

Melody Maker

JANUARY 25, 1969

1s weekly

Meet the pop singer who's just landed a £33,000 a year gig
ON PAGE 5



Carmen out—Ponty in

FRENCH violinist Jean-Luc Ponty, the only non-American to win a Downbeat critics' poll, is to appear at London's Ronnie Scott Club for two weeks from February 3.

Singer Marian Montgomery will share the bill.

American singer Carmen McRae will not be appearing at the club for this two-week period. Pete King told the MM on Monday: "Carmen cannot make the engagement."



JEAN-LUC PONTY for two weeks

Jean Luc Ponty will be accompanied for his season by the Stan Tracey Trio, and Marian Montgomery will work with the Gordon Beck Quartet.

Stan Getz, currently at the club, will now finish his season one day early — on January 31.

The following day (February 1), Cleo Laine and the Johnny Dankworth Orchestra will appear opposite the Scaffold.



PETER GREEN: Fleetwood Mac at number two in Pop 30

BRITISH POP FOR NEWPORT

BRITAIN'S blues-based groups are happening in America! While Peter Green's Fleetwood Mac are still packing them in on their Stateside tour. Ten Years After this week became the first British blues or pop group to be invited to the world's top festival, the Newport Jazz Festival.

SHARE

Fleetwood Mac — currently number two in the Pop 30 with "Albatross" — and their American tour on February 14 and have already recorded their follow-up in New York.

Titled "Man Of The World," it is written and sung by Peter Green and will be released in Britain by Blue Horizon Records on February 21.

They have been asked to



ALVIN LEE invite to Newport Festival

share the bill at the Royal Festival Hall on February 24 with Julie Driscoll and the Brian Auger Trinity, but this depends on whether they can rearrange prior bookings.

Ten Years After will appear at the Newport Festival on July 4 and 5.

They are also to play two American concerts with the Woody Herman Orchestra during their fourth Stateside trip in July.

The concerts, arranged by Fillmore promoter Bill Graham, will be in New York and San Francisco and the New York show will probably be at the famed Carnegie Hall.

Added Graham: "If these concerts are successful I will be happy to promote the Herman band and Ten Years After on college dates."

Ten Years After's next American tour starts at the end of February.

Their third album, "Stonchenge," will be released by Dorian on February 7.

Come swing with us at the Antibes Festival!



FULL DETAILS ON PAGE 10

BOB DAWBARN meets the new Hollie

ONLY THE taxman knows how much Terry Sylvester has earned over the past year. But over the next 12 months he stands to make around £33,000.

Terry Sylvester is the replacement for Graham Nash with the Hollies and when I met him this week he seemed delighted, and a little anxious, at having won the job from some 90 applicants.

Terry, a 22-year-old from Liverpool, spent three years with the Escorts followed by three with the Swinging Blue Jeans — his notice with the Blue Jeans expires on January 31.

"I met the Hollies in August, 1965, when I was in Germany with the Escorts," he told me. "I used to have a blow with them. I didn't really expect to get this job but I came down and had a sort of personality interview with Robin Britton, the Hollies' manager."

"Then I did an audition singing with Allan and Tony and then another day in the studio for the benefit of the recording manager."

Terry, who names his favourite singer as Tony Bennett and group as the Association, will be taking over the high-note role with the Hollies.

"I shan't be playing much guitar," he told me. "I shall just stand there with the acoustic guitar and maybe play on a couple of numbers."

He is also a songwriter — news which obviously interests the rest of the group — though he is rather modest about his talents in that direction.

Hollies' drummer Bobby Elliott explained how Terry came to be chosen. "We had about 90 appli-

FILLED— one situation vacant for pop singer. Salary, £33,000 a year

cants and, between us, actually saw about 70 of them," he said. "We got it down to three, and then two. No, I won't tell you who the other guy was — it wouldn't be fair to him."

"Anyway, we went into the studio and the other chap had to do a lot of rehearsing to get things right. Terry went in and did it straight off."

"Now we must get down to some good rehearsing and get some stage numbers off. We have also got to finish our new album — it's a tribute to Bob Dylan and they are all Dylan songs. We finished the backing tracks in November and have been waiting to get

the three voices on." Allan Clarke was also delighted with the new Hollie.

"Things should be better now that Graham has left," he said. "If there is one unhappy person in a group it is bound to upset you."

"Stage shows were fine — once we were on stage we were all the Hollies — but I think it showed on records. Graham wanted to do his own stuff whereas we liked to do other people's songs and standards."

"He wanted to progress, but I don't believe you have to think about progressing. It's all there in yourself — if you want to do a new thing

you do it without worrying about whether you are progressing or not." Allan recalled the first time he met Terry: "We were playing at the Top 10 Club in Munich and they were second on the bill. We used to play together after the show and we got on well."

"When the big blow came and Graham left, we had started trying to find a new singer when a slip of paper came through my door saying Terry would like the job."

"I thought 'Why didn't I think of him before.' In Germany we were all Everly Brothers fans and, with the Escorts, he was doing those high Everly harmonics."

"Anyway, he's with us now and I'm looking forward to getting back to work. After six years on the road I get bored sitting at home for three-and-a-half months just twiddling my thumbs."

Robin Britton is also obviously delighted to get the boys back at work.

"We had to cancel three months work when Graham left — including a Palladium date and an American tour," he told me. "I reckon that was over £30,000 worth of work."

"Now we are planning a college tour for February, March and April. We will probably also do some concerts — about six at major venues like the Royal Festival Hall and Manchester's Free Trade Hall, all on Saturdays."

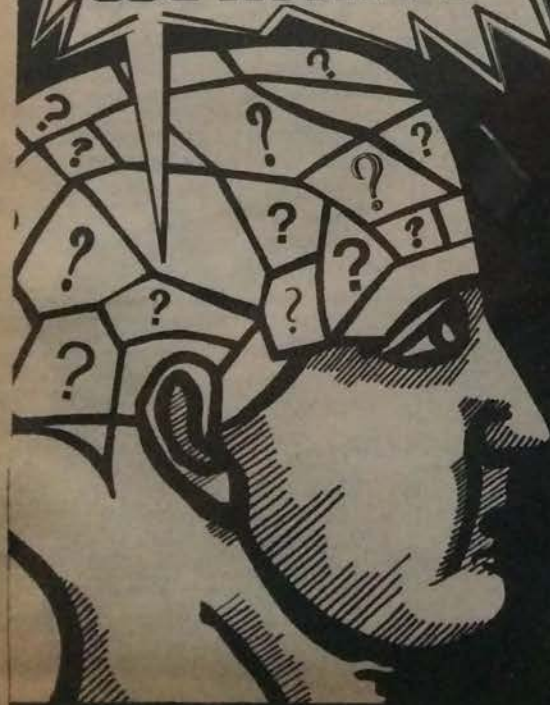
"Then there is a Swedish tour and we also plan to go to Israel. Finally we are going to do a bit of cabaret in the major clubs up North."

"Still, it was worth making sure we got the right man for the job. A group with 19 consecutive hits can't afford to mess about."



The new-look Hollies with Terry Sylvester.

WHERE ARE WE AT...??



... these are the sounds to weave your dreams... says B. S.

John Dummer Blues Band
Cabal
20136 SMCL



... and they lived and heard happily and funkily ever after... says Jimi Hendrix

Buddy Miles
Expressway to your skull
20137 SMCL

JUST TAKE A LISTEN!



The man they all dig doesn't dig himself



RANDY

BEATLE Paul McCartney phoned to say how much he likes his work; Frank Sinatra wants him to write an album but the man himself doesn't like what he's doing.

Randy Newman is an American songwriter who's written hit songs for Gene Pitney, Alan Price and Cilla Black. But he says of his songs: "They embarrass me, they aren't what I thought they might have been. I wasn't satisfied with the way most artists have recorded my songs, no artist is, it's my own fault, I'm too lazy."

"I think I'm getting old and losing a bit of my enthusiasm for it. I'm getting more cynical about hits which is deadly. I concentrated on myself for a while. It was something I had to do."

Randy visited Britain for the first time last week to "kinda have a look around and to incidentally promote my album."

At London's Mayfair Hotel he talked about his songs which have included "Simon Smith And The Amazing Dancing Bear," Gene Pitney's "Nobody Needs Your Love" and Cilla's "I've Been Wrong Before."

"I don't like what I do in retrospect. I can't retain my pride in anything no matter how many people pat me on the back and say how great one of my songs is. It doesn't do anything for me. It's a movement of time rather than progression. Don't look back, be exact, don't advise in this business

but that's a jazz man's refuge and I don't give myself that refuge anymore, I don't listen. There are some numbers that I cringe to think I wrote.

"The radio depresses me. I don't listen too much but the Cream's 'Sunshine Of Your Love' was good. It was like I was 14 again, it cheered me up to hear it."

What artists does Randy like and is there anyone he'd really like to record his songs? "Ray Charles did 'I Think It's Gonna Rain.' The Beatles, Jimi Hendrix — they're the people I like. Dylan would be a great honour."

McCartney called me from LA to say how much he liked my album, which was a kick for me. I might take a shot at the Sinatras album. I think it's impossible, but I'll be proud to do it.

"As a writer of pop songs, I try to produce something that will be commercial. This is the job of the popular songwriter."

"I never forget that song is destined, hopefully, for public consumption, but I never calculatingly set out to write something commercial. I haven't that brand of intelligence."

Randy sings as well as writes. In this country the "Randy Newman" LP and a single from it — "Love Story" — have been released but on the subject of his singing he is equally unassuming. "I don't think I have the personality to be a singer," he says. —BRYSTON CLAWDICK

For Mac, the West is Best!

AS WELL as recording their next single in New York, Fleetwood Mac taped a jam session in Chicago with Buddy Guy, Willie Dixon and Shakey Horton, three of the leading bluesmen on the scene there. The result, some 30 numbers, may well appear in album form later this year.

"We did a lot of numbers," 55 reported Danny Kirwan from their San Francisco hotel this week, "enough, apparently for a double LP. We really enjoyed it. We just played straight blues, each of us doing different things with everybody else sitting in. It was a mixture of solid blues and we just did the numbers we felt like doing."

ROUGH

"Mike Vernon just let things run on, and we played everything we wanted to. Things were roughly set, but it wasn't arranged like a normal session."

Danny went on to say that the Mac took part in another session in New York, this time backing Otis Spann, pianist with the Muddy Waters band, together with drummer S. P. Leary. The group backed Otis on all the tracks for a solo album.

U.S. PROGRESS REPORT ON FLEETWOOD MAC

"Otis played with us in Chicago and said he'd like to make an LP with us, so, as we had a bit of time, Mike Vernon suggested we should go to New York and do the session."

Guitarist Danny and the Mac had just completed their first gig at Fillmore West, the main music centre in San Francisco. Danny said that they had enjoyed the date very much and that it had been one of the best so far.

"Now we've got into the tour and on to the West Coast, we're much more at ease," commented Danny. "The East Coast was rough, more tight."

"The West Coast is much better. Probably because on the East Coast we were hanging around a lot. Now everything is all right. But obviously we're looking forward to coming home."

Although it was four in the morning in San Francisco, Danny sounded pretty fresh.

more so than Peter Green who was sounding knackered when he spoke to Melody Maker after Danny.

"The tour's generally improved," began Peter, taking over the phone. "The main thing is that it's much quieter on the West Coast than in New York or Detroit. I don't feel so boxed in."

RUMOUR

"Actually, Chicago wasn't too rough. The old town in Chicago is their Chelsea. Much better than any place in New York or Detroit."

Asked if there was any truth behind the rumour that Jeremy Spencer wanted to leave the group, Peter replied: "Never any question of it. No one is going to quit the group — and no one is going to leave."

"We're five people who get

on very well together. We're like five people, not just musicians. If one person leaves, we'll probably just pack up."

Peter sounded very pleased when told that "Albatross" was at number two in the MM Pop 50. "It's really nice," he said. "It's like it's not really happening. We laugh about it, but it hasn't really sunk in because we haven't been there."

In fact, the Mac will be staying in America for another month.

Was Peter worried that he might lose fans because of a new "Pop group" image that may attach itself to the Fleetwood Mac?

"I'm not really worried," he answered. "I think most of our real fans are fans of us as people and of how we go about our music. I think they are broadminded enough to accept what we do."

"If you do something out-

side of a 12-bar, there are some people who can't understand it, but we got rid of those people, I think, in the early stages."

The month away means that the Mac are at a disadvantage in not being able to help push "Albatross" harder, and they are beginning to miss the British scene.

DREAM

"We've been away so long everything else is a dream," said Peter. "I completely lost touch. This tour feels as though it's been lasting years."

"It'll be very nice to get back home. I really appreciate the difference between the places now. America is not quite so glamorous as it was the first time. This time we've seen all the other side but San Francisco is really good."

—TONY WILSON.



GREEN: It hasn't really sunk in

APPLE RECORDS

a single ...

ROAD TO NOWHERE

by ...

WHITE TRASH

Apple 6

PRODUCED BY TONY MEEHAN

January 24th

A victim of jazz fashion

RASSIST Paul Chambers died in New York in January of an aortic aneurysm following a heart attack.

It is hard to believe of a musical status that he was only 33. In some ways he seems to highlight the fickleness of jazz fashion. During the 1950s years he spent with Miles Davis, from 1955, he was an almost automatic choice in the jazz polls, but over the next few years he tended to be pushed into the celebrity background by players with more fashionable groups.

When joined Miles he was only 25, yet you would never guess it from the maturity of his playing. Paul Chambers, brother of Duke Ellington, was born in Philadelphia in 1926, and first started on trumpet in 1944 and then moved to trombone in 1947. He worked with Kenny Burrell among others, before leaving Detroit with the Paul Quintette group in 1954.

The following year he went to New York where he was heard with the status of Benny Green, Joe Roland and the J. J. Johnson-Kel Winding unit before joining Miles Davis at the end of the year.

Possessor of a phenomenal technique, he was one of the few jazz bass players to sound as convincing when playing rock as jazz. In 1963, Chambers left the Davis Quintet and teamed up with two other former Miles sidemen - pianist Wynton Kelly and drummer Jimmy Cobb.

From 1966, after a spell with Tony Scott, Chambers continued to flourish. Paul Chambers leaves his own memorial—the exciting, constantly changing, brilliant of the Miles Davis recordings between 1955 and 1960. Few of his contemporaries could have been so important a part of those creations — **BOR DAWBARN.**

MY FIRST experience of Bob Thiele came in 1942, when I wrote to him for permission to re-print material from a magazine, Jazz, of which he was managing editor. He said yes, incidentally.

Thiele also contributed a lead feature, On The Jazz Front by Doctor Jazz, adorned by a photograph of him in which he looked like a well-set-up ex-college boy dandy, which might be was.

Thiele, many years away from Dixie Jazz, he looks pretty much the same in an older format, and he's still up to his teeth in jazz projects.

Since the Forties, Thiele has worked inside the recording studios. In 20 years he has built a big reputation, especially as a man who can make good records out of hell.

He started supervising for ABC's Mercury label in the Sixties, and for ABC he's touched up a series of wannabe, artistic and financial projects.

The Duke Meets Coleman Hawkins, "Earl Hines' Once Upon A Time, Duke Sings" and several other titles, "The Blues", "T-Bone Walker's "Funky Town", John Coltrane's "Ascension", "A Love Supreme" and several others, Gabor Szabo's "Light My Fire" and LPs by Sheen, Ayler, Sanders and Marion Brown give some idea of his scope.

jazzscene

Putting the greats on record



Thiele in the studio with Coltrane

ABC labels. This has already resulted in the signing of Grenette Coleman.

Talking about his various sessions through the years Thiele told me he'd enjoyed making records with most of the great names and indicated that the best musicians were generally the easiest to work with, although there were odd men out.

of the hand context. That was the reason for the album with Coltrane.

"I loved working with Pee Wee Russell because he's one of my early favourites. You know, my background was New Orleans jazz. Pee Wee in the Village and so on.

"What can I say about Pee Wee? The number one thing about him is his sound — probably the saddest in music — and then he's avant-garde in his own way, too.

"The best thing that happened to me, though, was meeting Coltrane and working with him for four or five years. And there is a lot of

"I think it's fair to say that Coltrane earned enough from records not to have to work any place he didn't want to.

"We probably paid him more money than we paid any pop artist. We'd have advance orders of 10 to 15 thousand albums, but over a period of years sales would go up to 40, maybe 45,000 which is fantastic by any standards."

Coltrane's death must have come as a shock to Thiele and I asked if they'd been together shortly before he died.

"Yes," said Thiele. "I hadn't seen him for two months then, on the Friday he was in to see me with Alice. We were talking about the possibility of recording her as a soloist."

"He didn't look well — he was on a diet of some kind — and on Monday in the office our attorney said to me how terrible he thought Coltrane had looked."

"I thought, maybe he died or something. You know, you get a premonition at times. And in fact he had died on the Sunday."

She would have been there, but she will still be there, she represents something that is a lot of love to make."

"No, based on previous recording experience I think I would have spent a long while making her mixing and getting a proper product out, but in the actual recording I don't think John was slow."

"Well, he was confident and knew what he was doing, but he was extremely confident, going over and over a take. It sounds a contradiction, I know, but he would spend time going over and over one performance."

I remember wondering how it would work out when we recorded him with Duke, who's a one-take man. I got them together and went out of the studio, because I guessed after the first take they would say, "That's it and Coltrane would want to do it again and again."

Well, Duke got it first and said, "in a fact — you can't do better than that, and Coltrane agreed and so it went off all right."

On the subject of the "Ascension" album, on whose initiative was the second version released in the States?

Thiele explained, "We did two takes, and after it was released John had a tape copy of the unreleased take. Meanwhile he'd been listening to this tape for weeks at home and felt that it was better."

I explained about the change of masters, and he didn't want to start anything, but he gave me permission to describe the second version as a second edition.

To return to those remaining Coltrane tapes, what kind of stuff was on them?

"When he visited a musician he'd take the musicians out to a local studio and they would record. So it's all fresh material we have, no leftovers."

"I'd say it spans a period from '60 or '61 until he died in '67."

How big a session was that?



ON THE NEW POP SINGLES

DIANA ROSS & THE SUPREMES and **THE TEMPTATIONS** "I'm Gonna Make You Love Me" (Atlantic) "House of a Thousand Dreams" (Atlantic)

Capitol/MCA/Wood-Frog, the girl Trudy group, all themselves. "Wooden Frog" and some on (aside a huge wooden frog in the mouth) And why couldn't Vince Melouney think of a better name for his new group than a succession of names? How about Aquatic? Bacteria? House of the Dark Burglers?

AMEN CORNER "Mail As Nice" (Immediate) Andy Fairweather Low is probably biting nails and going grey with worry about this, as they haven't had a release for some time and are due for a hit.

FREDDY KING "Play It Cool" (A&J) With so much imitation about the original often gets overlooked or even mistaken for cover.

I didn't like this the first few hundred times, but Andy's strange, strained vocal style has appeal of its own, and the song, although sad, is strong enough to ensure them some chart sunlight.

The title for example sounds like it might be a Billy Fury Centre of ten years ago. Yet, when you hear Freddy singing, the phrase takes on all the proper meaning and coupled with some excellent guitar, and severely restrained and tasteful accompaniment, makes a fine single for blue fans to snash on.

TYRANOSAURUS "Bek" (Regal Zonophone) Marc Marc Belan and Steve Percign took another budding pop act, this time distinguished by a rather nasty guitar sound. Mark, which could be a selling point among fans of the jolly duo.

BUTTERFIELD BLUES BAND "Get Yourself Together" (Elektra) A jumping backing band, featuring instrumental introductions, a brass-backed leader that reminds me of an old Chuck Berry, and a couple of yonks ago — can't remember the title, and certainly can't be bothered to look it up.

GRAHAM BONNEY "Fly Me High" (Mercury) Master Graham has been around for many moons attempting to get his 15 minutes by drinking several gallons of ale with him in a law suit, while he explains that he was "big in Germany."

RODY ARNOLD "They Don't Make Love Like They Used To" (RCA Victor) Who doesn't like a respectfully gossipy columnist. Ever seen the kind of stuff? Hey, Singer Johnny Thelma had to fuz narcotics, but was caught with trousers down in the New York sex-by-gossip columnists. Ever seen the kind of stuff? Hey, Singer Johnny Thelma had to fuz narcotics, but was caught with trousers down in the New York sex-by-gossip columnists.

HEAVY JELLY "I Keep Singing That Same Old Song" (Island) Some people seem to have a thing for Spooky Tooth at work, but I have my own ideas about this night club act. Steven's production and the faces behind the voices.

VERA LYNN "Goodnight" (Columbia) An unusual pairing of talents here. Vera sings the Lennon McCartney song, with her timeless charm, and unimpaired ability, and I am intrigued to see Zack Lawrence was responsible for the arrangement.

The leader's voice certainly rings a bell, and the snipping piano-and-drum rhythm that hits one's consciousness so insistently is highly familiar. This is tremendously dramatic and exciting, with a vicious piano riff and clever guitar phrasing.

CONTINUED ON PAGE 19

deservedly chart breaking canned heat going up country



also available living the blues (DS 8400)

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BLUEBEAT HOT 10

- (1) **BANGARANG** (Scepter) (1983-83)
- (2) **FLIGHT TO REGGAY CITY** (RCA Victor) (1983-83)
- (3) **THE BANK** (Duck Duck Goose) (1983-83)
- (4) **RHYTHM HIPS** (Scepter) (1983-83)
- (5) **REGGAY IN THE WIND** (Scepter) (1983-83)
- (6) **THE HORSE** (Scepter) (1983-83)
- (7) **PUSH PUSH** (Scepter) (1983-83)
- (8) **CHILDREN GET READY** (Scepter) (1983-83)
- (9) **EVERYBODY NEEDS LOVE** (Scepter) (1983-83)
- (10) **LET'S HAVE FUN** (Scepter) (1983-83)

PAMA RECORDS

78 Crown Park Rd. London, N.W.9
01-885 2287/8/9

Why Hank had to step out of the Shadows

HAS HANK Marvin got what it takes to become a solo star?

That was the question I asked the bespectacled ex-Shadow last week over lunch in a West End steak house.

Hank paused from his steak, thought, and replied: "I don't know. Only time can answer that question. But I want to try and become a successful record artist."

"I'm not too interested in personal appearances, basically I want to be able to make an album and sell records as a singer and musician."



MARVIN: own things

For the past year or so, Shadows fans have been slowly conditioned to accepting the idea that the group would split after 10 years as a leading international attraction.

That split happened a week ago when Hank, Brian Bennett and John Rostill decided to call it a day and branch out into their own things. Their last appearance together as a group was in December at the London Palladium.

"We did that season and season because Brian left the group to concentrate on management and music publishing."

The last night was terrific, it was a really responsive audience and I think we went out with a bang. At the end of the show, we presented Bruce with a check as a gift.

Hank, Brian and John intended to work together as the Shadows again in 1969 after a long break. But a new year brought new ideas and they decided to go their own ways immediately.

Brian and John rather forced it on me. It was their decision in the main, I said Hank "It left me in a slight state of shock at first."

I'm not interested in the management side, so after the shock wore off, I thought I'd go solo.

I'd written a couple of things myself and Jerry London brought me a great melody which I wanted to record.

My heart is in playing. I get satisfaction and fulfillment from actually playing music, and I know that I couldn't really give it up.

So I went into the studios last weekend with Norris Barrow and recorded the Jerry Jordan number and one of my own.

To be honest, I was knocked out with the way they turned out. We used a big string section, some violas, a string bass, a bass guitar, two rhythm guitars, two French horns, a trombone and a rhythm section with Kenny Clare on drums.

It was a good session, too, and I think that Jerry's number is good enough to be a hit. It's got a great melody line, so well as a very catchy hook, and you can dance to it."

Hank expects the record to be out as a single or a double in the middle of February.

But at the moment, we haven't even got titles for the two tracks. "We've been thinking of names to try and think of titles."

Hank hopes the single is a hit, and anticipates financial

THEY'RE obviously
blase about VIPs at
ATV's Elstree
Studios.

No screaming girls battered
against the plate-glass
doors of the vast canteen.
No staffmen advanced
upon one of the tables
with scraps of paper or
autograph books at the
ready.

Which may have been surprising to an outsider looking in. For there, right in the middle of the lunchtime crowd, was diminutive Monkee Davy Jones Tucking into a plate of canter nosh just like scores of other studio workers.

PERSONAL

And Davy had calmly taken his place in the queue for a plate of liver and bacon, peas, and "just a few chips, please."

The MM was queuing right beside him. And it was Davy who paid the girl at the till—for both meals. Only suggestion of affluence was that he fished out a five.

The fans will be glad to know that, though all has been comparatively quiet on the Monkees scene of late, the group have not split up. Despite the fact that headlines only recently proclaimed that Peter Tork had quit.

Peter left the group because he wanted to do some personal things and to produce some people—just like the Beatles do, in fact—but we've some shows coming back on the air again in September for two years," said Davy.

"They're issues, but as far as the public is concerned, Peter will be there with us. When people ask me if he has left the group, I say he has left only because he wants to do production work. But he's still one of the Monkees."

"We're all free now to do other things, but we're still coming together for specialities. We've wanted to do this sort of thing for one-and-a-half years now—ever since the first year of the Monkees. We've really finished with the rock and roll and bubble-gum music scene."

SPECIAL

"We've had three years acting a part as rock and roll singers, but we're still as big as we formerly were. We could tour for the next ten years, but we've not done Europe yet—though we've played England once. We'll be doing some special shows on tour. But we wouldn't attempt to replace Peter. We couldn't."

"We'll just go out as three fellows and get some back-up band of coloured musicians behind us—do a Soul revue. Do more of a show that's just rock and roll music. And you can put on a show if you're not tied down as a group with instruments. You

MM EXCLUSIVE

BY LAURIE HENSHAW

liver and bacon

(and just a few chips)

with Davy Jones



DAVY: 'we're still as big'

can move around stage

down with a piece of ground, a little stab, maybe, with a couple of horses. I think you always come back where your roots are, don't you? I remember when I first came back to England from the States, I bought a ticket and travelled right round the Circle Line to the next station where I had got on. It gave me a big thrill.

"When I'm in the States, and it's around 10 p.m., I think of my mates back in England taking a trip out to the local pub for a drink and a game of darts. Believe me, I've missed those things. But we've done a lot and gained some wonderful ex-

perience—being entertainers apart from the rock and roll singers. The first year we made one million dollars each; the second year another million. Now this year, we're paying the tax man!

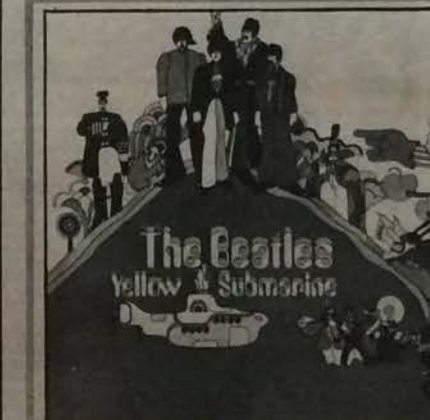
"And we've given a lot of money to a lot of people we think helped us on the way up. I don't have as much money as I should have. But we've had two years free experience—like improvising in front of the cameras. And I've been on Broadway."

"Because of all this, they seem to think I'm a dancer. I'm doing a dance on the Tom Jones show! Well, it's

ARTISTS

"Really, there's not much happening on the music scene, is there? The only people really happening are still the Beatles. They're still the greatest artists and songwriters around."

"My future plans? What I'm eventually gunning for is a small farm in Yorkshire. Somewhere I can settle



Side 1 THE BEATLES
Yellow submarine. Only a northern song. All together now, Hey Bulldog! It's all too much; All you need is love

Side 2 Original film score composed and orchestrated by GEORGE MARTIN
Pepperland; Sea of time; Sea of holes; Sea of monsters; March of the monkeys; Pepperland laid waste; Yellow submarine in Pepperland

Dave hopes to bring a touch of sanity to the Pop 30

WHEN they decided to release my new single I looked at the chart and nearly died," Dave Davies says.

He slipped into his pint and went on: "There was the Scaffold at number one, Donald Peare and Des O'Connell. I thought 'How can you follow that? The whole pop world seems to have gone mad.'"

SMOKING

Dave refused a cigarette, announcing that he had given up smoking, and talked about the single. "I suppose you'd call it a sort of slow country thing. I've always liked country music, particularly Hank Williams. 'Hold My Hand' seemed the natural next step after Lincoln County."

"I'm also working on an album. I've got to do a few more tracks but it will probably be released in February, depending on how the single goes. I've written seven songs for it and Ray has done a couple he wants me to do and which I've written."

"What, I wondered, were the Kinks doing? Dave gave up giving up smoking and took a cigarette. "We are doing some songs for the Eleanore Show TV show. I think it's a series of six shows and Ray is writing a song a week which we will be singing."

Brother Ray is very busy writing—he did the theme for the new TV 'Till Death Us Do



DAVE: new single

Part and is to do the music for another major movie, The Virgin Soldiers. Dave has his solo singles. I wondered how drummer Mick Avory and bassist Pete Quaife were making out.

"They have an interest in our company that has accumulated money over the years," said Dave. "I don't think Mike and Pete mind being in the background. Actually, Pete has started writing now. He's been chatting to a few groups about his songs and who knows, 1969 might be the Big Year Of Pete Quaife."

I said I thought the Kinks' Village Green Preservation Society album was the best thing they had done, and Dave agreed.

"I think the reason it came out so well was that we weren't taking the mick for once," he said. "It may not sound like it, but we meant all of it and none of it is meant as a send-up."

"Originally we wanted to release a double album for the price of one but they wouldn't let us. We also wanted to release an EP but the company didn't want to know. I don't understand why EPs are not supposed to sell these days. I would have thought they were good value for money. They certainly sold a lot of them on the Continent."

Dave was, surprisingly perhaps, enthusiastic about the Kinks' recent cabaret debut at the Fiesta, Suckton.

CONCERTS

"I admit I was apprehensive before we did it," he told me. "But we really enjoyed it. Everybody at the club was great. I took a bit of getting used to but now, if I had to work solo in England, I'd like to do cabaret. There are some of the big hang-ups you get at concerts—but bad sound and people ranting about it a point."

"At the moment, though, I've got TV dates in Germany and Holland. I may also do some stage work in Germany. I'm not sure about a touring group yet. I shall have to look around for a trip or something."

Yellow Submarine

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THE BLUES PAGE

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ARETHA: she'll be there

SONNY TERRY is one of the instrumental heroes of the blues game, a harmonica virtuoso of whom Tony Glover wrote in his tutor for the instrument: "Sonny is the boss of country or 'folk' blues harp. His fantastic rhythmic patterns, falsetto whoops and beautifully controlled rump put him right at the top of his field." ● In solo outings, as in his renowned "Fox Chase" or "Harmonica Stomp," Terry is something to see and hear as he cups the small Marine Band harmonica in his hands, blowing and sucking, making strange circular motions with one hand as he cuts off the notes to fit his rhythmic ideas. ● But Sonny is more than a thrilling harmonica soloist. He is a prodigious accompanist of other players or singers, and no less adept at self-accompaniment—which he achieves by alternating instrumental and vocal lines with such dexterity that no unwelcome holes can be noticed. ● As for his singing, it can fairly be described as plain, heavy-toned and country-styled, sometimes brutally rough but starkly expressive and lifted by an elephantine beat. Since about 1940 he has worked regularly on and off records, with Brownie McGhee and their well-balanced partnership was out-lined here last week. They came to Britain for the first time in 1958, when they appeared and recorded with Chris Barber's band, and returned the following year, again in '61 and with the Blues Festivals of '62 and '65. ● But Terry had an eventful career before they teamed up. Born Saunders Teddell (some say Terry) on a farm outside Durham, North Carolina in October, 1914, Sonny learned to play harmonica from his father, who taught him "Fox Chase" and "Lost John." Sonny lost the light of one eye when he was 11, and another accident blinded him when he was 16. ● By the time he was 23 he had met Blind Boy Fuller. They worked together and, late in '37, Sonny made his first records on a Fuller session. They cut many titles after that, and some can be heard on "Blind Boy Fuller" (Blues Classics) and a similarly titled LP on Philips. ● In '38, Alan Lomax recorded Terry for the Library of Congress and helped to get him in the Spirituals To Swing concert in New York (The Spirituals To Swing Album, Vol. 2, on Fontana). Terry began to record under his own name in 1940 and he has since cut a great number of titles with accompanists who include Woody Guthrie, Baby DuDette, Leadbelly, Jack Dupree and Brownie and Sticky McGhee.

An introduction to the blues, Revivalist style

BLUES ON RECORD

■ The parallels between the British Country Blues scene of 1968 and the Trad Scene a few years back are obvious and most of them are pointed up by **ME AND THE DEVIL** (Mercury LBL 55396) which features Jo Ann Kelly, Andy Farnack, Tony McPhee, Steve Rice, Simon And Steve and Dave Kelly. Like the trad musicians, these singers and instrumentalists are trying to recreate an American Negro music, transplanting the sounds, and often the lyrics, of an oppressed, non-American minority into young, white English. They do it in a remarkably right away that they all do it remarkably well. They show an academic grasp of the idiom and an ability to phrase like the original that is remarkable—yet I doubt anyone would ever mistake the results for such, but the music of Revivalists. Perhaps, like Trad, the best of them will eventually start to stamp their own personalities on their music. At the moment it's hard to see how impossible to assess an album like this I find the cumulative effect rather like **Danny Le Rue** — it's very clearly obvious that I'd rather have the real thing. To take just one example, Steve Rice gets very close to Sonny Terry's harmonic style on "Elevator Woman" — so why not go out and buy a Sonny Terry record. However, as an introduction to the blues for budding enthusiasts it will serve a useful, and enjoyable purpose. — B.D.



JO ANN KELLY

are often tasteless as on "Quick-Release Girl" and prove they can play with a backbeat with the best of them on "Lucky Man." A solid album to grace the shelves of the more advanced blues-intellectual progressive fan. — C.W.

■ Memphis Slim sounds in fine form on **ALL KINDS OF BLUES** (Ktra 5046) — pianistically and vocally — also conversationally as you might say. This collection of ten songs and solos recorded in Prestigiousville in 1968 begins strongly with Slim introducing himself and the blues. "Track what I like about the blues" — he says, "no discrimination. Everybody has his own style. Rippling, walking, chopping, rapping, rapping, rapping, rapping the spinning. "Blues is Trouble", is a sexual heaver with plenty of puns and say-see board war. "Three in One Blues" is a blues in three, which seems to be a composite form in the direction of Pats Johnson, Albert Ammons and Meade Lewis. "Churnin' Man" has more autobiographical chat, more boasting and more that occasional phlegm. "Letter Home" and "Two Of A Kind" are slow complainers while "If You See Key" (introduced by the Dragnet theme) is a reminiscing song-with-talk, noted for its double entendre title, but satisfying to in the musical sense. On the instrumental, "The Blacks", Slim plays his mid-style moody slow blues, and this represents some of his most disciplined piano. Much here, though, will tell you why Dixie Spear says "The blues, why I love to take Memphis Slim." — M.J.

■ The latest trend among packages of records is to make absolutely certain the least amount of information is available for the public to glean from LP covers. It is considered vulgar to print the name of the group on the front and even their name in incoherent psychedelic type is giving way to much. At least **STEVE MILLER** is printed legibly on the cover of **SAILOR** (Capitol ST 2988) and the cover picture with the group standing in the throes of a shipwreck with the earth falling in the sky above them is directly conceived. But why no sleeve note with information on the members of this interesting electric blues and rock band who record in England? Are they in Italy? Originally called the Steve Miller Blues Band they have progressed to a making use of the studio as an instrument, with the bits of obscure commentary, remarks and cryptic text, to be essential in all modern group albums. This vocal harmonica are attractive and thankfully avoid being unobtainable coarse weather trend. The guitars

Chicken Shack experiment with the brass and reeds approach

ON their latest album, "O.K. Ken?" Chicken Shack have effectively used brass and reeds to auginent their sound and sometime in the near future the addition may become a permanent feature of the band.



WEBB: impersonations

"We're going to use them on the Simon Dee show and our Colour Me Pop television show and if all goes well we'll probably get them into the group." forecast Shack guitarist Stan Webb.

"We've been thinking carefully about this over the last six months. We don't want to get the old curly brass sound but the musicians we have in mind really enjoy it although they don't know anything really about blues artists, they've got it in them to interpret what we play. They can read and write music and they may even have the music stands on stage."

number but a lot of people who've bought the album have said they would like to hear it. As well as their albums for Blue Horizon Chicken Shack have made several singles. Did Stan think it would be a good thing for the group to make the chart?

CHOICE
Shack has been careful about the choice of musicians and says, "We don't want any 'star' instrumentalists. Just three blokes who will get a chance to carve out their own image. Having star individuals doesn't work because people go to see them or they override what the rest of the band is doing."

The Chicken Shack's "O.K. Ken?" is one of the best of the new crop of British blues albums and the use of the brass and reeds shows a nice piece of imagination on the part of the group. "When we're on stage," says Stan "the audience can see you and it's entertaining. By putting brass on the album, this has made more entertaining because there isn't the visual thing. The brass has made the album a million times better and it wouldn't have been so good without it."

The word "entertaining" is significant because Stan's attitude is that the group are there to entertain, to project and to get the audience to enjoy themselves and not take things too seriously. "I think the fault of fans being serious is Stan with the groups," Stan says, "it's great to make a group happy and get them going but on stage groups seem to take it very seriously. Every audience is a good audience potentially it's up to a group to make them into a good audience. If you don't get them going they go away happy."

SINGLE
"All the singles we've made so far have never been made for the charts, although it would be very nice, ego-wise, to achieve one up," he answers. "But we're not that interested and I don't think we'd like to do it without a blues number."

"Our next single is an Etta James number, 'Ed Rather Go Blind.' We might even have violins and the Flirtations on it and make it like a really heavy American blues number. We're going to spend a lot of time on it but we don't want to go overboard and make it a ballad." The group begin recording their next album in February. "We've already thought about the numbers," says Stan, "but we may cut some out and put others in. We want to give a good overall picture of what we do. We want to make a good all-round blues album, which is why we used brass arrangements on the last one."

Would there be any more Webb impersonations as on "O.K. Ken?" "Yes but I don't know who they will be. What I'd like to do is a sort of story through album, between each track, I'm a frustrated character actor. I'd like to get a small part in a play."

"The thing with an album is to try and give people twice what the LP cost. It lightens it up a bit and attracts more people to the album."

CROWDS
Outside of recording the Chicken Shack are one of the busiest blues bands on the scene and have a full diary of club and concert dates both at home and overseas.

"We could work every night of the week if we wanted to. The crowds are getting bigger than ever," says Stan. "I think the blues have come into their own and are now on a par with pop music. People keep on coming to see us and a lot of new people who are going away with a good impression of the music."

ADVERSE
Did Stan think there may be some adverse fan reaction to the brass-bound Chicken Shack if it happens? "No, they won't object when they hear it," replies Stan "because it means an increase in entertainment. They won't be used in covers

MEMPHIS SLIM: sounds in fine form

MEMPHIS SLIM: sounds in fine form

SHE SWEEP into her press reception at London's Dorchester Hotel like a queen.

Shares in Kodak rose as Fleet Street's photographers flashed off roll after roll as she walked slowly round the hotel suite.

A chair came forward so that the photographers could catch Miss Barbara Streisand, in her leather boots and wide-brim hat, without having to fight their way over each other.

When the photographers limped away to restore themselves at the bar, it was the reporters turn to press forward to snatch a few words with America's highest-paid woman star.

"What size shoes does your son take, Barbara? How many pairs did you buy for him? Where do you do your shopping? How many times a day do you phone your husband? How did Hollywood society accept you?"

At last through to the front ranks, a blonde reporter, reporters out of the way, I find myself face to face with the Funny Girl herself.

When are we going to get a new record from you, Barbara? As soon as I get the time."

Don't you think you're..."

A row breaks out between a photographer and a Streisand aide-de-camp. "Sorry, no photographs while she's talking. Why not? Because it's not fair, it's disturbing for her."

Miss Streisand is dragged away for more photographs and then she's snatched by a female gossip writer who wants to know what size shoes Jason wears.

Gossip writers are a subject that Barbara quickly warms to. "None of those faggots ever met

me. They just glide about the set trying to make something between me and William Wyler..."

"They haven't matured with me... they still go on about the Ugly Duckling, which is a bore. Am I a bitch goddess? What is a bitch, what is a goddess? One of my problems is my temperament, I wish I could get angry."

"I love it here in London, I lived here for about four months, you know, I feel very much at home in the East End, I love the way of life of the people."

"I'd like a new apartment in New York. I'd like my son to go to school in New York. I've never looked at the schooling in England, I hear English schools are very strict. I don't hit him, so no one else is going to."

Back through to the front row of the milling crowd.

Don't you think you're neglecting the record market? "As soon as I can get the time I'll make a record, but I've got film obligations."

S O R R Y, gentle man, that's it. She must go now."

That's it. I managed to ask her two questions. Reporters try to check what the lady said. "Did you get the bit about..."

That's the trouble with a super-star. You moan when there isn't one, but when one comes along you never manage to speak to her.—ROYSTON ELDRIDGE.

What are they on about in MAILBAG this week? See page 24

FACE TO FACE WITH THE FUNNY GIRL...



gossip writers are a subject that Barbara quickly warms to. "None of those faggots ever met me. They just glide about the set trying to make something between me and William Wyler..."

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DAY : 24th JANUARY : RELEASED TODAY : 24th

Soul's shock troopers

The Soul Shock Troopers have stormed the charts yet again! Bringing their own brand of Black Power on to the British music scene. Wilson Pickett, Johnny Nash and Stevie Wonder are socking to us with their up-chart singles! Here TONY WILSON fills in on their background.

AT THE age of 12, "Little Stevie Wonder — he stands over six feet tall — was socking it to everyone and has continued to go ever since through records like "I Was Made To Love Her," "Fingertips," "Uptight" and "For Once In My Life," all recorded for Berry Gordy's Tamla Motown Records label. **ALTHOUGH** born blind, this has proved no handicap to Stevie's musical success for as well as being a powerful singer, he has mastered the harmonica, which is extensively featured on his recordings, piano, drums and organ. Born in Sappington, Michigan, the third child in a family of six, Stevie moved with his parents to Detroit. He first attracted attention when he was heard by Ronnie White, of the Miracles, who immediately brought him to the notice of Tamla Records.

HIS FIRST single was "Call It Pretty Music" and it heralded a professional singing career for young Stevie. His natural musical talent was soon being put to full use (turning out a succession of hit singles: "Workout, Stevie, Workout," "Harmonica Man," "Kiss Me Baby" and albums). **HE HAS** toured widely in America with such notables as Marvin Gaye and the Four Tops and appeared on major television shows like the Ed Sullivan Show and American Bandstand. He has also toured Britain. Stevie has two film appearances to his credit, *Bikini Beach* and *Muscle Beach*.



FOLLOWING on the heels of the Beatles' worldwide smash hit, "Hey Jude," comes Wilson Pickett with his own soulful version of the song on Atlantic. This is Wilson's second big hit in Britain. He scored some years ago with "In The Midnight Hour," in The Hi Pratlville, Alabama. Wilson started on his path to soul fame as a spiritual singer, including four years working both as a saint and a member of various groups in and around Detroit. He began in 1949 as a member of an act called the Falcon, and moved into the R & B and soul fields with them. At this time he also began developing his songwriting talents and among the many titles he wrote for the group was their hit, "Found A Love." **IN** 1965 he went solo. Lloyd Price signed Pickett for his Double L label and Wilson's first release was his own composition, "I Need Me," which followed this with another original, "It's Too Late," which proved to be a second hit for him. **IN** 1966, Wilson switched to the soul specialist label, Atlantic, and continued his run of hits with "Far Bitter Or Worse," "I'm Gonna Cry," and his best known single, "In The Midnight Hour." With the hit came the concert, major club and television bookings which follow. His latest hit, "Hey Jude," which entered the *WM* Pop 50 last week, is currently high in *The American* Hot 100.



NEGRO artists in Texas have a lot to thank 28-year-old Johnny Nash for. Early in his career, Johnny was in the chart with the gentle rocking "You Got Soul," was the first Negro singer to appear on Houston, Texas, television and break the colour bar. Born in Houston, Johnny first gained real singing experience in a church where he led the show or so in university. Johnny decided to go to New York with Geoffrey and stayed for five years as a resident on the show. **NOW** Johnny is an established entertainer, playing top nightspots in the States and guesting on TV shows like the Johnny Carson and Steve Allen shows. He also branched out into films and had roles in *Key Witness* and *Take A Giant Step*, a part for which he won a Silver Ball at the Locarno, Switzerland, film festival. **NOW** married, Johnny lives with his wife, Cheri, in New York and besides pursuing his singing career, has business interests in publishing, recording and public relations enterprises. He had his first British hit with "Hold Me Tight," in September 1966.

Move become 'villains' again for the States

IT is just as well the Move's "Blackberry Way" is doing well in the chart. If it had failed to make it, there might have been no more Move—and I, for one, think that would be a great pity.

"I'm not saying we would have stopped immediately," Carl Wayne explained this week. "Obviously with a few thousand quid knocking about, we would have fulfilled our bookings. But, basically, it would have split the group."



CARL WAYNE: 'we aren't like other groups'

by BOB DAWBARN

side of the business and should find someone who has useful as an assistant."

The Move make their American debut next month and their advance publicity has them as the villains of pop.

"We had to get away from that image in England," says Carl. "The chopping up of TV sets on stage was a good idea at the start, but the Harold Wilson thing went too far. It wasn't our idea and there were a lot of after-effects."

"I think the public was on our side, but people decided they didn't want us in their studios — and I suppose we couldn't blame them."

"Since then we have been trying to prove we are very sane people. What I, personally, want to achieve is in the respect of normal people."

"But we will be villains again for the American trip. The American scene is very fickle at the moment — they don't take so much notice of what you play as the way you put it over."

"What you do to shock an audience makes a difference to your wage packet."

"Our villainy will be restricted to the stage but will be 50 per cent more villainous than the old TV smashing."

"We will have four or five TV sets on stage as well as six tailor's dummies dressed as ordinary people. Inside the heads of the dummies will be ketchup and small explosive charges tuned to a frequency on our new light organ — an organ that plays lights instead of music."

"We are going to America for the money and we are not trying to educate anybody."

"To me, Britain's pop scene is saturated and badly needs someone with the impact of the Beatles."

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Tony Hatch



MICHEL LEGRAND ORCHESTRA: "Concerto For Lovers" from the album "Lovers' Concerto" (Polydor 236553).

I haven't a clue who it is. It could be Roger Williams with four hands, or Ferrante and Teicher. There's enough going on to fill at least two pianos.

Sounds like a film theme, but one I don't know. It's an album track so isn't intended to be a hit. I hope all the tracks on the LP aren't as heavy as this or it'll be heavy-going.

Michel Legrand. It's not the light, French Michel Legrand we know.

FAIRPORT CONVENTION: "Focheringay" from the album "What We Did On Our Holidays" (Island ILPS 9092).

I don't know who this is—should I? Fairport Convention. Their last single "Meet On The Ledge" was fantastic, but I didn't sell enough to be a hit. All my family, Jackie and everyone, were raving about it.

This isn't anything like the single, but if they keep making records like that single they'll have a good future. This isn't as inspired as that.

AMEN CORNER: "Half As Nice" (Immediate).

I don't know who this is either. I feel there's too much going on, too many gimmicks to allow the strength of the song to come through.

There are so many "La La Lays" on songs today (I did one myself with Petula Clark). This is not very original. I don't like the production or construction of the record.

JEANNIE C. RILEY: "The Girl Most Likely" (Polydor).

Definitely Jeannie C. Riley. I don't need to listen to any more to tell all about this record. It's the calculated follow-up to "Harper Valley P.T.A."

It's got references to schools and things but it's lacking the one thing that made "Harper Valley" a hit—complete originality.

I don't think it'll sell here. It may sell in America. Is it in the charts there? It's nowhere near as good as the best. It's an interesting comparison with that.

LEE KONITZ: "All Of Me" from the album "Inside Hi Fi" (Atlantic 530027).

Lee Konitz? I knew it was Lee Konitz or Stan Getz. It's presumably an original number. "All Of Me"? Really.

That must say something about it, but I don't know what. He's not playing anywhere near the melody. But he's a great player.

I'd enjoy this late at night with a glass of Scotch and soda and ice. This inspires me to invent a new TV parlor game—play the chord sequence and guess what tune it is.

RICHARD HARRIS: "The Hive" (Stateside).

That's a very interesting sound. Richard Harris. It seems that Jim Webb—I presume he wrote and produced this—has forgotten that it was the melody that made "MacArthur Park" such a big hit.

I don't think this comes anywhere near that. It's a shame, because I have the greatest regard for Webb. But he seems to be throwing everything into each new record. He's not sorting the thing out enough.

DONOVAN: "I'll Try For The Sun" from the album "Fairytale" (Marble Arch MAL 907).

Donovan. I think he's great. I think he's very creative. I can sit down and listen to and enjoy everything he does.

He's a great thinker and he puts a lot of effort into his work. This album will be a big seller. I was sorry about "Atlantis." I thought the other side was better.

TYRANNOSAURUS REX: "Pewter Sultor" (Regal-Zonophone).

Tyrannosaurus Rex. I admire his courage. If the Radio One airwaves got swamped with this we'll all go raving mad.

Seriously, I can't find anything constructive about the words although he gets a fantastic rhythm going. I should imagine if you were in a stoned state at a party, you'd think this record was fantastic.

I think Tyrannosaurus Rex are the only thing that keeps John Peel awake on his programmes.

How one-third of Cream is getting it together

CHRIS WELCH hears a supergroup on record

QUIETLY, last summer, a real super group got together in London, each member a musician of considerable stature, without necessarily being a public idol.

And they weren't jamming when they met. They were recording an album, one that showcased the leader's compositions and arrangements, as well as featuring their individual ability.

CLASS

The group had no name, but the album is called "Jack Bruce And His Friends." While Cream were taking most of 1968 to break up, Jack took the opportunity during a lull in their American superstar activities to gather together men he had worked with many times in the past.

For the first time their collective talents and ideas would have a recording outlet, and the result, achieved with the minimum fuss and the minimum of "takes," is an album of adult music they firmly believe is "world class."

The musicians chosen by Jack were Dick Heckstall-Smith (tenor), John McLaughlin (guitar), and Jon Hiseman (drums) with Jack on double bass.

SLOG

Jack told me about their session, played the tapes and talked about his other plans at his new five storey house north of Regents Park this week.

There he is finding out about family life after years on the road. His wife is expecting a baby in a few weeks.

Meanwhile there is a kitten and four cars to play with, and household decorations to be done.

The quietly spoken Scot who slogged alongside Ginger Baker in the legendary Graham Bond Organisation before reaping the financial rewards of Cream, has achieved

more and progressed in a straighter line than many more spectacular figures on the group scene. He is proud of the album



JACK BRUCE: 'I want to go on playing to audiences

it's at, and not the recording studio. "I wouldn't want to run a band. I'd delegate the organisation. Having my own band would be nice—I think! But the idea of a group being permanent is a bit of a drag. I'd rather form one and write some material for a specific concert, and never play any of the stuff again."

TIRED

"You get tired of doing the same old numbers all the time—but you have to, I suppose. "I was getting tired of doing 'Traintime.' I'd been doing it for years. But it was part of our show. Eric was tired of doing 'Steppin' Out' and he'd say 'No—I'm not doing it again tonight!'"

"But if he didn't—what would happen to the show?"

Jack had been the "voice of pop" on Tony Palmer's TV documentary on the Cream. How did he react to the controversial programme?

"I thought it was good, but I go along with the majority view that it was a little bit pretentious."

"I have the feeling it would have been better if they had used a wide angle lens and held the camera steady."

Tony Palmer is very talented, but he has a slight misconception of what you should do to make a rock and roll film.

JOKE

"He's trying to be the creative one instead of letting the music tell its own story."

"However, I thought the interviews were interesting and I particularly liked Ginger and Eric's bits. I think it can be interesting for the layman to hear the intricacies of how sounds are produced."

"I thought Ginger's bit was really a joke! They asked him to play a rudiment."

The Fancy

WHEN I called at the May Fair Hotel for a preprandial coffee with Nancy Wilson I found the "Fancy Miss Nancy," as somebody once nicknamed her, looking very fancy indeed. In a mini-skirt and check top with matching tammy, she looked better than the girl from Ipanema sounds.

Happy, too, she appeared, as she said everything was going very well. "I've been busy with this Tom Jones television show and enjoyed doing it. Really I think it is very good, and I look forward to seeing it in the States. The direction is marvelous and so I found the work easy. You know, it wasn't a nerve-racking thing to do."

"Of course, I know him when I came over, I met him at home when he came to see me at the Coga this past year. I've seen him on TV but I hadn't seen him working before. I missed him in Las Vegas and New York, but I know all his records. Since 'It's Not Unusual,' I think I've got them all—the one and Cannonball both."

It's a regrettable fact of modern life here that Miss Wilson makes brief visits almost exclusively, flying in and out to do TV programmes but very seldom appearing in the admissible flesh. This year may bring a change. Nancy sounds uncertain.

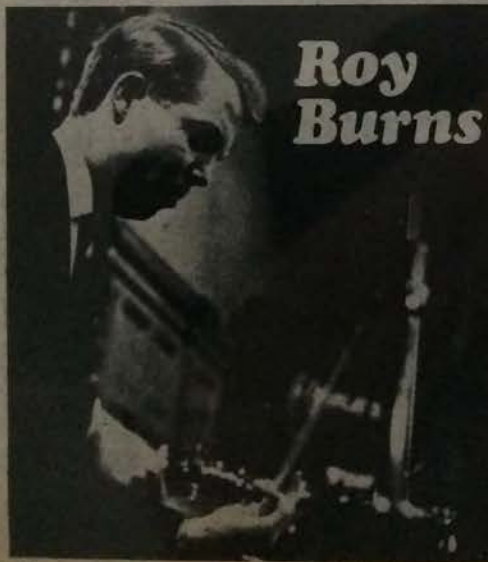
"It seems every time I come over it's to do TV. I'd like still to do cabaret here, but there's not enough money. They've been talking about the Savoy, but I couldn't use a recent-line orchestra there, only a few horns and rhythm."

"What can you do with six horns, period. I can't get a sound from that. Besides, it would mean new arrangements—all mine are for 18 pieces at least. So I don't know. I haven't worked with just a rhythm section for years."

"The Talk Of The Town is open to me, I guess, and it's probably the place for me to play. I love the club. The only thing wrong is the money. They have a good orchestra, but I need to bring my rhythm section and my conductor, who is the pianist, Donnie Toussaint."

"Well, I might manage with a British band and producer. I'd have to bring Donnie. And

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IT'S SUPERGROUPS!

...and then indulges in a bit of wishful thinking

IT MIGHT be a bit much to say the MM formed Cream, but we certainly had a lot to do with spreading the idea of a super group back in 1966 — the year Baker, Bruce and Clapton united.

Only then the term was "Group's Group" and in March that year we asked the stars of the day to nominate the musicians they would most like to see working together.

Among those we polled were Mick Jagger, Spencer Davis, Ray Davies, Eric Burdon, Paul Jones, Paul Samwell-Smith, Chris Farlowe, Keith Moon, Tony Hicks, Tony Crane, Georgie Fame, Steve Marriott, and myself.

The results were fascinating.

Steve Marriott voted for Kenny Clare on drums, while Chris Farlowe voted for Carl Palmer, then an unknown teenager, now the drum star with the Crazy World of Arthur Brown.

But the final band agreed upon consisted

of Eric Clapton (lead guitar), Bruce Welch (rhythm guitar), John Entwistle (bass guitar), Brian Auger (organ), Ginger Baker (drums) and Stevie Winwood (vocals).

Organisation.

Eric was still with John Mayall, despite periodic disappearances.

Only a few weeks later Ginger rang me to say: "Me and Jack are forming a group with

rehearsals of the group that was to cause such an international stir — in a London church hall shared with a pack of Brownies.

And thus the first Supergroup was born.

vent individuals on different labels joining forces.

However, in recent months more and more "friends" have been sitting in on each others sessions.

coming obsolete.

They're even making a film about it, according to the young lady who asked me where "rock jam" happens in London this week.

As 1969 clatters in, it might prove interesting to once again investigate ideal line-ups from the ranks of Britain's top group musicians.

Here is my choice — and who knows, maybe someone will take the hint — again!

SUPERGROUP ONE

Alvin Lee (guitar), Vincent Crane (organ), Graham Bell (vocals), Jack Bruce (bass), Jon Hiseman (drums).

SUPERGROUP TWO

Keith Emerson (organ), Paul McCartney (bass), Stevie Winwood (vocals, piano, guitar, organ, etc), Carl Palmer (drums).

SUPERGROUP THREE

Eric Clapton (guitar), Noel Redding (bass), Blinky Davison (drums), Nicky Hopkins (piano), Steve Marriott (vocals).

THE WELCH DREAM GROUPS



Jack Bruce received several votes but not enough to scrape in.

At the time, he was working with Manfred Mann after a long stint with Ginger Baker in the Graham Bond

Eric. The story was run and there came instant denials from the managers of all three affected groups.

But by July 1 was watching one of the first

One of the problems that prevents the formation of these all-star bands, apart from the fact there aren't really so many stars around, is the bogey of recording contracts, which pre-

The Stones and Beatles have shared grooves on at least one occasion.

And in America, jamming has almost become a way of life, with permanent groups be-

did be did something around the kit that takes about five years of study. We did the interviews ages ago in the States. I remember, we were all very good that day. Bits of the interviews were used in the All My Loving film as well. The bits where we were laughing at each other were edited. We weren't given at each others interviews. I used to think it was a good idea to intellectualise pop, or at least get people aware of the good in the music. But now I believe it could have the same effect if

had on jazz. It could turn it into an "art form" and cut off communication with the people. "You can't really start getting all high-brow about pop. It's the only simple form of music left to us."

DULL

"That's the great thing about pop. If you start talking about its technicalities, you turn the people off. It's just the sort of thing that did jazz so much harm. "People used to dance to jazz once, but ordinary

people were turned off it completely. It's like being at school where they make Shakespeare so dull some kids never like him for the rest of their life."

"Pop is the one thing that belongs to the young and it would be a shame to take it away from them." Jack then played me the tape of his supergroup, and on first hearing it impressed me as one of the best sounds heard in a long while.

Among the tracks was "Over The Cliff" a tribute to the late Cliff Barton, a fine young bass player who worked with Georgie Fame and Alexis

Korner. Particularly rewarding was the work of Dick Heckstall-Smith, who comes into his own on a Mel Torme ballad "I Was Born To Be Blue" — not to mention "Some Enchanted Dick."

VALUE

The music of the Bruce band, when it is released, will reward all those who have insisted that the fine young musicians who emerged on the pop scene a few years ago would one day produce something of lasting value.

Miss Nancy



then, when you have people working for you they still have to be paid. So I'd end up losing money.

"I mean, my MD earns a thousand dollars a week and that's a lot over here. But I can't afford to pay musicians and lose on it. That would be like a benefit. You do benefits now and again, but not for a month on end."

Nancy, who devotes time to civic affairs, particularly in connection with education ("Helping the black student on the white campus," in her words), was last year appointed to the Youth Opportunity Board.

During previous meetings, Nancy has told me how she supported Johnson against Goldwater, how she is interested in seeing more people getting more, how she believes in justice. I wondered if she was still active politically.

"She grumbled a bit and said she would be doing a lot for the next five years."

"But four years from now you'll be working like hell, you know that. For now, we'll all have to pray the old adage holds true this time; that the office makes the man."—MAX JONES.

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WHAT is the most comfortable way to play the organ—Bill Morris, Staines.

The proper way is whatever comes easiest to the individual player. I think the comfortable way to play an instrument is usually the best way. The whole business of handling the instrument from pedalling to changing stops is never in different ways for different people. Choose the technique in which you are most comfortable and don't let anyone tell you that what you're doing is wrong. As long as the final sound is right, how you get it doesn't matter. People try too much to imitate, particularly by watching, and it is very likely that they could play the same thing more comfortably possibly with a different fingering or different pedalling technique. There is no reason to be strictly legal. When you first start playing listen carefully to the sounds you are making. Try and find the most pleasing tones and experiment with the various stops or drawbars.

In creating sound, try to be as factual as possible. Mix your tonal colours and remember that it is not always necessary to put down nearly every stop on the organ—ALAN HAVEN.

CAN you please tell me the names of all the musicians who have played for John Mayall? — Annie Woodcock, Barnes.

Sorry, lack of space prevents us from citing but you can get a list of all his past and present musicians with a monthly newsletter. If you join the John Mayall Fan Club, The Secretary is Miss Dorcas Pettifor, 26 Payne Lane, Godalming, Surrey.

WHERE can I obtain original windband instruments—Stephen Pleasent, London, N.I.

I have a large collection of new antique oriental musical instruments, which are

Comfortable positioning — the key to good organ playing

illustrated in an excellent publication commissioned by Solbey's, called *Antiques International*. It can be ordered at any bookshop or is no doubt available at reference libraries. I also have a Tibetan shaven and a Persian Zarnut. I have now retired from the musical profession and run a small antique business in Dorset—Multi-instrumentalist E. O. POGSON, Milltop, Cattistock, Dorchester (Malden Newton 353).

As a sax-clarinettist wanting to play trumpet, what are the problems and will my embouchure be affected? — Harold Rawner, Norwich.

To discuss a popular myth, your embouchure will not be affected. I have no trouble playing sax, clarinet and trumpet in the same evening. When starting trumpet, use a medium mouthpiece and only practice for half-hour periods to give your lip a chance to develop. Play long notes,

scales and arpeggios and work up to the high notes gradually. Don't strain to get them. As a competent sax-clarinettist, six months should see you playing good trumpet. — Saxophone and brass teacher WINSTON INGRAM, 141 Wilkesden Green, London, NW1.

I AM an amateur pianist, aged 46, and would like to take up piano tuning. What are the prospects and how long would it take to learn? — G. H. Watts, Wirksworth, Derby.

It is possible to train as an apprentice tuner at a piano factory, despite your age, provided you have the necessary enthusiasm and aptitude. It entails full-time employment at a modest salary, and training takes one to three years, combined with a course at the Institute of Musical Instrument Technology, Shoreditch. If you drop me a line I will arrange an appointment to discuss your prospects and show you around our factory. — D. E. BRASTED, Director, W. G. Lavistall & Sons Ltd, Ashfield Road, London, N4.

WHERE did Alvin Lee photograph wearing in the M.M. dated December 28? (J. P. Gilmore, Ashford, Middlesex). What was the signature line used by Randolph Sutton? (J. Waterfield, Plymouth). Can you recommend a good basic harp instrument? (A. Gerrard, 83 Osawa, etc P, and O. Lines).

Alvin bought his moccasins in Denmark, but can't remember where. Randolph Sutton, who is now 40 and still performing occasionally, did have a signature line, but invariably signed his act with "My Girl's Mother". Fretted-instrument expert Emile Grinshaw writes a comprehensive tutor titled "The Burjo. And How To Play It," which is available from Clifford Essex Ltd, 50 Earlsdon Street, London, WC2, prior to his 80 birthday.

IS there any age limit for learning to play the piano? — Miss R. Merritt, Balfham.

None whatever. I have private pupils whose ages range from 4 to 60, and even at those extremes they do remarkably well, depending on concentration, agility and determination. With children, of course, the sooner the better, while they are at their most receptive. The piano is a rewarding instrument which acts as a stepping stone to musical heights, including other instruments, composing, conducting and arranging. Not learning to play the piano requires a lot of hard work. At the same time, the instrument is so much fun to play that youngsters often tell me they would like to take up the piano, but when I point out that it involves learning

SOUND SENSE SOUND SCENE

COMPILED BY CHRIS HAYES



JOHN MAYALL: a host of musicians

the names of notes, the lines and spaces, horrible crickets and quavers, and daily practice, they are inclined naturally to imitate the main melody by installing a sense of rhythm. It is also important not to sit too close to the instrument. — Multi-instrumentalist and teacher BERT QUARMBY, Greenhew High School, Sutton, Surrey.

WHAT make of instrument and mouthpiece were favoured by the late Freddy Gardiner? (L. McEwan, London, S.W.5). Are any of his records still available? (J. Jones, Streatham).

Freddy played a Selmer Buescher-toned alto saxophone with Selmer Star and C-double star metal silver-plated mouthpieces. If you should be able to obtain are Freddy Gardiner Swing Orchestra (Decca AGL 1209) and Sweet Sax, which he shares with American saxist-arranger Alvy West (Brunswick LAT 5527).

WHAT are the songs used as signature tunes for Family Choice and Family Favourites on BBC radio? — Sharon Langley, Beckenham.

When Huswagger Choice came to an end in 1967 after 24 years, Brian Fehrs wrote a special signature tune for the new Family Choice, called "A Swinging Choice." He also re-arranged "With A Song In My Heart" for the extended "Family Favourites. He recorded both with his orchestra on Pathoshouse R 563r.

IT is difficult to switch from piano to organ? — Cyril Bowling, Grantham.

It requires a different approach. For a start the matter how hard you hit the keys, the volume is the same. Most of the expression is controlled by your right foot on the swell pedal. So it is best to play legato (smoothly and gently) at all times. The organ has two manuals the top manual is for the right hand, playing the solo and the lower manual for the left hand, playing the accompaniment, which is quite different to the piano. It is unwise trying to make the left hand work as if it does on piano. It is far better to sustain the left hand or to add a chord between phrases. On organs with a single manual this becomes a problem because the left hand tends to drown the right hand, so you have to rely either on slurs between phrases or play block with both hands. If you can continue to play piano and practice the organ at home for a few months it will help you in mastering the pedals. Observe, if you're working with a book player all the time, you will never play the pedals and suffer for evermore. Don't worry about stops beforehand because you will know a new particular favourite combination suited to your style of playing. Listen to other players, but don't become a carbon copy. Try for a style and a sound of your own. TROY TAYLOR (quest@questmusic.com)

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Although written several years ago, RPP's First Step series of tutors still enjoy tremendous sales all over the world, probably because the authors were experienced instrumentalists. They cover 48 notes and include harmonics (T.W. Thibault), guitar (Goff Sibley), trumpet (Sylvester Abolu), trombone (Law Davis), drums (Eric Little) and saxophone (Al Starvo).

EMI are giving away a BNC Mini Deluxe, complete with radio and tape machine, plus 20 cassette tapes, to five lucky winners chosen in a special draw. Entries close on February 28.

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"THE KANSAS CITY FIVE AND THE STOMPIN' SIX." The Kansas City Five and Stompers were formed in Kansas City, Mo., in 1924. The band included Elmer Schoonhoven, Bennington...

band playing midish Divided in a breezy, disciplined fashion. They are adequately garbed by leader Sonny Clark's ratty piano (not too far from Morton), W. J. Woodman's trombone and the great Crescent City trumpeter of Ernest Coe, brother of the-legged, earnest Bill Coe.

HANK MOBLEY

HANK MOBLEY, "Reach Out" (RCA Victor) 85107. "Reach Out" is the first of two new recordings by the Blue Note star.

AFTER dealing rather roughly with the last Mobley album, it's nice to be able to say good things about this one. This is Mobley in full control, making personal statements on a variety of themes that require a different approach each time.

SUNSET ALL-STARS

SUNSET ALL STARS - Volume 1. The album features tracks by Duke Ellington, Charlie Parker, and other jazz legends.



ORNETTE: nice touch of humour

other musicians an awareness of the pop revolution then taking place — the rhythm sections were all obviously avid listeners to the Basie Children — the playing with Duke Ellington and the Kanton Octet. As a result, it was a good many records between 1948 and 1952.

WASHBOARD BANDS

"WASHBOARD GET TOGETHER." The Washboard Rhythms Band. Includes tracks by Hank Mobley, Sonny Clark, and others.

WASHBOARD MUSIC

A SERIES of 1945 jazz sessions, neat and full of good things — particularly with the McCabe-Thompson band from time.

Perhaps the presence of a washboard is the only reliable one. But in its original form, this kind of band music usually introduced one or more instruments of the home-made variety.

RADIO JAZZ

BRITISH Standard Time. SUNDAY (26): 12.30 pm: Big Bands All That Jazz (Fri. Mon-Thurs). 12.55 pm: Jazz (Sat. Mon-Thurs).

'All-star' idea that misfired

ORNETTE COLEMAN: "New York Is Now." The Garden of Souls; Toy Dance; We Now Interrupt For A Commercial; Broad Way Blues; Round Trip (Blue Note BST4287).

KNOWING Ornette Coleman's determination to work only with musicians of similar inclination, this "all-star" session with the two rhythmic pillars of the great John Coltrane Quartet comes as rather a shock.

Like many a like proposition before it—the teaming of Stan Getz and Dizzy Gillespie, for one—it would be exaggeration to describe it as an unqualified success.

To dispose of the negative aspects first, Garrison seems the main stumbling block. Such a talented and resourceful bassist could never completely mess up an assignment, but apart from spasmodic bursts of liberation his playing is cautious and tentative, especially behind Coleman's solos.

Elvin, on the whole, handles the deal with more aplomb and partially compensates for Garrison's inhibitions. The impression is that the drummer is much more in sympathy with the entire proceedings.

For a man so sensitive to his musical surroundings, Coleman's work is perhaps better than what might be expected. He slows up occasionally, but his remarkable invention still spits out on most tracks. Redman is an interesting player, capable of good work in the Coltrane idiom and also of making a few original solo efforts.

Of the five new Coleman compositions, "Broad Way Blues" is the most attractive, a jaunty theme which jumps along on its own impetus. Coleman's playing is impressive here, his articulation sharp and his timing perfect.

It would be interesting to know who came up with the idea for this album, perhaps Billie Pierce. It is issued in this label as volume 101, and the new book series may have returned to their previous policy of providing lucid, informative sleeve notes.

ECHOES FROM NEW ORLEANS

VARIOUS ARTISTS: "Echoes From New Orleans." Walk Through The Streets Of The Quarter; The Saints; When The Moon Comes Over The Mountains; Just A Little While To Stay; How Do You Feel; How Do You Feel; How Do You Feel; How Do You Feel.

This record would take nearly all of this page to list in detail. There's Bunk Johnson, the first jazz star, New Orleans. There's Bunk Johnson, the first jazz star, New Orleans. There's Bunk Johnson, the first jazz star, New Orleans.

There's Billie Pierce singing with De De Pierce on trumpet and a band containing trombonist Harrison Braxley and clarinetist Emil Barnes. There's Kid Thomas Aliger Stoppers, There's the Original Creole Stoppers featuring Herb Morand on trumpet and their Louis Delisle's Band.

Some people laugh when you mention the feeling New Orleans jazzmen put into their music. Let them. The feeling here is understated, naive, childlike in its honesty. But it's all there.

One minute you're listening to a substantial chorus from a second liner. Next you're plunged into a vein of thick emotion from a player like Herb Morand, which catches the throat. There's no substitute for sincerity and you'll find it abundant on this album.

Though Carmen McRae did the style originally, she was not the only one to do it. She was not the only one to do it. She was not the only one to do it.

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BE PRECISE! ASK FOR HAWKMAN CAPSULES. by Robert HAWKMAN CONFECTIONARIES

THE MONTREAL High School Band was called the Victory Serenaders. My brother was leading. And Oscar Peterson was on piano.

It was a big night in the victory Serenaders' life. They were playing a local gig. And my dad — understandably proud of his sons



top-level conversations



with maynard ferguson part one

—was helping to set up the

... had my dad, short, fat and jolly, is having trouble with the piano. He huffs and he puffs, but he can't budge it an inch.

Up stairs Oscar Peterson. "I'll be glad to help you, Mr Ferguson," he says. And with that, he picks up that piano like a toy and plants it in place.

At that point, I came in. My dad turned to me and said, "Mr. George, Maynard that Oscar Peterson is a good boy. I want to tell you — he played like a virtuoso!"

... said, "There was a heavy load. Then Oscar just went into hysterics."

Of course, my father could have bitten off his tongue as well as that word slipped out. Naturally, he would never have said such a thing. I guess he was just carried away by Oscar's tremendous strength.

But Oscar didn't mind. He is a pretty groovy guy and appreciated the particular situation. Anyway, he knew my dad pretty well, for Oscar and I went to school together.

But he could get pretty waxy, too, at times.

I had Oscar in my band at the beginning — when we were still both at school.

When we left school, I formed a band and Oscar formed his own trio.

In those days, Oscar was a great boogie-woogie player. Singing things like "Sheik of Araby" and rides like that.

But I was only 12 when I turned pro, and started playing trumpet at nine.

I also played piano and violin. And I danced and sang, like they say about the Indians — "look em in a room with a piano and violin and they'll come out singing."

First band I formed was Boyd Raeburn's. He was just one of many famous American bandleaders I met when they were playing two-nights in Canada.

There is a picture of me taken in 1947 when Stan Kenton was in Canada. There's Pete Rugolo — Stan's arranger — Kenton, and me. I was about 15, at the time. I still have that photograph. It was signed by Stan, who wrote "Some day you'll be king."

I started my own band at Verdun, Quebec. Verdun is a suburb of Montreal, though the locals insist if you call it that.

My brother was on alto, and we used to play ballroom. I was billed as

MAYNARD Ferguson, born in Canada, on May 4, 1928, plays trumpet, trombone, saxes, clarinet, oboe and French horn. But it is as a trumpeter that his fame — and high notes — have echoed around the world. Maynard, who started playing trumpet at nine, led his first band at 13. He first joined Boyd Raeburn, and subsequently played with Jimmy Dorsey, Charlie Barnet and Stan Kenton — with whom he won a tremendous following for his fantastic technique. Though at one time criticised by the jazz purists for a lack of taste, Maynard has mellowed over the years, and has developed a style and band-leading personality that evoke respect from his fellow musicians. Wherever he may be playing he always gives of his utmost, often spurring other sidemen to efforts they believed far beyond their

capabilities. How does he hit those high notes with such apparent ease? Says Maynard: "So much high-note playing is mental. It's an attitude of mind, an outlook." And when he was once chided for his trumpet pyrotechnics with Kenton, he replied: "I was there to gas the crowd. I was the wonder boy who could play the super-high book without using an oxygen mask." Such a comment is typical of the man. Maynard is as full of wisecracks as Bob Hope — and far hipper. His conversation is frank, salty and highly anecdotal. In this novel and exclusive series, Maynard, now living in Britain, talks to the MM's Laurie Henshaw about a musical career that already spans well over two decades, and the way he is playing today indicates he could still be hitting those high ones than only dogs can hear 20 years from now.

"Canada's Harry James." I was certainly a fan of Harry's, but I didn't want to get hung-up on being a James copyist.

But the truth is, Harry James has been my biggest booster. When we were playing Las Vegas, Harry would always bring people along to see me.

The same when I was with Charlie Barnet at New York's Pop City. Harry would come along with other trumpet players. Incidentally, Charlie Barnet's band was the hottest, swiftest band I ever played with. But more about Barnet later.

That Raeburn band came to prominence just as the big band era was coming to an end, and it never really attained the fame it deserved.

Really, it was what we knew as an "inside" band, that is, a band more appreciated by musicians than the public at large.

There was a great line-up. The Cannon brothers were on trumpet — and so was Dizzy Gillespie. As a matter of fact, I played all his solo solos — things like "Night in Tunisia" — Stan Levey was on drums, and Liu Levy on piano. Johnny Richards did some great writing for the band.

Playing with Boyd was the first job I had in the States, and my mother and father drove me all the way from Montreal to New York to join the outfit. That's about 400 miles.

Then I got on a bus in Times Square to Galveston, Texas. That was 3,000 miles more. We had just one week's engagement there, then we all went back to New York to play the Apollo in Harlem. I was replacement for Al Killian, who had been murdered in Los Angeles.

We never ran into any trouble when we played the Apollo, Harlem. Seventy-five per cent of coloured people really dug white bands going to places like the Apollo.

It could be dangerous for white men or white women to go there alone. But when bands like Raeburn's played there, the Negroes around the stage door would call out: "Hey, Boyd — what's happening, man?" or "You really turn me on, man."

You could see some of the greatest dancers of all time outside the stage door in broad daylight at the Apollo. Charlie Barnet, in fact, carried a couple of coloured dancers with the band — Bunny Briggs and Teddy Hale.

Sometimes we'd sit there for hours playing four while they went into their routines. There was nothing of the Stepin Fetchit about them. They really enjoyed themselves.

My mother and father used to visit me in New York. They were proud their son was playing with such a famous band. I had indeed earned America from Canada as a musical entertainer — not as a musician.

Although it was usually pretty easy to enter the States from Canada, there was some trouble over musicians getting work permits. Something to do with Gov. Lombardo coming over from Canada and copping all the brass. So Petrillo, the American Federation of Musicians' boss, got Roosevelt to slap on some kind of an embargo.

My mother and father drops out to the Apollo and left the car outside. In it were a lot of my clothes. My father asked the manager if the car would be all right. He was told it would be O.K.

But when we returned to the car, we found all the contents had gone. Somebody had used the old trick in a newspaper routine to lean against the window and force it open.

Well, there were dozens of people around. Somebody said, "We all saw it happen. But to you it's just clothes, man. To us — if we fall — it's our own neck!"

There was a certain amount of bad feeling when I said I wanted to quit to join Dorsey, but it was Jimmy who helped me out.

He went over to Boyd and, with that famous Irish temper of his, said: "You want the money? Then here's the 225 dollars."

So Jimmy in effect, bought me out of the Raeburn band, but I paid him back.

Jimmy made a great feature of a little Dixieland group within the main band, and Charlie Tesgerden was on trumpet. Ray Baudure was on drums. Ray may have had some problems with the band

to leave Jimmy was great about it. He just said, "Good luck, kid. No hard feelings."

That's how I came to play with Charlie Barnet.

His wealth allowed him to play the sort of music he liked. And hire a great bunch of musicians.

There was Tiny Kahn, a boss drummer and marvelous arranger. And he had Ray Weitzel on lead trumpet — the greatest lead trumpet I ever played with, even though he couldn't play above high F.

But Ray could come in out of the cold and really get up and go. He was a hard, swinging player. Charlie had such a great trumpet line-up at this time he had five leads — all of whom were great jazz players. That band really stayed happy and high all the time.

I was with Charlie Barnet for six months, then Kenton started re-forming his band. It seemed that when either had broke up for a while, the guys just switched jobs. Kenton would incorporate a lot of Barnet's men, and vice versa.

I had some great times with Jimmy, but though his was a wonderful band, it was not playing the kind of music I wanted to play. So I decided

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NEXT WEEK
 the high-note days with the Kenton band

CLUB NEWS

DON O'CONNOR, Anna Maria, the Bachobers, and Max... will appear at a Grand... of Water Gals show at La... on Sunday February 27.

Other stars who are expected to take part in the show include... Jimmy... Dick... Jack Douglas and the... Clark Brothers.

THE Barron Knights have signed for their first... Theatre-Restaurant - the Talk... They will star at... on... and... on...

Currently appearing in the... Gandy Two Shows at... The "Knights" will... to appear at... on...

After the summer season in their own show at the Pier... expect to visit the U.S. where they will shortly be seen in a colour-TV show which they recorded with Tommy Cooper.

THE Casino Club at Bolton, one of the longest-established Lancashire theatre-clubs, is to hand-out its all-time record for when on May 11, Roy DeBonna opens at the club for his first night. This despite the fact that artists of the calibre of Shirley Bassey and Frankie Vaughan have appeared there!

MANCHESTER site-spot: The Club Del Sol is experimenting with regular Tuesday jazz sessions with the Bruce Rogers Trio, and former saxists Jimmy Barnes and Julius Harford... The Settlement Club at nearby Altrincham, run by former Manchester United and Leicester City soccer star John DeBarty, has been almost completely destroyed by fire.

THERE will be an air of nostalgia when, on Saturday, February 1, the Moody Blues share the stand at Malthouse, Erdington, Birmingham, with deejays Pete Drummond and...

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SINGLES

CONTINUED FROM PAGE 8

known as the Everton Club) that the Moody Blues first got together at a time when the club was featuring pop as against its present policy of blues and progressive music.

Only a few weeks after opening, there is a new resident group at Club Phoenix, at Hulton Moor, near Stockport, where from Sunday last the Dave Browning Quintet has been replaced by the Frankie Shaw Quartet.

The name Frankie Shaw hides the identity of drummer Fred Shawcross who leaves the Geoff Moore Quartet (who are regularly heard on Radio 1 and 2) at Club Empress, Bolton, to become a leader in his own right.

His line-up will include Neville Haughton (pno), Alan Cooper (bass) and Eddie Robinson (trp). Star guests for their opening week at the club are Kenny Ball and his Jazz Band.

At Bolton, the drum chair in the Geoff Moore group has gone to Kenny Bowers from the Phil Farrow Band.

THURSDAY night blues sessions at Club Lafayette, Wolverhampton have proved so successful that manager George Maudsley has lined-up attractions until the end of March.

The blues lineup at the club for March is: Fleetwood Mac (13), Junior Eyes (13), Chicken Shack (20), and Mick Abraham's Blues Band, the group led by former Jethro Tull lead guitarist, on March 27.

DIARY DATES: Junior Eyes are at the Factory, Birmingham, on Friday, January 31... The Guys Show Band are next week's (January 26) attraction at the Cresta Club, Solihull... Singer Tony Delli is to double the Cavendish Club, Newcastle, and Wetherell's, Sunderland for the week commencing January 23. For that same week (January 26) the Fortunes will appear at the Cavendish Club, Blackburn.

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ASGARD, NANSRAKE PADDLE STEAMER, RAILWAY TAVERN, ANGEL LANE, STRATFORD.
BILL STAGG Band with Bill Brunskill on trumpet, Lord Napier, Thornton Heath. Also Sunday lunchtime.
BIRD CURTIS QUINTET, Old Ash Tree, Natham Road, Chalfont.
BLACKBOTTOM STOMPERS, Barbeck Cottage.
BLUES LOFT, HIGH WYCOMBE KILLING FLOOR
DAUPHIN ST SIX
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Mintons, E.C.3. 2.30-8.15 P.M.
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1064 JAZZMEN, O.M.T., Croyley

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EDWIN STARR
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P.S. On stage 7.30
FISHMONGER'S ARMS, Wood Green (Tube)
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Admission 10/- D.J. Jerry Floyd Licensed Bar
Music from Musicland, Berwick Street

FRIDAY cont.
NEW ERA JAZZBAND
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CY LAURIE
PALM COURT, Richmond
JAMIE EVANS / DAVE KEEN. Free.
ROYAL OAK, Tonley Street, S.E.1
M.J.S. CLUB, PHIL SEAMAN, DANNY MOSS, TERRY SHANNON, REG PETTIT.
WEMBLEY, "NORFOLK ARMS,"
Llanover Road, North Wembley Station
SOUTHERN STOMPERS and **MICHELLE, VJM WASHBORD BAND.**

SATURDAY
ALBANY JAZZMEN, Brewery Tap, Ware.
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BLUESING CROWN, TWICKENHAM
SHAKY VICK
BLUES SOUND-MIND FUSIONS
SMOKEY RICE
AT BURNHAM WOODEN HALL, BEACONSFIELD
PALM COURT, Richmond
GEOFF BROWN DIXIELANDERS, featuring Ted Wood, Free.
ROYAL OAK, Tonley Street, S.E.1
M.J.S. CLUB, PHIL SEAMAN, DANNY MOSS, TERRY SHANNON, REG PETTIT.
THE ORIGINAL EAST SIDE STOMPERS, Green Man, Blackheath.
SUNDAY
AT THE CLERKSWELL TAVERN, 2 P.M.—THE PAUL LYTON QUARTET.
BLACKBOTTOM STOMPERS, Green Man, Blackheath.
BLACK PRINCE Hotel, Bealey, Kent.
AMBOY DUKES
BLUESVILLE '69 CLUBS
BLACK CAT BONES
MANOR BALLROOM, IPSWICH
BOTTLENECK BLUES
BATTLE ASH BLUES
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BLUE ANCHOR, South End, CROYDON, CHEZ CATERIAE
JAZZBAND, Great CY LAURIE.
Admission free, dancing.
FRANK BROOKER QUINTET
"The Hopline, East Lane, Wembley"
"GEORGE," MORDEN'S KEN COLYER.
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Admission free, dancing.
FRANK BROOKER QUINTET
"The Hopline, East Lane, Wembley"
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