

Melody Maker

OCTOBER 11, 1969

1s weekly

'I'll Never Fall In Love Again' hits No 1

BOBBIE-TV

DATES HERE



In this week's
Melody Maker



David 'Space
Oddity' Bowie
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Daltrey—why I'd
stop singing
page 5



Spector speaks
centre pages

BOBBIE GENTRY, the glamorous singer from Chickasaw County, Mississippi, has at last smashed her way to No 1 in the MM chart.

In just five weeks, Bobbie has made it with "I'll Never Fall In Love Again," the Burt Bacharach-Hal David hit from the current West End show, Promises, Promises (see page 6).

Bobbie's single might never have been released in Britain but for the enterprise of Capitol Records here. The song, one of the tracks on her "Touch 'Em With Love" album, was issued as a long-shot single bet — and it has paid off.

It has proved to be Bobbie's biggest-ever British single. Far bigger, even, than her previous smash, "Ode To Billie Joe," issued just two years ago. Yet "I'll Never Fall In Love Again" has not yet been released as a single in the States.

Stanley Dorfman, BBC producer who handled Bobbie's recent TV all-colour series, was hoping to bring in Bobbie on October 19 to record a guest spot in the new Peter Sarstedt series, "But she has big TV commitments in the States at that time," Stanley told the MM on Monday.

Other TV shows are also planning to star Bobbie Gentry, and at presstime negotiations were under way to fly her in.

Said a spokesman for Capitol Records: "There's still a chance that she will make a trip to Britain very soon."

CLAPTON WITH DELANEY, BONNIE

ERIC CLAPTON is to tour with top American band Delaney and Bonnie, and will make an Albert Hall concert appearance with them and probably George Harrison in December.

Clapton befriended and recorded with the group on Blind Faith's recent U.S. tour, and he has instigated their trip here, to be organised by the Robert Stigwood Organisation.

They arrive on November 9 and will stay at Eric's Surrey home for two weeks' rehearsal. They will make concert appearances in Germany and Paris, and at London's Albert Hall in early December.

Clapton described Bonnie and Delaney as "the best band in the world."

Basie-Bennett tour



COUNT BASIE

THE Count Basie Orchestra and singer Tony Bennett are returning to Britain for a nationwide tour next May.

The Count and his band will be here for around three weeks and will do nine dates with Tony Bennett. The remaining dates will star the band as a solo attraction.

The Count opens with Tony at the Free Trade Hall, Manchester, on May 9. This will be followed by another Basie-Bennett concert at London's Royal Festival Hall on May 16.



TONY BENNETT

Melody Maker POP 30

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

POP 30 PUBLISHERS

1 Blue Sea/Jac; 2 Burlington; 3 Copyright Control; 4 Shapiro Bernstein; 5 Shadown; 6 Feldman; 7 Screen Gems; 8 United Artists; 9 Abigail; 10 Acuff-Rose; 11 Apple; 12 Carlin; 13 Essex; 14 Immediate; 15 Essex; 16 Shapiro Bernstein; 17 Jobete/Carlin; 18 Shapiro Bernstein; 19 Jobete/Carlin; 20 Cyril Shane; 21 Fleetwood Music; 22 Grant; 23 Carlin; 24 Cyril Shane; 25 Jobete/Carlin; 26 Carlin; 27 Jobete/Carlin; 28 Mirage; 29 Kirshner; 30 Saharet.

top twenty albums

- 1 (1) ABBEY ROAD Beatles, Apple
- 2 (3) JOHNNY CASH AT SAN QUENTIN Johnny Cash, CBS
- 3 (2) BLIND FAITH Blind Faith, Polydor
- 4 (10) THROUGH THE PAST DARKLY Rolling Stones, Decca
- 5 (4) STAND UP Jethro Tull, Island
- 6 (5) HAIR London Cast, Polydor
- 7 (6) NICE Nice, Immediate
- 8 (8) OLIVER Soundtrack, RCA
- 9 (7) NASHVILLE SKYLINE Bob Dylan, CBS
- 10 (10) 2001 Soundtrack, MGM
- 11 (9) FROM ELVIS IN MEMPHIS Elvis Presley, RCA
- 12 (12) ACCORDING TO MY HEART Jim Reeves, RCA
- 13 (13) SONGS FOR A TAILOR Jack Bruce, Polydor
- 14 (19) LED ZEPPELIN Led Zepplin, Atlantic
- 15 (—) THEN PLAY ON Fleetwood Mac, Reprise
- 16 (17) LOOKING BACK John Mayall, Decca
- 17 (19) THE SOUND OF MUSIC Soundtrack, RCA
- 18 (—) THE WORLD OF MANTOVANI Vol 2 Mantovani, Decca
- 19 (—) SSSSH Ten Years After, Deram
- 20 (—) THE WORLD OF VAL DOONICAN Val Doonican, Decca

u.s. top ten

- As listed by "Cashbox."
- 1 (2) LITTLE WOMAN Bobby Sherman, Metromedia
 - 2 (4) JEAN Oliver, Crewe
 - 3 (1) SUGAR, SUGAR Archies, Calendar
 - 4 (3) EASY TO BE HARD 3 Dog Night, Dunhill
 - 5 (8) THIS GIRL IS A WOMAN NOW Gary Puckett, Columbia
 - 6 (—) SUSPICIOUS MINDS Elvis Presley, RCA
 - 7 (8) EVERYBODY'S TALKING Nilsson, RCA
 - 8 (9) I CAN'T GET NEXT TO YOU Temptations, Gordy
 - 9 (5) HONKY TONK WOMAN Rolling Stones, London
 - 10 (—) I'M GONNA MAKE YOU MINE Lou Christie, Buddah

CTA TO PLAY EXTRA LONDON DATE

CHICAGO TRANSIT Authority — who, as stated in last week's MM, are playing two concerts at the Royal Albert Hall — have this week been booked for another London date.

It takes place at the Revolution, London, on Tuesday, December 2. The Albert Hall concert follows two days later — on December 4.

Chicago Transit Authority are also playing a provincial date on December 3 — at the Palace, Manchester. Election are supporting attractions on these dates.

On December 5, Chicago Transit Authority leave for dates on the continent, which include two appearances at the Olympia, Paris, on December 8 and 9.

COLOSSEUM CHANGE

GUITARIST DAVE "Clem" Clemson, formerly the leader of Bakerloo, has replaced James Litherland with Jon Hiseman's Colosseum.

Hiseman commented: "James' prolific writing talents have taken a direction differing from the musical basis upon which Colosseum was founded."

"It has been amicably agreed that he should leave to form his own band."

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

SAM AND DAVE TOUR

SAM AND Dave, Joe Tex and blind singer Clarence Carter kick off a 21-day European tour in London on Thursday, November 14.

The full itinerary was being fixed at presstime, but the two concerts on November 14 will probably take place at the Odeon, Hammersmith.

The Sam and Dave tour takes the place of the visit by the Box Tops, who have now put back their British visit until the second week in January.



SAM AND DAVE: twenty-one day European tour

REGGAE HOT 20

- THIS LAST WEEK
- 1 (2) BAFF BOOM The Tennors, CRAB-26
 - 2 (3) IF IT DON'T WORK OUT Pat Kelley, GAS-125
 - 3 (6) MY WHOLE WORLD IS FALLING DOWN Ken Parker, BAMBOO-1
 - 4 (1) HOW LONG WILL IT TAKE Pat Kelley, GAS-115
 - 5 (7) MAN ON MOON Derrick Morgan, CRAB-30
 - 6 (4) WET DREAM Max Romeo, UNITY-503
 - 7 (10) HISTORY Harry & Rodcliffe, Camel-26
 - 8 (5) SEND ME SOME LOVING Derrick Morgan, CRAB-21
 - 9 (8) SAVE THE LAST DANCE Laurel Aitken, NU BEAT-039
 - 10 (16) STRANGE Bobby Dobson, PUNCH-4
 - 11 (9) SOCK IT TO ME SOUL BROTHER Bill Moss, PAMA-765
 - 12 (12) THROW ME CORN (Instrumental) Ronny Williams, GAS-120
 - 13 (14) SUNNYSIDE OF THE SEA Slim Smith, Unity-524
 - 14 (11) WHAT AM I TO DO Tony Scott, ESCORT-805
 - 15 (17) GIRL WHAT ARE YOU DOING TO ME Owen Gray, CAMEL-25
 - 16 (13) TOO EXPERIENCE Winston Francis, PUNCH-5
 - 17 (18) PEYTON PLACE Donald Lee, UNITY-519
 - 18 (18) DOCTOR ZAPPA TOO Sound Dimension, BAMBOO-5
 - 19 (23) SHOO BEE BOO BEE Laurel Aitken, NU BEAT-043
 - 20 (19) THROW ME CORN Winston Shan, BULLET-399

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JUDY new single due

JUDY DUE IN BRITAIN NEXT MONTH

JUDY COLLINS arrives in Britain next month for television and personal appearances. She has a new single "Chelsea Morning" released on Friday.

She arrives in Britain on November 11 to guest with Alan Price and Georgie Fame in The Price Of Fame and also appears on the Tom Jones show.

Judy appears in concert at London's Royal Albert Hall on November 14.

FARE SINGER HURT

TREVOR BRICE, lead singer of Vanity Fare, was admitted to St Stephen's Hospital, Fulham, London, on Saturday for an operation on his knee. He is likely to remain indisposed for two weeks, and the rest of the group are taking a holiday during this period.

Trevor's knee injury occurred when he fell off stage at Newark, Nottinghamshire, three weeks ago, and the trouble has flared up.

GEORGIE FAME and American singers **Delaney and Bonnie** will star in a special concert at the Royal Albert Hall, London, on October 27, in aid of food and medical supplies for Biafra.

This will be Delaney and Bonnie's first trip to Britain, following the success of their Elektra album, "Accept No Substitute."

Also on the bill for the concert are organist Jimmy McGriff's quartet and a Biafran dance group.

The concert is part of a Biafra Week organised by a group called Biafra '69, and another of the week's events will be a Biafra Ball at Madame Tussaud's on October 31, featuring the Graham Bond Initiative — after their gig at the Marquee on the same night — Sam Gopal, and Gypsy.

NEW PHILIPS LABEL

PHILIPS RECORDS are launching a new "progressive" label, Vertigo, on November 7. It is designed to feature new and established avant-garde pop groups and both visually and musically is aimed at the growing market for this type of pop material.

Initial release consists of three LPs. They are Jon Hiseman's Colosseum, with their "Valentyne Suite" album, plus LPs by Juicy Lucy and Manfred Mann Chapter Three.

Subsequent albums and singles will feature both British and American artists, among them Rod Stewart, the lead singer with Jeff Beck, and Mother Earth.

Vertigo albums retail at 37s 6d and feature a specially designed label that produces a visual effect in

FAME—DELANEY AND BONNIE FOR CHARITY

keeping with the title. The whole Vertigo packaging scheme has been designed by young students, at whom the records are primarily aimed.

BEACH BOYS JOIN

IT IS "almost certain" that the Beach Boys will join the bill of the Save Rave, a charity pop concert in aid of the Invalid Children's Aid Association.

Other new names for the concert, which take place in the London Palladium on November 30, are Marmalade, the Graham Bond Initiative, the Equals, Magna Carta, David Bowie, Karen Young, the Gojo Dancers, and compare Dave Cash.

They join the previously-announced bill of Dusty Springfield, the Settlers, Grapefruit, and the Don Evans Orchestra.

Negotiations with the Beach Boys are in their final stages, and their appearance depends on them being able to get enough shows in Europe to cover the cost of the trip.

Booking for the show begins on Monday. Tickets, from five shillings to ten guineas each, may be obtained from the ICAA at 126 Buckingham Palace Road, London SW1.



FAME aid for Biafra

at various stages of completion but three are already tied up.

"We're planning another single after the style of 'Bouree' for the French market where 'Bouree' has reached No 2 in the charts. We've never had a holiday yet so we're definitely taking two weeks off — one at the end of this tour and another week at Christmas."

Jethro Tull leave for a four-week American tour this month and in February they fly out again on a tour of the States and Europe.

FIRST KING CRIMSON LP

KING CRIMSON release their first album "In The Court Of The Crimson King" on Island tomorrow (Friday). A single of the title track is to be rush released on the same day.

The group start a two-month tour of America at the end of this month. They will appear at the Boston Tea Party, the Kinetic Playground, Chicago, Detroit and both Fillmores. Their concert at the Fillmore East on November 21 and 22 will be with Joe Cocker.

Remaining British dates for the group include: York today (Thursday), City of London (10), London College of Printing (11), Croydon concert with the Nice (17), Dagenham (18), and London's Implosion (19).

in brief

STUART LYONS, promoter at London's Country Club, Hampstead, takes over the running of Wood Green Jazz Club at the Fishmonger's Arms, from Art Saunders, who is retiring from activities at the Fishmonger's Arms after 23 years. But Art may find new premises.

Art's last night will be with Alan Elsdon's Band this Sunday. Stuart will continue the club's traditional jazz policy on Sundays and run blues nights on Tuesday and Friday.

Drummer Laurie Allen, who has worked with groups in Germany, is to join Battered Ornaments.

Radha Krishna Temple, currently at No 11 in the chart, have been added to Humble Pie's tour due to open yesterday (Wednesday) at Coventry. Also on the tour are Love Sculpture and David Bowie, at 13 in the chart with "Space Oddity."

Dave Clark plays the lead in a film, The Instructor to be made next spring.

Joe Cocker makes his first London club appearance in a year at the Pheasantry, King's Road, this Saturday. Joe goes to America on a two-month tour on October 13.

The Trade Winds, the largest pub with ballroom to be built by Mitchells and Butlers Brewery since the war, is launching an entertainment policy in its Boston lounge every Monday, Thursday, Saturday and Sunday. The pub will be officially opened by the Lord Mayor

of Birmingham, Alderman Neville Bosworth, next Wednesday (15).

P. P. Arnold's first disc since Bee Gee Barry Gibb became her recording manager is released next week. Title: "Bury Me Down By the River."

Matt Monro returns from his tour of the Philippines and Australia on October 14. Five days later he records for ATV's Tom Jones Show.

BBC-TV present a big-band programme on alternate Fridays from October 24. Shows will be televised from Mecca Ballrooms in London (Lyceum); in Bradford, Glasgow, Portsmouth, Coventry (Locarnos) and from the Ritz, Manchester. Bands include Ray McVay and Phil Moss, and the NDO.

Keith Relf's Renaissance, the group formed by ex-Yardbird Keith, have signed with Elektra Records.

Louis Armstrong, Ella Fitzgerald, Ray Charles and the Edwin Hawkins Singers are among guests during the new Andy Williams BBC-TV series starting next Monday (13). First show stars Blood, Sweat and Tears plus Petula Clark.

Desmond Dekker's follow-up to his hit, "It Mek" is out on October 31. Title, a reggae by Desmond, is "Come Here."

Birmingham's Cathedral group have signed a contract with Don Arden's management company, Aquarius, guaranteeing them £25,000 during the next 12 months.

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AITKEN DELAY

RELEASE OF a new single from ska singer Laurel Aitken has been delayed because of trouble finding a company to press the record which has been described as "suggestive and touching on pornographic."

The single "The Rise And Fall Of Laurel Aitken" will now be released on November 7 on the JJ label, part of the Dr Bird group of record companies. It will be pressed in Sweden.

A spokesman for the Dr Bird label said that several British companies had refused to press the record which they described as "pornographic." Label chief Graham Goodall contacted a Swedish firm who will now press the disc.

JETHRO ALBUM

JETHRO TULL are planning ahead to their next album and to the first holiday they have had time to grab since the group was formed just under two years ago.

Leader Ian Anderson said: "Our next album will come out in January on our own Chrysalis label and the tracks, all my own compositions, are

PARIS POP AND JAZZ FESTIVAL

A MASSIVE, five-day pop and jazz festival featuring artists ranging from Frank Zappa, Ten Years After, and Nice to Archie Shepp, John Surman, and Don Cherry, will be held in Paris at the end of October.

Called the Actual Music Festival, organised by BYG records of Paris and Ricard, the drinks firm, and sponsored by Radio Tele Luxembourg, it will be held in the Parc de St. Cloud, from October 24 to 28.

The shows will be introduced by Frank Zappa and French deejay Pierre Lattes. Some sixty hours of music will be provided and tickets can be obtained in London from BYG records at 6 New Compton Street.

The roster of artists includes Captain Beefheart, Steve Lacey, Ten Years After Colosseum, Aynsley Dunbar's Retaliation, Pink Floyd, Freedom, Keith Relf's Renaissance, Nice, Caravan, Blossom Toes, Pretty Things, Chicken Shack, Yes, David Allen, Soft Machine, East of Eden, Fat Mattress, Sam Apple Pie, and Zoo.

Jazz artists will include Sunny Murray, Pharoah Saunders, John Surman, Dave Burrell Big Band, Joachim Kuhn, Archie Shepp, Chris McGregor, Free Jazz, Art Ensemble of Chicago, Alexis Korner and Kenneth Terrode.

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HOWLIN' WOLF Burnett, blues singer and harmonica and guitar player, begins a 17-day tour of Britain on October 24 at the Blues Loft, High Wycombe, and London's Lyceum in the Strand.

Wolf will be touring with the Junco Partners until November 9, when they close in Glasgow. The rest of their dates are as follows: Roundhouse, Dagenham (25), Boat Club, Nottingham (26), Aurora, Gillingham (27), London's 100 Club and Bag O' Nails (28), Southampton University (29), Bull, Richmond (30), Lancaster University (31), London School of Economics (November 1), Anabel's, Sunderland (3), Top Deck, Redcar (4), Cardiff University (5), London's Marquee and Speakeasy (6), Salford University (7), Civic Hall, Guildford (8).

MOVE OPEN IN U.S.

THE MOVE'S delayed American tour finally got under way last week when they opened in Detroit. They will be touring for three weeks. The group ran into trouble

Howling Wolf tour opens this month

three times during the past year when they were due to visit the States. Their current trip was delayed for two weeks when difficulties arose with visas and bookings.

This week the group play Whiskey A-Go-Go, Los Angeles, before moving on to Chicago and New York.

JUKE BOY TOUR

WELDON JUKE Boy Bonner, American one-man-band blues artist currently touring the Continent with the American Folk Blues Festival '69, begins an extensive British tour at the end of this month.

Juke Boy will arrive in Britain on October 26 and commence his tour at High Wycombe's Blues Loft on Friday (31). The rest of the dates are: Godalming (November 2), Peterborough (3), London's 100 Club (4), Banbury (6),



WOLF opens in London

Guildford (8), 100 Club (11), Chesterfield (12), Belfast (14), London's Studio 51 (16) and King's Head, Fulham (17), Leeds (19), Manchester (20), Swansea (21), Glasgow (25), Perthshire (26), Ipswich (28), Wake Arms, Essex (30), 100 Club (December 2), Dublin (3), Brighton (4), London's Conway Hall (5).

O.C. JOINS HERB

AMERICAN SINGER O. C. Smith, who had a British hit with "Son Of Hickory Holler's Tramp," will do the first half of Herb Alpert's British concert at the Royal Festival Hall, London, on November 14. Alpert and the Tijuana Brass will play the entire second half.

ZEPPELIN DATE

LED ZEPPELIN are to play New York's famed Carnegie Hall on October 17 before starting a three week tour of America. They fly to America from France where they star in a special concert at the Paris Olympia tomorrow (Friday).

After America the group return to Britain where they will record their first ever

single and lay down tracks for their third album. Their second album will be released in Britain later this month following delays caused by the loss of the sleeve artwork.

Advance orders for the second album Led Zeppelin 2 already exceed 400,000 copies in the States. Their first album is now top of the Australian charts and is in the MM album chart.

BERT TRIBUTE

BRITISH JAZZ stars are rallying to support the benefit night for trumpeter Bert Courtney, who died last month.

The benefit, for Bert's widow, Kathy Stobart and their three children, is being held at London's 100 Club on Monday, October 20, from 7.30 to midnight.

Those appearing included — at presstime — Humphrey Lyttleton and his Band, with former members Wally Fawkes and Keith Christie, plus pianist Mike Pyne.

Don Rendell, Stan Robinson and Ian Carr will play at the benefit, and others appearing include Dave Green, Trevor Tomkins, the Tubby Hayes Trio, Eddie Taylor, John Picard, and members of the Ted Heath Orchestra.

PICKETT IN LONDON

WILSON PICKETT flew into London on Tuesday to record an appearance on ATV's Tom Jones Show, which will be screened in Britain on November 30.

During his two-day stay in London, Pickett also discussed his next tour of Europe, which will take place next year. The tour will include five or six concerts in Britain.

LOUIS ARMSTRONG, after a year of complete retirement, resumed his professional career briefly to tape an appearance on the Andy Williams TV show. A few other such dates are now being lined up. Joe Glaser, late president of Associated Booking Corporation and Louis' manager since '35, left his shares in International Music Inc to Armstrong.

AFTER 12 years with the Acker Bilk band, drummer Ron McKay has left on account of a disagreement with Bilk about musical policy. His place has been taken by Johnny Richardson, bandleader and former drummer with Alex Welsh, Terry Lightfoot and Cy Laurie. John Mortimer (tmb) is now the only original member left with Ack.

ALAN ELSDON plays a new jazz venue, the Royal Exeter Hotel, Bournemouth, on Monday night (13). . . . Jazz Workshop on Sunday (BBC Radio 1 and 2) presents a farewell tribute to John Surman, off to the Continent shortly. It will be compered by Mike Westbrook.

THE Spontaneous Music Ensemble — drummer John Stevens and altoist Trevor Watts — have been Wednesday residents at the Marquee Club, London, from yesterday, opposite the Circus rock group.

A YEAR ago the Fylde Coast Jazzmen took up residency at the Dixieland Palace on Blackpool's Central Pier. They have now accepted a contract renewal until Whitsun, '70.

US JAZZ singer Jimmy Witherspoon will return to Britain for two

JAZZ NEWS

weeks next month, beginning at London's Marquee on November 20. . . . Dick Morrissey with the Terry Smith Organ Quartet play the Three Tuns, Beckenham, on Thursday (16). Mike Westbrook's Sextet officiate the following week. . . . the Bird-Curtis Quintet, winners at this year's Dunkirk Festival, came fourth out of 45 bands at the Zurich Jazz Festival competition.

ALEX WELSH pianist Fred Hunt dropped into the Fox And Heath, on Sunday for the Sussex Jazz Society's fifth birthday celebration. Hunt, who says he was sassing the Sussex scene, wants to move from London. Rumour has it, though Fred isn't saying, that he may be looking for a country pub.

SINGER Beryl Bryden appears with the Dave Jones group at the Goat, St Albans, on Sunday (12) and with the Monty Sunshine Band at the Red Lion, Hatfield (13).

THE London Jazz Centre Society kicks off its winter concert series with Stan Tracey's "Seven Ages Of Man" suite, performed by the pianist's big band at the Old Theatre, LSE, on October 16.

THE Barbara Thompson-Art Themen Quintet plus Bob Downes Open Music are at the 100 Club, Oxford Street, on Monday (13).

New Plastic Ono Band single

THE PLASTIC Ono Band will have a new single out on the Apple label this month.

Titled "Turkey," it features John Lennon, Eric Clapton, Klaus Voorman, and Ringo Starr. The flipside is titled "Don't Worry Kyoko" — a reference to Yoko Ono Lennon's daughter.

Also out this month on Apple, and again with no firm release date, is Billy Preston's new single: two tracks from his recent album, titled "Everything's All Right" and "I Wanna Thank You."

The Plastic Ono Band's album, "Live From Toronto," is promised for release in mid-November. Recorded at the famous Toronto concert last



CLAPTON: Plastic Ono album

month, it features Mr and Mrs Lennon, Clapton, Voorman, and drummer Alan White.

MARMALADE TO SIGN

MARMALADE WERE this week expected to sign a

contract worth more than £100,000 with Decca, as their recording contract with CBS has now expired.

Decca have already booked studio time for the group, who have just returned from a tour of Sweden. They are due in the studios for eight days this month and it is hoped they will complete a new single and album.

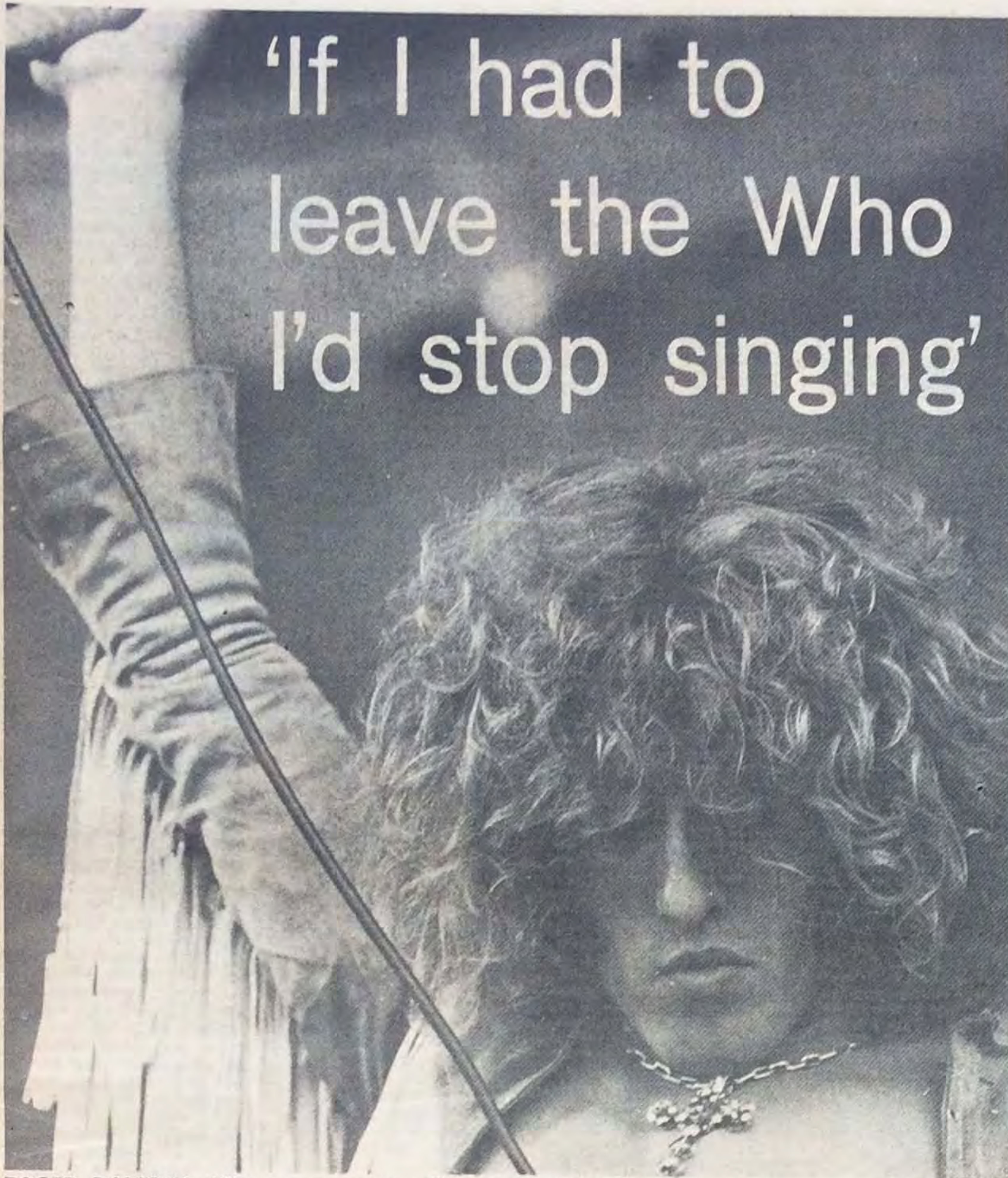
Dates set for the group this week include Bradford (9), Newcastle (10) and Nottingham (11). Details have now been finalised for the group's American tour at Christmas. They leave on December 20 for cabaret and ballroom appearances that last until January 13.



TERRY REID IS SUPERLUNGS!

COLUMBIA SCX 6370





'If I had to leave the Who I'd stop singing'

BESIDES BEING the Age of Aquarius, this is also the age of the supergroups, when bands split up to reform in myriads of diverse combinations.

Despite that, it's possible that the best performing group in the world has been together, with no changes in personnel, for about five years.

I refer, of course, to those masters of rhythm and versification — the Who.

Last weekend I journeyed into deepest Berkshire to ask Roger Daltrey, the Who's amazing singer, the secret of their solidarity and success.

On alighting from the train at a tiny rural station, Roger met me in a stunning silver-grey Chevrolet Corvette. The ride which ensued cannot be described, and I can only say that, for about five minutes, I shut my eyes tight and prayed like mad.

After much engine-revving and tyre-squealing we arrived at Roger's beautiful old cottage, where I gratefully accepted a tumbler of whisky to soothe the shattered nerves.

After admiring the oak beams, the open fire, and the pair of mongrel dogs, I got round to asking him why the group had stayed together so long.

"It's because we don't see each other when we're not playing," he said. "Socially, we go in four different directions.

"The supergroups will strangle each other. I've got great sympathy for someone like Clapton — all he wants to do is be a member of a group, just like anyone else. But he'll never be allowed to be that, because he'll always be pushed into the limelight."

Roger ascribes much of the group's continuing popularity to their fans, of whom he says: "We've got the best set of fans in the world. They're true fans, and they know we're an honest group and we're not hyping them. They're not just screaming

EXCLUSIVE INTERVIEW BY RICHARD WILLIAMS

tennyboppers — they know where we're at."

Would Roger ever consider quitting the Who to sing with another outfit?

"If I had to leave the Who, I'd stop singing. Supergroups are all very well, but after a while it must change your head.

"Going to the States did a lot for us. We had a period when we were very lazy and didn't do anything new, but I think America shook us out of that."

Although brilliant on record, the Who somehow seem to come alight on stage, and my colleague Alan Lewis describes their recent performances at the Fairfield Hall, Croydon, as "the best 'live' show I've ever seen by a group."

Commented Roger: "I like recording, but stage work is the best. I can really let go, and I guess it's something to do with the audience and the adrenalin.

"Until two years ago, all our energy was concentrated just on keeping the group together, and we had a lot of problems because we didn't get on well.

"As you can imagine, it was difficult to come up with new things when we were using up all our energy trying to prevent a split.

"But then we grew up practically overnight, and now there's a complete understanding, socially and musically. We can play what we want, and the rest of the group follows.

"The trouble with recording is that you have to sacrifice concerts to do ses-

sions, and we're basically a performing group.

"Next year we're going to limit ourselves to one concert a week, which means that the fans will still be able to see us, and that we'll have more time to record."

The Who's current problem seems, to an outsider, that of producing something to equal 'Tommy', Pete Townshend's epic opera which appeared earlier this year on a double-album.

"I'm sure we can top 'Tommy'," said Roger. "In fact we do it better on stage than we did on record.

"We've got a lot of ideas for the future, which I can't talk about in case they don't come off. But I think that for the next album we could get away with just an LP of songs, and maybe after that we'll do another opera."

On the subject of "Tommy," I asked Roger if the group had difficulty in learning Townshend's complex songs, and how they finally arrived at the form of their performances.

"Pete's songs are really fantastic — if you don't get right inside them, they have a tendency to go over your head," he replied. "But they come naturally, and they're not difficult to learn.

"'Tommy' has given Pete the recognition he really deserved, and it's made pop mean so much more than it did before. It's made a lot of people realise that there's more to pop than they thought.

"Pete has the knack of being able to write songs which are dead right for the time, but which still apply years later. We've just put 'My Generation' back into the act and it still sounds just as valid as it ever did."

With that, we strolled outside to look round Roger's garden, admiring the miniature waterfall he had installed himself the day before and the crab-apples growing up the wall of the house.

Then a quick trip back to the station, and I was left to reflect somewhat breathlessly on the mundane prospect of driving up to the Midlands that night at a solid 65 miles an hour.

ROGER DALTREY: 'The super groups will strangle each other'

Here they come! Juicy Lucy

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ANDERSON: "We're lucky"

TALKING TO THE YES MAN

"POP is the worst thing to happen since Suez," a public school headmaster was alleged to have remarked recently.

Sad, because the young people involved in making pop are often far more socially and morally aware than a public school headmaster would ever allow himself to believe.

John Anderson of Yes, is a quietly spoken pop singer from the North, a sitting target for misinformed abuse.

Says John: "Life gets faster and harder all the time. People need pop music with all its volume as a stimulant. But people also listen to pop now as a serious music form."

"When we play concerts with groups like the Nice, Fairport Convention and Ejection, people really listen to the lyrics."

"Pop is a very exciting business and we're all very lucky to be in the position of having more freedom to do what we like than others have had."

"What we do — we like and people enjoy. We give them music that can create different moods and feelings

I write meaningful lyrics, not just pop songs. "When you think of the life span we have given to us, if everybody made an effort, we really could get rid of war and starvation and make peace and better living a reality. Each individual knows the difference between good and bad in life."

"I wrote a song called 'Prophet,' about a man everybody follows, like people follow Dylan and the Beatles. But he tells them they should find and believe in themselves and be their own prophets and not just follow like sheep."

"This is the way our music is going. It used to be all bank, bang and zap pow, but now we want to tell people something, and still be exciting. We hope to make audiences think."

"I like to talk to the audience about the numbers first — I suppose I sound as if I am in a pulpit. But each group is doing its own thing — Spooky Tooth, King Crimson — oh, so many bands, doing so many good things it knocks me out."

"One day I'd like to see all the bands get together and create something — do a complete show together. Maybe we're not ready for it yet, but in a few years time. . . . Why not have four organists and four guitarists from each group, playing together and separately — yeah, and four drummers as well!"

"We could write music together — spend a couple of months planning and rehearsing. Then take it round the world with a big light show, and make audiences everywhere feel good. Let it run for six hours and let people forget their hang ups. The message would be PEACE."

"The hippies message was peace, but it was terribly sad the way the newspapers tried to incite violence against them in the Piccadilly affair. I suppose they had to do it to sell papers, but it's pretty degrading."

"There are two categories of hippies — the drugies who con people and live off the real hippies who are very genuine, seriously concerned people. I think the Government should have helped them instead of attacking them." — CHRIS WELCH.

caught in the act

Pentangle move on



JANSCH: huge applause

FROGGATT

OVER 90 minutes of "The Voice and Writing of Raymond Froggatt" at the Belfry at Sutton Coldfield on Saturday must have been enough for even the group's most ardent admirers.

It became heavy going after a while as the four-piece Raymond Froggatt group and a 51-piece orchestra conducted by Johnny Patrick worked their way through a programme of compositions varying little in tempo.

True, Froggatt bassist Louis Clark deserves a medal for the mammoth task of writing the arrangements, but the fact remains that his scoring never completely exploited the full potential of the orchestra.

In fact, it was the only instrumental of the evening, a trumpet feature for Alan Downey, that emphasised the colour the orchestra was able to contribute to the music of Raymond Froggatt, given the opportunity.—DENNIS DETH-ERIDGE

ELECTION

DORRIS HENDERSON is the main thing about Election. Her voice is a blackbird which dives and swoops with gorgeous abandon, and yet is carefully controlled and calibrated.

At the Marquee recently she sang a version of the gospel song "God is Near" which was of its kind, sheer perfection. Her versatility was reflected in "The First Of May," which was given a glistening, subdued treatment aided by the careful riffs of the band.

The musicians themselves are not perfect. Pianist/vibist/Hautist Poli Palmer simply did too much, coming on like an infant prodigy, but guitarists George Hultreen and Trevor Lucas play some nice things between them.

Gypsy, a band from Leicester, were also on the bill, and their three-guitar, three-singer line-up creates some tasty moments. But they'll need to get the deficiencies in the bass-drums department sorted out before they start really swinging.—RICHARD WILLIAMS.

PROMISES

PROMISES, Promises, the new musical at London's Prince of Wales is likely to be in residence for some time. Based on the film, The Apartment, it portrays the rise of a junior executive by the simple expedient of passing on the key of his flat to senior executives who want to dally for an hour or two with young ladies.

But Bacharach's music is not distinguished, except for his hit, "I'll Never Fall In Love Again," but Anthony Roberts, as the young executive, has a likeable personality and the ability to bring credibility to the role. Also the scenery is excellent and fast-changing and the dancing is full of vigour. In short, it has all the ingredients required for a hit West End musical.—JACK HUTTON

CLARKE-BOLAND

THE high swinging Kenny Clarke-Francy Boland powerhouse returned to Ronnie Scott's on Monday and soon repossessed the building. The

THE big danger in super-groups is that they tend to devour their individual members.

It can't have been an accident that the biggest applause at the Pentangle's Royal Albert Hall concert last Saturday was for Bert Jansch's one solo number. For in gaining an acoustic group strong enough to halt the gadarene dash into electronic cacophony, we have undoubtedly lost some of our brightest solo artists.

If music could be written out on balance sheets, we might be able to work out whether our loss has been greater than our profit, for the Pentangle certainly merit the packed house they had.

This is a group where every single member is equally important, whether it be Danny Thompson working away at his incredible bass playing, Terry Cox making his drums sing, Jacqui McShee adding a vocal line that is almost purely instrumental in its conception, Bert laying down a solid basis with intriguing arpeggio riffs, or John Renbourn taking most of the solo honours.

As far as the odd acoustics of the Albert Hall allowed me to judge, the group sounded more together than I have ever heard them, which showed up particularly in their final number, "Pentangling," which has become an open-ended vehicle for displaying the group's collective and individual abilities.

Their treatment of traditional material, usually one of their most impressive areas of activity, seemed rather perfunctory, though this may have been because an interval accident robbed their arrangement of "House Carpenter" of the sitar they had planned to use and John backed Bert's banjo with guitar instead. But this couldn't have affected "Bruton Town," which suffered considerably when compared with their recorded performance.

It would be difficult to fault the rest of their programme, however, which topped their recorded work, if anything. The Pentangle appear to be moving on, and it's going to be interesting following them. — KARL DALLAS.

NYJO

PLAYING on the hollowed ground of the Ronnie Scott Club stage was obviously an experience of the highest value for the National Youth Orchestra, who appeared there opposite the Gary Burton Quartet last Thursday.

They made a small mistake in starting the set I heard with Billy Strayhorn's "Chelsea Bridge," which left the individual sections rather too exposed for comfort. But altoist Dick Walter's arrangement of Tubby Hayes' "The Serpent" improved the atmosphere, and the reeds carried off a unison transcription of Hayes' original solo with great panache.

Among the soloists who caught my ear were Paul Newman, a rip-roaring trombonist; Walter, whose Parkerish playing bodes well for the future; Peter Duncan, a flugel man with a warm tone and a nice sense of melody; and a trumpeter whose name I didn't catch but who had a crackling big-band style.

Conductor Bill Ashton nursed the band neatly, but I felt they could have done with a more modern library. Nevertheless, as a training for future careers in jazz, the NYJO is doing a great job.—RICHARD WILLIAMS

FRANK RICOTTI

THE Frank Ricotti Quartet is a beautiful little band, thoroughly integrated and together, and their performance last week at one of the new London Jazz Centre Society's Wednesday evenings at The Goat, St Albans (a superb room for music, this one) held their audience in rapt attention throughout their two hour show.

I find it hard to escape comparison with the Burton group, a comparison from which in my view the local quartet Ricotti (vbs), Chris Laurence (bs, bs gtr), Chris Spedding (gtr), and Trevor Tomkins depping most ably for Brian Spring on drums, emerged very favourably indeed.

Spedding is a marvel of inventiveness — whether running lines in the conventional jazz guitarist's way, or deploying his armoury of electronic effects to build tensions or paint backcloths against which the fleet and nimble Ricotti sounds can be heard to best advantage.

Laurence too is a formidable technician, and on "Some Echoes, Some Shadows," in particular, a tune which oscillated between jazz and rock time, his bass lines were an absolute joy.

A tune like Spedding's "The Twisted Track" which ended the first set, with its wistful, subtly indefinable "country" feel seems to sum up just where this band really scores. Light in textures, yet heavy in feeling, it has much of the quality of today's more popular sounds and yet the technique and taste which the group's musicians bring to bear on this kind of material set them apart quite unmistakably from the banality of much of that which passes for profundity on the progressive pop scene.—CHRISTOPHER BIRD.

ANDY FAIR-WEATHER LOW has taken a brave step in splitting with the highly successful Amen Corner. He has given up the position of number one



Good luck Andy!

teenage idol in order to play better music. He wants to form a blues band and gain a new image.

But in the past there have been many sad cases of lead singers splitting—and fading.

Paul Jones left Manfred Mann and was never the same again. Clem Curtis quit the Foundations—no more hits, and the same fate befell many other aspiring solo stars. So lots of luck Andy!

Washboard Queen Beryl Bryden took her blues men Clifton and Cleveland Chenier and Juke Boy Bonner to London's 100 Club after the blues fest . . . Monks at Woodgreen have asked the Web to hold discussions with Convent schoolgirls. What about we cannot imagine.

Boots

Beware — Middle Earth returns — in a cinema "somewhere in London" Jiving K. Boots denies he was anywhere near the Lyceum.

Naughty Amen Corner — not speaking to their old mates . . . P. P. Arnold and Jim Morris celebrating their first wedding anniversary . . . Georgie Fame completing a blues album with Alan Price.

Maurice Gibb met Frank Sinatra and Peggy Lee in Las Vegas, while Lulu was at the Flamingo.

Jiving K. Boots met Bert Thugg and Marvo the Magician, while his girl Flossie was the Ponders End A Go Go . . . Julian's Treatment signed to Marquee-Martin agency.

Boring

MM advertising dept. football team, the Melads beaten twelve-one by the National College of Food Technology . . . Stuart Lyons complains last week's Raver "boring." That's because his group the — weren't included.

Naomi Rimmon made a director of Orange

Records . . . Raymond Froggatt, who wrote Dave Clark's "Red Balloon" and Cliff's "Big Ship" — two of the worst songs either artist has ever recorded—under consideration for next Engelbert and Dusty singles.

Led Zeppelin's Robert Plant once a member of the Noise Abatement Society — a likely story!

MM's Jerry Dawson confidently predicts the NDO, Scottish Symphony and other BBC orchestras won't be axed in view of the silence of both BBC and MU. "Threatened by the MU with the complete withdrawal of all musicians and admonished by the Government—the BBC stand defeated."

Guards

Andrew Sheehan, formerly with MM, has joined Music Business Weekly as Advertisement Representative . . . Flaming Youth were launched with their new album "Ark 2" a sensational reception at London's Planetarium.

MM photo-journalist Valerie Wilmer complains of being man-handled by Ray Charles' guards.

Reader Linda, back from Leningrad holiday, says she was offered a quid's worth of rubles for one copy of the MM . . . Folkestone deejay Ronnie Day intends breaking the world non-stop disc playing record of 231 hours on October 15. The ears boggle.

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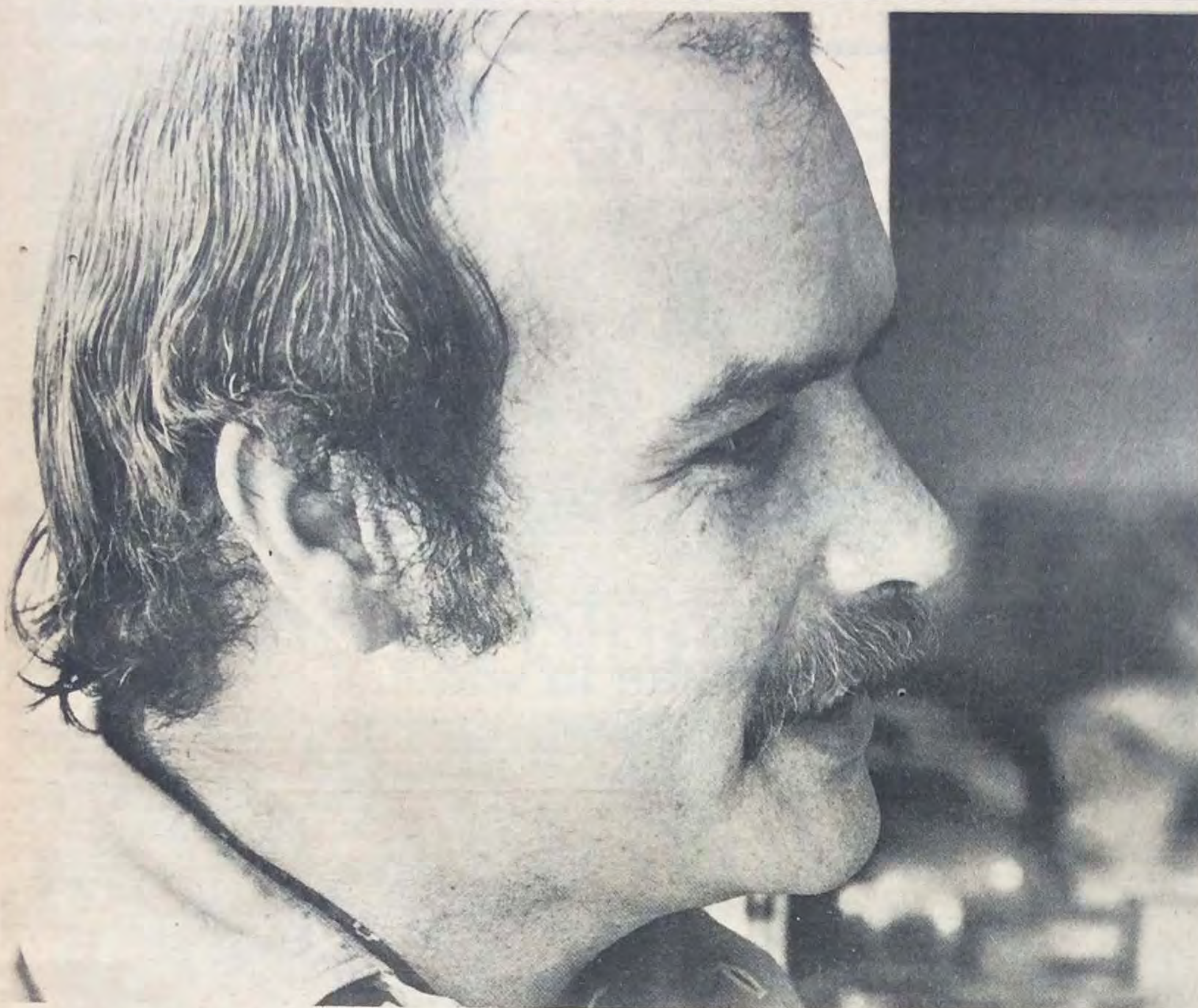
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Suddenly Tom is a very hot property

BY KARL DALLAS

DON'T LOOK now, but that roar of applause you hear is probably greeting a solo folk-singer.

This is tough on people who've been writing the obituary of folk music ever since Bob Dylan went electric, but it's a fact they should have recognised by now — even if they missed the ovation that Tom Paxton got at the Isle of Wight.

It wasn't a folk audience, remember — they looked blank when Dylan paid them the compliment of singing "Wild Mountain Thyme."

This was a hard rock audience, nurtured on electric music and going wild over the simple gentle sound of the human voice with a solo guitar.

Paxton himself still hasn't got his reasons together. Certainly it wasn't anything to do with his "Talking Vietnam Pot-Luck Blues" — he did that as an encore after he'd already got his ovation.

Tom went on as part of the afternoon "graveyard shift," in the doldrums which are inevitable several hours before the billtoppers come on.

"I was the first solo artist, so perhaps they welcomed the contrast," is one of Tom's tentative explanations. "No one expected it, myself included. When it came it was so enormous that I couldn't get it all together and figure out what was happening."

"Whatever the reason, it was very delicious." As well as indicating a trend, the

response he got was certainly an individual tribute to Tom's excellence as a performer. He has been working at the singer-songwriter game since the days when Jac Holzman of Elektra was signing up anyone who could produce a workmanlike lyric and sing it presentably.

Today Tom is virtually the only singer-songwriter of the old school, with the possible exception of Tim Buckley, now in the Elektra stable and he has suddenly become a very hot property indeed.

It's certain that he has never changed his style merely to fit in with current trends.

"I've tried to write songs for the market," he admits, "but they never work. I always tear them up."

I asked Tom if he felt that people were more willing to listen to the words of songs again these days.

"They've always been positive towards the content in songs," he replied. "But these days people are willing to listen to more than just one category of music. A great many rock and roll fans are willing to listen to good folk."

By his consistency throughout the fads and fancies of the past few years, Tom Paxton has earned himself a place in that category for sure.

TOM PAXTON: "I've tried to write songs for the market, but they never work."

SAVOY BROWN.....A Step Further



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jazz scene

FOR some time now Jeff Clyne has been the British bassist most in demand with everyone from nightclub singers to egoless free improvisers, by way of more orthodox jazzmen of most persuasions.

1969 has seen Clyne not only still thriving on the variety of challenges he is called upon to face, but also celebrating the release of his own "Springboard" album on Polydor, on which he is partnered by Ian Carr, Trevor Watts and John Stevens.

"We had to wait three years for 'Springboard' to come out, but I still think it's a good record, though if we did anything like it again — which I'd be very happy to — the music would be more aggressive now. Perhaps it's because I was personally involved in the production, but it's my own personal favourite of all the things I've done."

"We did a lot of group improvising on pieces like 'Love Was Born,' and to me the record really reflects the backgrounds of the people involved. The overall sound stems more from Joe Harriott or Jimmy Guiffre than Ornette Coleman — Guiffre was a big influence in the early days."

The early days of Clyne's free improvising go back to the local "free form" movement of the early 60s. "I got on to free playing in 1961 through the New Departures jazz and poetry sessions with Mike Horowitz and Pete Brown. I still remember how stimulating it was the first time — a concert in Hemel Hempstead with Laurie Morgan, Dick Heckstall-Smith and Graham Bond (who was on alto in those days, of course)."

"Even before then Laurie Morgan and Bobby Wellins used to play free together. Out of that came Bobby's 'Battle of Culloden Moor' which he and Laurie did with Stan Tracey and myself and a big band accompaniment. How Bobby and Stan could

It's Clyne time

do something so far ahead of its time and then never follow it up beats me.

"Then in 1965 I played in a trio with Pete Lemer and John Stevens. That was a good period in my life. We were all interested in the same type of thing, the music was fresh, and I enjoyed it all a great deal. I still do the odd gig with John."

"Taking part in his composition 'Family' with the Spontaneous Music Ensemble at the Arts Lab was a really worthwhile experience, and he and I are on Trevor Watts's Amalgam LP which comes out on Transatlantic this month. But the main things concerning free music at the moment are with the Tony Oxley Quintet."

"Free music is obviously valid — there's as much good music to be made in this form as in any other. I'm amazed at people who still think

avant garde is just shrieking and wailing, and I'm even more alarmed by musicians who play it that way, because there's none of that in Guiffre or Paul Bley. The main enjoyment for me is I find I can play myself more. I like playing the bass, and this gives me the chance to play it in a more exploratory manner."

"The main thing I was involved in until a few months ago was the Gordon Beck Trio. This went through various phases, the most recent being when Tony Oxley joined us a couple of years ago. Since then we've done a quartet LP 'Experiment with Pops' on Major Minor with Johnny McLaughlin, and a beautiful trio album called 'Gyroscope' on Morgan, and built up quite a following through broadcasts and first sets at Ronnie Scott's, but most of our work

has been backing singers. "At one time we used to concentrate just on chord-changes, but now quite a lot of the pieces are free, though some still have a harmonic framework — fixed changes, but no set tempo or metre."

"This year there's been a variety of things. Apart from Gordon's trio I've done quite a lot with other pianists — Dudley Moore (including his LP of originals on Decca), Roy Budd (touring with Peter Burman's Jazz Tete a Tete and accompanying Salena Jones), and various seasons backing singers at Ronnie Scott's with Pat Smythe. Working with singers is often more satisfying than working with instrumentalists — I know just what I've got to do, so I can do it to the best of my ability."

"Then there was the 'Curried Jazz' session with Kenny Wheeler and others, and gigs

with Tubby Hayes — my first important work was with Tubby in the Jazz Couriers, and I think today he's playing as well as ever or even better. I also recorded one track as a guest with the Don Rendell-Ian Carr group — I've known Ian for a long while, and I think I introduced him to free playing when we did some music with Laurie Morgan as part of a project that won a prize at the Paris Biennale in 1963. The latest development has been joining the Keith Tippett Band, which really is refreshing. The band is a gas, and working with it gives me a chance to play some bass guitar as well as string bass."

"Were there any new worlds Clyne hoped to conquer? "I don't really know what I'll do next, but I'm practising hard on bass guitar — it's beginning to become the double for bass-players these days. What impressed me about the



CLYNE: bassist much in demand

instrument was hearing Steve Swallow with Gary Burton. He was using bass guitar at least fifty per cent of the time, and the music sounded so good."

"Being married now, with a house and family, have been very important, and brought complexities into my attitudes. I'm not on my own any more, and the added responsibilities make it harder just to do the things I'd like to do — I'm playing less straight jazz than I used to, for instance.

It'd be impossible to earn a living just by playing free, but then I wouldn't want to do only that anyway."

"Quite apart from economic reasons, I genuinely enjoy the challenge of working with a variety of different people."

VICTOR SCHONFIELD

YOU probably haven't heard the name of Ken Terroade. Like so many other musicians, he had to cross the channel to find any sort of appreciation and reward for his music.

However, it shouldn't be long before Terroade, a tenorist / flautist, is pretty well-known in avant-garde jazz circles. But as far as this country's audiences are concerned, he's an elusive cat and a recent gig at the Crucible, with a quartet including Malcolm Griffiths, was probably the last chance we shall get to hear him in person for some time.

Recently Terroade was part of an amazing recording project in Paris, where the BYG record company cut roughly a score of

Ken Terroade: a name to watch

avant-garde albums in the space of two months.

Among the participants were Archie Shepp, Grachan Moncur, Jimmy Lyons, Sunny Murray, Dave Burrell, and the members of Chicago's AACM, now domiciled in France. Terroade's album, titled "Love Rejoice," was among them, and according to BYG it could be on world-wide release before too long.

The record features Ken in company with bassist Earl Freeman, who was a member of Sun Ra's Solar Arkestra, plus several French musicians.

Back to the beginning Terroade was born in Jamaica in 1944 and came to

England with his parents 12 years ago. As a child he had felt drawn to music — "it was always inside me" — and his first interest was the flute.

At the age of 17 he acquired his first tenor, and played in various rhythm and blues bands before becoming interested in the newer forms of jazz about three years ago.

A couple of years ago Ken started to play with people like John Surman and Dave Holland, and gained plenty of experience playing on the local scene.

The turning-point came when Sunny Murray arrived in London for the Expo concerts last year. Without

having heard the tenorist play, Murray invited him and ex-McGregor tenorman Ronnie Beer to blow with him at the concert.

Ken didn't have his horn with him at the time, and so couldn't make it, but when Murray travelled on to Paris with the Expo entourage, Beer and Terroade followed him. They blew with him at the Salle Pleyel concert, and when Murray returned to the States, Ken came back to London for a couple of months.

Then, however, Murray decided to go to Paris and form his own group, and he called Ken and Ronnie over to join him. This was the start of an extremely re-

warding eight-month stay on the Continent.

During that time he played with some of the foremost figures of the New Wave, and he says that he learned a tremendous amount from people like Murray, Shepp, and the AACM people.

He played regularly with pianists Burton Greene, and Dave Burrell, altoist Arthur Jones, and bassist/violinist Alan Silva — "he's really unbelievable" — and he played on an album, "Big Chief," under Murray's name, which used a group including Silva, horn-player Becky Friend, and Beer.

Ken also struck up his association with Earl Free-

man, and now has a trio with the bassist and "various drummers."

"I'm concentrating a lot on flute at the moment. There haven't been too many flute players in the kind of music we're playing, and the French audiences seem to dig it. But I doesn't mean I've been neglecting the tenor."

Last Friday night recorded another album in London, again for BYG, with Mongesi Feza (tpt), Mike Osborne (alto), Freeman and Harry Miller (basses), and Moholo and Lissack (drs).

Two days later he returned to Paris, with a lot of interesting plans in store. Not the least of these is the prospect of a four-night gig in Warsaw, playing opposite the Duke Ellington Orchestra. — R.W.

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THE BLUES

PAGE

HARD LUCK and trouble, no strangers to the blues, helped to rob the '69 Folk Blues Festival of a resounding victory at the Royal Albert Hall last Friday.

Organisational faults helped, too, and the sheer physical obstacles of the hall played an inevitable part. Thus disembodied, the blues ain't really the blues. No?

All the snares and snarl-ups considered, it wasn't a bad evening of American blues—old style, new, rural and urban. Some was vital and rhythmically exciting, some had the agreeable naivety of an almost-folk art.

Most was interesting because the performers weren't boringly over-familiar. But planning breakdowns allowed acts to hold the stage too long, to the detriment of the show's balance and overall impact.

As for the edifice itself: a style as obscure, as intimate in its fashion, as Alex Moore's informal and unassuming Texas folk blues stands next to no chance of communicating its mysteries across the domed distances.

The bad luck started when several pieces of luggage—including Clifton Chenier's accordion and a bag containing brother Cleveland's rub-board, a full-length affair worn like some kind of metal shirt front—failed to board the plane at Houston, Texas.

A new accordion was hired, but it wasn't amplified like Chenier's 20-year-old instrument; and he hadn't accustomed himself to it by the time the Zydeco group tramped out into the vast auditorium



LITTLE JOHN JACKSON



CARREY BELL



WHISTLIN' ALEX MOORE

Those blues festival blues

As for the rub-board: that never turned up, either, and it may not be generally known that your reporter saved the night, so far as the Cheniers are concerned.

With less than five minutes to the whistle, I encountered Beryl Bryden on her way to the buffet bar. Bryden, wash-board, rub-board... no sooner thought than done; Beryl was steered backstage towards tour manager Chris Strachwitz and the Davison Office's Jack Higgins.

Then, armed with taxi money, into the dressing room. Beryl, with proper magnanimity, asked: "What kind of washboard would you like?" An all-metal job was decided on, and La Bryden sped sportingly homewards for the chrome-plated washboard.

Meanwhile, I was circum-

navigating the wasteland to a seat at the opposite end of the ground. I could just make out Juke Boy setting-up his gear.

An amiable chat from Horst about the format of the show—Lippmann and Rau like to present artists in a meaningful sequence, beginning with country-type solo bluesman and working up and on, which (I feel compelled to say) seems to leave the participants lukewarm at best—and Bonner was away at 7.35 or so with down-home guitar runs and plaintive harp.

His is not contemporary urban blues, nor is it Texas country stuff. I suppose it's a personal style based on Texas and Louisiana traditions.

Vocal versions of "She Turns Me On," "Can't Hardly Keep From Crying," "Going Back To The Country" and another trouble blues were

followed by an instrumental boogie, "Jumpin' With Juke Boy."

Bonner is good, but his resolute, rocking manner will come across more fetchingly in a small theatre or pub hall. Alex Moore, as I've said, depends a lot on the immediacy of his appeal and strange, oldtime personality. Even so, he was pretty popular.

The rambling piano, original if erratic, scored on the opening whistling blues, and the slow, varied pianisms and heavy foot-beats on the lazy-voiced "I Once Had A Little Girl" were curiously impressive.

Five songs and an instrumental dissipated the effect, however, and by the time the Cheniers came on, an hour had elapsed. Their programme, representing the Cajun-blues

amalgam of the Gulf Coast, took us well past 9 pm.

Clifton, an accomplished performer and appealing singer (in English and Creole French), and Cleveland on the borrowed washboard scraped and beaten by spoons, worked with their drummer Robert St Julien.

"Zydeco Et Pas Sale," a waltz called "Jole Blonde," "Eh, Tite Fille," "Pinetop's Boogie Woogie," a sentimental "Release Me," and "Hey Bye Bye" and "Bon Ton Roulet" made up the programme.

From my place, drums partially drowned the accordion and washboard. The essential Zydeco quality was impaired; I enjoyed it, but saw the force of a neighbour's comment that it was "a bit like Saturday night at the Bedford, Camden Town."

So the second half started

late, after a short break, with the groovy, electrified modern blues of guitarist Magic Sam, his bassist Mac Thompson and the Louisiana drummer. Not ideal for Chicago blues, the last-named, but the session palpably raised the temperature of the meeting.

"Sweet Home Chicago," "All Your Love," "Every Night," a breakdown kind of instrumental, "Lookin' Good" (as on the "West Side Soul" LP), an admirable "Easy Beat" and one more song showed what Sam Maghett means when he talks about giving soul to the people. Vocally and instrumentally, he whips up heat and tension with a cool command.

In contrast, John Jackson is the songster who plays a rich variety of dance and folk tunes with commendable spirit and technique. His

rapid, stomping "Breakdown" and slide guitar treatment of "Long Way From Home" were country-style gems.

He also did "Nobody's Business" and "Bad, Bad Man," as on the Arkhoolie "Country Dance Tunes" album. All told, a perfect no-fuss performance.

To close the show Earl Hooker, blue clad down to the socks, came out with Carey Bell, a long Mississippi harp-man-singer who's been in Chicago since he was 20, and the house rhythm duo.

They gave us "Off The Hook," "Baby, What You Want Me To Do," a C&W item and more blues. Hooker, a tough and jazzy blues guitarist with plenty of showmanship, was soon playing with the aid of teeth and feet.

He, like Magic Sam, could slay an audience here. And Bell, who produced a big "organ" sound on harmonica and swung propulsively on "Rocking With Chromatic," is another whose promise wasn't fully realised. Everything got rushed on at the end as the concert was well over time.

Another small blow was the non-arrival of programmes from Germany. With scant announcing, and the difficulty of hearing from far away, many were left ignorant of two thirds of the titles played.

To me, it seemed to be a package stuffed with potential which just missed the target on this occasion. The first half dragged unnecessarily, whereas the second ignited but suffered from hasty presentation. When we hear the recordings, made there by CBS, they may tell another story.

In any event, I wish the team had made a long stay here.

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CHRIS WELCH UNCOVERS THE TYRANNOSAURUS SPLIT

... but the Bopping Imp keeps bopping

IS Tyrannosaurus Rex extinct? Never in a million years! Steve Peregrine Took, the drummer who took his name from the stories of Professor Tolkien has split. But Marc Bolan, the Bopping Imp, plans to keep bopping.

The two-man group went their separate ways on returning from their first tour of America.

Last week Marc, the guitarist/song writer who created the concept of a simple "acoustic and bongoes" medium for expressing his songs, advertised in the MM for "a gentle young guy who can play percussion."

Heavier

What caused the Bolan-Took breakup, and what lies ahead for T. Rex?

Marc materialised before me in a skinny pullover and bright yellow crushed velvet trousers, beaming and full of enthusiasm.

"It was my birthday yesterday," he revealed, as we sampled the ale supplied by Marc's garrulous, bearded Scots publicist.

"I was 22 — can you believe that? And I can remember when I was nine. It doesn't seem long ago."

What happened twist Steve and Marc?

"We're not playing together anymore. There are no bad vibes between



MARC BOLAN: "We decided to split before we left for America"

us at all. It sounds unbelievable I know, but it's really down to each of us wanting to do our own thing. I don't know what he wants to do. I think he wants to get into a heavier group thing with Twink from the Pretty Things. We decided to split two days before we left for America, which made everybody very uptight. But really it's very cool. The concept of T.Rex was mine and I knew that one day Steve would grow

and want to do something on his own. "I think very positively now and I know exactly what I want to do. There won't be a new direction — it will be a continued growth. I have one or two people in mind and I have put an ad in the MM. It will still be a duo. "Tyrannosaurus Rex is still a very young thing and although it has gone electric, it will still be much softer and more harmonious than most groups."

"The best way to work it in the States is to find nice people to stay with." What was the reaction to their act.

"Very heavy acceptance. We didn't do any of our new things. It was like starting all over again. But we were very fortunate, and went down well, thank God.

"We're going back in January and we'll have a new album and single out there. The album will be released simultaneously here, but forget England for singles. People keep telling me to make singles and we always get good reviews. But John Peel is the only deejay who will play us here, and Alan Freeman. "We shall be doing a concert tour of England before going back to America, probably with John. And I'd like to do the first of the free concerts in the park next year.

Strange

"America was a gas. The gigs were phenomenally good, but it's a strange country. There are always shades of violence everywhere. It's amazing when you think half of the American population is under 25. That's about 130 million young people, and of course they are in conflict with the older generation.

"England seems so lovely and small and medieval after America. I couldn't wait to get back. But the record company did a good promotion job on us in the States. FM radio is tremendous. You get the equivalent of four Top Gear programmes 24 hours a day, and you get the jazz, soul or straight music shows. They played our album 'Unicorn' three times in a row! It makes fighting for your one Radio One Club spot a bit heavy and a bit sad."

Idiot

Did March run into hard times in the States with the street idiot problem? "You don't go out. Going out into the street is a thing you just don't do. You stay in the motel all day and go to the gig in the evening. Of course people are rude to you, but you get used to it after the first two days."

Contract

"America has changed my head a lot. I want to make contact with a lot more people. It's like having blinkers ripped from your eyes. I'm much freer in my attitude towards music."

March admitted he even liked a little jazz. "It's like when I went out to buy 'Blue Suede Shoes' by Elvis Presley when I was 12. They sold me Carl Perkins by mistake, and I discovered he had written the song and his version was much better. Blinkers were being ripped off!"

March has written a lot more material. "About twenty new songs, with four possible singles. But I'm not hung up on singles. I never compromise. I've got complete artistic control, and I'm going to carry on doing what I want. And I want to turn people on to my music. "I'm a pop singer musically. Lyrically, I'm a poet."



RORY GALLAGHER: "the boom hasn't gone, it's just matured"

AS THE blues became the dominating musical factor of the late sixties, scores of bands were spawned in Britain each playing endless Elmore James riffs to a rapidly expanding audience.

The blues had been discovered on a commercial scale once again. From the Howlin' Wolf and John Lee Hooker heydays of a few years before, the groups moved on to James, Robert Johnson and B. B. King.

Out of the whole blues boom a handful of bands emerged with true ability and originality. One such band is Taste, a trio formed in 1968 by guitarist Rory Gallagher.

DIED

"Some groups have left the blues scene because the boom has died down but the boom hasn't gone. It's just matured and progressed. And the people — the audience and the groups — have grown up a little bit."

Evidence of the maturity of Gallagher, drummer John Wilson and bassist Richie McCracken can be gathered from the fact that they accompanied Blind Faith on their tour of America and were asked to stay on after Clapton, Baker, Winwood and Grech returned to the home ground.

"The effect of touring with Blind Faith was that we tightened up the act," said Gallagher whose soft Irish accent is far removed from the bluesy voice that comes across on stage and on record.

"Basically we were playing massive stadiums in front of a lot more people but we didn't arrange the numbers to suit the bigger crowds, we just tried to let the music happen naturally.

"Blind Faith sound soft and easy on the ear but we still played from silence to very loud." With Blind Faith's softer approach — and a current trend away from heavy music — have the Taste moved away from the blues?

MATURED

"We certainly haven't left our roots of the blues, we've matured a little and tried to give our music a little bit more taste. On the new album which we're just doing the final reductions on, we've included all original material as compared to the last album which had about six or seven originals.

"One of the reasons for progression is that people are writing a lot more original material now. Most of our material is original apart from a few old classics which we can't resist like 'Catfish'."

Part of Taste's originality lies in the way they improvise during their live performances. There is a lot of freedom within the trio, each member being able to improvise freely.

"Some numbers have more free possibilities

Taste — one of the few to survive the boom

BY ROYSTON ELDRIDGE

than others but a lot of what we do is improvised as long as there is a strong theme that you can improvise on.

"It is an abstract goal that we are aiming for, we just want to play what is natural to us regardless of what it is called. The 'underground' as most people call it has done a lot of good. Musically the whole scene is improving although sometimes people seem to forget the enjoyment thing, if you intellectualise a thing too much, it loses its freedom.

"Groups are improvising a lot more and the musicians at least are listening to jazz. Jazz is the inevitable step from the blues unless you go

the other way to rock and pop."

Taste spend most of the coming month in Scandinavia where they have an exceptional following before they return to the States at the beginning of the New Year.

"We'll be doing two months there on our own this time on the club and college circuit. I think the new album will be released in the States and here at about the same time.

"We're not really concerned with singles. If you release a single and it's a hit you've got to follow it up and then you've got to bend and bend. Albums are becoming more important."

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SATCHMO '69

PART THREE



LOUIS Armstrong, at 69 years of age, is a man content with his life's lot. Despite his illness which nearly killed him, he feels that life's been good to him, as he relaxes and lives quietly in his unpretentious yet elegantly comfortable home at Corona, Long Island, New York in a typical street a stone's throw from New York's La Guardia airport.

As Louis shaved in his prettily decorated bathroom, with a portable transistor TV flickering away, I asked him whether, when he thought back over his long life, he was aware of the fact that he had become a legend well within his own lifetime.

"Well, yeah, I suppose so. When I was in the hospital I got whole boxes of mail and I got a whole lot of letters from England. And all over the world, you know. That makes a feller feel good.

"When I came home from the hospital, all the kids out there" — Louis pointed through the window at the children playing in the roadway outside — "they met the cab. One got the trumpet and another got the little bag and brought it in for me. I dig all that."

Louis went on, reflectively: "The thing is, you never get too big for your britches. We came up

'Never get too big for your britches'

By **ALAN WALSH**

as ordinary people, my mother never had too much. All I believe is keep up your home, that's all — it's all paid for and that's the best part. Look at the thousands of people trying to get somewhere to stay. I ain't out there strugglin'. I count my blessings. I got Clarence, the little kid that I raised from a boy — he's around 40 years old now. He was mentally retarded.

But we taught him common good sense and he did all right, you know; he's married now. He couldn't go to school because he got too many difficulties during the day so I said I'd take him and raise him myself. And that's what happened.

"He's on my list. I still give him an allowance."

I asked Louis if he ever regretted never having children of his own.

"No," he said. "I've always travelled too much," and that famous laugh reverberated round the room.

One of the things that has made Louis such a great and loved personality has been this hold on reality and this love of common people. Louis sincerely believes in man's equality.

"That's the only way I was brought up. My mother told me 'Don't want anything you can't get son. Just enjoy what you got.' I dug her. That's the way we

came up. We were poor people. We never had that much in the pot but we split it and we were always full enough.

"My mother could take 15 cents back there in New Orleans at the time of the Boll Weevils and cook a pot of red beans and rice. And, boy, the way she could do it there'd be enough for breakfast before we went to school the next morning.

Louis has been called the greatest trumpet player who ever lived — a description I'm not prepared to argue with. But I wondered if he'd ever had a desire to play any other musical instrument.

"Well, back in 1913 when I was in the orphanage after firing off that pistol in New Year's Eve, I was given a drum after a few months. After about six months I got a solo — 'Animal's Ball' the tune was — It was a snare drum. I did all right with that break, you know. I remember I was so homesick, you know, I'd never been in a place like that before.

"But anyway, I got with it and they gave me an alto, then a trombone, and then the bugle boy left for the institution and they gave me that. And from then they gave me a little cornet which I remembered from Joe Oliver days on the streets. Soon I was leader of the little brass band, I learned that fast."

Louis — who plans to go back to work at Christmas time with a short season in Las Vegas — could not, when I spoke with him, envisage his life without music. I asked him what he thought he would have become if he'd never gone into that orphanage and learned the cornet.

"I was brought up around music. I don't think I could have thought about anything else. I was singing in a quartet and we used to go around the streets before I went into the home. And I used to go to church and sing in the choir.

"Music would have been my life anyway."



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Melody Maker

SEARCH



to find the new stars on the college scene

THIS WEEK, MELODY MAKER launches the most imaginative project to hit the music scene in years.

It is a bid to find the most popular group on the ever-expanding college circuit. And it is jointly sponsored by the Melody Maker and College Entertainments, one of the biggest bookers of artists who daily entertain the students in over 700 of Britain's major colleges.

Titled **SEARCH**, the aim is to name the group or artist who, in the opinion of college social secretaries, is a top attraction with their students.

Groups or solo artists are asked to contact the social secretary of their nearest college which regularly runs musical entertainments.

The social secretary will then select their favourite choice and fill in details to be forwarded to College Entertainments. Alternatively, social secretaries may fill in the form in this week's Melody Maker and post it direct to the address given.

All entries must be received by first post on Monday, October 20.

The 10 finalists, will play at a grand final to be staged at a major London venue. The social secretaries who

made the various choices will be present to vote for the winning group or solo performer.

Prize money totalling £400 will be shared between the college social secretaries who choose the winner and runners-up as follows:

1st Prize: £100; second prize: £75; third prize: £50; plus £25 each to seven runners-up.

Reward for the groups and artists who feature in the final list will be the guarantee of management, agency, recording and publishing contracts. (Note: all entrants to **SEARCH** must not already be under contract to any recording

company, management or agency).

Equally important is the fact that success in the **SEARCH** contest will ensure bookings on the rewarding college circuit.

The colleges have already provided a springboard to fame for many groups who are not top charting names.

The recent MM Pop Poll revealed that the public is turning towards the more musical groups — the jazz and blues orientated outfits. And it is the colleges who have helped trigger off a wider awareness of the more enduring aspects of "pop" music.

CHRIS WELCH visits a typical gig...

MY MEMORIES of college dances are now growing rather dim

The first school dance I attended was at Catford Secondary School, London, where the music was a selection of Victor Silvester 78s provided by the Maths and PT master, played on the school gramophone, an amazing piece of machinery provided by the LCC fitted with rare fibre needles, which had to be frequently sharpened.

A posse of girls from our sister secondary school were imported especially and the orange juice flowed like free milk.

The evening concluded with the boys of the lower third year indulging in a hectic sausage roll and cake battle, which resulted in a six month ban on all future festivities.

So the atmosphere at Thurrock Technical College, Grays, Essex, when I attended a dance there recently, seemed considerably hipper, than in the days of my youth.

I had been expecting an evening of unrelenting tedium when I was lured down to hear two groups, Aardvark and Andromeda.

And indeed my first sight of Grays convinced me this was where all grey people are born and eventually return to die. It looked as if all the sins of 20th century town planning and architecture had been committed in one spot, by teams of soulless local government dullards.

But there proved to be several compensations for being cut off from my normal Friday night activities of kwango dancing and boiling cats.

Both groups proved to be extremely competent and exciting, and the social secretary, Terry, was an absolute gas. I really went for Terry in a big way. "How often do you have it?" I asked Terry as an opening gambit.

By the extremely old fashioned look, she gave me, I realised my remark could have been interpreted in several ways.

"How often do you organise dances?" — quickly rephrasing my question.

Apparently, the college, typical of dozens all over the country, holds a dance once a month and charges about 7s 6d admission.

They try to book top groups and all the money comes from the Student Union. Any profit goes into arranging further dances. Frequently dances lose money. The average paid for a band is about fifty quid.

There is no licensed bar provided at Thurrock as several of the students are under 18.

I was told there was very little trouble at their dances, and I noticed that although quite a cross section of kids were in attendance, from a few gents with rather short hair-styles, to some leaping hippies, there was no antagonism between the various groups.

At first the atmosphere was dull. A light show cut through

the gloom of the all mod cons assembly hall, while the groups bashed away with considerable energy to an audience stricken with inertia. It reminded me of the early stages of a South London wedding.

Andromeda were the top group. They featured John Cann (lead guitar, vocals), Mick Hawksworth (bass, vocals), and Ian McLane (drums).

Supporting them were Aardvark consisting of Steve Milliner (organ), Frank Clark

(drums), Stanley Aidrus (bass), and Dave Skillin (vocals).

Chatting backstage after the show — ie, having a brief natter in one of the classrooms — Andromeda agreed they enjoyed playing most to college audiences as they always listened to their music, and could always find some way of dancing to the most far-out arrangements.

It's bands of their ilk that bring sunshine and light to even the greyest educational establishment.



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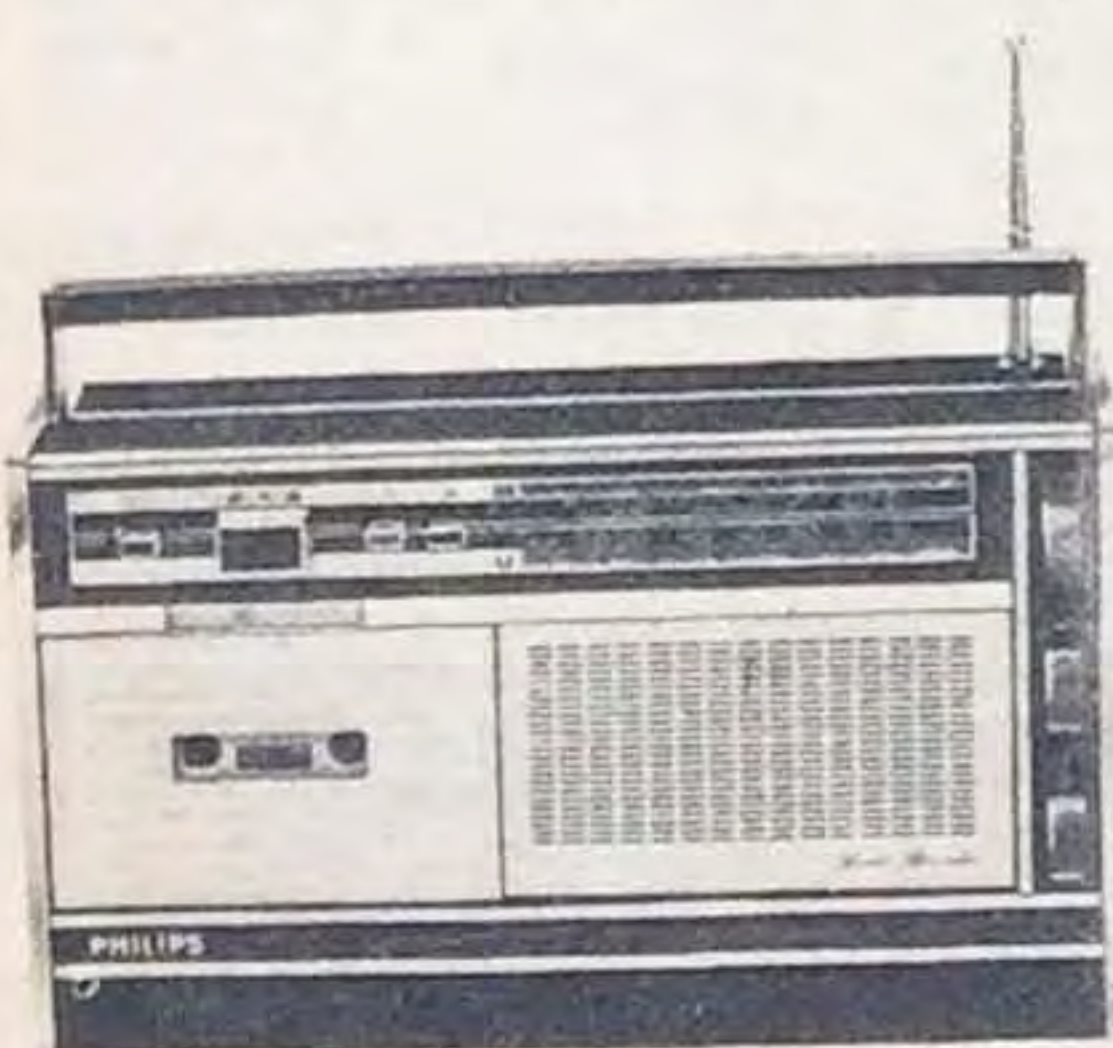
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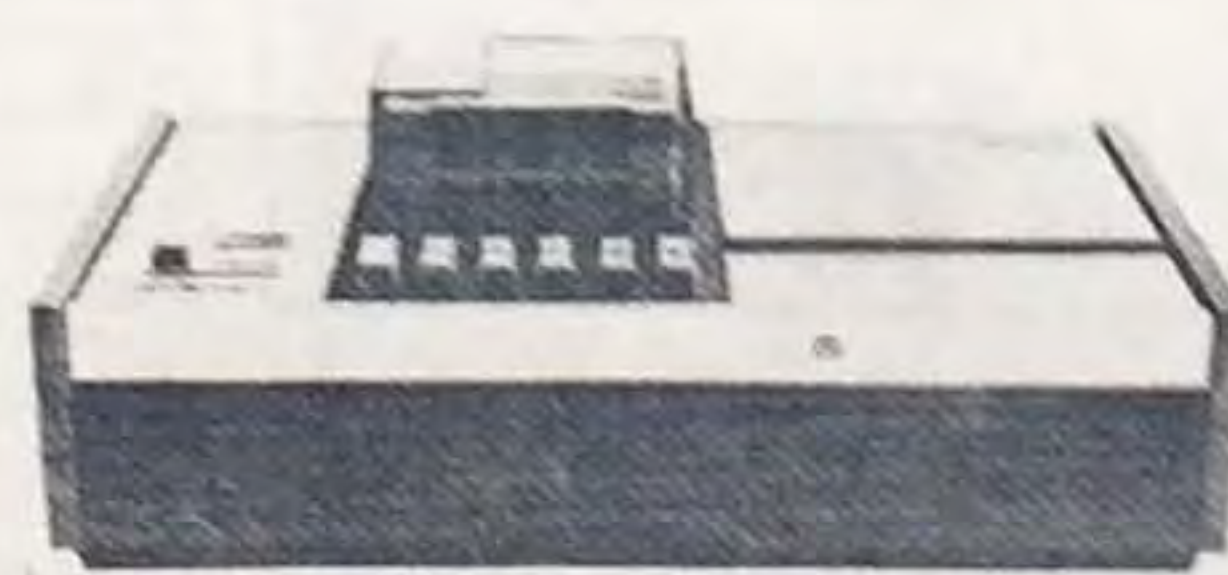
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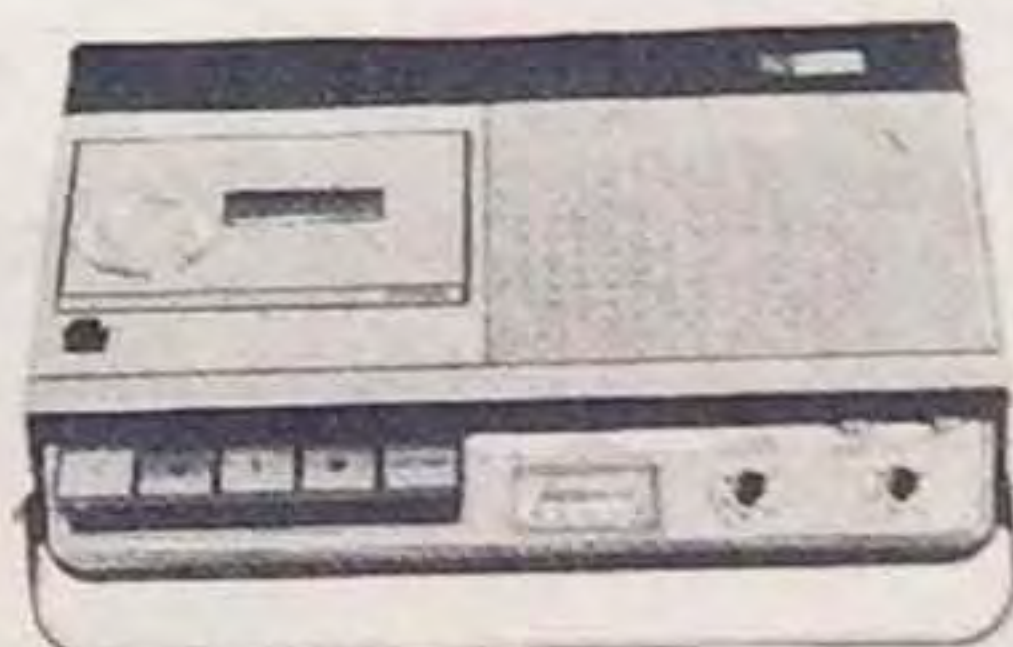
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jazz scene

Rendell on the big break...

"WE GOT more publicity when we broke up than when we were together. It's really amazing."

Thus spake Don Rendell after reading last week's MM story on the dissolution of his quintet, a group which stayed together with only one personnel change for almost six years.

One of the reasons for the break-up, says Don, was the lack of publicity.

"We had to do virtually everything ourselves. The only outsider who did anything for us was Denis Preston of Lansdowne, who stuck with us and made sure that we always had albums available.

"We got all the gigs ourselves, and we'd take the low-money jobs at the jazz clubs to keep the group together.

"But the situation has got worse recently — and that's partly due to this so-called marriage between jazz and rock, which I don't believe in. That hurt us from a job point of view.

"But it was really fantastic that we managed to keep the band together for so long." And before any agent or jazz-club promoters get worried — Don and the quintet will be fulfilling all remaining gigs. — R.W.

Close-up on two names in the Ray Charles band

HIDDEN away in the trumpet section of the Ray Charles Band during its recent British tour was a man who until a year ago was, in his own words, "rapidly becoming a legend in my own lifetime."

Complimentary as that status may be, it's not what jazz musicians look for, and Johnny Coles is no exception. In Britain, Coles is known to jazz fans only through his three albums with Gil Evans and one LP under his own name.

"Little Johnny C," which appeared on Blue Note a few years ago and which sank to an obscurity it scarcely deserved.

His trumpet solos on such Evans tracks as "La Nevada," "Sunken Treasure," and "El Toreador," are far better known, however, and it was a pleasure to meet the man who played them.

A small, dapper man, Coles was born in Trenton, New Jersey, in 1926, and got his first trumpet for Christmas at the age of 12. He taught himself to play, and three years later he took his first professional job, with a band called the Cotton Pickers (not the band named after the famous McKinney).

"A friend of mine was in that band, and I was in school at the time," he said. "I also played in the Elks Military Band for four or five years until about 1944, and then I went to the Mastbaum Vocational School of Music in Philadelphia.

"I only stayed for a year, because I was playing gigs in the evenings and falling asleep at school. Besides, the teacher made me play tuba because he said I had a tuba lip, and that was another thing that made me quit.

"Then another friend of mine, a trumpeter called Johnny Lynch, asked me to join the band he was with, because he was going to join Dizzy Gillespie's first big band.

"I didn't want to do it, but finally he coaxed me into it and I was with that band — Slappy and his Swingsters —



JOHNNY asleep at school

Hot Coles

from 1945 to 1948.

"Then Eddie Vinson, the singer, came through town and took John Coltrane, Red Garland, and me along with him. I was with him for a year before I went with Billie Holiday in a band Gerald Wilson was forming for her — all Philadelphia musicians, and Philly Joe Jones was in it.

"I stayed with Billie about two or three months before joining Bull Moose Jackson in a band which also included Tadd Dameron, Jymie Merritt, Philly Joe and Benny Golson, who got me the job.

"In 1956 I joined James Moody, and stayed with him until the end of 1959. While Moody was in hospital in 1958 I got to know Gil Evans, through Miles Davis.

"I saw Miles on Broadway one day and he asked me if I wanted a record session. I said 'Sure I do,' and he gave me Gil's number.

"That was eleven years ago, and I'm still recording with Gil. I guess I owe most of my exposure to him, and I love working with him, because nobody writes like Gil! I've done most of his dates, and only three weeks ago we recorded his first album in quite some time."

At the end of the Fifties Coles moved to New York, and started to freelance — a life which, for almost a

decade, was far from kind to the talented trumpeter.

"Before I joined Herbie Hancock last year, things were looking pretty bad. I haven't done too many record sessions, and I'm an above-average reader, I'd say.

"I felt like I was going backwards, and it was hindering my playing. It's difficult to get sessions — it's not just the competition, it's that you have to be buddies with the right people so that you get recommended for sessions.

"Maybe nobody likes the way I play," he said, quite seriously. "Maybe they feel that I'm just not capable — I can't put a finger on the reason.

"But joining Herbie's sextet was like being born again. It's such a beautiful band that if he called me up right now I'd pack my bags and go over to him.

"I left a couple of months ago because Herbie's wife is pregnant, and he brought her over to Europe to see her family. So there's nothing happening at the moment.

"This gig with Ray Charles is something I needed financially. It's enjoyable, and the band has potential, and I suppose that big bands are good for your embouchure and for learning to play along with other guys. But I'd rather be able to blow. And it's nice to sit next to Blue Mitchell, who's an inspiration.

Coles' playing is often likened to middle-period Miles Davis, probably because both have worked in the context of Gil Evans' orchestra. How does he feel about the comparison?

"Well, Miles was a big influence on me, him and Clifford Brown, who was also from Philadelphia. Then there was Fats Navarro and, further back, Roy Eldridge. And of course Dizzy — I could never try to emulate him. He's the king.

"But it's sad the way he's gone commercial in recent years. A man shouldn't have to castrate himself to make money. Look at Miles: people say he has a bad attitude, but that's just because he wants to be Miles. And that's what I want to do: just play."

RICHARD WILLIAMS

THE YEAR was 1962 and I was sitting in a London hotel rapping with some of the cats in the Basie band. Henry Coker, the muscular, well-respected Texas trombonist was talking about the respective merits of rock-and-roll and the classic big bands he had worked with.

"I'd go over to Paris to hear Ray Charles, you know, but I wouldn't even go to the window to hear some of the others," was his pungent comment. "In fact I'd bar the window to shut the noise out."

Now Coker is working with the Ray Charles Orchestra where he has been holding down a steady job since 1966. He is still playing some of the tastiest trombone you'll hear in any big band anywhere, but being featured once only a night is hardly guaranteed to inspire self-satisfaction in a man who still enjoys playing jazz after twenty years on the road.

Anyone who went to hear Ray Charles and noticed the massive, greying trombonist with the silvery tone and self-assured air putting "By The Time I Get To Phoenix" or "The Song Is You" through their paces knew immediately that here was a real musician — not just a big band screamer — yet the question most often voiced when Henry takes the solo spotlight is "Where have I seen that guy before?"

For Coker, the urbane veteran of a thousand one-nighters, it's an amusing situation. "I've always had a feature number with the



HENRY silvery tone

Roving Coker

band," he said. "But if people have never seen me or the other known guys like Blue Mitchell and Johnny Coles, no-one would ever know who we are."

Thus, the inevitable question is: what is the point of the Charles Orchestra boasting famous players whose services obviously cannot be cheaply bought if they are forced to play behind a cloak of anonymity?

The trombonist smiled benignly. "To make it a good band, I guess," was his comment.

"Most of the people go to hear Ray, after all, but a lot of them do listen to the band, too. They are always surprised to hear that it's such a good band, too, and that's why they keep on coming up and saying, 'hey, where do I know you from?'"

He pointed to the case of Len Childers, the slim young trombonist whose elegant way with the horn is briefly featured on the band's second

number. "Len plays nice solos but he hasn't been around the jazz field too long and so nobody knows him. And so it goes on.

"I'm afraid that they're afraid you will be too well known and detract from the star of the show, but you and still they have real 'name' players there, too. But as far as publicity is concerned, the only people who ever give us any are writers like you who have seen us before! There's never any lineup in the programme."

In spite of his words, Henry Coker is not bitter; he has been around far too long for that. After leaving the Basie band in 1964, he spent two years in the studios as a substitute for people like Jimmy Cleveland, but was never able to get into the really heavy TV work like his fellow Basie-ites Thad Jones and Snooky Young.

About this he is philosophical: "You have to wait. The contractors have your name on file and you just have to wait till somebody quits or gets fired or something. Joe Newman, Benny Powell and I — we all had our names on the list since 1959 when we were with Basie, but to tell you the truth, I'd get bored sitting there in the studios.

"I did a Broadway show for Jimmy Cleveland for a while; it's nice money but you finally get tired of it. Know what I used to do sometimes? I used to go out to the airport and get me a bottle of scotch and just sit there and watch all the planes taking off. I'd think about the people I knew in England and France and Japan and California and start getting those itchy feet again!"

VALERIE WILMER

MONTEREY JAZZ FESTIVAL REPORT

THE 12th (Monterey) Jazz Festival has been and gone. Jazz completed its annual physical check-up, and an aggregate of 34,000 specialists (at five concerts over the three days) found no cause for alarm in its present state of health.

After three erratic shows on Friday and Saturday, the festival pulled itself together during a consistently rewarding final day.

An ironic aspect of the festival was that, although the audience must have been 60 to 75 per cent black, some of the greatest reactions were caused by Jean-Luc Ponty, the Sons of Champlin, Buddy Rich, along with several soul brothers and sisters such as Esther Phillips.

On the other hand, a couple of black or predominantly black groups such as the Modern Jazz Quartet and Miles Davis did not provide the strong, basic rhythm that the audience seemed to require in order to react strongly.

After Davies' performance there was even a little booing; a couple of malcontents yelled: "We want some music!" Paradoxically, several relatively unknown artists were greeted with enthusiasm.

The Peanuts Hucko-Red Norvo Quintet, which opened the show, was out of place at a major jazz festival. Hucko played good clarinet in the Goodman tradition, and Norvo was his usual impeccable self. But the rhythm section was heavy and the vocals by Hucko and Louise Tobin were embarrassing.

The MJQ was its own elegant self in "The Jasmine Tree," "Visitors From Mars" and "Visitors From Venus," Tim Hardin's "Misty Roses" and two more pieces. Jean-Luc Ponty's appearance with the quartet featured him in two more Lewis originals. With his amplified violin, he brought a lethargic crowd to life Friday evening and was the festival's first instrumental hit.

SATURDAY AFTERNOON: The Bryant orchestra was introduced as "the Monterey Soul Band." A heavy beat was used in "Let The Sunshine In," but the band redeemed itself in music from its "Earth Dance" album.

Little Esther Phillips, now on the verge of a comeback, was magnificent in "Release Me." She closed her set with a sardonic blues — lyrics about the ice man, the rent man and other gentlemen she was willing to accommodate.

The crowd clapped fervently on the two and four beats while Buddy Guy sang "Fever." Guy's corny showmanship is, of course, nothing new. Thirty years ago T-Bone Walker was playing guitar behind his back. Showmanship is endemic to this brand of semi-urban blues.

was replaced by the Lighthouse, who made a second appearance that was not much different from their afternoon set.

Thelonius Monk, both in his quartet numbers and those with the Bryant band, sounded as though he was going through long-familiar motions. The big band arrangements seemed to add little to the tunes or to Monk's performance of them.

SUNDAY AFTERNOON: In another Bryant set there was a fine contrast in the tenor saxophone of Ernie Watts and Herman Riley. Third Stream music was the theme of the afternoon, with an accent on strings.

When Dale Frank conducted his "Concerto For Trumpet And Orchestra," this merger of European disciplines and Afro-American rhythmic concepts produced a summation of everything connoted by the phrases "big band jazz" and "virtuoso trumpet."

Structurally even more interesting than Frank's concerto, but less consistently impassioned, was a series of works composed and conducted by Bill Fischer and featuring Joe Zawinul and Nat Adderley.

SUNDAY EVENING: Bryant, in the fifth of six appearances, reached a new peak. Ponty was on hand again, with the George Duke trio which has worked numerous gigs with the violinist. He is a young marvel, and my nomination for jazzmen of the year.

Sarah Vaughan, Cannonball Adderley and Buddy Rich took up the balance of the evening, all achieving optimum levels of performance and audience communication. Miss Vaughan, the human pitch pipe, was superb. No greater song cycle had been offered by any man, woman or child in Monterey's history.

The only outstanding soloist in the Rich band was Richie Cole on alto. However, a couple of others were competent and the band, with the leader as focal point, was strong enough to arouse the audience to its highest peak of enthusiasm of the entire weekend.

There was a provocative set by Tony Williams, Larry Young and John McLaughlin. In Young, Williams has found an apocalyptic organist who prefers the mysteries of the future to the soul clichés of the Jimmy Smith imitators. — LEONARD FEATHER.

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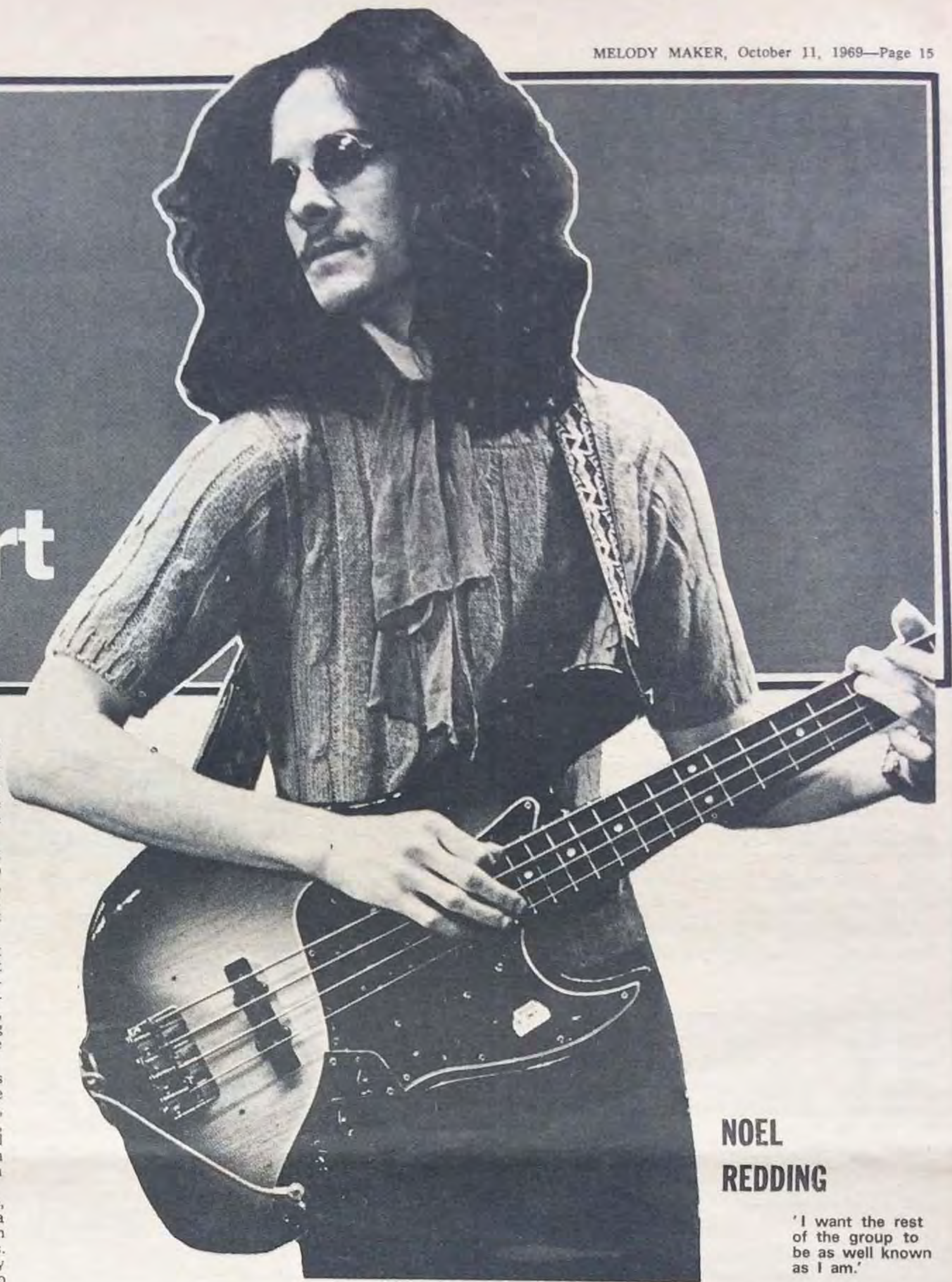
SATURDAY EVENING: Bobby Bryant, supposed to open,

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MIRROR MAGAZINE

Fat Mattress have come a long way since Frankfurt



**NOEL
REDDING**

'I want the rest of the group to be as well known as I am.'

FAT MATTRESS are, in many ways, typical of the splinter-groups currently forming out of many of the top-name outfits.

BY RICHARD WILLIAMS

was like our first rehearsal. But it wasn't so bad because we all knew each other. We'd written, recorded, and produced an album by ourselves, so we knew the music pretty well.

After the Albert Hall gig they went to the States for a 21 day coast-to-coast tour with Hendrix, on which they did ten dates.

"We played our own stuff and we went down very well — better than Hendrix in some places, even. That was without the benefit of rehearsals, and the next time we go over — in six weeks time — we'll have done a lot more gigs and it'll be more together."

What were the reasons for Noel quitting the Experience?

"The last album had some things on it which were too electronic for my taste. And it got to the point where people were saying things behind my back, which I don't like.

"We're all looking forward to the States. Quite a few people know us there after the tour. We're a co-operative band — there's no leader, and I want the rest of the group to be as well known as I am. It should be all right.

"The response we've had in Britain has been quite surprising. We've played places like the Orchid Ballroom Purley and the California Ballroom, Dunstable, and we've gone down just as well at the 'overground' places as we have with the underground."

Fat Mattress produce all their own records, using the know-how Noel acquired while with Hendrix.

"It takes a bit more time, but it's worth it and the results are better. You get what you want when you can do it yourself. We may be recording in the States during our tour.

"We're trying to get away from all the crap that's been put down lately, like the blues groups. If you haven't got the blues, don't play them."

You'd never know it from their appearance, but Eric and Jimmy were formerly with Engelbert Humperdinck's backing group, earning £40 a week playing "Release Me" and "The Last Waltz" every night.

Anyway, Fat Mattress have a pretty tight schedule ahead: the American tour, another in Scandinavia, concerts in Amsterdam and Rotterdam, television in Holland, and various gigs in Britain.

They have a new single, "Naturally," just out, and a second album is already in released after Christmas. They've come a long way from the four guys who used to rave it up all night in Frankfurt.

A very original Audience

SCREAMING JAY HAWKINS and **Mozart** may seem, on the surface odd bedfellows, but what connects them is a group called **Audience**.

The Hawkins classic, "I Put A Spell On You," and a Mozart clarinet concerto are the only two numbers **Audience** feature that aren't original.

While some groups have been fortunate enough to get the full blast of publicity almost from the word go **Audience** have been taking things steadily making their presence felt musically.

The group comprises guitarist and singer **Howard Werth**, 22, from Hackney, reedman **Keith Gemmel**, 21, another Hackney man, **Trevor Williams**, 24-year-old bass player from Hereford and drummer **Tony Connor**, 22, from Romford.

Between them they play some of the most perceptive, exciting



AUDIENCE: offers for film scores

and intelligent music on the group scene, built around **Howard's** vocals, **Keith's** reed work and well thought out group sound. Unlike other

bands, **Audience** prefer the amplified Spanish guitar sound to usual electric guitar.

Howard, a cheerful six-footer, says of the group's background,

"When we started off, it was going to be a guitar thing, Spanish with a lot of flute, a sort of folk Latin-American — but that didn't work out.

"Then we started writing more. We didn't go in any particular direction with the stuff we were writing. We didn't decide to write a certain type of thing. We just wrote and arranged and things evolved from there."

The group have their first album coming out this month, but suffered a set back as far as singles are concerned. They had chosen "Too Late I'm Gone," a number that goes well on stage but found that as a recorded number lacked the effectiveness it had on stage so they decided to scrap it and wait. "We're not adverse to the singles market. We've got plenty of stuff on the album to choose from."

But if the group have had set backs in one way, they've made up for it another. They have been receiving offers to do film scores and are involved with two at present, one about the East End of London, the other an avant-garde Swedish film.

The forthcoming album will reflect what the group are doing on stage musically, although **Trevor Williams** thinks "Some have changed drastically and troubled in length."

The album, in fact, was started just after the group got together in February 1969 but **Howard** says, "Now we've given the material an airing. It's now much stronger, changed. I think there's a much wider market for our music. The psued side is growing and the psueds are overtaking the sharks. The sharks are diminishing." — **TONY WILSON**.

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AN EXCLUSIVE TWO-PART SERIES

THERE WAS a time — five, maybe six years ago — when Phil Spector could have become the biggest thing in pop music.

Spector, you may remember, was the gnome-like eccentric who produced those incredible singles by the Crystals, the Ronettes, Darlene Love, and the Righteous Brothers. He was probably the first producer in pop to think in terms of the three-minute single as a "form" in itself, and his recording methods were as revolutionary as the sounds he produced.

He'd think nothing of having four pianos, ten basses, and five drummers in the rhythm section, and that pounding WHANG - bama - WHANG - bama beat was his trademark on records like "Then He Kissed Me" (Crystals) and "Baby I Love You" (Ronettes).

The emergence of the LP as the new pop form and the increasing popularity of stereo sound and 16-track recording systems were the kiss of death to the Spector Sound. Newer, more sophisticated composers "outdated" what was essentially a timeless style, and Spector went into semi-retirement, producing just one masterpiece—Tina Turner's "River Deep, Mountain High" —in 1966.

This series is probably the frankest and most informative that Spector has ever given. He talks of the glorious past, the interim period, and of his plans for the future. His comments on his album with the Checkmates Ltd are particularly apt, as the LP — his first for three years — is released on the A&M label in Britain tomorrow (see review)

WHEN did you make the decision to go back into recording and why?

About six months ago, after about two years of retirement. I just got the urge again. I don't have to work for a living and I don't need the money. So it had to come at a time when I wanted to do it and I got it back in my bones again. I was getting very bored with what I heard on the radio. It was just a lot of crap. I was getting very bored with everybody's nightmares and dreams and all that stuff.

● What changes have you encountered as a record producer since the two years of your retirement?

There's more phonies in the business. Everybody's a record producer. The game is still essentially the same. When I first started making hit records, it was like a big fad and Time Magazine did stories... it was a very open kind of thing. Rock and Roll or whatever you call it... was just being accepted. Now, it's so saturated... it's on every television show... that uniqueness, the unique part of it is gone. And because Wall Street has accepted it as art; they don't have to go out and buy a Picasso for \$20,000 when they can invest it in a young record producer or record company. When Wall Street came in, it sort of took all the glamour out and made it a regular business.

I don't feel there's been enough black groups around. And I don't just mean Motown and Stax... I mean for every twenty groups on a label, the guitar-psychedelic groups there should be three or



IKE AND TINA TURNER

four or five coloured groups. You don't see them harmonizing on the corners any more... there's that void.

Product

● What about the idea of commerciality today, with albums selling at a much faster pace than singles?

Tapes, also, are taking over. In about three years, it'll be half the record industry. You see, I only look at commercialism as a product of the country. I never criticise it or say: "What about all those guys

who are starving in the Village, who can't make it. We don't need commercialism and..." Look, either you change the country or you accept it. Commercialism is a very important part of the entertainment world... it always will be. Things which aren't commercial will not be as successful and they'll be judged as "art" for that sort of thing. My approach to the business has always been from an "art" standpoint. The fact that it was commercial and successful was just added gravy. It wasn't part of my scheme. My scheme was to do the things I felt.

But commercialism is important because there's a big buying audience out there. You have to take into account that the record industry is a business now... just like the shoe business. That's depressing but... I've never really been involved in that. I make records to please myself.

Scaring

● What about the idea today that albums can be and are, cohesive units, rather than a bunch of singles thrown together?

Albums were not as important when I was in the record industry several years ago. I only made one album that really had 12 single-type sides in it that were all well produced. Normally, you'd put one or two good sides in it and ten pieces of junk and you'd put an album out. But when somebody shows you sales figures and shows you that albums are outselling singles you must make a better album and you must make a good album. What's scaring everybody is that people without hit singles have hit albums... Hendrix, the Cream, etc. You don't need a hit single to have a hit album. But if you have a hit single, you MUST make a good album, because you'll sell that much better and it's much more important to have a hit album than a hit single.

● You thought this through before you started cutting the Checkmates?

Oh, sure. That album is designed... One side is 20 minutes of experiment and the other side has five single-type things. But all produced for the album,

SPECTOR ON POP TODAY

PART ONE

● How did "River Deep, Mountain High" come about.

It was the first thing I had written with Jeff Barry and Ellie Greenwich since the early hits we did together, "Da Do Ron Ron," "Be My Baby" and all those. I had not seen them for a couple of years and, in the meantime, they had divorced. When I got together with them again I didn't know they were divorced. Every time we'd write a love line, Ellie would start to cry. I couldn't figure out what was happening and then I realised... It was a very uncomfortable situation. But that session turned out "River Deep." We wrote that and we wrote "I Can Hear Music," which the Beach Boys did. We ended up writing three or four hit songs on that one writing session a couple of years ago. The whole thing about "River Deep" was the way I could feel that strong bass line. That's how it started. And then Jeff came up with the opening line. I wanted a tender song about a chick who loved somebody very much, but a different way of expressing it. So we came up with the rag doll and "I'm going to cuddle you like a little puppy." And the idea was really built for Tina, just like "Loving Feeling" was built for the Righteous Brothers.

● You mentioned you turned out three or four hits out of that one writing session. Over what period of time?

A couple of weeks. We'd get together daytime or nighttime and get some basic ideas. I have another group of writers, two kids in New York: Toni Wine

and Irwin Levine, they're the ones I wrote "Black Pearl" with. See, I know what I want. The only thing I can compare it to is when Fellini makes a movie, he knows what he wants to film. I know what I have to do in a studio and I know what I can do. You can give me a hit song and I'll say "no." I don't care if it could be a million seller... I can't record it. It's got to be something that I can fit in.

Reason

● When I interviewed Ike and Tina, Ike stated that the reason "River Deep" didn't make it commercially was because the R&B stations thought it was pop and wouldn't play it and the pop stations wouldn't play it because they thought it was R&B. Hence, it wasn't played and didn't sell in America. It did sell in England, though.

He's right. Because, first of all, they expected something from Tina Turner. They wanted to hear rhyme and blues. Whether it sold or not, that's what they would have played.

They would have played it for three days, thrown it out, and said: "But that's what we wanted to hear, Phil." I mean, they really didn't know.

Just like when "Black Pearl" came out, white guys wouldn't play it because they're attitude was: "I'll be damned if I'm gonna give credence to any nigger. Like I'll be damned if I'm gonna make any black pearls for these people." And the black people said: "Well, man, some honkey's made it. Why should we play it. Maybe it'll start trouble in

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LIBERTY LEADS IN TODAY'S MUSIC

The unmistakable Spec

PHIL SPECTOR'S album with the Checkmates Ltd, "Love Is All We Have To Give," is perhaps not quite what one would expect — but it's full of typically wild, imaginative sounds.

One side is taken up with "The Hair Anthology Suite," a 21-minute collage of songs from the musical. Arranged by ex-Stan Kenton,

drummer Dee Barton, it's rather extra vagant, but Sonny Charles and Bobby Stevens sing superbly.

The other side is more the Spector we used to know. "Proud Mary" is a disappointment, but there's a definitive "Spanish Harlem," which Phil helped write for Ben E. King all those years ago.

BY PETE SENOFF



the area . . . maybe somebody will bomb our station if we play it." So you've got people like that. We got some very nasty letters on the "Black Pearl" record. And on the Tina Turner record, a lot of people couldn't tell the difference between controlled noise and controlled sound. But it was made as an experiment. Not as a hit record . . . it really wasn't.

I probably could have worked the record over a lot harder. But I felt if a guy doesn't like a record, that's it. You don't take him to dinner, you don't send him something in the mail. He doesn't like it. That's the way it is, so I never fought it. But a lot of people have since written me, apologising for not playing that record.

I guess the reason for its success in England is that Tina was always an artist there . . . she was always very popular there, especially among artists. Like the Beatles and the Stones. Mick Jagger was at the recording session . . . word of mouth travels a lot faster there.

● Talking about English groups, why do you think they've been carrying the ball, in sales and trend setting, for so long without the emergence of a really significant American group?

If you go back into music history, you'll see the imitation of the black man is always the most successful form. Al Jolson did it, Stephen Foster was able to capture it. Hence, you have the roots of the black frustration. "We're the most commercial people, we write the most commercial music. Everybody imitates us, but still we're the most oppressed people."

The basis for it is that it's black music, really. And most of the English groups are very black oriented.

When we had no sepiu music in this country, there was standing-room-only crowds for Jimmy Reed and Muddy Waters in England. So the kids there were very in tune with black music. And they know much more. You ask Eric Burdon about black history and black music and he knows more about it than any white artist in this country. And I think Creedence Clearwater knows it, too.

Slavery

● What's your reaction to an artist like Joe Cocker?

There's two ways you automatically get soul. If you watch "You Are There," or Walter Cronkite or Victory At Sea, you'll see a lot of bombs falling on England. And you see a lot of little kids running. Now those little kids are probably Joe Cocker, Paul McCartney, and those cats. Because that's where the bombs fell. They didn't fall over here, they fell right where those kids lived. Like I said, there's two ways you get soul: through slavery and getting your ass bombed off. So these English people have legitimate soul — cause they've been through war and they have a war-torn country. They have legitimate reasons for soul and I think that they're wonderful impersonators . . . they can get the black thing down really good.

But I don't like to record white artists. There's something unnatural about a white artist doing it, to me.

● You've always said a record has to be carefully built. Could you describe the process?

It goes in stages. I usually start out with a basic rhythm track, which can be anywhere from 10 to 30 people, just playing rhythm instruments. And that's the foundation for the record. And from this very strong foundation, I build. A lot of it is in the way I channel the mikes and the bass. On top of the foundation, different layers are built. And each layer is recorded separately and differently . . . it's not just a question of over-dubbing. It's a question of over-dubbing and mixing it and fitting it in at approximately the same time.

I don't believe in 8-tracks and 16-tracks and those

machines. I like to record in one track in monaural. The biggest records I ever made were all done on one-track. The only reason I've used 16-tracks is that it saves generations and makes the record less cloudy. But to me, the cloudier and fuzzier a record is, the more honesty and guts it has.

● What was your working relationship with Dee Barton on the Checkmates album? How did he fit in with what you were doing?

I had a certain idea for the album. I had talked with several arrangers, but I couldn't communicate with them. I wanted to do something which was way, way ahead of its time in the charts. And I knew of Dee through his work with Stan Kenton. So I approached him.

It was important that Dee be out there with the musicians. It made it a lot easier for me on the sessions . . . there was just too much to watch.

It's a total sound thing. I think people today, especially the younger people, enjoy sound. They think it's all in a twisted guitar or a reverb. But they don't know. This is total sound. I felt it almost should be an opera written for them . . . a suite for them. Not the way the Who did it, but a real suite. The only reason I took the "Hair" tunes is because they're so commercial.

I don't particularly care for the "Hair" songs at all and I've never heard the cast album and I never heard a song from the album. I've never heard the 5th Dimension record . . . every time it was on the air, I immediately turned the radio off. I didn't want to be influenced by it. And Dee is a jazz arranger. This thing we were doing was something altogether unique. I asked him, "Did you ever hear the Hair songs?" He didn't know whether to say yes or no and finally said: "I've got to be honest with you . . . no." I said great.

**NEXT WEEK
SPECTOR ON
DYLAN AND
PRESLEY**

ector touch

"Black Pearl," a song in praise of black womanhood, is really superb; back in the old groove, with the same surging, barely contained power. "I Keep Forgettin'" and "Love Is All I Have To Give" are almost, but not quite, its equals. A must for all true Spector fans. Let's hope he doesn't keep us waiting for more, this time.

CHRISTINE PERFECT

reviews the latest sounds in Blind Date

DIONNE Warwick: "You've Lost That Lovin' Feeling" (Pye).

Dionne Warwick isn't it? Everything she sings is good, she's got such a tremendous voice. This was a hit for the Righteous Brothers and they had another hit with it quite recently, so I don't think it will be a hit this time although it's a beautiful production.

Oh-what a voice. She must be offered an incredible amount of material, I wonder why she recorded this, it's a beautiful song though so it could well be a hit.

DAVID ESSEX: "The Day The Earth Stood Still" (Decca).

It sounds like Barry Ryan, like one of those powerful songs that Paul Ryan writes for his brother. I've never heard of David Essex before but he seems to have quite a good voice.

It's commercial but the thing is you don't know what the chart demand is these days, anything can be a hit. Personally I wouldn't buy it but it's a nice record, "o'll give it a go" — whatever happened to Janice, I suppose she's married now.

SAM APPLE PIE: "Hawk" from the (Decca) LP "Sam Apple Pie."

It sounds like a Humble Pie type record, I don't like it very much. There's the usual blues guitar and it's not awfully well recorded. There's so many records of this type being released that they have to be really excellent to get anywhere.

There's nothing original, I don't think it stands a chance, I don't really like it at all.

FLEETWOOD MAC: "Coming Your Way" from the LP "Then Play On" (Reprise).

I think that this is the best album they've ever done. This is Danny Kirwan's track, musically, he's incredible.

The album is an instant hit the first time you hear it. I love this track and 90 per cent of the album, the only thing I don't like is a slice of classical music, something like Brahms played backwards, that comes in a middle of a jam session. I didn't really see the point of that, it puzzled me, but that's the only thing I don't like.

The cover is brilliant, it's of a painting that belongs to Mick Fleetwood's sister, I'm on this track incidentally that's me playing piano. I've always been a fan of theirs, it's not family bias!

TEN YEARS AFTER: Tracks from the album "Sssh Ten Years After" (Deram).

I like the other albums they did before this, they're good musicians and Alvin Lee is a great guitarist, but I think their other albums are better. I didn't recognise them although I've heard them quite a few times.

This isn't very representative of them, they're much better than they sound on this album. There are some nice tracks there though.

BULLDOG BREED: "Portucillis Gate" (Deram).

What a strange sound. There seems to be about 10,000 guitars all bashing away. I don't hate it and I don't like it, it's in the middle. There seems to be too much happening at once, it doesn't let up for a minute.

It's got a tinny sound, do you think it's the record player, try a bit more bass?

MIREILLE MATHIEU: "Hold Me" (Colum-



bia). It's that French singer, Mireille Mathieu, she's a beautiful person and a beautiful singer.

It wouldn't surprise me if this was a hit, she's been on the John Davison show and people have got to know her now. I think this will make the Top Ten, a definite hit.

GEORGE HOWE: "Maxwell's Silver Hammer" (MCA).

Oh this is one of the Beatles Abbey Road. I like it, I get the impression that the Beatles spend hours reducing but it doesn't sound as if so much has gone into this version.

Any cover version of the Beatles stands a good chance of being a hit and

I think this must stand a good chance too. Is this the only cover version? It stands a good chance anyway.

BABYLON: "Into The Promised Land" (Polydor).

It's quite ordinary really, it doesn't have anything special for me but it's pleasant enough, and they've got a good voice there, whoever it is. I started enjoying it more towards the end, maybe it's one of those records you have to hear a couple of times.

It sounds better after a couple of hearings.

JOHN AND ANNE RYDER CONGREGATION: "Hold On"

(MCA). No comment. I don't think I should say anymore.

JIMMY CLIFF: "Wonderful World, Beautiful People" (Trojan).

Ska. I like a bit of ska. Oh yes, I like this, a nice production and that violin is nice. Oh this is a hit even if it doesn't make the national charts it will make the ska chart. It's nice and happy and if it gets enough plays it's a hit. That violin makes it. It's very danceable, could jig about to this.

SUE AND SUNNY: "Let Us Break Bread" (CBS).

This is nice. Nice piano, nice strings, it's a lovely recording. Who is it? I've seen them, they're good. It's like a sort of English gospel tune, I like it. I think this was a gospel tune that Mahalia Jackson recorded but maybe I'm wrong.

I don't think that people will bother that it's a gospel tune, they used to be worried about buying religious tunes but "Oh Happy Day" was a religious record and that was a monster.

JOHNNY NASH: "Love Me Tender" (Major Minor).

The old Elvis song. It's a lovely tune and he's got a nice voice but I don't know whether it will make it.

It doesn't sound like Johnny Nash, the voice is very mellow compared to his other records.

I think maybe that this number is exclusively Elvis and no one will ever sing it quite like him.

...and THE BAND played on!

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NEW POP ALBUMS

KINKS: "Arthur, Or The Decline And Fall Of The British Empire" (Pye). Ray Davies' finest hour! He has consolidated his talent as a song writer by producing, with the Kinks and Julian Mitchell, a pop cavalcade that is beautifully British — to the core.

Ray's finest hour!

He has written in collaboration with Mitchell, a story of some of our yesterdays. Not ALL, because there is a generation coming up behind the 25-year-olds for whom the Second World War is as much a misty legend as the First. But most will find themselves at once in sympathy and understanding for Ray's creation — Arthur, the house-holding Englishman who has suffered all that has been thrown at him from war to Depression, and has clung on to his way of life, whether it is truly satisfying or not.

The songs are great — the strident "Victoria," the pointed "Yes Sir, No Sir," and the droll parody of Bernstein's "America" in "Australia." Ray's lyrics never resort to cheap jibes, the cynicism is quite gentle, and sometimes wholly absent. "Mr. Churchill Says," sounds as patriotic as ITMA and Life With The Lyons.

VAN MORRISON: "Astral Weeks" (Warner Bros). After a period of comparative inactivity in the States, the ex-lead singer of Irish group Them has resurfaced with one of the strongest albums of the year. Van pits his small, harsh voice against an interesting backing combination which includes flute, strings, guitar, string bass and drums. All the songs are good, but a track called "Madame George," which lasts nearly ten minutes and which builds

an overwhelming atmosphere of despair and decadence verges on genius. Alone, it's worth the album's price.

DEVIANTS: "Deviants" (Transatlantic). Funny group, the Devies. Mick Farren is a nice guy and has some good ideas, but the band seems to have trouble in getting them across in an original form. This is an absorbing, sometimes funny record, but too often it gives rise to comparison with such as the Mothers and the Fugs. Some of the instrumental work is quite good, particularly Paul Rudolph's guitar, but as that isn't how they want to be judged then it's quite irrelevant. Tracks include "The People Suite," "Death Of A Dream Machine," "Black George Does It With His Tongue," and "Metamorphosis Exploration."

FRANK SINATRA: "A Man Alone" (Warner / Reprise). Rod McKuen wrote all the songs on this album especially for Sinatra. He also wrote the dialogue which we find, on repetition, a bit gooey. But the songs are beautiful and so is Sinatra's 1969 voice. It's definitely a late night album, to use a corny phrase, and it is to be praised for being so completely different from recent Sinatra albums. "I've Been To Town" is a great song like-wise the title track.

BOBBIE GENTRY: "Touch 'Em With Love" (Capitol). A nice album with Bobbie sounding remarkably like Miss D. Springfield at times. This contains "I'll Never Fall In Love Again" plus Jim Webb's "Where's The Playground," and "Greyhound Goin' Somewhere."

COUNTRY JOE AND THE FISH: "Here We Are Again" (Vanguard). This album has been attacked with surprising bitterness by some "underground" reviewers as a sell-out to commercialism. Rubbish. The touches of brass and strings used here in no way detract from the band's enduring qualities — namely Joe's subtle, plaintive voice, and Barry Melton's inventive, lyrical guitar. Some of the songs here don't measure up to those on their first two brilliant albums, but it's still good music by any standards.

MAMA CASS: "Bubble Gum, Lemonade and Something For Mama" (Stateside). This is a well produced album, with excellent musicians and quality songs like "It's Getting Better," "Move In A Little Closer, Baby," and "Who's To Blame." But at times Mama Cass's vocal equipment leaves a lot to be desired. Her voice has personality, agreed, but very little else.

LULU'S ALBUM (Columbia). An exceptionally well produced, orchestrated and sung album — one of Lulu's very best. The choice of tunes like "Show Me," "My Ain Folk," "Why Did I Choose You," and "A House Is Not A Home" give her a chance to show that she can really sing and that she has a fine voice. The arrangements by John Paul Jones and Johnny Harris are great.

STEVE MILLER BAND: "Brave New World" (Capitol). This is one of the best American rock bands, and "Brave New World" is even better than their last album, "Sailor." Despite the science-fiction orientation it's fairly straight-ahead rock, well played and superbly recorded by Glyn Johns. "Space Cowboy" has a really interesting hook-chorus, while "Got Love If You Need It" is a fast R&B number which defies you not to tap your digits on the nearest available hard surface. Very, very good.

FAT MATTRESS: "Fat Mattress" (Polydor). Pleasant rather than outstanding, as the cliché goes. Some nice songs written by various combinations of Noel Redding, Neil Landon, and James Lev-erton, played most competently by those gentlemen plus drummer Eric Dillon. Best tracks are probably "Magic Forest," a very pretty tune, and "Walking Through A Garden." As yet they're not



RAY DAVIES: British to the core

outstanding, but all they need is a sense of direction and they could be even better than this album — which was recorded more than eight months ago.

IDLE RACE: "Idle Race" (Liberty). Second album from the highly talented Birmingham quartet of Jeff Lynne, Dave Pritchard, Greg Masters and Roger Spencer. Lynne and Pritchard write refreshing songs with strong, if not outstanding, melodies and the group's harmony work is excellent. Their material is reminiscent of some of the things the Beatles did a little while ago — "Going Home" is very Beatle flavoured for instance. Their last single "Come With Me" is included among the eleven tracks, and other standouts include "Girl At The Window" and "A

Better Life (The Weather Man Knows)."

CRAZY ELEPHANT (Major Minor). Lightweight but fairly pleasant album from one of the better bubblegum groups. At best they get a nice, tight sound going on the danceable stuff like "Gimme Gimme Good Loving" and "Sunshine Red Wine." But they are way out of their depth when they try to give the Vanilla Fudge treatment to Otis Redding's "Respect" and Bernstein's "Somewhere." One for the younger kids, this.

BREAD, LOVE AND DREAMS (Decca). A case of a promising pop-folk group being betrayed by over-production. The strength and simplicity of the songs on the album are often swamped by sweep-

ing strings and multitracking, which makes the two girls in the trio sound like an angelic chorus. It's all too "pretty" to make much impact. A pity, because the Scottish group—Angie Rew, David McNiven and Carolyn Davis — have written some worthwhile songs, particularly the poignant "Virgin Kiss" and "Falling Over Backwards." Individually, they have a fresh, honest vocal sound and they play nice guitar. Their next album could be good — as long as they keep it simple.

FOREST (Harvest). Nice album from a pastoral sort of group who would sound great in the open on a warm summer's day. There are traces of the Incredible String Band, but Forest play and sing with more guts and energy than most of the rather effete groups in this field. Martin Welham, Derek Allenby and Hadrian Welham play an assortment of stringed instruments, keyboard, percussion and woodwind and generate some pleasing rhythms on some good songs. Really it's just nice, unaggressive music.

LINN COUNTY: "Fever Shot" (Mercury). Good solid stuff from a competent, jazzy American band. They are strong on vocal and guitar and feature some fair saxophone work from Larry East-er and Jay Magliori. Material includes originals like the title track and rockers like "Girl Can't Help It" and "Lonely Avenue," with a merciful absence of "significant" lyrics. A worthwhile, well-produced set — although the overall feel is a bit subdued.

THE CHARLATANS (Phillips). Difficult to take the group seriously with a name like the Charlatans. Even more difficult when you hear their music, which consists of boring instrumental work, dirge-like vocals and dreadful harmonies. The songs are shapeless and the arrangements are a mess. The Charlatans are a long-standing San Francisco group who fall, or stagger, into a vague country-rock bag. But if you have any feeling for country-rock, buy a Neil Young album instead.

JERRY LEE LEWIS: "Sings The Country Music Hall Of

Fame Hits Vols. 1 and 2" (Mercury). Oh, yes. He's still the gvnor. Gorgeous Jerry Lee rocking along with that stupendous voice and wild piano. And look out for his duets with his sister, Linda Gail Lewis, they are a gas. Jerry Lee is one of the pop greats of all time and both these albums are highly recommended. Titles include "I Wonder Where You Are Tonight," "Jambalaya," "Sweet Dreams," "I Love You Because," "Jackson," "I Can't Stop Loving You," and "He'll Have To Go."

CHUCK BERRY: "Concerto In B Goode" (Mercury). The first side of this album is taken up with "Good Looking Woman," "My Woman," "It's Too Dark In There," and "Put Her Down." The second side is a remarkable instrumental version of "Concerto in B Goode" which lasts for over 18 minutes and which is described as a 'blues rock concerto.' Chuck's soulful guitar is a delight. Berry fans should not miss this at any cost.

BAKERLOO (Harvest). It's remarkable the number of excellent guitarists who have come up through the British blues scene. Bakerloo's Dave Clempson is one of them and his work is the standout feature of this LP. He also blows fair harmonica as well as playing piano, harpsichord and "slide guitar." Though blues-based, the group in fact cover quite a wide musical spectrum and one of the best tracks is "Drivin' Backwards" based on a piece by Bach which romps along and has Jerry Salisbury's trumpet filling out the guitar-harpsichord sound. Not at all a bad album.

RANDY BURNS: "Evening Of The Magician" (Fontana ESP-Disk). Yet another singer / songwriter / guitarist, this time with a backing group including flute, organ/piano, bass and percussion. There are so many of these guys around that it becomes very difficult to separate them, and after two or three hearings their albums are instantly forgotten. Nevertheless, Burns has some talent, and his song-poems are pleasant if derivative, and one supposes that somebody, somewhere, will hold him in the same kind of reverence that many people reserve for Leonard Cohen.



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NEW POP SINGLES

BY CHRIS WELCH



JOHN MAYALL: "Don't Waste My Time" (Polydor). John must hit with this cheerful country ditty featuring Jon Mark's superb acoustic guitar and Mayall's own wow-wow harmonica and vocals.



MAYALL: must hit

It ends with an enthusiastic "Y-I-I-H-A-H!" which will appeal to leading members of the Whoopster Set who will make it the hit of the season. Whoopsters are the new terror gang, hell bent on pleasure, who drink only champagne and wear top hats constantly.

SIMON SCOTT: "Brave New World" (Polydor). A single pressed with the hole about one inch off centre, takes the penultimate cheese biscuit for incompetence.

All set to cock a perceptive ear to Mr. Scott, I found my record-player wailing in protest, with the pickup arm signalling defeat. Has there been an outbreak of anarchy at the pressing plant? "Disc cutters strike — threaten 45 revolutions per minute!"

GEORGE HOWE: "Maxwell's Silver Hammer" (Decca). Paul McCartney's twenties-type tune was destined to be covered by all and sundry.

Here comes sundry with a reasonable job of work, unlikely to make much impression. It sounds like Herman's Hermits on a bad night.

HOT CHOCOLATE BAND: "Give Peace A Chance" (Apple). After the Bonzo's "Give Booze A Chance," an opus born out of their now legendary tour of Southern Ireland, we now have a blue beat version of the John Lennon-Yoko Ono peace chant. Quite amusing at first, it begins to pall rapidly after a few plays. At least one can hear most of the lyrics for the first time.

PETER SARSTEDT: "As Though It Were A Movie" (United Artists). A track from his forthcoming LP "As Though It Were A Movie," coupled with the filthy and corrupting "Take

Off Your Clothes." The A side is a clever production and an interesting song, but sounds rather too complicated to be a hit.

MARV JOHNSON: "I Miss You Baby (How I Miss You)" (Tamla Motown). As Marv is here to promote, this could be a minor hit, but while it has a strong beat and a suitably groovy vocal, it lacks that extra, how shall we say—Zonk? No let's say, Blat, or even Krunk.

SLADE: "Wild Winds Are Blowing" (Fontana). It-Had-To-Happen Dept. The first skin-head group, all born in the early fifties, which you remember was when atomic and hydrogen bomb testing and subsequent fall-out was at its height.

My theory is the present generation of ruffians are all radiation mutants. This is stark bilge—what else?

JR. WALKER AND THE ALL-STARS: "What Does It Take (To Win Your Love)" (Tamla Motown). What does it take to win your love in brackets? Can loving in brackets be a strange new position, unknown even to the Kama Sutra?

Over to my Indian mystic, F'lung Rhandi: "Ah my son, all the ignorance of the East shall be yours, if you just empty your wallet into this sacred collecting bowl. We're building a holy temple and betting office in the B'hang Mountains you know. Brackets? Never heard of them mate."

P.S. An essentially boring single by the way, well below the group's usual standards.

JOE TEX: "We Can't Sit Down Now" (Atlantic). Somewhat mechanical efforts all round, and defi-

nately lacking in funk, whatever that means. I just copy all this hip talk off my Aunt Dot.

TRASH: "Golden Slumbers/ Carry That Weight" (Apple). Naturally there is a great spate of cover versions of songs from the Beatles' new album, as the lads have come up with a goodly selection.

And of course it is hardly surprising Apple's current plug group should have a crack at this wondrous number. If anybody is going to get a hit, I am sure it will be them. Yawn.

BABYLON: "Into The Promised Land" (Polydor). Once a large group, Babylon are now a boy-girl duo, who take off on a Blood, Sweat and Tears sound, that strikes me as commercial but a trifle late. The

young lady has a good voice, but the young gentleman rather overdoes the David Clayton-Thomas imitations.

BREAD: "Dismay Day" (Elektra). Exceptionally nice acoustic guitars and vocals with a simple production and rocking beat. The harmonies remind one of early Beatles. Nice.

JEREMY SPENCER: "Linda" (Reprise). The Buddy Holly revival is growing to ridiculous extremes. With Humble Pie, Blind Faith and Eric Clapton all digging back to the Master, we now find Mr. Spencer of Fleetwood Mac singing his own Holly inspired song with backing by John McVie and Mick Fleetwood. It's a clever recreation of the old Crickets sound.

CAROLINE: "Caroline" (Polydor). A Roy Wood composition and very likely to be a hit. The trend to return early fifties sounds continues. When will Sheb Woolley be making a comeback?

NEIL MACARTHUR: "It's Not Easy" (Decca). He sings very nicely and the orchestration is imaginative and rich in changes. A Barry Mann, Cynthia Weil song—or is it Barry Weil and Cynthia Mann? Five years at it, and I still can't remember.

DAVE CLARK: "Put A Little Love In Your Heart" (Columbia). A decided improvement on recent releases by Dave. It's a solid rock and roll sound with memorable lyrics and good harmonies. I hope it's a hit to prove they don't need things like "Red Balloon."

ERMA FRANKLIN: "Don't Wait Too Long" (Soul City). Whatever comes out on Soul City can be relied on to rock and swing, and this does both. A fast Bo Diddley beat, and a church organ groove behind the adults only sound of Erma Franklin.

GLEN CAMPBELL: "Dreams Of The Everyday Housewife" (Ember). It will be interesting to hear the results when housewives start recording. Doubtless we shall hear sympathetic but cynical songs about lonely, frustrated pop stars leading their boring shallow lives in multi-million dollar mansions that all look the same.

Glen sings well of course, and the lyrics here are dreadfully meaningful. It will be an ENORMOUS hit. You've asked us for it! The public have been requesting it! Record dealers have started to re-order it! So they tell me.

Mayall's cheerful ditty

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A COUPLE of seconds after Jose Feliciano was introduced to the Controller of Radio Two, he was saying: "You know you British should do something about your radio stations—you've gotta have more rock and roll!"

Feliciano campaigns for more rock on radio

Visibly surprised by this laudable outburst, the controller, a Very Important Person indeed, made a strategic withdrawal.

The occasion was a reception to welcome Jose to Britain for concert and TV performances, and later on, while I shared a plate of scampi with him, the blind Puerto Rican singer warmed to the subject of British radio stations.

"The BBC ought to have a rock and roll station," he said. "They cater for the adults, but they forget the kids — and that's not fair. They ought to get with it."

"They probably feel that their ratings will go down if they have an all-rock station, but they're wrong."

"And anyway, they just don't want to admit the kids are right. That's what's holding them back."

"I love coming to London. It's great. But the radio really depresses me when I can't turn it on and listen to real rock and roll."

"The kids of today can't comprehend Chopin or Mozart. They dig rock, and the BBC should give it to them."

The last time Jose visited Britain, some two years ago, he had trouble with the Customs people over his guide-dog Trudy.

This time he brought his wife Hilde, and refused to talk about the dog. "I've

talked too much about Trudy," he said.

Hilde told me of the great joy Jose takes in going shopping in London.

"He used to be awful — I couldn't get him into a shop," she said. "But since we came to London he's turned into a real shopping husband — every woman's dream."

Jose's next album, soon to be released in Britain is titled "10 to 23" — because it contains a song which he first heard on an old 78 record at the age of ten, and because he's now 23 years old.

"The song's called 'Jibaro,'" he told me. "Also on the album are things like 'Hey Jude,' 'Windmills Of Your Mind,' and 'Miss Otis Regrets'."

Jose is noted for his ability to turn songs which

are already classics into something new and equally valid. How does he choose his songs, and who are his favourite composers?

"I always choose songs that I can bend to my style. If there was a song that I couldn't change to suit me, and if I couldn't add anything to it, then I wouldn't sing it."

"I guess my favourite writers are Paul Simon, Lennon and McCartney, and Dylan. I really like Lennon's things."

"Hey, maybe we can go over to the Beatles' house. I'd love to meet John and Yoko — does she speak English?"

Hastily assuring him that Mrs. Lennon does indeed speak English fluently, I made my departure — still munching scampi. — RICHARD WILLIAMS.



JOSE FELICIANO: "The BBC ought to have a rock and roll station"

EXPERT ADVICE

BY CHRIS HAYES

I PLAY piano in the dance/stride style and would like to take up electronic organ. If I learn to play the pedals on a spinet organ, would I have much difficulty in playing them on the larger Hammond? Am I right in assuming that full octave chords aren't used on the organ? Are close chords all right, or must one adapt to simple major triads? Is there a tutor on the subject? — A.R., Perkins, Cheadle Hulme.

It should not be difficult to play ANY organ once you've learned to swing your feet at the right intervals, but pedals on larger instruments have a different action to those on spinet models, mainly because they are full length and pivoted from the back, under the bench, requiring more positive movement. There is no reason why the player should not use full chords and the organ is a superb instrument for the purpose, stimulating the close harmonies of the brass and sax sections of a dance-band. When using solo voicing on the upper manual, you need to "colour" the melody with full left hand chords on the lower manual — staccato or sustained, at discretion. This is demonstrated on the last track of my tuition system, known as Chord-Under-Tune, which can be obtained from the Guildford Organ Centre, 5 Stoke Fields, Guildford, Surrey.—British organist and teacher JIMMY SMITH.

HAVE the size of the hands anything to do with choosing a guitar? — Sidney Bestow, Leeds.

Yes, you should consider the width of the neck in relation to the size of your hands, according to It's Easy To Play The Guitar, by Joseph Parker (Foulsham, 7s 6d) the simple texts to follow are (1) place the ball of the left thumb in the centre of the back of the neck and make sure that all four fingers can reach all six strings without strain. If not, the neck is too wide for you (2) depress each string with each finger, making sure that it can be adjacent strings. If not, the neck is too narrow.

Changing from piano to organ

I'D like to know more about an instrument called a pung which was featured in a programme about Morocco on BBC-1. It is a sort of twin clarinet made of bamboo, played by snake charmers. — Trevor Smith, Edinburgh.

Musical Instruments, by Sibyl Marcuse (Country Life Ltd, 50s), describes it as a double clarinet of the North Indian Sub-continent and Ceylon. It is a wide-spread pastrol and snake-charming instrument, consisting of two parallel pipes made of cane, glued together, with the mouthpiece end inserted into a globular gourd or a calabash, and made airtight with wax. This serves as wind chamber, its elongated neck as blowpipe. The right pipe is the melody pipe and has 7 or 8 fingerholes and the left pipe is a drone, with 3 or 4 holes that are plugged as required.

AT WHAT distance from a performer should a microphone be placed? — Jack Moorcroft, Battersea.

This is primarily dependent on acoustic conditions and the background effect required. To obtain the best results a distance of not less than 12 inches is generally satisfactory when using a moving coil microphone, but with a ribbon microphone, the distance should be about 18 inches.

When using a moving coil microphone under noisy conditions a shorter distance will give the voice more prominence. — GRAMPIAN REPRODUCERS LTD, Feltham, Middlesex.

I AM having difficulty in playing the bass guitar beyond the first few frets. This is a particularly acute problem in reading bass parts, as I sometimes have to do now. — Billy Reeding, Chatham.

You should advance your first finger to the second fret and work from there. For example, you can play a scale of C by this method: C 2nd finger, 3rd fret, 3rd string; D 4th finger, 5th fret, 3rd string; E 1st finger, 2nd fret, 2nd string; F 2nd finger, 3rd fret, 2nd string; G 4th finger, 5th fret, 2nd string; A 1st finger, 2nd fret, 1st string; B 3rd finger, 4th fret, 1st string; C 4th finger, 5th fret, 1st string. Having memorised this fingering the routine can be advanced along the fingerboard in the following order of keys: C-sharp or D-flat 1st finger working from 3rd fret (3rd position); D 1st finger working from 4th fret (4th position); E-flat, 1st finger working from 5th fret (5th position). And so on in the order of the chromatic scale. Be sure you know the names of notes at each fret and how they look written in ordinary notation.

TOM PAXTON

Me and my music . . . close-up on a gentle giant of folk

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FANS OF David Bowie have for years been expecting him to make proper impact upon the pop scene. If a reasonable position in the MM Pop 30 is acceptance, then David has at last broken through, with his attractive and highly original single "Space Oddity."



BOWIE: casual attitude

David is a good looking young song writer, singer and mime artist, who first made an impression with a fine album of his original compositions and a group called the Buzz — or was it the Fuzz?

At any rate, he has been floating around the scene, making many friends and influencing people, without gaining much kudos.

He has a refreshingly casual attitude towards the pop scene, and is really more concerned with his work in the arts lab movement than his singles.

"I have't really wanted to make any records for ages," he told me this week. "But people have been on at me to record again, so I went into the studios."

"I have been doing mime for a year and half — this is my comeback! That first album I did in about fifteen minutes for 5s 6d. You could say it was rushed. I got discouraged with pop by the lack of work and at that time it was all Tamla Motown. I didn't stand much of a chance doing my style of music."

"I got more interested in theatre and mime. Mime is limited when you start, but I think it's a marvellous medium which requires a lot of concentration on the part of the audience."

"Apart from doing that, I run an arts lab which is my chief occupation. It's in Beckenham and I think it's the best in the country. There isn't one pseud involved. All the people are real — like labourers or bank clerks. It started out as

A MIXTURE OF DALI, 2001 AND THE BEE GEES

a folk club. Arts labs generally have such a bad reputation as pseud places.

"There is a lot of talent in the Green Belt, and there is a load of tripe in Drury Lane. I think the arts lab movement is extremely important, and should take over from the youth club concept as a social service."

"The people who come are completely pacifist and we get a lot of co-operation from the police in our area. They are more than helpful. Respect breeds respect. We've got a few greasers who come and a few skinheads, who are just as enthusiastic."

"I think a lot of skinheads are better than hippies and the hippie cult is so obviously middle-class and snobbish, which is why the skinheads don't like them."

"The hippies don't know about people — they really don't. The don't know what it's like to see three heavies go after their sister, and all the other things that happen in a skinhead's environment. Nobody wants the skinheads — the schools don't want them, or the youth clubs, and the arts labs don't want to know them least of all."

"When UFO started they would never let the Mods in and now they are getting their own back and getting more violent."

"We started our lab a few months ago with poets and artists who just came along. It's got bigger and bigger and now we have our own light show and sculptures etc. And I never knew there were so many sitar players in Beckenham."

"I still don't consider myself a performer," said David, returning reluctantly to the subject of Mr Bowie. "I'm a writer. I really wouldn't like to make singing a full time occupation."

"The record is based a lot on the film of 2001. It's a mixture of Salvador Dali, 2001 and the Bee Gees. Really, it's just a record which amuses a few people."

Since we spoke, David has been asked to join the Humble Pie tour, which is not so surprising, as David and Peter Frampton are old friends from Beckenham. "I used to go to school with Peter. I haven't seen him since, and I always remember him being very little." David's current success could mean the start of a whole new career for an extremely talented and likeable person. — CHRIS WELCH.

"WE DON'T want any of that around here," threatened an elderly lady shaking a palsied fist from one of the ancient alleys of Cambridge, as the sky turned dark and the rain came down.

Somehow the crone heightened the air of mystery and magic about the latest investigation by the indefatigable MM team of Welch & Wentzell.

We were hunting down Graham Bond the legendary father figure of the British group scene, back from his stint in America and raring to go with a new band.

Graham and his entourage of bright young unknowns had chosen Cambridge as their base for operations and spent a few hectic days rehearsing in a club hidden in the backstreets of the city.

The plan was simple enough. We were to catch a train to Cambridge, be met at the station by car and be driven to the club where Graham's band were rehearsing. But in — no car at the station. A telephone call established contact with the management and a taxi took us to their office.

A car was summoned to take us to the club. But the group had split in various directions to partake of tea and other nourishments.

We wandered about Cambridge looking for a suitable watering-hole. But sadly all the boozers were closed and the tea shoppes filled with elderly ladies who cried out in horror at photographer Wentzell's hair and reporter Welch's complexion.

By some million to one chance we chose a tea house where some members of the group were imbibing and there was a chance to chat to Keith Bailey, Graham's 21 year old drummer who looks no older than 16.

Said Keith: "I was with a



GRAHAM BOND: Made his name in the early sixties

group in Switzerland called Joint. We were there a year and did a lot of film music. Basically we were rehearsing in Geneva for nine months until we came back to Britain — and broke up!

"We all got together with Graham through an ad in the MM. The line-up is Dave Howard on alto and sitar, Dave Usher on alto, tenor, flute, trumpet, bass guitar, lead guitar and clarinet, Dave Sheen on congas, tabla drums, bass guitar and percussion and Diane Stewart, vocals and dancing!

"Most of the arrangements are Graham's ideas, but there are a few things coming through from everybody."

"It's funny—we all turned up for the auditions, and there were dozens of us. I was the last drummer to come, and before we finished the number, Graham said it was okay. It's incredible working with him — you learn so much."

Eventually we went back to the club where all the instruments were laid out ready for a blow, and glasses of Boozo The Wonder Drink were provided from a handy bar.

All the members of the band seemed very proud and pleased to be working for Graham.

"We've learnt so much, just talking to each other and playing," said Keith, picking up his sticks ready for a blast on drums. "Graham has been a tremendous influence on groups — from Colosseum to Blind Faith and Cream. He has got all our respect. He gives everybody freedom and the right to express themselves."

Suddenly at long last, in burst Graham, looking incredibly cheerful and well. Back to his old size, with no Zoot Money type nonsense about slimming, and clad in garish Russian gear, he looked like an extremely turned-on Commissar.

It was the first time I had seen him in 18 months. The last time we met was in a pub in Islington where we were running a Sunday lunch time jam session.

The next week, Keith Emerson, Blinky Davison and Peter Frampton turned up for a jam session with Graham — but he had gone. Gone to the States. And during his absence, the legends and myths grew.

Graham was the FIRST in many respects. He was one of the first in Britain to merge jazz and rhythm and blues. There was nothing like the original Graham Bond Organisation in either Britain or America. With Jack Bruce, Ginger Baker, and Dick Heckstall-Smith, he bravely blazed a trail that has since been beaten into a high road by dozens of imitators.

Graham made his name in the early sixties as a phenomenal jazz alto sax player with the Don Rendell Quintet. I used to religiously attend their sessions at the King Alfred pub in London's Bellingham district, and at clubs in Bromley and Camberwell.

Then Graham began to get more interested in the burgeoning R&B scene and played with the pace-making Johnny Burch Octet.

The Bond Quartet was formed from members of that

Commissar Bond is back in business

BY CHRIS WELCH

band, and by 1965 when the legendary "Sound of '65" album was released (with my sleeve notes, I'm proud to say), the GBO was established as the most progressive group in the country, playing a brand of music that ranged influence-wise from Ornette Coleman to Muddy Waters.

He pioneered the use of Mellotron, the use of a Hammond organ with a Leslie speaker, and Jack Bruce made the bass guitar a respected instrument in pop.

They featured numbers like "Train Time," "I Want You" and the incredible "Early In The Morning," not to mention "Wade In The Water," which I consider the most exciting two and a half minutes ever recorded by an English band.

Ginger's solos on "Oh, Baby" and "Camels and Elephants" were without parallel at the time, and laid the foundation for a hundred drummers to follow and copy.

When Jack and Ginger left to form Cream with Eric, Graham carried on, convincing the up and coming semi-pro of 1966—John Hiseman—that he should turn professional, and he took over the drum chair. This led to the formation, with another Bond stalwart, tenorist Dick Heckstall-Smith, of Colosseum.

The pressure of the music business took its toll of Graham and it cannot be denied he got into a mess. He broke up his group, and went to America, where he was unable to work owing to permit trouble.

On his return the troubled past caught up and he suffered the unnecessary indignity of being put into Pentonville Prison — a talented, gifted man cut off from his livelihood and the opportunity to make good.

"But nobody will ever be able to keep Graham down. He told me this week: "I'm very happy to be back. I learnt a great deal in the States, and I got myself fit and well again. I worked for Mercury Records and went to Los Angeles and helped to form Buddy Miles Express. I had two albums out there — "Love Is The Law" and "Mighty Graham Bond."

"The Initiation are all very good musicians — I got them all through the MM. What we shall be doing in the band is combine new things with old numbers, done differently. Keith plays lovely drums by the way, and between the guys, they can play something like 35 instruments! We're all very happy together, and there are no personality problems. We haven't even scratched the surface of what we can do together."

The band played a few numbers for us, and it was tremendous to hear Graham take off on organ, alto and vocals again, with his enthusiastic band of youngsters roaring with him.

If the Establishment give him a chance, Graham will soon be gaining the kind of success and recognition that has been his due for ten years.

RADIO JAZZ

British Standard Time

FRIDAY (10) 4.10 a.m. J: Jazz Unlimited (Fri, Mon-Thurs). 7.15 p.m. V: That's Jazz (Fri, Mon-Thurs). 8.5 J: Jazz Unlimited. 9.35 U: Joe South. 11.30 T: Big Bands (Fri, Sat, Mon-Thurs). 12.0 T: Stan Getz.

SATURDAY (11) 4.5 a.m. J: Finch Bandwagon. 12.0 noon B3: Jazz Record Requests (Steve Race). 2.0 p.m. E: Golden Swing Years. Paris 1934-41. 6.45 B1: Jazz Club (Sammy Rimmington Quartet).

Ken Colyer's Jazzmen, Humph). 11.5 J: Jazz. 11.5 E: (3) Ted Heath Ork. 12.0 T: Buddy Rich.

SUNDAY (12) 7.30 p.m. B1: Mike Raven's R and B Show. 11.0 B1 and 2: Best of Jazz on Records, presented by Humph (B3) stereo from approx. 11.15). 12.0 T: New York, New York (Pop, Folk and Jazz Guests). 12.5 a.m. B1 and 2: Just Jazz (John Dunn). 12.30 B1: Jazz Workshop (John Surman Octet, Mike Westbrook).

MONDAY (13) 12.0 midnight T: New Jazz

Records. 12.5 a.m. J: Bobby Troup Show.

TUESDAY (14) 5.45 p.m. B3: Jazz Today in mono and stereo (Charles Fox). 10.30 V: Montreux JF (Kenny Burrell Quartet). 11.0 U: Berlin JF 1968 (Max Roach, Elvin Jones, Sunny Murray). 12.0 T: Fletcher Henderson.

WEDNESDAY (15) 8.5 p.m. E: Jazz Workshop. 10.20 E: (1) Al Hirt (5) Nicky Hopkins. 12.0 T: Luis Gasca.

12.15 a.m. E: Jazz and Near Jazz.

THURSDAY (16) 9.30 p.m. Q: Big Band Beat. 12.0 T: (1) Sonny Criss (2) Buddy Rich Ork. Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES. B: BBC 1-247, 2-1500/VHF. 3-464/168/194/VHF. E: NDR Hamburg 309/189. J: AFN 547/345/271. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

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Pan Musical Instruments, London, W.1. Fender Jazzmaster £85; Fender Stratocaster £85; Guild Starfire £65; Epi- phone Rivolis £90; Vox Continental £95.

Top Gear, London, W.C.2. Fender Telecaster £100; Gretsch Tennessean £85; Fender Mustang £80; Gibson EB2 bass £110; Marshall 4x12 100 watt £70.

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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.

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SOUL MUSIC is dead as a creative force in pop. In their effort to reach the white kids in the dance halls, companies like Tamla and Stax have watered down a once powerful form of music to the level of bubblegum jingles.

In a sense, soul music died with Otis Redding. He was the only one to hit on the magic formula of commercial success without compromise. His unique style and phrasing were the very essence of soul.

Redding's success opened people's ears to real soul, and this inspired record companies to release truly "black" and gritty sounds by people like Wilson Pickett, Sam and Dave, Aretha Franklin and even real "deep soul" discs by lesser-known greats like Lorraine Ellison, Betty Harris, Gladys Knight and James Carr.

But that was way back in the vintage soul years of '66 and '67. After Otis' death the movement lost its figurehead and the public lost interest.

The record companies soon realised that it was easier to reach the kids through their feet than through their hearts, and so began the slide towards the danceable but musically worthless "soul" discs of today by people like Marvin Gaye, Diana Ross, Marvin Johnson and Co. — ALAN PAINE, Hillingdon, Middx.

Welcome

I AM sure that I speak on behalf of everybody who was at the Festival Hall when I say welcome back and congratulations to the Fairport Convention for a simply tremendous performance.

They've had more than their fair share of problems yet they've managed to overcome them and return with a new yet amazingly high standard of music.

There's no other band to compete with the Convention for the title of Britain's number one folk supergroup. — HARRY GRANT, Edgware, Middx.

I HAVE a message for the modest Pete Townshend.

Having witnessed the Who's mind-blowing performance at Croydon, I have drawn one conclusion — live performances of "Summertime Blues," "Shakin' All Over" and "Young Man Blues" just have to be recorded. Have to be. — B. R. NEVILL, Croydon, Surrey.

Beatles

I WAS interested to see that Mick Farren thinks King Crimson's music is sterile compared with the Deviants (MM, Sept 20).

No wonder he wears his hair like that, he must look funny without ears. — PETER BILLAM, East Molesey, Surrey.

AFTER hearing the Beatles' "Abbey Road" album, I



SOUL IS DEAD!

must agree with Roger Chapman (Blind Date) when he says that the Beatles are not an influence on the music scene anymore.

In fact in "Abbey Road" you can hear traces of the Beach Boys, The Who, Fleetwood Mac, the original Animals and Traffic. However this does not mar the beauty of the album. — J. A. NUNN, London, SW14.

CONGRATULATIONS to Deep Purple, Malcolm Arnold and the RPO on a splendid concert at the Royal Albert Hall.

In composing a concerto for group and orchestra, Jon Lord has attempted something to which many young musicians have

looked forward for some years.

Although it does have some weak moments and a lack of formal organisation, the concerto contains some superb passages and is a convincing demonstration of the compatibility of the pop group and the symphony orchestra.

This, as Jon Lord says, is only a beginning; but thank goodness someone had the courage and ability to make a start. — S. H. CARLETON, Cambridge.

George

GEORGE HARRISON's compositions on "Abbey Road" are two of the best

on the album. While the songwriting talents of Lennon and McCartney seem to have reached their peak, Harrison's are only just beginning. Can't we have an album of Harrison's? — ROBERT BALDWIN, Hounslow, Middlesex.

IN YOUR article about the Kinks' forthcoming album "Arthur," John Dalton, bassist for the group, said that people thought the group might be copying the Who's "Tommy" by bringing out a pop opera.

Who said that Pete Townshend wrote the first pop opera? What about "S. F. Sorrow" by the Pretty Things, "Happiness Stan" from the "Ogden's Nut

Gone Flake" album by the Small Faces or the album telling the Bible tale of Joseph and his coat of many colours.

Even though "Tommy" is a brilliant masterpiece it seems to me that Pete Townshend is the "copycat" — RICHARD ARTUS, Kenton, Middlesex.

THE ANTI JAZZ bug is once again loose in Broadcasting House. For the past year or so we have had a reasonably good selection of programmes spread over the whole week. Now these are reduced by nearly half and all crammed into the weekend.

Jazz On One and Jazz Today have disappeared altogether, leaving only Saturday's schedule virtually unchanged, while the remnants have all been pushed together into the insomniac's time of between 11 pm and 1 am on Sunday night.

Surely if jazz programmes are such a burden to Radio One planners, can't some time be found for them on Radio Three. — J. BARNACLE, Kenton, Middlesex.

Great

IT WAS great to read your article on Contemporary Classics. Five years ago Stockhausen was hardly known in this country at all.

At last his superb compositions are being appreciated, writers of his calibre are further ahead than the Pink Floyd or the Nice can ever pretend to be and deserve to have far more recognition than they've had. — ANDREW BEALE, Edinburgh, Scotland.

IT IS so like the BBC to devote a whole programme to the new Beatles album when the Beatles have a big enough following to sell it without the help of the BBC.

If the BBC want to give publicity to a group there are plenty of better unknown groups like the Grateful Dead, Doors and so on. But the BBC are just after money and viewers. — E. BREEZE, Ashford, Kent.

Now... give us Cohen!



COHEN: incredible albums

DYLAN has been, Paxton is here now and Pete Seeger is due soon but isn't it about time that someone brought Leonard Cohen to this country for a concert?

He has made two incredible albums and was voted fifth in the international male singer section of the MM Poll which puts him second only to Dylan in the folk singer stakes.

He is the only artist who could follow Dylan for next year's Isle of Wight Festival. — ALAN HIBBERT, Crayford, Kent.

IT LOOKS as if at last television is taking a keen interest in pop music. Not only are the BBC featuring new and underground groups in Colour Me Pop (which topped the MM pop poll) but ITV have branched out to be untouched by their classic "Stones at Hyde Park" and "Cash in Quentin" programmes.

Perhaps the BBC could follow their Colour Me Pop idea and repeat a Special recorded for TV a few years ago by Bob Dylan. Likewise ITV may be advised to televise the recent Bob Dylan happening.

I am certain that either BBC or ITV have film of the Isle of Wight appearance especially as the performance is tailored, by its abruptness, for television. — JOHN DUNNE, Ripon, Yorkshire.

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folk news



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High Level Ranters in London Festival

THE High Level Ranters make one of their rare visits south on October 17, 18 and 19 for the twelfth London Folk Music Festival being run at Cecil Sharp House by Dave Calderhead. Other guests will include Eddie & Finbar Fury, and John Foreman, who will take part in the Sunday afternoon concert.

Dave is one of the residents at the new Friday night club at the Bull & Star, Putney, with Peter Darling, Brian Hooper and Dick Goddard. Trevor Crozier's interesting new group, the Bearded Oyster, makes its first public appearance there on October 17.

Other future guests at the club will include Chas Upton, Dave Cooper, Linda Cockerell, Dave and Toni Arthur.

COUNTRY Meets Folk host Wally Whyton tells me that his conservation song, "Leave Them A Flower," has been recorded by American country star Ed Ames and is being strongly tipped for American charts success.

This Saturday's CMF guests are the Kentuckians, the settlers and Magna Carta. Despite the fact that by putting it out when most folk people are on their way to a club they must lose a big section of their audience, the BBC assure me that they don't plan to drop CMF altogether, though with Frances Line's My Kind Of Folk gone, I don't feel too reassured.

There is a strong current running against anything non-conformist in BBC these days, from TV drama right down to underground and folk music, both of which have proven mass followings, though BBC persist in treating them as minority tastes.

All we can do is to write and let BBC know just how many of us there are.

EVERYONE I know who has heard them is raving about Michael-Claire, a husband-and-wife duo who are being managed by Bruce Dunnet. When I caught them at the Cousins on Friday, I was impressed by the wit of their lyrics and musical excitement of their music. There is already talk of big London concerts and a record contract.

ARCHIE FISHER has just signed a contract with Decca. Perhaps this means he'll be coming south more often than of late.

ARLO GUTHRIE's movie, Alice's Restaurant, is wowing the American critics, though United Artists, the distributors, tell me there is no date fixed yet for its UK release.

Made by Arthur Penn, Bonnie And Clyde director, the film was shot in Stockbridge where the original Alice had her restaurant, with Arlo and "Officer Obie" playing their original parts.

The film also touches on the death of Arlo's father, Woody, from Huntington's chorea, and the break-up of Alice's marriage. Alice is in it too, but not playing herself.

She has now produced an Alice's Restaurant Cookbook which sets a new level in books of the film—particularly when the film is already the film of the book of the record of the song.

Arlo's third album, "Running Down The Road," is out in America, and already promises to beat the success of his previous two.

KARL DALLAS

FOLK FORUM

THURSDAY
AT FOX, ISLINGTON GREEN N1
JOHNNY SILVO
"BLACK BULL," High Road, N.20.
DIZ DISLEY
JOHNNY HAWKSWORTH
TERRY KIDD & ALAN LOUGHLAN
HOST: DENNIS O'BRIEN

FOLK CENTRE, HAMMERSMITH
A singers night with
THE HAMMERFOLK
Prince of Wales, Dalling Rd. 2 mins Ravenscourt Park Tube.

MARIA GREY COLLEGE
MARCELLINGTON
300 St Margaret's Road, E. Twickenham, 8 pm. 2/6d.

OPENING
CONTEMPORARY FOLK CLUB
Nags Head, North Street CLAPHAM
at 8 p.m. with
BRIDGET ST. JOHN AND LEVER

PHILLIPA FAWCETT, coll 98-100 Leigham Ct Rd, SW16.
STEFAN GROSSMAN

THREE HORSESHOES FOLK CLUB
Heath Street, Nr Hampstead Tube
Presents
MAUREEN KENNEDY-MARTIN
and your hosts the Exiles.

WHITE BEAR, Kingsley Road, Hounslow, FOLK ENTERPRISE and residents.

FRIDAY
AT BULL AND STAR
Putney High Street, Doghouse Folk presents first London appearance
BEARDED OYSTER
Trevor Crozier, Lea Nicholson and Mea, Friday October 10, 8 pm.

AT COUSINS, 49 Greek Street, 7.30-11.00.
BRIDGET ST. JOHN JOHN JAMES
Two reasonably unknown, very good people. Admission 5s.

AT FRYDIFOLK, Railway Hotel, Teddington.
COME ALL YE

DAVE & TONI ARTHUR
General Havelock, Ilford

FISHMONGERS ARMS, Wood Green High Road, N.22.
NICK HARRISON, ROY BROWN

MARTIN WYNDHAM-READ
Fighting Cocks, London Road, Kingston.

REMEMBER to go tomorrow to buy TRA 202—Transatlantic's new Gordon Giltrap "Portrait"

THE SPINNERS, Queen Elizabeth Hall, Saturday, November 1st.

SATURDAY
"ANGLERS," TEDDINGTON VIC BLAKE
Skyport Ade, John and Winkle, Trevor, The Odeur.

AT CECIL SHARP HOUSE, 2 Regents Park Road, NW1 OCT. 17th, 18th, 19th, FRI., SAT., SUN.

LONDON FOLK MUSIC FESTIVAL
HIGH LEVEL RANTERS
FINBAR & EDDIE FURY
John Foreman, Tony Foxworthy, Hugh Rippon and many others.

AT THE CELLAR, Cecil Sharp House, Camden Town, 8 pm. THE CRAYFOLK with Tony Deane and Tony Shaw.

BUY new Gordon Giltrap LP—TRA 202 "Portrait"

SATURDAY cont.
COUSINS, 49 Greek Street, 7.30-11.00
STEFAN GROSSMAN
Midnight session 12-7.
MIKE COOPER DUFFY POWER SAM MITCHELL

"EYES OF TIME GALLERY"
355 HIGH STREET NORTH MANOR PARK
RICHARD DIGANCE
INTRODUCES
SADSONG MICHAEL PORTER

FO'C'STLE at the CASTLE
Fairfield West, Kingston
PETE WOODS

IN CONCERT Exeter University
NICK STRUTT & ROGER KNOWLES

NORTHERN IRELAND Civil Rights Folk Night St Joseph's Hall, Highgate Hill, Nr Archway Stn., N19. 8-12 bar.

THE BEGGERMEN
THE TRAVELLERS
VERITY STEVENS
MICK BRODERICK
Floor singers welcome.

PEANUTS, KINGS ARMS, 213 BISHOPSGATE, PETER CHARLTON AND GEORGE HARRISON.

THE GREENWICH THEATRE FOLK CLUB
The Gloucester
King William Walk, SE10
THE GASWORKS
8 pm. Please come early.

THE LCS PRESENTS THE SINGERS' CLUB. Ewan and Peggy UNION TAVERN, 52, Lloyd Baker Street, London, WC1. 7.45 pm.

THE PEELERS, King's Stores, Widgate Street, off Middlesex Street, near Liverpool Street Station.

SWEENEY'S MEN
with
ANDY IRVINE
Also THE PAGENT, BI-FOCAL

TROUBADOUR, 10.30. 265 Old Brompton Road.

MARTIN WYNDHAM-READ

WHITE HART, COLLIER ROW, ROMFORD
CLAY COUNTY TRAVELLERS

SUNDAY
ABBEY WOOD F/C, 31 The Grove.
MIKE ABSALOM
sings his new songs.

BOUNDS GREEN FOLK CLUB, Springfield Park Tavern, Bounds Green Road, N11.

GERRY LOCKRAN FOLK COURIERS

GASWORKS! Tower Hotel, opposite Walthamstow Central.

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NAGS HEAD, 205 York Road, Battersea.

TONY DEAN & TONY SHAW
host JOHN TIMPANY.

RAILWAY HOTEL, DARTFORD
SHIRLEY COLLINS
Residents: CRAYFOLK.

THE BARLEY MOW
Horseferry Road, SW1
STAN ARNOLD & FRANK TAYLOR
JOHNNY SILVO & MOSES
Starting 7.30 pm sharp!!!

THE ENTERPRISE, Hampstead DORITA Y PEPE plus residents. The Folk Enterprise and Terry Gould (opposite Chalk Farm Station, 7.30 pm.)

THE SPINNERS, Queen Elizabeth Hall, Saturday, November 1st.

SUNDAY cont.
THE MARQUEE
WARDOUR STREET
EXPERIMENT WITH
MAGNA CARTA
JON BETMEAD
AND OTHER
BEAUTIFUL FRIENDS
COME AND MAKE IT WORK

TROUBADOUR, 9.30.
MIKE & CLAIRE MILNER

MONDAY
AT CATFORD, RISING SUN
LIZZIE HIGGINS
DAVE COOPER
AND LINDA COCKRILL

AT SIR GEORGE ROBEBY, Seven Sisters Road, opp. Finsbury Park Station, N4.
GO MAD WITH
MURPH & SHAGGIS
Thanks Denis O'Brien. All your members welcome.

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TIM HART & MADDY PRIOR
GEORGE HARRISON

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Hop-Poles, Baker Street, Enfield
COLIN SCOTT
FOLK COURIERS
POCAHONTAS

MINOTAUR, Nags Head, North Street, Clapham.
SINGERS NIGHT
Resident: Sue Taylor.

WALTON ON THAMES, 18b Church Street
STAN ARNOLD
BARRY SKINNER

TUESDAY
CLAY COUNTY TRAVELLERS
PEARTREE PUB FOLK CLUB
WELWYN GARDEN CITY 8 PM

FOLK CENTRE FULHAM
MURPH & SHAGGIS
THE HAMMERFOLK
HOSTS: ROD HAMILTON, ANDY ANDREWS
The Swan, Fulham Broadway, opp. Fulham Broadway Station.

HAYES FOLK CLUB
DAVE SEWELL
and guests. The Angel, Uxbridge Road, Hayes End

MOTHERS, High Street, Erdington, Birmingham
SWEENEY'S MEN
BRIDGET ST JOHN
8-late. Admission 5s. Cheap booze. draught cider, wine, etc.

THE SPINNERS, Queen Elizabeth Hall, Saturday, November 1st.

VULCAN, LIVERPOOL UNIV
ROY HARPER
RON GEESIN, RALPH MCTELL.

WEDNESDAY
BALTABARIN, adjoining Downham Tavern, Downhamway, Downham, Bromley. Tel 01-698 6810.

MIKE ABSALOM

HIGH BARNET FOLK CLUB
Salisbury Hotel, High Street, Barnet.

JEREMY TAYLOR BIFOCAL

KING'S HEAD, Upper Street, Islington. LIZZIE HIGGINS.

MIKE ABSALOM'S new address: Flat 16, Sunnyhill Court, 4-6 Trebovir Road, SW5 Tel 01-370 4964.

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MUSICIANS WANTED

A BAND, a Cavalry Band. The band of the 9th/12th Royal Lancers has vacancies for all woodwind players. Other instruments considered. Experienced and beginners please apply to Bandmaster, 9th/12th Royal Lancers, Caterick Camp, Yorks.

ALL-P. ND ORGANIST / Vocalist, possibly doubling, own equipment, JS and civilian clubs, Continent, Standards, Pops, Soul. Photo Details — Box 8690.

BASS, DIXIELAND Band, Romford/South Essex. — Ring Tony, Hornchurch 54962.

BASS GUITARIST, drummer, organ, sax, trumpet, experienced for soul. — Ring 743 4345. Work waiting.

BASS GUITARIST, East London, semi-pro, show band. — 01-520-7653.

BASS GUITARIST, experienced, semi pro, South London group. Work including residency. — 01-699 6252.

BASS GUITARIST wanted, semi-pro, Eltham, Sidcup area. 01-300 1988.

BASS GUITARIST wanted with van for semi pro (Tull), influenced group, Newham, Ilford area. — 478 7254 after 7 pm.

BASSIST/VOCALIST required. — Puckeridge 470, Hertfordshire.

BASS or bass guitarist and pianist wanted for working Dixie / Main Stream band. Enthusiasm, dedication and willingness to rehearse essential. Enfield-Waltham Cross area. — Phone 01-804 7986, after 6 pm.

BASS PLAYER for Irish Show-band, doubling vocals, mainly resident, odd gigs out. Good money. — Ring Mr O'Donoghue, 673 0814, or call Court Ballroom, Balham. Anytime.

BASS required work waiting. — Phone MA1 2660 After 7 p.m. Miss Jackson.

BASS VOCALIST and BABY SITTER required to play U.S. clubs, Germany, salary £1,968 one year contract, commencing November 1st. Tel. Medway 46905. Write: Bandleader, 76 Kingswood Road, Gillingham, Kent.

BASS / VOCALS, young, no ties, join pro, versatile vocal / organ, drums. Musicians only. — Cambridge 6297 or 51188.

BLUES DRUMMER, Key Largo, require experienced drummer for immediate work. — 800 6411. SPE 6179.

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All types considered

Dave Ruffel

01-882 0188

01 REG 1395

DEDICATED GIRL / BOY GUITAR / Organ / Latin. — 733 3800.

DRUMMER and vocalist for rackabooie group, London. — Phone Eric, 965-1368, 6-7.30 pm.

DRUMMER, British Legion Band, South London, big modern band, must read. — 01-857 5935.

DRUMMER for experimental rock band. North London. Transport essential. — Phone 01-363 3881 (7-10 pm).

DRUMMER of high standard to join organist in forming new progressive group. — 01-387 0010/0019.

DRUMMER / VOCALIST, reading, essential. For top class Trio. Permanent club residency. Excellent conditions. — Sid Gateley, 7 Manor Road, Paignton, Devon, 55094.

DRUMMER / VOCALIST, reliable and keen to join Lowrey Organist. Vocalist, rehearsing now for Cabaret, etc. — 888 0799.

DRUMMER WANTED. Progressive group. (Must know what it's about). — 01-789 4528.

DRUMMER WANTED single male or female, experienced or Rhythm and beat soul inclusive. Please send details, photo. — To Freddie Knight, 5521 Duddelford Hotel Maerchen, Tel. 2238.

EXPERIENCED DRUMMER for semi-pro heavy band. — 735 8404. Dave after 5.30.

GIRL VOCALIST and musicians required. — Box 8697.

GLEN MILLER style band. Gigs. Ready London area. Semi-pro. Good readers. — Stevenage 34350, after 6 pm.

CHRISTINE PERFECT requires the following musicians to form backing group:

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ORGAN/DOUBLING PIANO

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GUITARIST OF HIGH STANDARD. Able to sing (doubling other instrument advantage) to join organist in forming new progressive group. — 01-387 0010/0019.

IN BEDFORDSHIRE, amateur drummer, bassist wanted. — Box 8693.

INDEPENDENT RECORDING Songwriter seeks musicians. — 286-0097.

LEAD AND BASS GUITARIST, drummer, blues influence WANTED, only musicians need apply. — Phone MA1 9248 between 7-9 p.m.

LEAD GUITARIST required for Irish Showband, resident London club (vocal asset). — Phone 902 2327.

LEAD GUITARIST, vocalist wanted for Blues group. — 346 7476 after 6 pm.

L/GUITARIST, organist wanted. 979 5296.

MUSICIANS, JAZZ/good pop. Wales. — Box 8680.

ORGANIST or pianist, West Country Hotel, Quartet playing pops and standards, permanent, Hammond / Leslie supplied. — Box 8692.

ORGANIST / PIANIST preferably with good voice to join established name group with regular radio. — 01-387 0010/0019.

ORGANIST REQUIRED by CBS recording group. Must be competent, capable of background vocals and hard work. — South Benfleet (Essex) 62404.

ORGANIST REQUIRED for South London's top semi-pro group. UK/USA recording contract, progressive pop. Good equipment essential. — 850 6644 evenings.

ORGANIST required work waiting. — Phone MA1 2660 after 7 p.m. Miss Jackson.

ORGANIST VOCALIST, doubling harmony for US bases, Germany / Spain. Good busker all types of music and a neat appearance essential. Transport an advantage. Organ supplied. 9 month contract commencing November 1. Good salary. — Tel Medway (Kent) 46905 or write Bandleader, 76 Kingswood Road, Gillingham, Kent.

ORGANIST / VOCALS for progressive group. — 01-455-2029.

ORGANIST VOCALS for top semi-pro recording group. Resident London playing pops and country, etc. Good money. — 560 4565.

ORGANIST WANTED. Vocals preferably Semi-pro group. Kent/Sussex / Surrey borders. Lowrey / Leslie provided. — Tel Lingfield 533.

PIANIST, EXPERIENCED, Surrey residency. — Box 9689.

PIANIST PROFESSIONAL VERSATILE READER / BASK for TRIO residency, jazz, standards, pops. — Phone Derek VAL 9222. Dave after 8 pm.

PIANISTS and pianist-vocalist duos, and all types of entertainers are required. Only first class performers need apply. — 287 1593.

PIANISTS FOR SOUTH LONDON weekend lounge work. Top rates. — Clayman's, BIS 5531 (day).

PIANISTS, START WORK THIS COMING WEEKEND. Wide choice of lounge work, 1-5 nights weekly. All areas. New, increased rates. — Clayman's, Bishopsgate 5531 (day).

PROGRESSIVE BLUES Group, going pro, require lead and drums. Image essential. Recording soon. — 995 2549.

RHYTHM GUITARIST and vocalist for group starting, experience not important. N.W. London. Fred. — AMB 3232, Ext. 5819, 9-12 a.m. — 1-4 p.m.

TENOR SAX, TRUMPET & HAMMOND ORGAN required for well-known Soul Show

Full date sheet. Apply: BARRY COLLINGS AGENCY LTD. Southend (0702) 47343/4344

TENOR/ALTO for small semi-pro dance band South London. Read, busk, own transport. — 692 2569.

TENOR SAX for name group. — Phone Chris 405-0943.

THE DREAM MACHINE require commercial Bass/lead vocal. — 370-3160/9. Basement flat Billy Long.

THREE MUSICIANS to form Beatle type group, starting from scratch. Must be dedicated. Photographs. No time wasters. — W. Pawelec, 45 Hawthorn Terrace, New Earswick, York.

TRUMPET, DIXIELAND, BASK, READ, LONDON RESIDENCY. — Phone 01-907 4640 or write Copersmith, Cafe de Paris, 3 Coventry St, W1.

TRUMPET OR TENOR SAX doubling others and vocals. Young competent for long term work in Switzerland. — 428 5186.

TWO LEAD GUITARISTS/DRUMMER, for pop group to work abroad around December. — Phone Brian Low 4380 after 6 pm. Anyone will be considered.

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LED ZEPPELIN

AUDIENCE * FROSTY NOSES

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Admission 20/- Students 16/- (on production of S.U. Cards only)

LICENSED BARS FOOD
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MIDDLE EARTH NIGHT

*** WRITING ON THE WALL ***

*** ARCADUM * JADE ***

plus LIGHTS * EVENTS * SHAPES * HAPPENINGS
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midnight rave again!

(for brunel's back at the Lyceum)

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*** HOWLING WOLF ***

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*** AARDVARK * ANDROMEDA**

*** EXPLOSIVE SPECTRUM LIGHTS**

Buffet • Licensed Bars till 3 a.m.

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TUESDAY OCTOBER 14th admission 10/-

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Saturday October 11th **RAVINGREEN**

Sunday October 12th **RAW MATERIAL**

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EDGAR BROUGHTON
 D.J. TERRY WILLIAMS. LIGHTS BY APHRODITES RAINBOW

Next Sunday: ROY HARPER plus GYPSY

MUSIC EVERY NIGHT
 and Sunday Lunchtime, 12-2 p.m.

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 KENSINGTON, W.14
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 FORTRESS ROAD, KENTISH TOWN
 N.W.5
 Buses: 63, 134, 137, 214 or
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Thurs., 8-11 p.m.
STAN GREIG'S QUARTET
 Dave Shepherd (Clarinet) Roger Nobes
 (Vibes), Barry Richardson (Bass), Johnny
 Richardson (Drums)

Thursday, 8-11 p.m.
**BRIAN GREEN NEW
 ORLEANS STOMPERS**

Fri., 8-11 p.m. **TED WOOD JAZZ BAND**
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 Sunday night, 8-10.30 p.m.

Friday/Saturday, 8-11 p.m.
BRIAN LEMON (Piano)
JOHNNY RICHARDSON (Drums)
COLIN PERBROOK (Bass)

Monday, 8-11 p.m.
FAT JOHN COX WITH GUEST SINGERS
JOHN WILLIAMS TRIO

Monday, 8-11 p.m.
TALLY HO! BIG BAND
DAVE SHEPHERD Clarinet
BRIAN LEMON on Piano
JOHNNY RICHARDSON on Drums

Tuesday, 8-11 p.m. Admission 10/-
ALAN HAVEN TRIO

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**ALAN LITTLEJOHN/
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 HAMMOND ORGAN SHOW**
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 at **CARISBROOKE HALL (Victory Ex-Services Club)**
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THOMPSON/THEMEN QUINTET
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IAN CARR QUARTET

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**SEVEN AGES OF MAN
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Old Theatre, Main Building, London School of Economics
 Thursday, October 16th, 7.30

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WITH **ELECTION**

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 NEW FRIARAGE, WALTON ST.
 Monday, October 13th

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 Behold we give you the morning, We give you the day

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JOHN & TONY SMITH PRESENT

**THE
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Seats: 15/-, 12/6, 10/6, 7/6, 5/-
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OCTOBER 17
 8 p.m. till late
 Tickets 10s., 12s. 6d. at Door

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 Buses 25, 86

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 weekly and see Diary columns

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 SOUND SYSTEM**
 WITH BAND

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**DEMON FUZZ
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Saturday, October 11th
SKATALITES BAND

Sunday, October 12th
**MOUSE & THE CAT
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Club open 7 nights a week
 Please apply for membership
 Ladies' free night Tues., Thurs. & Sun.
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 Licensed Bar

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 PERCY**
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Sat., 11th **STEERING WHEEL,
 W. BROMWICH**

Sun., 12th **OVAL INN,
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Wed., 15th **ABORFIELD**

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For your entertainment
 Saturday, 18th October

The dynamic
PAT KELLY
 plus the Fantastic
SIR WASHINGTON
 with his new records released
 on Oct. 13th on Trojan label.
 You can get your ticket in
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**RANCH ROOM
 DISCOTHEQUE**
 LANGSTON HOTEL, KINGHAM,
 OXON. KINGHAM 209

8-1.30 a.m. DRINK TILL LATE
 Drinks at pub prices
 Snacks or full meals
 Great Nightclub Atmosphere

Friday, October 10th

DIFFERENCE
 Saturday, October 11th

VIRGIN HEARSE

Every Sunday, 8-Midnight. Drink
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 Party Night with the Ranch Room Disco
 Show, plus D.J. Comp. No. 2. Open to
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100 OXFORD ST. W.1
7.30 till late

Thursday, October 9th
GOODTIME NIGHT with
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Special Guest Star
IVOR CUTLER

Friday, October 10th
CHRIS BARBER'S JAZZ BAND
THE NEVILLE DICKIE TRIO

Saturday, October 11th
BILL NILE'S GOODTIME BAND

CHEZ CHESTERMAN'S JAZZ BAND

Sunday, October 12th
KID MARTYN'S RAGTIME BAND
with New Orleans Banjo Star
EMMANUEL SALES

Monday, October 13th
THE BARBARA THOMPSON QUINTET
with
ART THEMAN & THE BOB DOWNES TRIO

Tuesday, October 14th
BLUES NIGHT
ERROL DIXON & THE NIGHTHAWKS

Wednesday, October 15th
Australia's
YARRA YARRA JAZZ BAND
with LUCILLE NEWCOMBE

FULLY LICENSED BAR and RESTAURANT
REDUCED RATES FOR STUDENT MEMBERS
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10/11 GT. NEWPORT STREET
NEAR LEICESTER SQUARE
Friday, October 10th, 8-11 p.m.
SPONTANEOUS MUSIC ENSEMBLE
Sun., Oct. 12th, afternoon, 3-6 p.m.
JO-ANN KELLY
BRETT MARVIN'S THUNDERBOLTS & FISHOOK

THAMES HOTEL
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Friday, October 10th
YARRA YARRA JAZZ BAND
Saturday, October 11th
BRIAN GREEN'S JAZZ BAND
Sunday, October 12th
STEVE LANE'S SOUTHERN STOMPERS

WOOD GREEN (Fishmonger's Arms)
Sunday:
Closing Down Session with
ALAN ELSDON
+ GUESTS

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01-722 4774

COUNTRY CLUB
210a HAVERSTOCK HILL, N.W.3
(Opp. Belsize Park Odeon)
Thursday, October 9th
QUINTESSENCE
+ ALAN H'ILL
Next Thursday
MAN

Sunday, October 12th
COLLOSEUM
Next Sunday
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Licensed Bar and Cold Drinks
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AT 33-37 WARDOUR STREET, W.1.

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FRIDAY'S ALL-NITER SESSIONS
HAVE LONG BEEN THE MEETING
PLACE FOR ALL R & B SOUL FANS.
TONIGHT THE FLAMINGO PRESENTS
ONE OF THE CLUB'S MOST POPU-
LAR GROUPS — HEAR THEM SING
THEIR LATEST SINGLE "LIVE"
FOR YOU.

COMMITTEE
FEATURING THEIR SENSATIONAL
NEW RECORD
"GOOD NIGHT HONEY"
DON'T MISS THIS FANTASTIC
LATE SHOW

SAT., OCT. 11th, 8 p.m. - 11.30 a.m.
ANOTHER DOUBLE EVENT
A NEW SOUL GROUP
SOUL MACHINE
PLUS! PLUS! PLUS!
A RETURN VISIT OF
DEMON FUZ

IT'S ACTION-PACKED TONIGHT

WED. OCT. 15th, 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 DISCTET
REMEMBER — GIRLS ARE
ADMITTED FREE TONIGHT

THURSDAY
ALBION JOHN TAYLOR Trio
with **NORMA WINSTON**, Kings
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DRILL HALL, Lincoln. **GRAHAM BOND** INITIATION.

MIKE DANIELS Big Band. Every
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THREE TUNS, BECKENHAM.
LONDON JAZZ FOUR.

"WHITTINGTON" PINNER,
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ALL STARS, Lord Napier,
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lunchtime, Free.

BIRKBECK COLLEGE, Malet
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with **THE WARLOCK**, 8.30 pm.
Admission 5s.

BLUES LOFT
ASHKAN

GROOVESVILLE
MONTY SUNSHINE

Two bars Adm 6s
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OSTERLEY JAZZ CLUB, ALAN ELSDON'S JAZZ BAND.

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ERIC SILK

AND HIS SOUTHERN JAZZ BAND
8-11 P.M. 4/- BAR

SOUNDS UNUSUAL, Roebuck,
108a Tottenham Court Road
ZEUS PLUS GUESTS
Authentic Blues.

THE FABULOUS
NEW ERA JAZZ BAND
Elm Park Hotel (Free)

THE MJS CLUB. There will be
no further sessions at the Royal
Oak, Tooley Street, owing to a
change of management. The MJS
Club will re-open on Thursday,
October 16, at **NEW MERLINS**
CAVE, MARGERY STREET, WC1
(near Mt Pleasant Hotel), with
Phil Seaman, Ronny Ross, Terry
Sharron, Reg Pettit, with sessions
on Thursdays and Saturdays.

UNDERGROUND
Nags Head, Wollaston, Northants
ATOMIC-ROOSTER

SATURDAY
ALEXANDER PATTON
IMPERIAL COLLEGE, SW7

BLACKBOTTON STOMPERS,
GREEN MAN, BLACKHEATH.

JAZZ AT THE DOLPHIN, MAI-
DENHEAD: THE ALAN SKID-
MORE QUINTET.

SATURDAY cont.

LORD NAPIER, Thornton
Heath, New Eureka Jazzband.
Free.

NEW IBERIA STOMPERS
Kings Head, Merton (opp. Wim-
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STACKHOUSE
plus supporting band.

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Opp Ealing Broadway Station,
W5. Now open 7 pm every night,
except Tuesday. Saturday, Octo-
ber 11. The Fantastic **COLOURED**
RAISENS.

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ALEXANDER PATTON
UNIVERSITY COLLEGE, WC1

BLACK PRINCE Hotel, Bexley,
Kent. Our Old Mate is back.
ZOOT MONEY
and his band.

BILL BRUNSKILL, Lord Napier,
Thornton Heath, Free.

BOB HARLEY'S Dixielanders,
The Albany, Gt Portland St,
Lunchtime Session, Free.

BOTTLENECK BLUES CLUB,
Railway Tavern, Angel Lane, E15.
ONE MORE MILE
PLUS PALE GREEN LIMOUSINE

COOKS, CHINGFORD
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The Country Seat of Trad Gentry
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DENNIS FIELD, Lunchtime,
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GRAHAM !BOND!

Members 7s 6d. Guests 10s
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ESSEX.
NEXT SUNDAY, EAST OF EDEN

NEW ERA JAZZ BAND
Elm Park Hotel
Lunchtime Session

NEW LOUISIANA Jazzmen,
Fighting Cocks, Kingston.

THE AMAZING BAND
New Wave Jazz, Freemasons
Arms Downshire Hill, N.W.3. 8
p.m.

THE BULL
Upper Richmond Road, East
Sheen, SW14.

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Next Sunday THE PEDDLERS

THE CLARENCE, TEDDING-
TON. DICK MORRISSEY with
TERRY SMITH ORGAN QUARTET
plus **TONY ALLAN** (vocal).

THE GREYHOUND, REDHILL
BRIGHTON ROAD, FROM 8
KEITH TIPPETT GROUP

RONNIE SCOTT'S
47 FRITH STREET, W.1
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8.30 till 3 a.m.

Downstairs: Until October 25th
CLARKE-BOLAND
BIG BAND and
SALENA JONES

Commencing October 27th, for two weeks,
B.B.C.-2 Colour TV. Tickets to members on
written application.

Upstairs:
Until Oct. 11th **RAY RUSSELL GROUP**
From Oct. 13th **KEITH TIPPETT BAND**

Commencing Nov. 10th for three weeks, first English club appearance of
THELONIOUS MONK QRT.

FREAKEYS Fishmonger's Arms
Wood Green
Friday
October 10th
D.J. JERRY FLOYD
Music from Musicians, Berwick St.
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JODY GRIND
+ FREEDOM
Next Friday: FREE

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AT PLOUGH, STOCKWELL, SW9
DANNY MOSS

BLACKBOTTON STOMPERS,
SHIP, READING.

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BLUES BAND
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ANGEL ROAD, EDMONTON
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THE VILLAGE of the Damned
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Licensed bar. **SAVOY BROWN**

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Henry's Blueshouse, Crown Hotel,
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HOUSE presents **PAT SMITH**
TRIO, 8.00, nearest tube Oval,
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MODERN JAZZ, TOM BRIDGES
TRIO, with guests **CHARLES**
SCOTT (VOC), Brewery Tap, St
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JOHN KEEN BAND
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Free

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FRANK RICOTTI
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HOTEL, ELM PARK, HORN-
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ROY BELCHER, Modern Jazz,
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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. 10th **HANK SHAW**
Sat., Oct. 11th, Lunchtime
TONY LEE TRIO

Evening **TOMMY WHITTLE**
Sun., Oct. 12th, Lunchtime and Evening
BILL LE SAGE TRIO
with GUESTS

Mon., Oct. 13th
BILL LE SAGE
QUINTET

Tues., Oct. 14th **DANNY MOSS**
Wed., Oct. 15th **DAVE QUINCEY**
Thurs., Oct. 16th **LOUIS STEWART**

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JOHNNY JOHNSON
and the
BANDWAGON
supported by
SIR COXSONE
Down Beat
Friday, October 17th
Admission 10/-

and the
RUDIES
supported by
D'NUNES, the ever-popular
EVERY WEDNESDAY
The Fabulous Swinger
DUKE REID
Licensed Bar Adm. 5/-, Snack Bar
BUSES: 18, 92, 187
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NEW DISCO with
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SATURDAY, OCTOBER 11th
The return of the American
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LEE DORSEY
Car Park - Supporting Groups - Bar extn.

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Tel. 445 4710

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DICK MORRISSEY
TERRY SMITH and
BOBBY BREEN
with the **BILL LE SAGE TRIO**
Next week: **BILL LE SAGE**
QUINTET

SUNDAY, OCTOBER 12th
HAROLD McNAIR
with the **ED FAULTLESS TRIO**

KING'S HALL
ROMFORD MARKET
FRI., OCT. 10
SAM APPLE PIE

ROUNDHOUSE
DAGENHAM
MON., OCT. 13
CHICKEN SHACK

SAT., OCT. 11
CIRCUS
DOORS OPEN 7.30 LICENSED BAR

COUNTRY CLUB
50 yards Belsize Park Tube, N.W.3
DISCOTHEQUE
Every Saturday Night

RAILWAY * WEALDSTONE *
This Friday, from U.S.A.
LEE DORSEY
and his Band
Buses — 146, 18, N.1, 158, Car Park,
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KLOOKS KLEEK
RAILWAY HOTEL 100 WEST END LANE, WEST HAMPSTEAD, N.W.6
THURSDAY, OCT. 9th
VILLAGE
plus comedian **PAUL TRACEY**
Whist in the bar
ERIC LEESE/PHIL KINORRA
ORGAN TRIO
Admission always 6/- N.U.S. 5/-
Thurs., Oct. 16th: **GYPSY**

TUESDAY, OCT. 14th
FAMILY
plus **THE EGG**
Admission 12/6
Tues., Oct. 21st: **KEEP HARTLEY**

SOUNDS BY PAT BOLAND

marquee

90 Wardour St., W.1 01-437 2375

Thursday, Oct. 9th (7.30-11.00)
*** THE GLASS MENAGERIE**
*** THE MOOCHE**

Friday, Oct. 10th (7.30-11.00)
*** SAVOY BROWN**
*** AND SUPPORTING ATTRACTION**

Saturday, Oct. 11th (8.00-11.30)
*** INTRODUCING A GREAT NEW GROUP**
*** THE WRITING ON THE WALL**
*** AND SUPPORTING ATTRACTION**

Sunday, Oct. 12th (7.30-11.00)
*** FIRST TIME AT THE MARQUEE**
*** MAGNA CARTA**
IN AN EVENING OF SONG
Monday, Oct. 13th (7.30-11.00)

*** BLOSSOM TOES**
*** BIG FINGER**
Tuesday, Oct. 14th (7.30-11.00)
*** BRIAN AUGER TRINITY**
*** SAMSON**
Wednesday, Oct. 15th (7.30-11.00)

*** MIXED MEDIA**
*** LIGHT SHOW * POETRY READINGS**
*** SPECIAL GUESTS * D.J. IAN DAVIES**
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Members and Students: 4/-!!!

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EVERY SUNDAY THE
STEVE MAXTED SHOW

MOTHERS
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Friday, October 10th Adm. 5/-
DOCTOR K'S BLUES BAND

Saturday, October 11th Adm. 10/-
KEITH RELF RENAISSANCE
plus Midland debut of
FROSTY MOSSES

Sunday, October 12th Adm. 12/6
THE FAMILY

Tuesday, October 14th Adm. 5/-
SWEENEY'S MEN
BRIDGET ST. JOHN

Wed., October 15th Adm. 5/-
THIRD EAR BAND
On all sessions D.J. Erskine

THE STAR HOTEL * CROYDON
Friday, Oct. 10th
THE VILLAGE
D.J. KEITH PEMBERTON

Monday, Oct. 13th, 8-11
AYNSLEY DUNBAR
Next Mon.:
THIRD EAR BAND/GRACIOUS
LIGHT SHOW Enquiries: Redhill 62270

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AN EVENING WITH
NICE TWILLY
MONDAY, 13th OCTOBER

SINCERE APOLOGIES FOR THE NON-
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Lic. Bars
OPEN EVERY MONDAY EVENING
October 20th — **FAMILY**

KING'S HALL
ROMFORD MARKET
FRI., OCT. 10
SAM APPLE PIE

ROUNDHOUSE
DAGENHAM
MON., OCT. 13
CHICKEN SHACK

SAT., OCT. 11
CIRCUS
DOORS OPEN 7.30 LICENSED BAR

COUNTRY CLUB
50 yards Belsize Park Tube, N.W.3
DISCOTHEQUE
Every Saturday Night

RAILWAY * WEALDSTONE *
This Friday, from U.S.A.
LEE DORSEY
and his Band
Buses — 146, 18, N.1, 158, Car Park,
Harrow & Wealdstone Stn. (B.S. & L.T.)

KLOOKS KLEEK
RAILWAY HOTEL 100 WEST END LANE, WEST HAMPSTEAD, N.W.6
THURSDAY, OCT. 9th
VILLAGE
plus comedian **PAUL TRACEY**
Whist in the bar
ERIC LEESE/PHIL KINORRA
ORGAN TRIO
Admission always 6/- N.U.S. 5/-
Thurs., Oct. 16th: **GYPSY**

TUESDAY, OCT. 14th
FAMILY
plus **THE EGG**
Admission 12/6
Tues., Oct. 21st: **KEEP HARTLEY**

SOUNDS BY PAT BOLAND

THE MAGIC VILLAGE

PRESENTS

at the Royal Philharmonic Hall
Liverpool
on Thursday, October 16
at 7.30 p.m.

FAMILY

THE THIRD EAR BAND
BRIDGET ST. JOHN

Tickets from the Philharmonic or
usual agents, 7/6, 10/-, 12/6,
15/-

H.A.A. Present
in concert
FAT MATTRESS
KEITH RELF'S
RENAISSANCE
HIGH TIDE
MANIC DEPRESSION
COMPERED BY
PETE DRUMMOND

Watford Town Hall
8.00pm Friday 31st October

TICKETS: 20/-, 15/- BUT MOST ONLY 10/- !! SEND
S.A.E. AND MONEY TO: H.A.A. (TICKETS) 1 HALL
PLACE GDNS. ST. ALBANS, HERTS. OR AT DOOR

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MON. OCT. 20
MON. OCT. 27
FAT MATTRESS
LOVIN SPOONFUL

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COLIN SCOTT JON BETMEAD JACKIE CHALLENGER
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CIVIC HALL, DUNSTABLE
on Tuesday, October 14th

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MIGHTY BABY/SOFT CLOUD
JERRY FLOYD GINGER MILLS
OPTIC NERVE

7.30-11.15 Only 8/-

FRESHERS DANCE
Enfield College, Queensway
ENFIELD

EIRE
APPARENT
+
AARDVARK
DAMATO

SAT, OCT. 11th, 8-12
BAR :: ADMISSION 7/6
Booked through
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ILFORD

TUESDAY, OCTOBER 21st

presenting
FAMILY
also
GRAIL

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Curzon Street, W.1.
Tickets 10/- at the door 12/6

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Borough Road, S.E.1

GLASS
MENAGERIE
&
THE GUN

on Friday, October 10th
8-12 midnight
GIRLS FREE! Men 6/-
Tube: Elephant and Castle



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94-100 Leigham Court Road, Streatham, S.W.16
S.R. to Streatham Hill Station

CROWN HOTEL, MARLOW
SUNDAY, OCTOBER 12th

JOHN DUMMERS BLUES BAND

SUNDAY, OCTOBER 19th — KEEF HARTLEY
Advance membership only, send now with stamped addressed envelope for
free membership

SALFORD UNIVERSITY STUDENTS' UNION
The Crescent, Salford 5

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.

Advance application 8 p.m.-4 a.m. — 15/- Direction by White
Wednesday, Oct. 15th: BLIND EYE, 4/-
Friday, October 17th: COLOSEUM, EIRE APPARENT, 10/-
Advance tickets from: HIMAN ADISON, SPIN INN, ONE STOP

KING CRIMSON

City of London Polytechnic Students'
Union, Salisbury House, Moorgate,
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Friday, October 10th, 8 p.m.
10/- :: Bar

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BRITAIN'S GREAT SOUL SHOW

New record out now on Pye
"SLEEP TIGHT HONEY" c/w "MEMORIES OF MELINDA"
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FAIRFIELD HALL, CROYDON

Friday, October 17th

NICE

CONCERT
SOLD OUT

THE BATTERED ORNAMENTS

There's George Khan, The Nisar Ahmad Khan of the saxophone
and Chris Spedding, The Laurie Allen of the guitar
and Roger Potter. The Chris Spedding of the bass
and Drummer Laurie Allen the Nisar Ahmed Khan of the George.

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Saturday, October 11th

ROOT & JENNY JACKSON

and
THE HIGHTIMERS
SAM APPLE PIE
— 8/- —

DAVID BOWIE

KENNETH PITT
MANAGEMENT LTD.
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8.0-Late || E.C.1
5/- || Tube: Angel

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NOTTING HILL GATE
EVERY TUESDAY
IN OCTOBER

ARCADIUM AND THEIR
FRIENDS

Tues. Oct. 14th, 7.30-11

ARCADIUM JODY GRIND

Tues. Oct. 21st, 7.30-11

ARCADIUM

FREEDOMS CHILDREN

Tues. Oct. 28th, 7.30-11

ARCADIUM SMILE

with SIMON STABLES
STABLE DIET
AND BLACK SUN LIGHT
CIRCUS

TICKETS 5/- AT DOOR



DAVE GOLDBERG

MEMORIAL

at
The Kensington
Russell Gardens

Monday, 13th October

Fellow jazzmen pay tribute to one of
their most respected members.

Don't YOU miss one of the greatest
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Tubby Hayes, Phil Seaman, Brian
Lemon, Lennie Bush, Kenny Baker,
Ronnie Scott, Sandy Brown, Ronnie
Stephenson, Stan Tracy, Harry
South, Kenny Napper, Judd Pro-
ctor, Tommy Whittle, George Chis-
holm, Ronnie Ross, Danny Moss
and Les Condon, Judy Hill, Amancio
Osiva, Bobby Breen, Robin Jones,
Jack Parnell, Reg Pettit, Louie
Stewart and many more.

Tickets now on sale at the Ken-
sington.

ALL SAINTS HALL

POWIS GARDENS, W.11
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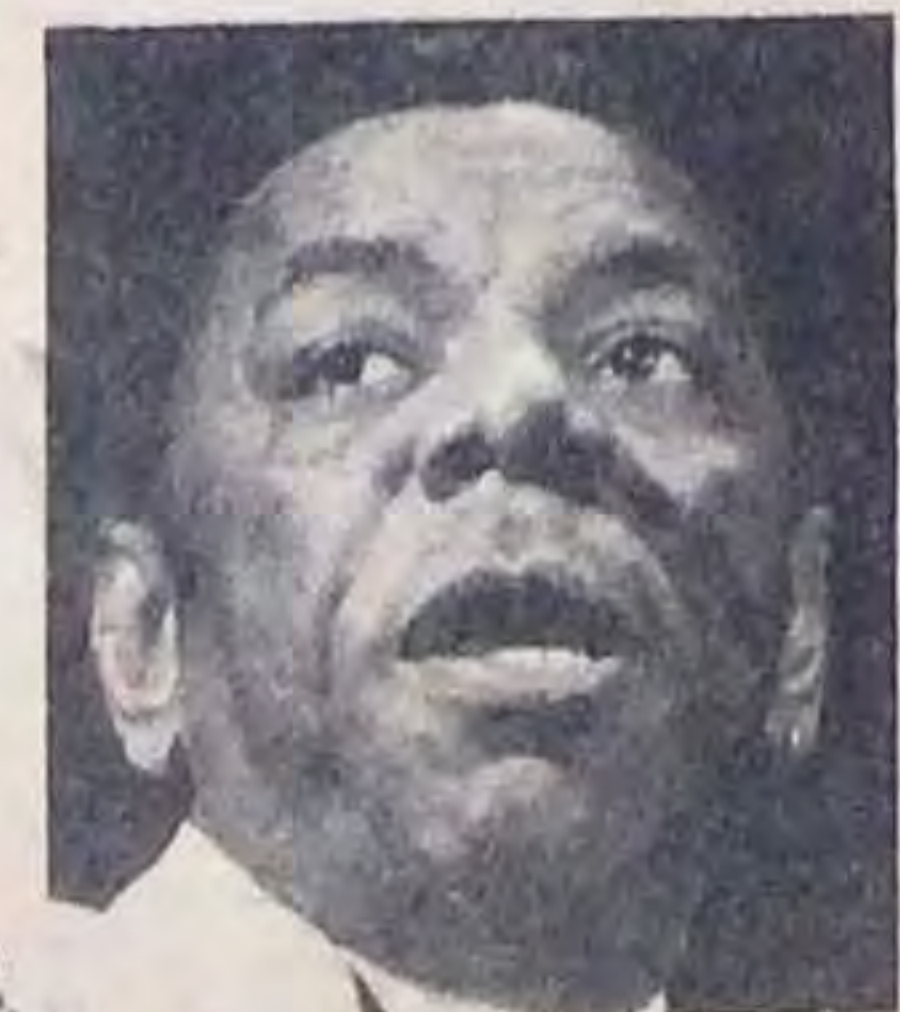


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TOUR DATES AND DETAILS

THURSDAY 30th October	HAMMERSMITH, ODEON, 6.45 & 9.10 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-, 25/-. Available from Odeon Hammersmith Box Office (RIV 4081), Harold Davison Limited, Regent House, 235-241 Regent Street, London, W.1. and all usual ticket agents.
FRIDAY 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.
SATURDAY 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).
SUNDAY 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).
MONDAY 3rd November	BIRMINGHAM, TOWN HALL 8.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from Town Hall Box Office (021-236-2392) also from usual agencies.
TUESDAY 4th November	SHEFFIELD, CITY HALL 8.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-. Available from Wilson Peck Ltd., Box Office, 64-70 Leopold Street, Sheffield S1 1RP (Telephone 27074) Open Monday to Thursday 9.0 a.m. to 5.30 p.m. Friday & Saturday 9.0 a.m. to 6.0 p.m.
WEDNESDAY 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).
THURSDAY 6th November	CARLISLE, MARKET HALL 8.0 p.m. Tickets: 10/-, 15/-, 20/-. 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.
FRIDAY 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.
SUNDAY 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.
MONDAY 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.
TUESDAY 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).
WEDNESDAY 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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