (pno) are featured on the album. In addition to SME, regular John Stevens (dr), Trevor Watts (alto, sax), Johnny Dyani (bass) and Carlann and Maggie (vcls). The group is to appear at the Bodyspace Festival in May and shares the bill with Chris McGregor at the Conway Hall tomorrow (Friday).

LOUIS ARMSTRONG plans to resume work in March and is fit and well after his recent hospitalization. Bassist John Hart was killed in a motor accident in France last week.

THE Bass Choir of New York, featuring Richard



GARRICK: live album of 'Jazz Praises'

Davis, Ron Carter, Bill Lee, Reggie Workman and Gene Taylor, performed a tribute to the late Paul Chambers at Brooklyn's C.O.C.P. Club last week, the proceeds going to Chambers' family.

SAXIST Marion Brown has composed and recorded the soundtrack music for the new Marcel Camus film, Le Temps Fou. Bassist Barre Phillips has an acting part in the film.

VETERAN drummer, Cory Cole has joined the New Line Quintet at Chicago's London House. Rest of the line-up is Andre Prestany (pno), Jerome Darr (gtr) and John Brown (bass).

ORNETTE COLEMAN has recorded his first album for ABC-impulse with Dewey Redman (tr), Charles Hadley (bass) and 12-year-old Deonardo Coleman (dr). Roy Eldridge currently at New York's B.A.R-Nite, leading Richie Kamuca (tr), Roland Hanna

(pno), Buddy Catlett (bass) and Eddie Locke (drs).

SINGER Bobby Breen guests with the Brian Leaks at London's Royal Oak, Tooley Lane, on March 17. Vibist Lennie Burdett guests with the resident Phil Seaman Trio tomorrow (Friday) and saxist Peter King on Saturday.

ANNIE COLLIE, former bassist with her husband Max Collie's Rhythm Aces, had a daughter last Friday (7). Maynard Ferguson's Big Band makes its first appearance at Manchester Sports Guild's Jazz Cellar on Saturday (13).

DRUMMER Dennis Gigney, formerly with the New State Jazzband, has joined the Albany Jazzmen, resident on Thursdays at the Metropolitan Tavern, Farringdon Road, London, E.C.

THE Don Rendell-Jon Carr Quintet play the Three Tuns, High Street, Becken-

ham, tonight (Thursday) followed by the Dave Quincey Quartet (20). The Kathy Stobart-John Picard Quintet are featured at London's Kensington Hotel on Saturday (15).

DUKE ELLINGTON has presented a cheque for 30,000 dollars to the Billy Strayhorn Memorial Scholarship established at the Juilliard School Of Music in New York. . . . Elvin Jones arrived for a season at Shelly's Mane Hole in Los Angeles with no sidemen. The club manager rounded up Sonny Criss (sax) and Hampton Hawes (pno) for the opening night.

BBC Radio 3 starts a study series, "Jazz In Perspective" on March 27. This will be followed by a Jazz In Perspective course at Wandsworth College For Residential Adult Education, from June 13 to 18. BBC producer Peter Dodd will act as tutor at the weekend and the lecturers will include Charles Fox. Full details can be obtained from the warden of the college at Theodon Bois, Epping, Essex.

THE Southern California Hot Jazz Society are presenting a Tribute to bassist Ed Garland on February 23. Garland celebrated his 70th birthday on January 8. This part in the tribute will be the Teddy Buckner group. Elm House Five, Turk Murphy, Gene Foster, Alan Budd's group, Barney Bigard's Sextet, Ray Matlock, Roy McElroy's Ragtimeers and Neely Law-

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DOUGLAS MUGGERIDGE
a sense of humour

THE HEAD of Overseas Talks and Features might not seem — to some people — the most immediate choice to take over as Controller of BBC Radio One and Two.

But Douglas Muggerridge, who took up this post on Monday as successor to Robin Scott, revealed a dry sense of humour by citing a headline in one paper that he was no "pop expert."

"Maybe I'm not," he smiled, "but that doesn't mean I am not interested in pop. I am. I listen to pop and enjoy it. Though I may not personally go for the sharp end of the chart."

"I'm glad to see, though, that the 'Soviet's 'Blackberry Way' has come off for them. This is a first-class group. I also find Herman's 'Something's Happening' a delight."

"So you can see I go for the middle-of-the-road type of pop."

A new appointment sometimes presupposes that radical changes may be afoot. But if any changes in the format of Radio One are made by Mr Muggerridge, it will be to exhibit new talent.

"I must say that the present formula has been very successful," he says. "It has added millions of listeners to the BBC audience. And it has done so by incorporating the type of deejay from Sam Costa on the one side to Emperor Kosko on the other."

Mr Muggerridge tends to dismiss criticism that some of the deejay offerings are "more" than he admits that he would like to develop an essentially "British" type of deejay as against those who lean heavily on mid-Atlantic accents and pseudo-American presentation.

INTELLIGENT

"I have met many of the present line-up of deejays, and I regard them as very intelligent and highly professional people," he says firmly.

"I look upon them in the same way as journalists or public relations men who are very much in the public eye. Obviously, the approach of some is taken from the American networks via the pirates. Therefore it would be nice in the fulness of time if we could encourage and fashion a typically British style of deejay — though I am not saying that some at the moment are not."

"As an example, I would cite John Peel. He has his own style, which is very interesting, and there are a lot of other people whose style I like very much."

"But we shall spend a lot of time looking for new talent and new approaches, which will reflect the pop scene as it continues to change."

"One of my main concerns will be to look for new talent in this field. It is essential if we are to keep a network like Radio One fully vital and interesting."

Mr Muggerridge revealed that his musical tastes cover a broad spectrum. It also embraces musical comedy and brass music.

Mr Muggerridge feels that he will be able to look at Radio One and Two "with fresh eyes." He added: "I welcome this job as a challenge."

DONOVAN

● I'D LIKE TO OPEN
A TAVERN WHERE
I COULD SING
AND PEOPLE COULD
HAVE A BOWL OF
SOUP OR A DRINK ●

DONOVAN'S soft, vibrant voice filled the vast emptiness of the Royal Festival Hall. The rippling notes of his guitar mingled with the deeper sounds from Danny Thompson's bass as they tested the microphones in readiness for the rare solo concert Don was to give in a couple of hours.

A few of his friends sat in the front row. The Festival Hall technicians stood by waiting for any changes that needed to be made. NEMS promoter, Roy Guest, tried to appear nonchalant but chain-smoked. Don's father, Donald Leitch ("People say to me 'are you his manager,' I tell them I gave up trying to manage him years ago"), kept a patriarchal eye on things.

CALMLY

Adjustments had to be made to the amplification. "The guitar is the orchestra," said Don to one of the technicians. "It's got to fill the hall."

But there were no prima donna outbursts. Don explained calmly and carefully what he wanted.

The young denim-janed and jacketed folknik who burst on to the music scene with a sensational appearance on Ready, Steady, Go after singing in hot, smokey folk clubs has been replaced by a confident, concerned, very professional performer with an international reputation as both a singer and songwriter of poetic lyrics and gentle tunes.

He is the Twentieth Century Troubadour. He is seemingly untouched by the success and glamour that surrounds the top names in the music business. Like his music, his dress has a pleasant simplicity. For the concert he wore a plain,

loose-fitting blue shirt, and blue corduroy trousers.

The minutes ticked by and the on-stage rehearsals and runthroughs were completed. Donovan's friends went off to the artists' bar backstage and he went into his dressing-room and there continued trying numbers with Danny Thompson.

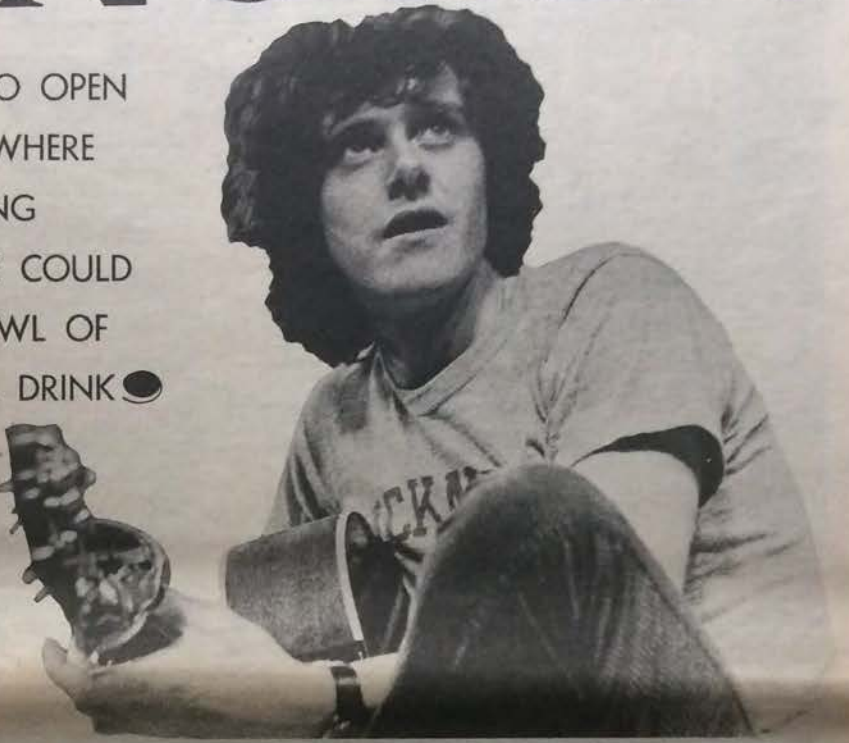
With 20 minutes to go, Donovan put his guitar aside and, in between seeing to last minute details, he chatted about the future. "Although I'm sorry I can't give you more than butterfly answers," he warned me.

This year will see a good proportion of his time in the States. "I usually work the end of the year in America so that's all set, although I'd like to work in Czechoslovakia, behind the aluminium curtain, in the autumn next year to play some things."

STRINGS

"I've also got to fatten up my catalogue of recording material. There'll be some with just the guitar and voice and I would like to get some children to record with me as well. There'll be some things with a band if I can get a band together and I'd like to record some things like Paul McCartney, with strings."

Don also mentioned that he would be appearing on the Andy Williams and



MELODY MAKER EXCLUSIVE BY TONY WILSON

Smothers Brothers' shows in the States "in a couple of weeks."

Was Don still interested in making singles or did he consider himself much more an album artist now?

"I'd like to get a hit single. It's nice to have one and get it played a bit. I'd like to play for people to dance."

"Maybe I haven't had the right line up. I haven't got an instant bass player and an instant drummer, like the Stax things. The record depends very much on the guys who play with you."

Another Donovan plan that may be set in action later in the year is a solo television special in colour.

"I want to do a TV special, with maybe a guest or two. I'm doing one in the States after the Andy Williams show, and that, hopefully, may be for Britain too."

"I'd like to do a series of six fairytales, with children, for America, and possibly for here too."

"I'd use the same actors in different parts. I'd like it to be a series for schools."

"Another thing I'd like to do — and don't make too much of it yet — is to open a little tavern, a sort of folk club or singing club, of

reasonable capacity, so I can go down and sing. It would be the sort of place that people could have a bowl of soup or a drink and where artists could congregate and where there would be audience participation. There are a number of lead singers who can stand on their own feet and sing with a guitar."

SYSTEM

Starting in London, Don said he would like to develop a system of such

places throughout the country. His idea for these intimate entertainment venues was sparked off by the taverns in Greece.

"They enjoy a nice medium of entertainment with these places where people can meet. They have young singers who take the words of the old poets and put them into song."

"Singers and audiences have been distant. The singer and his audience never got together except over a pint. It's about time they really got together."



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HMM, DELICIOUS.
I am just enjoying a fine meal—eating my own words. And what flavours the dish is that I know I was wrong to say "Tamlam Motown is dead."

One glance at the Pop 30 will show there is an amazing revival of the fortunes of artists in the Motown stable.

And not merely new products are fighting off competition for the public ear from albatrosses, blackberries, foxes, lillies and buttercups.

Even ancient sounds like the perennial "Dancing in the Street" are heading the Tamlam Lives movement.

Just look...
Martha Reeves and the Vandellas
Stevie Wonder
"For Once in My Life" jousting with Fleetwood Mac and the Move
Diana Ross and the Supremes
and the Temptations with "I'm Gonna Make You Love Me," the Isley Brothers with "I Guess I'll Always Love You," Mary Johnson with "I'll Pick A Rose For My Rose," Diana Ross and the Supremes with "Love Child" and Marvin Gaye

MUNCH, MUNCH, MUNCH

CHRIS WELCH discovers what it's like to eat his own words . . .



Diana Ross, Isley Brothers, Martha, Temptations, Stevie Wonder, Marvin Gaye all with current Pop 30 hits for Tamlam.

and Tammi Terrell with "You Ain't Livin," all taking the Pop 30 by storm.
And this after predictions that Tamlam was a dead chicken. Some chicken! Some neck!
It was only last August that

I was burbling in the public press: IS TAMLAM MOTOWN DEAD? Dashing headlong into a path of folly and tittle tattle I raved: "The Motown sound, which has been such a power for good music in four years,

seems to be dying the death—chartwise . . . the magic seems to be wearing out. They will have to cast off the four years old formula that is wearing decidedly thin. Some things you DO get used to."

Perhaps these strong words were bounced by satellite across the Atlantic to Detroit City, wherein worried executives held immediate conferences.

One can imagine opulent finger-poppers meeting in a sumptuous board room, beneath huge portraits of Berry Gordy and Diana Ross.

"Okay you guys. See what this Limey punk is mauling about our products? Let's see some action. We'll show that Banzai Dog Beboop Band what finger poppin's all about. Get Tamlam back in the chair—or else."

Well, whatever happened, it seems to have worked. To have seven records in the Pop 30 at the same time must be the most in soul history.

And they are all quality songs, performances and productions, including the revivals by the Isley Brothers and Martha and the Vandellas, which date back to the days of Ready, Steady, Go!

However, I wasn't alone in my presumptuous barrage. Dave Godin, founder of the Tamlam Motown Appreciation Society also said back in August: "Personally I don't think Motown is what it used to be. They have tended to stick too much to a set formula."

And looking back, I rounded off my blast with these wise sayings: "Perhaps the sound that rocked the Sixties will have a revival of fortune soon."

HOW TRUE.



THE NEW MOVE: no more aggressive image

More smiles than scowls from new Move

THE MOVE picked Rick Price to take Trevor Burton's place because he's a nice bloke as well as being suitable for the job musically.

Which fits in nicely with Carl Wayne's aim to shake off that aggressive image. There are likely to be more smiles than scowls from the Move from now on.

"I've known Charlie (Carl), Roy and Bev for a long time and never regarded them as aggressive characters," said Rick. "It's just something that was blown up out of all proportion by the press."

Twenty-one-year-old Rick first got to know the others when they were with Birmingham groups with names like the Climbers, Vikings, Avengers and Diplomats. "Birmingham groups have changed since those days," observed Rick. "There's more class now. The local professional groups seem to work to get a tight sound. Presentation has improved in some cases and got a million times worse in others."

Rick joined the Move after two years with Sight and Sound, Birmingham's busiest broadcasting group, whose radio work has included the Jimmy Young, Dave Cash and David Symonds shows.

"Sight and Sound are one of the few Birmingham groups I can see getting anywhere," said Rick. "There's a relationship between them and their manager, Mike

Carroll, that's lacking with most other groups in the city. Moving in with the Move means quite a change for Rick because, not only will he be playing bass instead of lead, but he is switching from a smart, clean-cut cabaret-style group to a more extravert bunch."

STYLE

"It will be a bit awkward getting used to playing bass all the time," he commented, "but I think I'll settle into the group quite easily. After all, the Move's style is pleasant enough, not like a blues group."

Did it follow that Rick Price does not dig the blues scene? "I dislike it," he admitted. "Underground groups take blues music to an extent that it just becomes a nuisance. It's too freaky, way out and completely foreign to my intelligence. I can't twig it."

Rick revealed he would be continuing his songwriting — he co-wrote Sight and Sound's two singles, "Alley Alley" and "Ebonizer," with Mike Sheridan — despite joining a group in which

Roy Wood is the major writing force. "As far as I'm concerned," he explained, "Roy is the most commercial young writer in the world. My songwriting isn't in the same style and to try to change it to suit the Move's delivery would be forced and false."

"So I'll continue writing and if the Move should be interested in anything I write, all well and good, otherwise I'll be glad for other groups to record it."

"My own musical influences have always been vocal like the 5th Dimension and the Four Freshmen. The Move's style obviously isn't as vocal as my old group but they make up for this with the attack with which they treat everything."

After having helped Sight and Sound to build up a big following in cabaret—he used to put on a wig and moustache to "take off" Roy Wood in their impersonation of the Move—Rick said he would miss this work.

"There would have to be a lot of changes if the Move had a go at cabaret," he said, "but they could carry it all without comedy on the strength of Charlie's voice!"

DETHERRIDGE DENNIS

NO MO' MOTOWN?

CHRIS WELCH records the demise of a chart influence

THE MOTOWN SOUND has helped to make the most successful and richest in America, which has made the record of the year. The sound of the Motown sound, which has been such a power for good music in four years, seems to be dying the death—chartwise . . . the magic seems to be wearing out. They will have to cast off the four years old formula that is wearing decidedly thin. Some things you DO get used to."

CHRIS WELCH'S PIECE OF MURKY CRYSTAL BALL GAZING IN MELODY MAKER LAST AUGUST

"It's a great, big, fat dirty animal with bad breath — like the Blues".

THE FIRST ALBUM BY RHINOCEROS ON

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JAZZ

SCENE

ONE

FRENCH violinist Jean-Luc Ponty came off the Scott Club stand after an hour-plus of intense, energetic fiddling, sat down in the dressing room with a long drink and expressed qualified approval of the session.

He thought it had gone quite well and he'd enjoyed playing. "But not as much as the night before," he told me. "Then the audience was better."

FIRST

It had been an exciting and polished musical performance. Ponty's technique is such that no sort of obstacle seems to come between mind and "machine."

He has, too, the jazz feeling and drive that should make his sets rewarding to any broad-minded jazz lover. But this evening the customers had been less than clamorous in their response and Ronnie Scott had asked: "What have you been drinking, cement?"

If this worried Ponty at all, he didn't show it. Smiling, he said it was his first job in Britain and he hoped to come back again often. When he finishes at Ronnie's on Saturday he goes to San Francisco to play some club dates and record for World Pacific.

"I have recorded once before for World Pacific, but it wasn't really my record. Now I've signed exclusively with Dick Boak, and my first album will be as violin soloist with Gerald Wilson's big band. Wilson



PONTY: 'The violin is my instrument. To take it in my hands and play is as natural to me as to walk.'

Fiddling for a living

is arranging the tunes, of course. "I think it will be exciting to record with a big band. I made a radio concert in Germany a few years ago with Kurt Edelhagen. That was a live recording, but it's not the

same at all." The violinist, who was born in Avranches, Normandy in 1942, lives today in Paris. He'll return there when the U.S. stint is over, but says he has no special preference for the city.

"I don't think I really prefer to live in Paris. It is a hard life in big towns, you know. But in France it is the only town where you have a chance to work all the year—in clubs, radio, films or anything.

"Once before I went to the USA, in '67 for the Monterey Festival. This time I will stay a month at least; one week in this club, another there, and a week for recording.

"Then I'll see what happens, how it goes. But I have to come back home because I have contracts for some concerts in France. So I have no plans yet, though I would like to return to the States quite soon."

Listening to Ponty's forceful and strong-toned playing I had heard an odd phrase or two which recalled Stéphane Grappelly, even Stuff Smith now and again, but the overall impression was of an original stylist scarcely influenced by any one violinist.

Ponty confirmed that he had not been influenced stylistically by fiddle players, though hearing Grappelly had inspired him to become a jazz violinist.

"I mean, the men I listened to most were Stéphane and Stuff Smith in the beginning. They both had that influence on me when I started out. To hear them made me decide to play jazz."

CAREER

"But I don't think violinists really affected my jazz thinking. I listened more to men like Charlie Parker, and after that Miles Davis and Coltrane.

"Not Monk or Bud Powell, although of course I listened to them and jammed with Powell at the Blue Note in Paris. Bud liked violin himself, you know, but I don't think he had an influence on my playing."

When Ponty was in the Conservatory in Paris—he won a first prize for violin at the age of 17—he began playing jazz on clarinet and

after that took up the tenor sax.

"But finally I gave up because I had so much studying to do for the violin. It is too difficult to practise on all of them, and the violin is a demanding instrument. Sometimes, though, I play some tenor saxophone for fun.

"When I won the prize I left the Conservatoire and played for a few years with the Concerts Lamoureux orchestra, in the violin section, you know. This was from about 1960, and during the same time I started to play jazz a little in the Paris clubs.

"My first professional job was with Jacques Dieval. Then I met Jef Gilson, who was avant-garde at that time in Paris, and played with his group and a big band too.

I had my military service also in Paris and when that was finished in 1964 I left Gilson and played freelance, leading my own quartet. I worked places like the Blue Note, also concerts, and the important manifestation for me was the Antibes Jazz Festival of 1964.

"It was my first presentation to an international audience, and many critics and writers and agents and radio managers were there. My career really started from that festival in July, '64."

Some people are unkind enough to say that violin is not a jazz instrument and will never create good jazz. I wondered how Ponty reacted to such opinion. He remained amiable but shook his head.

"For me there is no special instrument for jazz. The important thing is the musician. No, it isn't a matter of technique. That is—how should I say it—material with which to play. The imagination is the thing."

"I feel the violin is my instrument, the one to express my thoughts because I know it so well since I was a child. To take it in my hands and play is as natural to me as to walk."

MAX JONES

Taylor—mystery man of British jazz

MIKE TAYLOR, whose death was announced in last week's MM, was something of a mystery man in British jazz.

He was found drowned in the sea at Brighton some two weeks ago and had obviously been in the water for some time. It took the police more than a week to identify him. He was buried at Leigh-on-Sea on Friday.

I first heard of Taylor some six years ago when he sent me a tape. I dismissed it as a rather poor copy of Dave Brubeck. Then, in 1967, he recorded "Trio" for Denis Preston's Record Supervision and the album was released by Columbia. I named it as one of the best jazz albums of the year.

"Trio" was actually by a quartet—as Taylor featured two bassists, the Cream's Jack Bruce and Ron Rubin, as well as his own piano and Jon Hiseman's drum's.

Repeated playing of the album has convinced me that Taylor was one of the most original talents to arrive on the British scene in the last decade.

It included four of his own fascinating compositions—he also wrote some things for the last Cream album—but it was the way he could turn a song like "All The Things You Are" or "Stella By Starlight" into something utterly new and original that impressed me most.

His approach to jazz piano playing by then seemed to owe nothing to any other pianist. It was completely personal and there are no discernible clichés—his own or anyone else's.

Mike Taylor the man remains a mystery. He had many acquaintances and admirers among musicians, but few, it seems, who could claim to know him well.

He seemed too sensitive and strange to belong in the rough, tough world of the jazzman. He refused to give interviews and even the writer of his album notes was forced to concentrate on his three sidemen when it came to biographical data.

At one period he gave up speaking because, he said, one should be able to communicate through the emotions alone. An original viewpoint which didn't make it easier to organize his life in terms of work. He looked like a bank clerk and acted like a mystic.

Denis Preston admired his talent and was discussing another album with him.

"When I asked how he was earning a living, he said 'Working,'" recalls Preston. "I asked what sort of work and he said, 'Just work—washing up and things.'"

It's a pity that, at 30 years of age, Mike Taylor will not have the chance to develop what could have become an important contribution to jazz. But he leaves a lasting memorial in the "Trio" album.

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TICKETS AT THE HALL TOMORROW

Twenty years of Shearing's sound

JAZZ

SCENE TWO

STABILITY is not now, and never has been, the watchword of jazz or popular music.

Personality clashes, the rigors of the road, family or financial pressures, limit the life span of almost every alliance of performers.

In this shaky world, then, it was an attainment almost without precedent recently when the George Shearing Quintet became 20 years old. The sidemen have changed only occasionally. The instrumentation and sound of the inoperable pentarchy have remained just what they were in the beginning.

"Shearing clings to the quintet as if it were a teddy bear. He has tinkered with other toys (a few years back he rehearsed a new quintet using horns), but has always returned to his central philosophy: "People expect that certain sound."

The birth of the group was due not to any master plan but to a sheer accident.

In 1949, the bebop gyrations of Dizzy Gillespie and Charlie Parker enjoyed the adulation of young Americans; the dominant jazz sound was that of Charlie Ventura, with his slogan "Top for The People." Shearing, who had immigrated late in '47, naturally gravitated to the prevalent idiom, but out of the top clichés had forged his own theme.

The fact that he had reached the top echelon at both winning polls and playing the best club music in New York five months after his arrival was almost totally unexplored. The ice was broken by a big playing solo at the Three Deuces on W 52nd Street.

The outlook brightened when he led a quartet (with Buddy De Franco on clarinet) at the Clixos, a salaried club on Broadway. (This was soon to become the site of Birdland, in which George would compose one of history's most lucrative lullabies.)

Alfred Marx, millionaire jazz fan who heard potential in the frustrated 29-year-old Londoner, consented to let me produce a session with the quartet for his Discovery label.

One morning my phone rang. "Leonard? George. We're in trouble. Buddy De Franco is under contract to Capitol and they won't give him a release."

"How about substituting vibraphone and guitar?" I suggested. "We could get Chuck Wayne on guitar and Margie Hyams on vibes — they both used to work with Woody Herman and they'd fit your style."

"If you can get 'em," said George, "that sounds great to me."

So on January 21, 1949, the George Shearing Quintet was born. The drummer was Donzi Best, a pioneer bopper, who died in 1965. The bassist, John Levy, later became Shearing's manager and partner in a personal management office.

George was nagged by self-doubt at that time, says Levy, "and I don't think he's entirely lost it to this day." Even when he began to catch on, his wife and daughter went back to England and he planned to give up and follow them.

The Discovery session found George in a laissez-faire mood. He left it to me to write most of the original music for the date. Three weeks later, on February 15, 1949, he cut his initial session under a



1949 — and the original Quintet with Shearing (pno), John Levy (bass), Margie Hyams (vibs), Chuck Wayne (gtr), Donzi Best (drs).



1954 at a Gene Norman Just jazz concert in Portland, Oregon, and it's now George with Cal Tjader (vbs), Al McKibbon (bass), Toots Thielemans (gtr), and Bill Clark (drs).

by LEONARD FEATHER

who had a hand in setting the first Shearing 5 record sessions, evaluates one of the most successful sounds in the history of jazz.

contract with MGM. By now he had evolved a personal way of voicing the vibes and guitar with his piano and applied it to several of his own arrangements.

Of these, "September in the Rain" caught the public ear and became an acoustic learning point. It was at once easy listening and, by the standards of the day, thoroughly modern jazz.

Nevertheless, it was not until late April that his agent was able to get a job for the Quintet at Cafe Society in the Village. Soon the rocky road turned to asphalt; by the end of 1949 Shearing had ousted Ventura as the No. 1 combo in the Down Beat poll.

During the 1950s, the Quintet followed a familiar pattern, gaining broader general acceptance while slowly losing the jazz audience that had been the first to embrace it. Its familiarity bred the contempt, or at least the indifference, of many critics, even though George's original objective was pure.

"The Quintet sound," he said the other day, "was strictly a musical idea. If you devise something with commercialization in mind, it will always sound contrived."

"The group has not moved forward to the degree that might have satisfied some jazz fans," says people have gotten used to the sound, but that doesn't invalidate it. Besides my LPs have varied the concept by using brass, strings, woodwinds or Latin instruments to surround the Quintet nucleus."

Shearing has managed to write many of his own arrangements, by dictating them from the piano into a tape recorder. Nur has his blindness prevented him from playing a tough game of Braille-card poker.

He keeps a Braille stencil pad in his pocket and constantly punches out memos to himself. Compensating in every way possible for his handicap, he has visited zoos to feel the animals, stopped off at the Grand Canyon to hear his sidemen describe it, and treasures his collection of Steuben glass.

His chief defensive weapon was a delight in kidding about his blindness. "Once we were trapped in a theatre after

hours with all the lights turned out," recalls vibraphonist Emil Richards, "and I had no idea which way to turn. George said, 'All right, you blind bastard, now let me lead you around!' He took my arm and had me out of there in seconds."

His antennae are always out. "I wish I could judge character as well from looking at people," says one old friend, "as George can just from their vocal inflections."

The Shearings moved in 1961 to the house they now occupy in Tolosa Lake, North Hollywood. The California life was particularly attractive to his wife Trixie, who had spent long periods on the road as band manager, and to their pretty daughter Wendy, who was then 19.

Shearing's success-and-pleasure drive alternates with an urge to relax. The drive has expressed itself in guest appearances with symphonies (he is an accomplished Bach and Mozart interpreter) in the disc jockey show and TV series he conducted in Hollywood, in his partnership film with John Levy, and in several music publishing companies, presently operated by Trixie.

George has a very shrewd business mind," says Levy, "but he has to deal with a lot of things that require insight. He has the vision but not the sight. If it weren't for that, he would have branched out into a lot more areas."

The periods of relaxation are partially triggered by his health.

After an ulcer attack he discharged the quintet in 1964 and spent almost a year in retirement, studying classical piano with Jakob Gimpel.

Austerity governs Shearing's private life. He has never smoked. For 40 years he never took a drink, now he sips an occasional glass of wine and considers himself a gay blade for such outrageous indulgences.

This asceticism matches his conservative musical credo. "At the outset," he says, "we were recognized for innovating. Later, I purposely decided not to fool around constantly looking for something new. It's better to retain one's original identity; there's no sense in newness for its own sake."

George underestimates himself. The ensemble blend may be a trifle long in the tooth, but at piano solo time it becomes abundantly clear that he has kept up with the developments of the '60s.

"People expect that certain sound." True, and they will continue to hear what they expect until such time as it becomes intolerably burdensome for its inventor to play it.

Hearing him the other evening at the Hong Kong Bar, watching his body swing back and forth, the fingers snapping cues to his men, seeing the great smile that lit his face during a rousing out-chorus, I sensed then, as I knew in 1949, that for George Albert Shearing that moment of disenchanted will never arrive.



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BLUES SCENE '69 SPECIAL

John Lee Hooker just keeps rolling along

BY TONY WILSON



THE BLUES SCENE '69 package, featuring John Lee Hooker, Aynsley Dunbar Retaliation, Champion Jack Dupree, the Ground Hogs and Jo-Ann Kelly kicked off at the Royal Festival Hall on Saturday on a six-concert tour presented by Melody Maker and the Harold Davison Organisation.

Sadly, this won't go down as being the best concert of the tour. Earlier in the evening Roland Kirk and the Clarke-Boland Big Band appeared in concert at the Festival Hall and over-ran, consequently

the electric bands on the blues bill had very little time to set up and find a good balance.

LOUD

This was noticeable with the Groundhogs, who opened the show. Tony McPhee's guitar was over-loud and his vocals were well-nigh inaudible on the group's version of Sleepy John Estes' "Express Man" and the Freddy King number, "Welfare Blues."

Steve Rye's harmonica was also a bit lost in the overall sound. However, bass guitarist Pete Cruickshank and drummer Ken Pustelnik fared

somewhat better.

The Groundhogs were then augmented by pianist Bob Hall and the belle of the British blues scene, Jo-Ann Kelly. Powerful singer though she is, Jo-Ann had to pull out all the stops to make it on "Let Me Love You" and the old evergreen, "Rock Me Baby." But why no solo spot for Jo-Ann?

WELCOME

Her two-number set was all too short and could have been bolstered by the inclusion of some of her country blues singing with her very good bottleneck guitar playing. Following the Groundhogs and Jo-Ann came John

Lee Hooker to a warm welcome from the enthusiastic audience. Seated on a piano stool, John's mellow, haunting voice, backed by his distinctive amplified, semi-acoustic guitar filled the Festival Hall with "Serve You Right to Suffer" and "One Room Country Shack," excellent examples of his style that embodies urban-rooted blues with country influences.

Violent feedback marred the start of his set, but this was corrected and he continued unhindered. The Groundhogs returned to back John on "Going Back To Chicago" which he prefaced with "Different strokes for different

folks. Different people, different bag." Then he called Jo-Ann back to the stage and things began to get together on John's well-known "Boom Boom."

LIGHT

There was a moment of indecision when nobody seemed to know if the first half had finished but Tony McPhee quickly took the initiative and announced an interval. The second half began with the ever-ebullient Champion Jack Dupree who provided the lighter side of the show and proved that blues can be fun. His clowning went down well with the audience as

did his barrel house piano playing and New Orleans-style approach on "Blues Before Sunrise."

Jack finished with his famous "Mother-in-Law Blues," a fine piece of bawdy humour. Prior to the final set from the Aynsley Dunbar Retaliation, compere Jack Higgins praised Melody Maker and said that he hoped the Blues Scene packages would become an annual event.

Applause greeted his comment that "Melody Maker was right up to their necks in it."

MEATY

Led in by drummer Aynsley, the Retaliation - Victor Brox (organ, vcls), John Moorshead (gtr) and Alex Domochowski (bass gtr) harrelled into a meaty "Everyday I Have The Blues" and then went straight on with "Blood On The Wheels." Once again it was evident that lack of time beforehand had spilt an otherwise good set, because Brox's organ and vocals were not coming through too well. The Retaliation slowed down the pace for "Down Hearted Blues" with some nice, moody guitar from Moorshead and moved into the mid-tempo "Now That You've Lost Me" featuring John on vocals.

They ended with Howlin' Wolf's "Killing Floor" which belted along and gave Alex and Aynsley solo spots. Victor Brox ducked down behind the organ and came up blowing what looked like a large telescope but, in fact, it is a collapsible Tibetan "dung"—well, that's what he called it.

Then Victor did a Roland Kirk and simultaneously blew two brass instruments later identified as a melody horn and a coronean. And so the first night of the Blues Scene '69 tour came to an end. A little disappointing, but not the fault of the musicians.

WRINKLES

The next day, Sunday, they packed their suitcases and moved on down the line to Bristol. Two thousand blues-hungry Bristolians packed the Custon Hall and gave a wonderful West Country welcome to them all.

The previous night's wrinkles were ironed out and the evening swung along in great style and Don Emlayson, the tour manager, making his debut as compere, did, as they say, a grand job. Everybody seemed much happier with more time to get it together, and the second night of the Blues Scene '69 was a great success.

Big Boy Crudup was a well-known name in the Forties and quantity referred to as a major influence on Elvis Presley, though the similarity seems to be minimal. He stopped recording around '58 and was for one LP in '69 or '70, not so far until he was rediscovered by Delmark when the issue of LOOK ON YONDER'S WALL (Delmark DS414) describes an "old, now, reissued, reissued" new, reissued, reissued and more likely to be appreciated Arthur Crudup can be heard to moan, wail, yell, here, playing guitar and singing in his own easy fashion. He is backed by Ramon Kennedy's sporty bass on (among the last he made) and on the remaining four, including the well-titled "Dust My Broom" by Edward Elia (lead guitar) and really a baritone then) plus Fender bass and drums. Everything jags along quite pleasantly, but there is my ears a lack of excitement about almost all the music and Big Boy's highish delivery is nearly as convincing as it sounded, for example, on the "I Got Lucky" on the 3 of RCA's "Kings Of The Blues" EP series. Some of the lyrics had interest and some old friends as "That's All Right," "Coal Black Man," "Katie May" (a nice, traditional stuff). But I don't find much of it memorable. —MAX JONES

There's plenty of T-Bone Walker's easy-swinging, unpretentious music to be enjoyed in FUNKY TOWN (Globe 55L10265), a new set from BluesWay on which he works in a contemporary setting with organ, sometimes harmonic, good piano and a rocking band. "Goin' To Funky Town" is an instrumental with mean bass and cunning guitar; "Foxy Girl," "Going To Build Me A Playhouse," "Jealous Woman,"

BLUES ON RECORD

"Long Shirt Baby," "Strugglin' and "Wish My Baby" are among the best songs. For the most part this is slick, light-hearted blues, conventional in shape but danceworthy at all times and distinguished by T-Bone's jazz-tinged guitar and voice and the harmonious slant of his lyrics. Everything here is written or part-composed by Muddy. The arrangements are appropriate and the album would offer a satisfactory introduction to an urbane city blues fan who would dig the guitar on the title tune. —M.J.

Record companies try many tricks in their efforts to get an artist in among the big sellers. One of them is Muddy Waters with rhythm and blues band of session men, psychedelically distorted and turned them all loose on "I Just Want To Make Love," "I'm A Man" and others including a Mick Jagger song. The result is not an ELECTRIC MUD (Chess CRL4542) and most of Muddy's old admirers will view it with alarm. Certainly it sounds loud, distorted, none too well organized and very, very hot and electric. I don't feel it does much for Muddy's distinctive voice and subtle rhythmic delicacy. But nothing throws the old master, and on a familiar "She's All Right" he, for instance, he projects his vocal lines with relaxed confidence over the mysterious batch-plate of modern sounds which seem to include flute, harp, guitar and organ as well as, like drums, and much droning, surging wailing, eastern-inflected guitar noise. Muddy, I think it could have been worse. It's a deal less boring than say the new Dirty Blues Band album—but there's no denying that Muddy's regular group gives him 100 per cent better support. Guests about this studio band have been several, one reviewer saying it consisted of "white Chicago session musicians." I now read in the American Balling Stone that Howlin' Wolf has been recorded by Chess with the same lineup as "Electric Mud." No names are given but the photographs show some fairly young Negro musicians. According to the SE report, Wolf was thoroughly unhappy about the music and solo — Chess official statements: "Man, that stuff's just meat." Muddy said different to me, though. —M.J.

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ALAN WALSH MEETS THE POP STAR TURNED ACTOR AND THE SOUL SINGER IN A HURRY



MIKE D'ABO: polite product of Harrow

THE times they are a'changin' in the British Theatre, who would have thought a few years ago that a pop star would be starring in a production at London's Mermaid Theatre? The popper is Michael D'Abbo, gentle and polite product of Harrow who, for the last three years has fronted the Manfred Mann group and provides the vocal refrain on their latest hit single "Fox On The Run."

I met Mike for a pre-performance luncheon at the Mermaid, in picturesquely named Puddle Dock, a pleasant stroll from Fleet Street, near the Thames at Blackfriars.

"We leaned on, of all things, a steel safe in the theatre foyer for a conversation punctuated by autograph signing for schoolchildren going into the theatre for the production of Gulliver's Travels in which Mike plays Gulliver."

At one time, the British theatre meant Dulcie Gray and Michael Denison and Kenneth More, but all these people started before the war. As they get older, the newer people are getting a chance," said Mike.

"I think the reason for my starring in this production is simply that Sean Kenny, who staged it, loves breaking down barriers."

"There has been a barrier between theatre people and pop people. Sean picked me to star in this performance after I'd done a couple of songs for the show. Several people had been auditioned for the part without success, and eventually he asked me to do it."

"The established theatre actors objected at first, but after we started they realised

Will Manfred Mike be lost to theatre?

how things were going and accepted them."

This is Mike's first venture into legitimate theatre and it's taught him a lot.

"Basically, whether you're singing with a group or appearing in a presentation like this, what you're trying to do is project yourself."

"With a record, all you have to do is smile for three minutes and look good on Top of the Pops."

"With a production, it's different. You have to learn to sustain the projection throughout the performance. And if you haven't succeeded you know from the audience at the end."

"It's harder, but more rewarding in the long run."

Michael would like to do more theatre work. Gulliver's Travels has already been extended into afternoon performances at the Mermaid and there is a possibility that it may go into the West End. If it doesn't Mike would like a part in a straight play.

"I have had a few tentative offers, but nothing is definitely fixed," he said. "I may also do

a film, but again there's nothing fixed for that either."

Acting is one of the things that forms part of Michael's life outside the Manfred Mann pop group segment of his existence — an increasingly reducing part, as the group play no gigs these days.

"They have been criticised for merely making records and TV appearances and abandoning live performances — but Mike doesn't accept the criticism as valid."

"I think it's legitimate for us just to make records, for various reasons. For one thing, there's never been an identifiable Manfred Mann sound since the days of 'Do Wah Diddy Diddy' or 'Five-Four-Three-Two-One.' The Nice or Jan Husman have a sound but not the Manfred Mann group. We've never, even amongst ourselves, been able to decide just what the Manfred's sound is."

"And anyway, I don't think people particularly want to see Manfred Mann these days."

"What we have got is the ability to make a record which follows the musical sound of the

Why Wilson dropped the 'la-la-la' bit

WHEN Wilson Pickett landed at London's Heath Row airport two hours late last Thursday after flying from Rome, all he wanted to do was sleep.

But he was due to appear on Top of the Pops that evening. "TV," he told executives of Atlantic Records, "Tell 'em I'll tape it tomorrow."

What could the Atlantic

execs do? Wilson was obviously exhausted after two weeks getting round Europe. And a hassle at customs didn't help. But he was expected at BBC's Lime Grove Studios.

The problem was solved by a simple ploy. They drove him straight to the studios instead of a hotel. Presented with a fait accompli as he was hustled into the studios, Wilson just laughed — and got on with rehearsals.

"Am I tired?" he told me later. "You wouldn't believe it. We've been travelling for two weeks — since the San Remo festival — and I've still got to go back and play in Stockholm, Paris and a place called Lyons (he pronounced it Lions) in France."

At least, he added with a wide grin as he sipped a coffee with a gin in it. "I'm going if they come up with the cash. Otherwise, forget it. I'm off back to the States."

His only British concert date — originally set for London's Alexandra Palace on February 14 — had to be cancelled, but not because of cash problems.

"Your Union's rules meant that I couldn't bring my own band in. They're still sat back there in Rome, doing nothing. I could maybe do a couple of numbers with British guys behind me, but not my whole repertoire. I do an hour's act. There just wasn't time to rehearse that with a British band. So we called the show off."

"But I'd like to come back later this year and do some concerts here if everything can be fixed."

Wilson's version of the Beatles' "Hey Jude" gave him a hit in Britain — and a surprise.

"They sabotaged me on that. It was originally done as an album cut, but they released it here as a single. I

was surprised that it happened because the Beatles sold millions of that number. I couldn't see there was anyone left to buy my record, but it's selling, so I must have been wrong."

"It's the first time I've done a Beatles tune. I don't think my next one will be by them, it'll probably be one of my own compositions. But I'd sure like it if they wrote something specially for me."

"Do I like the Beatles? Who wouldn't? They're giants in this business I've never met them, but I sure admire their music. It's funny in show business you usually get the

chance to meet most people, make friends with them, but I've never managed to catch up with the Beatles."

I asked Wilson why he had committed the catchy la-la-la chorus line from "Hey Jude."

"I didn't like that bit at all. I just did my own soul version. I don't think I took anything away from the song the way I did it. I just gave it the soul and R&B treatment."

Wilson's stay in Britain was scheduled to last just a few days before he flew back to Europe and then home to the States where he has a major college tour lined up.



SAPCOR IAPCOR 5

APPLE RECORDS
POST CARD



MARY HOPKIN

NEW POP LPs

The Mothers take an hilarious look at the heyday of rock and roll

REVIEWS BY MM POP PANEL

MOTHERS OF INVENTION: "Ruben & The Jets" (Verve), "CARAVAN" (Verve Forecast), **RICHIE HAVENS:** "Mixed Bag" (Verve Forecast), **TIM HARDIN 3:** "Live In Concert" (Verve Forecast). These four albums have been released by MGM/Verve as the "Blasphemous Dream Package" as a grand launch into the underground album field. Those who are uncertain as to precisely what the underground scene may be, will doubtless be doubly confused as the four albums have little in common.

Anyone old enough to recall the heyday of rock-and-roll should find the Mothers' album hilarious. Most of the tracks are extremely subtle send-ups relying on slight touches of overemphasis rather than outright lampoon. In fact, the Mothers play the music so well it is obvious they hold it in great affection. Younger listeners will probably accept it as serious, if slightly dated.

Caravan are a new British group comprising David Sinclair (organ, vcl), Richard Sinclair (bass, gtr, vcl), Pye Hastings (gtr, bass, gtr, vcl) and Richard Coughlan (dr), with Jimmy Hastings added in flute for one track.

All the material is their own and they come somewhere between Donovan and Transatlantic. Rev in the minds they set. It's a most promising album debut with original music well performed.

Richie Havens' "Mixed Bag" is just that. His rusty voice sounds best on the more blues-orientated songs and less convincing on the more lyrical things. The tracks include a pleasant version of "Eleanor Rigby."

Most musicians of the four sets is the Tim Hardin, recorded live at a concert in New York's Town Hall. This is a much more jazz-

influenced performance than one usually associates with Hardin — his backing here includes the brilliant bass player Eddie Gomez, and Mike Mainieri on drums.

The tracks are all Hardin compositions and include "If I Was A Carpenter" and "Red Balloon." It adds up to possibly his best album to date.

ISLEY BROTHERS: "Take Some Time Out" (Merble Arch). The Brothers whip up the excitement on material that can be dated by the number of times the word "twist" appears on titles and lyrics. Their fervour doesn't date, though, and there are some nice, jumping band backings. Tracks include: "Twist And Shout," "Rubberleg Twist," "Spanish Twist" and "Hold On Baby."

PLASTIC PENNY: "Currency" (Page One). Plastic Penny are too good a group to vanish without trace after their one hit. On this, their first album since Brian Keith left, they show they are talented songwriters as well as good performers. Apart from a rather dreary 7½ minute version of "MacArthur Park," they come through well on tracks like "Currency," "Turn To Me," "Give Me Money" and an eight-minute "Sour Suite" which includes a well-executed drum solo.

MARTY ROBBINS: "A Portrait Of Marty" (CBS). One of the finest performers of the country music era, Marty Robbins' work is amply illustrated in this new double album from CBS retailing at the extremely reasonable price of £2 3s 6d. There are 24 fine tracks of Marty's hits stretching back a decade to "A White Sport Coat (And A Pink Carnation)" which was a hit here for Terry Dene in the Fifties. Ballads, blues and out-and-out country songs are



FRANK ZAPPA

EDDIE FLOYD: "I've Never Found A Girl" (Stax). Great singer, a tight soul sound behind him and some juicy girlie shouts coming through — nice. Tracks include "Bring It On Home To Me," "Girl I Love You," "Slip Away," and "Sweet Things You Do."

THE IMPRESSIONS (Bud-dah Records). Soul ravers will get a lot of pleasure from this — impressive arrangements and a lot of wailing from the Impressions. Includes "Fool For You," "This Is My Country," "You Want Somebody Else," "My Woman Love."

THE BEST OF DEAN MARTIN (Capitol). The file sums it all up. Sixteen top tracks from Dino including "Volare," "Memories Are Made Of This," "That's Amore," "Come Back To Sorrento," "Just In Time," "Dream A Little Dream Of Me," and "Return To Me."

CHEER'S GOLDEN HITS (Liberty). Some fine arrangements of great songs here including "You Better Sit Down Kids," "Sunny," "Ain't," "All I Really Want To Do," "Bang Bang," "Needles And Pins," and "Elusive Butterfly." Cher has a worldly wise voice and a confident way of putting over a song which cloaks her technical deficiencies. An attractive album.

TEN YEARS OF GOLDEN HITS (Merble Arch). Good value at 28s 2d for a double album of Pye top sellers. Among the artists are Lonnie Donegan, Chris Barber, Kenny Ball, The Searchers, Sandie Shaw, Donovan, Val Doonican and Long John Baldry.

REVELATION: "Man" (Pye). One of a series of Pye productions to ensure they have something going in the blues and psychedelic field. Relatively unknown groups have been chosen for the great experiment to compete with all those American imports that proudly wink and beckon from the windows of hip record stores. The bands chosen are all competent enough and a great deal of work has obviously gone into the arrangements (this does not apply to the blues group, of course, who are reviewed elsewhere).

LAVERN BAKER: "See See Rider" (Atlantic). LaVern swings a bit with her powerful, strong voice and the instrumental backings are funky. Best tracks are the title number, "He's A Real Gone Guy," "I'm Leavin' You," "Endless Love," and "All The Time."



ON THE NEW POP SINGLES

What's this billabonging about trees?



BEE GEES confusion

BEE GEES: "First Of May" (Polydor). Oh dear, confusion in the Bee Gees camp.

Much as one respects the group and their song-writing ability, it has to be reported that a goof of some catastrophic proportions has been perpetrated with the release of two songs that barely rate as C or D sides.

Still, one hears they have a fine new album out soon, which will please all their fans. Who says I have no tact?

MELANIE: "Bo Ro's Party" (Buddah). A young American lady with a singularly powerful voice, recently deafened — I mean enchanted — me at the Queen Elizabeth Hall. She pours out her soul on her own composition, reminding me of a sprightly June Carter. Lotsuluck, Mel.

JAMO THOMAS AND HIS PARTY BROTHERS ORCIESTRA: "I Spy For The FBI" (Polydor). Ah ha — rhythm! Ideal if you want to do the Truck or kwango dance in your local discotheque. Plenty of screaming, stomping and a good hook.

WILLIAM BELL: "I Forgot To Be Your Lover" (Stax). A slow, moody ballad, sung with taste and feeling, but unlikely to be a hit.

TURTLES: "You Showed Me" (London). A track off their "Battle Of The Bands" album, which I loathed, but



FELICIANO normal ballad

others whose judgement I respect, raved over heartily. So, easily assuming the mantle of the hypocrite, rave, rave.

THREE DOG NIGHT: "Nobody" (Dunhill). My God — a good record. A heavy rock number, judging by the stone somebody just chucked through my window. Over to Basher Smith for his verdict: "Next time, it'll be a Mod."

FREDDY CANNON: "Beautiful Downtown Burbank" (London). Catchphrase from the Rowan and Martin Laugh-In TV series, regarded in some quarters as high humour indeed. As my set only picks up Picture Page, Leslie Mitchell and Cafe Continental, I have never seen this show, but if this musical twaddle is anything to go by I'm looking forward to next Sunday's edition of Muffin Mite.

JOHNNIE RAY: "Wise To The Ways Of The World" (Pye). Ah, 'tis a cruel world, and remembering that Johnnie was a fine singer, despite all the "cry" hysteria, it would be nice to report he has a hit on his hands. But this British composition doesn't quite deliver the goods.

THOUGHTS AND WORDS: "Morning Sky" (Liberty). Two young singers and songwriters who folk about the club scene, and have emerged on record with an attractive song and production featured on their forthcoming album. Recommended listening.

JOSE FELICIANO: "Adios Amour" (B.C. Victor). There is no education what is the A or B side of this record, but according to the matrix number, I deduce this is the main file. If no — tough. Anyway, this Tom Springfield production is in writing by Tom and Norman Newell. A fairly normal ballad that makes him sound like Robo Gibb. He needs more fiery material.

SIR DOUGLAS QUINTET: "Mendocino" (Mercury). Only the other week, I was muttering "Whatever happened to the Sir Douglas Quintet?" I need matter no longer — they return with two extra members, a danceable beat, with their original organ sound, underplayed vocals and a possible hit. Unfortunately, reminiscent of too many other tunes.

ARCHIE: "Feeling So Good (S.K.O.O.B.Y., D.O.O.)" (RCA Victor). R.U.G.-B.I.S.H. Sorry, couldn't resist that. According to my Biggles books, Archie was the First World War term for Flak, and this should be shot down in flames over No Man's Land, as a load of Boche.

DUDLEY MOORE TRIO: "Keep It Up" (Decca). What Devil's work is this? Dudley, venturing into the world of soul music, and rolling his R's on a self-penned rocker ballad, sounds surprisingly funky. The rhythm section, I've heavily while his piano hammers a solid riff. But the most startling revelation is Dudley's adoption of a Negro — sorry, I mean a Negroid, rhythmic style. Is it a satirical poke? Answer: case there none.

SPIRIT: "I Got A Line On You" (CBS). According to John Peel on my wireless set, Spirit's last album was one of the best sounds of '68. Hoping for a name check — I entirely agree. The group have a solid jazz-influenced musical background. Drummer Ed Cassidy has played with Cannonball Adderley, Thelonus Monk, Gerry Mulligan and Zoot Sims. Sadly, this is not a particularly good example of their work. Too much bubble gum. "Let's hear some more jazz, fellas," says a cynical colleague breathing heavily over my tripe writer.

MIKE WESTBROOK CONCERT BAND: "A Life Of Its Own" (Deram). One of the more pleasing developments on the British modern jazz scene is the emergence so many exciting young musicians who have confidence and pride in their own abilities as well as talent.

A riotous track from their new "Release" album, this tends to sound rather pointless as a single, because the casual listener will merely be assaulted by the message of styles and become baffled. The main theme is yet another variation on the "Show Me The Way To Go Home" — Things Are Getting Better,乡亲们. Buy the album, folks!

DAVE CLARK FIVE: "The Mulberry Tree" (Columbia). Regular readers will be familiar with the barrage of abuse directed towards the hit-making quintet. They have the talent to spot commercial sounds, so good luck to them and their vast profits. Musically, they leave a lot to be desired.

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LIVERPOOL	PHILHARMONIC	Saturday, March 1st
BRIGHTON	DOMO	Saturday, March 8th

A NEWS ENTERPRISE

STRONGARM MEN MOVE IN ON POP

THERE'S a pop underground that has nothing to do with music. It has far more sinister connotations. It involves shady deals, confidence-tricks, stratagems, unscrupulous buck-passing and threats of violence.

Strong words? Certainly. But every one of them true. And, moreover, backed up by information collected by some other than Harry Francis, assistant secretary of the 33,000-member Musicians' Union.

This week, in the sedate, document-piled HQ of the MU near London's Victoria Station, Harry Francis—an avuncular figure not given to alarmist statements—spoke quietly but firmly about the strong-arm boys who are moving in on the pop scene.

And he levelled three main charges at "those less reputable agents and promoters" who are indulging in shady activities behind the music scene.

● CHARGE No. 1. Says Harry: "The Union is very seriously concerned by certain things that are happening—particularly in London.

"We have found that some of the less reputable agents and promoters—most of whom have sprung up during the last five years—are trying to use the Musicians' Union as a scapegoat on deals involving American artists.

MM EXCLUSIVE BY LAURIE HENSHAW



HARRY FRANCIS three main charges

"They will make a contract, say, at a salary of £2,000 with such an artist to fulfil a tour of possibly two or three weeks. But the contract stipulates that the engagement is null and void if the MU's approval is not forthcoming.

"They then proceed to try to sell the artist or group around the country. Then, after some weeks, they find that they have only been able to book the act for £1,000-worth of work. Or even less.

"The outcome is that, instead of telling the manager of the group that they have been unable to sell it as planned, they say that the Musicians' Union will not permit it to appear.

"The truth is that, in

many cases, the MU has not even been made aware of the intended deal. The Union is thus made to appear the scapegoat to those fans—and the group itself—who have been looking forward to the projected tour.

"This has happened on several occasions, and the MU is watching this practice very closely. It will not hesitate to expose these people when concrete evidence is put into its hands."

● CHARGE No. 2. "Another racket that concerns the Union is when an agent or promoter takes a group under his wing and promises a recording contract.

"A tape is obtained of the group and taken along to one of the major recording companies. On the strength of future prospects, the group is persuaded to sign a contract, which very often doesn't include the payment of the basic recording fee—only the payment of royalties.

"But if the recording is not a success, these are minimal. This is certainly a practice frowned upon by the Union. We feel that the group should have some money in its pocket for work

done in the recording studio. Their reward should not depend solely on the gamble that the record might be a success.

"The Union has had instances brought to its notice where such recordings have been successful and brought in anything from £500 to £1,000. This money should have been paid to the group. But once the agents or promoters get their hands on it, very often there isn't much left, after studio and various expenses have been deducted.

"The MU feels that the group should have the first call on any money earned as the result of its recording. For without the group, there could have been no recording in the first place.

"But when you try to get musicians to produce evidence against these agents, they are either afraid of being victimised where future work is concerned, or afraid of being knocked about by strong-arm men.

"This hasn't happened only to unknown groups, who understandably overlook the finer points of a contract in their anxiety to get ahead; it has also happened to well-known groups.

"I had one group leader in this office. They

had had hits in Britain and America. He was owed money by his agent from royalties paid by a reputable recording company, but was afraid to enlist the help of the MU to apply pressure to get his money.

"As I've said, it is not easy to obtain concrete evidence because of the atmosphere of intimidation. But if any is supplied to the Union, it will not hesitate to put such promoters or agents on the black list.

"Our advice to any group—experienced or otherwise—is always to seek the advice of their local MU branch secretary before they sign any contract."

● CHARGE No. 3 involves phoney "exchange" deals.

Says Harry: "We even know of cases where groups have been 'contracted' for tours of America as a device whereby American groups can be induced to come here on an 'exchange' basis which is in fact non-existent.

"This trick enables an agent or promoter to put out feelers for bookings of the American group. But if—as I have indicated—the bookings don't come up to expectations, the 'exchange' cannot take place.

"The payoff is that the British group didn't even know it was being used as a pawn in the first place."



BARRY RYAN: tour with the Beach Boys

"EVERYTHING except the kitchen sink" goes up the cry as Barry Ryan launches into his follow-up to the chart busting "Eloise" with "Love Is Love," another monster production.

But as it seems likely to set the chart on fire again, Barry isn't in the least worried by that kind of criticism.

Instead, he is fired with enthusiasm for the sudden blossoming of his brother Paul's songwriting talents, which will be more fully showcased in a forthcoming album "Barry Ryan Sings Paul Ryan."

This week Barry played the MM his new album in an exclusive preview and talked about his early days with a "Ryan Twin" image.

Their flat in London's West End is a mixture of comfort, taste and, in some rooms, freak-out design.



PAUL writing talents

In Paul's bedroom is a multi-coloured piano in a setting that resembles an altar, while intriguing modern paintings gaze balefully from the walls.

In the living room cushions are scattered round the floor and lip over unsuspecting guests, by some internal spring mechanism. "I try not to notice them falling over to save their embarrassment," explained Barry.

Unfortunately, despite every modern convenience in their otherwise idyllic dwelling,

they have two record-playing machines that find it practically impossible to perform their task of playing records.

While MM's Barrie "Happy Snaps" Wentzell, spent some minutes setting up a towering tripod and miles of cable to photograph the star in action, Barry "twiddle fingers" Ryan spent some minutes cursing over a clanking turntable.

To calm his nerves he sat in an armchair and put in a spot of twiddling. "Yeah, it's a new drug," said Barry. "Paul and I are really hooked. But you have to lick your finger before doing it."

Meanwhile, my mind was racing in all directions, trying to cope with the scene. Not surprisingly, the mind boggled. Then Barry revealed all, and removing a piece of chewing gum from his mouth, having first made sure his forefinger was wet, stretched it, twiddled it and wrapped it deftly round the digit.

How confident did Barry feel about the success of "Love Is Love?" "It's much stronger than 'Eloise', more commercial. Obviously this is very important to me as the second record.

"Sure, it's a very busy arrangement. We couldn't put out a hush ballad after a thing like 'Eloise' and it is really nothing like 'Eloise'."

"When I did the song, I told everybody to go out of the studio and turn the lights out, so I could concentrate. It was the only way I could do it. It took about three weeks to write, and the music was recorded in about four takes.

RAMBLE

"The first version had to be scrapped because it rambled on too much. I don't mind people saying it's got everything except the kitchen sink. I'd rather that than have them say: 'What a tinny sound.'"

And I wish people wouldn't keep talking about Jim Webb and Richard Harris. I suppose Paul has been influenced a bit by Jim Webb, but not anymore.

How busy is Barry? "This is my first day off in five weeks, and today I have been doing interviews. I've been to Europe and I've been busy recording."

"'Eloise' was a number one in eleven countries—from South Africa to Australia. But funny enough, it didn't make it in America. They seem to be going for under-produced sounds at the moment."

I did that tour with the Beach Boys, but it was a disaster for me. I got used to it after a while, but we had a 12-piece orchestra and every night the balance was up the spout.

We had twenty minutes before the show to set up, which is ridiculous.

It would be nice to do a proper production with jeps, etc. instead of a string of groups. I remember the first tour I did with Giorgio Gomelski and the Yardbirds. Giorgio tried some very effective props, but stupid, out-of-date laws and theatre managers stopped his ideas.

I think pop tours are finished in England. The kids can't afford to go to three tours in one week, which happens sometimes. It's bad

organisation."

Barry finally managed to get the record player to work and began playing some of the acetates of tracks on his album. Some of the rough copies were backing tracks, without vocals, which Barry provided by singing along.

With the player full up on my right ear and Barry singing full blast in my left, it produced the finest stereo effect I have ever heard.

"We're going to have a lot of promotion on the album and it's going to have a special fold-out cover. We've had two albums out before which didn't happen. This one will be all songs by Paul. One of them has already been covered by Jack Jones.

"The first part is an overture by the orchestra with Latin chant and Roger McGough has written some poetry. Paul calls it Viking music and it sounds very much like a film score theme.

"Then we do a track which is a tribute to the Beach Boys and has all their bits in it, and another one, 'Love Is On The Way,' with an early Beatles sound.

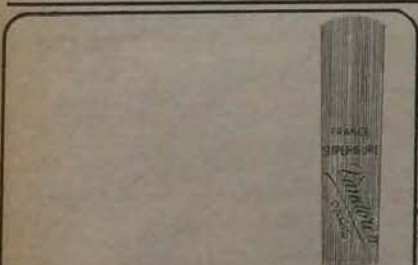
"This one, 'My Mama,' is dedicated to my mother, and this one 'You've Got It Do It My Way' is a sexy song with rather strong words."

The roaring arrangements and unusual compositions, not to mention Barry's forceful vocal style, will ensure them a top-selling, word-whole album, which will make a change from the usual ballad alternatives to hard group pop.

"I'd like it known that Paul is becoming a very talented songwriter," emphasised Barry. "A lot of people think 'Eloise' was a flash in the pan. But we're getting away from the old Ryan image."

"When we started out we had it made, and now we are on the genuine acceptance and I think with Paul's songs we've got something to knock people out."

CHRIS WELCH



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ROY WOOD of the Move



Quite an interesting record, but not strong enough.

LOCOMOTIVE: "Mr. Arrageddon" (Parlophone). I've heard it before. Oh that's nice—I like the riff. A very good brass sound, nice and high and dry. I'm afraid you'll have to tell me who it is.

It sounds like that fellow who used to sing with the Nice—David D'List. Did Norman Haines write it? I don't think it'll be a hit. Locomotive have a thing going in Birmingham called the Big Bear Ffolly. I don't think any of the original group are left.

LIVERPOOL SCENE: "Burdock River Run" and "Percy Parlow's Hamster Farm" from the LP "The Amazing Adventures of" (RCA Victor).

This sounds a bit like the Incredible String Band. Yeah, that's a nice guitarist. He has a lot of nice, percussive ideas. There's a touch of Davy Graham's style in this.

I like this very much. The songs are obviously not meant to be commercial, and you really have to be in the right frame of mind to appreciate this properly. Oh, it's the Liverpool Scene. They did that kind of questions thing.

This is the kind of album John Peel will play every week on his show. Nice to see a group project their own form of music without attempting to be commercial.

GENE VINCENT: "B-I-Bickey B-I, Bo Be Boo" from the LP "The Best Of Gene Vincent Vol 2" (Capitol).

(Laughs). Sounds like Tommy Steel. Ha, ha! Great. Scotty Moore-type guitar sound. It's not a track from "Doughnut in Granny's Greenhouse," is it? Or have you brought this out of your old record collection to fool me?

It could be any one of 25 rock singers. Ah—Gene Vincent and the Blue Caps. The rockers of the '69 Club, Birmingham, will buy it.

JUNIOR WALKER AND THE ALL STARS: "Come See About Me" from the LP "Home Cookin'" (Tama Motown).

It is for Walker? It's okay if you like that sort of thing. Personally, I don't. Booker T and the MGs are much better at this because they really rock.

Okay for discotheque, but I can't really say much about this. Are you allowed to print the word—in the paper yet? You seem to be using a bit more adventurous.

MISUNDERSTOOD: "Children of the Sun" (Fontana).

Sounds quite a wild guitarist. That drumming was a waste of time. They seem to be trying to do an underground "It" record using a corny, crap song with "blow your mind" words. I thought it was the Pretty Things at first, but they are better than this.

Well, I can't see Engelberg fans buying this. Terrible. Even the guitar was crap now I've listened to it all, I don't know why they bothered.

I don't think even John Peel would play this. Oh yeah, I like his show. It's quite interesting, but he does play some weird stuff at times.

I919 FRUIT GUM CO.: "Goody Goody Gum Drops" from the LP "Goody Goody Gum Drops" (Buddah).

It's Leslie Crowther and the Black and White Minstrel. What's that line? "Goody Goody Gum Drops" How original. Who is it? Well, that explains it. This is for six-year-old Americans. I suppose you can't really expect mature people to listen to this.

The only thing I can say about that is "Natrabo" which means it sounds rotten.

BOB AND EARL: "Harlem Shuffle" (Island). I can't see why they are re-releasing these old soul records. I suppose they are for people who go to night clubs and are discovering the soul scene five years too late. I don't think kids go for them, except people who are still Mods.

I don't think this will be a hit because it isn't as strong as "Dancing in the Street" which always was a ridiculously good number. I like the brass sound, but nothing is particularly outstanding.

DON PARTRIDGE: "Breakfast On Pluto" (Columbia).

Pretty boring, isn't it really? I can't say much except it's a load of crap. Is it someone trying to sound like the Boston Dog Band?

No idea—what is it? "Rosie" was tremendous—really good. This hasn't got a catch phrase. He had a great image but this is really getting on my nerves—skiffle.

Have you got any Underground records—anything by the Concrete Wellington or the Marvellous Pig?

PROCOL HARUM: "Quite Rightly So" from the LP "Shine On Brightly" (Regal Zonophone).

Matthew Fisher? Yeah—I like that. I love Procol Harum's stuff. I can't really believe they could be so big then drop out of favour.

What they really need is a fantastically commercial single. I heard something they have in the can in a studio with all the lights out

and it was fantastic. I think they deserve a lot more commercial success. I like their leaning towards the classics. All their stuff is well arranged and the lyrics are poetry. I'm not being very good, am I?

I like the intro. Is it Episode Six or Nirvana? Chorus is very disappointing. They started off well then dropped into a hole somewhere. I like the voices and the harmonies are well worked out. But this part is 3/4 is out of context and doesn't quite come off. The words are very corny.

and it was fantastic. I think they deserve a lot more commercial success. I like their leaning towards the classics. All their stuff is well arranged and the lyrics are poetry. I'm not being very good, am I?

ILLUSIVE DREAM: "The Electric Garden" (RCA Victor).

It was a studio with all the lights out

SINATRA

PETER LEVINSON

a lifelong admirer of Frank Sinatra, reports from Las Vegas on how, at the age of 53, the Man is measuring up to the Myth

DIRECTLY opposite the Flamingo Hotel on the glittering Las Vegas Strip, at the end of a seventy yard long driveway bordered by cascading fountains, lies Caesar's Palace.

Once inside the casino, one is immediately aware of the "authentic" Roman theme prevalent throughout the vast room and its appendages.

The slot machines are inscribed "Vini, Vidi, Vici," the lavatories are marked "Caesars" and "Cleopatras," there are Ionic columns supporting the Temple, and the cocktail waitresses, burst forth from their abbreviated tunics.

This imposing Temple of Mammon, in little more than a year, has fast begun taking the place of the Sands as the haven for highrollers, and perhaps the greatest musical variety show in Las Vegas history, comprising the Fifth Dimension, Jose Feliciano, Pat Henry, the Harry James Band, and Frank Sinatra promised more action at the tables, in the lounge ("Nero's Nook") and certainly in the show room ("The Circus Maximus") than any show in the hotel's brief history.

Opening night the press came in swarms from Hollywood. The usual Sinatra entourage was on hand with a coterie of Hollywood celebrities including Herb Alpert, Nancy Sinatra Jr. & Sr. (regular), David Jansen, Trini Lopez, Sammy Cahn and Jimmy Van Heusen, Pamela Mason and Raquel Welch, plus the executives of Warner Brothers-Seven Arts, whose Reprise Records profits

greatly from his recordings. These various segments of show business clientele helped fill the cavernous rooms of the 1,100-seat room to full capacity.

The show schedule was a highly unusual one, supposedly catering to Sinatra's wishes. It called for him to perform one show at midnight Tuesdays, Wednesdays, Thursdays and Sundays and two shows at 8:15 and midnight on Fridays and Saturdays with Mondays off.

HIGHEST

He was being paid \$100,000 for only performing eight shows a week, the highest wage in the history of the desert resort.

Being a student of the phenomenon that is Frank Sinatra for almost twenty-five years, or since the days when Thursday nights on CBS

radio means "Songs by Sinatra," I drew out some hard earned cash and flew to Vegas to attend the entertainment festivities.

I wanted to see for myself whether this was to be another excursion into the Sinatra personality cult or maybe something far better—penetrating ballads and solo musicianship with not as only it can be when it is right.

At precisely 10:30 p.m. there was a sudden dimming of the lights in the huge room with the shattering sound of the proverbial bottle top, signaling the show business call to arms.

The pompous sounding announcer, whose distinctive voice I recalled from Sinatra's album recorded live at the Sands Hotel, and as a narrator of The fugitive in television, recorded the performance with proper fanfare ending in proclamation with the bang of subtle battery.

the noblest all. Nancy's Following vocation, a shrill-wheeled "Clairibbin, old Neppol which 20... been adapted by a 23-year Texas, trump James who I these ever head should suit entirely now.

I was walter... Deposition... in front of... There is never... nightclub dur... ance of an Sinatra's statu... The music i...

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AMEN CORNER'S 'UNUSUAL SOUND' ROARS ITS WAY UP THE TOP 30



ANDY FAIRWEATHER-LOW

"WE had to do something different... were getting stale," said Andy Fairweather-Low of Amen Corner, alluding to their new single "If Paradise Was Half As Nice."

"We needed something unusual for our ballroom gigs—meat that we were going down badly, we weren't. But we needed something to lean on when we're in the States."

"It's all right in summer. But in winter—you wouldn't believe what we have to go through. Fog and ice on the M1, traffic delays—and if you arrive a few minutes late for a gig, you get a stinging from the promoter."

"No, this year we'd like to do a lot of different things. We'd like to undertake ourselves in Europe for a start—then there what we've done here at home. And in March, our agent Harold Shivers is heading up a trip to America for us."

found it sounded all right after just two takes. So we added only the vocal and brass and left it like that."

Amen Corner have spent the last couple of years proving themselves one of the biggest names on the ballroom scene. But this year, they'd like to cut down on the travelling.

"It's all right in summer. But in winter—you wouldn't believe what we have to go through. Fog and ice on the M1, traffic delays—and if you arrive a few minutes late for a gig, you get a stinging from the promoter."

"No, this year we'd like to do a lot of different things. We'd like to undertake ourselves in Europe for a start—then there what we've done here at home. And in March, our agent Harold Shivers is heading up a trip to America for us."

"I shouldn't say so," said Andy on a trip to the States. "I like his show. It's quite interesting, but he does play some weird stuff at times."

HIT

IDEAS

OLD

Andy thinks—contrary to the opinion of some writers—producer Tony Hatch is a recent Blind Date—that the song is commercial enough to give them their fourth hit single.

"I'd have four or five numbers in the old style. I'd like to have more adventurous. We've already started recording and we're going to cut 12 leading to the album from. I should also get a single from the album, but I definitely won't be recording the album. "Paradise" will have to be different again. As the station of one of the most prolific composers ever to hit pop—the who ever?—they give his music when he's doing it. I'm really expecting more from the new single. I'll see what the other side of the coin is like. I'll probably not even have my name on it. I may have to invent some words now. If it goes and

THE OLD AMEN CORNER IS CERTAINLY COMING TRUE PETER SANS

THE old Amen... "If at first you don't succeed, try, try, try again" may be true, but it's certainly true in the case of Peter Sarsgaard, who has just released his debut album, Amen Corner. The album, which is a collection of 12 songs, is a blend of rock, soul, and funk. Sarsgaard, who has been playing guitar since he was 12, has a unique sound that is both familiar and fresh. The album is a testament to his talent and hard work. It's a must-listen for anyone who loves good music.

DATELINE:
CAESAR'S
PALACE,
LAS
VEGAS

MM

EXCLUSIVE



NSON
admirer
 Sinatra,
 in Las
 Vegas, at
 53, the
 measuring
 Myth

"Songs by Si-
w out some hard
and flew to Vegas—
the entertainment

to see for myself
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curious into the
personality cult, or
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and with style
can be when it is
fully 10:30 pm
sudden doubling of
in the huge room
battering sound of
"that kettle drum"
he show business
pious sounding an-
those distinctive
lead from Sinatra's
red live at the
el, and as the
The Fugitive on
recorded the acts
fanfare ending his
with the height
history. . . . and

From behind the curtains came
Fat Henry, Sinatra's current
vaudeville travelling partner. He
fascinated everyone in "Frank
Sinatra's Jack Daniels Festi-
val."

Henry's twelve minute
directly preceding the star
attraction ended as the cur-
tains opened wide; there was
Harry James teetered with haton
in hand Caesar's Caesar,
Frank Sinatra strolled on
stage, a thin smile starting to
broad from the corners of his
mouth.

Just then a carelessly paint-
ed blonde leaned over to ex-
claim, "What a dynamite
body!" which somehow sum-
med up the sentiments of
ladies of all descriptions in
the room.

This was the attraction
people from all over the coun-
try had come to see. One
Vegas newspaper contained
the photograph of an anxious
fan who had eagerly offered
the matine d' \$1,000 for a
table for two only to be turned
away.

One of his peripherals, "I've
Got The World On A String,"
complete with a statement of
his personal credo, "Life's A
Mother-grabbin' Thing" open-
ed his portion of the program.
It seemed apparent he had
been in training for this en-
gagement, his first Vegas ap-
pearance since more than a
slight altercation with the
new Howard Hughes manage-
ment had caused him to
depart from the Sands four-
teen months before.

The famous voice, that had
deepened and thinned over
the years, exhibited more
flex and breath control. Four
rehearsals with the James
band in Hollywood on a
Warner Brothers Sound stage
and in "The Circus Max-
imus" had removed the rust
from his pipes.
He was wearing his custom-
ary immaculately fitted
dinner suit and pumps with

bow ("Mary James" as he
refers to them). But a Cos-
ack-type formal shirt was
somewhat distracting.

He immediately snapped in-
to "You Made Me Feel So
Young," backed up skillfully
by his accompanist Bill Miller,
also known as "Sunshine
Charlie." I suddenly sensed
the feeling that despite his
singing, "And when I'm old
and grey, I'll feel the way I
do today," he knew he wasn't
young any more. He seemed
to be slackening his charac-
teristically zesty pace which
should and does happen in
a man nearing 53.

The hedonistic years had
caused obvious changes — his
fore looked older and a bit
jowly and his receding
touped hair was flecked with
grey.

And now it was time for the
autobiographical portion of
every Sinatra nightclub per-
formance.

He began with Gordon Jen-
kins' "This Is All I Ask,"
punctuating such phrases as
"As I approach the prime of
my life, I find I have the time
of my life," with subtle,
swinging, perfectly timed
gestures with his restrained
left arm.

HAUNTING

Then came the highlight of
the entire concert, his haunt-
ing reading of Cole Caldwell's
poetic lyric contained in his
current record, "My gal just
up and left last week."
Friday I got fired — you
know it's almost funny but
things can't get worse than
now, I'll keep tryin' to sing,
but please don't ask me now
— which was so much
more poignant in person.

Standing in a stark spot-
light, at once, this sad faced,
haunted man with his deeply
lined and scarred face identi-
fied with the beaten little man
in our society, a role he
knows far too well.

Shifting moods abruptly, he
an dime James band charged
into "Please Be Kind" as
Harry played a crackling solo,
his one-time band singer
jointly snapping his fingers,
a broad grin expressing his
exhilarated feeling on hearing
the James ensemble behind
him for the first time since
a War Bond benefit back in
1943.

He pulled out a stool to sit
down and drink a glass of red
wine which served as a prop
to toast "Salud" and to en-
able him to get a quick
breather. He noted, "I've
been playing a cop for so long
for three films I feel
like one." He isn't as discrim-
inating in his choices of film
projects as he is in his music.

His nightclub appear-
ances always capture the es-
sence of the man. He is never
as free-wheeling, comfortable
or capricious as he is within
the confines of a Vegas night-
club because this is his kind
of town.

NOSTALGIA

His programme of songs is
well conceived and paced,
with always a moment of de-
cided nostalgia. He introduced
"All Or Nothing At All" as
"the song brought to me by
this wonderful man when I
was a little boy back when
I was his band singer."
"I Have Dreamed," project-
ed all the idyllic imagery of
Cecil Hammerstein II, and
was made even more vivid by
Sinatra's sense of pathos. This
was one condition that didn't
need any improvement from
the moment I had seen him
record it years before on the
Goldwyn concert stage in Hol-
lywood backed by a seventy
piece orchestra.

The opening bars of "I've
Got You Under My Skin"
brought a knowing hand, since
for many years it has been
highly familiar as one of his
very biggest numbers. The
deep-rooted sensuality of
Sinatra's Man was brought to
the fore as he suggested every
erotic nuance out of the Cole
Porter tune.

"The Two O'Clock Jump"
was used to a cheer as he
strides to the wings and then
leapt across the stage assum-

ing his best ballet dancer
stance. He thanked the crowd
for their kind reception, told
a bad joke about Albert Ein-
stein, and waxed enthusias-
tically about the other worth-
while entertainment on the
Strip.

He talked about his son,
appearing in the lounge of the
Frontier Hotel, who made
jokes in his act at the ex-
pense of his famous father.
"I'll take away his pahnum
or his broods," was his sum-
mation.

For the first time that he
could remember he chose a
medley of his biggest song
hits that consisted of
"Strangers in the Night,"
"Young At Heart," "Nancy,"
"It Was A Very Good Year,"
"All The Way," once again
making use of his most com-
municative gesture — his out-
stretched arm to underline the
phrase "Who Knows Where
the road will lead us, only a
fool could say."

As always an anti-climax he
offered "Little Green Apples,"
calling it "the most beautiful
love song I've heard in 25
years." He sang the pretty
melody, his hands deep in the
pockets of his trousers,
shoulders hunched, and all
heart with a soft rhythmic
Brazilian undercurrent sup-
plied by the complete or-
chestra.

But for only a moment his
face assumed the appearance
of a very young man while
singing of unrequited love
with tenderness and compas-
sion.

The film Pat Leary provided
audiences with one of his
most electrifying numbers,
displaying his inimitable brand
of hip sounding humour. Rod-
gers and Hart's "The Lady
Is A Tramp."

And what a simultaneous
show stopper and show closer
it was. Bill Miller's blusy
tinkling piano set his
vibrant delivery which climaxed
with "Deaf California,"
it's Reagan and damp "It was
Sinatra at his ebullient best
and merited the standing ovation
it received from much of the
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Sinatra at his ebullient best
and merited the standing ovation
it received from much of the
crowd.

Throwing a kiss to his
audience, he swaggered off
ending a one hour and forty-
eight minute excursion into
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THE OLD ADAGE IS CERTAINLY COMING TRUE FOR PETER SARSTEDT



THE old adage, "If at
first you don't succeed,
try, try again" may
be true. But it's certainly
true in the case of Peter
Sarstedt, who, on the
strength of his latest
single, has emerged as an
impressive folk singer and
compelling talent.

Peter has been around
quite a while, but it is
the gentle, soft "Where
Do You Go To (My Love-
ty)" that is getting him
the TV exposure and the
any artist, however talent-
ed.

For years, Peter battled
his hard-core head against
the forces of music busi-
ness. But in the end, he
walked up and down the
rock road. "I've never
been a star," he says very
modestly. "I just got a
lot of encouragement from
publishers, some of them
wanted to sign anything
I wrote. They just had
to have it. I was a
"Leave the boys with us
— and keep us writing." So
I left a paper on over the
place.

"I just worked in Peter's
classroom," he admits.
"I was a teacher in the
classroom. I was a teacher
in the classroom. I was a
teacher in the classroom."
Sarstedt is a member
of the "The Sound of
Silence" group which
has been releasing
albums since 1962. He
has written and produced
many of the songs on
the album.

PETER SARSTEDT
But I didn't have enough
money to stay on to see
what happened.
I had three months
from France. It had
taken them this long to
track me down. I phoned
reverse charge to a num-
ber in Paris, where I was
told they wanted to do an
LP straight away.

"We did three or four
tracks of the LP — in Lon-
don — and they agreed
about £2,000 on the spot.
But it was the same old
tale — nobody wanted
to know."
The break, through
came when Peter was in-
troduced to record pro-
ducer Ray Singer, who was
interested in new material
and new talent. Within a
week Peter had made an
LP for Island records. The
album was not released,
but a single from it was
put out.

But three months later
he learned he had been
sold in United Artists, so
he came back to explore
his new company.
"I did another few new
tracks with Ray Singer,
and one of them was "I
Am A Cathedral," which
got a lot of airplay."
The follow-up, which
has now been a hit, was
"Where Do You Go To
To Love Me," a charming
melodic song about a girl
from the backstreets of
Manchester who becomes an
adored member of the mil-
lions — he set.

"I went to Paris and was
a cop in a bar who said
he would record my song."
L.H.

STATURE

the noblest Roman of them
all, Nancy's father."
Following this ominous in-
vocation, there came the
shrill-sounding trumpet sound of
"Circus." A hatted old
Neopolitan love song
which 23 years before had
been adapted and re-arranged
by a 23-year-old Beaumont,
Texas, trumpeter named Harry
James who had used it as his
theme ever since. The tall,
broad shouldered bandleader
was entirely white haired
now.

I was interrupted by the
water, wearing a blue tunic,
deposing three screwdrivers
in front of me which took
care of the \$12.50 minimum.
There is, in fact, any service in
nightclubs during the perform-
ance of an attraction of
Sinatra's stature.
The music stopped and out

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GUITARISTS

MM 4 PAGE SPECIAL



Big Jim points the way ahead for pop guitar



BIG JIM SULLIVAN,

the man-in-demand for pop session work

are the pop and folk guitarists that I really like, and classical players like Segovia, Julian Bream and John Williams.

"Most of the jazz guitarists are giants in their own right, like Jim Hall and Tal Farlow. But there is a guitar player in this country who is going to be a world class — he isn't a ready — Johnny McLaughlin. When he plays in America he'll blow them out!

"He's a complete musician. If I have a criticism of the pop guitarists it is that they have less musical knowledge than they should have. John isn't just a guitarist — he's a musician. Some of them are more soul artists who use the guitar as a means for getting something out of themselves.

"If they improved their technical knowledge they would find a thousand more things to play, especially the blues guitarists.

"Charlie Parker could play some marvellous progressions in a 12-bar blues. The trouble is all the young guys hear Clapton and Green and it seems to me they don't know how much further you can get beyond them."

How does Jim feel about the Pete Townshend type of showmanship of breaking up guitars?

"No — that's not for me, I'm afraid. The guitar is an instrument, meant to be played, not broken. If he's got the money to spend on guitars that's fair enough, but it has nothing to do with music.

"If you've got to smash the bloody thing instead of playing it, then that's sheer frustration."

Jim has been in the studios for seven years now and says he is beginning to feel stale and would like to record an album on his own.

"I've got lots of ideas and I want to do more playing. A lot of my work is arranging or just strumming a heavy beat. I'd like to get some friends together . . ."

And that would probably result in a real super session!

Secret of the unique sound of Jimi Hendrix

HOW does Jimi Hendrix get his unique guitar sound?

Gerry Stickells, Jimi's personal manager, tells us that the Hendrix guitar-amplifier set-up consists of a Fender Stratocaster guitar.



JIMI HENDRIX left-handed player

Jimi, being left-handed, plays the other way round.

This is coupled to a Wah-Wah pedal unit, a Fuzz Face fuzz box, two Marshall 100 watt amplifiers and four 100 watt Marshall cabinet speakers.

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AT 28, Big Jim Sullivan is one of Britain's leading session guitarists who can be heard on most pop records feeding singers with all the contemporary guitar sounds to order.

As a skilled technician much in demand for his reliability and talent, he is not a man to scorn the young group guitarists as readily as those who make disparaging remarks about cliché-stringing bluesboys, or three-chord bashers.

He respects and, in some cases, very much enjoys the work of many of the guitar heroes of the day.

"I can't say I know of many new young guitar players coming up as I don't see them — I don't move on that scene. But I am sure they must be there and I wish all of them well, because standards have risen tremendously in recent years.

"Obviously Eric Clapton and Peter Green are the most influential players at the moment on the blues scene, while Hendrix has



DAVY GRAHAM: hasn't copied anybody

more pop appeal. In the recording studios you get asked to play like everybody, and very rarely like yourself!

"The guitarists who are really there are people like Bert Jansch and Davy Graham. I know it's a different field, but Davy is my personal favourite because he hasn't copied anybody. He has come up with his own style."

"I think Eric Clapton started out by copying Buddy Guy and B.B. King, then built it into his own thing.

"But really, I don't find much to criticise in the standard of playing except some things in the hit parade, which are a bit duff.

"Albatross' is beautiful, but not things like 'Sabre Dance' — that's a bit too rough for me. I'm afraid, I like rough playing, but in the right context. Mind you, the guy has plenty of energy to keep it up, and I'm not trying to put him down.

"But Davy, John Renbourn, Bert Jansch, Eric Clapton and Peter Green



PETER GREEN: influential player

HARVEY BROOKS is an American bass player associated with such discs as the *Bliss* Bloomfield *Al Kooper* "Super Session" and the *Electric Flag* and *Quicksilver Messenger Service* groups. Now, he has stepped front and centre with his own instructional album titled *How To Play Electric Bass* (Elektra EK-312 Mono, BK9-7312 stereo). The package consists of the instructional record, plus a 20-page illustrated booklet, featuring fingering, timing, introductions, in musical notation, scales, signatures, etc. Also included are recorded examples of electric bass playing by Brooks. This may be followed by the pupil with the musical notation. The album is a valuable aid to those who want to emulate an American player who is much in demand as a top session man—and recording pro—due to his own account. The album retails at 36s. 12s.

Folk has come out of hiding

ALMOST overnight, the folk guitar seems to have become respectable. For years the folk guitarist was somebody at whom more orthodox guitarists would look at rather askance.

"Very charming" would say the classical musician, "but no right-hand technique." The jazz guitarists would comment, "All right I suppose, but they use only three chords."

This bias, the "folkies" would hunch down inside their Carry-style leather jackets and go away to their West Kensington pads to hide their complexes under a bushel of practice.



JOHN

PEARSE

television guitar teacher on the *Hold Down A Chord* series

This has paid off immensely. The folk scene is bristling now with exciting new guitar styles and styles.

Performers like Ralph McTell, Gordon Giltrap and John Martyn are eagerly "doing their thing" and producing some of the most vital music to appear in years.

Classical and jazz guitarists are seen to lurk around the shelves of folk record shops and the BBC *Hold Down A Chord* booklet sold 15,000 copies in one week.

Gone are the days of the three-chord bashers. In their place is a vital scene of young musicians fusing the techniques of John Hurt and the Rev. Gary Davis with those of Kessel and Byrd, making something completely new.

Who can tell what the next six months will bring. It's up to you.



DUANE EDDY have good equipment

ACOUSTIC IS THE FIRST STEP

WHO better to ask for advice on learning to play the guitar than "Mr. Guitar Man" himself, Duane Eddy, who has sold over 36 million singles with the famous "wangy" sound.

"Buy a good secondhand guitar first rather than a cheaper new one. You can always take it in to a shop and have it worked on."

"I don't think you should go for extremely expensive equipment, you should wait and see what you are going to do. You can get good inexpensive equipment that will do nicely for some time."

"Learn on an acoustic guitar, you can work on it as much as you like without disturbing anyone too much and an acoustic guitar can be taken anywhere easily. After you've learnt on the acoustic, and you think it's worth it, then get yourself an electric guitar."

"Always have good equipment to start with. You should save a little bit longer and get a good medium price guitar if you're thinking of playing seriously."

"What about using the pick-up? — It depends on what feels most natural to you. Some people use the pick-up straight away and if that seems to be the best way for you, then carry on."

"I never used a pick-up until I was about 17 or 18. Amplifiers too are very important. Little amplifiers are worthless."

"I use a custom-made amplifier the size of a suitcase. I like an amplifier that has a clear sound. They're building them with distortion built in now but it's better to have a clear sound, you can always add the distortion. Strings are important too. To advise people not to use flat-wound strings and to experiment with their tone."

Duane started playing around with a guitar soon after he was five years old. What's the best age to start playing the instrument?

"There's no special age. Anyone from 4 to 65 can learn. It depends on what age people begin to communicate more."

Finally we asked Duane what the future was for the guitar as a popular instrument? "I predict it will be around for the next 100 years or so. It's been around for a long time now in pop and country sounds. It's suitable for every kind of music... folk, jazz, pop and blues."

From brasses and banjos to feedback

THE origin of the guitar goes back to at least the 13th century, but a history of the instrument in relation to popular music of the present generation starts in the 1920's.

At that time, the only guitars available in this country were small gut-string models designed for finger-style playing and completely useless for hand work. They were chiefly made by Louis Panormo in London and René-François Lacote in Paris.

The recording session technique before the advent of the microphone necessitated playing in front of long conical horns protruding from the wall between the recording room and the studio. A considerable volume was required to produce a satisfactory result.

Brass basses and banjos were able to cope easily, but string basses and guitars were not even considered. The introduction of electrical recordings about 1923 changed everything and the guitar was no longer a relic of the Victorian drawing room.

Eddie Lang was perhaps the pioneer in showing the possibilities of rhythm playing on the electric guitar. Two of his recordings with Red Nichols, "Heebie Jeebies" and "Goin' My Way," contained single-string solos. They were probably the first to be issued in Britain.

Carson Robinson brought over a Western Group playing banjos, rhythm and Hawaiian guitars, which I heard in a small room at the Savoy Hotel, but it was obvious that the rhythm guitar, playing a bay note and chord style, would have been lost in a group with piano and drums.

Nevertheless, our session banjo players began to show interest, resulting in the production of more suitable instruments. About 1924, two makers, J. G. Abbott and La Foley, were producing large flat-top wire-strung guitars.

Although these were capable of much more volume, the mellow tone had little carrying power. The effort involved in even a short "chord bashing session" was unrewarding. It was all so much easier on a banjo.

Eddie Freeman, who was playing at the Berkeley Hotel in a five-piece band, had an ingenious idea. He used a four-string guitar (sans ADGC) but with the top two strings tuned an octave lower.

The results were good for rhythm playing, but single string playing was hazardous because the second string was lower in pitch than the third. Another way of tuning guitars was used by players of the long-neck or G banjo, the tuning of which is similar to guitar. In fact, only the first string is different, D instead of E.

So there were some guitarists who tuned as banjos, and if they possessed six string instruments, carefully avoided touching the fifth and sixth strings. They could fool some of the people some of the time, but never the band-leaders.



EMILE GRIMSHAW

famous guitar teacher and maker

that J. G. Abbott should make a prototype guitar to my design, which resulted in Messrs. Boosey (now Boosey and Hawkes) being the first to sell cut-away guitars in this country.

The instrument, which was known as the "E. G. Jr.", had a double cutaway body and could be fingered easily to the 15th fret. National Silver and Dobro all-metal guitars were imported from the States about 1925-6. The bridge was built in to a resonating diaphragm and the volume was considerably lower, but the quality of tone was completely without character. Some were used for single string playing as steel guitars.

When HMV and Columbia introduced electrical recording guitars, string basses and vocal trios became the vogue almost overnight.

The few players with any extensive experience of the guitar used capo d'astros and played by ear. But with the bigger bands playing orchestration in their recordings, and the newly introduced "talkies," the demand rapidly grew for guitarists who could read.

Some tenor banjoists bought four-string guitars and tuned them the same (ADGC) but the volume was anaemic and lacking in depth.

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So there were some guitarists who tuned as banjos, and if they possessed six string instruments, carefully avoided touching the fifth and sixth strings. They could fool some of the people some of the time, but never the band-leaders.

When playing the guitar publicly, the absence of volume was the main stumbling block. The competent player was only slightly more amiable than the inexperienced one.

About 1934, I introduced the Revelation guitar, with a curved top body built in to a shallow body or resonator. A circular hole in the back of the guitar under the bridge allowed some of the sound to be deflected by the resonator.

These instruments, with their increased acoustic volume, helped hundreds of guitarists to retain their jobs and encouraged them to improve their playing. Star musicians who bought these guitars before the war and used them until recently included Ronnie Gewanter, with Jack Payne and with the "Ivitts", and Bill Herbert, with Billy Cotton. They are still used extensively in folk groups.

On his records and concerts, Django Reinhardt used a Macaferrri guitar. It was a cutaway flat top instrument and the extremely novel internal construction of the body with its double soundboard and "scop" in the "D" soundhole, produced a considerable increase in volume. It had a crisp and clear tone particularly suitable for single string technique.

About 1937 a small black bakelite guitar with neck, frets and violin-shaped body moulded in one piece arrived on the scene. Large nickel-plated U-shaped magnets were mounted on top of the body at each end of a substantial coil enclosing six fixed pole pieces. This instrument really started something.

Used, of course, with an amplifier, it placed unlimited power in the hands of the guitarist, although some were afraid to play it! Other makers produced similar instruments and one was supplied with an amplifier built in its case and a speaker moulded in the lid. An excellent idea for gigsters and others with transport problems.

The need for specially designed instruments to produce certain tonal effects and facilitate technique is shown in the currently popular four main types of guitar.

The full acoustic "belle guitar" with one pick-up is probably basic equipment with most session musicians. It has good acoustic tone and a good pick-up which produces even response over the six strings. It is prone to feedback at a high level of volume, but sessions do not usually require much volume.

The thinner body semi-acoustic guitar is more comfortable to play standing, and two pick-ups, one near the

bridge and the other at the end of the fingerboard, enable a wide range of tone colour to be obtained. A much higher level of volume is frequently necessary and the internal construction of the body is designed primarily to reduce the feedback potential. Acoustic tone is of secondary importance, but sufficient to enable the guitar to be used for practising without an amplifier.

Wherever there is need for practising without an amplifier, solid guitars are essential. The current demand for ultra light-gauge strings which can be "bent" easily necessitate ultra sensitive pick-ups. Long-lasting sound is also required so that by "hammering" the strings one is able to play fast runs without the need for picking each note. The string setting is, of course, of paramount importance on all guitars, but where the instrument is used solely for amplified playing, the strings require much less space to vibrate and the setting should be really low.

The fourth currently popular type of guitar is the one I first mentioned — the nylon (instead of gut) string, flat-top glued-down-bridge fingerstyle guitar. Greatly improved in internal construction and slightly bigger, the model is however virtually the same.

A much larger version is preferred for vocal accompaniment and this is suitably constructed to take wire strings for plectrum playing. Purists maintain that the fourth guitar described is the only true guitar. They consider the other types are merely electrical monstrosities whose only resemblance is the tuning of the strings.



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THE Japanese are not only carving a big slice of the British market with motor-bikes, cameras and radios; they're also moving in a big way on the music scene with guitars. And in America, too.

On his recent visit to Britain, singer Billy Eckstine — now using a guitar in his act — was giving about Japanese guitar.

"A lot of the guys back in the States are using them," he said. "Some guys buy them in Japan, bring them back home, then take off the Jap neck and fit an American one. This way, they get a top-grade guitar for about 200 dollars."

But it isn't necessary to go in for such transparent operations. Guitar expert Ivor Maizano rates one Japanese unit as "one of the best guitar makers in the world."

Now, Japanese guitars



TONY HICKS "very good indeed"

award as the best guitar maker at a guitar convention in Brussels about a year ago," reveals Ivor. John H. Skewes, managing director of John Horby Skewes and Co. Ltd, says: "We have had a terrific demand from dealers for our Japanese Tenryo guitars — over 1,800 since Christmas."

"It's a question of knowing what to choose. One can pick the best, or one can pick the worst. But I have some Japanese guitars which are among the best in their price range. And they are made specially for us."

A spokesman for Rose, Morris, which has been marketing Japanese guitars for about a year, says they are doing big business in a Japanese line called the "Shaftesbury." They are extremely well made.

"The six-string acoustic is £89 10s; while the six-string, four-string base, and 12-string thin-line models are respectively £39 15s, £60 10s and £81 12s."

John H. Skewes, managing director of John Horby Skewes and Co. Ltd, says: "We have had a terrific demand from dealers for our Japanese Tenryo guitars — over 1,800 since Christmas."

Vox Sound Equipment are also marketing a new line in Japanese guitars. They are the Vox VG4 four-string (£89 5s), the VG6 six-string (£97 10s) and the VG12 12-string (£55). All are electric/acoustic models and the prices include cases.

Says Reg Clark, sales director of Vox: "At one time there were some poor quality Japanese guitars put on the market, but the Japanese have learned their trade the hard way, and are now really in business with top-quality instruments at very competitive prices."

"The Hollies, in fact, have used our models on their new disc released at the end of this month."

Footnotes Hollie Tony Hicks: "The Japanese are marketing some excellent, well-made guitars. The action is very good indeed."

Laurie Henshaw

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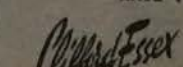
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JIMMY RANEY: "Two Jims And Zoot" (Fontana TL3292). Raney and Jim Hall working beautifully together. There's a little of Jimmy Raney on record this is well worth getting.

HANK GARLAND: "Three-Four, The Blues" (CBS Realm Jazz). A quite remarkable example of Garland's jazz style, which borders on Wes Montgomery. A wonderful player.

JULIE LONDON: "Julie Is Her Name" (London HAL2005). A fine example of excellent accompaniment by Barney Kessel.

STAN GETZ and LUIZ BONFÁ: "Jazz Samba Encore" (Verve SVLP9038). It's very necessary today for the jazz player to understand the samba, and this also provides an excellent example of Luiz Bonfá's styles.

SONNY ROLLINS: "The Bridge" (RCA Victor RD-7594). Jim Hall doing some wonderful things with Sonny Rollins' wonderful jazz solos, as well as providing a fine accompaniment.

CAN you relate the origin of the Dobro guitar, which is being used increasingly by beat groups these days? — Jack Williams, Skness.

Five men joined the National Guitar Company in America in 1927 and produced a steel guitar that incorporated a new method of sound amplification. Rather than depending upon the sound box to amplify the tone, they used three resonating chambers set in the body of the all-metal guitar. These resonators, made of thin metal, amplified the sound in the same manner as the paper in a radio speaker.

In 1929 a disagreement caused a split in the National Company and three brothers (Ed, Rudy and John Dopera) formed their own venture. With their new guitar came a new development. Instead of the bridge being mounted directly on the resonator, it was suspended above it and held by a cast aluminium construction resembling a spider's web. Instead of three small resonators, there was one large resonator in the centre of the lower portion of the body. The new guitar was named the Dobro, which means "Good" in 14 languages. — Excerpt from Dobro, by Duncan G. Robertson, in the October 1968 issue of the American fretted-instrument magazine, *Guitar Player*, price 6s from Tofts and Woolf Ltd., 624 Lansdowne Road, London, E14.

WHICH bass guitar, electric or amplifier does Jack Bruce use? — Peter Hayward, Bolton.



JACK BRUCE
uses a Marshall amp

Jack plays a Gibson EB3, with La Bella strings, and a Marshall amplifier.

THE neck on my guitar is warped and the action has now become too high to play. I've tightened the truss rod without success. — Harold Longley, Kidderminster.

The rod is fitted with the object of controlling any tendency of the neck to warp. If the guitar is allowed to go for a long period without adjustment, it often becomes impossible to straighten the neck by adjusting the rod, because the fibres in the wood have become compressed. When a neck gets to this stage, the only solution is a new neck, which can fit a neck identical to the original. If desired, whatever the make of guitar. — GRIMSHAW GUITARS, 37 Great Pultney Street, London, W1.

I'VE just bought an acoustic guitar and would like to know the best tutor for a beginner who eventually wants to play country blues in the style of Lightnin' Hopkins. — S. Gardiner, Biggar, Lanark.

Country Blues Guitar (in cifa and notation) by Stefan Grossman (31s 6d). Flat Pickers Guitar Guide (24s). Josh White Guitar Tutor (15s), Art of Folk Blues, by Jerry Silverman (24s). Folk Music Accompaniment for Guitar (in music and cifa) by Ivor Mairants and Steve Benbow (12s 6d).

WHICH guitars and strings are played by the members of the Marmalade? — Audrey Brewster, Basingstoke.

Junior Campbell: Fender Stratocaster, tuned open to the major chord of E. Gibson strings. Pat Fairley: 6-string Danelectro bass, tuned in three octaves (E, A and E). Rotosound strings. Graham Knight: 4-string Fender Jazz bass, tuned normally. Rotosound strings.

WHAT acoustic/electric guitars did Django Reinhardt play, and while in the USA, did he ever record with anyone? — B. Stone, Bridgend.

When Django appeared with Duke Ellington and his Orchestra at Carnegie Hall, he played a Gibson electric guitar, but the experiment was not a success and he went back to his acoustic guitar, which was a Macalferri. — IVOR MAIRANTS.

... AND MORE RECORDS

KENNY BURRELL: "The Tender Gender" (Cadet LP5772). A good typical set of chamber jazz performances featuring Burrell's tasteful and melodic playing. Good tone throughout.

KENNY BURRELL: "Guitar Forms" (Verve VLP9059). Burrell's melodic, sensitive album; poised, polished solos abound; by magnificent Gil Evans scores.

MIKE BLOOMFIELD: "Super Session" (CBS 63396). Current LP album. Impressive Bloomfield guitar, but

highly derivative. Superior example of how rock musicians absorb and use jazz and blues.

BUFFALO SPRINGFIELD: "Buffalo Springfield Again" (Atlantic 848 091). Excellent US group with very high standard of guitar work, especially by Steve Stills.

CHARLIE CHRISTIAN: "Solo Flight" — with the Benny Goodman Sextet, Septet and Orchestra, Vol 2" (CBS BPG 62581). Historic examples of the finest work by the American Negro guitarist who put the electric plectrum guitar on the world

map and who proved a major influence on jazz guitarists.

REVEREND GARY DAVIS: "Bring Your Money, Honey" (Fontana SFJ1914). Davis, a folk musician of remarkable ability, plays excellent guitar (including the 12-string instrument) on this live recording made at Harvard University.

DAVY GRAHAM: "Folk Roots, New Routes" (Decca LK4652). Davy Graham uses his sophisticated guitar style to accompany traditional songs and also has some nice solo tracks.

JIMI HENDRIX EXPERIENCE: "Electric Ladyland" (Track 613 008/9). Several "unnamed" guitarists sit in with Jimi on extended jam sessions like "Wooden Shille", but Hendrix is the star.

WES MONTGOMERY: "This Is Wes Montgomery" (Riverside 672001). "Down Here On the Ground" (ARM AMLS 2066). First album is a reissue of Riverside's "Boss Guitar." Second album features Wes with rhythm, woodwind and strings. Both are fine examples of the late Wes' formidable technique and innate jazz sense.

JOE PASS: "For Django." "Catch Me" (Fontana). Fluent, imaginative modern jazz on both LPs by a musician who manages to be refreshing without being revolutionary.

DJANGO REINHARDT: "With Stephane Grappelli and the Quintet of the Hot Club of France" (Ace of Clubs ACL1188). Unforgettable examples by the great gypsy guitarist who the great warrants the overworked word genius. These tracks, which include one post-war session, prove there will never be another Django.

GABOR SZABO: "Man From Two Worlds" (HMV CLP1867). "The New Amazing Chico Hamilton Quintet" (HMV CLP 1852). "The Best Of Gabor Szabo" (Impulse SLP154). Distinctive Hungarian guitarist with an unusual style. Both HMV LPs have been deleted but worth looking out for. New Impulse set shows heavy Indian influence. Szabo has been cultivating

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12-STRING GUITAR METHOD by Ivor Mairants. Practical and descriptive book by sessioner, teacher and dealer. Mills, 12s 6d.

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MODERN GUITAR METHOD by Al Caiola. Showing how he acquired his great technique and smoothness. The step-by-step playing. Leeds, 14s 6d.

PLECTRUM GUITAR METHOD by Tom Crimshaw. Through work by famous player, teacher and maker of fretted instruments. Lawrence Wright, 7s 6d.

FIVE MINUTE GUITAR COURSE. Simple little method for those who are not so ambitious. Campbell Connolly, 3s.

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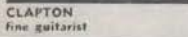
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PEEL great exception

AS A disc-jockey, I agree that most of the re-issue records were and still are, great for discotheques but Royston Eldridge missed the point in his article that some record companies are re-releasing these records because there is not enough current material around. Eldridge says that these records are being re-released by public demand. If this is true then it seems that we have no worthwhile groups in this country. Of course we have, if only the BBC would let us hear them instead of constantly showing the same records at us all the time—the one great exception being John Peel. — **JOHNNY SENTOR**, Guildford, Surrey.



CLAPTON fine guitarist

DECCA has just issued about 20 "oldies" for the delight

MAILBAG

of today's intellectual, "progressively" minded fans. It's a pretty terrible state of affairs when these records start getting radio plugs and reviews, with all the new talent struggling to gain recognition. — **PAUL GRIMWOOD-TAYLOR**, Rugby, Warwick.

● LP WINNER

EVEN THE record companies realise that 99 per cent of what present groups churn out is utter rubbish—hence the trend for re-issue after re-issue of old hits, some of which gain the charts.

With a few exceptions—Fleetwood Mac, Love, Sculpture, Canned Heat—the top 30 seems to be at its lowest ebb since 1956. — **PETER SMART**, Banstead, Surrey.

SUPERGROUP sessions can only produce new, progressive sounds because of the conflicting tastes and personalities of the artists, instead of eventual group stagnation. If Eric Clapton wishes to play with Stevie Winwood, RICHARD JENKINS, Lane, Co Antrim, Ireland. ● LP WINNER

BLUES, jazz, soul, ska and much of folk and pop descend from the same Afro-American culture and it is very petty and narrow-minded to squabble over which is best.

If the fans and musicians, especially on the English blues scene, could broaden their musical horizons even just a bit, the music world would progress much more. — **MALCOLM FAWCETT**, Derby.

VIEWING figures for the last Cilla Black TV series were among the highest ever recorded by the BBC for a mid-week variety spot — not bad for a "pathetic" show. It seems that a substantial percentage of the public still retain a certain enthusiasm for the qualities which Mr Armstrong (Mailbag recently) claims Cilla has lost through television. — **MALCOLM FAWCETT**, Derby.

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THE CRY GOES UP—BRING BACK SLEEVENOTES!

I WAS pleased to see your article on sleeve notes lashing the rubbish on the backs of many LP covers.

I am an ardent Stan Kenton fan and have collected 24 of his LPs but the three recent LPs I have bought — "Plays For Today", "The World We Know", and "Finian's Rainbow" — have no mention of personnel or other notes on the back.

Jazz fans want to know the personnel, soloists and about the music. So record companies, bring back sleeve notes! — **ADRIAN SLANEY**, London N6.

RECENTLY MANY U.S. LPs have been issued here minus the increasingly common double openout sleeve—often an important part of the pack-

aging—thus ruining the overall design. But the quota of tracks on LPs, particularly soul material, is being increased. To all record companies concerned, in view of the exorbitant prices we pay, kindly remedy the former and continue the latter — **PETE WINGFIELD**, Brighton, Sussex.

WOULD JOHN WATERFIELD (Mailbag 23.1.69) the pop music to be government approved groups singing sweet songs heavily rigged with propaganda? — **THE BREEZIE**, Berkhampstead, Herts.

POP MUSH means whatever individual listeners interpret it as, and I feel sorry for Mr Waterfield in his narrow-minded attitude and sweeping generalisations of the music of my generation. — **DENISE TURNER**, London SE19.

I AM sick of Top Of The Pops, which presents nothing but groups like Herman's Hermits and the Tremeloes every week. It is time they selected something similar to Top Gear for those who appreciate groups like the Doors, Canned Heat and Chicken Shack. — **PEESE SIMON**, Newcastle-upon-Tyne 7.

IT'S ABOUT time dance band musicians realised what pop music is all about. They are ready to criticize but never ready to accept it.

These are the people who started it with their own arrangements like the Dave and the Newbeats. — **RAY KING**, the Inner Circle, Chatham, Kent.

I AM delighted that Diana Peet has a hit with "Please Don't Go" but I am puzzled because this song is exactly what I've been waiting for in my latest LP, "You Forget To Remember."

Vince, who could do with a Top Ten disc, gives a polished performance yet it wasn't released as a single. Perhaps he decided that it was purely an LP track. If so, it proves how difficult it is to spot a hit when it is placed under your nose. — **P. J. BARLOW** (Miss), Birmingham 26. ● LP WINNER

RONNIE SCOTT'S Blind Date comments (MM 25.1.69) on Jack Loussier's Bach record were a bit harsh. Of all the recordings of jazzed-up Bach, Loussier's rendering is by far the finest in the world. — **STUART MARTIN**, London NW7.

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At last—Justice for Martha.

IT'S ENOUGH to restore your faith in human nature — what a glorious sight to see one of the greatest pop records, Martha and the Vandellas' "Dancing In The Street," in the MM's Pop 30 — even if it has taken years too long to get there.

I've admired all the great Tamla Motown artists for a long time but I feel that Martha has never had the credit she deserves. In my book, she's better than Diana Ross and certainly the greatest female star that Tamla has ever produced.

Better late than never, I suppose, but why wasn't everyone digging her first time round? — **BOB ROBERTSON**, Wood Green, London.

ON A recent Scene and Heard programme, Johnny Moran invited us to send letters voicing our criticisms of Radio One. It seemed as if someone was prepared to accept that all was not quite so wonderful.

But what happened? One letter claimed that Radio One would be even more enjoyable with a little more folk music, and a couple of other equally mild letters were read out, then, incredibly, the subject was closed.

I find it hard to believe that Moran's invitation did not invoke a more spirited response. By ducking this opportunity for an honest discussion, the BBC has once again demonstrated the weakness of its case. — **A. M. BLACK**, London SW20.

MR HAMERSTON should sit down and listen to the talents of Buddy Rich and Ginger Baker properly. To try and compare the two is impractical (Mailbag 12.6.69).

Ginger is jazz influenced while Rich is straight drummer, the two types being completely different. Although he is a good drummer, Ginger Baker has a long way to go before he can catch up with Buddy Rich, bearing in mind the difference in length of their respective careers. — **RON NEWLOVE**, drummer—the Combine, Hull, Yorks.

BARMY BARRY (Mailbag 28.12.68) says that blues records will never make the chart. He's been proved wrong by Fleetwood Mac's "Albatross."

Blues groups don't just make records, so they can get into the charts. They record the music they like. They believe in their own music and blues will become more popular.



DIANA Peet is Martha better?

lar without the aid of commercialisation. — **M. HADDOCK** (Miss), Wednesbury, Staffs.

THE BRITISH bluesmen interviewed in Melody Maker seem to show a disregard, or ignorance of their forerunners of the early Sixties.

"No good bass guitarists two years ago," says Steamhammer. What about Jack Bruce, Cliff Burton, Paul Samwell-Smith? John Mayall was the only other practicing bluesman," says Savoy Brown. What about the Rolling Stones, Yardbirds, T-Bones, Alexis Korner, Long John Baldry's Koochie Koochie Men? — **GILES KEYSTONE-SMITH**, Basingstoke, Hants.

This grudge has gone far enough

THE WEBB's web woven around the Musician's Rudge grudge (Mailbag 18.1.69) has gone far enough. The Rudge requiem has been granted at by all those who have time to groan.

The answer to this rhetorical question "Where have all the dance man gone?" is well known—they've gone nowhere!

They're still sitting there, wearing their axes shiny, happily churning out the standards and sometimes the more adventurous and avant garde ones slip in a Pop 30 number a little self-consciously and, what more, musically incongruously.

The new boys are coping for guitars and organs (nothing wrong with that, look at the money they save on reeds) and, to quote Rudge, "seeing possibilities of making large sums of money" (nothing wrong with that either).

Rudge's article was reactionary, clumsy, patronising, ill-judged, ill-informed, unrealistic, unaware and potentially, even though unwittingly, against the interest of the Musicians' Union, repelling, rather than attracting, new recruits.

To Adrian Rudge (Mailbag 12.6.69) I say join the M.U. and help revitalize the musical thinking from within, don't grumble ineffectively outside.

To the Union critics, remember the same edition of the Musician also published an article by the Chesham M.U. branch secretary supporting the contemporary pop scene in direct contrast in the Rudge line.



MARTHA: Tamla's greatest female singer

KENNY CLARKE DRUM CLINICS Kenny 'Klook' Clarke shows you how MIDDLESBROUGH Sunday, February 16—2.30 Little Theatre, The Avenue, tickets from Hamilton Music Store, 45 Corporation Road, LEEDS Sunday, February 23—2.30 Great Northern Hotel, Wellington Street, tickets from R. S. Kitchen Ltd., 29-31 Queen Victoria Street, LONDON Monday, February 24—5.30 Ronnie Scott's Jazz Club, 47 Friar Street, tickets from any London Premier dealer or Premier 87 Regent St., London, W1R 7HF

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