

# Melody Maker

OCTOBER 4, 1969

1s weekly

After four years at the top

# AMEN SPLIT

## IN THIS WEEK'S MELODY MAKER



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## ANDY REFUSES TO COMMENT

**ANDY** Fairweather Low and Amen Corner have split. Britain's number one teeny bopper pop group took the decision this week to break up after four years at the top, and weeks of denials.

Their representative Keith Altham told the MM on Monday: "They have decided to abdicate their role as Britain's number one teenage group following a farewell concert at Boston Glydodrome on October 4. The decision to disband was taken unanimously by the group at a time when they feel they have achieved all that is possible for them within the musically creative limitations of their particular market."

Saxist Mike Smith is planning an orchestral album and singer Alan Jones may follow a solo career.

Andy Fairweather Low, their idolised lead singer has gone home to Wales and is said to be refusing to comment on the split.

Amen Corner were formed in 1966 and the members included Andy, Clive Taylor, Blue Weaver, Mike Smith, Neil Jones, Dennis Bryon and Alan Jones.

They have had six top ten hits including "Bend Me, Shape," "Gin House," "High In The Sky," "Half As Nice" and "Hello Suzie." Their records have also been hits in many European and Commonwealth countries.

## Jagger—States visit for tour talks

**MICK JAGGER**, seen in a new shot from his starring role in Ned Kelly, may visit America to talk with business manager Allen Klein about the Stones' forthcoming tour of the States when shooting of the film ends in Australia this week. Meanwhile, the Rolling Stones' album of past hits, "Through The Past, Darkly," has sold over

one million dollars' worth of discs in the States in its first two weeks on release. Ned Kelly, which tells the story of Australia's most famous outlaw, is a Woodfall Film for United Artists release in wide screen and Eastman Color. It is directed by Tony Richardson and produced by Neil Hartley.

## Rendell-Carr break up

**THE DON** Rendell-Ian Carr Quintet, MM Jazz Poll winners in 1967, 68 and 69, has broken up — and both co-leaders are forming their own new bands.

Rendell is joining fellow tenorist / flautist Stan Robinson in a new quintet, and trumpeter Carr has plans for a sextet.

The group was together for more than five years, and during that time it became one of the most highly-respected groups in British jazz.

Their four LPs for Columbia were all artistic and financial successes, and their fifth and final album, "Change Is," will be released on the same label in November.

Recently the group had collaborated with Indian guitarist Amancio D'Silva and Ghanaian drummer Guy War-



**RENDELL** formed a group

ren, which resulted in a pair of albums.

Rendell told the MM that he has formed a group with Robinson, and the unit has already recorded a "Jazz Club" broadcast for Radio One.

Carr commented: "I have been rethinking my position, and I am now ready to form another group."

He said that the group, probably a sextet, may contain Karl Jenkins (pno, oboe), Ray Warleigh (alto), Bernie Holland (gtr), Jeff Clyne (bass), and John Marshall (drs).

"The band will probably begin rehearsing next week," he said.

Denis Preston, who recorded the Rendell-Carr Quintet for Columbia's Lansdowne Series, commented: "Although the group has broken up, I hope that Don will continue to record for us for years."

"One of the next things I'm doing is a suite by Neil Ardley, with a small chamber orchestra, which features Don and Ian."

The "Change Is" album, he said, features the quintet with guests Robinson, Clyne, and trombonist Mike Pyne.



# Melody Maker POP 30

- 1 (1) BAD MOON RISING ..... Creedence Clearwater Revival, Liberty
- 2 (4) I'LL NEVER FALL IN LOVE AGAIN ..... Bobbie Gentry, Capitol
- 3 (3) JE T'AIME MOI NON PLUS  
Jane Birkin and Serge Gainsbourg, Major Minor
- 4 (10) A BOY NAMED SUE ..... Johnny Cash, CBS
- 5 (2) DON'T FORGET TO REMEMBER ..... Bee Gees, Polydor
- 6 (7) GOOD MORNING STARSHINE ..... Oliver, CBS
- 7 (11) THROW DOWN A LINE ..... Hank and Cliff, Columbia
- 8 (6) NATURAL BORN BUGIE ..... Humble Pie, Immediate
- 9 (5) IN THE YEAR 2525 ..... Zager and Evans, RCA
- 10 (14) IT'S GETTING BETTER ..... Mama Cass, Stateside
- 11 (20) LAY LADY LAY ..... Bob Dylan, CBS
- 12 (8) TOO BUSY THINKING ABOUT MY BABY  
Marvin Gaye, Tamla Motown
- 13 (9) VIVA BOBBY JOE ..... Equals, President
- 14 (19) HARE KRISHNA MANTRA ..... Radha Krishna Temple, Apple
- 15 (13) CLOUD 9 ..... Temptations, Tamla Motown
- 16 (22) PUT YOURSELF IN MY PLACE ..... Isley Brothers, Tamla Motown
- 17 (17) SOUL DEEP ..... Box Tops, Bell
- 18 (12) MY CHERIE AMOUR ..... Stevie Wonder, Tamla Motown
- 19 (16) HONKY TONK WOMAN ..... Rolling Stones, Decca
- 20 (27) I SECOND THAT EMOTION  
Diana Ross and the Supremes and the Temptations, Tamla Motown
- 21 (—) NOBODY'S CHILD ..... Karen Young, Major Minor
- 22 (30) LOVE AT FIRST SIGHT ..... Sounds Nice, Parlophone
- 23 (15) SAVED BY THE BELL ..... Robin Gibb, Polydor
- (—) I'M GONNA MAKE YOU MINE ..... Lou Christie, Buddah
- 25 (23) MARRAKESH EXPRESS ..... Crosby, Stills and Nash, Atlantic
- 26 (18) BIRTH ..... Peddlers, CBS
- 27 (—) SPACE ODDITY ..... David Bowie, Philips
- 28 (25) WET DREAM ..... Max Romeo, Unity
- 29 (—) DO WHAT YOU GONNA DO ..... Four Tops, Tamla Motown
- 30 (28) TEARS IN THE WIND ..... Chicken Shack, Blue Horizon

Two titles tied for 23rd position.

## POP 30 PUBLISHERS

- 1 Burlington, 2 Blue Sea/Jac, 3 Shapiro Bernstein, 4 Copyright Control, 5 Abigail, 6 United Artists, 7 Shadows, 8 Immediate, 9 Essex, 10 Screen Gems, 11 Feldman, 12 Jobete/Carlin, 13 Grant, 14 Apple, 15 Jobete/Carlin, 16 Shapiro Bernstein, 17 Cyril Shane, 18 Jobete/Carlin, 19 Mirage, 20 Jobete/Carlin, 21 Acuff-Rose, 22 Shapiro Bernstein, 23 Saharet, Carlin, 25 Copyright Control, 26 Lillian Carlin, 27 Essex, 28 Beverley, 29 Carlin, 30 Immediate
- Two publishers 'tied' for 23rd position

## top twenty albums

- |   |  |
|---|--|
| 1 (—) ABBEY ROAD Beatles ..... Apple                    | 12 (12) ACCORDING TO MY HEART Jim Reeves ..... RCA         |
| 2 (1) BLIND FAITH Blind Faith ..... Polydor             | 13 (—) SONGS FOR A TAILOR Jack Bruce ..... Polydor         |
| 3 (2) JOHNNY CASH AT SAN QUENTIN Johnny Cash ..... CBS  | 14 (—) BEST OF CLIFF Cliff Richard ..... Columbia          |
| 4 (3) STAND UP Jethro Tull ..... Island                 | 15 (15) AHEAD RINGS OUT Blodwyn Pig ..... Island           |
| 5 (4) HAIR London Cast ..... Polydor                    | 16 (—) THE BEST OF GENE PITNEY Gene Pitney ..... Stateside |
| 6 (6) NICE Nice ..... Immediate                         | 17 (11) LOOKING BACK John Mayall ..... Decca               |
| 7 (10) NASHVILLE SKYLINE Bob Dylan ..... CBS            | 18 (16) UNHALFBRICKING Fairport Convention ..... Island    |
| 8 (5) OLIVER Soundtrack ..... RCA                       | 19 (9) LED ZEPPELIN Led Zeppelin ..... Atlantic            |
| 9 (7) FROM ELVIS IN MEMPHIS Elvis Presley ..... RCA     | 20 (16) THE SOUND OF MUSIC Soundtrack ..... RCA            |
| 10 (8) 2001 Soundtrack ..... MGM                        |  |
| (19) THROUGH THE PAST DARKLY Rolling Stones ..... Decca |  |
- Two titles 'tied' for 10th and 19th positions.

## u.s. top ten

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

# BBC BAN STAYS ON 'SEXY' HIT

TOP OF THE POPS producer Johnnie Stewart told the MM this week that even if "Je T'Aime—Moi Non Plus," by Jane Birkin and Serge Gainsbourg reached the number one spot in the BBC chart, it would still not be played on his programme.

"If it gets to number one, I'll play the instrumental cover version of the song by Sounds Nice," he said.

"I've already made enquiries about getting them for the show, and if they're available they'll be on."

Philip Solomon, managing director of the Major Minor label, who took over the Jane Birkin record after Philips had dropped it, commented "If they did this I'd be very hurt and upset, and I'd probably take legal advice."

"The BBC pay £5,000 a year for the charts, and then they don't use them. I'd be against it if they played the instrumental version."

The record stayed put at number three in this week's MM chart. As previously reported it has been totally banned by the BBC because of its erotic content.

## ALAN PRICE TV

MUNSTER Music Mash is the title of a new BBC-TV series starring Alan Price and Friends which starts on Tuesday, October 7. "MMM" will be produced in the BBC's Manchester studios by Peter Ridsdale Scott.

Alan Price's weekly Friends will be Bob Kerr's Whoopie Band, while Fleetwood Mac and Johnny Handle will be the guests in the first programme.

## RAY'S TOUR ENDS

SINGER Ray Charles, his orchestra and the Raelets (with vocalist Mabel John) finish their current British visit with dates at City Hall, Newcastle tomorrow (Friday) and the Odeon, Birmingham on Saturday (4) before travelling to the Continent.

## JOSE FLIES IN

JOSE FELICIANO arrives in Britain this week for two TV appearances and a concert at the London Palladium.

He guests on the Tom Jones and Engelbert Humperdinck colour TV shows and makes his only concert appearance at the Palladium this Sunday (October 5).

## REGGAE 'N SOUL

ARTHUR HOWES presents a Reggae Meets Soul concert at the East Ham Granada on December 6.

Starring on the bill are Arthur Conley, Percy Sledge, Desmond Dekker, Max Romeo and the In Crowd group.



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## REGGAE HOT 20

- |                |         |                                |                         |             |
|----------------|---------|--------------------------------|-------------------------|-------------|
| THIS LAST WEEK | 1 (1)   | HOW LONG WILL IT TAKE          | Pat Kelley              | GAS-115     |
|                | 2 (3)   | BAFF BOOM                      | The Tanners             | CRAB-34     |
|                | 3 (4)   | IF IT DON'T WORK OUT           | Pat Kelley              | GAS-125     |
|                | 4 (2)   | WET DREAM                      | Max Romeo               | UNITY-503   |
|                | 5 (5)   | SEND ME SOME LOVING            | Derrick Morgan          | CRAB-21     |
|                | 6 (6)   | MY WHOLE WORLD IS FALLING DOWN | Ken Parker              | BAMBOO      |
|                | 7 (8)   | MAN ON MOON                    | Derrick Morgan          | CRAB-30     |
|                | 8 (7)   | SAVE THE LAST DANCE            | Laurel Aitken           | NU BEAT-039 |
|                | 9 (9)   | SOCK IT TO ME                  | Bill Moss               | PAMA-765    |
|                | 10 (13) | HISTORY                        | Harry & Rodcliffe Camel | -26         |
|                | 11 (10) | WHAT AM I TO DO                | Tony Scott              | FSCRT-805   |
|                | 12 (18) | THROW ME CORN                  | (Instrumental)          |             |
|                |         |                                | Ronny Williams          | GAS-120     |
|                | 13 (11) | TOO EXPERIENCE                 | Winston Francis         | PUNCH-5     |
|                | 14 (15) | SUNNYSIDE OF THE SEA           | Slim Smith              | Unity-524   |
|                | 15 (12) | PEYTON PLACE                   | Donald Lee              | UNITY-519   |
|                | 16 (-)  | STRANGE                        | Bobby Dobson            | PUNCH-4     |
|                | 17 (-)  | GIRL WHAT ARE YOU DOING TO ME  | Owen Grey               | CAMEL-25    |
|                | 18 (19) | DOCTOR ZAPPATOO                | Sound Dimension         | BAMBOO-5    |
|                | 19 (17) | THROW ME CORN                  | Winston Shan            | BULLET-399  |
|                | 20 (16) | JUST ONCE IN MY LIFE           | Ernst Wilson & Freddy   | CRAB-21     |

## PAMA RECORDS

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## SIR WASHINGTON



Sir Washington, the man with the new English Reggae. Releasing his first single record on the 13th October. This is the young man who everybody has been waiting for, and his record. Released with Island Recording Co. with Trojan label. His fans love him, and he loves all his fans. Main Agency: Arthur Howes

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# CHICAGO TRANSIT AUTHORITY DUE IN BRITAIN

CHICAGO TRANSIT AUTHORITY, one of the most exciting groups today in the States, are coming to Britain.

The group, a seven-piece outfit, star at London's Royal Albert Hall in two evening concerts on Thursday, December 4.

Chicago Transit Authority will also play another major London date, plus more in the provinces. These were being fixed at presstime.

Likely to support the group at the Royal Albert Hall are the Election.

The deal to present the Authority in Britain was fixed by British impresario Arthur Howes.

Arthur told the MM on Monday: "I heard an LP by the group in my office, and was knocked out by their sound. So I got on the phone to Dick Duryea, who is handling their bookings from the States, and fixed the deal right away. I also previously booked Canned Heat on the strength of hearing a record by them."

Dick Duryea — son of famous film star Dan Duryea was in Britain as travelling manager with the Beach Boys on their previous tour.

Chicago Transit Authority's album was chosen as LP of the month in the MM on September 6. Wrote reviewer Bob Dawbarn: "This is by far the most successful attempt to date to wed elements of jazz, pop and blues. The result is a magnificently powerful two-album set which builds and maintains tremendous musical tension."

Arthur Howes is also bringing in the Box Tops from November 15 to December 8 for a ballroom and concert.

## NEW DUSTY LP

JUSTY SPRINGFIELD finished recording her second album for Atlantic Records at the weekend in Philadelphia. The album was produced by Kenny Gamble and Leon Huff.

Gamble and Huff wrote ten of the songs on the album which is being rush-released in the States. It is expected to be released here in the New Year. At the beginning of the New Year Dusty flies to Madrid to star in a Spanish TV spectacular.

## BURT GOES BACK

BURT BACHARACH, who has been rehearsing his new West End musical, "Promises, Promises," flew back to America on Tuesday.

A&M Records have just issued an album featuring five of the songs from "Promises, Promises." They include the current Bobbie Gentry hit, "I'll Never Fall In Love Again."

## FAMILY DISC

A NEW single from Family will be released on Reprise on October 17 called "No Mules' Fool," and is described by a spokesman as being "ideal for idiot dancing," the new craze.

The group are also to have another LP released early next year, prior to their second American tour. They will appear in a concert at Croydon's Fairfield Hall on November 16.

## BUSY YES

YES make their first London appearance since their Plumpton Festival success when they play the Marquee on Thursday, October 30.

Group records for BBC-2 TV's Line Up programme on October 17 following their return from Belgium where they make their own TV special on October 14 and 15.

Tomorrow (Friday) Yes are at Plymouth's Van Dyke Club, followed by Bristol University (4), Newcastle University (11) and Redcar Jazz Club (12).

## PAT FOR USA

P. P. ARNOLD, whose three week tour of America has just ended, has been invited to return to the States in six weeks' time.

She is likely to star in a TV spectacular as well as appearing on the Johnny Carson show. Her first single on Atlantic "Bury Me Down By The River," written and produced by Barry Gibb, has already been released in America and will be released here on the Bee Gees new label.



ANDERSON: coat torn off

# JETHRO TOUR STARTS WITH A BANG

IAN ANDERSON of Jethro Tull had his coat torn off and his flute stolen when fans stormed the stage during their concert in Belfast last Saturday.

The group's 20-city tour is expected to be a complete sell-out, and 500 people were turned away from Thursday's opening concert in Belfast.

Jethro Tull's new single, "Sweet Dream," will now be released on October 10, a week later than expected.

It was originally to have been released on the Island label, but Island did not consider the song suitable for single release.

So "Sweet Dream" is now the first release on the Chrysalis label, owned by and named after the group's agents.

They have also completed their third album, which will

be released in January. From November 1 to December 9 they undertake a tour of America.

## DEKKER DATES

TODAY (Thursday), Desmond Dekker begins a short tour of Ireland with a programme for Ulster TV and performance at Bangor's Queens Court Ballroom. Tomorrow (3), he does TV in Dublin, then dates at Crossgar Hall, nest Belfast and the Palm Beach Ballroom, Dublin (4), Crystal Ballroom, Dublin (5) and Chicago Dico, Dublin (6).



CHRISTINE: cabaret debut

# SUPERGROUP FOR CHRISTINE

GUITARISTS Alvin Lee (Ten Years After), Danny Kirwan (Fleetwood Mac), Stan Webb (Chicken Shack) and Kim Simmonds (Savoy Brown) may be among the band backing MM poll-winner Christine Perfect on her cabaret debut.

Christine plans to make the debut at London's Revolution Club early in November, and has invited the four guitarists, plus several other musicians, to accompany her in a one-night supersession.

Christine is also forming her own backing band for club work. Kim Simmonds is the brother of Christine's manager, Harry Simmonds.

● See also page eight.

## I.O.W. GOES ON

A THREAT by a local ratepayer to prevent another Isle of Wight Festival next year has been blocked by promoter Ray Foulk, of Fiery Creations.

Ray last week attended a meeting of the Newport Council Public Health Committee, to discuss the future of the Isle Of Wight Pop Festivals.

The committee's verdict? The shows will go on.

"Apart from just one member, all the councillors seemed to be in favour of continuing with the festivals," said Ray.

# CLARKE—BOLAND OPEN ON MONDAY

THE KENNY CLARKE-Francy Boland Big Band opens a three-week return engagement at Ronnie Scott's on Monday (6). Opposite the band will be US singer Salena Jones, accompanied by her trio.

Full line-up for the orchestra is: Benny Bailey, Idrees Suliman, Art Farmer, Tony Fisher (tpts), Nat Peck, Ake Persson, Erik Van Leer (trbns) Derek Humble, Johnny Griffin, Tony Coe, Ronnie Scott, Sahib Shihab (reeds), Francy Boland (pno), Kenny Clarke (drs) and Jimmy Woode (bass).

For the rest of this week, the Gary Burton Quartet plays at the club. Guest attractions are the National Youth Orchestra tonight (Thursday), Ray Warleigh's Quartet tomorrow (3), and Ronnie Scott and the Band on Saturday (4).

## GRACIOUS LP

GRACIOUS have completed an album for Polydor for November release called This Was Just The Beginning. In six weeks time they will record another album — a symphony called Opus 31.

# CHANGES '69

# NUMBLES PIE

# LOVE SCULPTURE

# DAVID BOWIE

# SAMSON

# Changes designed by Sean Kenny

Wed. Oct. 8 Coventry Theatre  
Thurs. Oct. 9 Town Hall Leeds  
Fri. Oct. 10 Town Hall Birmingham  
Sat. Oct. 11 The Dome Brighton  
Mon. Oct. 13 Bristol Colston Hall

Tues. Oct. 21 Queen Elizabeth Hall London  
Thurs. Oct. 23 The Usher Hall Edinburgh  
Sat. Oct. 25 Odeon Manchester  
Sun. Oct. 26 Empire Liverpool  
**One Performance Nightly 7.30.**



# Watch out for the jazz wave

**SONNY LESTER'S** Jazz Wave, the package show due to tour Britain and the Continent in early December, has a decidedly interesting look to it. Lester, who produces for the Solid State label, intends to record the concerts. So we can expect to see them out during 1970 on United Artists' Solid State series.

The presentation will be broken down into four parts. Group One will feature Jimmy McGriff, Kenny Burrell, Mel Lewis, Lou Donaldson and Richard Davis. Group Two is to consist of Phil Woods, Stanley Turrentine, Freddie Hubbard, Ron Carter, Chick Corea and Louis Hayes.

Group Three lines up like this: Bob Brookmeyer, Pepper Adams, Mel Lewis, Richard Davis and Thad Jones. And the fourth part will feature a big band comprising: Thad, Hubbard and Snooky Young (pts), Brookmeyer and Carl Fontana (tms), Donaldson, Woods, Turrentine, Pepper and Jeremy Steig (reeds), and a giant rhythm section of Davis and Carter (basses), Lewis and Hayes (percussion), Corea (pno) and McGriff (organ).

Can't be bad, can it? And the attraction plays this country from December 6 to 15.

**GUITARIST** Ray Russell's quintet plays a week at Ronnie Scott's Upstairs Room from Monday next (6). The London Jazz Four hold the fort upstairs tonight (Thursday), tomorrow and Saturday.

**CHRIS MCGREGOR'S** band appears at the Crucible, New Compton Street, tomorrow (Friday), followed on Saturday (4) by the Mike Westwood Concert Band.

**SAMMY RIMINGTON'S** Jazz Cardinals are back on the Continent making a three-week tour of Germany and Denmark. Tomorrow (Friday) they share a concert in Frankfurt with the Ken Colyer band. Replacing Sweden's Peter Kjellin on trumpet with the Cardinals is Brian Bowles, who has worked with Sheffield's Dave Brennan band.

**JERSEY'S** Jazz Club, meeting at the Pomme d'Or

## JAZZ NEWS

Hotel, St Helier, has the following bookings for its Wednesday sessions: Jimmy Skidmore (15), Philly Joe Jones and Kenny Wheeler (22), Terry Smith and Dick Morrissey (29). Tenorist Jack Duff leads the resident group.

**THE TORRINGTON,** Finchley, presents baritone star Ronnie Ross with the Bill Le Sage Trio tonight (Thursday). Future visitors are the Frank Ricotto Quartet (5), Dick Morrissey, Terry Smith and Bobby Breen (9) and Tubby Hayes' Big Band (26).

**BANDS** scheduled for Cooks Jazz Club, Chingford this month are Kenny Ball (5), Gothic Jazzband (12), Dauphin Street Six (19) and Alex Welsh (26). . . . Barry Martyn's band have recorded sound-track music for a 90-minute MGM comedy titled Trouble in Megalopolis. The band was augmented by banjoist Paul Seeley. . . . Sussex Jazz Society celebrates its fifth anniversary this Sunday (5) at the Fox and Hounds, Haywards Heath. A guest artist had not been booked at press time.

**PHIL SEAMEN,** Terry Shannon and Reg Pettit appear with guest Danny Moss at the Royal Oak, Tooley Street, SE1 tomorrow (Friday). The same trio blows on Saturday with Ronnis Moss and Hank Shaw. . . . Alan Skidmore's Quintet plays Beckenham's Jazz At The Three Tuns tonight (2). The London Jazz Four are there next Thursday (9).

**COMPOSER-arranger** Quincy Jones has been appointed to the board of trustees of Boston's Berklee School of Music. Currently, he's working on music for TV's new Bill Cosby show. . . . Anita O'Day makes her acting debut in the MGM picture, False Witness, playing a night club singer yet. . . . French violin-

ist Jean-Luc Ponty is doing a fortnight's stint at Shelley's Manne-Hole in Los Angeles. . . . Ahmad Jamal's trio is back in New York's Plaza 9 for a short engagement.

**SOUNDS** At The Woodz, Sussex jazz club meeting at Worthing's Ambassador Bowl, is to close after a final session by Chris Barber on October 23. Tonight's meet features Frank Dempsey with the John Donaldson Duo. . . . John Taylor Trio, Norma Winstone and the Terry Smith Quintet record a Jazz Club programme for the BBC on Wednesday (8). . . . the Howard Riley Trio plays Brunel University on Saturday (4), London's 100 Club (6) and the Albion Jazz Club, Fulham (7).

**TRUMPETER** Buck Clayton writes to say that the lip operation he had on September 18 was a complete and thorough success. "My lip feels so much better than it did a few months ago, but I must wait six months before I start playing again," says Buck.

**CLEO LAINE** and the Laurie Holloway Trio are out of Jazz Expo, and Alan Skidmore's quintet is in. . . . the Ken Colyer and Monty Sunshine bands are doing some joint concerts, as well as shows on their own, during a tour of West Germany which runs from October 10 to November 4. . . . the Graham Collier Sextet plays the 100 Club on Monday (6) and Goat Inn, St Albans (8). On Tuesday (7), BBC-2's Jazz Scene, recorded at Ronnie Scott's, features the Collier Sextet in material from his "Down Another Road" LP.

**THE** Elvin Jones Trio, plus flautist Fred Tomkins, recorded Tomkins' Concerto for Two Flutes, last week, at Rudy Van Gelder's New Jersey studio. The results will be released on Blue Note.

**THE** Alan Glen Big Band is appearing at the Newcastle Festival of Arts opposite Frank Ricotti on Monday (6), performing two suites composed by leader Glen.

### MAX JONES

## TWO MORE TOP ACTS TO SPLIT

**TWO MORE** groups split up this week. The Marbles — Graham Bonnet and Trevor Gordon — are to follow separate careers, and Tyrannosaurus Rex members Steve Took and Marc Bolan are parting.

The Marbles, who had hits with Barry Gibb's "Only One Woman" and "The Walls Fell Down," are to record individually. Bee Gee Barry will take charge of Graham's future recording career and his first solo single will be released on the new Bee Gee label in November.

Maurice Gibb is expected to record Trevor in future and has already written songs specially for him.

Tyrannosaurus drummer and bongo player Steve Took left guitarist and composer Marc Bolan after their recent American tour.

Marc is now looking for a new partner and Took is believed to be forming a group with Pretty Things drummer Twink.

### ZEPPELIN SHOW

**LED ZEPPELIN** are to appear at one of Tony Stratton Smith's promotions at London's Lyceum Ballroom on October 12 for what is described by a spokesman as: "The highest fee ever paid a British group in England for one concert."

A series of concerts will be held at the Lyceum each Sunday from 7.30 pm to midnight, which will replace the recent Midnight Court series. Next Sunday features Chicken Shack. On December 2 it is planned to feature US group Bonnie and Delaney

### BEE GEES TOUR

**THE BEE GEES** are to tour Britain in the New Year. Details are being finalised for Barry and Maurice Gibb to tour Britain as well as Europe and America.

Barry and Maurice will be accompanied on the tour by a 30-piece orchestra and it is likely they will appear in concert at either London's Royal Albert or Royal Festival Hall. See P.15.



■ 'ERE MATE, WANT BOVER?: The hardest team in the pop business — by the looks of those authentic hairstyles and drape jackets. But this is no gang of Elephant & Castle teddy boys — it's an all-British blues band — the Aynsley Dunbar Retaliation, being photographed for their next album called "To Mum With Love," due for release on Liberty this week. From left to right are John Moreshead, Victor Brox, Tommy Eyre, Alex Dmochowsky and (seated) Aynsley Dunbar.

# LITTLE RICHARD, B. B. KING TOURS

**LITTLE RICHARD, B. B. King** and Booker T, and The MG's are all to tour Britain in the New Year. Starlite Artists' Peter Walsh returned from America this weekend after finalising tour details.

Booker T and the MG's will be in Britain for a three-week ballroom tour. They are hit makers in their own right and also back other Stax artists.

Little Richard will be in Britain for two weeks as will B. B. King, who plays one date at London's Royal Albert Hall as well as theatre appearances. All three tours take place between February and April.



LITTLE RICHARD: here next Spring

### BOND'S OUT

**GRAHAM BOND** was released from Pentonville Prison on Friday last week and was able to debut with his new band, Initiation, at Pantiles Club, Bagshot, on Saturday.

Graham had been arrested for alleged contempt of court resulting from a two year old bankruptcy charge and remained in custody until October 2, but his representatives managed to secure his release.

Graham told the MM on Monday: "I was treated very well in prison and was allowed to play the piano and give a talk to the prisoners on alto saxophone playing. I wrote 'The Pentonville Suite' while I was inside, which includes a number called 'March Of The Screws'."

Initiation play a special concert at London's Royal Albert Hall on October 17 when it is hoped several former star sidemen of the original Graham Bond Organisation will attend.

### NINA DUE HERE

**NINA SIMONE** is to make a short British tour in November taking in concerts in Birmingham, London and Manchester.

She will make two appearances at the London Palladium on November 16 for charity. Other dates set so far are Birmingham Town Hall (15) and Manchester Palace (17).

### LOUSSIER DATES

**JACQUES LOUSSIER'S** trio, completed by Pierre Michelot (bass) and Christian Garros (drs), arrives in Britain on Sunday (5) to begin a three-week tour of Britain at Chatham's Central Hall on Tuesday (7).

The rest of the Trio's dates are as follows: London's Royal Festival Hall (10), Bournemouth (11), Southend (12), Portsmouth (13), London's Hornsey Town Hall (14), Liverpool (15), Sheffield (16), Manchester (17), University of York (18), Bristol (20) Birmingham (21), Leicester (22), Croydon (23), Cambridge (24), Slough (25), Sunderland (26) and Caerphilly (27).

### BEN'S BACK

**BEN E. KING** arrives in Britain tomorrow (Friday) to start a six-week British tour of clubs and ballrooms.

He opens tomorrow night at the Tottenham Royal. On Saturday, Ben appears at the California, Dunstable, and at Dalston. Other dates include Top Rank, Birmingham (October 5), Orchid, Purley (6), Wellington (8) and Worthing with Hatchetts, London (9).

### PENTANGLE TRIP

**PENTANGLE** make a seven-week trip including Canada and the States from next month.

Dates include a solo appearance at New York's famed Carnegie Hall on December 5.

Their new album, "Basket Of Light" will be released in America to coincide with the tour. The LP is out in Britain on October 10.

Pentangle open a British tour this Saturday at London's Royal Albert Hall. They play their last date before flying to the States at Newcastle.

### NICE CONCERT

**MOTHERS** of Birmingham are to co-promote a concert with Tony Stratton-Smith bringing together The Nice and the City of Birmingham Symphony Orchestra.

The performance, at Birmingham Town Hall on January 5, will feature music by Prokofiev, Sibelius, Bruckner and Bach, and it is possible that the programme will include the first performance of Keith Emerson's interpretation of the Berlioz "Fantastique," a mixed media project scored for orchestra, group and light show.

### PAXTON TOUR

**AMERICAN** folk singer and guitarist Tom Paxton continues his tour at Croydon's Fairfield Hall tonight (Thursday), then at Town Hall, Birmingham (3), Empire, Liverpool (5), Colston Hall, Bristol (6), Pavilion, Hemel Hempstead (8), York University (10), Empire, Sunderland (12) and City Hall, Glasgow (13).

# TINY TIM DUE THIS MONTH

**TINY TIM** arrives in Britain later this month for television and cabaret appearances. He is due to arrive on October 16.

Tim then appears on the David Frost Show (October 18) before opening in cabaret at the Golden Garter, Manchester, on October 20 for one week. He follows this with a week at Caesar's Palace, Dunstable, beginning October 26 before visiting Ireland.

On his return from Ireland Tiny Tim records a London Weekend TV special on November 15 before starting a week at the Cavendish club, Sheffield. He then ap-

pears in cabaret in Birmingham for one week beginning November 23.

### BEATLES BOOM

"**ABBEY ROAD**," the Beatles' new album, sold more than 250,000 copies in its first three days of release.

White Trash, an Apple group whose single "Golden Slumbers/Carry That Weight" consists of songs taken from "Abbey Road," record a spot for BBC-2 TV's Peter Sarstedt Show this Sunday. The programme will be transmitted in colour on October 29.

Didn't you know it!

**David Bowie's 'SPACE ODDITY'**  
BF 1801

has cracked the chart barrier — is heading towards

**PHILIPS**





SOUNDS NICE: named by Paul McCartney

## The version the kids can take home

YOU PROBABLY never heard of Sounds Nice until their single, "Love At First Sight" the instrumental cover of Jane Birkin's controversial hit, made the MM Pop 30 last week.

Hardly surprising because the two members of Sounds Nice — Tim Mycroft and Paul Buckmaster — hadn't even heard of each other a few weeks back.

### BAKERY

Tim used to play organ with the Gun but had been working for about a year in a bakery in Bournemouth. Paul left the Royal Academy Of Music and did odd arranging jobs before joining the Third Ear Band on cello.

The man who got them together was Tony Hall, boss of T.H.E., the firm which record producers hire to plug their product.

### HELPED

Tony heard the Birkin record on the Continent and, unlike those of us who only listened to the breathing, thought it was a great tune. He brought arranger Paul and organist Tim together specifically to record a version of it.

"We didn't think it mattered when Jane Birkin had a big hit with the song," Paul told me.

"In a way it helped us," interrupted Tim. "I've seen teenyboppers in record shops ask for the Birkin record. They go and have a good giggle over it in the booth and then buy our version because they don't want to take the other one home to mum and dad."

After hearing a couple of backing tracks, without organ, I can agree that there is some very original stuff and Buckmaster's arrangements should earn him a big reputation. I asked him why so many academically trained musicians were now coming into pop.

### BETTER

"In my case it happened without my really realising it," he said. "As a classically-trained musician you listen to pop records and think: 'That's interesting, I wonder why they did that.' Then you start thinking maybe you could do it better."

"In fact, a year ago I was thinking of joining the Northern Ireland Symphony Orchestra."

"Then I found myself working with the Third Ear Band and it was a fantastic experience."

"At the moment what I want to do is explore composition and arranging. But if the record continues to be successful we might do a few public things. We were offered a place on the Humble Pie tour but we felt it would be too expensive to hire all those musicians to back us. Later on, one or two huge concerts would be the ideal thing."

How did the group get its name?

Says Tim: "Apparently the Beatles were recording in the studios at the same time they were working on our record. Everybody had been trying to think of a name and Paul McCartney came into the studio."

"He suggested Sounds Nice and that was it."  
— BOB DAWBARN.

# Country Joe and the Fish find fresh waters

BY ROYSTON ELDRIDGE

THE FISH have changed. Only Joe McDonald and Barry Melton remain from the original Berkeley band who rose with America's West Coast revolution. And as the group has altered so has their political involvement.

"It's harder to take a stance now," said Barry Melton. "It was easier in Berkeley, a lot of the stuff we did was political then but now we're travelling around so much we do less political material."

If the travelling has mellowed the Fish's political views — although they still include anti Vietnam numbers like "Fixing To Die Rag" — it has also brought them to a European audience they find more satisfying. Melton, guitarist and guiding influence with Country Joe in the group, explains:

### Escape

"In America part of our success has come through money, push and hype. In Europe it is different, you escape a lot of the hype. Only having the one radio station helps you miss it, it is up to your producers what they play. There's a lot less hype here."

"Europe too is taking pop music more seriously. People are writing about it intelligently, in America most of the interviews we do are with 17 year old girls who want to know what we've had for breakfast."

"Europe has become important to us, it's becoming a regular part of our itinerary. We've done fairly well in England and we'll probably be

back in Europe next spring.

"I think we'll be back at the Albert Hall too although I gather we've been banned after last night. They didn't like us smoking and throwing the flowers — but what difference does it make if they've got to clear up a couple of cigarette butts and a few flowers. But even if they don't let us back there are other good places to play in England. . . . the Lyceum would be nice."

### Output

Last week the Fish played their only British appearance at the end of their fourth European tour. Those at the Albert Hall saw the new Fish band.

Newcomers are bass player Doug Metzner, drummer Greg Dewey and former teacher Mark Kepner on keyboard. Dewey joined from Mad River, an American rock band who've had two albums released in the States.

"I think this present band is going to stay together," said Melton who played folk with McDonald before the Fish were formed.

"The old band were together for two and a half years and for the first year and a half it was very creative. During the last year we had the same repertoire and the band just fell apart — piece by piece."

"As long as the band continues to produce at this rate — if it keeps the kind of creative output it has right now — we won't stagnate. It's when a band stops creating that you have to go off and do something else."

"There's been about five or six bands now. I've formed them all, including the first one and altogether there's been about thirty different people in the Fish."

Everytime Joe's shown up, we still play well together."

What Joe, Barry and the rest of the Fish play is a mixture of a lot of style and influences. They range from Mark's country and western influenced piano to Barry's blues.

"We all like rock and roll although we don't really play it. We all grey up listening to rock and then grew into folk; a good folk musician knows how to play a little of everything."

The Fish, explained Melton, used to develop a certain style that would stand out as theirs alone. Now, he says, they take in a lot of different styles and a lot of different things.

"There's a little country, a little blues, a little this and a little that. People can identify us with everything. Our next album will be back to simple five man rock and roll recorded live. It will hardly be produced at all."

"We also want to do a big production thing. A pot-pourri of different things with a chamber orchestra, members of the Count Basie band and a Harlem soul band."

### Quieter

With the emergence of bands like Blind Faith and Crosby, Stills, Nash and Young, Melton believes that the music is getting quieter. "It's getting back to something like folk."

Whatever the trends, Country Joe and the Fish seem certain to ride over them. They've now returned to concerts at the Fillmore after which Joe cuts a country and western single on his own and Melton records with bluesman Otis Spann.

They have the ability to play any style and still give it originality.



BARRY MELTON

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NEXT WEEK

# FAT MATTRESS





IAN ANDERSON

# Jethro storm Newcastle while Paxton plays it soft

## caught in the act

JETHRO TULL came to Newcastle City Hall at the start of their British tour last week and took the capacity audience by storm.

The 2,500 crowd was given a subtle push to get them going by Terry Reid when he sang his own "Rich Kid Blues," and a mammoth shove from Savoy Brown with an eruption of soul, beat and rock.

There just aren't enough superlatives with which to describe Jethro Tull. The incredible Ian Anderson, made sharp, witty comments at the crowd, with the crowd, and to the crowd. He swayed. He leapt. He skipped, he went into the most frantic gesticulations and performed almost grotesque movements — legs, arms, everything going in forty directions at once.

The group offered a cataclysmic eruption of sound which had to be absorbed by all five senses simultaneously; they took us through the A to Z of Tull. Everything from "Bourée" to "Fat Man," with bonos, bells, flute and maracas. You couldn't get a stranger combination than that. — PHIL PENFOLD

### TOM PAXTON

TOM PAXTON is the Charles Dickens of pop. He has created a gallery of unique but typical characters with whom his audiences can identify immediately: Clarissa Jones, the Negro woman bitten on the foot by a rat in her ghetto home, Bishop Cody's drop-out brother giving the dying cleric a "v-sign on his deathbed, Mr Blue, symbol of all would-be individualists, oppressed by the system, and "Crazy John" Lennon, subject of perhaps one of the most telling songs in his Royal Albert Hall show last Saturday.

Naturally, his concert included his famous goodies but oldies, sentimental ditties which are hardly representative of where Tom is at today. Today's Tom Paxton is tougher and sometimes even vicious. For while he wrote the sweeter than sweet "Last Things On My Mind" as an answer to "Don't Think Twice," he is writing songs today about soured love that are equally bitter — strange that such a happily married man should be able to put his finger so squarely on the casual cruelties and infidelities of love.

Currently, Tom is working with piano and bass accompanying his own simple but effective guitar work. On some of his more "chanson" pieces, David Horowitz's keyboard work added a valuable new dimension, but it tended to clutter up the background of the folkier stuff. — KARL DALLAS

### RAY CHARLES

WHAT'D he say? It was difficult to tell what Ray Charles was saying, or singing

at the second house of his Royal Festival Hall concert on Saturday because the microphones broke down. And they stayed out of action for practically the entire second half, while an amazed audience waited for action.

If it had happened at any rock concert there would have been road managers leaping on stage to fix the ailing equipment. Instead Ray Charles was left in the embarrassing position of being unformed of what was happening, an experience shared by the audience, and several minutes elapsed before a technician appeared on stage. He was unable to restore the sound.

Ray earned the applause of the audience with his good humoured treatment of the situation. "Let's turn the lights off and have some fun!" And he tried a little jamming on "Doodlin'" and some blues.

Finally the band played The Queen, while fans rightly demanded their money back. What music I heard proved Ray was singing well, although he seemed to whistle through his teeth now and then.

The band sounded incredibly old-fashioned in their spot, but they grooved merrily behind Ray's vocals and strangely enough began to play with more feeling during the jam session. — CHRIS WELCH

### DEEP PURPLE

JOHN LORD and Malcolm Arnold presented the most successful collaboration between a pop group and an orchestra yet in the r concert at London's Royal Albert Hall last week.

Organist Jon Lord's Concert For Group And Orchestra, was a bold and inventive piece, probably the most advanced piece of writing produced by a pop musician. The structure was in three movements, the first depicting the group and orchestra in conflict and the other two as allies.

The timing was brilliant and Jon's fellow members of Deep Purple seemed quite at ease and not in the least hesitant as they matched their sound with the Royal Philharmonic Orchestra.

Two highlights were an amusing guitar solo by Ritchie Blackmore and Ian Paice's furiously fast drum solo. Jon too played some fine organ solos and with the orchestra in full flight as well, there was a whole mass of sound colours and emotions to absorb.

The audience, which seemed to have a preponderance of those rather nice people — classical hippies — responded with a massive ovation and demands for an encore. The concert was in aid of Task

# Fairport bring back excitement

FAIRPORT Convention have put an ingredient back into folk music that has so often been missing for a long time now. The ingredient? Excitement. At their packed Royal Festival Hall concert last week — their first major appearance for about six months — they proved the possibility of fusing a traditional form with the modern setting of electric instrumentation and still retaining a musical integrity and taste that in other hands may well have gone by the board.

Their treatment of ballads such as "Sir Patrick Spens," "Rymerdine," "Tamlin" and "Mattie Groves" has brought traditional folk music into a far more plausible perspective and given it a more tangible relevance with what is happening musically today, than half a dozen revivals could hope to do.

Fairport, with the addition of Dave Swarbrick's white, solid, cut away, electric fiddle (complete with tone and volume controls), which adds a richness and roundness to their overall sound, have also moved in to the dance music area of traditional folk. They included two selections of jigs and reels, mainly featuring Swarbrick, but outstanding was "The Mason's Apron," which was led in by Dave, giving way to a brilliant Richard Thompson guitar solo that shifted the accent from British to American country music.

Special mention, too, of drummer Dave Mattacks who perhaps had the hardest job of all, fitting appropriate rhythm patterns, and on this showing has done very well, avoiding any obvious clichés and of course Sandy Denny's fine singing.



SWARBRICK electric fiddle

The Fairport, of course, didn't stick to an entirely traditional programme, and included contemporary songs like the Thompson-Swarbrick collaboration, "Crazy Man Michael" and "The Ballad of Easy Rider" from the Peter Fonda film.

The audience reacted very favourably to the Fairport's new direction and it will be interesting to see if there is any reflection of their approach to traditional music from the folk scene in the near future. — TONY WILSON



TOM PAXTON

Force, an organisation in which young people offer help to the elderly. — CHRIS WELCH

### VANILLA FUDGE

VANILLA FUDGE played their final gig at the Marquee last Friday. Which means, I suppose, that never again shall we see Mark Stein's left fist shoot up in mock-Caesarean salute as he thunders into the "tro of 'You Keep Me Hangin' On'."

The Fudge's first album is, for me, one of pop music's great monuments. But the group's decline and fall was inevitable, for once they stepped outside their original framework, they became ordinary and comparatively meaningless.

The conception behind the first album was stunningly effective: take a well-known rock tune, slow it down to half speed, add a touch of Wagnerian pomp, and tack on an extended intro and coda. Then milk the lyric for more than it's worth, and you have a high-camp epic.

After that, they branched out and inevitably deteriorated. At the Marquee the instant hysteria and the paranoia were conjured up with the same beautifully faked effort, but the direction was missing. They played songs that weren't already burned into the subconscious, and that was their great mistake.

The Vanilla Fudge are now just a technicolour memory. I've a feeling that they committed suicide at exactly the right time. — RICHARD WILLIAMS

### ROY HARPER

NICE to hear a singer getting back at his critics. Even if Roy Harper's song, "The Judge," makes no acknowledgment of the positive role we play in making known what he is doing, it got one of the biggest rounds of applause at his Purcell Room concert with Ron Geesin and Ralph McTell.

The applause was deserved, for it's a good song, and even Roy admitted in the middle of one of his later songs, "All these songs are debateable."

Indeed they are, and Roy conducts his entire performance — if that's the right word — as a dialogue with the audience, commenting, not often favourably, on what he is

doing, encouraging (or daring) them to heckle.

This wouldn't work, of course, with a less sympathetic audience. Not all of them really understand how close Roy's jibes come to home, I suspect. Like Frank Zappa's plastic people, "You think we're talking about someone else."

Before the interval, Ron Geesin managed to involve the audience in what was in fact a fairly profound recital of electronic music. The programme invited us to compare him with Spike Milligan, but Goonery is not what Ron is doing, despite the hilarity which merely goes to show that seriousness is not the same as solemnity.

Ralph McTell opened — rarely the easiest spot on the bill, and he didn't come across very powerfully. However, there are indications that he has a lot more talent than he has so far displayed, both as an instrumentalist and as a songwriter. His "Clown" is a little gem, though his more revolutionary stuff doesn't really work. — KARL DALLAS

### EAST OF EDEN

WHEN Arthur Brown lurched forward to join East Of Eden on stage at the Country Club last week, no-one knew what was going to happen — least of all Brown or the band.

In the event, Arthur's overwhelming personality conquered. He can't sing in the accepted sense of the word, but his amazing vocal contortions and sub-screaming Jay Hawkins antics compensate fairly adequately.

East Of Eden played some magnificent things by themselves. Their violinist, Dave Arbus, plays like a mad gypsy

### NEXT WEEK

# TASTE / YES GRAHAM BOND

**A THE RAVERS' weekly tonic**

**new gang hits London**

A TERRIFYING new gang has hit London. Worse than the Hippies, Hells Angels and Skinheads, they are the (tremble) WHOOPSTERS!

Social workers, police and colour supplement writers report: "This is worse than anything we have seen before. We think it could be a manifestation of a young people's revolt against social workers, police, colour supplement writers, hippies, hells angels and skinheads."

And they're right, for leading Whoopster, Raving Ernest T. Postlethwaite says: "We go in for pot man — pot bellies. We just live for having a good time."

Postlethwaite lists these following traits and preferences of the Whoopsters. Dress — top hats, evening dress, candy striped jackets, purple boots, revolving bow ties that light up. Favourite radio programmes — Women's Hour and English Language Lessons for Overseas Listeners. Fav deejay — Sam Costa. Fav artists Les Paul and Mary Ford, Bob Kerr's Whoopie Band, Cry — "Yihah and Woo-hoo." Fav animal — tadpole. Fav underground magazine — Meccano magazine.

So Bob Dawbarn decided to have another of his famous little parties last weekend. Two record players were blown-up, several nurses were insulted, a certain gentleman PR told a certain lady PR "It's a good job I don't hit women," and "The Return of Django" a ska record by the Upsetters caused a wild outbreak of Kwango, Idiots and Knee Dancing led by a raving Barrie Wentzell, Tony Wilson, Alf Martin, Jeff Starr and Rodney Burbeck. Bob Dawbarn is now on holiday.

MM departure — Tony Wilson after nearly two

years as a feature writer and reporter has quit to join the Dublin Evening Herald. He was sent off with a mighty Red Lion booze up.

Eighteen-year-old Andrea Thompson has joined Ivy Benson's band as featured vocalist, and she's a smasher.

Albert King, idol of blues guitarists and fans, coming here for the first time ever (see back page).

Watch out for fantastic new album from The Band... Mick Wayne of Junior's Eyes expelled from Spain for (a) "Economic frivolity" — which means being broke and (b) "having a hideous aspect," which means the Spanish aren't like turned on man.

Tony McPhee of the Groundhogs spent the weekend caving in the Mendips. Who are the Mendips? ... Mike Hales of Paragon now Elektra label manager, taking over from Clive Selwood, now European director.

Radio One Club membership now 161,000 after a year. A thousand members joining each week... MM's Chris Welch interviewed in BBC-2 documentary on pop "A Year In The Life."

Does Michael Wale's upper-lip curl into his nose when sneering at the pop press on Scene And Heard?

Unspeakably Corny Dept: Underground "writers" presenting hash to artists about to be interviewed. "Like, we all think the same way, baby."

MM's Music Scene Diary for 1970 now on sale at bookstalls for 7s 9d. Includes biogs of the stars, London clubs, MM charts, pollwinners, the Paris Jazz Scene, pubs with music, how to write a hit song, and tuition for budding musicians. It's a must.

Which Sunday writer talked about doing "a jig up North"? ... THOUGHT FOR THE WEEK: How do you make a fruit cordial? Be nice to him.

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"EVERYBODY GETS IT wrong," said Marilyn McCoo. "Maybe you can straighten it out for us."

# Fifth Dimension, a group designed to entertain

BY LEONARD FEATHER

Marilyn, daughter of two physicians, is the tall, slinky Dimension, with the fashion-model classic beauty that won her a Miss Bronze Grand Talent Award, and the bright brain that earned her a B.A. in business administration at UCLA. She was married recently to the soul Dimension, Billy Davis Jr., a graduate of several R & B groups.

The five attractive young Grammy winners ("Up, Up And Away," Best Everything of 1968) and chart toppers ("Aquarius / Let The Sunshine In," World's best selling single last spring) were relaxing between rehearsals at the North Hollywood home of Bob Alcivar, their vocal arranger.

"First," said Miss McCoo, "we got 'Aquarius' through one of those weird, lucky accidents. The true story is that Billy lost his wallet in New York. It was found, in a taxi, by Ed Gifford, one of the New York producers of Hair. He took it home, called our agency, met us and invited us to see the show. We liked the songs, and that was it."

The group kidded lightly about inaccuracies that infiltrate the publicity of performers adopted by the mass press media. They were mildly indignant about some Luce talk that appeared in a magazine story last spring. It was stated that one of their college

concerts had been "picked" by the Black Students' Union because it didn't think the Fifth Dimension was black. They wanted something like enough.

"We're not a protest group," protested Florence La Rue, who won the Miss Bronze award the year after Marilyn. "We do all types of music. There are plenty of black groups that specialise in R & B. Anyhow, most college crowds are very broad-minded."

"Right," said Lamonte McLemore, 30, an ex-fashion photographer. "In fact some of our best audiences are students."

Ron Townson, known as the quiet Dimension but far from speechless, added: "It's also a myth that we toured with Ray Charles. Only Lamonte and Marilyn did, with three other singers, and they were known then as the Vocals or the Hi-Fis. That group broke up."

"Nine months later," said Marilyn, "Billy and Ron got together with

Lamonte to sing for kicks. I'd gone back to school and had a day job, but I rehearsed with them evenings. We needed a second girl, and Lamonte remembered Florence from photographing her in the Miss Bronze pageant. She was studying to become a teacher, but came in weekends for our experiments.

"We tried to get with Motown; we knew Marc, who was working there." (Marc Gordon today is the Fifth's manager and Florence's bridegroom.) "They said we were good, but didn't have top potential."

Later Gordon left Motown to take over the guidance of the group, known then as the Versatiles. "We had instant rapport with him," Marilyn recalls. "Marc ran into Johnny Rivers, the founder of Soul City Records. 'He said, 'Bring 'em up to date.' Marc changed our name to the Fifth Dimension and we began recording for Johnny."

As the quintet moved from a medium hit, "Go Where You Wanna Go," to

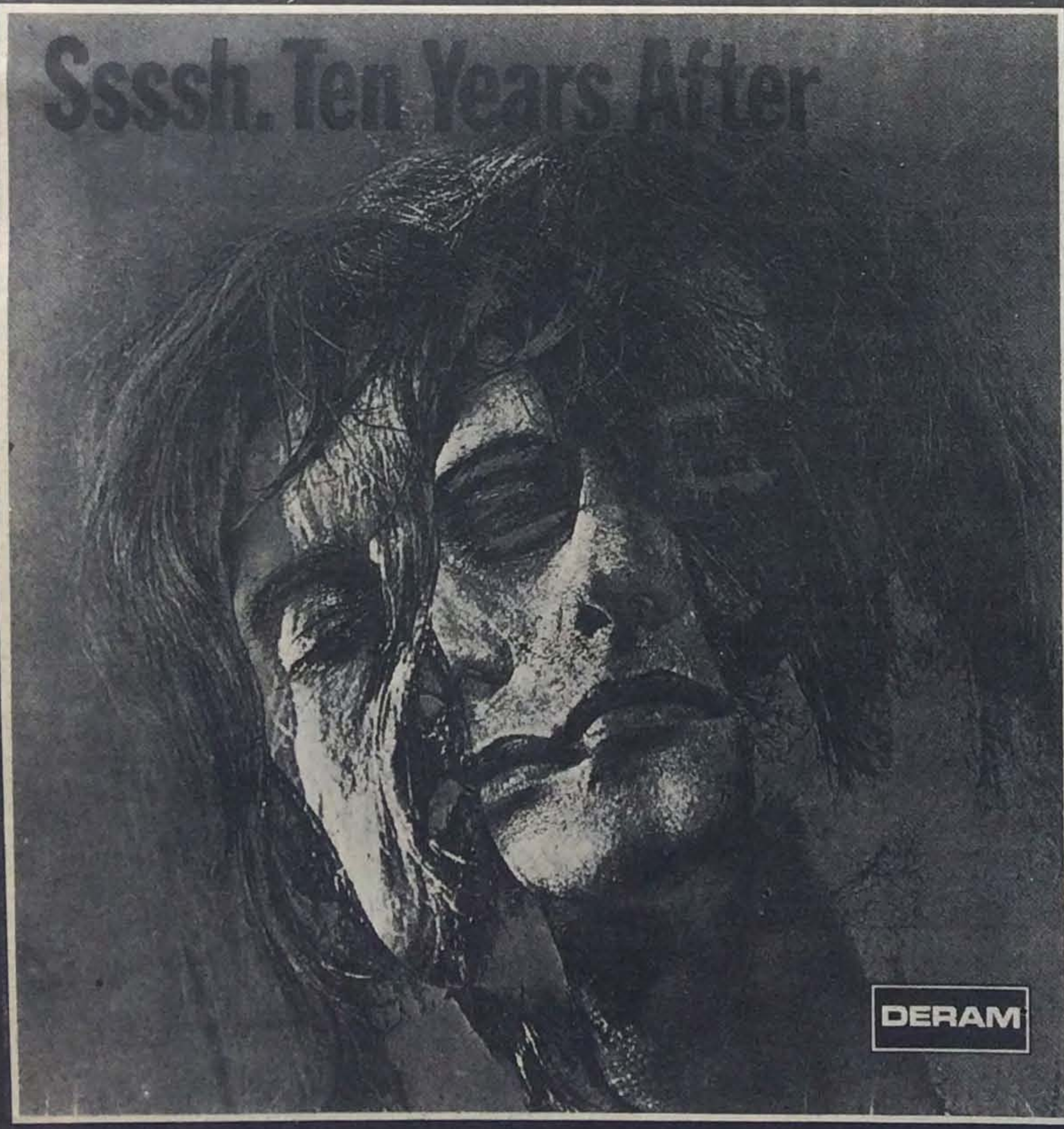
high fliers like "Up, Up" and the other Jim Webb gold nuggets, they became what Florence gladly admits they are: a group designed to entertain, with a loose, happy format and changeable choreography. They are, however, much more than a slick bunch of Las Vegas superstars.

At the rehearsal they seemed to be proving the point. The number on which vocal parts were being studied was the Declaration of Independence. "Julius Johnson brought us the idea and a sketch," said Ron, "Then René de Knight, our musical director, revised it. I don't think anyone's ever set it to music before."

The Fifth recorded this, a typical performance last week. Soon arranger Bill Holman will add the "sweetening" (overdubbing of instrumental parts) to ready the record for release. It will form part of a set in the album that will include "Changes Gonna Come" and "People Gotta Be Free." This selection should provide proof enough that when the moment arrives for telling it like it is, the Dimension is not about to take the Fifth.



MARILYN MCCOO AND BILLY DAVIS



Ssssh. Ten Years After

# TEN YEARS AFTER

# SSSSSH

the new album

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DERAM

DERAM



CYNICS WHO turn up their collective noses at pop polls might change their deprecatory tune when confronted with some hard facts.

For, if poll-winning honours fail to turn them on, maybe the rewards in hard cash will. Time was when Miss Christine Perfect travelled the hard-grinding gig circuit for the meagre rewards of from £15 to £30 a night. Now, with the Melody Maker Top Girl Singer silver cup clutched firmly in her dainty hands, she is already receiving offers of engagements of anything between £250 to £300 for just one solo date!

So Christine is certainly not one to put down her poll success. And neither is manager Harry Simmonds. He is positively glowing with enthusiasm about the offers that are flooding in from all parts of the globe.

"We've been absolutely inundated with offers," says Harry. "They include cabaret in Italy, the Expo '70 in Japan next March, and bids from France, Holland and Scandinavia."

America, too, is interested. Especially since the release there of Christine's "I'd Rather Go Blind" with Chicken Shack.

TV is making heavy bids, too.

### AMAZED

And no-one is more amazed at this overnight success than Christine herself. Frankly, she admits she did not believe she had won the MM Award until she actually saw the invitation to attend the presentation at London's Waldorf Astoria Hotel.

Adds Harry Simmonds: "I reckon 36 million people saw Christine's face in the musical papers and national dailies after that presentation. From being to them an 'unknown,' she is now the most recognised face in Britain. And now that they've become aware of Christine's phenomenal success, everyone wants to see her in person."

At present, Christine's vast public has yet to see her on her first solo date. And she herself modestly confesses she is pretty nervous at the prospect.

But all the mass adulation has not gone to her pretty head. Both she and Harry Simmonds are playing it cool. "We're not accepting just

# Now Christine holds the trump card

BY LAURIE HENSHAW

every offer that comes along," says Harry. "We could take up enough work to last us until this time next year. But we're not going potty. We could work every night of the week. But the most Christine will do is probably four. At the moment, we're planning on about two or three."

Will Christine change her "image" now that she's so in demand as a solo attraction? Perish the thought.

"I've won a following from the 'underground' fans ('put that in quotes,' says Christine, 'but I can't think of a better word to describe them') and I don't intend to change my style of presentation on stage.

"I couldn't leap around like a Janis Joplin or Julie Driscoll, for instance. That's just not me. I shan't dress up in lamé and wear low-cut dresses, either.

### STAGE

"Of course, good stage presentation is important. And I'm having professional coaching on my act. But I shall do basically what I did with Chicken Shack. Just sing, play some piano — and also Spanish guitar, which I'm working on.

"I've already made so many appearances with Chicken Shack up and down the country, people know what to expect from me. It would be

foolish to try something that isn't 'me'."

Generally, girl singers have a tough time making the solo grade. If they fall into the "pop" category, they have the three-pronged problem of coping with the right song material, visual presentation and mixed audiences.

But with Christine, the problem has been resolved. As basically a blues singer, she has won mainly a male following. And one culled from the more discerning music lovers. So she already holds a trump card over other girl singers.

Another ace in her hand is the fact that she is a legitimately trained musician. "I was taught classical piano," says Christine. "I was brought up on music. My father is a music lecturer."

Her brother is also a keen amateur musician. "And I can read music," adds Christine — which certainly gives her a touch of oneupmanship over so many of her young contemporaries of both sexes.

These combined qualities will certainly stand her in good stead when she forms

the backing band that will accompany her on stage and in cabaret.

Apart from the honour — and rewards — attendant on winning the MM Poll, Christine is pretty happy about another aspect — not unimportant to a girl who has been married for only a year.

Christine's husband is, of course, John McVie, bass guitarist with Fleetwood Mac. And while husband and wife were tearing their respective and highly divergent ways around Britain, there wasn't much time for them to enjoy the mutual pleasures of a happily married life.

### CHOOSE

"But now that I'm in a position to choose the work I want to do, I shall be able to spend more time with John," says Christine.

"After all," she adds sympathetically, "It wasn't much fun for him if I wasn't on hand to provide a good meal."

A perfectly reasonable comment from a Perfect girl. And, just in case you have wondered, yes, that is Christine's real name. It's not a bit of adroit showbiz-slanted stagecraft.


Apart from the fact that it's a headline writer's dream, it also seems to sum up the success story of the year in one simple word. Perfect, no less.



CHRISTINE PERFECT: not one to put down her poll success.

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Promoter George Wein reflects on this years' Newport Festival

# No time for 'rock into jazz won't go' theorists

GEORGE WEIN, of Newport renown, took a mauling from the critics after this year's Newport Festival, which turned out to be a bit of a bash in all senses of the word. Everyone agrees the trouble came from mixing jazz and pop.

Down Beat's front page proclaimed: "Rock at Newport — Big Crowds, Bad Vibes." And the mag wasn't, of course, talking about the ageless Red Norvo.

Ira Gitler, reviewing the event under a "Newport '69: Bad Trip" heading, gave Wee Georgie a hard time. Even the affable Dan Morgenstern disapproved:

"The rock experiment was a resounding failure. . . Wein should have had enough faith in his audience to leave the currently fashionable hype to the many pop and rock festivals . . . held in areas that have either free access or proper security."

The Newport city council kicked in too — with a hefty bill for police overtime and a demand for less rock in future coupled with tighter security and a strict ceiling on admissions.

Momentarily, Wein sounded down ("I've a lot of soul-searching to do. The festival was sheer hell — the worst four days of my life . . . the kids destroyed the event.") But he wasn't

## REPORTER MAX JONES

out. By the time I met him for breakfast, at the May Fair Hotel the other day, he had shrugged off the blows and was coming back like a good 'un.

"The concept is still valid for Newport," he opened with commendable resilience, "but this year I over-balanced it a little bit. If I'd employed three or four fewer rock groups I'd have made my point."

"First, let me say that musically the festival was beautiful. I had the best of groups — Mothers Of Invention, Blood, Sweat And Tears, John Mayall, Jeff Beck, Jethro Tull, Ten Years After and so on — and I enjoyed most of it."

"What I didn't like was the ambience the kids created. This kind of atmosphere stops everyone else enjoying the music, while we have the present festival set-up. That's why I've got to think again."

The procedure, at Newport '69, was this: Wein put on one all-jazz night ("No rock the first night, and no people in the audience") and one rock night. The rest were mixtures, with a preponderance of jazz.

"But," said Wein, "the rock night drew the biggest crowd we ever had at Newport. There were 24,000 in the park that night — twice as many as we'd had before. And the rock people that came in for the second

night, July 4, stayed on.

"So it turned out to be the biggest attendance in the festival's history — something like 78,000 people in all."

George speaks of the ambience created by the rock people being disruptive. What exactly is it they do?

"Well, for one thing, they don't want to sit down. Nothing wrong in that. I used to stand around the stage when I listened to bands in the old days. They do the same — make right for the stage."

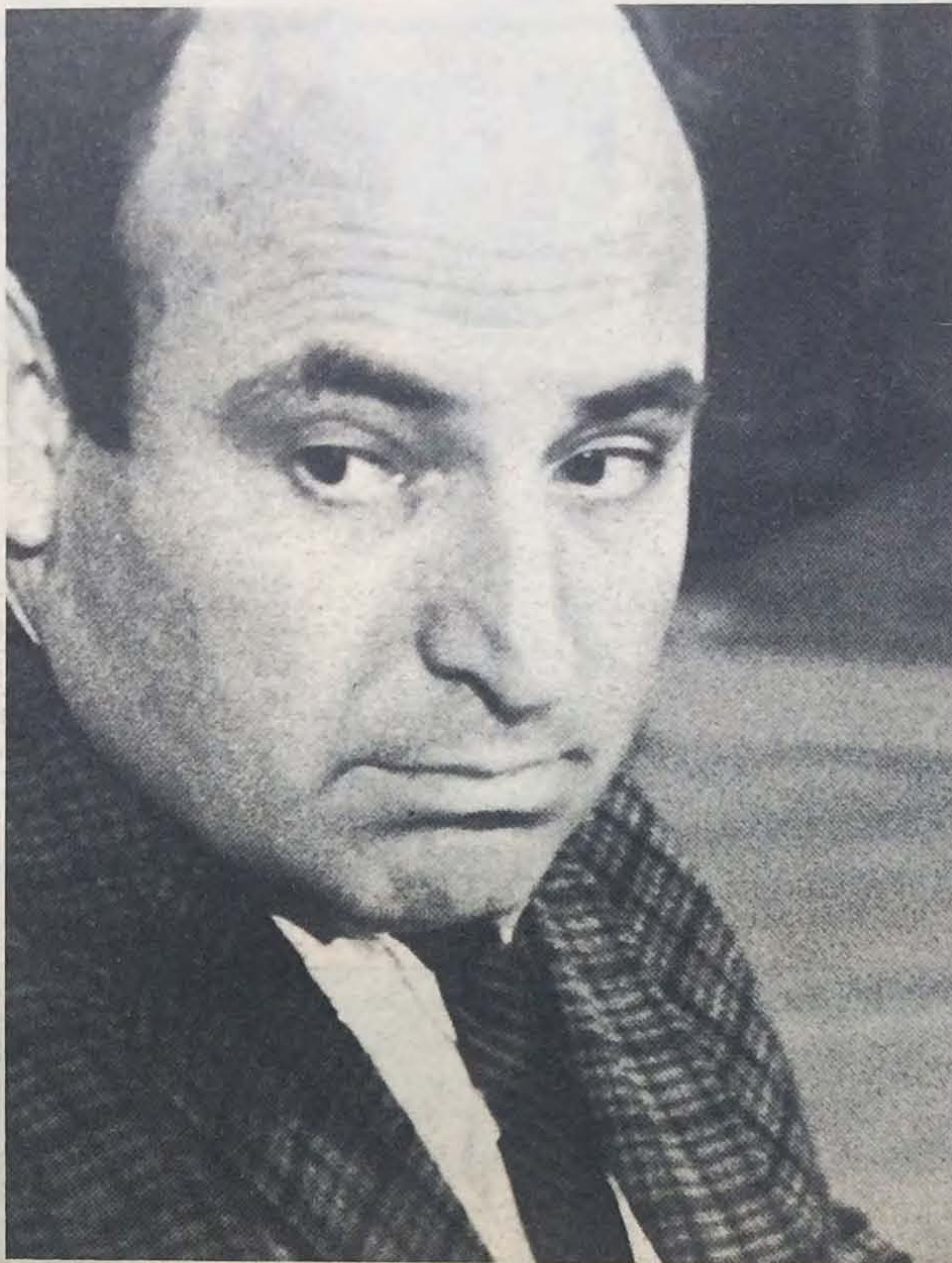
"Unfortunately, if that's the word, our jazz concert public has conditioned itself to paying for seats, and they don't like it when others invade the reserved area."

"That's one problem. Then, of course, we used to accept the fact that when a concert was sold out we couldn't go to it. Today they don't. They expect to get in."

"At Newport the kids began arriving a day or two before the start, and by opening night there were already a lot of them in the parking areas. When we were full they just didn't go home."

"They'd knock holes in the fence, climb over it, you know, and finally we agreed to let 'em in the gate. It was the best thing to do, to cool it."

"I'll have to adapt to this for next year, probably by having fewer reserved seats. It may be an idea to hold one section of the arena, facing centre stage, for the seated audience and have the segments on either side for people to stand up.



GEORGE WEIN: 'The concept is still valid for Newport'

It could be arranged so everyone can see the stage."

As to suggestions that rock should be totally excluded because it drives away jazz listeners, Wein is unreceptive. He is undeniably a lover of jazz, and

of the kind that communicates with the ordinary fan, but he believes in not living too much in the past.

"We can't afford to ignore the pop scene because of the vitality there and the young musicians'

desire to play good music. We mustn't shut out the young player or young fan."

"Jazz has always been minority music. I think of, say, the two per cent of the population who are really able to like jazz. Right! If one in fifty who come for

the pop gets to dig jazz, that's okay. We've achieved something.

"Think, if the Isle of Wight had put on one or two jazz groups and that percentage of listeners had found an interest in their music! Eventually, those people would fill the Festival Hall for a jazz show."

"All the festivals in America are adjusting now to these things: no restrictions on where to sit, and few on the kind of music presented. And we have to do the same."

"I don't think it will drive the jazz crowd away if we programme the '70 festival better. We'll have fewer pop groups but we'll have some — carefully selected so as they relate to jazz."

"Many British groups? I can't say yet — have to wait and see what develops. But I want to say this: all the British groups at this year's festival I enjoyed. They showed respect for the festival and worked well."

"There wasn't one that let me down as the producer. I'm happy I played them and, circumstances permitting, I'd have any of them back."

All of which sounds nice and cozy, but what was it that caused the bad vibes caught by the critics?

"It seems to me it's the lack of discipline among fans who are not interested in anything but one band, their 'own' group."

"For us it happened on the Saturday night with Sly And The Family Stone. Once he hit the stage the concert was a shambles. His fans simply erupted."

"But I'm not pessimistic. Your audience dictates a lot of things to you, and I know we can put on programmes for jazz and rock fans."

"We did this year, on Saturday afternoon, when we had the Mothers, Miles Davis, John Mayall and the Newport All-Stars. That was one concert at which the ambience was correct."

AMERICA HAS often proved a more charitable host to talented British musicians than has the home country. The Cream earned their reputation on the other side of the Atlantic and now Stateside reports favour another British trio, led this time by Terry Reid.

Reid has just returned from his second successful tour of the States. He topped the bill at New York's Ungano's night spot as well as appearing on the usual circuit of clubs and festivals.

This week Reid with organist Pete Shelley, who played with the Crazy World Of Arthur Brown, and drummer Keith

## WANTED, A REPUTATION IN BRITAIN



Webb, an ex-member of Julian Covay's Machine, opened on tour with Jethro Tull. Before the tour started he talked to the MM about the States.

"There are groups making it

over there who musically are perhaps not that good but the vibrations are great. And the kids in the States are grabbing at all the happy things. It started with the festivals and it's evolved into a society, a young American society."

Apart from live appearances, America has also heard a lot more of Terry on record. His first album "Bang, Bang, You're Terry Reid" and a single version of Donovan's "Superlungs" were both released only in the States.

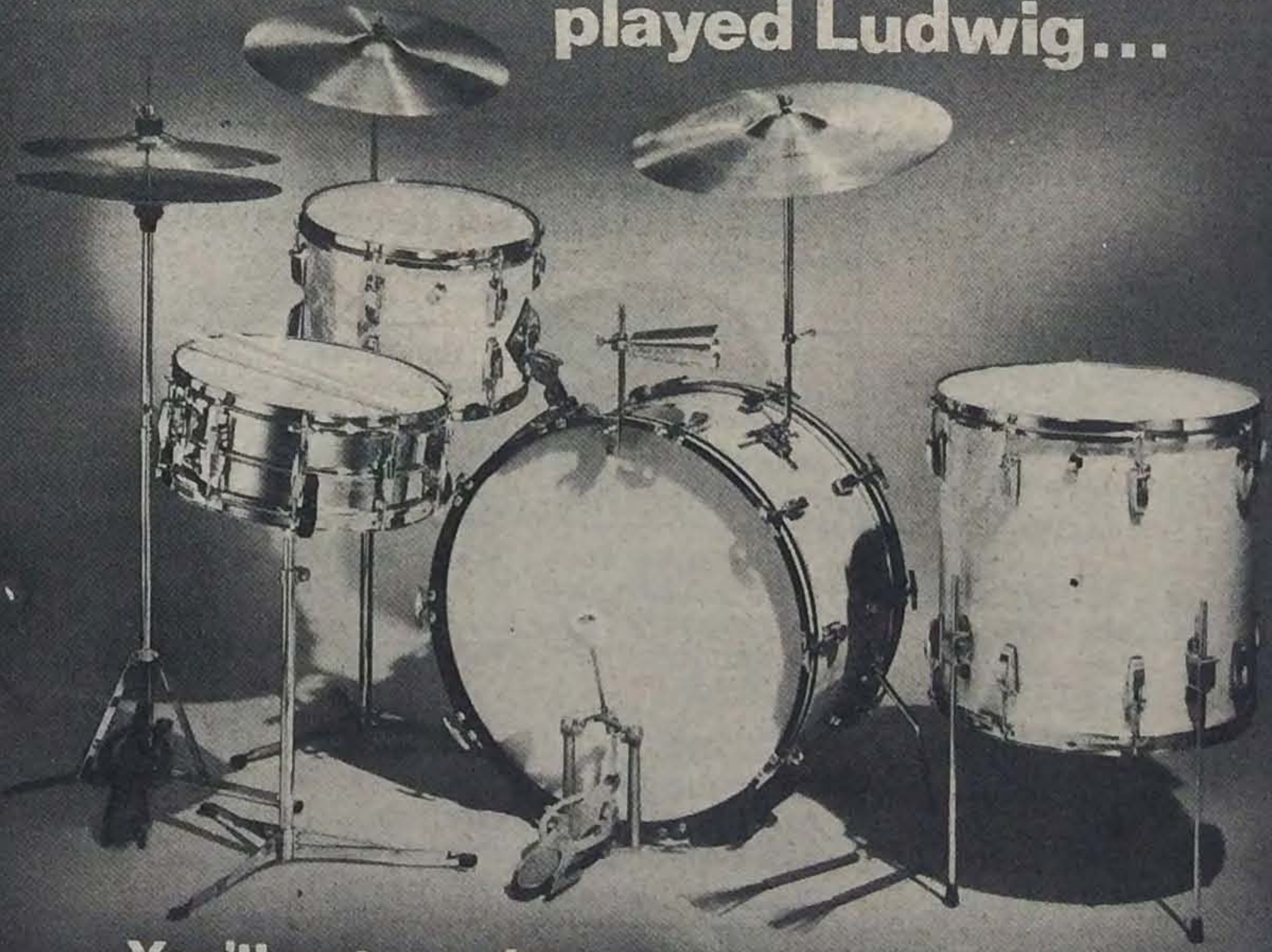
But says Terry it wasn't done as a planned policy. "We haven't started directing anything at anywhere in particular, it's just how it worked out. The new album will be released here in a couple of weeks."

Does a trio impose any limitations on Terry? "No as long as the three of you keep putting out ideas, you can always add people and then take them away. There's a lot of things we can do, Pete plays piano, organ, trumpet, flugel horn, violin — there's not really any limitation musically."

"If we ever get to the point where we sell a lot of records, then I've got so many ideas on how we can do proper shows, like the Pink Floyd are apparently getting into. The thing is you can see any amateur group doing a gig but you can't see any group doing a show."

With the British tour with Jethro Tull and Savoy Brown, now under way — and a new album about to be released on the market — it shouldn't be too long before Britain catches up with the States on the highly talented Terry Reid group who'll soon be putting those ideas into action.

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# jazz scene

## A real live New Orleans drummer



JOE WATKINS

THE FIRST real live New Orleans drummer I, along with most of us in Europe, heard was Joe Watkins when he came over in 1959 with George Lewis' Band.

To this day he is the main influence on my own playing, although I was only 18 when I first met him in the crowded kitchen of the 51 Club in Leicester Square. I told him how much I enjoyed his playing and singing on the tour and on records. His modest reply was: "I don't do anything but keep time. It's the others in the band who do it all."

With Joe's death there is only Jim Robinson alive of the band that came here ten years ago and altered the whole conception of New Orleans music in Europe. I have never heard drumming, before or since, of such high order as Joe Watkins played on that tour.

Joe was born in Charity Hospital, New Orleans, on October 24, 1900, and went to school with Zutty Singleton. In 1918 he studied

drums with Henry Martin and the following year joined the Duke Lewis Band. In the late '20s work became scarce and he stopped playing until Herb Morand persuaded him to start again in 1940. He joined George Lewis in 1942 and stayed with the band until ill-health forced his retirement in the early 1960s.

Joe stayed in New Orleans working with Kid Howard or Punch Miller and nursing his sick wife. I visited his home several times and apart from his wife's illness, these seemed to be happy years for him. He could move around with his dog, Trixie, and walk to the bar on the block or play the odd jobs round the neighbourhood. About 18 months ago his wife died and Joe fell ill from depression and malnutrition. He stopped playing and lost almost half his weight.

After six months in hospital he was back practising drums and writing long letters to say how he was progressing: "Today I am working on my left leg to get that in shape. My wrists are

OK. With God's help that ankle will come right too and then I'll be back." He lived alone and had nothing to keep him going except his music.

In January of this year he wrote: "Have played a real job with Punch. I am on my way back to it now. Keep your fingers crossed." A benefit was run for him in London and he used the money to buy drums and pay debts, but was struck down with illness again. Again he rallied and played at jam sessions at Preservation Hall.

The last week we were in town he suffered a heart attack and was given 24 hours to live, but his never failing spirit held up for three months and he finally died on September 13 at Lafons Protestant Nursing Home and was buried, with music, the following Wednesday.—BARRY MARTYN.

IT IS HARD to imagine the British jazz scene without Humphrey Lyttelton. After leaving Eton, he spent seven years in the army and in 1946 became a fixture in the jazz home front.

Humph is now as familiar to British fans as a Blue Note record label and anyone who has heard his forthright trumpet playing, his dry humoured commentaries and read his intelligent writings will know that he is like a perk that goes with the top job.

When I met him before a BBC Radio Jazz Club broadcast, he was affable and lucid; a sophisticated uncle you would never decline to visit. The following is a transcript of Humph's salient comments on the current jazz scene.

D.O. Do you regret the passing of the "Trad" boom?

Humph: No, not at all. A false commercial boom in music is a bad thing because it leads to a violent reaction afterwards. The jazz scene in this country has grown from the late '40s. The trad boom gave one section a great boost, after which there was a general reaction against the music. This made it harder,

## Humph on jazz today . . .

although it was hell to play in the clubs at the time. People who had been attracted by just one or two hit records would only want to listen to them. It was a bore.

D.O. How often do you play now?

Humph: I play about two or three times a week, sometimes more when I tour with the band.

D.O. Are you experimenting with different formats?

Humph: Musicians interest me more than formats. I have always brought in new men who perhaps seemed slightly out of keeping, but it's out of keeping to regard a band as a blue print. It's good to work with musicians like John Surman, Tony Coe, Bruce Turner who have different ideas. A band emerges from six musicians who adapt to and inspire one another. My new drummer is Spike Wells and he makes everyone use their heads.

### Improved

D.O. There has been a great improvement in the standard of British jazz over the past few years. To what do you attribute this?

Humph: Just time. Time for the fans to find out what was going on under their noses. Time for musicians to mature. Time for jazzmen to establish their own identity and not base their playing on their American counterparts. To be fair, it was difficult years ago. The fans would complain about musicians being carbon copies, but the writers and such were only willing to listen to performers who sounded like someone they already knew on record. It has taken a long time for everyone to grow up.

D.O. You agree that musicianship is improving, but still even the top men find it difficult to make a living. Can nothing be done to keep people like Surman, Holland and McLaughlin in this country?

Humph: I do not think John Surman and the others regard this as leaving. They are going to a wider scene where playing in Britain will still be just as much a part as playing on the Continent or even America. The world's a smaller place now. If you have no ties, it is possible to become an international jazzman. On the Continent you have easier access to six or seven jazz countries. To settle in just one, say Germany, would probably mean less work in Britain.

It has been virtually impossible for musicians in any country, including America, to play jazz all the time. Only people like Dave Brubeck and Miles Davis have no need to supplement their income. The



HUMPH: God save the BBC

others become session men or take extra musical jobs.

D.O. What is your opinion on commercial radio?

Humph: How much jazz do you hear on Radio Luxembourg? God save the B.B.C.!

D.O. In your radio programmes you give a good cross-section of jazz from its simple beginnings to its present day complexities. However, you still seem wary of the avant garde. Do you view the new things with caution?

Humph: It's always wise to view new happenings with caution. Jazz history bears out that the in thing rarely stands the test of time. I'm not sceptical, but Charles Fox's Jazz Today and the Jazz Workshop programmes make this their province. My air time on Sunday nights has a wide range of listeners. The new music has a small audience. You can say "To hell with it, they should appreciate avant garde music" and you play them little else, but this would reduce your listenership by two-thirds.

D.O. Would the programme by axed?

Humph: Probably, but prior to that situation you would be directed to moderate your approach. I'm not prepared to forcibly cut my fingers. You're not going to put over any form of jazz to those who switch channels or turn off. I play middle of the road examples especially long tracks from LPs by Roy Eldridge and Lester Young that have never had an airing on the radio before. Once the people are well disposed towards me I can play an Archie Shepp track and hope that they remain well disposed towards me. Exposure to all forms is important.

In the early days, I and many others, including Charles Fox, said some ill-considered things about Charlie Parker. We weren't the only offenders, for musicians brought up on Bird listened to Bechet and laughed. It's nothing to be

ashamed of because we have all learnt a lesson. Everyone has grown up. The solid core of jazz jans today know the work of Armstrong, Bechet, Bird and are equally prepared to listen to and enthuse over the playing of Westbrook, Shepp and Taylor.

D.O. Mike Westbrook's music now includes the techniques and instruments of pop. Could his band collect a cult following and even become an institution?

Humph: Mike and the boys have given a tremendous boost to British Jazz. It would be splendid to see the nucleus of the band working as an institution, but if the Clarke-Boland and Thad Jones/Mel Lewis bands can't make it full time, there seems little hope for Mike. I'm sure Mike wouldn't like a cult following.

### Records

D.O. Now for the crunch. If you were stranded on Roy Plumbly's desert island which eight records would you take with you?

Humph: That's a difficult one. Obviously I'd take a couple of Armstrong's. Something from the Hot Five, although it's all a matter of sticking a pin. "Jumping at the Woodside" by Count Basie for Lester Young's solo, "Parker's Mood," "In a mellow tone" by Buck Clayton's All Stars at Newport 1956 for Buck's sublime chorus, "Better get it in your soul" from the Mingus times five album, some Duke from the time of "Concerto for Cootie," that's the great period, Barney Bigard's "Tea for two" with Sid Catlett on drums who was the greatest, Archie Shepp playing "Sophisticated Lady" for future investment, bags of stride piano. Is that eight? I wouldn't take eight, I'd take 800!

DAVID OSBORN

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# SATCHMO '69

## All that fame was forced upon me



**L**OUIS ARMSTRONG is undoubtedly the most famous Negro musician and entertainer the world has ever known.

Yet he told me a few weeks ago, in his comfortable woodlined study in his Corona, Long Island home, that he had never sought fame.

"All that fame, it was forced upon me. I never wanted it," he said as we sat in the study overlooking the street. "I just wanted to play trumpet."

The secret of Louis' success as a world entertainer is perhaps contained as much in that sentence as in his undoubted musical genius. That's exactly Louis' views on things: he doesn't want stardom, or fame. He just wanted — and still wants — to play his trumpet, make his music and make people happy.

### CREDIT

The fame, the adulation, and in truth, the riches, came as a result of his charm and modesty which went right along with his brilliance as a musician.

He puts the credit for his 30-odd years as a famous name squarely on his late manager Joe Glaser, who died a few months ago and whom Louis mourns.

"I was sad when Joe died, naturally, we had so many years together. I just started out as second trumpet player at the Sunset in Chicago in 1926. Joe was already a big man then.

"For months, Joe used to turn round and listen to that horn. He knew there was something good back there and finally he took the music in and he was at the front door all the time. I came to work one night and looked around and right there on the marquee was the words 'Louis Armstrong — World's Greatest Cornet Player.' He knocked me out.

"One of the boys told

### PART TWO OF AN EXCLUSIVE MM SERIES BY ALAN WALSH

him: 'Hey, that's a big word. You gotta take that down.' Joe said 'This is my place and I defy anyone to move it.'

"We had trust and an understanding and it turned out all right. You see I never asked nobody for nothing. Joe and I did pretty well over the years. We had a contract at first but after it lapsed, we never bothered any more. We never had a contract from the Forties on. Didn't need one."

One of the things Louis spoke about to me was the book of his own life which he is writing gradually as the feeling takes him. A Louis Armstrong autobiography did appear as early as the Thirties, which general opinion agrees was probably ghosted.

But Louis is preparing this book himself. He is sitting and remembering his fantastic life of music and travel and writing it down or recording reminiscences on tape. He is serious about the project and methodical about the job although he has no idea about when it will be finished if ever.

He is also collating all his recorded material together. He now has every recording he has ever made stored at his home on tape and record and is slowly indexing it all. He told me that on his recent trip to Britain to appear at Batley Variety Club he managed to fill a number of holes in his collection of his own recorded work with some albums obtained from EMI's Parlophone label. He is also using his present spare time to put the albums in chronological

order.

I asked him about his book and he told me about some of his memories from the early days.

For example: "When I was a kid I used to do a lot of work for the Jewish people in New Orleans on the coal wagon and the junk wagon. And they seemed to treat me better than the hip cats of my neighbourhood.

"When things like that come to me, I write that down. I'll always appreciate that Jewish family, the Konaski family, who were so good to me. They were from Russia, there was Momma, Poppa. They had it rough in New Orleans, too, you know, though not as bad as we did.

"I was seven years old when I first went to them. And when I come back out of the orphanage I met some of them same people and they were so well off. They'd stuck together and it was wonderful that they still had the warmth for old Satchmo. Although I was Satchelmouth then, you know. Percy Brooks, the editor of the Melody Maker, nicknamed me Satchmo when I came to Britain in 1932.

### MEMORIES

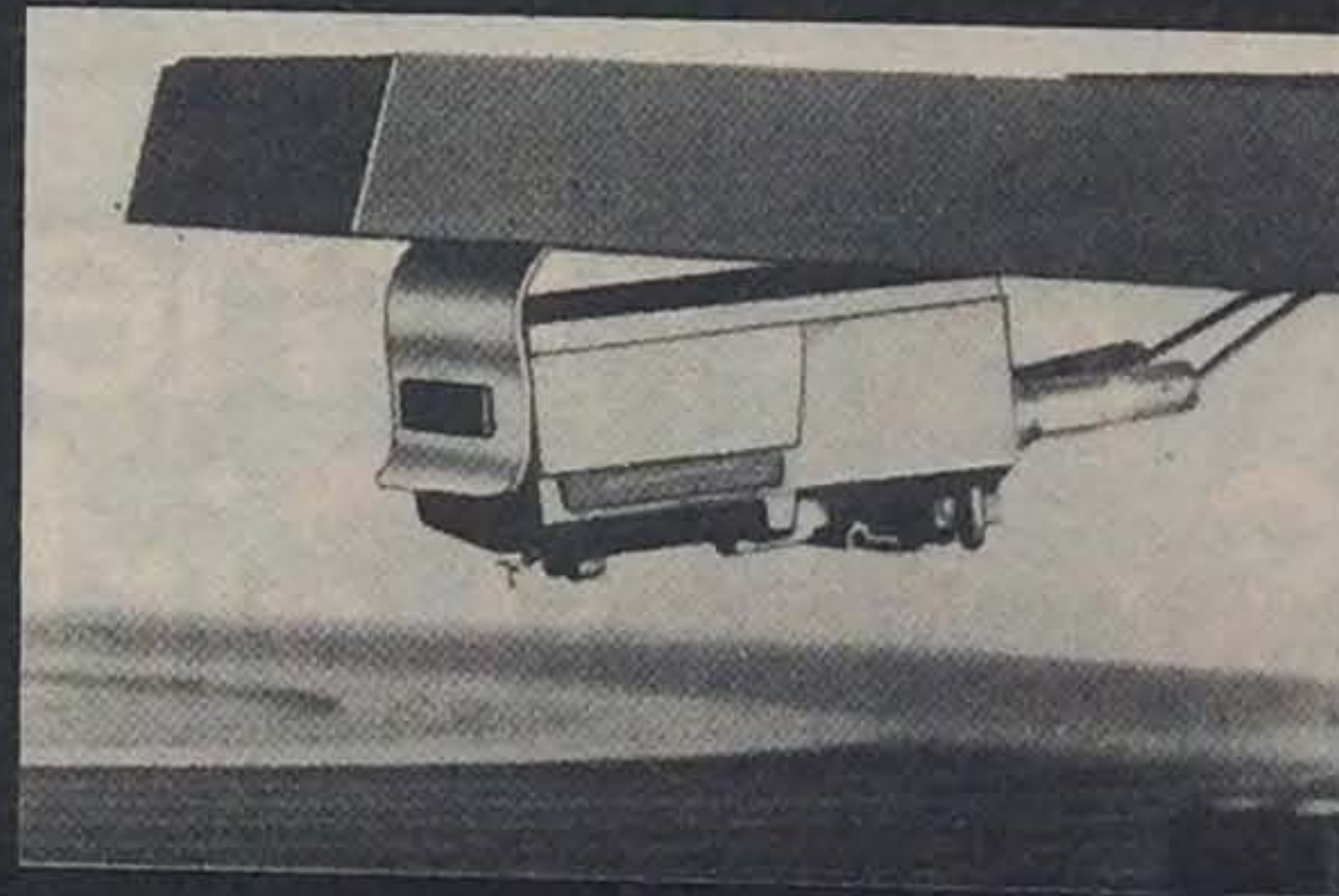
"He came to see me and said: 'Hello, Satchmo!' A French trumpet player who was with the band said it was because I had more mouth. But it stuck."

These were the sort of memories he is recording for musical posterity, together with observations like: "I never worried about being a big star. I started playing in Honky Tonks just to get bread for Mom. When I was a kid I used to sing in quartets up and down the streets and pass the hat so we could eat and pay the rent and keep the roof over our heads.

"So in the later years there came this stardom... I had it wished on me. I just wanted to blow the horn."

Let's hope he gets many many more years just to do that.

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NEXT WEEK

BACK TO WORK, SAYS LOUIS



# THE BLUES

PAGE

A GREAT DAY is on hand for blues enthusiasts. Tomorrow (Friday) will see the American Folk Blues Festival '69 installed in London's cavernous Royal Albert Hall. It looks like a day for your memories, even if the atmosphere at the old mausoleum is a trifle hostile to blues rapport.

Never mind. Long ago I learned that you can't expect everything. And the artists involved in this year's brouhaha are substantial-looking and — all praise to the organisers — unfamiliar to most British eyes.

To begin with, then, the lineup... and a round of applause for Clifton Chenier, the Louisianian who proves that blues can be swung on accordion, and his brother, washboard-beater Cleveland. Clifton goes like Jimmy Smith on organ.

They are just two of the authentic down-home musicians we have been waiting a while to see in person. Others are Weldon Juke Boy Bonner from Texas, one of the keenest of one-man bandsmen, pianist-singer Alex "Whistlin" Moore, Virginia songster John Jackson, guitarist Earl Hooker and the Magic Sam Blues Band.

It has always seemed to me that the easiest way to present an uppermost band for these blues fests is to hire an existing one. Folk Blues Festival '69 has done just that, and the Magic Sam group should afford us a taste of contemporary West Side blues.

Its lineup differs from that on the Delmark LP, "West Side Soul," but bass guitarist Mack Thompson will be

## Folk blues festival '69



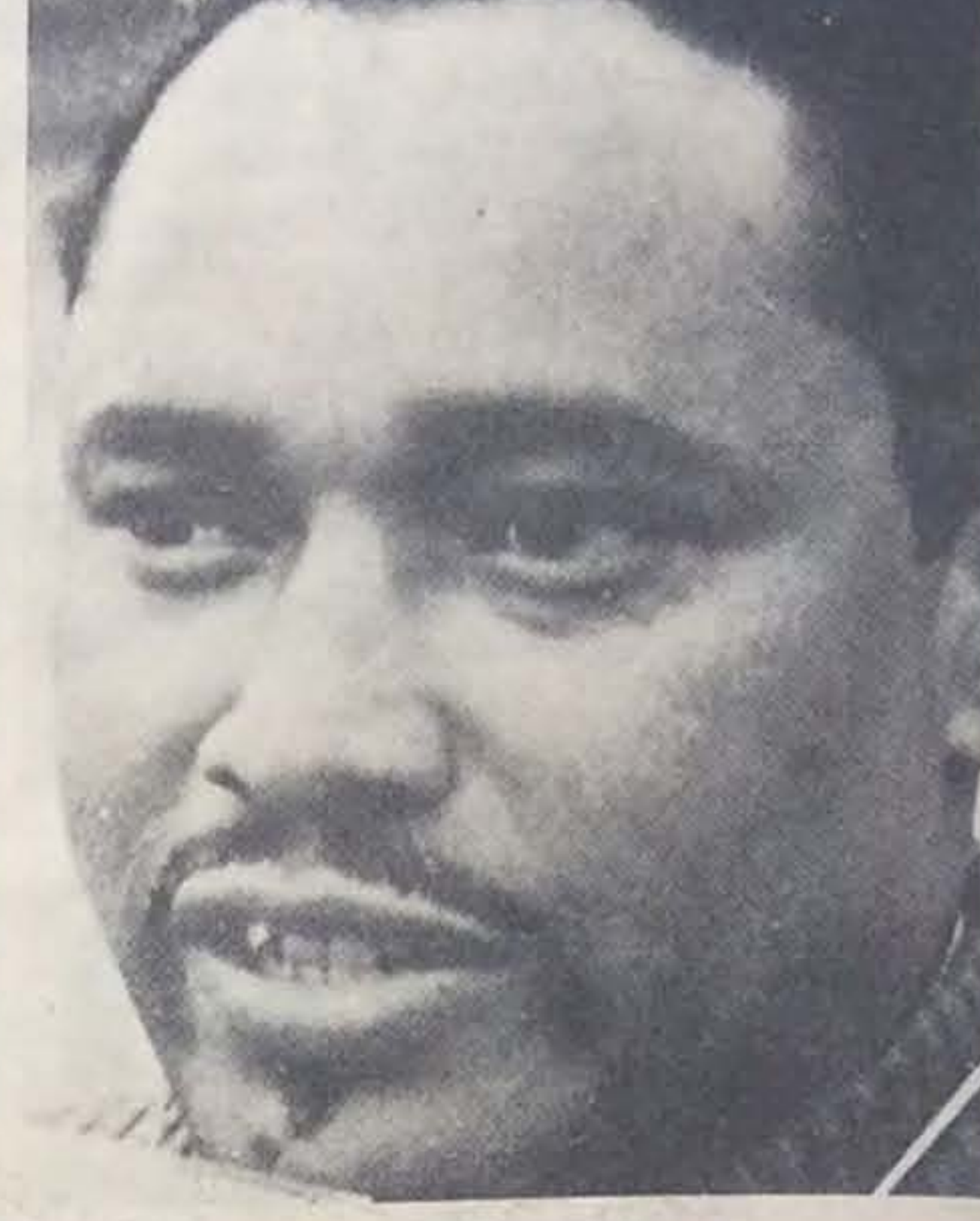
MAGIC SAM



EARL HOOKER



CLIFTON CHENIER



JUKE BOY BONNER

present — though the advance publicity lists "Mac Thompson, piano."

The information from Harold Davison's office is: Magic Sam (gtr, voc), Carrey Bell (harmonica), Robert St Julien (bass) and Mac Thompson (pno). I assume that St Julien in fact plays piano. Have to wait and see. And there's some doubt about that "Carrey." I understand he is spelled Carey Bell on his first name album, "Blues Harp" on Delmark.

This year's event has been planned, quite ambitiously, to present "the blues of five different areas." Obviously it

is hard, if not impossible, to separate overlapping styles in this way.

John Jackson, for example, combines the techniques and repertoires of all sorts of regions in his recorded music.

The concert is to be opened with Texas Blues, featuring Bonner and Alex Moore. This will be followed by Louisiana Blues, represented by the Cajun-R&B blend of the Cheniers — the music type known as Xydeco or Zodicco, said to be a corrupted form of the French title, "Les Haricots."

After Louisians will come

Virginia Blues by Little John Jackson (gtr, voc) and the Mississippi Blues of Earl Hooker, a guitarist from Clarksdale who was raised from childhood in Chicago. Then, to close, the Chicago Blues of Magic Sam's Band.

Sam Maghett, who was born on a Mississippi farm in 1937, looks an impressive man — really some magician. He's not well known over here yet but has a fine chance to shake European audiences on this tour.

So all in all this looks like being a worthy once-a-year occasion for people who can

get to London on Friday. Hard lines, as they used to say, on the others who will wish to know why the blues caravan makes only one stop in Britain this year.

In honour of the occasion, B&C Records acquired the rights to Clifton Chenier's single release of "Black Gal" and "Frog Legs," made originally for Bayou and including a vocal on the former. It was released on Friday on Action 4550 and is an attractive and gummy example of Chenier's French "La La" music for those not owning or intending to own his albums.

Blue Thumb Records, a hopeful new blues-making company from Beverly Hills, California, have sent me in nice time for the Festival an Earl Hooker set titled "Sweet Black Angel" (BTS12).

At the moment they have no regular outlet here (Liberty issued some of their stuff), but I learn that Blue Horizon are releasing the album next month and a coupling from it, "Boogie, Don't Blot" and "The Mood," as soon as tapes arrive. Good, good news.

Then Flyright Records, a local company started this year, have put out "Juke Boy

Bonner," recorded in Houston in '67, on LP3501 and a collection of blues and Zodicco called "Jambalaya On The Bayou, Vol 2" on 3503. They are available while supplies last from specialist shops, or 47 Grange Road, New Haw, Weybridge, Surrey. Plenty more stuff by Juke Boy, Chenier, Jackson, Hooker and Moore is obtainable on Arhoolie, of course, and Storyville have the recently issued "Louisiana Blues" with Bonner.

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# jazz scene

IN THIS country, we associate the name of Keith Jarrett with the prodigious young pianist who was for three years a member of the popular Charles Lloyd quartet.

But that association ended eight months ago, and during a brief visit to London last week Jarrett told me that he is currently looking for work in Europe. I've got my own trio in Europe, and we've so far played in Scandinavia, Ireland, and at the Bilzen Festival in Belgium.

But his two-day stay in England yielded little joy for the diminutive 23-year-old pianist with the incredible technique.

"I've always found it difficult to get gigs in this country," he said, "and although Ronnie Scott's Club expressed some interest they told me that they are booked up until March, and I'll probably be going home to the States for the winter."

Jarrett's European trio includes Gus Nemeth, the former bassist with Bernard Peiffer's trio, and drummer Bob Ventrelo. The trio he has in America contains bassist Charlie Haden and drummer Paul Motian.

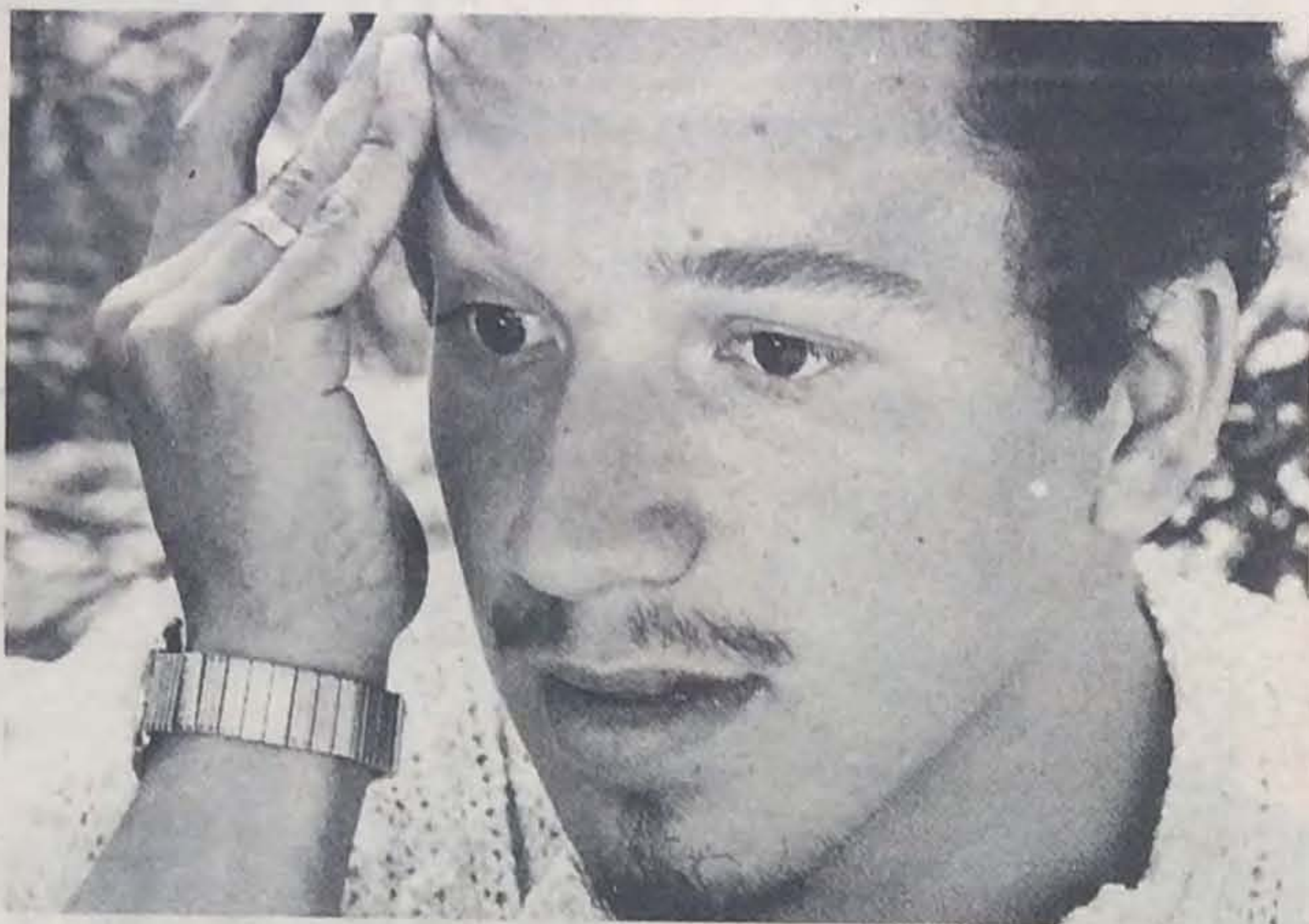
"Charlie's working with Ornette Coleman, and Paul has gone with Arlo Guthrie, so I couldn't bring them over," he explained.

One of Jarrett's major problems is that none of the three albums under his name have been released in this country, so that he is not known as a leader.

"I'm signed to Vortex, an Atlantic subsidiary, and they tell me that my albums don't sell. But when I get over here I find that they haven't even released them. How do they expect them to sell if people can't buy them?"

Two of the albums, "Life Between The Exit Signs" and "Somewhere Before," were cut by the trio, while the third, "Restoration Ruin," is rather different, with Keith singing backed by guitars and, in some places, a string quartet.

"My fourth album, which hasn't been released in the States yet, is something different again," he said. "I sing on it, and it represents the change of scenery I felt



KEITH JARRETT: 'Audiences haven't heard me properly until now'

## Keith finds the going much tougher

when I moved my home out to the country. It's somewhat more electric in concept, and my brother Scott plays guitar on it."

Does all this indicate that Keith's horizons are broadening, in common with many other jazz musicians of his generation?

"I don't think I'm getting further away from jazz, but I'm not as narrow. I don't think about it, but if I believed I was playing jazz all

the time, half my repertoire wouldn't exist."

Although Keith's main instrument is still piano, he is now singing and playing soprano sax and flute with his group.

"There are a lot of variables in the group. Sometimes we play free for a whole set, and then sometimes we'll play nothing but tunes."

"When I sing, it's not like ordinary singing — it's more like chanting, I guess. And I haven't been successful in getting people to let me record on soprano or flute."

"If everything is perfect, if the piano is in tune, if everyone is sitting quiet and expectant, and all the audience are Keith Jarrett fans, then I don't feel the need to play. It's the worst possible situation. If the audience know that they like the group, it doesn't matter what you play."

"It's like someone giving a lecture, when the audience knows what he's going to say. It's better not to give the lecture in those circumstances, because it might confuse things."

"That's why I don't play piano when I'm by myself. I couldn't tell myself anything I don't already know. So when I'm alone I play soprano, or guitar, and I can still surprise myself on those instruments. I can go further on them."

"If I'd followed everybody's suggestion, I'd probably be a commercial success by now. But I'd be in a situation that would be too perfect, and when you've got nothing to bother about you don't say anything."

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## Relaxation and Sam win through

SAMMY RIMINGTON, British master of New Orleans-style clarinet, slumped white-faced on a hard jazz-club chair and laconically juggled a combination of elastic bands and bent alto keys.

He was due on stand in five minutes and, faced with an awkward repair job, he was not hurrying.

"The whole key to good music," said Rimington as he blinked through the half light at his battered instrument, "is relaxation."

Under the circumstances Rimington made no mean job of following his philosophy. For the circumstances must have taxed even his super-cool.

Over here for a short British tour, after working for six months in Denmark, the ex-Colyer clarinet man was on a solo sit-in gig with a Sussex band at Crawley.

He had arrived haggard from lack of sleep following days on the road and limping from a fall in Edinburgh. On his way into the Crawley pub he dropped his alto, hence the elastic-band work. And he found himself totally out of sympathy with the local band's British-trad style.

Relaxation, however, won through. Sammy blew up a storm and left the crowd roaring for more. A scene that has been repeated throughout the country many times in the past four weeks.

Said Rimington: "The response in Britain now is fantastic. I went to Denmark six months ago partly because I like to move around and partly because the British scene was so apathetic."

"But in the four weeks since I've been back I've taken the band on one-nighters all over the country and there seems to be a tremendous interest. Specially in the north. Everywhere we've been, our agent John Boddy has got us return bookings."

Rimington originally went out to Denmark with pianist Andy Finch to join a Danish band. Out of this he formed his present six-piece line-up, Sammy Rimington's Jazz Cardinals, which now includes two Danes, trombonist Djane Andersen and trumpeter Peter Kjellin.

Said Rimington: "Work-wise we did very well, but



RIMINGTON: 'the work came pretty well'

we had to come back because it's almost impossible to extend a work permit longer than six months. We're returning in February and I don't mind saying that I look forward to it for the sheer peace of mind. It's a country where you can really relax."

The band shared a house for £55 a month by the sea at Aarhus and spent an idyllic off-stand life swimming, fishing and horse-riding.

"It was just what we needed," said Rimington, "We were travelling all over the country and into Germany. And sessions out there are usually five-hour jobs. Mind you, they paid better than they do here."

"Generally the work came in pretty well, though we had one sticky patch during the summer when the jazz clubs all closed down. But we got over that with high-school gigs and things built up again to a pitch where we had more work than we could handle."

Like other British New Orleans-style bands, Rimington's outfit is far better known in Denmark than it is here. Modestly he prefers to think that his success on the Continent has more to do with the lower standards of their bands than the professionalism of his own.

He said: "I'm afraid I wasn't at all impressed by the musicians out there. They are in the same state we were in during the trad boom. They can't seem to relax. It's all frantic and thumping."

"There are some good modernists around, but the music tends to be segre-

gated, so we didn't hear too much of them. We played once opposite Ben Webster. That's about as modern as they'd go in putting somebody on the same programme as a New Orleans band."

"But we weren't quibbling. We went away for a change and to make money. We did both and got a bonus in the form of superb organisation. The way they do things out there would scare the pants off British promoters. Even the amplification works."

Fortunately for his many British fans, however, the work-permit situation means that, despite his love of Denmark, he will not be entirely lost to the home scene.

He leaves for a tour of Germany and Denmark next Friday (September 26) and comes back in October for a further series of one-nighters till he returns to Denmark in February.

"I reckon we'll be working eight months at home and the rest abroad in future," he said.

Meanwhile the band have been busy making a BBC Jazz Club recording to be broadcast on October 10 and have cut 14 tracks for an LP on Doug Dobell's 77 label.

Rimington, 27, was delighted with the takes. He said: "It was one of the best sessions we've done. Everybody was so relaxed."

RICHARD WILLIAMS

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# 'I'm not having any more trouble with girls'



BY RICHARD WILLIAMS

STEVE ROWLAND is one of those people who live on the twin knife-edges of nerves and intuition.

Seated behind his plush desk in Old Burlington Street, the leader singer of Family Dogg and creator of so many hits for Dave Dee and the Herd looks like a cool, confident pop tycoon.

He has all the trappings of success: an Aston Martin which he never drives, good clothes, a rare Tibetan Terrier called Panda, a beautiful girlfriend, and a couple of dolly secretaries in the outside office.

But Steve Rowland is not a happy man.

## Shades

"I can't sleep at night, worrying about our next single," he told me, stripping off the expensive shades and becoming an ordinary mortal in the process.

The Family Dogg's problem has always been one of blending personalities. Although the male trio have remained constant, no less than five girls — including the two present incumbents — have been members of the group.

"When I was young, and singing in a group in the States, I learned a lesson," says Steve.

"I wasn't coming up with it, and I knew it. So I got moody, and my insecurity showed itself in arrogance.

"I thought that, because I was bringing in a few chicks to see me, they wouldn't fire me from the group, so I asked the leader to let me do a couple of numbers.

## Picked

"I told him if I didn't get them he could fire me, never believing that he would. He picked up the phone and asked the manager to get a replacement for me straight away.

"Man, I couldn't believe it. I was sick — and that taught me something I'll never forget.

"That's why I'll replace anyone who puts in jeopardy the success of the Family Dogg. If one person isn't coming up with it, then they're letting down not just the four other people, but also the agents, manager, and the recording com-

pany, who have put a lot of money into the project. The cards are on the table. If you're gonna be the best, you've gotta give the best, and I'm determined to make this group happen.

"When you grow up by yourself, like I did, and you've bummed around and been a success and a failure, you realise what it takes. It's taken me 12 years, two solo records, 10 films, and 100 television shows to be an overnight success."

Three girls have come and gone, which has contributed somewhat to the group's image of impermanence.

## Looks

There were Sue ("She felt that her looks and the fact that she wanted to sing like Streisand were enough"), Doreen ("She was classy, beautiful, and a great singer — but she preferred to be a beauty consultant"), and Zooney ("A great, great girl who left because she wanted to sing like Julie Driscoll").

Now there are Christine, a lovely blonde girl who popped in to stroke Panda and blow Steve a kiss, and Irene, who was a member of Gulliver's People and who is, says Steve, perfect.

"I'm having no more trouble with girls," says Steve with great firmness. "Whoever is in, is in on a temporary basis. People have to prove to us that they are really wanting to do it."

Steve's final words to me were: "I qualified for the Olympic Games in 1956 as a diver, but I didn't go. They told me I couldn't sing, and so I joined a group and was a hit in Spain. They told me I couldn't act, so I made 10 films and 100 TV shows.

"I'm not about to blow the chance with this group — and I'm certainly not letting anyone else mess it up."



BARRY GIBB: 'We intend to stick together'

ANOTHER CHAPTER in the turbulent career of the Bee Gees ended in the High Court this week. After months of squabbles, departures and legal action, Gibb brothers Barry and Maurice emerge as the final Bee Gee partnership.

The pruning of the Bee Gees is now history. What is important now is the future of the Gibb brothers as a music making duo. This week Barry, the elder brother, talked about his future with Maurice now that the final ties with Colin Petersen have been legally severed leaving just two out of the original Bee Gee quintet.

"It's given us a lot of freedom both musically and personally. Maurice and I will become a complete partnership in business and in everything else we do. Out of the whole mess comes the new true Bee Gees.

"We intend to stick together like glue. There are only two of us now, we won't be fighting each other. Neither Maurice nor I started any fight within the group, we've always been the closest, he's always talked about the personal things with me, he discussed his marriage with me. There are no more reasons to fight."

Musically Barry and Maurice intend to stay with the ballads that earned the Bee Gees their reputation and their chart success although, says Barry, they may change slightly in style.

"Maurice and I love ballads, you can't make us do rock and roll. We listen to rock and roll, we like it, as we

## BY ROYSTON ELDRIDGE

like all forms of music especially Chopin and Beethoven but we'll stick to what we can do with our hearts not with our heads.

"The songwriting will be done between us. I write the lyrics and Maurice comes up with some beautiful chords. A lot of our success is owed to Maurice.

"Robin is a strong songwriter and a strong singer but Maurice is the backbone

musically of the group. He always has been. There are guys who are very talented who would give their rights arms to be in Maurice's position."

Barry and Maurice will be able to depart as individuals from their new partnership which would give them the chance to make film appearances apart from their already completed Cucumber Castle film.

"It's something I've always

dreamed of — to be more free within yourself. I pulled out of Lord Kitchener's Drummer Boy because I thought it would be a catastrophe. It was another group film like the Monkees but I'd like to do films. I'd like to do a Western but it takes a long time to arrange everything.

"Maurice and I will make records together. I don't think we'll make records individually as far as I can see. The only thing that's likely to separate us is if I'm living in America where I would like to live for the filming."

Barry has found the last few

months — with the various upsets within the group — a strain. "There's always the pressure there, you suddenly realise that your nerves are bad."

Now feeling quietly determined about his future with Maurice as the Bee Gees, Barry is happier although he has one regret:

"Robin's leaving the group hurt me a lot. It's a shame he's not feeling the same ambitions now that we held together as three brothers. He's left me bewildered but I think his success is fantastic and I hope Colin succeeds."

# THE HIT THAT HAPPENED BY CHANCE

TWO-FIFTHS of the "old firm" of Cliff and the Shadows have got together as a duo for the first time — and produced a spanking big hit.

It is, of course, that chart-riding "Throw Down A Line." And, like so many previous hits, this one virtually happened by chance.

"I wrote the piece at the beginning of the year," says Hank Marvin. "There was no particular reason for it. I was just working on the idea for a song. It then developed into this."

"I made a demo on my own tape. At that time, I never thought of Cliff doing the song. I had someone like Jimi Hendrix in mind — one of the heavy groups, maybe. "Bruce (Welch) took the demo to the Midem Song Festival and tried to play it to Jimi Hendrix's manager. But, before that, Dave and Mickie Most heard it — and both flipped."

"Mickie Most wanted to record it with Jeff Beck as a single for American release. Well, they did record it, but were not too happy about the way it turned out. So nothing



HANK AND CLIFF: in close touch with their fans

happened.

"In the meantime, however, Cliff heard the tape. He said: 'Why didn't you offer it to me first of all?' Frankly, he was a little upset."

"Since the time was ripe for making an LP, Cliff thought of including the song on that. But one or two record producers and some other artists whose opinions I

respected said we should release it as a single.

"So we tried it; and they turned out to be right."

"Cliff and I have never recorded as a duo before. Previously, it's always been Cliff and the Shads."

"Throw Down A Line" is different from the type of material Cliff has been doing lately. But remember, he was

originally a rock singer; his first four records were rock stuff. But since 'Living Doll' he has had some of his biggest hits with ballads, and he is a very good ballad singer. He has a feeling for a lyric; so there's no reason why he shouldn't enjoy such commercial success with the ballad type of songs."

But, as Cliff proves on "Throw Down A Line," he is also completely at home with the "heavier" material.

Meanwhile, the "old firm" really has again gone into business. Today (Thursday) the Shadows were due to leave for a tour of Japan. Cliff flies out on Sunday to join them there. Shads Hank, John and Brian will all be there. Only former Shadow missing is Bruce Welch, whose current commitments prevent his making the trip.

Instead, organist and pianist Alan Hawkshaw has stepped in.

But while the boys are way out in the Far East two at least will still be in close touch with their fans — via the chart-riding "Throw Down A Line." — L.H.

Still can't make up my mind what guitar to get Charlie. Not even sure it ought to be a classic! How ab't a Jumbo.

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# RICK GRECH

of Blind Faith on the latest sounds in Blind Date

**BYRDS:** "I Wasn't Born To Follow" (CBS). This is a track from the "Notorious Byrd Brothers" LP and it's great. I remember hearing this about two years ago.

I don't see why they are releasing this as a single now except that it will get some publicity from the film Easy Rider. They play this and other records in the background.

The Byrds have always been one of my favourite groups.

**FAT MATTRESS:** "Naturally" (Polydor). I don't know what you want me to say about this one. I know it's Fat Mattress. I heard it on the radio some time ago.

It's improved on a second hearing. They seem to have done pretty well since they started — they've had a lot of publicity. I've never heard Noel Redding play guitar before — if that's him on lead, he is playing pretty good.

**JAMES BROWN:** "World (Part 1)" (Polydor).

Yeah — it's James Brown. I don't think it will get into the chart, although it's good. Probably this is his chart attempt.

It's all right, but it's like — a soul record and I'd sooner hear him really raving.

James Brown is forming his own trading stamp company — Black and Brown Trading Stamps.

**ELECTRIC INDIAN:** (United Artists).

Oh I heard this on the radio in the States and I don't like it at all. It's an instrumental by the Electric Indian.

I saw it was on the charts over there and I couldn't figure out why. I just can't understand why it's a hit.

**IDLE RACE:** "Tracks from the LP Idle Race (Liberty).

Is this the Move? Strange — I can't quite figure out who it is. Sounds a bit sweetified to me, but it's nice.

Who is it? Right —



I don't think he is a very accomplished accordionist, but he's putting it out — yeah, it's blues.

It's strange—the accordion has never been taken seriously as a classical instrument.

**LONG JOHN BALDRY:** "Wait For Me" (Pye).

I know who this is and I don't want to hear it. I remember Long John Baldry when he was a major figure in the blues field and it's a pity he has had to turn to this to make some bread.

It'll probably be a hit, and I'm sure he has still got a good voice but I can't hear it coming through on this.

Still, if he makes enough loot, he might be able to do something worthwhile. I remember seeing him with Rod Stewart in one of the best blues bands around — the Hoochie Coochie men with Cliff Barton on bass, rest his soul.

This is a bit Jimmy Young ennit?

**JERRY LEE LEWIS:** Tracks from the LP Sings The Country Music Hall Of Fame Hits Vol. 1. (Mercury).

Jerry Lee Lewis — yeah, great. He's gone back to his first love — country music.

I'd like to get this album. Jerry Lee Lewis is great — this is the best you have played me.

It's just simple country music, but the way it's played! It's all there.

**JUNIOR'S EYES:** Tracks from the LP "Battersea Power Station" (Regal Zonophone).

I've heard this before — is it Junior's Eyes? They're nice guys. I've seen them play live a few times.

I don't know if they have got an original sound or not — maybe I recognised it from the guitar.

The difficult thing about albums is by the time you get one out, it sounds ancient! If this had been released a year ago, it might have sounded more happening.

they're from Birmingham. They're quite close to the Move — I think they asked Idle Race's lead guitarist to join them once.

Nice — but no direction. They're not quite sure what they want to do.

**STEPPENWOLF:** "Magic Carpet Ride" (Stateside).

Ah, this is a bit better. This sounds like a track lifted from an early recording. I don't think it will do anything in the chart but I'm glad to see him back again.

I caught his band in the States and they were incredible. The band on stage just watch him and he nods instructions and they all come in.

I'm still a big Ray Charles fan. He's my biggest idol. I don't think he's got such a strong hold now but he has been a big influence.

You can hear Ray Charles in so many singers.

**CLIFTON CHENIER:** "Black Gal" (Action). (Looks puzzled). That was nice — I've no idea who it was. It makes a change to hear blues played on accordion. I've never seen a blues accordion player ever.

TEA & SYMPHONY: Tracks from the LP "An Asylum For The Musically Insane" (Harvest).

It could be somebody copying Family. This sounds really ancient — it's not stating anything. It's all underground cliches.

Who was it? Well I don't know if they are consciously trying to be an "Underground Group." It's weird

"BLIND Faith to break up!" scream the headlines. "They all hate each other's guts," chortle pop people with savage satisfaction.

Never was there such indecent haste to smash a band. Why? Because a massive publicity operation has rebounded with damaging effect.

There are those who are jealous: "Our group's just as good—even if it ain't a bleeding supergroup." There are the peeved: "Dear Sir, in my opinion Blind Faith aren't a patch on Cream. Yours sincerely, Ernest Smith, Bagshot."

It adds up to one of the saddest pop stories in recent times. Never was so much expected of a band and it looks as if the hot house forced growth attempt to create a second Cream has merely upset the musicians involved and undermined the confidence of the fans.

It is still not decided whether Blind Faith will tour again, and nobody is admitting whether they have or will break up. The machinery of Blind Faith has been created. The posters are all printed. Even in the face of increasing hostility, it would be a shame to waste them.

## Ornamental Ponds

After all their album is number one in the MM chart. Nobody is questioning the musicianship of the constituent members. And they haven't actually stabbed each other yet.

Last time I saw Eric Clapton was in March at his Surrey mansion. There was thin ice on the ornamental ponds, and in the empty, echoing, barely furnished rooms, we drank tea and listened to "Well All Right," and "In The Presence Of The Lord," tapes that were later to become part of the Blind Faith album.

Then the weeks of indecision after Cream's demise had come to an end and all was excitement about the successor.

When I called again at Clapton's £40,000 home this week, the successor was a subject it seemed a bit of a drag to talk about.

As far as I am concerned both the Hyde Park concert and the album had been enjoyable. Eric had said he wanted a band that would be a relief and release from the high pressure demands of Cream. Unfortunately a large number of fans were not prepared to accept the change.

Despite all the agro that seems to be flying about—Eric proved as cheerful and charming as ever — if guarded. He honestly did not seem to know what was

going to happen next. But if the worst came to the worst he could always play some guitar.

I was driven out to Clapton towers with colleague Barrie Wentzell by a Portuguese driver who told us tales of drunken journalists in the old country, and revealed he was on intimate terms with a vast number of pop stars.

Several cars were parked in the drive outside the house, including a gaily painted Mini that once belonged to George Harrison. A huge totem pole with Eric's face carved half way up, towered over our heads.

## Warped

We were greeted by Ben, Eric's general factotum and one time Cream road manager, who ushered us into a room which our driver knowingly explained was decorated in half Chinese and half Spanish style. I don't think he quite approved.

While Eric was elsewhere bidding farewell to some relatives, we tried to operate his hi-fi equipment.

The album collection was stacked against the central heating system and there was a pile of singles without covers, most of them warped and unplayable.

The turntable was removed from the deck and when we replaced it and attempted to play a Byrds album, the speed seemed to be set at 39 RPM.

A bearded, smiling Eric, in jeans and pullover caught us fumbling with the controls.

## Gazes

"Ah ha! I'm afraid you have to take the turntable off to change the speed," he revealed. Mr Clapton and machinery don't mix very well. He usually gazes at hi-fi equipment and mutters: "I wonder if I can get hold of Pete Townshend to fix it."

"Would you like breakfast?" he inquired courteously.

"But it's four in the afternoon," we cried.

"Don't tell me what the time is!" And plates of bacon and scrambled eggs were summoned.

"The trouble with this is the elastic band has gone," he muttered poking the deck without much hope of success. Isn't it amazing — all this advanced equipment depends on one elastic band."

To the surprise of all, the turntable began to revolve at the correct speed and we were able to hear a remarkable American single on Rush by Don & Dewey called "Soul Merchant," which featured a thoroughly convincing blues violin solo.

As the bacon and eggs arrived we chatted about Eric's recent gig with the Plastic Ono Band in Toronto, which reports stated had ended in mass booing and hissing.

## Weird

"I didn't know anything about it until I got a call from John and I flew out the next morning. It was a great gig and we played well. There wasn't booing — or cheering. We did half an hour of solid rock with numbers like 'Blue Suede Shoes,' then Yoko joined in.

"From then on Yoko sang and a few people started to boo, but it turned into howling along with Yoko. Yoko has the same effect on people as a high-pitched whistle has on a dog. Her voice is spine-chilling — very weird."

Will they be any more Clapton-Lennon-Yoko collaborations?

"Who knows? I'm always on call for anybody with anything positive to offer. We got the band together at the last minute. Alan White the drummer had to do his rehearsing on the plane going over! He's a great drummer. He walked on stage and did it perfectly. John and I played some feed-back guitar while Yoko was singing.

"She was amazing. Her style of singing requires a technique like anything

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ERIC CLAPTON  
TO MM'S C

else. If you try it — after ten minutes your voice will break. She is doing something completely unique — it has never been done before. She doesn't really need a backing, but its more entertaining to work with a foundation. The drummer sets a beat, but he can go into very abstract rhythms if he wants."

What's next on the Clapton agenda?

## Tribute

"The most positive thing is an album. I want to do a tribute to Buddy Holly. Yes, it will be a solo album, and I will be going back to the States to do that with Delaney and Bonnie producing. I want to do a lot of Buddy Holly songs that perhaps people haven't heard before — lost of old B sides that used to knock me out like 'Fools Paradise.' I'm free to do it now," he added enigmatically.

Can this mean that Blind Faith is break . . . ? I seethed inwardly. "You see Stevie is working on a solo album. Is it with Jim Capaldi? I didn't know — I haven't seen Steve since we got back from the States.

"We'll probably all end up doing solo albums with each other backing on them. Rick and Ginger are both going to do albums. I think I'll call my album 'Buddy's B Sides'."

## Uptight

"But look here Clapton, what the devil is going to happen to Blind Faith!" I shouted, banging the table with clenched fists.

"I think we'll keep it going," he replied coolly spearing a portion of scrambled egg. "We've sort of reached a stalemate after the American tour which was very uptight."

"We were playing these huge venues where we didn't have the chance to experiment and it got too loud which was the very



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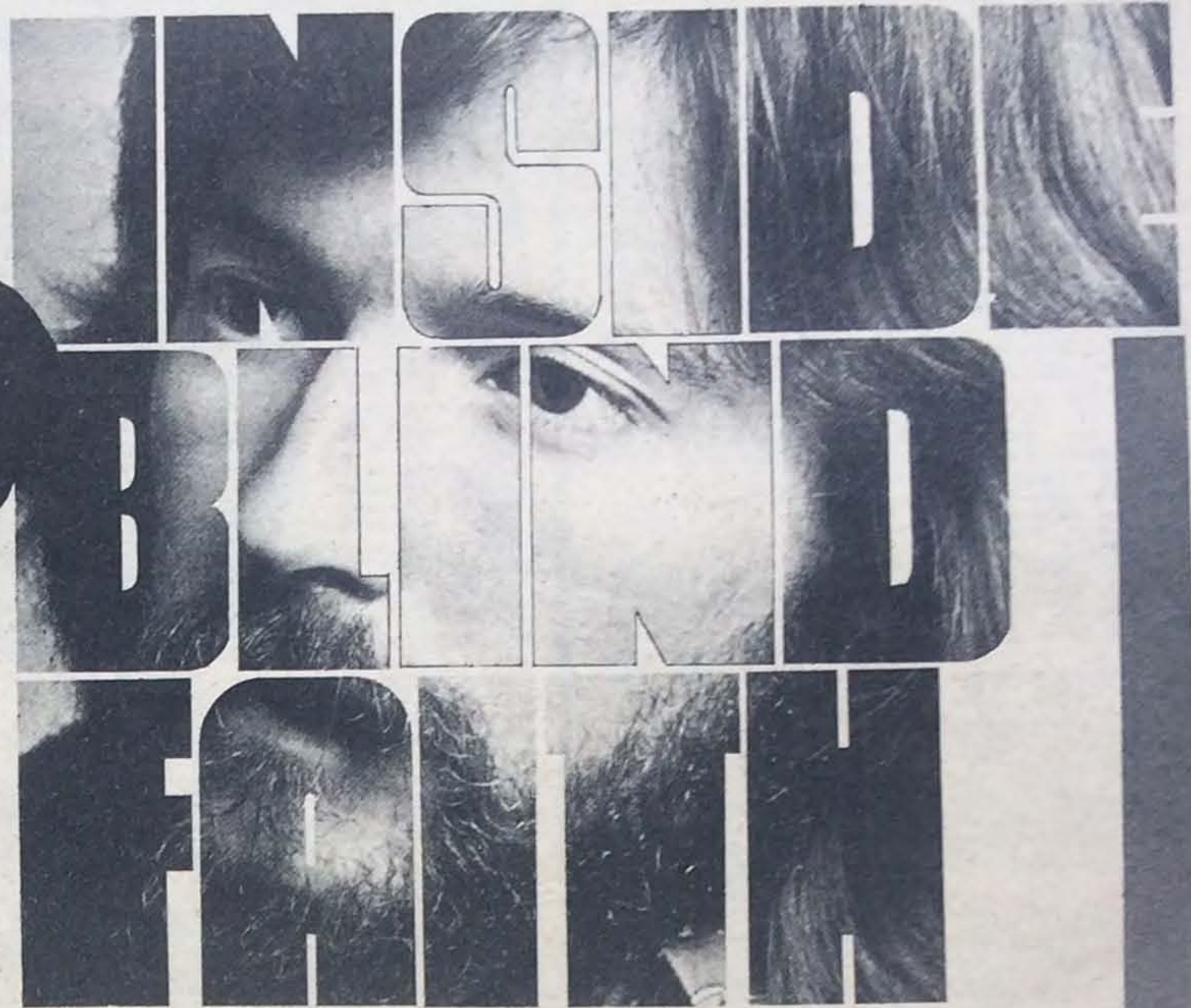
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TON TALKING  
CHRIS WELCH



thing I was trying to avoid.  
"If we got too quiet the audiences shouted 'louder.' Playing to ten thousand people is a very difficult situation. You lose contact with your audience.

"You can do these big concerts once or twice, but you can't make a whole tour of them. The American tour was fifty-fifty — there were a lot of heartaches and a lot of good things. And the album we did — I still like it and think it is one of the best I have played on. What I'd really like to do — what we'd all like to do is play a local dance somewhere as unknowns.

"What we play is pleasing simple things after all — and the supergroup thing got to America before we arrived. The word supergroup is in itself very harmless — you started it didn't you?

"But the others are very happy, don't worry about that. Lots of great changes may take place, but I don't know what yet. Nobody is the leader of this band. We could change the name.

"People seemed to get very hung up saying Blind Faith was one half of Traffic and one half of Cream. They couldn't accept it was a new band with something different to say.

**Pushed**

"We were pushed to the forefront without being ready for it. On the U.S. tour we had to follow a great group on stage — Delaney and Bonnie — who deserve far more recognition. They are really a fantastic group — completely together, every night. And we were together some nights and very untogether on others. We could never be sure if we were going down well.

"Stevie and I before we went out to America thought — we're trapped again.

"We weren't ready to do it but we had no choice. When the time comes

you're never ready really, but in the past I have always been able to go on the road with a band and have a chance to get some experience. You've got to start from the bottom and go up. We had to start from the top. But we'll keep it going for a while.

"The solo album will be a great thing for me. It will be my first and I've got to prove myself. It may help me decide whether I want to lead a group in the future. And I want to go on the road again as soon as I can."

"I feel ties to my home now (Eric is planning marriage soon to Alice Ormsby-Gore), it's somewhere I can come back to and hold on to. And financially I don't

need to work any more. The drive to work is purely musical.

"I feel the public has been cheated all along the line with Blind Faith because no one is as good as their hype or their promotion. It's time for groups to start giving back to their audiences what they have given to us."

Will there be another Blind Faith album?

"We haven't started one. But the company have enough material to release another one if they want to. God knows what will happen next. I still haven't recovered from the States. I felt quite ashamed and embarrassed on that tour.

"It's a purely personal

thing which a lot of people wouldn't understand at all. It's a battle to avoid a hype — people lay it on you that you have to use your name, and you wind up trapped in the illusion that you don't trust anybody any more because of all the pressure and all the lies — fooling everybody you've become a superstar.

"If only Blind Faith could go out to a club in Haslemere or somewhere and go on as the Falcons, it would take all the pressure off us. There you go — I've given the name away now."

A most pleasant afternoon was concluded with the formation of a new super-group — Clapton-Welch. Without any prompting from myself (I would like to point out to reader Edward Drone before he starts sending abusive postcards), Mr. Clapton pointed out a kit of drums and plugged in his guitar.

For an hour he played beautiful rock and blues riffs. It was exciting for me — and remanded me of the first time I saw Eric play — "Smokestack Lightning" with the Yardbirds at a Bromley club in 1965.

When he does hit the home road again, with whatever group, it will be a gas to hear Eric playing — because he does it so well.



GINGER AND ERIC: "Ginger is going to do an album."

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# melody maker lp supplement

**A MALGAM:** "Prayer For Peace" (Transatlantic TRA 196). Beautiful, sympathetic playing which demonstrates considerable empathy from Trevor Watts (alto), Jeff Clyne and Barry Guy (basses), and John Stevens (drs). Watts' alto is particularly strong on this LP of his own tunes.

**COUNT BASIE:** "Plays Neal Hefti And Quincy Jones" (VSP SVSP39/40). Basie's great bands of 1962 and '63 with immaculate section work and sizzling solos from such as Thad Jones, Frank Wess, Frank Foster, Eric Dixon, Henry Coker and Sonny Payne.

**BRITISH JAZZ GIANTS:** (Marble Arch MAL1167). Slice of nostalgia at budget price from such as Acker Bilk, Monty Sunshine, Alex Welsh, Tony Coe, Sandy Brown, Kenny Baker, Terry Lightfoot, Archie Sempie, Wally Fawkes, Bruce Turner and Chris Barber.

**MILES DAVIS:** "Greatest Hits" (CBS 63620). Most Davis collectors should have these tracks from a variety of LPs. "So What" has the Gil Evans Orchestra and among the featured sidemen are John Coltrane, Herbie Hancock, Wayne Shorter and Hank Mobley.

**DON ELLIS:** "The New Don Ellis Band Goes Underground" (CBS 63680). Ellis's brassy, tasteless outfit in a series of three-minute epics carefully tailored for the Top 40 market. Some tracks feature singer Patti Allen, but all are equally worthless.

**EDMOND HALL:** "Swing Session" (Ace Of Hearts AHC 180). Hall's stinging clarinet is heard in excellent form on the 1943 and '44 sessions reissued here. One set presents him with septet, the other in a quartet with Teddy Wilson on piano. Tasty mainstream.

**JAM SESSIONS AT COMMODORE** (Ace Of Hearts AHC 179). Wonderful 1938-1943 sides directed by Eddie

Condon and featuring such as Bobby Hackett, Pee Wee Russell, George Brunis, George Wettling, Muggsy Spanier, Miff Mole and Bud Freeman. Glorious examples of Condon's music.

**ROLAND KIRK:** "Reeds And Deeds" (Mercury International SMWL21032). A 1963 session, previously unissued in Britain, of the multi-instrumentalist with Virgil Jones (tp), Charles Greenlee (tmb), Harold Mabern (pno), Rafik Abdullah (bass) and Walter Perkins (drs). Some nice things but Kirk has done better.

**MICHEL LEGRAND AT SHELLEY'S MANNE-HOLE** (Philips). Film music writer Legrand becomes jazz soloist here with Shelly Manne (drs) and Ray Brown (bass). Has its moments, but loose in parts.

**OSCAR PETERSON:** "Eloquence" (Mercury SMW 121045). Eloquent indeed is the piano on this live Peterson Trio set recorded in Copenhagen in '65 with Ray Brown and Ed Thigpen. "Django" is a master-track on an admirable album with no weak spots.

**BUD POWELL:** "1924-1966" (Fontana ESP SJFL924). A genius in decline recorded at the Paris Blue Note in 1961 with Pierre Michel (bass) and Kenny Clarke (drs). Hesitant piano but has its flashes of brilliance.

**JOE SAMPLE TRIO:** "Try Us" (Sonet SNTF611). Sample is the former Jazz Crusaders' pianist and plays some nice, relaxed, thoughtful jazz here backed by Red Mitchell (bass) and J. C. Moses (drs). A name to remember for the future. A good trio album.

**WAYNE SHORTER:** "Schizophrenia" (Blue Note BST 84297). Not the best of Shorter, but a nice, easy blowing session in the mainstream-modern idiom for a sextet which includes James Spaulding (alto), Chris Fuller (tmb), Herbie Hancock (pno), Ron Carter (bass), and Joe Chambers (drs).

## JAZZ LP OF THE MONTH

# Historic set from Ornette

THE best bargain since those ten-bob Parker sets, as well as being the first cut-price avant-garde album issued over here.

This now historic concert found Ornette at the beginning of a transition period, soon after he had broken up the original quartet and formed the trio with bassist David Izenzon and drummer Charles Moffett.

It's something of a tribute to the basic simplicity and openness of Ornette's music that there's no sign of any unfamiliarity between the musicians, even on the longest track, "The Ark," which runs for more than 23 minutes. Ornette himself was on the way to producing that lovely ripe tone which developed out of the rather keener sound heard on the Atlantic sides, and as usual his best improvisations come during the swinging medium-tempo segments. Izenzon is



**ORNETTE COLEMAN:** "Town Hall 1962." Doughnut (a); Sadness (a); Dedication To Poets And Writers (b); The Ark (a). Fontana ESP-DISK SFJL 923.

(a) — Coleman (alto), David Izenzon (bass), Charles Moffett (drs). Town Hall, NYC, 1962. (b) — Selwart Clark, Nathan Goldstein (vlns), Julian Barba (viola), Kermit Moore (cello). Same date.

amazing, particularly on the elegaic "Sadness," while Moffett swings with the ferocity which is his trademark. — RICHARD WILLIAMS.

**JIMMY SMITH:** "The Boss" (Verve SVLP 9247). Entirely typical Smith in a trio context. In company with George Benson (gtr) and Donald Bailey (drs) he plays his own clichés long and loud.

**LONNIE SMITH:** "Turning Point" (Blue Note BST84313). Lonnie is an individualist among organ players and dominates the album despite the presence of such as Lee Morgan, Julian Priester and Bennie Maupin.

**TEN YEARS AT RONNIE SCOTT'S** (CBS 3742). Obviously difficult, for contractual reasons to cover ten years of jazz stars at Scott's, but this is hardly likely to be anybody's choice of the 11 best artists. In fact we have tracks by Alan Haven, Maynard Ferguson, Salena Jones (all with the Keith Mansfield Orchestra), Clark-Boland, Earl Hines Trio, Art Farmer Quintet, Ronnie Scott Band, Elaine Delmar, Woody Herman, Red Allen and Don Ellis Orchestra. It's a curious mixture.

## HIGHLY RECOMMENDED



**DON CHERRY:** "Where Is Brooklyn?" (Blue Note BST 84311). A superbly integrated quartet, playing brilliant jazz which features the leader's constantly inventive trumpet, Pharaoh Sanders' acid tenor, the springy bass of Henry Grimes, and Ed Blackwell's supple, swinging drums. Recorded three years ago, and still marvellous.



**MCCOY TYNER:** "Time For Tyner" (Blue Note BST84307). A beauty. The always consistent Tyner is here at his unique best along with Bobby Hutcherson's creative vibes, the excellent bass of Herbie Lewis and fine drumming of Freddie Waits. Includes three Tyner originals of high quality. Quartet music of a very high quality.



**KANSAS CITY SIX:** "Prez" (Ace Of Hearts AHC176). The peerless Lester Young is heard on tenor and clarinet on this marvellous set of informal performances from '38 and '44. Among the classics, with Buck Clayton, a re "Countless Blues," a re "Pagin' The Devil" and "Way Down Yonder." Originally out on Commodore label.



**ELVIN JONES:** "The Ultimate" (Blue Note BST84305). Those who heard them at Ronnie Scott's will know that here is a trio which plays hard, uncompromising jazz with a diamond-hard brilliance. Elvin's majestic drums set off Joe Farrell (reeds) and Jimmy Garrison (bass) to perfection.



**JOE HARRIOTT-AMANCIO D'SILVA QUARTET:** "Hum-Dono" (Columbia SCX6354). The teaming of Harriott's sarcastic, surging alto and D'Silva's guitar with its Portuguese and Indian undertones is 100 per cent successful. Dave Green and Bryan Spring complete the quartet.



**EDDIE CONDON:** "Condon A La Carte" (Ace Of Hearts AHC 178). Superb reissues with Top Condonites including Max Kaminsky, Pee Wee Russell, Brad Gowans, Joe Bushkin, Lou McGarity, Gene Schroeder, and George Wettling. Recorded 1939-1943. Not to be missed.

## STAGE AND SCREEN

**ALFRED THE GREAT** (MGM). Original dramatic score composed by Ray Leppard for the David Hemmings film. Lots of thunder and lightning.

**THE APRIL FOOLS** (CBS). This is the original soundtrack recording from the film featuring Jack Lemmon and Catherine Deneuve. Title music is by Burt Bacharach and it's excellent.

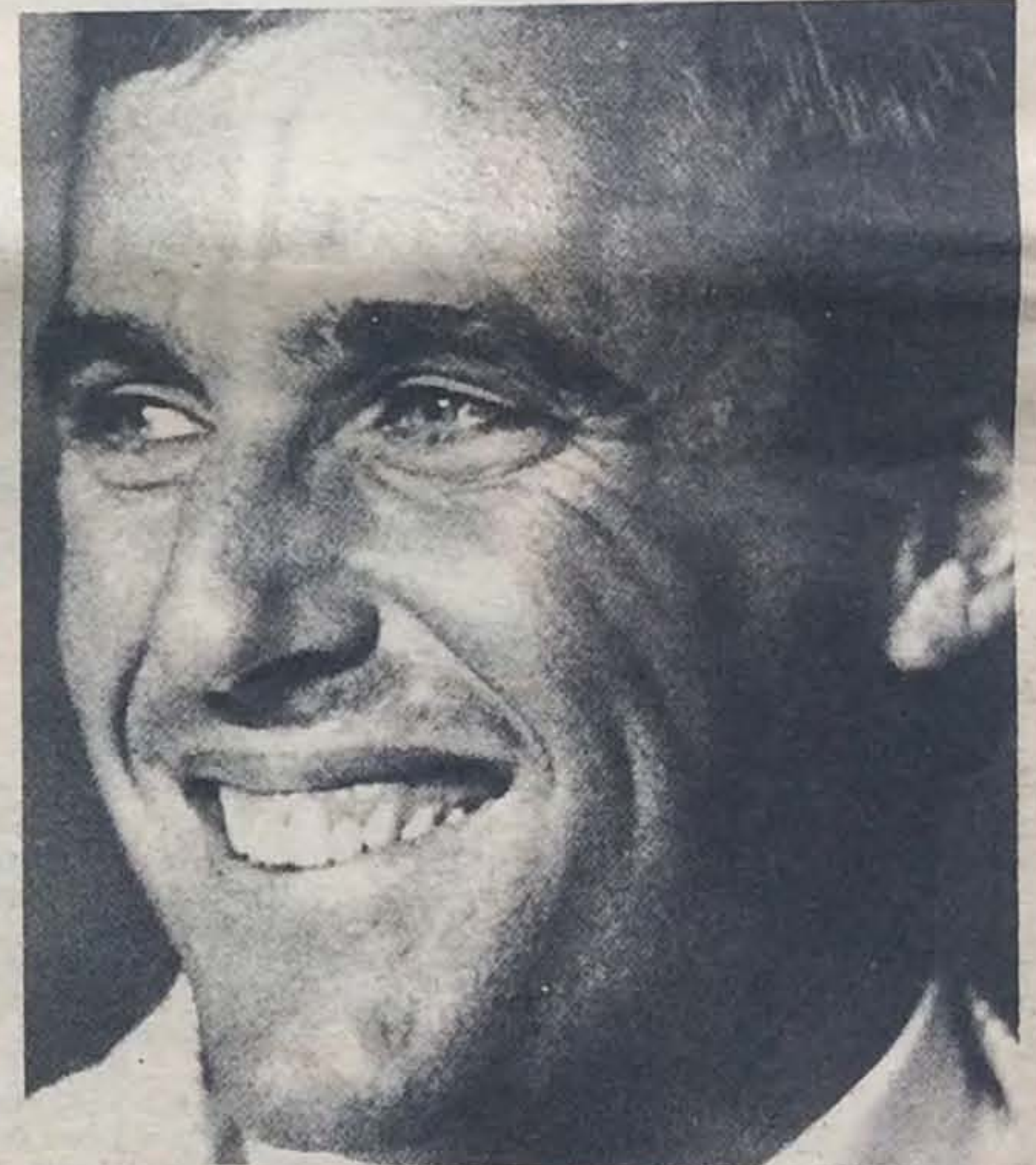
**THE ARCADIAN** (Music For Pleasure). This will bring back memories for Grandad, but hardly for the under 60s.

**DUMBO** (Music For Pleasure). This is the music from the original soundtrack of the famous film and is beautifully done.

**GEOFF LOVE and his Orchestra:** "Big Western Movie Themes" (Music For Pleasure). Themes from the big movies including the old classics like "High Noon (Do Not Forsake Me)" and recent box office hits such as "A Fistful Of Dollars" and "The Good, The Bad and The Ugly." Stirring arrangements well handled by Love and his orchestra.

**THE JASON RYDER SOUND:** "Music from the sensational Hair!" (Music For Pleasure). Big instrumental treatment of the Hair hits which lose their impact without the lyrics. "Aquarius" and "Donna, Donna" are two of the better tracks. Also included are "I Got Life," "Good Morning Starshine" and "Hair."

**THE SMASHING BIRD I USED TO KNOW** (NEMS). Music from the new movie composed and conducted by Bobby Richards. Dramatically effective but not of too much interest for pop fans who haven't seen the film.



**BACHARACH:** excellent title music

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# MIRROR MAGAZINE



**GEOFF LOVE:** Western themes

CIRCUS

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Transatlantic

Where The Electric Children Play



# melody maker lp supplement

folk



GORDON LIGHTFOOT



WATT NICOL



IAN CAMPBELL

## FOLK LP OF THE MONTH

# Farewell to the steam age



**DON BILSTON:** "Farewell To Steam"—The Billycock Hat; Aye Lad That's The Way; Just Like Your Dad; Alarm Clock Rings; The Fireman's Song; Yesterday's Cleaner; The Fireman's Lament; The Twelve Shilling Pension; The Tay Bridge Disaster; Night Freight; Farewell To Steam; The Navy's Rest (Xtra 1084). With Andy Smith (gtr, banjo) and Dave Pegg (bass, gtr, mandolin).

THE ERA of steam locomotion is all but passed, having been superseded by electric and diesel powered engines. Don Bilston, himself a railwayman and driver for 17 years, has produced a set of songs that authoritatively look at the various aspects of railway life drawn from his own experiences and those around him.

This album is something of an audio-documentary that through the songs vividly portrays the railway world and its people. Don also links the songs with spoken introductions and personal reflections about the industry.

Although the steam era of

the railways is often viewed, particularly by those outside the industry, as being romantic, Don Bilston's songs do dispel some of the glamour attached to the life of being an engine driver, but at the same time there is an underlying pride that any professional has in knowing the job well and having done it well, too.

The songs throw a lot of light on the background of the job — long hours, hard work, and surprisingly low wages, that marked the development of Britain's railway system.

Songs like the bitter, "The Twelve Shilling Pension," noting the amazingly low pension paid to drivers up until only a few years ago, "Aye Lad That's Way," which answers the

question "How Do You Become An Engine Driver?" "The Fireman's Lament and "The Fireman's Song," which both put the point of view of the other man on the footplate, while "Yesterday's Cleaner" deals with the tragic relegation of a footplateman through failure to pass a medical examination.

Don Bilston's record is a fine example of a group of songs related to one specific theme completing a fascinating and comprehensive picture and it is quite likely that many of these songs will eventually find their way into the repertoires of folk singers.

The album, too, is a good tribute to the men who work on the railways. TONY WILSON.

**IAN CAMPBELL FOLK GROUP** (Music For Pleasure MFP1349). The present Campbell line-up augmented by Dave Swarbrick on some tracks. Titles include "Beggin' I Will Go," "The Jolly Herring," "Kerry Recruit" and "The Fireman's

Lament." One of the best Campbell albums to date and well worth having. Value for money on the MFP budget label.

**GORDON GILTRAP:** "Portrait" (Transatlantic TRA202). Excellent guitar

playing from Gordon on his second album plus some nice contemporary songs. But it's the tremendous guitar work which dominates, treading a line between folk derivation and jazz.

**GORDON LIGHTFOOT:**

"Early Lightfoot" (United Artists UAS29012). Very good album of Gordon Lightfoot recordings made in 1966. Titles include "Early Morning Rain," "For Loving Me," "The Way I Feel" and "Ribbon Of Darkness." Excellent performances by the much under-rated Canadian singer-songwriter.

**AUSTIN MISKELL:** "I Sing America" (Columbia SCX6353). American folk-songs given a light operatic treatment. The result is embarrassing unless you like your folk without guts. Titles include "Derby Ram," "Motherless Child," "Goodnight Irene" and "St James Infirmary Blues."

**WATT NICOL:** "Watt A Night" (Xtra 1089). Great live recording by Scottish singer-songwriter, Watt Nicol, aided and abetted by Doreen Swan, John Ballard and several musicians. Humour abounds throughout with songs like "The Crude Word," "The Horny Bull" and "The Queen's Own Household Cavalry."

**IRENE PAPAS:** "Songs Of Theodorakis" (RCA International INTS 1033). Songs by the famous Greek composer Mikis Theodorakis beautifully interpreted by Greek actress Irene Papas.

**VARIOUS PERFORMERS:** "The Buskers" (Columbia SCX6356). Don Partridge and his busking friends are heard in recordings made at the Royal Albert Hall last January and in a studio. The music ranges from Donovan to Richard Tauber, sung and played in a variety of styles.

**VARIOUS SINGERS:** "Scottish Republican Songs" (Xtra-1088). Several well-known singers anonymously recorded for this album, originally issued by Folkways. Titles include "Ding Dong Dollar," "We Dinna Want Polaris," "Freedom Come-All-Ye" and "The Glesca Eskimos."

## POP INSTRUMENTAL

**HERB ALPERT AND THE TIJUANA BRASS VOLUME 2 (A&M).** The well-known Alpert sound tackles songs like "Milord," "Spanish Harlem," and "Green Leaves Of Summer." Pleasant.

**BRIAN BENNETT:** "The Illustrated London Noise" (Columbia). Well played modern pop arrangements featuring top young session musicians including Brian Bennett on drums and Jim Sullivan, Alan Hawkshaw and Harold McNair.

**XAVIER CUGAT:** "Cugat Caricatures" (Fontana Special). Sophisticated Latin versions of South American songs and standards.

**FRIENDSOUND:** "Joyride" (RCA). Messy instrumentals over-produced featuring flutes and children burbling.

**LOS PARAGUAYOS (Fontana Special).** More of their sunny music with shouts of what seems like "Caramba" and "El Toros" and other LA exclamations. Well played and sung.

**BILL MCGUFFIE:** "Panorama" (Phillips). Living Presence Stereo organ of slightly jazz-influenced mood music. McGuffie's backing includes a Latin rhythm section and the late Dave Goldberg sharing the guitar chair with Alan Metcalfe. Excellent of its kind.

**RAY McVAY and his Orchestra:** "Return Of The Champions" (RCA International). Strict tempo dance music ranging from

the foxtrot to the jive. "Lara's Theme" from Dr. Zhivago done in rumba style doesn't really come off though.

**ORQUESTRA CASINO DE SEVILLA:** "A Day At The Bullfight" (Parlophone Worldwide Series). Orchestral arrangements of Spanish tunes such as "Espana Cani" and "Valencia" attempting to capture the atmosphere of bullfighting.

**SERFS:** "The Early Bird Cafe" (Capitol). A strange mix-up of styles, by competent American musicians who seem to enjoy playing rock and jazz from Bob Dylan's "Like A Rolling Stone" to "All Blues" by Miles Davis, without much originality.

**HARRY STONEHAM SOUND:** "At Your Request" (Tepee). Pleasant organ music backed by a rather rumpy-tump rhythm section. Slightly jazzy, though not enough for the jazz fans and obviously meant for the older market rather than today's pop fans.

**STRANGERS:** "The Instrumental Sounds Of Merle Haggard's Strangers" (Capitol). Superior C&W instrumental sounds, with some fine guitar, from Haggard's regular backing group.

**THE TORERO BAND:** "Tijuana Nursery Rhymes" (MuHSHiC For Pleasure). Among the rhymes which get the Tijuana treatment are "Polly Put The Kettle On" and "Pop Goes The Weasel."

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OUT NOW Golden Slumbers, Carry That Weight b/w Trash Can APPLE 17 Produced by Tony Meehan



# melody maker lp supplement

pop

**DAMO:** "Adamo" (Music For Pleasure). The Sicilian born singer on an album which includes some of his biggest Continental hits. Outstanding tracks include "Inch Allah (God Willing)," "J'Aime" and "La Nuit."

**AMEN CORNER:** "The National Welsh Live Explosion Company" (Immediate). A live album that captures the hysteria Amen Corner can create. The group do their job well with plenty of zest and feeling.

**ANDROMEDA** (RCA Victor). Impressive debut album. The sound is heavy but clear and the original material sustains interest.

**PAUL ANKA:** "Sings His Greatest Hits" (RCA International). A fine songwriter and terrible singer.

**AUTUMN CHARTBUSTERS** (Marble Arch). Another set of bargain priced versions of recent hits including "Honky Tonk Women," "Give Peace A Chance" and "Saved By The Bell."

**BAKERLOO** (Harvest). A prize-worthy set from this blues-based group which in fact covers a wide musical spectrum. Dave Clempson's guitar, piano, harpsichord and harmonica are the standout features.

**LEN BARRY:** "My Kind Of Soul" (RCA International). Old soul hits from the Four Tops, Joe Tex, Arthur Conley and others serve up in none-too original fashion from Barry. Includes "Reach Out I'll Be There," "Show Me," "Sweet Soul Music" which don't really suit Barry's voice.

**BEAU:** (Dandelion). An attractive set of contemporary songs by John Peel discovery Beau, which should appeal to those in the Paxton, Ochs bag.

**JOE BROWN:** "A Picture Of Joe Brown" (Marble Arch). Varied material for the chirpy singer-guitarist including "A Picture Of You," "Henry The Eighth" and "Hava Nagila."

**MAX BYGRAVES** (Marble Arch). Reissue set of typical Bygraves performances on songs like "Strollin'," "Mame" and "Daydream."

**CLARENCE CARTER:** "Testifyin'" (Atlantic). Electric blues and soul from the blind guitarist and singer who recorded this at the famed Muscle Shoals studio with top soul session men. Loudermilk's "Bad News" and "I Can't Do Without You" are excellent on this very worthwhile album.

**ADRIANO CELENTANO:** "Introducing..." (Sonet). A popular Italian singer-songwriter who sounds better on the ballads than when trying to do the jazz or soul bit. Pleasant with some nice guitar work.

**COUNTRY JOE AND THE FISH:** "Here We Are Again" (Vanguard). Their fourth album is subtle, musically and well up to standard. Barry Melton's guitar is outstanding as usual and there are added touches of brass and strings. The title track is a beauty.

**DEEP PURPLE** (Harvest). Plenty of evidence of real musicianship and original thought even if there is a lack of immediate impact. Tasteful and beautifully produced music.

**THE DELFONICS:** "Sound Of Sexy Soul" (Bell). Soul: yes. Sexy: not in any obvious way. Despite some cunning orchestral backings, it's all very average.

**DEVIANTS:** "Deviants" (Transatlantic). Someone obviously gave the Devies a

Mothers album for Christmas! Seriously though, this album contains some naive but exciting rock, and some rather odd humour. The group's fans will lap it up.

**DONOVAN:** "The World Of Donovan" (Marble Arch). Early Donovan including "Catch The Wind" and "Colours."

**DOORS:** "The Soft Parade" (Elektra). The album is padded with single tracks and runs a little short on time. Morrison sings in pleasant style and the group play reasonably well.

**EDDIE FLOYD:** "Knock On Wood" (Ateco). Some of Floyd's biggest hits repackaged on this album produced by Steve Cropper who also adds his funky guitar sound. As well as the title track it includes "Raise Your Hand," "Something You Got" and "Got To Make A Comeback."

**CONNIE FRANCIS:** "Hawaii Connie" (MGM). Recorded in Honolulu and New York, Connie is backed by a lot of strings and someone playing a giant conch shell on this album of Hawaiian hits. "Red Sails In The Sunset" comes over well.

**FUGS:** "Fugs" (Fontana ESP). The original American obscenity/rock group, with humour which is difficult to comprehend this side of the pond. Musically nowhere — intentionally.

**MARVIN GAYE:** "MPG" (Tama Motown). The album suffers from a lack of quality songs but Gaye does a good job on what material there is.

**BOBBIE GENTRY:** "Touch 'Em With Love" (Capitol). We had to check this album to make sure a Dusty disc hadn't got in the cover by mistake. Contains "I'll Never Fall In Love Again" and Jim Webb's "Where's The Playground, Johnny." Nice.

**ROBERT GOULET:** "Greatest Hits" (CBS). A showbiz singer in the grand manner belts out a song with vocal histrionics backed by huge orchestra.

**FRANCOISE HARDY:** "In English" (Marble Arch). Miss Hardy intones as charmingly as ever on some old tracks that include "Autumn Rendezvous," "Only Friends" and "All Over The World."

**TONY HAZZARD:** "Sings Tony Hazzard" (CBS). Hits like "Fox On The Run," "Ha Ha Said The Clown" and "Listen To Me" re-worked by the man who wrote them.

**HELL PREACHERS INC:** "Supreme Psychedelic Underground" (Marble Arch). The title tells you where it's at. If you dig third-rate Hendrix/Cream music, badly played, this is for you.

**HIGH TIDE:** "Sea Shanties" (Liberty). Heavy guitar dominates this rather rambling set successfully reducing the album to prolonged monotony. High Tide — low ebb!

**HUMBLEBUMS:** The Humblebums move out of the folk bag and become more contemporary pop oriented on this second album. A little more serious than before although lunacy prevails on "Good-bye-Ee." Some good songs from the pens of both Bums — Gerry Rafferty and Billy Connolly.

**PHIL HARRIS** (Music For Pleasure). Re-recordings of Harris' distinctive comedy numbers, including "Woodman Spare That Tree," "Darktown Poker Club" and "Smoke, Smoke, Smoke." The originals are better.

**IT'S A BEAUTIFUL DAY:** (CBS). Fine, high quality American jazz-rock group which stars David LaFlamme on violin who works as lead vocalist with Patti Santos.

**JUNIOR'S EYES:** "Battersea Power Station" (Regal Zonophone). Adventurous work by an imaginative group featuring Mick Wayne's compositions.

**EARTHA KITT:** "C'Est Si Bon" (RCA International).

## POP LP OF THE MONTH

# Natural born Beatles



IT'S strange that we have now reached the point where nobody worries TOO much about what the Beatles are doing on record.

There are no cries of: "We demand a new Sgt Pepper!" for example, or yells of "whatever happened to their 'Mr Moonlight' period."

Now we can just sit back, relax and enjoy Beatle offerings and appreciate them on their own level. Too much has passed under the bridge to start getting

**BEATLES:** "Abbey Road." Come Together, Something, Maxwell's Silver Hammer, Oh! Darling, Octopus's Garden, I Want You (She's So Heavy), Here Comes The Sun, Because, You Never Give Me Your Money, Sun King, Mean Mr. Mustard, Polythene Pam, She Came In Through The Bathroom Window, Golden Slumbers, Carry That Weight, The End. (Apple PCS 7088).

upright, and the truth is, their latest LP is just a natural born gas, entirely free of pretension, deep meanings or symbolism. Paul and John have writ-

ten some good tunes and their own ability to interpret them instrumentally has improved wholesale.

Paul is on drums on several tracks, and his approach is surprisingly funky, while George's lead guitar is showing a healthy Clapton influence. "Carry That Weight" and "I Want You" show the Beatles in extremely heavy mood.

While production is simple compared to past intricacies, it is still extremely sophisticated and inventive. — CHRIS WELCH.

## HIGHLY RECOMMENDED



**JACK BRUCE:** "Songs For A J Tailor" (Polydor). A massive and impressive work, heavily arranged modern rock which serves to underline the writing, singing and playing talents of Bruce. Sidemen include Henry Lowther and Harry Beckett (tips), Dick Heckstall-Smith (tnr).



**JONI MITCHELL:** "Clouds" (Reprise). A superb second album from the talented Joni Mitchell, one of America's best singer-songwriters. Titles include "Both Sides Now," "The Gallery," "Chelsea Morning," "Song About The Midway," and "I Don't Know Where I Stand."



**NEIL YOUNG:** "Everybody Knows This Is Nowhere" (Reprise). Subtle, compelling songs from the ex-Buffalo Springfield man, now with Crosby, Still and Nash. Expressive vocals and restrained, highly effective guitar sounds add up to a beautiful country-rock album.



**DIANA ROSS AND THE SUPREMES** (Tama Motown). A great album with Diana's sexy voice urging its way through every song. Includes "Aquarius," "With A Child's Heart" and "I'm Livin' In Shame."




**VAN MORRISON:** "Astral Weeks" (Warner Bros.). It's been worth the wait for this much-heralded, and American-recorded, set from the ex-Them singer. Includes a track called "Madame Geoghe," which is very nearly a masterpiece. Van's voice is meaner than ever, and his songs are provoking and endlessly fascinating.



**VINCENT ZARRA:** "The Golden Voice of Vincent Zarra" (Columbia). One of yer real Italian tenors — well, Sicilian anyway. Emotions vibrate from every note from "Danny Boy" to "She Wears My Ring."



**ROLLING STONES:** "Through The Past Darkly — Big Hits, Volume 2" (Decca). Within the octagonal sleeve, another large chunk of Stones' history from the doomy period of "We Love You" to the confusion of "2,000 Light Years From Home" and the revival time of "Honky Tonk Women."



**VAN DYKE PARKS:** "Song Cycle" (Warner Bros.). "Brilliant" cry some, "rubbish" say others. We DO know that it's complex and thought-provoking, but was it worth all the effort? Parks has great talent, but he camouflages it here.



**EDWIN STARR:** "25 Miles" (Tama Motown). Nothing too adventurous but the end result is pleasing.

She is hardly a great vocal talent, you could drive a coach and horses through her vibrato yet she gets tremendous personality across and her way of sending herself up is irresistible. Includes "Just An Old Fashioned Girl."

Samba, "Going Out Of My Head," and "Daytripper." High quality music.

**SRC:** "Milestone" (Capitol). An American group that writes most of its own material — none of it very memorable. Average beat music.

**PAT LYNCH AND THE AIRCHORDS:** (Marble Arch). One of Ireland's top showbands with a typical mixed set that includes ballads, rebel songs and the like. Will mean little outside Ireland.

**GENE PITNEY:** "The Best Of Gene Pitney" (Stateside). Sixteen big ballads from the fastest vibrator in the west, including "Town Without Pity," "24 Hours From Tulsa" and "Something's Gotten Hold Of My Heart."

**STARS OF '69** (Marble Arch). Singles from all-star line-up including the Foundations, Val Doonican, Jefferson and Long John Baldry.

**LORETTA LYNN'S GREATEST HITS** (MCA). Strong voiced Miss Lynn offers homespun slices of philosophy for simple country folk. She has a direct and appealing style.

**SANDIE SHAW:** "The Sandie Shaw Supplement" (Marble Arch). Wide variety of material including "Satisfaction," "Words" and "Right To Cry."

**THE STOOGES** (Elektra). This sounds like a third-rate Doors and doesn't really offer anything that, musically, gives

**THE MANDRAKE MEMORIAL:** "Medium" (RCA Victor). Fairly average modern rock with progressive overtones. All original material but none of it particularly memorable.

**SHEILA SOUTHERN:** "Sings The Bacharach And David Songbook" (Marble Arch). The songs, Sheila's voice, the Mike Sammes Singers and Derek Cox's arrangements add up to a pleasant album.

**BOBBIE GENTRY** nice album

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**LIGHTNIN' HOPKINS:** "King Of Dowling Street" (Liberty LBS83254). Sam Hopkins is a blues poet and this collection of early recordings, compiled by Mike Leadbitter from the days when the singer-guitarist was "King Of Dowling" gives us some of Lightnin's best ever. Pianist Thunder Smith sings on two tracks as well as playing on three.

● RECOMMENDED.

**CANNED HEAT:** "Hallelujah" (Liberty LBS83239). Less ambitious than some of their work, this is nonetheless an excellent blues-based album and they remain the most convincing of the white electric blues groups.

**"CAT IRON" (Xtra 1087).** Cat Iron, a really obscure bluesman, was recorded by Frederic Ramsey in Mississippi in '58 and issued on Folkways. The LP, containing six traditional blues and secular songs and the same number of spirituals, is now reissued at Xtra cheap price. If you dig folk blues just buy it.

● RECOMMENDED.

**ALBERT COLLINS:** "Love Can Be Found Anywhere" (Liberty LBS83238E). Albert Collins, Texas guitarist living in Los Angeles, plays jazzy modern blues, mostly instrumental, on amplified guitar with organ, rhythm and horns. "Let's Get It Together" (in two versions) and "Whatcha Say" are among the swingers in this set of twelve. Groovy organ, too.

**"JAMBALAYA ON THE BAYOU — VOL 2, The Blues" (Flyright LP3503).** Those with a taste for Louisiana and Gulf Coast blues can enjoy an intriguing selection here by Lightnin' Slim, Ashton Savoy, Clifton Chenier, Katie Webster and such little-knowners as Schoolboy Cleve, Mule Thomas, Rockin' Sidney and even another Sonny Boy Williamson (No 37). Much Jimmy Reed influence is in evidence.

**ALBERT KING:** "Years Gone By" (Stax SXATS1022). Albert King's warm, persuasive voice and high-whining guitar are nicely displayed in this Stax set, which has healthy band support. "You Don't Love Me" and one track of "Drowning On Dry Land" are all-instrumental. A

CANNED HEAT



B. B. KING



LIGHTNING

## folk news

**ALEX CAMPBELL** is the first guest at the Half Moon, Putney, club which opens on November 3 after a two-year break. Residents are Gerry Lockran, Cliff Augier and Royd Rivers. Johnny Silvo visits the club on November 10 and Diz Ditley guests on November 17.

The Ian Campbell Group, Jeremy Taylor, Harvey Andrews and the Singing Stewarts appear in concert at the Birmingham Town Hall on October 10.

Hampshire born Pattie Barklie, who was brought up in Belfast, has been finding plenty of success television wise recently and has made appearances on ITV and BBC networks, including Southern, Border and Channel.

Irish traditional group, the Boys of Lough (Cathal M'Connell, Robin Morton) will be touring the North East from tonight (Thursday) until next Wednesday, including Newcastle, Shotley Bridge and Marsden and will also be seen singing in the streets of Newcastle on behalf of the Newcastle Arts Festival. In November the group appear in concert with Ewan MacColl and Peggy Seeger at Queen's University, Belfast.

The October programme for the Manchester Sports Guild features Tony Capstick and the Couriers on Saturday, with Hamish Imlach and the Guilders on Sunday, Jean Redpath, the

Little Folk (11), Alex Campbell, The Ripley Wayfarers (12), Tim Hart and Maddy Prior (18), Martin Carthy, Jack Hudson (19) the McPeake Family, Jon Renard (25) and Alex Campbell and Paraphernalia (26).

Trevor Crozier, Lea Nicholson and American girl singer Mea, have formed the Bearded Oyster folk group, described by Trevor as being almost Pentangle with reeds, not strings. Funny. And they are bookable through Blackhill's Julia Creasy (229-5718).

Sydney Carter makes a rare guest appearance at Brighton's Stanford Folk Club on October 12 and is followed by Dave Plane (19) and a come-all-ye (26). Also lines up for the club, Jake Thackery, Southern Ramblers, Frankie Armstrong and Tim Hart and Maddy Prior.

The King's Head folk club, recently housed in premises elsewhere, returns to the King's Head, Islington on October 8 with a party night followed by a special appearance of Lizzie Higgins on October 15.

Rodney Corder's group, the Triangle are splitting up for reasons of health and studies. This popular Northern Irish group played a farewell concert recently with the Colliers and Sean Dynes of the Tinkermen.

FOCUS ON FOLK P 24

## BLUES LP OF THE MONTH

# Driving stuff from the prince of blues



**JOE TURNER**, a prince of blues shouters for the past 30 years or more, has maintained a remarkably high standard considering the vicissitudes of the business he's lived through. At all times, he is a devastating swinger.

This double set from the mid-Forties has him singing on every track, sounding stout in heart and voice, accompanied with varying degrees of skill and sympathy by bands of some six to eight pieces.

The personnel details are uncertain, but present here and there are such champions as Pete Johnson, Albert Ammons, Frank Newton, Don Byas and Teddy Bunn. Most of the songs are blues, though not all 12-bar themes, and quite a few

"**JOE TURNER SINGS THE BLUES.**" Volume 1: S. K. Blues (Parts 1 and 2); Johnson And Turner Blues; Watch That Jive; Nobody In Mind; Lucille, Lucille; Rocks In My Bed; Careless Love; Play Boy Blues; I Got Love For Sale; Sunday Mornin' Blues; Mad Blues (CBS Realm 52207).

"**JOE TURNER SINGS THE BLUES.**" Volume 2: Hollywood Bed; Whistle Stop Blues; Howlin' Winds; Last Goodbye Blues; I'm Still In The Dark; Miss Brown Blues; Sally Zu Zazz; Rock Of Gibraltar Blues; Milk And Butter Blues; That's When It Really Hurts; I'm In Sharp When I Hit The Coast; Oo Wee Baby Blues (CBS Realm 52229).

Turner (voc) with various groups. 1945-47.

old Big Joe favourites are scattered about the albums.

Quality is uneven, depending on the cut of the song and the strength and responsiveness of the instrumentalists. First in rank must come the well-known February, '45 session which produced the opening titles on Volume 1.

Here, Turner lets it rip in his unhurried, well-oiled fashion. He rolls the phrases out clearly and confidently, not bothering about variations but concentrating on swing and a hip, boastful kind of humour.

"S.K." has some sharp words and beautiful solo and supporting playing by Byas, guitarist Leonard

Ware, Johnson and the elegantly melodic Newton. The latter's trumpet shines out on both parts of "S.K." and on "Jive" and the splendid "Johnson And Turner."

For the rest of the tracks the band changes. A superior "Nobody In Mind" ("Trouble") has a group with Charles Gray (tpt), Otis Finch (tnr) and Elsworth Liggett (pno), and a similar septet is heard on the next three numbers, also the first four on Volume 2.

Though less sensitive, these are not bad backings; and the vocals are as beefy as ever. With such tracks as "Play Boy" ("Low Down Dirty Shame"), "Mad" and "Sunday," Billy Moore's Lucky Seven fills the role

and again there is plenty of jump.

A more authoritative, true-blue note enters with "In The Dark," "Miss Brown," "The Rock" and "Sally" for on these the piano has the authentic Albert Ammons, ring. The sleeve says it is Liggett but on several, at least, the Ammons touch seems indisputable.

Not superlative performances all the way, but Big Joe is amazingly consistent in his easy, driving, rich-voiced fashion, and the whole set (or either half) is a lesson in what jazz-blues singing is about. Buy Volume 1 if in doubt, because of the session with Newton, but both should keep you happy. Only the cover picture is a drag on the soul.—MAX JONES

good warmer-up for A.K.'s visit.

● RECOMMENDED.

**B.B. KING:** "Beale Street Blues" (Blue Horizon 7-63226). Chapter Two in Blue Horizon's King Story, this offers such items as the '52 "You Know I Love You" and '53 "Woke Up This Morning" and moves on up to "Blue Shadows" and "Slow Burn" from the '60-'61 period. Valuable vintage King, including some big hits.

● RECOMMENDED.

**B.B. KING:** "His Best — The Electric B. B. King" (State-side SSL10284). A few tracks here, such as "Paying The Cost," "Don't Answer The Door" and a live take of "Sweet Sixteen," pack the authentic B.B. jolt. But the album is far from his best and the band arrangements don't exactly inspire.

**MEMPHIS SLIM:** "Chicago Blues" (Xtra 1085). On this Folkways recording, made in Chicago during 1960, Slim demonstrates some boogie styles and pays tribute to old

friends and mentors. Not the best of Slim's albums but solid value at 25s 6d.

**PANAMA LIMITED JUG BAND** (Harvest SHV753). Instrumentally efficient but vocally embarrassing, the Panama Limited Jug Band at least have enthusiasm in their favour with things like "Overseas Stomp," "Wildcat Squall" and "Jailhouse." A fun record at best.

"**SNOOKY PRYOR**" (Flyright LP100). The Flyright boys score with a pretty rare item:

14 titles representing the whole recorded output of James Snooky Pryor, singer and harp player, made under his own name. Good singing and playing, Chicago post-war with pronounced country flavour, with varied accompaniment.

● RECOMMENDED.

**SON HOUSE-J. D. SHORT:** "Delta Blues" (Xtra 1080). Real old-style country blues by two fine singer-players. Son's six tracks are from the Library of Congress '42 session; Short's four were

made in St Louis the same year. Great bargain reissue of the Folkways set.

● RECOMMENDED.

**SUNNYLAND SLIM:** "Slim's Got His Thing Goin' On" (Liberty LBS83237E). Albert Sunnyland Slim Luandrew sings and plays hard on this 1968 session on which he works with such white bluesmen as Henry Vestine, Larry Taylor and the Bluesbreakers' Mick Taylor as well as Negro artists like George Smith and Shakey Jake. One of the best LPs Slim has made.

## RADIO JAZZ



BASIE: on Friday

### BRITISH STANDARD TIME

**FRIDAY (3)**  
4.10 a.m. J: Jazz Unlimited (Fri, Mon-Thurs). 7.15 p.m. V: That's Jazz. 8.5 J: Jazz Unlimited (Fri, Mon-Thurs). 8.55 U: Fairport Convention. Pentangle, Johnstons. 11.5 E: Jazz Classics. 11.30 T: Big Bands (Fri, Sat, Mon-Thurs). 12.0 T: Count Basie Ork. 12.15 a.m. E: (1) Juliette Greco (2) Stuff Smith (3) Harry Belafonte.

**SATURDAY (4)**  
4.5 a.m. J: Finch Bandwagon. 12.0 noon B3: Jazz Record Requests (Steve Race). 2.35 p.m. H2: Radio Jazz Magazine. 4.15 H2: Blues Power. 6.45 B3: Jazz Club (John Surman Quartet, Don Rendell, Stan Robinson Five, Humph). 10.30 Q: Pop and Jazz. 11.5 J: Jazz. 12.0 T: Miles Davis.

**SUNDAY (5)**  
12.5 p.m. J: Finch Bandwagon. 7.30 B1: Mike Raven's R and B Show. 9.0 U: Tribute to Jerome Kern. 11.0 B1 and 2: Best of Jazz on Records, presented by Humph (B3 stereo from approx. 11.15). 12.5 a.m. B1 and 2: Just Jazz (John Dunn). 12.30 B1: Jazz Workshop (Chris McGregor's new group, Charles Fox).

**MONDAY (6)**  
9.30 p.m. H2: Wes Montgomery. 10.20 E: Kurt Edelhagan Ork. 10.55 H1: Jazz. 12.0 T: New Jazz Records. 12.5 a.m. J: Bobby Troup Show.

**TUESDAY (7)**  
2.30 p.m. H1: Jazz History. 10.30 V: Montreux JF. 10.30 O: Jazz Journal. 11.0 U: Berlin JF 1968. 12.0 T: Jazz '68 Ljubljana.

**WEDNESDAY (8)**  
12.0 midnight T: Bobby Bryant, Sonny Rollins. 12.15 a.m. E: Blues.

**THURSDAY (9)**  
7.0 p.m. H1: Big Band Beat (The Skymasters). 9.30 Q: Big Band Serenade. 12.0 T: Jazz Records.

Programmes subject to change

KEY TO STATIONS AND WAVELENGTHS IN METRES  
B: BBC 1-247, 2-1500/VHF, 3-464/188/194/VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-298. J: AFN 547/344/271. O: BR Munich 375/187. Q: HR Munich 375/187. R: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

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# NEW POP SINGLES



# BY CHRIS WELCH

**STATUS QUO: "The Price Of Love" (Pye).** A fine repeat version of the old Everly Brothers hit. They do their best to match the soul of Phil and Don's vocal and the backing is solid without getting too messy in any attempt to up-date the sound.



STATUS QUO: fine repeat version

Not a hit I would have thought, unless there is a whole generation who haven't heard the original. When Royston Eldridge tells me he can't remember the Coronation and didn't even know Everest had been conquered one begins to worry.

**DOUG DILLARD AND GENE CLARK: "Why Not Your Baby" (A&M).** A modern country ballad with a commercial appeal written by Gene Clark backed by banjo and strings. Gene is of course an ex-Byrd and Doug was with the Dillards. It really is amazing the way all the US combos — as they say in Jive Weekly — have gone onto a modern country kick. Well come on now, somebody else amaze me.

**FAMILY DOGG: "Arizona" (Bell).** Steve Rowland back with a high saleable product — as they will doubtless say in Music Business weekly. (Thank you for the rust-prc of shilling, Alan Walsh.) I must — BOIL ALL CATS.

Better still, I must say, this is a superb recording in the popular idiom which will blaze a path to the top.

By the way, what would YOU do if hippies broke into your home, burning, killing, raping and looting? Read last century's Daily Vomit. What didn't you know already?

**BEVERLEY ALL STARS: "Double Shot" (Trojan Records).** Adapted from the Pioneer's "Long Shot (Kick The Bucket)" with a harmonica solo added. An attractive dance riff but not very exciting.

**BILLY VERA & JUDY CLAY: "Reaching For The Moon" (Atlantic).** A slow paced soul ballad

(how many times has that been said in the last decade?) well performed, but not outstanding.

**MAR-KEYS: "Black" (Stax).** An instrumental, with a back beat most groups would give their back teeth to obtain, wasted on an uninspired riff.

**ELEPHANTS MEMORY: "Jungle Gym At The Zoo" (Buddah).** Forget it.

**JUKE BOY BONNER: "Runnin' Shoes" (Blue Horizon).** "Yeah, ooh," commences Mr. Bonner with considerable verve and enthusiasm, and continues much in the same vein over a mean and dirty guitar riff of no

# Status Quo update the Everly hit

fewer than three chords.

**DAVID GARRICK: "Poor Little Me" (Pye).** Don Short style "quicksies" this week... Great family listening, and ideal for the long winter evenings.

**MARY KENT: "Lost Generation" (CBS).** An intensely dramatic arrangement, with a long drum roll introduction to Mary's attractive vocal.

**HAIRBAND: "Big Louis" (Bell).** The full title appears to be "There's No Lights On The Christmas Tree Mother. They're Burning Big Louis Tonight." Alan Price's production is amusing and the lead singer does

his job with attention to clarity.

**O. C. SMITH: "Daddy's Little Man" (CBS).** Even O. C. Smith cannot save this from being unbearably twee. Boil all cats.

**JOSE FELICIANO: "And The Sun Will Shine" (RCA).** A Bee Gees composition done in the best Jose Feliciano manner, or Hosey Felithiano as lisp-ing Spaniards would hiss.

"Intensely moving and beautiful," Feathered Friends Weekly. "Dashed Good," Skinhead Times. "I rolled in the aisles," Bagshot Free Press.

**MAGIC VALLEY: "Taking The Heart Out Of Love"**

(Penny Farthing). Tremendously attractive and a worthy effort, but stark bilge, for a' that, as canny Scotsmen would mutter into their cocoa.

**NINA SIMONE: "In The Morning" (RCA Victor).** Over to Roland Overcharge, my night club singing expert. "Oh man — Nina is like too much. This 'live' performance is absolutely superb — take it from me fellow Simone fans."

**HEATHMORE: "For The Rest Of My Life" (Pye).** What is needed is less Heathmore and not more Heathmore. A corny ballad with cliché ridden lyrics.

Over to music publishing expert Cecil Breadstein: "Listen, because of this Permissive Society, real music and songs with fine lyrics are not appreciated. The Beatles, have written some nice tunes I grant you, but this psychedellic rubbish — what is it all about? My boy David — he's only 33 and he doesn't hold with the Permissive Society."

"No I agree with Woodrow Wyatt — bring back conscription and the trams and we might see a return to sanity and DECENT music."

**DOROTHY MORRISON: "All God's Children Got Soul" (Elektra).** I'm not too sure ALL God's children have got soul.

This was borne out for me when I attended a Guildhall banquet for London skinheads, thrown by the Newspaper Owners League. In a long speech praising skinhead initiative in mopping up the recent outrages against property by drug-ridden, "way-out," hippies, guest speaker Lord Officeblock stated: "If any of God's children HAVE got soul, we'll make damn sure it's suppressed."

"And if any of you lads — clean-cut and puritan I notice — would care to drop round for cocktails at my suite of empty tower blocks in the City, you are welcome anytime."

The evening concluded with spontaneous book-burning.

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TOP 30 ALBUMS

US TOP 50 SINGLES

US TOP 50 ALBUMS

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# Pete leaps to the defence of 'Shangri La'

Mailbag recently published a letter from Pauline Edmondson saying she was "disgusted" by the Kinks' latest record, in which Ray Davies continues his theme of the "little man" with the mortgage and the steady job. Now comes this letter from Pete Townshend of the Who:

A LEAP from the wings, sword in hand, in defence of "Shangri La."

Ray Davies is a man very few people know really well. I don't know him but I know someone who does. They confirmed my suspicion that its not cynicism at the root of Ray's writings — he loves the working class and their simple ways more than anybody since George Formby.

His songs and this applies, to almost all of them, are hymns to the English way of life, particularly to the people who don't always get what they want.

Look a little further Pauline and I think

you'll become as big a Kinks fan as I am. — **PETE TOWNSHEND.**

HAVE you seen the new Cliff Bennett band? Gone are the short back and sides and suits, replaced by long haired groovy musicians, who know what it is all about. — **BUMPER HENSLEY, London W5.**

## Holly

WHAT A performer! Diana Ross proved without a doubt on the Dinah Shore Special how easily she could enter into solo stardom by not only giving a tremendous version of "Aquarius" but by showing us another piece of her huge talent — comedy. She shone amongst the other top artists on the show. Solo stardom is definitely for her. — **ROBERT EMBLEM, London E11.**

WHY is it that progressive groups never appear in Scotland? I'm sure their album sales are just as good up here as they are in England yet it seems that only the teenybopper division is catered for here. — **PADDY BRYCE, Greenock, Scotland.**

BLIND FAITH'S recent recording of Buddy Holly's

# MAILBAG

Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

"Well All Right" is evidence of the continuing influence of the late rock and roll singer ten years after his death.

In case there are still some in doubt let them listen to "Here Comes The Sun" on the new Beatles album. Holly really was ten years ahead of his time. — **MALCOLM JONES, London SW5.**

ISN'T it sad when a really great star and professional tries to bring herself down to the level of the teenybopper. Dusty we love you for yourself. — **SUE ELLISTON, Edgware, Middx.**

## Thanks

THANKS to MM we have proof that the British public

are musically aware and do recognise good music.

The results of the MM Poll are a firm and positive blow to all those cynics who claimed that British audiences have been brainwashed by bubblegum, ballads and rubbish.

Our most important and aware groups and musicians have finally succeeded in gaining the public acclaim they so greatly deserve. Thank you MM for printing the irrefutable proof. — **DANI PREIS, Fallowfield, Manchester.**

IT IS ironic in the so called era of supergroups that the Pentangle get no recognition at all. Surely a great group with such individual artists like Bert Jansch, John Renbourn and Jacqui McShee must rate as the first supergroup. — **John SMITH, Nottingham, Notts.**

## Lennon

WE UNDERSTAND that John Lennon wants to join a '56 type rock and roll outfit. Well, if he's still got the white drape suit he wore in Canada and if he knows all the words to "At The Hop," then we'll give the kid a break. Rock on. — **SHAKIN' STEVENS and the Sunsets, Penarth, Glam.**

AFTER reading the results of this year's MM Poll I would like to suggest a section for the most underrated musician of the year. The obvious winner would be Family's Jim King — the most brilliant and most ignored guy around. — **MAGGIE CHALDER, Seahom, Co Durham.**

## Paintings

LENNON is an honest figure in this world of deceit but I must defend Van Gogh and his paintings done by Lennon in the MM recently.

Ironically enough if Lennon should bother to investigate Van Gogh's biography he would find a man tortured by a heartless



PETE: defending the Kinks

society in much the same way Lennon thinks he is.

Van Gogh also suffered much mentally going through periods of agony and depression. However he achieved more visually on canvas than Lennon has yet done on celluloid. — **WILLIAM CHRISTIE, Aberdeen, Scotland.**

# MORE SONGS FROM MR SIMON, PLEASE

NOW THAT "The Boxer" has been deservedly voted the best single of the year in the MM Poll, I wonder if Paul Simon is going to come out of his semi-retirement to write some new songs?

Although everything they put on disc is brilliantly produced and maintains an unparalleled high standard, I hope Paul Simon hasn't discovered public recognition and acceptance to be a deterrent to his song-writing. The music scene so badly needs his genius. — **DEREK HARVEY, Headington, Oxford.**

GREAT to hear Graham Bond is back and Zoot Money is getting his Big Roll band together again, but what now? Is it back to the fantastic sounds they made four years ago or

onto progressive music?

If it is progressive please don't fall into the error of so many other groups who are still going from the early days by making as many weird noises as possible.

You can really play your instruments and there are still quite a few of us who dig straightforward compositions by people like John Patton, Curtis Mayfield, Jimmy Smith, Bobby Parker and your own great numbers. Times change but please remember us. — **ALAN HOBBS, London E8.**

JAMES William Guercio is an extremely talented producer which you can see from both his Blood, Sweat and Tears and Chicago Transit Authority work but why, oh why, must he ruin



PAUL SIMON: new songs wanted

the Chicago album with the free form guitar track which is an incredible noise without rhythm. Was it included just to fill out a double album. — **J. P. DALTON, Stowe, Bucks.**

# Thanks from Top Gear

TO MELODY MAKER readers. Thanks on behalf of David Ackles, Bernie Andrews, Andromeda, Brian Auger and the Trinity, Bakerloo, Barclay James Harvest, Beau, Jeff Beck, Captain Beefheart, Duster Bennett, Biscuit, Black Cat Bones, Blodwyn Pig, Blossom Toes, Bonzo Dog Band, David Bowie, Alan Bown, Eddie Boyd, Marc Brierley, Derek Brimstone, Edgar Broughton Band, Tim Buckley, Caravan, Peter Carr, Michael Chapman, Chicken Shack, Joe Cocker and the Greaseband, Leonard Cohen, Shirley and Dolly Collins, Colosseum, Bob Conduet, Mike Cooper, Coyne-Clague, Cream, Ann Cullen, Jon Curle, Dandelion, Deep Purple, Donovan, Nick Drake, Julie Driscoll, John Dummer

Blues Band, Aynsley Dunbar, Champion Jack Dupree, Election, Eire Apparent, John Fahey, Fairport Convention, Family, Famous Jug Band, Fleetwood Mac, Forest, Free, Alan Harris, Mike Hart, Tim Hart and Maddy Prior, Keef Hartley Band, Richie Havens, Jimi Hendrix Experience, High Tide, Honeybus, Nicky Hopkins, Idle Race, Imrat Khan, Incredible String Band, Jethro Tull, Elton John, Wizz Jones, Juniors Eyes, Jo-Anne Kelly, Killing Floor, King Crimson, Kinks, Alexis Korner, Led Zeppelin, John Lennon and Yoko, Liverpool Scene, Love Sculpture, Fred McDowell, Ralph McTell, Mandrake Paddle Steamer, Manfred Mann, John Mayall, Joni Mitchell, Moby Grape,

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Berlin  
with  
the MM**

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 sight-seeing 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.

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# FOCUS ON FOLK

## Whatever happens, the guitarist is always here



GORDON GILTRAP: identity is unmistakable

THE guitarist communing in the corner with his easy rider is one of the most compelling cult figures of the folk scene. They come and they go, they rise and they fall, they become pop figures of tremendous power, but someone else is always there to catch up the fallen guitar and stroke the silver strings afresh.

BY KARL DALLAS

### Grown

Whatever happens in the electric world, fads and fancies may come and go, but that guitarist is always there. Currently, his name is likely to be Gordon Giltrap. Since his first, unsensational album for Transatlantic, Gordon has grown a scruffy beard and acquired a much more distinct identity. Less frequent on his latest disc are the harkings back to his guitarist mentors, Davy and Bert and John, the voice has its own sound, though his lurching approach to melody may not be everybody's taste.

### Lyrics

This is particularly noticeable since he is not yet the world's most powerful writer of lyrics. For this reason it is his instrumental work that sticks in the mind. Like most of these nimble-fingered kids, he has plenty of technique. The difference between that first album and where he is at now — the difference between him and the other guitar prodigies, in fact — is that the technique has been got together as a means to an end. The eventual result has been a simplification, almost if the zen spirit of John Fahey has begun to preside over him. Not that Gordon is influenced by Fahey — he has only heard one track of the man in his life — but by rather similar means he is achieving the sort of simplicity that comes out of complexity — a complexity that is the astonishing result of flat pick work.

### Escape

Compared with the famous American virtuosos, who tend to find themselves a bag and stay in it, Gordon follows the British tradition of eclecticism. This can be dangerous, for it is difficult to escape the charge of butterfly flitting from one style to another, resulting in no style at all. Difficult it may be, but Gordon crosses the tightrope successfully. Whether he is playing an instrumental like "Tuxedo," a sort of Django-Lang exercise in chorded flatpick work, with little soul

phrases thrown in to date it as Sixties rather than Thirties, or a flickering cascade of arpeggios like "Portrait," the identity is unmistakable.

It's a pity that, so far, his vocals don't match up to the guitar work. As I've said, this is partly because his lyrics lack the stamp of real experience — though most of them are based on real events and people.

### Banal

His subjects are ordinary, a young love, a lonely old man, but what he says about them does little to raise them above the banal level he found them.

It would be a mistake, however, if he concentrated upon his instrumental work to the detriment of his vocals. For a start, the wry humour of a song like "Never Ending Solitude," the roving life of a folk singer as seen in the cracked mirrors of a thousand pub rooms, is worth a dozen heavy philosophising upon the weariness of old age, for this is observed reality, a small detail of his life worth passing on.

The voice has its own character. He has a habit of dropping his voice at the end of a word which could become an irritating mannerism, but his unique delivery fixes what he has to say in the mind. Indeed, when he has got his lyric-writing together, the voice will be a valuable carrier for his message.

### Group

I would like to hear him trying to get inside some traditional music, for I think he could bring something to it — and gain something from it, too.

Strangely enough, he is beginning to pick up some traditional material from, of all people, street busker Don Partridge who has formed a group in which Gordon is playing. It's to be hoped that the delights of group work won't entice him away from the position of a soloist, just when he is beginning to perform with authority.

Though it's a sure certainty that if he does, there'll be another guitar picker waiting to take his place. Probably, there already is!

### ROYAL ALBERT HALL

Roy Guest and Vic Lewis present in association with Jo Lustig

Saturday, October 4th at 7.30 p.m.

## 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

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From Royal Festival Hall, London, S.E.1

# FOLK FORUM

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AT FOX, ISLINGTON GREEN, N1  
**COLIN MEADOWS**

BLACK BULL, HIGH ROAD, N20. Leon Rosselson!! Yvonne & Adrian Lynch. Host Dennis O'Brien.

FOLK CENTRE HAMMERSMITH  
**GREHAN SISTERS**

Your host ROD HAMILTON. DON SHEPHERD, JILL DARBY, THE TIPPENS. Prince of Wales, Dal-ling Road, 2 mins. Ravenscourt Park tube.

THE CASTLE Club, Castle Hall, Castle Road, Rayleigh, Essex. 7.45-10.45

**GORDON GILTRAP**

KINGSTON COLLEGE of Technology  
**JOHN MARTYN & JOHNNY SILVO**

8 pm. Students Union.

PHILLIPPA FAWCETT College, 94-100 Leigham Court Road,  
**RON GEESIN**

QUEEN MARY College, Mile End Rd.  
**MIKE ABSALOM**

WATFORD COLLEGE of Technology, Hampstead Road, Folk Club, presents

**CLIFF AUNGIER**

Singers welcome.

WHITE BEAR, Kingsley Road, Hounslow  
**JUG TRUST, CHAS UPTON**

### FRIDAY

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**MIKE ABSALOM**

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**MICHAELCLAIRE**

Admission 5s.

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**NICK DRAKE FOLKOMNIBUS**

### SATURDAY

ANGLERS, TEDDINGTON. Professor

**JOHN LEWIS PIANO BLUESOLOGY**

AT THE CELLAR, Cecil Sharp House, Camden Town, 8 pm.

**FRANKIE ARMSTRONG** with Dave Cooper and Ron Simmons.

COUSINS, 49 Greet Street, 7.30-11. for those that don't know anything about this American Guy, he's good.

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**BOB AXFORD, ROGER MOSS**

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**DAVE SEWELL**

### MONDAY

AT CATFORD RISING SUN  
**MARTIN WYNDHAM READ**

AT HANGING LAMP, The Vineyard, RICHMOND 8 PM.

**IAN ANDERSON**

AT SIR GEORGE ROBEY, Seven Sisters Road, opp. Finsbury Park Station, N4.

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**GORDON GILTRAP** Cheap beer

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**JOHN AND SUE HOLMAN.** Herga Royal Oak, Wealdstone (M.M. apologises to readers for inserting this advertisement in September 27th issue — one week too early.)

**MINOTAUR.** Nags Head, North Street, Clapham

**CALEB QUAYE & MIKE DEIGHAN** Resident: Sue Taylor.

**WALTON-ON-THAMES,** 180 Church Street,  
**STAN ARNOLD PAT NELSON**

### TUESDAY

**DAVE AND DAVE, PEARTREE PUB FOLK CLUB, WELWYN GARDEN CITY.** 8 pm.

FOLK CENTRE, FULHAM  
**JOHN TOWNSEND KEITH CLARK**  
The Swan, Fulham Broadway, opp Fulham-Broadway station

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**LEAD AND BASS GUITAR** WANTED TO JOIN SEMI-PRO in forming Hendrix/Cream type group. Must be dedicated, Croydon area. — Roger, Flat 2, 130 Grove Road, Sutton, Surrey. 6-8 pm.

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**BASS GUITARIST** Fender, experienced, seeks good semi-pro group. — 458 4661.

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**BASS GUITARIST**, pro, vocals, passport, read, busk, Fender, 100 watts. — Peter, Horncastle 3402.

**BASS GUITARIST** seeks residency/gigs, read, transport, Gibson/Marshall. — Trev, 472 5570.

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**BILL NILE'S GOODTIME MUSIC**  
Special Guest Stars  
**THE STEAM ARM AND LEG SHOW**  
Friday, October 3rd  
7.30 p.m. to midnight  
**MONTY SUNSHINE'S JAZZBAND**  
**THE BLACK BOTTOM STOMPERS**  
Saturday, October 4th  
7.30 p.m. to midnight  
**ALEX WELSH**  
plus **BEALE ST. JAZZBAND**  
Sunday, October 5th  
**TERRY LIGHTFOOT**  
Monday, October 6th  
**GRAHAM COLLIER SEXTET**  
**HOWARD RILEY TRIO**  
Tuesday, October 7th  
**THIRD EAR BAND**

\*\*\*\*\*  
Wednesday, October 8th  
**TERRY LIGHTFOOT**  
with Guest Star  
**GEORGE CHISHOLM**  
\*\*\*\*\*  
FULLY LICENSED BAR and RESTAURANT  
REDUCED RATES FOR STUDENT MEMBERS  
Full details of the Club from the Secretary  
100 Club, 100 Oxford Street, W.1  
Club Telephone No.: MUSeum 0933

**STUDIO 51**  
KEN COLYER CLUB  
10/11 GT. NEWPORT STREET  
NEAR LEICESTER SQUARE  
Friday, October 3rd, 8-11 p.m.  
SPONTANEOUS MUSIC ENSEMBLE  
Sunday, Oct. 5th, afternoon, 3-6 p.m.  
**JO-ANN KELLY**  
**ANDY FERNBACH'S CONNEXION**  
**NICK ROGER'S STREAMLINE BAND**

**THAMES HOTEL**  
Hampton Court, Middlesex  
Friday, October 3rd  
**ALAN ELSDON'S JAZZBAND**  
Saturday, October 4th  
**CY LAURIE'S JAZZBAND**  
Sunday, October 5th  
**BOB WALLIS' STORYVILLE JAZZBAND**

**WOOD GREEN** (Fishmonger's Arms)  
Sunday:  
**COLIN SYMONS JAZZBAND!!**  
Tuesday:  
**SPIRIT OF JOHN MORGAN!!**  
LIGHT SHOW AT BOTH SESSIONS

**I.T.Y.S. LIGHT SHOW**  
01-722 4774

**POPERAMA DEVIZES**  
FRI., OCT. 3rd  
**CHICKEN SHACK**

**COUNTRY CLUB**  
210a HAVERSTOCK HILL, N.W.3  
(Opp. Belsize Park Odeon)  
Thursday, October 2nd  
Direct from 'Ville  
**GRAHAM BOND**  
plus **MIGHTY BABY**  
Next Thursday  
**QUINTESSENCE**  
Sunday, October 5th  
**ZOOT MONEY**  
plus **SKIN ALLEY**  
Next Sunday  
**COLOSSEUM**  
Licensed Bar and Cold Drinks  
D.J. JERRY FLOYD  
Sole Agency, The Red Bus Co., 01-REG 9466

# CLUBS

## FLAMINGO

AT 33-37 WARDOUR STREET, W.1.  
Thursday, October 2nd  
7.30 p.m. to midnight  
\*\*\*\*\*  
FRI., OCT. 3rd, 9 p.m. - 6 a.m.  
FRIDAYS ALL-NITER SETS ARE  
NOW A "MUST" FOR ALL R & B  
AND SOUL FANS - COME EARLY  
FOR THE FIRST APPEARANCE OF  
**THE EBONIES**  
\*\*\*\*\*  
SAT., OCT. 4th, 8 p.m. - 6 a.m.  
**IT'S REGGAE TIME**  
A NEW SOUND WITH  
**INTERNATIONAL ROAD SHOW**  
PLUS! PLUS! PLUS!  
FLAMINGO'S EVER-POPULAR  
GROUP  
**SKATALITES**  
IT'S AN ALL-NIGHT SESSION FOR  
SOUL FANS. DON'T MISS THIS  
SHOW!  
\*\*\*\*\*  
WED., OCT. 8th, 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 DISC-TET**  
REMEMBER - GIRLS ARE  
ADMITTED FREE TONIGHT  
\*\*\*\*\*

## THURSDAY

**BREWERY TAP, WALTHAMSTOW**  
Dolphin Street Six.  
**DRILL HALL LINCOLN**, October  
9th. **GRAHAM BOND INITIATION.**  
**SURBITON**, Assembly Rooms  
**BOB BARTER BIG BAND**  
featuring **DON RENDALL, PETER KING** and **JOHN GONN**.  
**SURBITON**, **BOB BARTER BIG BAND**, Assembly Rooms, 8pm.  
**THE CLARENCE STREET WASHBOARD BAND**  
Chicago jazz plus bar, group and  
disc 7.30-11.00. 3s, Kingston Art  
College, Knights Park.  
**THREE TUNS, BECKENHAM, ALAN SKIDMORE QNT.**

## FRIDAY

**ALL STARS**, Lord Napier,  
Thornton Heath Also Sunday  
Lunchtime. FREE.  
**BLACKBOTTOM STOMPERS**, 100  
Club.  
**BLUES LOFT**  
Nag's Head, High Wycombe  
**ENTIRE SIOUX NATION**  
**GROOVESVILLE**  
WAKE ARMS, EPPING  
NEW ROAD, EPPING  
Come all ye, over land, air and  
sea  
**CHRIS BARBER!**  
AND HIS JAZZMEN  
Two bars. 8-11 pm, adm. 7s 6d  
NEXT FRIDAY, MONTY SUN-  
SHINE!  
**OSTERLEY JAZZ CLUB**, Oster-  
ley Rugby Club Pavilion, Tenite-  
low Lane, Norwood Green, Sout-  
hall. **KEN COLYER'S JAZZMEN.**  
**ROYAL OAK M.J.S. Club**,  
Tooley Street, SE1. **PHIL SEAMEN, DANNY MOSS, TERRY SHANNON, REG PETTIT.**  
**SOUNDS UNUSUAL**, Roebuck,  
108a Tottenham Court Road,  
Authentic Blues Night  
**ZEUS**  
plus guests.  
**THE FABULOUS NEW ERA JAZZBAND**  
Elm Park Hotel.  
**TOMMY WHITTLE & JOHN GARFIELD** with Sid Holiday Trio,  
New Oldfield Tavern, 1089  
Greenford Road, Greenford,  
Middx.

## SATURDAY

**ASH TREE**, Chatham, The Fan-  
tastic **JOHN RANGECROFT GROUP**. Free.  
**DANCE**, Jigsaw and Aardvark  
at PTC, 25 Paddington Green, W2,  
7.30-12.00. Bar, Films, Lights. 7s.  
6d.  
**HEADBAND**  
Will let you decide at the  
Ridgeway, NW7.  
**LINDEL'S NATION** at **TABBYS CLUB**, opp Ealing Broadway Stn.  
Saturday, October 4-11.  
**LORD NAPIER**, Thornton  
Heath, New Iberia Stompers  
FREE.

## FREAKY

**D.J. JERRY FLOYD**  
Music from Musicians, Borwick St.  
Sole Agency The Red Bus Company—01-REG 9466

## SATURDAY cont.

**ROYAL OAK**, M.J.S. Club,  
Tooley Street, SE1. **PHIL SEAMEN, RONNIE ROSS, HANK SHOW, TERRY SHANNON, REG PETTIT.**  
**SOUNDS UNUSUAL**, Roebuck,  
108a Tottenham Court Road.  
**BATTLE ASH**  
plus supporting band.  
**TOFTS FOLKESTONE**, Grace Hill.  
**THE GREATEST SHOW ON EARTH**

## SUNDAY

**BILL BRUNSCHILD**, Lord Napier,  
Thornton Heath. FREE.  
**BLACK PRINCE** Hotel, Bexley,  
Kent. Herbie Goins and The  
Nightmovers.  
**BOB HARLEY'S** Dixielanders,  
The Albany, Gt Portland St.  
Lunchtime Session, free.  
**COOKS, CHINGFORD**  
**ROYAL FOREST HOTEL**  
The Country Seat of Trad Gentry  
**KENNY BALL JAZZMEN**  
**DENNIS FIELD**, Lunchtime,  
Green Man, Plumstead

## GROOVESVILLE

**WAKE ARMS, EPPING**  
NEW ROAD, EPPING  
**MIGHTY BABY**  
TWO BARS, OPEN 7.30, MEMBERS  
Thank you Hardin & York for  
your fine performance last  
Sunday.  
NEXT SUNDAY, **GRAHAM BOND!**  
**NEW ERA JAZZBAND**  
Lunchtime Jamsession, Elm Park  
Hotel.  
**NEW ERA JAZZBAND**  
Ship Aground, Lea Bridge Road,  
Free.  
**NEW LOUISIANA** Jazzmen,  
Fighting Cocks, Kensington

## THE BULL

Upper Richmond Road, East  
Sheen, SW14

## ATOMIC ROOSTER

(next Sunday Ben E. King).  
**THE CLARENCE, TEDDINGTON.**  
**DICK MORRISSEY WITH TERRY SMITH ORGAN QUARTET** Plus,  
**TONI ALLAN VOCALS**, Starting  
Sunday, October 12.  
**THE ORIGINAL EAST SIDE STOMPERS**, Camberley.

## MONDAY

AT PLOUGH, STOCKWELL, SW9  
**HUMPH JIMMY SKIDMORE**  
**BLACK PRINCE** Hotel, Bexley,  
Kent. Steve Lane Southern Stom-  
pers.  
**BLUESCENE**, Kings Head,  
Fulham Broadway (near tube).  
**GROUNDHOGS NIGHTHAWKS**  
**COOKS FERRY INN**  
ANGEL ROAD, EDMONTON  
**ALAN BOWN**  
**KING'S HALL**  
ROMFORD MARKET  
**STEEL ORCHID**

## RONNIE SCOTT'S

47 FRITH ST., W.1. GER 4752/4239  
Downstairs: Until Oct. 4th  
**GARY BURTON QRT.**  
plus the following guests -  
Thurs., 2nd **NATIONAL YOUTH JAZZ ORCHESTRA**  
Fri., 3rd **RAY WARLEIGH QUARTET**  
Sat., 4th **RONNIE SCOTT BIG BAND**  
Commencing October 6th, for 3 weeks  
**CLARKE-BOLAND BIG BAND and SALENA JONES**  
Upstairs: Open every night, 8.30 till 3 a.m.  
Until Oct. 4th **LONDON JAZZ FOUR** plus latest records and dancing  
From Oct. 6th **RAY RUSSELL GROUP**  
Commencing October 27th, for two weeks,  
B.B.C.-2 Colour TV. Tickets to members on  
written application.

## CLARKE-BOLAND BIG BAND and SALENA JONES

Upstairs: Open every night, 8.30 till 3 a.m.  
Until Oct. 4th **LONDON JAZZ FOUR** plus latest records and dancing  
From Oct. 6th **RAY RUSSELL GROUP**  
Commencing October 27th, for two weeks,  
B.B.C.-2 Colour TV. Tickets to members on  
written application.

## FISHMONGER'S ARMS

**WOOD GREEN**  
Friday  
October 3rd  
**D.J. JERRY FLOYD**  
Music from Musicians, Borwick St.  
Sole Agency The Red Bus Company—01-REG 9466

## MONDAY cont.

**LJCS**. See display ad  
**THE ORIGINAL EAST SIDE STOMPERS**, "Green Man," High Road, Leytonstone.  
**THE VILLAGE** of the Damned  
Blues Club, Aurora Ballroom,  
Brompton, Gillingham, Kent.  
Licensed Bar.  
**KING CRIMSON**

## TUESDAY

**ALBION**, **HOWARD RILEY TRIO, KING'S HEAD, FULHAM B'DWAY**, Thursday 9th, John Taylor, Norma Winston  
**BOB KERR'S WHOOPEE BAND**  
**HALF MOON**  
LOWER RICHMOND ROAD  
PUTNEY, SW15  
**CHICKEN SHACK**  
SPA LOUNGE, CHELTENHAM  
**HOUNSLOW ARTS LAB**,  
**STRAWBS, PETE BROWN, WHITE BEAR**, Kingsley Road, Hounslow.

## 100 CLUB

100 Oxford Street, W.1  
**THIRD EAR BAND**

## WEDNESDAY

**BLACKBOTTOM STOMPERS**,  
Green Man, Blackheath.  
**JAZZ BARN**, 8th **KEN COLYER'S JAZZMEN**, the new **OLDFIELD TAVERN**, 1089 Greenford Road, Greenford, Middx.  
**LJCS**. See display ad  
**LORD NAPIER**, Thornton Heath, Roy Belchere. FREE.  
**MODERN JAZZ**, **TOM BRIDGES TRIO**, with guests **CHARLES SCOTT (VOC)**, Brewery Tap, St James Street, E17. 5 mins. St James Street station.

## NEW ORLEANS JAZZ

**JOHN KEEN BAND**  
**THE CASTLE, Tooting High Street**, opp Tooting Broadway tube. Great atmosphere, ample parking, every Thursday.  
**TOBY JUG**, Tolworth, Surrey.  
**ATOMIC ROOSTER**

## FAN CLUBS

1/4 per word  
**FAMILY FANS!** Send 5s. and S.A.E. for yearly Fan Club membership. — Lee Whiting, 88 Queen's Walk, South Ruislip, Middx.  
**KENNY BALL** Appreciation Society. — S.a.e. to Miss Pat Saunders, 18 Carlisle Street, W.1.  
**FOR HIRE**  
1/- per word  
**EQUIPMENT FOR HIRE**. — 01-850 0218  
**HARPSICHORD HIRE**. — 743 8727.  
**THE BEST MOBILE DISCOTHEQUE EQUIPMENT** for hire or purchase from **NEWHAM AUDIO**. — 534-4064.  
100 WATT stacks plus p.a. — Tel 727 7778.  
**PHOTOGRAPHY**  
1/4 per word  
**FAST CREATIVE PHOTOGRAPHY**. FREE DETAILS, **JOHN WOOLVETT**, 01-493 4575.

## ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES

01-427 9100  
Every Wednesday  
**JAZZ AT THE PHOENIX CAVENDISH SQUARE**  
Wednesday, October 8th  
**LONDON JAZZ FOUR**

## BULL'S HEAD

**BARNES BRIDGE PRO 5241**  
Resident Trio  
**TONY LEE TONY MANN TONY ARCHER**  
Tuesday, Wednesday and Thursday  
Resident Rhythm Section:  
**BILL LE SAGE TRIO**  
Fri., Sat. & Sun. Lunchtime and Evening  
Fri., Oct. 3rd **RONNIE ROSS**  
Sat., Oct. 4th, Lunchtime  
**TONY LEE TRIO**  
Evening **A GUEST**  
Sun., Oct. 5th, Lunchtime and Evening  
**GUESTS**  
Mon., Oct. 6th  
**THE LONDON JAZZ FOUR**  
Tues., Oct. 7th **RONNIE ROSS**  
Wed., Oct. 8th **BOB BURNS**  
Thurs., Oct. 9th **LEW HOOPER**

## CALIFORNIA BALLROOM

Whipnade Road, Dunstable 62804  
SATURDAY, OCTOBER 4th  
**BEN E. KING**  
(ONLY APPEARANCE IN THE MIDLANDS)  
Car Park • Supporting Groups • Bar extn.

## REHEARSAL ROOMS

1/4 per word  
AVAILABLE FOR group, vocal and instrumental practice. — New rate. — Tel. 799 1910.  
**BAND REHEARSAL** studio available—Studio 51, 10-11 Gt. Newport Street, W.C.2 (1836-2071)  
**CHEAP REHEARSAL** premises available. — Notting Hill. — Tel 01-445 4228. 01-346 2323  
**REHEARSAL ROOMS** at George IV, Brixton Hill 674 2946.  
**SOUNDPROOFED STUDIOS**. — Bell Music Studios. 478-7685.

## STARLITE BALLROOM

Allendale Road  
Sudbury Town Station  
902 9944  
Friday, Oct. 3rd, 7-11  
Adm. 10/-

## THE MOHAWKS

Sunday, Oct. 5th, 7-11  
Adm. 7/6

## SIR COXONE SOUNDS CONTEST

EVERY WEDNESDAY  
The Fabulous Swinger  
**DUKE REID**  
Licensed Bar Adm. 5/- Snack Bar  
BUSES 18 92 187  
TRAIN: Piccadilly Line to Sudbury Town Stn.

## THE CRUCIBLE

6a New Compton Street, W.C.1  
Fri., 8-12. Sat., 9-3 a.m.  
**CHRIS MCGREGOR**  
Sat., Oct. 4th  
**MIKE WESTBROOK CONCERT BAND**  
Chinese Food Licensed Bar

## JAZZ AT THE TORRINGTON

HIGH RD., NORTH FINCHLEY  
Tel. 445 4710  
THURSDAY, OCTOBER 2  
**RONNIE ROSS**  
with the  
**BILL LE SAGE TRIO**  
Next Thurs.: **DICK MORRISSEY TERRY SMITH & BOBBY BREEN**  
SUNDAY, OCTOBER 5th  
**FRANK RICOTTI QUARTET**

## ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES

01-427 9100  
Every Wednesday  
**JAZZ AT THE PHOENIX CAVENDISH SQUARE**  
Wednesday, October 8th  
**LONDON JAZZ FOUR**

## BULL'S HEAD

**BARNES BRIDGE PRO 5241**  
Resident Trio  
**TONY LEE TONY MANN TONY ARCHER**  
Tuesday, Wednesday and Thursday  
Resident Rhythm Section:  
**BILL LE SAGE TRIO**  
Fri., Sat. & Sun. Lunchtime and Evening  
Fri., Oct. 3rd **RONNIE ROSS**  
Sat., Oct. 4th, Lunchtime  
**TONY LEE TRIO**  
Evening **A GUEST**  
Sun., Oct. 5th, Lunchtime and Evening  
**GUESTS**  
Mon., Oct. 6th  
**THE LONDON JAZZ FOUR**  
Tues., Oct. 7th **RONNIE ROSS**  
Wed., Oct. 8th **BOB BURNS**  
Thurs., Oct. 9th **LEW HOOPER**

## ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES

01-427 9100  
Every Wednesday  
**JAZZ AT THE PHOENIX CAVENDISH SQUARE**  
Wednesday, October 8th  
**LONDON JAZZ FOUR**

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Wed., Oct. 8th **BOB BURNS**  
Thurs., Oct. 9th **LEW HOOPER**

## CALIFORNIA BALLROOM

Whipnade Road, Dunstable 62804  
SATURDAY, OCTOBER 4th  
**BEN E. KING**  
(ONLY APPEARANCE IN THE MIDLANDS)  
Car Park • Supporting Groups • Bar extn.

# marquee

90 Wardour St., W.1 01-437 2375

Thursday, Oct. 2nd (7.30-11.00)  
**\* THE SOFT MACHINE**  
**\* SAMSON**  
Friday, Oct. 3rd (7.30-11.00)  
**\* KEEP HARTLEY**  
**\* SHADES**  
Saturday, Oct. 4th (8.00-11.30)  
INTRODUCING A GREAT NEW GROUP  
**\* THE WRITING ON THE WALL**  
Sunday, Oct. 5th (7.30-11.00)  
CLUB CLOSED

Monday, Oct. 6th (7.30-11.00)  
**\* KEITH RELF RENAISSANCE**  
**\* THE GRAIL**  
Tuesday, Oct. 7th (Two sep. performances 6.45 and 9.30)  
**\* FAMILY**  
**\* STONE THE CROWS**  
**\* EMILY MUFF**  
Wednesday, Oct. 8th (7.30-11.00)  
**\* MIXED MEDIA**  
**\* SPONTANEOUS MUSIC ENSEMBLE**  
**\* INCANDESCENT MANTLE**  
**\* D.J. IAN DAVIES and THE CIRCUS**

Eight-track recordings  
10 Richmond Mews, W.1. 01-437 6731

## SAVOY (FORMERLY WITCHDOCTOR) CATFORD

SATURDAY, OCTOBER 4th  
**SIMON K & THE MEANTIMERS**  
EVERY SUNDAY THE  
**STEVE MAXTED SHOW**

## MOTHERS

High St Erdington B'ham.  
Phone: 021-373 5514  
Friday, October 3rd Adm. 5/-  
**STONE THE CROWS**  
Saturday, October 4th Adm. 10/-  
**GRAHAM BOND**  
Sunday, October 5th Adm. 10/-  
**BOB KERR'S WHOOPEE BAND**  
Tuesday, October 7th Adm. 5/-  
**DAVE VAN RONK + DUFFY POWER**  
Wednesday, October 8th Adm. 5/-  
**BLOSSOM TOES**  
Friday, October 10th  
**RICH, GRIMES & BABYLON**  
On all sessions D.J. Erskine

## THE STAR HOTEL \* CROYDON

Friday, October 3rd, 8-11  
**FREEDOM**  
(Ex. Procol Harum)  
Next Friday:  
THE VILLAGE  
D.J. KEITH PEMBERTON LIGHT SHOW Enquiries: Redhill 62270

Monday, October 6th, 8-11  
**EDGAR BROUGHTON**  
Next Mon.: AYNLEY DUNBAR

**DUNSTABLE CIVIC**  
AN EVENING WITH  
**EDGAR BROUGHTON BAND AND STRAY**  
MONDAY, 6th OCTOBER

Seating for 750 Capacity 2,000  
Lic. Bars Adm. 8/-  
OPEN EVERY MONDAY EVENING  
**October 13—NICE**

## LSE Houghton St WC2

Holborn & Temple  
**FAMILY GRAIL**  
Saturday, October 4, 8 p.m. 12/6

## COUNTRY CLUB

50 yards Belisle Park Tube, N.W.3  
**DISCOTHEQUE**  
Every Saturday Night

## KLOOKS KLEK

RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSHIRE, N.W.6  
THURSDAY, OCT. 2nd  
**EAST OF EDEN**  
plus **SONJA** the Belly Dancer whilst in the Bar  
**ERIC LEESE ORGAN DUO**  
Admission ALWAYS 6/-  
Thurs., Oct. 9th—VILLAGE  
Tues., Oct. 14th—FAMILY  
**SOUNDS BY PAT BOLAND**



# MIDDLE EARTH ROAD SHOW

GROUPS  
SOUNDS  
LIGHTS

## WRITING ON THE WALL

### ARCADIUM

Bookings 01-437 3493

# GLOBE CLUB

390-394 BRIXTON ROAD, LONDON, S.W.9  
GRAND OPENING ALL-NIGHTER SESSION  
THIS SATURDAY, 4th OCTOBER, 8 p.m.-4 a.m.  
featuring

## THE COLOURED RAISINS

PLUS  
D.J. KING OSSIE

LICENSED BAR UNTIL 2 a.m.

Sunday, 5th October, 7 p.m.-11 p.m.  
KING OSSIE SOUND

Apply for membership to Secretary at the above address, or 1 Kent House Road, S.E.26

SALFORD UNIVERSITY STUDENTS' UNION  
The Crescent, Salford 5  
WEDNESDAY, OCTOBER 8th

## SCAFFOLD

IN CONCERT 6/-  
FRIDAY, OCTOBER 10th

A NIGHT OF FAMILY ENTERTAINMENT WITH

# FAMILY

STARS OF STAGE AND CIRCUS ★ CLIMAX  
CHICAGO BLUES BAND ★ THIRD EAR BAND  
★ THE ENTIRE SIOUX NATION ★ KILLING FLOOR  
★ THE FAMOUS JUG BAND ★ EDISON'S PHONOGRAPH  
★ MANCHESTER ROAD ★ NOVA EXPRESS LIGHTSHOW  
★ FILMS DISCOTHEQUES, ETC.

8 p.m.-4 a.m. — 15/-  
Direction by White  
Advance tickets from: HIMAN ADISON, SPIN INN, ONE STOP

## STARLIGHT ROOM

BOSTON. Tel: 3579

This Saturday, October 4th

# AMEN CORNER

Bars. Refreshments. Dancing 7 to 12 10/-

## DRAG RACING '69 SEASON'S FINAL

SUNDAY, OCTOBER 5th, 10 a.m.-6 p.m.



Turn off A509 Newport Pagnell-Wellingborough Road at Wallaston, Northants

# SANTA POD RACEWAY

Admission 10/-  
Pit Pass 5/-  
Camping Free

**M.M.E.M. Ltd.** 54 SIDNEY STREET CAMBRIDGE Tel. 0223-61018/61924

Solely representing

## The COMMITTEE

Britain's great "Soul" Show with a new record out now by TONY MACAULAY and JOHN MACLEOD  
"SLEEP TIGHT HONEY" c/w "MEMORIES OF MELINDA"  
Also— SPANGLES MALDOON DISC SHOW  
Remember Radio Caroline's Lunchtime Show!

And— THE STORY BOOK — INTERNATIONAL ROAD SHOW  
CLEM & THE EXOTICS (18th Oct.-18th Nov.) and many more

**M.M.E.M. Ltd.** QUALITY WITH RELIABILITY

Watford College of Technology / Student Union

## The Edgar Broughton Band

WARLOCK PLUS LIGHTS  
Hempstead Road, Watford, Saturday October 4th, 7.30 pm  
Licenced Bar / Admission 10s.

# ZOOT MONEY

— The Long-awaited Return! —  
Bedford College, Regents Park, N.W.1  
+ Other attractions: This Friday, at 7.30 p.m.



**PETE BROWN**  
AND  
**PIBLOKTO!**

BRON AGENCY LIMITED  
20/31 Oxford St., London, W.1. GER 5063/6

# FRESH

SOLE REPRESENTATION: P.J.B. MUSICAL ENTERPRISES  
PHONE: 01-561 0911 OR UXB 34737

## LIVE AT THE FAIRFIELD

Fairfield Hall, Croydon  
Manager: Thomas J. Pyper, M.I.M. Ent.  
Friday, 17th October, 7.45 p.m.  
JOHN & TONY SMITH PRESENT  
MIXED MEDIA CONCERT

## THE NICE

with  
**THE SINFONIA OF LONDON**  
conductor  
**JOSEPH EGER**  
(Conductor of the Symphony of New York)  
plus Special Guest Stars  
**KING CRIMSON**

Seats: 25/-, 20/-, 17/-, 15/-, 12/-. Bookable in advance from Box Office, Fairfield Hall, Croydon, Tel. 688 9291. Open 10 a.m.-8 p.m.

# TITUS GROAN!

Management — Weasel, 0702-521370

## EDGAR BROUGHTON BAND and friends THANK

Peter Jenner, Andrew King, Linda Kattan, Sumi Jenner, Ian Tilbury, Wendy King, Terry Yason, Sam Cutler, Stuart Lyon  
and the many others concerned with

**BLACKHILL ENTERPRISES**  
for a good year. Love for  
Charlie Watkins, Roger Eagle (Congratulations), Hugh Nalan, John Peel, Malcolm Jones, Ricky-Comet, Hoppy, Michael Alfendare, Angels and People — ALSO

**SPECIAL LOVE AND THANKS TO MUM & DAD**

MIDDLE EARTH NORTH, Victoria Street, EDINBURGH  
Friday, October 3rd

## GYPSY HARDIN & YORKE

CARGO  
Saturday, October 11th

## JUICY LUCY

(formerly THE MISUNDERSTOOD)  
EAST WEST TRIAD

from Australia Ballad/Folk

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- 15th St. Andrew's, Scotland
- 16th Newcastle City Hall
- 17th Albert Hall
- 18th R.A.F. Wittering, Peterborough
- 19th Mercers Arms, Coventry
- 21st 100 Club/Cambridge University
- 23rd Concorde Club, Southampton
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<b>FRIDAY</b> 31st October	BRISTOL, COLSTON HALL 7.30 p.m. Tickets: 7/6, 10/6, 12/6, 15/-, 17/6, 21/-. Available from Box Office, Colston Hall, Bristol (Telephone 21768). Also from Lewis's Travel Bureau, Blackboy Records and Bright's Travel Bureau.
<b>SATURDAY</b> 1st November	BRACKNELL, SPORTS CENTRE 7.30 p.m. Tickets: 5/-, 7/6, 10/-, 15/-, 20/-, 30/-. Available from Sports Centre, Bagshot Road, Bracknell, Berks. (Telephone Bracknell 3955).
<b>SUNDAY</b> 2nd November	LEICESTER, DE MONTFORT HALL 7.30 p.m. Tickets: 7/6, 8/6, 9/6, 10/6, 13/6, 15/6. Available from The Municipal Box Office, Charles Street, Leicester (Telephone 27632). Also from Arthur Kimbrell, 38 Rugby Road, Hinckley, Leicestershire (Telephone Hinckley 3563 & 4786).
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<b>WEDNESDAY</b> 5th November	GLASGOW, CITY (GRAND) HALL 6.45 & 9.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from J. D. Cuthbertson & Co., 21 Cambridge Street, Glasgow C.2. (Telephone Douglas 5382-8).
<b>THURSDAY</b> 6th November	CARLISLE, MARKET HALL 8.0 p.m. Tickets: 10/-, 15/-, 20/-, 25/-. Available from Coach House Club, Allenwood House, Heads Nook, Carlisle. Also from E. T. Roberts Ltd., Lowther Street, Carlisle, and by post only from J. M. Smith Esq., 17 Knowe Road, Stanwix, Carlisle.
<b>FRIDAY</b> 7th November	NEWCASTLE, CITY HALL 7.30 p.m. Tickets: 7/6, 10/-, 12/6, 15/-. Available from Box Office, City Hall, Northumberland Street, Newcastle-upon-Tyne 1.
<b>SUNDAY</b> 9th November	CROYDON, FAIRFIELD HALL 7.30 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from Booking Office, Fairfield Hall, Croydon (Telephone CRO 9291) open 10.0 a.m. to 8.0 p.m. Also from all usual agents.
<b>MONDAY</b> 10th November	PORTSMOUTH, GUILDHALL 8.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from Guildhall Box Office, Portsmouth (Telephone Portsmouth 24355) open 10.0 a.m. to 8.0 p.m. daily except Sunday. Also from Byngs Luxury Coaches, Angerstein Road, North End, Portsmouth; Morants, Chichester; Davis World Travel, Fareham; Skinner & Rea Ltd., Bognor; International World Travel, West Street Arcade, Havant; International World Travel, Ryde, Isle of Wight; Teagues, High Street, Ryde, Isle of Wight; Lee (Solent) Records, Marine Parade West, Lee-on-the-Solent.
<b>TUESDAY</b> 11th November	ST. HELENS, THEATRE ROYAL 7.30 p.m. Tickets: 10/-, 15/-, 17/6, 21/-. Available from Theatre Royal Box Office, St. Helens, Lancs. (open 10.30 a.m. to 2.0 p.m. & 5.30 p.m. to 8.0 p.m. — Telephone St. Helens 28467). Also from Crane's Box Office, Crane & Son Ltd., Hanover Street, Liverpool 1 (Telephone Liverpool Royal 4714) and St. Helens Industrial Co-Op Society, Travel Dept., Helena House, St. Helens, Lancs. (Telephone St. Helens 26281).
<b>WEDNESDAY</b> 12th November	HEMEL HEMPSTEAD, PAVILION 8.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from Box Office, Pavilion, Hemel Hempstead, Herts.

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