BEATLE Ringo Starr has signed for his second major film role.
He is to appear with Peter Sellers in The Magic Christian, which goes into production in Britain early in the New Year. Ringo will play Sellers' son in the film which is scripted by Terry Southern, who co-wrote Candy and wrote the script for the new Jane Fonda film Barbarella.

Candy is the book which was filmed in Rome last year with Ringo playing a Mexican gardener. This was the drummer's first screen acting role away from the other Beatles. The film still has not been shown in Britain.

The new film, which has no musical content at all, will be made in Britain. Peter Sellers is making some contributions to the script over the next few weeks.

The Beatles new double album has now been completed but Apple's Derek Taylor said on Monday that no title had been decided.

George Harrison and his wife Pattie are flying to America to stay with friends but the plans of the others were not revealed.

CONCERT
Nothing has been decided on a venue for the Beatles' projected live appearance, but Taylor again confirmed that the group would play a live concert before Christmas. "But it's just as likely to be at Twickenham Studios as the Albert Hall or even the Round House as has been suggested," he said.

LOUIS ARMSTRONG'S European tour, which was to have taken in a two-week season at the Wakefield Theatre Club, starting December 1, has been cancelled because of Satchmo's ill health.

On Monday, Jack Higgins of London's Davison Agency told the MM: "The entire Armstrong All-Stars tour of Britain and the Continent is off for this year on account of his health. He is hospitalized and will not be fit to undertake any engagements for the rest of the year."

Les Perrin, Armstrong's British press representative, said that Louis' condition — reported to be blood clots — is still in hospital in the leg — was responding to treatment.

"I spoke to his manager, Joe Glaser, this afternoon," said Perrin on Monday, "and he confirmed that Louis was getting along a lot better than he had been.

"He has had two weeks of intensive care and is now feeling much better. He would love to hear from his friends in Britain but, Joe added, no flowers and no fruit, just good wishes."

Satch is in Room 1161 of the Beth Israel Hospital, 166 and 1st Avenue, New York, USA.
FIFTH COLUMN
PLUS TWO

Rupert Megarry: Sunday night's VANGUARD was a show about L.A. Why don't you go and see the picture: it's a desert.

Hey Jude

SOLomon KINGS South African dates have now been finalised. The American singer opens on December 5 for six days in Johannesburg followed by Pretoria (9), Pinetown (16), Durban (17), Port Elizabeth (18) and on to Capetown from December 19 to 22.

BEEFY GUY is a blues singer of today and a pretty strong one too. His last album was BLOW (SUN), five years ago, and BLOW is still being played in every corner of the country today. It's a record that should remain in your collection for a good while... maybe even longer.

VANITY FARE's follow-up single to "I'll Be Your Man"

Nothing has been released on November 8 with "Hey Jude," a song by the Beatles.

The Alan Brown

MGM

32 (13)

DO IT AGAIN

S

FOUR GREAT ALBUMS

1. Mary Hopkin
2. Beatles, Apple
3. Leapy Lee, MCA
4. Perry Como, Columbia
5. Trenet, CBS
6. Caro Emerald, CBS
7. Engelbert Humperdinck, Decca
8. Love Affair, CBS
9. Love, CBS
10. Mason Williams, Warner Bros.
11. Hugo Montenegro, RCA
12. Johnny Nash, Regal Zonophone
13. S. Shylock, yet another thing.
14. Jose Feliciano, RCA
15. Hollies, Parlophone
16. Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
17. Marbles, Polydor
18. Bee Gees, Polydor
19. M. Davis, Columbia
20. The Tremeloes, CBS
21. The Alan Brown
22. Cliff Richard, Columbia
23. Mama Cass, RCA
24. Vanity Fare, Page One
25. The Band, Capitol
26. Tom Jones, Decca
27. Canned Heat, Liberty
28. Cream, Polydor

LONGACE PRESS LTD. 1968

MELIODA MAKER October 10, 1968

ALBUM ALSO RELEASED IN NOVEMBER

VANITY FARE: Follow-up single "I'll Be Your Man"

The group play in London Palladium on Sunday, November 12, and they line up for concerts at the London Palladium on Sunday, November 19. They are on John Peel's Top Ten songs list on November 20.

Bakerloo Signed

Bakerloo has been signed to an agency contract by the Paul Dawson Organisation. They are on John Peel's Top Ten songs list on November 20.

BLUE CHEER
e

SAN FRANCISCAN group Blue Cheer, who have just got in touch with the manager E. R. Manasseh (son of the American singer and Andy Warhol subject, Louise Nevelson), have got a new single, "Frustration From Your Face," and an album, "Blue Cheer," both containing material they've written themselves, on Epic, which is being released in November.

DO IT AGAIN

THE MALIBU COWBOY and his LP, "The Malibu Cowboy," have been released on November 7, 1967. It's been released in a "door" for the LP and in a "door" for the CD.

FOUR GREAT ALBUMS

1. "One A Day Without Love" Engelbert Humperdinck, Decca
2. "Summer Star" starring Marty Morris, RCA
3. "Waiting for the Sun" Fleetwood Mac, Blue Horizon
4. "Mr. Wonderful" by the United Artists (two singles, one of which was voted "Album of the Year" by the American Record Guide).
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MARY HOPKIN: first American trip

farewell performances this weekend — at London's Mar-

garet's house at 7.30 pm on Saturday. The group will

also be appearing in New York on Monday night, with

a number of top American bands. The show will be

supported by the British bands The Yardbirds, The

Yardbirds, and The Who.

CHAS WADE BACK

UNLESS WADE, drummer with The Moody Blues, will

be attending the opening night of the group's tour in

Washington, D.C. on Saturday. The group is expected to

be in New York on Sunday night, ready to begin their

American tour.

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DADCORE GOES TO AMERICA

The Yardbirds, who have been on tour in America since

September, are now back in England for a short break

before returning to the States early next month.

YARDBIRDS CHANGE

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**JOOLS-AUGE MAKE AMERICAN DEBUT**

**JULIE DRISCOLL** and **Jan Auge Trinity** make their first trip to America on November 15. They will tour for about a fortnight, making public appearances and doing TV. Final itinerary has not been fixed. But it will include a show at the Fillmore West.

**BARRIER SINGLE**

MARK EDWARDS, manager of The Barron, has arranged for this week to finance the group's first American TV appearance.

**T-BONE FOR RONNIE SCOTT'S**

**TEXAS BLUES** singer and guitarist **Aaron T-Bone Walker**, born next week with the American Folk Blues Festival '78, has been booked for a week at Ronnie Scott's Club.

**THEATRE to 10.**

The bluesman, who tours with John Lee Hooker, Big Joe Williams, Jimmy Reed, Curtis Jones and the Eddie Webb (vac) On November 23, with America's leading blues band playing the lead in America.

**EARTHA KITT starts for a United States tour from November 18.**

The show is an exciting one for Eartha Kitt fans in London. Miss Kitt will appear at the London Palladium on the evening of November 1. The show will feature the original cast of the hit Broadway show, "The World of Suzie Wong." The cast includes Miss Kitt, who plays the title role, and many other stars. The show is directed by Henry Koster and produced by Joseph Papp. It is a musical comedy with music by George and Ira Gershwin and book by John Latouche. The show has been a huge success in New York and is expected to be equally popular in London. Miss Kitt, who has been described as "the most beautiful woman in the world," is one of the most talented actresses of our time. Her voice is rich and velvety, and her acting ability is second to none. She is expected to receive a standing ovation at the London Palladium. The show will run from November 1 to 5.

**ROCK AND ROLL**

**Ferry** is an exciting new British group that has been described as "the most important band in rock and roll" by Rolling Stone magazine. They have been attracting a large following of young people with their high-energy stage show and their blend of pop and rock music.

**LULLU IN MIDDLEBROUGH**

**BEATLES**

**TITANIC VOICES**

**BROOKLYN**

**SINGERS**

**NEW YORK**

**MANDRED MAN**

**CONCERTS**

**NEW YORK**

**LONDON**
HERD FOR HOLLYWOOD

IF CURRENT negotiations are completed, the Herd will go to Hollywood for three months.

They will be making parts and parts for film. Shooting is expected to start next June, and they would go to Hollywood after their projected Japanese tour.

Their experience.

THE ALBUM.

Yourself

The current single and a new album titled "Help Yourself" will be on the album.

This is the last single which didn't make the British charts at all.

THE CURRENT

GARDEN CAFE and gigged with a TV-organisation and the underground band.

The statement said: "Owing to the many new developments, a few other secretaries that have appeared in the past few years, we are unable to publish the full statement as a whole.

But, this should not prevent the reader from reading the full statement, on the Bent house, Highgate.

A SPECIAL benefit night was held at the Royal Festival Hall on Sunday (20).

Among the artists who have agreed to appear are Pete Drummell, the Third Earband, Peggys and Doris Henderson.

BENEFIT NIGHT

A SPECIAL benefit night in aid of BIB, an "underground" organisation and the Free Rank, which aims to provide funds for people who would normally be eligible for loans, will be held at the Royal Festival Hall on Sunday (20).

The above of Louis Armstrong, still is hospital, was sharply courted at the recent benefit night which had the smallest, but the most valuable, of artists.

The trio were spearheaded by the late Henry Armstrong, of the Sheik, and the last six months ago.

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SPEENCER Davis, the late Trenérmon and Marmalade jived the night away to the exotic rhythms of the Mike Williamson Quartet on Sunday, with Tina Chris Welch on drums.

They were at a 21st birthday party for manager Peter Walsh's wife, at the Berkeley Hotel, Ascot. Unfortunately the rhythm section collapsed after a cumber of neat Scotts.

Faces digging Gary Burton at Ronnie Scott's included Hank Marvin, Brian Bennett, George Gross and Barry Wentucht, Britain's leading fashion photographer.

Pat Arnold split from Immediate, but has a new album on her label — Andrew Oldham writing much of the material. Gulliver to star Long John Baldry at the Mermaid, at Christmas.

A nice card from Dennis in the States to impart the news that we're coming there to do a tour. He, would have been torn apart, he just announced that he was going on tour, in the dark hours behind 12000 Cribsom Men. The man's who have signal to each other with lighted cigarettes and utter was how long. Clean up within the Capitol.

P. J. Proby producing records for Apple? His Majesty the Queen to open a walk wall under Waterloo Bridge?

Students at the London Half-Wit University have produced a list of ransom notes for kidnapper pop stars. It includes Dick Jagger £600,000, Peter Townsend £600,000, Will Smith £600,000, and Robert Plant £600,000.

The band made their debut in the highest together and in front of 8,000 people at the London Palladium on Friday last week. A verdict that the audience was made up of every class from bearded hippies to money shov. Full marks were Stevie Wonder.

NOMM's Basic Brown back where she belongs, and how she's brought it.

The band comprised of Mark, the drummer, a former apprentice and a former apprentice with a groovehey're a pretty well inclined of imagination), had spent all his time with a singer.

JOE BROWN

JOE BROWN, new at London's Windmill Theatre, is a colossus of sound and ideas. He's got a bit of a chip on his shoulder, an asset that the Facts_files, as well.

Petersen opened this 20-minute with 20 minutes and the music was, in fact, too long to do justice to the talents of the band. However, the band got a good idea of the music they were playing.

RUBY BRAFF

ON THE face of it, cornet and compositions are quite powerful. The band, however, when playing the band, one can see a beautiful player. Aden, who has been with a very good group of his own, is a great player.

The rhythm section was perfect. The rhythm-section were perfect. The rhythm-section were perfect. The rhythm-section were perfect.

SOLO

I don't know how was doing it, but he was playing very well. The rhythm-section were perfect. The rhythm-section were perfect. The rhythm-section were perfect.

The opening was open on the appointed day.斜影声 was a bit out of place, but it sounded pretty good. The rhythm-section were perfect. The rhythm-section were perfect. The rhythm-section were perfect.

North, playing Britain at the National Jazz Centre and thought of making a good impression, and not wanting to be a woman. The rhythm-section were perfect. The rhythm-section were perfect. The rhythm-section were perfect.

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A TRICKLE of sweat that started at the nape of the neck ran slowly down towards Tom Jones's chin as he belted out a rocking version of "I Can't Stop Loving You." His muscular voice roared out over the auditorium at London's New Victoria. But at the end of the song, there was no applause. For this was not rehearsal, although the singer was using everything he could muster to sound as though his powerhouse frame could shatter.

**AUDIENCE-PACKED**

And rehearsed on audience packed, too. Jones, given an unusually vigorous, well-ventilated and perceptive performance in stage, that he is on at rehearsals. His manager, Roger Gill, has decided to bomb his biggest hit at the last minute, to give it a bit of a surprise. And they did. It was a big hit, at first. But the audience were not impressed. As they filed out, the stewardess at the end of the aisle, who had been standing guard at the door, turned to the audience and said, "I'm sorry, but we can't let you out of the building until the show finishes."

It's 3.50 p.m. and Tom is told by his manager, Tony Cartwright, that he's just rehearsed his first number. Then, within seconds, he's been told to go out in search of a dressing room. For this was just rehearsals, and not the real thing.

It's 5.30 p.m. and Tom is through the streets of London's New Victoria. The theatre is dark, and the audience is packed. Tom steps to a pair of red heads and puts on a crooning voice and performs. But, after a few moments, the audience, who had been waiting for something more than the usual fare, start to look away. The stewardess at the end of the aisle, who had been standing guard at the door, turns to the audience and says, "I'm sorry, but we can't let you out of the building until the show finishes."

The number of dressing rooms in the theatre is limited, and Tom is told that he has to find a dressing room. But the audience are not impressed. As they file out, the stewardess at the end of the aisle, who had been standing guard at the door, turns to the audience and says, "I'm sorry, but we can't let you out of the building until the show finishes."

**TELEVISION**

Most people in the dressing room sit down and chat. Tom watches a cigar and a lot of banter, many hands, many laughs, many jokes. And, after a while, Gordon decides to wash his hair and change into his tuxedo and dress shirt for another function he has to look at is looking at night. Tom watches the film in a car. As he drives, he says: "I think that life is just a series of going into and coming out of dressing rooms."

**QUESTIONS**

They're not so different again. A fresh sheet of paper and a clean shirt. Tom, and Jones, are away from all the problems and the stresses of the real world.

**SEND THIS COUPON TO ROSETTI**

Ad Ad - House of Music - 138-140 Old Street - London E1, and get their exclusive guitar brochure. Rosetti cover the world, cover the complete price range, cover every single idea, give you a special value for every penny you spend. Here is a 32-page guide to all that is best in guitars. Get it! Name: ____________________________ Address: ____________________________
ALAN WALSH ON THE MAN WHO'S EQUALLY AT HOME IN THE CHART OR SITTING IN AT A JAZZ CLUB

WHEN Joe Feliciano made a short promotional visit to Britain in the summer of last year, he set the musical world on its ear. A fine guitarist and singer, he proved to be equally at home on a pop show or a jazz bill.

He did the rounds of the pop shows, but also knocked out the patrons of Ronnie Scott's when he sat in with the house group.

It was confidently predicted that the blind Puerto Rican singer would soon be back for a tour, showcasing his talent to a much wider audience. But it took longer than anyone thought: 14 months later, his single "Light My Fire" has made the MM Pop 30.

WORKED

At the time of his visit, there was a great deal of pop interest in Feliciano because he had worked with Peter York of the Manfreds in Greenwich Village. At the time, he dodged questions about York, mainly because he didn't want publicity from the reflected glory of the then immense Manfreds, but also because he felt York wasn't a particularly good guitarist in the New York days and he didn't want to have to say so.

He told me then at his rented Baker Street flat that he dug all kinds of music from rock and roll to jazz and objected to being pigeonholed. "I'm just a musician," he said. "Not a pop musician or a jazz musician; just a musician." I play guitar but I also regard my voice as an instrument. I don't really like to be placed into compartments and types-cast because I'd like to work on all levels of music."

Jose, who was picking out the riffs of the trumpet on an old battered horn when I met him, strenuously protests he has a soul in his Newport Beach, California, home and he swims and surfs regularly.

He was born in Puerto Rico but moved soon after to New York. He has been blind from birth and this undoubtedly led him to an early appreciation of music, although he doesn't allow blindness to prevent him following more work he made his professional debut when he was 17—at Detroit's Re- torted Coffee House where he was billed as a flamenco guitarist. "They were upset when they discovered I wasn't," he recalled.

FOLLOWING

This was in the Fifties when acts like Dion and the Belmonts and Frankie Lymon were making it in the States. Joe worked steadily through the years, exposing himself to all kinds of different music from Chuck Berry and Ray Charles to Miles Davis and John Coltrane.

Today, as an established cabaret, club and television performer, he works extensively all over the States and has a particularly big following in his native Puerto Rico and other parts of Latin America.

SENSITIVE

I found Feliciano to be a warm, sensitive man, dedicated to music of all kinds, but with a sense of humor, illustrated when I asked him about the British musical scene at that time. He dug it, but when out that clubs offering musical fare were all he could enjoy really.

"It's not much use going to one of your pop clubs unless they cover the girls in Brazil."

JOE COCKER

YOU would hardly expect a Yorkshireman to be宫廷 the King of Soul. But Joe Cocker certainly impressed 4000 fans in Sheffield on Saturday night. He was certainly no copycat of Dion and the Belmonts, but he had no doubt one of the greatest vocalists of his generation. And he's a good acoustic guitarist, to boot.

But we began to hear a lot about America in Britain in 1969. Britain was beginning to get involved in the Vietnam conflict. By this time we were already in 1970, and Joe was on his 50 week tour of the States, but the money still had to be split between the two countries.

Joe then made that demo—all the others started. And he pays tribute to Chris Stainton for his work on the mono single. Joe is a regular at the Penthouse regulars, the jazz and blues clubs in London. He's the only one that's really cut some more originals with his band.

SINCERITY

Joe Cocker's "Friends" single, the No. 2 hit in Chris Blackwell's Virgin sleeve, is probably more vocal at the present time, and it would be pleasant to see this receive a return to its previous form. Joe's was a vocal interpretation of Ray's song "I'm so glad", with Joe being anything but the great Ray. Joe is. He is that good. It can't be said of the great Ray. Joe is. Joe is. And he has some incredible friends. And the song has a beat, which he wrote with the late player, Chris Stainton.

CONTRACT

"This started off as a demo and was recorded for some of the things that we didn't put on the rest of the album. But as you said, it's the Ray's song and Ray's song. Joe is. In fact, it's the only song Joe has written that he's really proud of. It's a pretty cheesy thing for a love song to say a Ray's song. A number of this song took place in Joe's garage, which made it really funny, and this is where Joe wrote it."

Joe has broken through from Los Angeles, where he was seen as a potential Ray Charles. In America he was singing "Christmas" on TV. Joe, who started out as a folk singer, has an incredible voice, he's got that astral voice, the way that Ray's voice is so high. Joe is."

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See Bob Pierce for Marcos on stand No.154
At the Earls Court Motor Show, October 16th-26th.
AFTER a six-month reconciliation, Dave Mason has quit Traffic again. Dave rejoined Traffic in May, after leaving in December, but it seems that Mason hasn’t really fitted in with the group and they will continue as a trio.

STATESIDE TOUR

"We found it difficult to work with Dave in the context of the group," Stevie Winwood told Melody Maker last week. The group returned to Britain recently after curtailing their second Stateside tour.

"Explaining the group’s return home, Stevie said: ‘It was getting ridiculous. We just had to come back. There was a bad vibration in the group.’"

"There was a lot of uncertainty about it.’"

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TWO weeks ago the MM printed an article by Martin Young attacking Radio One—uncharitably enough on its first birthday—for failing miserably to offer a challenge to the “pirates” and concluded: “Our objective is to preserve a good balance throughout the whole pop spectrum. This, I believe we do.”

What we asked, do readers think? Have you and your colleagues been adding to this balance?

THE REAL PROBLEM is that listening figures don’t really reflect the public’s preferences. Many people are listening to Top Ten hits by the like of Bowie and McCartney, and yet they’re turning down the same music on Radio One, reports a selection of the points raised: The Bee Gees, Donny Osmond, and much of the classic 70s music of the Rolling Stones and other rock groups. The problem is that the Bee Gees have been attacked for being “pop” and a society editor just wouldn’t notice.

EGOS individual egos come into it for a start. The producers of the boom tunes on the first day of the station were very impressed, as was the BBC, with the Bee Gees’ success and they felt that there was no need to change the line-up. But the Bee Gees have now been using the Bee Gees line-up as a basis for their new album, “To Love Somebody.”

 давки They were-I’m sure you know, everybody, the Bee Gees- and the Bee Gees have got a special relationship with the Bee Gee brothers, and it’s a pity that the Bee Gees have given us the wrong idea. The Bee Gees were not looking for a new record deal, but the Bee Gees have been pressed into it by their record company.

The Bee Gees are one of the Bee Gees’ biggest hits, and they have been working on a new album, “Let’s Get Together.” The Bee Gees have been pressing for a new record deal, but the Bee Gees are not looking for one. The Bee Gees are one of the Bee Gees’ biggest hits, and they have been working on a new album, “Let’s Get Together.”

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Tremeloes upset the Bond Street businessmen

A GAGGLE of irate Bond Street businessmen and bondholders burst into CBS recording studios one afternoon last week with their hands firmly pressed over their ears. Inside the studios were the Tremeloes recording a new single.

"Why the panic?" The Tremeloes aren't noted for ear-splitting freak-out explosions or sound. Not up to now, that is.

Tremelores Alan and Deke explained: 'We were recording a new single specially for America and we were playing louder than we've ever played before.

"It was so loud, people from offices in the building came rushing in in the middle of a take shouting for us to stop."

There was a row and the group were forced to stop recording until the adjacent offices had closed and their nine-to-five inhabitants had departed for their semis in Surbiton.

"We finished the record after the other offices had closed. It's a big Jimi Hendrix freak-out thing specially for America."

The group are trying to change their image in America. "Over there, we are regarded as a teeny-bopper group, playing simple three-chord music."

"Frankly, because we have this image, because our records like 'Silence Is Golden' have been in the top ten, the college circuit won't have anything to do with us."

"Our music publishing company, Sid and Dick, are concentrating on new ideas. And buyers realize they offer more than just music to dance to. They can't sell on a pay-as-you-go basis."

"People like the Beatles are commercial disasters. The Moody Blues are commercial, but that's because they have a lot more to lose if they don't do it right.

"It has choked them. We have all the same sort of places that the Cream and Jimi Hendrix do, because the money that's to be made is by the college circuit."

Told the agents to take the college colleges that we would do a different sort of set, but apart from any other way.

"We signed with a big agency here, but they couldn't come up with one booking on the circuit that we want to play - the colleges, where we've done all the jobbing before.

"It has choked them on a medley and some of the other shows they've been doing. Because we've had all the top ten hits, they've been asking us to start doing a sort of more complicated thing.

"You get fed up doing the same. I've heard simple songs all the time, though we've got to be a bit careful because we've done all right so far and we don't want to ruin things for ourselves."

"Alan and I haven't been divided in their following. The group are trying to change their image in America."

"We're changing our booking to do something different - and something that's more complicated."

"We're going to play all the hits to - together into a medley and start doing a lot of more complicated things.

"You get fed up doing the same. So far, simple things all the time, though we've got to be a bit careful because we've done all right so far and we don't want to ruin things for ourselves."

"Alan and I haven't been divided in their following. The group are trying to change their image in America."

"We signed with a big agency here, but they couldn't come up with one booking on the circuit that we want to play - the colleges, where we've done all the jobbing before.

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The long wait is over
and it's Jimi's best

JIMI HENDRIX EXPERIENCE: "All Along the Watchtower" (Track). We've waited long enough for a new Hendrix single but it was worth it. This, for my money, is his best yet.

It's a Bob Dylan song and, though Jimi occasionally seems to have a little trouble timing the backing, the lyrics are great dollops of magic from a Hendrix guitar.

If this isn't a hit I'll buy all the Mary Hopkin records and use them as a bonfire on Hampstead Heath on November 5.

DEEP

BLUE CHEER: "Feathers From Your Tree" (Philips). The Blue Cheer should be in our midst now with the reputation of being the loudest group in the world. Fortunately, by the wonders of modern science, I can turn the player down to a comfortable number of decibels and discover they make pleasantly undescribable music.

A nice development of a group original, it builds up the excitement through sheer depth of sound. With Blue Cheer here to plug it, I'm sure this could be a hit.

STEVE MILLER BAND: "Living In The U.S.A." (Capitol). Amazing what you can do with two or three old blues riffs.

ROSCOE PISCO: "Loving You" (United Artists). Cor, hasn't it been great.

MADNESS: "Lovely Day" (Decca). This name holds terrific dangers for a group always, but I don't think they will be troubled too much. An ordinary song, reasonably well performed and, yet again, another arrangement getting over-clever — this would have sounded much better with a nice, simple treatment.

SHAWN TANDY: "Hold On" (Atlantic). Here's another singer who should have had a string of hits by now.

Simultaneously, however, this is the first time she sounds like a competent of aili of sentimental singers.

The lead singer sounds like a little girl at the beginning of each chorus and there is such an army of seasonings stumping about behind him it's difficult to pass on an opinion to the rest of the world.

Still, if Love Affair didn't, why shouldn't Springfield Park have a hit?

FRANCISCA HARDY: "Loving You" (United Artists). Cor, hasn't it been great.

SIMPLE ART MOVEMENT: "Loving Touch" (Decca). The name holds tremendous dangers for a group always, but I don't think they will be troubled too much.

An ordinary song, reasonably well performed and, yet again, another arrangement getting over-clever — this would have sounded much better with a nice, simple treatment.

JOE FOSTER: "Losing You" (Wilson). A very sentimental number from the album "Loving You." Not on this, it doesn't have the same force, but it is still a very likeable number.

So, here we are with the really new music from the Doors. It's another double-tracking kind of thing and it's really a bit right now.

Back to the drawing board, folk, and come up with the right material for the talented Miss Tandy.

ROSY JORDAN: "Goodbye" (Atlantic). Here's another singer who should have had a string of hits by now.

SIMILAR ART: "Loving Touch" (Decca). The name holds tremendous dangers for a group always, but I don't think they will be troubled too much.

DUPRE PURCELL: "Doctor" (Decca). "Pretty" Purcell is a disarming number with such a name, it's almost embarrassing, as James Purcell. New now is being given a real old-timey car, a vehicle for some rather desultory blues. When you are a young man, unless you are a rock star, unless you are a disc jockey, unless you are a hit, it becomes a bit of a drag when you start to hear some quite passable soul sessions.

The MOON: "Without Your Love" (Capital). Sky Pilot is one of the great men of the singles world and this is a return to the album form of his single songs. "Matt's Song" from "Dreams" it's a very steamy number and one that you can't help smiling to.

The CHAMBERS BROTHERS: "Has Come" (CBS). The Doors, "Don't Go." (Fontana). The rest of it is a bit like the other song, a very bluesy number of course and just right for those late night shows.

The CHIEFS: "1-2-3" (ABC). The Doors, "Love Is" (Fontana). A teeange group who have taken a hit out of Chee Laine's "Don't Go." It's a teeange thing.

CORN: "Got To Get the Rhythm Out Of Her" (RCA). This new single and new singer, I suppose you could call it a wad arid very thin somewhere that sounds like a phonium on a paling under a jolly little singer.

FLATOUT PERRY: "Print A Tele-Dreamin" (Fontana). This is pretty good Perry.

CAROL CHRISTIE: "Get It" (Fontana). This is a song about the love of a woman and it's a bit like the Beatles. With some guitar work, it would have been a hit.

DAVID CARROLL: "Here We Meet Again" (Fontana). A song about the love of a woman and it's a bit like the Beatles. With some guitar work, it would have been a hit.

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DEE WEBSTER: "We Meet Again" (Fontana). A song about the love of a woman and it's a bit like the Beatles. With some guitar work, it would have been a hit.

CHRISS WELCH: "We Meet Again" (Fontana). A song about the love of a woman and it's a bit like the Beatles. With some guitar work, it would have been a hit.
BOB DAWBARN CONCLUDES THIS GREAT MELODY MAKER FEATURE WITH A CLOSER LOOK AT WHO'S WHO IN TODAY'S BRITISH BLUES SCENE

IF there is one dominating figure on the current British Blues scene then it must be John Mayall.

And anyway Mayall must take a good share of the credit for the rising popularity of blues today. A man utterly dedicated to his music he organised, a year or so back, a Blues Crusade which had his fans bombarding journalists and promoters with demands for more of Mayall.

Schooling

The man is as forceful as his music and, at 34, he has been more of life than most — including, 18 months in Korea with the Royal Engineers. Born in Manchester he formed a blues group, the John Mayall Powerhouse Four, while at Manchester's Regional College of Arts in 1960. Nobody really wanted to know. Then in 1962 he formed the Blues Syndicate and was persuaded by Alexis Korner to leave Manchester for London where he formed the Blues Breakers.

Mayall's Blues Breakers have provided the basic schooling for what could be a Who's Who of British Blues — this sidemen have included Eric Clapton, Peter Green, Aynsley Dunbar, John McVie, Jack Bruce and many more. He sets an example: all his musicians are remarkable characters who have laid down the ground which made the "Rave Rivals" LP because "I was just one of seven joining in a blowing session. It produced some exciting things but it was never going to last longer than blues." Mayall has returned from more basic formula with Mick Taylor on guitar, Steve Thompson on bass and Colin Allen on drums. If Mayall is probably the strongest internal influence on British Blues, then Peter Green's Fleetwood Mac is the best known. But the group's influence is no less than three lead guitars — Green, Jones and Kirwan, along with John McVie on bass and Mick Fleetwood on drums.

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THE NEW BLIND DATE

Bee Gee Maurice Gibb

JOHN COLTRANE/DON CHERRY: "The Avante Garde" (Atlantic).

A jazz group? Is this meant for the chart? I find this very dull. It is for the true fans, forget it. It is very difficult to understand. I can’t understand it. I don’t like this at all. It’s very interesting to me and I’ve no idea at all who it is.

THE DOORS: "Light My Fire" (Elektra).

Doors I love the Jose Feliciano version of this, but heard the Doors version in New York and I don’t like it. It’s very loud and rather dull. I think they’re quite good. Jim Morrison’s voice is very distinctive. I don’t like this version of the song. The Feliciano version is better... a knockout.

CAT STEVENS: "Here Comes My Wife" (Deram).

Cat Stevens. Yes. This guy’s beautiful when he does some of those songs of his. This will be a hit but I don’t think it’ll be a big hit as some of the things like "Matthew And Son." It’s very easy to understand. I haven’t heard a lot more of his voice. I prefer the things he does elsewhere. America’s songs are by no means. But I think he writes some tremendous songs. I hope it’s a hit. It’s a bit of a risk. He hadn’t had one for some time. It’s a very good songwriter.

THE BACHELORS: "Turn Around, Look At Me" (MCA).

The Bachelors? We recorded this song about six years ago in Australia. It didn’t do a bloody thing then and I don’t think this version will do anything today. We did a perfect take-off of the Bachelors on our version. I’ll be honest. We copied their style, but not their sound. I copied everyone – the Beatles, the Bachelors. It was the only way people would even listen to this. This is like listening to our own version of the Bachelors. We have a big ballad, reliable-type ballads. They’ve had a few more songs like it. I hope to know any more.

Lanky guy

"The group are making their first film, Lord Kitchener’s Little Drummer Boy, later this year in South Africa, but three or four more years after that I’m making a solo film," he told us, disputing the idea that Gibb will be a solo artist. "I’ve been napping up again. I’ve got a film on the horizon."

The truth about Gibb’s much-publicized departure from the Bee Gees is that he wasn’t so much leaving as working on a film which he hopes to make. Gibb will carry on with another two years and then split up. For the time, the Bee Gees go on to form singles, albums and special appearances. He thinks the Bee Gees will carry on for another two years and then split up. For the time, they go on to form singles, albums and special appearances. He thinks the Bee Gees will carry on for another two years and then split up. For the time, they go on to form singles, albums and special appearances.

Then, when we’ll all go our own way. Gibb will then go into films. It’s just a matter of time. That’s not because it’s intelligent route and I prefer to stay in commercial pop. Maurice and Robin I think, will go into films, too. They want to do so well.

So the Bee Gees will have two more years, at least. Two years is a hell of a long time to do things." Gibb’s doesn’t even think of the possibility of enjoying giving after the first time. "I’ve wanted to get into films for so long that I just don’t think about it now. It’s too early to think about it."

Barry Gibb.

One film in any group can do and get away with it. The other films this year do have over two years and then split up. They can’t go on doing singles, albums and special appearances. They go on doing singles, albums and special appearances. He thinks the Bee Gees will carry on for another two years and then split up. For the time, they go on to form singles, albums and special appearances.

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Barry is also investing in property elsewhere – in Hollywood, or in Nevada and Barry said he didn’t know much about it. "I know I own a lanky guy with a gun, that’s about all. I don’t know the rest of the story, just that I’m definitely doing it."

Barry Gibb can only make one group film. If they make more than one, they’re on the wrong track. Whether Barry Gibb will make another group film, we can only wait and see. It’s a very interesting story. They’re very well known and very easy to understand. I can’t understand it. I don’t like this at all. It’s very interesting to me and I’ve no idea at all who it is.
The singles chart is beginning to lose some of its influence. That can only be to the good.

He gets a Top Five record and can charge three times the money — but he hasn’t changed as an artist.

"I believe the LP chart gives a much better picture because albums are a much more steady commodity."

This year has also seen the virtual extinction of the mono record.

"All LPs are compatible now," says Mark Edwards. "Actually that is often a bit of a con — a lot of so-called compatible albums are really just stereo records. But I think it is a good thing from everyone's point of view to only have to produce one copy of a record."

David Beitridge, Sales Director of Island Records, also predicts a big increase in the market for tapes over the next ten years. He also believes that records will be reduced in size — with 2-inch or 3-inch singles used as previews for albums.

Another revolutionary prediction comes from Mark Edwards. "People are becoming far more interested in film — not so much a bit of film to go with a record for TV, but something complete in itself."

"I think films could eventually be marketed with records. It is already happening to a small extent in France and there have been experiments in America, too."

It would be perfectly possible for people to show these films together with the record in their own homes."

Pop music, it seems, is busting out all over. Next week we will take a look at some of the musical revolutionaries and their views of Pop Tomorrow.

from those tracks you select a single.

Albums obviously cost more money to make, three times the money — but he hasn’t changed as an artist.

"I believe the LP chart but the profit can be much larger than on singles.

"Of course, the single turnover is quicker," says Steve Rowland.

"On the average you reckon it will have an eight-week run. An album will sell for a year—and in the case of a Sinatra for several years, long after the next one is out."

Do singles and album buyers fall into different age groups?

Says Steve: "That depends rather on the artist and the song. Age groups buy the Beatles, Scott Walker and the Mama’s And Papa’s. I think the mums and dads have started to buy Dave Dee singles, but that is new. The older buyers don’t buy the Monkees, but they do buy Jose Feliciano or Mason Williams.

"One curious thing is that it wasn’t the teenagers who gave the Herd their first hit with ‘From The Underworld.’ We did a research job and found that it had been bought mainly by people in the 15 to 26 age bracket. The teenagers caught on to the Herd after they were in the chart."

"I think it is true that the kids do make up the large majority of the singles market—but this is because albums are too expensive for them."

Is there then a big future for budget albums?

Says, for example, have recently launched albums at only 10s each and most of the companies run at least one cheap series. The experts seem doubtful.

"Putting a new artist out on a budget label can ruin his chances," alleges Steve Rowland.

"Everything in this business, as in most others, depends on how you present it. If you present something as cheap then the public will regard it as cheap."

"Budget labels are fine if you are recording an orchestra playing versions of hit songs you are not trying to sell that orchestra as an act going the rounds. They are also fine for reissues, but I don’t think it is a good idea for new artists and material."
Trade talk

Charles Edward (Chris) Cross and Ticher Ltd, said in the Daily Mail that during the war and became entertain-
ment officers for the Northern Command. He started busi-
ness relationships with the German Democratic Re-
public in 1964.

Dobbs' Jazz Record Shop have again presented their selection of exciting recordings with illustra-
tion for Northern Command Christmas. Costing £1 each or a set of 11 for £6 (page 61) they depict Don & Bruce, Garner, Collet, Coe, Horne, Cobb and Hanks. Philips are now market-
ing a compact modern cassephone called the Mood Watch, which is battery-operated for play-
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ing a compact modern cassephone called the Mood Watch, which is battery-operated for play-
back anywhere anytime.
JAZZ EXPO '68, the Newport Festival in Britain, is due to start this weekend. Once more, Harold Davison and Jack Higgins of the Davison Agency and George Wein, Newport organiser, have joined forces to present in this country a jazz bill larger and more varied than anything yet seen here. The eight days of concerts begin at London's Royal Festival Hall on Saturday (19) and continue at the Odeon, Hammersmith, from Sunday until Saturday (26). Almost every type of jazz, from the array of big bands, British and American, to the controlled delicacy of Gary Burton's fabulous quartet, will be exhibited. The full list of artists is: Dave Brubeck Quartet, Rendell-Carr Quintet; Dizzy Gillespie Big Band, Mike Westbrook Concert Band: Drum Workshop featuring Ginger Johnson, Art Blakey, Elvin Jones, Max Roach and Sonny Murray; the History Of Soul featuring Horace Silver's Quintet, the Muddy Waters Blues Band; Joe Simon and the Stars of Faith; the Gary Burton Quartet, Red Norvo, Ronnie Scott and the Band, Michael Garrick Sextet: the American Folk Blues Festival featuring T. Bone Walker, John Lee Hooker, Jimmy Reed, Big Joe Williams, Curtis Jones and Eddie Taylor; Earl Hines All-Stars, Newport All-Stars, Salena Jones and her Trombone Band, Roy Budd Trio and Alex Welsh and his band; Count Basie band and Stan Tracey's Big Band. The Melody Maker previews the festival in a four-page special this week.

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the ideal clarinet

Sterling (right)—a medium priced clarinet which is acceptable to the skilled professional musician. Complete with mouthpiece, ligature, cap, reed, bottle of oil and screwdriver. Low pitch.

Standard (left)—A professional clarinet of superlative quality, having the same "feel" and brilliant tone characteristic of the Selmer Console range. 17 key, 6-ring Boehm system. Complete with mouthpiece, ligature, cap, reed, bottle of oil and screwdriver.

Selmer Steel Ebbonite clarinet in attractive case—the ideal clarinet for the beginner. 27 gns. complete.

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FOLK BLUES CONCERT

BY DAVID ILLINGWORTH

New face Eddie may steal the blues concert

THE MELODY MAKER files are full of gems from the past. Looking through the cuttings to check a couple of dates I came across a yellowing cutting — its author, date and origin unfortunately not named—which included the statement: "Dizzy is the boy who invented the be-bop, a technique now spreading with great fanfare from the East Coast, and his word is Law.

Dizzy may not have invented the "be-bop" single-handed, but his role in the "New Music" of the 1940s became a dominating one as much because of his character as because of the evolutionary nature of his music.

And, as one who had been raced, jazzwise, among the big bands, it was not surprising that this showman-virile, versatile performer should have been the first to put a hop big band on the road. It was in 1945 that he first started out with his own group, and it was this band, which Stu Goldman, of the "New York Times," described as "one of the most exciting groups in the business," that was back in the old big-band days, critics said, "Eddie's band is a treat."

The young people of the day, however, though they may have beenPut your face on the National Jazz Walk of Fame by joining the Jazz Walk of Fame Society for just $25. Call Milt Stone at 884-7453 for more information.

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JAZZ EXPO '68

THE BRITISH TEAM

A well-assorted cast to represent Britain

The band's programme will consist of excerpts from Rendell's musical in its entirety, with the concert expected to run for approximately 40 minutes.

On Monday, 21st, the festival presents Scott, with his own group, Louie, his singer, Max, Bruce, Benny, Harry, and Gingers to please. The last-named will provide a new American cast of the traditional popular music and jazz.

Wednesday's programme of music is Michael Rendell, with sax and flute and Boots, with gongs and the traditional popular music and jazz.

The band's programme will consist of excerpts from Rendell's musical in its entirety, with the concert expected to run for approximately 40 minutes.

THE STORY OF SOUL

Silver—one of the founder members

Muddy Waters

NARCACE SILVER was playing solo and vocals long before the term was introduced to mean almost everything from pop to New Wave Jazz. Silver, a 40-year-old trumpeter and composer, is one of the outstanding figures in American soul music. He has made a name for himself with his own style that started almost 10 years ago.

In 1959, at Newport, Conn., Silver was playing a solo at a band. His solo was greeted with the shout of "Take 2," and he repeated it. Silver started taking Gigs for a year and then remained resident in New York, working with various groups. He later joined the Max Roach and the Paul Chambers Septet. He formed his group again in 1964.

The band's programme will consist of excerpts from Rendell's musical in its entirety, with the concert expected to run for approximately 40 minutes.

The band's programme will consist of excerpts from Rendell's musical in its entirety, with the concert expected to run for approximately 40 minutes.

MUDSY WATERS

The band's programme will consist of excerpts from Rendell's musical in its entirety, with the concert expected to run for approximately 40 minutes.

"JAZZ EXPO '68"

THE NEWPORT JAZZ FESTIVAL IN LONDON

SAT - 19 OCT

LONDON ROYAL FESTIVAL HALL
9.15 & 9.30 p.m.

SUN - 20 OCT

HAMMERSMITH ODEON
6.0 & 8.45 p.m.

MON - 21 OCT

ELVY HAMMERSMITH ODEON
8.0 p.m.

TUES - 22 OCT

HAMMERSMITH ODEON
8.0 p.m.

WED - 23 OCT

HAMMERSMITH ODEON
8.0 p.m.

THURS - 24 OCT

HAMMERSMITH ODEON
6.45 & 9.10 p.m.

FRI - 25 OCT

HAMMERSMITH ODEON
8.0 p.m.

SAT - 26 OCT

HAMMERSMITH ODEON
6.0 & 8.45 p.m.

TICKETS FOR ALL SHOWS AT HAMMERSMITH: 8/-, 10/6, 13/6, 16/6, 21/-.
NEWPORT ALL-STARS

Wein's All-Stars are masters of mainstream.

MAX JONES

Power

Max Roach, who had a stormy period in British jazz last year, was the man to whom Albert Iregui and Fred Clay referred to the British as the real pioneers. But they were married, and he has many other drummers this time.

Envison's career with the band of John Coltrane's trio, who provided the inspiration for one of the greatest drummers, leading right into his own new group. Two very popular drummers will be combined with this one, and his extremely complex, his style seems amazing from a man so small physically.

DIOM

Elvis Presley's career with the band of John Coltrane's trio, who provided the inspiration for one of the greatest drummers, leading right into his own new group. Two very popular drummers will be combined with this one, and his extremely complex, his style seems amazing from a man so small physically.

APPRECIATE

It should be as remarkable experiences for all those jazz fans who are conscious of drumming. There won't be any mistakes, or a drumming, elvis's career should be really all about, drumming.

Corny evolution

"Smack" had many others to call on. King Smith, whose expressive vocals and light touch can be heard on "Smack" and "Jazz With No Frills," takes care of all tenor duties (as well as playing clarinet and bass sax), and Benny Morton, who is the session man par excellence, breaks Jimmy Harmon the hard way. But if there weren't a bad beat of skin, Terence was the best man.

NO FRILLS

HAPPY JAZZ WITH

Before he pleaded guilty in New York to the charge of tax evasion, Jimmy Harmon was a top-flight bass player whose records were played in every jazz club from New Orleans to New York. The Bud Freeman Sextet, on the other hand, was a band that had been together for many years, and the group was led by a man who had played with many of the greats. They were recorded on the album "Bud Freeman Sextet," and the results were excellent.
Elvin's men may be the Expo '68 sensation

ELVIN JONES: a beautifully integrated group

with the rhythm section handled brilliantly, the group could prove itself up to such a demanding role to the delighted Joe Farrell to prove himself up to such a demanding role to the delighted Joe Farrell

HANCOCK, the man filling the piano chair in the Miles Davis Quintet, has produced a set of an album which not only emphasizes his skill as one of the most satisfying of pianists, but also reveals him as an arranger of skill and imagination.

The three horns, for example, rarely used widely forensemble purposes and Hancock's writing for them produces a sound like a Gil Evans tone in imagination.

But also, as say he was in Evans' mind, and this is especially evident on "Tony"

The horns used as a carefully worked backswing, Hancock's piano range for that purpose is to remain a concise and complete.

Over jazz group, the album has a high taste appeal, and is a solid choice for the better jazz buyer. However, it is a solid choice for the better jazz buyer. However, it is a solid choice for the better jazz buyer.
FOLK FORUM

THURSDAY

AN EVENING OF CONTEMPORARY SONGS BY LISA HAYDON AND DAVE REID, HOSTED BY BILL DIXON.

FRIDAY

THE GRENCHAN KARAOKE CONTEST.

SATURDAY

CENTRAL BARKING ROAD.

SUNDAY

LA PISTOLERO, THE IRISH TINKERS AND OXEN.

MONDAY

THE Wheel OF IRISH MUSIC.

NEW ALBUMS

The legendary Crosby, Stills and Nash

Crosby, Stills and Nash is a name that need not be familiar to younger listeners. It was in the 1960s that they really made their mark, with their harmonies and folk rock style. The album features some of their most well-known songs, including "Suite: Judy Blue Eyes" and "Wooden Ships." It's a classic album that is still listened to today.

The Brothers Four

This album is a collection of traditional folk songs, including "The House of the Rising Sun" and "Old Gray Mare." It's a classic album that has stood the test of time and is still popular today.

Folk music in the 'Boneyard' every night.

Monday to Saturday for great nights of live Folk Music.

Widescope of top-quality beers, wines and spirits. Snacks too!

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QUEEN ELIZABETH HALL
Saturday, November 2nd, at 7.30 p.m.

ROYAL ALBERT HALL
Saturday, November 2nd, at 7.30 p.m.

THE INCREDIBLE STRING BAND

Tickets: 25/-, 20/-, 15/-, 10/-, 5/-, 3/-

ROLLING STONE MAGAZINE is the most authoritative pop music publication in the United States. Every other week it publishes the most widely respected reviews of new albums (nights are not reviewed), the Rolling Stone Interview with a major musical personality (there have already been interviews with Jimi Hendrix, Bob Dylan, The Beatles, etc.) or an article on the latest musical innovations (for example, the Beach Boys' new sound). It is a must-read for anyone interested in the world of music.
THE BLUES—BRITISH STYLE

MAYALL: the dominating figure

I don't know much about the blues," he says. "I was brought up in a family that had a very high proportion of bluesmen, so it was just something I grew up with."

The closest to jazz of all the British blues bands, as I've written, is the Jimi Hendrix group. They were influenced by the bluesmen, but with jazz I feel I don't get the atmosphere of playing jazz and the audience reaction of pop.

Fastest rising of the solo bluesmen is Duster Bennett on bass, who nobody seems to have heard of. He's from the Midlands, but with Alvin Lee's band he's come into his own. The group, led by Liver-

pool-born drummer Aynsley, another ex-Mayall sideman, the group is completed by Victor Brox (gtr), John Morale (bass) and Alex Doooo-Chowda (bass gtr).

Bobby Chariton's diary each day is a great way to follow the music scene. He writes a high proportion of the best ever songs, but with jazz I feel I don't get the atmosphere of playing jazz and the audience reaction of pop.

GOAL: the best ever soccer week!

Here's "GOAL"—the best ever football weekly—packed with interest for everybody.

Read Bobby Chariton's diary each week

* Lest United in colour
* 30,000 miles in a manager's car
* More colour with Denis Law and Ron Davies

11/6 A MUST FOR EVERY FOOTBALL FAN!
PUBLIC NOTICE

The FREDDY MACK SHOW hereby informs all Promoters, Club Managers and other agents, Fans and Friends that there is no longer any Agency connections with London City Agency. As of October 16th, all enquiries should be directed to Colin Johnson, NEMS Enterprises. Tel. 629 6541.

THE TOAST

Thurs. Oct. 18 Belgrave, CARNABY
Fri. Oct. 19 The Orange Club
Sat. Oct. 20 Savoy Club
Mon. Oct. 22 Savoy Club
Tues. Oct. 23 Savoy Club
Weds. Oct. 24 Savoy Club
Thurs. Oct. 25 Savoy Club
Fri. Oct. 26 Savoy Club
Sat. Oct. 27 Savoy Club

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Telephone: 01-836 3831

Please note this notice is for the benefit of all promoters, agents and friends.
THE KILLSOULS

FRIDAY
ALL-NITE SESSION AT THE FLAMINGO, 69 NEW KING'S ROAD, 11 p.m., Thursday, 19th October
ELMER CHUMLEY'S JAZZ BAND, 8.30 p.m., Thursday, 19th October, Commodore
HIGHLAND JAZZ CLUB, 7 p.m., Thursday, 19th October, Cipriani Club
JAZZ AT DOWN TOWN, 8.15 p.m., Thursday, 19th October, Down Town
MEMPHIS EXPRESS, 8.30 p.m., Thursday, 19th October, Empire
MODERN JAZZ AT THE WHISTLE STOP, 7 p.m., Thursday, 19th October
NEW ERA JAZZBAND, 8 p.m., Thursday, 19th October, Empire
RAIDERS OF BLUE GENTLEMAN, 8 p.m., Thursday, 19th October, Empire
ROYAL JAZZ BAND, 9 p.m., Thursday, 19th October, Empire
TERRY LIGHTFOOT'S ALL-STAR JAZZBAND, 8 p.m., Thursday, 19th October, Empire

SUNDAY
BLACK PRINCE Hotel, Blackheath, 7 p.m., Sunday, 21st October
COSKINS, 8 p.m., Sunday, 21st October, Commodore
GONG, 8.30 p.m., Sunday, 21st October, Down Town
FOUR SEASONS, 8 p.m., Sunday, 21st October, Empire
HOPPIN', 8 p.m., Sunday, 21st October, Empire
MARGARET'S HEAD, 8 p.m., Sunday, 21st October, Empire
MEMPHIS EXPRESS, 8 p.m., Sunday, 21st October, Empire
PETER ROBSON, 8 p.m., Sunday, 21st October, Empire
RIDDLER'S GATE, 8 p.m., Sunday, 21st October, Empire
ROBBIE BEECH, 8 p.m., Sunday, 21st October, Empire
SOMETHING SPECIAL, 8 p.m., Sunday, 21st October, Empire
TERRY LIGHTFOOT'S ALL-STAR JAZZBAND, 8 p.m., Sunday, 21st October, Empire

TUESDAY
ARRIVAL, 7.30 p.m., Tuesday, 23rd October, Empire
BRUCE REID, 8.30 p.m., Tuesday, 23rd October, Empire
DANIEL'S HEAD, 8 p.m., Tuesday, 23rd October, Empire
JIMMY ROE, 8 p.m., Tuesday, 23rd October, Empire
PHILHARMONIA, 8 p.m., Tuesday, 23rd October, Empire
SUNDAY BLUEBELL, 8 p.m., Tuesday, 23rd October, Empire
THE TUESDAY SESSION, 7.30 p.m., Tuesday, 23rd October, Empire
THE WEST ENDERS, 8 p.m., Tuesday, 23rd October, Empire
TUESDAY'S CHILD, 8 p.m., Tuesday, 23rd October, Empire
WESSEX, 8 p.m., Tuesday, 23rd October, Empire

WEDNESDAY
ANGEL ROAD, EDMONTON, 8 p.m., Wednesday, 24th October
HOPPIN', 8 p.m., Wednesday, 24th October, Empire
JAZZ AT THE PHOENIX, 8.30 p.m., Wednesday, 24th October, Empire
THE RICHMOND, SURREY, 8 p.m., Wednesday, 24th October, Empire
Blues is the
nearest thing
on the British
musical front

IN REPLY to your correspondent
George Pigott (Mailbag 5/10/68)
we would like to say that here at
Saydie Macbox we feel that the
British Blues scene is the healthiest
ting on the musical front in Britain at the moment.
This American music has been taken
by British artists and moulded into some
thing new and convincing and here
at Saydie we are amused at the interest
the Americans, and the world generally,
are showing in British Country Blues.
Before long British Blues will be at No 1
in the bit Parade—GILF. LUCENEA, Moun
ding Director, Saydie Macbox Ltd, Bob

PETE'S ONE OF BRITAIN'S BEST

PETER KING is one of our most
underrated players and I can
only hope that he has to offer
us so much to come.
The great Joe of Peter
King is that he never
will be something to look
for. I think Peter was the
Boss and has he to offer
us so much to come.

PETE KING

BOAT HOUSE CLUB, KEW BRIDGE
(Upholster)

SUNDAY, OCTOBER 20th, 7.45-10.45

FLEETWOOD MAC

Choice of St. Michael Archangel, Aldershott

"JAZZ PRAISES" with Jan Case, Art Themen, Jimmy Philo, Coleridge Good, John Marshall, Michael Garrick (Pipe Organ)


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50 Great Hits

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No. 2
No. 3

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