

Melody Maker

SEPTEMBER 27, 1969

1s weekly

JETHRO: SUCCESS WITHOUT SELL-OUT—P5

HUMBLE PIE TOUR

Christine's
Perfect!

30 years
of
Frank
Sinatra



THIS week, the MELODY MAKER is proud to salute Frank Sinatra in a special supplement devoted to his 30 years of stardom. In turn, Frank himself pays tribute to British music fans in a special message to the MM from Las Vegas, where he is currently starring. He says:

I'D LIKE TO TAKE A MOMENT TO SALUTE THE BRITISH MUSIC FAN WHO HAS ALWAYS BEEN WITH IT AND WILLING TO GIVE ALL SOUNDS AND STYLES A HEARING.

IT'S SUPPORT AND APPRECIATION LIKE THIS THAT HAS HELPED TO SO BRIGHTEN THE WHOLE MUSIC SCENE—FRANK SINATRA.

Now turn to page 18 for the start of the full story of Frank's 30 momentous years as a star of international repute.



HUMBLE PIE are to tour Britain. The "Natural Born Bugie" group, featuring Steve Marriott, Peter Frampton, Greg Ridley and Jerry Shirley will make their first ever nation-wide tour together from October 8.

They will visit nine major cities and give one show a night, starting at 7.30 pm.

Apart from concerts on the Continent, it will be the first public appearance of the group which was launched last April from ex-members of the Small Faces, Herd and Spooky Tooth groups.



MARRIOTT

This week the group put the finishing touches to their second album due for release at Christmas.

Writes MM's Chris Welch: "The second album is much tighter than the first and brings out the voices of Peter and Steve more forcefully."

"It also highlights the fine guitar playing of Peter Frampton, which has been underrated in the past."

The full Humble Pie tour dates are Coventry Theatre (October 8), Leeds Town Hall (9), Birmingham Town Hall (10), Brighton Dome (11), Bristol Colston Hall (13), Queen Elizabeth Hall, London (21), Edinburgh Usher Hall (23), Manchester Odeon (25), and Liverpool Empire (26).

Supporting groups have yet to be finalised.

IT was a perfect day for Christine Perfect, the day she got her Top Girl Singer trophy at the MM Pop Poll Awards presentation in London last week. More pictures on pages 2 and 6. Raver's report, page 6.

special
supplement
inside

SATCHELMO '69

EXCLUSIVE NEW SERIES—SEE CENTRE PAGES

Melody Maker POP 30

- 1 (1) **BAD MOON RISING** Creedence Clearwater Revival, Liberty
- 2 (4) **DON'T FORGET TO REMEMBER** Bee Gees, Polydor
- 3 (3) **JE T'AIME MOI NON PLUS** Jane Birkin and Serge Gainsbourg, Fontana/Major Minor*
- 4 (11) **I'LL NEVER FALL IN LOVE AGAIN** Bobbie Gentry, Capitol
- 5 (2) **IN THE YEAR 2525** Zager and Evans, RCA
- 6 (5) **NATURAL BORN BUGIE** Humble Pie, Immediate
- 7 (8) **GOOD MORNING STARSHINE** Oliver, CBS
- 8 (6) **TOO BUSY THINKING ABOUT MY BABY** Marvin Gaye, Tamla Motown
- 9 (7) **VIVA BOBBY JOE** Equals, President
- 10 (24) **A BOY NAMED SUE** Johnny Cash, CBS
- 11 (22) **THROW DOWN A LINE** Hank and Cliff, Columbia
- 12 (9) **MY CHERIE AMOUR** Stevie Wonder, Tamla Motown
- 13 (12) **CLOUD 9** Temptations, Tamla Motown
- 14 (21) **IT'S GETTING BETTER** Mama Cass, Stateside
- 15 (13) **SAVED BY THE BELL** Robin Gibb, Polydor
- 16 (10) **HONKY TONK WOMEN** Rolling Stones, Decca
- 17 (20) **SOUL DEEP** Box Tops, Bell
- 18 (16) **BIRTH** Peddlers, CBS
- 19 (30) **HARE KRISHNA MANTRA** Radha Krishna Temple, Apple
- 20 (25) **LAY LADY LAY** Bob Dylan, CBS
- 21 (14) **MAKE ME AN ISLAND** Joe Dolan, Pye
- 22 (26) **PUT YOURSELF IN MY PLACE** Isley Brothers, Tamla Motown
- 23 (19) **MARRAKESH EXPRESS** Crosby, Stills and Nash, Atlantic
- 24 (18) **I'M A BETTER MAN** Engelbert Humperdinck, Decca
- 25 (23) **WET DREAM** Max Romeo, Unity
- 26 (15) **CURLY** Move, Regal Zonophone
- 27 (—) **I SECOND THAT EMOTION** Diana Ross and the Supremes and the Temptations, Tamla Motown
- 28 (28) **TEARS IN THE WIND** Chicken Shack, Blue Horizon
- 29 (17) **EARLY IN THE MORNING** Vanity Fare, Page One
- 30 (—) **LOVE AT FIRST SIGHT** Sounds Nice, Parlophone

*This record has now been withdrawn by Philips, and reissued by Major Minor.

POP 30 PUBLISHERS

1 Burlington; 2 Abigail; 3 Shapiro Bernstein; 4 Blue Sea/Jac; 5 Essex; 6 Immediate; 7 United Artists; 8 Jobete/Carlin; 9 Grant; 10 Copyright Control; 11 Shadows; 12 Jobete/Carlin; 13 Jobete/Carlin; 14 Screen Gems; 15 Sahara; 16 Mirago; 17 Cyril Shane; 18 Lillian/Carlin; 19 Apple; 20 Feldman; 21 Shaftesbury; 22 Shapiro Bernstein; 23 Copyright Control; 24 Blue Sea/Jac; 25 Beverley; 26 Essex International; 27 Jobete/Carlin; 28 Southern; 29 Lowery; 30 Shapiro Bernstein.

top twenty albums

- | | |
|--|--|
| 1 (2) BLIND FAITH Blind Faith, Polydor | 13 (19) AS SAFE AS YESTERDAY IS Humble Pie, Immediate |
| 2 (7) JOHNNY CASH AT SAN QUENTIN Johnny Cash, CBS | 14 (10) CROSBY, STILLS AND NASH Crosby, Stills and Nash, Atlantic |
| 3 (1) STAND UP Jethro Tull, Island | 15 (13) AHEAD RINGS OUT Blodwyn Pig, Island |
| 4 (5) HAIR London Cast, Polydor | 16 (12) UNHALFBRICKING Fairport Convention, Island |
| 5 (6) OLIVER Soundtrack, RCA | 17 (16) THE SOUND OF MUSIC Soundtrack, RCA |
| 6 (11) NICE Nice, Immediate | 18 (20) THIS IS TOM JONES Tom Jones, Decca |
| 7 (3) FROM ELVIS IN MEMPHIS Elvis Presley, RCA | 19 (—) THE WORLD OF VAL DOONICAN Val Doonican, Decca |
| 8 (4) 2001 Soundtrack, MGM | (—) THROUGH THE PAST DARKLY Rolling Stones, Decca |
| 9 (15) LED ZEPPELIN Led Zeppelin, Atlantic | Three LPs "tied" for 16th position, two LPs "tied" for 19th position. |
| 10 (9) NASHVILLE SKYLINE Bob Dylan, CBS | |
| 11 (14) LOOKING BACK John Mayall, Decca | |
| 12 (8) ACCORDING TO MY HEART Jim Reeves, RCA | |

u.s. top ten

- As listed by "Cashbox"
- | | |
|---|--|
| 1 (1) SUGAR SUGAR Archies, Calender | 6 (6) I'LL NEVER FALL IN LOVE AGAIN Tom Jones, Parrot |
| 2 (2) HONKY TONK WOMEN Rolling Stones, London | 7 (3) GREEN RIVER Creedence Clearwater Revival, Fantasy |
| 3 (4) EASY TO BE HARD Three Dog Night, Dunhill | 8 (10) THIS GIRL IS A WOMAN NOW Gary Puckett, Columbia |
| 4 (—) LITTLE WOMAN Bobby Sherman, Metromedia | 9 (9) I CAN'T GET NEXT TO YOU Temptations, Gordy |
| 5 (7) JEAN Oliver, Crewc | 10 (—) EVERYBODY'S TALKIN' Nilsson, RCA |

New release
of the week

And The Sun Will Shine
c/w "Rain" RCA 1871
A big hit for José!
He arrives in Britain next Tuesday
September 30th

José Feliciano

And two of José's LPs you'll be "souled" on
"A Bag Full Of Soul" INTS 1025
"Souled" SF 8008 • RD 8008



CLODAGH she may appear

More Colour Me Pop

THE SUCCESS of Colour Me Pop in the MM's 1969 Pop Poll — it captured the Top TV Show Award — may lead to another series in the New Year!

The previous series ended on August 30 — nearly a month prior to the show's outstanding win in the Poll. Last week, the BBC had no plans to renew the series, but it may now be revised following its Poll success.

Meanwhile, two shows compiled from the previous series have definitely been planned for

screening on BBC-2 over the Christmas period. Each will last half-an-hour.

The first takes place on Saturday, December 27; the second in January. As previously, they will be produced by Steve Turner, who hopes to feature the following artists from the series: Hollies, Love Affair, Move, Gene Pitney, Clodagh Rodgers, Tremeloes, Trapeze, Bonzo Dog Band, Peddlers, Harmony Grass, Jethro Tull, Spooky Tooth, Chicken Shack, Samson, Fleetwood Mac, Family, and the Nice.

BRITISH TOUR PLAN FOR WILSON PICKETT

AFTER THE success of his sell-out London concert on Friday (see page 15), Wilson Pickett will be back in Britain for five days next month and plans a tour here in 1970.

Pickett flies back into London on October seventh and will spend four days rehearsing and then do a guest appearance on the Tom Jones TV show on October 11, for screening on November 30.

O'Donovan is currently finalising plans for the British tours of Zager and Evans and Joe Tex.

MOVE DELAYED

THE MOVE'S first U.S. tour has been delayed due to visa problems and instead of opening at the Fillmore East last week as planned, the group left this week and open in Boston today (Thursday). Dates missed at the beginning of the tour have been added to the end of the visit.

Rumours that the Move's Bev Bevan was proposing to join Steve Ellis, Love Affair lead singer, in a new group were denied by the group's management on Monday.

Two solo album projects by members of the Move are now going ahead. Rick Price is co-writing an album with song writer Nickelby. Titled "This Is To Certify," Price and Nickelby will jointly produce and both will sing on the album.

Carl Wayne is cutting a solo album, singing numbers by song writer David Morgan, with orchestral backing. The Move's Roy Wood and Rick Price will produce.

COURTLEY TRIBUTE

THE FUNERAL of trumpeter Bert Courtley took place at Croydon Crematorium last Friday (19).

GRAHAM BOND

ARRESTED

GRAHAM BOND was arrested at Hampstead Country Club on Thursday last week, only hours before he was due to make his British come-back debut.

He was arrested for alleged contempt of court arising out of bankruptcy charges made nearly two years ago, before he left for an extended stay in America.

He has been remanded in custody at Pentonville Prison until October 2.

On his return from the States two weeks ago Graham formed a new band called Initiation. It is hoped the band will start work as soon as possible.

An appeal was due to be made this week against Bond being remanded in custody.



A SUMMIT meeting of top group musicians—poll winners all—at the MM Poll Awards at London's Waldorf last week, gave a chance for a mass swapping of anecdotes and drinks. From left are a bearded Eric Clapton, Peter Green, John McVie and Mick Fleetwood (standing), Jack Bruce, Glenn Cornick, Jeremy Spencer, John Entwistle, Danny Kirwan, and Thunderclap Newman with young lady escort. (SEE PAGE 6).

Bert died the previous Saturday (13) after a long illness, culminating with seven weeks in hospital with a liver complaint. He leaves a wife, tenorist Kathy Stobart, and three sons.

A Tribute to Bert Courtley night is being organised at the 100 Club on October 20 by Humphrey Lyttelton, Eddie Harvey and Jack Seymour. The proceeds will go to Bert's family.

Humphrey Lyttelton told the MM: "The memories of Bert Courtley that will live with those who knew and worked with him are of a fine jazz trumpeter, a thorough craftsman and, perhaps above all, a perfectionist."

"It is no over-statement to say that Bert's perfectionism caused him considerable distress in relation not only to his own music but to the scene in general. The spectacle of glamourised amateurs earning fortunes and acclaim in the pop field once extrac-

ted from him a comment which I have always cherished for its characteristic blend of intense feeling and natural humour: "Give me £250,000 for promotion and I will get a Walls pork sausage top of the bill at the London Palladium."

(See also tribute on page 8).

YES TOUR U.S.

YES, THE only British group signed to America's Atlantic Records, are negotiating a massive American tour for November or December.

A new single from the group is being planned for British release in October.

TOM PAXTON CONCERT

TOM PAXTON, who scored a tremendous success at the recent Isle of Wight Music Festival, kicks off his next

British tour at the Royal Albert Hall tomorrow (Friday).

Judy Collins appears in concert at the Royal Albert Hall on November 14

MARMALADE MOVE?

MARMALADE may change their recording company at the end of the month when their present contract with CBS Records expires. It is understood that the group have had three offers from major companies, all in excess of six figures.

REGGAE HOT 20

- | | | |
|-----------|-----------|---|
| THIS WEEK | LAST WEEK | |
| 1 (2) | (1) | HOW LONG WILL IT TAKE Pat Kelly, GAS-115 |
| 2 (1) | (2) | WET DREAM Max Romeo, UNITY-503 |
| 3 (3) | (3) | BAFF BOOM The Tennors, CRAB-26 |
| 4 (4) | (4) | IF IT DON'T WORK OUT Pat Kelly, GAS-125 |
| 5 (3) | (5) | SEND ME SOME LOVING Derrick Morgan, CRAB-27 |
| 6 (6) | (6) | MY WHOLE WORLD IS FALLING DOWN Ken Parker, BAMBOO |
| 7 (7) | (7) | SAVE THE LAST DANCE Laurel Aitken, NU BEAT-039 |
| 8 (11) | (8) | MAN ON MOON Derrick Morgan, CRAB-30 |
| 9 (8) | (9) | SOCK IT TO ME SOUL BROTHER Bill Moss, PAMA-761 |
| 10 (9) | (10) | WHAT AM I TO DO Tony Scott, ESCORT-803 |
| 11 (16) | (11) | TOO EXPERIENCE Winston Francis, PUPCA-5 |
| 12 (10) | (12) | PEYTON PLACE Donald Lee, UNITY-519 |
| 13 (—) | (—) | HISTORY Harry & Ecklie's Comet-28 |
| 14 (12) | (13) | WANTED Baba Diaz, GAS-118 |
| 15 (—) | (—) | SUNNYSIDE OF THE SEA Slim Smith, Unity-504 |
| 16 (13) | (14) | JUST ONCE IN MY LIFE Ernest Wilson & Freddy, CRAB-31 |
| 17 (14) | (15) | THROW ME CORN Winston Sharp, BUSBY-100 |
| 18 (—) | (—) | THROW ME CORN (Instrumental) Renny Williams, GAS-120 |
| 19 (—) | (—) | DOCTOR ZAPPA TOO Sound Dimension, BAMBOO-1 |
| 20 (18) | (17) | TOO PROUD TO BEG The Uniques, GAS-117 |

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MORELLO series of clinics

MORELLO TO HOLD CLINICS

JOE MORELLO, former Dave Brubeck drum star, will stage a series of drum clinics throughout Britain during October.

The clinics — totalling 14 — are sponsored by the UK agents of Ludwig of Chicago and Dallas Arbiter Ltd in conjunction with the various dealers in the towns listed below.

First clinic takes place at Andertons, Guildford, on Wednesday, October 1. Following venues to be visited by Joe Morello are:

- Midland Music, Northampton (2), Drum Centre, Newcastle-on-Tyne (4), Dawsons Ltd, Warrington (5), R. S. Kitchen Ltd Leeds (6), Minns Ltd, Southampton (7), B. Greenhalgh & Co, Exeter (8), Browns of Bristol Ltd, Bristol (9), Drum City Ltd, London (held at Lyceum, Strand, 12th), Minns of Bournemouth Ltd, Bournemouth (13), Pete Seaton, Edinburgh (14), Yardleys Ltd, Birmingham (15), Sound Centre, Gamlin Pianos, Barratts, Cardiff (16), and Potters Music, Croydon (held at Fairfield Halls, Croydon, 19th).

LOU CHRISTIE DUE

LOU CHRISTIE, whose latest single, "I'm Gonna Make You Mine," on the Buddah label, was recently released in Britain, makes a promotional visit here next week. He will play two club dates and probably appear on Top Of The Pops.

BBC-TV has won the battle to screen the long-awaited Elvis Presley all-colour spectacular in Britain!

After months of negotiations, the BBC clinched the deal on Monday. It was finalised between Gordon Smith, Head of Programme Purchasing, and Jack Katz of the US firm of Katz, Mosell and Shire, who was appointed to handle the film in Britain on behalf of Singer Sewing Machines Ltd, the firm which originally sponsored the Elvis Show in the States.

Mr Katz only recently arrived in Britain. Both the BBC and the commercial networks had expressed interest in the film, but the BBC has finally won the screening rights.

Comments the MM's Laurie Henshaw: "This is tremendous news for Elvis fans. I was given an exclusive preview of the film some weeks ago by NBC-TV International — who were at that time handling the negotiations — and it will undoubtedly pull in a massive audience when it is screened by BBC-TV."

The BBC has the rights to two transmissions, so the Elvis show may be screened both on BBC-1 and BBC-2. The first showing is likely to be before Christmas.

Footnote: Two thousand Presley fans who attended the Elvis Fan Club Convention at the Montfort Hall, Leicester, on Sunday, saw a preview of the Elvis TV film. A clip from the film was also shown in a report on the Convention on BBC-TV's 24 Hours on Monday.

JONI TO TOUR

NEW YORK, Tuesday. — Crosby, Stills, Nash and Young are to tour Britain and the Continent next January and February (reports Ren Grevatt).

Included on the tour will be Joni Mitchell.

CASUAL TAKEN ILL

HOWARD NEWCOMBE, lead guitarist with the Casuals, suffered a collapsed lung at his home in Lincoln on Friday last week, and was taken to

BBC TV WIN BATTLE TO SHOW ELVIS FILM

St George's Hospital, Lincoln, where he is expected to be detained for a fortnight.

His temporary replacement for a week's cabaret work at Newcastle's Dolce Vita and Latino Clubs, will be Chris Evans of the World Of Oz group.

The Casuals have a new single for release on October 17. It is a Roy Wood composition titled "Caroline," and he will also produce the session.

POP SCENE ATTACK

SCARBOROUGH club owner and pianist Geoff Laycock, who is forming a big band including musicians from York, Leeds and Hull, has lashed out at the pop scene.

"I'm sick of 'sock it to me' type sounds," he told the MM. "Time has come for the return of the big-band sound. I want to be the first in Yorkshire. I think we have a lot to offer today's youngsters in view of some of the rubbish that claims to be music today."

"The cost of running a band like mine would be only about a third of the fees of some of the pop groups I have engaged at my club for one-night-stands."

Laycock's big-band line-up will comprise five brass, five saxes and four rhythm and will play a new library of standards plus originals.

HARDIN/YORK TOUR

THE NEW duo of Pete York and Eddie Hardin, the former Spencer Davis Group drummer and organist, may tour with Led Zeppelin and the Nice in Scandinavia from November 1 to 7.

On November 8 Hardin and York play a date in Belgium

Two showings planned

on the same bill as the Miles Davis Big Band.

On October 1, 2 and 3, they appear at Edinburgh University and on October 3 play an all-night session at the recently opened Middle Earth North in Edinburgh.

The duo play the Marquee, London, on October 17 and November 14, and on November 19 fly to Switzerland for five days of television and live appearances.

TINY TIM DATE

REPRISE recording star Tiny Tim appears at Cesar's Palace, Dunstable, for a week commencing October 26. He will also appear on the David Frost show, on London Weekend Television.

Sandie Shaw plays the club for a week from Monday.

BUMPER BERLIN TRIP

RESPONSE to the Melody Maker trip to the Berlin Jazz Festival on November 7, 8 and 9, has been so good that it has been decided to charter a second Britannia aircraft to accommodate all those who have applied.

As a result there are now an extra 30 seats available. So, if you would like to hear Duke Ellington, Stan Kenton, Lionel Hampton, Miles Davis, Sarah Vaughan and a host of other top jazz stars, combined with sightseeing trips of East and West Berlin, then book now.

The normal air fare to Berlin and back is over £58.

The MM trip costs only 27 guineas — and that includes your transport, bed and breakfast and tickets to the concerts.

You can leave London by coach at 9.30 am on Friday, November 7. Fly from Luton direct to Berlin. And we will have you back in London around 5 am on Monday, November 10.

For full details write at once to Melody Maker Berlin Trip, Page and Moy Ltd, 221-223 Belgrave Gate, Leicester.

Orchestra with conductor Joseph Eger, who is flying to London soon for a concert with the Nice at Fairfield Hall, Croydon, on October 17.

JACK'S PLANS

JACK BRUCE is forming a group to tour Britain later this year. He plans to open at London's Royal Festival Hall at a concert either in November or December. Says Jack: "I am now in the process of forming a new group, but it is difficult. All the people I would really like are already in other outfits."

Jack's first solo album "Songs For A Tailor" includes such musicians as Dick Heckstall-Smith and Jon Hiseman of Colosseum.

BLUES IN ESSEN

A NUMBER of top British groups have signed for the massive, three-day Essen Pop And Blues Festival in Germany on October 9, 10 and 11.

Britain's representatives will be Fleetwood Mac, Pink Floyd, Spooky Tooth, Keef Hartley's Blues Band, Aynsley Dunbar Retaliation, Hard Meat, Pretty Things, Free, Yes, Milwaukee, Hardin-York, Taste, and Deep Purple.

Other star attractions include America's Muddy Waters and Champion Jack Dupree.

NICE U.S. TOUR?

AN AMERICAN concert tour by the Nice and a full symphony orchestra is currently under consideration. The group are due to go to America on November 10 for five weeks of club dates, and the second tour would be in February or March next year.

The tour would take place with the New York Symphony

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SOUNDS NICE TURN DOWN HUMBLE OFFER



BIRKIN

SOUNDS NICE, in the chart this week at No 30 with "Love At First Sight" — the instrumental version of the Jane Birkin-Serge Gainsbourg hit, "Je T'Aime" — have had to turn down an offer to tour with Humble Pie.

Says Sounds Nice manager and record producer Tony Hall: "The offer is a tremendous break, but we felt it advisable to turn it down at this stage until Sounds Nice is more firmly established."

Meanwhile, "Love At First Sight" has just been released in the States on the new Tamla Motown label, Rare Earth. The disc is also a fast seller in Sweden, Germany, Belgium, Holland and France.

Sounds Nice have been in the studios all over the weekend recording a follow-up single and tracks for an album.

More good music from Burt Bacharach

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Make It easy On Yourself

including 5 great tracks from the hit musical 'Promises, Promises' penned by Bacharach

AMLS938(S)





CHRISTINE Perfect album due

OFFERS POUR IN FOR POLL WINNER CHRISTINE

CHRISTINE Perfect has been inundated with offers following her winning of the Melody Maker Poll's British Singer section last week.

Among the offers was one to appear on Humble Pie's British tour in October. But, due to recording commitments, Christine was unable to accept. She will be cutting her first album and forming a new backing group of session musicians.

One offer she is likely to

accept however, is an appearance at the Expo '70 in Japan next year.

Although she will not make any club or college appearances at this stage, Christine will do radio and TV dates in connection with her forthcoming single—recorded last

weekend.

Her first recording since she left Chicken Shack, it is titled "When You Say," and was written by Fleetwood Mac singer and guitarist Danny Kirwan, who also produced and arranged the recording.

The song comes from the Fleetwood Mac's latest album "Then Play On," and Christine's version is due for release around October 17. It is described as a "ballad-type song with a string backing" and will be out on the Horizon label.

ELLINGTON TOUR PLUS WILD BILL DAVIS

TRUMPETERS Cootie Williams and Cat Anderson are back with Duke Ellington's orchestra. And organist Wild Bill Davis and trombonist Benny Green will come to Britain with the band when it makes a short tour here in late November.

The band is expected to fly in from Barcelona, via Paris, direct to Bristol for the opening concert at Colston Hall on Tuesday, November 25.

The rest of the dates on this six-day tour are Free Trade Hall, Manchester (26), City Hall, Newcastle (27), Wakefield Theatre Club (28), London's Odeon, Hammersmith (29), and the Winter Gardens, Bournemouth (30).

Line up of the band will be Cat Anderson, Willie Cook, Cootie Williams and Mercer Ellington (tpts), Lawrence Brown, Benny Green and Chuck Connors (tms), Johnny Hodges, Russell Procope, Harold Ashby, Paul Gonsalves and Harry Carney (reeds), Duke Ellington (pno), Rufus Jones (drs), Wild Bill Davis (organ) and Paul Kondziela (bass).

EQUALS IN CRASH

THE EQUALS were all detained in hospital following a road accident in Germany early on Monday. The group had played in Duisberg on Sunday night and were travelling to Bremen to do a TV show when their Bentley went off the road.

Worst hurt are Eddie Grant and Lincoln Gordon. Eddie has spinal injuries and is expected to be in hospital for at least three weeks. Lincoln has internal injuries.

The rest of the group, Derv Gordon, Pat Lloyd and John Hall, were all detained for observation but were expected to be released from hospital by today (Thursday).

MANFRED ON TV

MANFRED MANN Chapter Three make their TV debut in colour on BBC-2's Music Now on October 5.

The first album by Manfred Mann Chapter Three is expected to be released by Philips at the end of October.

NEXT WEEK INSIDE STORY ON BLIND FAITH



COOTIE: with Ellington band

ISLE OF WIGHT FESTIVAL PLANS HIT OPPOSITION

REPORTS that the Ratepayers' Association at Wootton Bridge, on the Isle of Wight, are hoping to put a stop to plans for another Pop Festival next year were greeted by Festival organiser Ron Foulk this week with the comment: "I'm not worried."

"It's all so petty," he said. "It's just a very small group of people who've got together about anything that goes on and the majority of people on the island are very much in favour of having another festival. It's good for business."

Foulk said that no names had yet been set for the 1970 festival, but he said that he plans to fly to America shortly to "have a look round"

COUNTRY PACKAGE

CHET ATKINS and Skeeter Davis will headline a Country and Western concert at London's Albert Hall on November 17.

Preceding the concert will be a tour of Britain and the Continent by Miss Davis, Bobby Bare, Nat Stuckey, George Hamilton IV, Connie Smith, the Hillsideers, and Country Fever. All these artists, plus Atkins, will appear at the Albert Hall.

Dates for the tour are the Odeon, Birmingham (October 31), City Hall, Sheffield (November 1), Odeon, Manchester (2), and concerts in 11 European cities between November 4-14.

DELANEY DUE

AMERICAN DUO Delaney and Bonnie are almost certain to tour Britain in October, while negotiations are also in hand for the appearances of Creedence Clearwater Revival and Dr John.

Delaney and Bonnie are scheduled to appear at the Lyceum Sunday night sessions, which will begin on October 5 with the Kinks, Chicken Shack and Vandergraf Generator. The date

proposed for the American act's appearance is October 26.

Another American act, Steppenwolf, make their only British appearance there on October 19 together with the Family.

NINA TOUR

NINA SIMONE will play three British dates as part of a forthcoming European tour.

She has one show at Birmingham Town Hall on November 15, followed by two shows at the London Palladium (16) in aid of charity, and ends with a show at the Palace, Manchester (17).

OLIVER DUE

AMERICAN singer Oliver, whose version of the Hair song "Good Morning Starshine" is riding high in the MM charts, arrives in Britain on October 5 for four days of TV and radio promotion. Possibly lined up for him is an appearance on BBC TV's "Top Of The Pops."

COUNTRY SHOW

TEX RITTER, Merle Haggard, Wanda Jackson, Billie Joe Spears, Bill Anderson, Loretta Lynn and Conway Twitty are scheduled for visits with country music packages in the New Year.

Tex Ritter, Merle Haggard, Wanda Jackson and Billie Joe Spears comprise the Capitol Records Caravan tour which visits Europe for 20 days, nine of which will be spent in Britain during April.

In May, Bill Anderson, Loretta Lynn and Conway Twitty visit Britain for MCA Records.

Love on UK tour

ARTHUR LEE and Love, top American underground stars, are to make a three-week tour of Britain.

They arrive on November 18 and dates set so far include a concert at the Royal Albert Hall (November 21), Mother's, Birmingham (23), and Fairfield Hall, Croydon (December 7).

The group will also play London's Speakeasy and spend over a week on the Continent.

Elektra Records are to release the group's current US album, "Four Sail" to coincide with the tour.

MARY FOR EUROPE

MARY HOPKIN, discovery of Beatle Paul McCartney and international hitmaker with "Those Were The Days" and "Goodbye," has been chosen to represent Britain in next year's Eurovision Song Contest.

Sixteen songs will be selected, and Mary will then have the right to commission three songs from composers of her own choice.

The number will then be narrowed down to six songs, which Mary will sing on six of the shows in the new Cliff Richard TV series in BBC-1 early in the New Year.

The final of the competition will take place in Holland on March 21.

JOHN MAYALL DATES

JOHN MAYALL, who returns from America next month, has now finalised his dates for a nationwide tour in November.

The tour opens at Croydon's Fairfield Halls on October 31.

PETERSON DATE

THE OSCAR Peterson Trio appear at Birmingham Town Hall on Tuesday, September 30. Tom Paxton will be there on Friday, October 3.

Big names at Newcastle

JAZZ NEWS

A MASSIVE line-up of jazz names has been set for the Newcastle Festival, opening with the Graham Collier Sextet at the Guildhall on October 3.

They are followed by Frank Ricotti (6), Peter King (7), Alan Skidmore (9), Chris McGregor Group (10), Harold McNair (11), Newcastle Big Band (12), Mike Westbrook (15) and Don Rendell-Ian Carr Quintet (16). The Dankworth Orchestra will play the City Hall, with Cleo Laine, on October 12, and the Gary Burton Quartet on October 17.

Worthing Road, Horsham, starting on October 14. Fee for the entire course is £2 and details can be obtained from Mrs Pamela Taylor, 99, Cootes Avenue, Horsham.

FORMER Ornette Coleman bassist David Izenzon recently introduced his new quintet at Slug's, New York. With him are Carlos Ward (alto, flute), Gato Barbieri (tr), Karl Berger (vibes) and Barry Altschul (drs).

CHRIS McGregor alms in Radio One's Jazz Workshop on October 5 with a line-up of John Surman, Mike Osborne and Evan Parker (saxes), Mongesi Feza (tpt), Barry Guy (bass) and Louis Moholo (drs). . . . Graham Collier's Sextet plays Liverpool's Bluescoat Arts Forum on October 2.

BRISTOL'S Old Granary celebrates its first anniversary on October 10. Among bookings for the club are Bill Coleman, Ben Webster and Charlie Shavers who will be featured between October 29 and November 1.

TUBBY Hayes' Quartet records a programme for Radio 3 tomorrow (Friday) and then plays dates at Maidenhead (27), Bull's Head, Barnes (29), Brunel University (October 11) and Swansea (12). The Hayes Big Band plays the Ronnie Scott Club on October 1.

THE Frank Ricotti Quartet visits the Goat, St Albans on September 31. . . . Anita O'Day has a dramatic role in a new MGM film, False Witness. Also filming is singer Joe Williams who has a role in Moonshine War.

TRUMPETER Al Aarons and trombonist Richard Boone have left the Count Basie band. Their replacements are Melvin Lonzo and Wyman Reed. Gene Goe is also leaving the Basie trumpet section to form his own nine-piece which will feature former Duke Ellington bassist Jeff Castleman and his wife, singer Trish Turner.

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ELVIS WAS noted for his sideburns, Bill Haley had a kiss-curl while Jimi Hendrix had what looked like a much abused Brillo pad.

But when it comes to wavy out hair styles, an American group called the Wild Thing beat the lot!

The four members of the group — Pancho Vidal (22, guitar), Jesse Brock (22, organ), 24-year-old drummer Dennis Janitelli and Pat "Stu" Mitchell, 26-year-old bass player — and their young manager, Mike Brannan, sport collures that look like something worn by men from outer space in a Marvel comic drawing.

Each head is adorned with a majestic silver bow wave that took four years to grow and takes 40 minutes of concentrated teasing, combing and lacquering to get into place.

They readily admit that it's a gimmick but it is an eye-catching part of their image. When I met manager Brannan and Pat Mitchell in Elektra's New York offices, I found it hard to take my eyes off their amazing silvered locks.

"Once you get used to it, there are no other reflexes," Mike told me. "We're used to it now. We get stares when we walk down the street. But we'd feel freaks if we walked down the streets without the hair styles. But after we reach a certain stage, we'll wear it down. We don't want to get it cut, but maybe cut it down a bit."

But when the group get too zonked out for one reason or another, and can't manage the laborious hair arrangement, they democratically vote it a "hat night" and each has a special piece of headgear to wear instead of the hair but rule "hat nights" only at weekends in order not to disappoint fans who come to dig the wild hair as well as the music. "If we have a hat night," said Pat, "a lot of people don't recognise us and won't believe it's the Wild Thing, so every big concert we wear the hair."

The group got together, in the early 60's, in Norfolk, Virginia, which is home for Pat, Jesse Brock and Pancho Vidal. Mitchell dropped out of military college, Brock was a former member of the Left Bank Bearcats dixieland band, Janitelli joined the group after a stint in the navy as an electrician's mate. His father was a one-time barbers' union president.

They were called the Dynamic Deltones and served their musical apprenticeship in clubs in the naval town of Norfolk, where it could get pretty rough when the fleet was in.

They played the music of people such as Duane Eddy, Chuck Berry and Otis Redding

WILD THING'S HAIR BEATS THE LOT!

and later the Beatles. "It was real old rock stuff," recalled Pat. "Anything with funky beat to it."

They eventually moved territory along the Eastern seaboard and in the process came the name change and the silver hair. "A voluntary thing."

Most people accepted their hair style although Mike remembered one bad punch-up caused by it "but we don't want trouble. We're just a group making money like everybody else."

The group have now based themselves in Hudson, living in a 41,000 dollar ranch house, in one town where they were considering settling, the local newspaper ran the headline, "Lock Up Your Daughters, The Wild Thing Are Coming!"

The group have their first single, "Old Lady," released in America on Elektra and have completed two albums, one of their old rock stuff, one of some newer material.

Says Pat, "We've been doing some writing lately but when we play clubs it's hard to do something original because everybody wants to hear something else. But the more we write, the more it improves."

"We're playing Beatles and Rolling Stones, anything in the Top 40 that we like." One of the most popular parts of their act is a Beatles medley. "It goes over real good," added Pat.

One of the biggest followings for Wild Thing is among the motorcycle teams, the "bikers."

"The Hell's Angels have been coming to a lot of our gigs during the summer but people are becoming paranoid about it so as a favour to us they never bother any people in the clubs if there is any bother, they take it outside," Pat told me with a wry grin.

"We've been partying with the Angels all summer. The bike clubs are quite a tough thing. They know how to get loose. When we party, we party hard. The Hell's Angels ran me ragged. A lot of people don't understand the bike clubs. You find a lot of nice people in them actually."

"And you know, when you party with the Hell's Angels, you feel it's a man's world. And we always put the five of us guys before anyone." — T.W.



WILD THING: eye-catching silver bow waves

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IAN ANDERSON: 'We've got good studios here'

THE MELODY Maker Pop Poll results last week revealed a hefty swing to the progressively musical groups and singers although this was to be guessed at anyway looking back over the changes in the music scene of the last couple of years.

One group who did well in both British and International sections of the poll were Jethro. Their last single "Living In The Past," was featured in both sections' singles placings and the group was voted second most popular British group and in the Brightest Hope ratings.

It's certainly been a good year for the Tull, "Living In The Past," having been a big hit and perhaps more important, their second album "Stand Up," high in the album chart, the group look set for an even better 12 months ahead. They are currently working on a third album and a new single, "Sweet Dream," is due out on October 3.

"It's a good song, more in keeping with what people imagine us to be," said Jethro Tull leader Ian Anderson, over lunch in a Fleet Street pub, where his long hair and casual appearance caused raised eyebrows among the short back and sides and grey suits of the "normals."

"It has a good guitar solo from Martin Barre, and judicious use of horns and strings. There's a very delicate blend of strings, horns, two electric guitars and 12-string guitar, all playing a tight pattern. It's nice to use extra instrumentation properly. The flute makes a brief appearance, but there is much more vocal."

Success, but no musical sell-out

The new album will be wider instrumentally as far as the group are concerned. Martin Barre will be heard on flute, drummer Clive Bunker will probably use glockenspiel and various types of drums "and I'm learning piano, organ, balalaika and guitar," added Ian, who has already been seen playing mandolin on "I Don't Want To Be A Fat Man."

Although they are getting into other instruments, the group don't want to make too much of it, particularly on their live appearances. There are obvious difficulties that prevent this anyway. "There's the danger that if you play all these instruments on stage, people will say 'Yah boo, multi-instrumentalists.' We don't really play these instruments but we play the desired thing given time enough for rehearsal."

"I'd hate to add a piano or organ, I want to learn them anyway and if we had a proper musician, I'd have no reason to learn. We have a sufficiently large enough variety of things to use. The only things we can't play are the violins and cellos. Everything we play, we have complete control over."

The group have been busy with tours both in Britain and in America and have another British tour, with Savoy Brown and Terry Reid, coming up. "There's too many live gigs," grinned Ian. "People don't understand what America means to groups to have to play there, even with six or seven months allocated, you have to play every day to cover the ground."

While some groups prefer American studios to record in, Jethro Tull are happy to cut their sides in British studios. "We don't want to record in America," said Ian. "We've got good studios here."

The demand for the personal appearances of Jethro Tull in Britain has made it impractical for them to play small clubs any longer and they now go out on

concert tours instead. Ian thinks that this allows more people to see them at any one time and added, "The people in America are worse off. They only see us once a year usually, wherever we play."

The recording side of the Jethro Tull working life is one that Ian has thought hard and deeply about and believes there is more production in their records,

particularly singles, than in most records, a side of recording that he sees as not having enough time spent on it. Of the group's singles, Ian said, "We aim at the commercial market but not to sell-out musically. It's much harder to write for a single because certain requirements have to be taken into account."

"When you write an album, you can just write the songs but with the single, you've got to confine yourself to three or four minutes. It rates a lot more conscious effort because you must still apply musical principles. I would imagine people who write for Engelbert or Tom Jones must have an even harder job because they've got to think of style—we don't worry about style."

BY TONY WILSON



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All the stars, plus Boozo The Wonder Drink

THERE WERE those among the pop business who seemed a trifle baffled by the MM Poll results this year — because they heavily featured musicians and artists from quality groups.

"Never 'eard of 'er," muttered one piqued showbiz figure, when Christine Perfect accepted the award for the best girl singer in Britain.

The poll results generally were proof of the tastes of the vast majority of young people in Britain today — they want pop that is progressive by musicians who are honest. And they don't want old-style showbiz-type pop.

Gilt

At the MM Awards at London's Waldorf last week, many of the country's top group artists were sipping the champagne once reserved for the gilt and tinsel brigade.

Eric Clapton and Jack Bruce were there on behalf of Cream and Blind Faith to receive their silver cups and champers. And Keith Moon and John Entwistle were on hand to receive the award for the Who's "Tommy" album which came second to the Cream's "Goodbye."

Pipe

Thunderclap Newman, sporting a curiously-shaped wooden pipe, was the next brightest hope to Blind Faith, and Keith Emerson, the Nice's amazing young organist, was delighted to find himself next to Eric Clapton in the best musician section.

John Peel, who walked away with the top disc jockey award, once again



ERIC CLAPTON: Musician of the Year



FLEETWOOD MAC

presented the awards which included one for Jimmy Savile, who came second.

John was earlier in one of those strange scenes which always seem to happen to him. A German photographer who saw him holding a cup pounced and in a display of shock tactics designed to obtain a showing of Peel teeth shouted: "You sing don't you? Then smile!"

Jimmy Savile travelled overnight from Manches-

ter in a caravan driven by his green-haired chauffeur Dave.

The caravan was parked overnight outside Bloomsbury's Adrian Hotel and Dave slept inside — parked on a meter bay. At dawn a warden called the police when they could not shift the van. They tried to break into the van and says Jimmy: "The cop nearly died when he saw that green barnet waking up!"

— and afterwards, much of it downed by the entire MM staff, which turned up for the occasion, looking unnaturally smart.

Photographers kept wanting to know what layout man Bill Walker (in his poof's shirt), had won. They seemed to believe it when they were told he was the famous Jiving K. Boots.

The silver cups were found to hold exactly two and a half pints of bitter — and Christine Perfect was seen later filling hers up

in that famous Jewish pub, the Kosher Horses, in Poland Street.

Much of the mob went to the Cottage Club, a haunt of musicians and journalists, where Roy Eldridge won a who-can-down-a-half-the-quickest contest.

Keith Emerson had to rescue his girl friend from Denmark, model and dancer Elinor Lund from certain MM staffmen, while Thunderclap cheerfully chatted on about Bix Beiderbecke.

Home

Some of the exploding galaxy of boozers ended up at Apple digging Beatles and Jack Bruce albums and others went to Chicken Shack manager Harry Simmonds' Battersea home with Christine Perfect and Stan Webb.

Many people pooh-pooh pop polls, (thus "pooh, pooh"), but while some may argue over the results, or the validity of the exercise, there is no denying it is a splendid way of indulging in compliments and appreciation, not to mention Boozo The Wonder Drink.

Next

Maurice Gibb accepted Lulu's award for top female TV artist, who had just flown to Las Vegas. Maurice and Lulu are currently setting up a new home near millionaire's row, at Bishop's Avenue, Hampstead.

The girls were also represented by Mary Hopkin who came next to Christine Perfect, and looked slightly out of character clutching her magnum of champagne. It was a time for reunions and inter-group nattering. A triumvirate of bass players — Jack Bruce, John Entwistle and Glenn Cornick of Jethro Tull, the group which came second to the Beatles, stood swapping American stories and there was a happy if unlikely drinking team which included Eric Clapton, Thunderclap Newman, Peter Green and Keith Moon.

Deal

In fact, a great deal of alcohol was consumed during the proceedings — which ran from midday to three in the afternoon



MARY HOPKIN AND JOHN PEEL

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MAMA CASS ELLIOTT MAKES IT ON HER OWN



... and Julie finds a happier way of life

SINCE HER return from America some five months ago Julie Driscoll, now parted from Brian Auger and the Trinity, has been living in virtual seclusion.

INTERVIEW BY TONY WILSON

But she did go to the Isle of Wight to see Bob Dylan, which has apparently affected a change in her and since then she has been in a much happier frame of mind.

"I've felt so happy since then," Julie told me when I visited her at her South London home last week. "I was really near to a breakdown when I came back from the States. I was in such a state!"

On her return, Julie wanted a complete rest and change from the hectic, high-pressure life of performing and travelling all over Europe and America with Auger and the Trinity.

She was, however, committed to telerecord a play. Titled *Season Of The Witch*, it will be one of the BBC-TV's Wednesday drama series and is expected to be screened early in the New Year. It is Julie's first serious acting role, in a part specially written for her and based on herself. The play is in the form of a documentary.

"I nearly didn't do the play," said Julie. "In fact, at the time I said I wasn't going to do it. But it had been planned for a year, it had taken a whole year to get together. So I did it but I was glad when it was done. I enjoyed doing it but I was glad to get it over."

The withdrawal from singing for the past few

months and the rest from working seems to have done a lot of good for Julie. She was looking fresh and healthy and there was no trace of depression as we chatted.

"It's taken a long time for me to get out of the way I've been feeling," said Julie. "I've had some incredibly bad scenes but the festival changed me. It was so lovely. I've been to similar things but always as a performer and I was never relaxed. I was always thinking 'I've got to get it together' but this time I felt fantastic. I was just smiling at everybody. It was really nice."

During the time Julie has taken off from singing, she has been doing a lot of songwriting, which, she says, has helped her during this obviously difficult period in her career.

"I locked myself away. I wouldn't see anyone, I couldn't see anyone. I wrote some songs which helped with the unwinding but since the festival I've felt great."

Continued Julie, "I've been very calm and things have been on a much nicer level. It's the first time I've felt free for four years. I just feel that I want to do what I want to. I start an album in three weeks and I shall do it in my own time, although it's not going to take months to record.

"FANTASTIC!" said Mama Cass Elliott when told over the transatlantic phone how well her single, "It's Getting Better" is doing in the MM Pop 30.

"The success of the record is important to me," she admitted. "It shows I am being accepted on my own — and that is something I've worried about ever since I left the Mama's And Papa's.

"Musically, though, it's not quite what I want to be doing. It doesn't satisfy me. It's a good recording for what it is, but you wouldn't exactly call it social commentary and musically it's not very complicated.

"It was relatively easy to record, it didn't require weeks of time in the studios. If music is what I am meant to do then there should be a little more in it to satisfy me.

"Bubblegum music is very pleasant to listen to, and maybe that is what I am supposed to be doing. But it's like they say about Chinese food — half an hour after tasting it you are hungry again."

There's a theory in the music business that it is always more difficult for a girl singer to find material because there just aren't too many songs written specifically from the female point of view.

Cass agreed: "I do find it difficult finding material. My voice is very light and more suited to things like 'Dream A Little Dream'

But it's a drag to work under pressure. I'm going to put everything into it. They'll be all my own things. It'll be me. What I want to say. I don't want to feel any limitations."

At the moment Julie is not thinking in terms of live gigs. "I get moments when I want to be on stage," admitted Julie. "There's nothing like being on stage and having people with you. In the studio, you miss the communication, which is beautiful when the audience is with you, but I can't go on like I did, to that extent. I'm glad I did it because I learnt so much but that's behind me now. There were a lot of times when I was on edge and felt completely messed up.

"Working with Brian was incredible and it was very strange to leave people who you've got so close to. It was weird but I had to. I just couldn't go on like that."

When she does eventually get back to live work, Julie is hoping to play guitar as well as sing. "And I have a few people in mind who I think will be nice to work with. I want to find my own pace. With Brian it was his pace, the pace of something beginning to happen. I want to find my own level, my own rhythm, not musically, but of living and working. You can't work efficiently in someone else's music.

"And I want to change the way I live. With Brian, I saw a lot of things and I didn't see lots of things. I didn't see much, travelling all the time. There's so much to see and learn and find out, outside of working and being on the road."



CASS: difficult finding material

BY BOB DAWBARN

than 'Natural Woman.' That's another reason I'm not totally pleased with the single. I just can't sing heavy material like Aretha Franklin for example — not that I particularly want to sing soul.

"It would be great to have the versatility of a Paul McCartney who can do a beautiful ballad then come on with a real heavy thing."

"The main problem in finding material is, of course, that there are more men writers and as they write from experience their songs really have to be sung by men."

In the days of the Mama's And Papa's, the

publicity hand-outs seemed rather fond of describing Cass as "cynical."

"I supposed that's more fair than unfair," Cass admitted. "I tend to be a little sarcastic, maybe, but with a kind of a humorous tinge to it. Actually, I'm very gullible and if anybody tells me anything I believe it."

Will we be seeing Mama Cass in Britain now she has a new hit?

"I shall be over on October 16 to do a Tom Jones Show," she told me. "We seem to do it every year. I aim to be in London for around two weeks but I don't think I will be doing any personal appearance.

For one thing I don't have a band together at the moment.

"Right now I'm busy doing a Hollywood Palace TV show with Sammy Davis Jr and a few days ago I did an Andy Williams Show. I also have a new single out in the States next week. It's called 'Make Your Own Kind Of Music' and it was written by the same people who did 'It's Getting Better'.

"I do miss appearing in front of audiences but it's a bit difficult at the moment. I don't want to go on tour right now, I want to stay at home with my little girl. And anyway I do enjoy recording and doing television.

"I probably will do a tour again soon, though I can't say when. It will probably be a mammoth tour taking in the States and Europe. The Mama's And Papa's never worked over there and I don't know what the audiences are like.

"At least it doesn't look the same over there. In England I always have a great sense of freedom and it gives you a new perspective on your own country when you leave it. That's particularly true of England where you don't have any language problems."

In view of her constant search for material, I wondered if Cass was writing any songs herself.

"I haven't written anything for years," she said. "I used to when I first started singing with a group called the Mugwumps, but my songs weren't really very good."

I said I was sure she was just being modest.

"I'm being dead accurate," said Cass.

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JAZZSCENE

GARY BURTON is currently getting occasional "flashes of discontent." This means, he says, that changes in his music may be imminent.

"Two months ago I started to think that maybe next year I'll try to make some kind of change in the concept of the music," said the very articulate young vibist whose quartet is currently providing its now-customary delights at the Ronnie Scott Club.

"I can usually tell when something's coming, because I get these flashes of discontent occasionally when I'm playing. That means that a change is imminent."

However, it does not, he told me, necessarily mean that the line-up or even the personnel of the group will alter.

"I'm very happy with the line-up. I feel that this is the ideal instrumentation for a four-man group; it gives you much more flexibility than you'd have with a piano or horns. With the guitar and vibes both being able to play chords, we can all play all the time, instead of standing around waiting to solo."

"A larger group would be an economic burden, and it's getting harder every year to keep a group financially. Expenses are going up, but fortunately the amount of work is increasing too."

Over the three years of the group's existence, only the leader and bassist Steve Swallow have remained constant members of the line-up. Drummers Bobby Moses and Roy Haynes and guitarists Larry Coryell and Jerry Hahn have come and



BURTON: flashes of discontent

A change is due for Gary Burton

gone. "I've been in favour of every change except when Jerry Hahn left," said Gary. "Every time someone new arrived it added something to the music. But at the beginning of this year, before Jerry left, we were getting into some very interesting things and I was sorry to see him go."

His replacement, of only a few weeks standing, is Dave Pritchard, a young man from Los Angeles whom Gary met when the quartet played with Pritchard's group in a concert at the guitarist's college.

"He was writing a lot of interesting material for his little group, and I kept

bumping into him. He also sent me some tunes for our band, and when Jerry left I got in touch with him. In fact Jerry gave Dave some lessons several years ago in L.A."

"Dave has practically no experience at all in jazz, and he resembles Larry inasmuch as they are both basically self-taught, and approach the guitar from a harmonic, chordal standpoint unlike Jerry, who is a more linear player."

The group's other new boy is drummer Bill Goodwin, also from Los Angeles, who has played with Paul Horn, Art Pepper, and many other bands in the area.

While Goodwin is by no means as brilliant a drummer as Haynes, he seems to fit the quartet better, and the music sounds more comfortable.

"That's exactly it," said Gary. "Roy and Elvin Jones are probably the two best drummers around. I've played with them both, but I didn't really like it. That kind of drummer really needs to lead his own group, which is what Roy left us to do."

"It was good musically with Roy, but it wasn't very well integrated — and that's Bill's central aim. Roy, being an older player, was also somewhat reluctant to play the newer material, most of which is not in straight 4/4 jazz time."

"As that is the way the

music has gone in the past year, Roy began to fit in less and less, and the time was coming when we needed someone more sympathetic to the music."

Most of the numbers the quartet now play are in an eight-to-the-bar bag. Does Gary ever find this restricting?

"I find it very interesting, and the way we do it there's more freedom than there is in the normal 4/4. Of course, if we had a drummer just banging out a solid eight with no variations it would be restricting."

"But it's no different if you've got a jazz drummer playing ching-chinga-ching on his top cymbal all night. That's just as bad."

"I'd played over a straight jazz rhythm for years, and I got a bit fed up with it, so I either had to play free or to go in some other direction rhythmically. This was it. We do still play the straight jazz things occasionally, mostly when we need a change."

This brought us round to the opening night at Ronnie's last week, when the first set consisted entirely of the old reliable numbers like "Walter L." "Sunset Bell," and

"General Mojo's Well-Laid Plan." I asked Gary if he still enjoyed playing these numbers, which have been in the group's repertoire for a long time.

"Certainly I do, because they're good songs. We play them mainly to warm up on, when we're not sure of the acoustics of a room and when, as with Ronnie's, we haven't got adjusted to things like the time-change after crossing the Atlantic."

"Fortunately we don't have one major hit tune — we've got about a dozen really popular numbers, so the requests are spread about a bit."

After eight years with RCA, Gary has signed a contract with Atlantic, and his first album for the label, "Throb," is just out.

"It's got the quartet with a violinist called Richard Green, who started out in country music and now plays with a fine group called Sea Train."

"I was happy with RCA for a long time, and they let me do anything I wanted, but then Steve Scholls died and my A & R man left in the reshuffle, and I found I didn't know anyone at the company."

"Nesuhi Ertegun signed me to Atlantic, and he used to come down and watch the quartet quite often. I'm quite happy with the change, and I think they'll let me go my own way — as long as I don't lose too much money for them!"

Gary has one major project in the offing: a new work by British-based trombonist Mike Gibbs, who has been a constant contributor to the quartet's library.

The piece, about an hour long, was commissioned by the Belfast Festival, and will receive its first performance there by the quartet and an ensemble including rock musicians and strings in November. If it goes well, says Gary, it may be recorded next year.

RICHARD WILLIAMS

Bert—a true original

He was at that time attempting something of a comeback on the jazz scene doing duo dates with his wife, tenorist Kathy Stobart — they had been married since 1952. Like so many of the worthwhile things Bert tried, the comeback didn't quite work out.

Bert was born in Manchester on September 11, 1929, and was self-taught on trumpet. He made his professional debut in 1946 and worked with most of the big name bands of the 1950s including Gerald, Eric Delaney, Vic Lewis and Cyril Stapleton.

I first met him around 1956 when he and bassist Jack Seymour left the Delaney Orchestra to form their own excellent Courtney-Seymour Orchestra — basically a palatial band but with a lot of fine jazz creeping through. The band broke up after a year and in 1957 Bert joined the Don Rendell group which included a young alto called Ronnie Ross with whom he was to be frequently associated in the next ten years.

Next came the Jazztet, which he co-led with Ronnie Ross and was certainly one of the most original and professional jazz groups on the British scene of the time.

In 1961 Bert formed a sextet with a line-up that included Kathy Stobart and Dick Heckstall-Smith on tenors, Gordon Beck on piano, Dave Willis on bass and a young drummer called Ginger Baker, who caused reviewers to predict big things for him.

Once again the group's talent outstripped its economic

prospects. There followed a three year spell with Ted Heath's band and, apart from occasional jazz club dates, Bert settled for life as a session man.

He once told me: "Optimists are always talking about jazz coming back. The point is that it has never been a paying proposition and is never likely to be. Consequently you have to get into the studio field — if you are lucky enough and talented enough."

Sessions

As a sessionman he was on dozens of recordings of all types of music, including the Beatles' "Penny Lane."

But Bert's first and last love was jazz and he could never keep away from the jazz scene. And, for him, originality remained of prime importance. He told me: "I feel that I don't have to imitate anybody else's style. I've found my own way of playing and I play exactly and utterly the way I want to play."

Bert Courtney gave me a lot of pleasure — both as a musician and as a warm and frequently witty human being. I'm sure the whole jazz world will join me in expressing heartfelt sorrow to Kathy Stobart.

BOB DAWBARN



MAGGIE: improvising singer

Maggie's music

WHAT constitutes a jazz singer has been a vexed question for many years. Opinions have varied so much that the range would seem to extend from Frank Sinatra to Muddy Waters, and where female singers are concerned there has always been a great deal of controversy.

However, no-one who has heard Maggie Nichols' duet with altoist Trevor Watts on the Spontaneous Music Ensemble's recording of "Oliv 2" would deny her claim to be a true jazz singer.

Maggie is an improvising singer, not just a cabaret artiste who steamrollers every song into the same tired pattern.

When I talked to her last week, she told me that she used to have an inferiority complex about singing with groups like the SME.

"But the musicians have always been so beautiful and kind to me that I eventually got over it," she said.

Maggie first started to learn dancing when she was ten years old, and at the age of 18 she worked at the Windmill Theatre as a dancer.

"I went to Ronnie Scott's Old Place a few times, and I really loved the music."

"I always wanted to get up and sing with the musicians, but I was very young and very scared, and nobody would take me seriously."

"Eventually I got a job dancing in North Africa, Italy and Greece, and when I came back in 1967 I met a beautiful piano player named Denis Rose."

"He was into a Charlie Parker thing, and I worked with him. He taught me such a lot."

"Then I started doing a few odd gigs with Les Condon and the London Jazz Four, and soon afterwards I got my first regular gig with a group when I met the Bird-Curtis Quintet."

A big moment for Maggie was when she met and became involved with the SME. "Norma Winstone introduced me to John Stevens, and then I met Trevor Watts. We got talking and I went along to the Little Theatre Club to hear them."

"I sat in, and although it was a little strange at first, I soon got into what they were doing, and while I was there we did some really beautiful things. It was fine for the first six months, but towards the end I was maybe a little less involved in the music."

"But from John I learned how important it is to get inside the music you're playing. His ideas are so right. He taught me that if you play dishonest music, the audience will be able to tell. That's why I don't believe in compromise."

"When I left John I didn't know where to turn, but fortunately I started meeting musicians I wanted to play with, like tenorist Alan Wakeman and drummer Paul Lytton."

"I'm also singing with the Mick Hamer Quintet. He's doing a lot of arranging and he's using me as a front-line instrument, which is what I love. I'm also working with the John Williams Octet, which is in a completely different bag but very, very nice."

"I want to get into music that's serious but unrestricted, the kind that covers all sorts of moods. If you can get into everything, something will emerge eventually." —R.W.



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COURTLEY: own style

WRITING an obituary is never a pleasant task. When it is for somebody I have known as long, and liked as much, as Bert Courtney it is doubly difficult.

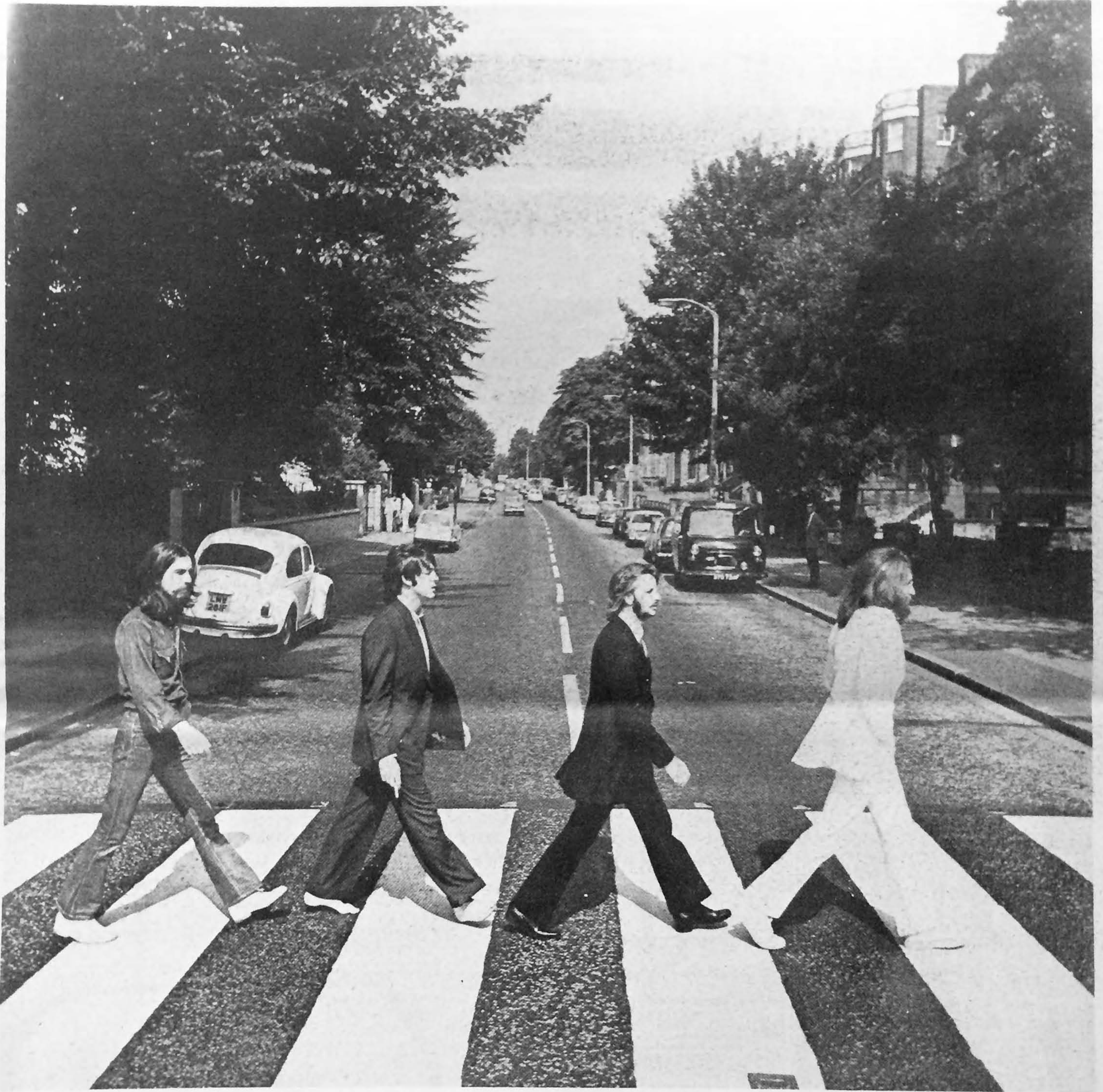
Bert died last week just a couple of days after his 40th birthday, after three years of ill health.


Though perhaps never in the very top flight of jazzmen he was, in one sense, ahead of his time in that during the major part of his career when it was expected of British musicians that they should sound like particular Americans he always managed to be original and entirely himself.

Taste

Again, he wasn't an easy man to categorise and his tastes ranged from his first idol, Tommy Ladnier, through many of the mainstreamers to the fringe of the avant garde.

The last time I interviewed him — can it really be over two years ago? — he told me: "Are we modern jazz? Or mainstream? It doesn't matter any more. When Tony Bennett was here I sat ten feet away from Bobby Hackett. I don't give a damn what you call it — it was just absolutely beautiful music."



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INDIAN FLUTES, HARP AND GUITARS — LOS CALCHAKIS Titles; Antara (solo, SIKU), Isla Saca (solo, HARP), La Bocina (solos, PINGULLO and TIPLE), La Rosa y La Espina (solo, CHARANGO), Pago Largo (solo, GUITAR), La Huertana (solo, KENA), The Carl Cari (solo, GUITAR), La Tropicilla (solo, HARP), Perdi Mi Ruta (solo, KENA), Cuatreando (solo, CUATRO), Senka Tankana (solos, TARKA and CHARANGO), Madrecita (solo, HARP), Llamada de Pastoreo (solo, PINGULLO), Concierto en La Llanura (solo, HARP). (CBS 63622 stereo.)

THIS is a special collection of authentic South American folk music. It shows the wide range of unique wind and string instruments which are used, and have been used for centuries, by the South American Indian. It also shows, as a point of interest, the influence of Spanish music, particularly the technique of the Flamenco guitar and some of the complex dance rhythms unique to Spain.

The South American Harp adds the unmistakable sound of this type of music which is known and enjoyed all over the world. The South American flutes which come in various shapes and sizes are something which I have not heard much of in connection with South America, but this record features four types of flute with such exotic names as Siku, Pingullo, Kena, and Tarka.

As well as the normal Spanish guitar, others used are the Tiple — a guitar with twelve steel strings tuned in groups of three, the central string of each group being tuned an octave above the others, the Charango — a kind of Mandolin made from Armadillo shells, and the Cuatro — a small guitar, rather like a ukelele, with four gut strings.

The different tracks on the record are linked ingeniously by sounds of the countryside — rushing water, trees rustling in the wind, and bird calls, all of which manage to convey the atmosphere of the South American Tundra and provide a suitable background to the music. Unsophisticated music is always a pleasure to listen to because it always comes up with something original, therefore refreshing and new to our sophisticated ears.

ROBERTO GERHARD (b. 1896, Composer) — COLLAGES (Symphony No. 3 for Electronic Tape and Orchestra) (1960); BBC SYMPHONY ORCHESTRA conducted by FREDERICK PRAUSNITZ. **PETER MAXWELL DAVIES** (b. 1934, Composer); REVELATION AND FALL FOR SOPRANO AND SIXTEEN INSTRUMENTALISTS (1966); MARY THOMAS (soprano); PIERROT PLAYERS conducted by the composer. (HMV ASD 2427 stereo.)

ROBERTO Gerhard and Peter Maxwell Davies are two of the most prominent composers currently working in England; this record gives a further opportunity of hearing their work which up until now has rarely been recorded commercially. Both composers present individual styles which are fascinating to listen to but which require at the same time a fairly deep knowledge of the intellect behind the work. Without this fairly detailed knowledge it is possible to say that these works are difficult to come to terms with; a fact which seems to be commonplace in most forms of modern art. It is certainly true in progressive pop and jazz, but also true I think is the fact that prolonged exposure to this kind of music can eventually win its acceptance in the eyes of the public, even if it is a watered down version of the real thing. It can prove the validity of the avant-garde by changing the musical background to our lives.

Roberto Gerhard's Collages is specially interesting to the followers of contemporary music because it uses ex-



KARLHEINZ STOCKHAUSEN: most influential modern composer in Europe.

Unsophisticated, but something original

perimentally the technique of combining orchestral and electronic sound. As the title suggests the work is like a picture made up by superimposing different qualities of sound material on top of one another.

Revelation And Fall is something entirely different. It is based on a spine-chilling expressionist prose-poem by German poet Georg Trakl. The music, in contrast to Collages, is small and crystalline in its sound and employs specially constructed instruments like oil drum and knife grinder and glass smasher to achieve some quite novel effects. Having attended the premier of this work in February 1968 I must say the work does lose something without its visual effect.

As I say, difficult music to enjoy, but interesting to listen to.

AVANT-GARDE KARLHEINZ STOCKHAUSEN (b. 1928, Composer); GRUPPEN FOR 3 orchestras (1955/57); COLOGNE RADIO SYMPHONY ORCHESTRA conducted by KARLHEINZ STOCKHAUSEN, BRUNO MADERNA, MICHAEL GIELEN. **CARRE** for 4 orchestras and 4 choirs (1958/59); NORTH GERMAN RADIO SYMPHONY ORCHESTRA conducted by MAURICIO KAGEL, KARLHEINZ STOCKHAUSEN, ANDRZEJ MARKOWSKI, MICHAEL GIELEN. (DG 137002 stereo.)

KARLHEINZ Stockhausen is the most influential and perhaps the most well known modern composer operating in Europe today. He is also one who is absolutely in control and certain of his direction in music; this is despite the derisive comments and uproar from insensitive critics which have sometimes greeted him in the concert hall. The fact remains that his music is still the subject of much controversy in musical circles. Some people think it a complete con while others herald Stockhausen as the new messiah, a second Beethoven no less!

Stockhausen's music abandons altogether the idea of tonal harmony and melody; instead he thinks in terms of pure sound and the distribution of that sound within the bounds of time and space. If you can understand this concept and I think this record will help you, then you have extended your range of aural experience and can, I hope, possess a view in greater perspective of other more or less conventional sounds. It may help you to

shed new light when encountering avant-garde pop or jazz.

The contents of this record consist of two monumental works for large groups of conventional instruments. The first Gruppen, or groups, for three orchestras is a seething mass of almost random-sounding material; the piece moves along, like a kaleidoscope, presenting an ever changing pattern of sound.

Carre for four orchestras and four choirs is similar in sound, but the whole atmosphere of the work is altered by the introduction of human voices which adds a kind of human quality to an otherwise rather cold sounding music. The voices do not sing words, apart from the occasional name, which has no significance at all in the music, the parts are phonetic, i.e. they are used simply as another sound source.

Of the two pieces I prefer Gruppen probably because I have heard it live and therefore know it a bit better

than Carre. It is always a better experience to hear these pieces live because the overall effect is often lost when transferred to disc.

This record is another in the series entitled Avant-garde issued by the German company Deutsche-grammophon. This individual record won the Grand Prix du Disque in Paris and it is an excellent recording taking full advantage of 2-channel stereo. I can recommend this set of five recordings wholeheartedly — they provide a comprehensive representation of a group of very important composers and their music.

HINDEMITH (Composer); SYMPHONIC METAMORPHOSES ON THEMES OF CARL MARIA VON WEBER (1945). **JANACEK** (Composer); SINFONIETTA (1926). **LONDON SYMPHONY ORCHESTRA** conducted by **CLAUDIO ABBADO**. (DECCA SXL 6398 stereo.)

ACCORDING to at least one eminent music critic I read concerning this record, this is probably the best recording, from a technical point of view, to date of these two works. Whether you are interested in this fact or not, it is still nice to know, at least that you possess the nearest possible impression of an actual live performance, even possibly better than a live performance.

Hindemith's Metamorphoses is very popular among concert goers. Its popularity in repertoire is undoubtedly due to the direct accessibility of the material — its attractive melodies and expert orchestration.

Paul Hindemith (1895-1963) is a notable figure in modern music if only for his theoretical writings on music in which he really gets down to basics. His somewhat abortive attempts at putting his theory into practice, however, have never really caught on in music generally. Nevertheless he has a place in musical history and his writings are thought-provoking material for any musician to read.

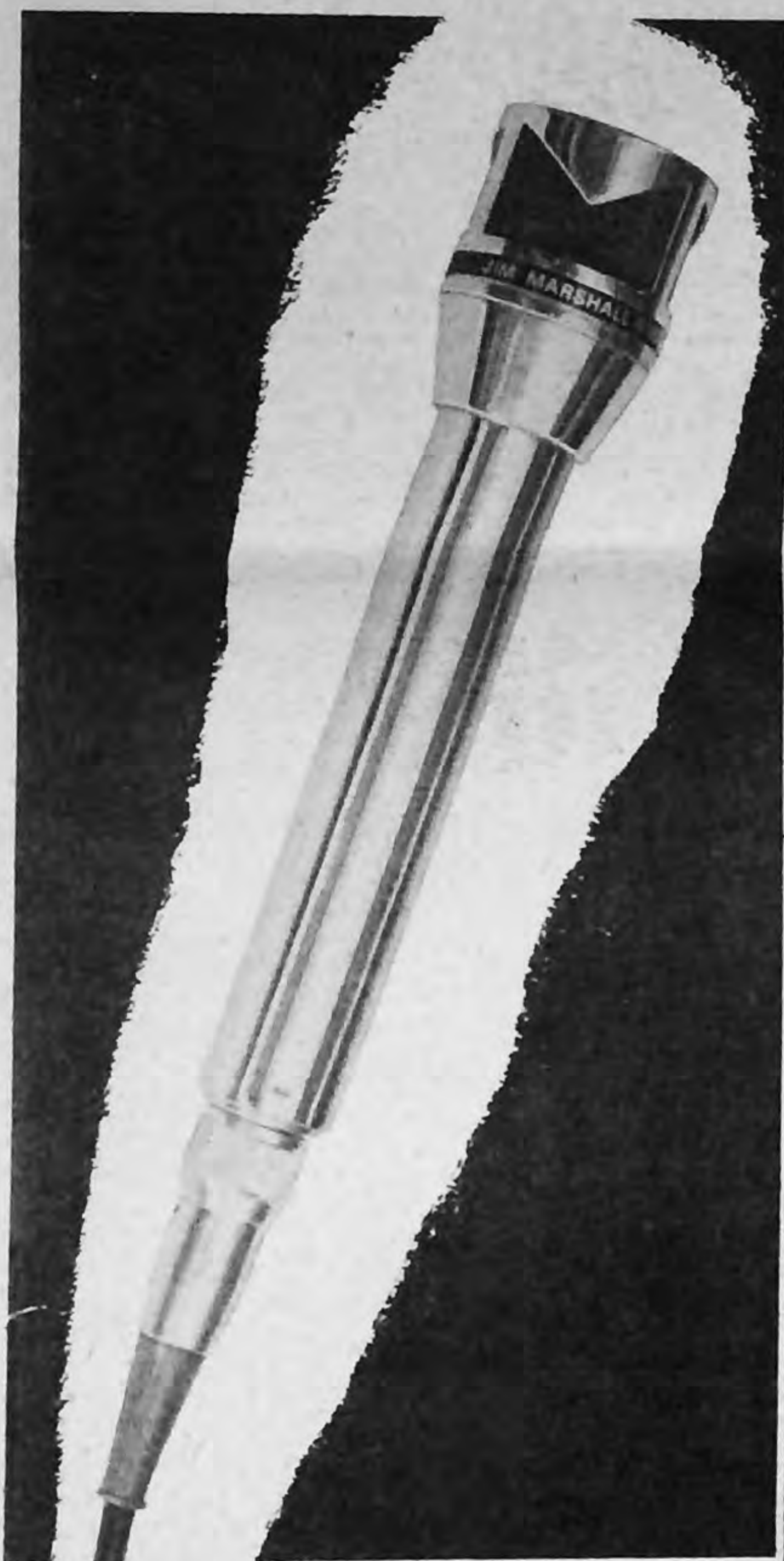
As the sleeve-notes say the music is for amusement only; an intellectual amusement, obviously, for musical egg-heads. But this need not put off less academic listeners; the music is there for anybody who cares to open an ear. It is worth adding as a footnote that a jazz feeling can be detected in certain parts of the composition, which is a direct result of Hindemith's stay in America.

On the other side is an equally well recorded version of Janacek's Sinfonietta.

Leos Janacek (1854-1928) is one of a line of Czech Nationalist composers which also has as members Dvorak and Smetana. He was called a Nationalist because, like the other composers, in composition, he used as material Czech folk tunes and adapted them to suit his own needs. This gives the music its unique sound.

Sinfonietta is perhaps the most popular of his works, like Metamorphoses, it is because of the catchiness of his tunes. Originality is another feature of his work which contribute towards the feeling of freshness and vivacity.

Considering the record as a whole, it is full of enjoyable melody, and thus a pleasure to listen to. The good technical recording is an added bonus and the actual performance is, of course, excellent by the LSO, one of the world's finest orchestras.



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AT FIRST sight, 21-year-old Robert Plant's sudden rise to fame with Led Zeppelin might seem to have been a classic case of overnight success. In fact it wasn't that way at all.

Robert has known bad times and failure, when gigs were scarce and money practically non-existent. When he received the offer from guitarist Jimmy Page which resulted in his joining the Zeppelin, he was at a particularly low ebb.

"My band was breaking up and I didn't know where to go next," he says, "and then I got a call from Jimmy which changed everything."

Robert is from Birmingham, and became interested in the blues while at school. "I was turned on to the blues by a guy named Perry Foster, who I later learned was involved with the Yardbirds in their early days, before Keith Relf joined them.

ROBERT PLANT



talks to Richard Williams

Blues

"I played kazoo and washboard in the sort of bands which, if they had been based in London instead of Birmingham, would probably have become the Rolling Stones. We used to do the whole country blues thing: Memphis Minnie, Bukka White, and Skip James numbers which at that time, about six years ago, were really deep blues — and they are now, too.

"This sort of music turned my mind to the ideal that I could really express myself through the medium of the blues. I had a certain freedom, and while other singers were copying all the pop records I could get up on stage and sing blues with any group.

"The Band Of Joy was really a launching pad for my ideas, any my theories about music. I liked Buddy Guy very much — things like 'First Time I Met The Blues' — and that rough sound, coming after Muddy Waters and Willie Dixon on those old Pye albums, really was devastating.

"Anyway, slightly later on my manager got me some acetates of unreleased material from the States,

things like Buffalo Springfield.

"That made me realise that crash-bang music, for want of a better word, could be combined with meaningful, beautiful lyrics, and it was a big pointer for me. You know the Springfield's 'Bluebird'? That's the sort of thing I mean.

"Then everyone began boosting the Cream up as the greatest thing in the world, but I couldn't see it. I'd rather listen to the Youngbloods or Poco, who maybe aren't the greatest musicians, to a virtuoso like Ginger Baker.

"Then the Band Of Joy began to crumble up, and all my hopes started to vanish.

"I worked with Alexis Korner occasionally, in a band with Steve Miller on piano, and had a wonderful time.

"Then Terry Reid told me

that Keith Relf had left the Yardbirds, but although I respected them very much for their originality I didn't know that our ideas were on the same lines.

"Jimmy Page and Peter Grant, our manager, came up to see me in Birmingham when I was with a group and trying to invade Smethwick with the West Coast sound!

"They suggested that I go to Jimmy's house for a few days to see if we got on together, and it was fantastic because I rummaged through his record collection and every album I pulled out was something I really dug. I knew then that we'd click.

"Nobody in Britain wanted to know us, but Jimmy told us it'd be different in the States. The first time we went we started off right down the bill on the West Coast, but by the time we got over to the East we were at the top.

"I was very nervous when we started off, because everything I'd done previously had more or less been a failure. The first album was done in a hurry, and we were all feeling our way around the group. Now, as we get more familiar with each other, better things will come.

Robert is noted for the ferocity and violence of his voice, and for the power he needs to carry it over the rest of the band.

Voice

"The voice really started developing when I was 15, and we were singing Tommy McLennan numbers and so forth. I don't really know why it's as powerful as it is.

"After the first album I concentrated on developing the range of my voice, and on developing it so that I can do more things.

"I'm very hung up on the songs of Moby Grape and Arthur Lee, of Love. That's nice stuff, and I'm beginning to write in that sort of style.

"This group has really woken me up from inertia. Years and years with no success can keep you singing, but it can bring you down an awful lot."

NOW... A POP OPERA FROM THE KINKS

A CONTEMPT for the establishment-conditioned people of 1969 has emerged all too clearly in the songs of Ray Davies and the Kinks. It has earned them a reputation as intolerant mockers of the little man.

"Plastic Man" attacked phoney people and now "Shangri-La" is devoted to life in suburbia. But it looks as if Ray's obsession is drawing to an end with the release of their latest single and new album "Arthur."

Bass player John Dalton, who replaced Pete Quaife when he left the Kinks, explained: "I think it's something Ray's had a bee in his bonnet for about a couple of years but now the album's finished Ray will probably go onto something else.

"People may think that with our pop opera 'Arthur' we've copied the Who as they've done a similar type album but Ray started writing it years ago. We've been recording it for ages.

"'Shangri-La' is one of the tracks from the album. There are 12 tracks in all and the album tells the story of a middle aged man named Arthur whose son decided to go to America. This makes Arthur realise what he's achieved in life, that he's still living in the past in some ways. He realises what he's been missing all his life.

"There are a lot of good tracks on the album and they'd all make singles. Ray couldn't really make up his mind which track we should use as the single."

John, who had his own group Mark Four before



KINKS: underground in the U.S.A.

BY ROYSTON ELDRIDGE

finally joining the Kinks, will be making his first trip to the States next month when the Kinks start a two-month tour of a country where they are regarded in a totally different light than in Britain.

"We're regarded as a

sort of 'underground' group in the States. Our last album 'Village Green Preservation Society' is a big 'in' record with the hippies.

"We'll be playing all types of places from the colleges to all the progres-

sive gigs like the Fillmore East and West. It's a complete coast to coast tour.

"Obviously some places are bigger than others but we intend to use brass and strings on this trip. We'll be using a lot of material from 'Arthur' so we'll need the brass. It should be great working with that big sound behind us and it will give the kids something different to look at and hear."

While in the States John hopes "to do the whole tourist bit as I've heard so much about it from the other boys" and to meet two of his biggest idols Elvis Presley and Jerry Lewis.

"It seems to me that Tom Jones has brought on this return by Elvis. I think perhaps Elvis is a bit jealous and afraid that Tom Jones will take over his crown."

Elvis apart, John believes that the current return to rock by a lot of groups has come about because of a lack of original material.

"People have run out of ideas of their own and there are so very few good songwriters around these days so they've had to revert back to the old stuff. A lot of people who are playing the old stuff are the so called supergroups — something I wouldn't call them.

"As individuals they might be very good but they tend to clash on stage and you end up with one person trying to dominate the group."

WHAT PETE TOWNSHEND THINKS ABOUT KING CRIMSON

An uncanny masterpiece. An uncanny masterpiece. Title? Song titles? You might know more than I, but I've got the ace card cos I've the album weeks before release to review no less. What depths one has to stoop to to hear new albums before everyone else. How marvellous is the feeling when I walk in a room and say, "you haven't heard it? More's the pity!" Cos I've heard it and its incredible.

But its also over careful, cautiously rampant guitar solos scream all over you but never miss a note. Silent drums drum and a million bloody mellotrons whine and soar like sirens down a canyon. Endless, or at least seemingly endless passages through extemporised classic non-effervessant secret-keeping become boring. Drums click and sniff, mellotrons breathe, unidentifiable woodwind multiplies, a voice reminiscent of a Zombie sings. Its time consuming and expensive but somehow, even if you don't get into their complex musical fantasies and indulgences you have to stand and straighten your back when out of all that comes THE COURT OF A CINSONGKRIM. ("The Ultimatum" says Plum) Bob the roadie comes round, he is already a fan of KING CRIMSON and is extra eager to listen. He doesn't leave his seat until the album is finished, then, after having hung around for about two hours decides to leave. I know when he's had enough.

You must have gathered its good. Undeniably. But in some ways too good too soon if thats possible. You will only know what I'm getting at when you hear it for yourself, its akin to being a ritual it really isn't. The ritual is future worship. The adulation of unnecessary perfection. I hear it, and I know it had to cost at least ten thousand pounds to make. If they chucked out as much as I think they did in order to embrace the remainder it could have cost twenty thousand. I can't tell if its worth it.

A friend listening to the album from a room below says, "Is that a new WHO album?" Deeply I'm ashamed that it isn't, but I'm also glad somehow. That kind of intensity is music not Rock.

Twenty first century schizoid man is everything multitracked a billion times, and when you listen you get a billion times the impact. Has to be the heaviest riff that has been middle frequencied onto that black vinyl disc since Mahlers' 8th.

An American chick comes round with a friend and tells me, "They're all real musicians." I don't know where to look. I was never more aware of any other single fact.

Oh well. YINGYANGYINGYANGYINGYANGYINGYANGYINGYANGYINGYANGYINGYANGMYGGGGGGGGGENERATION. OOH and by the way, THUNDERCLAP NEWMAN. Same to you.



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RELEASED 10th OCTOBER

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THE BLUES

PAGE

National blues convention

REPORT BY MAX JONES AND TONY WILSON

THE SECOND National Blues Convention took place at London's Conway Hall on Saturday and Sunday and was, by general consent, an enjoyable occasion and a success. There is talk of another next year, but no certainty.

All the halls and byways in use, and that includes the passage from Red Lion Square to the pub during opening hours, were regularly occupied. The Blues Unlimited record and literature stall in the entrance hall was well patronised, and every passage and cubby-hole in the none-too-cozy Conway bristled with blues buffs exchanging views or doing business.

Recitals, lectures, free discussions and the like were held in the Club Room (where the Big Bill and Bo Diddley films were shown) while Guitar Workshop proceeded in

the Small Hall almost non-stop under the hostmanship of Alexis Korner. The Workshop, as last year, was a highly popular feature of the Convention. All the participants we spoke to seem to have dug it. Alexis swore that the musical standards were wholly admirable, higher than before.

Events

Mike Raven was all about the place again: introducing the main events with his customary cheerful air, and among the speakers and helpers were America's Nick Perls, of Yazoo Records, Britain's Paul Oliver, Liverpool's George Melly, Australia's Rick Milne and such BU redoubtable as John Broven, Mike Leadbitter and Simon Napier.

There were others, too, like Pete Brown (who runs the Down With The Game label), James Hamilton and Blues World's

Bob Groom. And Charlie Gillet, whose recital on the Jump And Shout singers was said to be very good.

The first day of the Convention (on Saturday) was well attended, and from 10.15 in the morning, talks and recitals, the workshops and film shows kept blues fans busy.

In the evening, from 7.30, a concert featuring Mike Cooper, Alexis Korner, Jellybread, Jo-Ann Kelly, Brett Marvin and the Thunderbolts and compere Mike Raven gave the British blues scene a chance to show its paces. Cooper, a leading country blues stylist, scored with his strident vocals and neat guitar work. Jellybread, a fairly new band, came over quite well but pianist, vocalist and leader, Pete Wingfield, was really outstanding. His "Boogie Sandwich" piano solo was a highlight of the evening.

Alexis Korner, playing acoustic guitar, was joined by a young Scandinavian guitarist, singer and harmonica player, Pete Thurup, and between them they provided a nice contrast.

Version

With her spot, Jo-Ann Kelly really got things swinging. Backed by a band that included brother Dave, guitarist Putty Ryger, Steve Rye on mouth harp and pianist Bob Hall, Jo-Ann belted through an exciting set that finished with "Rock Me, Baby." Dave Kelly joining his sister on the vocals and Putty Ryger playing some fine guitar. The concert finished with Brett Marvin and the Thunderbolts, a sort of blues version of the Bozo Dog Band. A washboard and crossed sticks covered in bottle tops and bounced on a spring-soled boot (very bluesy) created stomping rhythms behind piano, guitar, trombone and weird wind instruments.

While this off-beat stuff upset some purists in the audience, it made a light-hearted finish to the show, especially when most of the artists came on stage to take part in the final number.

Solid

Sunday's programme again began at 10.15 or so, with the workshop — which included piano, harps and the rest as well as guitars — in the Small Hall and recitals in the Main Hall. The Broven/Leadbitter duo conducted a discussion in the Club Room, and there was a film show hampered by technical troubles.

After lunch, with blues records indoors or beer outside, the Sunday afternoon concert got away to a solid start with the Chicago-type blues of the Nighthawks. Numbers by J. B. Hutto and Big Boy Crudup were sung by



JO ANN: got things swinging



KORNER: standards were higher

Ron Skinner (bass gtr). Stuart Witcher blew strong harmonica and Bruce Langman played tough guitar.

Errol Dixon joined his backing group, completed by drummer Melvyn Wright, for "Back To The Chicken Shack," "Bartender," and one or two more, giving a very pleasant show. This team was followed by the Blue Bloods — "How Long" and other traditional on various combinations of harp-guitar-piano — and later we had Davy Graham and Paul Rowan (harp), the John Dummer Band with Bob Hall and Jo-Ann Kelly guesting, Simon and Steve, Annette Brox (vocal) with Victor Brox and Liverpool's Sam Mitchell (gtrs), then the Korner finale.

Before winding up the concert with his New Church combo, Alexis brought on Jim James and Rafael Callaghan (gtrs, voc, harmonica) — two young musicians who had impressed at the Workshop earlier.

"Quite incredible," Korner told us. "They came up and produced a standard of music I've seldom heard here. When they'd finished, everyone thought: who's going to follow that."

We must note here, in passing, that Dave Kelly's exciting bottleneck playing with Dummer was a highspot of Sunday's

show. And when Jo-Ann joined in on "Let Me Love You Baby," the session got well off the ground.

A pity the set had to be cut off in its prime; likewise the New Church session with Ray Warleigh's alto and Nick South's excellent bass. Korner had introduced Duffy Power, as well, so really there were too many acts for the time. Perhaps it's better than too few, though.

As an afterthought, the concerts lacked a personality such as one of the US bluesmen the organisers had tried for. This would have made a difference to the atmosphere, also we guess to the crowds which were less numerous than last year.

Re-make

Still and all, the meetings were rewarding and it was interesting, for example, to re-make the acquaintance of author-recorder Sam Charters, over here with Country Joe and the Fish and taking in the Convention. "I haven't heard music like most of that for about ten years," he said. "I like it myself, but you don't hear it in Chicago any more. And it's louder than the Chicago bands. You see, very few of them can afford amplifiers as big as that."

BLUES ON RECORD

PETER CHAPMAN, known professionally as Memphis Slim, gives a few boogie woogie lessons on CHICAGO BLUES (Xtra 1085), a Folkways Recording made in Chicago in October, 1960. The LP holds the following tracks: "Boogie Woogie Styles," "Alberta," "Scandinavian Boogie," "Between Midnight And Dawn," "46th Street Boogie," "The Party" and "Chicago Rent." On most of them, Memphis either talks or sings, and he pays tributes (acknowledged and otherwise) to a number of his companions and mentors. "Alberta" and "Between" are fairly straightforward vocal slow blues, showing signs of what the singer learned from Big Bill Broonzy around 1940. More important than the singing is Slim's rippling, tremulant keyboard accompaniment and solo interludes. Here as elsewhere on the LP he is supported somewhat stolidly by Jump Jackson's drums and Arbee Stidham's guitar. "Scandinavian" is a fastish solo with talk ng (dedicated to Rena) which roams through the barrelhouse styles with musical references to Pinetop Smith. Speckled Red and half a dozen more. "46th Street" is similar but faster and devoid of spoken comment. The first track and last two are perhaps the most gripping. Memphis hammers out driving medium boogie on "Piano Styles" while chatting about Leroy Carr, Meade Lux Lewis, Pinetop and Pete Johnson and suggesting their styles. "Rent Party" is built on the "Yancey Special" bass pattern and honours Jimmy Yancey in a distinctive Chatman way. The final performance is a now-familiar recitation in humorous-protest vein ("We don't serve Negroes..."). "Wonderful, I don't eat 'em either, give me a hamburger") and it is notable for Slim's violent but very relaxed right-hand figures in dead-slow tempo. He has made more impressive albums in this reminiscent vein, but as one of the last convincing boogie exponents he's well worth hearing at Xtra's low price. — M.J.



MEMPHIS SLIM: boogie exponent

"Let's Boogie" are all goodies. The second session, with Guitar Joe and drummer Little Brother Griffin, produced an excellent "Can't Hardly Keep From Cryng." Some of the music by the assorted Texans and Louisianians on the second side is unexciting. But it helps to fill in the picture of Gulf Coast music, including Zydeco (or Zodic). Big Chenier, Hop Wilson and Jay Stutes are the other artists on the set. — M.J.

FIVE BLUES artists, none of them well known, have been assembled for inspection and, perhaps, reassessment on SUGAR MAMA BLUES (Biograph BLP12009). The singers, all of whom play guitar or harp, are David Wylie, who recorded as Little David in Atlanta around 1949/50; Frank Edwards, who records with harmonica (himself, probably) and two guitars at the same place and time; Pee Wee Hughes, with harmonica, guitar and rhythm, New Orleans, '49; guitarist-guitarist Curly Weaver (Atlanta, '49), about the best known of these; and Dennis McMillian (voc, gtr), who recorded in New Jersey in '49. Weaver worked and recorded with Willie McTell, and one or two of his records have appeared before on anthologies. His "Keep On Drinkin'" with interesting enough lyrics, is one of the ripest things here; and his "Brown Skin Woman" is another fair 12-string Georgia blues item. Little David, whose guitar shows Josh White touches, is so-so on "You Don't Mean Me No Good" and "Shackles Around My Body," while Hughes (whose "Country Boy" was included in Realm's "Livin' With The Blues" collection) has to stretch too thin a talent, on this showing, over three tracks in '49. McMillian, a North Carolina singer listed as McMillin in the Blues Records book (and also on an earlier anthology), blows amusing, boastful lyrics on his two takes of "Paper Wooden Daddy." At best, his guitar — with some use of bottleneck — comes across vividly too, but five tracks of him is a lot for all but dedicated blues buffs. So there are long-gone here, but it's very obscure stuff and not, I think, to be belittled except as entertainment at the high price of 52s 6d. — M.J.

A NEW Storyville Special album, LOUISIANA BLUES (626005), is important not only because of the variety of Gulf Coast styles presented on it but because the first side contains eight early titles recorded by Weldon Juke Boy Bonner who, paradoxically, is a Texas bluesman. Mike Leadbitter, in a helpful liner note, explains that in spite of the name this anthology features artists who "belong properly to the Gulf Coast and can be found at one time or another anywhere between New Orleans and Galveston, Texas." They came to Lake Charles, Louisiana, during the late Fifties and 1960 period to record for the Goldband label's Eddie Shuler. Juke Boy, self-styled One Man Trio, sings and plays harmonica and guitar, somewhat after the manner of Jimmy Reed. On a few tracks here — most notably on "I'm Not Jiving" — the highish, nasal singing and lazy style are much like Reed. But the same applies to Ashton Savoy, who sings and plays guitar on the first three tracks of Side Two. For one of his two sessions, Bonner's folk voice and harp and guitar are supported by Katie Webster (pno) and Lightnin' Mitchell (drs). "Blue River Rising," "Got To Take A Ride," and the dance-worthy

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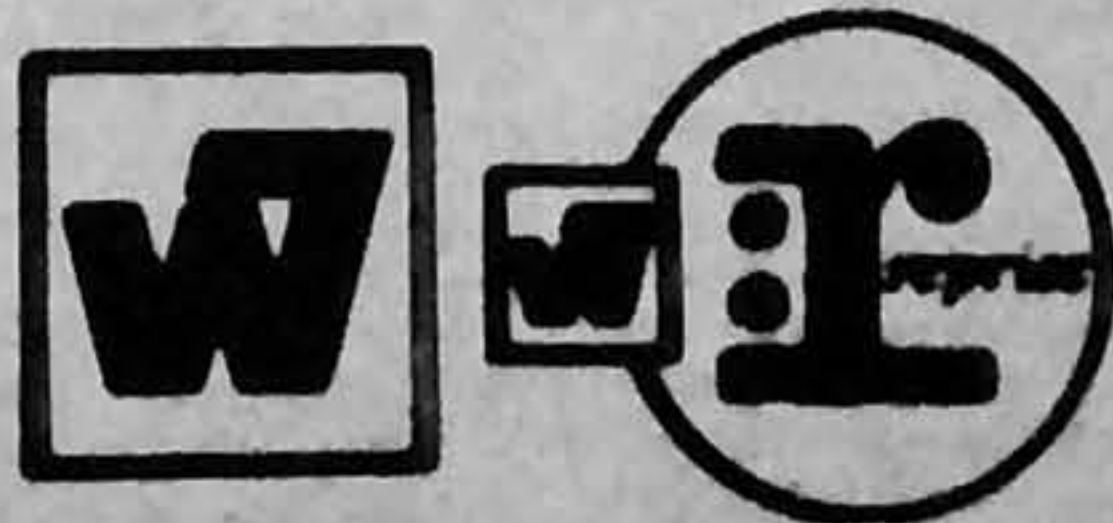
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JAZZSCENE

I'm a one gig a week man says Dave



HOLDSWORTH: A day gig at Woolwich Polytechnic

THE AIM of most jazz musicians is to be able to play as often as possible. Not so Dave Holdsworth, the trumpeter who is best-known for his work with Mike Westbrook, and now leader of his own quartet. "I'd like to be able to play one gig a week with my own group," he says. "That would keep me quite happy."

The reason for this attitude is that Dave is not a professional musician. In fact he's quite happy with his "day gig," which is lecturing in Liberal Studies at Woolwich Polytechnic.

"But at the moment I'm lucky if I get one gig a month for the quartet," he adds. "The next date in the book is sometime late in October, and it doesn't seem to be getting better."

Born and reared in Morley, near Leeds, Dave's father was a pianist, and when he was seven Dave began to play cornet in a brass band.

He was a trad enthusiast at a fairly early age, and at Keele University from 1960-64 he played with a variety of bands.

Certainly

In 1964, he reached the final of the Inter-Varsity Jazz Contest at the Fairfield Hall with his own trio, a trumpet-bass-drums unit which didn't win anything but which certainly gave the judges a shock.

"I'd never heard Ornette or any of the free guys at that time, but I had a good drummer and a lousy bass player and we just played three of my numbers in a pretty avant-garde fashion. We were lucky to get to the finals at all, really, because we got the last place going and we wouldn't have got it at all if Peter Clayton hadn't stood up for us.

"The things which turned me on at that time were the Gerry Mulligan quartets with Chet Baker. That was until I heard the 'Mingus Plays Mingus' album, with Dolphy and Ted Curson."

Holdsworth came to London in 1964 to teach and play jazz, and spent some time in the wilderness before joining Westy last year.

"I phoned him in 1967 and asked if he wanted a trumpeter, but he didn't. A year later he called me and asked me to join him.

"Westy's a funny writer. When you see his charts for the first time you think 'Oh no, this'll never work,' but somehow it always comes out sounding really great. You're just permanently knocked out when you're in his band."

Dave is a bit of a rarity in that he does not do commercial gigs.

"I've done two commercial gigs in five years, and I hated them both. I'm glad I'm not like some of these cats who have to take terrible jobs just to make ends meet."

I asked Dave if he had any desire to record his quintet, which includes Alan Wake-man (tr), Barry Guy (bass) and Paul Lytton (drs), and met a surprising response.

"I'm very suspicious of British jazz records. Apart from Westy's things they don't seem to sell, and I'm not at all sure that they do any good for the musicians in the long run. Anyway, we're still shaking the quartet down and I don't feel ready."

"It's very difficult being a leader. If you put your name on a group you have a certain responsibility, and it's very difficult not to become a kind of Fascist. You've got to give your men as much freedom as possible without it becoming chaotic.

"In our group we try to use the themes I write as a platform for improvisation. It's not just a question of playing the theme and then jumping off into freedom: if you're going to write a theme, then you might as well use it, that's what we're trying to do."

RICHARD WILLIAMS

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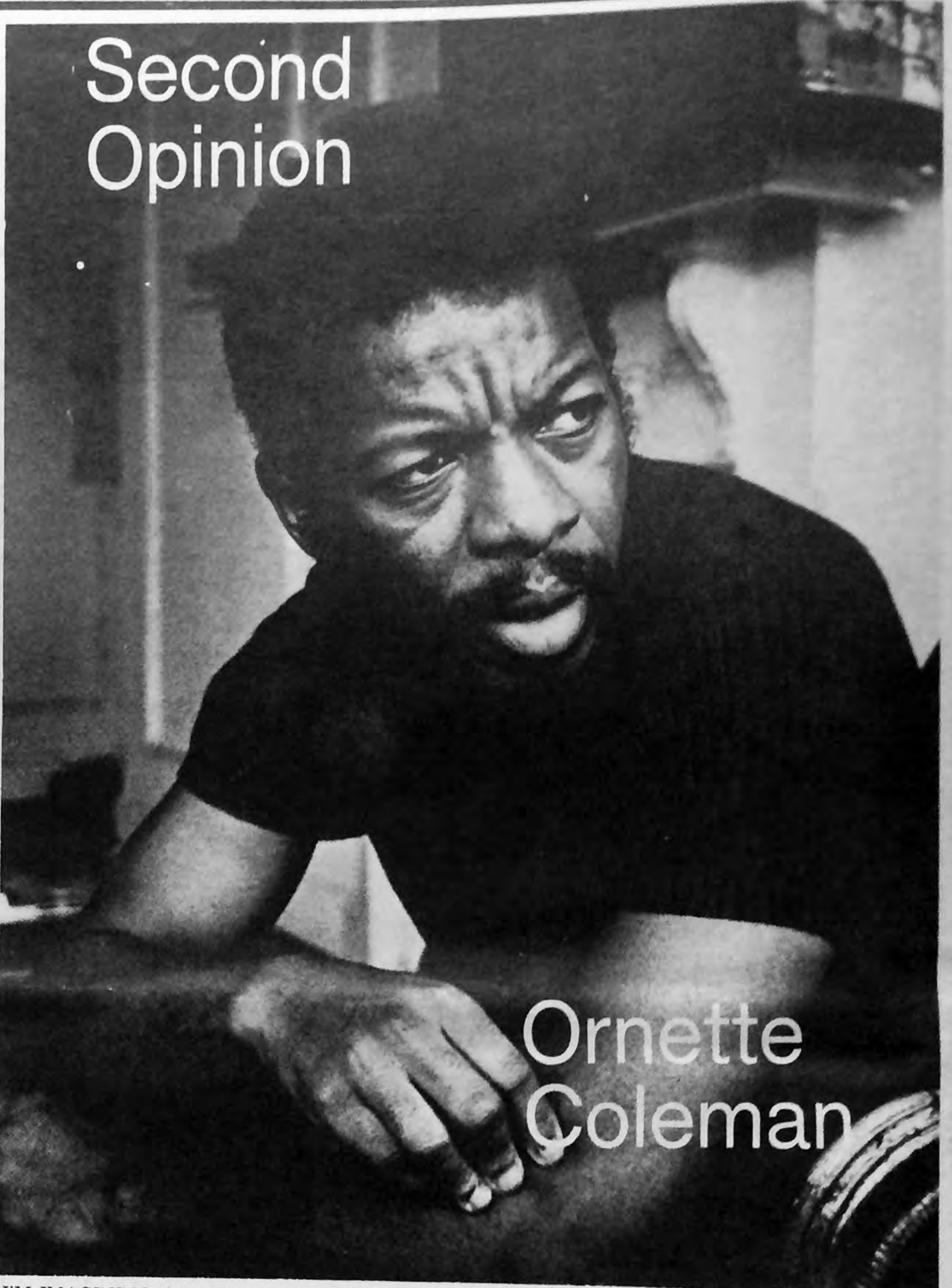
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REX

Second Opinion



Ornette Coleman

I'M IMAGINING things — imagining for a moment that I've never heard of Ornette Coleman. Then someone turns up with, let's say, "An Evening With Ornette Coleman" and plonks it on the turntable. What would my reaction be? Some members of the establishment would still have us believe that the saxophonist is a musical freak, but show me the man who really loves jazz and wouldn't jump for joy at Ornette's happy urgency!

I mean, just feel the alto's singing opening foray on "The Happy Fool" in which Coleman has reached the ultimate in self-revelation. This is what jazz is all about, and if you cannot be moved by his exultant approach, you don't love jazz as a living music.

The very essence of the entire jazz tradition is embodied in Coleman's music. It's entirely spontaneous for a start; it's highly emotional, insistent and powerful, and rooted in the blues.

Now that the saxophonist has been recording for over ten years, I find it hard to believe that people still talk of him as though he were a musical illiterate, but they do. Ironically, the passage of time is such that he now sounds relatively conservative along-

side Albert Ayler or Pharaoh Sanders.

Like Charlie Parker and Louis Armstrong, Ornette is one of the few single-handed jazz innovators. But would music in fact be the same today without his influence as it would have been without that of the late John Coltrane?

The truth is that Coleman was the very first musician to come along and kick aside chord changes, barlines and key signatures, leaving the way free for total improvisation at a time when jazz was stagnating from too much reliance on chords as a basis for improvisation. From out of the South West he came, shouting his own kind of blues, framing his happy-sad heartcry in imperious tones.

Where Coltrane's complex style evolved gradually for all to see and follow the how and the why, Ornette's unique concept was already formed when he went into Contemporary's studios in 1958 to record "Something Else" and "Tomorrow Is The Question." Unlike the academic, introspective Coltrane, the rough-hewn Coleman burst out of his Texas cocoon as a perfect imago. Where Coltrane the virtuoso chose to experiment in front of the public, Coleman had been marking time for years.

The early albums with trumpeter Don Cherry, bassist Charlie Haden and Billy Higgins or Edward Blackwell on drums are still the best, though Coleman did reach another peak in 1965 with the Izenzon-Moffett trio. This alliance can be heard on the superlative Polydor "Evening With" double-album recorded at Croydon and the two Blue Notes from Stockholm's Golden Circle. Both this trio

and the quartets have always played total group music, the men interlinked and dependent on each other like a human body functioning through a heart-lung-kidney machine.

This is a complete group improvisation without the pain and the toil that most of the free musicians undergo, and yet the leader's ego is dominant throughout also. In fact, the only time that Coleman has ever not dominated the proceedings on one of his recordings is on "Free Jazz," the 36-minute long continuous improvisation featuring such as Eric Dolphy and Scott LaFaro that was the forerunner of Coltrane's "Ascension."

Coleman still records infrequently, but lately he has lost something of the impact he had four years ago. On "The Empty Foxhole," the controversial trio date where he used his 9 years old son in the drumseat, Coleman made some beautiful music, particularly on the trumpet which he has at last succeeded in mastering, but on "New York Is Now," the revolutionary sounds fresh no longer. Dewey Jackson, whose uninspired tenor saxophone plays a purely subsidiary role, fails to provide Coleman with the inspiration he seems to need at this point.

There is much in Coleman's music that is deceptively flippant, especially in his trumpet and violin playing, but with few exceptions the greats through the ages have always shown a sense of humour.

If Ornette Coleman had done nothing other than write tunes, he would have made his mark. Whoever claimed that he was a "poor melodist" did melody a great

disservice. Apart from the soaring masterpiece, "Chap-paqua Suite," where the composer actually put pen to paper for a lengthy film-score, he is always bursting with memorable tunes.

A completely unself-conscious artist initially, Ornette has — for me — become increasingly self-conscious since making his legendary Croydon appearance in 1965. But in jazz as in much art we, the listener-critics, often wish for our idols to remain as pure and primitive as when they first shook out complacency.

We elevate them to a certain level and then get distressed when they talk back and insist on doing their thing. Now that Ornette has a grant-bestowing foundation to answer to and the adulation of thousands, his music has moved slightly away from its earthy origins. Man and music have changed.

Or rather, the music hasn't changed that much; it's just stopped still. The same thing happened to Monk ten years ago, for those artists whose creativity spans a lifetime are rare anywhere. But if Ornette Coleman never plays another fresh idea, he has already made his contribution by clearing the way for a myriad freedom marchers.

Ornette is the man who bridged the gap between the conventional and the free. He is also, for me at any rate, the new Charlie Parker — whatever that means. I know of no-one else playing jazz today who has the ability to make my heart sing so.

VALERIE WILMER

CAUGHT IN THE ACT

A vote for Wilson! (Pickett, that is)

THE SUCCESS of Soul music lies in the ability of the artist to convey emotion or at least excitement. Unfortunately there are few singers capable of producing even excitement today and prior to Wilson Pickett's appearance at the Albert Hall on Friday the number seemed to be dwindling.

Erma Franklin, the sister of Aretha, was a disappointment. She lacks her sister's attack and even allowing for the backing mistakes her vocal came over badly. Only her hit single "Piece Of My Heart" and her sister's show stopper "Respect" made any real impact.

The second half saw Pickett's own band the Midnight Movers, come on. They had a nice solid sound and first backed new singer Danny White who did a fair copy of Otis Redding hits like "Dock Of The Bay" and "Can't Turn You Loose."

THE WHO

FORGET the supergroups. The Who are now the band against which the rest of rock must be judged.

Their two-hour concert at Fairfield Hall, Croydon on Sunday was a shattering tour-de-force, it was exciting, moving, frightening—and musically brilliant. And if their performance of "Tommy" did not qualify as a work of art, then "Art" has no meaning. Not that the Who are concerned with anything so abstract. Their message is excitement and the violent beauty of their performance said everything about youth, rock, and revolution.

This was surely their finest appearance to date. The acoustics were perfect, the sound came over with stunning clarity, and the group were so together they seemed to be sharing the same nervous system. Riffs and patterns flashed and exploded between Townshend, Moon, and Entwistle. Daltrey sang with strength and precision and the group's harmonies were perfect.

They thundered into oldies like "Can't Explain," "Fortune Teller" and Mose Allison's "Young Man Blues," which included a few lines from Daltrey about the Piccadilly squatters. Then came the mini-opera "A Quick One," "Substitute," "Happy Jack" and "I'm A Boy." But it was "Tommy" that the people had come for. They performed it in full, with a few additions and an extended overture.

As a record, "Tommy" is a masterpiece. But on stage it took on a stunning new dimension. The group's amazing movements, with Pete more acrobatic than ever, gave it added drama. Even their clothes were part of the effect with Pete in his boilersuit and boverboots and Roger resplendent in his now familiar fringed leather outfit. Time and again they proved their mastery of the rock medium and all its electronic paraphernalia. They pushed their equipment and their technique to their furthest limits but never lost control. At times it was difficult to believe there were only four men on stage.

Suddenly "Tommy" was over and we were into definitive versions of "Summertime Blues," "Shaking All Over"



PICKETT: had the Albert Hall on its feet

and, of course, "My Generation" with those amazing bass runs from John. A standing ovation brought them back to do "Magic Bus," which started with just Pete's guitar and Keith on woodblocks and built to a crashing climax. This was their last British appearance for some time. But even if they never play another note they have earned their place as the most dynamic group of them all. — ALAN LEWIS.

OSCAR PETERSON

ON FRIDAY, Oscar Peterson's Trio — with Sam Jones (bass) and Bobby Durham (drs) — came to Worthing's thousand-seater Assembly Hall to begin the 1969 tour of Britain. The hall wasn't full, but the three-quarters crowd didn't take long to make its enthusiasm clear. The pianist walked briskly on stage, bowed his acknowledgement of the applause, sat at the keyboard and sped into a finger-cracking version of "The Lamp Is Low," complete with solo bass and drum passages of commensurate agility. The hall's recently acquired Steinway gave out for the next hour and a half or so the kinds of ten-fingered sound pianos were made for—sometimes thick and compact like a reduced band arrangement, sometimes delicate with single-note embellishments, other times fast and florid or heavily blues-touched, but always characterised by swing, discriminating taste and extreme virtuosity.

Peterson is so businesslike in technique and manner that it is easy to miss what he's doing. Which, I suppose, is one of the hallmarks of a practised artist. Number follows number without fuss or false bonhomie, and too often without an announcement. Only the grating and humming which accompany many of his rubato flights or moments of

hard improvising on unaccompanied choruses bear witness to inner emotions or even conflict within the power-packed frame. An occasional unidentified original escaped me; otherwise this opening recital gave us, in addition to the songs mentioned, "Yesterdays," Schifrin's "Down Here In The Ground," a solo "I Concentrate On You," Jobim's "Triste" and "Wave," "You Look Good To Me" (featuring Sam Jones), "Some Day My Prince," "L'I Darlin'," "Waltzing Is Hip," (featuring Bobby Durham), "Green Dolphin Street," "Let's Fall In Love" and, as an encore, Oscar's "Hymn Of Freedom."

The trio, it need hardly be said, works closely as a group whether the demand is for frisky Latin-American beats or one of those long crescendo endings which has Oscar trilling masterfully while Durham rolls furiously on two cymbals. Each of the famous partnerships has affected Peterson in a different way, and this present one has inspired a soaking, bluesy sort of groove which made this, for me, the most enjoyable of all Peterson Trio concerts. It was the first time the Worthing Corporation had sponsored a jazz event by a major figure and it should be pleased with the result. Peterson certainly socked it to 'em.—MAX JONES.

COUNTRY JOE

IF ANYBODY really wants to start a revolution, they should try holding a concert with Country Joe and the Fish, for they certainly have the ability to create and stir mass emotions as they proved at the Royal Albert Hall on Monday. At the end of the concert there were almost as many of the audience on stage as there were actually sitting in the auditorium. This will give some idea of how poorly attended the

concert was. However at the beginning of the concert which was a solo effort from Country Joe and the Fish, guitarist Barry Melton urged the people in the "gods" to come down and fill up the more expensive seats which were empty. Musically Country Joe and the Fish are surprisingly effective, switching from heavy rock to country and western to soft rock and all points in between. High points of the show were Country Joe's solo song, sung to an acoustic guitar accompaniment, "The Baby Song," celebrating the start of his family; and organist Mark Kappner's mixture of Tiny Tim and Jimi Hendrix which involved the singing of a twee Twenties song and the smashing and burning of the ukelele.

A long version of "Rock And Soul" brought the audience to its feet, and onto the stage, and by the time the group played their final number, "Fixin' To Die Rag," the stage was packed with dancing people. The evening built up to this point of great excitement and certainly was one of the best shows seen at the Albert Hall for a long time. — TONY WILSON.

HERMAN

THE sophisticated setting of London's Talk of the Town might not appear the obvious venue for Herman's Hermits. But the group showed considerable aplomb in following the dazzling display of showgirls and young male dancers — who featured in an impressive space-age production complete with ascending rocket — and produced a well-balanced act of song hits and comedy. Despite five years at the top, Herman still lacks some of the brashness of stage department one might expect from a seasoned performer. But

perhaps his boy-next-door quality enhances his crowd appeal. Certainly the audience owe him. And Herman's Hermits used their microphones with more subtlety than the preceding show singers, who seemed intent on rivaling the noise of a rocket blast-off. — LAURIE HENSHAW.

HYDE PARK

ELECTION kicked off the last free concert to be staged in Hyde Park this year. Although their set was competent and had a nice summery feel to it, there was no real communication between them and the audience. The Edgar Broughton Band held the audience from the start, and although they tended to over-do the anti-establishment theme, the audience seemed to like it, replying with cheers of delight.

Quintessence succeeded in following the Broughton Band well with an original approach to the Indian music scene, and although some of the numbers were long, no interest was lost. The crowd warmed to them, dancing in an almost hypnotic way as strains of flute, crisp guitar phrases, and strong vocals poured out.

Next, a surprise appearance from Al Stewart and although his numbers were adequate, I think the audience were waiting for the heavier material, next to be supplied by the Deviants. Simple, heavy beats with harsh vocals from Mick Farren gave the crowd what it wanted and a surprise Buddy Holly number from them went down really well, even if it was musically lacking. After the Deviants, D.J. Jeff Dexter announced the Soft Machine, who proved to be the greatest success after The Edgar Broughton Band. Their music can't and indeed needn't be categorised. Just enjoyed. Mike Ratledge showed some brilliant

and inventive organ playing, which was tightly complemented by some equally complex bass patterns by Hugh Hopper, both filled in nicely by some unusual drum rhythms from Robert Wyatt.—JEFF STARRS.

CARIBBEAN FEST

WEMBLEY'S Empire Pool was taken over on Sunday by nearly 9,000 people who'd travelled from all over Britain to attend the Caribbean Music Festival. But there was a surprising lack of reggae and only a handful of skinheads. Instead we had a very R&B influenced show and a really beautiful audience.

Black Velvet seemed out of place playing progressive rock and Root & Jennie Jackson relied heavily on Gospel material. Jimmy James included the Temptations' "Ain't Too Proud To Beg" as well as Otis Redding's "I've Got Dreams" and his own hit "Red Red Wine." Like Tony Tribe who came on afterwards, Jimmy had a soulful voice and the backing was more Memphis than Jamaica.

Desmond Dekker was perhaps the biggest attraction and he proved to be a complete professional on stage. Max Romeo too, was good, his version of "Wet Dream" lasting three times longer than usual. Jackie Edwards who wrote "Keep On Running" for Spencer Davis and "Comas On Home" for Wayne Fontana sang both these hits but it was "Baby Doll" which showcased his vocal range and earned him the greatest response.

Derrick Morgan's discotheque hit "Seven Letters" was received well as were the shapely Mohawk Dancers and a strange character called Freddie Knowles who throws somersaults on stage. Topping the bill was Johnny Nash whose distinctive voice came over really well on "Then You Can Tell Me Good-bye" and "Cupid." Undoubtedly a success the Festival showed that Caribbean music is a force to be reckoned with.—ROYSTON ELDRIDGE.

JOHN SURMAN

LAST Monday at the 100 Club there occurred one of those nights on the London jazz scene which can truly be termed historic.

The occasion was the "farewell blow" of John Surman, sponsored by the London Jazz Centre Society. Surman, leaving next month to conquer new worlds on the Continent, took advantage of it to present music which showcased the very best of the younger generation of British jazz.

The first half of the evening was devoted to Surman's octet, surely one of the most stimulating aggregations around. Paradoxically, the scene was stolen from Surman during this set by his long-time partner, altoist Mike Osborne, whose solo on the up-tempo "Stand By" was delivered with such ferocious intensity and passionate lyricism that it had the entire audience, me included, on its feet and roaring. Osborne can seldom have played better.

What happened after the interval can barely be described. It seemed as though every good young musician in town was up on the stand, and the sound was fantastic.

At one time the stage held Surman, Osborne, Harry Beckett and Mongezi Feza (pts), Malcolm Griffiths (tmb), Alan Skidmore (tr), Chris McGregor (pno), Barry Guy and Johnny Dyan (basses), and Louis Moholo and Selwyn Lissack (drs). The music kicked, yelled and pulsated through a kaleidoscope of life-sounds. Surman was amazing, masterfully prompting the entire band and at one point introducing the theme of "Round Midnight" which received an engaging mauling from the ensemble.

The packed house screamed approval, and it seemed as though the beautiful noise could go on forever. When it did stop, one reflected sadly on the gap Surman's departure will create. — RICHARD WILLIAMS.

TONY OXLEY

THE more avant-garde jazz isn't normally my first choice for a quiet evening's listening, yet hearing the Tony Oxley Quintet, opening for the week at Ronnie Scott's Upstairs Room on Monday, I found, by the end of the evening, that the barriers had been swept away and I was caught up in the general excitement of it all.

Of course, individually, the Quintet — Oxley (drs), Kenny Wheeler (trpt. flugel), Evan Parker (tenor, sop), Derek Bailey (gtr), and Jeff Clyne (bass) — are all fine musicians, so one can start from the premises that even when apparent chaos reigns it is intentional.

Some of the arranged passages, particularly in the first set, I found created anti-climax, but the soloists, particularly the remarkable Parker and admirable Clyne, each created their own moods in sound. Clyne, incidentally, seems to me to be one of the very few musicians in this genre who is not afraid to create a lyrical solo, mixing aggression with more tender feelings. My one complaint is that each set last a full hour without pause—even Beethoven gives his listeners a chance to rest their ears occasionally.

There was a good deal of jazz in the West End on Monday which no doubt explained why only about a dozen people found their way to the Upstairs Room. This original and highly exciting quintet deserves to be heard by as many people as possible. — BOB DAWBARN.

ATOMIC ROOSTER

ATOMIC ROOSTER were a sensation at London's Marquee Club recently, stunning the crowd with the most exciting new group sound since the Nice.

Essentially an organ band, in the tradition of the Nice et al, they have a unique approach — how else will the phantom Vincent Crane at the organ and Carl Palmer on drums?

Vincent's playing is often quaint, bizarre, outrageous, but always driving and highly original. There are reminders in his compositions of some of the work he did with Arthur Brown. They are part of the Crane assault on music. Carl's drumming was staggering. His speed is dazzling and enthusiasm infectious. Taking his shirt off to free the sweat, while playing a bass drum solo with deadly accuracy, flashing sticks around the kit like Buddy Rich's favourite son, Carl is generally too much.

Nick Graham on flute, bass guitar and vocals is an invaluable asset to what must prove the big new group of 1970. — CHRIS WELCH

STAN TRACEY

THE Ronnie Scott Club is presenting a different supporting attraction every night to the Gary Burton Quartet, which ended its season on October 4. On Monday it was the Stan Tracey-Pete King Quartet who, due to the absence of regular drummer Bryan Spring, were unable to do some of their more arranged pieces.

However, Spike Wells made an excellent deputy for Spring and with the dependable Dave Green on bass the two leaders were given a chance to show their paces. Peter King remains a most fluent alto player though I find some of his freer playing a little less convincing than when he is displaying an amazing speed of thought on conventional ballad sequences.

It is, however, Tracey's musical personality which dominates the group. His style is such a personal one that it can surprise us any change in musical fashion and still sound as fresh as ever. Brian Auger and the Trinity are tonight's (Thursday's) guests at the club followed by Chris Barber's Band (tomorrow), guitarist John Williams (27), Keith Tippett (29), Indo-Jazz Fusions (30), Tubby Hayes Big Band (Oct 1), National Youth Jazz Orchestra (2), Ray Warleigh (3) and Ronnie Scott's Band (4). — BOB DAWBARN.

WHY DON'T YOU Oilit!

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ROGER CHAPMAN

of FAMILY on the latest sounds in Blind Date

COUNTRY JOE AND THE FISH: "Here I Go Again" (Vanguard).

What's this? It really reminds me of someone. It has a very American sound, but nowadays lots of English groups have that sound. In fact they could be English. Whoever it is they're not doing much for me. The vocalist sounds a bit like Tim Buckley. Who is it? Well they were doing some interesting things about a year ago. But this is really weird.

GRIFFIN: "I Am The Noise In Your Head" (Bell).

This really doesn't get to me. Oh, what! Give that one a miss. The guitar sounds a bit like Luther Grosvenor of Spooky. It sounds like a demo disc. Who is it? Well that's a drag because I know the singer, Graham Bell. I don't think this makes it, which is a shame for Graham.

LEVITY LANCERS: "Oh Play That Thing" (Mercury).

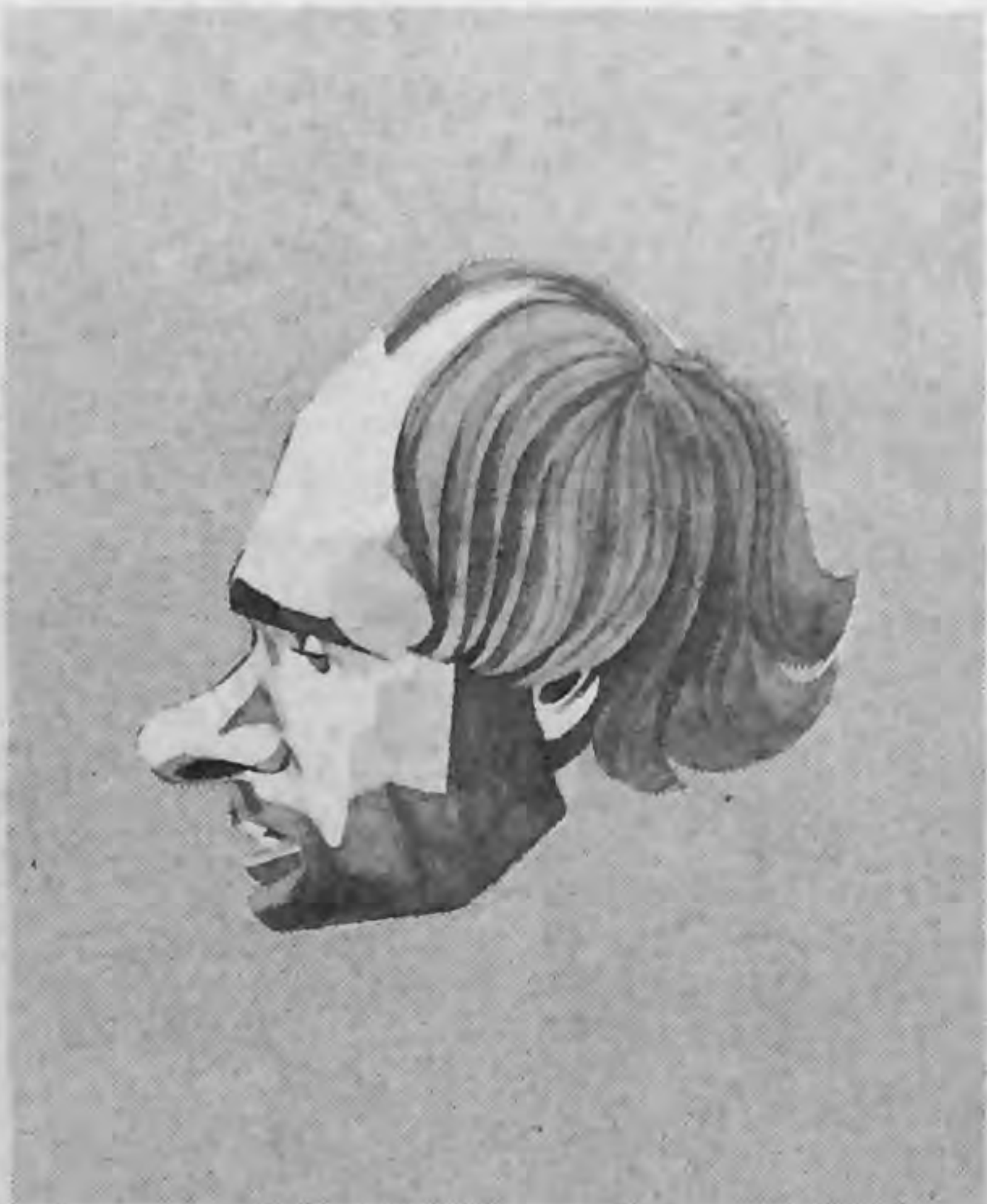
Mary Hopkin? No — the New Vaudeville Band. I really don't like this at all. I can never understand what these people are trying to get into. Ever since that Vaudeville scene there have been session men trying to get a hit with that sound, and the Bonzos are the only ones who can do it. Give it a blank.

JIMMY YOUNG: "You, No One But You" (Polydor).

Oh turn it up — what? Ha ha! Who CAN it be? Is it the Golden Shot — Bob Monkhouse? I bet I know who it is — Des O'Connor! No — it's Jimmy — Jimmy what's his name, the disc jockey. It really is terrible. I keep expecting him to give a recipe for stewed rice at any minute.

DELIGHTS ORCHESTRA: "Do Your Thing" (Ateo).

Is it the NDO trying to be



groovy? Bands who try to play what they think is commercial pop never make it because that's the way they think about it. This is a good old sequence. Yes, I think I have heard this tune before.

DON PARTRIDGE: "Going To Germany" (Columbia).

You've really got some wonky singles here, you really have. Can we leave this one? Who is it? Well that's funny because I really liked "Blue Eyes" and "Rosie." They were very honest and simple.

RASCALS: "Carry Me Back" (Atlantic).

Ah, is it Otis? This is something like Lee Dorsey would do but not as good. It's a bit ordinary. Is it called "Carry Me Back"? It should be. Who

is it? Really? They're trying to get into a soul bag. They started out doing some incredible things like "Groovy." This sounds as if they are trying to make a 1963 coloured vocal group record, and I'm afraid it doesn't make it.

ESTHER OFARIM: "Saturday Night At The World" (Phillips).

Oh Phillips — that looks promising. Ha ha! I haven't got a clue who this is. So many of these chicks sound the same these days. I dig Mary Hopkin, but I just don't know who this is. The Caravelles? Let me think — oh, Esther Ofarim. She's got a great voice. She reminds me of Barbra Streisand, but I don't dig this at all.

DOORS: "The Soft Parade" from the LP The Soft Parade (Elektra).

Jim Doors and the Morrisons. I really like his lyrics. Yeah, he's very strong this fellow. I don't dig him on stage but he comes across well on record. This sounds a bit like the Mothers.

There used to be an aura about their total sound, but I don't know if I dig what they are doing now. Their singles aren't what Doors are about. I like their old albums a lot better.

BEATLES: "Come Together," "Something," "Maxwell's Silver Hammer," "Oh! Darling," "Octopus's Garden" and "I Want You She's So Heavy" from the LP Abbey Road (Apple).

I don't know — the Beatles are doing a Humble Pie now. This sounds very moody for the Beatles. And I've heard this tune "Something" before somewhere. In the past the Beatles have been able to borrow things and put themselves into it. This is a bit too obvious though.

And "Maxwell" doesn't make it for me. This is really a drag, because I really dig the Beatles. This is an inferior version of "When I'm 64." Shall we try another track? "Oh Darling" doesn't make it at all. They'd better turn up with something good soon. "Octopus's Garden"? It's Ringo. Ha ha!

Now if any other group did this, it would be a complete washout. No, I can't get into this at all. Let's hear the next one, yeah? I know this one — it's like Mel Torme's hit "Coming Home"!

Ever since their last LP they have been making records as if it is something they have to do because they are Beatles. Maybe the whole thing has got beyond them. If this album had been by anybody else it would have been a complete washout.

The Beatles have been a major influence on the whole music scene, but I don't see them being an influence anymore.

"LOUIS ARMSTRONG?" said the tough, grizzled white cab driver as we sped through New York's Spanish Harlem towards the bridge from Manhattan to Long Island. "He's a great man, a credit to America and a credit to his race."

We drove on across the bridge towards Corona, where Louis has lived for more than 27 years now in an unpretentious, clapboard house in a quiet, friendly suburb, with neighbourhood kids playing outside his front door, and three generations of friends scattered all over the district.

Louis and his charming wife Lucille had invited me to have dinner with them at their home—a great thrill for a lifelong Armstrong fan and a chance to see for myself and MM readers just how Louis is today, after months of illness, anxiety and doubt about whether he will ever play again.

TRIM AND FIT

And I can report, after six delightful hours in the company of Satchmo and Lucille that he is fit and well recovered from his serious kidney illness, happy to be active again and already thinking of his first engagement with a new band.

The music world may not realise it, but 1969—Satchmo's 69th year—was almost the year when the obituaries were written for the greatest trumpet player the world has known. Louis knows that and appreciates his recovery. And so does Lucille, who told me, in their elegant, thickly carpeted lounge: "We nearly lost him. There were times when he was in hospital when we felt he was going to die. Thank God he didn't. Now see how well he looks; he looks better than he has for years."

Weighing in at 136 lbs (just under 10 stone) Louis was indeed trim and fit.

The Armstrong's home is a detached, narrow house standing in around an acre and a half of land. Steep steps lead up from the roadway to a finely carved wooden front door and you step into a cool, tiled hall, with tall plants to the right and a thickly carpeted staircase immediately ahead.

On the left is the lounge; formerly two rooms it is spacious and comfortable with two sitting areas — one at the front of the house, which has two large, capacious settees facing each other and another sitting area at the other end near the gramophone. Large portraits in oils of Louis and Lucille are on the walls and there is a bookcase full of a wide range of books, as well as a small bar and a record cabinet.

The house has 10 rooms. There are two bathrooms, one on each floor.

Upstairs, Louis' bathroom leads from their bedroom and is colourful and lovely with gay, printed wallpaper and tiled walls.

DEN

Louis also has his den on the first floor with a verandah leading off. This verandah overlooks the front of the house and the street and Louis can, and does, watch the kids playing outside. The den is wood-lined with a large desk and several easy chairs. Behind the desk is a huge cupboard, which houses his stereo player, a tape deck, a large selection of records and books and a huge library of musical tapes.

There is also, of course, a TV set. It is a colour set and is one of seven sets in the house — four colour and three black and white — including a tiny transistor portable TV set in the bathroom.

Today, Louis at home is a study of a man who is thankful to relax after decades of hustle and travel, of late gigs and

Louis Armstrong is recovering New York from a near fatal illness. Here, in an exclusive series, Louis talks to ALAN about his health, his home, hopes, his future

early rises, of draughty cars and long plane flights, with rarely enough time for proper meals. This, in a nutshell, is the main reason why even a tough old constitution like Satchmo's finally buckled under the pressure.

I asked him about his illness as he stood shaving in his bathroom, with the tiny TV twinkling by his left elbow. "Every now and then you know, tiredness and that rough schedule... I used to get pretty tired travelling so much. So it's best that I got it over with. Now I'm home and restin' The doctor said take it easy and that's what I did. In the future I won't travel as much."

"My manager, you know, used to think: 'grab it while you can.' So I used to play until late at a gig, then have perhaps four hours sleep, get up, take a car perhaps 50 miles to the airport; ride a plane all day, then maybe, change and ride another, then go on the stand and play again for the folks. That's what caused it. I could feel it coming on; I used to get so tired... my body, my legs used to be so tired I could hardly work."

"I was in bad shape. A kidney ailment can do a lot of harm and effect the heart and I've seen so many musicians pass since I was sick that I'm just grateful to be here anyway whether I

play music or not. I'm still alive and that's happiness and I feel good. Just like I say, long as you're breathin', you got a chance."

"The illness didn't effect my blowin' at all, it was just my body was so tired." Louis was confined to bed for some time during his illness, both in the hospital and after he returned to his home in Corona where he was nursed by Lucille.

DUKE

The measure of his recovery is that he goes out one or two nights a week. While I was at his home, a telephone call from a leading New York hotel invited him to go to dinner and hear the Duke Ellington Orchestra. Lucille accepted the invitation and Louis commented that it would be nice to have dinner at the hotel and hear Duke again. "Those two together can't be so bad," he growled, with a grin.

He also dropped in one or two New York clubs, including the Round Table where his trombone player Tyree Glenn leads a four-piece.

"I don't want to overdo it. I don't wanna just be hanging round just to be doing something jazzy when I can stay home and watch the ball game and cool it, like we say."

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GIVE WAY

NEXT WEEK: Louis talks about his

SATCHMO '69



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But he goes out and is even thinking about business again — he recently re-signed with his agents Associated Bookings, the head of which was Joe Glaser, Louis' manager since 1935, who died earlier this year just after Louis got out of hospital himself.

Louis visited Joe in hospital. "But he didn't know me," said Satchmo, with genuine sadness at the loss of a man he admired and whom he regarded as "a good friend" as well as a business manager. At Joe's funeral Louis had a wreath which contained a few bars of music in flowers.

"The inscription," said Louis sadly as he played me a recording of the news bulletin broadcast on American radio about the funeral, "that was simply 'Till We Meet Again.' And I meant it."

One of the invitations Louis accepted recently was to the birthday party of Count Basie at the band-leader's home. Basie entertained a number of injured servicemen from a nearby military hospital at his swimming pool and Louis and Lucille went along to the party. He didn't perform on that occasion however — just "ate a lot of food and came home to two packets of Swiss Kris!" he said.

At the party, the music

was provided by Brooklyn Bridge, an American heavy rock band. With his characteristic open-mindedness about music, Louis told me he really dug listening to the band.

"I enjoyed it. Everyone was dancing round the pool or having a swim. It was real nice. The band were very young kids, but they told me they were earning 16,000 dollars a night and that ain't no joke! I appreciate these young cats. They appreciated us when we was young. I think it was nice. They got something on the ball. You wouldn't expect me to do all that but they used a valid style, and it all came from us anyway, you know. But I wouldn't say it weren't good. I enjoyed listening to it.

BOOTIN'

"Some people say it's not music. But it's gotta be music, but what kind of music? There's all kinds of music and the most of it is two kinds — good and bad. I see people swinging to it. Those boys were bootin' them saxes. To me it was something, you know, I'd been in so long. I enjoyed it."

I asked Louis if his enforced lay off and hospitalisation gave him the chance to think about things — about his life and his music.

"I wasn't depressed or

nothing like that. My life has always been the same whether I'm sick or well. So, no tears, I never have to ask nobody for nothing. I get three meals a day and that's more than I've been getting. Some people want too much anyway. See, I've been right in this neighbourhood for 29 years, seen three generations, and all my neighbours, we love each other.

"I go into other neighbourhoods and everything's destructive and things are so bad, but here, every generation respected us. They all come back to visit Aunt Lucille and Uncle Satchmo. That's the warmth. People here knew that I wasn't feelin' good. They didn't bother me. I just had the friends I wanted to come here. That birthday I had — all the neighbourhood kids came round. Those are the things I live for."

Outside the cries of the kids had stopped as it grew dark. We went downstairs and joined Lucille in the dining room where she served a delicious salad and chicken meal, cooked by herself "Southern-style" although she was born in New York City. And even though Lucille is Catholic and Louis is not, they say grace at every meal.

During the meal, I asked Louis what his plans for the future were once he was given the okay to go back to work. He had already told me that his chops were

still in good condition — indeed, he proved it with a few bars on his favourite Selmer trumpet — and that he practised the trumpet every day without fail.

"Well, I always want to stay before the public. Music's my life. I'll always be around music. Maybe I'll teach and I was just saying, I came from the church singing and I still have my lip salve, that keeps my lips strengthened—as strong as the day when I finished before my illness.

PERFECT

"But I'm warmed up and I'm ready to go back to work anyway. I do plan to get the band together again and I'm hoping to start again round Christmas time or something like that. I don't know whether I can get the same musicians as I had before, but there are always good boys about and around November-time I'll probably go into rehearsals again to get things together."

After a perfect evening with two courteous human beings, Lucille called a hire-car to take me back to my Manhattan hotel. With many invitations to "come again soon," I left with Louis' parting remarks in my mind.

"Sure am glad you came, Pops," he said, "You sure did bring me up tonight!"

Likewise, Satchmo, likewise.

DAVID RUFFIN



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book, his records, his philosophy and New Orleans

EDITED BY LAURIE HENSHAW



BACK IN '44 WHEN THE BOBBY SOXERS RIOTED

DECEMBER 12th, 1915: A son — named Francis Albert — is born to Martin and Natalie Sinatra. Sinatra, Sr., was a bantamweight boxer, boilermaker and bartender. Mother was an active participant in Democratic political activities. Place of birth for F. A. Sinatra — Hoboken, New Jersey.

1933: During this year, Frank Sinatra took part in his first Amateur Contest as a vocalist. He travelled, too, in company with a local impresario — the legendary Major Bowes — on the vaudeville circuit.

September 9th, 1935: As a member of the vocal group, the Hoboken Four, Sinatra — he was lead singer — appeared on-stage at the New York Capitol Theatre. The quartet won first prize on the Major Bowes Amateur Hour.

1937-38: Began singing at the Rustic Cabin, a roadhouse on Route 9W near Alpine, New Jersey. Starting at a salary of \$15 a week, young Sinatra sang solo, with a group called Three Flashes Or Pages, emceed — and sometimes even waited at the tables.

February 4th, 1939: Wedding No. One: to childhood sweetheart, Nancy Barbato.

June, 1939: First big break came in June, '39, when, after bandleader/trumpeter Harry James had heard him sing at the Rustic Cabin, he joined the newly-formed James band.

July 13th, 1939: With the James orchestra, Sinatra cuts his first recordings. Titles were "From The Bottom Of My Heart" and "Melancholy Mood."

25th January, 1940: Commenced career with the Tommy Dorsey Orchestra, after Dorsey had made James an offer for his services. First Sinatra recording date with the band took place on 1st February, '40 ("The Sky Fell Down," "Too Romantic.") In all, he appeared on record approximately 100 times in company with the Dorsey Orchestra.

8th June, 1940: First child born to Frank and Nancy Sinatra. Named Nancy Sandra.

1941: Frank's first film appearance — in Las Vegas Nights (retitled The Gay City in Britain).

19th January, 1942: Sinatra cut his first solo recordings on this date. Though he was still band singer with Dorsey, he made four titles — "The Night We Called It a Day," "Night And Day," "The Lamplighter's Serenade," "The Song Is You" — with orchestrations by T.D. staff arranger, Axel Stordahl, later to become Sinatra's own M.D. for many years. During 1942, Sinatra appeared (together with Dorsey, et al) in his second picture — Ship Ahoy.

September 10th, 1942: Sinatra left Dorsey (in Indianapolis) to go out as a solo artist. (Dick Haymes took his place).

30th December, 1942: The first Sinatra solo appearance on leaving Dorsey took place at the once-famous New York's Paramount Theatre. Then, he was billed as "Extra Added Attraction." Also featured: the Benny Goodman Orchestra/Sextet/etc, Peggy Lee, Jess Stacy. The roar of greeting for Sinatra when he walked on stage caused Goodman to ask, with incredulity: "What the hell is that?" The Swoon Age was upon us. Signed by Columbia Records.

Due to his immense popularity, a Columbia recording of "All Or Nothing At All" was reissued... and had sold half a million copies by June, 1943. Voted Top Male Vocalist by Down Beat Magazine.

6th February, 1943: Started period as resident male vocalist on Your Hit Parade coast-to-coast radio. During 1943,

This week, the Melody Maker is proud to pay tribute to Frank Sinatra in a comprehensive review of his 30 years of stardom. It opens with Milestones in the Sinatra Story — from birth to the present day — as compiled by Stan Britt, Editor of "Perfectly Frank," journal of the Sinatra Music Society.



1951 weds Ava Gardner

Sinatra's third film was released — Reveille with Beverly.

14th August, 1943: First appearance at the Hollywood Bowl. Thereafter, began work for RKO Radio in his first starring film — Higher And Higher.

12th October, 1944: An appearance at the New York Paramount caused Columbus Day bobbysoxers to riot.

10th November, 1944: Franklin Wayne Sinatra, born at the Margaret Hague Hospital, Jersey City. During 1944, another RKO film — Step Lively, starring Sinatra.

1945: For MGM, Frank made the highly-respected Anchors Aweigh. During the same year — in which he also cut 38 more sides in the recording studios — he starred in a film short on racial intolerance. Titled The House I Live In, it won a special Academy Award.

17th December, 1946: After being selected by Metronome readers as top male vocalist, Sinatra recorded with the Metronome All-Stars for Columbia.

Classic

13th October, 1947: Frank Sinatra Day was celebrated in Hoboken. It Happened In Brooklyn (MGM), in which Sinatra sang Styne-Cahn songs such as "Time After Time" and "I Believe," saw him starring opposite Jimmy Durante, Kathryn Grayson and Peter Lawford. One of his most prolific recording years, Sinatra made no less than sixty-nine sides during 1947!

20th July, 1948: The Sinatras' third child — Christina (shortened later to Tina) — was born at the Cedars of Lebanon Hospital, Hollywood.

1949: Not a particularly inspiring year for Frank Sinatra, either in the recording studio or on the film set — except for the delightful On The Town, to this day looked upon as something of a minor classic.

July, 1950: British debut at the London Palladium, where reviews were usually excellent.

7th October, 1950: Sinatra makes his first TV appearance, courtesy CBS.

30th October, 1950: Nancy secures interlocutory decree of divorce.

7th November, 1951: Marriage number two—to actress Ava Gardner, in Philadelphia.

1952: Meet Danny Wilson, with Shelley Winters, Alex Nicol and Raymond Burr, brought from Frank good swinging and engaging personality in his role as a nightclub performer. He made his last recording for

Columbia on September 17th — a poignant, beautifully-sung "Why Try To Change Me Now?"

9th January, 1953: Signed for role of Angelo Maggio in From Here To Eternity, for which he won an Academy Award as Best Supporting Player — the springboard for the biggest single comeback in showbiz history. Signed with Capitol Records, the Award-winning actor engaged in his first session for his new label on April 2nd, 1953. Titles waxed at this session: "Don't Make A Beggar Of Me," "I'm Walking Behind You," "Lean Baby" and "Don't Worry 'Bout Me" (this was Sinatra's first collaboration with Nelson Riddle).

9th December, 1953: Recorded "Young At Heart," which went on to sell a million.

April, 1954: Academy Award presented for Best Supporting Male Performance of 1953. Portrayed a sadistic gunman and potential Presidential assassin in Suddenly In '54. The classic Sinatra album, "Songs For Young Lovers," recorded the year before, becomes a best-seller.

1955: Doris Day, Gig Young and Ethel Barrymore are featured opposite a Garfield-inspired Sinatra in Young At Heart. Apart from the big-selling title tune, Frank sings a new number — "You, My Love" — and standards like "Just One Of Those Things" and "One For My Baby," in his role as a piano-playing cynic. Dr Frank Sinatra, together with Olivia De Havilland and Robert Mitchum, is hospital-based in Not As A Stranger. And it's Sinatra in top-top comedy form, with wisecracking David Wayne and long-suffering Celeste Holm, also doing admirable things in The Tender Trap. Debbie Reynolds helps along. The title song is a big hit here for Frank, who sang it both over the credits and to Miss Reynolds during the film. Still in filmdom, Frank stars as Nathan Detroit (opposite Brando, Jean Simmons, Vivian Blane) in the classic Frank Loesser musical, Guys And Dolls. On record, completes the superb LP set, "In The Wee Small Hours." More tremendous single hits with "Love and Marriage" (from a much-praised TV, Our Town) and "Learnin' The Blues." Sinatra made a clean sweep of the musical magazines' readers' polls.

1956: The Man With The Golden Arm rates as his finest acting achievement — Eternity notwithstanding. Brilliantly portraying a drug-ridden jazz drummer (coached by Shelly Manne, who also appeared in the film), Sinatra was at peak acting form. Eleanor Parker and Kim Novak were the female interest. A successful failure was one way of describing Johnny Concho, his first independent production. Frank was the cowboy anti-hero. Bing Crosby, Grace Kelly, Celeste Holm, Louis Armstrong and The All Stars and Frank Sinatra scintillated in High Society, with music from Cole Porter, and based on The Philadelphia Story. A huge box office favourite. During '56, the unforgettable album, "Songs For Swingin' Lovers," is recorded and sells like the proverbial hot cake.

5th July, 1957: Divorced from Ava Gardner.

1957: The Sinatra film roster for the year was The Pride And The Passion (with Sophia Loren, Cary Grant, The Joker Is Wild (another fine acting performance, with Jeanne Crain, Eddie Albert and Mitz Gaynor also starring), and Pal Joey. The latter, with music from Rodgers and Hart was, in many ways, the epitome of Sinatra. His whole performance in this film — Kim Novak and Rita Hayworth provided the feminine interest — was wholly memorable. Particularly, the "Lady Is A Tramp" scene. From Joker, came the Oscar-winning song, "All The Way."

Great

1958: During May and June of this year, Frank recorded, in company with Nelson Riddle, one of his all-time great albums — the magnificent "Only The Lonely."

1959: Some Came Running, A Hole In The Head (with the hit novelty, "High Hopes") and Never So Few were the trio of Sinatra films for the year. Another fine album, "No One Cares," was recorded at sessions in March and May during the year.

1960: Shirley MacLaine, Maurice Chevalier and Louis Jordan joined Frank in the screen adaptation of Cole Porter's Can-Can. Ocean's 11 had most of the Clan engaged in a scheme to rob the Vegas casinos.

19th December, 1960: First recording session for his own company, Reprise Records (Ring-a-Ding Ding album).

January, 1961: Stages Inaugural Gala, at the late John F. Kennedy's Inauguration as President. The Devil At Four O'Clock (Spencer Tracy aside) was not a memorable movie. Recorded for the last time for Capitol in September (Point Of No Return LP) — and also recorded "live" for the first time. The numbers recorded in concert at the Sands have never been released.

1962: The Clansmen (Davis, Martin, Lawford, Bishop) were on hand for Sergeants Three, a Western Cavalry comedy that sagged a bit. In a completely different vein, The Manchurian Candidate turned out to be one of the best vehicles for Sinatra in years.

June, 1962: As part of a hugely-successful world charity tour (in aid of underprivileged children), Frank Sinatra plays four London concerts. Each a sell-out. Whilst in town, he records an album with British musicians of British material, with Canadian Bob Farnon as arranger/conductor. "I've waited 20 years for this," Sinatra declares after the first ever meeting on record between the Count Basie Band and himself. The album, "Sinatra-Basie" is the net result of that 20-year wait.

1963: Come Blow Your Horn (with brilliant Lee J. Cobb) and Four For Texas (Dean Martin, Ekberg, Andrews) were moderate comedy successes. But the big news of the year is the kidnapping of Frank, Jr., and the selling of Reprise Records to Warner Bros.

1964: Robin And The Seven Hoods, with Sinatra, Pete Falk, Sammy Davis, Dino and with songs written by Cahn and Van Heusen, was a

slightly-hilarious spoof on the Robin Hood saga, set in Gangsterland, Chicago. The Sinatra-Basie team got together for their second album in June, this one with Quincy Jones doing the arrangements (Neal Hefti charted the first).

1965: Fiftieth-birthday year: The beautiful, autobiographical "September Of My Years" album was easily the highlight of a none-too-fantastic selection of recordings in 1965. Fittingly, it was awarded a Grammy award as Popular Album of the Year (male Vocalist). Sinatra directed his first film — None But The Brave (he starred in it, too). From a South Pacific-Marine picture to one set in war-time Germany — this one starring a train: Von Ryan's Express, no less.

Frank Sinatra made his debut, accompanied by the Basie band, at the Newport Jazz Festival. And the TV spectacular Sinatra: A Man And His Music copped Emmy, Peabody and Edison awards.

11th April, 1966: That was the date when Frank Sinatra entered the Reprise studios and recorded a Bert Kampfaert tune called "Strangers In The Night." Not only did it turn out to be Frank's first-ever No 1 Chart-placer in the US, it topped pop charts in many other countries, including the UK. It is his biggest selling single. Another single — "That's All" — did gold chart business in the States. Mia Farrow, a young actress, became Mrs Sinatra number three. Sinatra played a practical sea diver in the coolly-received Assault On A Queen. A "live" Sinatra album — a double-LP set, in fact — materialised at last. This, with the powerhouse Basie crew in pulsating support, was titled "Sinatra At The Sands."

1967: The often taut and gripping The Naked Runner just missed being a very good film. And Sinatra's acting just lacked that little extra to make it very good indeed. A cross-country tour with Buddy Rich and Sergio Mendes lacked nothing! Another smash-hit single — this time in company with daughter Nancy. They duetted "Somethin' Stupid" rocketed up the pop charts — particularly in this country — to notch heavy sales all over the world. And, with superlative assistance from Claus Ogerman and Antonio Carlos Jobim, Frank dabbled delightfully with the rhythms of the bossa nova in an album "Francis Albert Sinatra And Antonio Carlos Jobim" of beautiful music-making. Not quite so successful, but another first-timer — the talents of Frank Sinatra and Duke Ellington are joined together for an album date, part of which takes place on the occasion of the singer's 52nd birthday.

1968: Sinatra goes "pop" — successfully, with a delightful single called "Cycles," which climbs high in the US charts, but doesn't make it here. The LP of the same name, also in a modern vein, shows that, in his 53rd year, he can still make good records. As The Detective, Sinatra was an intense, believable character.

1969: Lady In Cement has private eye Francis Albert sleuthing his way through some of the kinky situations which prevailed in Tony Rome. Not as good as the latter though. But record-wise, "My Way" and, particularly, "A Man Alone," carry on the good work which "Cycles" began — presenting Sinatra, even at this late stage of singing life, with a challenge, by offering inspiration with new, fresh and unhackneyed material. He seems to be rather well up to the challenge, too...



SINATRA: Well up to the challenge

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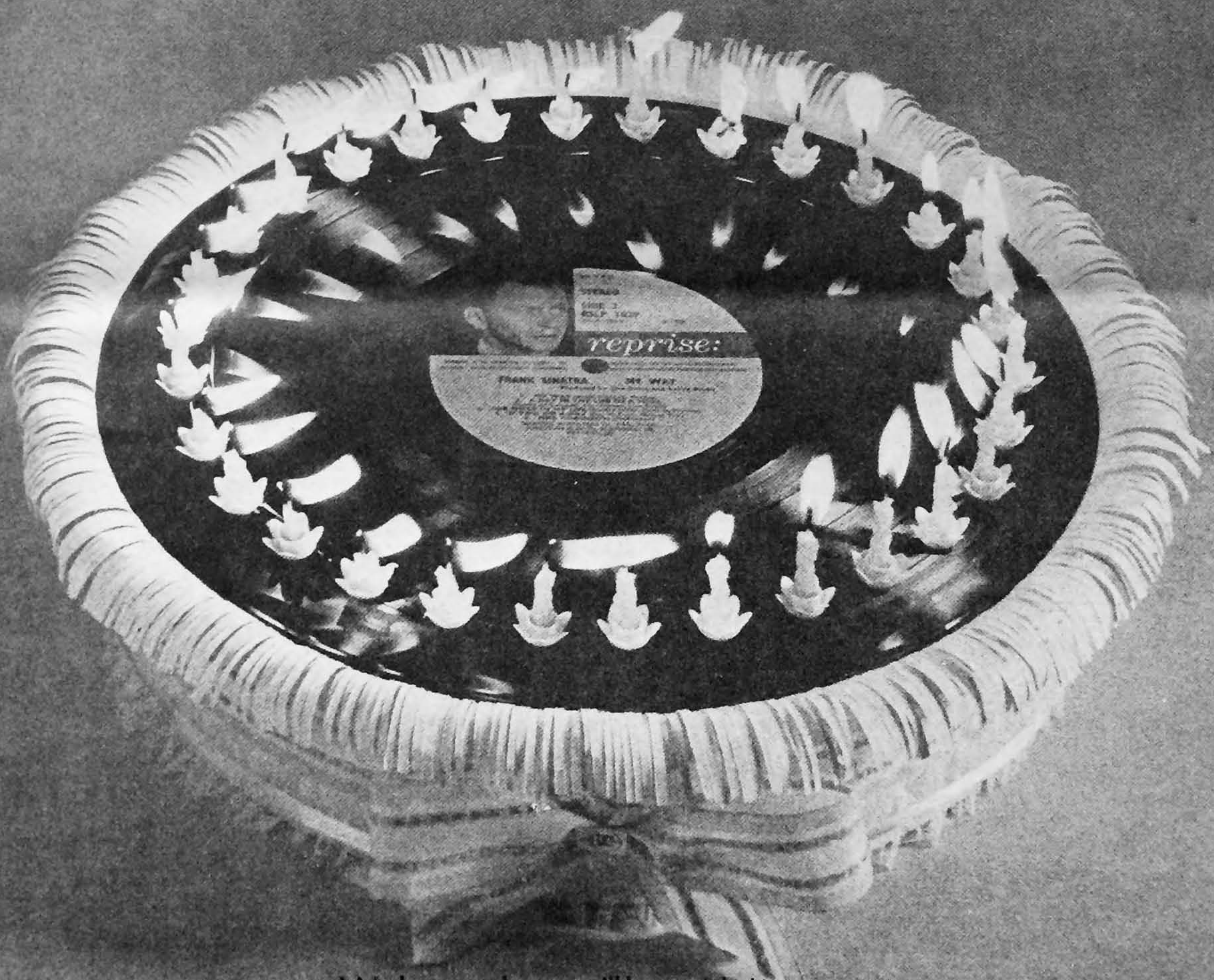
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WHEN FRANK SANG ON ALL FOURS

SINATRA IN SESSION BY ALAN DELL

HOW many people, I wonder, feel they know this man Sinatra intimately, and yet never met him — never been within a thousand miles of him. I felt this way for I don't know how long. Somehow this man from the days when he sang with Tommy Dorsey, communicated with me.

And through the years it's a communication that has become a heavyweight correspondence — but I've never written him a letter — I don't think I've ever felt the need. He's answered all my ideas about song perfection, of how a lyric should be interpreted, how a melody line should be phrased.

And the seemingly impossible did happen for me. I did meet him. A relatively brief encounter really, during those three evenings he spent recording "Great Songs From Great Britain" in London in 1962.

I had been invited to attend the sessions and I was late arriving at the studios for the first one — I think I was doing a live broadcast and never have I scampered from a performance so fast. I reached the door of the studios neck and neck with Sinatra's personal cameraman who had accompanied him on his world charity tour that summer.

Ted, if I recall his name correctly, festooned with cameras and adjunct equipment, preceded me through the door into the presence of some 50 musicians — the cream of London's session players, presided over by Robert Farnon, in front of whom stood Sinatra, arms full of manuscript, rehearsing the arrangement.

Quietly I slid into a seat while Ted moved into the middle of the studio placing an electronic flash on a tripod just behind Sinatra. This acted as a slave unit to a flash he carried on the camera.

Apparently taking no notice of these activities Sinatra continued singing while Ted roamed behind the strings seeking angles for his shots. But very slowly Sinatra eased backwards, and while Ted's attention was diverted momentarily, he hoisted the tripod and flash unit into his vocal cubicle and out of sight. Consternation from Ted when he discovered his loss, and frantic searchings, to no avail. Meanwhile Sinatra's valet, George, had hidden the rest of Ted's equipment — so there was no replacement.

Ted by this time was muttering dire oaths — convinced that the British Isles were inhabited either by a load of thieves or diabolical poltergeists. Finally he resorted to peering under all the occupied chairs much to the amusement of everyone — now hardly able to contain their sniggers.

While he was thus engaged,

SINATRA IN SESSION BY ALAN DELL

honorary president of the Frank Sinatra Music Society and famous deejay.

Sinatra deftly replaced the flash unit in its original place, and when Ted at last discovered its return, realisation made him fix a beady eye on his boss — who maintained an impeccable straight face — but by then the rest of us were falling about and gave the game away.

Of course there were serious moments at those sessions. In "London By Night" for instance, which opens with the woodwinds subtuned, scored very deliciously for atmosphere.

As the recording started, Sinatra stepped out of his cubicle, stopped the orchestra and said "Gentleman, please if you can, half as soft again." Second take — but no, it was not right yet. "Just whisper it — as quiet as you can and then softer than that." They played it the way he directed.

It was obvious the orchestra appreciated his attentions — the rapport was immediate, the respect undoubted. I asked Nelson Riddle, who was there that evening, just how good a musician Sinatra is. "Show him a full complicated orchestral score," he replied, "and he'd take a while to figure out what's happening where, but what he has inside his head and heart is the kind of natural musicianship that is God-given."

Then, and on many other occasions, Nelson and I have discussed the Sinatra legend. We've talked over the old question of just how much of a jazz singer Sinatra is.

Nelson's thoughts on that one: "Surely a man with as good an ear as Sinatra has — for the delivery of a phrase or a line, with all the years and training he had touring with Dorsey and before him, James, and the hours he must have spent listening to the good and the bad in other singers let alone his own intelligence, these must count for something."

"He's moved and worked with jazz-orientated musicians all his professional life — I reckon he knows where it's at!"

But what is a jazz singer anyway? And who is and who isn't — where's the demarcation? As a ballad singer on the other hand — Sinatra is unsurpassed. I don't know whether he's expressed a

preference for one album over another, but in the ballad field Riddle has . . . "Only the Lonely."

Why, I wondered? "Well, mainly because I had time to spend on the arrangements," said Riddle. "You know Frank, he'll call you some evening with an idea, and expect you in the studio next morning at 9.30 to cut six titles! So you're up all night writing charts, and drying the ink in the taxi on the way to the session."

"But 'Only The Lonely' was different. Some of those arrangements run five minutes and I had time to create the orchestral colour they each deserved."

"How much time?" I asked. "A week," he replied blandly.

By now, Sinatra had rehearsed and recorded another song for the London album.

Again just a few feet in front of Robert Farnon stood Sinatra, arms full of manuscript. At the best of times a long arrangement, concertina-folded, is a bit unmanageable so Sinatra looked round and requested a music-stand on which to rest this bulk of paper.

George, the valet moved like lightning. The stand was provided and onto it went the paper and rehearsal began again. But George had omitted to tighten the locking screw to hold the stand at its set height. So slowly, very slowly the weight of the paper took it down. Sinatra started to bend lower, Bob Farnon, hypnotised, continued to conduct automatically as Sinatra was now doing a full knees bend in the best PT fashion.

Still lower dropped the stand until on all fours, Sinatra finally raised a hand and stopped the orchestra. We all held our breaths. Slowly Sinatra looked around and with a look of feigned puzzlement remarked to the studio at large, "Somehow, I don't think this song should be sung in this position." Complete and utter eruption. And that's Sinatra — devastating!

How the 'others' rate Sinatra

BY JOHN GEE OF LONDON'S FAMOUS MARQUEE CLUB

I HAVE been amazed to meet hundreds of fans and musicians who have "discovered" Sinatra in recent years.

So I thought it would be interesting to sample the views of a cross section of today's pop music scene on the subject of Frank Sinatra.

The views expressed will come as a surprise to many fans with pre-conceived ideas of their favourite pop-musicians. Anyone who has ever seen Stan Webb of the Chicken Shack are maybe startled, for example, to hear Stan voicing sincere enthusiasm for Sinatra. "As a singer everybody must



WEBB

look up to him as a focal point — a very important focal point in the musical profession. He's progressed with great subtlety. I admire him, not only as a singer, but as an



DAMONE

HOW CAN ANYONE DO JUSTICE TO A LEGEND?

FRIEND or foe — Frank Sinatra is never a man to do things by half measures. "If you're Frank's friend," says Vic Damone, "there's absolutely nothing — but nothing — he wouldn't do for you."

"But if you're an enemy of Frank Sinatra, then I feel sorry for you. Any time he gets the chance, he'll take a pot-shot at you — wordwise, I mean."

"This man is absolutely fearless. But if he's taken a dislike to anyone, then you can bet there's a good reason."

"Believe me, Frank is not so slightly built as some people may think. He's about five-feet eleven-and-a-half — the same height as me — and he can really take care of himself."

"He's quite a useful boxer, and took lessons from a professional named Al Silvani — the same trainer I had when I was going to make a movie about a boxer. I went to Al for six months, and he got me in pretty good shape."

Example

"Let me give you an example of how Frank will stand by you when you're in trouble."

"Some years ago, I used to play the horses. (I stopped when I got married). I always carried about a thousand dollars on me. Most gamblers have a similar habit. You never know when you may fancy placing a bet."

"Well, I was sitting in a restaurant one day when a man came up to me. 'Are you Mr Damone?', he asked."

"I said yes. 'Well,' said this guy, 'You'd better get up — I want to talk to you over in the corner. 'You don't know me,' he added, 'but I've come to collect eighteen hundred dollars — a bet you made three years ago.'"

Settled

"I said I always settled my bets. That I didn't owe a thing. So the man said: 'I'm a collector. I've been hired to collect. So do you pay up, or do I have to break your back, your legs or your head?'"

"I told him to give me

until the following night. That I would meet him again in that same restaurant at 7.30."

"The man said I'd better have the money with me the next day — then left."

"Immediately, I started looking around for someone who would back me up — act as my equaliser. Would you believe it? Everybody I knew was out of town."

"I didn't know what to do. Finally, I decided to call Frank Sinatra. He was just winding up a season at the Sands Hotel in Vegas."

"I told Frank the whole story. 'Maybe the guy is a punk just trying to make a hit,' said Frank. 'Don't do a thing until I get over.'"

"'But Frank,' I said, 'I'm in Los Angeles — you're in Vegas. I don't expect you to come all this way; I just wanted your advice.'"

Enough

"'7.30 did you say?' snapped Frank. 'I'll be there.' Before I could say another word, he hung up."

"Sure enough, right on the outton — exactly at 7.30 — Frank walked into the restaurant. You could have timed him with a stopwatch."

"And he hadn't brought anyone with him. He was absolutely alone. Frank and I both knew the manager, so we went into his office."



SINATRA: 'He's quite a useful boxer'

he's suffering from a touch of laryngitis, he'll go for notes or phrase carry-overs that just seem an impossibility. But he always makes it. He has so much confidence, I want to kill him!"

"I'm sure I speak for a lot of my colleagues when I say we've never known such confidence. It's aggravating."

Meeting

"My first meeting with Frank was over the phone. I was about 17, and trying to make it over a little radio station in New York. I'd come over the air at night at 10.15 three times a week."

"Now, I had studied Frank's singing so closely I could mimic every phrase. In fact, I tried to be him."

"One night, after the show, the phone rings. A voice says: 'Hey, this is Frank Sinatra.' 'Yeah,' I said, 'and I'm the President.' So I hung up."

"Again the phone rings. The same thing happens. Again I hang up."

Latest

"About a year later, I did get to meet Frank. Apparently he had been in a poker game and they had had the radio on. Frank, listening casually, mentioned that his latest record was being played. When it came to the end of the song, and the announcer said it was Vic Damone, he almost died. I had got that close to his style!"

"So he did ring me up And I hung up on him — twice."

"Reminding me of the incident, Frank said: 'Are you some sort of wise guy?'"

"Frank — Mr Sinatra! I didn't realise it was you," I spluttered.

Grinned

"Frank just grinned. Actually, it turned out he was very flattered."

"We've been friends ever since."

"Of course, no-one can match Frank Sinatra. The man is a phenomenon. How can anyone do justice to a legend?"

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entertainer and as a personality. Any younger people who don't dig him must surely be missing something."

Alvin Lee of Ten Years After reminded me of Sinatra's stature in the States "He is a way of life — a super, super star" and was merely content to quote lyrics from rare Sinatra ballads like "Violets For Your Furs" and "Sinatra At The Sands."

Colleague Ric Lee of TYA commented that although he exerted a tremendous influence on solo singers up to a few years ago he doesn't think he does so today. "But he keeps up with today's scene — as for example his 'Cycles' album."

Robert Fripp of King Crimson; "I doubt the direct influence of Sinatra on groups today since the ideas they promote and represent are more from the compositional approach of people like Dylan and Lennon. One turns to Sinatra for a subtle flavour in singing. I admire and respect his precision and profes-



FRIPP

sionalism but dislike his vocal tone."

control, and his feeling for a song, but I do think they respect him."

D.J. Pete Drummond commented on the songs closely associated with Sinatra; "I find the lyrics

of many of the older standards superficial and I don't think they can have much meaning for the kids today. Those group musicians who say they don't dig singers like Sinatra however, may as well give up."

Record Producer, Michael Aldred admits he is a fan in no uncertain terms; "I admire him for his honesty and integrity and the way he uses his position musically and socially. He doesn't seem to be afraid to face a challenge and he moves with the times as his last TV spectacular with the 5th Dimension showed."

Brian Auger, a highly respected musician, shared similar views. "Sinatra was the first person to come out of the big bands and make it as a solo singer. He had the personality and the image. Any singer today, and I mean those with groups, can learn so much from him. As a musician myself, I have the greatest regard for him."

Chris Barber, as enthusiastic as ever about music and motor cars,

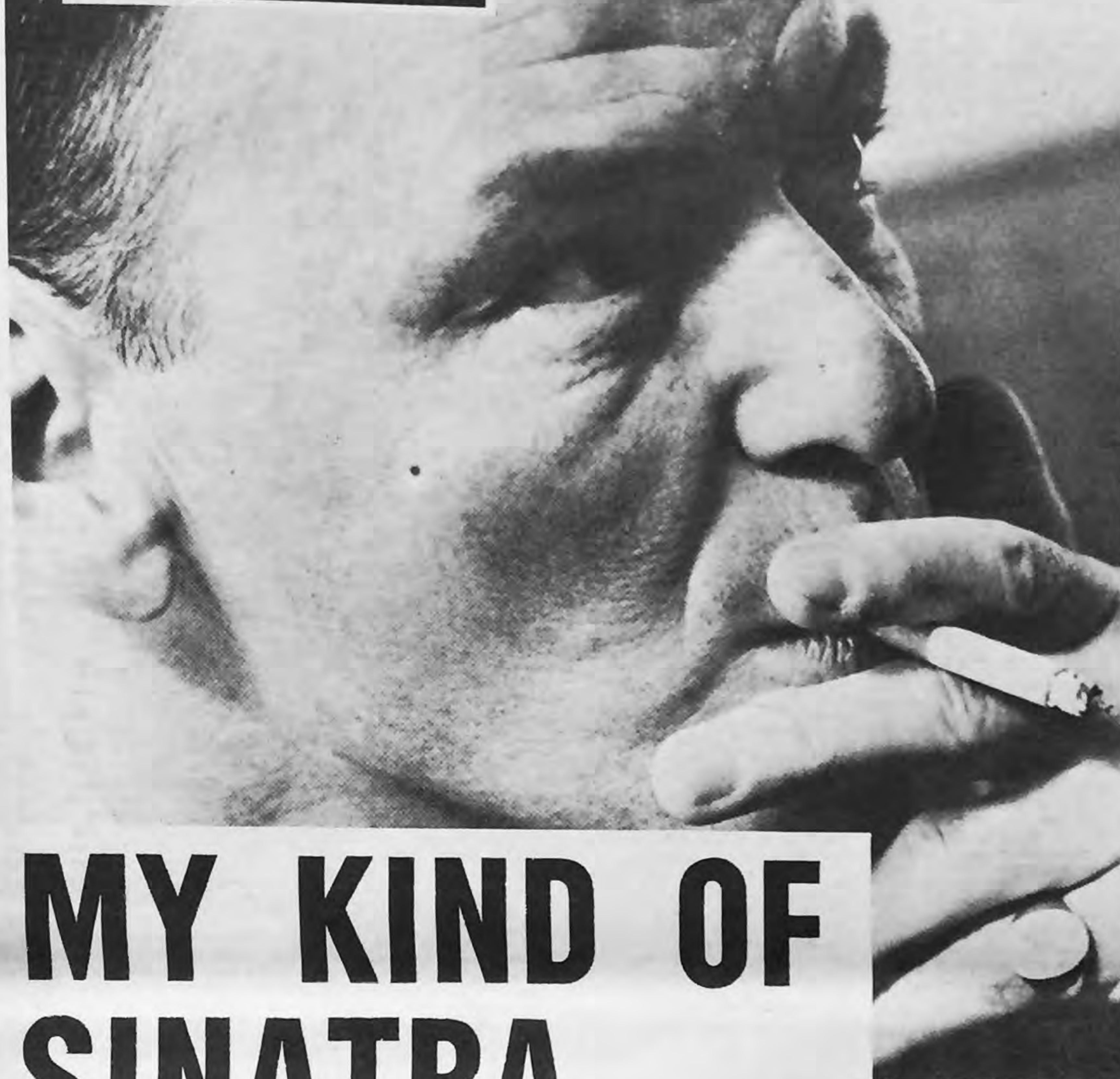
speak at length and with great eloquence, and I think summed it up on behalf of the majority of musicians; "Sinatra is one of the very few non-jazz artists who give me the same excitement and feeling as do the great jazzmen. In the last ten years he has developed an unbelievable maturity of style and this coupled with his impeccable taste make him the most exciting singer around today. What makes Sinatra valid today is his musical style. In the same way, as say, B. B. King plays a simple phrase and makes it uniquely his own, so does Sinatra. He makes it sound important



BARBER

and mature. It's still the same way as it's always been — it's not what you do but the way that you do it — and that's what makes Sinatra still sound so great."

THIRTY YEARS OF SINATRA



MY KIND OF SINATRA

SITTING in his luxurious offices in Regent Street, London, Harold Davison spoke of Frank Sinatra. He does not give, he does not like giving, interviews, discussing such friends as Frank Sinatra in a personal fashion.

But he had relaxed his policy this time for two reasons he said, "... first because it is for the Melody Maker, and secondly because of the occasion."

How does Harold view his relationship with Sinatra?

"For me, he has the prime qualities of being a friend — that is, that if things go wrong, a friend should be around to help. If you are one of Frank's — he would be around all right."

Have you heard Sinatra record recently?

"Yes, I was in New York and he invited me along to the studio... and contrary to some conceptions, he is not a 'loner' with only a massive orchestra in the studio."

"I was one of 60 sitting in the recording room. He records with an orchestra because to him it is an actual performance. It is not contrived as so many of the recordings today. It is Frank Sinatra actually performing — that is his technique."

"I think Frank likes the feel of the orchestra, the sound, the atmosphere it gives in preference to dubbing his voice over backing tracks. Whenever I have seen him record it has always been live. And he will record over and over again until he gets the right sound."

What are your personal preferences in Sinatra's music?

"I like all Sinatra's recordings — but if I had to say exactly the type I like best, I think I would plump for Frank with a big swinging sound."

"Basically I am a big-band jazz fan — I like the sound of the Basies and the Ellingtons. I have always been this way, way back to early Benny

HAROLD DAVISON

gives these impressions of Sinatra — the man and his music — in an exclusive question and answer interview

Goodman and Tommy Dorsey days. Personally, I think the combination of Sinatra and Bill Basie is the tops.

"Even when Frank does a ballad, I like that sound of Basie behind him rather than a studio orchestra."

Does Frank Sinatra have agents or managers?

"No. He is an institution, he is an enormous business. All I do is to carry out certain functions for him in this country on his behalf — these matters I do not discuss. It would be wrong and a breach of confidence."

You have met him often, you have stayed with him. What is he like as a host, a companion? Has he an almost hypnotic presence when you are with him?

"Yes, definitely... he is not just Frank Sinatra the singer, Frank Sinatra the entertainer or Frank Sinatra the industrialist or the writer. He is a very dominant man and if, I think, he had decided to do something else other than being a great singer, he would have succeeded just as well."

"He has an air about him — not just because he is The Sinatra; it is something you are born with. Frank Sinatra comes into the room and you have to take note — not just because it is him."

"Yet, after you have been in his company for a while, you forget he is probably the greatest singer and entertainer alive today. You find a man who is alertly interested in art, literature and politics and he will discuss them with the reasoned manner of a man well-read."

There have been many

stories of his retentive memory for detail...

"Yes, I remember I got a call from Frank from Palm Springs and we were talking about casual things — not business — and then he said 'Yes, now I remember why I had to call. What was the score today — how did Chelsea get on?' I don't know whether he is interested in Chelsea in fact, or whether it is because he knows that I am interested in them."

"He remembers little incidents that you think a man of his calibre would never recall. A casual remark you might have made some time ago like 'Blue is my favourite colour' and next time he comes around he will tell you 'I know blue is your favourite colour... You raise an eyebrow, you forgot the incident. He didn't.'"

You recently denied that Frank Sinatra was coming to Britain in September — time has proved that the reports were wrong, you were correct. Do you think there is a likelihood of Sinatra ever coming back here?

"Let's put the answer in two parts. Frank Sinatra coming back here as a visitor could be at any time. London is one of his favourite cities, he has friends here and he thoroughly enjoys himself — I would not be surprised if he arrived next week."

"As a performer, there is nothing in the plans certainly for the near future, definitely not for this year. If you are saying to me would he ever come back and play this country, I think only Frank Sinatra himself can give you that answer, and he probably doesn't even know."

"I would think that sometime in the future he may — but if I even hinted that sometime in the future he may come here, my office would be inundated with letters, callers. I have no tickets — I am not saying he is coming here. I am just saying I hope he will and it could happen."

Frank Sinatra
Strangers In The Night



"WE Three" (with Axel Stordahl and Tommy Dorsey & their orchestras) RCA RD.27104 (mono) (deleted).

"FRANK Sinatra's Greatest Hits: The Early Years" (Two LPs) C.B.S. 66201 (mono).

"THE Essential Frank Sinatra (Vols I-III)" C.B.S. 63172 / 3 / 4 (mono) (available separately).

"SOMEONE To Watch Over Me" Hallmark HM.592 (stereo/mono compatible)

"SWING Easy! / Songs for Young Lovers" Capitol W.587 (mono)

"SONGS For Swing-in' Lovers" Capitol LCT.6106 (mono).

"IN The Wee Small Hours (Parts I & II), Capitol LC.6702/6705 (mono) (available separately — deleted).

"COME Fly With Me" Capitol SLCT.6154 (stereo); LCT.6154 (mono).

"FRANK Sinatra Sings For Only

SINATRA ALBUMS WORTH HAVING

BY STAN BRITT

The Lonely" Capitol SLCT.6168 (stereo*); LCT.6168 (mono) (* the stereo version has two tracks less).

"THE Connoisseur's Sinatra" Capitol T.20734 (mono).

"THE Best Of Frank Sinatra" Capitol ST.21140 (stereo); T.21140 (mono).

"SUNDAY & Everyday With Frank Sinatra" Music For Pleasure MFP.1324 (mono).

"NO One Cares" World Record Club ST.868 (stereo); T.868 (mono).

"I REMEMBER Tommy" Reprise R91003 (stereo); R1003 (mono) (deleted)



FRANK SINATRA
CYCLES



"SINATRA & Strings" Reprise R9.1004 (stereo); R1004 (mono) (deleted).

"SEPTEMBER Of My Years" Reprise R9.1014 (stereo); R1014 (mono).

"FRANK Sinatra: A Man & His Music" (Two LPs) Reprise R9.1016 (stereo); R1016 (mono).

"SINATRA At The Sands (Two LPs) Reprise RSLP.1019 (stereo); RLP.1019 (mono).

"FRANCIS Albert Sinatra and Antonio Carlos Jobim" Reprise RSLP.1021 (stereo); RLP.1021 (mono).

"CYCLES" Reprise RSLP.1027 (stereo); RLP.1027 (mono).

"MY Way" Reprise RSLP.1029 (stereo); RLP.1029 (mono).

"A MAN Alone" Reprise RSLP.1030 (stereo); RLP.1030 (mono).

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NEW POP SINGLES



BY CHRIS WELCH

FLEETWOOD MAC: "Oh Well Pt. 1" (Reprise). An extraordinary project which succeeds on all levels, and will undoubtedly give the group their biggest hit to date — if there is any justice. They have boldly plunged into a two sided epic, which runs the gamut from violent rock to classical Spanish guitar sounds. The vocal on part one has the same kind of aggressive impact of the Who's "My Generation," and is recorded with a most curious kind of echo. The guitar work is extremely exciting and part one will make natural radio programme material.

An epic from the Mac

FORTEBELLO EXPLOSION: "We Can Fly" (Carnaby). Remember "I Can Fly" by the Herd, which was an attempt at psychedelia which earned loud grumbles of protest from the then burgeoning Underground? That was in the days when John Hopkins was the MM's photographer, and he first advertised International Times with an announcement written on a piece of toilet paper pinned to the wall of the MM loo. This is not particularly underground, or anything else. It sounds like a record to me.

MOOD-MOSAIC: "A Touch Of Velvet — A Sting Of Brass" (Columbia). If life becomes too depressing in the next few weeks owing to the danger of hearing this bilge on the wireless, one can always play "I've Lost Everything I've Ever Loved" by David Ruffin on Tamla Motown. This is a pointless orchestral arrangement with one of those dreaded "boo-wah" choirs of girls whom one pictures leaping about in sanitary black boots, on sports car bonnets, with either Simon Dee or a male model from Mayfair magazine.

TONY TRIBE: "I'm Gonna Give You All The Love I've Got" (Down Town). Production men in newspapers work under incredible pressure, yet despite their high degree of training and intense dedication to accuracy, small printing errors slip through the net (by some million to one chance). For example, if I use the word "dross" to describe a performance, it invariably appears as "dress." "Judgement" mysteriously becomes "judgement" and

introductions to interviews with Ginger Baker are rendered meaningless by adroit editing. Undoubtedly the most unfortunate slip was when Tony Tribe was recently billed as "Tony Tripe." However Mr Tripe was not too upset and carried on by producing a blue beat version of Jimmy Ruffin's hit. And it's not bad. Or "jot glad" as they say in the print.

VALVERDE BROTHERS: "River Of My Mind" (CBS). Not the Canyons of the Mind made famous by Vivian Stanshall o' the Bonzo Dogs, nor even a kind of juggling act. The Valverdes may practice trampoline and high wire walking in their spare time, but their main activity is singing somewhat soulless Bachelors type material.

Blessed

CARLA THOMAS: "Unyielding" (Stax). Jimi Hendrix type wah-wah guitar intro to a choppy beat dance tune transmitted by the blessed voice of Miss Thomas, which grooves without screaming. Good discotheque material for bright-eyed youngsters in suits to jig to under ultraviolet lights between chatting dollies and ordering inedible hamburgers.

PETER CARR: "Angel And The Woman" (DJM). Peter claims to be "basically miserable and unimaginative," in his press release which has a refreshing touch of honesty and by the hounds of hell it sums up his first release.

DAVID RUFFIN: "I've Lost Everything I've Ever Loved" (Tamla Motown). Bert is six stone eight and attended

West Ham University. He started in a skiffle group when he was 33 and later took up indoor . . . good grief, I seem to be discussing the wrong artist. There is nothing to say about Mr Ruffin except he has unleashed a superb record which must top to the top before Christmas. Tamla at its best.

DAVE KAYE AND THE DYKONS: "Yesterday When I Was Young" (Major Minor). A Charles Aznavour song given a kind of P. J. Proby treatment by Emperor Rosko's discovery Dave Kaye who was a success at the Elvis Presley Annual Convention. He comes from Ripley in Derbyshire and the group are always requested to perform at the Convention in lieu of "the King" as he is known to his countless fans and admirers.

NRBQ: "C'Mon Everybody" (CBS). A convincing recreation of the old Eddie Cochran hit by an American rock band, brings back memories — of ration books, and votes for women, not to mention the Zeppelins. Now why on earth should I remember that? An interesting exercise, but not much point as a single.

JASON MERRYWEATHER: "Abigail" (Crystal). Jason has been lead singer with the Chessmen Showband and has just completed a successful week at Batley Variety Club. He will shortly be flying to Africa to tour Hilton Hotels. I thought you might be interested in these snippets of news. Quite experimental backingwise, rather like some of the stuff by the Bee Gees and Barry Ryan. There will be fog in coastal areas this evening and cattle should be moved to higher land.



FLEETWOOD MAC: aggressive impact

Balance

FAT MATTRESS: "Naturally" (Polydor). Noel Redding's little band made a rather unfortunate first impression by their non-appearance at Plumpton, then by their actual appearance at the Isle Of Wight when their performance was seriously affected by poor sound balance. On record however, they have something to offer and Noel is playing surprisingly good guitar after his years as a bassist.



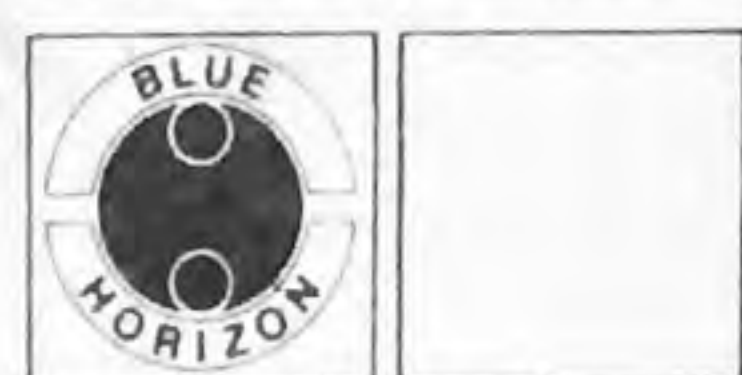
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Beatles are better

BEATLES: "Abbey Road" (Apple). A vast improvement on their last album being far more concise and positive. The tunes are nearly all good, although Paul McCartney's penchant for twee twenties songs are a matter of taste. "Maxwell's Silver Hammer" for example is in the "When I'm 64" bag, but does not quite come off. But from the first bars of the moody "Come Together" one senses Beatle magic at work, with the minimum of effects and the maximum good playing. McCartney's drumming on several tracks is quite a revelation and it's nice to hear John in best rock and roll vocal form. "I Want You (She's So Heavy)" is the type of riff most bands would find difficult to stop playing, and the Beatles only manage it by cutting the tape with abrupt finality. Undoubtedly the least pretentious set from them in a long while, even down to the cover which is refreshingly "straight."

ROLLING STONES: "Through The Past, Darkly (Big Hits Vol. 2) (Decca). It seems an age since the first volume appeared and this octagonal sleeved set covers another large chunk of Stone's history, from the doom and depression period of "We Love You" the mixed-up confusion of "2,000 Light Years From Home," to the revival time of "Honky Tonk Women." The Stones haven't exactly moved in a straight line development since their inception as an extremely authentic R&B group. They have been influenced by the various fashions in pop but between them Jagger and Keith Richard have written some lasting tunes.

DOORS "The Soft Parade" (Elektra). Jim Morrison in declaiming style on the title track is rather pathetic after a few plays — "one cannot petition the Lord with prayer," he screams, Who cares — frankly, it's rather like yelling "the tram no longer leaves for Elephant And Castle from the Thames Embankment!" However Mr Morrison sings in a pleasant and meaningful style and the group play reasonably well — a vast improvement on their disastrous live appearances here. There is talent within the group, even if it has been obscured by Morrison's awful image. Robbie Kreiger (guitar) writes some fine tunes and his lyrics are far better than Jim's in-sequential burbling, as on "Wishful Sinful." The album is padded by a number of singles tracks and runs rather short on playing time.

JONI MITCHELL "Clouds" (Reprise). A superb second album from one of America's best singer-songwriters. Joni sings beautifully and with great feeling throughout and her songs are underlined by simplicity and lucidity. All she has written is of a highly personal nature dealing with tangible situations and reflecting her reaction to them. She successfully communicates various emotional responses with songs like the exuberant "Chelsea Morning" or the sad "I Don't Know Where I

Stand." Also included are "The Gallery," "Both Sides Now," "Roses Blue," "The Song About The Midway" and the dramatic anti-war "The Fiddle And The Drum." Joni Mitchell is a great talent and this album more than confirms it.

VELVET OPERA: "Ride A Hustler's Dream" (CBS). Varied and enjoyable set from an underrated British band who could teach many West Coast groups a thing or two. Now minus Elmer Gantry, they have moved into a wide range of styles, including country, rock, blues and raga. It's mainly self-written material, with strong vocal and guitar from Johnny Joyce and Paul Brett. Particularly good are the restrained "Money By" and "Warm Day In July" and a pleasingly fresh version of "Eleanor Rigby." Unlike most progressive groups, they sound like they're having fun.

ANDROMEDA (RCA Victor). Impressive debut from a British group who comprise John Cann (guitar), Mick Hawksworth (bass) and Ian McLane (drums). Their sound is heavy but clear and the self-penned material sustains the interest right through, which makes a change. They manage to avoid most of the "heavy" clichés and display a nice sense of subtlety on the gentler stuff, like the excellent "And Now The Sun Shines." Other stand-outs are "Return To Sanity," which has shades of Holst, and "Turns To Dust," with its exciting guitar work.

TONY HAZZARD: "Sings Tony Hazzard" (CBS). Hits like Manfred Mann's "Fox On The Run" and "Ha Ha Said The Clown," Herman's "You Won't Be Leaving," Lulu's "Me The Peaceful Heart" and the Hollies' "Listen To Me" are re-worked here by the man who wrote them. Nice to hear so many good songs on one LP and Mr Hazzard sings pleasantly enough, backed by some good musicians. But his versions are no real improvement on the originals, and are not even strikingly different. Difficult to know who might buy this.

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JAZZ RECORDS

REVIEWERS: BOB DAWBARN, JACK HUTTON
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CHERRY: couldn't be dull

DON CHERRY: "Where Is Brooklyn?" Awake Nu; Taste Maker; The Thing; There Is The Bomb; Unite. (Blue Note BST 84311.)
Cherry (cnt), Pharoah Sanders (tnr/piccolo), Henry Grimes (bass), Ed Blackwell (drs). Recorded New York City, November 11, 1966.

RECORDED just eight weeks after Cherry's classic "Symphony For the Improvisers" album, this set has been well worth the wait.

The quartet is a splinter group from the "Improvisers" ensemble, and it's just about perfect. All the members mesh together so well that they manage to convey exactly the kind of wild, loose freedom attained by the best New Wave bands.

Cherry's playing has matured somewhat since the early days with Ornette, but it hasn't really changed at all. His airy melodies, thrown out with casual grace, still have the same electrifying effect, and he couldn't be dull if he tried.

Pharoah is also on good form, making an interesting contrast with Gato Barbieri, who was Cherry's previous front-line foil.

Sanders is an aggressive

player, chewing up his phrases, spitting them out, and finally stomping them into the ground. His variations of tone, in moments of extreme excitement, must be unparalleled in the history of the saxophone.

The rhythm team play as well as their reputations would suggest. Grimes, still underappreciated despite his long list of achievements, plays with steel fingers and a supple swing, soloing brilliantly on "Unite."

One of jazz drumming's great originals, Blackwell has retained his African flavour, and his spot on "Awake Nu" compares well with his solo on Coleman's "T&T," cut almost a decade ago. I find him much more interesting than the energy-flow drummers like Raschid Ali, but his influence seems to have been limited, to say the least.

Cherry hasn't recorded as a leader, to my knowledge, since this album was cut. It would be nice to hear what he's doing now. But until that moment arrives, "Where Is Brooklyn" will have to suffice. — R.W.

GEORGE WEIN

GEORGE WEIN'S NEWPORT JAZZ FESTIVAL ALL-STARS: "Midnight Concert In Paris"; Sweet Georgia Brown; When My Sugar Walks Down The Street; Blue And Sentimental; Lover Come Back To Me; Blues Pour Commencer; Sugar; I've Found A New Baby. (Mercury International SMWL 21047.)
Ruby Braff (cornet), Vic Dickenson (trb), Pee Wee Russell (clt), George Wein (pno), Jimmy Woode (bass), Buzzy Drootin (drs). April 22, 1961. Paris

THIS ALBUM is worth buying for one track alone — "Sugar," Pee Wee's clarinet solo. It's a gem of rare beauty, full of breathy tone, unique timing and charming little twists along the way.

But the whole album will make a valuable addition to any Dixieland/mainstream collection. Ruby Braff, still one of the most underrated cornetists of all time, is fantastic on "Blue And Sentimental." Vic Dickenson tells musical jokes on his trombone all the way through and drummer Drootin belts things along in the manner of the great George Wettling. I had the good fortune to

be at this concert eight years ago in Paris and can remember the good feeling among the musicians. It comes across on every track.

The ensembles are at times a bit messy though they rarely lack excitement. But the solos, like the soloists, are superb. In Russell, Braff and Dickenson you have the giants of an idiom and on this album they are in brilliant form.

Maybe the fact that they were recorded in concert at midnight — plus a little cognac — had something to do with it. — J.H.

GRAPPELLO SMITH

STUFF SMITH, STEPHANE GRAPPELLO, JEAN-LUC PONTY, SVEND ASMUSSEN: "Violin Summit"; Summit Soul; Pentup House; Timme's Blues; It Don't Mean A Thing; Fannies From Heaven; Only Time Will Tell; Hot Toddy (Polydor Special 545103).
Smith, Grappello, Ponty, Asmusen (vlns), Kenny Drew (pno), Niels Henning, Orsted Pedersen (bass), Alex Riehl (drs). Basle 30/9/66.

FIDDLES galore... and if you don't esteem stomping strings you'd better ignore this item. All these are practised

violinists and good swingers. The late Stuff Smith was the stupendous jazz improviser of the instrument, not at all orthodox but, to use Mezz Mezzrow's title for him, "the mad genius of the violin."

Most jazz fiddlers have taken something from him. You can hear it all over the place here, except perhaps in Grappello. Steph has a mature style of his own, and his is the sweetest tone.

Asmusen, the Danish musician, has always admitted to a healthy admiration for Stuff, and the influence is evident in his hard-attacked soloing and duetting on "Timme's."

As for Ponty, nearest thing to an avant-garde bowman; he has called Smith his greatest inspiration. "Such a shock. I heard one of his records and played it all day long, every day, for three months," he told Leonard Feather.

Bassist Pedersen and the rhythm team open "Summit," an enjoyable Latin-streaked affair carried out by a trio without Stuff. Ponty engages in some particularly wild wailing towards the close.

"Pentup," a duet by Steph and Ponty, has the latter employing so many Smith phrases that I thought Stuff had stepped in unannounced.

Side two brings on — for this is some kind of concert performance — the Famous Four to fight it out over "Don't Mean," followed up with solo numbers from

Grappello and Smith (Stuff's own "Only Time") and ends with a trio of violins once more.

I've heard bolder, badder playing from Stuff Smith; even so, this could be a fiddler's dream and also an instructive LP for people who don't believe the violin can play anything illegitimate. — M.J.

WAYNE SHORTER

WAYNE SHORTER: "Schizophrenia"; Tom Thumb; Go; Schizophrenia; Kryptonite; Miyako Playground. (Blue Note BST 84297.)
Shorter (tnr), Curtis Fuller (trb), James Spaulding (alto, flute), Herbie Hancock (pno), Ron Carter (bass), Joe Chambers (drs). Probably recorded New York City, 1966.

DURING his five-year association with Miles Davis, Wayne Shorter has matured into one of the finest of modern tenor players, fulfilling all the promise he has shown since his early days with Art Blakey.

Judged by the standards of his most recent work (his own "Adam's Apple," Davis's "Filles De Kilimanjaro,")

this three-year-old set is slightly disappointing, although it does contain much of value.

The leader's solos, while not up to his best, are never less than competent, even on "Tom Thumb," a run-of-the-mill soul tune which is a little out of character for this inventive composer. He turns in excellent efforts on "Go," where his solo unfolds steadily to a logical climax, and "Playground," where he dives in over suspended rhythm and worries a little motif to death, brilliantly harried by Hancock.

Spaulding continues to develop into a player of authority, and his solo on the title tune is typically devious, while displaying a more diffuse tone than usual. Fuller, mercifully, is given only two short solo outings, and is used mainly for ensemble colour.

Magnificent is the only word for the rhythm section, and the work of the piano-bass team is too well known to require further comment from me. Chambers enhances his considerable reputation, particularly on "Playground," where he weaves in and out of the staccato theme sounding like a lighter Elvin.

All in all it's a nice album to have, but Shorter is doing so much more now that it's difficult to recommend "Schizophrenia" as a worthy example of his work. R.W.

lowdown on motown



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"I GUESS I'm the last of the teenage idols," said Lou Christie.

We were seated in a New York hotel bar where the air conditioning was so cold, even the iccubes in the drinks were shivering.

The name of Lou Christie will be familiar to record buyers of long standing for his hit of a few years ago, "Lightning Strikes."

Now Lou is enjoying a new run in the US chart with "I'm Gonna Make You Mine" on the Buddha label.

Lou, 26, is the last of a bunch of clean-cut, All-American boy types that produced such singers as Fabian, Ricky Nelson and Frankie Avalon back in the very early sixties. Rock and Roll teenage rages, oiled to perfection.

Lou had several chart successes in the USA with records such as "The Gypsy Cried," "Two Faces Have I" and "Lightning."

Looking somewhat shattered after a strenuous all-night recording session, Lou recalled his "teenage idol" days.

"In those days you stayed 19 for about thirty years. Everybody in the business was 19. The kids don't pick up on that so much these days. But I've managed to keep on going through all the changes, the British invasion. I've managed to go in an opposite direction and sustain it."

Lou, who now writes all his own material, first hit the chart headlines with "The Gypsy Cried." "It was the first song I wrote, that was about six years ago." When later "Lightning Strikes" made it in Britain, Lou came over for a visit.

"If the single breaks, I would make time for another trip. People really go for reviews over there. Here they don't mean a thing, I



CHRISTIE: the clean-cut type

Last of the teenage idols

feel if a record sounds like a hit, it will be a hit, and if it happened in Britain, I'd definitely come over."

Since "Lightning Strikes," Lou has seen many changes in the music business particularly as far as singers and musicians are concerned although he is critical of some aspects.

He told me, "There are more kids taking up music now and they are fantastic players than they were years ago. They are really into the music thing."

One of the noticeable changes in the style of dress among groups. Few groups, white groups, wear a stage

uniform, preferring to wear whatever takes the individual fancy.

"I've never gone into an auditorium without a suit and I've never smoked on stage. I always wear some kind of show business clothes on stage. It's hard to break a habit although I'm tired of wearing suits."

"There are certain things you don't do when you are entertaining, like burping into the mike or throwing your instrument on the ground but it seems people want to go into a fantasy thing and say "Oh, wow, isn't that great."

"Look at evergreens like Sinatra, Dean Martin, they've got class. They go out and sing, entertain. They don't give out a bunch of bullshit. I think that a lot of the older singers are still the better end of the entertainers."

Lou's on-stage appearances are mainly in concert. "I don't do cabaret," he said. "Never put me in a category. I don't want to do clubs until I can do them my way, the way I want to do it."

Lou Christie, as he said, has managed to keep going and much of this has been due to his own determination to do things the way he wants to. This includes his songwriting. He doesn't write for anybody else because he feels that his style is identifiable with him and that other artists are shy of doing songs that are essentially Lou Christie vehicles.

"I made a whole big change about a year ago and I put out a record called 'Canterbury Road,' which I think was one of my best records but the deejays turned off and said 'That's not Lou Christie.'"

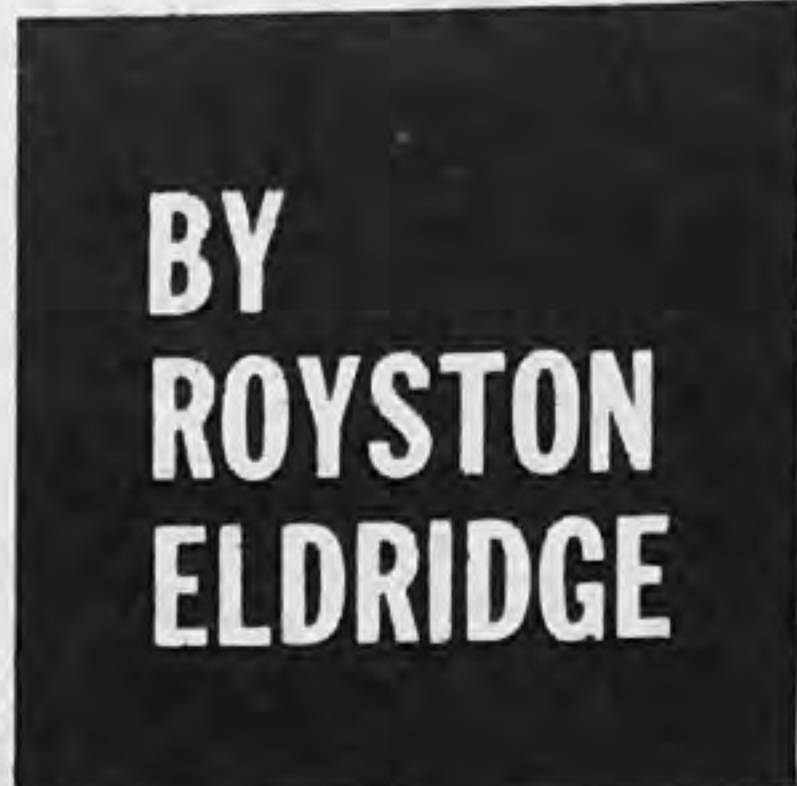
The American deejays, it seems, don't want anything but the usual Lou Christie. —TONY WILSON.

Bacharach and progressive pop

BURT BACHARACH, one half of one of the most prolific songwriting partnerships in the world, has a background steeped in jazz, creates pop of classic proportions and is acutely aware of progressions and progressives in the musical world.

With lyricist Hal David, he has two songs in the MM chart at the moment. One is Engelbert Humperdinck's "I'm A Better Man". The other is a song by Bobbie Gentry from the Broadway musical "Promises, Promises" which opens in London at the Prince Of Wales theatre in just over a week's time.

It is this musical that has brought Bacharach to Britain again. In the middle of rehearsals he found time to talk about such diverse topics as the need for change in the theatre, the so called jazz-pop entente and current "super-groups".



BY ROYSTON ELDRIDGE

Fuse

Does Bacharach, with his jazz background, believe that the two musical forms are starting to fuse together?

"Sure, take someone like Blood, Sweat and Tears, the musicianship in that group is incredible. They are fantastic. A lot of groups

are spreading out, they're not limited by just having two guitars and drums and a singer.

"The only thing that worries me is that a lot of groups aren't staying together. Buffalo Springfield were one hell of a group, they should never have broken up.

"Neil Young is tremendous... and I hear he's great on stage with Crosby, Stills and Nash.

"I think the reason they break up is because they have a lot of personal hang-ups and possibly in some cases there's dead wood in the group and that stops them from expanding their musical limitations."

Promises

Bacharach had just finished rehearsing with the orchestra for "Promises, Promises," and he was relieved that they measured up to his high standards.

"But I've always had good luck with your musicians. When I was at the Queens Theatre with Dietrich it was good. Their attitude is great, they have a fine discipline.

"I like to work with people who have joy in what they are doing, I can't tolerate musicians who are clock watchers."

Bacharach believes that changes are needed in the theatre so that musicals can be improved on. And the changes, he says, should start in the theatre structure itself.

Theatre

"Everything's got to change in the theatre starting with the structure. Changes are needed in the pit, you need a new sound system so that the sound in the theatre approximates what you hear at home.

"And you've got to have a good sound mixer who won't work exactly by the book. You've got to break down the rules about union help which is a very hard union to crack in the States."

in brief

HOWLIN' WOLF, American blues star, begins a British tour with the Junco Partners at the Blues Loft, High Wycombe, doubling the Strand Lyceum, London, on October 24. The tour ends at Salford University on November 7.

Long John Baldry, whose new single, "Wait For Me" is out tomorrow (Friday), opens for three days at the Casino Club, Manchester, tonight (Thursday).

Oscar Peterson Trio plays Croydon's Fairfield Halls tonight (Thursday), followed by Manchester (tomorrow, Friday), Chatham (Saturday), Birmingham (30), Southend (Oct. 1), Bristol (3), Queen Elizabeth Hall, London (4), and Leicester (5). Granada TV's Discotheque show returns in November. Producer Muriel Young wants to hear from groups and singers over 16 not contracted to a record company. They should send tapes and photos to Granada TV, Golden Square, London, W.1.



BACHARACH: two songs in the chart.

With a myriad of hits behind him, Bacharach is finding it harder to write now and he is undecided about what to do next.

"I'm always late when I'm writing for Dionne and she's the only artist we produce. A&M are very good, they've just waited two years between releases of mine but the last album "Reach Out" sold 285,000 copies which is incredible for me as a non-artist. I'm deeply astonished.

"I find it harder to write now. I don't really know what I want to do now

having just finished a movie.

"I want to do something different, I'd like to do a musical but a really different kind of musical. I haven't got any ideas about it at the moment."

Bacharach's partnership with Hal David is one of the most potent in show business. Would he consider writing with another partner?

"We're very compatible and we have a way of working together which is very easy but I suppose it is possible sometime."

son's African Drummers and other groups.

Dusty Springfield and Norma Tanega guest on a new Tom Springfield album out on Decca on October 3.

Steve Ellis denies reports — not in the MM — that he is leaving Love Affair. "I'm a bit fed up with outsiders trying to run my career. I'm very happy with the band and have no intention of leaving," says Steve.

Petula Clark returns to Britain for her first concert in six years at London's Royal Albert Hall on Wednesday, October 29.

Jazz singer Marian Montgomery makes her musical-comedy debut in a revival of Cole Porter's Anything Goes opening a tour at Wimbledon on Monday (29).

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FOCUS ON FOLK

How the revival reached Down Under



BILL TAYLOR: 'the government gives grants'

folk albums

THREE SCOTTISH singers, Alex Campbell, Hamish Imlach and Matt McGinn, are featured on Transatlantic Samplers. All the tracks on the three albums are from previously issued albums and give a fair representation of each artist's work.

There's a strong traditional bias on Alex's album (TRA SAM6) and his treatment of the traditional material is sincere and honest, which is more than can be said for some so-called traditionalists. Among the songs are "The Overgate," "I'm a Rover," "Glesca Paggy," "Kissing In The Dark," "My Singing Bird" and "Love Is Pleasing." Also included three of Alex's own compositions, the sentimental "My Old Gibson Guitar," "Don't Put Me Down" and his good protest song, "Been On The Road So Long," and two Woody Guthrie songs, "Why Oh Why" and "Plane Wreck At Los Gatos."

Matt McGinn (TRA SAM8), is a prolific songwriter and

twelve of his own songs make up his album. The styles vary from traditionally oriented to music hall and street song. While not everything Matt writes is good, there is always a certain distinctiveness about his songs and most have a strong vein of humour in them. But he can turn his hand to serious writing as "The Ballad Of The Q4" or "Ballad of John McLean."

The cheerful rotund form of Hamish Imlach is a popular performer with his strong, robust singing style which he puts to good effect on TRA SAM9. Like Matt and Alex, Hamish doesn't observe pretentious musical boundaries, consequently both contemporary and traditional songs rub shoulders on this record. Hamish's ready wit and throw-away gags are much in evidence as well as songs like "The Tall Tale," "Oyster Girl," and the classic "Cod Liver Oil And Orange Juice," "The Twa Corbies," with its interesting sitar backing, and "The Men Knoydart."

IN TERMS of the folk music revival we tend to think of Britain and America but, in fact, the revival has spread much further. One place that has had a strong folk scene for some time is New Zealand.

BY TONY WILSON

"The folk scene in New Zealand is good," Bill Taylor told me. Taylor, a young New Zealand singer recently arrived in Britain from Down Under. "About five years ago there was an upsurge in interest in folk music and now in Auckland, for instance, there are about ten clubs and all the towns all the way down the islands have got folk clubs. I was getting quite a bit of work before I left, on the radio particularly. I worked for three months on a radio ballad which covered the history of New Zealand folksongs."

"There is a folk lore society, even the government's given grants to research on the old songs from the goldfields and whaling and sealing days. A lot of the songs got lost because people didn't worry about them."

Over the past few years, a fair number of groups and singers have visited New Zealand, Redd Sullivan, Malcolm Price, Mike and Pete Seeger, the Dubliners, Robin Hall and Jimmy McGregor and the Clanceys among them.

Bill, born 25 years ago in the exotic sounding Tauramununi, became interested through a friend of Alex Campbell's Francis Kuypers, who went to New Zealand some years ago. Since then he has steadily built up his reputation and become one of New Zealand's top performers.

"A few singers are beginning to make a living now," said Bill. "The Dubliners made quite an impact too. In fact, they put a lot of people on to folk music. Irish music always goes down well, anyway. But the Australian scene, compared to

New Zealand, is terrible. They had their scene about five years ago, now they've only got a few clubs."

A couple of years ago, one of the London folk scene's personalities, Curly Del-Monte, emigrated to New Zealand and began to open up the folk scene. He also imported British talent such as Redd Sullivan and Malcolm Price as well as helping local talent.

"Curly woke up a lot of people," said Bill. "He was mainly responsible for getting people on to records, radio and television. Before he came over there were no folk records being made of local singers."

Bill himself has recorded Redd Sullivan on album which included other New Zealand acts. Notably the Hamilton County Boys, a country band who are doing well for themselves at the moment.

Bill, whose repertoire includes traditional British and New Zealand songs and some country material for variety, has been settling into the British way of life since he got here, but hopes to be working regularly on the folk scene.

About the British folk scene, Bill commented, "The ordinary, floor singers are about the same as they are in New Zealand. There isn't the emphasis on guitar and banjo playing here. At home everyone was trying to learn all the different techniques."

"I've sung in the Troubadour in London and I've got a few jobs coming up. I've been sorting out what to sing. It's seems funny coming to England and singing British traditional songs. But I've sorted out some New Zealand songs that I think will go over well."

FOLK FORUM

THURSDAY

BLACK BULL, High Road, N20
SOUTHERN RAMBLERS!!
MICHAEL CLAIRE DUO
Host: DENNIS O'BRIEN

FOLK CENTRE HAMMERSMITH
COME ALL YE
Rod Hamilton, Jill Darby.
Prince of Wales, Dalling Road, 2 minutes Ravenscourt Park.

KINGSTON COLL of Technology
STAN ARNOLD

WHITE BEAR, Kingsley Road, Hounslow
MALCOLM PRICE
Chas Upton, Alan Howard.

FRIDAY

AT COUSINS, 49 Greek Street, 7.30-11.

JO-ANN KELLY
AND FRIENDS
Admission 5s.

GRENDL'S RING
Fighting Cocks, London Road, Kingston

ROBIN & BARRY
DRANSFIELD
GENERAL HAVELOCK, ILFORD

SITAR FESTIVAL, Friday, October 3, 8 pm. With Clem Alford, Menish Kansara and Indian Dancer at Cecil Sharp House, 2 Regents Park Road. Tickets at door or 75 6d to 14 Seath House, Chulsa Road, Sydenham.

SATURDAY

ANGLERS, TEDDINGTON. Blues Mafoso (retired).
IAN ANDERSON

AT COUSINS, 49 Greek Street, 7.30-11. Two Lovely Ladies.

SANDY DENNY
ANN BRIGGS
Next week Dave Van Ronk. All night sessions.

DAVY GRAHAM
AL JONES

AT THE CELLAR, Cecil Sharp House, Camden Town, 8 pm. **THE SOUTHERN RAMBLERS**, with Tony Deane.

PEANUTS, KINGS ARMS, 213 Bishopsgate. Farewell party for one of the Penny Gaffs. Proceeds to buy a new alpaca coat for Harry Ken May. **HOST: NICK HARRISON.**

RAILWAY HOTEL, DARTFORD 4th Birthday.

CYRIL TAWNEY
Residents, CRAFTFOLK. Bar extension.

ROY HARPER
And his friends Ron Geesin, Ralph McTell will play their minds for you. Purcell room, Royal Festival Hall, Friday and Saturday, 26 and 27.

"THE EYES OF TIME," 355 High Street North, Manor Park
MIKE ABSALOM
DAVE COOPER
PAUL WRIGHT

THE FO'C'STLE at the CASTLE, Fairfield West, Kingston.
DICK FROST

THE GREENWICH THEATRE
FOLK CLUB
The Gloucester
King William Walk, SE10

DEREK BRIMSTONE
8 pm. Please come early.

THE LCS PRESENTS THE SINGERS' CLUB. The Rural Muse — Brian Pearson introduces an evening of country songs with Dick Snell, Sandra Kerr and John Faulkner. **UNION TAVERN**, 52 Lloyd Baker Street, London, WC1. 7.45 pm.

SATURDAY cont.

THE PEELERS, Kings Stores, Wide-gate Street, off Middlesex Street, near Liverpool Street Station.

THE PEELERS
introduce
TIM MADDY
HART PRIOR
also **THE PAGENT BI-FOCALS.**

TROUBADOUR, 10.30, 265 Old Brompton Road.

NICK STRUTT & ROGER KNOWLES

SUNDAY

BOUNDS GREEN FOLK CLUB Springfield Park Tavern, Bounds Green Road, N.11

MIKE ROGERS
AND ROGER MOONE
FOLK COURIERS.

DARTFORD FOLK CLUB
SIMON & STEVE

NAGS HEAD, 205 York Road, Battersea.

THE JUGULAR VEIN
Host JOHN TIMPANY.

NASHVILLE ROOMS
Adj: WEST KEN TUBE
NEW OVERLANDERS
+ WESTSIDERS

RAILWAY HOTEL, DARTFORD, Blues Night.

SIMON PRAGER & STEVE PYE
Residents CRAFTFOLK.

ROY HARRIS, Tower Hotel, opposite Walthamstow Central.

THE ENTERPRISE, Hampstead. **JOHN PEARSE** plus residents: The Folk Enterprise (opposite Chalk Farm Station) 7.30 pm.

TROUBADOUR 9.30. First bookings in Britain.

BILL TAYLOR
From "The Poles Apart," New Zealand.

MONDAY

CLANFOLK: "Marquis of CLANricarde," Southwick Street, Paddington. **FOLK AND POETRY IN AID OF THE PRIMITIVE PEOPLE'S FUND**. Featuring BOB WOOD and MIKE AINSCOUGH plus special guests ADRIAN MITCHELL, GEORGE MACBETH, HARVEY MATUSOW'S JEWS HARP BAND.

ENFIELD FOLK CLUB
The Hop-Poles, Baker Street, Enfield

CLIFF AUNGIER
AND FOLK COURIERS

FINAL CONCERT OF THE YOUNG TRADITION
on Monday, 29th September, at Cecil Sharp House, 2 Regents Park Rd., N.W.1.

Also appearing—
BOB & JOHN COPPER
CYRIL TAWNEY
SHIRLEY & DOLLY COLLINS
ANNE BRIGGS
LOUIS KILLEN
GRENDL'S RING

Tickets in advance 7/6d. At the door 10/- 8 p.m. till midnight. Bar.

FOLK AT the Hampstead Rugby Club, Redhill Street, off Albany Street, NW1.

MARTIN WINSOR
Cheap beer!

JOHN AND SUE HOLMAN, Herga Royal Oak, Wealdstone.

MINOTAUR, Nags Head, North Street, Clapham.

TIPPEN BROS
Resident: Sue Taylor

QUEEN ELIZABETH HALL, The Settlers, at 7.45. Box Office now open.

THE CATFORD RISING SUN
THE GREHAN SISTERS

MONDAY cont.

THE HANGING LAMP, The Vineyard, Richmond, 8 pm

TIM HART
MADDY PRIOR

THE ROBEY Folk Club re-opening with

JUG TRUST
Dennis O'Brien and Friends
At **SIR GEORGE ROBEY**, Seven Sisters Road, opposite Finsbury Park Station.

WALTON ON THAMES, 18b Church Street.

STAN ARNOLD
ROD HAMILTON & DON SHEPHERD

TUESDAY

DANA, PEARTREE PUB FOLK CLUB, Welwyn Garden City, 8 pm.

FOLK CENTRE, FULHAM
JON BETMEAD
The Hammer Folk, Andy Andrew The Swan, Fulham Broadway.

HAYES FOLK CLUB
STRAWBS
and Guests
THE ANGEL, UXBRIDGE ROAD, HAYES END.

MOTHERS, High Street, Erdington, Birmingham.

FAMOUS JUG BAND
MIKE CHAPMAN
8-Late. Adm. 5s! Cheap booze Draught cider, wine.

NASHVILLE ROOMS
Adj: WEST KEN TUBE
NEW OVERLANDERS
+ THE KING PINS

THREE HORSESHOES FOLK CLUB, Heath Street, Nr. Hampstead Tube, presents

JEREMY TAYLOR
and your hosts: **THE EXILES.**

WEDNESDAY

CROYDON
Folksong Club, Waddon Hotel, Stafford Road, Croydon.

DAVE SMITH

DOWNHAM FOLK CLUB, Baltham, Downhamway, Downham, Bromley, Kent — 01-695 6810

DAVID BOWIE
Hit single: "Space Oddity."

HIGH BARNET FOLK CLUB
Salisbury Hotel, 126 High Street, Barnet

JOLLY, JOVIAL, JUBILATING JUG TRUST

BIFOCAL, THE PEELERS,

IAN RUSSELL with Ralf, York and Albany, Parkway, Camden Town.

KINGS, now at **CARVED RED LION**, 2 Essex Road, Islington Green. From Gloucestershire **KEN LANGBURY.**

MIKE ABSALOM: CHANGE OF ADDRESS: Flat 16, Sunnyhill Court, 4-6 Trebovir Road, S.W.7. Tel.: 01-FRO 4964

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Adj: WEST KEN TUBE
NEW OVERLANDERS
+ STATE EXPRESS

SURBITON, Assembly Rooms. **DEREK SARJEANT FOLK TRIO, DIZ DISLEY.**

THE HOLY GROUND, 4a Inverness Place, Bayswater, W.2

RONNIE CAIRNDUFF
DAVE & TONI ARTHUR
New Resident **TONY ROGERS.**

TROUBADOUR, 9.30.
MICHAEL CLAIRE
PLUS GUESTS.

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THE PENTANGLE

BERT JANSCH, JOHN RENBOURN
JACQUI McSHEE, TERRY COX
DANNY THOMPSON

Tickets: 25/-, 20/-, 15/-, 10/-, 7/6, 5/- from R.A.H. and usual agents

A NEMS PRESENTATION

QUEEN ELIZABETH HALL

Saturday, 18th October, at 7.45 p.m.

Roy Guest and Vic Lewis present

AL STEWART

A Nems Presentation

Tickets: 20/-, 16/-, 12/-, 8/-

From Royal Festival Hall, London, S.E.1

folk news

ONE OF the folk world's true giants, Pete Seeger, makes his first British concert in three years when he appears at the Royal Albert Hall in November 18. As well as the concert, Pete will fulfil some television dates.

The Valley Folk have decided to quit professional folk singing and play their last date at Folk Union One, Hull, on Sunday, October 19. The group, however, will do the odd weekend club and concert date. Stephen Heap will continue to sing professionally. John Dickinson is moving to Oxfordshire and Jean and Elaine Carruthers will return to their jobs in Lancashire. Anyone wishing to contact the group can do so through Jean at 10 Hargreaves Drive, Rawtenstall, Rossendale, Lancashire.

PLUSH

Scottish duo, the Corries, play London's plush Savoy Hotel for three weeks from November 24 — follow that, Spinners! This gig is usually filled by artists like Cilla Black, Francoise Hardy, etc.

David Campbell has completed his first album for the Mercury label. Titled "Mr Everywhere," the record features twelve original songs by David, among them "Passion Flower," "The Waiting Game," "Lilac Lady," "Pic-

tures of Pomeroy" and "Sun Fever." Johnny Scott has done some very good arrangements and the album could well do David a lot of good. It's certainly the best one he's made to date.

Singer-songwriter Peter Sarstedt begins a series of half-hour shows on Radio One on Sunday. Peter will be backed by Ben Steed, Roger Rettig and Peter's brother, Clive. Guests on the first show are the Election. Other acts lined up for the show include the Pentangle (October 5), the Johnstons (12), Bridget St. John (19), the Strawbs (26).

Roy Harper, Ralph McTell and Ron Geesin appear at Liverpool Student's Union not the Philharmonic Hall as mentioned previously.

Magna Carta visit Belgium, France and Holland during October and November for radio, television and live dates. By mid-October, their first album will be released in all three countries. On October 12 they play their first gig at London's Marquee. Tonight (Friday) they appear at Leicester Polytechnic, with Derek Brimstone and Colin Scott and on Tuesday appear at Cardiff University.

Flamenco guitarist Pepe Martinez appears at Halifax folk club tomorrow (Friday), and is followed by Hamish Imlach (October 2), Tony Rose (16), Rosemary Hardman (23) and Christy Moore (30).

CLUB SECRETARIES PLEASE NOTE

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1/- per word

A BAND, a Cavalry Band. The Band of the 9th/12th Royal Lancers has vacancies for all woodwind players. Other instruments considered. Experienced and beginners please apply to Bandmaster, 9th/12th Royal Lancers, Catterick Camp, York.

AGENCY REQUIRES ALL TYPES OF ENTERTAINERS FOR PUBS AND CLUBS. MUST BE RELIABLE. LONDON BASE. — 01-478 1438.

BASS AND ORGANIST, semi-pro pop plus good gear, van reforming/rehearsing. — 539 7152 after 6.15.

BASS AND ORGANIST semi-pro to join drummer in forming Peddlers style trio. Dartford area. — Box XZ.

BASS GUITARIST / VOCAL for versatile pop group. Good money. — 01-272 0352.

BASS GTR / Vocalist doubling other instruments for new projects. — Telephone 01-387 0010/0019.

BASS GUITARIST/drummer must read, for work in South Africa with 7 piece group. — 3 Merelone Court, Martin Way, Morden, Surrey.

BASS GUITARIST, experienced, harmony vocals, for semi-pro pop/harmony group, work including playing UK winter, then Spain. Good money. Bass start 3rd trumpet, 11 October. — Write Paul Chris, 10b St John's Terrace, King's Lynn or Phone 5209, after 30 September.

BASS GUITARISTS, ALSO TRUMPET PLAYER, READ AND BASK, UNDER 25, MUST HAVE STRONG DOUBLING INSTRUMENT OR VOCALS, NO TIES. Good mixers, pop conscious, for showband playing UK winter, then Spain. Good money. Bass start 3rd trumpet, 11 October. — Write Paul Chris, 10b St John's Terrace, King's Lynn or Phone 5209, after 30 September.

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KELLY JAMES • CAST

JEFF DEXTER

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UNITED FROG NICE PEOPLE

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SOUND SYSTEM**
WITH BAND

Friday, September 26th
**THE COLOURED
RAISINS BAND**

Saturday, September 27th
**FREDDY NOSE &
THE RUDDIES BAND**

Sunday, September 28th
THE EXIT BAND

Club open 7 nights a week

Please apply for membership

Ladies' free night Tues., Thurs. & Sun.

Gent's free night Wed.

Licensed Bar

SIR PERCY

QUINTET (Pye Recording Artists)

September

Thurs., 25th B.R.C., STAFFORD

Fri., 26th STEERING WHEEL,
WEYMOUTH

Sat., 27th ALEX DISCO,
SALISBURY

Sun., 28th LYNDON SPORTING
CLUB, BOURNEMOUTH

Mon., 29th RECORDING JIMMY
YOUNG SHOW B.B.C.

Tues., 30th DAY OFF

October

Wed., 1st BOOKHAM Y.C.

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Saturday, 27th September

A Dynamic Group

67 PARK LANE

Coming Attraction from U.S.A.

Saturday, 18th October

THE PLATTERS

Plus Sir Washington

RANCH ROOM DISCOTHEQUE

LANGSTON HOTEL, KINGHAM,
OXON. KINGHAM, 209

8-11.30 a.m. DRINK TILL LATE

Drinks at pub prices

Snacks or full meals

Great Nightclub Atmosphere

Friday, September 26th

APRIL

Saturday, September 27th

HEAT WAVE

Every Sunday, 8-Midnight. Drink
till midnight. Admission free. Pop
Party Night with the Ranch Room Disco
Show, plus D.J. Comp. No. 2. Open to
all. Cash Prizes.

Every Thursday night:
The Big 1 Disco Show. 8
to midnight. Drink to
m'night. Admission Free

Imperial College S.W.7

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Oct. 4 BIRE APPARENT

Oct. 11 FAT MATTRESS

Oct. 18 SAM APPLE PIE &
MILTON'S FINGERS

Oct. 25 IDLE RACE

Nov. 1 JUNIORS EYES

Nov. 8 BLOSSOM TOES

Nov. 15 EDGAR BROUGHTON BAND

Nov. 22 PRINCIPLE EDWARDS MAGIC
THEATRE

Nov. 29 DEEP PURPLE

ARTISTES BOOKED THROUGH
NEMS ENTERPRISES LTD.
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LUCAS and the MIKE COTTON SOUND

Thurs. Sept. 25 SPEAKEASY

Fri. Sept. 26 SHEFFIELD TOP RANK

Sun. Sept. 28 SOUTHAMPTON
CONCORDE CLUB

Mon. Sept. 29 RECORDING

Tues. Sept. 30 RECORDING

42-44 Albemarle Street, London, W.1
MAYfair 1436

100 CLUB

100 OXFORD ST. W.1
7.30 till late

Thursday, September 25th
7.30 p.m. to midnight
Bill Nile's Goodtime Night with
BILL NILE'S GOODTIME MUSIC
and Special Guest Stars
ADGE CUTLER AND THE WURZELS

Friday, September 26th
7.30 p.m. to midnight
Australia's
YARRA YARRA JAZZBAND
with LUCILLE NEWCOMBE
THE JAZZ DISCIPLES

Saturday, September 27th
Late Night Extra
7.30 p.m. to 1 a.m.
TERRY LIGHTFOOT'S JAZZMEN
AND
THE NEW ERA JAZZBAND

Sunday, September 28th
KEN COLYER'S JAZZMEN
Monday, September 29th
THE MIKE WESTBROOK BAND

Tuesday, September 30th
POP SPECIAL
EAST OF EDEN
Wednesday, October 1st
KEN COLYER'S JAZZMEN
FULLY LICENSED BAR and RESTAURANT
REDUCED RATES FOR STUDENT MEMBERS
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KEN COLYER CLUB
10/11 GT. NEWPORT STREET
NEAR LEICESTER SQUARE
Saturday, Sept. 27th, 7.30 p.m.
BARRY MARTYN BAND
Sunday, Sept. 28th, afternoon, 3-6 p.m.
JO-ANN KELLY
BRETT MARVIN'S THUNDERBOLTS
NIGHTHAWKS

THAMES HOTEL
Hampton Court, Middlesex
Saturday, September 27th
ERIC SILK'S SOUTHERN JAZZBAND
Sunday, September 28th
LEN BALDWIN & THE DAUPHIN STREET SIX

WOOD GREEN (Fishmonger's Arms)
Sunday:
TERRY LIGHTFOOT'S JAZZMEN!!
Tuesday:
AYNSLEY DUNBAR RETALIATION!!
plus GAS MALLET
LIGHT SHOW AT BOTH SESSIONS

Jazz in Liverpool
GRAHAM COLLIER SEXTET
Bluecoat Hall
Thursday, October 2, 7.30
Tickets by phone or in person.
Bluecoat Arts Forum, 41 Bluecoat Chambers
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210a HAVERSTOCK HILL, N.W.3
(Opp. Belsize Park Odeon)
Thursday, September 25th
EAST OF EDEN
plus Special Guests
Next Thursday
MIGHTY BABY
Sunday, September 28th
EDGAR BROUGHTON BAND
plus GRACIOUS
Next Sunday
ZOOT MONEY
Licensed Bar and Cold Drinks
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FLAMINGO
AT 33-37 WARDOUR STREET, W.1.

FRI., SEPT. 26, 9 p.m.-6 a.m.
FRIDAYS ALL-NITER SETS ARE NOW A "MUST" FOR ALL R & B AND SOUL FANS - COME AND HEAR THE EXCITING SOUL SOUNDS OF
PEPPERS MACHINE

SAT., SEPT. 27, 8 p.m.-6 a.m.

ANOTHER GREAT DOUBLE EVENT
FOR A NEW AND EXCITING SOUL SOUND—YOU MUST HEAR
DICTIONARY OF SOUL
AND APPEARING ON THE LATE SHOW - FOR
ACTION-PACKED SOUL
JOYCE BOND REVUE
IT'S AN ALL-NIGHT SESSION FOR SOUL FANS. DON'T MISS THIS SHOW!

WED., OCT. 1, 8 p.m.-11.30 p.m.
TONIGHT IS DISC-NIGHT. TONI ROCKET WILL BE YOUR HOST AND WILL SPIN YOUR KIND OF RECORDS. COME AND DANCE TO
TONI ROCKET DISCJET
REMEMBER GIRLS ARE ADMITTED FREE TONIGHT

THURSDAY
BREWERY TAP, WALTHAMSTOW, The Original East Side Stompers.
GREYHOUND, HIGH ROAD, CHADWELL HEATH
SWARB
Gromit Lights and Paul. Oct 2 IPSSISSIMUS.
THREE TUNS, Beckenham. **LOUIS STEWART** with **DAVE QUINCY** Quartet. Next Thursday: Alan Skidmore Quintet.

"WHITTINGTON," Pinner.
TERRY LIGHTFOOT.

FRIDAY
ALL STARS, Lord Napier Thornton Heath, also Sunday Luncheon. Free.
AUTHENTIC BLUES
Robuck, 108a Tottenham Ct. Rd.
ZEUS
Hear Britain's leading Chicago Blues Band.
BLACKBOTTOM STOMPERS, Groovesville, Epping.
BLUES LOFT
Nag's Head, High Wycombe
JUNIORS EYES
BURY ST EDMUNDS COLIN SYMONS BAND
FISHMONGER'S ARMS, High Road, Wood Green, N22.
CHRIS BROOKS
+ **BOB LICKYER**,
D.J. JERRY FLOYD.
GROOVESVILLE
WAKE ARMS, EPPING, (A.11), ESSEX
BLACK BOTTOM STOMPERS!
TWO BARS, ADM 6s.
Next Friday, Chris Barber.
MODERN JAZZ every Friday New Oldfield Tavern, 1089 Greenford Road, Greenford, Middlesex.
OSTERLEY JAZZ CLUB, Osterley Rugby Club Pavilion, Tente-low Lane, Norwood Green, Southall: **HUMPHREY LYTTLETON BAND**. Next week, Ken Colyer!
ROYAL OAK M.J.S. Club, Tooley Street, SE1. **PHIL SEAMEN, DIZZY REECE, TERRY SHANNON, REG PETTIT.**

SATURDAY
DELROD TRIO, Lord Napier, Thornton Heath. Free.
DUNMOW, ESSEX COLIN SYMONS BAND
ERIC SILK, Thames Hotel, Hampton Court.
ROYAL OAK, M.J.S. Club, Tooley Street, SE1. **PHIL SEAMEN, JOE HARRIOTT, DIZZY REECE, TERRY SHANNON, REG PETTIT.**

SUNDAY
BEXLEY, KENT, Black Prince Hotel.
DAVE AMBOY BIG BAND
BILL BRUNSKILL, Lord Napier, Thornton Heath. Free.
BOTTLENECK BLUES CLUB, Railway Tavern, Angel Lane, E.15.
ALEXANDER PATTON PLUS PALE GREEN LIMOUSINE
COOKS, CHINGFORD ROYAL FOREST HOTEL
Some say it's a marriage bureau
MONTY SUNSHINE JAZZ BAND
CRYSTAL PALACE HOTEL, Anerley Hill, SE19
EQUALS
DENNIS FIELD, Lunchtime, Green Man, Plumstead.
GREYHOUND, REDHILL BRIGHTON ROAD, FROM 8
EVAN PARKER TRIO WITH TONY OXLEY
GROOVESVILLE WAKE ARMS EPPING (A11), ESSEX
BAKERLOO
TWO BARS, MEMBERS 6s.
Next Sunday, Mighty Baby.
NEW LOUISIANA Jazzmen, Fighting Cocks, Kingston.
THE BARLEY MOW, Horseferry Road, W1. **STAN ARNOLD AND FRANK TAYLOR.**
GASWORKS
AND TRADITIONAL TERRY AND ALAN
7.30. Come early!!!
THE BULL, East Sheen.
ORIGINAL DRIFTERS

MONDAY
AT PLOUGH STOCKWELL, SW9
JIMMY COLLINS QUARTET
BEXLEY, KENT, Black Prince Hotel. Alex Welsh.
BIRD CURTIS QUINTET, SUSSEX UNIVERSITY.
BLUESCENE, KINGS HEAD, Fulham Broadway (Nr. Tube)
JO-ANN KELLY BRETT MARVIN'S NIGHTHAWKS
COLCHESTER RECREATION Hotel
NICK STRUTT & ROGER KNOWLES
COOKS FERRY INN
ANGEL ROAD, Edmonton
SOFT MACHINE SOFT MACHINE
JAZZ FOURFOLD, Green Man, Blackheath. Free.

ROY HARPER
And his friends Ron Geesin, Ralph McTell will play their minds for you Purcell room, Royal Festival Hall Friday and Saturday 26 and 27.

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Fishmonger's Arms Wood Green
Friday September 26th
MARSHA HUNT
Plus SKIN
D.J. JERRY FLOYD
Music from Museland, Berwick St.
Sole Agency The Red Bus Company—01-REG 9466
Next week: Atomic Rooster

SATURDAY cont.
THE DOLPHIN, MAIDENHEAD TUBBY HAYES QRT.
THE ORIGINAL EAST SIDE STOMPERS, Ware.
TOFTS, FOLKESTONE, Grace Hill.
MAX ROMEO

SUNDAY
BEXLEY, KENT, Black Prince Hotel.
DAVE AMBOY BIG BAND
BILL BRUNSKILL, Lord Napier, Thornton Heath. Free.

BOTTLENECK BLUES CLUB, Railway Tavern, Angel Lane, E.15.
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COOKS, CHINGFORD ROYAL FOREST HOTEL
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ANGEL ROAD, Edmonton
SOFT MACHINE SOFT MACHINE
JAZZ FOURFOLD, Green Man, Blackheath. Free.

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plus the following guests -
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Tues., 30th **INDO-JAZZ FUSION** Wed., 1st **TUBBY HAYES**
Thurs., 2nd **NATIONAL YOUTH JAZZ ORCHESTRA** Fri., 3rd **RAY WARLEIGH QUARTET**
Sat., 4th **RONNIE SCOTT BAND**
Upstairs: Open every night, 8.30 till 3 a.m.
From 22nd-27th **TONY OXLEY QUINTET** plus latest records and dancing
From Sept. 29th **LONDON JAZZ FOUR**
Commencing October 6th, for 3 weeks
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DESMOND DEKKER AND THE ACES
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THE VILLAGE of the Damned Blues Club, Aurora Ballroom, Brompton, Gillingham, Kent. Licensed bar.
AYNSLEY DUNBAR

TUESDAY
ALBION Alan Skidmore Quint. King's Head, Fulham Broadway.
BLUE ANCHOR, South End. **ROYAL CHEZ CHESTERMAN JAZZBAND** with guest **MONTY SUNSHINE**.

BOB KERR'S WHOOPEE BAND
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"GEORGE," MORDEN: ALEX WELSH
100 CLUB
100 Oxford St, W1
EAST OF EDEN
Friday, Sept. 26th, 7-11 Adm. 7/6
The Ever Popular

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BLACKBOTTOM STOMPERS, Greenman, Blackheath.
DERBY ARMS, East Sheen, SW14. Nucleus Jazz Band, Dixieland, Trad.
LONDON JAZZ CENTRE SOCIETY presents
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1066 JAZZ MEN
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Tel. 445 4710
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KEITH TIPPETT GROUP
Next week: RONNIE ROSS
SUNDAY, SEPT. 28th
TOMMY WHITTLE
with the **ED FAULTLESS TRIO**

ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
01-427 9100
Every Wednesday
JAZZ AT THE PHOENIX CAVENDISH SQUARE
Wednesday, October 1st
MICHAEL GARRICK SEXTET

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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. Luncheon and Evening
Fri. Sept 26th **PETE KING**
Sat. Sept 27th, Luncheon
TONY LEE TRIO LOUIS STEWART
Evening: Sun., Sept. 28th
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Sudbury Town Station
962 9944
Friday, Sept. 26th, 7-11 Adm. 7/6
The Ever Popular

D'NUNES SOUND COUNT STEVE SOUND
Sun., Sept. 28th, 7-11 Adm. 7/6
THE COLOURED RAISINS SOUL BAND
Plus **COXSONE'S SOUND**
Commencing Oct. 3rd, 7-11
THE DYNAMIC MOHAWKS

EVERY WEDNESDAY
The Fabulous Swinger
DUKE REID
Licensed Bar Adm. 5/- Snack Bar BUSES 18 92 187
TRAIN Piccadilly Line in Sudbury 1m-5m.

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6a New Compton Street, W.C.1
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KEITH TIPPETT'S GROUP
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THE WESTBROOK CONCERT BAND
plus Lol Coxhill
Chinese Food Licensed Bar

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HIGH RD., NORTH FINCHLEY
Tel. 445 4710
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Thurs., Oct. 2nd **LOUIS STEWART**

marquee

90 Wardour St., W.1 01-437 2375
Thursday, Sept. 25th (7.30-11.00)
* **THE GLASS MENAGERIE**
* **THE OPEN MIND**
Friday, Sept. 26th (8.45-9.30)
ONLY BRITISH APPEARANCE
* **VANILLA FUDGE**
* **THE GRAIL**
(Tickets available on the evening)
Saturday, Sept. 27th (8.00-11.30)
* **THE VILLAGE**
* **GRACIOUS**
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Sunday, Sept. 28th (7.30-11.00)
* **RADHA KRISHNA TEMPLE** AND THEIR GUESTS
* **THE ECLECTION**
* **GYPSEY**
Tuesday, Sept. 30th (7.30-11.00)
* **FAREWELL APPEARANCE** PRIOR TO U.S. TOUR
* **BLODWYN PIG**
* **THE GROUND**
Wednesday, Oct. 1st (7.30-11.00)
* **MIXED MEDIA**
* **THE OCCASIONAL WORD**
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* **INCANDESCENT MANTLE**
* **D.J. IAN DAVIES** and
* **THE CIRCUS**

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SATURDAY, SEPTEMBER 27th
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EVERY SUNDAY THE
STEVE MAXTED SHOW

MOTHERS
High St Erdington B'ham..
Phone: 021-373 5514
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ATOMIC ROOSTER + HARD MEAT
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FAMOUS JUG BAND + MIKE CHAPMAN
Wednesday, Oct. 1st Adm. 5/-
EDGAR BROUGHTON
On all sessions D.J. Erskine

THE STAR HOTEL * CROYDON
Friday, Sept. 26th, 8-11
ALEXIS KORNER & THE NEW CHURCH
Next Friday:
To be arranged
D.J. KEITH PEMBERTON LIGHT SHOW 2 LIC. BARS
Monday, Sept. 29th, 8-11
ATOMIC ROOSTER
plus JO-ANN KELLY & friends
Next Mon.: EDGAR BROUGHTON

DUNSTABLE CIVIC
AN EVENING WITH
BLODWYN PIG
AND
JESSE HARPER
MONDAY, 29th SEPTEMBER
Seating for ~ Capacity
750 ~ **2,000**
Lic. Bars ~ Adm. 10/-
OPEN EVERY MONDAY EVENING
Oct. 6th—EDGAR BROUGHTON BAND

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at
The Kensington Russell Gardens
Monday, 13th October
Fellow jazzmen pay tribute to one of their most respected members.
Don't YOU miss one of the greatest star-studded nights of jazz. Get your ticket now—and watch this space to see who will be joining Tubby Hayes, Phil Seaman, Brian Lemon, Lennie Bush, etc., etc.

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THIS SUNDAY
RAY & THE ROADSHOW
Friday: **BARON RAY SOUND**
Lic. Bar. Photo apply for membership
Buses - 144, 18, 230, 158. Car Park Harrow & Wealdstone Stn. (B.R. & L.T.)

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50 yards Belize Park Tube, N.W.3
DISCOTHEQUE
Every Saturday Night

KLOOKS KLEEK
RAILWAY HOTEL 100 WEST END LANE, WEST HAMPSHIRE, N.W.6
Thursday, September 25th
Opening tonight with
JUNIORS EYES
Plus CABARET
Whilst in the bar ORGAN WORKSHOP
Admission always 6/-
Free with this advert.
Tuesday, September 30th
DICK JORDAN'S BIRTHDAY (21 TODAY)
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THAD JONES and Mel Lewis have the best jazz orchestra in the world — bar none. I hope there is every chance of seeing them back in England as soon as possible.

Jazz lovers who have not heard them play have missed one hell of a sound. — **GEORGE BENNETT**, Solihull, Warwicks.

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WITH ALL respect to the publicity given to the vocals groups, is it not time some light was thrown on

the fantastic Ventures. One is fully aware that instrumentals do not strike gold with the greater majority of the record buying public but these boys sell albums in phenomenal quantities all over the world.

Statistics prove that the Ventures have sold more than 20 million of their recordings in Japan alone and at one time had five albums in the American charts at one time. — **KEITH GLEESON**, London, W5.



BLIND FAITH: 'to say Clapton is overshadowed is rubbish'

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AFTER reading all the criticisms of Blind Faith I was expecting to hear an album dominated by Stevie Winwood. But I listened and found all the tracks to be absorbing, interesting and a brilliant combined effort.

To say Clapton is overshadowed is rubbish. Ginger Baker is as good as ever, Stevie Winwood is a much improved performer and Rick Grech is a real prospect. — **IAN CLARKSON**, Menston.

AT A TIME when the musical barriers between differing forms of music are at last crumbling why is there so much bias against West Indian and Jamaican music?

Surely the only answer is hypocritical narrow mindedness. Readers and writers of Melody Maker should make an effort to live and let live with this type of music. After all everybody is entitled to their own taste. — **ASHMORE MACLOUD**, London, N14.

I WANT to thank you for a very good article on Ray Charles (MM September 13). An artist like that is worth publicising; so many other magazines have ignored him in the past few years. — **KATHLEEN WELL**, Royston, Yorkshire.

EVERYBODY is entitled to follow and listen to the music they appreciate but

Let's have rock and roll classics

WITH so many of today's leading groups featuring rock and roll, could not some enterprising record company produce an album of rock and roll classics i.e. Little Richard, Jerry Lee Lewis, on similar lines to the Blues Volume series? — **PETER BECKLEY**, London, SW18.

BRILLIANT EFFORT FROM BLIND FAITH

mailbag
Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

is it not time the BBC woke up to their responsibilities to encourage not only teenyboppers to listen to Radio One but those who want progressive music as well?

Possibly they could find time to allocate more than a couple of hours a week to these listeners. — **K. O'CONNOR**, Grantham, Lincs.

CREAM's records were a gas and Blind Faith's album knocks me out but I'd give them all away to see Clapton back with John Mayall again. — **ROBERT BALDWIN**, Heston, Middlx.

WILL WE ever see the day when big transfer fees come to the pop world?

For example: "Eric Clapton bought by the Love Affair for £150,000." Or "Clapton will be fit to play on Saturday after having

therapeutic treatment on sprained wrist." — **MUNRO TEALE**, Southport, Lincs.

IF "SHANGRI LA" is a typical track from the Kinks "Arthur" album, what an album it is going to be. This is Ray Davies writing at his best. — **MICK STANCZEWKI**, London, N8.

THE LYCEUM's Midnight Court really was some scene, second only to the Roundhouse. It's a pity it has to end, let's hope someone else comes up with something equally good. — **DAVID LUMB**, Cleethorpes, Lincs.

SURELY no list of Ronnie Scott's classic jokes can omit: "You don't have to go home, you just have to get out of here." — **ADRIAN LOVE**, BBC World Service.

WITH the demise of the EP, singles costing 8s 6d and album production now exceeding that of singles, surely the time has come for record companies to try and save the British single from the fate of its North Atlantic counterpart, that of harbinger of the LP.

The increasing release of stereo singles is one way, but quantity, as well as quality is required to combat the challenge of the budget album.

Surely the introduction of three track singles, as demonstrated by Ember with a recent Glen Campbell single, could do much

to revive the fortunes of the ailing 45. Rally round record companies, let's have a fair deal and save the British single. — **S. C. COLLINS**, Huntingdon, Chester.

TALKING OF "super-groups" and "superstars," what about the legendary John Coltrane Quartet. — **DAVID JAMES**, Abedare, Glam.

ISN'T it time that the great American singer Neil Diamond had a smash hit in

Britain? He's always in the American charts but never seems to make it over here.

Surely his fantastic new record "Sweet Caroline" must make the British charts in a big way? — **NEIL GROOM**, Northwich, Cheshire.

THE MONKEES music has become much better yet now they are producing such wonderful records we never hear them. Come on RCA release the new Monkee music so people will hear what they've been missing. — **SHARON EMERY**, Warrington, Lancs.

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