Royal A bert Hall

22
Apr., 1969
To be Rethined

10/6
Upper
Orchestra
West
Row
SEAT

Peter Walsh and Clifford Davis in association with SBA present

B. B. King Blues Band Fleetwood Mac

Sonny Terry & Brownie McGhee

Duster Bennett

THE BLUES OF B.B. KING FLEETWOOD MAC DUSTER BENNETT are on BLUE HORIZON RECORDS





Peter Walsh and Clifford Davis in association with SBA present

B. B. KING BLUES BAND

FLEETWOOD MAC

SONNY TERRY & BROWNIE McGHEE

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+

DUSTER BENNETT



It has been the policy of Blue Horizon Records to release as much material of American origin as possible. Recently we have been very lucky to secure a record from the Kent catalogue by the undisputed "King of the Blues," B. B. King. **The Woman I Love** has been in the top 100 American charts for the last six weeks and will doubtless become a best seller on the British Rhythm and Blues Charts.

Riley B. King was born in the small town of Itta Bena, Mississippi, some 40 years ago. He originally started out as a spiritual singer and did not become interested in the blues until he came out of the Army. His first full-time job was that of a Disc Jockey in Memphis where he was dubbed "Blues-Boy" by his large listening audience. He was instrumental in passing the 'word'

B. B. KING BLUES BAND

round the Southern States via his very popular blues programme. All this was the result of a meeting with the great Sonny Boy Williamson who was already a top D.J. in the area. B. B. was given a 10 minute spot which was soon increased to two hours. Not content with just his D.J. work he formed a small band and began fronting the group in local clubs. He was offered a recording contract by the Bihari Brothers of Modern Records, following one or two sessions for small local companies. His first major release, "Three O'Clock Blues" became a national Rhythm and Blues Charttopper. He then began to tour all over the States-clubs, theatres, ballrooms, and of

B.B. is the Bluesman's Blues Man. Of his music, which to him was his life, he is most vociferous: "I have a good band and I am the worst one in it. I keep the beat but sometimes I sing 13 or 14 bars in a 12 bar

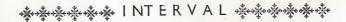
blues. But above everything else B.B. fights to have the blues accepted.

"My ambition is to be one of the greatest Blues singers of all time. I want people to accept me for what I get out of what I have. Not on how I look, but for my ability in doing what I'm doing. Some people expect you to jump around. Some say 'I don't like blues but I like you'. You may not like something but you can still respect it. I'm fighting for the blues. Maybe the next time I meet them they'll say, 'Funny thing but I like blues too' ".

With twenty years of recording experience, countless hundreds of recorded sides, dozens of hit singles and albums, B.B. King is still "King of the Blues". His reputation could never be questioned and his talent is seemingly unbounding. We are certain that this first release on Blue Horizon will not be the last—for the blues of King are "alive" and will strengthen with years.

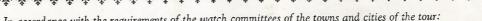
PROGRAMME >===

- **Duster Bennett**
- 2 Sonny Terry and Brownie McGhee



3 FLEETWOOD MAC

4 B.B. KING



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In accordance with the requirements of the watch committees of the towns and cities of the tour:

All gangways, passages and staircases shall be kept entirely free from chairs or any othe obstruction, and no person shall be allowed to sit or stand during any performance or enter tainment in such gangways, passages or staircases. The public shall be permitted to leave by all exit and entrance doors after each performance or entertainment. No smoking shall be permitted to take place on the stage except as part of a performance or entertainment. The fireproof safety curtain to the proscenium opening (where applicable) must be lowered and raised at least once during every performance or entertainment to ensure its being kept in proper working order All gangways, passages and staircases shall be kept entirely free from chairs or any other obstruction, and no person shall be allowed to sit or stand during any performance or entertainment in such gangways, passages or staircases. The public shall be permitted to leave by all exit and entrance doors after each performance or entertainment. No smoking shall be permitted to take place on the stage except as part of a performance or entertainment. The fireproof safety curtain to the proscenium opening (where applicable) must be lowered and raised at least once during every performance or entertainment to ensure its being kept in proper working order.

It has taken Fleetwood Mac less than a year to reach the point of recognition which can only now be furthered by the mass media exposure created by a smash hit single.

Their two albums have both been in the top five since their release—'Fleetwood Mac'—in February '68 and—'Mr Wonderful' in August '68. The two albums are still in the British Top 50. The group's third single—Need Your Love So Bad—has had chart success in 18 countries and reached number 26 in Britain.

Fleetwood Mac have played concert dates in France and Holland, and have toured Scandinavia and the U.S.A. Return visits to Scandinavia and a mammoth two month tour of America, where they featured in the Miami Pop Festival.

People tend to associate Fleetwood Mac with the American blues sounds of such people as B.B. King and Ellmore James. They wouldn't be wrong, but the group is

ever getting away from this American blues influence. Concentrating more on self-penned numbers, to this end Peter Green and Danny Kirwan have been the most abundantly productive. Their own music is more romantic, more melodic, lacking much of the 12-bar blues shape. And audience reaction to this more creative type of blues has been so overwhelming that the boys have decided to include more numbers in their live performances and recordings.

More tracks have been cut for a new album, to be released on their return from America. A special album titled 'English Rose' will be released in the States to coincide with their tour. It is unlikely that this album will be available in Great Britain.

Peter Green, Lead Guitar; Danny Kirwan, Lead Guitar; Jeremy Spencer, Lead Guitar (bottle neck); John McVie, Bass Guitar; Mick Fleetwood, Drums.

FLEETWOOD MAC

Albatross

'Albatross' his, Fleetwood Mac's first instrumental single release, was written by Peter Green.

When thinking of the albatross, many people bring to mind the legend of this bird, as told in The Ancient Mariner. If it follows a ship at sea, it brings good luck—however, bad luck befalls anyone who shoots the bird down.

Peter Green and Danny Kirwan's lead guitars play out the movements of the Albatross, as it wheels and swoops in the air currents above the ocean waves. John McVie and Mic Fleetwood make up the rhythm section.

Originally to have been an album track, but rush released as a single after the first play back in the studio.



Duster Bennett



The growing interest in all aspects of blues music in this country has given rise to a number of solo artists who are putting across their own particular style of the music

Tony "Duster" Bennett is one such artist, for since his emergence earlier this year he has proved to be a most popular figue on the College and University circuit. His originality lies in the fact that he is a one-manband, blues styled, and is proficient on drums, guitar and piano.

Originally from Welshpool, Montgomeryshire, where he was born on September 23, 1946, Duster and family moved to Kingston in Surrey, when he was 2 years old

The first instrument that Duster became interested in was the mouth-organ. He didn't immediately start to "blow it" in true blues style but studied for some time the classical side and the work of Larry Adler. He was entirely self-taught, as he is on all the instruments he now plays. The Piano was the second musical diversion he made, again not initially in blues style, but with a leaning to jazz. But he found what was to be his future path when, at the age of 17, he took up the guitar. From an early interest in country blues he immediately started in this style, emulating at that time such artists as Blind Boy Fuller and Tommy Johnson.

Over a number of years, his interest in blues strengthening, he became a member of various country blues and jug bands, but they always found it difficult to obtain work and so he returned to mainly playing for his own amusement. Duster also had difficulties in finding the right musicians for his bands and so decided that he should start to combine his talents and form a oneman-band. After all, this was something that had not yet appeared on the club circuit in Britain.

In the early part of 1968, when he had been playing in his current style for some months, Duster appeared at a charity concert at the Middle Earth Club in Covent Garden. Also appearing on the bill were Fleetwood Mac, and it was Peter Green of that band who first saw the potential in Duster. He brought it to the attention of producer Mike Vernon. That is the story so far

His first release for Blue Horizon, the G. L. Crockett number "It's a Man Down There" was issued on August 16th. Duster plays guitar, harmonica, bass drum and high-hat cymbal and puts across a powerful vocal.

Further Information: Richard Vernon

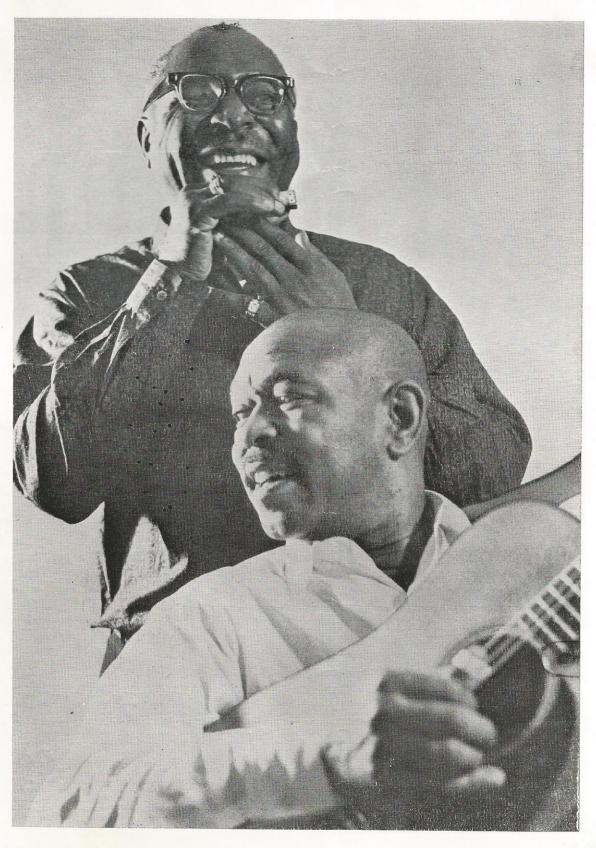
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Blue Horizon Records : Mike & Richard Vernon 01-242-9000

Management: Clifford Davis 01-405-0943

SONNY TERRY & BROWNIE McGHEE

Since the death of Big Bill Broonzy, no one has brought the message of the Blues to so many people in so many countries as have Sonny Terry and Brownie McGhee. the harmonica virtuoso and the guitarist—both accomplished singers—that have lived and played together longer than any team in the rich tradition of co-operation that is blues history. Their special folk-blues from the American South have delighted audience in New York's Town Hall and Carnegie Hall, at the Newport Folk Festival and on numerous television shows. They have appeared on Broadway in "Cat on a Hot Roof" and "Finnian's Rainbow." They have toured the USA with the Harry Belafonte show. Great Britain with the Chris Barber Jazzband and, in 1962, the European Continent with the American Folk Blues Festival. These great successes in concert and on records—their perfect teamwork and the intensely poetic blending of voice, harmonica and guitar—have in no way diminished the authenticity of these two artists. Sonny Terry and Brownie McGhee are one of the unique ensemble performances in American music, comparable to the intuitive communication of the Dave Brubeck or Modern Jazz Quartets. Sonny Terry, who was born Saunders Terrell on October 24, 1911, in Greensboro, Georgia, grew up on a farm near Durham, North Carolina. He is almost totally blind as the result of two childhood accidents, one at 11, the other at 16. As a child, he sang spiritual and gospel songs in the Hester Grove Baptist Church and learned the harmonica from his father. In 1933, after years of travelling with Medicine Shows and Vaudeville troops throughout the South, he met and began working with the guitarist, Blind Boy Fuller whose repertoire influenced Terry's own in later years. In 1937, Terry was introduced to Brownie McGhee by Fuller's manager, J. B. Long, and, after Fuller's death in 1941, the two began their long association. Both are currently living in New York, neither having returned to the South. Terry decided to stay after appearing in John Hammond's 1938 Carnegie Hall Concert "Spirituals to Swing", McGhee, after a visit to his mother who was working in New York at the time. Walter Brown ("Brownie") McGhee was born in Knoxvill, Tennessee on November 30, 1915. Stricken with polio at the age of 4, he was left with a permanently crippled right leg. While other children his age played in the backyards of the country slums, Brownie concentrated on piano and guitar lessons, practicing by the hour in the Solomon Temple Baptist Church in Venore, where he went to school before deciding to embark on the uncertain, "on-the-road" life of the Blues singer, Brownie sang religious songs in the choir of the Sanctified Church and as a member of the Golden Voices Gospels Quartet. In spite of his youth, he was soon recognised as one of the leading blues interpreters in the United States and, together with such greats as Huddie Ledbetter, singers Buddy Moss and Champion Jack Dupree and the folkmusic historians, John and Alan Lomax. Brownie McGhee and Sonny Terry were among the leaders of the great Blues and Folk renaissance that began in the early forties.



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