**NOVEMBER 1, 1969** 

ls weekly

#### Mendes, Feliciano, Glen Campbell, Bill

Cosby, Johnny Mathis, Monkees, Nina Simone

# letter Cash

Thank you, England,

For remembering me....I have always hoped that some of my music might be accepted by the people of England, Scotland, Ireland and Wales.

I have always believed that people are people, no matter where ... and that something that touches the heart of one person could touch all hearts ... . Especially if that something is LOVE-LIFE-HUMANITY. Here's hoping that more and more of my songs please you.

Mervyn Conn and my agent here have discussed the possibility of a tour of Britain for summer of 1970, as well as other parts of Europe.

I'll see you again England, sometime in 1970 if my schedule can be arranged.

Till then, thanks again for not forgetting me. I'll not forget you.



# Mancini with orchestra

VIC Lewis, NEMS Managing Director, this week revealed his plans for British tours by top American stars, following a visit to New York and Los Angeles.

Set for 1970 visits are Glen Campbell, for April or May Sunday concerts at the London Palladium; Sergio Mendes and Brasil '66 for a series of London and provincial concerts in May; Jose Feliciano for a season at a London venue, yet to be announced, in April; comedian and I Spy TV star Bill Cosby for the London Palladium on March 29; and a London-made TV series is being negotiated for Lainie Kazan in January or February.

#### Under Discussion

Other 1970 visits under discussion include trips by Johnny Mathis and the Monkees.

During the rest of 1969, Claudine Longet, Andy Williams' singer-wife, arrived in London on Tuesday (28) to tape a Tom Jones TV show.

Nina Simone will play four British concerts during an extensive European tour - Birmingham Town Hall (November 15), two shows at the London Palladium (16) and Manchester's Palace Theatre (17).

Henry Mancini arrives for concerts with his orchestra and chorus at Birmingham Town Hall (December 5), Manchester Palace (6) and London Palladium (7). He will also guest in Cilla Black's BBC-TV series.

Shani Wallis arrives in early December for a spot on the Tom Jones show and Jim Backus for an appearance in Thames-TV's Max Bygraves Spectacular.

#### Benny Goodman big band tour

DENNY GOODMAN, the legendary King of Swing, will make his first-ever big band concert tour of Britain in the Spring!

Benny will be bringing over a sextet of American musicians, who will be augmented by British musicians to a full Benny Goodman Big Band lineup. It is also planned to include TV during the

Benny will make one or possibly two appearances in London at a major concert venue - possibly the Albert Hall, Festival Hall, or at Hammersmith. He may also play one or two dates in the Provinces.

Robert Paterson, impresario handling the tour which also includes the Continent - told the MM on Monday: "Benny and I have been discussing this project for two years. Back trouble prevented Benny's coming before, but now he is definitely going to do

Benny Goodman, in fact, is already in Britain preparing for the tour. At presstime, he was awaiting MIJ permission to record with British musicians for a possible LP release.

Personnel of the American sextet Benny would bring over for the tour has not yet been fixed. Added Robert Paterson: "It would be wonderful if it could include such previous Benny Goodman stars as Cootie Williams, Teddy Wilson, Lionel Hampton and Gene Krupa. But they are now very heavily committed."

Last of the teenyboppers? CENTRE PAGES

1	(3)	SUGAR, SUGAR Archies, RCA
2		HE AIN'T HEAVY HE'S MY BROTHER Hollies, Parlophone
3	(2)	I'M GONNA MAKE YOU MINE Lou Christie, Buddah
4		OH WELL Fleetwood Mac, Reprise
5		I'LL NEVER FALL IN LOVE AGAIN Bobbie Gentry, Capitol
	1	SPACE ODDITY David Bowie, Philips
7		JE T'AIME MOI NON PLUS
		Jane Birkin and Serge Gainsbourg, Major Minor
8	(16)	
9	(6)	LAY LADY LAY Bob Dylan, CBS
10	(10)	NOBODY'S CHILD Karen Young, Major Minor
		DELTA LADY Joe Cocker, Regal Zonophone
		A BOY NAMED SUE Johnny Cash, CBS
		DO WHAT YOU GOTTA DO Four Tops, Tamla Motown
		LOVE'S BEEN GOOD TO ME Frank Sinatra, Reprise
		IT'S GETTING BETTER Mama Cass, Stateside
	1	BAD MOON RISING Creedence Clearwater Revival, Liberty
		EVERYBODY'S TALKING Nilsson, RCA
	(14)	GOOD MORNING STARSHINE Oliver, CBS
	(18)	LOVE AT FIRST SIGHT Sounds Nice, Parlophone
	(15)	THROW DOWN A LINE Hank and Cliff, Columbia DON'T FORGET TO REMEMBER
	(19)	WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff, Trojan
	(27)	LONG SHOT (KICK THE BUCKET) Pioneers, Trojan
23	(28)	The Fall of the Policies of th
25		The state of the s
		Jnr. Walker and the All Stars, Tamla Motown
26	(20)	HARE KRISHNA MANTRA Radha Krishna Temple, Apple
27	(22)	L SECOND THAT EMOTION
	,	Diana Ross and the Supremes and the Temptations, Tamla Motown

#### POP 30 PUBLISHERS

Two titles tied for 23rd position.

Welbeck: 2 Cyril Shane, 3 Carlin, 4 Fleetwood Music 5 Blue See/Jac 6 Essex: 7 Shapiro Bernstein, 8 Island/B & C. 9 Feldman, 10 Acuff-Ross. 11 Copyright Control, 12 Copyright Control. 13 Carlin; 14 Ambassador, 15 Screen Gems,

16 Burlington; 17 April, 18 United Artists, 19 Shapiro Bernstein; 20 Shadows; 21 Abigail, 22 Island, 23 Blue Mountain: Abigail; 25 Jobete/ Carlin: 26 Apple: 27 Jobete/Carlin: 28 Island/ B & C 29 Chrysalis; 30 Shapiro Bernstein

12 (11) NASHVILLE SKYLINE Bob Dylan, CBS

13 (18) TAMLA MOTOWN CHARTBUSTERS Vol 3

Various Artists, Tamla Motown

#### top twenty albums

- Beatles, Apple (1) ABBEY ROAD 2 (2) JOHNNY CASH AT SAN QUENTIN Johnny Cash, CBS
- Rolling Stones, Decca Blind Faith, Polydor (4) BLIND FAITH Ten Years After, Deram London Cast, Polydor Jethro Tull, Island (9) STAND UP
- 8 (-) IN THE COURT OF THE CRIMSON KING King Crimson, Island (6) THEN PLAY ON Fleetwood Mac, Reprise Soundtrack, RCA
- 10 (10) OLIVER 11 (8) SONGS FOR A TAILOR Jack Bruce, Polydor
- 14 (13) THE WORLD OF MANTOVANI Vol 2 3 (3) THROUGH THE PAST DARKLY Mantovani, Decca Nice, Immediate 15 (12) NICE ..... 16 (19) A MAN ALONE ... Frank Sinatra, Reprise 17 (15) THE SOUND OF MUSIC

28 (-) LIQUIDATOR ..... Harry J and the All Stars, Trojan

SWEET DREAM ..... Jethro Tull, Chrysalis

PUT YOURSELF IN MY PLACE ... Isley Brothers, Tamla Motown

- Soundtrack, RCA 18 (20) THE COUNTRY SIDE OF JIM REEVES Jim Reeves, RCA
- 19 (16) ACCORDING TO MY HEART Jim Reeves, RCA
- 20 (-) THE BEST OF THE SEEKERS Seekers, Columbia

#### u.s. top ten

- As listed by "Cashbox" Fifth Dimension, Soul City
- Beatles, Apple (-) SOMETHING (1) SUSPICIOUS MINDS Elvis Presley, RCA Archies, Calendar (2) SUGAR SUGAR Smith, Dunhill (8) BABY IT'S YOU Cuff Links, Decca 6 (9) TRACY
- 7 (3) I CAN'T GET NEXT TO YOU Temptations, Gordy
- 8 (5) LITTLE WOMAN
- Bobby Sherman, Metromedia 9 (7) I'M GONNA MAKE YOU MINE Lou Christie, Buddah
- 10 (-) SMILE A LITTLE SMILE FOR ME Flying Machine, Congress

The follow-up to their smash hit "In The Year 2525"

Released October 17th RCA 1889 Buy it now-& their LP-

**OSF 8056** 

McLagan (organ, pno), Ronnie

Woods (lead gtr), Ronnie Lane

(bass) and Kenny Jones (drs).

recording tracks for an LP

and will play dates in

Switzerland during November.

THE PIONEERS, who this

MM Pop 30 with "Long Shot

(Kick The Bucket)," will start

a six weeks British tour on

November 28 for Commercial

On the same day, as

previously reported, the Up-

setters, currently number eight with "Return Of

Django," also start a tour for

AMERICAN blues band

Canned Heat may tour Britain

Liberty Records' press

officer Barbara Scott told the

MM: "Negotiations are taking

place for a tour in the first

part of next year, but there

RONNIE SCOTT Directions

have signed an exclusive

three-year production deal

the same management.

CANNED HEAT

are no details yet."

with Philips Records.

SCOTT DEAL

early in 1970.

Entertainments.

The group are currently

IT'S "All Systems Go" for the first screening of Top Of The Pops in full colour on Thursday, November 20.

Producer Mel Cornish and his production assistant Brian Whitehouse are already planning a spectacular edition of Top Of The Pops that will give full scope for the first of the new colour presentations.

The public audience of 50 will be increased to 100, and the Pops unit will move to larger studios at the TV Centre from its current Lime Grove venue.

Brian Whitehouse is already on the lookout for attractive dancers - both male and female - to swell the public audience.

"But it's no good people writing to the BBC for tickets," he stressed this week, "We already get over 200 applicants a week, when we now include only 50."

When Top Of The Pops goes into colour, the present time of 25 minutes may be extended to half-an-hour, "This will enable us to include another two numbers," adds

#### MARMALADE BATTLE

MARMALADE are planning to rush-release a new Decca single in opposition to "Butterfly," released by their former label, CBS, last week.

A spokesman for the group told the MM: "'Butterfly' was recorded as an album track and the group is not happy about its release as a single."

The probable new Decca single is an original by the group, "Take Me Back To My Home Town."

Dates for Marmalade include: Imperial, Nelson (November 1), Royal Albert Hall (3), Carlton Ballroom, Slough (7) and Dreamland, Margate

#### REGGAE LABEL

A NEW Reggae label, Attack, will be launched with two singles on November 7. The singles are "Gentle On My Mind" by Pat Sandy, and "Phoenix Reggae" by the Family Circle.

#### MOVE PLANS

THE MOVE returned from America last Friday and have already signed to go back for a three-week tour in January and February 1970.

Carl Wayne will fly to Germany on December 3 to appear in a Munich Court to answer a summons by the owner of the Hithouse following a near-riot at the club when the group played there last June.

A spokesman for the group told the MM: "It isn't at all clear as the moment exactly what the summons is all about." .

The group plays Nantwich Civic Hall on November 1 and then goes into the studios for three days to try and get a new single.

#### KINKS RAVE

NEW YORK, Tuesday. - The Kinks did sensational business in their Stateside opener at Fillmore East last week along with the Bonzo Dog Band and Spirit (reports Ren Grevatt).

They got a stomping, howling ovation for four shows virtually sold out despite stiff competition including Donovan at Madison Square Garden and Led Zepelin at Carnegie Hall.

#### MONKEES DISC

NEW single by the Monkees is due for release on the RCA label on November 14. Titles are "Mommy And Dadday," written and sung by Micky Dolenz, and "Good Clean Fun," a country-style number written and sung by Mike Nesmith.

#### NEW SMALL FACE

ROD STEWART, one of the two new Small Faces, will continue to record as a solo artist for Mercury as well as recording with the Faces for Warner Bros-Reprise.

Like the other New Face, Ronnie Woods, Rod comes from the Jeff Beck group. New line-up of the Small Faces is: Rod (vcls). lan

Ronnie Scott Directions: "With studio and other costs, this contract is worth at least £100,000."

#### COLOSSEUM TOUR

the Clarke-Boland Band.

week climbed to 23 in the and Denmark. The group's Suite," is the first album released on the new Vertigo label on November 7.

groups, Affinity and Sweet

Water Canal. Commented Pete King, of

COLOSSEUM fly to Czechoslovakia tomorrow (Friday) and appear on Saturday (November 1) at the annual Prague Jazz Festival which is headlined this year by Duke Ellington, Oscar Peterson and

Colosseum then follow with an eight day European tour for TV, club and concert work. They will visit Austria " Valentyne

wedding album

YOKO:

AN ALBUM planned around the wedding of John Lennon and Yoko Ono will be released by Apple on November 7.

The first side includes interviews with the couple recorded in Amsterdam, while the second side contains "messages of love in music" from John and Yoko.

The Plastic Ono Band's album, "Live Peace From Toronto," will be available on November 14. It features John and Yoko, Eric Clapton, Klaus Voorman, and drummer Alan

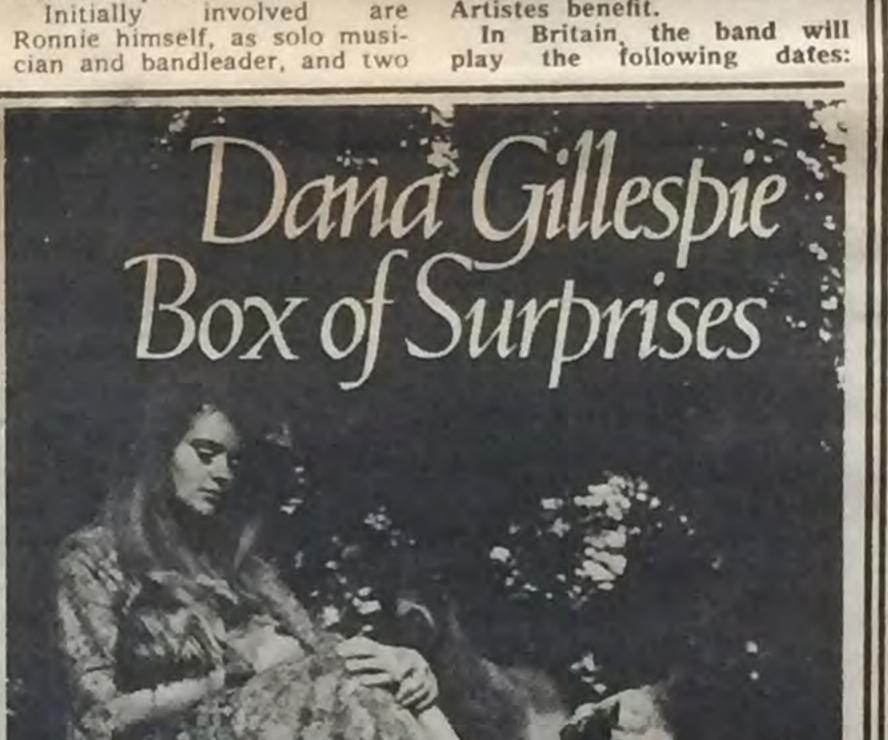
# Duke Ellington in sacred concert

DUKE ELLINGTON and his orchestra will be the subject of a "Tribute To Ellington" benefit evening in Paris during what Ellington fans there are calling Ellington Month.

On Saturday (November 1), Duke and the band play a concert at Salle Playel in Paris. They perform a sacred concert at the Church of St Sulpice, on the Left Bank, on night club for the Union des Artistes benefit.

Colston Hall, Bristol (25),

November 16, and four days THIS LAST later perform at the Alcazar WEEK WEEK



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Free Trade Hall, Manchester (26), City Hall, Newcastle (27), Wakefield Theatre Club (28), Odeon, Hammersmith (29) and Winter Garden, Bournemouth (30).

#### REGGAE **HOT 20**

1 (13) GIRL WHAT ARE YOU DOING TO ME

Owen Gray CAMEL-25 2 (-) MOON HOP Derrick Morgan CRAB-32

(1) HOW LONG

WILL IT TAKE GAS -115 MY WHOLE

WORLD IS

FALLING DOWN Ken Parker BAMBC WITHOUT MY

LOVE CRAB-39 Little Roy

(3) WET DREAM Max Romeo UNITY 503 7 (5) IF IT DON'T

WORK OUT Pat Kelley GAS-125 8 (9) SOCK IT TO ME SOUL BROTHER

Bill Moss PAMA-765

9 (4) STRANGE

Bobby Dobson PUNCH-4

10 (6) BAFF BOOM

The Tennors CRAB-26 11 (14) WHAT AM I TO DO Tony Scott ESCORT 805

12 (12) SUNNYSIDE OF THE SEA Slim Smith Unity-524

13 (7) HISTORY Harry & Radcliffe Camel -26 14 (11) SAVE THE

LAST DANCE Lourel Aitken NU BEAT-039 15 (8) THROW ME CORN

(instrumental) Ronny Williams GAS-120 16 (16) TOO EXPERIENCE

Winston Francis PUNCH 5 17 (10) MAN ON MOON Derrick Morgan CRA8-30

18 (19) TOO PROUD TO BEG The Uniques GAS-117

(-) HELLO DOLLY Pat Sachmo PUNCH-9 (-) DREAMS TO

The Hippy Boys UNITY-528 PAMA RECORDS

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AND

DELANEY



**EDWIN HAWKINS SINGERS: Coventry date** 

THE Edwin Hawkins

Singers, who had a massive

hit with "Oh Happy Day,"

are to give a special concert

in Coventry Cathedral as

part of Coventry's second

Lanchester Arts Festival

from January 23 to Febu-

Booking Consultant, Colin

Richardson, said this week:

"Negotiations are in their

final stages for BBC-TV to

make a TV spectacular of

the Cathedral concert on

Other bookings for the

festival so far are: Chicken

Shack and Duster Bennett

(January 23), New Jazz Or-

chestra and Jon Hiseman's

Colosseum (24), John Peel,

Ivor Cutler, Ron Geesin and

Principal Edwards Magic

Theatre (25), King Crimson

(30) and the Roland Kirk

Quartet and Jacke Thack-

eray (February 1).

Festival's Artist

rary I.

January 28."

# Melody

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# VINCENT, PROBY AND HARRIS IN CONCERTS

GENE VINCENT, P. J. Proby, and Richard Harris with Jim Webb are the main attractions in a new series of pop concerts which start at the Theatre Royal, Drury Lane, on November 16.

The concerts are to be staged by Joseph Halami and Peter Turton of Concert Tour Promotions Ltd, and the first will feature Proby, who is GENE VINCENT

producing the show, and Christine Perfect.

Gene Vincent stars in the second concert on November 23, and signed to appear in February are Richard Harris and singer composer / conductor Jim Webb.

The concerts will all be on Sunday nights, and publicist Tony Brainsby told the MM: "We will not be in competition with the Sunday Lyceum, because they are underground concerts and these are straight pop concerts."

The theatre holds approximately 2,500 people.

#### ALPERT SELL-OUT

THE CONCERT by Herb Alpert and his Tijuana Brass at London's Royal Festival Hall on November 14 was sold out within one-and-a-half

"Hundreds have had to be disappointed," promoter John Coast told the MM on Monday. Herb's tight itinerary does not permit a second concert in London, and there are no plans for an early return to Britain. The only other date for

Herb and his band in Britain which stars Patrick McNee. is the Royal Variety Show on November 10 at the London film of the week for American

#### IVIES SINGLE

A NEW Ivies single, written and produced by Paul McCartney, will be released by Apple on November 28.

The song, "Come And Get It," is from the film Magic Christian, which will have its Royal Premiere at the Odeon, Kensington, on Decmber 11 before Princess Margaret.

#### LULU SOUNDTRACK

LULU has recorded the soundtrack for the film Jerico,



screened in Eruope.



TV and will subsequently be 30-day tour of Germany in

P. J. PROBY

The film has been chosen as

TV dates for Lulu include a

guest spot for Lonnie Done-

gan's forthcoming ATV

series, Top Of The Pops

(November 6), Frost On

Saturday (8) and the first of

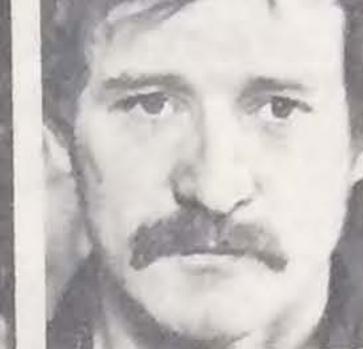
the BBC-1 colour shows with

Harry Secombe on November

for an appearance on Holly-

wood Palace on November 21

Lulu flies back to America



RICHARD HARRIS

Two American film companies have also expressed interest in filming the show. nighters throughout Novem-

Organisation.

THE DELANEY and Bonnie

concert with Eric Clapton

at the Royal Albert Hall on

December 1 will be filmed

Granada-TV producer, Jo

Durden-Smith, who directed

the Stones In The Park film, has had preliminary discus-

sions with the concert's pro-

moters, the Robert Stigwood

and shown on British TV.

Delaney will also be arriving early to produce Eric Clapton's first solo album before the concert. It is likely that Delaney and Bonnie will also cut an album with Clapton - possibly on one of their British concerts.

The concerts are: Royal Albert Hall (December 1), Birmingham Town Hall (3), Sheffield City Hall (4), Newcastle City Hall (5). Liverpool Empire (6), Fairfield Hall, Croy-

P.P. Arnold was this week added to the tour line-up.

The group open their European trek in Paris on November 24. Travelling with Delaney and Bonnie will be their American group, the Friends - Bobby Whitlock (organ), Jim Price (tpt), Carl Radle (bass), Jim Gordon (drs) and Robert Keys (sax).

He has now signed for a

January. Mayall has also been

offered a debut tour of Japan

#### CLIFF RETURNS

in February.

CLIFF RICHARD arrived back from Japan last week. The Shadows, who were also touring Japan, were due back on Tuesday.

Cliff and the Shads, as already reported, start an eight-day tour at the Portsmouth Guildhall on November 5. Cliff, with Hank Marvin, kicks off his 12-week series for BBC-TV on December 28.

#### MAYALL'S BACK

JOHN MAYALL flies back to Britain from the States this weekend to play British one-

#### STONES IN USA

NEW YORK, Tuesday. - All five Rolling Stones arrived in Los Angeles this week and immediately held a wild press conference to announce their tour (reports Ren Grevatt).

The tour opens at the Los Angeles Forum on November

## Thelma Houston tour

THELMA HOUSTON, Mississippi-born protegee of composer Jim Webb, makes her first British tour in December.

Thelma's latest single — a version of the Stones' "Jumpin' Jack Flash" - is already a fast-seller in Britain.

Her tour opens at the Mardi Gras and Victoriana clubs, Liverpool (December 5),

followed by Imperial, Nelson and Twisted Wheel, Manchester (6), Place Club, Hanley (7), Penthouse, Sheffield (8), La Valbonne, London (9), Rebecca's Club, Birmingham (10), Club Anabella, Sunderland (11), Civic Hall, Nantwich (13), and Clouds Club, Derby (14).

TV dates are also being fixed for Thelma.





LOU television series

## CHRISTIE RETURNS TO BRITAIN

LOU CHRISTIE, currently at number three in the MM chart with "I'm Gonna Make You Mine," is set to return to Britain on November 16.

He plans, to form a backing group in this country, and then tour Britain and the Continent from November 26 to

December 14. His new record, "She Sold Me Magic," is released on the Buddah label on November 21, and he is also scheduled to film a television series in Holland during his European stay.

BLUES-POWER artist Albert King, Mississippi-born singer and guitarist now on his first visit to Britain, appears tonight (Thursday) with his Blues London's Band at Odeon, Hammersmith.

He is one of an outstanding bill for the Melody Maker's American Folk, Blues and Gospel Festival '69, which opens its tour at Hammersmith tonight with two shows (at 6.45 and

The other festival stars are Chicago's leading blues pianist, Otis Spann, who will be playing and singing; Mississippee guitarist-vocalist John Lee Hooker, Champion Jack Dupree, New Orleans pianistsinger who now makes Britain his home; and the gospelsinging Stars Of Faith, who first visited this country with Marion Williams in the Black Nativity musical play.

For tonight's shows only they are part of Jazz Expo '69 - the bill will also feature the Robert Patterson Singers, an American gospel group.

After tonight's Expo opening, the Folk, Blues and Gospel Festival, sponsored by the MM in conjunction with Harold Davison, moves on to Colston Hall, Bristol, tomorrow (Friday), Sports Centre, Bracknell, on Saturday (November 1), then to De Montfort Hall, Leicester (2), Town Hall, Birmingham (3), City Hall, Sheffield (4), City (Grand) Hall, Glasgow (5), Market Hall, Carlisle (6), City Hall, Newcastle

# KING OPENS MIM FOLK, BLUES AND GOSPEL FESTIVAL

opens at Liverpool University

The tour includes the

band's appearance at the

Royal Variety Show at the

London Palladium on Novem-

London's New Victoria

Theatre (8), recording for

BBC2 at the Ronnie Scott

Club (9), Colston Hall, Bristol

(13), Central Hall, Chatham

(14), Belfast Festival (15),

Guildhall, Portsmouth (16),

Nottingham Palais (17), Bir-

Fairfield Hall, Croydon (19),

Pavilion, Hemel Hempstead

(20), Wakefield Theatre Club

(21) and Free Trade Hall,

THE PROJECTED Country

and Western tour starring

Buck Owens and Skeeter

The tour, which was to

have started in Britain on

November 20, will not take

place because Don Rich, lead

guitarist with Owens' group

the Buckaroos, is in hospital

in America with kidney

Davis has been cancelled.

COUNTRY TOUR OFF

Manchester (22).

trouble.

mingham Town Hall (18)

Rest of the dates are:

on November 7.

ber 10.



JOHN LEE HOOKER: stars on the outstanding bill

(7), Fairfield Hall, Croydon his new British tour which Guildhall, Portsmouth (10), Theatre Royal, St Helens (11) and Pavilion, Hemel

Hempstead (12). Tickets for this outstanding blues and gospel caravan are selling fast, and fans are advised to book without delay (See page 40).

#### DONOVAN RECORDS

DONOVAN WILL spend eight days in the recording studios in Hollywood at the end of his current 29-city tour of America.

The tour ends in Honolulu on November 8 and he will fly directly from Hawaii to Hollywood for the sessions.

As reported in last week's MM, Donovan will star in An Evening With Donovan at the Royal Festival Hall on December 6.

At the end of January he starts recording six colour TV shows for which he will select his own British and American guest stars.

#### BUDDY RICH DUE

London early next week for

CARIBBEAN FESTIVAL

whole package moves north to play the Jubilee Hall, Leeds.

are the Bamboo Club, Bristol (October 31), Newcastle's Memorial Hall (November 1), Poplar Youth Club, East London (2), Town Hall, Hammersmith (3).

FLEETWOOD MAC'S third American tour, which starts on November 18, has been extended by a month to three months and they will not now return to Britain until mid-February.

During the last three weeks the group has been recording in London and they also plan to spend time in the Reprise studios in Hollywood to get a new single and album tracks. A concert tour of Britain is

planned for next Spring.

Owens has suggested that the tour will be held in April, and agent Mervyn Conn will be working out new details when he returns from his honeymoon next week.

DESMOND DEKKER and Max Romeo - who learned this week that his new record, "Mini Skirt Vision," has NOT been banned by the BBC top the bill of a Caribbean Pop Festival to be held in London's Lyceum from midnight to 6 am on November 7. Also on the bill are Pat Kelley and the Mohawks, and

the compere will be Count Prince Miller. The following night the

Other dates for Max Romeo

Footnote: Max's first single, "Wet Dream," was banned by the BBC - but reached number 16 in the MM chart.

#### MAC TOUR EXTENDED

THE Tijuana Jazz Band return to Andover Jazz Circle's Jazz At The River on Saturday (1). Steve Lane's Southern Stompers are the

in the next three years.

guests on November 29. Doreen Beatty guests with the Bowen-Henry group at the Swan, Caledonian Road. Kings Cross, on November 3

JAZZ NEWS

TOHN SURMAN will re-

the Continent to tour from

The tour will start at the

Purcell Room on February

2 and the last date (28) will

be at the Guildford Festival,

Dick Morrissey, Terry Smith,

the Frank Ricotti Quartet

and Alan Skidmore Quintet.

THE Spontaneous Music

ens (drs) and Trevor Watts

(alto) - are back at the

Little Theatre Club, St Mar-

tins Lane, on Friday's be-

THE new Mike Pyne Octet

Club next Monday (3) and

appears in concert for the

London Jazz Centre Society

with the Alan Skidmore

Quintet at the London

Theatre on November 13.

Mike (pno) leads Art The-

men and Ray Warleigh

(saxes), Kenny Wheeler

(tpt), Chris Pyne (tmb), Karl

Ron Matthewson (bass) and

CUITARIST Grant Green

has re-signed with Blue

Note Records and recently

cut a new album with Claude

Bartee (tnr), Yam Bevans

(vibes), Clarence Palmer

(elec pno), Jimmy Lewis

(elec bass) and Leo Morris

OUIS ARMSTRONG is

being featured in a ten-

minute film for the U.S. In-

formation Agency. It will

feature a capsule history of

Satchmo and contain ex-

cerpts from films and TV. It

is said it will be shown to

around three billion people

Spike Wells (drs).

School

Of Economics

debuts at London's 100

tween 10.30 pm and 1 am.

Ensemble - John Stev-

Productions.

turn to Britain from

February 2 to 28 for Ed Faultless' Modern Jazz TEDDY WILSON, with the Dave Shepherd group, appears at Bristol tonight (Thursday), Newcastle (tomorrow). Manchester (1). being promoted by MJP. Also at the Festival will be Dublin (3 and 4) and the 100 Club (5), York (8) and Basildon (9).

> HARLIE SHAVERS plays the Old Granary, Bristol, on November 1 and at London's 100 Club the next day . . . BBC-TV show the recording of Mike West-brook's Metropolis on November 4.

TAZZ At The Joustings, at the Elm Park Hotel Hornchurch, presents the Frank Ricotti Quartet on November 5, followed by Dick Morrissey, Terry Smith and the Ed Fautlless Trio (11) . . . the Bird-Curtis Quintet visit Redhill on November 2.

DILLY CLARKE and his D Jazz Band celebrate their first anniversary at the Hay Wain, Cadnam, near Southampton, on November 1. The band also plays Thursdays at the Great Harry, Warsash.

THE London Jazz Four I open a new club at the Imperial Hotel, Brighton, tomorrow (Friday). Tonight (Thursday) they are at the Torrington, Finchley, and on Saturday (1) they have a BBC Jazz Club airing.

TENORIST Dave Gelle this week records an LP for RCA with Frank Ricotti, Chris Lawrence and Mike Travis . . . Graham Collier's Sextet plays the Torrington, Finchley (November 2), Bull's Head, Barnes (3), Three Tuns, Beckenham (6), Nuffield Theatre, Lancaster (7) and Theatre Royal, Lincoln

#### Bowie tours Scotland

DAVID BOWIE, currently riding high with "Space Oddity," makes his first our of Scotland this month.

Opening at the Salutation Hotel, Perth, on November 7, David follows at Grand Hall, Kilmarnock (8), Kinema Ballroom, Dunfermline (9), Electric Garden, Glasgow (10), Albert Hall, Stirling (11), Music Hall, Aberdeen (12), Town Hall, Hamilton (13), Radio One Club, from BBC Glasgow (14), and Caird Hall,

Dundee (15). David's second LP is due out on November 15.



BUDDY RICH arrives in

ANDROMEDA "Andromeda" (RCA) AMBROMI ORE acid-rock, plenty of those Record better than usual and an incredible Mirror Sound for a trio. John Cann's songs are inventive, and the group been ANDROMEDA. RCA SF 8031 In my review of the High Tide's 'Sea Shanties'

Other acid-rock groups had influenced that other acid-rock groups had influenced that

group's music. I feel that the music of the

man drawn from her And Same groups has been drawn from by Androsame groups has been drawn from by Andromeda for many of their musical ideas. There
shades of Junior's Eyes and Soft Machine
on their first album If of the tracks could go on lorevel. e been boring, but they're not. The ar. are clever and the playing is sympather. (to mention just two) on their first album Gerce rock lines as well as the cool swall although it must be pointed out that Androm-Although It must be pointed out that Androne eda, like High Tide, are excellent musicians in particular laving dow ers. Try and hear them live Mick High Tide, are excellent musicians, Mick Hawksworth, in particular, laying down - or listen to the record. If some technically brilliant bass lines. should be played at well above room temperature and at full volume. That should bring Andromeda Dick Lawson. Zig Zag ANDROMEDA (RCA Victor). Impressive debut from a Brithome. ish group who comprise John Cann (guitar), Mick Hawksworth (bass) and Ian McLane dome now I have a chance (drums). Their sound is heavy but clear and the self-penned interesting stuff and enjoy it." material sustains the interest right through, which makes a And everyone who has seen Andromeda has enjoyed them They manage to avoid too. Beyond that the best Melody Beat thing to say is "Go and see thing to say is then you'll them for yourself, then you'll them for yourself, then you'll be dison the gentler stuff, Maker " And Now Sun Shines." Other standknow." And you won't be dis-ANDROMEDA - a trio of rela-Return To Sanity." tive newcomers to the scene Their of very good first reminiscent of very is faintly reminiscent appointed, that I guarantee." which has shades of Holst, and and exciting quitar work its exciting guitar work. ANDROMEDA: "Andromeda" of the smar excellent guitar work . TTARD: nEV (RCA SF 8031). Three-man London based progressive through recording a demo produced one of bass guitarist Excellent first album from a group Hawksworth's songs. sounded so good together the hey decided to form the well known on the club and college circuit. Good songs well arranged An appearance on John and some very accomplished guitar playing mark a successful transition to record of one of the most Record The album was written mainly exciting acts in the country.

RCA SF 8031 lead guitarist John Cann Retailer and they come over as one of should come as they are appearing in clubs throughout the country. Music **Business Weekly** enquiries Tim Sharman 01-736 7980

PINK FLOYD are a visionary group of creators. Their music flies so high and wild that it can bring a kaleidoscope of images to your mind's eye.

And, best of all, the Floyd are the only group to have mined a rich seam of inspiration which can best be described as "science-fiction music."

#### Faithful Numbers

Their new double album, "Ummagumma," contains new versions, recorded in concert, of their old faithful numbers, "Astronomy Domine," "A Saucerful Of Secrets," and the miraculous "Set The Controls For The Heart Of The Sun," which all provoke in me such a subjective reaction that, when I hear them, I'm THERE, at the controls of the giant spacecraft, heading straight into the fiery heat of the sun.

So I asked Roger Waters, singer, guitarist, and one of the group's whether composers, such a reaction was intended on the part of the group, and whether he felt it while playing.

"I don't tie it down to real images," he said. "I did when I wrote Set The Controls,' for example, but now it's more of an abstract kind of sound-picture.

" Most of these things are abstract — the titles are just tags which are there because that's what it meant at the time.

"'Set The Controls' still has relevance to the sun as the life-giving force, but perhaps it was never a real image - more of a head image.

"Two or three years ago I used to read a lot of science-fiction books, and that's where it must

have come from. "But now I feel that we're getting closer to real experience, rather than ideas generated by reading science-fiction."

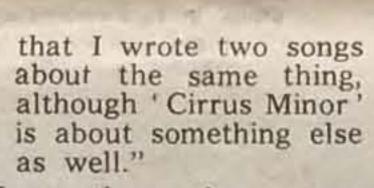
The second record of "Ummagumma" contains tracks composed by each member of the group in turn, and one of Roger's things, 'Grantchester Meadows' is a gentle and reflective song which refers back to his 'Cirrus Minor' cut from 'More' soundtrack album. They're both slightly outside the normal Floyd scope, and I asked him about them.

They were both bits of memory, I suppose. They're about living in Cambridge - Grantchester Meadows are fields south of the town - and it just happened

Richard Williams

Exclusive

interview



Now that the group have been performing their concert programme for some time, I asked Roger why they had chosen to record an album of old numbers, instead of the newer compositions.

The four songs on the first album are a set of numbers that we'd been playing all round the country for a long time, and we decided to record them before we jacked them in. And they've changed a lot since we first recorded them."

Only one song is missing: the famous "Interstellar Overdrive," which, says Roger, "we don't dig very much."

But there are plans to produce 2,000 acetates of the "live" version of this song, which was left off the album, and distribute to the many people who have shown interest in it

"We gave one to John Peel and he really liked it, so we may make up these acetates for people."

Certain of the Floyd's recorded works would seem to indicate that they are heavily into modern electronic music. Would they be the ones eventually to preside over the complete disintegration of conventional harmony and rhythm in pop?

can't see us ever getting into complete disintegration," he replied. "We're interested in experimenting, of course, but not in intellectual academic pursuits.

"If it comes out sounding academic and 'modern,' I think it means that whichever of us has done it has failed. I don't think it was ever our intention to go that

way. "To put it a better way,

you may experiment with some kind of modern technique, but if you get it right the feeling behind the music comes through, assuming that the listener has

the capacity to hear it. "I think we've got a very strong feeling for rhythm, and I'm not so keen on things that come out sounding clinical.

"We may move in different directions, and the moves you make depend to a certain extent on what you're asked to do.

"For instance, there's nothing I'd like to do more than the music for Arthur C. Clarke's next screenplay." Clarke was the man who wrote the screenplay for the film

"The possibility exists for science-fiction films not the cops-androbbers-in-space type, but some of Theodore Sturgeon's stories would make incredible screenplays. That may or may not happen.

"We're now going to do the music for an Alan Aldridge TV cartoon series, called Rollo, which will be in 26 halfhour instalments. It's being put together by a private company for sale to the States, and I saw the pilot programme recently - it's rather Yellow Submarine-ish, about a little boy in space.

"We're not going to sit down and tape 13 hours of music, of course. What we'll probably do is record a four-hour 'kit' of music, which can be fitted to the film - like there'll be so many take-offs, so many landings, so many impacts, and so forth.

"We'll be doing the dubbing ourselves, and that takes a hell of a long time."

Their previous venture into the world of soundtracks came with the film More, which Roger says is currently doing

very good business in France and America, but which has yet to be seen in Britain.

But it might not do so well in Britain, because the dialogue in English is a bit odd. But to the French audiences, reading the subtitles, it's probably okay."

There have been noticeably long gaps between the release of Pink Floyd's albums, and Roger says that they intend to make more albums in the future.

We'll be in the studios for ten days in December. I don't know exactly what we'll be doing, but it will probably be a life-cycle thing of some kind. "The concerts we did

with the 360 degree stereo gear earlier this year were a gas, and we're going to do some more, maybe around Easter time.

'We'll be improving the co-ordinator equipment, because we've discovered that many of the principles on which it was built were wrong.

"I'd like to get a bit more quality, because involving the audience depends to a large extent on it being real, and the better equipment, the more real it becomes.

With that, Roger launched into a dissertation on techniques of recording stereo sound, and how it could be improved. It was all highly fascinating, particularly when he played a brilliant recording of Berlioz' "Fantastique" for me.

He also took me across the lawn of his Islington garden into his embryo recording studio, where he said: "You know, there must be thousands of people in this country who have the ability to create, if they're given the chance to use t a p e-recorders things like that. They just don't gave the facilities."

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### caught in the act

# Great comeback for tenor giant Gene Ammons

TENOR GIANT Gene Ammons is back on the scene at last After serving seven years of a harsh 15-year sentence on a narcotics charge, the 44-yearold musician was released from Statesville, Illinois penitentiary on Oct. 10.

Just 12 days after his longawaited parele, "Jug" was back in action. He opened Oct. 22 at Chicago's Plugged Nickel packed house which greeted him with a standing ovation and responded ecstatically throughout three wonderful sets of swinging, soulful, foot-patting jazz.

At the helm of a quintet of King Kolax, trumpet (the leader of the first big band Ammons went on the road with way back in 1943); Wallace Burton piano; Chester Williams, bass, and Bob Guthrie, drums, Ammons was in full command of his horn. Making occasional use of a Varitone system (but not of its octamatic device), his big, warm sound was as full as ever, and it was obvious that he had not neglected his instrument during the long years of confinement.

The big, solid tenorman looks remarkably well and his manner is relaxed and friendly. "There have been a lot of changes in this world since I went in," he said. "It's like day and night. These changes have struck music, too. Cats are trying new directions and I dig it. But the avant garde wouldn't fit my bag, i might try a free Mck here and there, but I'll stick mostly to the Gene Ammons I know.

in numbers such as Jungle Soul. Angel Eyes, Blues Up and Down, and a superbly relaxed Exactly Like You, the audience did indeed hear the Gene Ammons they knew and so obviously loved, but Jug also introduced several new compositions. (" I've had a lot of time on my hands," he explained, jokingly but with a sardonic edge.)

Among these, the rocking Jungle Strut had the earmarks of a hit. There were also some poignant ballads, and an uptempo piece "Tension" that aptly reflected its title.

Ammons left little doubt in his listeners' minds that he was still the king of soulful tenors. His plans for the future, he said, include the formation of a seven-piece band. " I'll have all young players. I want to be the oldest dude in the group." He was set to record for Prestige in New York, Nov. 10, probably with just a rhythm section, but on future albums he would I ke to try string and big-band backings.

"There's only one thing I can say for sure," he stressed. "I'm here to stay." - DAN MORGANSTERN.

#### HUMBLE PIE

LIUMBLE PIE presented quietly attractive show at Queen Elizabeth Hall, London, last week. There was no flash showmanship or star presentation. The atmosphere was more like a gathering of friends, and the audience responded cheer-

Each member of the group kicked off with a solo feature, starting with Peter and includ-

PETER GREEN, of Fleetwood Mac, pictured during their set at London's Lyceum on Friday night.

ing a sensational vocal performance by Steve Marriott on " I Worship The Ground."

Steve's voice has long been recognised as one of the best,

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7 mins. London Airport Nearest station, Hounslow Central, Piccadilly Line ranking with Jack Bruce and Winwood, with an extra bite

and soul of his own. In the Faces this was often overlooked. In the less frenzied atmosphere of the Pieman, Steve's voice has a chance to blossom

Greg Ridley is also a strong singer, so the group have the most powerful battery of voices

around Jerry Shirley had a go at playing a Booker T type electric piano solo for h's party piece, then returned to lay down a solid foundation for the group when they commenced unified blasting. Peter's guitar shone on "Shaking All Over," featuring some extremely fast runs. His mixture of jazz and rock

influences is paying off. David Bowie, Love Sculpture and Griffin with powerful vocalist Graham Bell, completed an interesting bill. -WELCH

#### S.M.E.

most obvious place to showcase the talents of the Spontaneous Music Ensemble but 't's turning out to be surprisingly effective.

On Wednesday, coming on between the high-decibel electronics of Mighty Baby and Circus, the SME chose the right path, and provided a complete contrast

Trever Watts, playing his newly-acquired strich, led John Stevens into a quiet exploration

of the possibilities of a single note, changing volume by using his embouchure and altering the pitch by the smallest fractions.

This developed into a rather more agitated section, as Stevens helped Watts to float in a calm sea of mellow drum sounds, before they returned to the single-note "theme" and an elegant pointilliste ending.

The whole performance, which lasted probably 20 minutes, had an elega'c beauty which kept most of the young audience listening intently. That, in itself, was a considerable achievement. - RICH-ARD WILLIAMS.

#### TUBBY HAYES

WE APPLAUD the Clarke-Boland and Jones-Lewis big bands when they come here and rightly so. But let's not overlook our home grown product. Like for example, the Tubby Hayes Big Band.

The band has been around for a few months now, growing in musicianship and exc tement all the time despite its not too frequent outings. On Sunday, it played a packed Torrington, in Finchley, and aired a couple of magnificent sets of gripping ensemble work, biting solos and sparkling rhythmic drive.

For an outfit which works together infrequently, it sounded remarkably together, thanks to the leadership of Tubby and the technical brilliance of all the musicians. So why so few major showcases like Ronnie Scott's for a season?

There were so many fine solos - from Tubby, Alan Skidmore, Kenny Wheeler, Brian Smith, Harry Klein, Louis Stewart amongst others - that the memory was left ringing with good sounds for some time after the band finally packed up. The arrangements give full rein to the instruments and concentrate for the most part on out and out excitement, a much needed ingredient, these days.

The economics of putting a band of this size on at a club like the Torrington are fraught with danger. But this band pulls in the music fans and is worthy of a lot more bookings. - ALAN WALSH

#### PARTRIDGE

ON PARTRIDGE left his busking image behind him at Hounslow Arts Lab, at The White Bear, Hounslow, last week, when he appeared with his three-month-

old group, Accolade. Consisting of Don (acoustic xylophone, vocals), Giltrapp (electrified acoustic, vocals) who is still performing as a solo artist, Malcolm Paul (double Bass) formerly with the Artwoods, Brian Cresswell (flute) and lan Hoyle (drums), the group produced an original, easy to listen to sound, which was well received by the audence, on this the group's first public

appearance. Singing songs written by Don and Gordon, well arranged with interesting flute playing from Brian and brilliant guitar work from Gordon, Accolade surely must have a promising future ahead of them at this time when the public are only too ready to accept fresh sounds and ideas.

With an LP lined up with EMI, spokesman Gordon said, "We play our songs the way we want to; I would not put our music into any category. Don is fed up with being known as a three-chord guitarist, he is a brilliant song-writer and through the group people will realise his true talent.'

#### HARPER

DOY HARPER must have felt a N little like a messiah making a long-awaited return visit to his native town when he appeared at the Liverpool Student Unions' Hall recently, And it can hardly escape the notice of his followers how like a messiah he looks these days with his shoulder length blond hair and a beard

It was a happy occasion for Harper and 200 or so students, who all seemed to agree they had never seen him in finer form. He opened with a remarkably good imitation of Dylan singing "North Country Blues," reverting to his own style as the song progressed. It was gently amusing with an esoteric feeling with which the student audience found sympa-

In the past one has been enchanted by Harper's contemporary comment, issued with his own special brand of hip talk - but this time people seemed genuinely mesmerised by him. He used it to special advantage when talking about his new LP - " a much better scene than the other three " which apparently is so long that it plays right into the middle. A bad scene for people with automatic pick-ups as Harper so adroitly pointed out "She's The One" received a full half minute's applause. He brought his act to an end with a vamped up vers on of "Hell's Angels." It was easily the loudest sound of his evening

and gave his new amplified acoustic guitar its debut Harper left the stage obviously moved saying: "Thank you, thank you very much, I promise to be back." punctuating every line with a threaty chuckle as is his habit." - DAVID CHAR-

# All set for 'free' radio

One deejay is said to be offering his services free to the newest commercial radio station. Radio 428 Metres, which starts broadcasting at 1 am on Saturday

(1). used to mastermind the Move, told the MM that Radio 428 Metres had been running tests from the Pyrenees for some time and believe they can reach the whole of Britain and part of Ireland - but only after dark.

To start with they plan strictly late-night radio from I am until 6 am and it will be all progressive music and not much advertising.

Naturally they want your reactions and would welcome comments after the first weekend addressed to Radio 428 Metres, 11-15, Wigmore Street, London, W.1.

#### Goodman

Benny Goodman seemed impressed by Tony Coe's clarinet with the Clarke-Boland Band at Ronnie Scott's last week . . . Card from the Deviants says: "We are alive and well in Seattle. Love, Russ the Drum, Paul the Guitar,

Sandy the Bass, Paul the

Voice. Women and child-

ren first." Much argument in MM office over whether Juicy Lucy LP sleeve is sexy or nauseating . . . Nice to see Buddy Tate at Jazz Expo. But what happened to Ben Webster? And where was

Louis Jordan? Spike Milligan would have found Dave Lee Travis' jokes familiar on Radio One on Sunday. They all came from Spike's Beachcomber LP.

Gratifyingly large turnout for the Bert Courtley Tribute at the 100 Club, despite tube strike. And nice to see Kathy Stobart looking so well and sounding so good.

Pianist Neville Dickie getting amazing plugs for "The Robin's Return" from BBC deejays Frank Zappa jamming with

Pink Floyd at that wandering Paris Festival.

#### Idiot

Letter from France addressed to "Mr Maurie Henshaw" at MM Les Perrin met Louis Armstrong, Dill Jones, Max Kaminsky and Zutty Singleton in States. At Press time only 40

tickets left for Miles Davis' closing Expo concerts at the Odeon Hammersmith on Saturday (1) ... Will Steve Winwood, Jim Capaldi and Chris

Wood form a group? Outbreak of idiot dancing in Wales by superstar Phil Ward . . . card from Bonzos in States shows a Mark Twain excursion boat and says: "As you can see we're lost."

MM's Chris Welch can be heard muttering on new Humble Pie LP . . . MM's Bob Dawbarn can be heard muttering almost any time-Ronald Biggs, the great train robber, a great

Lionel Hampton fan. Singer and club owner

# name Radio THE RAVERS Weekly. One deejay is



Tony Secunda, best Ralph Barrett singing in known as the man who St Crispan's Church, Ber-. . . Roy Harper mondsey has invited Joni Mitchell to tour with him in February . . . Spirit of John Morgan advertising their LP on racing cars at Silverstone.

Peter Sarstedt obviously set for a big hit with "Take Off Your Clothes," officially the B side of his single, "As Though It Were A Movie." Naturally the BBC has banned it.

Fleetwood Mac say they are "worried by spate of early material being released by their former record companies." Not that they are ashamed of the material, they just think it doesn't show where they are at now.

Status Quo offering £200 reward for information leading to recovery of equipment which vanished when their van was stolen at New Cross last week. The van was found at Balham but minus £5,000 worth of stuff. Sound City have loaned them new gear and the group is circularising likely shops to try and recover it.

Groundhog Tony Mc-Phee pleased at free publicity given by Dunlop Groundhog launching tyres. Now the group is for Dunlop's booked Christmas do.

MM's Roy Eldridge has done it again. He has his right arm in a sling after playing that rough Rugby League last weekend . . . Yorkshire listeners protested to the BBC of Spirit Of John Morgan played their "Yorkshire Blues" on Radio One. No sense of humour some people.

#### Petrol

Bob Houston still hasn't learned you have to put petrol in a car to make it go . . . Thanks to Perfectly Frank, Journal Of The Sinatra Music Society, for saying nice things about the recent MM supplement on Sinatra.

A Saturday Afternoon Pop Show, starring Dave Dee, at Stockton's Club Fiesta raised over £175 for the Save The Children Fund . . . A Sunday morning show at the Blue Kettle Tea Rooms, Balls Pond Road, featuring Jiving K. Boots, raised 81d for the Save Dozy, Beaky, Mick And Tich Fund.

Keith Tippett's front line also working with Soft Machine. By all accounts it's a great sound Memo to all East European Governments: Those offensive cards sent to the MM are all from agent Don Aldridge.

Gerry Bron in America setting up deals for Juicy Lucy . . . Crosby, Stills, Nash and Young and Joni Mitchell expected at the next MIDEM in January

Cupid's Inspiration left Ashley Kozak and signed new Personal Management contract with Peter Jackson . . Some nice Oscar Peterson on BBC-TV last

### NEWS IN BRIEF

OWING to a change of plans, the RCA package tour of Country and Western stars will now play only two British dates following their opening in Amsterdam on Nov. 7

They are at Walthamstow Granada on November 16 and Royal Albert Hall on November 17. Bill stars Skeeter Davis, Bobby Bare, Connie Smith, Nat Stuckey, and George Hamilton IV.

Immediate Records issuing Small Faces double album in Nov. featuring hits from previous Immediate and Decca releases. plus unreleased live concert material.

Tea and Symphony and Sacrifice playing Shelter concert at the Factory, Bas Street, Birmingham, tonight (Thursday).

Tremeloes play London's Lyceum on November 5. Dozy, Beaky, Mick and Tich have their first single since Dave Dee quit the group on Philips on November 7. Title: "Tomorrow Today."

Woody Herman's big band stars in a 45-minute spectacular on BBC-2 TV this Saturday (November

Stars of the stage show Hair appearing at London's Revolution during November are Gary Hamilton (3), Peter Straker (10), Linda Kendricks (17) and Gloria Stuart (24).

Jazz organist Jimmy Mc-Griff arrived in London on Sunday. He appears at the Speakeasy tonight (Thurs-

Second of the Julie Andrews TV spectaculars will be screened by BBC-1 on Sunday (Nov. 16), Co-

star is Harry Belafonte. Guests on Cilla Black's new colour TV series on BBC-1 include Val Doonican (Nov. 18), Hollies (25), Sacha Distel (Dec. 9). Sandie Shaw (16) and Dusty Springfield and Cliff Richard (Dec. 24).

Robin Gibb flies to Hollywood in January to solo on the Andy Williams

TV Show. Drummer Brian Hudson has re-joined Harmony

Grass in place of Bill Castle. Vanity Fare have a new

single, "Hitchin' A Ride" out on Nov. 7 and this week signed an agency agreement with AMA. Group's lead singer will be in hospital for another fortnight following a knee operation but hopes to be out in time to promote the

Idle Race have signed a new management contract with Peter Walsh of Starlite Artists. Their former manager, Ray Williams, will continue to handle the group's songs for Sugartown Music. Peter Walsh is hoping to line up an American tour soon.

Jimmy Thomas, for 10 years featured singer with the Ike and Tina Turner Show, has formed a backing group called "I." Personnel comprises Sandy Lowenthal (organ), Ernie Hayes (gtr), Chas Cronk (bass gtr), Keith Hodge (drs), and Tex Navarro (bongos). Jimmy's first solo single is out on the Spark label on Nov. 7.



# This amazing man Cash...

IT'S ODD how some artists have the ability to strike a response from the public which cannot be explained by their vocal talents or the significance of the songs they sing.

Johhny Cash — whose "A

Boy Named Sue" has
reached number 3 in the
Pop 30 and whose "San
Quentin" album has
climbed to number two
in the LP chart—is a bis wo

His voice occasionally has trouble finding the middle of a note and it is inclined to slip when trying to hang on to it. His songs have the subtlety of an old-time Bible preacher and, in other hands, many of them would be sickeningly sentimental in a typically American Mom's apple pie way.

And yet he not only strikes an instant rapport with the listener, he has become an important figure on the pop, as well as the country scene. A man like Bob Dylan is proud to record with him — their association in fact goes back man years.

Cash is certainly an imposing figure. Preferring to dress in black his face has the sort of rugged masculinity of a John Wayne—one American writer described it as looking as though it had been ripped from a wanted poster. At interviews he tends to be



# BOB DAWBARN TAKES AN IN-DEPTH LOOK AT THE KING OF COUNTRY

polite but laconic, weighing his words as though each was costing him money.

Many of his songs are naive. But they are true and Cash, despite nearly fifteen years of continued success, has remained very much a man of the people. If his songs are sentimental or violent it is because he feels sentimental and has known violence.

It is this ability to convey common emotions naturally without any of that show-biz self-consciousness which strikes an instant chord with the vast majority of his listeners.

Cash was born in Kingsland, Arkansas, on February
26, 1932. His father took
just about any job that came
along in order to scratch a
living and the family were
very religious. His first
musical memories are of
singing hymns. Those
hymns, and the blues he
heard as a child, have, he
believes, had a lasting influence on his music.

His mother taught him to

play a few chords on guitar and by the time he was 12 he was writing songs as well as stories and poems. But it wasn't until he joined the American Air Force at the age of 22 that he began to take his guitar playing and singing seriously.

After his demobilisation,
Johnny tried to make a living as a singer but was
forced to take a day job as
a salesman for electrical appliances. Then, in 1954, he
found himself in Memphis
and with two friends —
billed as Johnny Cash and
the Tennesee Two — did
an audition for Sun Records
who had just discovered a
certain Elvis Presley.

Sun signed him up and he wrote his first single, "Cry, Cry," which was an immediate hit. In 1956 he recorded "I Walk The Line" which sold well over a million copies. He had other big ones, including "Ballad Of A Teenage Queen," "Big River," "Guess Things Happen That Way" and "Come In Stranger," but somehow

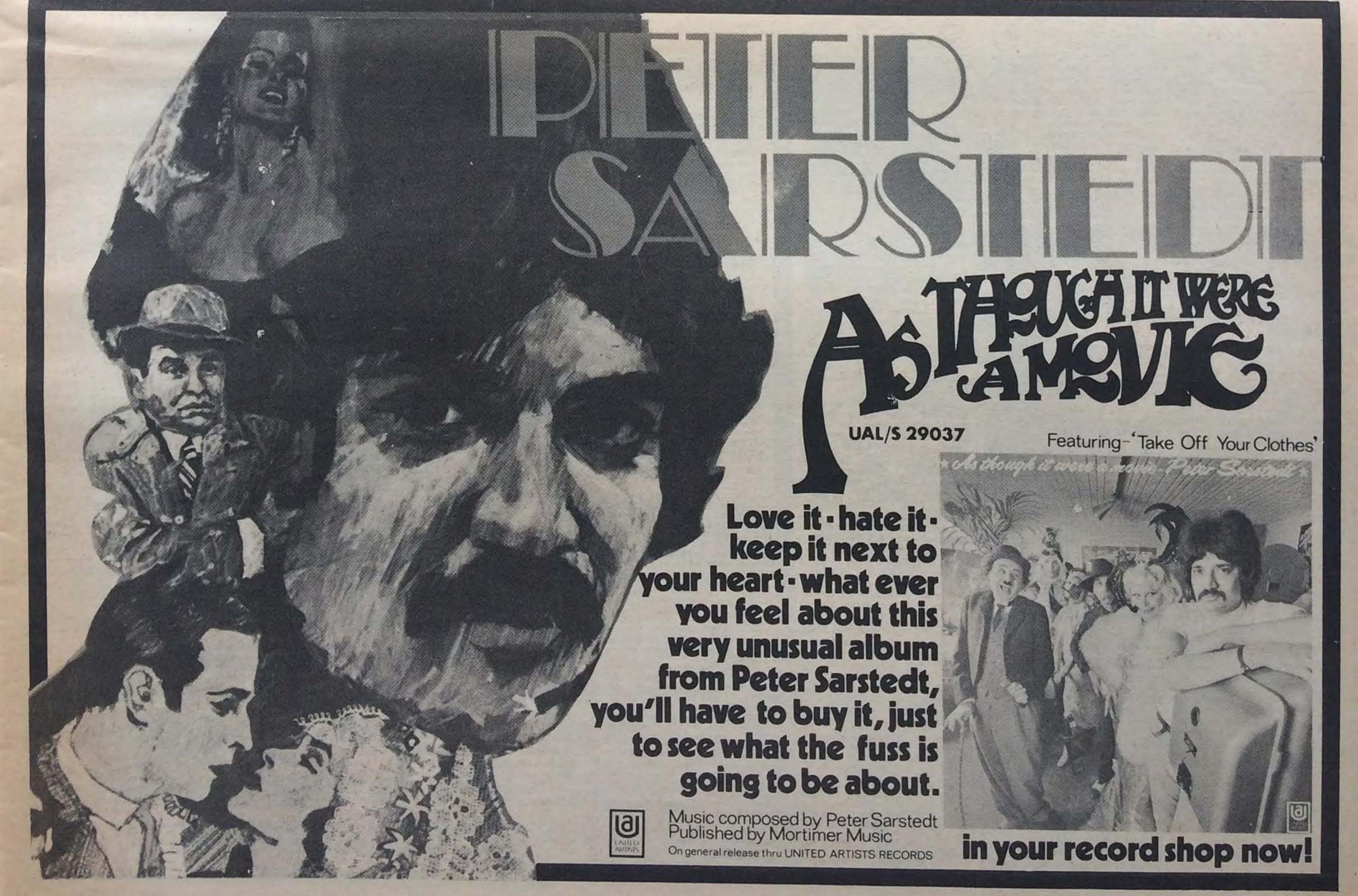
none of them made much impact in Britain. He came here in 1959, when that king of talentspotters Jack Good brought him in to guest in a TV show, Boy Meets Girls.

But it was not until 1965 that he first had British chart success with "It Ain't Me Babe." In the past ten years his album sales are around the five million mark and he has become an international star whose appeal reaches far wider appreciation than the hard core of country fans who have always known his worth.

On his last visit to Britain he told the MM: "I think that a lot of things have come out as country music that are far removed from it. They make a mistake of putting a label on it and it makes the music stagnate. It stops it reaching people who want to hear it."

As a man who drew 53,000 paying customers on his last British tour, it doesn't seem that Mr Cash has too much trouble reaching people.





# melody maker reviews jazz expo 69

#### SATURDAY

THIS YEAR'S Jazz Expo was opened shortly after 6.15 pm last Saturday in prudent manner by the theme of Maynard Ferguson's Big Band.

When Maynard leaped onstage, galvanic as ever, he announced that the first number would be a tribute to Duke Ellington. Which must be appropriate for any jazz festival, though the presence of Ellington at the festival would have given it more point.

So away into "'A' Train," arranged by Don Sebesky, with Maynard snapping everyone into action from the front, then clearing a passage back to the trumpet section to take over on top.

An Ernie Wilkins blues followed. It had been rechristened "Moss Is Boss," and it featured Danny Moss's rich, thrusting tenor in an arrangement with a Basielike cut.

Then Monk's came "Round Midnight" - a Slide Hampton score with some fleet open trumpet and good soul piano from Pete Jackson - and a zesty new Keith Mansfield original, "This Man's Field," which Ferguson told me later was titled during the two seconds it took him to reach the mike for the announcement, Keen alto from Peter King, a long piano interlude and a short burst of "Freedom" music helped to make this interesting.

Another longish piece was Menza's "Italian Suite," slightly modified by M.F., if he'll pardon the initials. The various movements featured Maynard, using an oddly choked open (with half-valving?), plus an initial bit of stringstroking by the pianist; Maynard again, sounding more "down" than usual on valve trombone, and John Huckeridge (flugel) and the leader in an excellent dialogue; Brian Smith on soprano, and finally the guv'nor back front for a clear, highclass A to close.

The brass was one trumpet short (Alan Downey) for the first show, but the brass sounded out nicely and I liked the general sound of the band. This can be a really impressive orchestra with Ferguson's undoubted ability as a bandleader.

Sarah Vaughan, working with a fairly new trio

which, I fear, left something to be desired in the way of force, sparkle and swingpower, got immediately into her queenly stride - in spite of some unregal wayout clobber.

It is all but impossible now for me to find words for the range and purity and extraordinary control of her singing. Something chaste in her art, at its peak, seems to call for manner and material to match. Thus I am still disappointed by a song like "Broken-Hearted Melody" - long a nonfavourite of mine - despite the perfect light touch and moments of inspired phras-

And I find myself in two minds about the impishness of her approach, and the comedy-routine bits with pianist John Veith.

She is entitled to entertain, and audiences respond audibly. And yet . . . to voice-lovers who along ago placed Sarah on a pedestal, I guess it's something like a goddess appearing topless which, come to consider it, they do.

Anyway, there can be no denial of the loveliness, the underlying beat and jazz feel, the breathstopping skill of her work on "Shadow Of Your Smile," "Passing Strangers," "I Could Write A Book," Jim Webb's "Didn't We," even vast areas of "Misty" after all this time.

She is divine indeed, and singers who missed the chance of hearing her concerts can restore their cool by locking out for the television programmes which were recorded at Ronnie Scott's on Sunday. - MAX JONES.

A PART from the familiar A genius of Gary Burton, the man who gave me most joy at Sunday's Jazz Expo concert (second performance) was a 52-year-old mainstream trumpeter called Charlie Shavers.

Shavers, in a 20-minute spot which had me smiling throughout, proved conclusively that the best qualities of middle-period jazz can be summed up in one word: warmth.

His style seems to be directly descended from Louis Armstrong, and he has that golden tone and bags of vitality, although his playing has been shaped to a great extent by the contexts in

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which he has performed He kicked off the concert, and his good humour immediately infected the audience. With eyes popping and feet dancing, he blew hot blasts before jamming in a mute to converse with Spike Heatley's bass.

Gary Burton's set was cut very short, to the surprise of both players and audience, but despite poor amplification the group per-formed well up to their enormously high standard.

The growing compositional talents of bassist Steve Swallow were featured (all four numbers were his), and he also played wonderful bass.

The leader was brilliant, guitarist Dave Pritchard played a really interesting solo on "Doin' The Pig," and if Bill Goodwin's top cymbal was a little obtrusive, well that could be put to the somewhat dubious acoustics of the Hammersmith Odeon.

The Kenny Clarke-Francy Boland Big Band, who played the entire second half, proved that although their arrangements may be a little undemanding, there is no coasting solo-wise.

The fluglehorns of Benny Bailey and Art Farmer filled the hall with sound on their features, respectively "I'm Glad There's You" and the 3/4 "Evanescence," while trumpeter Idrees Sulieman (boppish and aggressive) and trombonist Ake Persson (fluent and urbane) each had a pair of solos out of the top drawer.

The two-drum set of Kennies Clarke and Clare had a ball on "Drum Encore," and the tenors -Johnny Griffin, Tony Coe, and Ronnie Scott - had a fine battle on "Sax No End" which the relaxed Griffin won by a knock-out.

Salena Jones, the singer, appeared in a first-half spot, but I don't feel inclined to judge a cabaret artist by a jazz yardstick.

So here are three bits of information: (a) her band consisted of three guitars, harp, piano, vibes, bass, drums, and Latin percussion; (b) musical direction was by Keith Mansfield, which must have made a change from the Love Affair; and (c) among the songs she attempted were "You Don't Know Me," "Summertime," "Right Now." -RICHARD WILLIAMS.

AS FAR as the customers were concerned, veteran violinist Joe Venuti was the star of Monday's show. They greeted his first solo with the Newport All Stars with a roar of approval which must have surprised the tubby balding violinist who looks like a bank manager. But he quickly showed his appreciation of their warmth and entertained with amazing attack. Rich, melodic runs and a lot of humour, a real star is Joe!

And so are most of the Newport All Stars. Ruby Braff proved that he only gets better - warmer toned, more inventive and, possible, more tasteful.

Red Norvo swung prodigously and was enormously popular with his swooping attack and puckish features.

Barney Kessel, a dynamic member of the All Stars, was featured earlier in the guitar workshop with Grant Green and Kenny Burrell. All were superb. My preference was for Burrell because of his virile attacking style and his exploratory and interesting solo flights.

Grant Green was decisive and got a strong sound; Kessel was dazzling as he switched from single string playing to chords with complete mastery over both. But his sound was muffled in comparison to the others.

Singer Dakota Staton completed Monday's bill. She seemed out of place among such interesting instrumental music and performed perfunctorily on songs like "Cherokee" and "Foggy Day." But Peter King, weaving about like a tightrope walker, did a fine

accompaniment job. To sum up - a money'sworth evening of superlative jazz. - JACK HUTTON.

# Why Miss Vaughan isn't recording...

IF Sarah Vaughan never sang another heavenly highnote she'd have earned her place, and a top place, among the immortals of jazz singing.

And if she never made another record, several of the more than three dozen bearing her name would endure as historic examples of the most sumptuous voice and technique in the realm of jazz and popular song.

But of course, you may be thinking, Sassy (if you should happen to think of her in that chummy fashion) is recording regularly as clockwork. But no; she isn't making records at all and, incredibly, hasn't cut an album since early '67.

#### Quick Seller

This, at any rate, is what she told Leonard Feather in an MM interview last December. And when I raised the matter during her Expo visit over the week-end, she said: "No, I haven't made any. So it's two-and-a-half years since my last session."

The main reasons, I gather, are these: that companies tend to pressure you to record what they want to record rather than what you want; and are reluctant to pay the price you think you deserve. In her case, it's a high figure.

Sarah, honest about these things, doesn't pretend that companies are swamping her with offers.

"All they seem to want is the quick seller - a single that hits the charts within a week or two," she observed. "All they can see is money.

"Maybe I don't make that kind of record, but I hear that one of my old ones, with Billy Eckstine, has been

here. "It's funny really," she laughed throatily (not a bad sound, either). "Billy

doing pretty well over

told me about it. 'He said: 'Sass, we got a hit in England.'

"I said: 'What hit?' And he told me. All I could " Passing say was Strangers "?"

She erupted again and indicated that the record went back to some almost forgotten Early Period Vaughan. But she is featuring it in her programmes in Europe and, as she says, its success proves the durability of her work.

You know what? I have not really wanted to make records all that much. You get no royalties; half the time you're working for gangsters. Who needs

#### Terms

'They say you must have records, but I've been managing all right without 'em. I've worked consistently since I saw you last in 1967. But I may sign with Bell Records when I get back home."

It is also a possibility that Sarah's next album will be recorded in a British studio. She has been approached on the subject of touring and recording here. If the terms are right, she's definitely interested.

I've dug England so much this time," she assured me, pointing to dresses and costume jewellery bought last week in "What's Knightsbridge. happened to London? It's a wild scene; everybody's gone out of their mind here."

Certainly the singer has got herself geared up on this trip. And doubtless she surprised the first-show



audience at the Festival Hall by wearing black boots, a fringed black

satin mini, Lurex tights and an armoury of chains. "I've done nothing but shop since I arrived," she explained to me earlier.

#### Crazy

"There's so much to get; the clothes are crazy, everything in the shops is so far-out, I think I'll come back here to live for a while and just go shopping."

In fact, Sarah did a few things besides shop. One of them was to visit Ronnie Scott's on a couple of evenings to hear Salena Jones and the Clarke-Boland Big Band.

She joined Salena ("I hear she's doing very well over here") on stage and had a ball duetting with her.

Sarah, who has always enjoyed good big bands, found the CBBB performances something of a revelation.

"That's the most exciting band I've heard in years. It's got everything. I like the writing, it's got very good soloists and the drummers knock me out. "When I first saw there

were two, I thought: Oh no! What have they done? But when I heard them together . . . boy! And that Kenny Clare, he's excellent, I thought I knew him as soon as I saw him. Yes, I worked with him once over here."

had heard Sarah was having all the band's tapes and records sent to her by Gigi Campi, and she confirmed that her interest was more than theoretical

"I may do a tour with the Clarke-Boland band," she said. "I've been talking to Gigi, their manager, about early next year. I'd really dig that."

BY MAX JONES

Somebody (not me) asked her how she'd compare the band with Basie's. Sarah is an old Basie ad-

mirer, but her verdict was this:

"Kenny's band would make Basie reach down and get out everything he's got, and ever had. And then he'd be sorry he'd heard

Such enthusiasm augers well for a Vaughan-CBBB tour if it ever happens.

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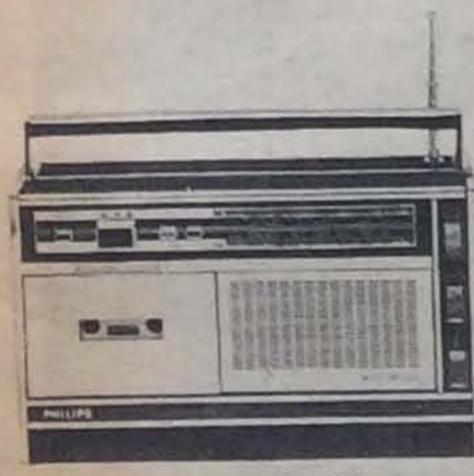
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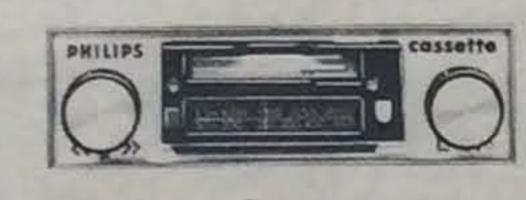
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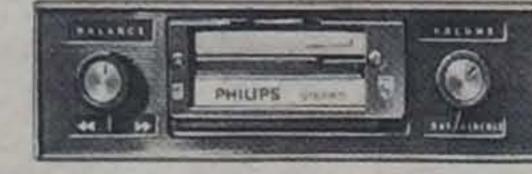
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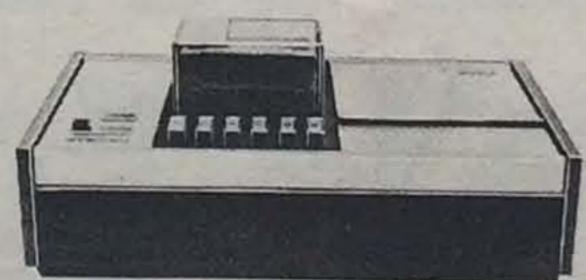
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GEORGIE'S NEW band is on the road. Fame and friends, including some of the brightest names British the scene, came into the open this week with a debut appearance at a rag ball.

#### Almost

was almost ten years to the day when Clive Powell, a lad from Leigh, first became Georgie Fame.

Sandwiched between the Tremeloes and a dents to a very different sound from that Fame

made ten years
ago.
It was a different sound
even to the Fame of a few months a g o. line up which includes Frank Ricotti on alto, sax and vibes, tenor

man Alan Skidmore, trumpet star Harold Beckett, trombonist Chris Payne, John Warren on baritone, Brian Odges on bass and drummer Harvey Burns.

"They all liked the idea of working together,"



GEORGIE FAME: opening date in Nottingham

# new band treated Not Georgie's Dack, With little help his friends Only guitarist. Colin Green, a veteran Blue Fame, remains in the new line up which

#### BY ROYSTON ELDRIDGE

Georgie. "It doesn't matter if they are doing their own thing apart from the band. I don't want to go

out and work ten times a week. There's a group feeling and everything should work out fine." Fame had planned to go

to the States a few months ago with former session men Odges and Burnes and Colin Green. But it was an idea he dropped as he considered forming the new big band.

"I'd been thinking about going into the studios with hand picked guys for some time. There was a lot of freedom with the old band -Peters, Colin, Crombie and Tony myself - but wouldn't be able to do the things I've done tonight and on the album with that line up as it was.

"We've nearly completed the album and it represents what I want to do musically. Perhaps I should have laid back and waited before going on the road but I think it went okay although I may have to cut it down a little, there wasn't much room out there."

#### Studios

the studios Georgie also called on the wizardry of saxophonist Art Themen, former Blue Flame John Marshall and Pete King.

" Art played on two of the tracks, he plays the solo on 'Is It Really The Same.' Pete King plays in the section on 'Somebody Stole My Thunder.' I wanted Pete especially for 'Bird In A World Of People."

Most of the material on the album is original apart from the title track, Mose Allison's "Seventh Son," which is likely to be released as a single.

"Jeff Ryan wrote most of the lyrics. He's comparable to Pete Brown - a tremendous poet. There's a tribute to Blossom Dearie which Jeff wrote the lyrics to, I'd written the tune about two months ago.

"'Bird In The World Of People' and another track were done by Mike O'Neil but I like to think of them as my songs. They are all original as they appertain to me."



JIMMY PAGE: some fine bottle-neck

# Led Zeppelin and the music of Now

THE FUTURE historian researching into the type of music that took us into the 1970s will be able to turn to an album, "Led Zeppelin II" (Atlantic 588198) as typical of the best of it.

This really shows how rock-and-roll has developed over the past 14 years. While the accent remains on the heavy beat, the music has become rough, tough, uncompromising. musicianship has proved out of all recognition, even if some of the lyrics have not.

track, The opening "Whole lotta Love," sums up the Zeppelin approach. The singer more interested in the rhythmic effect of his words than their meaning. The wailing, challenging guitars moving into complete freak-out and then building up the tension by repetition and sheer walls of sound.

"What Is And What Should Never Be" is full of contrasts between soft and loud, light and shade and its interesting the way Robert Plant changes the texture of his voice. There's some fine bottleneck from Jimmy Page "The Lemon Song" is less successful and could really be any one dozen lesser of a groups.

"Thank You" is a gentler love song including nice

organ. "Heart Breaker," the opener on side two, is a real crowd rouser and a chance for Page to display his technique while John Paul Jones' bass and John Bonham's drums fill out the sound until it seems to burst out of the record.

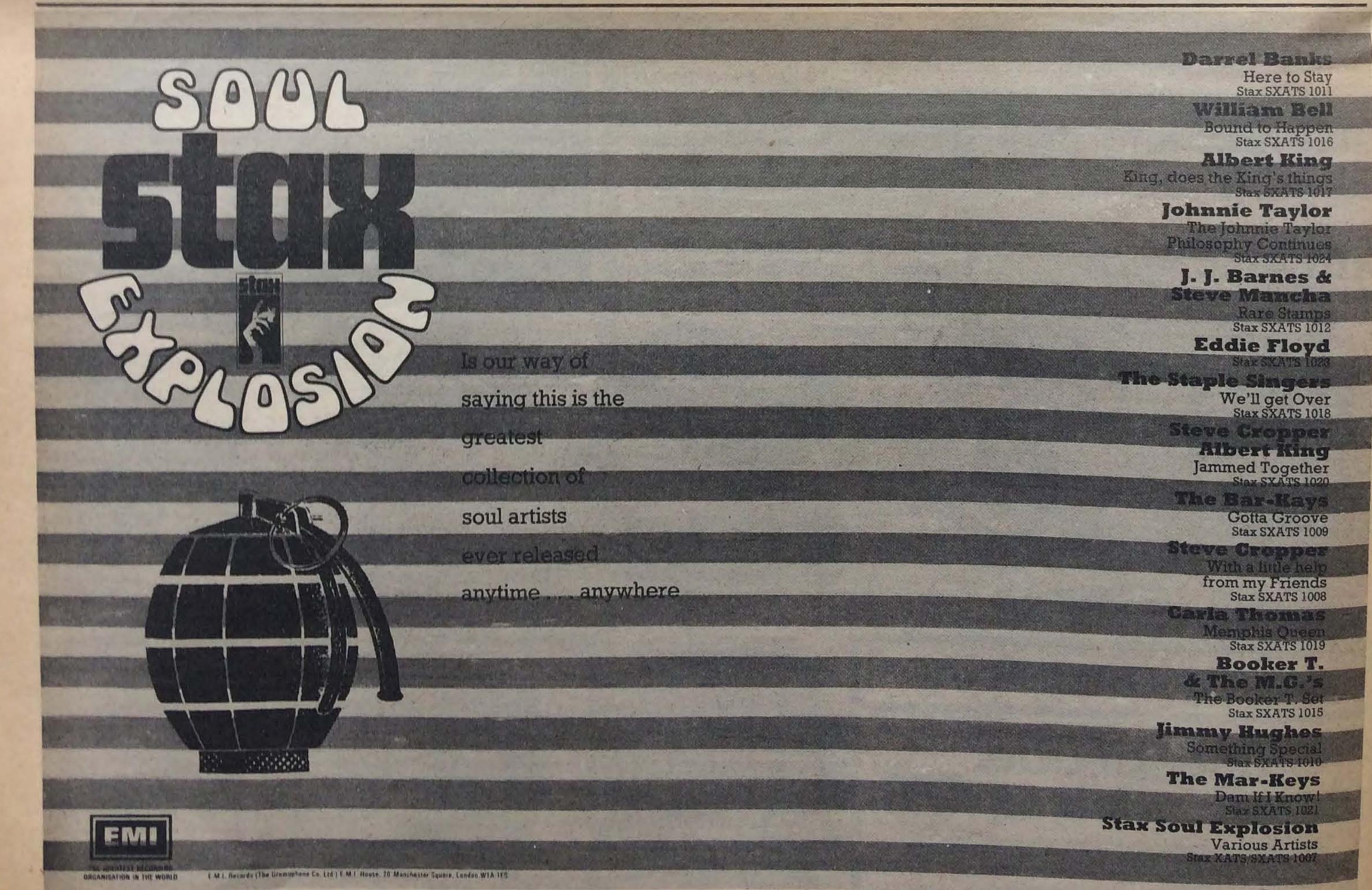
"Livin' Lovin' Maid" is another hard rocker with all stops out and excitement building.

"Ramble On" starts quiet and builds via some Slavonic sounding guitar, alternating the pretty and the rough.

"Moby Dick" features Boham's drums and he really attempts to build a meaningful solo rather than just flashing round the kit at top speed.

"Bring It On Home" has nice mouth-harp and goes way back to the blues origins of rock

This is the music of Now - certain of itself and needing no apologies. Excitement added to good musicianship. A fine LP.



# The two sides of Deep Purple

THE VARIOUS recent attempts to wed BY BOB rock and classical music are one of the DAWBARN strangest and, to my mind, more disturbing aspects of recent recently appeared in conmonths.

Just as some jazz musicians in the 1950s became obsessed with the idea of a third Stream music combining jazz and classical techniques, several of our better pop musicians are now flirting with the same problems.

Is it that they feel the classical ambience offers respectability and serious their consideration to music? To my mind, it is all so unnecessary and by attempting to graft classical forms on to their music, the rock musicians are more likely to destroy exactly what is valid in their own thing.

I put the point to Ritchie Blackmore, guitarist with Deep Purple who, under guidance, Lord's

cert at the Royal Albert Hall with Malcom Arnold and the Royal Phil.

"I'm inclined to agree," admitted Ritchie, "although I felt the concert was a success and this was only an experiment. It isn't the direction that we, as a group, are going in at all.

"There are two sides to the band. Jon, with his training, is classically influenced and my influence is rock-and-roll.

"I believe that rock-androll has not yet been developed, whereas jazz, and classical of course, has. I mean, you can't imagine anybody better than Segovia so why pursue that

"Rock is a very weird art and although there are so many good groups now, I've yet to hear a rock and roll band which has perfected the art.

"But whatever you do has got to be exciting in

order to reach your audience because you have to remember that people don't understand music. However complicated it may become it has to have that excitement to attract their attention."

there so many good musicians on the pop scene now.

"It's the same musicians three years later," answered Ritchie. "You keep hearing of new bands being formed but its the same old

faces and naturally they get better. I've been playing 13 Why, I wondered, were years now and you must improve if you keep at it."

> Drawing on his American experiences, I asked Ritchie why it was that so many American groups, great on record, were a disappointment in the flesh.

British groups, it seems, are, even if unconsciously, much better stage perfor-

"They have this thing about being natural in the States," he told me. "If you dress up to go to a club or to perform then you are not

audiences like to think the group has just come up on musicians are something a bit above them, so you have to put on a show. And I prefer it that way.

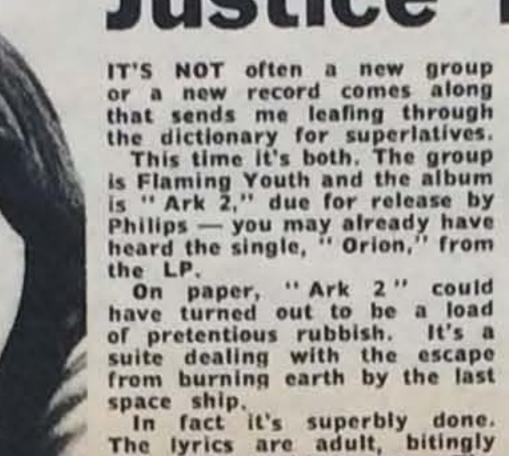
"Another thing, America being natural. American has got a lot of fantastic

not many good groups. Of stage from among them, those I've seen, I can only Here, they like to think the think of the Flock - whom John Mayall has recorded - the Serfs, Spirit and

Vanilla Fudge, I saw good recording groups like Love who were quite messy on



PHIL COLLINS ex-Artful Dodger



Justice for Flaming Youth! Gordon Smith (vcl, gtr, bass gtr), Brian Chatton (organ, pno,

> (drs percussion, vcl). The group was originally formed as Hickory to back the Gladiators who were, as Phil puts it, "doing a Four Tops thing." They ended up backing John Walker but decided they wanted to go their own

> vcl), Ronnie Caryl (bass gtr,

gtr, vcl) and Phil Collins

They were approached by the writers of "Ark 2" and spent 200 hours working on it, doing the arrangements themselves. The writers, incidentally, wish to remain anonymous because they feel their previous associations might harm the image of the record and the group.

Phil, a former Artful Dodger

in the West End production of "Oliver," seems to have most to say in the group and explained to me what exactly their "thing" was.

"We do some writing ourselves and play some of Flash's numbers," he told me. "But mainly we take other people's numbers apart and put them together again so you can hardly recognise them. We also attempt to play some jazz."

Flaming Youth are all good musicians. As organist Brian put it: "The audience got to the limit of the three-chord stuff. Now they won't listen if you can't play your instrument. And they really are willing to listen now. It took somebody like Eric Clapton to say: 'I'm going to play what I want to

play ' and it opened the way for everybody to be able to do their own things.

"We also like to think we are an entertaining group," interposed Ronnie, Flash, the group's resident cynic, feels their future must

eventually lie abroad. "England is played out," he said. "They only go to a dance now because there is nowhere else to go. Audiences on the Continent will really listen, they don't just go to drink."

Flash, in fact, spent a long time on the Continent as a member of the Crawdads, Brian was formerly with a group called the Warriors and Phil and Ronnie with the Freehold. If there's any justice they have a smash hit album on their hands.-B.D.

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witty and sophisticated. The

tunes have both instant appeal

and are memorable - a rare

combination. The group are the

most promising I have heard in

a long while - "Flash"



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Transatlantic Where Trends Begin

### jazz scene

PLYMOUTH, strangely enough, seems to have been the birthplace of much of the best contemporary British jazz. After all, Mike Westbrook and several of the members of his band originated there.

So, quite coincidentally, did Bob Downes, a 32-year-old tenorist and flautist who is currently getting into more interesting scenes than you could hope to count.

Like many young musicians, Bob dislikes having his music typed as " jazz." But that's not because he looks down on the term, it's simply honesty.

#### Overdubbing

For instance, his first album, which should be out by the end of the year, has one side given over to a piece of ballet music he wrote for the Ballet Rambert, titled "Dream Journey," and it deviates a long way from the jazz straight-and-narrow.

The second side uses musicians like John Stevens (drs), Harry Miller (bass), and Chris Spedding (gtr).

Bob is using overdubbing on several of the cuts, and he says: "That's why I don't want to call it jazz, because jazz is, by definition.

spontaneous. But even with the overdubbing, I feel that the music retains the life and spirit of jazz."

On the ballet music, he used several session trumpeters, and comments: "It's funny, but they started off really into it, but when the jazz guys got warmed up the session-men dropped off.

"The ballet music was originally a 21 minute piece, but Derek Hogg, a tympanist who plays with the Ballet Rambert, heard it and told me to expand it. Then the choreographer, Norman Morris, asked me to do it for the company."

#### Fitter

Bob took up the tenor ten years ago, when he was an apprentice electrical fitter.

He first became interested in jazz through groups like the Jazz Couriers, but soon became depressed when he



DOWNES: first album features ballet music

# Bob Downes' many scenes

found that everyone was playing the Stan Getz style, which he felt didn't suit him.

the tenor - I couldn't see any way out. But then I heard a Rollins record, and that showed me that there was another route."

Bob names Rollins and Miles Davis as his greatest influences and inspirations, and his beautiful Siamese cat is called Rollins in commemoration.

When he left the RAF in 1964 ne came to London, and "I was about to give up straight away joined the John Barry Seven: "We were playing 'From Russia With Love' and all those moody things - it was a groove." Then he went through the

mill of Jimmy Nicol's Shub Dubs, Chris Andrews' backing band, and night-club work which, however lucrative, was artistically stultifying.

"I went into night clubs because I chickened out; people were laughing at what we were doing in a jazz context, so I went for the bread.

"But once I'd got myself a good horn and a flat I cut out to do what I really wanted." Recently Bob has turned down several financially rewarding prospects with com-

mercial artists, and was

offered a place in Manfred

Mann's Chapter Three, which he declined partly because of the travelling.

#### Modern

"I'm very much into modern classical music now, people like Berio and Penderecki," he told me. "My favourite flautist is Severino Gazzeloni, who's really the boss." Gazzeloni, you may remember, had a track dedicated to him on Eric "Out To Lunch" album.

For some time now, Bob has been involved with his trio, called Bob Downes' Open Music, and after playing residencies at Cornucopia and a small art gallery in Seymour Place, they are now resident on Saturday nights at the Crucible, where Bob also plays with the Westbrook Concert Band - an association which began four years ago and which has recently been renewed.

#### Ballet

He is also working on a one-man ballet with avantgarde dancer Alan Beattie, and is already planning a second album.

"It will be on a kind of heavy R&B kick, with John Stevens playing really strong drums and Chris Spedding on electric guitar. I want to go and play in Trafalgar Square, and tape people's comments. The ruder they are the better they'll sound on record."

#### Sense

In a sense, Bob Downes is a hustler. He'll go out looking for work, rather than waiting for it to come to him. Enthusiasm is just one of his qualities, and it's an asset which bodes well for the future. - RICHARD WIL-LIAMS.

"GOODTIME NIGHT" run the MM ads for the 100 Club on Thursdays. Adding "with Bill Nile's

Goodtime Band." In fact, a Thursday evening at the club is like putting the clock back ten years. Bill Nile's Goodtime Band is a complete throwback to the heyday of trad. They wear fancy waistcoats and Bill even bears more than a passing resemblance to Mick Mulligan-both in looks and in his ribald

humour. He is also one of the most honest men I have met.

"Why don't I take a solo?" he echoed my query.
"Because I'm not a good enough trumpet player. 1 don't play jazz myself. I'm a bandleader, the guy who does the organisation. I see myself as the right bloke to get the musicians there."

Earlier, Bill had muttered an unprintable rejoinder to Dave Bilk, Acker's brother - manager who, on spying the band's fancy waistcoats, had jested: "Get yourselves some bowler hats and I'll make your fortune."

Bill agrees the band is a throw-back and that the reasons are not entirely musical.

Since leaving school, where he played violin and trombone, he has always led his own band and has lead groups almost contiunously. "We've gone through lots of phases," he says. "Back in the West Country we were on the New Orleans bit. Then we went mainstream-but that was all a bit pseudo. And anyway most of the bands who try to play mainstream in Britain just don't have the soloists, with one or two obvious exceptions. The average run of local musicians aren't capable of doing

"Finally, I decided that as the public are not attuned

it convincingly.



NILE socking it to 'em

# Bill, the honest throwback

to jazz the only thing to do was to sock it to them, make it live.

"In a nutshell, what I am after is the clubs. I know I'm not going to break down the institution of Barber. Ball and Welsh in the clubs so I have to try other ways. And if I have to drop my trousers to get the crowds then I will do it.

"The guys in the band have a diversity of talents out if somebody isn't happy doing the showman bit then there is no point in him being with us. If a guy is serious about his music we work out numbers to give him his head-but we don't play them until after we have the crowd in the palm of our hand.

"You talk about us being a throwback. Well Acker was a throwback to Ted Lewis-so what is new?"

I'm not sure Acker would agree but I can see what Bill meant. And I wish him luck.-BOB DAWBARN.



'SPACE' **MODERN JAZZ** QUARTET



Several small species of furry animals gathered together in a cave and grooving with a Pict... is just one of the titles from the new DOUBLE ALBUM "UMMAGUMMA" on Harvest SHDW 1/2 by the

# PINK FLOYD

Richard Wright, Roger Waters, David Gilmour and Nick Mason recorded one Album live (and we mean LIVE!) at Mothers in Birmingham & Manchester College of Commerce, and on the other Album they separate to perform individual pieces...a sort of "divided we conquer" bit. This must be the greatest project Pink Floyd have achieved...it's a must.

This Double-Album set sells at the recommended retail price of

All tracks published by Lupus Music



# THE BUTS

WELDON "JUKE BOY" exponents operating in the blues field.

an artist.

He was born on a farm. worked for his father, just outside Belleville, Texas. (in '33) Weldon went to live with foster-parents.

His mother died when he was eight, and by the time he was 13 Weldon had moved to the home of an older sister. Already he was doing plantation work during the cotton season, and used his earnings to buy a cheap second-hand guitar.

was always singing from a kid," he told me during his visit to London with the 69 American Folk Blues

Festival. "I used to sing at school; I was leader in a group of kids about six years old. I started on the guitar when I was 12, teaching myself on a little bitty one I got from a friend."

Later, the young Bonner settled in Houston. He won a weekly talent show at the Lincoln Theatre and, as a result, was given a local radio spot. Other dates followed. Many were in jukes and barrelhouses, and it is from the juke joints that

# BONNER, who is currently touring in Europe for the first time, is one of several one-man-band He is a Texan still in his middle thirties, which seems rather young for so traditional-sounding an artist. He is a Texan still in this middle thirties, which the young for so traditional-sounding an artist. The date was March 22, 1932, and Weldon was the ninth and last child of Manuel and Cary Bonner. The family was poor, and shortly after his father died traditionalist trom Texas

#### MEN WHO MAKE THE BLUES

BY MAX JONES

Bonner took his name. He has also called himself, on early records, "The One-Man Trio." As for the harmonica, third "voice" in his music. Weldon says he took it up after he got married. "My wife didn't like

me playing guitar." He quit guitar for about four years, he said, from 1950. "While I was off, I learned harp. When I came back to music I started play-

He became a professional musician in California during '56 and a little later made his first records, in Oakland. They couldn't have sold very well, because he didn't make any more until 1960.

Bonner was travelling most of the time, and he arrived in Lake Charles, Louisiana, from New Orleans in '60. These records for Goldband label - on which he was accompanied by piano and drums or guitar

and drums - give an excellent idea of his quality, a personal kind of city-country

"Just Got To Take A Ride," "Can't Hardly Keep From Crying " and the drily nelancholic "Blue River Rising " are good examples of what he can do. They are all on "The Louisiana Blues" (Storyville). Here, and on his other records, are tracks on which his easy-riding music is reminiscent of



JUKE BOY BONNER: one-man-band.

Jimmy Reed's - and the same could be said of much blues from the Gulf Coast.

Juke Boy allows that the resemblance has often been commented upon, adding: "People have compared me to Reed, but his style, think it's a lot different.

In truth, Juke Boy does create a world of his own. You can enter it via Arhoolie's Juke Boy Bonner" or, if you can locate a copy. Flywright's limited edition of "Juke Boy Bonner" which holds a dozen tracks recorded in Houston in 1967.

Touches of Lightnin' Hopkins and Sonny Boy Willliamson No 2 can be discerned in the music, too. But Bonner writes most of his own material.

"I seldom use other guy's stuff, and I don't record with other people if I can get around it. I like to get a few coins in for myself.

His songs give him the necessary dash of individuality, and though there is an undeniable sameness about some of his recordings, he does break up the mass with lively, danceworthy boogles such as "Call Me Juke Boy.

Those who wish to sample this triple-threat bluesman in a small dose could try a Blue Horizon single, "Rusning Shoes," which captures his folky flavour admirably.



#### JAZZ LP OF THE MONTH

Boogle (two takes) (a); Flat Populty Pop (a) Slim's Jam (a) Chicken Rhythm (c) San (b) — Gaillard (gtr. vibes to Monica Jump (c) Mean vol). Wini Beatty (pno. vol). Pretty Mama (c) School Kids Brown (bass). Singleton (drs) Hop (c): Early Mornin Boogie Hollywood Jan, 1946. (b): That Ain't Right, Baby (c) — Gaillard (gtr. vol). (b) Riff City (b), Mean Mama

(a) - Gaillard (gtr. pnb. vel) Dizzy Gillespie (tpt), Jack

SUPPOSE you need a fairly catholic taste to enjoy an album with personnels that range from Zutty Singleton to Charlie Parker. In fact these are all delightful examples of mid-1940s small group swing full of good - humour and typical Gaillard hokum with just

McVea (inr), Charlie Parker (alto), Dodo Marmorosa (pno). Tiny Bam Brown (bass), Zutty Singleton (drs) Hollywood, 29.12.45.

(c) - Gaillard (gtr, vcl), Howard McGhee (tpt), Mar-Stues (b). (Polydor Special shall Royal (cit), Lucky Thomp-545107) son (tnr), Dodo Marmarosa Brown (bass, vol), Singleton (drs) Hollywood, Jan, 1946

> small previews of what was coming from Gillespie and

Most of the (a) tracks the second take of "Dizzy" hasn't been released before -will be familiar to anyone who has the Parker Memorial albums. While, perhaps, not great jazz they are

# Entertaining music -but out of fashion

packed with interest and Gaillard's nonsense vocals may drive some people up the wall but I find their bonhommie so infectious it's im-

possible to take offence. The (b) tracks will be less well known and contain some good Gaillard guitar and pleasant vocals, Miss Beatty sings and plays some nice

period stuff on "Ain't Right" showing an obvious liking for Billie Holiday. The (c) tracks hold plenty

of surprises, It's hardly surprising that Lucky Thompson plays fullsome tenornotably on the delightful, slow "Mean Pretty Mama" -but "Santa Monica" contains one of McGhee's best

solos on record and Marshall Royal's clarinet is excellent, faintly Barney Bigard-ish and played with plenty of attack.

It's sad that this sort of entertaining music is so out of fashion. Life has lost a little with everybody trying to create masterpieces with every note.-B.D.



"Standing Ovation" (Dot SLPD 533). Basie's band, with Harry Edison in the trumpet section, is back in business with a "live" and scintillating recording made at Tropicana, Las Vegas, this year. Finely chosen material includes " Cherry Point," "Down For Double," " Jive At Five."



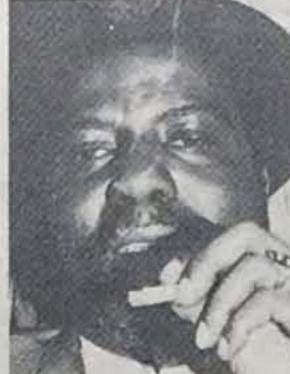
GARY BURTON: (Atlantic 588203). Another fine set from Britain ranging from hard-swinging blues to introspective probing of original bal-lads. Richard Greene's violin is added to the quartet - Burton (vibes), Jerry Hahn (gtr), Steve Swallow (bass) and Bill Goodwin (drs) - and is used intelligently to vary the sound pat-



HENDERSON: J "Tetragon" (CBS Milestone 63736). Wonderful modern tenorplaying from the leader with two different backup trios, Ron Carter (bass) being the only stable factor. Henderson is a master, and this is probably his best album.



QUARTET: "Leroi Jones / New York Art
Quartet " (Fontana ESP
STL 5521). Really important music from the
group co-led by John
Tchicai (alto) and Roswell Rudd (tmb). Tchical is superb, while poet Jones recites one of his poems rather badly. Drummer Mil-ford Graves is worth a long hard listen.



ORCHESTRA: "In Concert " (Riverside 673022). The 1959 Town Hall concert by Monk's ten-piece with jagged, effective arrangements by Hall Overton. Still one of the very best Monk albums.



DUKE PEARSON: (Blue Note BST84308). Pearson's piano, compositions and arrangements set the style of this impressive big band set, sparked by fine soloists. But the brightest track is Frank Foster's piece, "Disapproachment."

BARNEY BIGARD "Bucket's Got A Hole In It" (Delmark DS211). Tracks made with pianist Art Hodes last year featuring on some tracks Nap Trottier (tpt), George Brunis (tmb), Rail Wilson (bass) and Barrett Deems (drs). Easy going, inoffensive jazz with Bigard showing the years haven't affected his mastery of the clarinet.

CLYDE VALLEY STOM-PERS: "Trad Party" (Eclipse ECS2007). Recorded in 1956 and '57, this exemplifies sound that British trad made so peculiarly its own. A lot of spirit, but the Clyde's penchant for jazzing up Scottish songs now seems slightly ridiculous.

LOU DONALDSON: "Hot Dog" (Blue Note BST 84318). Mixture of jazz and R&B from fine musicians like Ed Williams (tpt), Donaldson (alto), Melvin Sparks (gtr), Charles Earland (organ), and Leo Morris (drs). Some nice solos but the music is a bit too hybrid to be satisfying.

BILL EVANS: " Speak (Riverside 673023). Reissue of a 1956 Evans album, with Teddy Kotick (bass) and Paul Motian (drs). Less introspective and considerably more straightforward than his later stuff, but not as good.

ERROLL GARNER: "Up In Erroll's Room" (Pye NSPL28123). Garner's piano is heard in its normal groul setting (with Ike Isaacs, bass, Jimmie Smith, drs, and Jose Manual, percussion) and with added orchestral backing by the Brass Bed, arranged for by Don Sebesky. It's agreeable music with good commercial potential. "Watermelon Man," "Cheek jazz, this time a '53 recording To Cheek" and a swinging "Groovin'" are among the

ALAN HAVEN: "Haven For Sale" (CBS 63681). Haven's distinctive organ on pop standards, old and recent, backed by the impressive Keith Mansfield Orchestra which includes Maynard



Ferguson in the line-up. Nice easy listening.

CLANCY HAYES: "Oh! By

Jingo" (Delmark DL 210). Banjoist/singer Clancy with the Salty Dogs semi-pro dixieland band based round Chicago. A touch of the old hokum on tunes like "Rose Of Washington Square," "Cakewalking Babies" and "Beale Street Blues."

FLETCHER HENDERSON: "The Immortal Fletcher Henderson" (CBS 63737). Immortal tracks made between 1923 and 1931 with a young genius called Louis Armstrong on four sides. Also in the band - Colman Hawkins, Charlie Green, Joe Smith and Buster Bailey. The arrangements sound pedestrian now but the soloists sparkle, especially

Armstrong. MILT JACKSON: "Spanish Fly" (Mercury SMWL 21037). Timeless vibes-playing on a well-paced set, proving that Bags away from the MJQ can be very stimulating. With Jimmy Heath (tnr), McCoy Tyner (pno), Bob Cranshaw (bass), and Connie Kay (drs).

GEORGE LEWIS: "Doctor (Polydor Special 545106). Another useful Polydor reissue of New Orleans by the band with Kid Howard and Jim Robinson. Howard, Alton Purnell and Joe Watkins all sing. A joy for

followers of the late Lewis. GEORGE LEWIS, PAPA BUE: "George Lewis And Papa Bue's Viking Jazzband" (Storyville 671209). One of the originals of the New

wateine swaiting for

Orleans revival heard with Denmark's trad favourites in oldies such as "Rugged Cross," "Sweet Bye And Bye," "Spinning Wheel," "Isle Of Capri" and "Salutation March." Rough and ready but sweet in places.

MAX ROACH QUINTET: " Jazz In 3/4 Time" (Mercury SMWL 21034). An historic album, but not a great one. Only Sonny Rollins sounds at ease in this set of waltz-time tunes, and even Roach and trumpeter Kenny Dorham aren't really together.

LEON SASH: "I Remember Newport" (Delmark DL416). Strictly for jazz accordion

STANLEY TURRENTINE: "Common Touch" (Blue Note BST 84315). Solid bluesblowing from tenorist Stan plus organist/wife Shirley Scott, but scarcely outstanding. "Blowing In The Wind" is a disaster.

FATS WALLER: "African Ripples" (RCA RD8036). Hardly recondite jazz but it doesn't half swing. Seven wonderful piano tracks and nine with one of his best groups featuring Herman Autrey (tpt) and Gene Sedric

SET: "When It Was Done" (A&M AMLS950). Somewhere between mood music and jazz with Wanderley's organ, a small group that includes Marvin Stamm's flugelhorn, strings and woodwind and, surprisingly, Don Sebesky arrangements adding up to a very dull LP.

#### RADIO JAZZ

FRIDAY (31)

4.10 a.m. J: Jazz Unlimited (Fri, Mon-Thurs), 7.15 p.m. V: That's Jazz (Butler-Fox Band). 8.5 J: Jazz Unlimited (Fri, Mon-Thurs). 9.5 U: East of Eden, Yes. 9.30 E: Herb Geller. 10.30 Q: Jazz-studio, Frankfurt. 10.45 A3: R and B. 11.5 E: Jazz from New York, 11.30 T: James, Dorsey, Hines, Goodman, Sinatra, Miller, Basie. 12.0 T: Haggart, Duke Christian, Jacquet, Miles Davis, Rich. 12.5 a.m. J: Underground Pop. 12.15 E: Pop and Jazz.

SATURDAY (1)

1.5 a.m. J: Finch Bandwagon. 12.0 noon B3: Jazz Record Requests (Steve Race). 2.35 p.m. H1: Radio Jazz Magazine. 5.45 B1: Jazz Club (Art Themen Quintet, London Jazz Four, Barbara Thompson, Humph). 10.20 Q: Pop and Jazz, 11.0 Al: Miles Davis (Antibes JF). 11.5 E: Herb Geller Combo. 11.5 J: Jazz. 11.30 T: Stan Kenton (Hair, Capitol ST-305). 12.0 T: Coltrane, Garland, Kenton, Pearson, Getz, Ella, Krupa.

SUNDAY (2)

6.45 a.m. A3: Lionel Hampton (Hughes Panassie). 7.30 B1: Mike Raven. 9.0 U: Colosseum. 11.0 Bl and 2: Hest of Jazz WALTER WANDERLEY on Records presented by Humph (B3 stereo from approx. 11.15). 12.0 T: New York, New York (Pop. Folk and Jazz Guests). 12.15 a.m. Bl and 2: Just Jazz (John Dunn). 12.30 Bl and 2: Jazz Workshop (Jev Clyne Group, Victor Schonfield).

MONDAY (3)

8.0 p.m. A2: Get To Know Jazz. 10.20 E: Kurt Edelhagen Ork. 10.30 U: Ast-ud Gilberto, 10.55 H1: Boy Edgar's Big Band. 11.0 A3: R and B. 11.30 T: Torme, Coniff, Jolly, McCall, Kenton, Bennett. 12.0 T: Cole, Byrd. Zoller, Konitz, Burrell, Kirk. 12.5 a.m. J: Bobby Troup Show.

TUESDAY (4)

2.30 p.m. H1: Jazz History. 5.15 H1: Jazz, 5.45 B3: Jazz Today in mono and stereo (Charles Fox). 10.30 Q: Jazz. 10.30 O: Jazz Journal, 10.30 V: Montreux JF. 11.0 U: Blues 'n Pop, Black 'n White. 11.15 A3: R and B. 11.30 T: (1) Nat King Cole, solo and with his trio (2) Si Zentner Ork. 12.0 T: Fletcher Henderson Story (Part 4).

WEDNESDAY (5)

9.36 p.m. A3: R and B. 11.20 H1: Radio Jazz Magazine, 11.30 r: Glen Campbell (Capitel STBO-268). 12.0 T: Terry-Monk (CT Meets Monk). 12.15 a.m. E: Blues.

THURSDAY (6)

7.0 p.m. H1: Big Band Beat. 7.30 Q: Big Band Serenade. 10.15 A3: R and B, 11.30 T: Elgart, Ames, Goodman, Cole, McRae. 12.0 T: Helen Merrell and Dick Datz (Milestone MSP-Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES.

A: RTF France 1-1829, 2-348, 3-848, B BBC 1-247, 2-1500/VNF, 3-464/188/194/VNF, E: NDR Hamburg 309/189, H: Hilversum 1-402, 2-298, J: AFN 547/344/271, Q: BR Munich 375/187, Q: HR Frankfurt 506, T: VOA 251, U: Radio Bremen 221, V: Radio Eireann 530. Eireann 530.

NEXT WEEK

BY LEONARD FEATHER

### What are Evolution up to now?



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### melody maker LP supplement

JOHN LITTLEJOHN:

"John Littlejohn's Chi-

cago Blues Stars." What

In The World You Goin'

To Do: Treat Me Wrong.

Catfish Blues, Kiddeo;

Slidin' Home; Dream;

Reeiin' And Rockin; Been

Around The World;

Shake Your Money

Maker (Arhoolie 1043).

Monroe Jones, Jr (gtr)

Alvin Nichols (bass),

Robert Pulliam, Willie

Young (tnrs), Booker

Sidgrave (drs), Chicagol

TOT an easy month, this

blues LP. There are so many

fine albums, even out-

standing ones like the Blind

Lemon Jefferson on CBS

Saydisc, that a final selec-

tion became next door to

new, rather than reissued,

material and this led to a

month, to choose a

14/11/68

impossible.

FRED McDOWELL

RECOMMENDED

Boues."

Includes his early sellers like

"Hello Central" and "Coffee

J. B. HUTTO: "Hawk

Squat" (Delmark DS617).

Hutto, Georgian guitarist-

singer working in Chicago,

makes powerful and quite

original music on these 13

HOMESICK JAMES,

ELMORE JAMES, FREDDY

KING, ETC: "This Is Blues"

(Island IWP5). You cannot go

wrong here unless you own

the Sue LPs from which these

are drawn. This sampler

Littlejohn (voc. gtr)

MICHEL BLOOMFIELD, TAJ MAHAL, NICK GRAVENITES, ETC: "Live At Bill Graham's Fillmore West" (CBS 63816). A pleasant session of modern blues and the like by the above three plus drummer Bob Jones (all of whom sing) plus saxes, trumpet and rhythm. Thrilling guitar jam-up on the instrumental "Carmelita Skiffle." RECOMMEIDED

CLIFTON CHENIER: "Black Snake Blues" (Arhoolie 1038). Chenier's third Arhoolie album, it presents his vocals and driving accordion in just the right setting, with drums and brother Cleveland's rub-board, and added rhythm on one track. ■ RECOMMENDED

STEVE CROPPER, ALBERT KING, POP STAPLES: "Jammed Together" (Stax SXATS1020). Something old, something new, a few vocals (one by each of the three) and a lot of guitar jamming by the trio backed by the Stax team. A super session of a

JOHN DUMMER: "John Dummer Band" (Mercury 20167SMCL). A lively collection of British-type blues and allied song which gets away from the contemporary Chicago image

"THE GREAT HARMON-ICA PLAYERS, VOL 1" (Saydisc-Roots RL320). There's a lotta harp here, mostly by far-out characters like Blues Birdhead, Palmer McAbee, De Ford Bailey and William Francis. Primarily instrumentals from '25 to '29

"THE GREAT HARMONICA PLAYERS, VOL 2" (Saydisc-Roots RL321). A further assembly of harp players, many obscure and folky, makes better value for blues buffs as it includes tracks by e Williams (not Big Joe, apparently), Sonny Boy No. 1 and Robert McCoy, and Sonny Terry and Oh Red.

EARL HOOKER: "Two Bugs And A Roach" (Arhoolie F1044). Those who didn't hear Hooker (or enough of him) at the recent Folk Blues Festival can make good by getting this first-rate LP on which his double-necked guitar is used to great effect. RECOMMENDED

LIGHTNING HOPKINS: "The Blues" (Ace Of Hearts AHT183). Admirable reissue label of a Mainstream Hopkins cut around '50-'51

#### BLUES LP OF THE MONTH

# Hallelujahs are in order for Littlejohn

close-run race between the Earl Hooker and John Littlejohn LPs. I plumped for the latter because the artist is virtually unknown here, and really striking new talent is always an event.

So hallelujahs are in order. Here is a Chicago bluesman - on the right and Sonny Boy Williamson side of 40 - with a On this record he sings Mississippi grounding which imparts the required downhome character to his sing-I narrowed it down to ing and playing.

His real name is John Littlejohn Funchess and he too, his roots are in the

offers the best in the Island

catalogue (Sonny Boy, No 2,

Buster Brown, Otis Rush, Big

Mama, Tarheel Slim and so

BLIND LEMON JEFFER

SON: "The Immortal" (CBS

Milstone 63738). A marvel-

lously varied set of songs

made by the great Lemon in

the mid to late Twenties. Out

here on Milestone last year.

"MAGGIE JONES" (VJM

VLP23). Oldtime Texas singer

Maggie Jones, one of the good

Invaluable to collectors.

on) for 14s 6d.

RECOMMENDED

EARL HOOKER

was born on a farm near Jackson in 1931. He heard blues in the country, and tried out the guitar by the time he was 14.

Since 1951, he has earned some kind of a living from his amplified guitar, working in and around Gary, Indiana, and Joliet.

and swings fiercely, displaying a strong, undiluted vocal style variously reminiscent of Muddy and Elmore James. On guitar,

women blues artists of the

Twenties, is here with 16

titles cut between October '24

and April '25. Louis Arm-

strong accompanies on half a

JO-ANN KELLY, TONY

MCPHEE, ANDY FERNBACH,

ETC: "I Asked For Water,

She Gave Me Gasoline"

(Liberty LBS83252). Produced

by Tony McPhee for the

Groundhog Series, this puts a

selection of local blues artists

on display. Others include

Graham Hines, pianist-singer

John Lewis, Jim James, and

dozen tracks.

RECOMMENDED

Mississippi Delta tradition. There are many likenesses to James, Muddy and the rest, mixed with influences from the "crying" guitar school of B.B. and the Kings.

"Catfish Blues," with its debt to Muddy Waters and James, and "Dream" are blues to reckon with; the last, and Elmore's "Money Maker," are redolent of James and knockouts at that. The one instrumental, "Slidin' Home," again has Elmore associations, while

John Littlejohn's Chicago Blues Stars

"Been Around The World" bows in all sorts of directions and especially towards B.B.'s guitar style.

All in all, this is an impressive first album (so far as I know) by an artist who can inject an explosive feeling into traditional music so that the younger buffs can get excited, too. I'm not sure how original John Littlejohn is, but time will tell. Meantime, let us hope the organisation men are lining him up for a European trip. - MAX JONES.



SONNY BOY WILLIAMSON

Brett Marvin, Good for followers of our scene.

ALBERT KING: "King Does The King's Thing" (Stax SXATS1017). Suddenly, a burst of Albert on record. This one has him reinterpreting some Preslev material.

FRED McDOWELL: "Long Way From Home" (CBS Milestone 63735). First-rate country singing and bottleneck guitar by Mississippi Fred, recorded solo at the University of California in

late '66. RECOMMENDED

McGHEE BROWNIE SONNY TERRY: "A Long Way From Home" (Stateside SSL10291). The old dynamic duo are back with a new, '69 recording made with Ray

Johnson (pno), Jimmy Bond (bass) and Panama Francis (drs)

BLIND WILLIE McTELL: "King Of The Georgia Blues Singers - 1925-35" (Saydisc-Roots RL324). Georgia's Willie McTell has become a widely known name through his reissued records. This offers tremendous rarities from the '29 to '35 sessions, assisted sometimes by Kate McTell or Curley Weaver. A historic set.

JIMMY REED: "Down In Virginia" (Action ACLS6011). Reed's fourth BluesWay collection, out on the Action label this time, includes one oldie, the title number, and

ten new songs. FENTION ROBINSON,

BLAND, JUNIOR PARKER, ETC: "These Kind Of Blues " (Action ACLP6009). A mixed, interesting bag of blues by famous and little-known artists from the Duke-Peacock labels

MAGIC SAM, LUTHER AL-LISON, BIG MOJO, ETC. " Sweet Home Chicago" (Delmark DS618). Chicago blues of the mid-Sixties, hard and drivey, is represented here by Magic Sam's Blues Band guitarist-singer Allison, harpist-singer Louis Myers singer Mojo, saxist Eddie Shaw and guitarist-singer Leo Evans. Well worth hearing

OTIS SPANN—FLEETWOOD MAC: "The Biggest Thing Since Colossus" (Blue Horizon S-763217). An effective Anglo-American collaboration, produced by Mike Vernon in New York last January, this features Otis singing and playing with style in the company of drummer S. P. Leary, guitarists Peter Green and Dave Kirwen and bassman John McVie. Satisfying

SUPER DUPER BLUES (Blue Horizon PR31). A 15s sampler covering a wide range of blues sounds from locals like Fleetwood Mac. Chicken Shack and Duster Bennett to Eddie Boyd, Champion Jack Dupree and Sunny-

land Slim. TERRY AND SONNY BROWNIE McGHEE: "Home Town Blues" (Ace Of Hearts AHT182). Terry-McGhee fans will welcome this early Fifties collection from Mainstream

SONNY BOY WILLIAM-SON: "Sonny Boy And His Pals '' (Saydisc-Matchbox SDR169). The one and only John Lee Williamson, who died in '48, is represented here by a lot of beautiful and exciting items from 1938-41, working with such champs as Big Bill, Walter Davis, Blind John Davis and Big Joe Williams. Essential for harp students.

RECOMMENDED

JOE WILLIAMS: "Don't You Leave Me Here" (Storyville Special 616011). Big Joe's hairy voice and guitar are captured in fine true form on this reissue of Storyville's "Ramblin' And Wanderin' Blues" - recorded in Copenhagen in '63.

JIMMY WITHERSPOON: "The Blues Singer" (Stateside SSL10289). It's a new-look Spoon on show, from the sharp cover pic to the contemporary backing provided by Charlie Musslewhite, Danny Kalb, Barry Goldberg and others. The rocking support suits his treatments of "I Don't Know," "Going Down Slow" and the rest. A loving Spoonful!

RECOMMENDED

#### STAGE AND SCREEN

FRED AND ADELE AS-TAIRE: "The Bandwagon" (RCA). Original cast recording of Bandwagon with Fred, Adele and the Leo Reisman Orchestra, Very thirties camp.

LEONARD BERNSTEIN: "Symphonic Dances From West Side Story/Symphonic Suite From On The Waterfront" (CBS): Heavy stuff and the beautiful melodies are rather swamped by the New York Phil.

DAMES AT SEA (CBS). London cast performance of the current hit musical that recalls the 1930s.

WALT DISNEY'S PETER PAN (Music For Pleasure). Film soundtrack. A good Christmas gift.

THE LOST MAN (Uni). Quincy Jones' music from the film starring Sidney Poitier. Excellent stuff with vocals by Nate Turner, Ernestine Anderson, the Pree Sisters, Venetta Fields and Geraldine Jones.

SLEEPING BEAUTY (Disneyland). Original soundtrack music complete with picture ALAN TEW ORCHESTRA: "The Magnificent Westerns" (CBS). Music from 17 West-

erns including "High Noon" and "The Magnificent Seven."

MIKIS THEODORAKIS: "Original Soundtrack Recording Of The Film Z" (CBS). Theodorakis, shut up by the book. Excellent value for the kiddies. Greek colonels in a mountain village, must feel glad that his superb music used for this film will be heard by thousands He is featured on piano and singing on two tracks smuggled out of

THE WILD BUNCH (Warner Bros). Jerry Fielding's soundtrack music from the Harry Lauder" (Columbia). western starring William Only for those with hairy

Greece\_



QUINCY JONES

CPIKE MILLIGAN: "The World Of Beachcomber" (Pye). Highlights from the TV series. Brilliant.

STEPTOE AND SON: (Marble Arch). Some of their best episodes featuring Harold and Dad in "The Bird," "The Gentle Art Of Totting," "Choppers For Sale" and "The Holiday." Pathos and humour.

ANDY STEWART: "Sings





# THE BEATLES 'Something' 'Come Together' OUT NOW Apple Records •



### melody maker LP supplement

POP LP OF THE MONTH

# A great leap forward for Mac

GREAT leap forward by the Mac, who have produced an album which will enhance their reputation and surprise anyone who who still thinks of them as a straight, bashing blues band.

Heavy

They are well into experiment without pretension, and heavy

FLEETWOOD MAC: "Then Play On" -Coming Your Way; Closing My Eyes; Fighting For Madge; When You Say; Show-Biz Blues; Under Way; One Sunny Day; Although The Sun Is Shining; Rattlesnake Shake; Without You; Searching For Madge; My Dream; Like Crying; Before The Beginning (Reprise RSLP 9000).

rock with a soul of its own. Not that blues is forgotten - Jeremy Spencer's guitar is as prominent as ever, particularly on "Show-Biz

Blues," and "Like Cry-

ing" is another excellent blues track.

Melody is also an important weapon in their approach. Tunes like "When You Say," recorded as a single by

Christine Perfect, are beautiful in conception and performance. Christine, incidentally, plays piano on Danny Kirwen's "Coming Your Way."

#### Vocals

The Mac's three-guitar line-up gives them a wide variety of sounds and styles, and Peter Green's vocals are excellent throughout, particularly on "Although The Sun Is Shining" and "Closing My Eyes."



Cream " (Poly- In The Court In (Pye). tion to the toast of most important new songs are all great. America. There was groups for some Possibly the Kinks fire and personality time. Gives little best album. in everything they idea of their true they did.



power on stage, but still packs tremendous impact.





Ray dor). A chance to Of The Crimson Davies' finest hour, Light" (Trans- ma" (Harvest). At (Probe). appraise the musi- King" (Island). A pop cavalcade atlantic). A brilliant last! Unutterably under - appreciated cal growth from a Confirms their repu- that is beautifully album, their best superb space music, group, truly great London club attrac- tation as one of the British - and the yet covering a vast which will take your music. Soft sounds, swing.



build a fantastic and into another di- ef unusual organ mension altogether. From Mike Ratledge. Double-album containing new versions of some of their best numbers,



spectrum of music. mind away out of very melodic and And at times they the solar system ingenious, with lots



SSOCIATION "The Association (Warner Bros). Typically smooth harmonising on some typically smooth songs with bags of melodic content. Oozes professionalism, and may be just a little too slick for most.

BAMBOO (Elektra). Quietly interesting music from a mature-sounding West Coast

SHIRLEY BASSEY: "Does Anybody Miss Me" (United Artists). The dynamic Shirley Bassey interprets some interesting material in her own sensual style. Rod McKuen's "We" and "As I Love You" are very good.

BEE GEES: "The Best Of The Bee Gees" (Polydor). Beautiful reminder of the group's great days before the noody. Hearing these tracks afresh reveals what superb writers the Gibb brothers are.

WILLIAM BELL: "Bound To Happen" (Stax). Excellent, Bell with tremendous clean brass and heavy guitar. Tightly produced and arranged.

TONY BENNET: "I've Gotta Be Me" (CBS). The man Judy Garland and Frank Sinatra call the "best singer in the world." Impeccably orchestrated, arranged and performed.

CHUCK BERRY: "Concerto In Johnny B. Goode" (Mercury). The title track lasts over 18 minutes. Berry fans shouldn't miss this at any

THE BEST OF COUNTRY MUSIC VOL TWO (Capitol). Country music is growing in popularity and these albums are a good way to get into it. Sixteen hits from the past 20 years from big names like Buck Owens, Jeannie C. Riley, Wanda Jackson, Ferlin Husky, Merle Travis and Jean Shep-

BIG HITS (Music For Pleasure). More highly competent imitations of hit records including "I'll never Fall In Love Again" and "Bad Moon Rising."

MICHAEL BLOOMFIELD: "It's Not Killing Me" (CBS). Mike Bloomfield sings and plays guitars and piano on this interesting, unusual set of blues influenced and other sorts of original songs.

PAT BOONE: "Departure" (Polydor). He has a pleasant voice but can never rid

BOX TOPS: "Dimensions (Bell). Memphis-produced slice of white soul and pop with gruff vocals and fairly funky guitar-organ-brass arrangements. Includes their hit "Soul Deep" and a nineminute "Rock Me Baby."

BREAD, LOVE AND (Decca). DREAMS The strength and simplicity of their pop-folk songs are often swamped by over-production.

MARKET: BRIXTON "Black Funk" (Beacon). Budget album of reggae hits from a British based group.

SAVOY BROWN: "A Step Further" (Decca). Side two is quite remarkably boring consisting of one riff recorded "live" at Cooks Ferry Inn. Yet when the band get into thinking about music they have some nice ideas. The first, studio, side includes several top session men blowing some tight arrangements.

RANDY BURNS: "Evening Of The Magician" (Fontana ESP). Depressing, because there's too much of this stuff around and only Leonard Cohen brings it off really well. Very delicate, but nothing to it.

MAMA CASS: "Bubble Gum, Lemonade And Something For Mama" (Stateside). cellent musicians and quality songs though at times her vocal equipment leaves something to be desired.

THE CHARLATANS (Philips). Boring instrumental work dirge-like vocals and dreadful harmonies. The songs are shapeless and the arrangements a mess.

CHARTBUSTERS MOVIN' (Marble Arch). Clever reconstructions of recent hits by studio men. Includes "Bad Moon Rising" and "Wet Dream."

THE CHECKMATES LTD: "Love Is All We Have To Give" (A&M). Phil Spector produced this album for the Checkmates who include the superh "Black Pearl" in this set,

CHICKEN SHACK: "100 Ton Chicken" (Blue Horizon). A solid set with the Shack stomping along with healthy energy.

CHRISTMAS CAROLS FROM EXETER CATHEDRAL (Music For Pleasure). A present for Grannie.

CHRISTMAS WITH PINKY AND PERKY (Music For Pleasure). All the jolly Christmas songs by the jolly piggies.

CRAZY ELEPHANT (Major Minor). Lightweight but pleasant album from one of the better bubblegum groups.

DION AND THE BEL-MONTS: "Together Again" (B&C). A superb reissue of those Dion "comeback" classics, "Movin' Man," "My Girls The Month Of May," and "New York Town." Dion DiMucci is a gas.

JOE DOLAN: "Make Me An Island" (Pye). Old and new ballads pleasantly sung.

AYNSLEY DUNBAR RE-TALIATION (Liberty). A great improvement on his previous albums with better recording quality and more original ideas. Generally quite satisfying for lovers of heavy blues.

ALLISON DURBIN: "I Have Loved Me A Man" (Decca). A new girl from New Zealand who sings out strong with a roughish voice and packs more vitality than quality into her performances.

"Reggae ETHIOPIANS: Power" (Trojan). Much West Indian music has great charm. But not this record.

EYES OF BLUE: "In Fields Of Ardath" (Mercury). Ambitious, interesting album from a Welsh group who clearly impressed composerarranger Quincy Jones, who wrote the sleevenote. Styles range from hard rock to baroque via jazz and folk on some good original material.

MARIANNE FAITHFULL: "The World Of Marianne Faithfull" (Decca). Marianne's early singles on which she sang straight versions of rather good songs.

THE FAMILY DOGG (Bell Records). Contains their hit "A Way Of Life" and 12 others. The distinctive singing sound is gentle and compelling. The arrangements are excellent and so are the musicians who include John himself of that sing-along Paul Jones, Clem Cattini, Alan Hawkshaw and Jimmy Page.

> JOSE FELICIANO: " Bag Full Of Soul, Folk, Rock And Blues" (RCA International). As the title implies, Jose covers practically everything on this album. Nice voice, nice guitar and nice feeling.

> THE FIELDS: "Fields" (Uni). An exciting, soulful set by a powerful American heavy rock outfit supported by Brenda Holloway and the Raylettes.

> GRACIE FIELDS: "Our Gracie" (Marble Arch). New recordings of some of her big hits including "Sally" and "Perfect Day."

> ELLA FITZGERALD: " Ella " (Reprise). Ella, recorded in London, on pop material, some of it worthy of her and some of it not. It goes without saying she is in great voice.

> EDDIE FLOYD: "You've Got To Have Eddie" (Stax). Something of a disappointment, lacking the punch of his last album.

> FOREST (Harvest). Traces of the Incredible String Band, but Forest play and sing with more guts. Nice, unaggressive music.

THE FOUNDATIONS (Marble Arch). All their hits, with some of the earlier ones, Well-produced LP with ex- which featured Clem Curtis, re-recorded with Colin Young.

FREE: "Free" (Island). One of the few bands to come out of the Blues Boom with any credit. They have a distinctive hard-edged style, thanks mainly to Paul

RECORD

Rodgers' vocals and Paul Kossof's guitar, and use acoustic guitars effectively."

ASTRUD GILBERTO: "The Astrud Gilberto Album" (Verve Forecast). Reissue of perhaps the best of Astrud's LPs, dating from 1965. It features her throw-away voice with the guitar of Antonio Carlos Jobim and the Marty Paich Orchestra.

DANA GILLESPIE: "Box Of Surprises" (Decca). Dana's first for quite a while. Her singing is a bit deadpan but she has written 12 nice songs and the varied backings include some fine guitar. Not at all bad.

GOLDEN HITS (CBS) Odd mixture with proceeds going to the Scout Association. Among those represented are Johnny Cash, Aretha Franklin, Ray Conniff, Percy Faith and Julie Andrews.

BOBBY GOLDSBORO: "Today" (United Artists). Pretty slushy songs in Bobby's "college boy" style.

DAVY GRAHAM: "Hat" (Deram). Aimed at both folk and blues fans, this LP contains material drawn from pop, through folk to jazz and blues - and even Purcell.

GRATEFUL DEAD: " Aoxomoxoa" (Warner Bros). If you're into the Dead, you'll dig it. If not, not. Really they're of historical more than musical interest, and it's second-rate blues-rock.

HAIR RAVE-UP (Pye). Wild, roaring album recorded after hours by the London cast of Hair.

GORDON HASKELL: "Sail In My Boat" (CBS). Freshsounding album from a singer-writer who doesn't burden us with his personal hang-ups, Mostly well-constructed love songs.

"Reflection" HOLLIES: (Regal Starline). Cheap-label collection of 12 Hollies numbers from 1965, Good value for their fans.

IDLE RACE: (Liberty). Refreshing songs and excellent harmony work. A highly talented group.

"IN LOVING MEMORY:" (Tamla Motown). A tribute to the late Loucye Wakefield, a vice president of Tamla Motown. Diana Ross and the Supremes, Gladys Knight and the Pips, Temptations, Martha and the Vandellas, Stevie Wonder, Marvin Gaye, the Miracles, Four Tops, Voices of Tabernacle and Jarvey Fuqua sing hymns and spirituals.

JAKLIN: (Stable). A good first ablum by writer and singer Jaklin who is backed by solid musicians. A strange, teenybopper name but a good sound.

JEFFERSON: "The Colour Of My Love" (Pye). Pleasantly sung tuneful set from the former Rocking Berry.

KINGSTON TRIO: "Once Upon A Time" (Polydor). A memorial double album comprising 24 songs and dozens of photos commemorating ten years of hit making.

JOHN KONGOS: "Confusions About A Goldfish" (Dawn). Stream-of-consciousness lyrics allied to tuneful melodies, thoughtfully erchestrated by John Schroeder and warbled by the bespectacled Kongos. Nice, actually.



GET MORE RECORDS FOR YOUR MONEY from

JERRY LEE LEWIS: "Sings The Country Music Hall Of Fame Hits, Vol 1 and 2" (Mercury). He's still the guv'nor rocking along with stupendous voice and crazy piano. And look out for duets with his sister, Linda Gail Lewis. Both albums are great.

LINN COUNTY: "Fever Shot" (Mercury). Good solid stuff from a competent, jazzy American band strong on vocal and guitar.

LOVE: "Four Sail " (Elektra). First album for two years from one of the best of all the groups to emerge from the West Coast rock revolution. Excellent.

DEAN MARTIN: "I Take A Lot Of Pride In What I Am" (Reprise). The most relaxed singer of them all on a typical set.

MARVIN HANK (Columbia). An exceedingly well played album by Hank showing his various guitar talents. Nice drumming from Brian Bennett.

JOHNNY MATHIS: "Romeo And Juliet" (CBS). A fine singer and yet his albums seem slightly boring of late.

SERGIO MENDES AND BRASIL '66: "Crystal Illu-(A&M). Ethereal sions" music, wispy and intangible.

" MERRY CHRISTMAS FROM MOTOWN" (Tamla Motown). All those horrific Christmas songs like "Rudolph" and "Santa Claus Is Coming To Town" done, somewhat early, by such as Diana Ross and the Supremes, the Temptations, Stevie Wonder and the Miracles.

POP INSTRUMENTAL

Beautifully

For Pleasure). Subtitled "An recent tuneful ditties.

UDIO FAIR SAMPLER

recorded stereo sampler with

pop one side, classical the

other. Pop includes Harry

South's Stereo Brass. John

Dankworth Orchestra and Ray

Introduction to Studio Two

Stereo," it has beautifully

recorded sounds by Frank

Manuel, Garry Blake and

"South Sea Island Magic"

(Eclipse). The mystery is -

who buys this type of album?

But, whoever you are, this is

superbly played and recorded.

Jolson Hits" (Music For

Pleasure). A tribute to "one

of the greatest entertainers

who ever lived" according to

Russ. Includes such favourites

as "Toot Tootsie

Goodbye," "Red Red Robin,"

"Swanee" and "By The

REGINALD DIXON: "The

World Of Reginald Dixon"

(Decca). For those who like

JOHNNY DOUGLAS AND

THE LIVING STRINGS (RCA

International). Finely played

stereo versions of standards.

singalongs beside the seaside.

Light Of The Silvery Moon."

RUSS CONWAY: "Plays

Norrie Paramor,

CHACKSFIELD

ORCHESTRA:

BREAK-THROUGH (Music

(Philips).

McVay.

Purcel,

Semprini.

FRANK

AND HIS



GRATEFUL DEAD: second-rate blues-rock

LEE MICHAELS (A&M). Singer-organist Michaels and drummer Batholomew Smith-Frost recorded this in seven hours. It produces a "live" feel and a lot of impact, Motown). A selection of hit notably on side two, but comes unstuck on side one with the drumming going on and on and on.

LULU: "Lulu's Album" (Columbia). Exceptionally well produced, orchestrated and sung. The arrangements are great too.

BILLY MESHEL: "The Love Song Of A. Wilbur Meshel" (Probe). Mr Meshel writes nice songs and sings them in a soft voice. The lyrics are adult and clever.

STEVE MILLER BAND: "Brave New World" (Capitol). One of the few American bands who are consistently worth a listen.

MILLION SELLERS POS-TACULAR (RCA). The Orange Pipers on a medley of hits.

THE MONKEES: "Head" (RCA). You need to be very much a Monkees' fan to get

PANCHO GONZALES:

"Happy Juanita" (Page One).

Pancho Gonzales indeed!

Brassy Mexican style versions

of songs like "Those Were

TONY HATCH ORCHES-

TED HEATH: "Recalls The

Fabulous Dorseys" (Eclipse).

Crisply-played versions of

numbers associated with

- My Way" (Nems). Beaut-

ifully played orchestral ver-

"Righteous" (Philips). A pe-

culiar LP of meaty arrange-

ments by Mandel and Shorty

Rogers, heavy drums, wa-wa

Of Mantovani Vol 2" (Decca).

Beautifully played stereo ver-

sions of a wide range of

MANTOVANI: "The World

BOOTS RANDOLPH: "With

STAPLETON:

Love" (Monument). The over-

ripe Randolph sax slurps

"Dance In" (Pye). Follows

the James Last formula of

giving a big band treatment

through standard love songs.

CYRIL

guitars, riffing organ, etc.

sions of Beatles hits.

VIC LEWIS: "The Beatles

HARVEY MANDEL:

Tommy and Jimmy Dorsey.

The Days," "Light My Fire."

TRA: "Brasilia Mission'

(Pye). Well-played versions of

much out of this soundtrack

for their new Columbia film.

MOTOWN CHARTBUS-TERS, VOLUME 3 (Tamla singles from the Isley Brothers, Junior Walker, Stevie Wonder, Martha and the Vandellas, Diana Ross and the Supremes, etc.

MYSTIC NUMBER NA-TIONAL BANK (Probe). There are better British groups than this white, blues-influenced

NASCIMENTO: MILTON "Courage" (A&M). You've got to have courage to make an LP of this mediocrity.

PACIFIC GAS & ELEC-TRIC: "Get It On" (B&C). American groovy instrumentals like "Wade In The Water," by a pleasant swinging little band. Not too startling.

THE PARAGUAYOS: "Golden Hits" (Philips). In mid-winter you can re-live your Continental holiday with these sunny songs.

PETER, PAUL AND MARY: "Peter, Paul And Mommy"

to current pops with a party handclapping background.

CYRIL STAPLETON: "Great Tangoes Of The World" (Pye). Just what the title says. For dancers.

BOOKER TO AND THE MG's: "The Booker T. Set" (Stax). Booker T. Jones. Al Jacks (drs), Steve Cropper (gtr) and Donald Dunn (bass) are probably the greatest instrumental group in the world as this album proves. Listen to "The Horse" and Booker's organ on "Sing A Simple Song."

BOOKER T AND THE MG's: "Green Onions" (Atlantic). Re-released yet again, "Green Onions" was recorded in 1962. Still sounds good

VENTURES: "More Golden Greats" (Liberty). They must make more albums than Grandmothers knit socks. That good old Ventures sound is still as "raunchy" as ever, as they used to say in 1961.

THE VIENNA CONCERT ORCHESTRA: "Waltzes For You" (Marble Arch). Budget album of waltz music from an orchestra who should know all there is to know about the Includes "Wine, waltz. Women and Song" from Strauss and Waldteufel's "The Skaters Waltz" among the better known pieces.

(Warner Bros). Commercialised folk sung pleasantly but without a lot of conviction.

P. J. PROBY: "Three Week Hero" (Liberty). P. J. sounding very Johnny Cashish in parts

QUATRAIN: "Quatrain" (Polydor). Pretty boring album, stuck well into the progressive rut.

SOL RAYE: "Not Nat" (Music For Pleasure). As the title implies he could almost be mistaken for Nat Cole and increases the chance by singing Nat's songs.

TERRY REID: (Columbia). His first album and well worth waiting for. Excellent.

CLIFF RICHARD: "It'll Be Me" (Starline). Good value for 19s 11d from Cliff and the Shadows and the Norrie Paramor Orchestra.

JIM REEVES: "Jim Reeves And Some Friends" (RCA Victor). Jim featured on sides he made with Dottie West, Leo Jackson, Ginny Wright and others. Beautifully recorded and sung.

JOHNNY RIVERS: "A Touch Of Gold" (Liberty). Mr Rivers' nasal voice on a pleasant, if not particularly outstanding set of pleasant contemporary ballads.

JOHN ROWLES: "That Lovin' Feeling" (MCA). A fine voice which somehow lacks identity. But he can certainly sing.

SAM APPLE PIE: (Decca). A blues-based band with a wholesome, earthy approach and not afraid to use arrangements.

THE SAVAGE ROSE: "In The Plain" (Polydor). Starts well, with a neat Jefferson Airplane imitation, but goes rapidly downhill. Ultra nice cover, though.

ROBIN SCOTT: "Woman From The Warm Grass" (Head). Combination of heavy rock and folk with originality supplied by Mr Scott and his compositions.

THE SHADOWS: "Somethin' Else" (Regal Starline). Another good 19s 11d worth featuring such Shadows' memories as "The Breeze And I," "This Hammer," and "Saturday Dance."

NINA SIMONE: "To Love Somebody" (RCA). haunting voice of Nina Simone on a lot of contemporary material from Dylan, Cohen and the Bee Gees.

NINA SIMONE: "Nina Simone At Newport" (Marble Arch). Her singing is less mannered than usual and her piano swings nicely.

FRANK SINATRA SINGS THE SELECT COLE PORTER (Capitol). An excellent grouping of previously recorded ing of tracks recorded between 1954 and 1960 with those swinging Nelson Riddle arrangements.

FRANK SINATRA: " A Man Alone" (Reprise). Rod McKuen wrote all the songs and also the rather gooey dialogue. The songs are beautiful and so is Sinatra's voice.

SINGING STEWARTS: "Oh Happy Day" (Marble Arch). The Stewart brothers, Oscar, Ashmore, Frank and Tim with sister Phyllis have been living here for ten years but their music is authentic gospel.

SMITH: "A Group Called Smith" (Stateside). White soul from an American group with a great asset in a young lady called Gayle McCormick. An uneven set but with enough good tracks to make it worthwhile.

SPRINGFIELD: TOM "Love's Philosophy" (Decca). An intelligent writer and pleasant singer but there are few "highs" on the LP. The best moment is when sister Dusty sings "Morning Please Don't Come."

CHARLIE STARR: "Just Plain Charlie" (Mercury). A talented singer-guitarist who has been influenced by a variety of people from Ray Charles to a host of country and western artists.

STATUS QUO: "Spare Parts" (Pye). Well-performed set with some good songs and the group supported by interesting brass and string arrangements.

STEPPENWOLF: " Early Steppenwolf" (Stateside). Recorded in 1967 this shows the group's roots have always been in the blues. The material is dated but it's quite an interesting set.

THOMAS: CARLA "Memphis Queen" (Stax). Beautiful Carla and she can sing too! A whole collection of soulful sounds.

SUMMERHILL (Polydor). Competent but rather dull American West Coast group

BARBRA STREISAND: "What About Today" (CBS). She has perfect diction and pitch and she's an intelligent singer. A beautiful album.

THE SWEET IN-SPIRATIONS: "Sweets For My Sweet" (Atlantic). Title track apart this is a magnificent set from Emily Houston, Myrna Smith, Sylvia Shenwell and Estelle Brown.

TEN YEARS AFTER: "SSSSSH!" (Deram). TYA still haven't captured on record the excitement of their live appearances though this combines good production ideas with some solid playing.

JOE TEX: "Buying A Book" (Atlantic). Joe's stage personality doesn't fully come over on this album but it's still entertaining.

DOG NIGHT: THREE "Suitable For Framing" (Stateside). Very proficient band, good at adapting other people's hits, but little else to commend them. Aural wallpaper, really.

T.I.M.E. (Liberty). They sound relaxed and together and, at best, generate a gentle, but heavy sound in the Buffalo Springfield mould.

TINY TIM: "For All My Little Friends" (Reprise). Once you get past all that filthy double-entendre, this is a nice one for the kids.

TRAFFIC: "Best Traffic" (Island). Beautiful souvenirs of one of the most influential bands in recent years.

ALAN TRAJAN: "Firm Roots" (MCA). Gutsy music from an impressive new talent.

IKE AND TINA TURNER: "In Person" (Minit). Recorded at Basin Street West, San Francisco, all the excitement of an Ike and Tina live show comes across.

UNIT FOUR PLUS TWO: (Fontana). An album of mainly original compositions with a couple of exceptions that include the Bee Gees FOLK LP OF THE MONTH

#### American folk

"THE MID-NIGHT SPECIAL — An album of classic versions of folk American songs." Alabama Round Bound; The Bay of Mexico; Tom Dooley; Mary; Devilish Lazarus; Poor Life Sportin' Crawdad Blues; Raise A Song; Rukus; The Mid-Ship Went Down; 616009). 900 Miles; Cindy;

Blues; Who's Cisco

Special: Gonna Shoe Your Josh White, Son-Glory; It Was Sad Pretty Little Feet ny Terry, Alec When That Great (Storyville Special Stewart, Variously fea- ling, Bob Carey, Don't Lie Buddy; turing Leadbelly, Pete Seeger, Bess

**D**OLYDOR have dipped deep and wide in the Asch-Stinson catalogue for this little anthology of American folk song, and it should hold something for anyone with a liking for the kind of "ethnic" music Moses Asch was recording back in the Forties when Josh, Leadbelly, Woody and Pete Seeger were helping to turn half the world on to stuff like Southern work songs, blues and dance tunes, mountain songs, and assorted breakdowns and

traditional American ballads. Among the more entertaining items here are Guthrie's solo treatment of the bad man ballad, "Poor Lazarus" (including a refrain, " How do I look, boys, dead or alive? "); and trio performances of "Alabama Bound" and "Midnight Special" by Leadbelly, Guthrie and Houston from the early or mid Forties.

Spring, Eric Dar-Skinner Woody Guthrie, Lomax, Baldwin Houston, Hawes. Best of all from the performance point of view, for

Roger

my money, is the amusing and jazz-flavoured "Don't Lie Buddy" (also known as " Mammy Logan") which is done by Josh White in his peak form, with assists by an unusually good-humoured Leadbelly. It is an uncommon example of these two champions in a form of duet, and it dates from 1944. It's an interesting answer-back type of folk song, too. Other groups presented

on this slice of Americana are Guthrie and Houston with Sonny Terry on "Crawdad" and "Great Ship "; Guthrie, Houston and Seeger on "Mule Skinner"; and a jolly country dance band manned by Woody, Cisco, Beth Lomax and Baldwin Hawes, which hammers out the railroad opus, "900 Miles." It is all offered at low price behind an attractive train cover.

"Butterfly." All in all it sounds rather dated.

VARIOUS ARTISTS: "Country and Western Favourites" (Music For Pleasure). Excellent collection of all time C&W favourites ranging from Carson Robinson's 1948 "Life Gets Tee-jus Don't It," the late Hank Williams "Lovesick Blues" to Marvin Rainwater's "Why Did You Have To Go And Leave Me."

VARIOUS ARTISTS: "Souled Again" (Page One). Nothing very exciting on this collection of soul hits from Una Valli, The Globe Show, The Chants, Flames and Pic and Bill. Routine stuff.

THE VOGUES: "Memories" (Warner Bros / Reprise). Big sounding, old-fashioned versions of songs like "Shangri-La," and "Once In A While."

WATTS THE 103rd STREET RHYTHM BAND: "In The Jungle, Babe " (Warner Bros). Really great soul album from a band who pack enough punch to rival Sly and the Family Stone.

YOUNGBLOODS: phant Mountain" (RCA). Really beautiful and unpretentious country-rock from the American band.

FELIX DE YPACARAI AND HIS PARAGUAYANS: "The Music Of Paraguay" (Pye). For Latin fans.

TIKE BEASON AND MIKE SILVER: "The Applicant" (Fontana). The odd musical interludes provide welcome relief from the monotonous narration.

KATHE GREEN: "Run The Length Of Your Wilderness" (Deram). A debut album which highlights the fine singing voice with some imaginative John Cameron arrangements.

HENDRICKS: JAMES "Songs Of James Hendricks" (Liberty). Eleven countryorientated numbers. A rare and refreshing artist.

VARIOUS ARTISTS: "The Big Folk" (Fontana). A sampler with tracks by Wally Whyton, Derek Brimstone, Jeremy Taylor, Noel Murphy, the Corries, the Tinkers, the Spinners, the Dundonald and Stefan Grossman.

VARIOUS ARTISTS: " Sailormen And Servingmaids" (Topic). The sixth of ten volumes of British folk music. A specialist collector's item obviously the result of diligent research work.

GEORGE AND CAROLE VINSON: "At Pythingdean" (Decca). A husband and wife team whose versions of folk standards are totally undistinguished.



# KEEFHARTLEY

reviews the latest sounds in Blind Date

#### THE BEATLES: "Something" (Parlophone).

Obviously the Beatles and this is possibly the best track of the album. Contrary to some of the reviews, I think the album is tremendous.

What I was waiting for was that guitar solo because George Harrison is just about the only guitar player I know of who can plan a solo so it doesn't sound as though it is planned.

And I liked the drummer - whoever it is.

#### CHURCH

THE SHADOWS: "Slaughter On Tenth Avenue" (Columbia).

(After first few bars) What! It's got to be Hank Marvin. Is this "Slaughter On

Tenth Avenue?" Marvin has that sort of sound that never dates even though as soon as the guitar comes in you immediately think of church halls and trying to start a group at the age of about 18. don't particularly like this

arrangement but it will probably be a big record because it's the Shadows.

#### MAX ROMEO: "Mini-Skirt Vision" (Unity).

Oh no! That's enough! Take it off! There's just nothing I can say about it except that as soon as I hear that Reggae thing I switch off.

ESTHER PHILLIPS: "Tonight I'll Be Staying Here With You" (Roulette).

Sounds like one of those very capable American coloured girl singers having yet another try at the charts. I've no idea who it is, but it's a Bob Dylan song.

#### DETECT

LENNY CLARKE-FRANCY BOLAND BIG BAND: "Villa Radieuse" (from the LP "Fellini 712," Polydor 583738).

Sounds as though it was recorded in England. Could it be the Clarke-Boland Band?

thought it was, but I couldn't detect two drummers in there. I haven't seen them yet, but if that is an example of what they are doing then I am going to enjoy them,

feel that big bands always depend so much on their arrangers - for example, we all admire Buddy Rich as a drummer but I don't particularly dig his arrangements.

Big bands are great to play with. We have stepped into that realm for a couple of BBC broadcasts and its a wonderful feeling to be surrounded by all that power.



BOWN: ALAN "Gypsy Girl" (Deram).

I've no idea who it is but I caught a glimpse of the label so I know it's Decca - probably done in the Number One studio, with the emphasis on done.

sounds like somebody new who hasn't quite got it together and they had to rehearse the song in the studio and recorded it as quickly as possible because they didn't have too much time. Instrumentally it's quite good; vocally too, but it's just not a very good

TOHN MAYALL: "Saw Road " Gulch (from the LP "The Turning Point," Polydor 583571).

John Mayall, I wonder what he's like to work for. I've got this record, actually. I

SEE PAGES 5, 30, 31, 32, 34, 35, 36, 37, & 40 for your ENTERTAINMENT ADVERTISING



ED ZEPPELIN: "Heartbreaker" (from the LP "Led Zeppelin II," Atlantic 588198).

This could be any one of half a dozen bands. It's very guitar heavy which, nowadays, is becoming rather mundane. The rest of their album would have to be pretty unguitar heavy before I was really interested. Could it be Led Zeppelin?

Individually, apart from the singer whom I don't particularly dig, they are very good musicians. But as with so many supergroups there is a tendancy to be too many egos in together and they don't really live up to their full potential as a group.

think this type of heavy guitar thing has had its day. The guitar can be very exciting but I don't see LPs with freak-out guitar any more.

DRIAN CHALKER: "Ballad Of Ned Kelly" (Lucky).

Is it Roy Rogers? Trigger? It's Australian. Is it Ronnie Biggs?

It may sell because of the film about Ned Kelly but he reminds me of the Wally Whyton school of singers that do children's

can imagine this going over well on 5 O'clock Club but I don't see it as a big hit thing.

GLIMPSE

CLEN CAMPBELL: "True Grit" (Capitol).

Is it Glen Campbell? A singer like this, with a very good voice, always has to depend entirely on who writes their material.

In the case of "Wichita Lineman" his voice was perfect-

got a free one from Amer-

John has so many critics not so much of his music, which is by now very well accepted but as a person. You hear so many rumours as to what he is like put about by people who don't know him.

must say that this band was one of the best things that ever happened for John. Jon Mark, Steve Thompson and Johnny Almond are all fine players, especially Jon.

What I admire most about John Mayall is his tremendous guts. He will gamble everything on one thing without any reference to anyone else's opinions. Obviously when you gamble like that you can win everything or lose everything but he seems quite unmoved by the possibility of failure. spent ten days at his beauti-

ful house in Laurel Canyon while we were in the States and was impressed by the way he had matured almost beyond maturity. There were qualities there that I certainly hadn't noticed two years ago,

#### TEANNIE C. RILEY: "Things Go Better With Love" (Polydor).

Things go better with Coca Cola. It started out to be a good thing and then fell apart.

ly matched to the song

which was written by Jim

Webb. A singer like Glen

Campbell is in the horrible

position of always searching

for a song rather than just

exploiting his own talent.

enough song for him.

(Threshold).

good.

MOODY BLUES: "Watch-

It's the Moody Blues. They

are a very frustrating group

for me. The material and

the way they do it is very

me when I hear their albums

is that they lack not so

much a star instrumentalist

as one instrumentalist of

a very high calibre so they

could experiment instru-

mentally as well as vocally

The guy who plays the Mello-

tron is very clever but they

need some earthy player on

their sort of material. Nev-

ertheless they are a very

well-respected and good

group. This particular song

has no commercial potential.

and in the writing.

The only thing that bothers

ing And Waiting"

don't think this is a good

That steel guitar made it sound as though it was going to be good but I'm sure she was out of tune at times. I didn't like it at all.

IN NEXT WEEK'S MM

FRANK ZAPPA CAPTAIN BEFHART TALK-IN

# Last teenybopper idols?

HAVE we reached the end of the teenage idols? Are the teenybopper heroes as extinct as the Dodo?

It seems that way. The old-style pop star with his legions of screaming, adolescent female fans would appear to be a major casualty in the remarkable acceleration of the pop revolution which has been taking place over recent months.

Pop music has suddenly grown up with amazing speed, and so have its fans. Even as little as a year ago, the old jibes about the three-chord trick still had a grain of truth. To achieve instant stardom you needed youth, good looks, slender hips and an image - be it the boy next door or the sulky fighter against adult values. Musical talent was of minor importance,

Now the whole scene has changed, suddenly and dramatically. It is no longer enough to have made a hit record. That, alone, won't fill the halls with fans screaming too loudly to hear whether you can actually play your own hit or not.

In fact, the importance of the old-type venues the teenage clubs and local ballrooms - have largely been replaced by the colleges with their sophisticated more audiences. These, now important, audiences want a group or singer that can excite them musically and that can find no problems in playing a two hour set instead of the statutory 40-minute repertoire of a year or so ago.

Today's heroes are the guitarist who can play finger-busting runs, the organist who can show a knowledge of Bach and jazz as well as pop forms, the singer whose lyrics have a wider meaning for his listeners than the old boy-meets-girl doggerel or obsessions with so-called teen values.

The screamers still scream, but not with the same decibels they mustered a year ago - and they are as likely to reserve their top notes for Georgie Best as for a close up of a 17-year-old singer's acne.

A look at the Pop 30 should convince you that teenage tastes no longer

dominate singles sales. The tastes of the young married couples, and even those misty creatures, the mums and dads, are just as evident. And anyway, the tyranny of the single has been broken. Today you can earn as much, if not more, bread by playing musically good progressive pop as you can by the traditional method of engineering a hit single.

With the decision of Andy Fairweather-Low and Amen Corner to split in search of new musical pastures, the field of remaining teenybopper idols has been drastically reduced. In fact it is just about a field of one.

#### History

Steve Ellis of the Love Affair could go down in pop history as the last of the teenybopper idols.

Oddly, such a description doesn't irritate Steve - at least he denied it when I asked him.

"It's a bit weird at the moment," he admitted. "There does seem to be only us left on our particular scene and I don't know quite what is going to happen. From one angle it could lead to a bad scene, but on the other hand it seems to be the way things are going and you can't stop pro-

Progress, in fact, is just what has happened to the pop scene. A fair proportion of the new progressives are not newcomers on the scene. They are yesterday's teenyboppers who started to grow up musically and found that adulation wasn't

enough - they wanted, in fact, needed, to produce music with more lasting qualities than the usual couple of months of a hit record. They realised that rock and roll had possibilities beyond music to dance or scream to.

Steve, while defending Love Affair's position, admits that they too have the urge to move on.

"As far as the record side is concerned then we are out to appeal to the mass as far as possible," he says. "But on stage it is a different thing. People come to see us expecting typical bubblegum music and find we do a lot of different things.

"Our single, 'One Road,' was, in a way, an attempt to progress - not that it was a very successful one. But, let's be honest. When we record a single we are after a hit record."

It is always dangerous to judge the scene throughout the country by London. But in the capital, at least, there are few places where teenyboppers can go these days to hear their kind of music live. Where, I wondered, does Love Affair find most of their work these days.

ballrooms "In the nainly, but also in clubs, says Steve. "But I agree that audiences have changed. When we first started it seemed to be all the girls up the front screaming. We still get the girls up front but now there are also people at the back listening and clapping after numbers.

"I admit we were really crap when we first started out. And the fact that we



REALLY CRAP WHEN WE
FIRST STARTED OUT.

IT'S TAKEN US UNTIL

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SORTED OUT.

#### DAWBARN

had been up and down the MI 400 times didn't mean that we had become professionals. It's taken us until now to get things sorted out. Now we have those people at the back listening because we are playing better music.

"Another thing, we

never really put much thought to LPs. Now we are just starting to. We are doing a new album of Philip Goodhand-Tait numbers and we are giving a lot of thought to the way we will do each track. I hope it will surprise some people.

'We also have two singles coming out. Next week there is 'Baby I Know' and then three weeks later there will be 'A Tale Of Two Bitters' which we originally did on our first LP. We were all out of our heads when we made it and some of the lyrics are a bit sick but I think it is very funny. We were planning to have it out last Christmas but the Small Faces brought out a similar sort of thing."

#### Blase

Steve agrees that audiences have changed, becoming more blase and cool, seeming almost ashamed to show emotion or appreciation.

Money at the Speakeasy the other night," he told me. "They were all just sitting around saying: Come on then, knock me out!' Two years ago they'd have been cheering as soon as he walked on stage. In a way I think it's a pity they feel obliged to do the cool bit all the time."

Of the way things are likely to change for Love Affair, Steve says: "We are not going to do an Amen Corner, though I admire them for making the break. We are not going to split so that we can go straight on to, if you like to put it this way, better music. But we shall do it gradually. In two years time we won't be a tennybopper group though I don't agree that the audience is completely fading away.

"Look at the way the Small Faces progressed in their music. That's the sort of thing we might

Steve sees a lot of dangers in the replacement of teenybopper idols with musicians intent on playing more complex, and no doubt more artistically valid, music.

"Some groups are just too complicated and are bound to leave the vast majority of their fans wondering what it is all about," believes. he "Mind you, you get somebody like Jethro Tull pulling incredible crowds and some of the groups are really good. Some of the, for want of a better word, underground groups certainly make a lot of

"The trouble is that so many of these groups tend to go on stage feeling: 'Here we go again. Let's get this over.' It's an attitude that rubs off on the audiences and they soon get tired of it all. It ends up with them preferring to pay 2s. for a record night instead of paying 10s to see a live group.

"Let's face it. Unless you are Ray Charles you an hour and say 'Listen to this.' The rest of us must entertain however good the music may be."

British fans, it seems, will be seeing less of Love Affair anyway.

"We are cutting down on the work here in Britain," Steve told me. "I'm not knocking British audiences because we enjoy our gigs here. But we are going to do more abroad because it makes a change to go to say Switzerland where you are new to the audiences and they appreciate you.

#### Foreign

"To keep a group together you have always got to have something to look forward to — a tour, the next record, something to aim at. Visiting foreign countries with new audiences can help to do this.

"I admit that our enthusiasm waned in the last three months but suddenly we are full of joy again with things being planned for us in the future."

Overseas tours can help a group to take a new look, not only at itself, but at its fans and audiences in general in their home country.

A common observation from groups coming back from America for the first time is on the remarkable catholicity of tastes in an American audience.

In America, so they say, you can put on a real mixed bill — say a jazz big band, a progressive pop group, a blues group, a folk singer — and the audience will judge each act on its merits without preconceived ideas of what they ought to sound like and without pointless comparisons with the other acts.

In Britain, on the other hand, audiences accept, or even force, an image of a group. They go to hear them expecting a particular sound and type of song. For concerts they book for a show featuring a bill comprising groups and singers of the same school — attempts to mix a bill usually lead to disaster and one faction deriding the music of another.

Steve agrees that this is a problem.

"This pre-judging of a group, the insistance that you conform to the image they have of you can make life very difficult," he admits.

"And it's all so silly. How could you compare the Love Affair with, for example, the Cream. Yet they do. You get people writing to Melody Maker saying 'Why don't Love Affair pack it in' because we don't sound like the Cream.

"I only have one answer to that. We are pleasing our audience. Other types of group are pleasing theirs. Why compare us. What's the point. Aren't we all allowed to be different?"

That then is Steve Ellis

— last of the teenyboppers. If that is true then I
hope he will also become
the first of something else.

Steve has already become that something he admires — a professional. And an intelligent one who is well aware of the dangers of trying to keep things the way they are.

For that has always been the one certain thing about popular music. Things never stay the same — they're even different second time round.

And where are tomorrow's progressive audiences to come from if they are not to be weaned on the bubblegum of the teenybopper idols?





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BY CHRIS HAYES

CAN you give me details of the mouthpiece and reeds used by Steve Gregory, who plays for Alan Price.

M. J. Dobson, Chelmsford. stainless-steel mouthpiece and Rico No. 3 reeds. - STEVE GREGORY.

MY brother thinks that "Wreck Of The No. 9," sung by Jim Reeves on his LP "Yours Sincerely" (RCA Victor RD/SF 7906) was written by a friend of his, Alec Johnson, who was killed during the airborne invasion of Arnhem. Can you verify?

— Jack Frederick, Barnes.

Sorry to burst the bubble, but "Wreck Of The No. 9" was composed by pre-war hill-billy star Carson Robison in 1927

ATHAT does folk guitarist WW Mike Cooper use as a bottleneck? - John Mitchell, Glasgow.

A piece of 1 inch stainless steel about three inches long, which I purchased from the local blacksmith! Most people prefer a bottleneck about 2 or 21 inches, but I like mine longer. Most commerciallyproduced bottlenecks are useless for acoustic guitar, although they're OK for electric. For a clean sound to your playing, the action on the guitar should be higher than for normal playing. That's why I use two guitars - MIKE COOPER

NATHICH songs did Bing Crosby sing in his first film, the Big Broadcast of 1932? — Mrs W. Reader,

Harrogate. "Where The Blue Of The Night," "Dinah," "Please" and "Here Lies Love." — LESLIE GAYLOR, secretary, International Crosby Circle, 114 Medina Avenue, Newport,

NATHICH instruments are played by the Pink Floyd? - Brian John, Penge. Lead guitarist Dave Gil-Fender Stratocaster and Telecaster. Bass guitarist Roger Waters: Fender Precision Bass and Rickenbacker Bass. Organists Rick Wright; Drummer Mason: Premier kit comprising 14 inch snare drum, two 22 inch bass drums, two 14 inch, one 12 inch and one 16 inch tom-toms.

TTOW does Dave Swarbrick tune his mandolin to guitar? - T. Lomas, Kings-

Provided you know that the mandolin is tuned in 5ths, you can take A as a basis, tune to open A string on the guitar and work from there in fifths. However, I learned to tune by ear, Mandolin tuning is E, A, D, G and the E is the first E above middle C on piano. Another method of tuning on guitar would be: 4th string 2nd fret = Mandolin, 3rd string 2nd fret = E, 2nd string 3rd fret = D. 1st string 3rd fret = G.-DAVE SWARBRICK.

A/HAT is the amplifica-VV tion set up used by Gary Thain, bass guitarist with the Keef Hartley Band? - Roger Batchelor, Chesham.

I play a Fender Jazz Bass with two 100-watt Fender amplifiers. One goes through Impact 4 x 12 inch' PA columns and the other through two heavy-duty 4 x 12 inch guitar cabinets. I use a split lead from the guitar. - GARY THAIN

AY favourite C and W IVI singer is Mel Haggard. Where was he born and discovered? - Mrs J. Lee, Basingstoke.

Mel comes from Bakersfield (USA) and was given a recording contract by Tally Records, in 1963. His first disc sold only 200, but his next, Sing Me A Sad Song, got into the national C and W charts. Strangers reached the country Top 10 and Capitol bought his contract. The story of his life, with illustrations and 30 of his songs, is in Mel Haggard Song Album (Hansen, 12s 6d).

A message from Phil Cowan, director-general of the Musical Instrument **Promotion Association** 



# Discoveringthe

THE AIMS and objectives of MIPA are truly simple. They aim to focus public attention on and strengthen public acceptance of music as a vital activity in modern life and to tell of the fun and joy to be derived from participation in musical activi-

It is as natural to make music as it is to breathe, but the innate desire in the young must be nurtured and guided correctly and care-

The brilliant and gifted prodigy will perhaps need the mini um assistance; it is the ordinary every day pupil who must receive encouragement, and above all understanding and sympathetic handling and tuition.

Leading educationalists, agree unequivocally that learning music is a tremendous aid to learning other subjects. Music develops perception and increases reasoning powers and selfreliance. In addition to educational and commercial benefits, the satisfaction and gratification which ensue from creating beautiful sounds are enormous and rewarding.

Wonderful

It would be foolish to postulate that we can all expect or hope to become great or even mediocre musicians, but nobody, especially no child, should be denied the opportunity of discovering whether the wonderful world of music

has something to offer them. Admittedly, the past five years have shown some improvement in musical interest and facilities for musical education, but we still sadly lag compared with other enlightened countries.

The work of MIPA will remain incomplete until every school in the land includes music in its curriculum, and every pupil has the opportunity to participate if he or she so desire.

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The very fact of your reading the Melody Maker indicates your musical interest, but is it just possible you might derive some benefit from a little expert advice. If so, you will find your local dealer a fount of knowledge ready and anxious to be of assistance.

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There is also the advantage of meeting kindred spirits in the shop - most music stores become the local musicians' Mecca.

It is always interesting and often beneficial to discuss technical matters, musical gossip, the faults and virtues of various makes of instruments and perhaps pick up a gig for good measure.

Should you have a musical problem and think MIPA may be able to help, drop a line. Write to Musical Instrument Promotion Association, 44 Berners Street, London WIP 3AB.

# MUSIC FOR LEISURE

# So you want to form a group...



GALLIARD: left to right—Geoff, John, Dave, Andrew, Richard and Leslie

YOU WONDER how to set about forming a successful group? Perhaps a brief survey of the career to date of Midlands promising group Galliard could show the way.

First the line-up as it stands today: DAVE CAS-WELL studied classical music at Birmingham School of Music before going on to become a well-known trumpeter at local modern jazz clubs. He scores the brass for the group.

suprano, alto and tenor saxes, flute and clarinet, also graduated to modern jazz from the Birmingham School of Music. Lead guitarist RICHARD PANNELL, now very classical-influenced, first came on the scene with a blues group at Birmingham University around the time Spencer Davis was becoming the idol of the students.

GEOFF BROWN, the cornerstone of Galliard, began a musical partnership with Richard at university. Most of his songs start out rather tolk-orientated before the group develop a more exciting arrangement.

Bass guitarist ANDREW ABBOTT actually set out as an accordionist, whilst the newest member of the group, drummer LESLIE PODRAZA,

accompanied Tim Rose on his latest British tour.

Galliard developed from another group, Immediate Pleasure, whose lead guitarist Pannell. Richard Members left over a period of twelve months and he replaced them with friends who shared his desire to produce something out of the ordinary in the field of contemporary

Says Richard: "It's much better to get a group together by gradually gathering around you musicians with similar tastes to your own, than by sifting through replies from an advertisement. It not only ensures musical compatibility, but one can be reasonably JOHN SMITH, who plays sure of everyone getting on well together.

#### Suited

"After all it's just as important that the members of a group should be well suited in temperament as well as in their musical ideas because of the hours they have to spend in each other's company."

Galliard came into actual existence as a rehearsed unit, and having acquired a manager, the next step was to plan the group's future - musically and commercially.

You don't have a lot to lose by packing up your job to

turn professional if you happen to be a labourer, dustman or roadsweeper. But it's a different matter if you have only just embarked on a

career after years studying at

university. That's why the members of Galliard, are not rushing to the boss to hand in their notice, despite having made an album at Decca for release on both sides of the Atlantic.

For Galliard would probably come pretty high if a table was compiled showing the I.Q. of group members. Their line-up includes a computer programmer, plastics engineer social worker, research engineer and a mechanical engineer.

"The boys appreciate that it is wiser to remain semi-pro for the moment," says Galliard manager, Alan Clayton, a booker with the Astra Agency in Wolverhampton.

It means losing a bit of sleep on some of the out-oftown jobs - they got back from one gig at seven in the morning and had to be at work at nine - but it usually

works out all right. "They all have such good jobs that it would be unfair to ask them to turn pro without the work to justify it. At the moment, they are doing about four or five gigs a week at the most."

But more work is coming in as word about Galliard spreads along the grapevine of the progressive world. They are breaking into the college circuit and earning a place on concert bills featuring The Nice, Eclection,

Aynsley Dunbar and others. "Success with the LP would probably bring enough extra bookings to make it worthwhile turning pro," comments Alan Clayton. "But the lads will be playing it safe by sticking to their jobs in the meantime."

#### Album

The album on which so much hinges for Galliard features eight numbers by their lead vocalist, Geoff Brown, who also plays guitar, harmonica, piano and harpsichord. Two others were written by their trumpeter, Dave Caswell.

Two titles are expected to be taken from the LP for release as a single. "A" side is likely to be Geoff's "Children of the Sun" with another of his songs, "Skil-

let," on the flip-side. " It's hard to categorise ous music," admits Dave Caswell, "It's a fusion of folk, blues, jazz and classical music. You see, we draw on so many sources. We've all got different musical back-

grounds." So there we have Galliard, six young men anxious to make a name for themselves as musicians, but content to remain semi-pro till the right time comes along. JERRY DAWSON.

SO YOU WANT to play an instrument!
Then it is with you in mind that the Musical Instrument Promotion Association came into being.

Admittedly - as its title implies - the primary objective of the Association is to support its members by actively promoting the sale of musical instruments.

But - and this is important to the musical beginner - the Association's members must be prepared to back this promotion with service. And they do just that.

school orchestra or band!

"Next - the quality or

standard of instrument is

discussed and the would-be

musician is tested for suit-

ability. We usually take

them into a studio, show

them how to hold the

instrument, point out the

importance of embouchure

and show them elementary

arrangments they have in

mind for teaching the

youngster and try to make

sure that at least he or she

goes to a teacher of some

"And we also make it

perfectly clear to them that,

should their chosen teacher

not approve of the individual instrument we have sold

them, we will willingly

exchange if for whatever the

Service is the keyword

too at the famous Leeds

store of R. S. Kitchen Ltd.

Managing director Ron

Cooper lays down one

He says: "In dealing with

young people we always try

first of all to discover their

suitability for the chosen

instrument. If a youngster

has an ambition to play a

trumpet like Louis Arm-

strong we always take a

long, hard look at his lips

advise against a particular

instrument we will then

show them how to play the

alternative suggested and it

is amazing how quickly we

can convince them that we

prices and qualities, and

point out right from the

any way dissatisfied with

their purchase, and would

like to exchange it for either

one of a better quality, or

even a defferent instrument

- we will gladly co-

we encourage them to join

blocks of six lessons. Some

- others for one or two

"Having sold the instru-

possible advice on hire

purchase terms, on cash

transactions - or on our

take individual lessons.

"Should we decide to

and jaw formation.

are right!

operate.

golden rule to all his staff.

teacher advises."

"Next we discover what

fiingering.

standing.

Buying an instrument is not quite like slipping into a multiple store for a tie, or a pair of shoes. First, the amount of money involved in the transaction is considerable. Secondly pre-sale advice and after-sale service are as important to the budding musician as they are to the motorist.

Says Miss Martha Chapman, managing director of Messrs Stock and Chapman Ltd., of Manchester: "When a youngster-boy or girlasks to see any instrument we first make certain of one detail - that he or she has definitely decided that this is the chosen instrument, be it woodwind, reed, brass, string or what have you,

"Next-and this is where choice of staff is important we demonstrate an instrument within the price range the potential customer has indicated.

"Once he or she has of initial convinced us keenness on the instrument we then - for their own sake - advise them on quality, pointing out that they will be getting exactly what they pay for.

"We advise on such elementary principles as cleaning of mouthpieces after every use, where and how to oil the instrument and generally how to keep it in good condition.

"We also advise on a teacher and will very often delay a sale until a teacher has advised them on the type of instrument or accessory best suited to them.

"Once the instrument is chosen, payment is the next step. If the purchaser is under 21 or not a householder, we ask them to bring a parent along should they require hire purchase. We tell them exactly how much this will cost as against cash, check they can afford the monthly payments, and impress on them how important it is not to commit themselves beyond their resources."

"And we also offer them the alternative of six months free credit if they think that they can pay off the amount within that time limit. And 90 per cent of our customers do just that."

Charles Hewitt, managing director of Messrs Yardley's (Birmingham) Ltd., is also keen that the young customer must be made to see that the dealer is on his

He says: "When a youngster comes into the shop, whether alone or with a parent, we take great pains

# Why the dealer is so important

HP or cash - but we do to discover first of all if the rent instruments, at the instrument mentioned is his same time pointing out the choice, or if the parent has extra cost, and the fact that talked him into it, or if a they will never own it. The school-teacher has suggested choice is theirs." it because of a vacancy in a

From all of which it becomes obvious indeed that the instrument dealer (whether old-established or comparatively new to the scene) has the interests of the customer in mind at all

He builds his business on service to the customer, advice on instruments, the care and maintenance after purchase, how and where to get the best tuition. You can rely on your dealer.

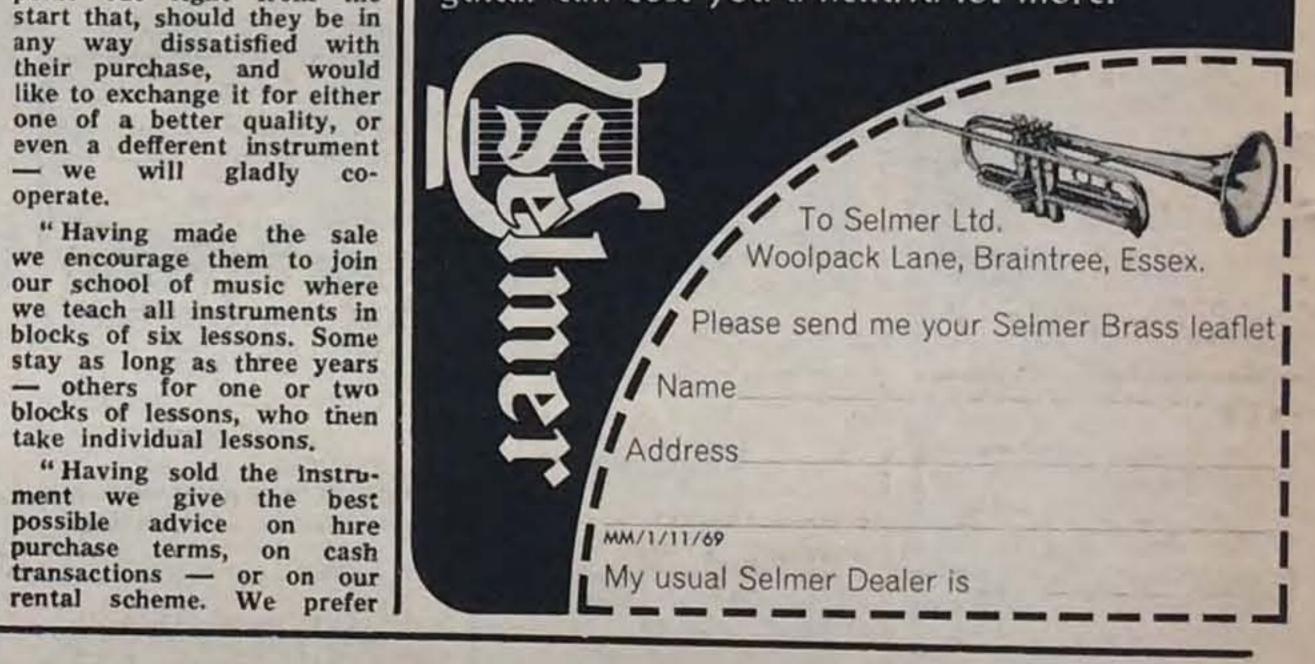
**JERRY** 

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# ...you've obviously got the brass!

You've got Olds brass. The finest trumpet you can buy. Unequalled for absolute brilliance of tone and versatility of action to play those passages previously thought impossible. And so it ought to be at that price!

Yet come to think of it, what's a mere hundred "Next — we discuss and ninety nine for the very best? A tip top guitar can cost you a helluva lot more!







# MUSIC FOR LEISURE





FLOOK: "With hobbies YOU take THEM up. Jazz took ME up.

MUSIC has charms, as most people realise, and one of the nice things is that it doesn't have to cost much to make music or otherwise indulge your taste for it.

The supply never runs out, either, and unless you go deaf you can expect to enjoy the sounds of your choice until you're within earshot of the last call.

#### Healing

Music is healing as well as thrilling. Which is why, once hooked, you remain on it. Wally Fawkes — clarinettist, saxophonist, cartoonist and occasional bandleader — is a lively example of the part-time musician whose jazz pastime is much more than

an agreeable recreation.

"It is that, of course, but it's always been more than a hobby, With hobbies, you take them up. Jazz took me up.

"The therapeutic quality of music is its power to concentrate your mind so that nothing else gets in. When you're playing, you just don't worry about the things you probably should be worrying about.

"That's what good; you clean out all the little naggy bits. With me, I don't think whether I'm behind with the strip or worry about an idea for a political cartoon I've got to draw. There's no room for that when you're

"I think anything obsessive is good in much the same way — things like weekend painting or sailing. Something more physical would be better for me, probably. Cricket used to be marvellous but you're not in for long, and then you have to wait another week. Golf would be good, and you can do it on your own.

#### Similar

"In fact, music and drawing are rather too similar for me to get really cleaned out. You know, in a way they're close: the jazz thing's sort of like drawing in the air with sounds."

Wally Fawkes, well known to jazz fans as the former Humphrey Lyttelton clarinettist and leader of

# It's more than a hobby says the Flook man

the Troglodytes, now plays mostly in jazz pubs like New Merlins Cave, Clerkenwell where he coleads a Sunday lunchtime band with trumpeter John Chilton.

In the non-jazz reaches of Fleet Street he's noted more for his Daily Mail strip, Flook, and the feature-page cartoons, all done over the signature "Trog."

#### Trends

His jazz life has helped his journalistic career in a number of odd ways. Most directly, it keeps him in touch with trends among the young. And as he once admitted "There's no other way of getting into deb parties."

At one time, Wal was playing several nights a week and found himself away from home about three weekends out of four, also abroad on foreign tours. ("It's a good marriage-wrecker, no doubt about that," he remembers now).

#### Restrict

He had to decide which profession to put first. The drawing board won but the music continued and he tried out tenor, bass clarinet and soprano sax.

"There came a time when I had to restrict the number of jobs but I never stopped playing. No, it's not really for the money, though that never spoilt the blow in my experience.

"At present, the playing's down to about once a week — in the pubs where there's a demand, which we had to create

ourselves. Like everything, it's a matter of supply and demand."

And how much does a weekly jazz session satisfy Trog?

#### Steam

build up a fine head of steam. By Sunday you're really looking forward to it — you start thinking of numbers to play that you'd half forgotten. And, of course, at thirty bob or so the landlord can't easily tell you what to play.

"As to whether it's enough, it is still a bit early to say. In addition to the blow I practise about twice a week. And, a kind of contradiction . . the less often you play the more enthusiastic you

I asked, before he left for a bout with the pen (or clarinet, as the case may have been), if he could envisage a day when he had to put one or other of the instruments down.

#### Force

"No," he said. "I can't imagine that at all. I do have a kind of driving force in both things. With a drawing. I'll watch it until I find its weakness, how it could be clarified.

"In the same way with the music: I give myself a hard time, and try to stop myself repeating little mannerisms. You know, you think 'that's good,' and you do it again. That's the mistake.

"In both lines of work you have to be your own crap detector." — MAX JONES.

jazz pianist, Joe Palin has played with Johnny Dank-worth and with Maynard Ferguson's Big Band.

With his trio or quartet he has backed such British jazz stars as Kenny Baker, Tubby Hayes, Ronnie Scott, Ronnie Ross, Tommy Whittle, Jimmy Deuchar, Don Rendell, and many more.

American jazzmen with whom he has appeared include Ben Webster, Art Farmer, Johnny Griffin, Lee Konitz, Jimmy Witherspoon, Hank Mobley, Leo Wright — and many, many others on concert and jazz club dates.

Yet Joe, a salesman for a large firm of timber importers and suppliers, has never even considered turning professional!

Not that he hasn't had many opportunities; he has often had to withstand extreme pressure. He once took three weeks of his holidays to tour with Johnny Dankworth.

Dave Lee had just left
Dankworth and Joe could
have joined the band
permanently. But he stuck
to his guns, and eventually it was Dudley Moore
who became Johnny's
regular pianist.

Recently he has been playing (on the sweeter side) with the Syd Lawrence Orchestra, whose faithful reproductions of the Glenn Miller sound have brought wide recognition. Syd started this — for kicks — while he was a member of the NDO, from which he recently resigned to become a full-time band-leader.

As a result, Joe Palin again faces the fact that he — a semi-pro — is a part of a professional band playing several dates per week all over the country!

"I don't know how long
I shall be able to stay
with the Lawrence band,"
says Joe. "For music to
me is and always has been
a hobby — my only
hobby.

"Why? Because it leaves me free not only to pursue my commercial career, but to pick and choose when and where I play. I'm not snooty — I'm not particularly independent, but music has always been relaxation to me — not my living.

Which doesn't mean that he hasn't made money out of music. He certainly has — but he has always kept his musical activities under control. And now that he is a family man with two young children, he has to retain that firmness.

But despite constant refusal to join the professional ranks, Joe still sets



PALIN salesman

# BE A TOP JAZZ PIANIST AND REMAIN A

# SEMI-PRO

himself the highest possible standards — as is fully evidenced by the type of work for which he has always been in constant demand.

"I still practise whenever and wherever possible. I normally indulge in scales and exercises to retain my technique.

"I like to think that I can go into any job and hold it down on sheer merit. And this doesn't come too easily. Prior to joining the Syd Lawrence Band, often enough I didn't play piano for a whole week. Without

practice, I could not have maintained the standard I set myself.

"You will gather that music — as a hobby — is a very important part of my life. Ideally I would like to play perhaps two nights every week, and would be quite happy with this. But it doesn't always work out that way.

"I started, as do most youngsters, by taking classical lessons from a lady teacher from the age of 12, and at 15 I was playing in small dance bands.

"Jazz-wise, I first became interested in boogie-woogie which led to Dixieland and so on to modern jazz. And one thing is certain — music has been a great help to me in my commercial career.

"As a sales representative one has to learn to mix well with people — music made me aware of people and problems, and mixing in a wide circle has undoubtedly helped to broaden my whole outloook.

"Mixing with top jazzmen and orchestra musicians has proved invaluable to me, enabling
me to talk to the top men
in business — and with
the artisan — without
embarrassment!

"To the musical beginner I would say — apply yourself to the job in hand to the limit of your ability. It will help in many ways.

"Lessons on your chosen instrument are essential in the first place in order to develop the ability to play correctly. After that — whatever path you choose — it is matter of listening to the greats in their field, both in person and on records.

"No matter how much you learn and practise — no matter how many scales and exercises you play — you will never play jazz, for instance, unless you listen to others.

"Don't copy — but adapt what you hear to your own requirements. This way you will develop a personal style.

"And mixing with musicians, fans and other interested parties, appearing in public, suffering disappointments and moments of satisfaction, entering into discussions—all of this will prove invaluable to you whatever your career. In or out of music."— JERRY DAWSON.

# School – house

MUSIC TUITION in schools can sometimes be a bit of a chore — both for pupils and teachers. But not when men of the calibre of Mike McNaught are around.

For Mike — now pianistleader of the London Jazz Four — introduced some pretty progressive ideas during his five-year-spell as a teacher at a girls' comprehensive school in Sydenham, London.

Mike, a graduate of the Royal Scottish Academy of Music ingeniously introduced pop and jazz into the curriculum at the girls' school.

When the school choir sang folk songs like "London Bridge Is Falling Down" and "Strawberry Fair," Mike would write special arrangements with a pop and jazz flavour.

"I did 'London Bridge' in 5/4," he recalls, "and I would give a jazz or rock 'n' roll feel to some of the other songs featured by the choir.

#### **Beatles**

"I even did arrangements of Beatles songs, like 'Hey Jude.' I was teaching youngsters from 11 to 18 years of age, and most of them were aware of the current pop tunes.

"Giving a pop and jazz feel to the folk songs stimulated their interest in choral singing.

"Some of the kids played drums, another played bass. I played piano. I kept the arrangements simple, but we got quite a rhythm section

Mike is now playing fulltime with the London Jazz Four, and has also written a musical which played in the West End during the sum-

But, though his school-teaching days are behind him, he looks upon them as one of the most rewarding experiences in helping to make youngsters music conscious.

"Sometimes, I see some of my old pupils at jazz concerts;" he says. "Not many, it's true. But it's good to know they have sustained their interest in music." — LAURIE HENSHAW.

# How music helped an MP

"GROWING-UP as I did in a very politically-minded home, it was natural that I should take an interest in politics. While undertaking post-graduate studies at Manchester University my only source of income was from my activities as a dance band pianist.

For 15 years all told I played gigs around South Yorkshire. Wherever there is a hall in that area — I've played it. And make no mistake — being accustomed to appearing before the public helped me in my political career.

There is no doubt that the training and discipline required in order to become a competent musician is of considerable value in any career.

The early period of learning to play an instrument is possibly the most difficult and testing. This early training lays down a pattern of application that becomes invaluable in later life.

By Brian O'Malley, MP, Parliamentary undersecretary to the Department of Health and Social Security.

Anyone who applies himself to his work in a manner similar to that which a budding musician must adopt to master his chosen instrument — must become successful in his chosen vocation.

Yes — music is not only a joy in itself, it creates a feeling of achievement that can only encourage ambi-

# drumpers.

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IN THESE enlightened and permissive days, groups
are demanding—
quite fairly in most
cases—a greater
say in how their
records are produced.

One band who have taken this trend into its most logical development are the Moody Blues, who recently announced the formation of a new label, called Threshold, under their own control and with the full blessing of their parent company, the mighty Decca.

In a way it's an obvious step, but it's also a big one, and I asked Justin Hayward, the group's lead singer, why they took it.

"After we'd completed each of our albums we found that we had so many ideas left over," he replied, "and we had nothing that we could do with them.

"As well as that, we felt that we weren't able to exercise sufficient control over our material.

"The rules of the game were getting too strong, so we decided that the best way out would be to make our own.

"We're going to make nine albums a year — but they won't all be Moody Blues albums, of course. Three of them will be by the group, and the other six will be other artists produced by us.

"John Lodge is recording a



MOODY BLUES: full control over things

# New blood or Moodys' label

#### BY RICHARD WILLIAMS

group from Wolverhampton called Trapeze, and I'm producing a singer called Timon, who was with Apple but didn't do anything there.

"He just wandered into our office and started playing these beautiful songs. He writes, plays good guitar, and sings, and he just needs some backing.

"We've already done some things with him, using Danny Thompson on bass, and it should turn out quite nicely.

"We're able to use the full facilities of Decca for Threshold, and they're really behind us in the project and they're looking after us because, after all, it's in their

interest too that we should succeed."

In view of this fairly major change in their situation, would the music change and become, say, more ambitious in concept?

"No, I don't think the music will change at all. It will still be Moody Blues music, and Tony Clark will still be producing us. What we're after is artistic satisfaction.

"Every artist has a problem when other people control his output. You make a tape, it's whisked away, and that's the last you see of it until the record comes out.

"Now we have full control over things like sleeve

design and promotion, which are really important."

I asked him if the responsibility of running a label might not prove too much for a group who spend much of their time travelling and working.

"I don't think so, because apart from the Moody Blues albums, we'll only be producing one LP a year each.

"It will all be quality stuff

— no budget lines or
anything like that."

While the group's recent albums have had spectacular success, their singles seem to have been somewhat less than earthshaking in impact. Would they now try harder to crack the singles market?

'No," was the short answer. "Our singles have always been taken off the albums, because they make good trailers for them and they're good for plugging."

On December 5 the group start a theatre tour, with Trapeze and Timon, which will take them to London, Manchester, Newcastle, Bristol, Edinburgh and other towns.

"We could never have done this before," says Justin. "We simply weren't a big enough draw.

"When I joined the group, after 'Go Now,' we were taking a real dive in popularity, and we split to the States for a while.
"We were at rock bottom

— but when we came back, suddenly everyone wanted to know us. There's nothing like being a success in your own country."

There's also nothing like being the boss of your own record label! office dominated by a dramatic reproduction of Salvador Dali's Crucifixion, the Reverend Roy Trevivian each week plans a radio programme that provides a forum for a much-maligned section of the public: Britain's youth.

Maligned, that is, by members of the older generation who are often too ready to criticise youthful beliefs and attitudes without giving them a fair hearing.

It is to even up the balance that the BBC has now introduced its Saturday afternoon Speak-Easy series. The programmes have already dealt with such contentious subjects as Drugs, Mums and Dads, Nudity and Censorship.

And it was on the last named that MM Editor Jack Hutton vehemently spoke out against the BBC's banning of Miss Jane Birkin's vocal exercise in erotica, "Je T'aime."

#### Breathing

The Rev Trevivian obtained special dispensation from the BBC hierarchy to play "Je T'aime" in toto. Heavy breathing and all. This, coupled with link man Jimmy Savile's outspoken comment on the record might have been expected to provoke the sort of listeners' outraged outburst that obviously promoted the initial ban.

But there was absolutely no adverse reaction. "I think it was because the matter was treated seriously and objectively," says the Rev. Trevivian.

Considering that more than a million people are



TREVIVIAN programme planner

# Speak-Easy a case of compulsive listening?

already tuning in to Speak-Easy — and that the series is specifically aimed at the Radio One audience — this alone indicates that the young are more aware and balanced in their judgments than the BBC perhaps gives them credit for.

But let that pass. The fact remains that Speak-Easy could become as compulsive listening as Any Questions? And at last give young people a welcome chance to have their uncensored say. And battle it out with members of the Establishment, who are invited to take part.

How did the Rev Trevivian — the talks producer who presents the daily Ten To Eight morning religious items — come to present Speak-Easy?

Well, Speak-Easy is a

mixture of pop and talk, and the Rev Trevivian, a keen sportsman with a long-standing interest in jazz and similar youthful activities, would seem to be an eminently suitable choice to produce such a series.

"I'm in the pop world one minute and producing church services from Berlin the other," he says with an engaging grin.

He is assisted by Jeff Griffin, a 25-year-old producer in the popular music department of the BBC. "He keeps me abreast of the scene."

He also feels that Jimmy Saville is an ideal link man for the programmes "There's another side to Jimmy a lot of people don't recognize," he says "He is very seriously concerned about many things that interest young people, and does some wonderful work for the National Association of Youth Clubs.

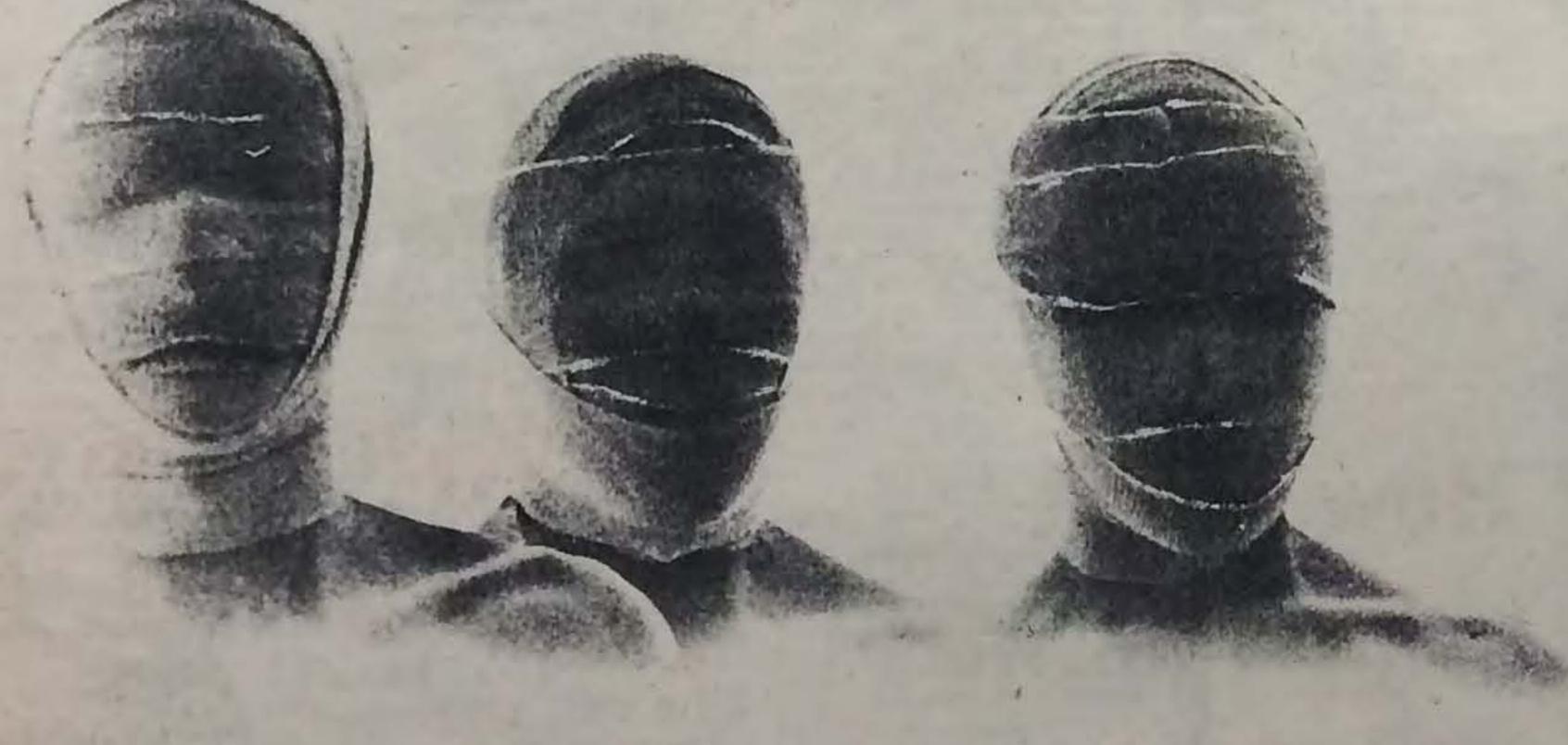
The Saturday-afternoon programme timing of Speak-Easy is apt on two counts: it follows John Peel's Top Gear, and, under the "inherited audience actor" in broadcasting, nany of John's listeners vill stay tuned in — and switched on to another show catering for the more aware members of the pop scene.

#### Phoning

"Also, many youngsters are getting ready to go out for the evening, but they have their transistors on around the 5 to 7 period," says the Rev Trevivian.

Easy gets under way, more and more youngsters will be tuning in as the weeks go by. And phoning the Rev Trevivian to get a chance to give their elders a verbal roasting over the airwayes. — LAURIE HENSHAW.

# ANNOUNCING THE RESURRECTION



F

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One really heavy, very evil band: Writing on the Wall/Album: Power of the Picts MDLS 303/Single: Child on a Crossing MDS101 One very tasty Art-rock band: Arcadium/Album: Breathe Awhile MDLS 302/Single: Sing My Song MDS 102

The first recorder-jazz group in the world: The Wooden O/Album: A Handful of Pleasant Delites MDLS 301 . . . and Sweet Plum/Single: Lazy Day MDS 103

# Swinging Torme is off and running again

MEL TORME is off and running again. He moves like a dancer who, seeing styles come and go, retains the limber looseness, the grace and individuality that can outlast fads and transcend fashions.

He still swings. Is it unfashionable to allege that a singer swings? Too bad. Call me irresponsibly unfashionable, not Mel Torme.

In the past two years he has extended his scope so far beyond singing that his new multiple image needs a little sorting out.

#### Stretch

First he decided to stretch the mental muscles by writing his own arrangements. Next, to establish that he could play dramatic parts on television, he began to secure them by a devious technique. In order to show that he was an actor rather than exclusively a singer, he tilted at the windmills of the corporation mind by demonstrating first that

### BY LEONARD FEATHER

he was a script writer, who could walk through the studio gates fully equipped with his own role.

"I wrote a Run For Your Life script and then a Virginian, simply to create acting parts for myself. Well, the end justified the means, because sure enough, later on I was assigned to do an episode in the new NBC series, The Bold Ones, and this time I didn't have to write it. Roy Huggins, the executive producer, and Jo Swerling, who gave me the biggest chance with Run For Your Life, apparently liked my acting well enough to cast me in this terribly important, highly dramatic role without my having to write it. The segment I'm in is called Crowd Pleaser.

#### Terribly

Another terribly important, highly dramatic behind-the-cameras gig was his debut as Executive Producer. That was his function on The Singers, a special seen on CBS last month. The tech-

niques employed were such that the show might well have been called Sing-In, a vocal analog to NBC's Monday-at-eight regular.

Again Torme is proud to have been neither seen nor heard. He formed a partnership with Billy Foster, who produced and directed; Mel also was one of the show's six writers. The reviews were generally favourable.

#### **Pilot**

"It was a pilot," he says,
"which I hope may lead
to something. I'd like to
see it get picked up for a
series so I can stay
around town because
Jan's having a baby."
Mrs. Torme is the British
actress Janette Scott.

During the weeks before The Singers was airborne, their Beverly Hills home was cluttered with equipment such as a movieola, and a new machine that allowed Torme, he says, "to make my edits elecfrom tronically two pieces of tape that went through a computer-like process." (No fuller ex-



planation from me; I wouldn't know how to change a light bulb.)

The activities that might be curricular have not obscured his still continuous vocal direction. Delighted with his recent switch to Capitol Records he says with typical understatement "They have

spent a king's ransom on my new album. That was something I desperately needed for years promotion."

He credits three Joneses for the interest stirred by his first release: Willie and Laura Mae Jones, protagonists of the song by that name that has been gaining him substantial airplay; and Jimmy Jones, who arranged it — "He's just incredible!"

He is warm all over at the reunion with producer Dave Cavanaugh, who made some of his best records during a previous Capitol incumbency many years ago. ("Getting to-

gether with him was like reuniting a broken marriage") Since Cavanaugh played a vital part in building the careers of Nat Cole, Mel Torme and Nancy Wilson, Mel's optimism is understandable.

The title song of the album is "A Time For Us", which restored to the charts after a 35-year absence the name of Old Bill Shakespeare (It's the love theme from Romeo and Juliet).

Certainly 1969 is the time for Torme. So, for that matter, was 1959, when he was about as hot a singer as had ever done a veni-vidi-vici tour of Great Britain; or 1949, when he was riding high as an ASCAP writer (his biggest hits, with Bob Wells, are "The Christmas Song." "Stranger In Town and "Born To Be Blue:" or 1939, when he was a child actor on radio soap operas in Chicago; or even 1929, when his prodigious infantile squeals enlivened the radio remotes by the Coon-Sanders Orchestra Chicago's Blackhawk.

Sorry, thats about as far back as he goes. You were expecting maybe 1919?

NEXT WEEK

GENE VINCENT FAMILY

MAGNA
CARTA

NEXT WEEK

# ZAPPA COLOSSEUM PINK FLOYD

at the Actuel Music Festival, Belgium.

Full report!

Plus

JOHN PEEL'S COLUMN

GET

and MUSIC ECHO

**OUT NOW** 

INSTRUMENTAL DUOS are not common in rock music. They call for a technical expertise and a considerable confidence which the majority of young musicians do not yet possess.

The exception which proves the rule goes under the name of Hardin-York, and is of course composed of those two ex-Spencer Davis stalwarts, organist Eddie Hardin and drummer Pete York.

Having seen them at the recent Essen Pop and Blues Festival, where they helped Alexis Korner to quieten the rioting crowds who couldn't gain entrance to the massive Grug Halle, I tracked them down to their publicist's dark and doomy Knightsbridge basement flat last week.

After hearing a few tracks of their attractive first album, "Tomorrow Today," I asked how much part improvisation plays in their stage performances.

#### <u>IMPROVISED</u>

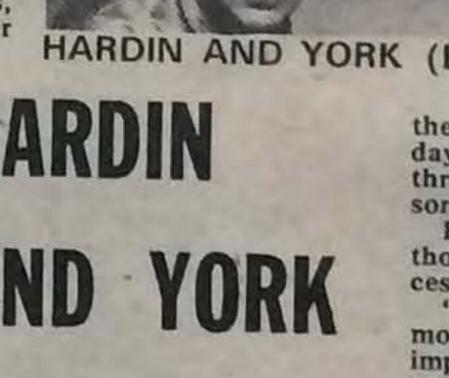
"Funny you should say that," said Pete. "Everyone listens to us and says what a tight band we are, and what great arrangements we've got, but they don't realise that most of it is improvised.

"For instance, Eddie will play a figure, and I'll know he's going to play it again, so when he does I phrase it with him. Then we'll repeat it a few times, and everybody thinks it's something we worked out beforehand!"

With only an organ and a drum-kit going for you, it must be difficult to hold the interest of a young audience at times. I asked Eddie whether they consciously tried to vary the texture of their sound.

"No—the variation is in the songs. They're all so different that we don't need to mess about with the sound. It's not blues, jazz, folk, or any of those things, and we don't have any problem with variation.

"It's much more interesting than working with a larger group. The more people you



IMPROVING THE SCENE

have, the more complicated it gets. With just the two of us, we can listen very closely to what the other is doing and

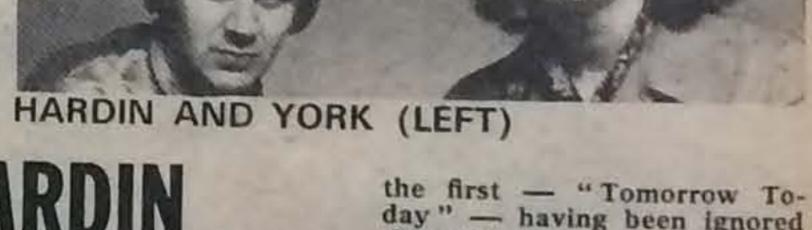
respond to it much faster."

They are a group who don't respond easily to pigeon-holing, and their appeal would be very hard to pin down and classify.

"It's funny, but we seem to go down best with 'underground' audiences," said Pete.
"I don't think at first that they'd like us at all, but then you never know how other people will react to your music.

"I was pleasantly surprised, because it's better to play for that kind of audience. They sit and listen to the music, so you can employ a full range of dynamics knowing that the music ain't going to be covered up by the sounds of breaking beer-glasses or

They are currently in the process of recording what may be their second single,



the first — "Tomorrow Today" — having been ignored through lack of promotion some time ago. But their reactions to the

thought of possible chart success are very ambivalent.

"It would probably spoil more things than it would improve," said Eddie.

"Some of the places we

play don't like booking 'chart groups,' and as we enjoy playing at those places it would be a shame to lose them.

"I like playing in small places, although things like

because you reach a much bigger audience."

Pete nodded agreement, and added: "I like to have the audience close to me, like it used to be at the Middle

used to be at the Middle Earth. It's all down to communication, really."

"There's a lot more competition these days," noted

"There's a lot more competition these days," noted Eddie. "Groups listen to what other groups are doing, and that's improving the scene."

—R.W.



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# Mama's back in town

MAMA'S back in town! The big lady with the sweet voice is in Britain for her first personal appearance since leaving the Mamas and Papas and to promote her follow up to "It's Getting Better."

Before her appearance on the Biafra concert at London's Royal Albert Hall this week, Mama Cass talked about the direction her career is heading since the split from the rest of the group:

"I'm being very cautious about the direction although I'm happy with the rate things are going. want to go into films but l still enjoy singing. It only takes ten minutes to get to the studio from my house which means I can feed my baby, I don't like leaving her.

"The only reason haven't been doing live appearances is because it means going on the road and leaving the baby. I want to stay with her.

"It's very difficult having a career and a home life. But I do it because I enjoy it, if I didn't have my career it would become so oppressive. I work as much as I want to earn some money but not enough to

make me wealthy." It's now over a year since Cass left the group. Did the prospect of making live appearances again worry her?

"No, I'm looking forward to it again. Before I was in a group, I used to sing in front of a lot of people and at one time the Mamas and Papas worked in front of

50,000 people. "I'm used to hearing just my own voice now with doing the recordings. I haven't brought a group over with me, Annabelle-Churchill is arranging that. I like to have a full sound as I don't have any backing voices. I shall use about ten to fifteen musicians including brass and strings."

The follow up to "It's Getting Better," which is still in the MM chart, is to be released on November 7 (" My mother's birthday, so I hope that's a good omen"). It's titled "Make Your Own Kind Of Music."

"It's difficult to get the right material, I'm not Negro so Negro-type blues are out and I can't do the sort of things that come easy to people like Janis Joplin. I was brought up on classical music but you can't go round singing classical music all day."

On her first album Cass



MAMA CASS: first personal appearance since the split.

had Steve Stills of the Crosby, Stills and Nash aggregation, Harvey Brooks, who played with the Electric Flag, and John Sebastian among others helping out. But it was an album she feels was promoted wrongly.

"I don't feel it was promoted properly. It was advertised in all the underground press and I don't think that was right. I told them if they spent half of what they spent in the Free Press on an advert in Playboy they would have had a hit."

Whatever problems Mama has had with her career, her last two records have been hits on both sides of the Atlantic and she's managed to shake off the Mama and Papa tag to

emerge as a solo star in her own right.

As someone said at the reception she's a whole lot of woman.

#### ROYSTON ELDRIDGE

for big bands now than there has ever been.

So says Ray McVay whose band has been Lyceum for the past three years, is a regular on kicked off BBC-TV's new big band series, Dance Date. Philips have also a world-wide deal for the release of his albums.

bands was supposed to be ten, 12 or 15 years ago, but there is more work now. And the reason is that some of the pop groups have made such an arse of themselves.

"They get booked at a private function and blast the customers out of the place. People have come to their senses again and just don't want all that. They realise that big bands can do all that - and play quiet music as well.

"Of course there are different aspects to the big band scene. We specialise in ballroom work, private work and so on, Somebody like Maynard Ferguson couldn't play the ballrooms, but he concentrates on different things - clubs and concerts."

#### **FUTURE**

Ray says the customers no longer want the current hit tunes in the ballrooms,

"We only do 'Je T'Aime' out of the current Top 20 and that is because it is such a lovely melody. The boys and girls who go dancing today don't want the current record hits. They like soul music - and Continental music because they have been on holiday to Spain, Italy and places

like that." Not so long ago some people, including the Musicians' Union were beginning to worry about where future generations of brass and reeds players would come from as anyone old enough

instrument seemed to be carrying a guitar.

"Five years ago I was worried about it," admits Ray, "But today there is no problem finding musicians except to fill a specific job. If you need a first-class lead trumpet then you might have a problem. But there are plenty of youngsters coming up.

"I suppose things don't change all that much. At school I wanted to play the trumpet because I saw Harry James in films. Herb Alpert comes up and all of a sudden there are plenty of kids playing trumpet again.' - BOB DAWBARN.

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# New Pop Singles



# By Bob Dawbarn

Wyatt.

joking.

# Back to that Bayou beat



CREEDENCE: fine guitar and great voice



CHECKMATES: wild, raving Spector sound.

CREEDENCE CLEARWATER REVIVAL: "Green River" (Liberty). As the first British journalist to write about Creedence (plug, plug) may I say I still think they are the nicest thing to happen to the singles chart in a long, long time.

This one, from their new album, is less sinister than "Bad Moon" but still reeking in that

Bayou atmosphere. It swings like mad with fine guitar and that great, smokey Fogerty voice.

#### Strange

CHECKMATES: " Proud Mary" (A&M). The ways of record companies are indeed strange. This is a gas, big, wild, raving choir sound with soaring lead. But surely it can't be a hit so soon after Creedence's version. Pity, because it's an excellent record.

Maybe it will get people to their excellent album. Phil Spector lives - and proves it by producing a sound like this.

FROGGALL

Hasn't The Lord

Blessed Us

Dolydor 56 358

MARVIN GAYE - TAMMI TERRELL: "The Onion Song" (Tamla Motown). The world, so the duo says, is just a great big onion. And this is a great big drag.

MAX ROMEO: "Mini-Skirt Vision" (Unity). I have a sneaking suspicion that this is as likely to give the BBC appoplexy as his "Wet Dream" did. only a suspicion because I don't understand a word of it. Great for clattering hobnailed boots to while writing "Chelsea Shed" on the wall of St Pauls Cathedral.

#### Nothing

BOX TOPS: "Turn On A (Bell). Now Dream there's a suspicious title. A nothing song pleasantly done but without anything memorable about it at all.

LATTER: "Tiger Bay" (Parlophone). Gene, doing his usual one-man hustle for Gene, phoned to say this was autobiographical: Tears are welling in these old eyes at the thought of the little Latter with no toys to play with in Tiger Bay. Seriously, if it gets the this has just plugs

enough originality to be a hit. Gene has written a very commercial song and the arrangement is

NAT STUCKEY: "Cut Across Shorty" (RCA). One of yer old-fashioned country and western story ballads done with boogie woogie piano and a lot of verve.

Not exactly my bag but he does it well and it gets the old feet jumping about. Good discotheque music.

#### Motown

THE FASHIONS: "I.O.U." (A Lifetime Of Love) (Evolution). More imitation Motown - of two years back. As an attempt to reproduce the Supremes sound it's fair. As an original pop record, it doesn't even begin. Come home Chris Welch, all is forgiven!

COUNTRY **EXPRESS:** "Watching Trains Go By" (Lucky). That's better. Another country record but this time with lots of guts and it swings along nicely.

The singer convinces me and there is some very nice guitar. The sort of country and western record that should appeal to a pretty wide public. I like it.

"Flames" LEVIATHAN: (Elektra). Nice to hear something that isn't just aimed at the lowest common denominator in the singles market. I'm not sure it has all come off but at least they are

original and have taken trouble to get something distinctly their own.

Some nice guitar, both accoustic and electric, and big, heavy sound even if the song doesn't amount to too much.

#### Jazz

MASEKELA: "1 HUGH Haven't Slept" (MCA). African jazz South trumpeter has come up with a sort of K wela crossed with rock.

The result is pretty nasty right down to a nonvocal, presumably by Masekela. Back to the drawing board mate!

PARRISH: "In BRIAN Time" (United Good Artists). A sort of heavy Peter Sarstedt crossed the Plastic Ono Band. The arrangement gets a bit messy but this sounds better second and third time round. He just could have a hit.

VALERIE MASTERS: "I Don't Play Wanna House" (Columbia). The song and the arrangement are so old-fashioned I can't believe this has a chance of commercial success.

And the lyrics are the sort of thing Max Bygraves or Norman Wisdom come up with when they want to prove they can switch from comedy to pathos. I prefer Miss Masters on something a bit more lively.

#### Rumours

ELKI & OWEN: "Groovie Kind Of Love" (Revolution). I hope rumours Elki is that nice singer Elkie Brooks are entirely unfounded. This has the subtlety of two elephants at it and the swing of a broken leg. And that's not how they spelled Groovy last time down round.

PEGGY LEE: "Is That All There Is" (Capitol). Oh no, even Peggy Lee is bringing me down this week. This is full of American sentiment with Miss Lee chatting away between the odd bits of pleasant singing. The awful thing is the deejays will like it!

GLENN WESTON: "A Very Christmas (Columbia). And

With Me" (Lucky). [1] say one thing about country and western the records don't get me as agitated as reggae. This is your real traditional cowboy stuff. Done well. Throw another

Indian on the camp fire

long time since we had a

silvery moon in a lyric.

PHIL BRADY: "Let The

Whole World Sing It

NELLIE: "I Who Have Nothing " (Gas). Ignoring a suggestion from an anonymous passer-by named Max Jones that it's Pinky and Perky I am

left speechless. I just

hope Pama Records were

#### Nut

FAMILY: "Which Way You Goin' Billy" (Decca). That last one drove me off me nut. I say the word poppy and thought, poppies produce opium, opium is a drug, drugs are associated in the minds of Sunday newspapers with long-

haired musicians. must be a hard rock record. It isn't.

It's a sweet voiced girl, with occasional help from others of similar ilk, doing a folky little ballad. Inoffensive if not exactly obvious in its hit potential.

#### Dead

GRASS ROOTS: "I'd Wait a Million Years" (Stateside). Who said teenybopper music was dead. Here's two minutes 35 seconds of it for those who still have the strength to care.

GARLAND GREEN: "Jealous Kind Of Fella" (MCA). Average soul ballad with Mr Green over acting like mad. The strings don't do anything to calm him down. It's all been done a million times before and I supposed we have to resign ourselves to the fact it'll be done another million. With any luck I'll manage to miss about 786,243 of them.

NEXT WEEK

BY LEONARD FEATHER

Advertisement

#### It's A Squalid World You Are Going To Inherit

. . and largely unnecessary. Take London Airport, for instance. The place is an outrage on humanity, situated so close to hundreds of thousands of homes. And it's yours, you young people, your inheritance.

you - whatever sex you

are. I'm still not sure

after two minutes 40

seconds of rather early

Christmas mush. Any-

body who puts this in my

stocking will get his

Needles" (MGM). The

title made me expect the

worse. I got it. Still it's a

"Silver

Golden

fingers stomped on.

Threads And

COWSILLS:

Millions of you will marry and have families and find you have to bring them up in a world of ear-shattering sound that hardly seems to stop day or night.

Just think of this; the jet age has been with us for little more than ten years. In that short time Heathrow has become a curse, an intolerable nuisance to millions living around it. It's the biggest international airport in the world.

But what's it going to be

like in another ten years' time? Air traffic will increase enormously. Jets will become bigger, more powerful, more noisy. The Jumbo Jet starts operating next year, and then comes the Concorde. Do you think that men, women and children should have to live their lives to the accompaniment of their shattering sound? Yet the Airport Authority is doing nothing about it: it plans always for expansion. We are told we will just have to put up with it. The machine is more important than human beings.

The fact is that siting a major airport at Heathrow has long been recognised as a mistake; but they go on investing money in it, and there seems no turning back.

But many citizens are now saying they have had enough, and a campaign has begun to force the Airport

Authority to run down its operation and in time get the airport moved to a more sensible place where it does not obtrude upon the lives of citizens. (Perhaps Foulness will be the answer).

The campaign is called CHAOS - Close Heathrow Airport On Sundays. We are demanding that for one day a week at least we shall be free from the intolerable noise of roaring jets. Does this sound unreasonable? Passengers can fly on six days a week; let us have the seventh in peace and quiet. And if we make Heathrow Airport a 6-day operation, they'll soon hurry on their plans to move to another

We are giving notice to the Airport Authority that starting next Easter Sunday we will not accept Sunday flying. This gives them six months to adjust their schedules. If they will not voluntarily change to a six-day working week, then we are determined to close the airport to Sunday passenger traffic ourselves, and we can do it.

We, very ordinary citizens, are having to do this representatives are helpless to restrain the activities of this airport. Local councils can do nothing; MPs seem useless. So we are taking the matter into our own hands.

What must be realised is that today councils and Parliament appear powerless before the mighty commercial interests that make their profits from airports and aviation. Big Money is all-powerful. They take no notice of petitions or profests.

And yet are they so powerful? The ordinary citizen has enormous power when he organises, and we are organised. We are going to prove that human beings come before machines, and the profits they make for their owners.

But this is your world, too, you young people, and you should come in and help us (though we'll do it without you if you opt out). Youth has extraordinary vitality, courage, and a warm idealism that would help our movement. You have also this extraordinary ability to stage great protests, and here is a social menace which demands your enthusiasm and participation. If Youth will adopt CHAOS as their movement they'll change their ways at Heathrow.

Won't you come in and help us? Won't you make CHAOS your cause?

Now, how can you help? I would like support from your stars, your big name artistes, your pop groups, good, mediocre and plain ordinary. Will you write to me (or phone) and offer your services? For what? ourselves. Our elected Possibly a great protest music against the jet noise - next Easter. We will provide the site, and we will provide the biggest audience you have ever had-a million grateful citizens, fed up with

> I appeal to you. Please contact me now and offer your support. Write to Gordon Landsborough, 46 Ormond Avenue, Hampton, Middlesex. Phone: 01-979

living under the noise of

powerful aircraft.

CHAOS Close Heathrow Airport on Sundays

# Pity the poor French pop fan

BRITISH PEOPLE don't complain that records are banned by the BBC. You're lucky.

In France, it isn't records which are banned, but a big Pop Music Festival.

And this for the most stupid reason - they are afraid of 10,000 young people loving pop music, and listening to groups like Ten Years After, Anysley Dunbar, Pink Floyd, Nice, Pretty Things, Chicken Shack, Fat Mattress and Soft Machine.

"They," of course, being French Government. — JEAN YVES ANTOINE, Montreuil 93, France.

The festival has now been moved to Tournai in Belgium

#### Cocker

I THINK it's high time the knockers dropped the "poor man's Ray Charles" tag from Joe Cocker.

Obviously, Joe was initially inspired by the music of Ray Charles, but then Charles himself admits that he originally moulded his style on that of Nat King Cole.

Now, no one can con-

MAIIRAF

Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

vince me that Ray Charles of the great Alma Cogan. still sounds like Cole, nor DOUGLAS SAWKINS, can they that Cocker anything like sounds Charles. - G. K. DOUGLAS, London, W12.

IN THE past six months, a lot of groups - i.e. Amen Corner, Small Faces have broken up under the banner "We have gone musically as far as possible within the limitations of our group."

If this is the case, why didn't the Beatles, Stones or Hollies break up after they had had five or six hits? -ALAN CAREN, Ruislip, Middlesex.

WE HAVE just reached the third anniversary of the untimely death of the greatest female singer who has ever lived.

All these supergroups, progressive singers and scruffs can never repeat the tone or voice to match that

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WHATEVER happened to King Hendrix? Me and my friends are great fans of Hendrix, but there seems to be no news about him these days. - M. OSBAN, Whitechapel, London, E.1.

 Says Jimi Hendrix's agent, Dick Katz: "Jimi is still touring in America. We have no firm news of when he will be returning to Britain."

#### Soul

IN REPLY to Alan Paine (Mailbag 11/10/69), there's just one thing to say: realise part of Soul died with Otis Redding, but to say that the whole soul scene is dead is like saying that millions and millions of people have just lost their soul. In future, Mr Paine, please say what you mean. - ANGELA CHARL-TON, Cleethorpes, Lincolnshire.

COULDN'T Top Of The Pops do something good for a change and have a progressive spot on their show? Then perhaps groups like the Edgar Broughton Band, Family, Spooky Tooth and others would be seen by the public, which would appreciate what great performers they are. — FRASER WYETT, Thorpe Bay, Essex.

#### Radio One

WOULD be interested to know why the BBC, after starting reasonably well with their new Radio One programme, have now reverted to their old policy of combining this with Radio Two's format of prewar music and played-out panel games during the evening.

basis. This, as we all know, has never been fulfilled, but the latest arrangement completely contradicts the original idea. This aside, can anyone explain the reason for the

On illegalising pirate

radio, we were promised

"continuous pop music"

on the Caroline/London

appalling reception on 247 metres, when the majority of the pirates seemed able to provide perfect reception day and night? I have often been frustra-

ted by the continuous interference of another station during the evening on Radio One. - KEITH HARRIS, SS Pando Strait, P&O, Hull.

#### Hollies

THERE'S no one more pleased than I to see the Hollies' latest and greatest single shooting up the

For years now the Hollies have been the most talented fivesome on the British scene, and it's easy to see

attitude of most groups is to go on stage and play their latest hit without a care for their stage presentation.

The Hollies aren't like that; and I believe this is the reason why they have stayed at the top for such a long time.

I hope their phenomenal success goes on forever. -LESLEY E. TURNER, MIII House, Lincs.

#### Spector

RE THE quote from Phil Spector in the Pete Senoff interview (MM 18/10/69): "It's not the young kids so much that are crazy about Tom Jones ... even though they dig him."

Yes, we dig him all right. We'd like to dig a hole for

We know people in the generation between 20 and 30 who would like to do the same. - MAVIS JEN-NINGS, Brighton, Sussex.

I'VE just bought the Chicago Transit Authority and Beatles "Abbey Road" albums. Here's what I think of them:

Sorry, CTA, but you're the proof that jazz and pop don't mix. It's so easy to call "progressive" a group

trying to play jazz and doing it badly. The future of pop is not jazz.

Thank you, Beatles, for having understood that pop music must develop but REMAIN pop — not be a mere lift leading to jazz.—

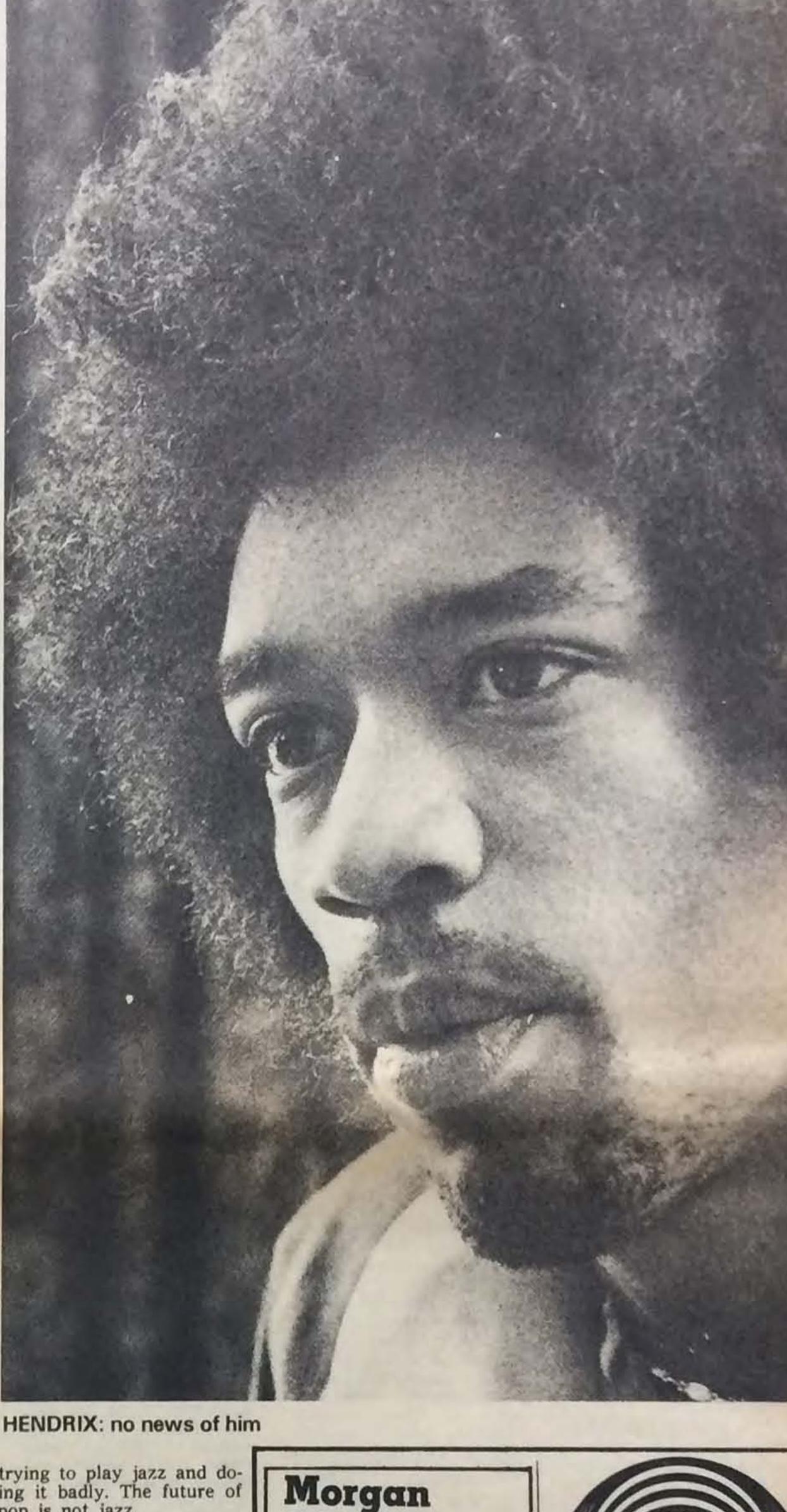
ROBERT LOLIVRET, 77 Provins, France.

ONE MUST hope that Delaney and Bonnie do not turn out to be Tiny Tim in disguise. - M. S. DUNN, New Waltham, Grimsby, Lines.

I WOULD like to say thank you for the great kindness that has been shown to my family and me since the death of my husband, Bert Courtley. In addition to good wishes and kind thoughts, a very generous amount of money has been collected by session musicians, radio musicians and through the tribute to Bert at the 100 Club last week.

This money has been put in a trust fund for the boys, as Bert would have liked. To all concerned, the boys are very, very grateful. And so am I. - KATHY STOBART, London.

NEXT WEEK



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#### British jazzgood or bad? NOVEMBER 5th - DECEMBER 8th

WOULD like to reinforce Peter Sutcliffe's plea to give jazz a chance (Mailbag 18/10/69).

My early interest in jazz started by listening to the great American jazzmen, but in the last few years I have become increasingly aware of all the good jazz that is coming out of Britain.

Unfortunately, I seem to be in a minority group. It's a damn shame that our jazzmen not only have to look elsewhere for bread but also have to leave the country in search of sufficient work to make a living.

Their music is so good I would even go as far as saying there is much more exciting music being produced here than in America. And this is true of both pop and jazz .-ANTHONY COMPTON, Maidenhead, Berks. LP winner

THE REASON for the small audience for the type of music called jazz and played mainly at Ronnie Scott's is



AYLER imitated

listeners discerning among the young are tired of seeing middle-aged sax players trotting out Parker cliches and verbally denying any new

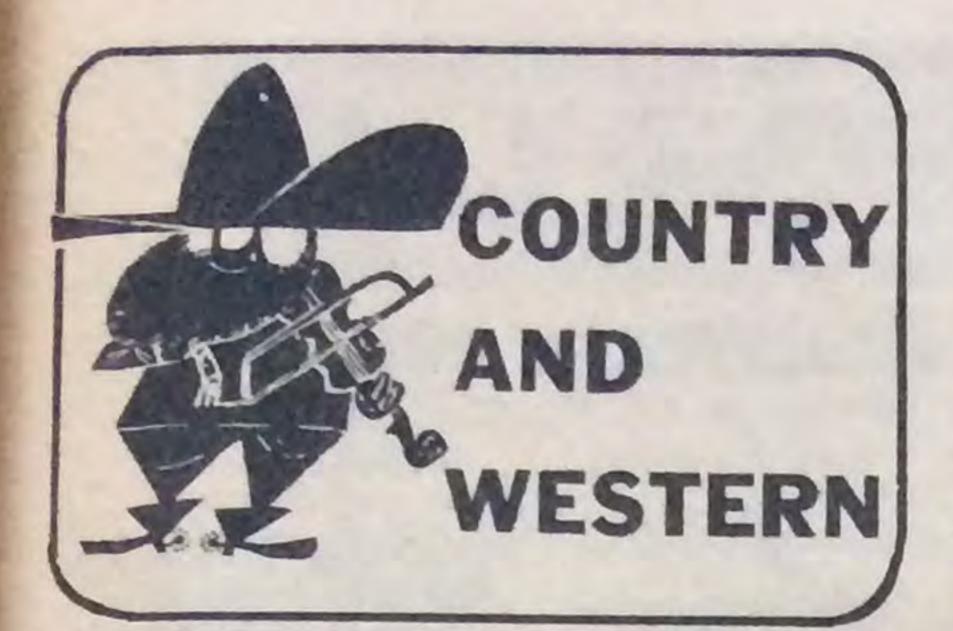
And the younger jazzmen seem to fall over themselves to prove that they too can play Parker, or as is the case now, Ayler.

When will England develop A NON - TRANSATLANTIC music? When honesty becomes fashionable? - KRISHNA MACKENZIE, Portobello Road, London, W.11.



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MELODY MAKER



TO MOST PEOPLE the word Bluegrass conjures up pictures of Southern fried chicken, perfume and the State of Kentucky. To a growing number of fans, however, it applies to a style of music originating in the Bluegrass States of America.

Featured in the Top
Fifty Charts early last year
was "Foggy Mountain
Breakdown," by Flatt &
Scruggs — the theme from
the film, "Bonnie and
Clyde."

This was the first ever hit for Bluegrass music in the United Kingdom — and, ironically, the last, for this earthy country music styling is rapidly declining in popularity and most people, save for the country enthusiasts, have forgetten it

In its basic workings Bluegrass can be compared to Dixieland Jazz; both are assembly forms, in that each intrument, whether it be Dobro, fiddle, clarinet or trombone, has a specific role to fulfil within the band and one that is strictly adhered

It would be inaccurate to say that Bluegrass music in its present form is an essentially "old" sound—the three finger style five string banjo was not introduced professionally until 1945. Carolinan Earl Scruggs was largely responsible for this revolutionary finger picking method. However, Bluegrass is accepted as being America's traditional music.

That Bill Monroe "fathered" the modern Bluegrass
sound is a widely acknowledged fact but it was many
years before Monroe would
accept that he had actually
"created" a style of music.

Bill Monroe, with his band, The Bluegrass Boys, joined the staff of WSM Nashville in 1939. In the 1930's, he and his brother Charlie had been one of the most important groups in "hillbilly" music and their recordings had, according to Billy Charles Malone, of the University of Texas, "a tremendous impact upon modern country music."

In a newsletter prepared for the John Edwards Memorial Foundation, Malone wrote the following on the subject of Bluegrass:—

#### Opry

In 1938 the brothers separated, each forming his own group. Bill and the Bluegrass Boys made some recordings in 1940 and 1941 and although Bill was a popular performer on the Grand Ole Opry, he had no hits during his first years with WSM. Monroe did not record again until 1945 and not until 1946 and 1947 did "Footprints in the Snow" and "Kentucky Waltz," the two hits which established his stardom,

Recording on February 13, 1945, by a band which included an accordion, these songs featured Monroe's solo voice; they had little of the complex instrumental interplay for which Bluegrass is noted — they resembled most hits of the period. In the months prior to the market release of the songs, Monroe had hired "original" band (Flatt, Scruggs, Wise and



RALPH AND CARTER STANLEY



LESTER FLATT AND EARL SCRUGGS



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#### Bluegrass LP's

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# BLUEGRASS SPECIAL

Rainwater).

For Monroe's, as for most hillbilly groups, fluctuating pay, the strain of constant travel to shows and personality clashes between band members caused a high turnover of musicians. Because of the time lag between the recording and marketing of a record, Monroe's latest record release often featured musicians no longer with his band.

By the end of World War Two, hillbilly bands reflected a multitude of influences. Fiddlers conventions rural tent shows, river boats, home social dances and even churches had provided the ingredients for a wide range of instrumental and vocal styles.

Feedback of popular styles—
ragtime, urban blues, vaudeville and jazz— into the rural Southern area added to the diversity of musical elements known to the hill-billy musician by 1945. The new Bluegrass sound of the "original" band shared much with the sounds of earlier hillbilly outfits.

#### Striking

In the opinion of Monroe, who was constantly seeking more capable musicians, this band differed little from his earlier bands; but its differences were striking to contemporary musicians. All the instruments in the band took solos at various times, while the rest of the band provided rhythmic and melodic background.

The presence of three or four "lead" or solo instruments, coupled with the vocal combination of Lester Flatt. Monroe and other band member (Mac Wiseman, for example), gave the group an uncommon versatlity.

Following the success of "Kentucky Waltz" and "Footprints in the Snow," Monroe was in constant demand. The Bluegrass Boys travelled extensively and Monroe's technique of presenting shows added to his popularity; he carried a large circus tent, which was erected in small towns and drew tremendous crowds.

Although this "original" band did not record Monroe's first, biggest selling records, it did record twenty eight songs in 1946 and 1947 (some of which included "Little Cabin Home on the Hill," "Little Community Church" and "Will You Be Loving Another Man").

Early in 1948, Earl Scruggs left the Bluegrass Boys and returned to his home in North Carolina. A month later Lester Flatt left

the band, going to his home in Eastern Tennessee. The two visited frequently in the following months and by spring, 1948, they had formed their own band. Their first job was with radio station WCYB, in Bristol, Virginia.

Also employed by WCYB at that time was another newly formed band, the Stanley Brothers, who had previously recorded several songs for Rich-R-Tone, a small company in Johnson City, Tennessee; their band included, like Monroe's, fiddle, banjo, guitar, bass and mandolin.

The Stanley Brothers most recent recording at the time Flatt and Scruggs joined WCYB was an old fiddle and banjo song, "Little Maggie" (released April 17, 1948). On this recording Ralph Stanley played the banjo in the traditional two finger style. Between the time "Little Maggie" was recorded and the next Stanley Brothers recording session, Ralph learned to play banjo in the smooth Scruggs manner.

In September, 1948, the Stanley's recording of "Molly and Ten Brooks" appeared. As in the Monroe version of "Molly and Ten Brooks," the banjo and fiddle, but not the mandolin, took instrumental solos. Because in both bands the mandolin usually took solos, the absence of one in the Stanley Brothers "Molly and Ten Brooks" can be interpreted as a copying of Monroe's. Ralph Stanley's banjo playing closely resembled that of Earl Scruggs.

This was the first direct evidence that the Monroe "sound" was being copied by other Bluegrass outfits. It is open to conjecture as to whether this was in fact the first example of direct imitation. What is important is the fact that the Stanley Brothers "Molly and Ten Brooks" marks the transition from the sound created by the Bluegrass Boys, to the actual style of music known as "Bluegrass."

#### Accept

It took Monroe many years to accept that he had created a style of music and even then he would only admit it negatively — that is when the Stanley Brothers changed from the obscure Rich-R-Tone label to Columbia, the same company for which Monroe recorded.

In the same year, 1949, Flatt & Scruggs debut for the Mercury label had been released, which resulted in three bands playing the same style of music on just two

major labels. In November 1949, Monroe and the Bluegrass Boys changed to the Decca label; he felt the Stanley Brothers sounded too much like his band, the Bluegrass Boys.

Groups such as The Stanley's and Flatt & Scruggs, presented an economic threat to Monroe and this "borrowing" of musical sounds could not be constituted as flattery when the sale of his recordings was at stake. Only in the 1960's did Monroe really accept that he had "created" a style of music.

Although Earl Scruggs did much to revolutionise the sound of Bluegrass music by introducing his three finger style banjo technique, it was not a style peculiar to Scruggs; other players had been using it for several years prior to him.

#### Ragged

Among them were Snuffy Jenkins, Smith Hammed and Fischer Hendley — although theirs was a somewhat ragged and heavier sound to that of the smooth, easy flowing Scruggs technique, Before the advent of the "Scruggs method," string bands consisting of the traditional instrumental lineup associated with modern Bluegrass groups relied upon the frailing or drop-thumb method.

According to Earl Scruggs, the banjo had its origins in Arabia thousands of years ago; it consisted of a skin head stretched over a hollow body and strung with three strings. This instrument was carried to the East with the spread of Islam. Negro slaves brought it to the United States from Africa.

Other instruments similar to the banjo have existed in India (ravensastron) and Egypt, where it was known as the Banit. The true American banko was invented by Joel Sweeney, a native of Appamatox, Virginia, in 1830. Sweeney made a revolutionary modification by adding a fifth string, higher in pitch and next to the lowest pitched string and secured by a peg halfway up the neck.

This new instrument became extremely popular throughout America where it held its place in the affections of the people during the nineteenth century. At the turn of the twentieth century a decline set in; Sweeney's fifth string was eliminated, the neck was shortened and the head enlarged. This modified instruments became known as the "tenor" banjo

and was featured in Jazz bands.

The year 1945, however, saw the advent of Scruggs and his revolutionary "three finger style." McCall's Magazine (1961) described Scruggs style thus: "Almost unbelievable virtuosity on the banjo," whilst Robert Shelton, music critic for the New York Times compared him to Paganini!

influence asserted on the overall structure of "hill-billy" music by the Monroe and Stanley Brothers outfits, it was the Foggy Mountain Boys, led by Lester Flatt and Earl Scruggs, who really established Bluegrass music as a commercial commodity by constantly experimenting with new sounds and fresh material.

The majority of Blue grass groups preferred to keep within the confines of so called "traditions" by only featuring five basic instruments — five string banjo, guitar, fiddle, mandolin and bass — and adhering to an almost fixed repertoire of song material.

Flatt and Scruggs, however, added such instruments as the Dobro guitar (formed from a convex and concave diaphragm, supporting a spiderweb bridge. The bridge and diaphragm are covered by a metal resonator and the characteristic "whining" notes are produced by means of steel slide-bar, as opposed to normal methods of chording), and auto-harp drums and harmonica.

Their songs, too, began to veer away from the somewhat restrictive field of true Bluegrass with material by Bob Dylan, Johnny Cash and Ian Tyson, forming a substantial part of their latter day recorded repertoire.

#### Death

But the death-knell had sounded for the legendary Flatt and Scruggs and The Foggy Mountain Boys—dissention, due apparently to conflicting ideas involving future song policies (Scruggs was, according to reports, eager to experiment further with "way cut" sounds, whilst Flatt wished to remain a traditionalist" led to the break-up of the world's most popular Bluegrass outfit

popular Bluegrass outfit.

While Flatt and Scruggs experimented with relatively conventional instruments—conventional to Blue grass, that is—other groups like The Osborne Brothers introduced pianos and steel guitars into their line-up but with little overall chart success.

Bluegrass had reached its peak with the success of "Foggy Mountain Breakdown" and a minor boom was anticipated. The boom, however, never came and Bluegrass groups like Flatt and Scruggs, Jim and Jesse McReynolds, The Osborne Brothers, The Dillards and The Stanley Brothers, either disbanded or became immersed in the more commercial sounds of pop / country.

Now only a few authentic Bluegrass groups remain in the United States and for them the pickings are lean; Bill Monroe and The Bluegrass Boys are still kept busy with personal appearance tours and guest spots on the Grand Ole Opry, Hylo Brown is fairly actively engaged in recording for the tiny Rural Rhythm lable, in California, Lester Flatt remains at the helm of the Foggy Mountain Boys and Earl Scruggs is reported to be forming another band with his son, Randy.

Bluegrass music, it would appear, is a spent force — a victim of over exploitation

and commercialism at the hands of a few. It would be unfair to place the blame on any one group, for many of them experimented with revolutionary sounds and material.

American musical form, is now finding favour with English folk club audiences and in recent years a number of excellent Bluegrass bands have been formed; notably, The Southern Ramblers, the now disbanded Anita and The Bluegrass Boys, The Morris Boys String Band, The Down County Boys and The Orange

Earl Scruggs wife, Louise, penned this apt description of Bluegrass music:— "Americana, Life yesterday, today and tomorrow. Purest of what this earth has to offer and unaffected by the passing of time. Earthy and spontaneous, uncomplicated, and rooted in the US folk music tradition."

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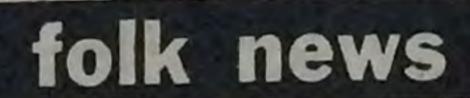
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They will play a solo concert at New York's Carnegie Hall on December 6.

\*Judy Collins arrives in London next month for a ten day stay. She will tape appearances on the Tom Jones and Georgie Fame TV shows, and will do a solo concert at the Royal Albert Hall on November 14.

Judy recently taped a spot on the Andy Williams show in USA, which should be seen here.

\*The Humblebums plan a club tour at the beginning of December, which comes handily on the heels of the success of their second Transatlantic album, Barry Myers is organising it.

\*The Johnstons are on Monster Music Mash on BBC-1 next Tuesday along with Alan Price and Slade, a four-man pop group who feature electric violin.

Scottish based folk group, Bread Love and Dreams, are with Peter Sarstedt in his Radio 1 show this Sunday evening. Members of the group are Angle Rew, Carolyn Davis and David Mc-

Pursuing his solo career, ex-YT Peter Bellamy tells me he is getting inundated with offers. Who says the time of the solo folk singer is over? He's at Windsor on October 31, the Fox on Nov-

Niven:

ember 6, and Coventry City Arms on November 9.

\*Was that Matt McGinn
I heard on Radio I singing
a jingle for Stuart Henry?

\*The undoubted bit of the

\*The undoubted hit of the recent London Folk Music Festival, Rosemary Hardman was at the Ramsbottom Folk Club this Tuesday.

\*Mike Absalom is at Litchfield Blues Club at the Malt Shovel tomorrow (Friday). Next week they have the new-style Mike Cooper, and Cliff Aungier on November 14.—KARL DALLAS.

AL STEWART: 'more talking than singing these days'

# Stewart, becoming a citizen of the

AL STEWART is becoming a citizen of the world, though it's a process that needs to take a little time. When it happens it may surprise his fellow citizens of the little city state of Soho, whose doings and comings he has chartered so accurately in the past years.

#### Value

"I'm not ready yet, to say anything of any value of the world outside my own immediate scene," he told me shortly after his sell - out concert at Queen Elizabeth Hall the other week. "I don't want to yet another write the against bomb or against the in Vietnam. does What that prove?

I can only write about things I really know about, and I'm in no position to set myself up as a leader.

I don't even know if - people need telling what to do. There was a girl at the Newport Folk Festival a few years ago, when Bob Dylan was still considered a protest singer, who shouted out to him: "Let us kill for you, Bobby. Just tell us who to kill and we'll do

#### Afford

That sort of situation is dangerous.

On the other hand, the world is getting so small that no one can afford to opt out. What I'm trying to work on is exactly

· how I opt in." Al's present main sphere of activities - the Universities circuit - is helping him in this process. "I'm doing more talking than singing these days," he says. " After the show we always gather together and start arguing about everything under the sun. It helps me to get my thoughts together.

# DALLAS

"In fact, one university asked me to take up residence and go to lectures and everything, which would have been great since I never got to university but quite illegal.

"Still I'm doing a lot of studying in my own time, modern history, the Nazi war against Russia, things like that. It's not breaking through into my songs yet, but I think it may do."

If it does, it will surprise those who have identified Al so far with his chronicles of love lost and found, mostly with adolescent These are the sort of songs that built him a popularity that can fill a concert hall with virtually no hassle at all, descriptions of the sort of teenage hang-ups that most of his audience are still suffering, set to melodies that are often more profound than the

words. In fact. Al's treatment of this sort of material 1, s changed almost imperceptibly in recent years. He has become less personally involved and distance has lent detachment, giving the story of his encounter with a nymphet in Swiss Cottage a wry humour that was absence from it in its "constant nymph" days. "What happened was that I sang the song so often I got tired of it," explains Al, "so I stopped doing it. Then when I took it up again I found my whole attitude to changed, I started altering the words slightly, and now though it's not so different textually, the whole spirit has

changed." If they have noticed it, Al's teenage fans may not dig this new, less involved Al Stewart, but there is still enough in his lyrics for them to identify with. At the same time, he has continued to produce the intensely melodic musical lines that have distinguished his songs all

In a strange way, I think the melody of his "Old Compton Street Blues" tells you more about the realities of prostitution in

along.

London than the rather Joan Crawford moviescript which is its ostensible story line. The rising cadence of the words "it could have been so different," falling almost immediately into the spiralling melody shape of "the circle turns and turns and turns" is a musical image of fantastic power, mirroring the story of disillusioned love which lies between the plot

Al's wisdom in not straying too far outside his own milieu is indicated, perhaps, by the fact that his unautobiographical material is his least effective, even novelettish leaving his audience no wiser after he's finished.

In some cases this can be an effective way of getting the listener to do some thinking of his own, as the amazing two-part story of the Fosters, who seemed poised for a crisis in the third part of the song. But when you're expecting to hear what happens next, the song ends, leaving the Fosters in the purgatory that afflicts so many marriages that don't quite break up, even though they never quite made it.

#### Hordes

All this will be irrelevant to the hordes of fingercounting guitar technologists, who see in Al the first real individual technique to emerge from the West End scene after the Jansch-Renbourn folk baroque movement moved on to the Albert Hall.

The real point about Al, I feel, is that he can be so many things to so many people. To me he's a superb melodist whose and accomtunes paniments are welded into a unique whole, To the young, he's the older brother who tells them where it's at, with a reassuring word and a pat on the (female) bottom. To the guitarist, he's the latest guv'nor.

What happens next looks like startling all of us.

# 

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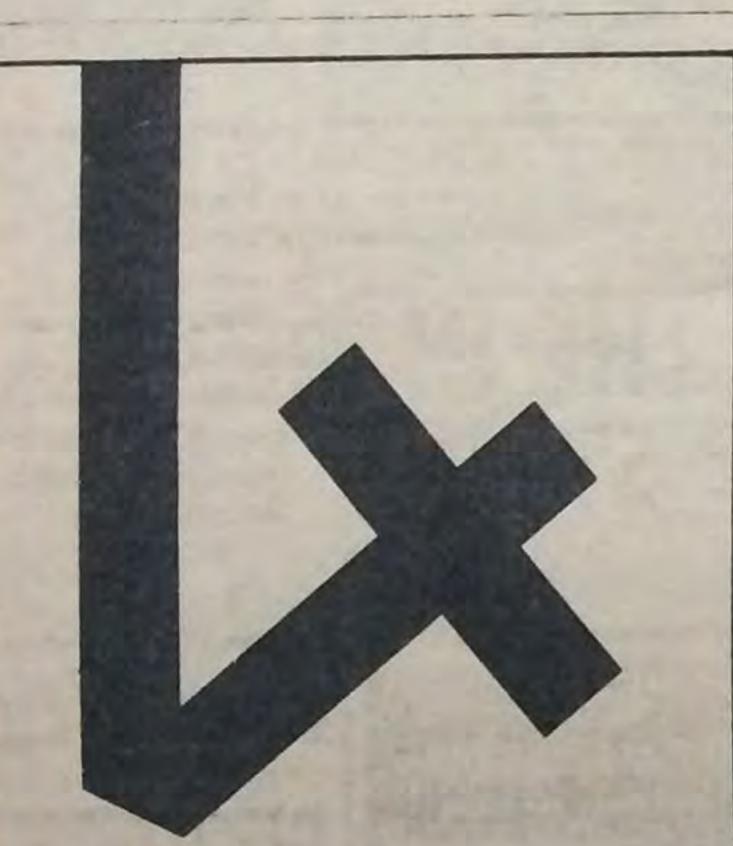
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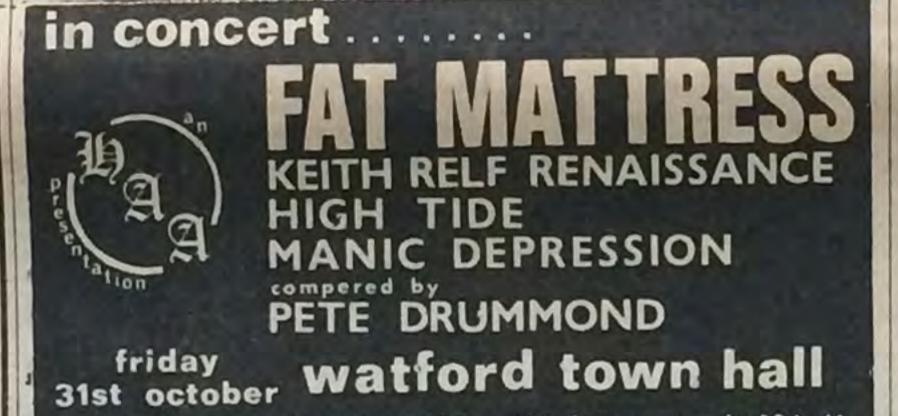
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TUES., 18th		SOPHIA GARDENS, CARDIFF	at 7.30 p.m
WED., 19th	"	JOI IIIA OANDERIO,	

#### ROYAL ALBERT HALL THURS. 20th NOV. at 7.30 p.m.

NOV. WINTER GUNS., BOURNEMOUTH at 7.30 p.m. SAT., 22nd at 5.15 & 7.45 " A.B.C. THEATRE, GLOUCESTER SUN., 23rd at 7.45 p.m. CIVIC HALL, GUILDFORD THURS., 27th at 8.00 p.m. ADELPHI, SLOUGH FRI., 28th at 8.00 p.m. ,, GRANADA, EAST HAM SAT., 29th at 5.15 & 7.45 p.m. REGAL, CAMBRIDGE SUN., 30th

#### THE KEEF HARTLEY BAND

will be guests of JOHN MAYALL at EXETER, ROYAL ALBERT HALL, CAMBRIDGE and GLOUCESTER

NEW FRIARAGE, WALTON ST. AYLESBURY

November 3rd Optic Nerve lights. Andy Dunkley 800 shoes, or, in the words of the captain . . . Moonlight on Vermont affected everybody, even Mrs. Wotten as

well as little Nitty

FLAMINGO ENTERTAINMENT CENTRE

Ross Road, Hereford

Tel. 6022

FRIDAY, 31st OCTOBER

JIMMY JAMES & THE VAGABONDS

FRIDAY, 7th NOVEMBER

SAVOY BROWN & RAW MATERIAL

# STATE ROAD SHOW THE INTER

Friday, Oct. 31st R.A.F. Brampton Guild Hall, Chard Saturday, Nov. 1st Sunday, Nov. 2nd Poplar Youth Centre Sole Agency: Red Bus Co. 01-REG 5466

LAURA LEE DANNY STREET O TONY STEVEN

BAND

Rabin Agency, 28 Gloucester Mansions, Combridge Circus, London, W.C.2 01-836 2816

ENQUIRIES: 539 4962 - 504 8349

KINGSTON HOTEL

WOOD ST. (opp. Kingston Bus Stn.) KINGSTON, SURREY 7.30-10.30 CRAB NEBULA LIGHT SHOW

"SMASH

APARTHEID"

Opening Sunday, November 2nd

Next Sunday: BLOSSOM TOES & AARDVARK LIC. BARS . ALL GOOD CLEAN MUSIC . Enquiries: Esher 62764

**CALIFORNIA BALLROOM** Whipsnade Road, Dunstable 62804 SATURDAY, NOVEMBER 1st By public demand

Rally, Trafalgar Square SUNDAY, NOVEMBER 9th 2.30 p.m. Underground rock with Mick Farren plus poetry readings Car Park - Supporting Groups - Bar oxtn.

No Ladies' Night tonight COMING ATTRACTION From America, Sat., Nov. 8th: Club open 7 nights a week

Please apply for membership 

Ladies' free night Tues., Thurs.

Ladles' Night next Sunday

Gent's free night Wed.

.....................

Licensed Bar

THE BEST CLUB IN LONDON

FOR ENTERTAINMENT

TEL PAD 5274

WITH BAND

From Jamaka

STRANGLEY COLE

THE COLOURED RAISINS

BAND

From America, the Fabulous

BEN E. KING

\*

Monday-Thursday

Friday, October 31st

Saturday, November 1st

Sunday, November 2nd

SA PRAED STREET, PADDINGTON, W.2

NORTHERN POLYTECHNIC present

# & PIBLOKTO

NECRONOMICON **ELMORE GRAHAM** RODEO

APHRODITES RAINBOW LIGHTS DISCO - BAR Friday, 31st October, 8-11.30 p.m. 6/6 advance, 7/6 door

Tube-Holloway Road

THE GOLDEN STAR CLUB **46 WESTBOURNE ROAD** off Mackenzie Road, N.7 Tel: 607 6573 Saturday, December 13th The Fantastic

arriving from Jamaica First appearance at the Golden Star Club

Open 6 nights a week with Top D.J. Licensed Bar and Restaurant Saturday, December 27th

RANCH ROOM DISCOTHEQUE LANGSTON HOTEL, KINGHAM,

OXON. KINGHAM 209 8-1 30 a.m. Drink till 12 30 a.m. at pub prices Snacks or full meals Now in fourth great year Friday, October 31st Adm. 5/- before 10 p.m., 7/6 after

INFINITY Saturday, November 1st Adm. 7/6 before 10 p.m., 10/- after

NATURAL GAS Every Sunday, admission free The Big L Disco Show and D.J. Comp.

Open to all - Cash prizes

ALL SAINTS' HALL Powis Gardens, Nr. Portobello Road Tuesday, November 4th, 8 p.m.

SIMON STABLE DISCOTHEQUE BLACK SUN LIGHT CIRCUS Admission 4/-

representing SOUNDS INC. **RAY KING** SOUL BAND WISHFUL THINKING (broadcasts and averseas)

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(broadcasts and overseas)

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Thursday October 30th GOODTIME NIGHT with BILL NILE'S GOODTIME BAND

and Special Guest Star Mike Felix From October 31st

SAMMY RIMMINGTON'S CARDINAL JAZZBAND Ron Weatherburn Duo Saturday, November 1st

The New Era Jazzband K Sunday. November 2nd U.S. Trumpet Star

NOHN CHILTON'S SWING KINGS Monday November 3rd

London Jazz Centre Evening

Tuesday, November 4th JUKE BOY BONNER plus Jo Ann Kelly

Wednesday, November 5th Dave Shepherd Quintet

FULLY LICENSED BAR and RESTAURANT REDUCED RATES FOR STUDENT MEMBERS Full details of the Club from the Secretary

100 Oub. 100 Oxford Street, W.1. Club Telephone No.: 01-636 0933

STUDIO 51 KEN COLYER CLUB

10/11 GT. NEWPORT STREET NEAR LEICESTER SQUARE Sun., Nov. 2nd, afternoon, 3-6 p.m.

JO-ANN KELLY NIGHTHAWKS Next Saturday, November 8th

KEN COLYER'S JAZZMEN

Hampton Court, Middlesex

Friday, October 31st LEN BALDWIN'S DAUPHIN ST. SIX Saturday, November 1st MAX COLLIE'S RHYTHM ACES Sunday, November 2nd ALEXANDER'S JAZZBAND

FISHMONGERS ARMS JAZZ is alive and well at WOOD GREEN Fri., Oct. 31st, & Sat., Nov. 1st FREE SESSION WITH

DAVE SHEPHERD featuring STAN GREG

Sun., Nov. 2nd CHRIS BARBER & HIS BAND Next week: ALAN ELSDON Tuesdays: See foot of next column

LONDON JAZZ CENTRE presents

JAZZ NOW

MIKE PYNE OCTET Wed., 5th Nov.: GOAT INN

Mon., 3rd Nov.: 100 CLUB

Sopwell Lane, St. Albans STAN TRACEY QUARTET

Sun., 2nd Nov.: ASH TREE

Gillingham (on A22) BOBBY BREEN RONNIE ROSS MICK HAMER TRIO

210g HAVERSTOCK HILL, N.W.3

(opp. Belsize Perk Odeon) Thursday, Oct. 30th

Students 6/-Next Thursday

WRITING ON THE WALL

Sunday, November 2nd Plus BULLDOG BREED

Wext Sunday MANFRED MANN, CHAPTER THREE

CONTRACT BUT THE CASE COURSE D.J. JERRY FLOYD

# CHUBS

SATURDAY cont.

CENTURY COUNTRY CLUB.

FISHMONGERS ARMS, Wood

Heath, Steve Lane's Southern

OPENING NIGHT

**BLUES ALLEY** 

THE NIGHTHAWKS

DOLPHIN HOTEL

RAYMEAD ROAD, MAIDENHEAD

TOFTS, FOLKESTONE, Grace

THE PERISHERS

SUNDAY

BILL BRUNSKILL, Lord Napier

**BIRD CURTIS QNT** 

THE GREYHOUND, REDHILL

BRIGHTON ROAD. FROM 8 pm

BLACK PRINCE Hotel, Bexley,

Kent. Wonderful Tamla Motown

MARV JOHNSON

plus Lights. Book through College

BOTTLENECK BLUES CLUB

Railway Tavern, Angel Lane, E.15

BATTLEASH

PLUS PALE GREEN LIMOUSINE

COOKS, CHINGFORD

ROYAL FOREST HOTEL

CY LAURIE JAZZ BAND

CRYSTAL PALACE HOTEL

DENNIS FIELD, Lunchtime.

FISHMONGERS' ARMS, Wood

Green, 7 30 pm. Chris Barber &

His Band Next week: Alan

GROOVESVILLE, SEE DISPLAY!

jazzers welcomed, blows, parking,

snacks Gravel Diggers Arms

Oxford Road, Redhill Denham,

**NEW ERA JAZZBAND** 

Lunchtime Jam Session, Elm Park

Hotel.

THE AMAZING BAND

New Jazz. Every week, Freema-

Fighting Cocks, Kingston.

LOUISIANA Jazzmen

Near Uxbridge, Middx.

MODERN JAZZ, lunch times

Jazz at high altitude

Thornton Heath Free

Stompers with Michele, Free

NAPIER, Thernton

Greig - plus friends

DANCE

Hill

Surrey.

Elsdon

FRI OCT 31st, 9 p.m. 6 a.m. TONIGHT IT'S THE SPECIAL

IONI ROCKET

OUR RESIDENT DJ WILL SPIN AND RELORD EVEN YOUR OWN-AN ALL-NIGHT SESSION-YOU CALL THE SOUND-COME EARLY

SA1. NOV 1st, 8 p.m. - 6 a.m. ANOTHER FIRST APPEARANCE A NEW SOUL SOUND

AND FOR SOUL! SOUL! AND MORE SOUL ! - THE RETURN OF FLAMINGO'S EVER-POPULAR

IT'S AN ALL-NIGHT SESSION DON'T MISS THIS ACTION-PACKED SOUL SHOW

NOW AT the MONTAGUE ARMS, Peckham. The fabulous Peter London Sound with Hammond organ. TV and recording artist Entertainment throughout the

THURSDAY

ALBION, MIKE OSBORNE TRIO, Kings Head, Fulham Broadway Next Thursday, KEITH TIPPETT, City Artists. Organ Inn. Ewell.

SALFORD UNIVERSITY, The Crescent, Salford 5, Thursday, November 6, 830

MIKE WESTBROOK CONCERT BAND

BREWERY TAP WALTHAM-STOW, Dolphin Street Six.

DAVE KEEN QUINTET, Britannia, Fulham Road, few mins. Fulham Broadway stn. Modern next Sunday. THE PLATTERS.

MIKE DANIELS big band every Green Man, Plumstead. Thursday 8 pm - Halfmoon Lower Richmond Road, Putney

UNIVERSITY OF LONDON

Mallet Street, W.C.I. THREE TUNS, BECKENHAM CHRIS SPEDDING WITH DAVE QUINCY Organ Quartet

PINNER. WHITTINGTON. TERRY LIGHTFOOT

FRIDAY

ALEXANDER PATTON WOODFORD HIGH ROAD

ALL STARS, Lord Napier, Thornton Heath, also Sunday lunchtime, Free,

**BLUES LOFT** NAG'S HEAD, HIGH WYCOMBE FIRST U.K. CLUB APPEARANCE JUKE BOY BONNER THE NIGHTHAWKS

FISHMONGERS ARMS, Wood Green Free session with Dave Shepherd Quartet featuring Stan Greig - plus friends. This week: Freakeasy featuring Taste, see

foot of col 2. KINGS MEMBERSHIP. FREE HEAD

FULHAM BROADWAY TUBE

GROOVESVILLE, SEE DISPLAY! OSTERLEY JAZZ CLUB

COsterley R.F.C. Pavilion, Tente Lane, Norwood Green. Southall)

plus HARRY MILLER BAND 108A Tottenham

ROEBUCK. STACKHOUSE

admission 5s THE FABULOUS NEW ERA JAZZBAND

Elm Park Hotel THE ORIGINAL EAST SIDE STOMPERS. Wembley

SATURDAY

U.C. GOWER ST., N.W.1.

Friday, October 31st

plus TASTE

MOTHER'S DEAD FAITH

Next Friday: NICY LUCY

Friday, Oct. 31st 10.30 p.m. to 3 a.m.

BLUES FESTIVAL HOWLIN' WOLF

Urbane Gorilla · Killing Floor · Junco Partners BEN E. KING DEREK CROSS BAND

and Cabaret Discotheque . Bar To students on production of SU card 12/6 single, 20/ double. Non-Union members, 20/- simple 35/- double

IVAN CHIN STEELBAND

Set., November 1st, 8 p.m -5 30 a.m. NORTH WESTERN POLYTECHNIC Ladbroka House, Highbury Grave, N 5 Tickets available at Stydent Union Office -485 1744

Fishmonger's Arms Wood Green

Tuesday, November 4th From U.S.A.

Next Tuesday: EDGAR BROUGHTON D.J. JERRY FLOYD. Music from Musicland, Benwick Street

aturday, November 1st

Sanday November 2nd

AT PLOUGH, STOCKWELL, 5W9 RONNIE ROSS

MONDAY

Green Free Session with Dave BLACK PRINCE Hotel, Bexley Shepherd Quartet featuring Stan Kent Alan Elsdon

THE NIGHTHAWKS

BLUESCENE, "Kings Head, Fulham Broadway JO-ANN KELLY

CENTURY COUNTRY CLUB FELIX LANE, SHEPPERTON,

DAVE KEEN QUINTET. Music every night. Licensed bar & restaurant. Admission free. COOKS FERRY INN

ANGEL ROAD, EDMONTON

THE ORIGINAL EAST SIDE STOMPERS, Green Man, High

TUESDAY

Road. Leytonstone.

STOMPERS. BLACKBOTTOM George Mordon

HOUNSLOW ARTS LAB **RON GEESIN** 

Hosts Johnny Joyce and Paul BLUES CITY, Shaky Vic Blues Brett, White Bear, Kingsley Road, Hounslow. Band plus sounds by Dave Virr

SOUNDS ALOUD/OVAL HOUSE,

PAT EVANS QUINTET. Nearest tube: Oval, Northern Line. THE BULL, Upper Richmond

Road, East Sheen, S.W.14. HOWLIN' WOLF

100 CLUB 100 OXFORD ST, LONDON W1 FIRST LONDON CLUB GIGS THE BIG U.S.A. BLUES NIGHT

JUKE BOY BONNER OPEN TILL 12.30 am

KILLING FLOOR JO-ANN KELLY

WEDNESDAY

STOMPERS BLACKBOTTOM Greenman, Blackheath

GREENFORD "JAZZBARN,"

OLDFIELD TAVERN, 1089 Green

CENTURY COUNTRY CLUB SYD BENNETT ORT. DIXIELAND JAZZ.

ford Road SAMMY RIMINGTON JOUSTING ROOMS, Elm Park

Hotel, Hornchurch (1 min Elm Park Tube).

FRANK RICOTTI QUARTET plus Colin Towns Trio.

sons Arms, Downshill Hill, NW3.

GER 4752/4239 8.30 till 3 a.m.

SCOTT'S

47 FRITH STREET, W.1

Downstairs: Until Nov. 9th

JAZZ SCENE Regret no tickets left

B.B.C.-2 COLOUR TV

Upstairs: Until

TUBBY HAYES QRT. commencing 3rd Nov. IAN CARR QUINTET

Commencing Nov. 10th, for 3 weeks, first English club appearance of

UNIVERSITY OF LANCASTER

ALL SAINTS' HALL POWIS GARDENS, W.11 THUS., OCT. 30, 7.30

> HAWKWIND ZOO Admission 4/-

A CLEARWATER PRODUCTION 01-229 2177/8228

6a New Compton Street, W.C.2 MIKE WESTBROOK/BOB DOWNES

LES FLAMBEAUX STEEL BAND weedby November 4th BIG FINGER NEW POP Licensed Boy Chinese Food

WEDNESDAY cont.

THE ROYAL OAK, Offord Road Islington Talent comp. Wednesday nights, cash prize and recording contract - Phone NOR

TOBY JUG. Tolworth, Surrey -Reef Hartley

FAN CLUBS

1/4 per word HUMBLE PIE Official Apprecia tion Society, 6s PO to Jill and Chrissie, 111 Gloucester Place,

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1/- per word LIGHT SHOWS for hire and sale to suit your budget and function - Tel. 01-445 4228

LSE Houghton St WC2 Holborn O Temple HOWLIN' WOLF **JUNCO PARTNERS** JELLYBREAD Saturday, 1st Nov., 8 p.m., 10

> And there came a Weasel upon the land saying

these words:-

TITUS GROAN!

JAZZ AT THE HIGH RD., NORTH FINCHLEY

Tel. 445 4710 THURSDAY, OCT 30th

**NEXT WEEK: HAROLD McNAIR** SUNDAY, NOV. 2nd GRAHAM COLLIER SEXTET

CROMWELLIAN CLUB

3 Cromwell Road, S.W.7 584 7825

Mon., November 3:

THE SKY

ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES

01-427 9100 Every Wednesday JAZZ AT THE PHOENIX CAVENDISH SQUARE

Wednesday, November 5th LONDON JAZZ FOUR

BARNES BRIDGE PRO 5241

Resident Trio

TONY LEE TONY MANN TONY ARCHER Tuesday, Wednesday and Thursday Resident Rhythm Section:

BILL LE SAGE TRIO

Fri. Sat & Sun Lunchtime and Evening Fri., Oct. 31st DANNY MOSS Sat. Lunchtime

DICK MORRISSEY & TERRY SMITH with TONY LEE TRIO BRIAN SMITH Sot., Evening:

Sun., Nov. 2 Lunchtime and evening PETE KEEN Mon., Nov. 3 GRAHAM COLLIER SEXTET Tues., Nov 4 LOU HOOPER

BARBARA Wed, Nov. 5 THOMPSON & ART THEMAN Thurs , Nov. 6 BRIAN SMITH

Thursday Oct 30th (7 30-11 00)

Friday, Oct 31st (7 30-11 00)

Saturday, Nov 1st (8 00-11 30)

Sunday, Nov 2nd CLOSED

8.00 p.m. any evening!!!

TOMA.

Friday, October 31st

SPICE

Saturday, Nov 1st Adm 10/

From U.S.A.

Commencing Nov. 3rd Half

Price to Marquee Members

and Students arriving before

\*SAMSON

\*INITIATION

\*CLASS

\*SHADES

THE LONG-AWAITED RETURN OF

90 Wardour St., W.1 Monday, Nov 3rd (7 30-11 00) THE MARQUEE'S LATEST DISCOVERY

Tuesday, Nov 4th (7 30-11 00)

Wednesday Nov 5th (7 30-11 00)

COLOURED REIGN LIGHT SHOW D.J. IAN DAVIES GUEST MUSICIANS POETRY READINGS

Eight-track recordings 10 Richmond Mews, W.1. 01-437 6731

Sunday, Nov 2nd High St Erdington B'ham. Phone: 021-373 5514

**FAIRPORT** Tuesday, Nov 4th CLOSED - SEE FOLK FORUM Wednesday, Nov. 5th Adm 6/-

Welcome Return of

Adm. 12/6

Bonfire Happenings with **EDGAR BROUGHTON** BAND

Friday Nov 7th HARDIN & YORK Saturday, Nov 8th SAVOY BROWN

On all sessions D.J. Erskine

THE STAR HOTEL \* CROYDON

Monday, November 3rd Plus the only British appearance of SMILEY

Next Monday: KEEF HARTLEY 2 LIC. BARS LIGHT SHOW D.J. KEITH PEMBERTON

THURSDAY, OCTOBER 30th DOCTOR STRANGELY STRANGE and the EGG · LIGHT SHOW

in church at St. John's Church, Earlswood, Redhill, Surrey

(20 minutes from Central London by train, Victoria/Redhill)

Adm 8/-: Students 7/-GROOVESVILLE 86 SUN., NOV. 2nd

FRI., OCT. 31st **EDGAR** .U Cards & Membs. 5/6, Members 7/6. Guests 8/6

Next Sunday: ECLECTION!

Two Bars. Central Line to Loughton. Buses: 20, 205A, 217A FAIRFIELD HALLS, CROYDON 01-688 9291

General Manager: T. J. Pyper, M.I.M. Ent.

Guests 6/6

Next Friday: GRACIOUSI

FRIDAY, NOVEMBER 7th, 7.45 p.m. Ray Guest & Vic Lewis present

THE INCREDIBLE

\* RAILWAY \* WEALDSTONE \* THIS SUNDAY 50 yards Belsize Park Tube, N W.3 Friday: BARON RAY SOUND Uc. Bar. Please apply for membership

A NEMS PRESENTATION

Tickets: 21/-, 17/-, 15/-, 13/-, 10/-, 8/-

Harrow & Weeldstone 5tn. (B.R. & L.T.) THE VILLAGE ROUNDHOUSE LODGE AVENUE, DAGENHAM Sat., Nov. 1

Admission always 6/-, 5/- with

this advertisement

Next Thurs : SAM APPLE PIE

Buses - 144, 18, H.1, 158. Car Park

Fri., Oct. 31 CLOSED FOR

Mon., Nov. 3 JIMMY ONE NIGHT

**Every Saturday Night** 

KING'S HEAD

ROMFORD MARKET

DOORS OPEN 7 30 - LICENSED BAR

KLOOKS KLEEK RAILWAY HOTEL 100 WEST END LANE WEST HAMPSTEAD NW & THURSDAY, OCT. 30th TUESDAY, NOV. 4th

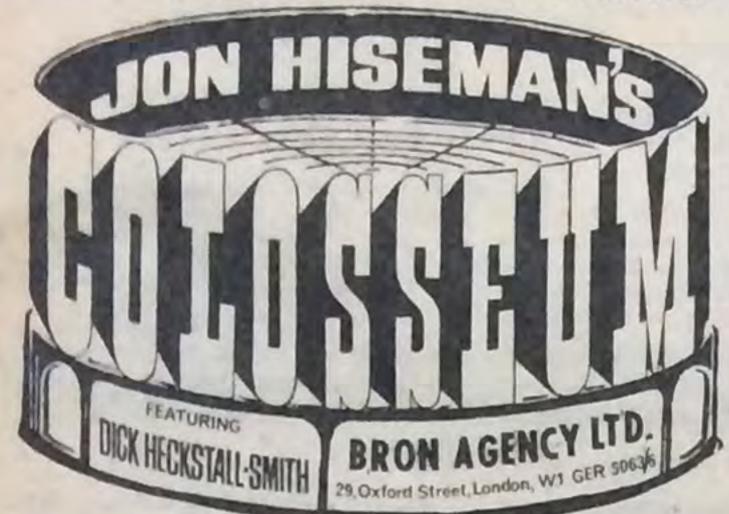
GRAHAM BOND plus BULLDOG BREED

INITIATION plus WRITING ON THE WALL

Sounds: PAT BOLAND

Next Tues ROY HARPER





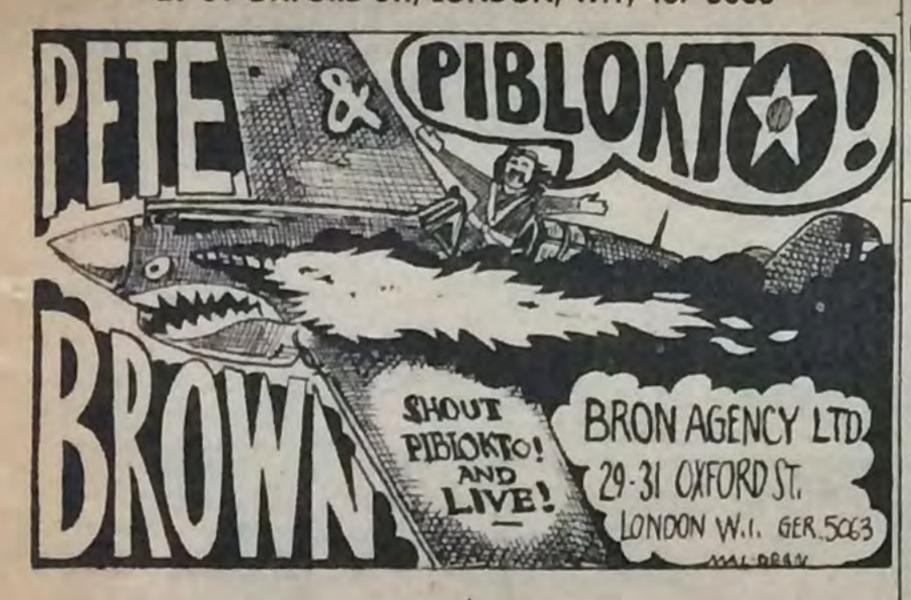


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LANCHESTER COLLEGE OF

TECHNOLOGY

IN CONCERT WITH

# THE BAND

Fri., 31st Oct. CITY HALL, NEWCASTLE Sun., 2nd Nov. A.B.C. THEATRE, EXETER\*

Fri., 7th Nov. UNIVERSITY, WARWICK Fri., 14th Nov. UNIVERSITY, BIRMINGHAM

#### Thurs., 20th Nov. ROYAL ALBERT HALL, LONDON\*

Fri., 21st Nov. POLYTECHNIC, SHEFFIELD Sun., 23rd Nov. A.B.C. THEATRE, GLOUCESTER\* Fri., 28th Nov. CENTRAL HALL, CHATHAM Sun., 30th Nov. REGAL CINEMA, CAMBRIDGE\*

\*As guests on the JOHN MAYALL tour

Management: Johnny Jones, 41-45 Neal Street W.C.2, 836 3831/3 NO SOLE AGENT

> THIS SUNDAY, NOVEMBER 2nd at 8.30 p.m.

INTRODUCES

OCCASIONAL WORD BRIDGETT ST. JOHN . MIKE HART

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11 DYKE ROAD, BRIGHTON (a few steps from Clock Tower)

FOREST ROAD, WALTHAMSTOW

(Victoria Line)

present

PINK FLOYD

and

JAN DUKES DE GREY

8.0 till late - Bar - Light show

FRIDAY, NOVEMBER 7th

Tickets from Union Office (s.a.e.) 12/6

On door 15/-

LONDON ATTRACTIONS

Home of American Blues

HOWLIN' WOLF ..... October 24th to Nov. 9th

JIMMY WITHERSPOON... November 20th to Dec. 7th.

JUNIOR WELLS ..... February 6th to Feb. 23rd, 1970

Special Jazz Attraction

WILD BILL DAVISON...... November 21st to Dec. 7th

Your enquiries are invited Regent 3051/4

SUPPORTING GROUPS

Tickets 7/6 in advance, 8/- on door (S U Cards)

PHILIPPA FAWCETT COLLEGE

94-100 Leigham Court Road, Streatham, S.W.16

S.R. to Streatham Hill Station

SUNDAY BLUES CLUB

CROWN HOTEL, MARLOW

THIS WEEK -

PETE BROWN & PIBLOKTO

Saturday, November 15th, 8 till 12

October 31st to Nov. 17th

November 14th to Nov. 30th

February 13th to March 1st

February 20th to March 8th

FREDDIE KING

OTIS SPANN ....

SLIM HARPO .....

JIMMY McGRIFF ORGAN TRIO

Book now to avoid Doncaster Rd. Wakefield 10am-6pm & 7.30c Tel:75021 by arrangement Plus full supporting cabaret 2 houses: 1st. house 14/-, 2nd. house £1. Guests 2/- extra Doors open 1st house 6.30pm. 2nd house 10pm NOV. 28 1969 by arrangement Plus full supporting & HIS ORCHESTRA 2 houses: 1st house 30/, 2nd house £2. Guests 2 extra Doors open 1st house 6.30pm 2nd house 10pm

# LYCEUM BALLROOM STRAND W.C.2 on FRI., NOVEMBER 7th Star appearances by Tickets 25/- on sale at the door For tickets in advance send s.a.e. to PAMA RECORDS, 78 Craven Park Rd., N.W.10. Tel. 965 2267 Address Tickets also available from the

DANCE EDGAR BROUGHTON

Lyceum Ballroom

PAMA RECORDS

PROUDLY PRESENT

THE

REGGAE

to be held at the

and the fantastic

**Barclay James Harvest** Pooh Comer Tickets 6/-; Door 7/6 SATURDAY, NOVEMBER 1st Chelsea College, Manresa Road 5.W.3

midnight sun

Fulham broad.

middle Earth

kings head

way Gube.

7.30-11.30

### GO TO BLAISES

Sunday, 2nd November

ARE PROUD TO ANNOUNCE THE

APPOINTMENT OF THE

**ARTHUR HOWES AGENCY** 

FOR SOLE REPRESENTATION

Ring: DAVE WINSLETT or RAY BROWN

on REG 5202

A Rose For My Rose

121 QUEEN'S GATE, LONDON, S.W.7 Reservations Ken 6228 Restaurant Discotheque 9.30 p.m.-3.30 a.m.

262 HIGH ST. WEST, SUNDERLAND 59117

MON. NOV. 3

HOWLIN' WOLF FREDDY KING FRI. NOV. 7

#### STARLIGHT ROOMS, BOSTON

This Saturday, 1st Nov.:

AMERICA'S MR. GUITAR

# RICKY TEE

KILLING FLOOR CREW

Dancing 7 to 12 midnight. Bars, Refreshments, 10/-Sat., 8th Nov.: INEZ & CHARLIE FOXX

IMPERIAL COLLEGE presents on Nov. 1st:

#### JUNIORS EYES Plus SMILIE & DISCO

BLOSSOM TOES

Next week:

S.U. CARDS

Tube to S Ken. Bus to Albert Hall

road show.... featuring arcadium Simons stable discotheque lights 8.00

NOVEMBER 1st 7.30-12.0

#### EAST OF EDEN

LIGHTS - BAR - DISCO

Boys with S U Cards and girls 6/6 Others 7/6 NORWOOD TECH. COLLEGE

Knight's Hill, S.E.27

#### WHISKY A'GO-GO GO-GO DANCING COMPETITION

every Tuesday come along and be a jude Details: GER 7676

THEATRE ROYAL DRURY LANE, SUNDAY, NOVEMBER 16, 7.30 p.m.

Presented in concert by Concerttour Promotions in association with P. J. Proby and produced by P. J. Proby Tickets 35/-, 30/-, 25/-, 20/-, 15/-, 7/6 from Concerttour Box Office, 90 New Bond St., W.1, Tel. 499 9957/8, or postal application to Concerttour Promotions, Suite 71, Leith Mansions, Grantully Rd., W.9, or from Drury Lane Box Office on the night

LEWISHAM CONCERT HALL CATFORD, S.E.6 November 1st 7 30 pm

#### JAZZ têté a têté ANNIE ROSS ROY BUDD TRIO IAN DAVIS

FREE GROUNDHOGS JO-ANN KELLY **BRETT MARVIN &** THE THUNDERBOLTS



1/4 per word

AVAILABLE FOR group vocal and instrumental practice.

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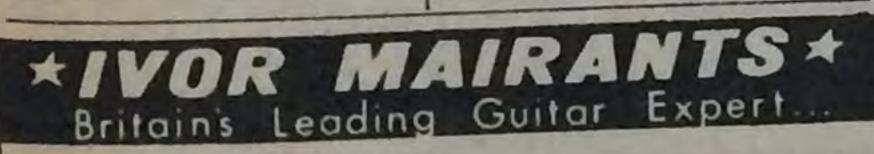
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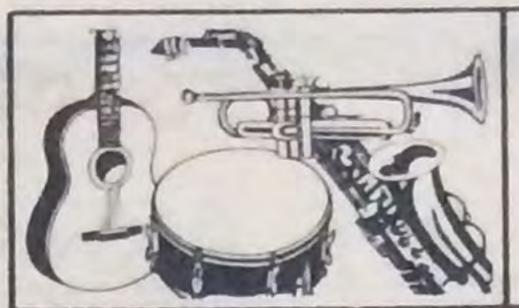
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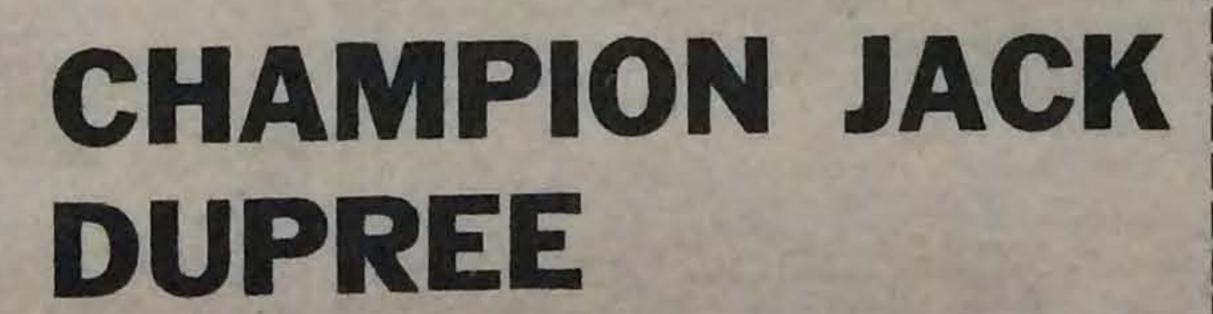
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